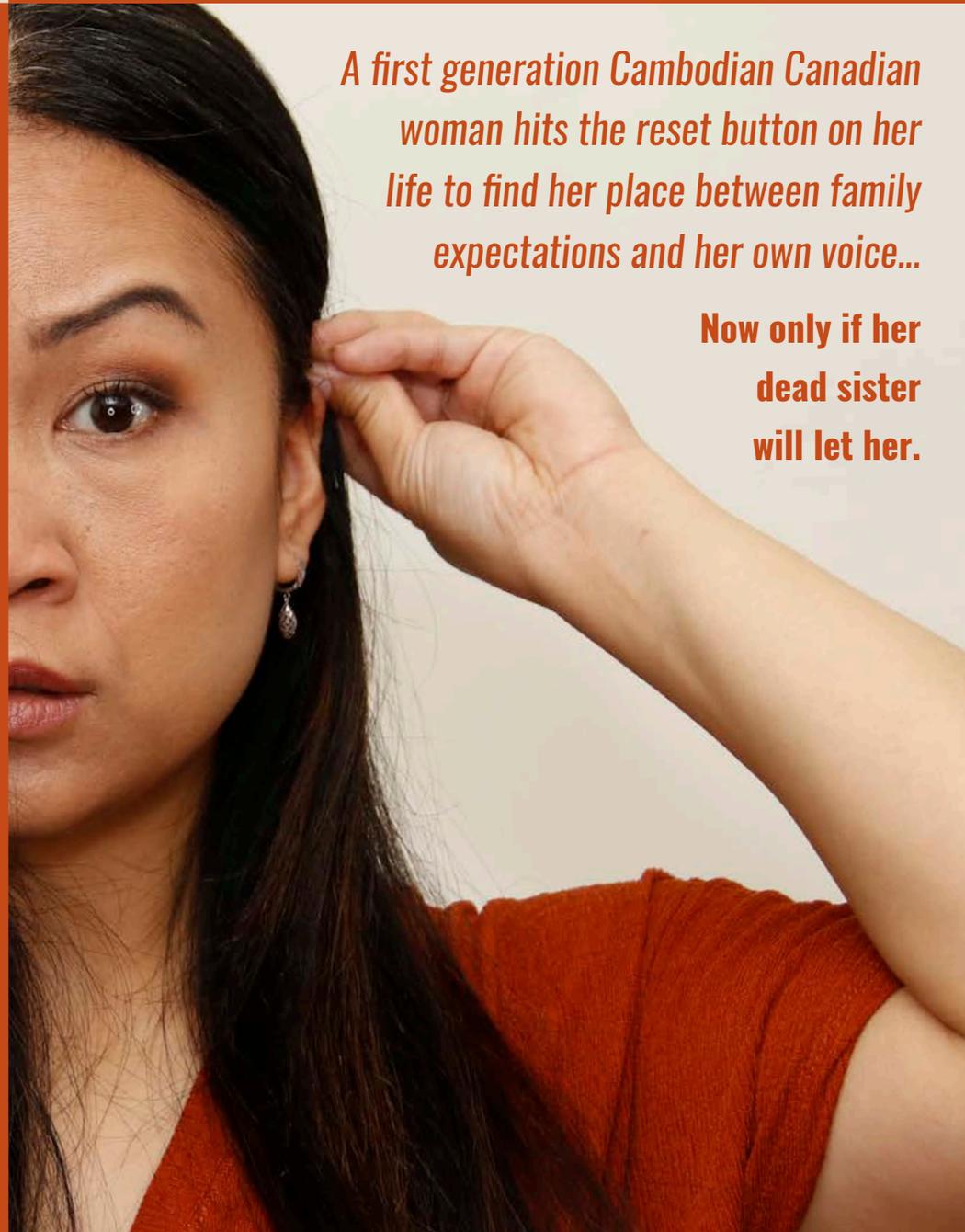


TIGER

CHILD



A first generation Cambodian Canadian woman hits the reset button on her life to find her place between family expectations and her own voice...

Now only if her dead sister will let her.

A woman with dark hair, smiling and clapping her hands, is the central focus of the image. She is wearing a dark top. The background is dark with some blurred elements, suggesting a stage or performance setting. A dark green rounded rectangle is overlaid on the lower half of the image, containing white text.

TIGER CHILD is a half-hour scripted comedy-drama series, adapted from the one-woman show “Someone Between,” selected by Ins Choi (Kim’s Convenience) for the Tiger Bamboo Festival.



Just so we're clear....

TIGER MOM:

A strict or demanding mother who pushes her child or children to high levels of achievement.

TIGER CHILD:

The child of a Tiger Mom. Duh.

