



SOMETHING OLD
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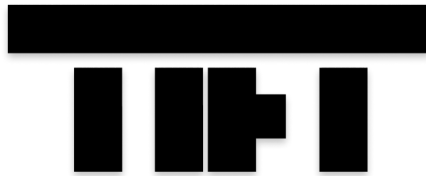
By Keara Voo
Directed by Richard Lam

PRESENTED BY BARRY PEACOCK & ELIZABETH ANDERSON-PEACOCK

June 18-27, 2026

Morrison CPA, 1895 Commerce Park Drive, Innisfil





Based in Barrie, Talk Is Free Theatre's office is situated on the traditional lands of the Anishnaabe people, including the Ojibwa, Ojibwe and Potawatomi Nations, collectively known as the Three Fires Confederacy.

Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

SOMETHING OLD

BY KEARA VOO

LILY CHAN
CAMERON MILLER
PAU PAU
STEPHANIE CHAN
PETER CHAN
EMILY CHARTERS

DIRECTOR
SET & PROPS DESIGN
COSTUME DESIGN
LION DANCE CONSULTANT

STAGE MANAGER
APPRENTICE STAGE MANAGER
PRODUCTION MANAGER

KIANA WOO
BRETON LALAMA
HARRIET CHUNG
SARAH ORENSTEIN
JOHN NG
ANASTASIYA ZIURKALOVA

RICHARD LAM
AMELIA MIELKE-O'GRADY
JULIA KIM
CHINATOWN COMMUNITY
LION DANCE

JOEY LAU
MADIE BENNETT
RIAN TRAN



Talk Is Free Theatre has enjoyed over twenty years of developing and producing theatre in Barrie, Toronto, across Canada and around the world. Our mission, both in our home seasons and through our many touring endeavours, is to produce a range of cutting edge theatre works and to connect them with as wide an array of people as possible—especially with new, non-urban audiences. As for our home operations in Barrie, TIFT is Central Ontario’s only professional theatre company with a full, traditional autumn-through-spring season.

Our diversity of repertoire has included over 170 immersive experiences, off-centre musicals, reinterpretations of classics, and new works large and small—from a one-person show on a city bus to a major musical at the Winter Garden Theatre in Toronto—striving every day to put artists first.

TIFT has been included multiple times on the lists of 10 Best theatre in the national media and has won several top theatre honours, including the Dora Mavor Moore Awards.



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CARA MCRAE	Administrator
DUSTYN WALES	Associate Producer
MICHAEL TORONTOW	Communications Associate
CRYSTAL LEE	Production Consultant
RICHARD LAM	Artist BIG Program Liaison
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WADE BOGERT-O'BRIEN	ARIA Operator & Junior Developer
KYLE BROWN	Apprentice Artistic Producer

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Talk Is Free Theatre engages professional artists who are members of the Canadian Actors' Equity Association, under the terms of the Independent Theatre Agreement.

Talk Is Free Theatre is an active member of the Professional Association of Canadian Theatres.

A NOTE FROM THE DIRECTOR

Last year in August, I got married. Two weeks later, my little brother got married too.

When you put on a wedding you stand in front of your family, your friends, the world, and yourself, and declare that you are changing. You blend two individuals' lives together, and in our country you often blend different cultures together as well. I speak from multi-generational experience: my heritage is Chinese, Irish, and Italian. My wife's is Jamaican and Guyanese, my brother's wife is Israeli, my cousins are Iraqi, Irish, and Italian...you get the picture.

I had heard all the cliches about how weddings are stressful, but living through it was still a shock. The pressure of my wedding brought me much closer with my wife, caused me to be disappointed by two very good friends, and saw the most unexpected guests rise to the occasion and play the hero. We learned who was really there for us and who wasn't. It was an unforgettable moment in time that I already look back on with so much fondness.

