

Based on the novel by
Haruki Murakami

舞台
**世界の終りと
ハードボイルド・
ワンダーランド**


esplanade

**Misato
Morita**

Netflix's
The Naked Director
& *City Hunter*

**Tatsuya
Fujiwara**

Battle Royale
& *Death Note*

**End of the World
&
Hard-Boiled Wonderland**

Produced by HoriPro Inc. (Japan)
Directed and Choreographed by Philippe Decouflé
Adapted for the stage by Ako Takahashi

3 – 5 Apr 2026
Fri & Sat, 8pm | Sun, 2pm
Esplanade Theatre

About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

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Philippe Decouflé's
sketches



A Message from Horipro Group Chairman

Welcome to this performance of *End of the World and Hard-boiled Wonderland*. It is a profound honour to return to the Esplanade – Theatres on the Bay. The bond between HoriPro and the Singaporean audience has been deeply nurtured through three landmark productions directed by the late Yukio Ninagawa: *Musashi* in 2013, *Kafka on the Shore* in 2015, and *NINAGAWA Macbeth* in 2017. Today, we are thrilled to present our latest challenge in this ongoing journey. This production marks the second stage adaptation of Haruki Murakami's work to be performed at this theatre, following the success of *Kafka on the Shore*. This time, Murakami's world-renowned masterpiece has been breathed into new life through the visionary direction of Philippe Decouflé. Our lead actor, Tatsuya Fujiwara, returns to the Esplanade stage for the first time in 13 years since our inaugural Singapore performance in 2013. I sincerely hope that this story—a vibrant blend of Decouflé's inventive direction and Murakami's profound reflections—resonates deeply with all of you. My deepest gratitude goes to everyone who made this production possible, and above all, to each of you in the audience for joining us today.

Yoshitaka Hori, OBE

Horipro Group Chairman

A Message from Philippe Decouflé

It is a profound pleasure to return to Esplanade – Theatres on the Bay, a stage that has always felt like a vibrant home for my creative journeys. My long-standing collaboration with Horipro has allowed me to bridge cultures and imaginations, and bringing this particular production to Singapore feels like a momentous milestone in our shared history.

End of the World and Hard-boiled Wonderland is a tapestry of dreams and reality, woven from the brilliant mind of Haruki Murakami. His literature possesses a unique rhythm—a surrealist pulse that naturally invites movement and visual poetry. In this production, we have sought to translate his dual narratives into a physical language that challenges the boundaries of time and space.

I am especially honoured to be joined by Tatsuya Fujiwara, whose extraordinary intensity and physical presence anchor this dreamscape. His ability to navigate Murakami’s complex worlds brings a rare depth to the choreography of the soul.

To the audience in Singapore: thank you for your curiosity and your warmth. I invite you to lose yourselves in this “Wonderland”, where the heart and the subconscious collide. May this performance resonate within you long after the final curtain falls.

Philippe Decouflé

Synopsis

Watch Haruki Murakami's spectacle of fantasy and adventure come to life on the theatre stage!

Based on the Japanese author's award-winning 1985 novel, *Hard-Boiled Wonderland and the End of the World*, this production sees two parallel narratives unfold simultaneously, alternating between the cyberpunk world of *Hard-Boiled Wonderland* and the surrealistic virtual fantasy of *The End of the World*.





Hard-Boiled Wonderland follows data specialist Watashi, played by Tatsuya Fujiwara, as he navigates a cyberpunk world. Employed by the “System”, Watashi is skilled in encrypting information using a technique called “shuffling”. His life takes a tailspin when he meets the mysterious Doctor (Narushi Ikeda) and his granddaughter (Miu Tomita).

End of the World follows Boku, played by Kiita Komagine / Ryunosuke Shimamura, who arrives in a peaceful and ordinary city surrounded by high walls. Upon entering the city, Boku is separated from his shadow by the gatekeeper (Shinya Matsuda) and is told that when his “Shadow” (Shuntaro Miyao) dies, he will lose his heart. Boku then embarks on a journey to help his shadow escape and discover the city’s true identity.

Adapted for the first time ever by Ako Takahashi with direction and choreography by Philippe Decouflé, the production features a stacked cast of talented Japanese actors including lead actor Tatsuya Fujiwara, known for his roles in *Battle Royale*, *Death Note*, *Kaiji* and the live action *Rurouni Kenshin* films.

Premiering in January 2026 at the Tokyo Metropolitan Theatre Playhouse, this one-of-a-kind experience lands in Singapore in April 2026. Follow one man's descent into the underworld of contemporary Tokyo in this tour de force that combines farce and tragedy, empathy and detachment, urban life and philosophy. An absolute must-watch!

2hrs 30mins, with 20min intermission
Performed in Japanese, with English surtitles.



Two Worlds

Hard-Boiled Wonderland

Tokyo, 1985. The protagonist, Watashi (I), is a Calcutec—a human data processor employed by the System. He is a master of “shuffling”, a sophisticated technique used to encrypt information within his own brain.