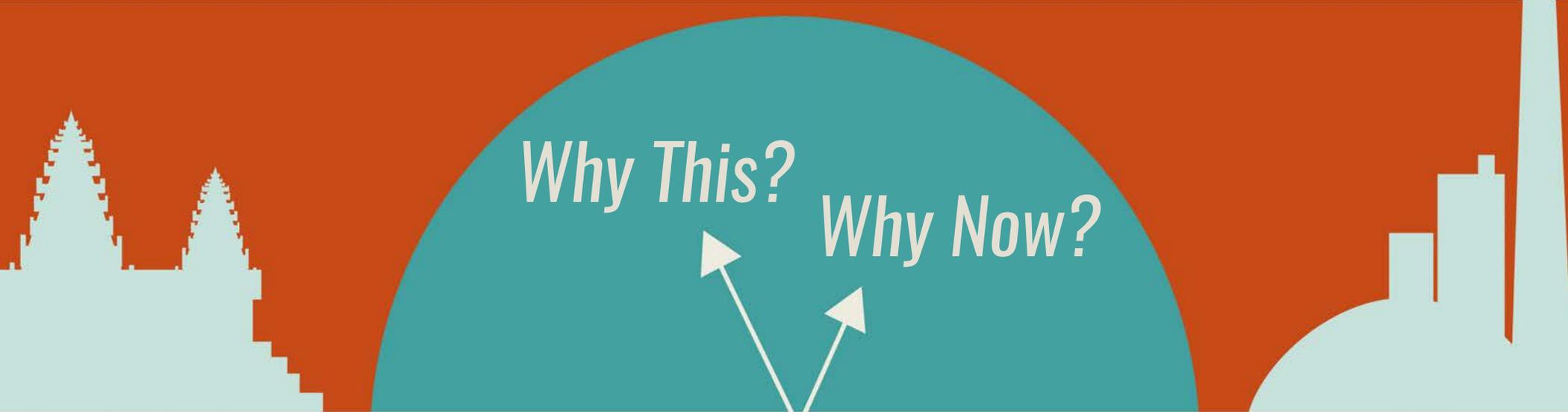
Synopsis

Starting over at 35 is hard.

Doing that with a 12 year-old dead sister heckling you, is harder.

Bopha has spent her whole life preparing as a “good Cambodian girl”. She’s a doctor and even engaged to one (a white one too!), all at the expense of pushing her dreams so far down she’s practically stepping on them. After a mortifying miscarriage at a community festival, her relationship with her family and fiancé start to unravel, bringing Bopha to ask herself, “WHAT THE F*@\$ WAS IT ALL FOR?!” She decides to stop living for others and start living for herself - as an actress! No big deal. After all, with an overbearing mother, a ghost sister that won’t leave her alone and the cultural expectations of being a first-generation Cambodian woman, how hard can it be?

We meet Bopha and fall in love with her family through their daily antics, Chakria’s narration and flashbacks where we discover what makes them all... quirky.

