

EDEN

Siren Theatre Co (Australia)

A new Australian play - **EDEN** is a tight, intimate two-hander directed by Kate Gaul, exploring identity, memory, and longing.



Contact

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Siren Theatre Co

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"Exceptional, magical, remarkable.... Gaul's writing is mesmerising as the narrative is batted back and forth between irrepressible Kit and Dan in seamless, lyrical sentences and short passages. Their flawless ease with the demands of the piece is key to its hold on the audience ... Edmondson's composition evokes the sound and feeling of the ancient watercourse – virtually unnoticed but always there ... (a) short, sharp jewel of poetic prose and character ... Gaul has created an outstanding portrait of a town, its people, and of two girls coming into their maturity and desires. It's by turns funny and discomfiting, always enthralling, and it will take its place as a classic of mod Oz theatre. Don't miss it. Recommended without reservation." Di Simmonds, [Stage Noise](#)

"Gaul directs her script magnificently. Simple staging forefronts the ever-fascinating language. Nate Edmondson's soundscape powerfully underlines key moods and tonal changes ... Actors Karrine Kanaan and Lara Lightfoot are splendid. They skilfully move between different characters, but it's in the presentation of Gaul's language that they particularly shine. This is poetry performed, rather than vernacular speech patterns imitated. This heightening is key ... Gaul not only knows this place but understands it: it is a place of containment, of smallness, of perpetual reference to what-has-been rather than what-could-be. And if there can be an intimation of what follows the escape, it can't be another tiny truth, but a flourishing – like this. "Paul Gilchrist, [Theatre Reds](#)



"In the space of 50 minutes, Gaul delivers a full plot worthy of an indie film, introduce a dozen or so characters, and take the girls through an emotional awakening — all in poetic language that paints vivid pictures. It's a remarkable achievement in economy and storytelling... It rests on Gaul's use of language, which flows like the all-mighty river at the story's core. She finds the mythic and mystical in dusty, forgotten places, and there is both a magic in the country and in coming-of-age that combines to give *Eden* its momentum... my mind filled with vivid imagery — this town, the river, the people, the danger, the desire, all rendered in beautifully composed, cinematic clarity. It powered my imagination. And then it was over. But its power lingered." Chad Armstrong, [Cultural Binge](#)

"Karrine Kanaan and Lara Lightfoot bring their characters to life with amusing exuberance, emerging as warmly compelling presences whose effortlessly captivating chemistry deepens our investment in the narrative. Nate Edmondson's music stands as an unequivocal highlight, amplifying the play's metaphysical unease while maintaining a relentless grip on the narrative's forward motion, ensuring that even as we contemplate the cyclical nature of time and trauma, we remain breathlessly attentive to the fate of these young women." [Suzy Goes See](#)



"...a jewel of a production that unexpectedly moves you with its exquisite writing and superb performances ... this is theatre that moves, that shapes thought, emotion, and compassion." Alethea Mouhtouris, [Theatre Now](#)



"The language of *Eden* is unlike any other modern play, more like epic poetry. It is lyrical - prose poetry that sustains the play from beginning to end. It is sinuous and lush, flowing through the narrative like the river through the landscape. But it is not the language alone that distinguishes *Eden* and marks it as something unique. Nate Edmondson's beautiful sound design acts as a counterpoint to the language. Gaul and Edmondson treat sound here naturalistically, rather than theatrically. It is ever present, as it is in life, in nature, operating as a constant backdrop, establishing atmosphere, place, tone - combining the sounds of the bush and those of the soul. *Eden* is an experience not to be missed." Nick Bennet, [Whats on Sydney](#)



"The two young teens are on the brink of discovery, and at the edge of knowing too much. The most powerful moment in the play was exquisite as the audience is witness to the uncovering of the potential these young women might be growing together before they grow apart. The two 'know' the strength and possibility in this togetherness ... The gentle intimacy is beautifully paced in a masterful change of tempo. The audience is at

once frozen in time complicit in the held breath between them and in a genuine sphere we are all entwined. Surrounding us throughout is the natural and present soundscape. The enhancement to the lyricism was the filtered soundscape of Nate Edmondson, a perfect accompaniment to the work ...the writing is beautiful ..." Elizabeth Surbey, [Sydney Arts Guide](#)

"Kate Gaul's remarkable, poetically transportive play brings alive sharp descriptions of the girl's compromised parents, hopeless adults and puny sexual threats from the town's dorky boys, in poetic passages made so made true and vernacular by the actors ... Fresh from a celebrated premiere at the Adelaide Fringe Festival, Kate Gaul and her Siren Theatre have produced an outstanding work." Martin Portus, [Stage Whispers](#)

"a beautiful new, truly Australian play" ... Anna Sokolova, [Theatre Ins and Outs](#)



"... an outstanding new piece of Australian writing ... Lara Lightfoot and Karrine Kannan are beyond captivating ... Gaul, and Siren Theatre, are preeminent treasures in the Australian arts ecology, and they have delivered a new and exciting piece of work into the canon. I would not be shocked if you find it on a stage or screen near you soon." Joshua Maxwell, [Theatre Thoughts](#)



"I have never seen a show like *Eden* before ... a remarkable piece of theatre that feels worthy of wide recognition. With performances that reflect the quality seen in top-tier productions ..." Clara Moutakis, [Radio Italiana 531](#)



"... an absorbing and finely crafted theatrical experience: the narrative is engaging, the themes quietly resonant, and the performances of a high calibre...." Kym Clayton, [The Barefoot Review](#)



"... a remarkably taught, rich work ... depth in writing and performance exploring darkness and lightened hope ... This kind of theatre is really hard. The stripped back kind. The writing has to be perfect. Without that, zip chance... (here) the writing is sublime ..." David O'Brien, [The Barefoot Review](#)



"... a powerful piece of theatre ..." Anastasia Lambis, [HiFi Way](#)



"... beautifully written. Kate Gaul crafts a story in a language that is poetic; articulate and perceptive ..." Michael Coghlan, [The Clothesline](#)

"... intimate theatre at its finest ..." Lisa Lanzi, [Theatre Travels](#)

"... a work capable of becoming an Australian classic ... the writing is exquisite ..." Jillian Smith

"... a fine and delicately crafted script ... cannot fault the performances of Kanaan and Lightfoot ... chemistry is undeniable." Kerry Cooper, [Stage Whispers](#)

".. few (shows) transcend the quotidian to leave their mark on your psyche and imagination ... This is easily one of the most exciting pieces of new Australian work that I have seen in years. I can't recommend it more highly. See it." [Peta Downes](#)

**"destined to become an
Australian classic"**

-A Thousand words



"OUTSTANDING"

- Theatre Thoughts



"PERFECT"

-The Clothesline



"REMARKABLE"

-Radio Italiana

"LUMINOUS"

-Jillian Smith

"MYTHIC"

- Barefoot Review

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