Keara Voo's extraordinary, charming, heart-filled play works for me on so many levels. It brings to life the huge, messy project that is Wedding Planning, and gives us a beautiful cast of characters to root for. It captures a microcosm of our Canadian society, where we are striving to rise to Multiculturalism's true potential - rejecting mere assimilation to build a truly interconnected mosaic that amplifies the strengths of our many cultures and embraces our differences. It also gives a wonderful macro-cosm of the identity journey experienced by mixed-culture people everywhere - the desire to fully understand the diverse histories that you have inherited (and the triumphs, misadventures, and impostor syndrome that come along with that). You could interpret all of the characters in the play as voices within our protagonist Lily's heart - encouraging her, doubting her, pulling her in many different directions as she literally and figuratively unpacks the elements of her Chinese heritage to create a new family that is authentically hers.

Most importantly for a romantic comedy - it's very funny and full of love. It's my honour to invite you into this gorgeous Chinese-Canadian story that celebrates the diversity that I love in my family and in this country. No matter your background, I hope you see some of yourself in it too.

RICHARD LAM

Photo by Scott Cooper

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A NOTE FROM THE PLAYWRIGHT

When I was 17 and about to attend prom at Eastview S.S., I dragged my parents all the way to Toronto's Chinatown to try and find a Chinese dress. At the time, prom was the most important formal event of my life thus far, and I wanted to represent that piece of myself as I bid farewell to my childhood and stepped into the early years of my adult life. I wanted to give myself confidence that this part of my life was something I could stay connected to as I grew up and became independent; something I could represent authentically to whatever friends, partners, and future family I might have. Something that I could keep alive inside myself on my own.

As I grew up, this became a more convoluted problem for me - I began to wonder if I even really am an "authentic Chinese person" at all, or if I'm just a manufactured idea of what a Chinese person should be. After all, I've never been across the Pacific; I don't really speak any Chinese dialects (I tried to learn Mandarin since it was academically available, but ironically had very few people to practice with as the dialect of my father's family is Cantonese); and up until a few years ago, I could only order dim sum with the support of a text from my dad that I screenshotted where he told me the Chinese names of the foods I like. If this is really the extent of my connection to Chinese culture, how can I possibly claim that I'm Chinese? But by the same token, with a Chinese father and as the descendant of a highly respected Hong Kong admiral from WWII, how can I not?

Creating these characters and this story world has allowed me to explore these questions of my identity and where I fit in the Chinese community. Having now had the privilege of working on this piece over several years with a vast community of skilled Asian artists from the diaspora (and non-Asian artists as well), I've also come to understand that this identity is not something anyone is trying to gatekeep from me; rather, it's supposed to connect me with the community of people who understand things that I understand and experience things I have experienced. It's supposed to be a point of connection, not separation. And thankfully for my younger self, it's not something I have to "keep alive inside myself on my own" - I now have a whole community of Chinese and non-Chinese artists, friends, and colleagues who I can share these questions with, learn from, and grow with. This is the gift that this project has given me, and one that I hope it can give to you too. An understanding community is the most important thing any of us can have.

P.S. For any Chinese people in the audience, yes, I know that "Pau Pau" is spelled weird, and neither "Pau Pau" nor "Kung Kung" are the correct designation for paternal grandparents in Cantonese. However, these are the names that my Chinese grandparents asked us to call them, which we have done all my life. Just another symptom of my family's place in the diaspora, I suppose.

KEARA VOO

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COMPANY



KIANA WOO

LILY CHAN

For TIFT: Debut

Elsewhere: Theatre: *Here Be Dragons* (Theatre Center); *Murder on The Orient Express* (Theatre Aquarius); *The 39 Steps* (Guild Festival Theatre); *Life Sucks* (Outliers Theatre Collective); *Les Zinspiré-e-s 12 : le nombre sublime* (Théâtre français de Toronto—Dora Nomination); *A Christmas Carol*, *Prince Caspian*, *The Playboy of The Western World* (Shaw Festival); *Peggy Pickit Sees The Face of God*, *King Lear* (Soulpepper); *The Fiancée* (Citadel Theatre); *Inga and The*

Date (Play The Fool); *Alice in Wonderland* (Guild Festival Theatre—Dora Winner); *Cymbeline* (Shakespeare Bash'd); *E-Day* (Theatre Network); *The Two Gentleman of Verona* (Theatre Calgary). Film/TV: *Ladyfingers* (Second Act Actors), *Bungalow* (Deep End Collective), *Deluge* (Ethereal Musings).

