



សង្រួសសង្រួតខ្មែរ DISCOVER CAMBODIA

VOLUME 11— 2018

នាគ១១

Preserving Khmer Traditional Entertainment

យើកេ ឡើង កលាបប៉ែលិន

Kolab Pailin



CAMBODIAN COMMUNITY DAY

Sunday September 16th 2018 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 2018 Cambodian Festival featuring classical/folklore dances, Yeekae musical show entitled “Kolab Pailin”, and much more.



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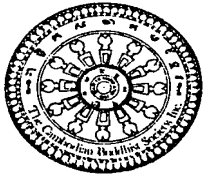
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ACKNOWLEDGEMENT

The Cambodian Community Day (CCD) and Cambodian Buddhist Society, Inc. wish to thank all Yeekae “Kolab Pailin” casts, CCD volunteers and their families, the Burmese Dance Troupe, the Philippines Dance Troupe, individual and group sponsoring organizations, business advertisers, professional and non-profit communities, all artistic performers and musicians, all Cambodians, Americans who come to support us today. The performance of Khmer traditional entertainment Yeekae and other CCD activities are the 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.



The happy family of CCD. There are more of them in the book.



ពុទ្ធិកសមាគមខ្មែរ, ឥណ្ឌូ

The Cambodian Buddhist Society, Inc.
13800 New Hampshire Avenue, Silver Spring, MD 20904
Tel: (301) 622-6544

លិខិតស្វាគមន៍អំពីពុទ្ធិកសមាគមខ្មែរឥណ្ឌូ

២០២០២០ & ២០២១

ក្នុងនាមពុទ្ធិកសមាគមខ្មែរឥណ្ឌូ អាត្មាភាពយើងខ្ញុំសូមស្វាគមន៍យ៉ាងកក់ក្តៅ ចំពោះភ្ញៀវជាតិ និងអន្តរជាតិគ្រប់រូប ដែលបានចំណាយពេលដ៏មានតម្លៃ មកចូលរួមក្នុងកម្មវិធីទិវាសហគមន៍ខ្មែរ ដែលប្រារព្ធធ្វើនៅទីវត្តពុទ្ធិកាម ។

អាត្មាភាពយើងខ្ញុំជឿជាក់ថា ការសហការណ៍រវាងស្ថិតិមត្តប្រកបដោយផ្លែផ្កាអស់រយៈកាលជាច្រើនឆ្នាំរវាង សមាគមទាំងពីរ និងវត្តមានរបស់បងប្អូន ពិតជាញ៉ាំងទិដ្ឋភាពនៃពិធីបុណ្យនេះ អោយកាន់តែមានភាពសប្បាយរីករាយ ស្រស់បំព្រង និងដក់ជាប់នៅក្នុងដួងហឫទ័យមិនអាចបំភ្លេចបាន ។

ពិតមែនហើយ ជារៀងរាល់ឆ្នាំ ទិវាសហគមន៍ខ្មែរ តែងតែបង្កើតឡើងនូវកម្មវិធីប្លែកៗជាច្រើន ដែលទាក់ទងទៅ នឹងប្រពៃណីទំនៀមទម្លាប់ខ្មែរ ដូចជាការសម្តែងល្ខោនបាសាក់ យីកេ និងរបាំបុរាណជាដើម ។

ក្នុងឆ្នាំនេះ ស៊ីស៊ីឌី បានរៀបចំសម្តែងយីកេ រឿងកូលាបប៉ៃលិន និងល្បែងកំសាន្តជាច្រើនទៀតឡើង ក្នុងគោល បំណងដើម្បីរក្សាទុកនូវមត៌កខ្មែរ និងដើម្បីកំរើសអារម្មណ៍ទស្សនិកជន ដែលបានអញ្ជើញមកចូលរួម។

ជាអវសាននៃលិខិតនេះ តាងនាមអោយព្រះសង្ឃនិងក្រុមអភិបាលនៃពុទ្ធិកសមាគមខ្មែរឥណ្ឌូ សូមសម្តែងនូវ អំណរអរគុណយ៉ាងជ្រាលជ្រៅ ចំពោះទិវាសហគមន៍ខ្មែរ ដែលបានប្រឹងប្រែងអស់ពីកម្លាំងកាយចិត្ត ដើម្បីថែរក្សាការពារ និងលើកស្ទួយអរិយធម៌ខ្មែរ អោយកាន់តែមានភាពប្រសើរឡើងល្បីរន្ទីទូទាំងសកលលោក ។

ជាមួយគ្នានេះផងដែរ ពុទ្ធិកសមាគមខ្មែរឥណ្ឌូ សូមបង្គំសង្ឃឹមចំពោះវត្តសក្តិសិទ្ធិទាំងអស់នៅក្នុងលោកនេះ មាន គុណព្រះរតនត្រ័យ និងពពួកទេវតាគ្រប់ទីឋានជាដើម សូមជួយបីបាច់ថែរក្សា ញាតិមិត្តទាំងអស់ដែលបានចូលរួមក្នុង កម្មវិធីនេះ អោយបានជួបប្រទះតែនឹងពុទ្ធពរទាំងបួនប្រការ សម្បត្តិបីប្រការ សុខចម្រើនគ្រប់ទិសទីវារាត្រី កុំបីអាក់ខាន ឡើយ។

សូមអរគុណ!!!



ពុទ្ធិកសម្មាសម្ព័ន្ធ, ឥន្ទ្រ

The Cambodian Buddhist Society, Inc.

13800 New Hampshire Avenue, Silver Spring, MD 20904

Tel: (301) 622_6544

Welcome letter From Cambodian Buddhist Society, Inc.

១៩៧៦ 10 199៦

On behalf of the Cambodian Buddhist Society, Inc., we warmly welcome all national and international guests who have spent valuable time attending the Cambodian Community Day Festival celebrated at Watt Buddhikarama.

We believe that the close cooperation between the two organizations and the large presence of people will make this festival a bright and happy occasion and this commemoration a memorable event.

Each year, the Cambodian Community Day organization (“CCD”) creates different programs related to Khmer culture and traditions, such as the performance of Lakhon Bassac, Yeekae, and the Cambodian classical dance.

This year, CCD will perform the story of Kolab Pailin, along with some Cambodian traditional games and other events, to help retain the Cambodian heritage and to entertain the audience.

