



ស្រស់ស្អាត
ឆ្នាំថ្មី

Happy New Year
2014



ឆ្នាំមមីនស័ក



Cambodian Buddhist temple

13800 New Hampshire Ave, Silver Spring MD 20904

YEAR OF THE HORSE

Lakhon bassac: Preah chinavong

Cambodian Children Clothing Show By Era, Region



The Cambodian Community Day, in collaboration with the Cambodian Buddhist Society, Inc. and the volunteers from the Cambodian communities around Washington DC Metro area presents the Lakhon Bassac: Preah Chinavong.





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COVER ART CONTRIBUTOR: ITHARA PHLONG

ACKNOWLEDGEMENT

The Cambodian Buddhist Society, Inc. and the Cambodian Community Day wish to thank all Lakhon Bassac and Children Traditional Clothing Show Organizing Committee members, volunteers and their families; individual and group organization sponsors; business advertisers, professional and non-profit communities, all artistic performers and musicians, all Cambodians, Americans who come to support us today. The Lakhon Bassac performance and the Children Traditional Clothing show are results of hard works of many dedicated people, without whom it may not be possible. They are all volunteers with an exemplary mindset to serve the Cambodian community and to promote, present and preserve Khmer culture.

Thank You! Thank You! Thank You!

Happy Khmer New Year to All



សេចក្តីស្នាមដន់អំពីប្រធាន

បណ្ឌិត ឧត សុវណ្ណ

ស្នើសុំឆ្លាំថ្មី !! ក្នុងនាមនៃព្រះសង្ឃប្រចាំវត្តពុទ្ធិកាវាមនិងក្នុងនាមនៃសមាជិកក្រុមអភិបាល ខ្ញុំសូមស្នាមដន់ដល់លោកអ្នកនាងទាំងអស់ដែលបានឃើញមកចូលរួមក្នុងឱកាសបុណ្យនៅ ទីវត្តនេះ ។ ខ្ញុំមានសេចក្តីសង្ឃឹមដ៏មាំមួនថាលោកអ្នកនាងនឹងបានសប្បាយជាមិនខាន ពីព្រោះ យើងបានរៀបចំកម្មវិធីកំសាន្តជាច្រើនក្នុងរវាងពីរថ្ងៃ ។

តាមទំនៀមទំលាប់ ទីវត្តខ្មែរ មិនគ្រាន់តែជាកន្លែងធ្វើបុណ្យប៉ុណ្ណោះទេ គឺជាកន្លែងប្រជុំ ជន ។ ខ្មែរតែងតែធ្វើពិធីចូលឆ្នាំនៅវត្ត គឺគេមកធ្វើបុណ្យជាមួយគ្នា លេងល្បែងប្រជាប្រិយជា មួយគ្នា មើលរបាំជាមួយគ្នា និងរាំលេងជាមួយគ្នា ។ កាលពីដើម ទីវត្តជាកន្លែងដែលយុវន ប្រុសស្រីបានជួបស្គាល់គ្នានិងអ្នកខ្លះបានធ្លាក់ក្នុងសេចក្តីស្នេហា ។

ក្នុងឆ្នាំនេះ មនុស្សរាប់ពាន់នាក់នឹងមកចូលរួមក្នុងពិធីចូលឆ្នាំ២០១៤ ។ វត្តបានរៀបចំធ្វើ ពិធីពុទ្ធសាធានៅវេលាព្រឹកនិងកម្មវិធីកំសាន្តនៅវេលាសៀល ។ ដោយការរួមសហប្រតិបត្តិ ការជាមួយសមាគមទិវាសហគមន៍ខ្មែរ វត្តបានរៀបចំការសម្តែងល្ខោនបាសាក់រឿង “ព្រះជិន វង្ស” ។ ក្នុងការសម្តែងរបាំបូរាណខ្មែរ ក្រុមសិល្បៈវត្តបានរៀបចំកម្មវិធីថ្មីៗជាច្រើន ។ ម្យ៉ាង ទៀត យុវនារីខ្មែរម្នាក់ឈ្មោះ បុស្សា ប៉ាន់ សម្តែងលើឆាកដែរ ។ ចំពោះក្មេងៗ យើងមានរបស់ លេងកំសាន្តជាច្រើន ។

ជាទីបញ្ចប់ ខ្ញុំសូមជូនពរជ័យសិរីសួស្តីចូលឆ្នាំនេះ សូមលោកអ្នកនាងទាំងអស់បាន ប្រកបនូវពុទ្ធ ពរទាំង ៤ ប្រការ គឺ អាយុ វណ្ណៈ សុខៈ ពលៈ កុំបីអាក់ខានឡើយ ។

GREETINGS FROM THE PRESIDENT

DR. SOVAN TUN

HAPPY NEW YEAR!! On behalf of the resident Buddhist Monks of Vatt Buddhikara and on behalf of the members of the Board of Directors of the Cambodian Buddhist Society, Inc., I wish to welcome each and everyone to the Cambodian Buddhist Temple. I hope you will enjoy the events that we have planned for you this year 2014. Many activities are presented for two days, and some are conducted concurrently.

According to tradition, a Cambodian Buddhist temple in Cambodia, or in America, or in anywhere of the world, is not only a place of worship, but also a community center. Cambodian people celebrate their New Year at Buddhist temples. They worship together; they play games together; they eat together; they attend the show together; and they dance together. Those were the places where many Cambodian boys and girls knew each other and fell in love in the old days.

To follow this tradition, Vatt Buddhikarama expects to receive thousands of people from different states during the Khmer New Year. The Temple conducts Buddhist services in the morning and produces many entertainment activities in the afternoon. In cooperation with members of the Cambodian Community Day (CCD), the Temple is able to present a new musical play entitled "Preah Chinnavong", a play that few young people in this country know. New dances also will be introduced this year in the Khmer classical performance. Furthermore, a young Khmer Soprano, Bosba Panh, will perform on stage. For children's entertainment, we will have inflated moon bounce and inflated moon slide. More vendors than ever come and sell Cambodian foods, artifacts, plants, and other items of interest for participants to buy to eat or to keep for souvenir

Once again, I wish you a Happy New Year. May Lord Buddha bless you with prosperity, longevity, good health, and peaceful life during the New Year of the Horse and many years to come. May all beings be free from diseases, from hunger, from hate, and from discrimination. May all beings be happy and well.



Message from The CCD President

Dear friends and families,

On behalf of Cambodian Community Day (CCD) Board of Directors, members and volunteers, I would like to wish you a Happy Khmer New Year, Buddhist Era 2558, the Year of Horse. May you have success, prosperity, good health in the year to come.

Throughout last year, CCD has engaged in many cultural activities that promote and strengthen Khmer voice in America. These are the results of dedication of our members and volunteers and collaboration between communities. The year of horse will renew our energy to fully engage in many meaningful CCD cultural programs and activities. On the spiritual front, we will cleanse our heart, mind and soul. We are getting ready to serve our community and to help others who are in need. We should love each other, love our neighbors. We should reconcile any conflicts. We must learn to forgive and forget.

This year, the CCD has an opportunity to join an effort with the Cambodian Buddhist Society, Inc to bring you Lakohon Bassac entitled Preah Chinavong. Lakhon Bassac is a type of entertainment that was once very popular, but currently on a down trend of disappearing from the Khmer society, even in Cambodia. Our effort aims on revitalizing the Lakhon Bassac and to pay tribute to Saing Sarun and Chek Mach, the all-time well-know performers of Lakhon Bassac. The performance is not so much on how the story goes, but rather focusing on the characteristic of Lakhon Bassac. We also have organized a traditional clothing show. Our models are all young kids from 4 to 17 years of age. The idea is to get our Cambodian young children to know their root. We intend to teach them to love Khmer and Khmer culture early on.

I also like to take this opportunity to tell you that CCD mission is to raise awareness, promote, present, and preserve Cambodian culture and traditions. We strive to integrate Cambodian culture into, and to strengthen Cambodian voice in America. We celebrate and strive to pass on our culture, traditions, and heritage to young Cambodian-Americans. We strive to bridge distances, heal rifts, and build bond between Cambodian communities and American communities and others.

Please support our cause. As you know, our country has abundant heritages, has an undisputable oldest and finest culture in Southeast Asia. But the world knows Cambodia only as a killing field. We seek to erase this bad perception. Please continue to talk good about Khmer and about our country, but still reflect on lives lost and altered. If you don't, who will.

សួស្តីឆ្នាំថ្មី! ឆ្នាំមី ឆស័ក ព.ស.២៥៥៨~គ.ស.២០១២

សូមស្វាគមន៍ដល់អស់លោកលោកស្រីនិងប្រិយមិត្តជាទីមេត្រី

ថ្ងៃនេះខ្ញុំមានចិត្តរីករាយយ៉ាងខ្លាំង ដោយឃើញវត្តមានរបស់អស់លោកលោកស្រីនិងប្រិយមិត្ត ដែលបានអញ្ជើញមកចូលរួមក្នុងពិធីចូលឆ្នាំខ្មែរ។ តាងនាមនៃក្រុមអភិបាល សមាជិកសមាជិកានៃសមាគមទិវាសហគមន៍ខ្មែរ ខ្ញុំសូមប្រសិទ្ធិពរដល់លោកលោកស្រីនិងប្រិយមិត្តទាំងអស់អោយបានប្រកបតែនឹងជោគជ័យសិរីមង្គលវិបុលសុខ សុខភាពមាំមួន អាយុយើនយូរ រកស៊ីមានបាន ត្រជាក់ត្រជុំកុំបីឃ្លៀងឃ្លាតឡើយ។ ក្នុងឱកាសចូលឆ្នាំថ្មីនេះ ខ្ញុំសូមអោយប្រិយមិត្តសញ្ជឹងរំពឹងគិតដល់អំពើល្អដែលបានធ្វើក្នុងឆ្នាំចាស់ ហើយសូមបន្តទៅទៀតក្នុងឆ្នាំថ្មី។ បើមានផលរមាស់មន្ទិលសៅហ្មង សូមសំអាតចិត្តអោយជ្រះស្រឡះ ទទួលទេវតាឆ្នាំថ្មី ហើយខិតខំប្រតិបត្តតាមការប្រៀនប្រដៅរបស់ព្រះពុទ្ធព្រះធម៌ ព្រះសង្ឃ ដោយពិតប្រាកដឥតបន្លំក្លែងក្លាយ។

សមាគមទិវាសហគមន៍ខ្មែរមានគោលបំណងតែមួយ គឺជួយលើកដំកើង បង្ហាញអោយឃើញ រក្សាទុក នូវអរិយធម៌និងប្រពៃណីខ្មែរនៅក្នុងសហរដ្ឋអាមេរិក ធ្វើយ៉ាងណាអោយគេទទួលស្គាល់ខ្មែរយើងច្រើនជាងមុន។ សូមអរគុណជាអតិបរមាដល់ការជួយជ្រោមជ្រែងដល់វត្តពុទ្ធិការាម និងដល់សមាគមទិវាសហគមន៍ខ្មែរ។ សូមអញ្ជើញកំសាន្តរីករាយជាមួយយើងខ្ញុំថ្ងៃនេះ។

Happy Khmer New Year!

Sincerely,
Ben Bao
CCD President

KINGDOM OF CAMBODIA**NATION - RELIGION - KING**

ROYAL EMBASSY OF CAMBODIA
TO THE UNITED STATES OF AMERICA
WASHINGTON, D.C.

On the occasion of the Khmer New Year, the Year of Momi Buddhist Year BE 2558 and AD 2014, on behalf of the Royal Government of Cambodia I would like to take this opportunity to wish all compatriots living in the United States of America and inside Cambodia a Happy and Joyous New Year.

Chaul Chnam Thmei is an occasion for us to forget our past differences and try to renew our friendship and good relationship in the community. Although we live far from our beloved motherland but our heart and soul and the love for our dear county remains always strong.

