

九年剧场
NINE YEARS THEATRE
呈献 PRESENTS

纪念日，再见

See You, Anniversary

柴米油盐的浪漫
mundanely romantic

谢燊杰 | 徐山淇
NELSON CHIA | MIA CHEE

Synopsis

Kelvin and Annie have been together for 29 years, from the time they met and fell in love, to the time they got married, had children, and started a business together. The way they maintain their relationship is to always celebrate their anniversary, and to look back on the many firsts in their lives - first date, first kiss, the first time they held hands, the first breakup... However, the reality of life forbids them to keep looking back. In the end, who remembers? And who is reminiscing?

故事简介

凯文和安妮从相识，相恋，到结婚，生孩子，共同创业，一起度过了29年。他们维持关系的方法是，一定要庆祝周年纪念日，而且还要一起回忆他们的许多第一次 — 第一次约会、第一次接吻、第一次牵手、第一次分手... 但是现实的生活步伐，却不允许他们永远往回看。最终，谁还记得，是谁在思念？



Director's message

The initial motivation for writing *See You, Anniversary* was to tell a story about a couple. While conceiving the story, I realised that there are many facets to the world of a couple. Many of these facets concern other people — the approval of family and friends, marriage, having and raising children, family life, career, income sources, and so on.

In comparison, there isn't much privacy in the world of a couple, but one such private space is their anniversary. Whether or not they celebrate it, which anniversary they celebrate, and how they celebrate it, are actually very personal matters. From this, I imagined that if Kelvin and Annie are a couple that insists on celebrating their anniversary every year, what would it bring to the story? As I wrote the script, it felt like the anniversary was a framework, and what really touched me was how they try to find the poetic, mushy and romantic feelings in their mundane lives.

In addition, anniversaries contain the meaning of remembering and reminiscing. While remembering all the good memories, we also learn to develop the courage to remember the pain. Gradually, this play has become a story about time, acceptance, and courage.

The structure of the play adopts the perspective of Kelvin and Annie telling their story, presented through snippets of their lives to concisely illustrate 29 years of their lives spent together. While the characters are reminiscing and reflecting on their past, they are also experiencing the moment and feeling their emotions at the same time. I personally like this multifaceted sense of flow very much, and this style is slowly becoming more apparent in my work.

Many of my friends are curious about the process of Mia and I rehearsing together. In fact, acting together seems to be the smoothest and most satisfying experience out of all our many working relationships. Besides the chemistry we have in real life, I think it is more important that we have been training under the same actor training methods for many years, which allowed us to accumulate and communicate with each other using a practical and clear acting vocabulary. This is also the spirit of Nine Years Theatre, which is to accumulate our training and practice, just to bring the best performances to the audience.

Nelson

导演的话

创作《纪念日，再见》的最初动机就是想写一个关于一对恋人的故事。在构思故事的时候发现，一对恋人的世界其实有很多层面。而大多数的层面都关乎其他人和事，比如家人和朋友的认可、婚姻、生养孩子、家庭生活、事业、经济来源、等等。

两个人真正的私人的空间，其实相比下不多，而其中一个就是纪念日。两个人庆不庆祝纪念日，庆祝哪个纪念日，怎么庆祝，实际上是很个人的事。由此，我想象如果剧中的念凯文和纪安妮是一对坚持每年庆祝纪念日的恋人，会给故事带来什么激素？写着写着，感觉纪念日是个框架，真正触动我的，是他们如何在柴米油盐的生活里，努力寻找诗意的、肉麻的、浪漫的感觉的那股动机。

再来，纪念日蕴含了记起，想念的意义，想起一切美好的同时，也学会培养如何记得痛楚的勇气。渐渐地，这个戏也就成了关于时间，关于接受，关于勇气的故事。

戏的结构采用了凯文和安妮述说故事的视角，呈现方式选择小品式片段，以精简的画面来阐述两个人29年的共同生命。人物一面在回忆，反思，同时在经历，感受。我个人很喜欢这样的多层面流动感，这个风格也慢慢在我的创作里越发明显。

很多朋友好奇我和山淇的排戏过程。其实，在我们众多的工作关系中，一起演戏好像是最顺利，最有满足感的。除了现实生活里的默契之外，我觉得更重要的是，我们这么多年来也在进行相同的演员训练，这无形给我们累积了很实际，很明确的表演沟通语汇。这也是九年剧场一贯的精神长期的累积，只为了给观众带来最好的呈现。

燊杰



About Nine Years Theatre

An award-winning Mandarin theatre company in multicultural Singapore, Nine Years Theatre loves to dream up game-changing ways to do things. Since the beginning, we are invested in actor training in order to create work that is consistent in quality. We believe in entertaining our audience in ways that are honest and thoughtful. Our work is recognised for being relatable and culturally layered, possessing deep sensibility that speaks to audiences from all backgrounds. Fluid in scale and genre, we create performances ranging from re-imaginings of classics and adaptations of literary works, to original plays as well as interdisciplinary and international collaborations.