The monks and the Board of Directors of the Cambodian Buddhist Society, Inc. of the Washington, DC area express their deep gratitude to CCD members for their tireless efforts to uphold the Khmer culture.

We wish you happiness, prosperity, longevity, and good luck at all times.

Thank you!!!

Welcome to the Cambodian Cultural Festival 2018. On behalf of Cambodian Community Day (CCD) members and Board of Directors, thank you for coming and joining us today to celebrate our rich culture and heritage. Today, I challenge every Cambodian everywhere in the world to pause for a moment to honor and pay respect to the souls of many Cambodians who lost their lives during the wars and the genocidal regime.



Our mission is simple and that is to promote, present, and preserve Cambodian culture. In 2018, during the Khmer New year, we have tried to revitalize a Cambodian traditional entertainment by organizing a Cambodian dance opera called "Lakhon Bassac" entitled "Tip Sangva". Please note that traditional entertainments have been forgotten for so long since the wars began in 1970. Coupling with pop culture, culture of western countries, and the fact that we are living in a digital age leading to a shift in priority, some of our traditional entertainments face extinction. At CCD, we are focusing on bringing them back to life. I know we have a long way to go, and that we are living at a home away from home facing resource shortage in the

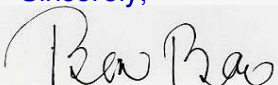
traditional entertainment areas. But we are relentlessly working to revive them. Honestly, we have lived up to our mission, and have achieved our goals to some degrees. Today, we bring you another type of entertainment: a Yeekae entitled "Kolab Pailin". Yeekae is a Cambodian musical show that tells a story through tradition music and dance. It also faces extinction. The story is a Cambodian literature written by Mr. Nhok Them. It contains lots of cultural and educational values. It is fair to say that this year, we are promoting a Cambodian traditional entertainment, and at the same time, honoring a literature work of a noble man.

Be advised that our ancestors leave us abundant culture and heritage. Each of us should feel proud of them. Thank you for coming. Happy Cambodian festival day!

ជំរាបសួរ ប្រើយមិត្តជាទីមេត្រី,

ថ្ងៃនេះខ្ញុំសូមស្វាគមន៍ដល់ប្រិយមិត្តដែលបានអញ្ជើញមកចូលរួមអបអរសាទរក្នុងពិធីបុណ្យវប្បធម៌ខ្មែរ។ តាងនាមសមាជិកសមាជិការ និងក្រុមអភិបាលនៃសមាគមទិវាសហគមន៍ខ្មែរ ខ្ញុំសូមអរគុណយ៉ាងជ្រាលជ្រៅបំផុតដល់វត្តមានអស់លោកលោកស្រីនិងប្រិយមិត្តទាំងអស់។ នៅថ្ងៃនេះ សូមបងប្អូនស្នឹងស្នាមមួយសន្ទុះដើម្បីរំលឹកនិងគោរពដល់វិញ្ញាណក្ខ័ន្ធខ្មែរដែលបានបាត់បង់ជីវិតក្នុងសង្គ្រាមនិងនៅក្រោមរបបប្រល័យពូជសាសន៍។

បេសកកម្មយើងគឺជាយស្រួលយល់ទេតិះ លើកដំកើង បង្ហាញជូន និងរក្សាទុកវប្បធម៌ខ្មែរ។ នៅក្នុងឱកាសចូលឆ្នាំខ្មែរកន្លងមកនេះ យើងបានរៀបចំសម្តែងនូវសិល្បៈប្រពៃណីខ្មែរមួយគឺ ល្ខោនបាសាក់ រឿង "ទិតសង្វារ" ។ នៅថ្ងៃនេះ យើងបានរៀបចំអោយមានការសម្តែងរាំយ៉ក រឿង "កុលាបប៉ែលិន" ។ កុលាបប៉ែលិនជារឿងមួយក្នុងអក្សរសាស្ត្រខ្មែរ ពោរពេញទៅដោយពាក្យប្រៀនប្រដៅ រឿងនេះសរសេរដោយបុព្វបុរសខ្មែរម្នាក់ឈ្មោះលោកញ៉ុកថៃម។ សូមកត់សំគាល់ថា សិល្បៈល្ខោនបាសាក់និងរាំយ៉កលែងមានប្រជាប្រិយភាព ស្ទើរតែរលាយបាត់សូន្យក្នុងសង្គមខ្មែរទៅហើយ ដោយសារតែអរិយធម៌បរទេសជ្រាបចូលដល់សង្គមខ្មែរយ៉ាងខ្លាំង បច្ចុប្បន្នកាលនេះ។ សមាគមទិវាសហគមន៍ខ្មែរ ស៊ីស៊ីឌី បានខិតខំស្រាវជ្រាវ ហើយប្រឹងលើកដំកើងអោយសិល្បៈនេះ មានប្រជាប្រិយភាពឡើងវិញ។ យើងឃើញថាថ្ងៃនេះ យើងបានរៀបចំលើកដំកើងសិល្បៈខ្មែរមួយបែប ហើយទន្ទឹមគ្នានេះ យើងក៏បានទទួលស្គាល់នូវស្នាដៃ និងរក្សាទុកនូវអក្សរសាស្ត្ររបស់វិវេជនខ្មែរម្នាក់ផងដែរ។

Sincerely,




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 standing 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.



About Cambodian community day ទិវាសហគមន៍ខ្មែរ

Our Mission

Cambodian Community Day (CCD) is a 501(c)(3) charitable organization established to promote, present and preserve our rich Cambodian culture. CCD seeks to integrate Khmer culture into American society to ensure the continuation of Cambodian cultural heritage, especially among Cambodian-American youth. We also work to strengthen Cambodian voices, empower Cambodian communities, bridge distances, heal rifts and build bonds among Khmers and other ethnic groups.

Our Vision

We seek to increase the awareness of Cambodian culture and heritage, to erase any negative perception about Cambodia as a killing field, and to nurture young Cambodian-Americans the Khmer values, pride, traditions, self-esteem, self-confidence, intelligence and compassion.