One day, he is summoned by an eccentric old scientist. Guided by the scientist’s granddaughter, who is dressed entirely in pink, he descends into a secret underground laboratory where he is tasked with a new “shuffling” assignment. In the darkness below, the presence of Murks (creatures lurking in the shadows) looms, conspiring with Semiotecs, who seek to steal classified data.





The scientist gives Watashi a mysterious gift: a unicorn skull. While visiting a library to research the skull, he meets a librarian and feels a deep connection to her. However, he is soon hit by a series of emergencies, including an SOS from the girl in pink and an attack by a pair of thugs. As he tries to make sense of the chaos, Watashi discovers a shocking truth: a special thought circuit has been implanted in his consciousness. If he cannot deactivate this programme before the time limit, his world will come to an end.

Can Watashi escape the underground world ruled by the Murks and prevent the End of the World?



End of the World

A man, Boku (I), arrives at a mysterious Town surrounded by high, impenetrable walls and inhabited by unicorns. At a glance, the residents seem to live in peace. However, upon entering, his shadow is forcibly severed by the Gatekeeper. He learns that once his shadow dies, he too will lose his “heart” (mind and soul).

Every evening at twilight, a horn sounds, and the golden-furred unicorns move outside the walls. Assigned the role of a Dream Reader, Boku spends his days in an ancient stone library, assisted by a beautiful girl, reading old dreams contained within unicorn skulls.

At the same time, at the request of his fading shadow, Boku begins creating a map of the Town, secretly planning an escape. Through conversations with the librarian girl, a resident known as the Colonel, and a caretaker at a power station, Boku begins to uncover the true nature of the Town. Eventually, he heads toward the Southern Pool, a place shrouded in the ominous sound of rushing water.

The thrill and adventure of *Hard-Boiled Wonderland* and the serene, ethereal atmosphere of *End of the World*. These two parallel stories unfold simultaneously, eventually revealing a mysterious convergence. A distant, forgotten memory flashes through the mind of Watashi, while the silhouette of a mysterious shadow emerges in the Town where Boku resides.



Characters

HARD-BOILED WONDERLAND



WATASHI

The protagonist and narrator of *Hard-Boiled Wonderland*, a professional Calcutec who uses a formal “I” (*Watashi*) to navigate a high-tech urban conspiracy.



LIBRARIAN

A focused professional who works at the library and assists Watashi in his search for information within the modern world.



DOCTOR

A mysterious and brilliant scientist conducting secret research on human consciousness and data encryption.

HARD-BOILED WONDERLAND



WOMAN in PINK

The Doctor's granddaughter, characterized by her vibrant pink attire, who acts as his assistant and a guide for Watashi.

BIG GUY & SMALL GUY

An intimidating and persistent duo who work as enforcers, pursuing Watashi to uncover the secrets of the Doctor's research.

THE MURKS

Sinister, underground creatures—also known as INKlings—that pose a constant threat within the city's hidden depths.

END OF THE WORLD



BOKU

The protagonist and narrator of *The End of the World*, an informal "I" (*Boku*) who has lost his shadow and works as a Dream Reader in a surreal, walled Town.



SHADOW

The protagonist's physical shadow, which is forcibly removed upon entry into the Town and kept in captivity by the Gatekeeper.

END OF THE WORLD



GATEKEEPER

The formidable official who guards the entrance to the Town, responsible for removing shadows and managing the unicorns.



CARETAKER

The manager of the Town's power plant, responsible for the maintenance and operations of the mysterious facility.



UNICORNS

Majestic, golden-furred beasts that live within the Town and carry the "dreams" of the inhabitants in their skulls.

END OF THE WORLD

KANOJO

A woman in the Town who functions as the “Accompanist to the Dream reading”, helping Boku process the dreams of the unicorns.

COLONEL

An elderly, retired military officer living in the Town who provides Boku with guidance and companionship.

Note:

“WATASHI” means “I”, often used in Japan in formal, polite and neutral occasions.

“KANOJO” means “She”

“BOKU” means “I”, often used in Japan in casual, youthful, and soft occasions.

Biographies

Haruki Murakami

Born in Kyoto in 1949, Haruki Murakami graduated from the School of Humanities and Social Sciences at Waseda University. He made his debut as a novelist in 1979 with *Hear the Wind Sing*. His major full-length novels include *A Wild Sheep Chase*, *Norwegian Wood*, *The Wind-Up Bird Chronicle*, *Kafka on the Shore*, *After Dark*, *1Q84*, and *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. *End of the World and Hard-Boiled Wonderland*, published in 1985, won the 21st Tanizaki Prize and has been highly acclaimed not only in Japan but also overseas. He has also authored numerous other works, including non-fiction, short story collections, essay collections, and travelogues. He is also active as a translator, having translated works by authors such as F. Scott Fitzgerald, Raymond Carver, and J.D. Salinger. His recent works include *First Person Singular*, *The Wonderful World of David Stone Martin*, and *The City and Its Uncertain Walls*. In addition to numerous domestic literary awards, such as the Yomiuri Literary Prize and the Mainichi Publishing Culture Award, he has received many international literary prizes including Franz Kafka Prize and Frank O'Connor International Short Story Award in 2006, Jerusalem Prize in 2009, International Catalonia Prize in 2011, Hans

Christian Andersen Literature Award in 2016, and Princess of Asturias Award for Literature in 2023. He was awarded the Order of Arts and Letters of Spain in 2009 and the Commander of the Order of Arts and Letters of France in 2018. Last April, he was selected as the Cultural Personality of the Year at the Sheikh Zayed Book Award in the United Arab Emirates. Since 2018, he has hosted the radio programme *Murakami RADIO* at TOKYO FM.

