

# សង្ខេបសង្ខេបខ្មែរ

សកស្ត

## DISCOVER CAMBODIA

VOLUME 8 — 2015

Your Culture Your Root Your life.



Prasat Takeo at the Archaeological Park in Siem Reap



Yeekae Mear Yeung យីកែ ម៉ែរយ៉ែង

### CAMBODIAN COMMUNITY DAY

Sunday September 6<sup>th</sup> 2015 at Cambodian Buddhist Temple

13800 New Hampshire Ave, Silver Spring MD 20904

Promoting Khmer Culture | Celebrating Khmer Achievements | Strengthening Khmer Voice

**Bridging Distances | Healing Rifts | Building Bonds**



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 2015 Cambodian Festival featuring classical/folklore dances, Yeekae Mear Yeung, a presentation of Miss Cambodian-American DC, and much more.





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FRONT/BACK COVER ART CONTRIBUTOR: ITHARA PHLONG

## ACKNOWLEDGEMENTS

The Cambodian Buddhist Society, Inc. and the Cambodian Community Day wish to thank all Yeekae Mear Yeung casts and Miss Cambodian-American DC (MCADC) 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 Yeekae Mear Yeung performance and MCADC are results of hard work 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!*





# The State of Maryland



## Proclamation

*From the Governor of the State of Maryland*  
**CAMBODIAN COMMUNITY DAY**  
**SEPTEMBER 6, 2015**

- 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, and cultural and economic contributions to this region; and*
- WHEREAS,** *Cambodian Community Day brings together all people to celebrate Cambodian achievements and heritage; and*
- WHEREAS,** *Maryland is proud to join with the Cambodian American community across this great State in celebrating Cambodian culture and tradition, and we express our best wishes to those involved to make this a wonderful time of celebration.*

**NOW, THEREFORE, I, LAWRENCE J. HOGAN, JR., GOVERNOR OF THE STATE OF MARYLAND, do hereby commemorate SEPTEMBER 6, 2015 as CAMBODIAN COMMUNITY DAY 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 6th day of September  
 Two Thousand and fifteen

*Lawrence J. Hogan, Jr.*  
 Governor

*Robert K. Lathrop*  
 Lt. Governor

*John C. Wehner*  
 Secretary of State





# Proclamation

## Montgomery County Maryland

WHEREAS, Thousands of Cambodians resettled in the Washington, D.C. metro area starting in 1975 to escape the brutality of the Khmer Rouge; and

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

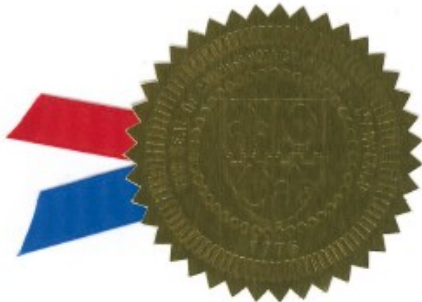
WHEREAS, Montgomery County's strength lies in the contributions of its multicultural community; and

WHEREAS, Cambodian Community Day was designated to celebrate the vibrancy and achievements of the Khmer community, promote Khmer customs and traditions, and strengthen the voice of the Khmer people;

NOW, THEREFORE, DO I, Isiah Leggett as County Executive, do hereby proclaim September 6, 2015 as

### CAMBODIAN COMMUNITY DAY

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



Signed this 6th day of September in the year 2015.

*Isiah Leggett*  
County Executive





On behalf of Cambodian Community Day (CCD) members and Board of Directors, thank you for coming and joining us today to celebrate our culture, abundant heritage and achievements. I like to challenge everybody to identify your culture, your root, and your life and see what have you done and what will you do to make your life and lives of our fellow Cambodians better. Knowing something is good. Use what you know to serve others is even better. It is not about your brain, It is about your brain and your heart, There are people that surround you and that you interact with them on a daily basis. But they don't know who you are. What they know for the most part is that you look different. If you do not keep you identity and your root shine, other people will never notice you.

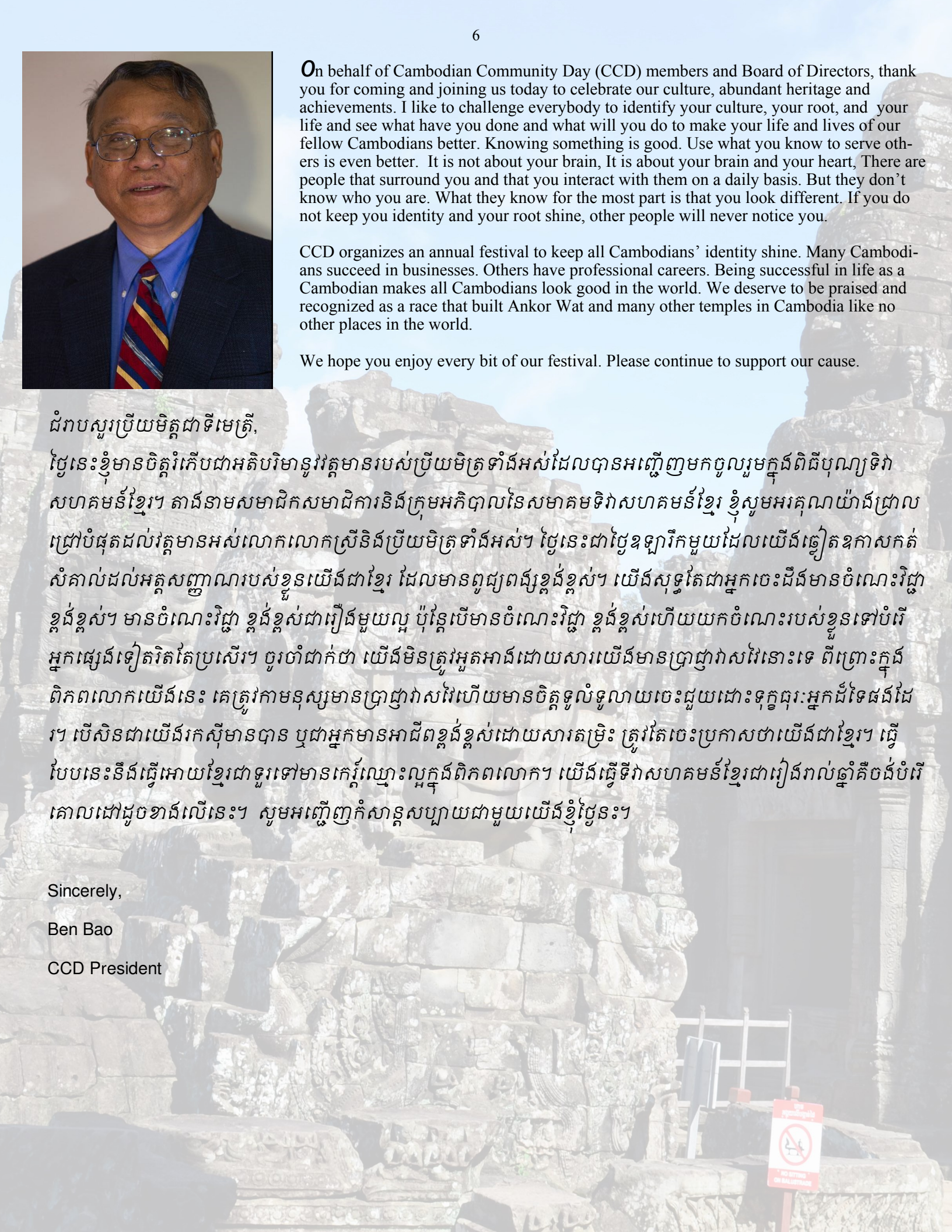
CCD organizes an annual festival to keep all Cambodians' identity shine. Many Cambodians succeed in businesses. Others have professional careers. Being successful in life as a Cambodian makes all Cambodians look good in the world. We deserve to be praised and recognized as a race that built Angkor Wat and many other temples in Cambodia like no other places in the world.

We hope you enjoy every bit of our festival. Please continue to support our cause.

