

## Vanessa Badham



Vanessa Badham has worked as an art gallery attendant, principal boy, pole-juggler, transcriptionist, speaking coach, accounts clerk, comic-book writer, dancing fairy and President of the Australian National Union of Students. None of these jobs have qualified her for a career in retail, but they have all contributed to the black and malevolent humour of her dramatic work.

She has written nineteen plays that have been staged in 30 separate productions in her home country and the UK. At just 27, she is described as "Australia's most exciting young playwright" (*The List*). Vanessas subjects veer from the sex and politics fricassee of **We Met At The Demo**, to a poignant exposition of the AIDS pandemic in **All My Honey Sunsets**, a paean to unemployment (**Dole Diary**) to a comedy about US Imperialism post 9/11 (**Capital**).

All exhibit the zesty loathing of both nicety and authority that has seen her plays routinely banned by the state-funded theatre company in Wollongong, Australia.

Her work has variously been described as "pointless" (*The Sun-Herald*), and "exciting, entertaining, intelligent, astute, and robust without being didactic or self-conscious" (*Workers Online*). A Badham play never passes without provoking.

In 1999, **The Wilderness of Mirrors** ran for two seasons at Sydney's Wharf theatre (home to The Sydney Theatre Company) after winning her *The Australian Theatre for Young People / Studio One Young Playwright Award*.

In 2000, she was recognised as a "*Compaq Star*", for her extensive work in community theatre and theatre-in-education. She was appointed writer-in-residence to the internationally renowned Co. Theatre Physical to work with Brazilian director Carlos Gomez on the physical theatre epic, **Landed**.

The future of Australian theatre sat alongside its greatest living playwright in 2001 when **Dole Diary** premiered in a double-bill with David Williamson's classic *The Coming of Stork*, in a production supported by Williamson himself.

Interest in Vanessa's work spread half way around the world in 2002 when *nabokov* produced her new play, **Kitchen**, to sell-out crowds and critical acclaim at The Edinburgh Festival Fringe.

**Kitchen** was twice 'Pick of the Day' in *The Guardian* - where Lyn Gardner celebrated the arrival of "a major talent" - and racked up a veritable collection of stars, Critics' Choice selections and Pick of the Fringe nominations.

"Badham's wit is sharper than the most finely honed Sabatier, with an edge that cuts straight to the heart," *The Scotsman* noted. "Cooked to perfection", cooed *The Edinburgh Guide*. "She has talent...real talent," added *The British Theatre Guide*.

Vanessa is one of eleven international playwrights working on the **Webs We Weave** project for the Royal Court Theatre and BBC World Service.

Her most recent comedy, **Capital**, in a triple bill with **Kitchen** and **Morning on a Rainy Day**, has been shown at the Old Red Lion theatre, London, in April 2003.

### Vanessa Badham – Plays

1990	Computer Emotion Evolution
1991	The Christmas Bash
1994	Lounge Songs Trouble and Desire (first professional)
1995	All My Honey Sunsets The Burning City (With Helen Lambert and Martine Allars) The Deal
1996	We Met at the Demo
1997	Undiscovered Country
1999	The Wilderness of Mirrors (Young Playwright Award)
2000	Landed (Compaq Star) Risky (With PP Cranney) Dole Diary
2001	The Helianthus Kitchen Morning On A Rainy Day
2002	Capital Material Girls

D-28211 Bremen

Telefax (0421) 49 06 87