Philippe Decouflé

A radical artist who has revolutionised the world of traditional dance by integrating diverse genres such as video, opera, circus, cabaret, and contemporary art. He first captivated audiences with his humorous choreography in works like *Codex* (1986) and *Triton* (1989), both premiered at the Festival d'Avignon. He gained immense international acclaim for directing the opening and closing ceremonies of the 1992 Winter Olympics in Albertville, establishing himself as a globally renowned creator.

As the director of Compagnie DCA, he continues to tour extensively worldwide, including Japan. His major works include *Decodex* (1995), *Shazam!* (1998), *Sombrero* (2006), *Octopus* (2010), *Contact* (2014), and *Entre-Temps* (2025).

Decouflé has a profound connection with Japan, having created several original productions there, such as the musical *DORA: The Cat That Lived a Million Times* (1996), *Iris* (2003), and the musical adaptation of Kazuo Umezu's *I am Shingo* (2016). He has also performed in Japan frequently with solo works such as *SOLO* (2006). Beyond his own company, he has been commissioned to create works for world-class organisations including Cirque du Soleil, Crazy Horse Paris, and Hermès International.

Ako Takahashi

Captivated by theatre and musicals during her student days, Ako Takahashi studied musical theatre under the renowned composer Taku Izumi. After working as an actress, she transitioned to playwriting. Today, she is highly active in both creating original scripts and providing Japanese translations and lyrics for numerous international musicals. Her excellence in translation has been recognised with the prestigious Yushi Odajima Translation Theater Award in 2021 and the Translation Award at the Musical Awards TOKYO in 2024.

Her recent major scriptwriting credits include *The Last Work of Andre Desir*, *Bootleg (Chocolate Underground)*, *Fist of the North Star*, and *Pieta*.



Her translation and lyric credits include *Jersey Boys*, *Mary Poppins*, *Billy Elliot the Musical*, *School of Rock*, *Finding Neverland*, *Come From Away*, *Tootsie*, *Marie Curie*, and *Fan Letter*.



Tatsuya Fujiwara

Born in Saitama Prefecture in 1982, Tatsuya Fujiwara made a sensational debut in 1997 in the London production of *Shintokumarū* at the Barbican Theatre, directed by Yukio Ninagawa. He has received numerous honours across both stage and screen, including the Kinokuniya Theatre Award for Best Individual Performance, the Yomiuri Theatre Award for Outstanding Actor, the Haruko Sugimura Award, and the Japan Academy Film Prize for Outstanding Performance by an Actor in a Leading Role. His recent theatre and film credits include the plays *Musashi* (originally directed by Yukio Ninagawa / revived by Kotaro Yoshida), *Nakamura Nakazo: Kabuki Kingdom Gekokujo Ibun* (directed by Ryuta Horai), *Harry Potter and the Cursed Child* (directed by John Tiffany), and *Macbeth* (directed by Kotaro Yoshida); the films *Every Trick in the Book* and *Noise*; and the television series *Get Ready!* and *Zenryōki Ijo Kaiketsu-shitsu (Office of Supernatural Cases)*. He is also scheduled to star in a new production of *King Lear* starting in May 2026.



Misato Morita

Born in Kanagawa Prefecture in 1996, Misato Morita made her debut in a TV commercial in 2011. In 2019, she gained significant recognition by winning the Newcomer Award at the 24th Busan International Film Festival for her performance in the Netflix series *The Naked Director*. Since then, she has appeared in a wide range of television dramas and films. Her film credits include *Missing*, *City Hunter*, and *Night Flower*. She is also set to star in the upcoming films *Goodbye, for Now* and *Rental Family*. Her television credits include *If My Wife Become an Elementary School Student*, *Bye Bye, My Friend*, *The Tiger and Her Wings (Tora ni Tsubasa)*, *The Travel Nurse*, *Love is Darkness*, and *Someday, in the Weightless Sky*. Furthermore, she has been cast as the lead for the April 2027 NHK Morning Drama Series (*Asadora*), *Meguru Swan*. This production marks her theatrical debut.



