

Angkor Dance Troupe, Inc.

Title of Folk and Classical Dance

Satuka	Satuka is song being used all opening ceremonies. Song performs to invite all dance spirits, stage, hall, and deceased masters to oversea and witness during opening ceremonies and performances. That is normally performed at opening event during Khmer ceremonies; Sampeak Kro, Wedding, Others form of Theaters, and Folk and Classical performance etc...
Cha Bachos	Cha Bachos is mother postures song. There are two parts; 15 minutes and 45 minutes long. Students who entered 1 st 4 year is needed to take and completed study this basic until they past to next stage. Students who earned degree and graduated from school of Fine Arts female and male has to have trained and met performance arts standard academy of mother postures and understand these versions. Cha is mean slow and Bachos is faster beat, tempo movements.
Introduction (Angkor)	<p>INTRODUCTION</p> <p>Dance, Drama, and Music have <u>always been prominent in Khmer Society</u>, but these cherished traditions were nearly wiped out when the Khmer Rouge controlled Cambodia in the 1970's. Artists among those deliberately targeted. More than 90% perished or fled. Today, as Cambodians around the world work to rebuild, the people see the resurrection of their music and dance as testimony of the endurance of their culture.</p> <p>The Angkor Dance Troupe was formed in 1986 in Lowell by two dance teachers and a handful of dancers who had learned traditional Cambodian dance in the Thai refugee camps. When they came to live in Lowell, they brought a passion to continue these cherished traditions, to practice and perform, to teach others, and to see the art form preserved for future generations. It was a way to keep part of their heritage alive, to remember their homeland and to teach their children.</p>
Folk Dance	<p>Cambodian Folk Dance</p> <p>Cambodian folk dance is rooted in rituals of everyday village life. The dancers honor skills that are typically undervalued in the rush towards to westernization, such as fishing and rice farming. Dance motifs are commonly based on local legends and inspired by themes of nature as well as ceremonies and customs that shape the lives of the Khmer people. Just as classical dance is ruled by a strict form and prescribed language of movement, folk dance is spontaneous, created for emotional expressions. Costumes are very colorful and reflect the traditional dress of the particular province or ethnic group within Cambodia where the dances originate.</p>

Classical Dance	<p>Cambodian Classical Dance</p> <p>Classical Cambodian dance has been connected to the sacred rituals of Cambodia for more than one thousand years. During the great Angkor civilization, dancers performed blessing ceremonies to bring prosperity to the Kingdom. More recently, classical dancers lived and performed in Cambodia's royal palace. Elegant and refined, Classical Dance combines highly stylized positions with gentle movements. Once reserved exclusively for Cambodia's elite, Classical dance is now performed for audiences around the world and has become a central symbol of the beauty and spirituality of Cambodian Culture.</p>
Blessing Dance	<p>The Blessing Dance Classical Dance</p> <p>The Blessing Dance was first performed in Cambodia to rid the palace of bad spirits and to bless the kingdom. Today the blessing dance is performed at the beginning of all types of performances and ceremonies – special occasions like this one – to bless the event and welcome honored guests. During the performance, the dancers come forward and sprinkle flower petals toward the audience. This is done in the hope of bringing you peace, prosperity, and good health.</p>
Sovann Machha or Golden Mermaid and White Monkey Dance	<p>Hanuman & Sovann Macha or “The White Monkey and the Golden Mermaid” classical Dance</p> <p>Our next dance is a classical dance called: Hanuman & Sovann Macha “The White Monkey and the Golden Mermaid”</p> <ul style="list-style-type: none"> • The dance also depicts a scene from the Reamker, • It is a story involving capture and rescue. • Before this episode begins, the queen was captured, abducted to the kingdom of Lanka far out at sea. The King calls on a famous army general named Hanuman to help him rescue the queen. • Hanuman and his army of monkeys set about to build a bridge across the ocean so the King and his soldiers can march over to rescue Queen. • But as fast as Hanuman and his army of monkeys pile up stones for the bridge, the stones mysteriously disappear. They work from morning to night, but when they go back out the next day, their work is destroyed. • The monkeys dive into the sea to investigate. What they discover is that a school of fish, led by a golden mermaid named Sovann Macha, has been carrying off the stones in an act of playful