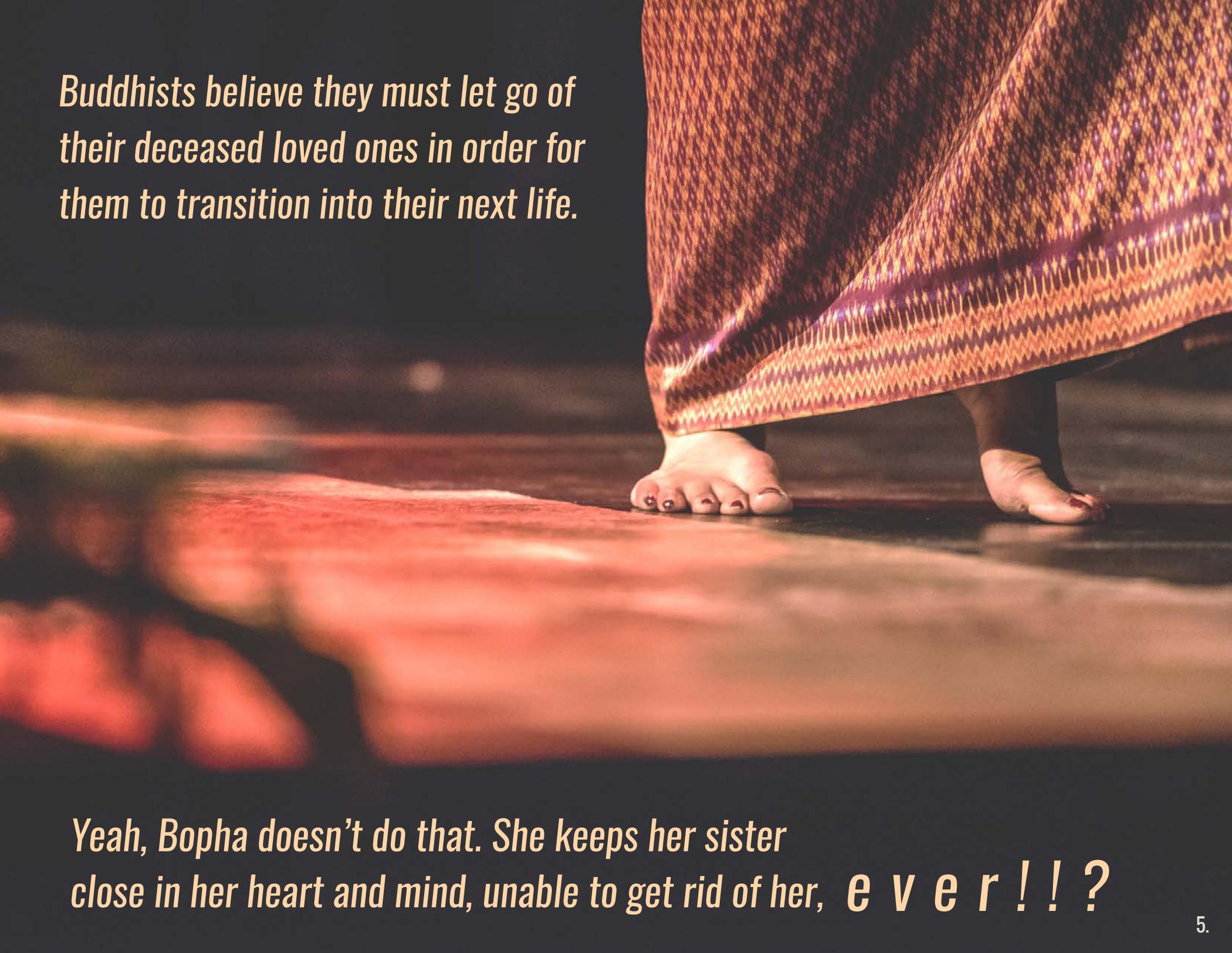


Why This? Why Now?

We all know **representation matters** - and not the kind of representation of white people telling stories about their yoga retreats with monks. We're giving audiences a glimpse into the true Khmer Buddhist experience through comical commentary on the traditions and the fun characters of the Khmer community and underserved community of Jane and Finch. Putting this **refreshing spotlight on these equity-seeking communities** is rarely explored in television. It's an honest, respectful and relatable experience that outsiders will enjoy and insiders will appreciate.

Audience reactions from the original one-woman stage play, "Someone Between", from which TIGER CHILD is adapted, clearly demonstrated the need for this story to be told on a larger scale. Not only did people find a connection to the story, but were starving for it. The playwright recalls a moment after a performance, when an 80-year-old first generation Polish man stood and shared that **he never understood his daughter until seeing the play**. Now more than ever, people want these stories and in the new world of constant virtual meetings, political division and social movements, there's an urgent need to come together with compassion and empathy. Bopha's is a story that transcends barriers and gets to the root of what everyone wants:

A sense of belonging and connection.

A close-up photograph of a person's feet wearing a traditional patterned sarong, standing on a dark, reflective floor. The lighting is dramatic, with a strong red and orange glow from the left, creating a blurred foreground and highlighting the intricate patterns of the fabric and the person's feet. The background is dark and out of focus.

Buddhists believe they must let go of their deceased loved ones in order for them to transition into their next life.