Shuntaro Miyao

Born in Hokkaido in 1984, Shuntaro Miyao has starred in numerous productions as a Principal Dancer with the K-BALLET COMPANY. In 2025, he was appointed Artistic Director of K-BALLET TOKYO. He has also expanded his career as an actor, appearing in various theatre and film productions. His theatre credits include *Romeo & Juliet* (directed by Shuichiro Koike), *Harry Potter and the Cursed Child* (directed by John

Tiffany), and *Future Boy Conan* (directed by Inbal Pinto and David Mambouch). His television credits include the NHK Taiga drama *Berabou: Tsutajū Eiga no Yumebanashi* and *Fake Mommy*. In March 2026, he directed and choreographed a full-length production of *The Flames of Paris* for K-BALLET TOKYO.

Miu Tomita

Born in Fukushima Prefecture in 2000, Miu Tomita first gained widespread attention in 2015 after winning a major role in the film *Solomon's Perjury* through an open audition. Since then, she has been active in a wide range of productions, with a strong focus on screen and stage. Her film credits include *Solomon's Perjury*, *The Port is Lit*, and *Art in Daily Life*. Her television credits include *But, There is Passion*, *Boogie Woogie*, and *If the World Were a Stage, Where Would the Dressing Room Be?*. Her theatre credits include *Wendy & Peter Pan* (directed by Jonathan Munby), *Shibiregumo (Numb Cloud)* (directed by Keralino Sandorovich), and *Jazz Daimyo* (directed by Mitsunori Fukuhara).





Kiita Komagine

Born in Ibaraki Prefecture in 2000, Kiita Komagine landed his first leading role in a television series in 2021 with the Super Sentai series *Kikai Sentai Zenkaiger*. That same year, he starred in the film adaptation, establishing himself as a rising star. He has since been active across a variety of media. His other television credits include *On a Starry Night*, *The Tengu's Kitchen*, *At 25:00*, in *Akasaka*, *Legendary Capo Sho*, *With You I Bloom: Shinsengumi Youth Record*, *Someday, a Hero*, and *Kaedama Bravo!*. He also serves as the Monday personality for the radio programme *Recommen!*. This production marks his theatrical debut.



Ryunosuke Shimamura

Born in Osaka Prefecture in 2002, Ryunosuke Shimamura made his television debut in 2019. In 2022, he starred as Sakamichi Onoda in the stage production of *Yowamushi Pedal*. He has since continued to expand his career in both stage and screen. His theatre credits include the *Yowamushi Pedal* series (directed by Kosuke Kujirai) and *Joan of Arc* (directed by Akira Shirai). His television credits include *I Didn't Love Them Because They Were Family*, *They Were Family Because I Loved Them*, *Unmet: Diary of a Neurosurgeon*, *The Art of the Weekend Trip 2*, and *Nande Watashi ga Kami Sekkyo (Why am I getting a divine lecture?)*.



Haru Fujita

Born in London in 1997, Haru Fujita decided to pursue a career in acting while studying at Keio University. He made his professional debut in 2022 after winning the role of Albus Severus Potter, Harry's son, in an open audition for the stage production of *Harry Potter and the Cursed Child* (directed by John Tiffany). He continued to perform the role until 2024 and has returned to the production in 2025. His television credits include *Proof of Eternity* (*Eien ni tsuite no Shomei*), *Chihayafuru: Mekuri*, and *Reboot*.



Shinya Matsuda

Born in Hyogo Prefecture in 1986, Shinya Matsuda made his debut in 2009 in *Sanada Fuunroku* (directed by Yukio Ninagawa) with the Saitama Next Theatre. Since then, he has appeared in numerous productions directed by Ninagawa, including *Hamlet* and *Kafka on the Shore*. His theatre credits include *Among Men* (directed by Makoto Sato), *Harry Potter and the Cursed Child* (directed by John Tiffany), *The Pillowman* (directed by Eriko Ogawa), *Crime and Punishment*, and *King Lear* (both directed by Phillip Breen). His television credits include *If the World Were a Stage, Where Would the Dressing Room Be?*.



Narushi Ikeda

Born in Fukuoka Prefecture in 1962, Narushi Ikeda began his acting career in 1982 when he joined the renowned theatre company Daisan-Butai. Since then, he has become a versatile and prominent figure in both stage and screen. He is a recipient of the Kinokuniya Theatre Award for Best Individual Performance. His theatre credits include *Long Day's Journey into Night* (directed by Phillip Breen), *The Miracle Worker* (directed by Shintaro Mori), *The New Hamlet* (directed by Marie Gonohe), and *Nakamura Nakazo: Kabuki Kingdom Gekokujo Ibun* (directed by Ryuta Horai). His film credits include *The Dry Spell*, *A Far Shore*, and *Confess Your Ministries*. His television credits include the NHK Taiga drama *Reach Beyond the Blue Sky*, *Emergency Interrogation Room*, *Extremely Inappropriate!*, and *The 19th Chart*.



Moeko Uematsu

Born in Kanagawa Prefecture, Moeko Uematsu began her training in classical ballet at an early age and later expanded her expertise into jazz, modern, and contemporary dance. She has won numerous awards in contemporary dance competitions. After participating in several productions choreographed by Wataru Kitao, she officially joined the dance company Baobab in 2024. She is actively involved in a wide range of activities, including performing

in stage productions and music videos, as well as working as an instructor, choreographer, and assistant choreographer.