Last year, Cambodia achieved substantial progress in political stability, security and socio-economic development. The Royal Government of Cambodia is committed to safeguarding peace and stability inside Cambodia at all cost, and to bringing an eternal happiness, prosperity and progress for all the Cambodian people inside and outside the country.

Dear compatriots! We need to work together for peace, stability, development and prosperity of our country. Although we are never going to agree what happened to the past, but for the sake of our nation, let us try to come to an agreement in this New Year of Chnam Momy.

HAPPY NEW YEAR of MOMI!

Thank You!

HEM HENG

A handwritten signature in black ink, appearing to read 'Hem Heng', written over a horizontal line.

Cambodian Ambassador



State of Maryland



Proclamation

From the Governor of the State of Maryland

CAMBODIAN NEW YEAR

April 13-15, 2014

- WHEREAS,** *The State of Maryland is deeply enriched by the diversity of its residents, and seeks to further promote acceptance, understanding and inclusion of the wealth of cultures in the State; and*
- WHEREAS,** *Cambodian Americans across Maryland are making significant civic, cultural and economic contributions to this region; and*
- WHEREAS,** *The Cambodian American community is celebrating the Cambodian New Year on April 13 through April 15, 2014, and is engaging in a period of family activities and cultural festivities; and*
- WHEREAS,** *Maryland is proud to join with the Cambodian American community across this great State in commemorating the Cambodian New Year, and we express our best wishes to those involved to make this a wonderful time of celebration.*

NOW, THEREFORE, I, MARTIN O'MALLEY, GOVERNOR OF THE STATE OF MARYLAND, do hereby proclaim April 13 through 15, 2014 as CAMBODIAN NEW YEAR CELEBRATION in Maryland, and do commend this celebration to all of our citizens.



Given Under My Hand and the Great Seal of the State of Maryland,
this **13th** day of **April**
Two Thousand and **fourteen**

Martin O'Malley
Governor

Robert Ehrlich
Lt. Governor

Joe C. McPherson
Secretary of State



Proclamation

Montgomery County Maryland

WHEREAS, Cambodia has a rich history reflected in the Khmer culture through art, dance, food and customs; and

WHEREAS, thousands of Khmer people escaped from Cambodia in the late 1970s to resettle in Montgomery County and the Washington, D.C. Metropolitan area; and

WHEREAS, Montgomery County benefits from the innumerable social, economic, and political contributions of Khmer people; and

WHEREAS, the Cambodian New Year is one of the largest and most-celebrated events in the Asian American Community, celebrating the vibrancy of the Khmer community;

NOW, THEREFORE, DO I, Isiah Leggett as County Executive, do hereby proclaim Sunday, April 13, 2014 as

CAMBODIAN NEW YEAR'S DAY

in Montgomery County. I encourage our residents to join me in recognizing the contributions of the Khmer community and to take part in the celebrations.



Signed this 13th day of April in the year 2014.

Isiah Leggett
County Executive

LAKHON BASSAC ORGANIZING COMMITTEE គណៈកម្មការរៀបចំល្ខោនបាសាក់

Organizing Committee



Ben Bao

Sophia Tep

Natalie Chhuan

Ithara Phlong

Seng Chao

Salang Bao

Chanthary Koch

Mealy Chhim

Master of Ceremony

Khmer & English



Sophia Tep

Lakhon Bassac Master



Sochietah Ung

Dress Maker



San Yos

Music Master



Chum Ngek

Make-up Artist



Heng Chao

Wardrobe

- Natalie Chhuan
- Chi-Ak Keat
- Victoria Khout
- Vil Cheng
- Salang Bao
- Chandy Say
- San Yos
- Aline Pok



Lakhon Bassac Performers



Son K Sim
as
Preah Chinavong



Preoun So
as
Botum Sorya



Saody Sok
as
Sovann Rekha



Phon Bun
as
Yeak Molivorn



Bunna Ang
as
Akaing No. 1



Arnold Nhim
As
Yeak Sarikan



Heng Kong
as
Ta Eiysey



Seng Chao
as
King Sovannvong



Rany Chao
as
Queen Chin Bopha



Sok
as
Akaing No. 2



Phirun Lockt
Guard



Salang Bao
Elder



San Yos
Elder



Sophear Lockt
Entourage



Chorus Group

ABOUT CAMBODIAN COMMUNITY DAY ទិវាសហគមន៍ខ្មែរ

Mission, Vision and Goal:

The Cambodian Community Day (CCD) is a 501(c)(3) charitable organization whose members are enthusiastic people sharing common interest to promote, present and preserve Cambodian culture and heritage. We believe in the value of keeping and passing on our cultural heritage to our children. We work to strengthen Khmer voice, empower Khmer Community, bridge distances, heal rifts and build bonds among Khmers and other ethnic groups. Our vision is to do everything we possibly can to erase a bad perception about Cambodia as a killing field. Our country has so much to offer. Our heritage is abundant, but our young children know little about it. Most of us, Cambodian-Americans, are away from our homeland and adopt America as our own. We have a duty to keep our tradition and culture by showing them to our children. That is a small thing we can do.

What We Do:

In the past 14 years, we have employed different means to having the world to recognize Khmer civilization as an oldest and more prestigious culture of all times. One of the most noticeable of our works in the Washington DC area is a yearly Cambodian Festival which draws thousands each year to attend. The goal of the festival is to bring Cambodian and American communities from all walk of lives together in recognition of Khmer achievements that strengthen the Khmer voice and to exhibit Cambodian heritages. The festival showcases classical/folklore dances, performance show, traditional music ensemble, traditional game and children activities.

Beside the festival, we have participated in many cultural events to represent Cambodia such as Asian Festival in DC and in Northern Virginia, Asian American Pacific Heritage month in Prince William County Virginia, Catholic Cultural Heritage month just to name a few. Quite often throughout the year, our members have gone out to serve our community on a ad hoc basis. Visit our website today at www.CambodianCommunityDay.org.

How We Operate:

The CCD is operating solely on a volunteer basis. None of members, directors and officers get paid whatsoever. In 2013, CCD organized a full-blown Yeeke Mak Theung. This year, we have an honor to bring you Lakhon Bassac and Cambodian Traditional Clothing Show.

Important dates to remember

- Saturday May 10, 2014 — Mother Day Celebration, Harvest Moon, Fall Church, Virginia
- Sunday September 7, 2014 Cambodian Cultural Festival, Cambodian Buddhist Temple, Silver Spring, MD





Mother's Day Celebration

A fundraising dancing party
to benefit the Cambodian
Community Day cultural
programs & events

MUSIC:
MOROKOT BAND



WHEN:

Saturday, May 10, 2014
6:30PM to 12:30AM

WHERE:

Harvest Moon Restaurant
7260 Arlington Blvd
Falls Church, Virginia 22042

ADMISSION:

\$45 in advance
\$50 at the door
\$25 for children

(under 12)

\$20 of which is tax deductible

Contact information

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www.CambodianCommunityDay.org
Cambodian Community Day is a 501(c)(3) organization



ទិវាសហគមន៍ខ្មែរ

Cambodian Community Day



Present, Preserve and Promote Cambodian Culture

Sunday, September 7th, 2014

10 AM - 6 PM

Cambodian Buddhist Temple

13800 New Hampshire Ave, Silver Spring MD 20904

Featuring:

- Lakhon Bassac Show
- Artistic Performances/Classical Dances
- Arts and Crafts Exhibit
- Traditional Games
- Children Activities
- Live Band
- Food and Refreshment for Sale

FREE ADMISSION



Promoting Khmer Culture ☺ Celebrating Khmer Achievements ☺ Strengthening Khmer Voice



For more information, please contact:

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Happy New Year from Parent Volunteers

Sunday, April 13, 2014



Mr. Sophady Uong- Lead Dad
Mrs. Vickie Say- Lead Mom

Cambodian Buddhist Society Cultural Group (CBSCG) is a group of Cambodian-Americans who live within the Maryland, Virginia and District of Columbia community working together to preserve the Cambodian Culture. For the young children in our community, CBSCG provides various educational programs and services to promote Khmer heritage, culture and language. The cultural program offered by CBSCG on Sunday includes: Classical Dance Class, Musical Class and Language Class. All teachers are well known in their professional field and respected by the Cambodian Community. These are volunteer teachers with many years of professional



Mrs. Dorey Wong- MC
Mrs. Thida Lun- MC

experience and among the best in their field of expertise. Their enthusiasm and devotion to pass on their skills to the next generation of Cambodian-Americans are priceless. We appreciate their generosity and are thankful to their endless hard work, dedication and contribution for their exemplary voluntary services. Working side by side with these teachers, parent volunteers are also playing an integral part of CBSCG. All parents are volunteers, and committed to supporting their children and teachers. Cambodian Buddhist Society Cultural Group is very fortunate to have teachers and parents working together to preserve Khmer Culture. The Parent Volunteer Committee's (PVC) goals are to:

- Support our children all the way by exposing them to Khmer Culture to perform classical dances, play traditional instruments and learn the Khmer language.
- Assist teachers and ensure students are focused on learning.
- Provide our students with a weekly taste of Cambodian-American cuisine and have fun building a social network.
- Coordinate with teachers and various board members on a weekly basis for special events in development and operation.
- Attract new children and parents to join CBSCG in order to enrich, support and preserve Khmer Culture for future generations.
- Assist various operations (e.g. custom artists, hair & makeup artists, photographers, stage managers, sound mixers, light technicians), design program materials, apply for state grants and maintain the site.



In November 2013, Parent Volunteer Committee was formed and held the 1st meeting to start this year's charter. Mr. Sophady Uong was elected as the "Lead DAD of the Year" and Mrs. Vickie Say was elected as the "Lead MOM of the Year." The function of the Lead Mom and Dad is to ensure that our goals are achieved with smooth transitions. A monthly meeting was conducted to share new ideas, address various issues and execute plans of action.

On February 22, 2014, The Parent Volunteer Committee successfully organized and hosted the 1st Scholarship Fundraising Party for the Cambodian-American students in the Washington DC Metropolitan Area. PVC also supported the Cambodian Senior Association's Fundraising Party in March 2014. April is SHOWTIME for our students to present their masterpieces to a variety of audiences at the Cambodian New Year "Year of the Horse." May all Khmer have peace, prosperity and good health!!!!



Lakhon bassac ល្ខោនបាសាក់

WHAT IS LAKHON BASSAC

OVERVIEW

Lakhaon Bassac is a traditional opera play, a Cambodian type of entertainment. It is one of the most popular play in Cambodia in the old day, especially in a rural countryside, performed in dry season (summer) after harvesting crops during a festival.

The performers consists of skillful actors, beautiful voice vocalists, wardrobe specialists, make-up artists, skillful musicians, and more. They form their own group and give themselves a name (a business name). At a countryside, villagers hire them to perform for their guests' pleasure during a special occasion or festivity. It is always outdoor performance and during nighttime. Prior to 1970 (before the Cambodian civil war), it is almost always that the festival organizer builds a makeshift opera stage and the performance group brings their own stage materials and equipment. Today, the performance group has their own mobile stage unit. They will take care of everything so that the organizers can sit back and enjoy the show.

In the city, mainly Phnom Penh and some provincial towns, there are commercial opera houses or theaters with a published schedule of performance. Prior to 1976, there were two famous opera houses in Phnom Penh, Lakhon Phsa Tuoul Tumpoung and Lakhon Phsa Silep. Also, Cambodians are still memorializing two iconic Lakhon Bassac stars even though they already passed away: Mr Saing Sarun and Mrs. Chek Mach.

ORIGIN

Lakhon Bassac originates from 'Lakhon Treoung Klok', a type of an opera show performed in the Bassac region of Kampuchea Krom, a Cambodia lowland region that is now part of South Vietnam that was given to Vietnam during a century-old French Protectorate era. Lakhon Bassac made debut into Cambodia in the 1930s. Quite often, Mr. Ly Suon, known as Merchant Chha Kruon, brought a Lakhon performing troupe from Kampuchea Krom to Phnom Penh and have them performed in Cambodian high-land provinces along the Bassac River. The performances became very popular and people began to call it "Lakhon Bassac". Lakhon Bassac is also influenced by Chinese opera, known to be the original root of this kind of opera, and the Vietnamese opera as Cambodian low-landers have been living under the Vietnamese rule.

