Productions of the Australian plays translated by author

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.

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

Jane Harrison, *Stolen.*
Directed by Wada Yoshio.
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.

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.
The Repertory Theatre Kaze, Tokyo, 12-16 November 2003.
Published Japanese translations by author

Katherine Thomson, *Diving for Pearls* (2000)
Daniel Keene, *Silent Partner* (2002)
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.

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
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

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.

Chapter 4
Chapter 5

Chapter 8
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282


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