

Group 4. Second Generation

Yvonne Belen, Susan Kilakil, Elizabeth Omengan, Kai Barner

Yvonne took the liberty of writing the report (below in italics), after requesting Susan Kilakil to send the lyrics of the song that Cristobal Agnaonao and Marivonne Cuyob sang.

5.4. Second Generation

Members:

*Cristobal Agnaonao
Anna Liza Anton
Dave Aragones
Eryl Aragones
Judith Balangyao
Frederick Baldo
Kai Barner
Mark Calawen
Marivonne Cuyob
Jane Gavino*

The group presented a skit. The group members sang, while Cristobal and Marivonne acted.

The lyrics were:

*Girls: Issan poon di batang
 wadan babassang
 babassang ay men basing
 gomadgadandang.*

*Boys: Linmaos san babalo
 men balo balo
 babalo kinwani na
 men asawa ta.*

*Girls: Adi adiyak sik a
 tay bolakbol ka
 Esata et kakaasi
 amed no maudi.*

*Boys: Wada baw san payeo ko
 ay tinawid ko
 payeo ko id Layugan
 esam en tontondan.*

*Girls: Adi adiyak sidi
 tay ad adawi*

*kadag tas nan maudi
amed no malabi.*

*Boys: Wada baw san siping ko
ay singka sangi
ta waday gastowen ta
no men asawa ta.*

*Girls: No baw siya nan kanam sa
Men asawa ta.*

*Boys & Girls: Men boweg tay suma a
ad kad an da ama
ta enta et ibaga ta madawak ta.*

Pattong followed with the gentlemen group members beating the gongs and ladies dancing.

The report should have been as written above however, Yvonne thought that the second-generation group members did more. So on 18 May 2008, she sent this e-mail to the group members:

Dear All,

I'm e-mailing all members of the afternoon "Second Generation" workshop group. For Cristobal Agnaonao, I'm sending it to Susan Kilakil and for Marivonne Cuyob, I'm sending it to Ric Cuyob.

I'm in the last stage of editing the Proceedings. And I only have a partial report of your group.

What did you do during the workshop?

I recall the skit and song so I requested for the lyrics from Susan Kilakil, which she sent. There are only two lines in the second to the last "Girl" (in italics.) Susan said the other lyrics were inaudible in the DVD. Then I added some sentences before and after the song. I don't know if this is how your group would like the report to appear.

If there's anyone from your group who could give more details on what happened during the workshop, please write an article.

Please send me the report by Saturday, 24 May 2008. I'll start the layout on Sunday, 25 May.

Salamat unay.

Sha chi,
Yvonne

What followed on 19 May were mail exchanges:

- From Susan Kilakil:

Good evening rather good morning Manang Yvonne,

...

I pasak laeng ti ammok nga inaramid ti second generation iti workshop da but not at all complete ta masadotak nga mang kita diay video all over again, hope the others will add something more;

First they learned how to dance 1. Twist, 2. Sadnge and 3. Chacha then they were grouped into 3 groups to practice the steps of the 3 dances.

Lesson from this: These steps are all necessary in dancing and playing the gongs.

They also learned the different formations and positions of performing these;

Balasibasem o innas
Digdigwe
Dagdagwa
Donglas di dong lalaan dayta.

They learned how to use the hat (ay adik ammo nagan san hat di ammam a with the feathers in it) and the other accessories like the necklaces where the teeth of animals are.

They learned how to use the g-string.

They learned how to use the tapis.

They've learned what are the importance of these costumes and what they manifest.

Datona nan naawtak from what I have seen. A la good night to all.

Susan

"Siya na san nang i presentant da sin costume da ay nen wanes si Cristo and tapis for Marivonne."

- From Yvonne:

Dear Susan and All,

Susan, thank you for your quick response. ...

It's good Susan documented the activities of the workshop group.

To all - I have some questions. Who was the teacher(s) in the dances? Who taught the group members how to sing "Balasibasem, Digdigwi, Dagdagwa, Donglas...?" And who taught them how to use the hat and other accessories, G-string and tapis? Did he/she explain the importance of the costumes and what they manifest? Did he/she also explain the meaning of the designs in the G-string and tapis?

Salamat kasin.

BTW, I included Beth Omengan in the mailing list so she can transmit the message to Kai.

Sha chi,
Yvonne

- From Beth Omengan:

Hi Yvonne,

Here is Kai's interpretation...handicapped by language.

Brenia and others sang through and helped turn ideas for the skit into lyrics.

For Balasibasem, it seemed that everyone knew the song however Old Lady led the group into remembering. Old Lady, also showed how the traditional rites and dances are performed. (By Old Lady, Kai meant Caridad. No offense here, Kai calls me Old Lady, as well. I decided to retain the word "Old Lady" since it captures transfer of culture through generations and Kai's impression that Old Lady was in-charge.) Kai thinks the "digdigwi" is a greeting rite with ad libs.

Hope this helps,
Beth

- From Susan:

Hello again.

Si Manang Caridad nan main teacher and then there was Tim Omayat, Frederick Baldo and Liza. Maybe the others can add.

Susan

- From Yvonne:

Hi Beth and All,

Beth, thank you.

And Kai, thank you too, What you said will add another dimension to the workshop report.

To all - I think what I will do with the article is to put together our mail exchanges. It will be a workshop report through cyber space. So, if there are others in the group who want to add to what has been said, please do. Say it now or you will hold your peace forever!

Sha chi,
Yvonne

N.B. Yvonne didn't receive any more responses.