In the 1960s, Lakhaon Bassac was strongly promoted by well-known actors such as Mr. Sang Sarun and Ms. Chek Mach. Today, Cambodians still consider them as legendary performers. Their unparalleled voice is so beautiful that no one today can be a match-up to such a high caliber of singing and performing art. In 1993 the Ministry of Culture of Fine Arts officially recognized Mrs. Chek Mach as Virak Selapakarini (Grand Master of Artist). She died in 2011. Not much is known about Mr. Saing Sarun's biography. He is no longer on earth. We do not know how and when he died. Most of us presume that he died during the Khmer Rouge era during which almost all of highly skilled performers were killed. Saing Sarun and Chek Mach voices remain with us on taped recordings. Presently, this form of Cambodian entertainment is on the brink of collapse due to the influence of modern cultures. Very few performing troupes exist for hire and we do not even know if there is any opera house or theatre in Phnom Penh or elsewhere.

CHARACTERISTICS

Lakhaon Bassac is a performing art that tells a complete story or a legend. The legend always consists of a story about Kingdom reigned by a King and a Queen. They have a prince who has to endure an adventurous journey from the luxurious royal palace to a deep jungle searching for knowledge, wisdoms, warrior skills and magic power from a legendary master called Ta Eiysey (a character as an old wise man, wearing white clothes, a funny-looking walking stick, and a long white beard) who seems to live in a secluded, mountainous area. The prince's journey is usually accompanied by a personal servant, a comic character with spectacular gestures that move audiences into laughing. At the Asrom (house) of Ta Eiysey, there is a servant called AKeang, also a comic character.

The king, the queen and the prince represent a good spirit, a good guy, The Yeak (a giant character sometimes called Asura) reigned a Nokor Yeak (Yeak's Kingdom). Despite the ugly-looking appearance, not to mention the size, the Yeak sometimes has a wife also a Yeak, sometimes a beautiful human wife. However, the Yeak always has a very beautiful human daughter, most stories, she was born from a lotus flower. The Yeak found her by chance and raise her as a daughter.

Lakhon bassac ខ្លោនបាសាក់

While the prince learns his fighting skill and magic power from Ta Eiysey, the Yeak acquires his skill from Ta Eiyso. Ta Eiysey and Ta Eiyso are similar characters.

The Yeak is said to represent an evil spirit, a bad guy. But each story is complex and hardly judged. The beauty of the princess, the Yeak's daughter, always caught the prince attention. He sneaks into the Princess palace and lure her into loving him. Once the Yeak finds out, the war breaks and the magical power fighting begins between the Prince, who just completes his training, with the Yeak.

The Lakhon Bassac is not characterized by how the story goes. Story can be told by other mean for instance a movie producer could just take the story and shoot a movie out it. To call a show Lakhon Bassac, it has to have the following main characteristics:

Costume: the male stars, usually the prince is wearing a costume sewing with a very complicate patterns. The costume and the crown are decorated with beautiful jewelries. His weapon is an arch and bows or a stick.

Yeak: he/she always looks ugly.

Performance (prince): jumping up and down, turning around, and waving his weapon according to the sound of a drum. He sings a song with a music that choreographed specifically for this type of entertainment.

Performance (Yeak): jumping up and down, turning around, and waving his weapon according to the sound of a drum. He sings a song too, but his voice is a yelling style as to scare people of.

Music: a scene is always preluded with a sound of a drum and a melodic sound of a low-pitch fiddle and a dulcimer.

Ta Eiysey and Ta Eiyso: Ta Eiysey is a master of the prince. Ta Eiyso is a master of the Yeak. They both wear similar clothes and live in a secluded Asrom (house).



Lakhon bassac story រឿងព្រះបរិសេស

THE PREAH CHINAVONG STORY IN A SNAPSHOT

Researched and written by Ben Bao

PART 1

Once upon a time, there was a kingdom named Sophornarith ruled by King Atitvong and Queen Kesor Sovann. King Atitvong had a brother named prince Chem Sa who was the heir apparent. His wife's name is Bopha Vatei. King Atitvong had a son named prince Sovanavong, while prince Chem Sa had a daughter named prince Chin Bopha. When the prince and princess grew up, King Atitvong married them. He also crowned Prince Sovanavong to ascend the throne of the kingdom of Sorphornarith in his place. King Sovannavong and Queen Chin Bopha had a son named prince Chinavong, referred to as Preah Chinavong throughout the story as the word "Preah" is a Khmer word that is a merely translation of the English word "Prince".

Also, King Sovanavong had three concubines. The first concubine named Tess Pisei. Together with the King, she had a son named prince Piseivong. The second concubine named Noun Thida and together with king, she has a son named prince Nounvong. The third concubine named Roth Rekha who also had a son with the King named prince Rothvong.

Preah Chinavong was the King favorite. The King gave more affection to him and would punish any maids and other sons who dared to upset Preah Chinavong. This had caused two of the concubines, Noun Thida and Roth Rekha, to be jealous with Preah Chinavong who was also a successor to the throne. One day, out of a hateful feeling, the maids of Noun Thida and Roth Rekha attempted to kill Preah Chinavong by luring him to eat a food that contained a poison in it. Well aware of the situation, Preah Chinavong refused to eat it. In the meantime, his half-brother, Nounvong and Rothvong, were just came back from a stroll in a royal garden. They felt hungry. Unaware that the poisonous food was prepared and left for Preah Chinavong, they partook the food and were killed. Realizing their mistakes, the maids attempted to cover up their acts by pounding, pinching and scratching the bodies of prince Nounvong and Rothvong, leaving scars all over them. Then they went to tell their mothers that Preah Chinavong killed Nounvong and Rothvong.

The two mothers informed the king what happened. The King was furious. He ordered Preah Chinavong to be detained in an iron cage and tossed it into the sea despite the plea made by Queen Chin Bopha. Luckily, the Naga king found and lifted the cage, carried it through the water to his kingdom. The naga's King tore down the cage and let Preah Chinavong out. He then raised him as his own son for three years.

In no time, Preah Chinavong became a favorite figure in the naga's kingdom and at the same time naga population suffers widespread disease and death. Nagas then became jealous of Preah Chinavong and attribute all calamities to his mythical power. They went to protests and asked the Naga king to expel Preah Chinavong. Understanding that he could no longer keep Preah Chinavong in his Kingdom, the naga's king ordered his soldiers to bring Preah Chinavong to land and asked him to pursue acquiring magic powers, fighting skills and wisdom from a hermit, a person known as Ta Eisey a person who lives in a secluded mountain area hard to be found. Wondering several days in a deep jungle looking for Ta Eisey, Preah Chianavong was very tired and went to sleep under a big tree. In the meantime, there was a female giant (Yeak) nearby. She discovered the prince and fell in love with him. She secretly took and kept the prince in her cavern. One day, while the female giant was sleeping, the prince escaped and made his way through the forest again. When the female giant woke up, she realized that Preah Chinavong had escaped. The giant then set out to chase after the prince. She was very angry. When she found him, she smashed him to the ground and left him to die.

There was a hermit (Ta Eysey) nearby who was walking around doing a meditation. He came across the body of the prince. He revived the prince and let him stayed with him at his cottage known as Asrom. Ta Eysei was a very wise man who would not accept anybody as a student unless he sees that the person is trustworthy and have a potential to learn. He could see that Preah Chinavong would be a good candidate. Then he accepted Preah Chinavong as his student when the prince humbly requested it. Ta Eiysey then began teaching him the magic and fighting skills.

After acquiring all learning skills from Ta Eiysey the prince became homesick. He then asked his master permission to leave Asrom and rejoin his parent. With a magic power, Ta Eiysey then created an arch and arrows as well as a sword for Preah Chinavong to use as weapons. While traveling through the forest near his parent's kingdom Sophornarith, Preah Chinavong met prince Piseivong, his younger brother, who happened to take a stroll in the same area. Without knowing each other, the two engaged in a fight. Prince Piseivong and his troops were defeated and were chased after by Preah Chinavong into the royal palace. King Sovannavong and Queen Chin Bopha recognized Preah Chinavong and were very happy to see their son again.

Lakhon bassac story រឿងព្រះបិតាវង្ស

Cont'd

PART 2

There was a giant (Yeak) king named Mealivorn and a human queen named Pichet Rekah. He ruled the kingdom of Soeunghak Kohkrai. They had two beautiful human princesses. The first one was Botum Sorya. They found her in a lotus flower as a baby and raised her up. She was very beautiful princess. Another daughter was Sovan Rekha, their legitimate daughter.

There was a neighboring Yeak's kindom, konnthop Kohkrai, ruled by a much more powerful giant king named Tuos Sakann and a wife named Kessalei. They were a friend of giant king Mealivorn. They also has a giant son named prince Salikann. Princess Botum Sorya had a wish to marry a handsome prince, so she sent out her picture in a mirror to all surrounding kingdoms via an Indra, a king of gods, hoping that one day a right prince saw it and will come to meet her.

Giant king Tuos Sakann heard about Botum Sorya's beauty. So he went to propose Botum Sorya to Salikann. Giant prince Salikan also wanted to meet Botum Sorya in person as he never saw her before. When he arrived at the kingdom Soeunghak Kohkrai, he asked to see princess Botum Sorya in person. But the ladies-in-waiting mistakenly brought her sister Princess Sovann Rekha instead. Seeing the mixed-up situation and also out fear of giant king Tues Skann, giant king Mealivorn agreed to the proposal, strongly convinced that if Botum Sorya disagreed as she was waiting for her husband in her wish to appear, he would marry Sovan Rekha to Salikann. When Sovan Rekha showed up, giant prince Salikann didn't make any argument. After receiving the assurance, Giant Tuos-sakann got back to his kingdom.

Meanwhile at kingdom Sophornarith, Preah Chinavong asked his mother, Queen Chin Bopha, to pay a visit to a stupa of his uncle and aunt. The Queen agreed to fulfill her son's wish. At the stupa, Preah Chinavong spotted the picture of Botum Sorya placed by the Indra (a Hindu king of gods).

He couldn't help falling in love with her. He asked his parents to let him go in search of the lady in the picture. They agreed and his Preah Chinavong set out a journey to look for love. Half way in the journey, he met the Indra, the king of gods who placed the picture of Botum Sorya at the stupa. He agreed to accompany Preah Chinavong to the kingdom of Soeungha Kohkrai. In the kingdom, Preah Chinavong went into the palace of Sovann Rekha at night, wheedling love out of the princess. At the end, he discovered that she was not the person in the wish. He then asked Sovvan Rekha to take him to Botum Sorya's room. They fell in love.

At the same time giant Tuos-sakann got ready. He led his soldiers to the kingdom of Soeungha Kohkai in order to celebrate the wedding of his son Salikann. Learning that Princess Botum Sorya had a human as her husband, he was very furious. He asked his friend giant Mealivorn to kill Preah Chinavong. Giant king Mealivorn refused. A war started. Giant Tuos-sakann was defeated by Preah Chinavong. Seeing that Preah Chinavong is a powerful prince, Mealivorn married the two princess to Preah Chinavong.

Later, Preah Chinavong left his father-in-law and returned to the kingdom of Sophornarith, bringing only Princess Botum Sorya along and leaving Princess Sovann Rekha behind with his father-in-law. They travelled on a mechanical swan. While they were in the middle of the ocean, a strong wind blew and broke the mechanical rope, sending them into the water.