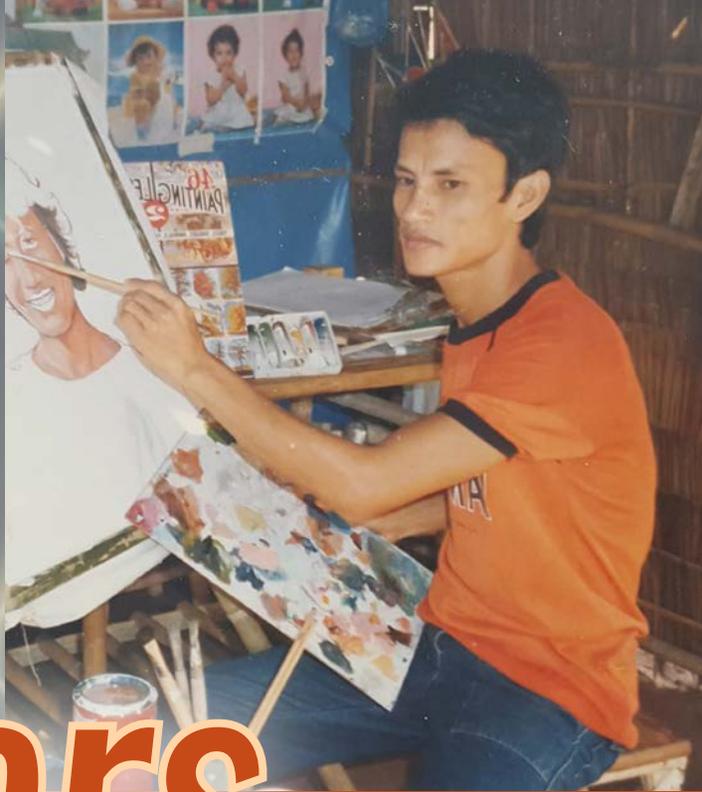
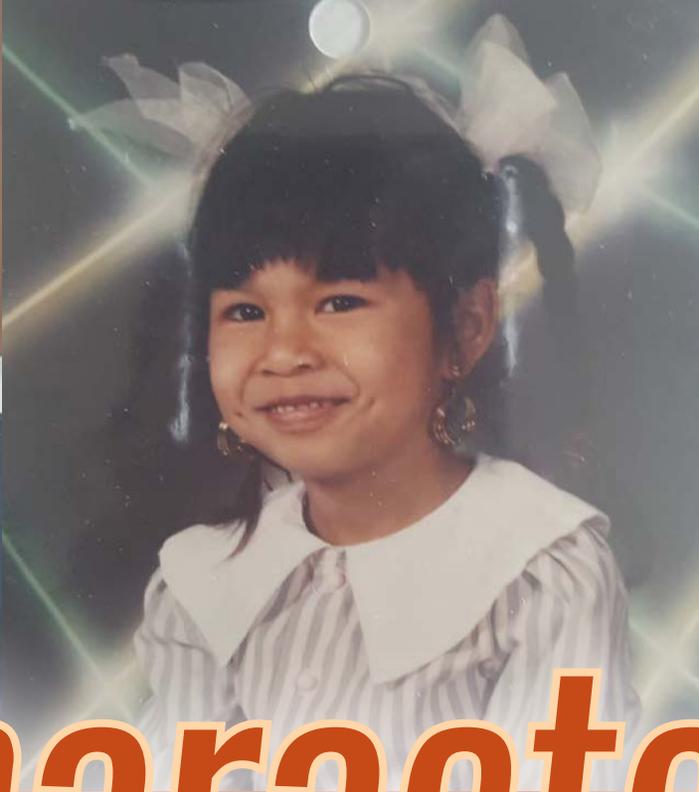
*Yeah, Bopha doesn't do that. She keeps her sister close in her heart and mind, unable to get rid of her, **e v e r ! ! ?***



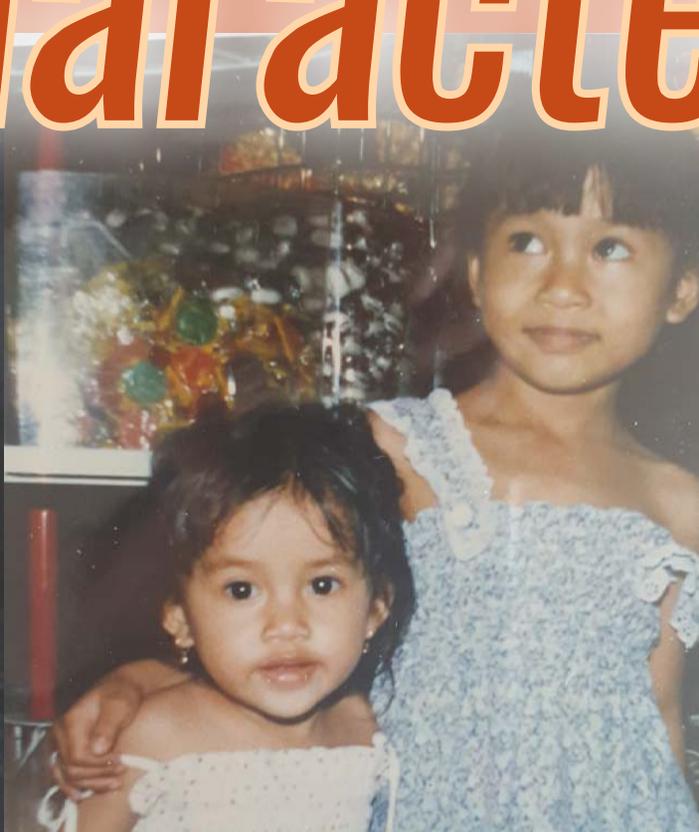
Style and Tone

Evoking the format and tone of “Fleabag” and the evolving cultural identity of “Master of None,” TIGER CHILD has all the laughs and feels, bringing an honest grit to the traditional family comedy.

The show is from Bopha’s lens but narrated by her dead sister, who breaks the fourth wall by speaking to Bopha and camera as Bopha’s inner voice. The use of flashbacks gives us a peek behind the curtain of Bopha’s upbringing, revealing how she deals with situations in the present.