ជំរាបសួរ ប្រើយមិត្តជាទីមេត្រី,

ថ្ងៃនេះខ្ញុំមានចិត្តរំភើបជាអតិបរិមាណរវត្តមានរបស់ប្រើយមិត្តទាំងអស់ដែលបានអញ្ជើញមកចូលរួមក្នុងពិធីបុណ្យទិវាសហគមន៍ខ្មែរ។ តាងនាមសមាជិកសមាជិការនិងក្រុមអភិបាលនៃសមាគមទិវាសហគមន៍ខ្មែរ ខ្ញុំសូមអរគុណយ៉ាងជ្រាលជ្រៅបំផុតដល់វត្តមានអស់លោកលោកស្រីនិងប្រើយមិត្តទាំងអស់។ ថ្ងៃនេះជាថ្ងៃឧឡារឹកមួយដែលយើងធ្វើតុកាសកត់សំគាល់ដល់អត្តសញ្ញាណរបស់ខ្លួនយើងជាខ្មែរ ដែលមានពូជពង្សខ្ពង់ខ្ពស់។ យើងសុទ្ធតែជាអ្នកចេះដឹងមានចំណេះវិជ្ជាខ្ពង់ខ្ពស់។ មានចំណេះវិជ្ជា ខ្ពង់ខ្ពស់ជារឿងមួយល្អ ប៉ុន្តែបើមានចំណេះវិជ្ជា ខ្ពង់ខ្ពស់ហើយយកចំណេះរបស់ខ្លួនទៅបំរើអ្នកផ្សេងទៀតវិភិតវិភ័យស្រើក។ ចូរចាំជាក់ថា យើងមិនត្រូវអួតអាងដោយសារយើងមានប្រាជ្ញាវាសវៃនោះទេ ពីព្រោះក្នុងពិភពលោកយើងនេះ គេត្រូវកាមនុស្សមានប្រាជ្ញាវាសវៃហើយមានចិត្តទូលំទូលាយចេះជួយដោះទុក្ខជុះអ្នកដទៃផងដែរ។ បើសិនជាយើងរកស៊ីមានបាន ឬជាអ្នកមានអាជីពខ្ពង់ខ្ពស់ដោយសារតម្រិះ ត្រូវតែចេះប្រកាសថាយើងជាខ្មែរ។ ធ្វើបែបនេះនឹងធ្វើអោយខ្មែរជាទូរទៅមានកេរ្តិ៍ឈ្មោះល្អក្នុងពិភពលោក។ យើងធ្វើទិវាសហគមន៍ខ្មែរជារៀងរាល់ឆ្នាំគឺចង់បំរើគោលដៅដូចខាងលើនេះ។ សូមអញ្ជើញកំសាន្តសប្បាយជាមួយយើងខ្ញុំថ្ងៃនេះ។

Sincerely,  
Ben Bao  
CCD President





**ORGANIZING COMMITTEE គណៈកម្មការរៀបចំ**



Ben Bao



Sophia Tep



Natalie Chhuan



Seng Chao



Salang Bao

Master of Ceremony

Yeekae Master

Dress Maker



Khuy Lim



Ratanak Srey

Khmer and English



Sochietah Ung



San Yos



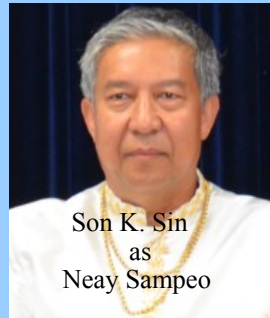
**Yeekae Mear Yeung Performers**



Sameuk Man  
as  
Mear Nup



Tavi Chao  
as  
Kancheu Thlous



Son K. Sin  
as  
Neay Sampeo



Proeung Sou  
as  
Krubleark



Arnold Nhim  
as  
King



Saody Sok  
as  
Medos #1



Bunna Ang  
as  
Business Manager



Rany Chao  
as  
Medos #2



Somon Yann  
as  
Housekeeper



San Bun  
as  
Seller



Kheang Teav  
Soldier



Seiha  
Business Manage  
Assistant



Phon Bun  
Butcher



Everest Bloomer  
Soldier



Sky Bloomer  
King's Entourage





Welcome!

I would like to thank the Cambodian Community Day (CCD) organization and the Cambodian Buddhist Society, Inc. for your continued support of the Miss Cambodian-American DC pageant.

This year, CCD Festival will be an exciting one. All of the members and volunteers have been working hard all year long to bring the community together in one place to celebrate the strong Cambodian culture which exists in the Washington, DC Metropolitan Area and everything else that fulfills and enriches our lives culturally.

This is my second year organizing this pageant and I must confess that it was not an easy task. The idea of Miss Cambodian-American DC (MCADC) is still new in our community. The biggest misconception about pageants is that they are a contest in which women are just judged for beauty only and compete against each other to see who is the prettiest of all. The truth of the matter is that pageants promote self-development; it is about finding a young woman who embodies the best qualities and traits of what being Cambodian American is all about. The top five reasons why should one participate in MCADC are:

1. Cultural Identity
2. Personal Development
3. Communication skills
4. Confidence
5. Ability to handle stress and pressure

Contestants get a lot of preparation, which helps to develop discipline, poise, and they come out of the experience stronger, more confident and self-assured. I want to encourage all young women of Cambodian-American heritage to participate; they will be better prepared for life beyond school.

Today, you will have an opportunity to meet our 2015 MCADC contestants, they are a group of exceptional young women, well-rooted in Cambodian culture and tradition. I enjoyed getting to know each of them and watching their progress. Thank you to the families and friends of the contestants; I appreciate your love and support of these young girls and women. To the community, please support them in their journey of self-discovery and self-development.

Our Final Event will be on Saturday, November 21 at Harvest Moon Restaurant in Falls Church, Virginia. It is where we will crown our new queen, the 2015 Miss Cambodian-American DC, please join us for this special occasion. Thank you and enjoy the festival.

***Ithara Phlong***  
***Director***  
***Miss Cambodian-American DC***





# OUR CONTESTANTS







2015 MISS CAMBODIAN AMERICAN DC





2015 MISS CAMBODIAN AMERICAN DC



## 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 Khmer 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 fourteen 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 work 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 walks of lives together in recognition of Khmer achievements that strengthen the Khmer voice and to exhibit Cambodian heritage. The festival showcases classical/folklore dances, performance shows, traditional music ensemble, traditional games 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 an ad hoc basis. Visit our website today at [www.CambodianCommunityDay.org](http://www.CambodianCommunityDay.org).

### How We Operate:

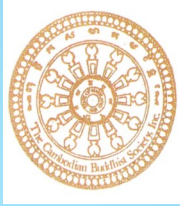
The CCD is operated solely on a volunteer basis. None of members, directors and officers get paid whatsoever. In 2013, CCD produced a full-blown Yeekae Mak Theung show. In 2014, CCD produced Lakhoan Bassac show, an effort to revitalize a traditional art that has become almost extinct according to UNESCO. This year, we have an honor to bring you another type of show entitled "Yeekae Meay Yeung" known as "Neang Kanhcheu Thlous". Also, we will present our 2015 Miss Cambodian-American DC. During Khmer New Year in April 2015, we have organized a "Look Back to the 60's Cambodia" shows.

### Important dates to remember

- Saturday November 21<sup>st</sup>, 2015 Final Competition of Miss Cambodian-American DC, Harvest Moon Falls Church, Virginia







## THE CAMBODIAN BUDDHIST SOCIETY, INC.

The Cambodian Buddhist Society, Inc. (CBS) was organized in 1976 and incorporated in the State of Maryland in 1978 as a non-profit, religious and educational organization. It is the first Cambodian Buddhist temple to be established in the United States. Its headquarters, Vatt Buddhikarama or Cambodian Buddhist Temple, was located first in Oxon Hill, then in New Carrollton, Maryland. It moved to the present Silver Spring location in 1986. The Cambodian Buddhist Society, Inc. has four-fold objectives:

1. To conduct Buddhist services;
2. To conserve Cambodian culture;
3. To provide training; and
4. To provide humanitarian assistance.

CBS is governed by a Board of Directors of 15 members. The Board consists of 3 Buddhist monks automatically selected without vote and 12 members elected bi-annually by members of the Cambodian Buddhist Society. Also, two internal auditors are elected. Four stranding committees are created to perform different tasks:

- Committee in charge of ceremonies,
- Committee in charge of cultural affairs,
- Committee in charge of security and public relations,
- Committee in charge of construction and maintenance.

CBS presently has 2 major buildings: residential building with Ceremony Hall and Vihara or Buddha Hall. A Stupa is under late stage construction. When finished, it will store Buddha Relic and people's ash. Vatt Buddhikarama holds in its collection many Khmer and Buddhist texts. Its facilities have been used on several occasions by other Buddhist traditions for Buddha teaching and meditation.

The Cambodian Buddhist Temple is not only a place of worship, but also serves as a Cambodian American community center. It is the main contact for government agencies to reach out to Cambodian Americans. It is a temporary shelter for the homeless and a feeding place for the hungry.

The Cambodian Buddhist Temple conducts religious services on all Buddhist days, Buddhist holidays, and traditional holidays. It performs services at the Temple or at private homes for private ceremonies, such as memorial services for departed ancestors or birthday celebrations. Daily chanting takes place every morning and evening at the Temple. Under its youth program, CBS conduct a Sunday school comprising Khmer language, dance and music classes. The school is open to all young people ranging from ages 6 to 20. Two kinds of dances (classical and traditional dances) are taught by former teachers and dancers in Cambodia. Khmer music is taught by Master teacher who has received award from the National Endowment for the Arts.





