



★★★★★
"MESMERIZING!"
UPTOWN MAGAZINE, WINNIPEG

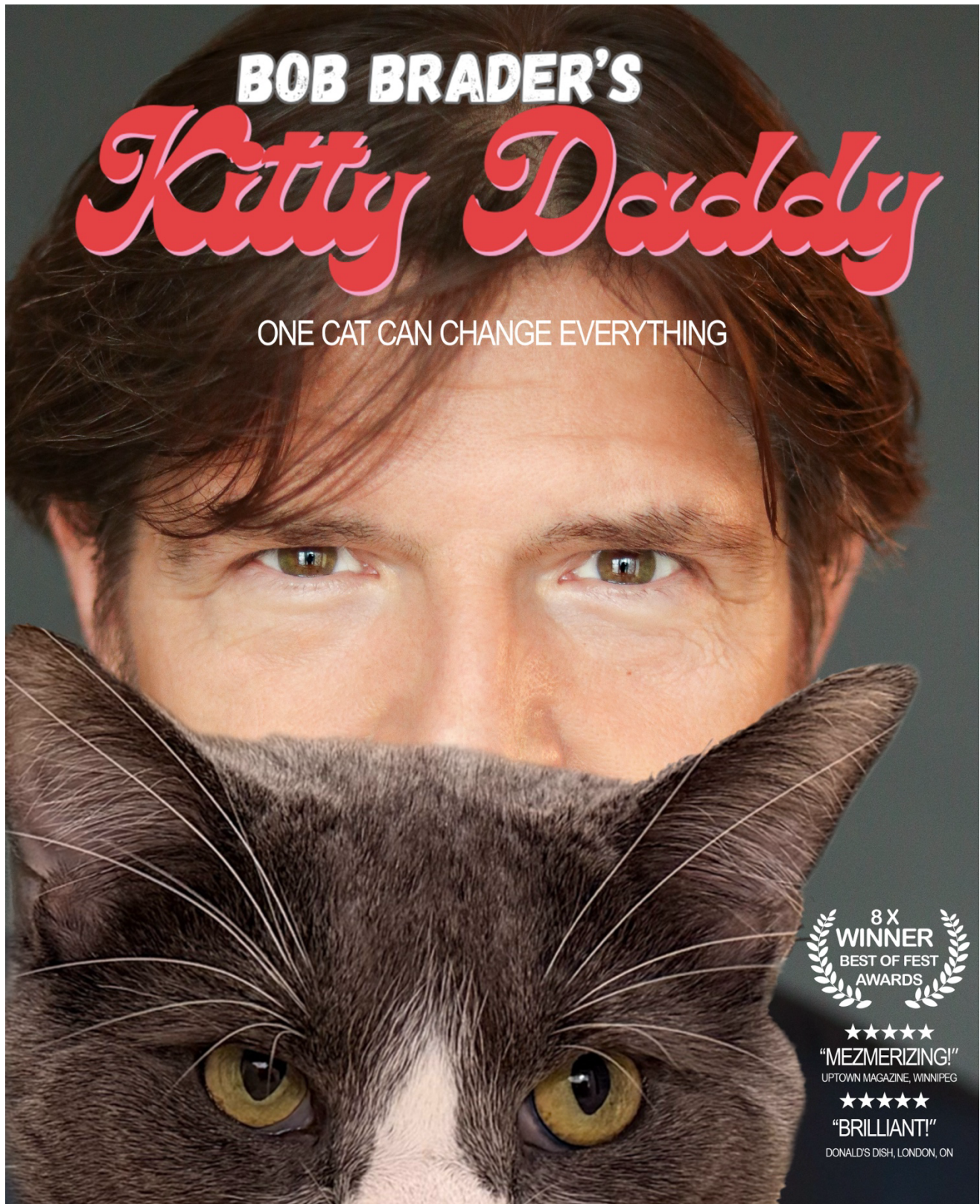
★★★★★
"BRILLIANT!"
DONALD'S DISH, LONDON, ON