Characters



Calculated, overachieving, the ultimate “TIGER CHILD.”

Bopha Tram

Born in Cambodia, Bopha Tram (35) immigrated to Canada at age 6 with her parents and sister. An overachiever, Bopha’s focus has been to be at the top of her class and graduate with honours from medical school, which she did...obviously. A perfectionist and workaholic, Bopha is deeply driven to seek her parents’ and community’s approval. She always tries to do the right thing, but her intentions aren’t enough. The obedient daughter, Bopha accompanies her parents to every Cambodian festival and temple event.

For as long as she can remember, Bopha has been obsessed with the performing arts. She knows all the famous and obscure actors that have graced the industry and secretly yearns to be one of them. She believes Sandra Oh is her spirit animal.

She’s not one to have too many close friends, mainly due to her workaholicism. It wasn’t until University when she met Marie, her “other half”, that she truly connected with someone. Marie is the only person who’s mastered reading her.

Bopha has had few romantic relationships, all of them unhealthy. She lets others define who she is and accommodates to make others more comfortable at the expense of her own needs and values. Boyfriends in the past are unequivocally in the “impressive douches” category: charming, strikingly handsome and very, very douche-y.





Kagna Tram - Tiger Mom

The engine of the Tram family, Kagna (58) is a woman we all know and can't help but love and desperately want approval from because she hits that guilt button exactly right. Every mother wants what's best for their child and Kagna is no different and she believes perfection is best. Her drilling Bopha to be a "perfect Cambodian girl" stems from her own insecurities of her past. As a diva singer, Kagna's ambitions put her family in danger in Vietnam and Cambodian, bringing her shame and bitterness towards the arts. Image is always in the back of her mind and the forefront of her conversations with Bopha. One thing is certain, stage or no, the diva still lives in Kagna in every aspect of her life whether it's running her own nail salon or running her daughter's life.



Chakria Tram - Little Sister

Meet our blunt and unapologetic narrator, (and Bopha's little dead sister) Chakria (12). Born in a refugee camp in Thailand, she has never left Bopha's side until her accidental death in their new home in Canada. An event that still haunts Bopha, this is a dark secret only the two of them share. Unlike Jiminy Cricket, Chakria is less of a conscience and more of a critical voice that gets in Bopha's way whenever she's under stress (so Chakria pops up A LOT). This version of Chakria is Bopha's own manifestation, unlike the real Chakria, a sweet natured and caring girl who occasionally shows up when Bopha allows herself to be vulnerable.





**Marie Cunningham -
Best Friend**

Bopha's best friend since University and co-worker at the medical walk-in clinic, Marie (35), has had an easy and bubbled life in the suburbs and bases her "outside life experiences" from watching Oprah. She flounders through life because of the security of staying at home and has had the privilege of being a professional student. Marie is everything Bopha wants to be - free spirited, social and white. Although from very different backgrounds and upbringings, Bopha and Marie are inseparable. She represents the privileged white person Mr. and Mrs. Tram come to resent, pulling their daughter into all kinds of Western mischief. Marie prides herself in being "woke" whilst blinded by her own ignorance forcing Marie to remove her foot from her mouth. Her heart is in the right place and she would do anything to protect and defend her best friend.