What We Do

We operate solely on a volunteer basis, with a small operating fund raised from the local Washington, DC metro community. Neither the board members nor the officers receive any financial compensation for their work related to CCD. CCD focuses on showcasing art exhibitions, raising the awareness of Khmer culture and heritage to all Americans, preserving and nurturing Khmer values and traditions to young Cambodian-Americans. Over the past 16 years, we have been utilizing different venues to encourage the world to recognize the Khmer civilization as one of the oldest and most prestigious cultures of all time. The Khmer New Year Cultural Show and the Annual Cambodian Cultural Festival are among the CCD's most notable achievements year after year. Our goal is to bring Cambodian and American communities from all walks of life together in recognition of Khmer achievements that strengthen the Khmer voice and exhibit Cambodian heritage. In addition to the Festival and Khmer New Year, we have participated in many cultural events as Cambodian representatives, including the Asian Festival in DC and in Northern Virginia, Asian Pacific American Heritage month in Prince William County Virginia, and Catholic Cultural Heritage month, just to name a few. We are taking pride in producing various types of Khmer traditional entertainment such as Lakhon Bassac, Yeekae drama and traditional clothing shows that involves almost all children. To name a few: in 2013, we produced the Yeekae show *Mak Theung*; in 2014 we produced Lakhon Bassac entitled *Preah Chinavong*; in 2015, we produced Yeekae *Mear Yeung*; in 2016 and 2017, we have produced another Yeekae entitled *Tum Teav*. In addition, we also produce Lakhon Bassac entitled "Tip Sangva" to be performed during the annual Cambodian festival on September 10, 2017. These types of Khmer traditional entertainment are presently almost forgotten in Cambodia due to widespread of foreign pop culture. Visit our website today at <http://www.cambodiancommunityday.org> to learn more about what we have done and what we will do.

www.CambodianCommunityDay.org.

Our Achievements



ANNUAL CULTURAL FESTIVAL



Mak Theung Show
September 2013 Alexandria VA



Khmer New Year 2014
Cambodian Buddhist Temple
Silver Spring, MD



Annual Cultural Festival 2015
Cambodian Buddhist Temple
Silver Spring, MD

ANNUAL CULTURAL FESTIVAL 2016



Ieng Sithul and Miss Asian American Kira Omans at Cultural Festival 2016

Cambodian Buddhist Temple Silver Spring, MD



ANNUAL CULTURAL FESTIVAL 2016



TUM TEAV Show PART 1
at Cultural Festival September 11, 2016
Cambodian Buddhist Temple
Silver Spring, MD





TUM TEAV Show at Khmer New Year April 15, 2017



Cambodian Buddhist Temple
Silver Spring, MD



Cambodian Festival 2017



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Sophia Tep 571-422-7972
Salang Bao 571-242-3769
Chanthary Koch Kuy 202-390-9016
Ithara Phlong 240-888-1053



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Tickets may be purchased
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CambodianCommunityDay.org

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ORGANIZING COMMITTEE



Ben Bao

Yeekae Master



Salang Bao

Mistress of Ceremony



Ithara Phlong



Sophia Tep

Make-Up



Chanthary Koch

Vendor Coordinator



Socheatah Ung

Stage and Logistics



Chanthary Koch



Pisey Prom



Bunna Sin



Saody Sok



Marong Kuy



Sokito Chan



Kheang Teav



Seng Chao



Khuy Lim



Vil Cheng, make-up



Homrong/Yeekae Dancers



Vorleak Lypov

Sophia Yuth

Katelyn Farr

Sovanna Shelko

Soriya Sam

Karilyn Farr

Yeekae Kolab Pailin Performers



Sameuk Man
as Chao Chet

Tavy Chao
as Khuneary

Son K. Sin
as Lourng Ratanak Sambath

Arnold Nhim
as Balat



Kunthary de Gaiffier
as Medos

Heng Chao
as Ta Cheum

Sok Nou
as Dr. Saat/ Ta Son

Soeum Kim
as Doctor/Miner

Phon Bun
Merchant Phann

Supporting Roles/Yeekae Dancers



Sokanya Bou Shelko

Everest Bloomer

Annong Phann

Sky Bloomer

Sina Kim

Supporting Roles/Yeekae Dancers

Peacock Dancers



Sound System

Information Booth





What is Yeekae

“Yeekae” (some people spell it “Yike”) is a traditional form of Khmer Entertainment. The show is always starts with dance called Homrong. It is sort of a ritual to request god of art and performance a permission to perform, to cleanse the stage from evil acts, and to lead the show to be successful.

“Yeekae” is basically a musical drama by which a story is told through songs enhanced by elaborate footstep dances. Yeekae music is emphasized by a sound of Yeekae drum (a bass sound) and led by a low-pitch fiddle. Most songs are preceded by a chorus serving as an introduction to the scene, a segment of the story. They also end with a chorus, a conclusion of the scene. Some chorus lyric has nothing to do with the story. They are just the style of the song. Songs are divided into three categories: a melody that expresses a feeling or sadness, an upbeat and happy tune, a conversational dialog. Yeekae producer needs to use appropriate song style based on how the story goes in a performance segment. For instance, the melody type is used when the character of the story is feeling sad; the happy tune is appropriate if the character is in love, traveling through a forest, or boating along a river; when characters are conversing to each other, whether it is a happy tone, commanding tone, or an angry tone, the conversational type would be composed.





The Story of "Kolab Pailin"

By Ben Bao, edited by Chanthary Koch



There was an old man named Ta Cheum who lived in Battambang, a northwestern province of Cambodia. He was gravely ill. Before his death on the day of a full moon, in the month of November of the year 1926, he was saying his last words to his only son, Chao Chet. He told

his son that he must be strong, persistent, and self-reliant according to Lord Buddha's teaching *Atahe Atanor Nearthor*, meaning "one must rely on oneself." He went on to say that poverty is not acceptable in life and asked his son to try to emerge from it. He then died.

After his father's death, Chao Chet was grieving and feeling lonely in his old home. But whenever he felt sad, he remembered his father's last words and tried to push his sadness aside. One day, Dr. Saat, the doctor who took care of Ta Cheum, came to visit Chao Chet. The doctor tried to cheer him up and reminded him of his father's last words. Realizing

that Chao Chet was unable to find a job, he wrote a recommendation letter and asked Chao Chet to travel to Pailin, which was then a district of Battambang province, to meet his relatives. Chao Chet scraped together enough funds to make the trip to Pailin and presented the letter to the doctor's uncle, *Lourng Ratanak Sambath* (*Lourng* is a title similar to *Lordship* in English), who was a gemstone merchant and owned several gemstone mines.