Nine Years Theatre Ltd. is a charity with IPC status. Nine Years Theatre is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2022 to 31 March 2025.

关于九年剧场

扎根于多元文化新加坡，九年剧场是个喜欢想象如何改变游戏规则的得奖华语剧团。从一开始，我们就投入于演员训练，以保持作品的质量，同时追求以诚实且有深度的方式来娱乐观众。我们通过有共鸣性，蕴含文化层次，并具细腻感知度的作品，来接触各种背景的群众。不限规模和类别，“九年”的演出包括经典重释、文学改编、原创作品、跨媒介及跨国国际合作。

九年剧场是一个非牟利注册公益慈善文化团体，并获国家艺术理事会主要辅助计划赞助（2022年4月1日至2025年3月31日）。



Nelson Chia
Artistic Director & Co-founder, Nine Years Theatre

Nelson is an acting coach, award-winning director and performer, playwright and lecturer. He is a four-time Best Director winner and two-time Best Actor winner at the Straits Times Life! Theatre Awards. He studied under local theatre doyen, the late Kuo Pao Kun, learning and working directly under his guidance in the early 2000s. Nelson was the first Singapore artist to be commissioned for three consecutive years by the nation's main arts centre - The Esplanade to present work at the Huayi Chinese Festival of Arts. In 2017, he received a Fellowship by Centre42 to adapt Cultural Medallion novelist Yeng Pway Ngon's seminal work Art Studio for the stage, followed by a commission from Singapore International Festival of Arts (SIFA) to open the festival with this work in the same year. In 2021, he collaborated with the renowned SITI Company from New York to present a hybrid version of Chekhov's Three Sisters at SIFA 2020/21. Other commissioning partners he had worked with included Macau Arts Festival, Singapore Chinese Cultural Centre, M1 Singapore Fringe Festival, Singapore Writers' Festival, The Substation, The Arts House and World Shakespeare Congress, to name a few.

A graduate of Goldsmiths College, London (MA in Directing) and National University of Singapore (BA, Hons, Theatre Studies), Nelson was Head of Department for Theatre at Nanyang Academy of Fine Arts, adjunct lecturer at Lasalle College of the Arts and full-time lecturer of Theatre Studies Programme at the National University of Singapore. He was the Associate Artistic Director of Toy Factory Productions (2003-2013), a Resident Artist with The Theatre Practice (2000-2002), an Associate Artist with The Substation (2007-2009), and a founding member of the ensemble collective A GROUP OF PEOPLE (2008-2012). In 2017, he was awarded a 3-year Fellowship with the International Society for the Performing Arts in New York, and went on to serve on its Programme Committee from 2021. He was a Singapore Youth Festival Arts Presentation (Drama) Adjudicator for many years, and also a founding member of Singapore Chinese Language Theatre Alliance. He currently sits on the Examination Board of Intercultural Theatre Institute, the Industry Advisory Group of Lasalle College of the Arts in Singapore, and the Advisory Panel of Singapore International Festival of Arts.

Nelson's directorial works are marked by detailed and dynamic ensemble work. His original writings, adaptations, translations and choice of plays are known to be culturally layered and possessing sensibilities that speaks to audiences from all backgrounds. In 2012, Nelson co-founded Nine Years Theatre (NYT) with his wife Mia Chee. In a few years, NYT has grown to become one of the key players in the local theatre scene. Under his artistic direction, NYT has managed to not only rejuvenate the Singapore Mandarin theatre scene with its work, but also raised the awareness of actor training among the artistic community. For many years, Nelson has invested energy in the research of actor training methods, making him an important figure in this field in Singapore. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He studied both methods with SITI Company in New York, and trained specifically in the Suzuki Method with Suzuki Company of Toga (SCOT) in Japan, which led to him being invited to perform at the Toga Festival. From 2014 to 2021, he created and led the NYT Ensemble (NYTE) – a company of actors who train regularly in a systematic way and create work together over an extended period of time. As it developed, the NYT Ensemble demonstrated the strength of an ensemble model with the numerous productions it offered to the local theatre scene, and was the only ensemble of this nature in Singapore during that period.