	<p>vandalism.</p> <p>Hanuman confronts the beautiful troublesome mermaid Sovann Macha – at the same time he can't help but be dazzled by her beauty and falls in love. And while she initially resists, Hanuman uses a variety of tactics to get her attention and win her over as his partner in the fight against evil.</p>
Phoung Neri Dance	<p>Phuong Neary Dance classical Dance</p> <p>Because of Cambodia's climate, there are beautiful tropical flowers throughout the countryside. In our next performance, Phuong Neary, a beautiful classical dance, the dancers symbolize blossoming flowers.</p> <p>Through this dance, we seek happiness in a new beginning, just as the budding flower is about to blossom. We ask for health and peace for all people, far and near.</p>
Fan Dance	<p>The Fan Dance classical Dance</p> <p>This dance is invented in order to glorify His majesty the King, for all the glory, peace, security, prosperity, and grace under his royal governing of the Kingdom of Cambodia. People are singing, praising, and rejoicing under his reign, praying for the omnipotent Gods to continually blessing His majesty the King and his reign will be lasted forever. Fanning out means getting rid off bad spirits and fanning in means bringing peace, prosperity, and good health to all audiences.</p>
Apsara Dance	<p>The Apsara Dance Classical Dance</p> <p>One of the prominent origin myths in Cambodia suggests the line of Khmer descended from the union of "Mera," a celestial dancer, and "Kambu," a wise man.</p> <p>The following is quoted from "Dance in Cambodia" by Toni Samantha Phim & Ashley Thompson.</p> <p>"An invocation of the mythical founders of Cambodia is part of a long Sanskrit poem that was inscribed on a stone temple doorway an Angkor in the tenth century AD.</p> <p>"Looking to ancient bas-reliefs for inspiration, court dance masters in the mid-twentieth century created the Apsara dance. Surrounded by four or six dancers crowned with elaborate golden headdresses, the central figure, the Apsara Mera, leads her coterie on an outing to a selectable garden.</p> <p>"The Apsara Dance was created for the modern stage out of an ancient tradition. While it is not overtly ritual in nature, by exploiting the</p>

	<p>deliberate and subtle flow of movement in the classical tradition, the dance maintains an intense ritual-like atmosphere. The formalized...poses of classical dance recall the virtuosity of Angkorian sculptors in representing figures in space. The Apsara Dance, in its explicit reference to Angkor Vat's bas-reliefs, gives body to an association latent in all classical dances, which is the tension between earthly grounded and ethereal lightness, evinced in a strong vertical pull, weight low and centered, balanced by movement across a horizontal plane.</p> <p>"Queen Sisowath Kossamak Nearyrath Norodom Sihanouk's mother was the inspiration behind the genesis of the Apsara Dance in the 1950's."</p>
Tep Monorom Dance	<p><i>Tep Monorom Dance (The Happiness of God & Goddess Dance)</i> classical Dance</p> <p>Cambodian classical dance has been connected to the sacred rituals of Cambodia for more than 1000 years. Classical dancers used to perform in Cambodia's great temples in ceremonies to appease the Gods and, more recently, for the King and his family in the royal Court – classical dance is sometimes called court dance or royal ballet. There was a time classical dances were performed only for royalty but today these dances are performed for audiences around the world and have come to be seen as a symbol of the beauty and complexity of Cambodian culture.</p> <p>The dance also provides an interesting study in the different dance roles of Cambodian classical dance. Classical dance has been historically a women's art form – even when dances have both male and female roles. That's the case here with Tep Menorom. It will be very clear to you which dancers are playing the Male roles by their costumes. What's more subtle is how the gestures and the dance moves are different depending on the role of the dancer. Please welcome the Tep Monorom Dance.</p>
Chhoy Chhay Dance	<p>Chhouy Chhay Dance Classical Dance</p> <p>Cambodian classical dance is an exquisite art form involving hundreds of complex gestures and the impossible curving back of fingers and other joints.</p> <p>Classical dancers used to perform in Cambodia's great temples in ceremonies to appease the Gods and more recently for the King and his family and special guests in the royal Court.</p> <p>There was a time when these beautiful dances were reserved exclusively for royalty and Cambodia's elite, but today they are</p>