After reading his nephew's letter, *Lourng Ratanak* looked Chao Chet over and questioned the latter's ability to endure hardship from the work in the gemstone fields. Chao Chet assured *Lourng Ratanak* that he would be as capable of enduring the same hard work that is required of the other miners. Reassured, *Lourng Ratanak* hired Chao Chet and introduced him to his only daughter, *Khuneary*, who also doubted Chao Chet's ability as well as his trustworthiness.

She cited that this new hire was too skinny, had the appearance of a heroin addict, and for sure would one day be unable to endure the hardship and quit.

Chao Chet tried to defend himself by saying that a skinny person is not necessarily a weak person. He asked Khuneary not to judge one's appearance based on how he or she looks. Khuneary, a spoiled rich girl, never having had anyone dare to argue with her before, got upset. Lournng Ratanak diffused the tension between his new worker and his own daughter by asking Chao Chet to go and take a rest and to report to work the next day.

In the mining fields, Chao Chet worked very hard and gained the attention of his other fellow miners. Lournng Ratanak started to have an appreciation for him. Khuneary continued to notice Chao Chet's strange character. Every time the two met, there would be a flurry of words exchanged as they would argue over one thing or another. In most cases, Chao Chet gained the upper edge in the conversation, and this would upset Khuneary. While she disliked Chao Chet for always arguing with her, subconsciously she enjoyed talking to him. The same thing happened to Chao Chet who had developed some feelings for Khuneary. He tried very hard to resist these feelings because he knew deep in his heart that it would be impossible to get Khuneary's attention. She was his boss and a rich girl. He was poor and had no status. One night, on a full moon, he sang a song comparing Khuneary to the moon, surrounded by bright stars. He questioned why, with his short limbs, he was trying to reach the sky far above to try and grab the moon. On the same night, Khuneary, unable to sleep, opened her window and heard Chao Chet's singing. She recognized the song as a popular folk song, one that many knew and sang at the time. The song called Youvearphirum, with lyrics that consisted of patriotic and good advice. She came down to meet Chao Chet who was surprised by her visit. He asked her the reason for her visit. Khuneary replied that she heard him sing Youvearphirum and that it was so good and meaningful. Chao Chet denied that he was singing, which upset Khuneary. She accused him of being brain-dead and unable to understand the Khmer language. She was very sure that she heard the song being sung. Chao Chet assured her that there was not a crazy person around and that if he did not understand Khmer, how could he engage in a conversation with her and understand her. Khuneary became more upset and attempted to leave. Chao Chet convinced her not to spoil the evening and invited her to go

to the garden and enjoy the full moon and the nice breeze. She agreed. A little while later, Chao Chet asked Khuneary why he had not seen her mother. She replied that she had none. Chao Chet took the opportunity to tease her by asking how, without a mother, she could have been born. Khuneary, seemingly annoyed, clarified that she meant that her mother had passed on. She wondered why she was always falling into nonsensical situations with Chao Chet. The latter tried to diffuse what appeared to be an unpleasant situation and said that Khuneary was still in a better situation than him because at least she had a father. For him, both of his parents were gone. After a little time, Chao Chet suggested that it was time Khuneary went to bed. She agreed but could not help but wonder why this new employee held power over her twice in a row now. First, she agreed to come to the garden. Now, she agreed it was time to say good night.

One morning, Lournng Ratanak and Khuneary prepared a trip to meet the Sangke district executive, Lok Balat, at the city of Battambang. Their chauffeur, Ta Son, tried to start the car, but failed. At that moment, Chao Chet was on the way to the fields, saw that Ta Son needed help. Having lived in Battambang, the largest provincial capital of Cambodia, for most of his life, he might know something about the car. He stopped and offered his help. After some maneuvering, he asked Ta Son to retry. The car started. Lournng Ratanak praised Chao Chet. He said that Chao Chet was wise in hiding his skills. Ta Son took the opportunity and humbly asked Lournng Ratanak if Chao Chet could drive them to Battambang, citing his need to take care of some family affairs which had neglected for some time. Lournng Ratanak asked Chao Chet and the latter agreed. Arriving in Battambang, Chao Chet tended to the car in the parking lot while Lournng Ratanak and Khuneary went to Lok Balat's office.

Later in the afternoon, Lournng Ratanak, Lok Balat, and Khuneary emerged from the building. Khuneary asked Chao Chet to carry a basket and to accompany her to the marketplace to make some purchases. She admired Chao Chet for his bargaining skills. She bought many things. Before long, the shopping basket was overflowing.

When they came back from the marketplace, Chao Chet dropped the basket onto the car trunk and this made a loud sound. Khuneary was upset and acted as if Chao Chet had dropped the basket on her head. Chao Chet wisely explained that the basket was simply too heavy for him to carry that distance. He affirmed that he only dropped it on the floor of the trunk. She warned Chao Chet not to do that again.

With the late afternoon fast approaching, they hastily departed the city to return home. Lournng Ratanak was also worried because he had not brought along any gun to defend the group from a possible robbery attack. Lok Balat, who also joined the trip back to Pailin, stated that he had a pistol. Along the way, Khuneary and Lok Balat cozily chatted and this made Chao Chet jealous. He purposely drove the car over potholes and rocks. Lok Balat scolded Chao Chet, telling him to drive more carefully. Chao Chet did not listen and continued to drive not too carefully, this time into a large pothole. This caused the car to stall, and in a seemingly deserted area. It was in the middle of the forest. Realizing that they could not get any help, Lournng Ratanak decided that they should camp out there. He asked his daughter to prepare dinner from the groceries that she had bought from the market. Khuneary asked Chao Chet to assist her. She admired Chao Chet's ability to locate a simple find as a cooking tool. After dinner, Khuneary got the pistol from Lok Balat and handed it over to Chao Chet, asking him to guard the area while they slept. Chao Chet asked if Khuneary could stay with him a little longer before she went to rest. She agreed. Khuneary noticed that Chao Chet appeared unhappy and asked him the reason the reason. Could it be he was in love with this girl or that girl, she teased? Chao Chet replied that the one with whom he was in love was a rich girl and of high social status and that his love was only a dream. Khuneary's eyes glanced down, but before she could say anything, Chao Chet yelled and pointed his finger to a light that was fast coming at them, brighter and brighter and with a roaring sound. There appeared to be armed bandits coming at them. Then, there were bullets sprayed at them. Lournng Ratanak took cover. Lok Balat was trembling and took cover under the car. Khuneary stayed with Chao Chet who fired back at the bandits until there was only one bullet left. Thinking that he was be killed, he con-