**Chau Tram -
Dad**

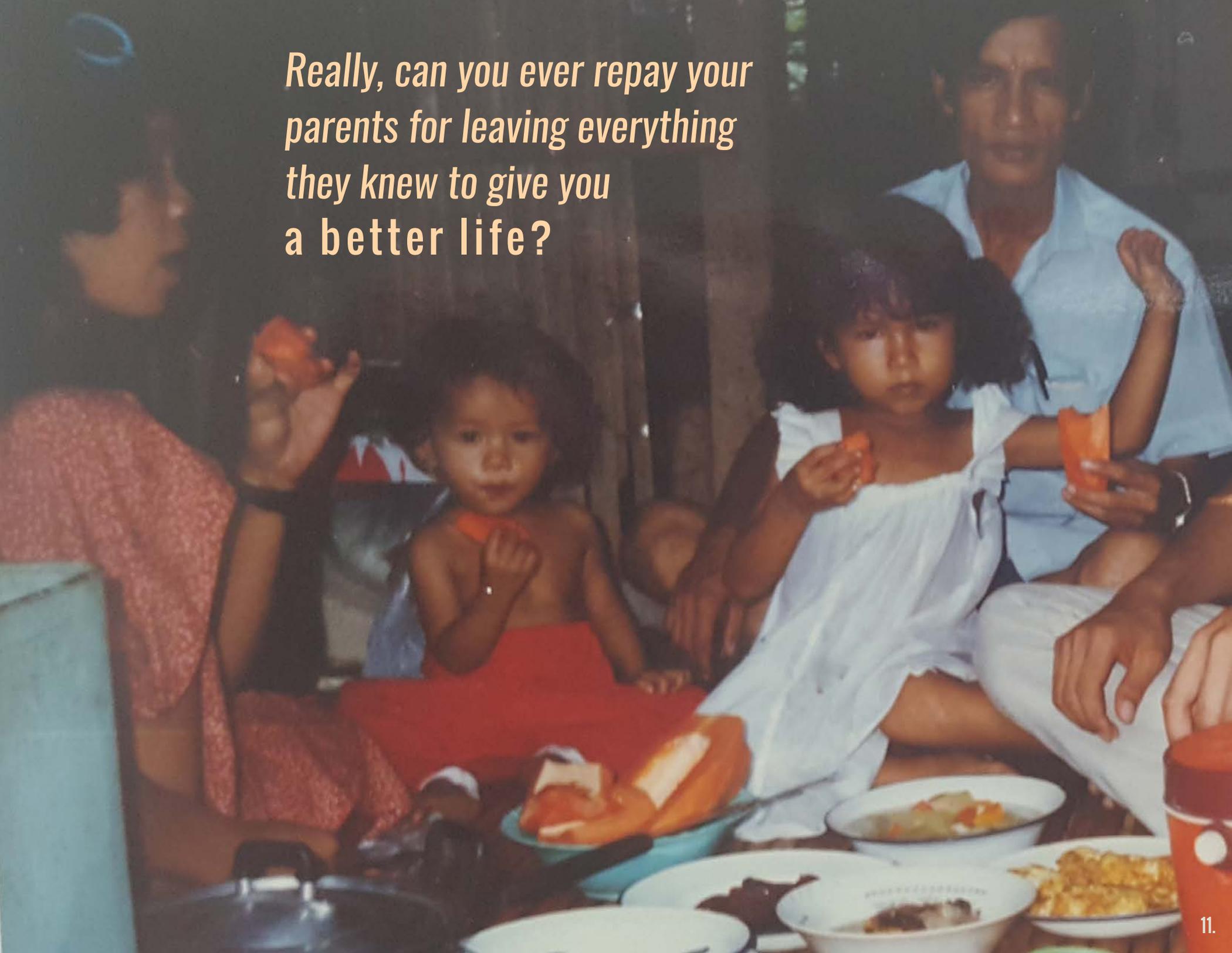
Bopha's father and Kagna's husband, Chau (59), is a shy visual artist who sold his paintings back at home. He now works a factory job to support his family and adores Bopha more than she can ever imagine, but you'd never know this because it is against his religion to say "I love you and I am proud of you". Chau often hides behind Kagna when dealing with his daughter, relaying commentary and life lessons through his wife. He is a man of few words, using Facebook comments and posts as his main vehicle of expression of his love and approval. Chau has endured more than he's willing to ever lead on or share. The cultural oppression he's experienced has led him to avoid difficult conversations and indulge in action films. Plus, he doesn't actually need to understand what they're saying. Ask him anything about Jackie Chan and Steven Seagall and he'll know the answer. Ask him about his deepest fears and he will point you to the door.



**Muny Tram -
Brother**

Bopha's younger brother, an excellent engineer, Muny (30) was born in Canada and doesn't identify with his "Cambodianness." An agnostic, he much prefers staying home to work on his latest tech project than wasting an afternoon at the temple. His precise and logical nature tells it as it is without awareness of any potential emotional impact it may have. He is the one in the family that chimes in, seemingly out of nowhere, with blunt and logical statements. He is incredibly organized in all parts of his life, including with his romantic relationship with his long-time girlfriend. Their annual performance assessment meetings are a highlight each year and to everyone's surprise, it works! This makes Muny's relationship more functional than anyone in his family has experienced. He is a man of many hobbies, which he excels at, and no one understands how. He is currently learning Japanese (not Cambodian. Never Cambodian), photography, a tea connoisseur and plays the piano. It's just not fair. 10.

Really, can you ever repay your parents for leaving everything they knew to give you a better life?