BOB BRADER'S
Kitty Daddy

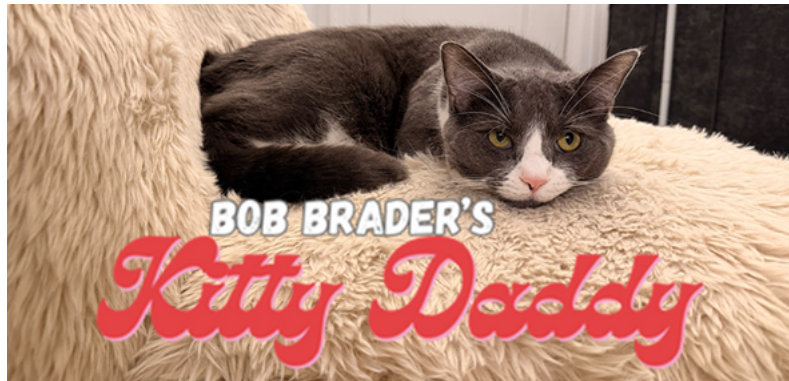
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POSTER



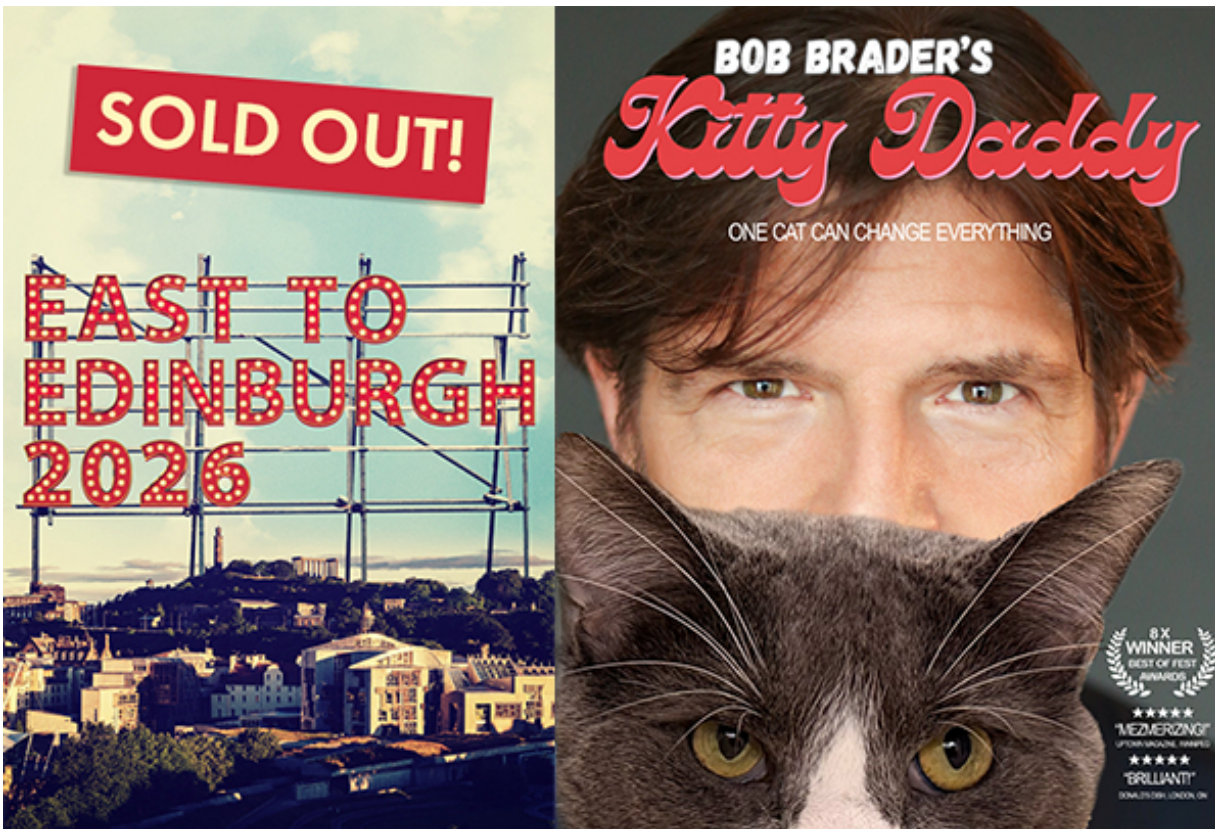
INTRO



When award-winning monologist Bob Brader shows up for a two-day temp job, he assumes he'll be in and out, and that by the end of the week, the experience will be long forgotten. But everything changes when he overhears that a cat is about to be taken to a kill shelter. Can a man be saved by the very cat he rescues? In **Kitty Daddy**, one unwanted cat becomes the catalyst for a funny and deeply moving journey about connection, healing, and second chances—and how one cat can change everything.

