

PATRICK KENNEDY THEATRE MACHINE IN ASSOCIATION WITH BAKEHOUSE THEATRE CO.

PARADISE HOTEL

RICHARD
FOREMAN



**PATRICK
KENNEDY
THEATRE
MACHINE**

KXT
ON BROADWAY



**13 - 28
NOV**

DIRECTED & DESIGNED BY
**PATRICK
KENNEDY**

PARADISE HOTEL

RICHARD
FOREMAN

AUDITION NOTICE

“I’d suddenly fallen into an ocean of white light where, painlessly, I was burned empty of all anxiety and suffering.”

Plunge into a fallen world where slapstick chaos meets philosophical provocation.

Paradise Hotel by the late, great **Richard Foreman** explodes onto the stage with violent comedy, jarring soundscapes, and delirious language that ricochets between crude hilarity and razor-sharp insight.

At its core the play is a **dazzling, unsettling meditation on sexual desire** as both promise and threat.

The characters hurtle toward the mythical **Paradise Hotel**, only to see it instantly mutate into the brazen **Hotel Fuck**, a destination they both crave and fear. Yet when confronted with its supposed opposite, the saccharine **Hotel Beautiful Roses**, where romance triumphs over passion, they recoil in terror, stalked by human bouquets of red roses as if holy relics warding off sinners.

With its manic, unrelenting energy, surreal humour, and bright flashes of existential dread, **Paradise Hotel** offers an unsettling theatrical experience, transforming the KXT stage into a carnival of desire and terror, where the line between the outrageous and the profound collapses in spectacular fashion.

Patrick Kennedy promises his trademark fearless directorial vision, matching the anarchic dynamism and intellectual bite of **Paradise Hotel**. Known for his world-class interpretations of **Richard Foreman’s** work and the ability to fuse corporal comedy, striking visual storytelling, and thematic depth, Patrick delivers theatre that **challenges theatrical conventions** and **confounds audiences**.

ZOMBOID! 2019
Photography by
Alessia Chinazzo



PARADISE HOTEL RICHARD FOREMAN

PREVIOUS CRITICAL PRAISE

**“THEATRICAL CONVENTIONS
SLEDGEHAMMERED TO
SMITHEREENS”**

BRITISH THEATRE GUIDE

**“PATRICK KENNEDY IS THE
CLOSEST THING WE HAVE TO A
LIVING, WORKING AUTEUR”**

BRITISH THEATRE

“THIS IS EXCITING THEATREMAKING”

TIME OUT SYDNEY

**“THE DRAMATIC EQUIVALENT
OF A DROPPED JAW”**

THE SPY IN THE STALLS

**“PIONEERING
EXPERIMENTAL THEATRE”**

SYDNEY ARTS GUIDE

**“A RIOTOUS ASSAULT OF
COLOUR AND NOISE”**

THE STAGE

**“MADLY INVENTIVE
EXPLOSIONS OF STYLE”**

STAGE WHISPERS

“EXCELLENT, RADICAL, GROUNDBREAKING”

SYDNEY THEATRE REVIEWS

**“A SPARK OF GENIUS.
THIS IS THEATRE FOR
THE CURIOUS AND
THE ABSURD”**

MUSICAL THEATRE REVIEW

**“VISIONARY. IT COULD ALTER
THE WAY YOU THINK
THEATRE SHOULD BE
TO WHAT IT COULD BE”**

THE FOURTH WALL

“KENNEDY DELIVERS A MASTERCLASS IN SURREAL AESTHETICS”

PARLO MAGAZINE



Pain(t) 2019
Photography by
Nick Brittain

PARADISE HOTEL

RICHARD FOREMAN

Richard Foreman (1937-2025) was one of the most electrifying and uncompromising theatre-makers of the last century, an architect of the avant-garde his work continues to astonish artists across the world.