## Prelude

Ithara Phlong, Program Director of Cambodian Community Day (CCD), wrote about Cambodian Folktales at Tripod.com and stated that folktales grew from the imagination and the lives of people, passed through from generation to generation. The stories have sometimes altered during the retelling process, ordinary characters become bigger than life, situations exaggerated. However, they remain popular both with adults and children, especially the latter who respond quickly to the stories. They are simple to understand with no complicated plot involved, they are short, and sometimes humorous. The sense of justice is always there, the good character will be rewarded and the evil one always gets punished at the end! Folktales may lead to a better understanding of customs and culture

Mear Yeung is a telling/retelling story from generation to generation about a life of a man named Mear Nup. The story is also known as Srey Kanhcheu Thlous, a woman who has holes in her basket. There are a mythical and superstition fact that prelude to and at the end of the story that they are not relevant to the educational value of the story. There were left out in this writing. CCD rewrites the story based on the account of Master Socheatah Ung, a classical dance instructor at Cambodian Buddhist Temple Cultural Group in Silver Spring Maryland and at Cambodian American Heritage, Inc of Arlington Virginia. Other story tellers also contribute to the writing. We believe that our writing represents a simple demonstration of a fact that a woman has a virtue that prosperity and happiness are the result of her character. The writing will serve as a basis for our show production of Mear Yeung that will be performed during CCD annual Cambodian Festival, September 6th, 2015.

### *The Story of Mear Yeung*

Once upon a time, there was a rich merchant who owned a commercial boat. He was married to a beautiful lady. Local people and trading partners knew them as Neay Sampeo and Neang Krubleark. They made a fortune trading commodities. Even though they owned a home on land, for the most part, they lived on the boat surrounded by a business manager, business assistants, servants and maids. He sailed through different waterways to and from different ports. Using his wealth as a way to advance his social status, Neay Sampeo was an arrogant man who often looked down on others and had poor judgment on business deals. His business manager and assistants frequently flattered his boss to do some things that were not appropriate. They continued to do that because they benefited from Neay Sampeo lavishly expenses. Neay Sampeo himself failed to see right from wrong.

Luckily, his wife Neang Krubleark was a smart and well-mannered woman. She was known to be a good housewife, a deal broker. She kept the wealth in order and managed her husband earnings. She was also very generous to all people around her. Many traders did not like her husband, but kept coming to do businesses with him because of Neang Krubleark. With a spirit of strengthen-

ing business relationship, she often invited traders to her residence (at the mansion or at the boat), for dinner during which she smoothed out business transactions. She was also known to be a good cook. Traders and local officials who came to dinner had enjoyed her foods that were tasteful in style. They all admired her ability.

Nearby a port, there was a poor fisherman who lived with his beautiful wife in a village near a river. His name is Mearnup and his wife's name is Kanhcheu Thlous. Mearnup was strong and handsome. He did things as his wife told him to do. Kanhcheu Thlous was a charm lady. But because her laziness and bad attitude, local villagers did not like her. She was also careless and always wanted to do anything that was easy. They made a living by catching fishes from the river and sell them at the market nearby. Mearnup was a good craftsman. He made several baskets from bamboo. The baskets were used to hold the fishes he caught and transport them to the market. He kept his fishing equipment and the baskets near his small cottage. One day, Mearnup asked his wife to bring a basket and went along to fish with him. After complaining about a poor life as a fisherman's wife, Kanhcheu Thlous went to pick up the basket from the rack. She picked the first basket and felt it was a little heavy because it was wet. So she put it down and picked another one, but found they were all the same. To her, they were all heavy. Finally, she found an old basket that was lighter. Unfortunately, the old basket had a hole in it. Kanhcheu Thlous did not pay attention. She never did. She hastily followed her husband to the river with the old basket.

In the meantime, Neay Sampeo and his crews docked his boat in the river near Mearnup fished. It was an early morning. Neang Krubleark asked her maids and servants to do some housekeeping routines outside the boat compartments. While they performed their works, the maids and servants watched the Mearnup in action. Mearnup caught a lot of fishes. He put the fishes into the basket that his wife Kanhcheu Thlous carried. Some fishes escaped through the hole. Mearnup saw that and told his wife to try to catch the fishes when they tried to make it out through the hole. Kanhcheu Thlous was tired of her husband. She pretended to stop the fishes from leaking through the hole, but in a funny way. That caught attention of the boat crew. They laughed out loud and pointed the fingers at the fisherman and his wife. The laugh got attention of Neang Krubleark and Neay Sampeo who immediately came out of the boat compartment and watched the fisherman too. Neang Krubleark felt so sorry for the fisherman who tried to catch as many fishes as possible and saw his wife let them just escape. It had bothered her too much to see something earned but wasted under her own eyes. On the other hand, Neay Sampeo enjoyed the scene. The trade manager and servants began to flatter Neay Sampeo and suggested that he should take Mearnup's wife Kanhcheu Thlous as a mistress. Neay Sampeo and Kanhcheu Thlous started to flirt with



each other. Out of her conscience, Neang Krubleark yelled to Kanhcheu Thlous asking her to have a pity on her husband who diligently caught fishes and suggested to Kanhcheu Thlous that she sealed the hole in the basket to prevent fishes from escaping. Kanhcheu Thlous yelled back telling Neang Krubleark to stay out of her business. The yell caused Neay Sampeo to roar into laugh. Krubleark explained to her husband that she always felt that a wife should take good care of her husband earning. When she witnessed the situation, she told her husband that she felt so sorry for the man. Of course, she meant this in a general term. But Neay Sampeo did not see the point. Krubleark could not stand it anymore. She took off her scarf, rolled it up as a ball and threw it to Mearnup asking him to use the scarf to seal the hole in the basket. She told him to do that because his wife failed to do so as she suggested. Her action had caused Neay Sampeo to lose control. He began to accuse his wife of having feeling toward the fisherman. Arguments began. Neay Sampeo, who always looked down on people who have lower status, got more angry and demanded that Krubleark to go and live with the fisherman and see if she could make the fisherman's life any better. In the meantime, he would took the fisherman's wife Kanhcheu Thlous to live with him. The trading manager and the servants echoed their support to Neay Sampeo because they did not like Krubleark conservative behavior. To them they saw an opportunity to make more money out of Neay Sampeo's lavish expenses and to have more fun. On the other hand, the maids tried to stop Neay Sampeo telling him that this was a bad idea. Kanhcheu Thlous overheard all the arguments on the boat. She felt very happy as the situation fell onto her hand. She began acting to seduce Neay Sampeo. Fooled by Kanhcheu Thlous' attractiveness, Neay Sampeo disagreed with the maids and called Mearnup and Kanhcheu Thlous to the boat and proceeded with the wife swapping. Neang Krubleark was so upset. She begged her husband not do such a silly thing. Neay Sampeo, not only that he would not listen to his wife, he hugged Kanhcheu Thlous and asked the maids to dress her up. He also humiliated Neang Krubleark to the point when she felt enough is enough. She took off all jewelries she wore and threw at Kanhcheu Thlous telling her that all were her now. She warned Kanhcheu Thlous that those stuffs will be gone from her possession one day because her care-free attitude. Overwhelmed with joy, Kanhcheu Thlous refused to listen to Neang Krubleark and had exchanged the conversation with many inflammatory words while Neay Sampeo amused the situation. Mearnup was so confused by the whole situation and became speechless. Krubleark was outraged by her husband behavior. She pulled Mearnup's hand and dashed off the boat.

Neay Sampeo was very happy to have Kanhcheu Thlous as a new wife. He did everything according to his new wife's wishes. She was drawn into a world of fantasy thinking that she never outspent her new husband's immense wealth and fortune. She organized a nightly party extravaganza. Trading partners came for a dinner and discussed businesses with Neay Sampeo, as they always did. They felt unwelcome and humiliated by Kanhcheu Thlous. One by one, they began to withdraw business partnership with Neay Sampeo.