Yuuka Okamoto

Yuuka Okamoto has trained in various dance styles, including street, jazz, contemporary, and classical ballet. She has performed in numerous works choreographed by Takuaki Kumagai, Kenta Kojiri, Masahiro Yanagimoto, Kaori Kagaya, and Miho Ryu. Her performance credits span a wide range of media, including Kenshi Yonezu's 2019 tour *When the Spine Becomes Opal*, the film *Killing for the Prosecution*, and the stage production *ALATA*.



Mizuki Tomioka

Mizuki Tomioka is a graduate of the Department of Theatre, Western Dance Course, at Nihon University College of Art. Since graduating, she has performed extensively as a dancer across various media, including stage, television, and music videos.

Her performance credits include: the dance operas *The Tales of Hoffmann* and *La sonnambula* at the New National Theatre, Tokyo; the ballet *Poupelle of Chimney Town*; the musical *Romeo & Juliet*; and the immersive experience *Anemoia Tokyo*.





Junpei Hamada

Junpei Hamada has performed in numerous dance productions. In 2016, he received the French Embassy Prize for Young Choreographers at the Yokohama Dance Collection, which led him to further his training in France. Since 2017, he has been a member of OrganWorks, led by Shintaro Hirahara. He has also expanded his career into theatre and opera. His performance credits include the plays *Wendy & Peter Pan* and *Onmyoji: Kinarihime*, as well as the opera *Einstein on the Beach*. He is currently a regular member of the team LIFULL ALT-RHYTHM, competing in the professional dance league, D.LEAGUE.



Erika Hara

Erika Hara completed her training at the New National Theatre Ballet School. She has earned numerous accolades in prestigious competitions, including the Gold Prize in the Jazz Ensemble category at the 2020 International Ballet Festival, an award in the Contemporary Solo category at the same festival in 2021, and 1st Place in the Contemporary Senior category at the 2022 Victoire Ballet Competition. She is actively involved in a wide range of stage productions, from professional dance performances to theatrical plays.



Miki Furusawa

Miki Furusawa is a graduate of the Department of Theatre at Nihon University College of Art. Having started street dance at an early age, she has reached the pinnacle of the genre, winning first place at a world hip-hop championship. She is currently active not only as a performer but also as a choreographer. Her performance credits include *JoJo's Bizarre Adventure: Phantom Blood*, the Shanghai production of *Spirited Away*, and the collaboration between Rhizomatiks and ELEVENPLAY, *Syn: Unfolding the New Horizon of Bodily Sensation*.



Nana Horikawa

Nana Horikawa is a Resident Dancer at Dance Base Yokohama. She began her training in classical ballet at the age of five and contemporary dance at twelve. She has performed extensively in works ranging from classical to contemporary, collaborating with renowned figures such as Noriko Ito, Yasutake Shimaji, Ryu Suzuki, Gen Horiuchi, Alexis Kam, and Jiří Pokorný. In addition to her performance career, she also works as a ballet instructor and choreography assistant.



Reo Yamada

Reo Yamada began dancing at the age of seven and started training in jazz and contemporary dance in his early teens. He has since performed in numerous productions both in Japan and internationally. Known for his dynamic movement that leverages his exceptional flexibility and physical prowess, he is highly active as both a dancer and a choreographer. He continues to expand his career on a global scale, recently performing as a dancer for the RADWIMPS WORLD TOUR 2024.



Yuya Yoshizaki

After performing with Noism, Japan's first professional dance company based in a public theatre, Yuya Yoshizaki joined Co. Yamada Un. To date, he has performed on stages in more than 60 cities both in Japan and internationally. As a choreographer, he has contributed original works to productions hosted by the New National Theatre, Tokyo, and the Japan Ballet Association. He also leads the collective SPUTNIK, which operates under the theme of "Region × Children × Art", engaging in community-based artistic activities throughout Japan.



Rikubouz

A Ryusenkei (Streamline) artist, Rikubouz explores the aesthetics of “flow”—movement that unfolds like a single stroke of a brush, born from the seamless coordination of the body. His style transcends boundaries, integrating a foundation in martial arts with tricking, contemporary dance, and floor work. He advocates for this movement philosophy under the name Ryusenkei (Streamline Form). As an artist, he is active internationally across a wide range of fields, including the creation of stage productions and film works.



Mayu Gonto

Pianist, accordionist, and vocalist Mayu Gonto composes and performs with various ensembles, including Sannichi Mangetsu, momoTsubaki, Hyogen, and Lupe. Her work transcends genres, involving collaborations with puppetry, circus, dance, and film, while she also remains dedicated to music education through her workshops. She performed as a live musician in the productions *The Cat That Lived a Million Times* and *Rashomon*, both directed by Inbal Pinto and Avshalom Pollak. In their production of *WALLFLOWER*, she co-composed the music with Umitaro Abe and performed as a musician. She has released a solo album, *Dreaming Ears Wrap the Moon Every Night (Yumemiru Mimi wa Yogoto Tsuki wo Tsutsumu)*. She is currently based in Matsumoto City.