The two were separated. Preah Chinavong reached the shore and lay asleep under a tree. While he was sleeping, a monkey named Kamhaul Peano stole his arch and sword and ran away. The monkey met a giant king named Chettra. The giant killed the monkey and brought the weapons along to his kingdom. Waking up, Preah Chinavong found that his weapons were gone. He set out to look for them and came across a dead monkey. The price revived the primate. After learning about what happened, he continued his search with the monkey, and unexpectedly discovered the surviving Botum Sorya who was rescued from the sea by crocodile Sovann Orrai and now lived with among a swarm of angels. After spending his time with them for a while, Preah Chinavong left the princess for the kingdom of giant Chettra in order to get back his weapons. Arriving at the kingdom, the giant made no argument and gave back the weapons back to Preah Chinavong. He also married him to his daughter, Princess Anhchaun Pichet.

In the meantime, Princess Botum Sorya, who was with the angels, was left alone after a hunter scared away all the angels. The hunter capture the princess and made her work as his maid. After the hunter and his wife died, the princess journeyed through the forest, carrying her child, in search of her husband. She met a child spirit who invited her to be his god mother.

Lakhon bassac story រឿងព្រះបិតាវង្ស

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Further on, they come across a white elephant, and the child spirit took the animal and used it to carry the princess. They arrived at the kingdom of Samol, The Samol's residents saw the elephant, brought the news of the white elephant to their king. The king ordered his soldiers to seize the elephant. The child spirit wanted to give the white elephant to the Samol's king voluntarily without fighting on one condition, and that is the Samol's king must give a good treatment to his god mother, Princess Botum Sorya. The Samol's king agreed to take care of the princess and her child as his children.

In the meantime, Preah Chinavong was happy staying with Princess Anhchaun Pichet, the daughter of Giant Chettra. During a silent night, monkey Kamhaul Peano came to see the prince and reminded him about Princess Botum Sorya staying with the angels in the forest. Preah Chinavong sneaked out at night and headed for the angels' palace. He then learned that a hunter took her away. Spending his time there, Preah Chinavong fell in love with an angel, and fathered her with a baby girl. He then left the angel to join Princess Botum Sorya at the kingdom of Samol.

When Princess Anhchaun Pichet woke up, she did not see her husband, Preah Chinavong. She knew that her husband must have gone back to his kingdom, so she hurried setting a journey to the kingdom of Sophornarith. To her disappointment, she only saw her father-in-law, King Sovanavong. Preah Chinavong was not there yet.

At the giant kingdom Soeunghak Kohkrai, Princess Savann Rekha missed her husband dearly. She asked her father to accompany her to the kingdom of Sophornarith to join her beloved husband. On the road, giant Chettra, who also followed his daughter, Princess Anhchaun Pichet, met giant Mealivorn at the entrance of kingdom Sophornarith. The two giants vied for the passage. Their daughters spotted them and shouted for Preah Chinavong's help. Having heard his name, they knew that Preah Chinavong was the husband of their daughter. They got into the kingdom, but did not see Preah Chinavong. They met only their in-law King Sovannvong and asked him to take care of their daughters. As time went by, the two princesses were so anxious to know what was going on with her husband. They left their father-in-law in search of their husband. Half way through the forest, they came across giant Viroth, who treated them contemptuously. But the princesses won victory over the giant. They took the giant and brought him along. On the way, they met the hermit (Ta Eysey) who was the master of Preah Chinavong. The hermit advised the giant to embrace moral practice. After a while, they left the hermit to continue looking for her husband, together with giant Viroth as their servant.

Preah Chinavong was travelling with Botum Sorya and his monkey Kamhaul Peano from the kingdom of Samol to his kingdom Sophornarith. During the trip, the monkey set out to look for fruits. He met giant Viroth. They fought each other. The monkey was defeated and was tied up by the giant. Giant Viroth took the monkey to the two princesses who then realized that the monkey Kamhaul Peano was her husband's servant. They went to see Preah Chinavong afterward. Together they continued their trip, reached kingdom Sophornarith safely, and reunited with their parents.

After spending a happy time of reunion, Princesses Botum Sorya and Savann Rekha asked their husband to accompany them to the kingdom of Soeungha Kohkrai. Princess Anhchaun Pichet also left for her kingdom. After all of his wives went back to their kingdoms, Preah Chinavong started to think about the Naga world. He went to visit them.

Each of Preah Chinavong's wives had a child. Princess Botum Sorya had a prince named Botumvong, who later married a Naga princess. Princess Savann Rekha had a son named Rekhavong. He later married a daughter of Lady Kenorrei, who once took care of Princess Botum Sorya. Princess Anhchaun Pichet had a son named Anhchaunvong. He married the daughter of Princess Anhchaun Pichet's maid. All lived happily ever after.



Rehearsal Picture

Lakhon bassac story ឆ្លើយព្រះបិតាវង្ស

Cont'd



Rehearsal Pictures



Lakhon bassac story ឆ្លើយព្រះបិតាវង្ស

Cont'd



traditional clothing show by era ការបង្ហាញសំលៀកបំពាក់តាមសម័យកាល

Cambodian clothing has evolved through many changes throughout the history of Cambodia that can be divided mainly into pre-historic era, Funan era (1st century AD - 550 AD), Chenla era (6th century - 802), The Khmer Empire era also known as Angkor era (802 - 1431), Chaktomouk era (1431 – 1863), French colonial era (1863 - 1953), and the Present era (1953 - Present). The Chaktomouk era can also subdivided into Long Vek and Oudong eras. Little is known during the prehistoric era what kind of clothes people were wearing. Cambodian clothing in subsequent eras was influenced by India and China. The Khmer (Cambodian people) always has their own unique clothing style despite foreign influence. They modify any foreign style to suit their own liking. Cambodian started building many temples, adorned by numerous carvings and sculptures that has given researchers and historians a clue of clothes they were wearing during each era. Style was changing one era to another, but it is not uncommon that the previous era style was adopted again in the new era. The major Khmer clothing can be classified into three main categories: Sampot (skirt), Av (shirt) and Kho (pant).

SAMPOT សំពត់

The sampot is the national garment worn mostly by Cambodian women, but there are types of Sampot that are worn by both man and women. The sampot dates back to the Funan era, when a Cambodian king allegedly ordered the people of his kingdom to wear the sampot at the request of Chinese envoys. There are many variations of the sampot; each is worn according to social class. Also, these clothes vary in color, shape, and size. The typical sampot, known also as the sarong, is usually worn by men and women of lower class.

Sarong សារុង

Sarong is a type of Sampot that can be worn by both men and women. It is daily wear. Family with strict protocol only wears Sarong around the house. But some people may wear outside the house or when for instance, going to get something from the store nearby. There are variations of cloth that made up Sarong. It can be made from cotton or silk. Sarong can be also used as night outfit, usually the Silk Sarong.



Sampot Chang Kben សំពត់ចងក្រង

Sampot Châng Kben was once the preferred choice of clothing for women of upper and middle classes for daily wear. The practice has died out in the beginning of the twentieth century. It dates back to ancient Cambodia where deities were said to wear such styles. Sampot Chang Kben is more like a loose pant from the look when a person wears it. It is a rectangular piece of cloth measuring three meters long and one meter wide wrapping up around the waist and rolling at one end like a knot or tail that goes between legs to the back. A piece of clothing string is used to snap it up to waist. A golden or silver belt is used on top of the string for women as blouse usually goes underneath the Sampot. For men, the belt is used on an outfit garment.



Sampot Phamuong សំពត់ផាមួង

Phamuong refers to variations of traditional Khmer textiles made from silk. They are single colored and twill-woven. Phamuong Chorabap is a luxurious fabric woven with up to 22 needles. The most valued silk used to create the Phamuong is Cambodian yellow silk, known for its fine quality. New Phamuong designs draw inspiration from ancient silk patterns and usually contain floral and geometrical motifs. Phamuong can be used for Sampot Chang Kben, skirt, evening outfits, and more.



Sampot Hol សំពត់ហុល

Sampot Hol is another typical traditional textile made from silk. It has become a genuine Khmer art style for hundreds of years. The sampot hol comes in over 200 patterns and three to five colors (yellow, red, brown, blue and green). Patterns are usually animals and geometric or floral motifs. Both Sampot Phamuong and Sampot Hol are believed to have originated from the original sampot in Udong Era. Although neighboring Thai has similar clothing, Khmer weaving bears its uniqueness.



Sampot Tep Apsara សំពត់ទេពអប្សរា

Sampot Tep Apsara is a famous type of sampot from the Khmer empire era. It can be found on the bas-relief of Apsara carved around Angkor wat. Generally, the sampot tep apsara is tied to safely secure it on the waist and is held up with a golden belt. A long pleat is dropped at the middle of the sampot and recoils at the wearer's calf. The hem of the skirt is knotted. There are also two knots that hang from the waist; the left knot is longer, while the right knot is more decorative. The sampot tep apsara is no longer worn daily in modern-day Cambodia.



traditional clothing show by era ការបង្ហាញសំលៀកបំពាក់តាមសម័យ

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Sampot Chorabap សំពត់ចរហាប់

It is a long silk skirt embroidered with gold thread. It is worn by women in Khmer classical dance, by newly-weds and by the character of Mae Hua in the Cambodian Royal Ploughing Ceremony.

Sampot Samloy សំពត់សំឡួយ

Sampot Samloy is a long unisex daily-wear skirt. The color is usually black. Today, it is recognized as the soft, thin fabric with decoration and pattern. Sampot Samloy is worn by women similar to skirt or Sarong that may be folded to the left or the right of the waist and knotted against the waist belly. Its usage starts from post-angkor era. It is still commonly used today.

Sampot Pre, Mouy Ah and Anlounh សំពត់ព្រីត មួយអា និង អន្លូញ

Sampot Pre and Anlounh are another type of Sampot that was once very popular for the middle-age Cambodian peasant during early 20th century. Their characteristic is they are made of from shiny, soft black cloth with flowery gradient pattern. While Sampot Samloy is for daily usage, Sampot Pre and Anlounh are used for special occasion such wedding ceremony, going to the Buddhist temple, etc.

Sampot Chang Pong សំពត់ចងពង

Chang Pong is a piece of fabric in any color worn by Khmer people at the end of the 13th century. It was primarily worn by women, who started using it to cover their chest leaving their shoulders uncovered. Often, a women wears Sampot Chang Pong for bathing near a pond or to fetch water from the pond with Khaam, a water container made from clay.



Other Sampot types:

Sampot Seng សំពត់សេង a short embroidered silk skirt.

Sampot Se Soy សំពត់សែសយ: a monochromatic skirt with a gold or silver embroidered band along the lower hem.

Sampot Lberk សំពត់ល្បើក: a long silk-embroidered skirt.

Today, it is worn in marriage ceremonies, as is the sampot sabum. The sampot Lberk was mostly worn by Cambodian nobility during the Lovek era.

AV (SHIRT) អាវ

There are many variations of top wears known as Av in Cambodia. The invention of the traditional Av occurred after the Khmer empire era, at the turn of the 14th century.

Av Bumpong អាវបំពង់

Av Bumpong is a tube type of dress that looks like a long tube, bribe to the body at the head and drop down easily. Generally, It has a collar with a button at the length from the neck to chest and it is normally narrow at the middle around the waist. Most Av Bumpong has length to heel. Few shirt styles have a length to just below the knee. This type of shirt is famous during Lovek to Oudong era worn by rich lady. During early Chaktomouk era, it is commonly wear by all Khmer peasants. Presently, the Khmers discontinue wearing it.



Av Pak អាវប៉ាក់

Av Pak is a recent popular fashion blouse in Cambodia worn by women. It is a plain stamped cotton elaborately hand-painted embroidered silk with gold thread. In the past, this kind of shirt required its own unique style with only white color with the high full of embroider. Today, This shirt has more gold thread in several color and had cut into a lot of modern fashion which highly popular to Khmer people especially middle aged and young woman with the narrow style and several decoration model. This shirt had been noted as today's khmer national costume where a lot of Khmers girl had used this blouse at the special occasion both inside and outside Cambodia to revive the khmer identity. This shirt usually worn with Sampot Hol and a few worn with Sampot Chang Kben.