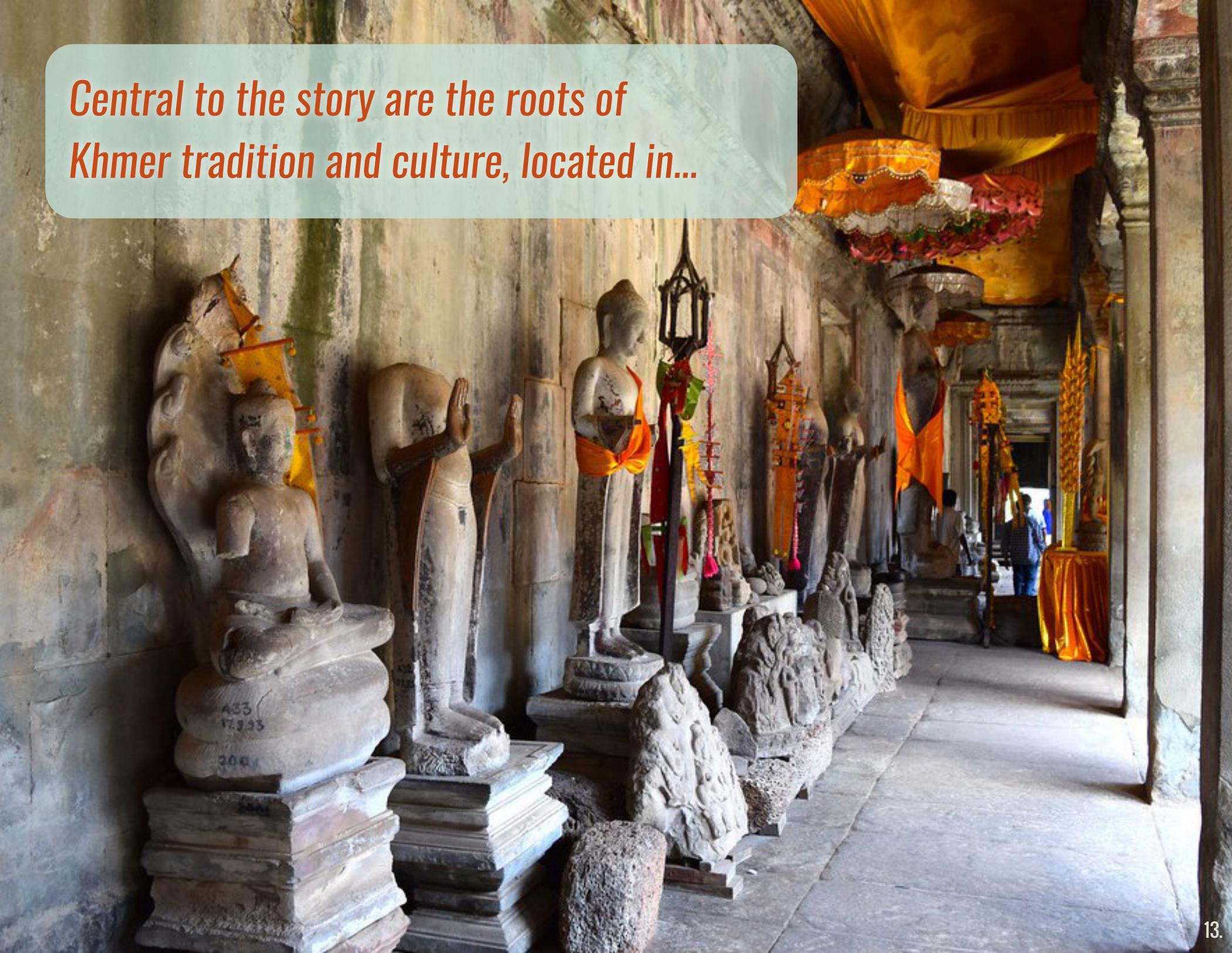


TIGER CHILD is about generational trauma and how it manifests into our daily lives - we know, hilarious. Behind the trauma comes ironic and irrational behaviour that brings great comedic and relatable moments. Through her new journey in the acting world, Bopha gains new insight on her past and the lessons she learns ripple down to her family.

THEMES

*Family is everything &
Follow your heart*

*Central to the story are the roots of
Khmer tradition and culture, located in...*





Tram Family Home

Very modest and old condo/townhouse in the heart of Toronto's "ghetto". Open the window any-given day and the home will be filled with diverse ethnic music and noises blasting from neighbours. A house filled with love, pride and a shrine to Bopha's grandparents.



Jane & Finch and Walk-in Clinic

Sure there's a shooting once in a while, but the misunderstood neighborhood of Jane and Finch is made up of a strong community of newly immigrated families. The local walk-in clinic is where Bopha works and where she comes across a lot of the colourful residents she grew up with. This, unfortunately, has created ZERO boundaries in the workplace and her private home.



The Khmer-Kampuchea Krom Buddhist Temple

Tucked away in a nook within the Jane and Finch neighbourhood, the temple is the Cambodian (Khmer) community's social hub and where Bopha seeks spiritual teachings from the head monk.

SEASON 1 EPISODES

Pilot: The world that Bopha has built as the “perfect Cambodian woman” comes crashing down when a secret pregnancy is exposed during a public miscarriage at the temple’s Flower Festival. She is forced to confront all her life choices and the relationships with the women in her family, especially her sister who isn’t who we think she is.