fessed his love to Khuneary who affirmed that she loved him back. A moment later, Chao Chet was hit by a bullet and passed out. Earlier on that evening, Ta Son, who had not seen the group return as expected, thought they could be in trouble. He borrowed a bus from a businessman in Pailin, and along with some miners from the village carrying guns, set out to look for the group. They arrived at the place of trouble at the moment Chao Chet was hit by the bullet. They fought and scared the bandits away. They brought Chao Chet home and sought and found a doctor to treat his wound.

The next morning, Chao Chet woke up, saw Khuneary beside him and wondered why he was still alive. He asked if Khuneary remembered the words he uttered in the forest on that night. She replied that she did, every word of it. He expressed his sadness, saying his love would not come true. She reassured him of her love. Lournng Ratanak came in with the doctor. He asked the doctor how bad Chao Chet's wound was. The doctor said that Chao Chet was going to be fine. Lournng Ratanak thanked Chao Chet for defending him and his daughter during the robbery. He promoted him to bookkeeper and told him that he no longer needed to work in the mines. Chao Chet gladly accepted the offer.

One day, while Lournng Ratanak worked in the office with Khuneary, they got an unexpected visit from Lok Balat and another man, Lok Phann. Lournng Ratanak asked the reason for the visit. Lok Balat replied that he brought Lok Phann, a diamond merchant, to buy some diamonds if the price was right. Lournng Ratanak agreed to sell them at a reasonable price and Lok Phann accepted. Lok Phann had one favor to ask of Lournng Ratanak, which was that he wanted to see the gem mines as he had never seen them before. Lournng Ratanak agreed and brought Lok Phann and Chao Chet along to the mines. Lok Balat refused to go, claiming that he had seen them a dozen times before. Khuneary attempted to go with her father and Chao Chet, when Lok Balat stopped her by suggesting that it would be very rude to leave a guest alone. Khuneary had no choice but to stay back. When they were alone, Lok Balat tried in vain to persuade her to love him. Khuneary refused. He then accused her of being in love with a lowly man, a laborer who possessed no social rank in comparison to him.

He risked his life defending her, her father, and even Lok Balat himself who took cover under the car at the robbery scene. That made Lok Balat very upset. He tried to kiss her by force and to rape her. Khuneary used all her strength to get away from Lok Balat. At the same moment, Lournng Ratanak, Chao Chet, and Lok Phann came back and saw the rape attempt. Filled with anger, Chao Chet began to hit Lok Balat. Khuneary stopped Chao Chet and told him that it was sufficient punishment. Lournng Ratanak was surprised that as a longtime family friend, Lok Balat could do that such a thing to his daughter. He sent Lok Balat and Lok Phann away and asked them not to come back. However, later that night, the two returned with their men and attempted to rob Lournng Ratanak's home. As Lournng Ratanak has been a good businessman, his miners in the village liked him. Along with Chao

Chet and Ta Son, they fought back the robbers and defeated them.

The next day, Lournng Ratanak asked Chao Chet what would be the one present that he would like to receive for all the trouble he has gone through to defend his family and business. Chao Chet replied that what he has done was to show his gratitude for all that he has received from Lournng Ratanak, and that no present was needed. Lournng Ratanak said it was not true. He pointed his finger to Khuneary and said that this was the only present Chao Chet wanted to have. He married his daughter to Chao Chet and they all lived happily ever after.

CCD Volunteers



DANCES BY THE CAMBODIAN BUDDHIST SOCIETY CULTURAL GROUP

ច្បាប់តាំងយូ

របាំតាំងយូ គឺជារបាំបង្កើតឡើងដោយលោកគ្រូនិងអ្នកគ្រូរបាំនៅវត្ត ពុទ្ធិការាមយើងនេះ ។ របាំនេះគឺបង្កើតសម្រាប់កុមារីក្មេងៗ ដែលបង្ហាញនូវ កាយវិការ រីក រស់ រវើក រាំទៅតាមចង្វាក់ឆ្លង រំលឹកនិងសុភាព ៣៩ ឆ្នាំ ដូចសម្រស់នៃ លល្លត្ន្យានៃកុមារីក្មេងៗ ជាមួយនិងសម្រស់តាំងយូ ។ ជាពិសេស ទៅទៀត ចង្វាក់បង្ហាញពីការសប្បាយរីករាយរបស់កុមារីនៃ លល្លត្ន្យានលើសពី មួយ និងសត្វក្លោកក្នុងនៃ លល្លត្ន្យាន ។

Robaim Tangyu (Umbrella Dance)

The Umbrella dance is a dance introduced by dance teachers of the Cambodian Buddhist Temple. This dance is aimed for young girls who show their movement of hands and legs in harmony with the music and show their gentle beauty in coordination with colorful umbrellas. Especially, the dance shows the joy of young girls who play with a beautiful peacock.

Dancers: Katelin Sereiroth Lar, Dara Sunderland, Jessica Chea, Julie Chen, Kamirra Eng, Kylie Farr, Molina Mao, Soksovanica Jada Tan, Thyda Hoover

ច្បាប់កម្រងផ្កា

កំរងផ្កាជាតំណាងសុខសន្តិភាពចំពោះនរណាម្នាក់និងរីកចម្រើនបំផ្រាង ។ សូមឲ្យកំរងផ្កាភ្លាម ជាមហាពរនៃសេចក្តីសុខសន្តិភាពគ្រប់គ្រងជុំវិញកម្រិត ស្ថិតនៅជាអមតៈភ្លៀងទៅ ។

Robaim Kamrorng Phka (Flower Garland Dance)

A flower garland represents peace and prosperity. Like the long strands of the flower garlands, we wish you everlasting joy, prosperity and peacefulness like amarita water.

