

# Hidden Tunes

## 弦外之影



# Show Programme

29 November, Library at the Dock

Stay back after the show for a Q&A  
with our creative team!

*Small Ripples Theatre acknowledges the Wurundjeri and Bunurong people of the Kulin Nation, the Traditional Owners of the land on which we gather, create and perform. We also pay our respects to all Aboriginal and Torres Strait Islander peoples, Elders past, present and emerging.*

# WELCOME

Small Ripples Theatre invites you to our second original musical: 'Hidden Tunes'.

It is borne out of a conversation among our musician friends about sexual harassment in music academies. We've always heard about the "hidden rules" in the performing arts industry. We treated them as gossip, shook our heads and convinced ourselves that that's just the way things were.

With the recent emergence of #metoo movement in Asia, the severe impact of these incidents on survivors has come to light—careers ruined, mental health challenges, and in some cases, even loss of life. This raises an important question: "What should we, as bystanders, do?" When we choose to stay silent or look the other way, are we leaving survivors feeling more isolated and unheard? Are we, in some way, allowing the harm to continue?

We believe that as bystanders, we can do more.

This musical is an invitation—an invitation to start a conversation.

漣漪劇團誠邀您欣賞我們的第二部原創音樂劇——《弦外之影》。

這部作品的靈感來自我們與音樂家朋友之間的一次對話，話題圍繞著音樂學院中的性騷擾問題。我們一直聽說表演藝術行業中的“潛規則”，但我們把這些故事當八卦聽，只是搖搖頭，告訴自己“事情就是這樣的”。

隨著近年來#metoo運動在亞洲的興起，這些事件對倖存者的嚴重影響浮出了水面——職業生涯被摧毀、患上心理疾病，甚至，放棄生命。這讓我們不得不問自己：“我們作為旁觀者的義務是什麼？”當我們選擇置身事外，或保持沈默，我們是否讓倖存者感到更孤立並選擇噤聲？我們是否間接的成全了加害者的惡行？

我們真心認為，作為旁觀者，我們可以做得更多。

這部音樂劇是一次邀請，一次啟動對話的邀請。

# CREATOR'S NOTE

By Jun Bin Lee

Growing up with Mando-pop artists like Jay Chou, Mayday, and Fish Leong, I was captivated by the genre's blend of rock, folk, rap, ballad, jazz, and many more. Most songs focused on themes of love, friendship and chasing dreams. But when I first heard Jay Chou's 2001 song 'Dad, I'm Home,' - a song about domestic abuse, to me that redefined what a Mando pop song could convey. As I grew older, I came to appreciate the power of music and storytelling even more as tools for education and advocacy.

Writing a musical in my mother tongue, Mandarin, has always been my dream, so I am grateful for the opportunity La Mama Theatre's Festival of Mother Tongues has provided. I'm even more grateful for Producer, Bing Yao's full support in making this musical happen. The creation journey involves interviewing musicians, artists and social workers, as well as drawing from my personal journey as a bystander (in many occasions) and a friend of a victim survivor (known as 'P'). P has kindly written an educational pamphlet for our musical so check it out!

Finally, creating new work needs ongoing nurturing and refinement, so I invite you to share your feedback at the end of the show.

從小聽著周杰倫、五月天和梁靜茹等華語流行音樂歌手長大，我被這個融合了搖滾、民謠、說唱、抒情和爵士的音樂類型深深吸引。儘管大多數歌曲環繞在愛情、友誼和追求夢想的主題上，周杰倫 2001 年的歌曲《爸，我回來了》卻因探討家庭暴力而重新定義了華語流行音樂的表達範疇。隨著年紀增長，我開始體會到音樂作為教育和倡導工具的力量。

一直很想寫一部純中文的音樂劇，所以非常感謝La Mama 劇院的母語節所給予的平台。我更要感激製作人冰瑤全力支持這部音樂劇的實現。在創作的過程中，我們訪談了一些音樂家，從事表演的朋友，社工，以及一位倖存者朋友（稱為「P」）。P 還用心為我們的音樂劇撰寫了一份指南手冊，記得看看！創作一部新作品需要持續的培育和完善，因此請分享您的反饋意見以便改進。

# DIRECTOR'S NOTE

By Sarah Yu

The production of this musical has been a deep and challenging journey for me. Personally, I've experienced two miscarriages this year, and culturally, I've grappled with feeling disconnected from my heritage while trying to build chemistry with my cast. These struggles have pushed me to create both organically and inorganically.