2: The Aftermath: Kagna goes the extra mile to restore the Tram family name with the community, only to have her efforts wasted when she discovers that Bopha is pursuing acting from the community Gossip Queen. Bopha tries to juggle her day job as a doctor and her pursuit of acting but faces the harsh reality of being an artist.

3: Boundaries: Kagna and Chau are at a silent stand-off with Bopha. In an acting class, Bopha learns about boundaries and starts applying it into her personal life, giving her the push she needs to break up with David.

4: Token White Guy: The Tram family (including Marie) attend the Cambodian New Year at the community temple and Kagna has the head monk bless Bopha for immediate marriage and children. David begins his apprenticeship as the temple’s newest monk. Marie preps Bopha for her first audition as a spicy salmon roll for a local Japanese restaurant.

5: Spicy Salmon Role: Bopha learns the ropes on set for her first commercial as Spicy Salmon, where she makes her first actor friend who introduces her to his agent looking to fill his “Female Asian” slot. Kagna goes on a search for a husband for Bopha and convinces Marie to get involved. The two unexpectedly connect, causing a rift between Bopha and Marie.

6: Foot Money: New expenses of headshots and classes forces Bopha to face her new relationship with money and to help, Marie gets Bopha involved in a sketchy side hustle in an underground market. Kagna and Chau panic about their retirement and unintentionally begin selling edibles in pursuit of making extra money.

7: Someone To Love: Kagna and Chau try to play matchmaker for their daughter and go on a round of extensive zoom interviews with different members of their community. Upon Kagna’s insistence, the Tram family attend David’s inauguration into monkhood, which resets a spark in Bopha for him.

8: A Buddhist Christmas: It’s the annual community Christmas Party and the Tram family attend. David causes a stir when he sneaks in as a monk and joins the party. Kagna defends Bopha in a heated argument with David.

9: Let It Go: Kagna is on the verge of losing her nail salon and needs Bopha to step in as a technician. During their down time, Kagna shares her side of the story about coming to Canada.

10: All or Nothing: During the last stretch of Bopha’s weekly acting class, an exercise challenges her to see how she’s manifested Chakria into her inner critic. Bopha finds out her parents have set up an arranged marriage with her cousin from Cambodia, giving her the push to double down on her acting commitment by quitting her job at the clinic and moving in with Marie downtown.

Development

TIGER CHILD is adapted by the original theatrical solo show, "Someone Between"; a personal investigation where playwright/performer, Chantria Tram, probes complex and painful questions of cultural transition and identity with humour, empathy and emotional vulnerability. Triggered by a terrible event, Chantria hangs in the balance between tradition and progressiveness, family and individuality, past and future as she seeks her Khmer (Cambodian) roots and a deeper understanding of her family's journey to Canada.



Over the span of more than a decade, the show has been shown on multiple stages including the Wildside Festival in Montreal (Centaur Theatre), Hamilton Fringe and the Summerworks Performance Festival in 2017. It was picked up for development by Ins Choi (Kim's Convenience) and presented as a stage reading at the Tiger Bamboo Festival in 2016. In 2017, it was presented as a full production at the Young Centre for Performing Arts as part of the Shen Development Festival (Soulpepper Theatre Company). It is currently being workshopped and developed into a radio drama.



Chantria Tram

Co-creator and Co-writer

My family and I ARE the TIGER CHILD family we are following in Bopha’s quirky story. It is based on my solo show, “Someone Between” which has been in development and production spanning over a decade. I know Bopha’s story inside out and although it is very much a universal one, there is absolutely no one else that can tell it from Bopha’s unique perspective. My family’s relationship to our community will be essential in developing the series. I plan to engage the Khmer (Cambodian) community, our international Youth group and the Ontario Khmer-Krom temple as we progress with writing Bopha’s story.

I am an award-winning actress with more than 15 years in the industry both in front and behind the camera. I have sat on many artist-activist University conference panels in Canada and the United States. Ultimately though, I believe my highest achievement was being a delegate at the United Nations Forum for Indigenous Issues in 2008.



Angela Cavallin

Co-creator and Co-writer

There’s nothing like a diverse story with a white lady behind it, am I right? My experience in the industry spans over 15 years as a produced and award-winning screenwriter, director and actor who specializes in comedy. Chantria and I have been friends for nine years and have worked on multiple projects together. My most favourite project was being her maid of honour and experiencing a Khmer wedding ceremony while wearing an awesome dress. I represent the voice of the outsider drawing from my own experience being with the Tram family. The more Chantria and I share stories of our parents, the more we’re seeing similarities than differences. That’s the point of the show. No matter where you’re from, there’s something about the role of child and parent that is universal. Parents are annoying and children are ingrates, but it all comes from love.

CONTACT



TigerChildSeries@gmail.com

*Want to learn more about
the creators? Check us out at
www.ChantriaTram.com & www.AngelaCavallin.com*