Production Credits

CAST

WATASHI (*Hard-Boiled Wonderland*)

Tatsuya Fujiwara

LIBRARIAN (*Hard-Boiled Wonderland*)

KANOJO (*End of the World*)

Misato Morita

SHADOW (*End of the World*)

Shuntaro Miyao

WOMAN IN PINK

(*Hard-Boiled Wonderland*)

Miu Tomita

BOKU (*End of the World*)

Kiita Komaigane or

Ryunosuke Shimamura

SMALL GUY (*Hard-Boiled Wonderland*)

CARETAKER (*End of the World*)

Haru Fujita

BIG GUY (*Hard-Boiled Wonderland*)

GATEKEEPER (*End of the World*)

Shinya Matsuda

DOCTOR (*Hard-Boiled Wonderland*)

COLONEL (*End of the World*)

Narushi Ikeda

DANCERS

Moeko Uematsu

Yuuka Okamoto

Mizuki Tomioka

Junpei Hamada

Erika Hara

Miki Furusawa

Nana Horikawa

Reo Yamada

Yuya Yoshizaki

Rikubouz

MUSICIAN

Mayu Gonto

For Music Recordings

1st Violin

Erina Sato

Sara Nishida

Momoto Otsuki

Megumi Kasugai

2nd Violin

Sophia Waku

Mai Sato

Viola

Mariko Shimaoka

Yoko Mitani

Cello

Hiyori Okuda
Kazune Koshikawa

Contrabass

Naomi Kohata

Electric guitar

Akira Sekine

Electric bass

Nozomu Kumagai

Drums

Bun Imai

Choir conductor

Takashi Hatsugai

Choir

Yumi Daigo
Maiko Inamura
Mikiko Kamiya
Ai Noma
Naoko Sasaki
Momoka Sato
Naoko Tsutsui

Recording engineer

Hiroshi Iguchi (SALO)