Kitty Daddy is performing at the
Edinburgh Festival Fringe 2026!

We previewed the show at
59E59 Theaters' E2E in NYC, July 9-19, 2026
with a **SOLD-OUT** run.



COMPANY



Bob Brader • Actor

is an award-winning writer, actor, storyteller and monologist. *Spitting In The Face Of The Devil*, Bob's acclaimed solo show, has toured all over the U.S. and Canada and won 7 Best of Awards including Best Show of the London Fringe, and Best Script and Best Encore at the United Solo Theatre Festival. Bob's retelling of the story on the RISK! Podcast was called by RISK! creator and host Kevin Allison: "An absolute stunner. Bob Brader's story '*Spitting in the Face Of The Devil*' is one of our best episodes ever." Bob made his international debut at the London Fringe Festival with his second solo show, *Preparation Hex*, a hemorrhoid tale and love story, which toured Canada and played in NYC at the Directors Company and the United Solo Festival. His monologue, *Smoker*, had its world premiere on Theatre Row as part of United Solo, where it won the Best Autobiographical Show Award and went on to a highly acclaimed Canadian tour. Bob's numerous acting credits include headlining the two-actor NYC run as well as the sold-out international tour of *CIRCLE* (Most Daring Show, London Fringe). He was in the original cast of *We Call Her Benny* and performed in both the recent tour and original five-month

NYC run of *BITE* with JMTC Theatre, for which he is Executive Director. Other New York Theatre credits include Bryan Enk and Matt Gray's supernatural theatrical serial, *Penny Dreadful*, at the Brick Theater (Teddy Roosevelt) and numerous DMTheatrics' productions: *Girls School Vampire*, *Bitch Macbeth*, *Who in the Hell is the Real Live Lorelei Lee?* and *Antony and Cleopatra* (Caesar, OOBRA Award). Film credits include *Eat Me* and DelanoCelli Productions' award-winning *Brooklyn in July*. Bob trained with the Stella Adler Conservatory at the Tisch School of the Arts and is a member of the United Solo Academy, SAG-AFTRA and the Dramatists Guild.

BobBrader.com



Suzanne Bachner • Director & Developer

Suzanne Bachner is an award-winning playwright and director, and the Artistic Director of JMTC Theatre. She is the director and developer of Bob Brader's internationally acclaimed, award-winning solo shows, including *Spitting In The Face Of The Devil*, *Smoker*, and *Kitty Daddy*, which just premiered at 59E59 Theaters' East to Edinburgh 2026 ahead of the Edinburgh Fringe. Other solo show directing: Gloria Rosen's award-winning *Listen...Can You Hear Me Now?*, Jude Treder-Wolff's *FASTER* (Playhouse 46), Canadian Burlesque star Rosie Bitts' *Stories of Love and Passion* (U.S. and Canadian tour), and her own acclaimed solo show, *The Good Adoptee* (Best Autobiographical Script and Best Actress, United Solo), which has toured to the London International Fringe Festival, across the U.S., and streamed globally. Broadway World called her work "the future of theatre."

SuzanneBachner.com

Chris Kateff • Projection Design & Technical Direction

Chris is the Resident Projection Designer at JMTC Theatre. Virtual: *Conversations with My Divorce Attorney*, *Smoker* (JMTC Theatre); *Betwixt & Between* (Maggie Gallant Productions); *Emma: a Pop Musical Stay at Home Version* (Lafayette College). Off-Broadway: *Hamlet*, *Medea* (Titan Theatre Company), *Off the Meter On the Record*, *Rebel in the Soul* (Irish Repertory Theatre), *Sheila's Day* (Lincoln Center Institute); *Rated P For Parenthood* (Westside Theatre); *The Road to Qatar* (York Theatre); *Wine Lovers* (Triad Theater and international touring); *Die Mommy Die* (New World Stages). Off-Broadway associate design: *Assassins* (Classic Stage Company). Off-Broadway assistant design: *Forever Dusty, Now. Here. This* (Richard DiBella, designer). Broadway assistant design: *Ring of Fire*, *Jersey Boys* (Michael Clark, designer).