While this project is yet finished, it is a piece of me and my fellow cast members. As a rare Mandarin-speaking musical in Naarm, Australia, it's more than just a performance—it's a space to share our stories, struggles, and growth. It's about bridging human experiences and inviting others to reflect on their own journeys. Through this process, we're not just performing; we're discovering ourselves and celebrating the power of community.

This is a journey of growth, healing, and connection, and we hope you'll join us as we continue to shape and share this story. Your presence would mean the world to us.



# CAST & CREW

Music by Jun Bin Lee

Book & Lyrics by Jun Bin Lee and Yu Zhi

Director & Choreographer: Sarah Yu

Creative Producer: Bingyao Liu

Assistant Producer: Isabelle Khor

Production Design: Zena Wang

Stage Managers: Kexin "Winni" Wang, Jared Jin

Social Media: Yishan Shen, Isabelle Khor

Cast: Lansy Feng, Yujia Du, Angel Xiao, Yuyang Peng, Jiawen Feng

Musicians: Jun Bin Lee (guitar), Bingyao Liu (yangqin)

Produced by Small Ripples Theatre

作曲：李俊彬

編劇及作詞：李俊彬、郁之

導演及編舞：余西就

製作人：刘冰瑶

助理製作人：Isabelle Khor

舞美設計：王之

舞台監督：王柯心、金昱成

社交媒體運營：沈奕杉、Isabelle Khor

演員：Lansy Feng | 杜雨嘉 | 肖安琪 | 彭宇扬 | 冯嘉雯

樂隊：李俊彬（吉他）、刘冰瑶（扬琴）

漣漪劇團出品



# SONG LIST

1. Prelude 序曲
2. Never Let Myself Down 絕不對不起我自己
3. Professor Yang 楊教授
4. Nine Changes 九變
5. Dawn 曙光
6. Truth Behind the Door 門後的真相
7. Week After Week 一週一週
8. The Ignorant Are Not to Blame 不知者無罪
9. Midnight Dreams 午夜夢迴
10. That Moment 那一刻
11. If Only 可不可以





**Jun Bin Lee**  
**李俊彬**

Writer & Composer

Jun Bin Lee (he/him) is a Melbourne-based composer and writer of Malaysian-Chinese heritage. With a passion in writing original musicals, Lee's work spans New Zealand, Taiwan, and Australia, showcasing diverse musicians, languages, and instruments, including Chinese Erhu, Guzheng, Yangqin, African percussions, and Indian Sitar and Tabla.

He is passionate about cross-disciplinary projects, collaborating with academic researchers, social workers, advocacy groups, documentary filmmakers, and historians. Lee's creations often emphasise education and raising awareness, blending artistic expression with social and cultural themes to inspire and inform audiences.

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**Sarah Yu**  
**余西就**

Director &  
Choreographer

Sarah (she/her) is a New Zealand-born Chinese multidisciplinary artist whose work spans site-specific dance, musical theatre, movement coaching, and dance film. She explores themes of identity, culture, and human expression through her diverse artistic practice. A passionate advocate for social change, Sarah addresses critical issues such as gender-based violence and societal transformation.

Notable projects include "Elixir" (2011), "How A Perpetrator is Born" (2019), "A Fundamentally Flawed Love Story" (2019), "The Ari Project" (2021), and "The Best Cabinet Maker" (2023). Through these works, she challenges societal norms, using performance as a transformative tool for dialogue, reflection, and change.





**Bingyao Liu**  
**刘冰瑶**

Creative Producer &  
Yangqin Player

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Bingyao (she/they) is from Hunan, China and is the cofounder of Small Ripples Theatre. She has been playing the yangqin since she was five and enjoys dabbling in different music styles. Bingyao is passionate about initiating change through stories and telling stories through music. Outside of theatre, Bingyao is a Registered Music Therapist who works with people with disabilities and mental health diagnoses. Bingyao is grateful for her music therapy work which inspires her to produce stories that feature marginalised voices. Bingyao's past productions include the 2023 "The Best Cabinet Maker" musical.