In the meantime, Mearnup felt pity on Neang Krubleark who was used to have a wealthy lifestyle. Neang Krubleark, on the hand, felt that Mearnup was a gentleman. She began to fall in love with him and vowed to make him successful. Mearnup and Neang Krubleark still continued fishing during the early morning hours. She fixed the hole in the basket. They always caught full basket of fishes enough for everyday meal. They shared some fishes with their neighbors who began to adore them as the neighbors never saw Mearnup did that before when he was with his ex-wife. Mearnup and Neang Krubleark brought the rest of the fishes to the market for sale. In the afternoon, Neang Krubleark asked her husband to collect woods from the forest to be sold at the market in addition to fishing the next day. Their routine was to fish in the early morning, to sell fishes and woods in the late morning till noon. In the afternoon, Mearnup went to fetch woods while Neang Krubleark performed housekeeping works. One day, Neay Sampeo and Kanhcheu Thlous and their entourages visited market place. They met Mearnup and Krubleark selling woods and fishes. Kanhcheu Thlous painfully mocked Neang Krubleark who felt devastated by the humiliation. She vowed to do everything to get out of the poverty. She told Mearnup to make many fishing traps (Troo and Lorb). At night, they placed the fishing traps at a creek at a location where it merges into the big lake. In the early morning, they went to bring them back. They caught the same amount of fishes this way with less time and physical. Now that Mearnup had more free time in the morning, Krubleark asked him to run through the forest. This was kind of training that Krubleark had in mind. At first, Mearnup hesitated because he did not understand the reason. Nevertheless, he did exactly as his wife told him to do. One afternoon, Mearnup fetched one kind of wood from the forest that Krubleark realized it was valuable. Somewhere in the country, people made a medicine out of this wood. So she asked Mearnup to fetch more. Krubleark began contacting merchants whom she had acquainted during the time when she was with Neay Sampeo. They bought the wood from her. Mearnup and Krubleark's lives were getting better and better. They were used to be poor and devastated. Now they became self-supporting. They were surrounded by villagers who now became their friends. Mearnup ran through the forest every morning. He became more and more athletic.

Neay Sampeo and Kanhcheu Thlous continued their lavished lifestyle while their business trending downward. Together, they have a son. Kanhcheu Thlous used pricy clothes as a baby diaper. She asked her servants not to re-used dirty ones, but thrown them into the lake. Neang Krubleark found the thrown-away clothes that were still in condition in the lake. She fetch them, cleaned and dried them, keep some for her own uses, and gave others to her neighbors.

When she was living with her ex-husband Neay Sampeo, Krubleark acquainted many business partners who like and adore her. Krubleark was also a good cook. Guests who came for dinner at her resident at the time enjoyed her food and hospitality.



A reputation of being a good cook and well-managed housewife had spread around the country among the elite class.

Krubleark and Meanup's lives were getting better and better. Meanup had been trained to be a gentleman with an athletic ability. Krubleark decided it was time to attend the Royal Court. So she did. The King was at first perplexed that Neay Sampeo was not present, but accepted the explanation of Neang Krubleark that she and Neay Sampeo agreed to part on a good term and that she had remarried to Meanup. Neang Krubleark did not mention about the wife swapping situation. King also accepted Meanup as Krubleark's new husband. Krubleark attended the King at the good time as he was planning a trip through a forest the next day for pleasure. The king asked her to prepare his meal for next day trip. Krubleark prepared foods and packed them into two food baskets, both were for the King's lunch. She gave one basket to a general and his soldiers who will accompany the King the next day. She gave another basket to Mearnup and told him to keep running to keep up with the King and never lose the King's sight. During the trip, the King rode a horse. So did the general. The rest of the soldiers and entourages were marching on foot. The King went a little faster and sooner and later nobody kept up with him, except Meanup who kept running alongside with the King. At noon time, the King stopped and look around and found nobody except Mearnup who told him that the

general, the soldiers and the entourages were all behind. Mearnup told the King to take a rest while he prepared lunch for him. Mearnup served the King well. The King enjoyed the foods and Mearnup's company so much that when he came back to the palace, he appointed Mearnup as one his officials of the Royal Court. Mearnup had become rich and bore an official title that served the King. All of these happenings were because of his new wife, Neang Krubleark, who were smart, diligent, well-mannered, and well managed her husband's earning.

One day, wealthy Mearnup and Krubleark, arrange a ceremony to give aid to the poor's, among them were Neay Sampeo and Kanhcheu Thlous who became beggars.

The story is about a virtue of a woman. As a wife, she should held a high standard of virtue, that she is the one who manages her husband's earning. A wife should be gentle, well-mannered and diligent, and should not have a wasteful spending habit. A good wife will build up wealth. The bad wife will destroy wealth. Whatever happened to Kanhcheu Thlous and Neay Sampeo were the result of their own choices.







# Rehearsal



MEAR YEUNG STORY រឿងនាយសេដ



## What is Yeekae?

Yeekae is a form of a traditional Khmer entertainment, a musical opera that tells a story or a legend. The performance consists of singing and dancing, both of which bear a characteristic of Khmer Yeekae style that differs from other type of Khmer entertainments. Yeekae may be referred to as Lam in some parts of Cambodia. There are dialogs also during the performance so that the audiences may know how the story goes. There are four main characteristics that give Yeekae a unique style.

### 1. The Homrong

Homrong is a Yeekae prelude dance. Every Yeekae performance must begin with this dance that signifies a prayer to all the deceased of the Yeekae masters and to celestial gods in heaven to give all performers a blessing and to protect them from mishaps during the performance.

Homrong is performed by Cambodian American Heritage, Inc (CAHI).



Homrong Dance, Yeekae Style

### 2. The Drum

Every scene or episode of Yeekae performance begins with a sound of Yeekae drum. This type of drum is part of a music group and a choir that plays and sings for the Yeekae performance. Other instruments are fiddle (usually a low pitch fiddle called Tror Ou), flute, dulcimer, and others. There may be more than one drums used because their loud sound would make the performance a Yeekae.





### 3. The Narrative

In other forms of Khmer entertainment, the audiences would not know what the performance episode is all about until it is actually performed. So they have to guess. In Yeekae, it is difference. Following the sound of drum, there is a melodic narrative briefly describing what will be happening during the episode. The narrative is brief, but the performance is within the narrative context.

#### End of an Episode

Yeekae is performed on stage, but usually in the old days an open stage where there are no curtains. To mark the end of episode, they play a music with the drums while performers recede to back stage.

The Yeekae performance repeats 2, 3 and 4 over and over again with different episode until the story ends.

### Yeekae Mear Yeung During Cambodian Festival

#### SCENE 1: Homrong Dance

#### SCENE 2

Scene 2.1: Mearnup wakes Kanhcheu Thlous to get ready to go fishing at the river. Kanhcheu Thlous who is lazy hardly can wakes up. She complains. Then she goes to pick a basket. There are three baskets, one of them has a hole in it. Kanhcheu Thlous does not pay attention. She picks the basket with hole.



#### ក្រោកឡើង

ប្រឹកប្រាងថ្ងៃរះ ឱ!ណាថ្ងៃអើយ ភ្ញាក់ឡើងឆាប់វ៉ា [ផ្លូវ]  
 រួតរះឱ!ណារួតរះម្ល៉ាម្លា ឱ!ណាថ្ងៃអើយ កុំបង្កង់នៅ។

បងសែនស្រណោះឱ!ណាថ្ងៃអើយ សម្រស់ស្រីពៅ [ផ្លូវ]  
 មករស់ឱ!ណាជាមួយអ្នកល្ងង់ខ្លៅ ឱ!ណាថ្ងៃអើយ អ្នកនេសាទត្រី។

ឱ!ស្លូនភរិយា ឱ!ណាថ្ងៃអើយ កុំបង្កង់ថ្វី [ផ្លូវ]  
 ទៅយកឱ!ណាទៅយកកញ្ជើល្អី ឱ!ណាថ្ងៃអើយចរចេញតាមបង។

#### ខ្ញុំលណាស់លោកអើយ

អីអើយអាណិតខ្លួនណាស់ កម្មក្រាស់ជួបក្តីវេទនា [ផ្លូវ]  
 ព្រហាម ចរចេញលីលាលោក អើយលោក ទៅតាមប្តី។ [ផ្លូវ]

អីអើយធុញទ្រាន់ខ្លាំងណាស់ ជួបប្រទះតែរឿងក្រក្រី [ផ្លូវ]  
 ចរចេញ ចរចេញតាមប្តី លោកអើយលោក ទៅនេសាទ។ [ផ្លូវ]

MEAR YEUNG STORY រឿងនារាយណ៍



Scene 2.2 Boat Cleaning: while cleaning the boat and other routine house works on the boat, the crew and house-keepers see the fishes that Mearnup catches escape through the hole. They laugh out loud. Neay Sampeo and Krubleark come out of the boat compartment.

Scend 2.4 fail to convince her husband Neay Sampeo not to exchange wife, Krubleark says farewell.