	<p>performed for audiences around the world and are a symbol of the beauty and spirituality of Khmer culture.</p> <p>Chhouy Chhay is called the adolescent princess. (*Phoenitic: Choy (rhymes with Joy) Chai (rhymes with lie))</p> <p>The choreography for Chhouy Chhay was commissioned by one of Cambodia's ruling queens in the early 1960's for her grand daughter, the Princess Bopha Devi. Princess Devi, once a world-renowned classical dancer, is now Cambodia's minister of culture.</p> <p>It's interesting to note the choreography was created by Chea Samy, (CHEE-a – like the pets, sa-MEE) who was the most senior dance master to have survived the Pol Pot regime. Her story is detailed on one of the panels in the exhibit in the hall of the Mogan Cultural Center. Like many dancers, Chea Samy hid her identity in order to survive in the Khmer Rouge labor camps. She worked as a dish washer by day. But by night, under the cover of darkness, she would practice the intricate hand gestures of her art so as not to forget.</p>
<p>Sentimental Expressions Dance</p>	<p>The sentimental expressions dance. Classical Dance</p> <p>This is a classical dance. Like most Cambodian classical dances, the Sentimental Expression dance is performed only by young women (two in this case) one plays the role of a young woman, other plays the role of a young man</p> <ul style="list-style-type: none"> ▪ Costumes are positively regal. This dance is often performed for special ceremonies and to welcome honored guests Part of what makes Cambodian classical dance unique is the gestures. These gestures are the language of the dance - they tell a story. Cambodian dancers, from a very young age, Rehearse for countless hours to perfect hundreds of these gestures work incredibly hard to achieve remarkable flexibility in their hands and other joints ▪ This dance tells the story of a prince and princess. The princess enters a garden and picks a flower. The prince sees hers and falls in love with her. After a time, the princess has to return to the palace. She is sad and she cries. The prince comforts her and tells her he will be returned.
<p>Boung Song Dance</p>	<p>Robam Boung Song Dance Classical Dance</p> <p>The Yorkorn Dance is performing to ask for rain, peace, and prosperity during war and famine. It can be performed by one person or as a group as desire. The central dancer, always dressing in white,</p>

	represents purity. This dance is created by Neak Kru Mam Yinyan.
Neang Neak Dance	Neang Neak Dance Classical Dance This dance is choreographed according to the legend of the present Kingdom of Cambodia. Prince Preah Thong, son of the earth kingdom, met Princess Neang Neak, daughter of the sea kingdom, on one of the isolated islands during one of his evening promenades. <i>The dance is selected from the scene where the Princess Neang Neak visited the island with her servants.</i> At the end, as the legend continued, the couple married. As a gift for the new couple, the sea king magically created a new island that is known presently as the Kingdom of Cambodia.
Moni Mekhala & Ream Eyso Dance	“Moni Mekhala and Ream Eyso” is the age-old Cambodian fable of thunder and lightning. Classical Dance Moni Mekhala and Ream Eyso were at one time students of the same teacher and both strived very hard to be his favorite. In the end, the teacher favored the goddess, Moni Mekhala, and rewarded her with a beautiful and very powerful crystal made from the morning dew. The storm demon, Ream Eyso, was given an ax as a consolation prize. As the dance begins, we see Moni Mekhala preparing to go out and dance with other gods and goddesses in the heavens. But on her way, she is accosted by Ream Eyso, who is quite jealous and craves the powering glittering ball. A confrontation ensues. Ream Eyso alternates between: force – knocking her down and persuasion – putting away his ax and pleading. Moni Mekhala teases him by holding the ball out very close. Then she tosses the crystal, momentarily blinding him. This sends Ream Eyso to his knees, giving her just enough time to glide away. Ream Eyso is not down for long though; he gets back up and eventually will resume this eternal battle with Moni Mekhala. It is said that the flash of Moni Mekhala’s crystal is what we know as lightning, and that the crashing of Ream Eyso’s ax is thunder. This is one of the most sacred dances in the Cambodian classical repertoire and is still performed in Cambodia in ceremonies to pray for rain.
Reamker (Story)	FOR IMMEDIATE RELEASE November 3, 2015 Classical Dance Angkor Dance Troupe Presents <i>Reamker: The Balance of Good and Evil</i> Merrimack Repertory Theatre Hosts This “Epic Story”

Lowell. Tuesday, November 3, 2015 - The Angkor Dance Troupe is proud to announce the debut of *Reamker: The Balance of Good and Evil* on the Merrimack Repertory Theatre stage, as part of its second year in residence. This year's performance is presented by the Richard K. and Nancy L. Donahue Charitable Foundation and tells the story of a prince's epic journey through a series of adventures prior to a triumphant return home.