Av Dai Paung អាវដៃប៉ោង

It is a traditional blouse from the Lovek era. "Dai Paung" means inflated short arm. This shirt usually had a row of buttons. Only the richest women could have afforded one during that era.

Av Pnot Kbach អាវផ្គត់ក្បាច់

It is a formal shirt primarily worn by wealthy young women. It is often adorned with a row of pleats with floral decorations and often paired with a collar and the hem of arm in the same style. The period in which this shirt was invented is not known, but many believe it can be attributed to Lovek. This shirt is quite similar to a Burmese style, as it may have been influenced by Burmese culture.

Av Neang Nov អាវនាងនូវ

It is a long-arm shirt worn by woman.

CLOTHING BY PERIOD

Cambodian clothing varies by region, time, and social class over the years. Traditionally, Sampot with many variations is regarded as national dress of Cambodia for Women. Each era carries the style from the previous era and add on new fashions with some variations. Some clothing styles disappeared through the new era for long times, only to be restored in another period due to their popularity.

Funan Era (68 AD – 550 AD)

The first period of Cambodia, Funan, the earliest fashion style to Khmer people is totally influenced by the India. Some clothing styles in this period bore high similarities to Indian fashions until the popularity of Sampot came to the country after a Cambodian king ordered the people of his kingdom to wear the Sampot at the request of Chinese envoys. Despite some similarities in dress, men and women wore distinct clothing styles.

Men: All males in the region generally wore Sampot Chang Kben but different from today style. The noblemen, royalty and king preferred their own style in Sarabat textile, imported from China. A bas relief evidence depicts that the wealthy people wore their clothing by tying it around the upper body and tying the waist with a thin piece of cloth. Noblemen and royalty wore Sampot Chang Kben in everyday life with the chest exposed. With the spread of Hinduism across the country, the King always crowned with long corner crown in different color that depicts their royalty.

Women: Women wore Sampot in different colors, wrapped with a beautiful golden belt at their waist. The most useful sampot is Sampot Sarabap, made from the expensive light silk. They left the upper body exposed. They used a collar known as Sorong Kor and beautified themselves with jewelry such as the big triangle earring made from wood or gold or another kind of earring similar to bracelets.

Short, straight hairstyles were popular among common folk; the chignon was typically reserved for royalty. Unlike rich people, poor people wore a simple straw skirt cover around their waist or a skirt made from animal skin or cotton. They habitually had no jewelry but wore a similar hairstyle to rich people.

Chenla (550 AD – 802 AD)

Khmer Chenla carried on their clothing from Funan era and add its own uniqueness to style. According to the bas relief at Vat Phou, a still ruin of Chenla, its national costume differs significantly from that of Funan with the exception to headdress which was reserved only for the king during that era.

Men: men continued to wear the Sampot in variations and would tie their hair into a chignon and crown it with a Funan-style headdress. They wore a kind of Collar due to half body undressed showing up muscle to show they are strong, and when holding up a sword to show they are brave.

Women: women also tied their hair into a chignon, adorned their head with a beautiful flower, jasmine or rose. They would also crown their head with a round floral headdress made of gold. They also wore Sampot or a floral textile Sarong with a golden belt. They wore a new style of khmer sorong kor below their neck despite exposing their breast and stomach.

Angkor Era (8th century to 14th century)

Khmer Empire or Angkor period strongly marked a more of a Khmer fashion style than Indian of the previous period.

Men: Most men had their chests exposed, walked barefooted and wore only a piece of cloth wrapping around their waists known as Sampot and golden belt around it. Other men wore a heavy silk gold, black or white short with a hand design on the legs. Instead of Golden Belt, they also wraps around the waist with Khmer's Krama and wear Sarong as well. There were two hairstyles: one is a regular ornament as straight hair; the other is a Chignon style.

Women: women wore their traditional Sampot and Sarong, but left the upper body part uncovered. Their Sarong and Sampot are longer than men's and had a lot of Knots. Common women had no hair ornaments, though some wore golden rings or bracelets and metal belt. Another evidence illustrate that average lady and rich lady in that era, used a golden buckle to cover this upper body and normally, has a Chignon hairstyle but allowed a large of poly tail, on their shoulder.

traditional clothing show by era ការបង្ហាញសំរៀងរូបតាមសម័យ

Cont'd

Apsara: Apsara is a celestial dancer for royalty in Angkor Era wearing a khmer clothing ornament known as Sorong Kor, a gorgeous round decorative Collar, usually in red. It is worn just below the neck. The collar is embellished with detailed gold colored copper ornaments and beaded designs. It includes a loosely decorated with band of beads worn crosswise called Sangva. They wore only Sampot, but more decoration than ordinary Sampot. This type of Sampot has two knots around the waist. The right knot is long knot but left knot design more charming and fashionable. They cover their waist with a high professional design belt, decorated with warped spear-like tips draped on a red cloth. Their most used jewelry are Ankle Jewelry, Dangling Earrings and Wrist Jewelry but best of all is their crown that features three points and two or three garlands with ornate adornments, made of Emerald and Gold.

Royalty: They wore their own type of Funan and Chenla's costume as well as the Angkor era style with more ornaments and decoration to show royalty. However, the court lady and Queen have no different appearance than of Apsara. They wore special Sangva and Sorong Kor, made from silk and featured golden twinkle floral printed instead of regular bead as Apsara. Their crown had ten points and a large diamond center on headdress.

Chaktomuk period (1437 AD – 1525 AD) and Later

After a long lost war, Cambodian survivor aware of the lost to the original way of living. They then created new style with a unique Khmer thinking. Still, they had no tops to cover men body, but they had a nice fabric to cover lady top.

Men: Most of men in general preferred shirtless. Only the wealthy can afford to wear tops to cover their body. Ordinary Khmer male's attire was clothes that wraps around the body like Chang Kben in several color, but just from the waist down to their thigh so they can easily perform to works. The Noblemen or lord always worn a round collar shirt with a long pleat at the front and four pockets, two at each side. During that period, most men had long hair.

Women: Lady in this period beautified themselves with lots of decorations to their garment made from fabric highly decorated with several colors and many pieces jewelry. Later in the period the Khmer developed a more tighter and stronger, solid color weaving fabric. They start to cover their tops and sewed cloth into one piece to avoid accidental drop off. They also tie a lovely, big and soft shawl around their shoulders or down to the center of their back but hold it on their arm instead. They wore a wrap-around skirt called Sampot Samloy in their favorite color and textile. They also wore jewelry such as Bracelets, necklace and earring, made from silver, gold and metal. Usually, the female elders had their hairstyle as Chignon style. Average Khmer female wore black cloth and Sarong with no decoration for a daily wear. They always wore Krama.

Royalty: Monarchy fashion are the most elegant of all. The King worn a long sleeves shirt at the top sewed with a hugging arms in rich embroidering. The collar is highly decorated. They wear a criss-crossing piece of cloth called kse-sangvar, a chains of rank that forms an 'X' in front of the body. The kse-sangvar is decorated with a diamond shaped pendant. Their garment is long and is hugging over trouser with some decoration. They also wear special Sampot Chang Kben. The King wears crown with a similar crown of Angkor period but more sharp tip and high.

Black pajamas

The Khmer Rouge regime of the 1970s was well-noted for popularizing black unisex "pajamas." The typical peasant outfit consisted of a collarless black shirt, baggy trousers, and a checkered krama knotted loosely about the neck. Brightly colored clothing was strictly prohibited under the Khmer Rouge; colors were limited to black, dark blue, or maroon plain coloring. Women were strictly forbidden to wear any Western-style trousers or jeans at any time, although after the fall of the Khmer Rouge, these became increasingly popular, particularly among young women.

Today Cambodia

Influenced by technology and modern lifestyle, the Khmer wears western-style trousers, blouses and dresses. Clothing is mixed: modern and traditional. They still keep the tradition alive for special occasion, wedding, Buddhist festival, etc. The schoolgirl wears a dark blue skirt that sometimes just a little bit above or below the knee. They wear white blouse. The schoolboy wear a khaki pant and white shirt. Working clothes vary, mostly western style. The elders are more traditional than the young counterpart.

traditional clothing show by era ការបង្ហាញសំរៀងកម្រិតតាមសម័យ

Cont'd

REGIONAL WEARS

Khmer Leu

Khmer Leu is a highlander. Ratanakiri province is the majority home of nice ethnic groups including Kreung, Tumpuon, Prao, Kavet, Jarai, Kachok, Phnong and Rodai. They speak different languages, practice similar traditions, culture, beliefs and livelihoods.



Daily wear includes short/long shirt and skirt that goes down just below the knees



Ceremonial/Festivities style

Khmer Pailin

Pailin is originally a small forest zone full of animal and several precious stones. The people of Pailin are predominantly Kola. The Kola people originally migrated from Burma beginning in 1876. In the late 1970s, Pailin was a prosperous town stemming from the extensive gem deposits in the surrounding countryside that are now depleted.



Khmer Pailin people wears varieties of traditional costumes of a rich Kola rich lady and princess. Woman wears colorful sarong and uses a distinctive colorful umbrella known as Taing You for a daily-life activities. Man wears stripe-color sarong, usually made from silk.



The Women wears a beautiful blouse and a lovely shirt which know as eingyi. The shirt is decorated with several colors and many piece of silver. The shirt also has horizontal or vertical stripes at the middle part in some beauty color. Kola women tie a traditional shawl on their eingyi as well as they put the shawl on their shoulders. Women tie a lovely band on their head and wear beautiful flowers in their hair, allowing their hair to drop as a ponytail above their shoulders. They sometimes took a traditional umbrella made from baboom with them. The footwear is simple slippers of leather or velvet called Hnyat-phanat. All of these costumes were shiny with bright colors during celebrations.

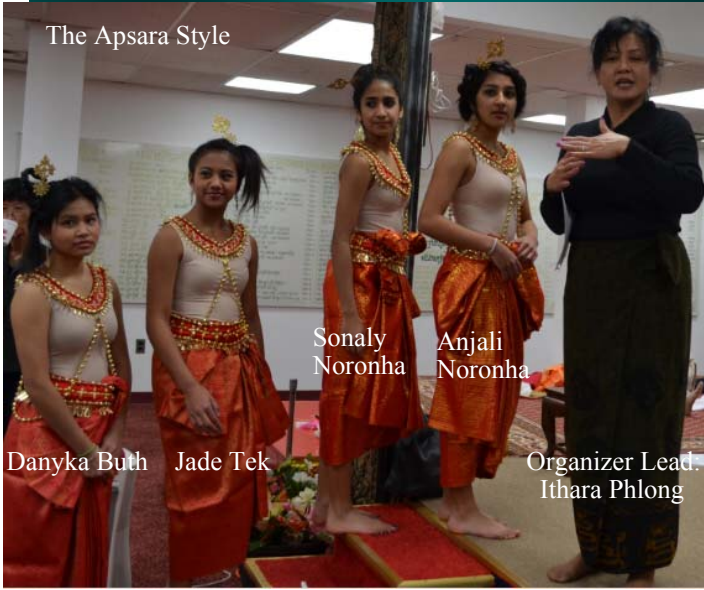
Khmer Mon

Mons are a small Cambodian ethnic group living in the northwestern province along Cambodian-Thai border. They are originally from Burma. Their ancestors migrated to Cambodia from Burma in 7th century. They speak Mon-Khmer, the largest Austroasiatic language of Southeast Asia at the time. Originally, they were living in the areas that are now part of Thailand. Their Mon-Khmer language has been assimilated to Thai and become the language of indigenous people living in Thailand. Khmer Mon clothing is still popular in the northwestern region, but become a traditional costume somewhere else.