**Lansy Feng**  
Xiao Qian 小芊

Lansy Feng (she/her) is an actor, singer, writer and theatre-maker who trained at Howard Fine Acting Studio and National Theatre. Lansy is dedicated to bringing more theatre works from her own heritage. Besides numerous credits for stage and screen works, she has created several original works including the highly reviewed cabaret "How I Met My Dead Husband" (2018 -2019) which toured for 4 seasons across several venues in Melbourne, highly praised theatre touring play "Dear Mama, There's Something Maybe I Should Tell You..." (2022), and the award-winning short film "Of Course I Speak French" (2020).

She is excited to perform in this brand new musical, Hidden Tunes!

Find out more at [lansyfeng.com](https://lansyfeng.com).



**Yujia Du**

**杜雨嘉**

A Jia 阿嘉

Yujia (she/her) began studying vocal music at 8 and performing on stage at 10, earning awards in various competitions in Hebei, China. She is currently studying a Bachelor of music performance at the Victorian College of the Arts. In addition to formal training, Yujia has gained performance experience as a street singer and a resident performer at restaurants. She has also appeared in the play “The Rhinoceros in Love”. These diverse experiences have enriched her artistic journey, deepening her passion for both music and live performance.



**Angel Xiao**

**肖安琪**

Xiao Mei 小美

Angel Xiao (she/her) was trained at 16th Street Actors’ Studio. She plays various instruments, including the piano, pipa, percussion, and guitar. Angel has performed on stage in China and Australia, participating in productions including “Black Comedy in 1988”, “Love Letters”, “I Me She Him”, “Endgame”, “A Long Way Down”, “Legend of Lushu” and “New Youth”. She has also been part of award-winning immersive productions including “The Smile Off Your Face” and “A Game of You”. Additionally, her experience includes physical and children’s theatre including “Little Pillow”, “Bobo can’t play” and “Hey Look at Me”, along with short films such as “Swallow and Magpie”.



**Yuyang Peng**  
**彭宇扬**

Xiao Shuai 小帅

Professionally trained in programming, Yuyang (he/him) always knew he wanted to perform, and this is his first ever musical. He spent almost seven years in Tasmania for his Permanent Residency, but the pathway to PR did not stop him actively engaging in acapella singing group, dance crew, and theatre. Ever since he arrived in Melbourne, he's been living in Passion Dance Studio outside of work. For this musical, he gets up at 7am and does vocal exercises in the park across. He's a late arrival in the game but he's enjoying every moment of it. When he's not on stage, he enjoys making beef noodles and pickles. Just between you and me, he has also run a food truck before.



**Jiawen Feng**  
**冯嘉雯**

Xiao Huang 小黄

Jiawen (Wendy) (any pronouns) is a Naarm (Melbourne)-based performing artist whose movement practice blends improvisation, release-based techniques, Chinese Classical Dance, and contemporary grooves. A Bachelor of Fine Arts (Dance) graduate and current Master of Dance student at the Victorian College of the Arts, Jiawen has collaborated with renowned choreographers such as Daniel Riley, Carol Brown, Jordine Cornish, and Lucy Guerin.

Their artistic journey began with introspective explorations of the inner self and outer world, expanding to themes of community, culture, and connection. In "Odd to be Beings", presented at Temperance Hall, Jiawen partnered with Coco Li to examine relational fluidity and identity. Currently, they are developing "Texture of Absence" with Carmen Yih, integrating live interactive technology to explore absence and cultural identity loss among diaspora artists. Jiawen also contributes to Swinburne University's "Holobody" project, led by Professor Kim Vincs, focusing on motion and volumetric capture. Their work challenges conventional art communication, intertwining personal identity with artistic practice.



# GALLERY

Photos by Darren Thao





# THANK YOU FOR COMING TO SEE HIDDEN TUNES 弦外之影

**Follow Small Ripples Theatre on social media!**

Instagram: [@smallrippletheatre](https://www.instagram.com/smallrippletheatre)

Facebook: [Small Ripples Theatre](https://www.facebook.com/SmallRipplesTheatre)

小红书: [涟漪剧团音乐剧](https://www.xiaohongshu.com/discover/user/123456789)

Website: <https://www.smallrippletheatre.com.au/>

**Support our artists by donating to our crowdfund campaign [here](#).**

**Share your feedback with the creative team [here](#).**

**Special thanks to Lauren, Patrick, Andrew, Sabrina, Darren and P for their contributions during this project.**