**បោសសំអាតសំពៅ**

- [ស្រីម្នាក់ឯង] នាងអើយអ្នកអើយទាំងអស់គ្នា រូតរះម្ល៉ែម្នា ចរចេញមកក្រៅ
- [បន្ទូលជាពួក] នាងអើយអ្នកអើយទាំងអស់គ្នា រូតរះម្ល៉ែម្នា ចរចេញមកក្រៅ
- [ម្នាក់ឯង] ខំបោសសំអាតអើយលាងសំពៅ កុំអោយដង្ហើទាស់ចិន្តា។
- [ម្នាក់ឯង] ប្រុសៗកុំនៅអង្គុយភ្លឹក ចុះទៅដងទឹក មកលាងនាវា
- [បន្ទូលជាពួក] ប្រុសៗកុំនៅអង្គុយភ្លឹក ចុះទៅដងទឹក មកលាងនាវា
- [ម្នាក់ឯង] ខាងក្នុងខាងក្រៅអើយគាប់ទិយា លោកស្រីភរិយានិងនាយសំពៅ។
- [ម្នាក់ឯង] ចំណែកស្រីៗខាងនោះវិញ ខោអាវនៅពេញយកចេញមកក្រៅ
- [បន្ទូលជាពួក] ចំណែកស្រីៗខាងនោះវិញ ខោអាវនៅពេញយកចេញមកក្រៅ
- [ម្នាក់ឯង] បោកអិតសំអាតកុំអោយហ្នឹងសៅ រូតរះកុំនៅបង្អង់ការ។



**ជូរប្រពន្ធគ្នា**

នាយសំពៅ៖ នែ! ចៅមាណពអ្នកមកដល់ហើយ អ្នកអើយយើងមកអើយនិយាយគ្នា  
 ប្រពន្ធរបស់អ្នកមានរូបសោភា មិនគួរឲ្យទេនាអើយរស់ក្នុងភក់ជ្រាំ។  
 យើងនាយសំពៅមានបរិវា ភោគទ្រពនាវាអើយគរដូចភ្នំ  
 សុំដូរប្រពន្ធដែលរូបសក្សសម ឯប្រពន្ធខ្ញុំវាស្រឡាញ់អ្នក។

មាណព៖ ទេៗលោកម្ចាស់កុំធ្វើដូច្នោះ ប្រពន្ធខ្ញុំនេះខ្ញុំមានចិត្តស្ម័គ្រ  
 ទោះបីក្រីក្រតែមិនអន់អាត់ ខ្ញុំស្ម័គ្រលុះក្ស័យសូន្យសង្វារ។

កញ្ជើផ្ទះ៖ នែៗមាណពកុំនិយាយប្លាស់ នរណានៅស្ម័គ្រនិងមនុស្សលីលា  
 ក្រីក្ររហាមរស់យ៉ាងធើរ នា ខ្ញុំសូមលែងគ្នាយកនាយជាថ្មី។

គ្រប់លក្ខណៈ៖ ឱ! នាយសំពៅប្តីសំឡាញ់អើយ ម្តេចឡើយធ្វើខុសអើយប្រពៃណី  
 មនុស្សប្តីប្រពន្ធមិនមែនដីធ្លី យើងជានារីអើយមិនមែនជាសត្វ។

នាយសំពៅ៖ នែនាងគ្រប់លក្ខណៈចេញអោយឆ្ងាយ នាំកាយមាណពអើយចេញអោយបាត់  
 នាងស្រឡាញ់គេពេញថ្លើមប្រមាត់ កុំយកសម្បត្តិយើងអោយសោះឡើយ។





SCENE 3: Mearnup is very upset as he loses his wife to Neay Sampeo. Krubleark has nowhere to go and asks Mearnup to join as a husband and wife and make a new beginning.

### មាណពនិទានគ្រប់លក្ខណ៍

មាណព៖

នាងអីយនាងគ្រប់លក្ខណ៍ មិនគួរនាងស្ម័គ្រអីយឱនឹងខ្ញុំ  
 ក្រគួនទ្រនុំ ម្តេចឡើយនាងទ្រាំរស់ទាំងផទនា។  
 នាងអីយនាងមានសោភា សម្បត្តិហូរហារពេញឱទឹកដី  
 ចំណែកខ្ញុំក្រក្រី តើខ្ញុំបានអ្វីប្តូរទៅអោយនាង។  
 ព្រលឹមថ្ងៃ៖ ព្រាងៗ នាងអីយខ្ញុំចេញនេសាទត្រី  
 តើខ្ញុំមានអ្វី សំរាប់រូបស្រីតាក់តែងកាយ។

គ្រប់លក្ខណ៍៖ ឱមាណពមាណពបងអើយ ម្តេចឡើយបងប្រកែក  
 ចំណែករូបខ្ញុំប្រគល់ជីវី យើងរួមដៃគ្នារកស៊ី  
 កសាងអីយឱជាថ្មី បំបាត់ក្រក្រីក្តីឱផទនា។  
 វាសនាយើងដូចគ្នា យើងបានអីយជួបគ្នា  
 បងអើយជួបគ្នាអីយដោយចៃដន្យ សូមបងកុំអាក់អន់

ប្អូនអីយឱធុញ្ញ្យទ្រាន់ ខ្ញុំជាប្រពន្ធបងឱទៅហើយ។  
 ឱបងឱណាបងអើយ កុំនៅអីយឱកន្តើយ  
 ឱណាថ្ងៃអើយសាងឱលំនៅ។



SCENE 4: Living with Neay Sampeo, Kanhcheu Thlous has discovered Neay Sampeo's wealth. She is drawn into a fantasy that she never outspends this immense fortune.



MEAR YEUNG STORY រឿងនាឃើង



SCENE 5: Mearnup and Krubleark have rebuilt their life. They sell fishes, vegetables, woods that could be used to make medicine at the marketplace. Meanwhile, Neay Sampeo and Kanhcheu Thlous visit the market place. They all meet each other.

**រៀបចំដឹកនាំនៃទីផ្សារ**

គ្រប់លក្ខណ៍៖ សុរិយារះហើយ ឱណាបងអើយ ក្រោកឡើងម្តីម្តាយ [ផ្លូវ] រៀបចំអើយភស្តុភារ រួចហើយលីលា ឱណាបងអើយ ឱចេញទៅ

បន្ត៖ រៀបចំអើយភស្តុភារ រួចហើយលីលា ឱណាបងអើយ ឱចេញទៅ។

គ្រប់លក្ខណ៍៖ មានត្រីមានសាច់ ឱណាបងអើយ ឈើថ្នាំសង្កូវ [ផ្លូវ] ដែលបងកាប់គរនៅ បន្លែត្រប់ល្អៅ បងអើយយកទៅ ឱលក់ដូរ

បន្ត៖ ដែលបងកាប់គរនៅ បន្លែត្រប់ល្អៅ បងអើយយកទៅ ឱលក់ដូរ។

មាណព៖ បងក្រោកឡើងហើយ ឱណាអូនអើយ ដោយបងពួសួរ [ផ្លូវ] សម្លេងពិរោះថ្លៃថ្នូរ ដូចខ្យល់ជំនោរ អូនអើយបងសែន ត្រជាក់ចិត្ត

បន្ត៖ សម្លេងពិរោះថ្លៃថ្នូរ ដូចខ្យល់ជំនោរ អូនអើយបងសែន ត្រជាក់ចិត្ត។



**ជួបគ្នានៅទីផ្សារ**

នាយសំពៅ៖ លោកអើយមើលចុះ នាងជាអ្នកណា ឬធ្លាប់ភរិយារបស់ខ្ញុំ ឥឡូវធ្លាក់នៅអើយក្នុងភក់ជ្រាំ រហេមរហាម លក់ដូរក្នុងផ្សារ។

កញ្ជើផ្ទះ៖ បងអើយខ្ញុំជិន នាងនេះណាស់ នៅធ្វើមុខសាច់ ដល់ថ្ងៃណា មើលទៅដូចនៅអើយតែស្នេហា ដល់រូបដីវា មិនព្រមស្នាលា។

នាយសំពៅ៖ បងមិនត្រូវការ ស្រីមាយា ហានក្លាស្រឡាញ់ប្រុសក្រក្រី ចោលសាច់យកឆ្អឹងអើយចោលនិស្ស័យ នាងនោះជាស្រី កាកីពិត។

គ្រប់លក្ខណ៍៖ នែនែ!អ្នកមាន កុំមកគិត ខ្ញុំឥតមានចិត្ត នឹងមនុស្សឃោរឃៅ មើលងាយមើលថោកអើយអ្នកល្ងង់ខ្លៅចូរអ្នកចេញ ទៅកុំនៅទើសមុខ។ ឯបងមាណព ជាអ្នកក្រ តែមានចិត្តល្អ រក្សាសុខ ខ្ញុំជាភរិយាអើយរៀបចំទុក គ្មានចិត្តស្លាកក្រោក ខ្លះខ្លាយឡើយ។ រីឯរូបនាង ណាទាងអើយ មិនអាណិតឡើយដល់ស្វាមី ខ្លះខ្លាយបែបហ្នឹងអើយនៅមានថ្ងៃ សម្បត្តរលាយ អស់មិនខាន។

នាយសំពៅ៖ នែៗ!គ្រប់លក្ខណ៍សំដីបាន តែគ្មានធនធានគ្មានញាតិដៅ ហ៊ានប្រដៅយើងអើយនាយសំពៅនាង ចាំមើលទៅអ្នកណានៅក្រ។

MEAR YEUNG STORY រឿងនាយសំពៅ



SCENE 6: Kanhcheu Thlous exhibits a wasteful lifestyle that draws a bad impression on Neay Sampeo. Unlike his ex-wife Krubleark, Kanhcheu Thlous ridicules all trading partners to a point that they stop doing business with him. He realizes his mistake, but it is too late as the wealth begins to deplete.