ckateff.wixsite.com/projections

Katie Chai • Touring Lighting Design

is the lighting designer for JMTC Theatre's Edinburgh Fringe productions of Bob Brader's *KITTY DADDY* and Suzanne Bachner's *CIRCLE*. She has worked with JMTC Theatre since 2012, and her previous designs include *Spitting In The Face Of The Devil*, *The Good Adoptee*, *Smoker* and *Preparation Hex*. She is thrilled to be working with Suzanne and Bob again! Her production history includes technical direction, stage management, lighting design and scenic design. Past designs have been featured in The New York Fringe Festival and United Solo Festival, and previous credits include *Lesbian Love Octagon* (Kraine Theatre), *Atomic* (Theatre Row), *Much Ado About Nothing* (American Globe Theatre), *Something Something Uber Alles* (Under St. Marks). Most recently, she was the lighting designer for *The Office Parody Musical* at Broward Center for the Performing Arts. She is currently the Technical Director at Lynn University in Boca Raton, FL where she oversees all backstage technical production, scheduling, and stage setups at the Keith C. and Elaine Johnson Wold Performing Arts Center.

Linda Movish • Associate Producer

is a former writer/producer, programming executive and consultant in the television industry. She has also worked on and been in several movies, she has edited multiple movie and television scripts, been a field producer for a cross-country comedy tour and a nationwide marketing campaign for a prominent single malt scotch distributor. Her jack-of-all-trades background serves her well as Associate Producer for *CIRCLE* and *Kitty Daddy*. This is her second time working with JMTC. She was also an Associate Producer for *Conversations with My Divorce Attorney*.

Michael Koch • Graphic Design & Website Design

is an award-winning graphic designer and photographer. He is the Resident Graphic Designer for JMTC Theatre, having created and run print and digital campaigns from NYC premiere productions to international tours. Mike does freelance graphic design through his own company, M Koch Graphics, as well, serving many local Lehigh Valley privately owned businesses to creating spot on personal and family designs. As Graphics Coordinator at the digital billboard company, Digiview Outdoor Advertising, Mike lined the streets and highways with unique billboard campaigns ranging from Crayola to Whitehall Manor Senior Living to the Tilted Kilt. As a photographer, Mike specializes in portraits, nature, and post-apocalyptic landscapes. Mike is a cherished member of the JMTC family. He is a creative family-oriented individual whose interests include biking, hiking, camping, photography, cars, motorcycles, and traveling.

mkochgraphics.com

Shar Adrias • Video Production

is an award-winning filmmaker and visual storyteller whose work blends cinematic craft with human-centered narrative. She is the founder of Movements by Shar, a production company creating documentary, New Media TV, and branded content rooted in lived experience and emotional truth. Shar has served as Director of Photography on films officially selected for festivals including the Point Lookout Film Festival, Creation International Film Festival, Oasis Film Festival, and Southern Margins International Short Film Festival, where one project received the Grand Prix Award. These works were produced in collaboration with Calesita Films. She also brings extensive experience in red carpet and premiere coverage, having filmed high-profile cultural and entertainment events for the Writers Guild Awards, Peabody Awards, and press lines for major television productions including *The Walking Dead* and *The Diplomat*, alongside New York Fashion Week coverage. Her work further includes live theatrical performances for award-winning Fringe Festival writer-performers Bob Brader and Suzanna Bachner, as well as international music videos for global artists G-Deep and Osvaldo Supino. Grounded in a deep background in movement and performance, Shar brings a refined sense of rhythm, presence, and storytelling precision to every project.

MovementsByShar.com

Alan Rowe Kelly • Photographer & Editor

is an award-winning director and actor, appearing in over 40 genre films. Alan Rowe began his creative career as a hair & make up stylist in Manhattan's fashion industry before switching over to film and television. Alan Rowe has directed 4 features, produced 15 films, keyed make up and special effects on nearly 50 productions, and has edited numerous movies and shorts. Originating the role of "Donna" in Jeanne A. Bossier's "Final Treatment" in 2025 at NY's Theatre Lab under the direction of film and stage director Melissa Skirboll, Alan repeated the role for the upcoming film version under the direction of B. Kelley and produced by Raye Levine. Alan Rowe has served as emcee & host at the New York City Horror Film Festival since 2012. With decades spent behind the scenes, Alan is thrilled to join the JMTC team as one of their principal photographers and editors.