谢燊杰
「九年剧场」艺术总监及联合创始人

燊杰是一名表演导师、获奖导演和演员、编剧及讲师。他在海峡时报“生活!戏剧大奖”中四度荣获最佳导演,两度获颁最佳演员奖。他师承已故本地戏剧前辈郭宝崑先生,在2000年前后直接受郭老师的指导并和他一起工作。燊杰是首个连续三年获本地主要艺术机构 — 滨海艺术中心委约,为旗下的“华艺节”呈献演出的新加坡导演。2017年,他获得 Centre42 的奖学金,将本地文化奖作家英培安的长篇小说《画室》改编成舞台剧,随后更获“新加坡国际艺术节”委约,将这个作品搬上舞台,作为同年艺术节的开幕演出。2021年,他和纽约知名剧团 SITI Company 合作, 在新加坡国际艺术节呈献混合媒介版的契柯夫名剧《三姐妹》。其他曾合作的委约伙伴包括澳门艺术节、新加坡华族文化中心、M1新加坡艺穗节、新加坡作家节、电力站、和世界莎士比亚大会等等。

燊杰毕业于伦敦大学哥斯密斯学院(导演硕士)及新加坡国立大学(戏剧学学士)。他曾任南洋艺术学院戏剧系主任、拉萨尔艺术学院讲师和新加坡国立大学戏剧科全职讲师。他也担任过Toy肥料厂的副艺术总监(2003-2013)、实践剧场的驻团演员 / 导演(2000-2002)、电力站的附属艺术家(2007-2009),也是创作组合 A GROUP OF PEOPLE 的创办人之一(2008-2012)。2017年,他获颁为期三年的奖学金,赴纽约与“国际表演艺术协会”的各国成员进行交流,并于2021年受委为协会的节日筹委委员。他多年来受邀担任“新加坡青年节戏剧表演”的评委,也是“新加坡华语剧场联盟”(新华剧体)的发起成员。他目前是新加坡“跨文化戏剧学院”的考核委员会成员,“拉萨尔艺术学院”的业界顾问组成员,以及新加坡国际艺术节的顾问团成员。

燊杰在导演过程中擅用演员团队的默契和力量,创作出细致和充满动感的作品。他的原创、改编、翻译剧本,以及剧团剧目的编排常被认为充满了文化层次和细腻感知,并受到来自各背景的观众的肯定。2012年,燊杰和他的妻子徐山淇创立了九年剧场。在短短的几年内,九年便成为本地剧坛的重要团体之一。在他的艺术指导下,九年不但成功为新加坡华语剧场注入新活力,也在演员群中激起了对演员训练这项课题的关注。多年来,他致力研究演员训练方法,使它成为本地演员训练领域中的重要人物。他自2008年开始定期进行「铃木演员训练法」和「观点」训练的练习。他曾在纽约的SITI Company和日本的“铃木忠志利贺剧团”学习这些训练方法,并受邀参与利贺戏剧节的演出。2014至2021年,燊杰创立了「九年剧场演员组合」— 一支进行长期、定期且系统化训练和创作的演员团队。发展期间,这支团队通过演出作品,向新加坡戏剧界展示了演员组合模式的力量,并成为那段期间本地唯一持有上述训练特质的演员组合。



谢燊杰
NELSON CHIA

编剧 | 导演 | 演员
PLAYWRIGHT, DIRECTOR & ACTOR

Mia Chee
Company Director & Co-founder, Nine Years Theatre

Mia is an actor, theatre producer and educator, also Co-founder and Company Director of Nine Years Theatre.

She found her love in performing at the age of 9 when she joined Rediffusion's children radio drama group. Since then, she has been performing through her teenage years and eventually graduated with a BA in Theatre Studies and Chinese Language from the National University of Singapore.

To further her research in the actor's body, training and performance, Mia studied Viewpoints with SITl Company (New York) and Suzuki Method of Actor Training with SITl and Suzuki Company of Toga (Japan). She also shared and led NYT's classes, jams, and classes in schools on the above methods.

