

Appendix 1

Productions of the Australian plays translated by author

John Romeril, *The Floating World.*

Directed by Satô Makoto.

Presented by the Melbourne International Festival of the Arts & the Tokyo International Festival of Performing Arts.

The Small Hall 2, the Tokyo Metropolitan Art Space, 24-29 September 1995.

The Merlyn Theatre, the CUB Malthouse, Melbourne, 31 October, 1-4 November 1995.

Katherine Thomson, *Diving for Pearls.* (Public Reading).

Directed by Hirata Oriza.

Presented by Japan National Playwrights' Association Conference.

Kaderu 21, Sapporo, 14 January 1999.

Joanna Murray-Smith, *Honour* (Public Reading).

Directed by Wada Yoshio.

Presented by Japan National Directors' Association.

The Theatre X, Tokyo, 24 October 1999.

Wesley Enoch & Deborah Mailman, *The 7 Stages of Grieving.*

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company & Japan's National Directors Association.

The Nakano Akutore, Tokyo, 6-7 November 2001.

Jane Harrison, *Stolen.*

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company & Japan's National Directors Association.

The Nakano Akutore, Tokyo, 6-7 November 2001.

Joanna Murray-Smith, *Honour.*

Directed by Murata Dai.

Presented by the Theatre Troupe En.

The Stage En, Tokyo, 15-27 February 2002.

Jane Harrison, *Stolen*.

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company & the Tokyo International Arts Festival.

The Australian Embassy, Tokyo, 11 November 2002.

The Nakano Akutore, Tokyo, 15-17 November 2002.

Wesley Enoch & Deborah Mailman, *The 7 Stages of Grieving*.

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company & the Tokyo International Arts Festival.

The Nakano Akutore, Tokyo, 17-18 November 2002.

Jane Harrison, *Stolen* (with Japanese subtitles by Keiji Sawada).

Directed by Wesley Enoch.

Presented by the Playbox Theatre Company & the Tokyo International Arts Festival.

The Small Hall 2, the Tokyo Metropolitan Art Space, 12-15 December 2002.

Joanna Murray-Smith, *Honour*.

Directed by Nishikawa Nobuhiro.

Presented by the Bungakuza Theatre Company.

The Bungakuza Atelier, Tokyo, 11-23 December 2002.

Daniel Keene, *Silent Partner*.

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company.

The Nakano Akutore, Tokyo, 26-31 March 2003.

Roger Bennett, *Up the Ladder*.

Directed by Wada Yoshio.

Presented by the Rakutendan Theatre Company & *Ancient Future: Australian Arts Festival 2003*.

The Repertory Theatre Kaze, Tokyo, 12-16 November 2003.

Published Japanese translations by author

- John Romeril, *The Floating World* (1993)
Alex Buzo, *Norm and Ahmed* (1993)
Jack Hibberd, *Who?* (1993)
Barry Oakley, *Witzenhausen, Where Are You?* (1993)
Katherine Thomson, *Diving for Pearls* (2000)
Joanna Murray-Smith, *Honour* (2000)
Jane Harrison, *Stolen* (2000)
Wesley Enoch & Deborah Mailman, *The 7 Stages of Grieving* (2000)
Daniel Keene, *Silent Partner* (2002)
Michael Gow, *Furious* (2002)
Roger Bennett, *Up the Ladder* (2003)
Louis Nowra, *Radiance* (2003)
Michael Gow, *Away* (2004)
Joanna Murray-Smith, *Love Childe* (2004)

Appendix 2

Methodology of Interviews and Questionnaires

Interviews:

Wesley Enoch (Australian indigenous theatre director):

Interview via e-mail, 21 December 2001.

Jane Harrison (Australian indigenous playwright):

Interview via e-mail 23 January 2003.

Wada Yoshio (Japanese theatre director):

The first interview: Tokyo, 18 December 2001. Recorded on tape.

The second interview: Tokyo, 20 November 2003. Recorded on tape.

Aoki Michiko (Japanese theatre producer/actor):

Tokyo, 12 November 2003. Recorded on tape.

Questionnaires:

Honour (The Theatre Troup En's production)

Place: The Stage En, Tokyo

Period: 15-27 February, 2002. (13 performances)

The number of prepared questionnaires: 2600

The number of responses: 24

Honour (The Bungakuza Theatre Company's production)

Place: The Bungakuza Atelier, Tokyo

Period: 11–23 December, 2002. (15 performances)

The number of prepared questionnaires: 3000

The number of responses: 65

The Seven Stages of Grieving (The Rakutendan Theatre Company's production)

Place: The Nakano Akutore, Tokyo.