Carol Duncan, who sits on the Angkor Dance Troupe's Advisory Board remarked, "We are delighted to celebrate the Angkor Dance Troupe's annual residency at the Merrimack Repertory Theatre. It's a wonderful partnership and the Troupe has a clear vision for Lowell to be known as a leader in the preservation, education and innovation of Cambodian performing arts."

Channa Sath, the Artistic Dance Program Manager and a principal dancer for Angkor Dance Troupe stated, "I am honored to have been a part of this project! It was a long journey filled with different challenges, but in the end, the final product continues to amaze me. It has been challenging to play different roles beside the princess (Neang Seda) role...as a dancer and actor, I am very honored to be given such challenges."

Performances will take place at the Nancy L. Donahue Theater at Lowell's Merrimack Repertory Theatre (MRT). Tickets are available at the MRT Box Office, online at <http://www.mrt.org/partnerships/angkor-dance-troupe>, or by calling 978-654-4678.

The public is also invited to attend a VIP Reception on Friday, November 6 at 6:30 pm. Wine and snacks will be served as a master teacher and leading artist discuss the performance. Potential sponsors may visit the sponsorship opportunities page at AngkorDance.org.

Event Details:

Friday, November 6, 2015 - VIP Reception 6:30 pm;
performance 8:00 pm

Saturday, November 7, 2015 - 8:00 pm

Sunday, November 8, 2015 - 3:00 pm

Merrimack Repertory Theatre

50 East Merrimack Street, Lowell, MA

Mokor Dance	<p style="text-align: right;">Mokor dance Classical Dance</p> <p>Mokor, the main female character, is a creature that resides in the lakes, rivers, and oceans. Moni Mekhala, goddess of the sea, dances for her entourage. The female choristers wear abundant jewelry, long skirts, and velvet sashes across their chests while the male choristers wear an outfit with epaulets on each shoulder. The decorated fans used by the performers represent the scales of the Morkor.</p>
ReamLak-Chublak Story	<p style="text-align: right;">Ream Lak & Chup Lak Story Classical Dance</p> <p>Sita, the princess is living in exile in the forest with her son and hermit, a wise wizard. She sets out to bathe one morning, leaving her sleeping son Reamlak with the hermit. On her way to the pond, she spots a female monkey, and she notices the monkey carried her young with her where ever she goes. Sita feels guilty about leaving her own son behind and goes back and gets him.</p> <p>The hermit is in a deep meditation and doesn't notice Sita come back and take Reamlak. When he discovers the child is gone, he panics and fears Sita's anger. So he takes Reamlak's pillow and scrapes off some remnants of dead skin – some DNA – and fashions a new child – an identical clone of Reamlak.</p> <p>Imagine Sita's surprise when she returns from bathing and finds that Reamlak now has a twin. The hermit names the new boy Chuplak. They decide the two boys will study together and for the next seven years, they study magic with the hermit --</p> <p>As this episode begins, the two boys go off to play in the forest with their bows and arrows. They each shoot an arrow into a large tree. The impact makes such a huge sound; it is heard all the way to the capitol city.</p> <p>The Prince, Rama, hears it and gets mad. He sends his best army general, a white monkey named Hanuman, to investigate the source of this sound, and to capture those responsible for it.</p> <p>He sends his white horse along with Hanuman but hangs a sign on the neck of the horse that says "Anyone who plays with this horse will be executed."</p> <p>Eventually Hanuman and the horse catch up with the two boys in the forest. Ream Lak and Chup Lak are very curious boys. They see the sign and immediately check out the horse – and take turns riding it. Hanuman tries to capture them, but he can't because, with their seven</p>