As a continuation from her background in radio work since young, she worked as a part-time DJ at Y.E.S. FM93.3 during the years 1997 – 2014. Since 2015, she has been teaching NYT's Diction of Standard Mandarin class. She was a founding and core member of the NYT Ensemble through its journey (2014 – 2021), and led the ensemble in vocal and speech training.

Since university days, she worked as a performer with various theatre companies such as Toy Factory Productions Ltd, Dramabox, The Theatre Practice, The Necessary Stage and TheatreWorks. Today, she has been the producer of all NYT shows. Recent performing credits include *Windward Side Of The Mountain*, *Between You And Me*, *Electrify My World*, *Three Sisters*, *Oedipus*, *Dear Elena*, *First Fleet*, *FAUST/US*, *Lear Is Dead*, *Pissed Julie*, *Cut Kafka!*, *Art Studio*, *Red Sky*, *Red Demon*, *The Lower Depths*, *Tartuffe*, *An Enemy of the People*, *The Bride Always Knocks Twice* and *Who's Afraid of Virginia Woolf?*.

徐山淇
「九年剧场」剧团总监及联合创始人

山淇是一名演员、剧场监制和剧场导师，也是九年剧场的剧团总监和联合创始人。

她自9岁加入了丽的呼声少年儿童话剧组之后，就爱上了表演。在念书时期不断参加表演工作的她，后来毕业于新加坡国立大学，主修戏剧学及汉语。

接着，为了拓展她对演员的身体、训练及表演的探索，山淇曾接受SITI剧团（纽约）及铃木忠志剧团（日本）分别关于「观点」与「铃木演员训练法」的训练。她也常带领“九年”的课程、训练站、校园课程，与学员们分享上述训练的的知识。

她从小就从事广播工作，并于1997至2014年在YES933电台担任兼职广播员。自2015年，她负责教导剧团的标准语音课程。她是2014至2021年间「九年剧场演员组合」的创建及核心成员，也是该组合的声音、语言指导。

自大学时期，山淇以演员身份与本地多个剧团合作，包括TOY肥料厂、戏剧盒、实践剧场、必要剧场以及TheatreWorks。如今，她是所有“九年”制作的监制人。近期表演作品包括《山的迎风面》、《你我之间》、《让世界触电》、《三姐妹》、《王命》、《青春禁忌游戏》、《第一舰队》、《浮世/德》、《李尔亡》、《茉莉小解》、《咔嚓卡夫卡！》、《画室》、《红色的天空》、《赤鬼》、《底层》、《伪君子》、《人民公敌》、《她门》及《谁怕吴尔芙？》。

徐山淇
MIA CHEE
监制 | 演员
PRODUCER & ACTOR



Creative Team 创意团队

James Tan Lighting Design

James Tan was conferred the Young Artist Award in 2015 by the National Arts Council of Singapore (NAC). He was also recipient of The Allen Lee Hughes Lighting Design Fellowship, United States Institute for Theatre Technology (USITT) YD&T Lighting Design Award, USITT Commissioners Grant & International Association of Lighting Designers (IALD) Education Trust for IALD Enlighten Americas & Arts Professional Scholarship (NAC), Masters of Fine Arts in Lighting Design, University of California, San Diego.

Selected Theatre Lighting Design Credits: *Next to Normal* (Pangdemonium!), *God of Carnage* (Singapore Repertory Theatre), *Merdeka* (Wild Rice), *Red* (Blank Space Theatre; in collaboration with Esplanade – Theatres on the Bay), *David the Best 2.0 - Kucing Kuraps FTW* (Drama Box), *Ah Boys To Men – The Musical* (Running Into The Sun) & *Sounding Body* (Raw Moves). Selected Events Lighting Design: *National Day Parade 2022* (Defence Science and Technology Agency), *From Singapore to Singaporean: The Bicentennial Experience* (Singapore Bicentennial Office), *OCBC Garden Rhapsody: Rainforest Orchestra – Asia & Australia Edition* (Gardens By The Bay) & *The Art of the Brick® Exhibition by Nathan Sawaya* (MBS ArtScience Museum). Selected Public Artwork: *Yellow* (Public Art Trust - Rewritten: The World Ahead of Us).