traditional clothing show by era ការបង្ហាញសំឡេងកម្ពុជាក្នុងតារាងសម័យ

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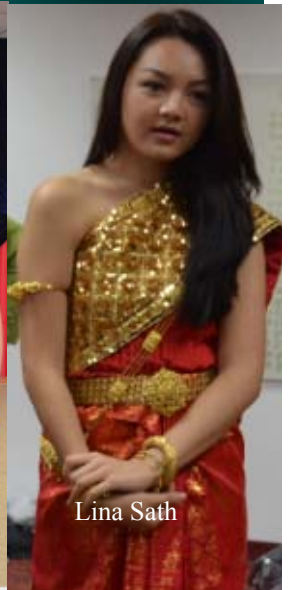
The Apsara Style

Danyka Buth Jade Tek Sonaly Noronha Anjali Noronha
 Organizer Lead: Ithara Phlong



The Royalty

Rithie Buth Ratanak Sok



Lina Sath



The Khmer Leu (Highlander) Style

Kira Srey Ratanak Srey Ana Srey Jason Tek



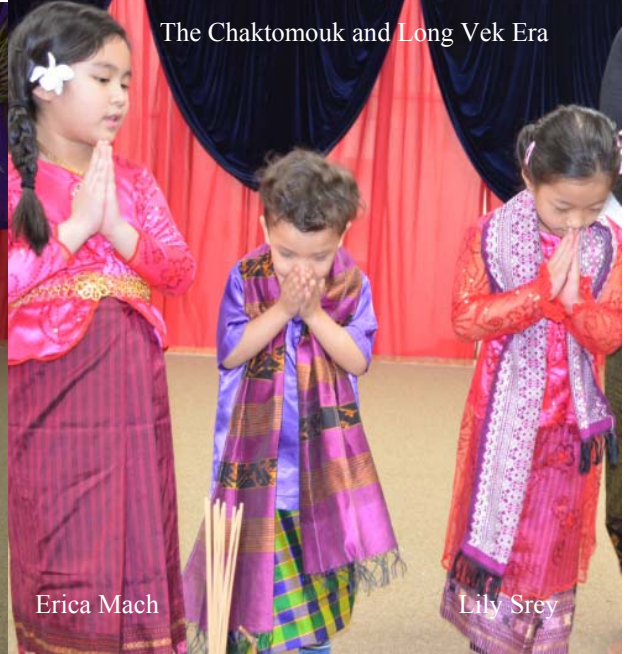
The Khmer Mon Style

Lily Sourn Maya Pauline Jasmine Sourn



The Pailin Style

Nori Tek Josha Kry Ashley Pierce



The Chaktomouk and Long Vek Era

Erica Mach Lily Srey

traditional clothing show by era ការបង្ហាញសំរៀងកម្រិតតាមសម័យ

Cont'd

The Noble Family



Aiden Nguyen

The Bride and Groom



Ranith Heng

Valina Lim

The Chenla Era



Justine Sim

Caitlin Sim

The Farmers



Billy Mach

Thida Sok



Julian Nhim



Ana Srey

Jason Tek

Marianne Hendricks
Charlotte Hendricks



traditional clothing show by era ការបង្ហាញសំរៀកបំពាក់តាមសម័យ

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CAMBODIAN BUDDHIST SOCIETY CULTURAL COMMITTEE



The Cambodian Buddhist Society Culture Committee (CBSCC) was organized in 1990 under the sponsorship of the Cambodian Buddhist Society (CBS), Inc. CBS operates a temple in Silver Spring which serves as a place of worship as well as a community gathering center for Cambodians in the Metropolitan Washington area.

CBSCC focuses on educating Washington-area residents on the Cambodian language and traditional arts. CBSCC preserves and passes on the unique, beautiful traditions that characterize Cambodian culture, which were developed by generations of Cambodian artists. The CBSCC art program was founded by Mrs. Peou Khatna, master dancer and songstress of the Royal Palace School of Dance in Cambodia, with the support of Venerable Oung Mean Candavanno, leader of the Cambodian Buddhist Society, Inc.



PROGRAM INFORMATION

The cultural program is open every Sunday 10:30 am - 4:00 pm to individuals interested in Cambodian language and arts. Over 50 students, ages five and up, enroll each year. The program is divided into the following classes:

Dhamma – Students learn about the history and teachings of The Buddha.

Language – Students learn to read, write, and speak Khmer from 2:00-4:00pm.

Dance – Students begin practice with stretches and then study the fundamental techniques and movements of Khmer dance. After that they break up into groups to practice their dances for the New Year celebration. Each year, the New Year performance includes classical dances, children's versions of these dances, and folk dances.

Music – Students learn to play a traditional Khmer instrument of their choice and perform in the New Year's performance's music ensemble.

After months of hard work and practice, the students perform at the Khmer New Year celebration, which draws approximately 5,000 community residents from the Washington metropolitan area and nearby.





PERFORMANCES

In addition to performing for the Khmer New Year celebration, CBSCC also proudly displays Khmer culture at other occasions sponsored by a variety of organizations. The following are some events and venues where CBSCC has performed:

an Folklife Festivals
idential Inauguration Day
center
Cultural Appreciation Day
bodian Embassy
ith Performing Arts Center

Library of Congress
Lotus Festival at Aquatic Gardens
National Institutes of Health
Magical Montgomery & Sunfest
French Embassy
Towson University

GRANT PROJECTS

2009 Agangamasor and His Magic Power - The Cultural Committee of the Cambodian Buddhist Society sponsored this new drama in the classical Khmer music-dance-theater style. Agangamasor [ah - gaing - a - mea - so] and his Magic Power was produced by Sara Say, who also wrote the song lyrics. The dance was choreographed by Masady Mani and the music was composed by Ngeek Chum

The dance play recounts an episode of the Reamker (Cambodian version of the Indian Ramayana) never before seen on stage. It portrays the mythological world as it was prior to the birth of Preah Ream (Prince Rama). It features the master dancers and musicians who have been teaching their art to students at the Cambodian Buddhist Society for decades. The performance also includes several up and coming dancers and musicians trained under these masters. A DVD is available and proceeds will go to the cultural program. For additional details: <http://www.cambodian-buddhist.org/agangamasor/>

2010 Cambodian Masters: Stories Told – Produced by Stephane Janin this performance captures heart-warming stories of CBSCC masters dancers and musicians. It tells how they became dancers, how they came to settle in the Washington D.C. area, and how they continue teaching today. A DVD is available and proceeds will go to the cultural program. This project can be viewed at <http://www.cambodian-buddhist.org/CambodianMasters/>



2012 Khmer Dance Tutorial (forthcoming) Produced by Jean-Daniel Bloesch, this work captures the meaning of Khmer dance gestures and expressions. Master Masady Mani, with apprentice Vathana Say, demonstrate the basic movements in Khmer dance.

CBSCC programs are funded in part by:

- An operating grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. And in by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.
- The Montgomery County government and the Arts and Humanities Council of Montgomery County



CBSCC has been approved for Student Service Learning (SSL) hours by the Montgomery County Public Schools (MCPS). Email cbssc.org@gmail.com for volunteer opportunities.

ស្រស់ថ្លា!

Happy New Year!

2014

ពុទ្ធិកសម្មាគម្ពវ័ន្ត ឥន្ទ

CAMBODIAN BUDDHIST SOCIETY, INC.

គណៈកម្មាធិការវប្បធម៌

CULTURAL COMMITTEE

Presents

Classical and Folk Dances

Sunday, April 13th, 2014 at 12:30pm

Vatt Buddhikarama
13800 New Hampshire Ave.
Silver Spring, MD 20904
www.cambodian-buddhist.org
301-622-6544

Srey Bou

Program

Sunday, April 13th, 2014 @ 12:30 pm

- ◆ MC
- ◆ President's Remarks Dr. Sovan Tun
- ◆ Remarks on Sunday School Activities
- ◆ Presentation of Dances
 - ◆ Robam Reaksmeay Duong Chan
 - ◆ Robam Terk Chet Koma Vatt Buddhikaram
 - ◆ Pleng Pin Peat
 - ◆ Robam Neary Kampuchea
 - ◆ Robam Sva Chap Ruy
 - ◆ Robam Phka
 - ◆ Robam Muni Mekhala and Ream Eyso
 - ◆ Robam Tbal Kdoeung
- ◆ Presentation of Flowers

Outdoor Music

Performed by Mahori Ensemble: 11:00am – 12:30pm
Live band: 2:00pm – 5:00pm
Raffle Tickets start @ 2:00pm

Acknowledgements

On behalf of the Cambodian Buddhist Society's Board of Directors. We would like to give special thanks to all teachers, parents and volunteers, especially Ms. Masady Mani, Mr. Ngek Chum and Ms. Raci Say. This program would not be possible without contributions from teachers, parents and volunteers. We are proud to have such excellent members in the Washington DC Metropolitan area. You are all Stars!

Cambodian Buddhist Society, Inc. President: *Dr. Sovan Tun*
Cambodian Buddhist Society, Cultural Group Chairperson & Welcome Committee: *Ms. Narin Jameson*

Art Director: *Ms. Masady Mani*
Music Director: *Mr. Ngek Chum*
Advisor: *Ms. Raci Say*

Dance Masters: *Ms. Masady Mani, Ms. Ny Jewel, Mr. Sochietah Ung, Mr. Viphas Heng and Mr. Puthyrith Sek*
Dance Teachers: *Ms. Khalarath Bloesch-Sek and Ms. Vathana Saraci Say*
Dance Student Assistants: *Ms. Suejane Tan, Ms. Lena Ouk, Ms. Annong Phann and Mr. Ganbott Voey*

Music Master: *Mr. Ngek Chum*
Music Teacher: *Ms. Natalie Chhuan, Mr. Sok Nou and Mr. Son Kim Sin*
Music Teacher Assistants: *Ms. Keasophore Seng*
Musicians: *Mr. Ngek Chum (Sralai), Mr. Sovann Najoe Chum (Kong Toch), Ms. Sovath Dydaya Chittchang (Korng Thom), Dr. Joanna Pecore (Roneat Ek), Mr. Kim Bloesch (Roneat Ek), Ra Khlay (Sampho), Mr. Sok Nou (Khim) and Mr. Son Sin (Tror Saor)*
Vocalists: *Mr. Sara Say and Ms. Sophy Hoeung*
Special Guests: *Mr. Ra Klay, Ms. Sophy Hoeung, Ms. Sovath Dydaya Chittchang, Mr. Sovann Najoe Chum, Dr. Joanna Pecore and Mr. Sara Say*

Master of Ceremony: *Ms. Dorey Uong and Ms. Thida Lun*
Photography: *Mr. Viseth Dy, Mr. Sophady Uong and Mr. Thomas Yuth*
Program/Graphics Editor/Videographer: *Mr. Serey Vuth Bou*
Security: *Mr. Houth Chheng, Mr. Veasna Keo and team*
Stage Setup: *Mr. Thomas Yuth, Mr. Sophady Uong and team*
Stage Builder: *Mr. Bunsay Ngor and team*

Flower Arrangement Committees: *Ms. Sovanthary Chhim and Ms. Hien Vat-Ho*
Public Relations and Program Coordinator: *Ms. Annong Phann*

Costume Artists: *Ms. Masady Mani, Mr. Sochietah Ung, Ms. Bophanny Drakeford, Ms. Boravy Lin, Ms. Dorey Uong, Ms. Khalarath Bloesch-Sek, Ms. Natalie Chhuan, Ms. Raci Say, Ms. Rady Omkar, Ms. Suzanne Chung, Ms. Thida Lun, Ms. Vathana Saraci Say, Ms. Vatanak Chan Thao and Ms. Vickie Say*
Hairdressers: *Ms. Bunna Sinn, Ms. Elaine Taing, Ms. Keasophore Seng and Ms. Sarina Yuth*
Makeup Artists: *Ms. Boravy Lin, Ms. Suzanne Chung, Ms. Chanthiea Seng, and Ms. Thida Lun*