	<p>years of training in magic, the boys are just too powerful and crafty. They in fact capture Hanuman, tie him up, and before sending him back to Rama, they take resin from a tree and write a letter on his face that says no one, except Hanuman's master, Prince Rama will be able to untie the string. You see the Monkey general struggle against the rope and eventually he gives up and returns to his master, defeated in his mission.</p>
Yor Kon Dance or Bounng Soung Dance	<p>Robam Bounng Soung or Yorkorn Dance is performing to ask for rain, peace, and prosperity during war and famine. It can be performed by one person or as a group as desire. The central dancer, always dressing in white, represents purity. Please welcome the Bounng Soung dance</p>
Swva Pol	<p>SWVA POL — The Monkey Dance Classical Dance</p> <p>This is an excerpt from a famous Cambodian legend called the Reamker, (Ree-um-KAY) which is a long story that would take three days to tell. Many Cambodian classical dances come from this tale. In Cambodian legend, monkeys always fight evil, in fact they are army soldiers. And these soldiers are celebrating a big win. They're gathering food for a feast. The monkey dance is lively and acrobatic, always performed by young boys, who you will see also capture the spirits and quick mannerisms of monkeys.</p>
Swva Pol w/American Break Dance	<p>The Swva Pol w/ American Dance Classical Dance</p> <p>In Cambodian legend, monkeys always fight evil; in fact they are army soldiers. And these soldiers are celebrating a win. They're gathering food for a feast. The dance is lively and acrobatic, always performed by young boys, who you will see capture the spirit and quick mannerisms of monkeys.</p> <p>Following the original dance, the Troupe will feature some new choreography with elements of modern dance. But if you watch carefully, you will see the dancers remain, throughout it all, Swva Pol, the monkeys.</p>
Sek Sarika Dance	<p>No description found in file</p>
Butterfly Dance (Classical)	<p>The Butterfly Dance-Classical Classical Dance</p> <p>Butterfly is one of the most graceful creatures that is spending time flying and roaming around garden with beautiful flowers. This choreographic dance represents the play and courtship of butterflies during a beautiful afternoon.</p>
Butterfly Dance (Folk)	<p>The Butterfly Dance Folk Dance</p> <p>This dance starts on a beautiful sunny day in Cambodia, when a group of young boys set out to hunt for butterflies. Anyone ever caught a butterfly with a net?</p>

	<p>Well these boys captured some in their nets. But when the poor creatures, trapped in the boys' nets, beg for mercy — they let them go. And so, the Butterfly Dance symbolizes both the curiosity and the compassion of Cambodian people. The boy has graceful gestures and polite manner. They are willingness and they always help and support one another. Above all, the desire to live in peace and harmony.</p>
Coconut Dance	<p>The Coconut Dance Folk dance</p> <p>The country of Cambodia is near the equator, and because of this, the climate is very warm. We never have winters in Cambodia.</p> <p>In fact, there are just two seasons, the rainy season and the dry season. Because of this warm climate, you see Coconut trees throughout Cambodia. After the meat of the coconut is carved out, Cambodian people often save the shells, polishing them and using them for many things in their homes.</p> <p>The dance was inspired by a popular game that used coconut shells. The game was played during all kind of ceremonies, but most often during weddings, engagements, and when the groom was escorted in a procession to the bride's house.</p> <p>The Coconut Shell dance is one of the most popular and well known of the Cambodian folk dance. In its original form, it was a one-man show. In the modern-day dance, an equal number of male and female dancers perform the dance, signifying friendship and courtship. The Khmer-language lyrics to the words that accompany the song, speak to how the coconut is the heart of the Cambodian people.</p>
Bopha Lokei Dance	<p>BOPHA LOKEY - "Flowers of the World" Classical Dance</p> <p>This next performance is called "Bopha Lokey" (bow-PAH low-KY) This stands for "Flowers of the World"</p> <p>This dance was originally performed in Cambodia in honor of National Children's Day. It's designed specially for young dancers to gain experience in movement and the rhythm of the classical orchestra.</p> <p>I'll read some excerpt from the lyrics which accompany the dance – loosely translated from Khmer:</p> <p>Naturally the flower of the world everyone wants to have to adorn oneself because of its sweet fragrance Creates bliss.</p>