Andrea Alton/Alton PR • NYC Press Representative

is thrilled to be working with JMTC Theatre again. She previously worked on their productions *Spitting In The Face Of The Devil*, *Smoker*, and *The Good Adoptee*. Alton PR was formed in 2011 and provides press services for off and off-off Broadway Theatre, comedy, and theatre/arts festivals. Past and current clients include the off-Broadway productions *Love Quirks* (AMT Theater), *Anne Being Frank*, *Doris Day: My Secret Love*, *Sex Work/Sex Play* (all with Emerging Artists Theatre), and the upcoming *Clowns Like Us* at DR2 Theatre. Andrea has worked on productions with La MaMa, SoHo Playhouse, Peculiar Works Project, Spark Theatre Festival NYC, Rising Sun Performance Company, Retro Productions, among others.

AltonPRandProduction.com

Valerie Potter • Publicity & Marketing

Following a career in the music industry, Valerie has spent just over 20 years working in tour marketing and press, which combines both her love of live performance and the ever-fascinating psychology of putting ‘bums on seats’! She visited the Edinburgh Festival Fringe for the first time in 2006 and was immediately hooked by its unique vibe and flood of creativity, returned to work there the following year and has not missed a Fringe since. She has worked on a wide range of acts, both large and small, as she enjoys the challenge of developing a variety of distinctly different campaigns. These have included, at the Fringe, the Russian String Orchestra, South Korean magic show SNAP and unique audio-visual jazz band The Queen’s Cartoonists. Regional tours have included the breathtaking *Tubular Bells For Two*, Finnish a cappella rock band Fork and international dance show *Tango Fire*, as well as London runs of *One-Man Star Wars Trilogy* at the Garrick Theatre, the circus *Mother Africa* at the Peacock Theatre and legendary keyboard player Rick Wakeman’s spectacular concerts at the Royal Albert and Royal Festival halls and the London Palladium. Valerie is very much looking forward to working with the JMTC Theatre team. She was once described as someone who loves anything ‘quirky’ and she reckons their shows will fit that bill!

Nathan Faudree • Associate Producer

Nathan Faudree is a writer, director and development exec as well as an Associate Producer at JMTC Theatre. He began writing as an actor and co-writer of the critically acclaimed theatrical production *4PLAY* which enjoyed sold out runs in NYC, Chicago and LA. Several of his short films have been produced, including *KILLGRAVE*, *ISOLATION*, *DANIME*, *THE CITIZEN* and *OMEGA UNIT*. He also wrote and hosted over 26 episodes of the weekly cult-hit comics education web series *MEANWHILE*. Currently, Faudree is the co-writer of *A WOUNDED FAWN* which premiered at *TRIBECA 2022* with director Travis Stevens and then on AMC+ *SHUDDER*. It went on to make many “Top Horror Film of the Year” lists including *SlashFilm*, *AV Club*, *Paste* and certified fresh on *Rotten Tomatoes*. It was also nominated for a *FANGORIA* Chainsaw award. His feature script *UMBRA 9* is in development with Mark Cheng Creative Studios and The Shepherds. He also wrote the pilot *THE PONTIANAK* for JBF Entertainment’s anthology series *MYTH TALES*. His cyberpunk Unreal Animation series *EXTRACTED* created with Mark Cheng is in production with Mark Cheng Creative Studios with Leonard Wu starring and producing. Faudree’s first feature as both writer and director, *SITE 13*, premiered at the New York City Horror Film Festival. It won *BEST HORROR FILM* at the Montreal Independent Film Festival and the London New Wave Festival and the Italian 8 ½ Festival as well as *BEST AMERICAN DIRECTOR* and *BEST FIRST TIME DIRECTOR* at the Kansas Arthouse Festival. *SITE 13* is distributed by *TERROR FILMS*. He worked with Haz Dulull at *Beyond the Pixels*, writing and developing their latest video game *ASTROBURN*. As an actor his work ranges from *Law & Order SVU* and cult classics like *Kottentail* and *King Lee* to Shakespeare, playing such pivotal roles as *Macbeth* and *Claudius*. He became *Fangoria Radio*’s *Scream King* of 2006. He has played *Bigfoot* in two movies, getting the second film because he had “previous *Bigfoot* experience”. He has also appeared in JMTC’s production of *WE CALL HER BENNY*. He is the Head of Development for *BarBHouse Productions*. He oversees a diverse genre slate including Jenni (JWOWW) Farley’s upcoming feature *NANNY CAM*, Elric Kane’s upcoming feature *UNFORMED*.