SCENE 7: Krubleark and Mearnup's lives is getting better and better. Krubleark uses her skills as a good housewife managing her husband earning. She asks and coaches Mearnup to run through the jungle everyday in hope that one day Mearnup becomes an official guard of the King. When the time comes, they both attend the Royal Court.

**គ្រប់លក្ខណ៍ចូលគាល់ស្តេច**

ស្តេច៖	នែនាងគ្រប់លក្ខណ៍នាងចូលមក	តើនាងគាល់យើងមានការអ្វី
	រីឯប្តីនាងអីយាមហាសេដ្ឋី	តើនាងមានការអ្វីអីយស្រដឹមកចុះ។
គ្រប់លក្ខណ៍៖	ខ្ញុំសូមថ្វាយបង្គំអីយដល់ព្រះអង្គ	សូមមេត្តាទ្រង់អីយព្រះសន្តោស
	ប្តីនាងខ្ញុំមុនមិនមេត្តាប្រោស	ចុះចោលខ្ញុំម្ចាស់អីយទៅរកប្រពន្ធច្នី។
	មាណពប្តីខ្ញុំម្ចាស់សព្វថ្ងៃនេះ	មានចិត្តសន្តោសអីយត្រាប្រណី



ស្តេច៖	សូមចូលបំរើព្រះអង្គស្តេចផែនដី	សូមទ្រង់ប្រណីអីយដល់ប្តីខ្ញុំម្ចាស់។
	គ្រាន់តែប៉ុណ្ណឹងអីយយើងអាចជួយបាន	ប៉ុន្តែសូមនាងប្រាប់យើងអោយច្បាស់
គ្រប់លក្ខណ៍៖	មាណពចេះអីអីយយើងអាចប្រើប្រាស់	ជំនាញជាក់ច្បាស់អីយមានចិត្តស្មោះត្រង់។
	មាណពប្តីខ្ញុំអីយសូមទ្រង់សន្តាប់	មានភាពចំណាប់អីយរត់លឿនកន្លង
	សូមទ្រង់កុំមានអីយព្រះទ័យសៅហ្មង	មាណពវ៉ាប់រងអីយបំរើវាល់ថ្ងៃ។
ស្តេច៖	បើដូច្នោះសូមនាងអីយទៅរៀបចំ	អាហារស័ក្តសមយើងចេញក្រសាលព្រៃ
	មាណពមេទ័ពអីយសេនាមន្ត្រី	ថ្ងៃស្អែកមានជ័យអីយចេញដំណើរទៅ។
គ្រប់លក្ខណ៍៖	ទូលបង្គំសូមអរព្រះគុណខ្លាំងណាស់	ខ្ញុំម្ចាស់ដាំស្លអីយជាមួយចុងអាវ
	នែអស់ភីលៀងអីយកុំបង្កង់នៅ	យល់ការរាក់ជ្រាវអីយភ្ជាប់ព្រះទ័យ។
ស្តេច៖	ល្អហើយគ្រប់លក្ខណ៍អីយនាយមាណព	មន្ត្រីមេទ័ពអីយកងសេនា
	ចូរពួកឯងឆាប់អីយរៀបចំភ័ស្តុការ	ថ្ងៃរះបូពារអីយលីលាយត្រា។



MEAR YEUNG STORY រឿងនាយយើង



Scene 8: Mearnup and Krubleark become wealthy. They do a Buddhist religious ceremony to give aids to the poor's. Neay Sampeo and Kanhcheu Thlous becomes poor. They are one of the poor's who receive aids.

### សំណាបយោងដីស្រីយោងប្រុស

រួម៖ កូនខ្មែរទាំងអស់ចូលចាំស្តាប់ចូលចាំស្តាប់ ចាស់បូរាណបានប្រាប់យើងទាំងអស់គ្នា  
 ខិតខំឧស្សាហ៍ប្រកបឱ!ការងារ រក្សារកស្តភារទុកដាក់ចំណាន។

ប្រុស៖ បុរសជាប្តីចេះអត់ធន់ចេះអត់ធន់ កិច្ចការស្រាលធ្ងន់រកធនអីយអោយបាន  
 មានមេត្រីភាពកិត្តិយសឱ!ផ្អែងផ្អាន ញាតិទៅសន្តានរាប់អានគ្មានអីសមុខ។

ស្រី៖ ចំណែកស្រ្តីជាប្រពន្ធជាប្រពន្ធ រក្សាធនធនហើយចេះឱ!ដាក់ទុក  
 សន្សំសំចៃចំណីឱ!ចំណុក នោះទើបបានសុខនៅក្នុងគ្រួសារ។

រួម៖ មែនហើយកូនខ្មែរទាំងអស់គ្នាទាំងអស់គ្នា សាមគីសាមគារមគ្គសម្បូរភ្លឺថ្កា  
 កុំមើលងាយមើលថោកអ្នកក្រសោះឡើយណា ប្រោះអ្វីវាសនាមានការឱ!ប្តូរផ្លាស់។

ប្រុស៖ ថ្ងៃនេះយើងមានថ្ងៃក្រោយក្រថ្ងៃក្រោយក្រ មិនត្រូវពុះពោរមានចិត្តឱ!មាន៖  
 ធ្វើប្លកខែងវែងមានចិត្តឱ!ផ្តេសផ្តាស់ ខុសផ្ទុយស្រឡះនិងប្រពៃណី។

ស្រី៖ សំណាបយោងដីស្រីយោងប្រុសដីស្រីយោងប្រុស អ្វីៗទាំងអស់នៅលើឱ!ដែនដី  
 ទៅវិញទៅមកពឹងគ្នាជាវាល់ថ្ងៃ មានចិត្តខន្តីហើយដោះស្រាយ។



MEAR YEUNG STORY រឿងនាឃើង



**MEAR YEUNG REHEARSAL PICTURES**





MEAR YEUNG REHEARSAL PICTURES





**CLASSICAL / FOLKLORE DANCES**

The classical/Folklore dances are performed by the Cambodian Buddhist Society Cultural Group.

**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.





**ROBAM KANE (BAMBOO FLUTE FOLK DANCE)**

**របាំកែន**

សូរសំនៀងដ៏តិរោះរស្មី បានទាក់ទាញចិត្តនារីៗខេត្តស្ទឹងត្រែង ឲ្យចាប់ចិត្តជាខ្លាំង ។  
នៅពេលចូលផ្ទាំងម្តងៗ កង្កោះច្រមុំនាំគ្នាមករំលែងសប្បាយជាមួយនឹងសម្លេងកែន ។  
កង្កោះៗច្រៀង លែបខាយទៅនារីៗ ជាមួយកំរងផ្កាដាវ ស្រស់បំព្រង យ៉ាងសប្បាយរីករាយ ។  
របាំកែន ជារបាំមួយដើម គេអាចសំដែង បានគ្រប់ពេលវេលា ។ ជាពិសេស ពេលចូលផ្ទាំង  
ប្រជាជនខ្មែរយើង នៅខេត្តស្ទឹងត្រែង និយមរបាំនេះណាស់ ។

This folk dance features men playing sweet harmonic Kane (traditional bamboo flute) as they seek the attention of young girls. The Bamboo Flute Dance is popular among the people of Stoeung Treng Province and is performed on festive occasions such as New Year's celebrations.