	<p>Everyone always admires the flower the bumblebees in the garden surrounding all over to pick the nectar.</p> <p>This dance is being performed today by two of the youngest girls in the youth program - with a special guest appearance from the youngest performing member of the Angkor Dance Troupe who is three years old.</p>
Neari Chea Chour Dance	<p>The Neary Chea Chour Dance Classical Dance</p> <p>The image of the Cambodian woman has always been compared to the celestial goddesses on the walls of the great temples Angkor Wat. The pleasant smile and distant gaze serve as a shining example for Cambodian women. Neary Chea Chour, as they are called, symbolizes water, cleanliness and the fluidity of the virtuous females. "To be an improper woman is to cease to be Khmer, and given Khmer notions of the centrality of Khmer, to cease to be Khmer is to cease to be fully human", as The lyric describe .She is required to speak softly, walk lightly and be well-mannered at all times.</p>
Phoung Neari Dance	<p>Phoung Neary Dance Classical Dance</p> <p>Because of Cambodia's climate, there are beautiful tropical flowers throughout the countryside. In our next performance, Phoung Neary, a beautiful classical dance, the dancers symbolize blossoming flowers.</p> <p>Through this dance, we seek happiness in a new beginning, just as the budding flower is about to blossom. We ask for health and peace for all people, far and near.</p>
The Bird Dance (Dove)	<p>The White Bird Dance Classical Dance</p> <p>Nina Touch, Robin Wilson, Judith Wilson, Krissandra Mai, Celena Mai, Alexandra Mai, Romni Chum, Vanny Nelson, Isabel Claflin, Sopheanee Khoeun</p> <p>The Preap or White Bird Dance in Cambodia, the dove represents peace, as it does in many other parts of the world. White Dove is a dance to discourage war and the atrocities of war and to celebrate peace and harmony among all people.</p>
Tiva Propey Dance	<p>The Tivia Propey Dance Classical Dance</p> <p>Tiva Propey was originally performed in Cambodia in honor of National Children's Day. It is designed to give young dancers experience in movement and the rhythm of the classical orchestra. The song and dance describes solidarity, nationalism, and also, the children's joyous day.</p>

Kom Rong Phar Dance	<p>The Robam Komrong Phka Dance Classical Dance</p> <p>Robam Komrong Phka is a classical dance that had been choreographed in 1985 by a group of artistic masters from the Royal University of Fine Arts, Phnom Penh City, Cambodia.</p> <p>The beautiful flowers, turning softly through the rhythmic gestures of the dancers, represent the prosperity and blossoming growth of the Cambodian cultures. Moreover, it signifies the wish and desire of the Cambodians as well as the other nations of the world for the everlasting peace, freedom, love and solidarity.</p>
Fishing Dance	<p>Fishing Dance Folk Dance</p> <p>There's saying in Cambodia "where there is water, there are fish." In this dance you will see two traditional methods of catching fish, using braided bamboo baskets called Chhneang. In this dance you'll see young women scoop up water from the river into their Chhneang. The baskets act as strainers—the water drains out through the bamboo leaving small fish in the basket. And the guys use bell-shaped traps called Angkut for catching large fish in shallow water.</p> <p>Love and romance are favorite themes in Khmer stories and dance. In traditional Cambodian society, young people are careful watched and don't have many opportunities to get to know one another. But the fishing quarter is one place they had the chance to meet.</p> <p>At the beginning of the dance, you'll see young men coming down to the river from one side and women from other. You'll notice how happy and excited they are when they see each other. As they fish, they flirt with each other. The boys playfully snatch the girls' fishing baskets. When the other leave, one young couple stays behind and falls in love. At the end the dance, the others return to tease and congratulate them.</p>
Khen Dance or Mouth Organ Dance	<p>The Khen Dance Folk Dance</p> <p>The Khen (mouth organ) Dance is originated from one of Cambodian provinces, locating in the northeastern part on the Cambodia-Laotian borders. It has begun as young men from that part of the country are playing a musical instrument, a mouth organ known as Khen, which is made of bamboo and decorated with garland flowers. Men are playing their Khen to attract passing by young and beautiful women. The women cannot resist the seductive sound of the Khen and they are reaching to touch the flowers. As they are doing so, the magical flowers cause to fall in love.</p>
Good Crops Dance	<p>The Good Crops Dance Folk Dance</p>