Thank you to the Parent Volunteers of CBSCG who help with fundraising, grants, stage setup, sound, lighting, site maintenance, weekly lunches, and other production and program functions:

Alice Alexander
Allison Koeung
Bophany Drakeford
Borvay Lin
Bryan Bloomer
Chanthiea Seng
Chhean Thao
Cynthia Way
Dorey Uong
Fred Mosher
Holly Ung
Jean-Daniel Bloesch
Jerry Grissette
Johnny Drakeford
Kek Nhek
Kesey Ned

Khalarath Bloesch-Sek
Koe Bornhor
Kimberly Khoeun
Lay Yoo
Leang Thao
Morn Sim
Nadine Markham-Itteilag
Narath Chea
Navy Dy
Nigal Horne
Nisai Say
Pat Yuth
Raci Say
Rebecca Roberts
Reth Ung
Rita Pin Ahrens

Russell Ahrens
Samuth Keo
Sarina Yuth
Seanchou Iv-Tan
Sophady Uong
Suzanne Chung
Tara Cameron-Bloomer
Ta Grimley
Thida Lun
Thomas Yuth
Tom Sim
Vatanak Thao
Veasna Heng
Vickie Say
Vorleak Bornhor

Thank you to the Student Services Learning (SSL) Volunteers who help with inventorying costumes, stocking kitchen & bathroom supplies, supervising younger siblings, setting-up & cleaning-up lunch, tutoring other dancers, making Sompeah Kru bracelets, & other program and event functions:

Amelia Itteilag
Amyla Yuth
Austin Tuck
Bella Koeung-Zambrana
Borvority Uong
Brandon Yuth
Christina Vong
Crystal Khoeun
Dante Chetana Phann

Dinita Mani
Dominique Kheav
Evalyn Thao
Gia Koeung-Zambrana
Kaliyan Uong
Kim David Bloesch
Lina Roberts-Way
Morgan Ung
Natalie Yuth

Sophia Yuth
Tiffani K. Chung
Veasna Nicholas Say
Vichea Luc Say
Vickhickha Thach
Visnu Kheav



Dance and Music Synopsis

1) Robam Reaksmeay Duong Chan (Dance of The Moon's Light)

This dance shows the admiration of the moon's light as it is perfectly brilliant and can light up the night sky like nothing else in the heavens. The gentle bright aura brings forth comfort and peace to all the souls in its presence. Life's struggles, pain and fear subside when the moon emerges to comfort the heart. This song was written by the celebrated Cambodian singer Mr. Ek Sidé (Siday) and his details of love for the moon touches everyone's heart. We had the honor of this dance being personally choreographed by Master Somaly Soth, from the University of Fine Arts, Phnom Penh Cambodia

***Dancers:** Allysa Thao, Annong Phann, Dinita Mani, Evalyn Thao, Lena Ouk, Suejane Tan, Vathana Say*

2) Robam Terk Chert Koma Vatt Buddhikaram (A Dance from the Heart of the Children of Vatt Buddhikaram)

This dance expresses the student's happiness when they come together to learn Khmer dances. They recognize the Wat is a place to fulfill their wish by learning Khmer culture and by practicing traditional dances. Through this dance, students show appreciation and gratitude towards the Wat for all that it offer. Vat Buddhikaram has provided families and the community as a whole, a cultural tradition of magnificent beauty. This dance was written and choreographed by Master Somaly Soth specifically for the young dance students of Vat Buddhikaram.

***Dancers:** Amber Itteilag, Amyla Yuth, Bella Koeung-Zambrana, Carolyn Thao, Christina Vong, Gia Koeung-Zambrana, Naomi Bopha Ahrens, Natalie Chanary Yuth, Sarah Vong*

3) Pleng Pin Peat (Classical Music Ensemble)

This Classical Music Ensemble was traditionally used to accompany court dance performed in the Royal Palace. Today we are fortunate to have our students play these unique instruments. Please enjoy Khmer melody performed by our Vatt Buddhikaram.

***Musicians:** Alexandar Thao, Allysa Thao, Borvority Uong, Brandon Yuth, Chapponarot Bornhor, Elizabeth Khan, Kim David Bloesch, Morgan Ung, Sophia Yuth, Thanh Thai Roberts-Way, Vichea Luc Say, Wolfram Chhay Bloomer*

4) Robam Neary Kampuchea (The Dance of Cambodian Women)

Near and far our legacy is praised. Dancing with graceful gestures and of pure hearts. Since the beginning of time we continue to preserve our tradition. Our elders have worked hard to preserved our culture so that we are recognized around the world. Together, ladies and gentlemen, we are all good and loyal friends, of kindred spirit., Cambodians work to build a good reputation by happily working together in unity. These words are from Robam Neary Kampuchea. It tells a story of Khmer women joining their hands together to offer well wishes for peace and prosperity to all.

***Dancers:** Amelia Itteilag, Anna Mosher, Annong Phann, Elizabeth Khorn, Evalyn Thao, Kaliyan Uong, Lina Roberts-Way, Rita Pin Ahrens*

5) Robam Sva Chap Ruy (Monkey Catching Flies)

Male dancers learn and perfect basic choreography and movements incorporated in dances that involve the Monkey characteristics. It promotes flexibility and strength and exhibits many humorous Monkey behaviors. This dance depicts the behavior of monkeys catching flies. Choreography and movements from this style can be found in popular dance performances featuring Hanuman (the White Monkey King), head of Rama's army in the battle between Rama and Ravana as told in the Ramayana story.

***Dancers:** Aiden Seng, Alexandar Thao, Riley P. Chung, Somret Nathan Say, Sombot Tyler Say, Tyler D. Chung, Vincent Sim*

6) Robam Phka (Flower Dance)

Robam Phka celebrates the grace and gentle beauty as presented in the intricately choreographed gestures. During this joyous occasion, the dancers gather flowers to welcome friends and family. In the spirit of unity they send their highest regards and warmest wishes for everlasting happiness to all.

***Dancers:** Chloe A. Chung, Crystal Khoeun, Khalia Drakeford, Margaret Sim, Sky Bloomer, Sophia Yuth, Vinita Yoo, Zyanne Seng*

7) Robam Moni Mekhala and Ream Eyso (Dance of the Sea Goddess and The Giant- Legend of Lightning and Thunder)

This dance depicts the battle in heaven between Moni Mekhala, the sea goddess and the giant, Ream Eyso, the thunder god. As students of a powerful master, Moni Mekhala won the grand prize crystal ball filled with morning dew for her cleverness and completing the teacher's final task first. Ream Eyso on the other hand received a magical axe as a consolation prize for finishing second. Ream Eyso, filled with jealousy, seeks out Moni Mekhala to steal the powerful crystal ball but fails each time. Every time they meet, Ream Eyso tries to persuade Moni Mekhala to give up the crystal ball. This creates lightening. But when she refuses, he loses his temper and throws his ax towards her, creating thunder. Moni Mekhala, attempting to get away, tosses the crystal high in the air releasing its power in the form of a blinding light and disorients Ream Eyso while she escapes. In Cambodia, when there is lightning, thunder and rain, it is believed that Ream Eyso and Moni Mekhala are battling each other.

***Moni Mekhala:** Lena Ouk*

***Ream Eyso:** Veasna Nicholas Say*

8) Robam Tbahl Kdeung (Pestle Dance)

Cambodia is endowed with big constructions, agriculture equipments, dams, man-made lakes and roads all over the country. Cambodian peasants earn their living by performing year to year chores, such as transplanting rice plants, harvesting, threshing and storing of grain. The mortar and pestle dance is a dance demonstrating the common life of our peasants and the joy of the abundant and fruitful harvest. The tools used in this dance; mortars, pestles for men and large flat baskets for women. The other equipments includes bamboo containers used to carry palm juice, a refreshing drink for the peasants who work hard under the hot sun.

Dancers:

Ladies Allysa Thao, Amelia Itteilag, Dinita Mani, Elizabeth Khorn, Suejane Tan, Vathana Say

Men: Anthony Kiv, Austin Tuck, Dante Chetana Phann, Everest Bloomer, Ganbott Voey, Sunny Tech



សេចក្តីអនុវាយសិល្បៈសង្ខេប

១- របាំរង្សីដួងចន្ទី - របាំនេះឆ្លុះបញ្ចាំងនូវការកោតសរសើរចំពោះសម្រស់របស់ដួងចន្ទីដែលបាននាំ ពន្លឺដ៏ត្រចះត្រចង់មកបំភ្លឺភ្នែក។ ពន្លឺដ៏ស្រស់នេះបានមកលួងលោមចិត្តអ្នកទាំងឡាយឲ្យមានក្តីសង្ឃឹម គោរពលើដៃគូដ៏ល្អដូចជាការដឹកនាំដ៏រឹងមាំពេញទៅដោយទុក្ខព្រួយ និងការភ័យខ្លាច។ ចម្រៀងនេះនិពន្ធ ដោយលោក ឯក ស៊ីដេ ដែលជាអ្នកចម្រៀងដ៏ល្បីម្នាក់នៅប្រទេសកម្ពុជា។ ក្បាច់របាំរៀបរយដោយអ្នកគ្រូ សុទ្ធ សុមាលីដែលជាសាស្ត្រាចារ្យនៃសកលវិទ្យាល័យវិចិត្រសិល្បៈប្រទេសកម្ពុជា។

គូសំដែង: Allysa Thao, Annong Phann, Dinita Mani, Evalyn Thao, Lena Ouk, Suejane Tan និង Vathana Say.

២- របាំទឹកចិត្តកុមារវត្តពុទ្ធិកាវាម - របាំនេះរៀបរយដោយអ្នកគ្រូ សុទ្ធ សុមាលី ជាពិសេសសម្រាប់សិស្ស តូចៗដែលបានមកសិក្សានៅវត្តពុទ្ធិកាវាម។ កាយវិការទាំងឡាយបង្ហាញពីភាព រីករាយរបស់កុមារពេលដួប ជុំគ្នាដើម្បីហាត់រៀនរបាំខ្មែរដែលជាវប្បធម៌ជាតិ។ កុមារទាំង ឡាយចាត់ទុកទីវត្តជាកន្លែងដែលគេអាចមក ដួបជុំគ្នាដើម្បីសម្រេចសេចក្តីសង្ឃឹមក្នុងការហាត់រៀនរបាំ។ ម៉្យាងវិញទៀត របាំនេះបានសម្តែងការពេញ ចិត្តនិងថ្លែងអំណរគុណចំពោះវត្តដែលបានផ្តល់ឱកាសដ៏មានតម្លៃដល់ពួកគេនិងគ្រួសារខ្មែរព្រមទាំង សហគមន៍ទាំងមូលនូវសិល្បៈវប្បធម៌ដ៏ប្រសើរលើសលប់មួយ។

គូសំដែង: Amber Itteilag, Amyla Yuth, Bella Koeung-Zambrana, Carolyn Thao, Christina Vong, Gia Koeung-Zambrana, Naomi Bopha Ahrens, Natalie Chanary Yuth និង Sarah Vong.

៣- ភ្លេងពិណពាទ្យ - កាលដើមឡើយ តន្ត្រីនេះគឺជាគ្រុមភ្លេងព្រះរាជទ្រព្យដែលប្រគល់ដល់ក្រុមព្រះ បរមរាជវាំងនិងពិធីបុណ្យធំៗប៉ុណ្ណោះ ។

តន្ត្រីករ : Alexandar Thao, Allysa Thao, Austin Ung, Borvority Uong, Brandon Yuth, Chapponarot Bornhor, Chorwanvirak Bornhor, Kim David Bloesch, Morgan Ung, Thanh Thai Roberts-Way, Vichea Luc Say និង Wolfram Chhay Bloomer.