TheNathanFaudree.com

JMTC Theatre • Producer

is an award-winning, independent, international, artist-driven NYC-based theatre company that transforms personal stories into powerful theatre. By partnering with national and international nonprofit organizations such as Safe Horizon and Adoptees United, JMTC Theatre combines Art and Advocacy to raise both funds and awareness, and invite engagement and social change. Founded in London in 1994 by Patrick Hillan, JMTC Theatre is based in NYC and has produced over 50 productions in New York City and collaborated with 100s of incredible theater artists. Past productions include Suzanne Bachner's award-winning Off Broadway hit, *CIRCLE*; Thom Fudal's daring production of Shakespeare's *Othello* starring Patrick Hillan and Geoffrey Owens; Bob Brader's acclaimed solo show, *Spitting In The Face Of The Devil* and Suzanne Bachner's celebrated kaleidoscopic memoir play, *We Call Her Benny*. JMTC has presented work at PSNBC@HERE and 20th Century Fox at the Coronet Theater in LA, The Duplex, The National Arts Club, Flicks on 66 Wild West Digital Shootout (Finalist), the first-ever and 2nd annual FRIGID New York Festival, the Midtown International Theatre Festival (Best of the Fest), and the London International Fringe Festival, among many others. JMTC ran its own unique white box theater space in Chelsea for four years, has received four OOBRA Awards, 14 Best in Fest Awards, and Spirit of the Fringe from the London Fringe.

JMTCTheatre.com



PRODUCTION PHOTOS

Photos by Alan Rowe Kelly



RAVES FOR KITTY DADDY

★★★★★

“A natural storyteller, Bob Brader carries his audience every step of the way on an emotional rollercoaster!”

— David Kerr, Counter Culture UK

★★★★★

“Magnificent storytelling prowess... nothing short of extraordinary... Perfect!”

— Sam Eastop, Theatre Scotland

“A funny, candid and poignant story.”

— Jonathan Mandell, New York Theater

“Remarkable emotional precision.

**Kitty Daddy is not ultimately a play about cats,
any more than The Velveteen Rabbit
is about stuffed animals.”**

— Tony Marinelli, Theatre Beyond Broadway

**“Touching and beautiful... Kitty Daddy will make you
laugh, smile, and cry a little bit, too.”**

— Jeryl M., Says Me Says Mom

★★★★1/2

**“Brader—this masculine man telling us about
adopting a cat brought such a tremendously
touching show that left me laughing,
remembering, crying, and feeling so much joy!”**

— Kendra Jones, The Front Row Center

★★★★

**“Keeps you laughing and at the edge of your seat...
a powerful, well-seasoned work of art...”**

Everyone must hear Kitty Daddy!”

— Matthew Foster, The Theatre Times

**“Bob Brader's Kitty Daddy accomplishes something rare...
this production proves that the smallest domestic dramas
can illuminate the largest emotional truths.”**

— Tony Marinelli, Theatre Beyond Broadway

REVIEWS & AWARDS



Kitty Daddy: How One Cat Helped Bob Brader Heal



Bob Brader was a professional temp, and he liked it that way. He only ever worked short stints in offices, doing menial tasks, so he never had to deal with office politics. After a break-up with a girlfriend, he became used to being alone. He was in control, with no messy complications in his life.

With self-deprecating humour, Bob tells how he accidentally let a cat change his life, helping him confront parts of his past he had tried to suppress. Jade was a black tabby with white paws — a cute, wide-eyed little cat who had once been feral. He had been ill-treated, and the children in the family caring for him were allergic to cats, so Jade had to go. A one-way trip to a kill shelter

loomed — an abomination, as Bob puts it.

Bob found himself offering to help find Jade a home, and soon wondered how he had become a “Kitty Daddy.” The fearful, growling cat hiding under his bed for a fortnight — only emerging at night to eat and use the litter tray — reflected something in him. Jade had suffered abuse and was angry, and Bob began to recover memories of his own abuse too. He saw his repressed anger at his abusive father mirrored in this bundle of fur and fury beneath the bed.

With great pathos, Bob tells how these two survivors of abuse began to bond with one another. A natural storyteller, he carries his audience every step of the way on an emotional rollercoaster, showing how one small cat drew him out of himself, helped heal his repressed rage, and made him a better person.

Reviewed by David Kerr

Kitty Daddy (JMTC Theatre) - theSpace On The Mile |

Review by Sam Eastop



I went to see Kitty Daddy because I am one. I knew whatever awaited would have at least a small bit of familiarity or relatableness to me and that sounded like something I wanted to spend 50 minutes watching. I was correct in my assumptions, but also completely caught off guard by how moving the piece would end up being.