	<p>Throughout Cambodia, after the harvest, it is a time for song and dance. The good crops dance, celebrates the hope for a good rice harvest. The dance shows a scene where farmers are choosing the fields for their crops. The dance is using poles to make holes for the rice plants.</p>
Picking Krovann Dance	<p>Picking Krovann Dance Folk Dance</p> <p>Picking Krovann dance is a traditional folk dance of the Por tribe, which lived in the Pursat Province of Cambodia. The dance demonstrates the tradition of farmers who each year would embark on a long journey - 3 to 6 months long - to pick Krovann, which is a spice or a medicinal herb found in the distant mountains. Before the journey, the Por villagers gathered for a big ceremony to pray and offer foods to the spirits – in the hopes of good weather for their harvest journey and protection from evil spirits.</p>
Magic Scarf Dance	<p>The Magic Scarf Dance Folk Dance</p> <p>Our last dance for this evening is called “The Magic Scarf Dance.” There was a kingdom in Southeast Asia known as Champa. After the Cham civilization was overrun, some of the people resettled in small communities in Cambodia. The Cham are Muslim people, where most of Cambodia s Buddhist. This dance is performed as a way to remember and honor the Cham people. The Magic Scarf dance depicts the Cham custom of Courtship between men and women. Cham women are shy so they wear scarves to cover over their heads. They believe in magic and spells, especially for choosing their partners. The girls in the dance use their magic scarves to magically their lovers.</p>
Harvest Dance	<p>The Harvest Dance Folk Dance</p> <p>The harvest dance is performed to reflect Khmer peasant activities from planting rice to harvesting it and showing joyfulness after all the hard work has been completed. The movements are soft and slow. The dance is composed of graceful bending, swaying, and turning and is accented by stamping feet. The movements show the actual process of planting and harvesting rice as well as the happiness the people get from their productive crops. The dance is said to reflect the Khmer peasants’ lives by means of music and song, agricultural tools, national dress, ad movements and gestures that can immediately be recognized.</p>
Peacock of Porsat Dance	<p>The Peacock of Porsat Dance Folk Dance</p>

	<p>Our next dance the Peacock of Porsat, originated in the Porsat province of Cambodia. The people of the Cardamom Mountain region would perform dances for the spirits before going on trips to pick cardamom, which is a spice from the ginger family.</p> <p>This part of Cambodia has lush tropical forests that are home to a large variety of animals and birds, including numerous peacocks and peahens.</p> <p>The birds' green and black tail feathers bear the stamp of nobility. During the dance, performers wearing headgear of peacock feathers represent pairs of peafowl as they play in the forests and mountains.</p>
Peacock of Pailin Dance	<p>Peacock of Pailin Dance or Ka-ngaok Pailin (<i>Pailin Peacock</i>) Folk Dance</p> <p>This traditional dance comes from the Kola ethnic group, who live in the region of Pailin in the west of Cambodia. The dancer relates to a Pailinian legend about a magic peacock that goes to preach to the King. The lively dance is about commemorating this peacock which is a symbol of happiness. The dance imitates the peacock with lively colors of beautiful wings, and suggests a courting scene between a peacock and a peahen. The dance is said to bring happiness and prosperity to villagers, and is often performed during the New Year and ritual ceremonies in times of drought to pray for rain.</p>
Tbal Kdoeung Dance	<p>Tbal Kdoeung – The Rice Harvesting Dance Folk Dance</p> <p>Tbal Kdoeung is a dance about harvesting rice that comes from the northern part of Cambodia. It demonstrates how Khmer farmers processed rice after it was brought in from the fields. The dancers show how farmers break the rice chaff with wooden mallets and winnow, or separate, the rice from the chaff by rotating it in baskets. In a comic scene near the end, a peace-loving palm juice vendor happens on the scene to offer juice to the thirsty workers, creating lighthearted tension between the male and female workers.</p>
Kroma Dance	<p>The Krama or Kromar Dance Folk Dance</p> <p>It is too hard to understand how this Cambodian scarf became a real symbol over generations and a major part of the Khmer identity. Nowadays, whatever his social status may be, every Cambodian uses Krama everyday whether it is as a scarf, as a hammock for babies, or as a bandana. So, as you can see, Krama is a symbol in <u>Cambodia</u> and represents its legacy. Krama (Kromar) is engaged in continuing this legacy for generations all over the world.</p>
Phloy Souy Dance	<p>Phloy Souy Dance Folk Dance</p>