Other: Kiana sends her love to her wonderful family and to her incredible partner, Alex. Their love and support keeps her going. Special shout-out to her Ni Ni, the biggest shark at the mahjong table and an endlessly loving grandmother.

Training: BFA in Acting (University of Alberta), Soulpepper Academy (2022)



BRETON LALAMA

CAMERON MILLER

For TIFT: Debut

Elsewhere: Theatre highlights include: *take rimbaud* (Buddies In Bad Times/Howland Company); *Charlie and the Chocolate Factory* (YPT); *Hamlet*, *The Inheritance* (Canadian Stage); *Queen Goneril*, *King Lear* (Soulpepper); *Alice in Wonderland* (Bad Hats/Soulpepper); *Hair* (Starvox/CTP—Broadway World Award, Best Featured Performer in a Touring Production); *Fully Committed*, *The Rocky Horror Show* (Neptune Theatre). Film/TV: *Law and Order*

TO (CityTV), *The Madness* (Netflix), *Really Happy Someday*, which he also co-wrote (WATCH NOW ON CRAVE/ Spindle Films—Best Canadian Feature Inside Out Fest 2025, Best Canadian Feature Whistler 2024, Best Screenplay Whistler 2024).

COMPANY

HARRIET CHUNG

PAU PAU

For TIFT: Debut

Elsewhere: Theatre: *Golden Lotus* (Hong Kong); *Salesman in China* (Stratford Festival/National Arts Centre); *The Phantom of the Opera* (Livent/Toronto); *Cats* (Hamburg); *The King and I* (Theatre Aquarius/Huron Country Playhouse/Gateway Theatre); *Iron Road* (Tapestry). Film: *Golden Lotus* (Best Actress–Barcelona International Film Festival, Film Fest International Paris, Dreamz Catcher International Film Festival).

Other: Special thanks to her family and students at Harriet Chung Performing Arts in Stouffville. Solo Album: A World Away @harrietperforming, @hcpa_performing, @goldenlotusthemusical, harrietchung.com, hcpa.ca, goldenlotusthemusical.com



SARAH ORENSTEIN

STEPHANIE CHAN

For TIFT: Debut

Elsewhere: Theatre: *Indecent*, *Stuff Happens* (Studio 180, Mirvish); *Queen Maeve* (Tarragon Theatre); *Children's Republic* (Harold Green Theatre); *A Salesman In China*, *Richard II*, *Grand Magic* (Stratford Festival-eight seasons); *Patience* (Tarragon–Dora Mavor Moore Award); *A Doll's House* (GCTC–Ottawa Critics Circle Award); *Heartbreak House*, *Blyth Spirit* (Shaw Festival–thirteen seasons); numerous productions at Tarragon Theatre, The Grand Theatre, Alberta Theatre Projects. Film/TV:

When Hope Calls, *Law & Order Toronto* (Cameron Pic./Universal), *Station Eleven* (HBO Max), *Less Than Kosher* (Independent), *Albatross* (Independent–Best Actress, Austin International Art Festival).



COMPANY



JOHN NG

PETER CHAN

For TIFT: Debut

Elsewhere: Theatre: *Pu Songling: Strange Tales* (Theatre Smith-Gilmour); *As You Like It, Forgiveness* (Stratford Festival); *Snow In Midsummer, The Orphan Of Chao* (Shaw Festival); *The Chinese Lady* (Studio 180); *Kuroko* (vAct); *Antigone* (YPT); *The Full Light Of Day* (Electric Company Theatre); *Carried Away on the Crest of a Wave* (NAC/Tarragon Theatre); *Nine Dragons* (Vertigo/MTC/Gateway Theatre); *Acquiesce* (Factory Theatre); *The Best Brothers, This Is War* (GCTC); *Free As Injuns* (Native Earth); *Halla!*,

Waiting For Godot, The Sheep And The Whale (Modern Times Theatre). Film/TV: *Kim's Convenience* (CBC/Thunderbird); *Mayday* (Cineflix); *Punch and Judy, House Of Luk* (Distinct Features)

Other: My tuxedo cat, Lady Toishan, is my co-pilot. Also, #GoHabsGo



ANASTASIIA ZIURKALOVA

EMILY

For TIFT: Debut

Elsewhere: Her Canadian credits include: Theatre: *Detective Carson in Yaga* (Belfry Theatre). Film/TV: *The Birthday* (Independent); *Newish* (Bell Media—post-production).