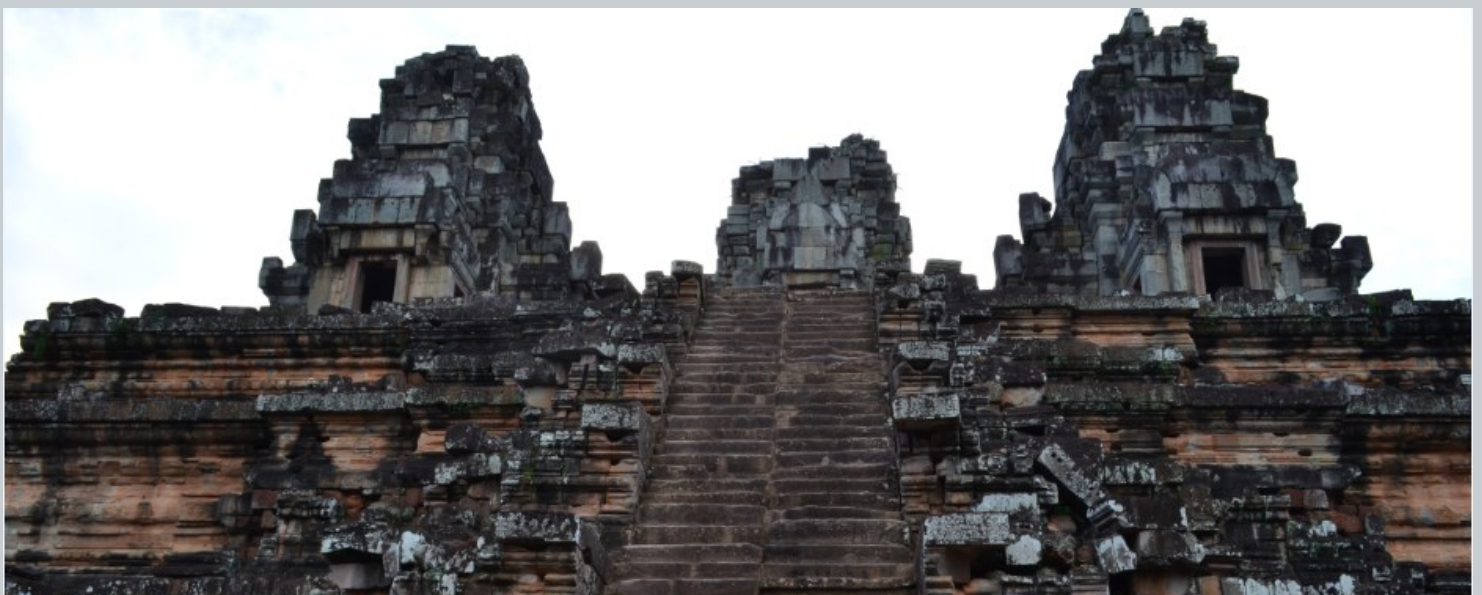
## PRASAT TAKEO ប្រាសាទតាកែវ

### OVERVIEW

*Prasat Ta Keo is one of the great temple-mountain at Angkor area built by Jayavarman V (968—1000 AD), son of Rajendravarman, who also build Bakheng and Pre Rup. It is located at the west edge of the East Baray and about 2 km east of Victory Gate of Angkor Thom. Ta Keo was designed in the same style of Bakheng and Pre Rup with five-peaked towers in quincunx represents Mount Meru. Ta Keo is outstanding for being the first temple-mountain to be built entirely of sandstone. However, it's an incomplete temple in which the construction had stopped when the carvings had just begun. The five-tier pyramid consists of overlapping terraces (a step pyramid), surrounded by moat, as a symbolic depiction of Mount Meru. Its particularly massive appearance is due to the absence of external decorations. It is considered an example of the so-called Khleang style.*



*Enormous blocks of stone were cut to a regular size and placed in position. The absence of decoration at ta Keo gives it a simplicity of design that separates it from the other monuments. Ta Keo is square in plan with five towers arranged like the dots on the face of a die and stands majestically on a terrace that is 12 meters (39 feet) high with three tiers. It is a representation of Mount Meru. The base has fine molding. The temple has two enclosures (1 and 2) with entry towers on each side.*





## PRASAT TAKEO ប្រាសាទតាកែវ

*Ta Keo temple was constructed in the reign of King Jayavarman V (968-1000), the successor of Rajendravarmān II who built Pre Rup and East Mebon. Jayendranagari (capital of the victorious king) is the name of his capital city located at the north of Ta Keo and at the center of western bank of East Baray. Ta Keo was constructed to be his state temple, but its construction position was not in the central of the capital city, which was considered to be breaking the tradition in building the state temple.*

*According to Kok Po stone inscription, Jayavarman V reigned in Jayendranagari at 978 AD and his capital was recognized by a temple-mountain with Golden Peaks in which Sanskrit called Hemasringagiri. The construction of Ta Keo was started in 975 and it was dedicated sometime around 1000, when the temple was not completed and the construction had stopped. The reason of stopping the construction is uncertain; probably it's simply because of the death of the King. The wrong position of Ta Keo is also said to be the cause of the King's death.*

*Later, in 1010, King Suryavarman I gave Ta Keo to Yogisvara Pandita, who was a high priest as well as a minister of him. An inscription said Yogisvara Pandita had tried to continue the construction, but then the central tower of Ta Keo was struck by lightning, which confirmed the mistake. Thus the temple was left uncompleted ever after.*





In the period that followed Cambodia's independence from France in 1953, modern architecture proliferated throughout the major cities in Cambodia—some with a style unique to Cambodia. Two important monuments and buildings from that era include the Vimean EkReach, the Monument of Independence, and the Stade Olympique, both in Phnom Penh.

### Vimean EkReach

Built as a memorial to Cambodia's war dead and to celebrate independence from foreign rule, Vimean EkReach—one of Phnom Penh's most significant structures—stands majestically at the intersection of Norodom Boulevard and Sihanouk Boulevard, in the centre of the city. It is designed by the famed Cambodian modern architect, Mr. Vann Molyvann, in the form of a lotus-shaped stupa in the same style seen on the great Angkor Wat temple. The monument consists of five tiers, decorated with 100 Nagas, and is most impressive in the late afternoon hours when the sun casts shadows over the sculptures. Each Independence Day, which is celebrated on November 9, the King symbolically lights a giant torch inside the monument.



The gardens surrounding Vimean EkReach, ca. 1960s



Vimean EkReach – Monument of Independence



Architect Van Molyvann

### Stade Olympique

Held in Phnom Penh in the then-newly completed Stade Olympique, built by Mr. Van Molyvann, Cambodia's premier architect of that time, the 1st (and only) Asian GANEFO was held in Phnom Penh, from November 25 to December 6, 1966. GANEFO stands for the "Games of the New Emerging Forces."



Photo courtesy of Mr. Fabrice Darquey

Seventeen nations took part in this 1st Asian GANEFO: Cambodia, Ceylon, China PR, Indonesia, Iraq, Japan, North Korea, Laos, Lebanon, Mongolia, Nepal, Pakistan, Palestine, Singapore, Syria, North Vietnam, and Yemen. (In addition to the Asian countries, a few nations from the Middle East also participated.)

About 2,000 athletes participated in this GANEFO. Cambodia ranked among the top three medal recipients.

Rank	Nation	Gold	Silver	Bronze	Total
1	China	108	57	34	199
2	North Korea	30	42	32	104
3	Cambodia	10	42	10	62

Source: Wikipedia



Photo courtesy of Mr. Fabrice Darquey



Stade Olympique



Standing majestically in the compound of the Royal Palace in Phnom Penh is the Chan Chhaya “Moonlight” Pavilion (Khmer: ព្រះទីនាំងចម្លែង), an open-air pavilion that had served as a stage for Khmer classical dances for many generations.

The Pavilion also served as:

- a venue for the Royal Dancers;
- as a tribune for the King to address the crowds; and
- as a place to hold state and Royal banquets.

Across from the Chan Chhaya Pavilion is Moat Tonlé, the Riverside. Graced by French colonial buildings, Moat Tonlé is on the banks of the Tonlé Sap and the Tonlé Mékong rivers, where many events were held, including Bon Om Touk, the Water Festival.



Chan Chhaya “Moonlight” Pavilion



Moat Tonlé - The Riverside

**B**on Om Touk, the Water Festival, was (and still is) one of the major events in Cambodia. This Festival was celebrated annually for three days in October or November, depending on the lunar calendar. In this festival were Boat racing (Om Touk), Illuminated boat procession (Bondét Protib), Moon salutation (Awk Ambok and Sampeah Preah Khèr), and gathering along the Tonlé Sap River bank in front of the Royal Palace in Phnom Penh. The Festival represented a thanksgiving to the Gods of Water and Earth for providing the livelihood and welfare for the Cambodian people. The Festival attracted a large number of people from various provinces to the river bank in Phnom Penh for watching traditional boats racing and illuminated boat procession. This boat racing dates back to ancient times marking the strength of the powerful Khmer marine forces during the Khmer Empire.



Bonn Om Touk — The Water Festival



### A Vibrant Music Scene

During the 1960s, a new music scene emerged in Cambodia that incorporated Western rock and roll, creating a sound like no other. Cambodian society — young creative musicians in particular — embraced Western culture and flourished under its influence. The musicians hopped genres from traditional Khmer music to covers or localized takes on western rock, twist, cha cha, mambo, jazz, and folk.