陈坤松 灯光设计

陈坤松于2015年荣获新加坡国家艺术理事会的青年艺术家奖,也曾取得过艺术专业奖学金。他拥有美国加州大学圣地亚哥分校灯光设计硕士学位。

他也获颁美国剧场技术协会的“YD&T Lighting Design Award”与“Commissioners Grant”、国际照明设计师协会“Education Trust for IALD Enlighten Americas”和国家艺术理事会的艺术专业奖学金。

代表剧场作品包括: *Next to Normal* (彭魔剧场)、*God of Carnage* (新加坡专业剧团)、*獨立* (野米剧团)、*Red* (Blank Space Theatre; in collaboration with Esplanade – Theatres on the Bay)、《大卫必佳2.0之小人当道》(戏剧盒)、《新兵正传音乐剧》(Running Into The Sun) 与 *Sounding Body* (Raw Moves)。代表大型节目作品包括: 新加坡国庆庆典 2022 (国防科技局)、新加坡开埠200年历史体验展 (Singapore Bicentennial Office)、OCBC Garden Rhapsody: Rainforest Orchestra – 亚洲与澳大利亚系列 (滨海湾花园) 与 *The Art of the Brick® Exhibition by Nathan Sawaya* (新加坡滨海湾金沙艺术科学博物馆)。代表公共艺术作品包括: *Yellow* (公共艺术信托金)。

Vick Low Music Composition & Sound Design

Vick is a sound designer/artist based in Singapore. Being traditionally trained in the cello, he fuses both organic and electronic sonic elements to create textural soundscapes. His works are influenced by the genres of Minimalism, Electronica and Ambient, creating a space for organic and electronic elements to co-exist.

He is a part of Canvas Conversations, an electronic ambient quartet that won the Noise Singapore Award in 2015. They have also performed for Singapore Biennale 2016 and Mosaic Music Series 2017 at the Esplanade.

After graduating from Lasalle College of the Arts in 2015, specialising in Music Technology, he went on to design for dance, film and theatre. In 2019, he was nominated for Best Sound Design for The Straits Times Life Theatre Awards for *The Watching* (Toy Factory Productions).

Some of his recent sound design works include *Kwa Geok Choo* (Toy Factory Productions) and *Windward Side Of The Mountain*, a site-specific performance co-created by SAtheCollective, Nine Years Theatre and T.H.E Dance Company.

刘常庆 音乐作曲与音效设计

刘常庆是本地声音设计师兼艺术家,精通大提琴,拥有多年演奏古典音乐的经验。在声音设计方面,他以有机和电子声音元素,创造出有质感的音景。他的创作受到极简主义、电子音乐和环境音乐流派的影响,创造出有机和电子声音元素共存的空间。

常庆也是电子环境音乐四重奏Canvas Conversations的成员,此组合在2015年的Noise Singapore Award获奖,也在2016年的新加坡双年展以及在2017年由滨海湾艺术中心举行的马赛克音乐节中演出。

他2015年从新加坡拉萨尔艺术学院的音乐技术专业科毕业后,继续为舞蹈、电影和舞台剧设计。常庆于2019年以肥料厂制作的《The Watching》,获得海峡时报“生活!戏剧奖”中的最佳声音设计奖项提名。

常庆近期担任多场本地演出的声音设计师,包括由肥料厂制作的《Kwa Geok Choo》,以及SAtheCollective、九年剧场和人·舞团首次联手共创的特定环境演出《山的迎风面》。



Credits List 团队名单

Playwright/Director/Cast 编剧/导演/演员:

Nelson Chia 谢樂杰

Producer/Cast 监制/演员:

Mia Chee 徐山淇

Lighting Designer 灯光设计师:

James Tan 陈坤松

Music Composition & Sound Designer

音乐作曲与音效设计师:

Vick Low 刘常庆

Set Coordinator 布景执行:

David Li 李亿杉

Sound Designer's Assistant 音效设计师助理:

Lynette Quek 郭文娴

Production Manager 制作经理:

Celestine Wong 黄琬婷

Stage Manager 舞台监督:

Carolene Ruth Liew 劉淑娟 (The Backstage Affair)

Assistant Stage Manager 助理舞台监督:

Ang Cheng Yan 汪澄琰

Surtitle Operator 字幕操控:

Tan Wei Ting 陈玮婷

Surtitle Translator 字幕翻译:

Timothy Wan 温伟文

Sound Operator 音响操作员:

Wong Xin Yee 黄欣仪

Dresser 服装管理员:

Ng Yu Xuan 黄宇宣

Key Visual Design 宣传图设计:

Ryan Loi 黎志誠

Title Calligraphy 标题设计:

Kimie Nagai 永井 公荣

Key Visual Makeup/Hair 宣传照造型:

Cheryl Ow 欧慧

Marketing and Publicity Manager 市场营销与宣传经理:

Loh Supei 卢苏沛

Admin Executive 行政执行:

Kwah Wei Ting 柯玮婷

Accountant 会计:

Lynzie Au Yeung 欧阳铭芝

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To the following [9-Cell Donation Grid] donors, we thank you from the bottom of our hearts, for making it possible for us to continue creating high quality theatre productions. 我们由衷感谢以下所有「九宫格捐助计划」捐助者, 让我们有能力继续呈献高素质的制作。

Character 人格 - \$5,000 and above

Mr. Wong Hong Ting
Anonymous

Ms. Lee Wen En
Anonymous
Mr. Lin Tzer Pin Raymond
Miss Nikko Aw Jun Li
Ms. Ng Gay Wee

Style 风格 - \$2,500 and above

Prof. Chan Heng Chee
Mr. Chan Boon Kheng

\$1-\$249

Ms. Cheong Zhe Yen June
Miss Yeo Lu Yee
Mr. Leon Joseph
Ms. Veda Menon
Ms. Teo Hui Wen
Miss Lee Gim Ling
Ms. Soon Hwee Chin Joyce
Mr. Leong Kar Yau
Anonymous

Personality 性格 - \$1,000 and above

Ms. Tham Kwang Hsueh Yvonne
Anonymous
Mr. Anthony Goh
Mr. Leong Thim Wai
Mr. Albert Chan Chye Kia
Anonymous
Anonymous
Mr. Chen Choong Joong
Ms. Chng Jiahui Audrey
Mr. Toh Wei Seng

Mr. Koh Whee Yong
Ms. Cheat Xiu Qin Julia
Ms. Che Shiau Wen
Miss Koh Chee Gake
Anonymous

Physique 体格 - \$500 and above

Ms. Tan Hui Min Alicia
Ms. Chua Pei Shan
Anonymous
Ms. Ong Sor Fern
Miss Wong Mun Ling, Cynthia
Anonymous
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Mr. Lionel Yeo
Mr. Matthew Teng Wen Lien
Mr. Kok Wang Lin
Ms. Lim Siew Fern
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Dr. Loon Seong Yun, Robin
Ms. Lai Huey-Chyi Davina
Anonymous
Ms. Katie Lee Shih Ying
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Ms. Lee Teng Fang
Ms. Jasmine Low Xiu Hui
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Standard 规格 - \$250 and above

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Ms. Kanai Kay Grace
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Mr. Yeo Teck Thong
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2021年8月15日至2022年8月15日期间的捐助者。
Donors within the period of 15 August 2021 to 15 August 2022.

Support us, be part of the 9-cell Donation Grid. 支持九年剧场, 参与「九宫格捐助方案」

Nine Years Theatre is a non-profit organisation with IPC status. Donations given to us qualify for the dollar-for-dollar Cultural Matching Fund set up by the Ministry of Culture, Community and Youth. Every dollar donated to us means a lot!