Dancers: Alena Lorn, Amara Eng, Annong Phann, Jamie Karagiannis, Sophia Yuth, Naomi Bopha Ahrens, Nora Atkhen, Pisey Em, Rita Pin Ahrens, Sky Bloomer, Suejane Tan, Tiffani Mey

THE INDIAN DANCE: BHARATANATYAM

Bharatanatyam is one of India's eight classical dance forms. It dates back to 4th century India, where it was performed as a part of temple rituals, but was further developed in the 17th century. After a period of decline, it was revived in 1930s and gained worldwide popularity. Davina Etwaroo, a Bharatanatyam practitioner and teacher in Maryland, presents her students Alice Rozario, Anjana Chakrabarty, Anya Patel, Karishma Sharma, and Shrina Desai, who have been learning from Davinaji for one year. They will first perform a Bharatanatyam dance on the deity, Ganesha, who symbolizes a clear path to success, followed by a fun Bollywood dance.

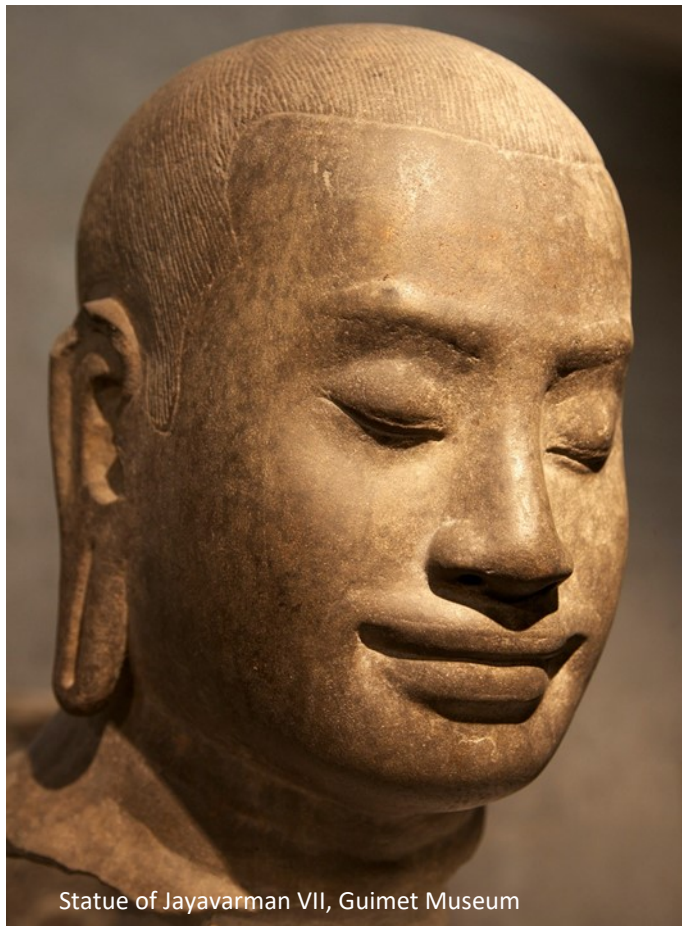


THE REIGN OF JAYAVARMAN VII

Compiled by Lowell D. Cole

Jayavarman VII Enters History

In 1177 and again in 1178, the Cham invaded Cambodia. In 1177, Champa King Jaya Indravarman IV launched a surprise attack on the Khmer capital by sailing a fleet up the Mekong River, across Lake Tonlé Sap, and then up the Siem Reap River, a tributary of the Tonle Sap. The invaders pillaged the Khmer capital of Yasodharapura and put king Tribhuvanadityavarman to death.



Statue of Jayavarman VII, Guimet Museum

In 1178, Jayavarman came to historical prominence as a prince by leading a Khmer army that in four years ousted the Cham invaders, saving Angkor from demise. Returning to the capital, he found it in disorder. He put an end to the disputes among opposing factions and in 1181 crowned king. Jayavarman expanded Khmer control of the Mekong Valley northward to Vientiane and to the south, down the Kra Isthmus. Historians generally consider him the last great Angkor king.

Born in 1125, King Jayavarman VII reigned (c.1181–1218) over the Khmer Empire, located in the present-day Siem Reap, Cambodia. As a devoted Buddhist, breaking with his predecessors who worshiped Hindu gods, Jayavarman VII embarked in his thirty-year regime on the most intensive of any previous Khmer building programs that included both public works and monuments. Jayavarman embarked on this grand program of construction as a Mahayana Buddhist, declaring as his aim to alleviate the suffering of his people

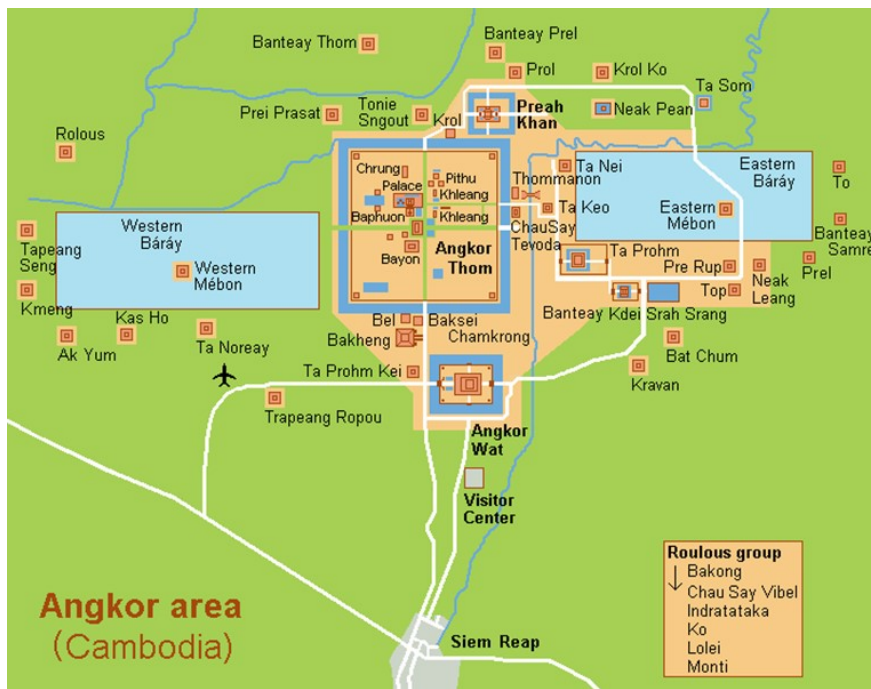
One inscription tells us, "He suffered from the illnesses of his subjects more than from his own; the pain that affected men's bodies was for him a spiritual pain, and thus more piercing." This declaration must be read in light of the undeniable fact that the numerous monuments erected by Jayavarman must have required the labor of thousands of workers, and that Jayavarman's reign was marked by the centralization of the state and the herding of people into ever greater population centers.