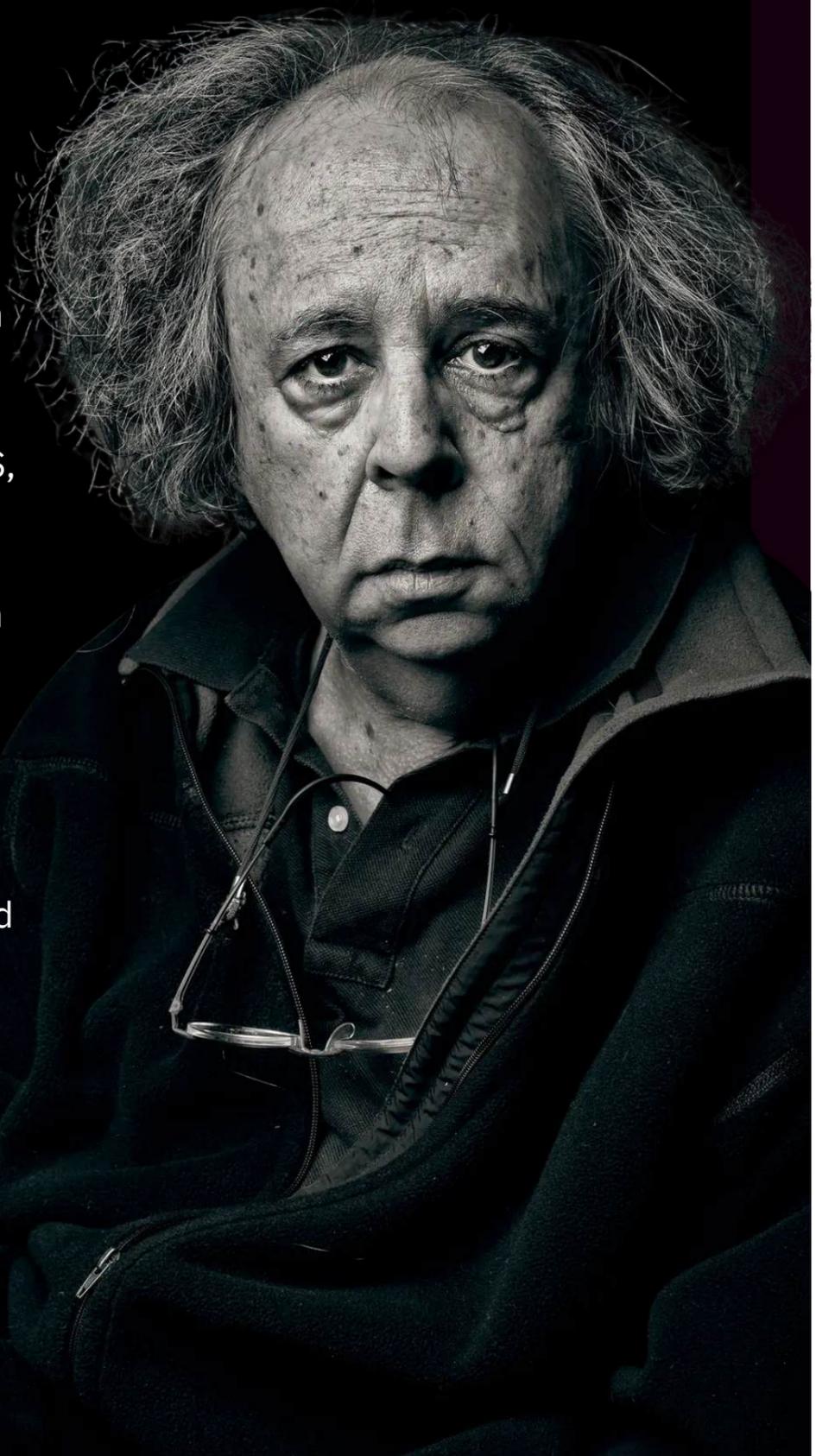
Founder of the Ontological-Hysteric Theatre in New York, Foreman forged an entirely original performance language: part dreamscape, part ritual, part visual poem. His productions - more than fifty of them - are legendary for their bold collisions of image, text, sound, and movement, challenging performers to enter a heightened, almost mythic state of play.

Foreman did not create theatre that explains itself; he created theatre that awakens. Actors in his worlds become conduits for impulses, contradictions, inner monologues, and sudden bursts of ecstatic clarity. His rehearsal rooms were laboratories of attention, where performers learn to think with their bodies, respond to the architecture of the stage, and embrace the unknown with fearless precision.

Although Foreman's influence is enormous across the US, his distinctive form - an ecstatic blend of philosophy, vaudeville, surrealism, and ritual - is rarely produced in Australia. This production of PARADISE HOTEL offers an extraordinary chance for actors to step into a lineage of performers who have expanded the very definition of theatre.

Working in Foreman's style means letting go of naturalism, discovering new muscularities of thought and presence, and trusting that the stage can hold far more strangeness and beauty than realism ever allows.