九年剧场是一个非牟利注册之公益慈善文化团体。您的捐款将能在文化捐献配对基金底下获得一对一的增值。您捐给我们的每一块钱都意义深厚！

欲知更多详情, 请游览 To know more about the scheme, visit nineyearstheatre.com/donate

<p>规格 \$250 STANDARD and above</p> <p>Your donation helps us establish systems to perfect our operations.</p> <ul style="list-style-type: none"> • 2 complimentary tickets • 20% off tickets up to max. number of 2 purchased tickets 	<p>体格 \$500 PHYSIQUE and above</p> <p>Your contribution helps us share the training methods that build our physique.</p> <ul style="list-style-type: none"> • 4 complimentary tickets • 20% off tickets up to max. number of 4 purchased tickets 	<p>性格 \$1,000 PERSONALITY and above</p> <p>Your backing helps us accumulate our experiences and grow our personality.</p> <ul style="list-style-type: none"> • 6 complimentary tickets • 20% off tickets up to max. number of 6 purchased tickets
<p>风格 \$2,500 STYLE and above</p> <p>Your support pushes us to explore and create new directions.</p> <ul style="list-style-type: none"> • 8 complimentary tickets • 20% off tickets up to max. number of 8 purchased tickets 	<p>人格 \$5,000 CHARACTER and above</p> <p>Your generosity encourages us to work hard and nurture our character.</p> <ul style="list-style-type: none"> • 10 complimentary tickets • 20% off tickets up to max. number of 10 purchased tickets 	<p>升格 \$7,500 ADVANCEMENT and above</p> <p>Your trust spurs us to strive for higher excellence.</p> <ul style="list-style-type: none"> • 12 complimentary tickets • 20% off tickets up to max. number of 12 purchased tickets
<p>越格 \$10,000 BREAKTHROUGH and above</p> <p>Your kindness moves us to head for the unknown and create bravely.</p> <ul style="list-style-type: none"> • 16 complimentary tickets • 20% off tickets up to max. number of 14 purchased tickets 	<p>品格 \$25,000 TASTE and above</p> <p>Your foresight inspires us to learn about art and the humanities.</p> <ul style="list-style-type: none"> • 20 complimentary tickets • 20% off tickets up to max. number of 16 purchased tickets 	<p>别具一格 \$50,000 UNIQUENESS and above</p> <p>A heart-felt bow from all of us at Nine Years Theatre.</p> <ul style="list-style-type: none"> • 30 complimentary tickets • 20% off tickets up to max. number of 18 purchased tickets

All supporters also get to enjoy the following 所有捐助者也将能享有以下:

- Reservation of best seats (if applicable) 优先预留座位 (许可下)
- E-newsletter 电子新闻信札
- Invitation to exclusive events 受邀参加剧场活动
- Offers from supporting partners 合作伙伴优惠

Supporting partners 合作伙伴:



<p>规格 \$250 STANDARD 或以上</p> <p>你的捐赠帮助我们建立系统, 完善运作。</p> <ul style="list-style-type: none"> • 2 张演出赠票 • 另外购票将享有8折优惠 (限2张戏票) 	<p>体格 \$500 PHYSIQUE 或以上</p> <p>你的赞助支援我们分享训练, 强身健体。</p> <ul style="list-style-type: none"> • 4 张演出赠票 • 另外购票将享有8折优惠 (限4张戏票) 	<p>性格 \$1,000 PERSONALITY 或以上</p> <p>你的支持协助我们累积经验, 培养个性。</p> <ul style="list-style-type: none"> • 6 张演出赠票 • 另外购票将享有8折优惠 (限6张戏票)
<p>风格 \$2,500 STYLE 或以上</p> <p>你的拥护促使我们不停探索, 建立方向。</p> <ul style="list-style-type: none"> • 8 张演出赠票 • 另外购票将享有8折优惠 (限8张戏票) 	<p>人格 \$5,000 CHARACTER 或以上</p> <p>你的慷慨鼓励我们磨练意志, 自强不息。</p> <ul style="list-style-type: none"> • 10 张演出赠票 • 另外购票将享有8折优惠 (限10张戏票) 	<p>升格 \$7,500 ADVANCEMENT 或以上</p> <p>你的信任激发我们力求精辟, 更上层楼。</p> <ul style="list-style-type: none"> • 12 张演出赠票 • 另外购票将享有8折优惠 (限12张戏票)
<p>越格 \$10,000 BREAKTHROUGH 或以上</p> <p>你的胸怀推动我们深入未知, 勇启创意。</p> <ul style="list-style-type: none"> • 16 张演出赠票 • 另外购票将享有8折优惠 (限14张戏票) 	<p>品格 \$25,000 TASTE 或以上</p> <p>你的远见启发我们了解艺术, 宣扬人文。</p> <ul style="list-style-type: none"> • 20 张演出赠票 • 另外购票将享有8折优惠 (限16张戏票) 	<p>别具一格 \$50,000 UNIQUENESS 或以上</p> <p>九年剧场全体演、职人员深深鞠躬。</p> <ul style="list-style-type: none"> • 30 张演出赠票 • 另外购票将享有8折优惠 (限18张戏票)

Acknowledgements 鸣谢

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喜欢是爱的前奏。喜欢一个人，是愿意往前一步的勇气，
也是一种承诺。爱一个人，是那股勇气的收获。
《纪念日，再见》



"Like" is a prelude to "Love".
Liking someone is having the courage to go a step further
and to commit. Love, is the reward of that courage.
See You, Anniversary

我们想抓住时间的每一点,但是最终,谁还记得,谁在怀念?

《纪念日,再见》



We like to hold on to every point in time,
but in the end, who's remembering, and who's reminiscing?
See You, Anniversary