Historians have identified many facets in Jayavarman's intensive building program. Most prominent of his effort is developing the city of Angkor Thom. At the center of the city, he erected his own "temple-mountain", or the state temple, the Bayon. In one phase he focused on useful constructions, such as his famous 102 hospitals, rest houses along the roads, and reservoirs. Thereafter, among the numerous temples he built, are Ta Prohm and Preah Khan to honor his parents. He also built Neak Pean ("Coiled Serpent"), one of the smallest, most beautiful temples in the Angkor complex. Only a sampling of the impressive Jayavarman VII building achievements is mentioned here.

Angkor Thom

The last and most enduring capital city of the [Khmer empire](#) was Angkor Thom ("Grand Angkor") in its day called Indrapattha. It was established as a new capital city in the late twelfth century by King [Jayavarman VII](#) and was the center of his massive building program. It covers an area of 3.5 sq. mi., within which are located more than a dozen other monuments from earlier eras as well as those established by Jayavarman and his successors. At the center of the city is Jayavarman's state temple, the remarkable Bayon, connected by entrances from all four compass directions. One inscription found in the city refers to Jayavarman as the groom and the city as his bride.

Angkor Thom seems not to be the first Khmer capital on the site, however. Yasodharapura, dating from three centuries earlier, was centred slightly further northwest; Angkor Thom overlapped parts of it. The most notable earlier temples within the city are the former state temple of Baphuon, and Phimeanakas, which was incorporated into the Royal Palace. The Khmers did not draw any clear distinctions between Angkor Thom and Yashodharapura: even in the fourteenth century an inscription used the earlier name. The name of Angkor Thom—great city—was in use from the 16th century. The last temple known to be constructed in Angkor Thom was Mangalartha, dedicated in 1295. Thereafter the existing structures were occasionally modified.



Angkor Thom (inside the Angkor Complex; note Anchor Wat)



South Gate of Angkor Thom

Bayon

The Bayon is a richly decorated [Khmer](#) temple at [Angkor](#) in [Cambodia](#). Built in the late 12th or early 13th century as the state temple of the [Mahayana Buddhist](#) King [Jayavarman VII](#). The Bayon stands at the center of Jayavarman's capital, Anchor Thom. Following Jayavarman's death, it was modified and augmented by later [Hindu](#) and [Theravada](#) Buddhist kings in accordance with their own religious preferences. The Bayon was the last state temple to be built at [Angkor](#) and the only Angkorian state temple to be built primarily as a [Mahayana Buddhist](#) shrine dedicated to the [Buddha](#), though a great number of minor and local deities were also encompassed as representatives of the various districts and cities of the realm.

The Bayon's most distinctive feature is the multitude of serene and smiling stone faces on the many towers that jut out from the upper terrace and cluster around its central peak. The temple has two sets of [bas-reliefs](#), which present a combination of [mythological](#), [historical](#), and mundane scenes.

The similarity of the 216 gigantic faces on the temple's towers to other statues of the king has led many scholars to the conclusion that the faces are representations of [Jayavarman VII](#) himself. Others have said that the faces belong to the [bodhisattva](#) of compassion called [Avalokitesvara](#) or [Locesvara](#). The two hypotheses need not be regarded as mutually exclusive. Angkor scholar [George Coedès](#) has theorized that Jayavarman stood squarely in the tradition of the Khmer monarchs in thinking of himself as a "devaraja" (god-king), the salient difference being that while his predecessors were Hindus and regarded themselves as consubstantial with [Shiva](#) and his symbol the [lingam](#), Jayavarman as a [Buddhist](#) identified himself with the [Buddha](#) and the [bodhisattva](#).

Since the time of [Jayavarman VII](#), the Bayon has undergone numerous additions and alterations at the hands of subsequent monarchs.^[5] During the reign of [Jayavarman VIII](#) in the mid-13th century, the [Khmer empire](#) reverted to [Hinduism](#) and its state temple was altered accordingly. In later centuries, Theravada Buddhism became the dominant religion, leading to still further changes, before the temple was eventually abandoned to the jungle. Current features that were not part of the original plan include the terrace to the east of the temple, the [libraries](#), the square corners of the inner [gallery](#), and parts of the upper terrace.

In the first part of the 20th century, the [École Française d'Extrême Orient](#) took the lead in the conservation of the temple, restoring it using the original architectural elements to the greatest degree possible. Since 1995 the Japanese Government team for the Safeguarding of Angkor (the JSA) has been the main conservatory body.



Bayon and its Faces (Dmitry Mottl)

Bayon

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The Bayon's most distinctive feature is the multitude of serene and smiling stone faces on the many towers that jut out from the upper terrace and cluster around its central peak. The temple has two sets of [bas-reliefs](#), which present a combination of [mythological](#), [historical](#), and mundane scenes.

The similarity of the 216 gigantic faces on the temple's towers to other statues of the king has led many scholars to the conclusion that the faces are representations of [Jayavarman VII](#) himself. Others have said that the faces belong to the [bodhisattva](#) of compassion called [Avalokitesvara](#) or [Locesvara](#). The two hypotheses need not be regarded as mutually exclusive. Angkor scholar [George Coedès](#) has theorized that Jayavarman stood squarely in the tradition of the Khmer monarchs in thinking of himself as a "devaraja" (god-king), the salient difference being that while his predecessors were Hindus and regarded themselves as consubstantial with [Shiva](#) and his symbol the [lingam](#), Jayavarman as a [Buddhist](#) identified himself with the [Buddha](#) and the [bodhisattva](#).