For artists hungry to stretch, to experiment, to surprise themselves, and to reclaim the stage as a site of wild imagination, Richard Foreman's work is a once-in-a-career invitation. PARADISE HOTEL welcomes actors ready to explore a form where intuition and intellect collide, where play becomes philosophy, and where performance becomes a living, breathing artwork.



PARADISE HOTEL

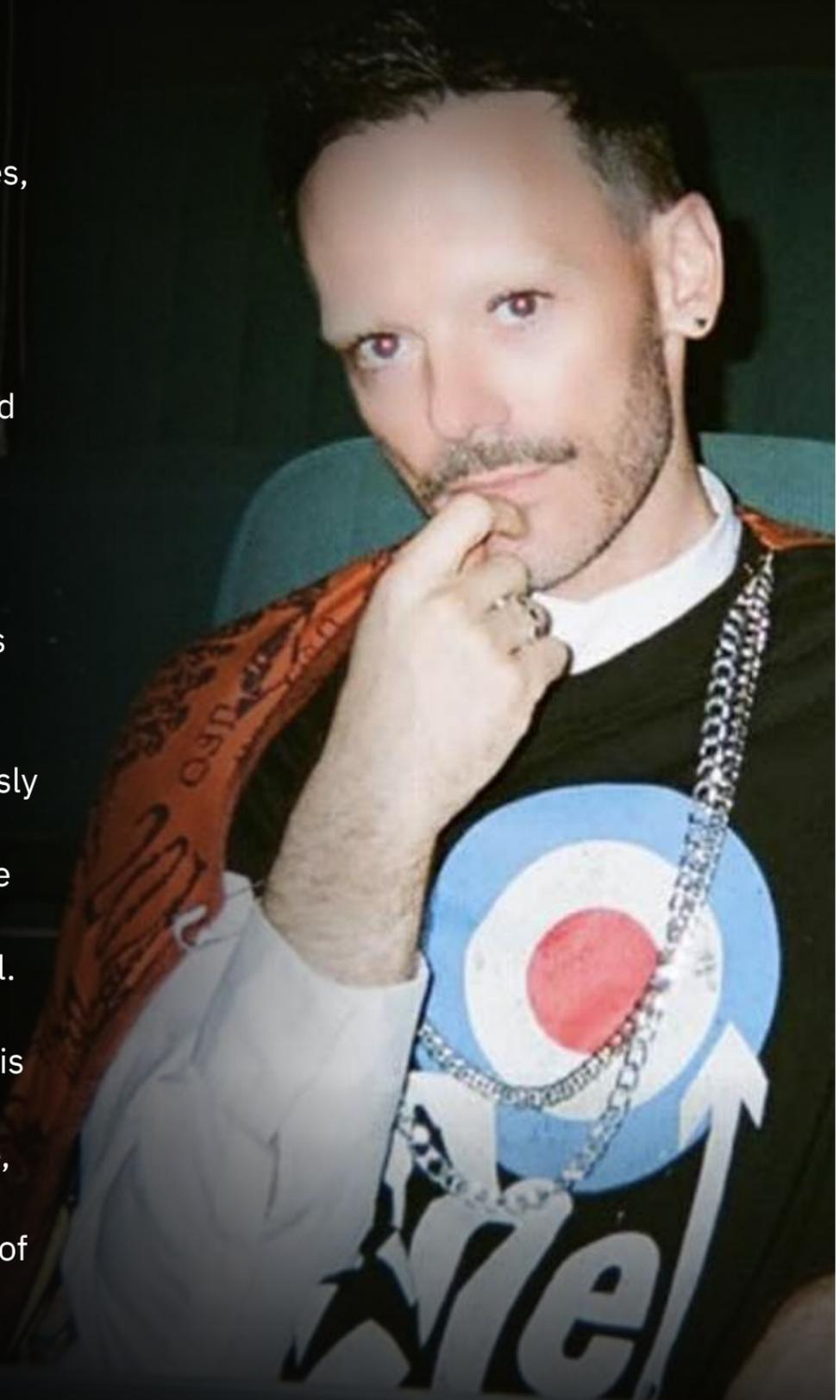
PATRICK KENNEDY

Patrick Kennedy has established himself as one of the foremost directors and designers of avant-garde performance internationally, a rare artist whose productions are as intellectually rigorous as they are visually intoxicating. Known for his extraordinary affinity with the work of Richard Foreman, Kennedy has created a series of critically acclaimed Foreman productions that have been hailed for their wit, precision, and hallucinatory theatrical power. His work doesn't simply restage Foreman, it activates it, revealing new layers of meaning and electrifying contemporary audiences with a singular theatrical touch.