PRODUCTION

Based on the novel by

Haruki Murakami

Directed and Choreographed by

Philippe Decouflé

Adapted for the stage by

Ako Takahashi

Music by

Umitaro Abe

Set Designed by

K Ishihara

Lighting Designed by

Yukiko Yoshimoto

Sound Designed by

Masahiro Inoue

Video Designed by

Taiki Ueda

Costume Designed by

Ayako Maeda

Unicorn Designed by

Yoshihiko Tanaka

Hair & Make-up Designed by

Naoki Kamada

Associate Director

Maiko Tanaka

Associate Choreographer

Ryu Suzuki

Assistant Director

Noriko Kawai

Associate Set Designer

Sayako Makino

Fight Choreographer

Naoki Kurihara

Interpreter to Director/
Choreographer

Akane Ueno

Stage Manager

Kazutaka Mori

Production Manager

Yasumasa Hirai

Production Supervisor

Yuichiro Kanai

Assistant Set Designers

Miyu Amano

Yuki Sakuma

Asuka Kozaki

Jia Peining

Shin Shi

Misaki Umeno

Assistant Video Designers

Eika Shimbo

Sumire Ishihara

Kana Nakagishi

Assistant Costume Designers

Yuka Narita

Chika Kurata

Mirai Ishime

Assistant Hair & Makeup Designers

Junko Tanaka

Risa Ushiyama

Assistant Fight Choreographer

Satoshi Nishimura

TOURING CREW

Assistant Stage Managers

Akira Yamamoto

Kentaro Sakurai

Mieko Hanamura

Sena Suzuki

Carpenters

Natsuki Asano

Koichi Suzuki

Electricians

Kazuya Yoshida

Yuki Emori

Sakae Kanokozawa

Yuki Hanawa

Sound Engineers

Miharu Kai

Koji Harada

Suzuka Okada

Video Operators

Xian Li

Yuuichi Kuzuu

Dressers

Reiko Miwa

Tomomi Ishikawa

Rie Kakizakai

Hair & Makeup

Aya Maeda

Tomoyo Iwata

FOR THE PRODUCTION

Scenery

Kanai Scenic Studio

Props

Takatsu Decorative Arts

Special Props

Atelier Khaos

Tsuchiya Workshop

Special Effect

Sankyo Cloud

Sound Equipment

Office Shin-on

Lighting Equipment

MAHIRU

KANKARA

DEZAR

CREATIVE ART THINK

Set Electrics

Denko

Projection

And Fiction

International Creative

Costume Makers

Hiroko Mochizuki

Akiko Iwasaki

Chiaki Kato

Noriko Otaka

Reiko Maeda

Hat Maker

Yasuko Shimoshige

Subtitles

Shuko Noguchi

International Logistics

Rock-it Cargo

Production Photographer

Takahiro Watanabe

HoriPro

President & CEO, HoriPro Group

Yoshitaka Hori

President & CEO, HoriPro

Atsushi Sugai

Executive Producer

Miyako Kanamori

Director / Producer

Yuzo Kajiyama

Producers

Yoshie Oya

Misaki Hida

Sadaoki Komatsu

International Business Representative

Himiko Doi

In Cooperation with

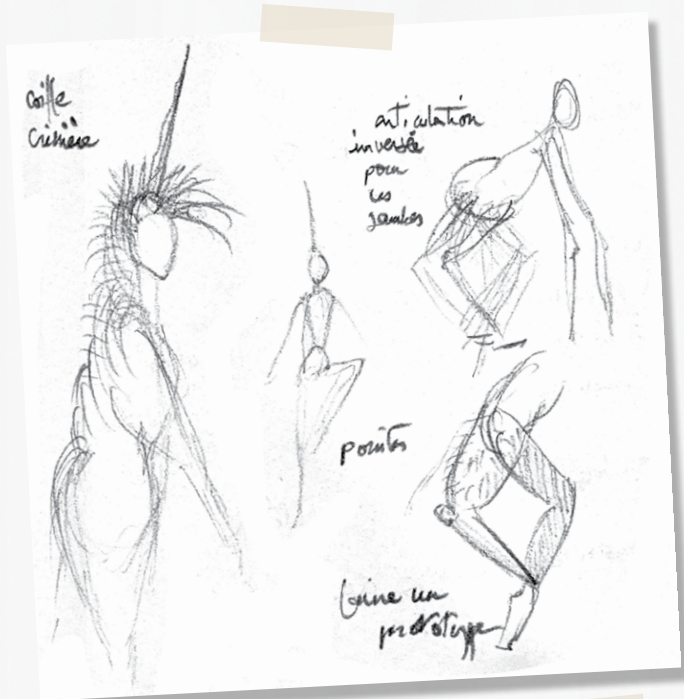
Office Murakami and

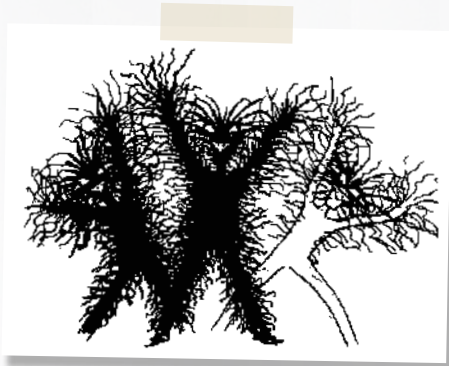
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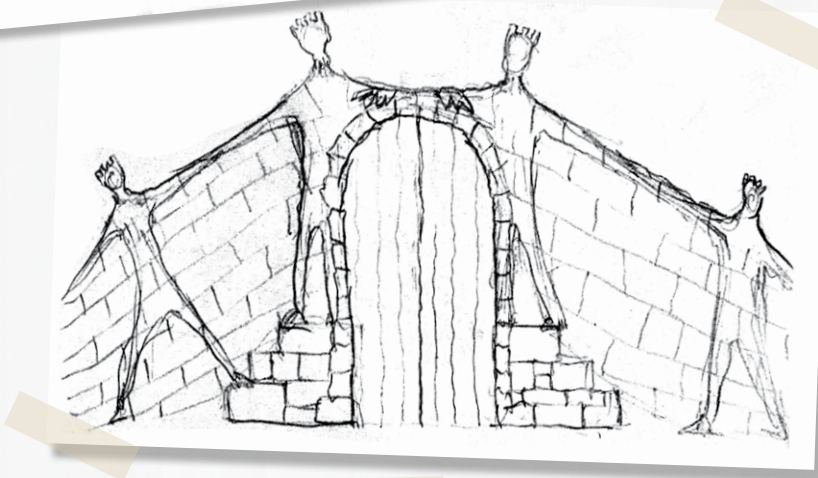
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Philippe Decouflé's sketches









A Royal Shakespeare Company, Chichester Festival Theatre, Singapore Repertory Theatre,
Esplanade – Theatres on the Bay and Roald Dahl Story Company production

The ROALD DAHL'S BFG

Adapted by Tom Wells
With additional material by Jenny Worton



“TRULY STUNNING”

Stratford Herald



“JAW-DROPPING”

Midlands What's On



A Phizz-Whizzing Adventure Awaits
With The Big Friendly Giant!

22 Apr - 9 May 2026
Esplanade Theatre

From \$48

srt.com.sg/TheBFG
esplanade.com/TheBFG

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Jointly presented in Singapore by

Co-produced by

SRT Singapore
Repertory
Theatre


esplanade
theatres on the bay
singapore

RSC

chichester
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theatre

ROALD DAHL
STORY COMPANY

esplanade

Classics



PIANO
KYOHEI SORITA
SILVER MEDALIST, 2021 INTERNATIONAL
CHOPIN PIANO COMPETITION

CONDUCTOR
TATSUYA SHIMONO



NHK SYMPHONY ORCHESTRA SPECIAL CONCERT

29 APR 2026, WED, 7.30PM | ESPLANADE CONCERT HALL

Japan's leading orchestra NHK Symphony returns after 24 years, featuring 2021 Chopin Competition silver medalist Kyohei Sorita in his Singapore debut performing Prokofiev's *Piano Concerto No.3*.