Since the time of [Jayavarman VII](#), the Bayon has undergone numerous additions and alterations at the hands of subsequent monarchs.^[5] During the reign of [Jayavarman VIII](#) in the mid-13th century, the [Khmer empire](#) reverted to [Hinduism](#) and its state temple was altered accordingly. In later centuries, Theravada Buddhism became the dominant religion, leading to still further changes, before the temple was eventually abandoned to the jungle. Current features that were not part of the original plan include the terrace to the east of the temple, the [libraries](#), the square corners of the inner [gallery](#), and parts of the upper terrace.

In the first part of the 20th century, the [École Française d'Extrême Orient](#) took the lead in the conservation of the temple, restoring it using the original architectural elements to the greatest degree possible. Since 1995 the Japanese Government team for the Safeguarding of Angkor (the JSA) has been the main conservatory body.



Bayon and its Faces (Dmitry Mottl)

Ta Prohm and Preah Kahn

Ta Prohm is the modern name of a temple at Angkor, originally called Rajavihara. Located just east of Angkor Thom as a monastery and university, and dedicated to his mother, it was founded in 1186 as one of the first temples built by Khmer King Jayavarman VII. The temple's stele records that the site was home to more than 12,500 people (including 18 high priests and 615 dancers), with an additional 800,000 souls in the surrounding villages working to provide services and supplies. The stele also notes that the temple amassed considerable riches, including gold, pearls and silks. Expansions and additions to Ta Prohm continued as late as the rule of Srindevravarman at the end of the 15th century. The temple's main image, representing Prajnaparamita, the personification of wisdom, was modeled on the king's mother. Ta Prohm formed a complementary pair with the temple monastery of Preah Khan, dedicated in 1191 A.D., the main image of which represented the Bodhisattva of compassion Lokeshvara and was modeled on the king's father.



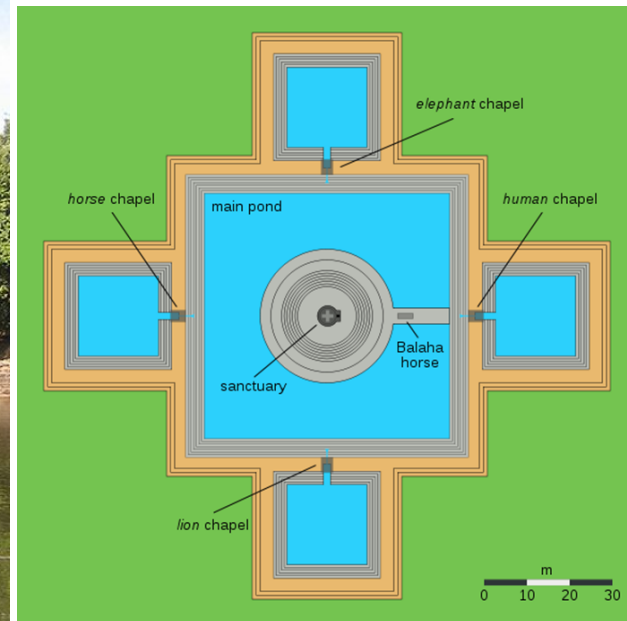
Ta Prohm



Preah Khan

Neak Pean Temple at Angkor

Neak Pean, one of the many hospitals that Jayavarman VII built, was originally designed for medical purposes. The four buildings served for the ablution or purification of the pilgrims who, to judge by the motifs on the frontons, hoped to be cured of their illnesses or afflictions. (Ancient Hindus believed that going into such pools would balance the elements in the bather, thus curing disease.) Four connected pools represent Water, Earth, Fire and Wind. Each is connected to the central water source, the main tank, by a stone conduit "presided over by one of Four Great Animals, namely Elephant, Bull, Horse, and Lion, corresponding to the north, east, south, and west bearings. The stone conduits in the little pavilions are fashioned to represent the heads of the Four Great Animals. An exception being on the east, which represents a human head instead that of a bull. Originally, four sculptures stood on the floor of the lake. The only remaining statue is that of the horse Balaha, a form of the bodhisattva Avalokitesvara, saving sailors from the ogresses of Tamradvipa. The temple on the lake was originally dedicated to Avalokitesvara.



Neak Pean Plan

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LAKE YEAK LOM, ONE OF THE CAMBODIA'S NATURAL WONDERS

By Ben Bao



Lake Yeak Lom - Wikipedia

Located in Ratanakiri province, Yeak Lom lake is by far the most interesting place which drawn thousands of foreign visitors each year. Yeak Lom is a volcanic lake in the middle of a beautiful landscape of mountainous forests in Ratanakiri province of northeastern Cambodia. Located approximately 3 miles (4.8 kilometers) from the provincial capital, Banlung, the beautiful lake occupies a 700,000-year-old volcanic crater. Due to the lake 's tremendous depth, 50m deep, its water is exceptionally clean and clear and is perfect for swimming in a hot summer day.

The lake is almost perfectly round circle which measures approximately 800m in diameter. Large trees and rich, lush rain forest surround the lake are home to many exotic birds, parrots an other rare species. The lakeside docks are ideal places to relax with your family and friends.

Until recently, Yeak Laom lake has been inhabited mostly by Tampuen, one of the eight ethnic minority tribes in Ratanakiri. Their commune consists of five Tampuen villages totaling about 1500 people. The villages, Lapoe, Lon and Sil are adjacent to the road to Yeak Laom Lake. Chree village is located west of the lake, next to Banlung. Now, much of the land of Yeak Laom commune has been owned and occupied by people coming from other areas of Cambodia. The Tampuen people have retreated to the far corners of their traditional domain. There are many popular myths and legends that describe the origin of this volcanic lake in Cambodia. The ethnic minority groups of Ratanakiri attaches religious beliefs with the Yeak Laom Volcanic Lake in Cambodia and the nearby locality. In particular, the Tampuens, are deeply animistic and believe that spirits live in big rocks, streams, lakes jungles and forests surround them.

Source

https://en.wikipedia.org/wiki/Lake_Yeak_Laom

https://www.tourismcambodia.com/travelguides/provinces/ratanakiri/what-to-see/216_beung-yeak-loam.htm



Photo by Ben Bao





Lake Yeak Lom, Ratanakiri Cambodia. Photo by Ben Bao.