Kennedy's rehearsal rooms are renowned as spaces where artists discover new capacities within themselves. A meticulous yet adventurous collaborator, he guides performers through the intricacies of Foreman's compositional logic, its rhythmic impulses, its visual codes, its deliberate ruptures, while empowering actors to make bold, surprising choices. Kennedy's approach invites performers to stand at the edge of their craft, to explore heightened states of awareness, and to relish the thrill of operating in a style that very few practitioners in the world can truly navigate.

Across his career, Kennedy has earned a reputation for creating productions that feel like living artworks: sculptural, musical, philosophical, and deeply human. His design sensibility, sharp, playful, and architecturally attuned, transforms the stage into a multidimensional landscape where performers become part of a meticulously crafted visual composition. Working with him means stepping into a process where every detail matters, where the actor's presence becomes an instrument of meaning, and where innovation is not just encouraged but essential.

In Australia, where this kind of avant-garde performance is seldom produced, the opportunity to work with Patrick Kennedy is exceptional. For actors with curiosity, courage, and a hunger to expand their artistic practice, Kennedy offers a rare invitation: to collaborate at the highest level of experimental theatre-making, to inhabit a form that challenges and liberates, and to be part of a production that will stand apart in the landscape of contemporary performance.



PARADISE HOTEL

RICHARD
FOREMAN

PRODUCTION INFO

“Please, no more fucking, please.”

Paradise Hotel will be performed at **KXT On Broadway** as part of the **2026 mainstage program**.

Bump-In: Monday 9 Nov & Tuesday 10 Nov

Tech/Dress: Wednesday 11 Nov & Thursday 12 Nov

Performance Dates: 13 - 28 November 2026

Previews: Friday 13 November, Saturday 12 November,
Sunday 13 November, Tuesday 15 November

Opening Night: Wednesday 16 November

Season: Tuesday - Saturday 7.30pm

Closing Night: Saturday 28 November

Bump-Out: Sunday 29 November

This is a unique opportunity to work in the **KXT On Broadway** space, the crucible of independent theatre making, offering artists the chance to work in a professional level environment.

This is a unique fusion of venue and vision: KXT's longstanding reputation for advocating audacious, innovative, and risk-taking theatre makes it the ideal home for Foreman and Kennedy's explosive mix of slapstick pandemonium, surreal landscapes, and intellectual daring. The intimacy of the space will immerse audiences in the play's anarchic humour and flustering behaviour, turning every jarring sound, every frenzied gesture, into a visceral experience.

Payment: Artists will be offered a guaranteed \$200 honorarium + profit share

PARADISE HOTEL

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AUDITION INFO

“Never, never, never think about the Hotel Fuck!”

EOIs Open: 1 March 2026

EOIs Close: 15 March 2026 at 12pm

Auditions: If you are selected for an audition, we will have slots available on Friday 20 March, Saturday 21 March and Sunday 22 March

Callbacks: Saturday 28 March and Sunday 29 March

Rehearsals: The rehearsal period will begin on **20 April** with 3 rehearsals per week until November, aiming for a total of **280 rehearsal hours**.

This is an extended rehearsal period given the complexity of the piece. Patrick Kennedy works in impulsive, organic ways, experimenting with form and format to build a rhythmic piece. Artists must be comfortable with this experimental approach and remain adaptive to changes throughout the rehearsal period.

Rehearsals will be a mixture of weekday evening and weekend sessions according to availabilities.

Artists must be available for all performances and tech/dress rehearsals.



The Flea 2025
Photography by
Chris Lundie

PARADISE HOTEL

CASTING NOTES

All characters exist in a heightened state:

No naturalism; everything is theatrical, exaggerated, ritualized, musical.

Sexual material is symbolic, not realistic:

Actors must be comfortable with suggestive, absurd, non-literal erotic choreography.

Precision is essential:

Foreman's world relies on rhythmic timing, spatial exactness, and responsiveness to sound/light cues.

Comedy layered with terror:

Every character swings between slapstick, metaphysical crisis, and erotic grotesquerie.

The ensemble universe is the main character:

Even principals are constantly reframed by choral or environmental interventions.