Other: Anastasiia is a Ukrainian-born actor and theatre educator. Having started as a child film actor, she later fell in love with the stage and finds that love to be mutually reciprocated. Before relocating to Canada, she lived and

worked in her native city, Kyiv, for most of her life, dedicating herself to theatre, film, and voice work. Anastasiia is grateful to join the brilliant cast of *Something Old*, and she sends much love to her partner, Nicholas, and her in-laws, who have truly become her second family here in Canada.

COMPANY

SPECIAL THANKS

**Thank you so much to
Susan & Liam Morrison**



**for allowing us to play in your space.
We knew we could count on you!**



KEARA VOO

PLAYWRIGHT

For TIFT: Debut

Elsewhere: Theatre: *Escape from Shanghai* (fuGEN Theatre Potluck); *shelter* (fuGEN Theatre). Director: *Murth Island, Two Girls One Corpse* (Theatre by the Bay), *Sometimes I Feel Like I'm Not Even Me* (The OR Festival).

Other: Big thanks to the many artists that have helped shaped this story into what it is today, and to my family for inspiring me. Big love to my Pau Pau!

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COMPANY



RICHARD LAM

DIRECTOR

For TIFT: Actor: *Company*, *The Frogs*, *Into The Woods* (Dora Nomination–Outstanding Featured Performance), *For Both Resting And Breeding*, *Sin And Sorrow Are Common To All*. Sound Designer: *What She Burned*.

Elsewhere: Theatre: *Invasion: Christmas Carol* (Knifefight Theatre); *Woking Phoenix* (Silk Bath Collective); *The Apple Cart*, *Shadow Of A Doubt* (Shaw Festival); *Alice In Wonderland*, *Peter Pan* (Bad Hats); *Little Women*, *Every Little Nookie* (Stratford); *Measure For Measure*, *Much Ado About Nothing* (CanStage);

Once (Citadel); *The Little Prince: Reimagined* (Puzzle Piece/Crow's–Dora Award Nominations for Outstanding New Play, Outstanding Performance); *Lulu v. 7* (Red Light District/Buddies In Bad Times); *New Canadian Curling Club* (Thousand Islands/WCT); 15 productions at Soulpepper Theatre including *Spoon River*, *Of Human Bondage*, *Incident At Vichy*, *The Dybbuk*, and *Marat/Sade*. Film/TV: *Painkiller* (Netflix); *Private Eyes* (Global); *Defund* (2Skins Entertainment); *Discretion* (Braided Sisters).

Other: Love always to my amazing wife Vanessa.



AMELIA MIELKE-O'GRADY

SET AND PROPS DESIGN

For TIFT: Head of Props for *Boy Falls From The Sky*.

Elsewhere: Design: *Anywhere* (set and costume, One Four One Collective and Leroy Street Theatre); *You're A Good Man Charlie Brown* (costume, TYT Theatre); *Christmas Market* (assistant set design, Crows Theatre); *Lulu* (set and props, Walking Griot Collective–Toronto Fringe Patrons Pick); *The Guy Who Didn't Like Musicals* (set and props, The Playhouse Collective). Props: *The Division* (Project:Humanity); *She Loves Me* (Randolph College).

Scenic Art: Various projects for TYT Theatre, Opera Atelier (assistant), Factory Theatre, Coal Mine Theatre, Randolph College, Cahoots Theatre, and Crows Theatre.

Other: BFA in Theatre Production and Design from York University. Nightwood Theatre Shadow Resident in Costume Design, 2025/6.