	<p>The exciting and fast-paced Phloy Suoy folkdance belongs to the Suoy ethnic group who live near the Oral Mountain in Kampong Speu province. The Suoy perform this dance annually in dedication to the Cave Spirit and other gods who are believed to protect their community.</p>
Mrs. Phousita Serey Huy	<p>Phousita Huy (<i>Traditional Consultant and Classical Dancer</i>), is an internationally recognized master performer and instructor of Cambodian classical dance. Phousita was among the first group of post-war graduates of the University of Fine Arts in 1988 and went on to teach and perform for many years. She toured internationally, performing in Japan, China, North and South Korea, and India. In addition to her work at the University, Phousita served as Cambodia's Assistant Minister of Culture and as Festival Coordinator for the International Dance Festival at Angkor Wat in December 1995. She authored and presented papers on Cambodian classical dance at the international World Dance Alliance Conference in Korea in 1995. Since the early 1990s, Phousita served as the Artistic Director for the Angkor Dance Troupe in Lowell, MA.</p>
Kimhan Meas	<p><i>Biography: Mr. Kimhan Meas, Master Teacher</i> Angkor Dance Troupe, Inc</p> <p>Current Lowell resident Kimhan Meas is an internationally recognized master performer and instructor of Cambodian classical dance. He was classically trained at the University of Fine Arts in Phnom Penh, which is considered as the world's cultural source and artistic standard bearer for traditional Cambodian dance.</p> <p>Master Kimhan graduated from the University in 1989 and went on to teach and perform for many years. He toured internationally, performing in Philippines, Japan, Malaysia, China, and Thailand. In 2011 and 2012, he worked with Angkor Dance Troupe under the Parker Foundation to teach dancers folk and monkey dance, along with monkey mask making. He toured throughout the world until 2013. During this time, he applied to become a teacher of Folk and Monkey with Angkor Dance Troupe.</p> <p>Since 2013 until the present day, Master Kimhan teaches not only folk and monkey dance but developed, implemented, and oversee Angkor's first Traditional Cambodian Music Program. Outside of Angkor Dance Troupe, he provides expertise on Traditional Cambodian Music development at Lowell Community Charter Public School's afterschool music program and the University of Massachusetts Lowell's Music Department.</p>
Tim Thou	<p>Mr. Tim Chan Thou, Troupe Founder and currently Operation Director of Angkor Dance Troupe</p> <p>Tim Chan Thou learned Cambodian folk dance and became certified as a folk dance instructor in a refugee camp along the Thai-Cambodian border. He was 21 when he arrived at Khao-I-Dang, traumatized by his wartime experiences in Khmer Rouge-controlled work camps and by the deaths of his parents and</p>

four siblings. For Tim, teaching traditional Cambodian folk dance became a way to keep part of his heritage alive. He went on to teach and dance at the Philippine Refugee Center before immigrating to the U.S. in 1982. Tim brought to the U.S. a passion to carry on and develop traditional Cambodian dance, to perform, to teach others, and to see the traditions preserved for future generations of people of all cultures. In 1986, he and another teacher founded the Angkor Dance Troupe. Today, the Troupe is one of the most respected Cambodian dance ensembles in the country, with several highly qualified master teachers and more than forty students. Tim's vision and dedication have brought the troupe to its present level of recognition. His many roles in managing the troupe include instruction, bookkeeping, management of the dance wardrobe, and directing performances. In recognition of his untiring commitment to improve the community and his willingness to devote his life to preserving Cambodian culture, Community Teamwork honored Tim with its prestigious Local Hero award in 1997. And he also received a individual ward winner from (MCC) Massachusetts Cultural Council in May 2005.

Achievements/Recognitions:

- Angkor Dance Troupe Inc.
Lowell, MA
Co-founded non-profit
1986
- Community Teamwork Inc.
Lowell, MA
Local Hero Award
1997
- Massachusetts Cultural Council
Boston, MA
Individual Achievement Award
2005
- Eastern Bank
Boston, MA
Good Things Happen Award
2015
- Angkor Dance Troupe Inc.
Lowell, MA
Lifetime Achievement Award
2016

All Dances history resources from master Fine Arts; Mrs. Phousita Serey Huy Artistic Director, Kimhan Meas Master folk dance, Former Dean Mr. Chhieng Proeung, Mrs. Yom Penh Master from Fine Arts, And Tim Thou 2001-2012