៤ - របាំនារីកម្ពុជា - របាំនេះរៀបរាប់អំពីការរួបរួមគ្នារបស់នារីខ្មែរដើម្បីជូនពរសិរីសួស្តីដល់អស់លោក អ្នកទាំងអស់ក្នុងឱកាសចូលឆ្នាំថ្មីនេះ។ លោក លោកស្រី នាងកញ្ញា! យើងទាំងអស់គ្នាគឺជាមិត្តជិតស្និទ្ធនិង ជាញាតិសណ្តាននឹងគ្នា។ ក្បាច់របាំដែលផុសចេញពីបេះដូងនេះ បង្ហាញថាវប្បធម៌របស់យើងដែលបាននៅ គង់រស់រុនរឿង គឺដោយសារតែយើងចេះរួបរួមធ្វើការជុំគ្នាដោយរីករាយ។ មិត្តជិតស្និទ្ធយាយតែងតែកោតសរសើរ នូវកេរ្តិ៍ដំណែលដ៏ខ្ពង់ខ្ពស់របស់យើង។ ហេតុនេះ ការបន្តរថែរក្សាវប្បធម៌ខ្មែរដែលបុព្វ បុរសយើងបានខំ បង្កើតឡើងយ៉ាងលំបាកដើម្បីឲ្យបានល្បីពេញពិភពលោកគឺជាករណីកិច្ចរបស់ពួកយើងជាអ្នកជំនាន់ក្រោយ។

គូសំដែង: Amelia Itteilag, Anna Mosher, Annong Phann, Elizabeth Khorn, Evalyn Thao, Kaliyan Uong, Lina Roberts-Way និង Rita Pin Ahrens.

សេចក្តីអនុញ្ញាតិប្រកាសសិល្បៈសង្ខេប

៥ - របាំស្នាចាប់រុយ - របាំនេះរចនាឡើងតាមលំនាំក្បាច់បុរាណរបស់ស្នាមប្រជុំដែលធ្វើត្រាប់តាមការក្រមាច់ក្រមើមរបស់សត្វពាន។ សិល្បៈប្រកាសបានហាត់ព័ត៌មានខ្លួននិងអរិយៈឲ្យរឹងមាំស្នាហាប់ដើម្បី ងាយស្រួលហាក់លោតតាមចលនាយ៉ាងរហ័សរហួនរបស់ស្នា។ ក្បាច់សំខាន់នៅក្នុងរបាំនេះគឺ កាយវិការ ធ្វើត្រាប់តាមសត្វស្នាដែលកំពុងដេញចាប់រុយយ៉ាងសកម្ម។ លក្ខណៈជាច្រើនក្នុងរបាំនេះ បានដកស្រង់ចេញពីតួអង្គហានុមាន (ស្វា សា) ដែលជាមេទ័ពធំរបស់ព្រះរាមក្នុងចក្ខុវិស័យជាមួយក្រុងរាពណ៍ (យក្ស) ក្នុងរឿង រាមកេរ្តិ៍។

តួសំដែង៖ Aiden Seng, Austin Tuck, Everest Bloomer, Riley P. Chung, Samret Nathan Say, Sombot Tyler Say, Tyler D. Chung, Vincent Sim និង Ganbott Voey.

៦ - របាំផ្កា - បុព្វជាតិណាស់សម្រស់និងភាពទន់ភ្លន់របស់នារី។ ភាពប្រទាក់ក្រឡាតែក្បាច់ដែលគួរឲ្យស្រឡាញ់នេះ សង្កេតឡើងដោយសុភាពនារីអ្នករាំរបស់យើងក្នុងនាមស្នាគមន៍ ជូនពរ ថ្ងៃថ្លាដល់ញាតិមិត្តទាំងអស់ដែលមានវត្តមានក្នុងទីនេះឲ្យបានជួបតែនឹងសុភមង្គលជាសិរីសួគ៌។ ម្យ៉ាងវិញទៀត យើងក៏សូមបូជាស្នូលឲ្យដួងព្រលឹងនៃការរួបរួមគ្នាផ្តល់ជូនសហគមន៍ទាំងមូលនូវការគោរពព័ន្ធក្នុងខ្លួននិងពរថ្ងៃថ្លាដែលសំរាប់ក្តីសុខសប្បាយជាយូរអង្វែង។

តួសំដែង៖ Chloe A. Chung, Crystal Khoeun, Khalia Drakeford, Margaret Sim, Sky Bloomer, Sophia Yuth, Vinita Yoo និង Zyanne Seng.

៧ - របាំមុនីមេខាលានិងរាមឥស្ស - របាំមុនីមេខាលាជាល្អតម្រូវដកស្រង់ពីប្រភេទក្បាច់បុរាណខ្មែរលាតត្រដាងពីលោកៈ ទោសៈ របស់មនុស្សបុគ្គលិកខ្មែរយើងទៅលើមិត្តភក្តិ និងអ្នកស្នូតត្រង់ ហើយនៅទីបញ្ចប់ក៏ត្រូវវិវាសអន្តរាយ។ រាមឥស្សជាមិត្តនាងមុនីមេខាលា ដែលធ្លាប់បាន សិក្សារៀនសូត្រពីគ្រូជាមួយគ្នា តែមានចិត្តច្រើនលែង លបតាមស្តាប់រាយដណ្តើមយកកែវមុនីពីនាងមុនីមេខាលា។ ទីបំផុត រាមឥស្សត្រូវចាញ់បញ្ញា និងមហិទ្ធិប្រទ្ធិនៃកែវមុនីរបស់នាងមុនីមេខាលា។ តាមរឿងនិទាននិងរឿងជំនឿរបស់ខ្មែរយើង ផ្តួចផ្តើមបន្ទាត់និងរន្ធដាតិមិត្តរូបនៃជម្លោះរវាងរាមឥស្សនិងមុនីមេខាលានេះឯង។

មុនីមេខាលា៖ Lena Ouk
រាមឥស្ស៖ Veasna Nicholas Say

៨ - របាំគ្រាល់ភ្លើង - ខ្មែរមានសំណង់ធំៗ បរិខានសេដ្ឋកិច្ច មានទំនប់ទឹក បារាយន្តរថ្មលំដាប់ពេញផ្ទៃប្រទេស។ កសិករខ្មែរយើងតែងតែប្រកបមុខរបរការងារប្រចាំជីវិតដូចជា ដកស្ទូង ច្រូតកាត់ដាក់ដង្កែកពីមួយផ្ទះទៅមួយផ្ទះ។ រឿងរបាំគ្រាល់ភ្លើងដែលយើងយកមកសង្កេតនេះ គឺជារបាំមួយដែលបង្ហាញពីជីវិតរស់នៅពិតរបស់កសិករយើង និងការសប្បាយរីករាយក្រោយពេលដែលគេប្រមូលផលរួច។ ឧបករណ៍នៅក្នុងរបាំនេះមាន គ្រាល់ភ្លើង អង្រែវែងសម្រាប់បុរស រឿងស្រ្តីវិញ មានស្លឹកនិងចង្កៀសសម្រាប់អ្នកអង្គរ មានបំពង់សម្រាប់ដាក់ទឹកភ្លៀសសម្រាប់កសិករយើងពិសារក្រោយពីធ្វើការស្រ្តីហាត់ក្រោមកម្តៅថ្ងៃ។

តួសំដែង៖ ស្រ្តី - Allysa Thao, Amelia Itteilag, Dinita Mani, Elizabeth Khorn, Suejane Tan និង Vathana Say.
បុរស - Anthony Kiv, Austin Tuck, Dante Chetana Phann, Everest Bloomer, Ganbott Voey និង Sunny Tech.

business/personal advertisements



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*Happy New Year from the
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May the year of the Horse bring
You and your family good
Health and happiness,
prosperity and longevity.*



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The Year of the Horse



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Happy Khmer New Year

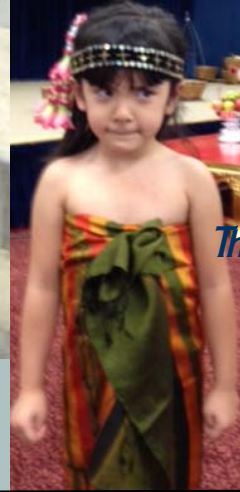
សូមថ្កោលទ្រង់ប្រទានសេរីស្នូស្នូ ជ័យមង្គល វិបុលសុខ ដល់យើងខ្ញុំទាំងអស់គ្នា

Happy Birthday Aric

Happy Birthday Louis

Welcome Azi

Congratulation!



Happy Khmer New Year!

*From (left to right)
Theron, Tyler, Kaitlyn
and Ava Tep*

Sophia Tep's grandchildren



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និង

នំប៉័ងប៉ាតេ

Happy Khmer New Year 2014



Happy Khmer New Year 2014

From All of Us

Cambodian Senior Association

ស្នូស្នូឆ្នាំថ្មី



Andrew Keo during his Birthday at Arundel Mills Mall, Hanover ,MD paid for by Yasurie Keo , Linh Keo and Jaedapanda Keo.



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- Shrimp Market Price
- Crawfish Market Price
- Blue Crab Market Price
- Dungeness Crab Market Price
- King Crab Legs Market Price
- Snow Crab Legs Market Price
- Lobster (About 1.5 lbs.) Market Price



The treasure bag comes with corn, sausage, and potatoes.

SPICE IT THE WAY YOU LIKE IT

(These two pounder buckets come with corn, sausage and potatoes.)

- House Bag \$19.99
Two pounds mixed of sweet tasting crawdad, shrimp, mussels, and clams
- Chef's Bag \$21.99
Two pounds of crustaceans saved for the chef
- By the Shore \$21.99
1 lb. of succulent shrimp and 1 lb. of mussels
- In the Lake \$21.99
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- By the River \$23.99
Snow crab, shrimp, and mussels
- Deep in the Ocean \$25.99
Dungeness crab, snow crab, mussels, and shrimp
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(Market Price)

EXTRA EXTRA

- Cornbread \$2
- Sweet Potatoes Fries \$5
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- Onion Rings \$4

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- Cheese Cake \$3.50
- Fried Cheesecake \$4.50

BTY BTE APPETITE

- Gumbo \$7
- Crawfish Etoufee \$7
- Jambalaya \$7
- Crawfish Mac N' Cheese \$8



2 SEASON YOUR BAG

- RAJUN CAJUN
- LEMON PEPPER
- GARLIC BUTTER
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Automatic 18% gratuity for parties of 6 or more people

3 SPICE IT UP THE WAY YOU LIKE IT

- NOPE I like it simple
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- YIKE Hot. Hotter!
- LAVA FLOW Bring me a waiver agreement!

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(Sweet potatoes fries, regular fries or onion rings)

- Chicken Strips \$8
- Hot Wings \$8
6 hot wings tossed in our Cajun butter sauce
- Fried Hand-Rub Catfish \$12
- Fried Butterfly Shrimp \$9
- Fried Calamari Basket \$9
- Fried Oyster \$10
- Softshell Crab \$12

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- Soda \$2.50

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- Imports \$5



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The So's Family would like to congratulate the Cambodian Community Day for a Job Well Done Organizing Lakhon Bassac and wish everyone a

2014 Happy Khmer New Year!

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**Happy Cambodian New Year
2014**



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2014

Happy Khmer New Year

The Year of Horse

From All of Us at

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ឃ្នក ទាន វិបាក



from all of us at CIG

Cambodian-American Investment Group, LLC



The harvest is in and it is time to rejoice in the fruits of our labor with our family, friends, and neighbors. In this spirit, our Khmer New Year festival springs to life. Let us give thanks to the planning and hard work that made this harvest possible. In this same spirit, let us join together in the planning and investment of our future.

*May the Tevada of the New Year,
Buddhist Era 2558,
bring you and your family
Happiness, Health, Peace, and Prosperity!*

To learn more about the Cambodian-American Investment Group, LLC ("CIG"), please contact any of our 2014 Officers below:

Sarah Kith, srkith@gmail.com
Chanthary Koch, chanthary@gmail.com
Phavann Chhuan, p_chhuan@yahoo.com
Tung Yap, tkyap1@yahoo.com
Tieng Yap, tieng_yap@yahoo.com



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