Period: 17-18 November, 2002. (2 performances)

The number of prepared questionnaires: 160

The number of responses: 10

***Stolen* (The Rakutendan Theatre Company's production)**

Place: The Nakano Akutore & the Australian Embassy, Tokyo

Period: 11& 14-17 November, 2002. (6 performances)

The number of prepared questionnaires: 480

The number of responses: 37

***Stolen* (The Playbox Theatre Company's production in Tokyo)**

Place: The Small Hall 2, the Tokyo Metropolitan Art Space

Period: 12-15 December, 2002. (6 performances)

The number of prepared questionnaire: 650

The number of responses: 63

The form of questionnaire for *Stolen* and *The Seven Staged of Grieving*

1. What kind of information and image of Aborigines did you have before seeing the show? How did the image change?
2. This is an Australian play. Which part of the play did you find Australianess?
3. Was there any universal subject in this play?
4. Have you ever seen any Japanese play which deals with a similar subject? If so, please write its title.
5. How did you think that Japanese actors performed the characters of the play?
6. Please write your impression of this play freely.

[Male/female; Age ()]; The number of the shows you see a year, and their genre

().]

The form of questionnaire for *Honour*

1. What kind of information and image of Australia did you have before seeing the show? How did the image change?
2. This is an Australian play. Which part of the play did you find Australianess?
3. Was there any universal subject in this play?
4. Have you ever seen any Japanese play which deals with a similar subject? If so, please write its title.
5. How did you think that Japanese actors performed the characters of the play?
6. Please write your impression of this play freely.

[Male/female; Age (); The number of the shows you see a year, and their genre

().]

(*The originals are in Japanese.)

Appendix 3

Some chapters are based on the papers which were previously published in Japan and Australia.

Introduction

Keiji Sawada, "Therese Radic: Ôsutoraria kara mita tennôsei". (Therese Radic: the emperor system from the Australian viewpoint), *Theatre Arts*, 13, January 2001: 104-111.

Chapter 2

Keiji Sawada, "Melbourne no Café La Mama: 60 nendai no kakumei to senryaku". (Café La Mama in Melbourne: a revolution in the 60s and its strategy), *Studies in dramatic arts, The Tsubouchi Memorial Theatre Museum of Waseda University*, 18, March 1995: 1-12.

Keiji Sawada, *Future directions in Australia-Japan theatrical exchange*. North Sydney, Japan Cultural Centre, Sydney (The Japan Foundation), 1997.

Keiji Sawada, "Ôsutoraria ni okeru engeki to eiga no kakawari" (The relationship between theatre and film in Australia). *Studies on theatre arts, Waseda University*, 39, March 1998: 122-134.

Keiji Sawada, "Jack Hibberd no Dimboola to nashonarizumu". (Jack Hibberd's *Dimboola* and nationalism), *Oceania Studies*, 12, March 2000: 24-39.

Keiji Sawada, "Subarashiki Meruborun joron". (An introduction to *Marvelous Melbourne*), *Humanities, Waseda University*, 39, March 2000: 125-145.

Keiji Sawada, "Gendai no honyakugeki" ('Honyakugeki' in contemporary Japanese theatre), *Bulletin of the Institute for Theatre Research, the 21st Century COE Program, Waseda University*, 1, March 2003: 311-318.

Chapter 4

Keiji Sawada, "The Japanese version of "The Floating World": a cross-cultural event between Japan and Australia", *Australasian Drama Studies*, no.28, April 1996: 3-19.

Keiji Sawada, "Katherine Thomson no Shinju wo hiroumono to nihon jōen ni tsuite", (Katherine Thomson's *Diving for Pearls* and its Japanese production), *Oceania Studies*, 11, March 1999: 1-10.

Chapter 5 *Nihon ni okeru aborigini kenkyû aborigini geijutsu kenkyû no mondaiten: engekigaku no shitenkara* (Problems of studies on Aborigines and Aboriginal arts: from a viewpoint of theatre studies), *Humanities, Waseda University*, 41, March 2003: 51-166.

Keiji Sawada, "Nihon ni okeru aborigini kenkyû aborigini geijutsu kenkyû no mondaiten: engekigaku no shitenkara" (Problems of studies on Aborigines and Aboriginal arts: from a viewpoint of theatre studies), *Humanities, Waseda University*, 41, March 2003: 51-166.

Chapter 8 *Aborigini no gengo to engeki* (Aboriginal languages and theatre), *Kokubungaku*, 48(4), March 2003: 25-29.

Keiji Sawada, "Aborigini Gikyoku no nihon jôen" (Presentation of Aboriginal plays in Japan), *Bulletin of the Institute for Theatre Research, the 21st Century COE Program, Waseda University*, 2, March 2004. (forthcoming).

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- "Watashi no riyû" (My reason) *Teatoro* 206, November 1960, pp.28-30.
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 Betsuyaku Minoru Toshimitsu Tetsuo" (Beckett and contemporary drama:
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