PARADISE HOTEL

GIZA VON GOLDENHEIM

Archetype: The Ringmaster / Trickster / Master of Ceremonies / Unstable Demigod

Age Range: 20s–40s

Giza is the presiding spirit of the play. Part choreographer, part deity, part provocateur.

He leads dances, brandishes giant dildos, pontificates, collapses into childlike regression, transforms into Louis XIV, becomes a degenerate old man, and later a bellboy. He is the play's most fluid identity.

Actor Notes:

Must be a shape-shifter vocally, physically, energetically. Charisma essential. Should feel like the play's maître d' and metaphysical trickster at the same time.

PARADISE HOTEL

TONY TURBO

Archetype: The Self-Absorbed Schemer /
Theatrical Prima Donna / Erotic Sad-Sack Prophet

20s–40s | Male Identifying | Any ethnicity

Tony vacillates between self-pity, superiority, hysterical complaint, and sudden bursts of leadership. His selfishness is a running gag. He is frequently feminized, wearing dresses, bonnets, semi-naked scenes, feather headdresses and seems both intoxicated and tormented by sexuality.

Actor Notes:

Requires a performer comfortable with flamboyance, vulnerability, explosive mood shifts, and moments that oscillate between high comedy and genuine menace.

PARADISE HOTEL

KEN PUSS PUSSY

Archetype: The Anxious Follower / Nervous Comic Relief / Unintentional Provocateur

20s–40s | Male identifying | Any ethnicity

Ken is the jittery, eager-to-please, constantly overwhelmed companion. He is often the first to panic, first to misunderstand, and first to be seduced by whatever new idea emerges. He is the audience's mirror for confusion and dread.

Actor Notes:

Requires strong physical comedy chops, fast reactive timing, and the ability to turn panic into poetry. Often performs in a heightened state of fear, excitement, or humiliation.

PARADISE HOTEL

TOMMY TUTTLE

Archetype: The Volatile Tough-Guy Philosopher /
Chaos Catalyst / Gangster

20s–40s | Male identifying | Any ethnicity

Tommy is a swaggering, foul-mouthed, tensed-up macho figure whose bravado repeatedly collapses into existential despair. He is the most “kinetic” performer: he shoots himself (multiple times), resurrects, dances, wields sticks, beats lightbulbs, screams, philosophizes, and re-enacts mystical experiences.

Actor Notes:

Needs fearlessness and a clown’s understanding of flop, rage, and vulnerability. Think Buster Keaton crossed with a drunken boxer crossed with a nihilist prophet.

PARADISE HOTEL

JULIA JACOBSON

Archetype: The Elegant Cynic / Sexual Provocateur / Emotional Wildcard

20s–40s | Female identifying | Any ethnicity

Julia is the only character who plays “elegant” against the surrounding chaos. She moves between poise and feral impulsiveness: intellectual, performative, needy, aggressive, seductive, pitiful, and triumphant in the space of seconds. She understands the game but refuses the rules, using sexuality, mock innocence, and verbal sharpness as her tools.

Actor Notes:

Requires emotional elasticity, comic precision, physical bravery, and the ability to swing between ironic detachment and operatic melodrama in an instant.

PARADISE HOTEL

HOTEL GUESTS

**Archetype: Surreal Crowd / Chorus of Desire /
Physical Mechanisms of the Hotel**

20s-30s | Any identity

The guests are not individuals but a collective organism, executing Foreman's signature scoring: abrupt movement, ecstatic jumps, prop manipulation, tableau construction, string-pulling, chant-cuing, and frequent choreographic tasks.

Actor Notes:

Ensemble should be extremely physically responsive, comfortable with precise scoring, and willing to shift instantly from ecstatic celebration to ritualistic stillness to grotesque clowning. Movement training (dance, clown, Lecoq, Viewpoints) very useful.

(5 hotel guests will be cast)

SOPHIA=(WISDOM): THE CLIFFS 2024
Photography by
Daniel Boud



PARADISE HOTEL

NEXT STEPS

If you need support at any stage of the application,
feel free to reach out to

patrick@patrickkennedytheatremachine.com

Before submitting your EOI, please review your
availability for auditions, rehearsals, technical sessions,
and performance dates.

You're welcome to include notes about any specific days
or existing commitments that may limit your availability,
we'll do our best to accommodate where possible.

Please note that performance dates cannot be changed.

Once you're ready, complete and submit the EOI form.

We'd also appreciate your help in spreading the word so
we can reach as many suitable performers as possible.

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WWW.PATRICKKENNEDYTHEATREMACHINE.COM