A GLIMPSE OF CAMBODIA IN THE 1960S



Ms. So Savoeun and Mr. Meas Samorn



PRESENTED BY: NATESTERX



Mr. Chum Kem





Ms. Sieng Dy



Ms. Chhun Malay

*Chhun Vanna* *Khoy Meas*

thecambodianvintagemusicarchive  
youtube.com/trocambodiainmusic

1. ដាវប៊ែរដាវប៊ែរ	(RAYFONG)
1. C'est si bon	(RAYFONG)
2. រ៉ូសឌាណូរ	(RAYFONG)
2. ROSE DANOUR	(RAYFONG)
3. ត្រិះរិះស្រព្វក្រិះ	(RAYFONG)
3. C'est si bon	(RAYFONG)
4. ប៊ីតាប៊ី	(RAYFONG)
4. LA VIE DE LA NATION	(RAYFONG)
5. ប៊ីតាប៊ី	(RAYFONG)
5. C'est si bon	(RAYFONG)
6. ប៊ីតាប៊ី	(RAYFONG)
6. C'est si bon	(RAYFONG)

*Im Song-Soeum*



Mr. Meas Hok Seng

*Mao-Sareth*

ព្រះបរមរាជវាំង

ព្រះបរមរាជវាំង

PARADIS KIROUM (Slow-fox)  
MUSIQUE ETRANGERE  
PAROLES DE MA-LAUI

ព្រះបរមរាជវាំង

ប្រពន្ធគ្រប់គ្រង

ប្រពន្ធគ្រប់គ្រង

ប្រពន្ធគ្រប់គ្រង

NUIT DE SAUMUR (Boléro-twist)  
MUSIQUE MAO-SARETH  
PAROLES DE MA-LAUI



BAKSEI CHUM KRUNG



Sos Mat



Mr. In Yeng

*Kol Kamach*

et

**LES BAKSEIS**

CHAM KRUNG

ប្រពន្ធគ្រប់គ្រង

ប្រពន្ធគ្រប់គ្រង

ប្រពន្ធគ្រប់គ្រង

សូមលាអ្នកម៉ាណូធូរិន

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With abundant temples throughout the country, it is proven that we are actually a former world power. From 802 to 1432 AD, Cambodians know how to build temples, water reservoirs (baray), bridges and even highways. Many researches use remnants of the temples, ancient artifacts to prove that there were enormous economic and scientific activities throughout the period in Cambodia. During those years, Cambodia had many scholars, architects and scientists. Today we are ranking lower in comparison with other countries in term of poverty, education, technology-know-how. This is a result of centuries of on-and-off wars, foreign occupations, territory annexation, noticeably in the recent past several decades. This lead to a situation when people have wondered whether the immense structure of all temples, for instance, Angkor Wat, Angkor Thom, Prasat Takeo, Prasat Taprom, Prasat Bakong just to name a few, were actually built by human hands or by a mystical Vishnu god.

Dr Chanthoun Thuy, a young Cambodian Archaeologist spent his career disprove the theory that the Cambodian temples were built by the immortals. His hypothesis is that all temples were built by Cambodian architects. In order for them to assemble massive stone blocks on top of each other, human labors, tools, and technologies must be employed. He believes that Cambodians uses advanced tools made from iron to cut and carve the stone. With a support from Cambodian government, he set out to prove his theory.

Dr Thuy strategy is to map all locations that he suspects there are debris of iron and ancient tools were buried underground for several centuries. He believes that Cambodia at the time had many iron ore and Cambodians know how to process them to make tools that were used to build temples. The green triangle in the map below are research stations that he and his team found artifacts to prove his theory.

CAMBODIAN ARCHAEOLOGIST AT WORK



### Ancient Objects

There are several objects found underground at many research stations. About 93% of the objects found are iron residue, tool called Talek and iron ore. They classify the iron residue into 2 categories:

1. black strife dense iron residue that show several markers indicating something was flowing on it. It was found in several cubic meters at some stations.



2. Gray iron residue



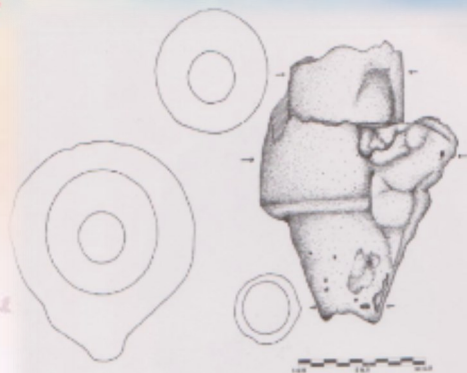


### Talek

Talek is a Cambodian ancient air pump tool that are made of stone. The tool was used to blow the air into an iron ore melting stove. The Talek found from the researches has three different types based on size: 2.5 to 3.5 cm in diameter; 4 to 6 cm in diameter; and 7 to 40 cm in diameter.

### Iron Ore

They found several pieces of unprocessed iron ore and several objects made of processed iron.



Talek



Unprocessed Iron Ore.



Piece of Metal Object.



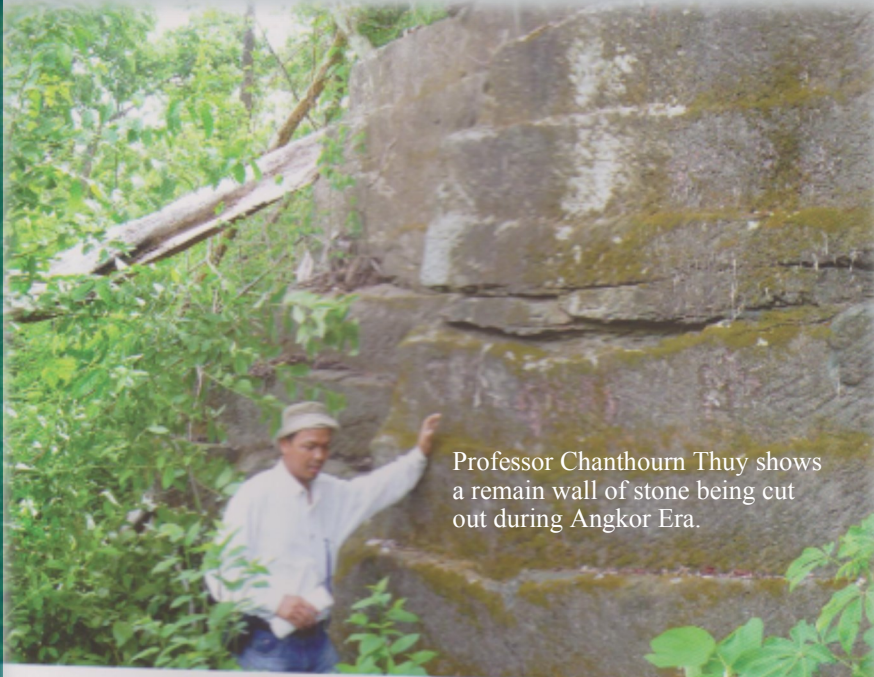
Dr Chanthourn Thuy set out to prove that there were abundant iron ores in the ancient time in Cambodia. Cambodians used iron to make tools to cut the stone into block and tools to facilitate in temple building. To the right, this an Angkor Era stone cutting station at OThmor Dab.



បទី៣៥. គុស្តតាំងការផ្លាស់កាត់ថ្មសម័យអង្គរនៅស្ថានីយអូរថ្មដាប



A digging at Russey Treb district found several remnants of Talek.



Professor Chanthourn Thuy shows a remain wall of stone being cut out during Angkor Era.



Iron residue found at Preah Vihear Province.

CAMBODIAN ARCHAEOLOGIST AT WORK

បទី៣៦. ស្ថានីយការបណ្តុះបណ្តាលដុំថ្មនៅស្ថានីយអូរថ្មដាប

The writing is based on book written by Dr Chathourn Thuy, "Iron and Stone, the Khmer Ancient" in Khmer Language. ISBN 13:978-99963-80-90-7



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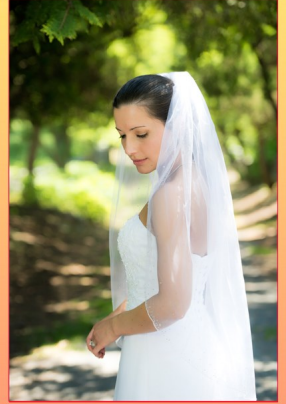
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Chris Aldous Photography  
ChrisAldous.com



*Chris A*

Chris Aldous





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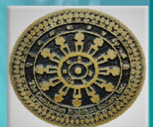
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