COMPANY



JULIA KIM

COSTUME DESIGN

For TIFT: Debut

Elsewhere (Selected): Verb Theatre: The Starling Effect; Ruby Slippers Theatre: The Baking Show Show: The Play; Downstage Theatre: Botticelli In the Fire; Grand Theatre: Kim's Convenience; Vertigo Theatre: Murder on the Links, Ms. Holmes & Ms. Watson - #2B; Theatre Passe Muraille: Woking Phoenix; Thousand Island Playhouse: Mamma Mia; Great Canadian Theatre Company: The Supine Cobbler; Human Body Expression: MOEM-BODY

Other: Nominated for Pauline McGibbon Award and the Virginia Myrtle Cooper Award, www.yeon.studio, [@yeon_.studio](https://twitter.com/yeon_.studio)



CHINATOWN COMMUNITY LION DANCE

LION DANCE CONSULTANT

Chinatown Community Lion Dance started from a desire to offer a welcoming entry into Kung Fu and Lion Dance training to new folks without the pressure and expectations that a traditional Kung Fu club carries. The history of Kung Fu in North America comes with a lot of baggage, rooted in the racist history that the Canadian colonial project holds for all racialized communities it has touched. While we need to understand and carry that history, being submerged in it can also perpetuate a lot of traumatic, conservative and patriarchal values. We hope to create a space that centres around community care, sharing knowledge, skills, history, and, most importantly, the love of the art.

COMPANY



JOEY LAU

STAGE MANAGER

For TIFT: Debut

Elsewhere: *Fat Ham* (CanStage); *Woking Phoenix* (Theatre Passe Muraille & Silk Bath Collective); *Uncovered: Fleetwood Mac And The Eagles*, *Uncovered: The Music Of Abba*, *Uncovered: The Music Of Dolly Parton*, *Baapii Roho*, *Blackout* (Musical Stage Company); *Maudie: The Musical Workshop* (Theatre Calgary); *Yassama And The Beaded Calabash* (Lua Shayenne Dance Company); *Salesman In China Workshop* (Stratford Festival); *Alice In Wonderland*

(Canadian Children's Opera Company).



MADIE BENNETT

APPRENTICE STAGE MANAGER

For TIFT: Debut

Elsewhere: Theatre: *Eureka Day* (Coal Mine Theatre); *Charles Dickens' A Christmas Carol* (Globe Theatre); Avon Theatre Production Assistant (Stratford 2025 Season); *Naked Radio* (Drayton Entertainment); Assistant Stage Manager for *The Nutcracker Ballet* (Toronto International Ballet Theatre 2024); Stage Manager for *The Sinking of the S.S. Ethie*, *Ed and Ed's New B&B!* (Gros Morne Theatre Festival 2022 season)

Other: Passport in one hand, script in the other—always chasing stories onstage and around the world.

COMPANY



RIAN TRAN

PRODUCTION MANAGER

For TIFT: Debut

Elsewhere: Lighting Design: *MayLouise* (Start The Riot); *Honey Never Spoils* (Bait & Switch); ArtsCamp: *Mean Girls*, *The Prom* (Burlington Student Theatre); *Evita* (Burlington Student Theatre); *The Freakshow: Human vs. Machine* (CTRL Acrobatics).

Other: Storyteller at heart and lover of all things art. Shoutout to the creatives and cast of *Something Old*, we did it! We made a show! & Special shoutouts to Crystal Lee

for being my setup for success, and to Juni for carrying me throughout the process!
Website: <https://rianavtran.wixsite.com>; Instagram: @designerians



WADE BOGERT-O'BRIEN

ARIA OPERATOR

For TIFT: *The Prince of Homburg* (Actor)

Elsewhere: Theatre (Actor): *Marry's Wedding* (Thousand Islands Playhouse); *Truth* (Young People's Theatre); *Angels in America* (That Theatre Company/Buddies in Bad Times); *American Son* (Drayton Entertainment); *It's a Wonderful Life* (Royal Manitoba Theatre Centre); *Controlled Damage*, *Chariots of Fire* (Grand Theatre); *King Charles III* (Studio 180/Mirvish Productions); *Saint Joan*, *Mrs. Warren's Profession*, *The Divine*, *Pygmalion*, *The Sea*, *Major Barbara*,

Our Betters, *Misalliance*, *When the Rain Stops Falling*, *Candida* (Shaw Festival); *A Christmas Carol*, *Pride and Prejudice* (Citadel Theatre). Film/TV: *Beacon 23*, *Frontier*, *Anne with an E*

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