(2hrs, including 20min intermission)

FROM \$50*

*Limited concessions available

Esplanade&Me specials available

Join for free at esplanade.com/membership

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Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

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On Loop

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“Fase remains a compositional marvel...”

– *The Guardian* ★★★★★

ANNE TERESA DE KEERSMAEKER / ROSAS (Belgium)

Fase, Four Movements to the Music of Steve Reich

23 – 25 Apr 2026, Thu – Sat | 7.30pm
Singtel Waterfront Theatre at Esplanade



Experience this hypnotic, minimalist masterpiece that became the blueprint for choreographing movement in dialogue with music.

1hr 10mins, no intermission

\$55[^]

Limited concessions available

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DANCE REFLECTIONS BY
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Ballet by the Bay

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THE ROYAL BALLET GALA (UK)



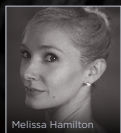
26 - 28 Jun 2026

Fri, 8pm | Sat, 3pm & 8pm | Sun, 3pm
Esplanade Theatre

FEATURING



Matthew Ball



Melissa Hamilton



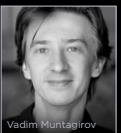
Ryogichi Hirano



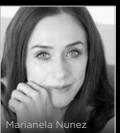
Fumi Kaneko



Steven McRae



Vadim Muntagirov



Marianela Nunez

AND MANY MORE

The Royal Ballet, one of the world's greatest ballet companies, returns to Singapore after 21 years. Don't miss this phenomenal showcase featuring over 30 dancers from the company performing a mixed repertoire of 19th century classics and company heritage works.

(Approximately 2hrs 15mins, including 20mins intermission)

\$80*, \$100*, \$140^, \$170^, \$200^

*Limited concessions available.

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Flipside

esplanade

"It is daft, delirious,
edge-of-your-seat stuff."
- The Guardian



DER LAUF

(THE WAY THINGS GO)
BY LES VÉLOCIMANES ASSOCIÉS
(BELGIUM)

6 & 7 Jun 2026,
Sat & Sun, 2pm & 5pm

Esplanade
Theatre Studio

A juggler fights his way
through broken crockery,
flying balls and more in
a series of absurdist
experiments. Oh, and
he can't see.

(55mins, no intermission)



\$40

Limited concessions available

Esplanade&Me specials available

Join for free at esplanade.com/membership

Terms and conditions apply. Admission age: 8 years and above.

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Drinking Water



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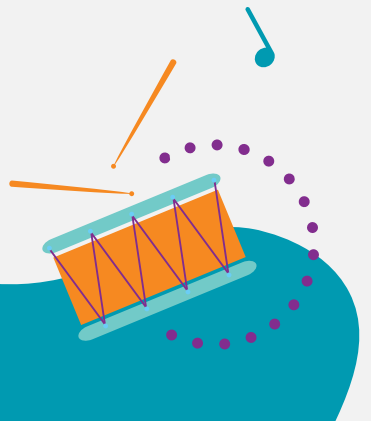


TELL US WHAT YOU THINK!

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

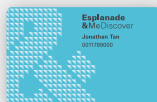
Scan and do the survey now!



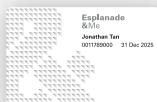
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Your access to the arts starts with *Esplanade&Me*

- Up to 20% savings on tickets and priority bookings and early bird specials to festival and events at Esplanade
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- Exclusive invitations to events, workshops and tours
- Member referral incentives, Birthday privileges and more!
- Check in at any of our free programmes, PIP's PLAYbox and Jendela for rewards



Free to join



Free upgrade when you spend \$500



Free upgrade when you spend \$1000



Free for kids 12 years & under



Free for ages 17 to 26 years



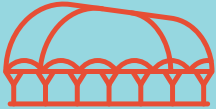
Free for ages 55 & above



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Esplanade gives our heartfelt thanks

to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!



4.3K

activities took place at Esplanade.



70% Free



30% Paid



3.75M

people attended our live and online activities.



93%

of surveyed audiences were satisfied with their Esplanade experience.



66%

reported a positive impact on quality of life and wellbeing.



670
Activities

17.1K
Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



Your contribution* will make a difference.

On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at www.esplanade.com/donate

To find out more, email us at donations@esplanade.com or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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Yvonne Tham

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Join us in sharing the joy of the arts and help us reach more communities in need.

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

a



Seat

esplanade.com/giftaseat

In appreciation of your donation:

Seat plaque acknowledgement
for the next ten years

Exclusive E&Me
Black Card benefits

Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



“

Reading Offstage is one of the best things ever!
I devote all my free time to the videos, articles
and podcasts about music, dance, theatre, visual
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person

(who is not related to Offstage)





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