Bob Brader has crafted something incredibly intriguing and thoughtful. The story he manages to tell with nothing but a small stage, 3 small footstools, a projector and his own magnificent storytelling prowess is nothing short of extraordinary. Brader's ability to switch between characters and voices in the story entrances the audience, it helps that the content of the story is also incredibly interesting and more-ish. As Brader delves deeper and deeper into his connection with his cat, he also delves deeper into himself and his past traumas.

Rage, and its affiliation to depression, is a prominent theme here, something unexpected when going in but made more and more sense as Brader's story unfurled. Jade the cat hiding under the bed in the first few weeks of moving in with Brader, isolating himself rings true alongside the isolation Brader felt at that time in his life. The astute observations of life and human habits that Brader deals with and the duality he recognises between Man and Feline is perfect.

Some incredibly effective yet simple projection design from Chris Kateff adds another layer of emotion and beauty to the storytelling on display. The direction from Suzanne Bachner helps guide Brader along while he recants his endless affection for his four-legged friend. The use of the small space and the surprising efficiency brought about by three simple stools as set (and projection screen) really show off a clear understanding of minimal design and what is needed to bring a show to life at the Fringe.

The team at work behind Kitty Daddy manages to perfectly encapsulate the incredible wisdom and kind-nature cats possess. The show is about human rage and loneliness but also love and communication. The healing properties and feelings of elation that come from living with a cat is at the heart of this story, reminding us all that deep down, humans and animals are not so different after all and something as simple as petting your cat can end up saving your life.

Kitty Daddy



Space 1 at theSpace on the Mile
fringetheatreawards.co.uk



**Kitty Daddy was awarded a Gold Fringe Theatre Award
at the Edinburgh Fringe Festival 2026**

5 East to Edinburgh shows

AUTHOR: NEW YORK THEATER

JONATHAN MANDELL

PUBLISHED DATE: JULY 10, 2026



Bob Brader tells us he was happy to be living alone and working in temp jobs, when he reluctantly took in a cat, only temporarily, intending to find it a new home, because his temp boss was otherwise going to take it to a kill shelter. The title makes clear what happened instead.

But “Kitty Daddy” is not just a show for cat-lovers, as I can personally testify. (It could be genetic: One of my earliest memories is of my grandmother chasing a stray away with a broom.) This is a funny, intelligent, candid and poignant story of how man and cat overcame their mutual antipathy (Jade spent the first two weeks under the bed growling) and how their mutual love helped Brader understand himself better – his own rage, his childhood trauma, his debilitating need for solitude. He makes it clear that his relationship with the cat helped him change his life. Brader even winds up getting married (to Suzanne Bachner, who directs “Kitty Daddy”), although the relationship required some adjustment: “Jade believes he’s the wife, and I’m the pet,” Suzanne says – one of the several characters whose distinctive voice Brader nails. A couple of these impersonations need work, especially Jade. It’s evident that Jade could at times be one ornery dude. He should not sound quite so adorable.

Says Me Says Mom

What: *Kitty Daddy*
Where: 59E59 Theaters
 59 E. 59 St.
 New York, NY
When: July 9, July 11, July 19



Bob Brader never wanted a cat. He never even cared about cats. Then, he somehow ended up with Jade. Jade was only supposed to be with Bob temporarily, but he quickly wormed his way into Bob's heart, and that was it.

By Jeryl M

The Front Row Center

Bold, Biased, and Brief Theater Review

★★★★1/2

An award-winning monologist, actor, and writer, [Bob Brader](#) brought his one-man show, [Kitty Daddy](#) to [59E59 Theaters](#), for [East to Edinburgh 2026](#), before he heads to Scotland for the Edinburgh Fringe Festival next month. In a more intimate theatre space of 59E59, as I wait for Brader to appear in front of us, I can't help but take note of the conversations of those around me—the diversity of audience and their own stories. I can't help but chuckle at the women behind me talking about mold in their buildings, a couple discussing the falling infrastructure of the city, the topic of billionaires that are building literal “snow rooms” where they manufacture snow for their NYC home—and then *bingo—there it is*: “Are you a cat or a dog person?”

A larger group behind me start discussing their preferences and why they like one or the other better. Someone across the aisle asks, “do cat breeds act certain ways the way dog breeds act certain way?”

I've owned cats in my adulthood after converting over from being a “dog-person;” my own parents have become cat parents to ferals they've brought in since I grew up and left. And I didn't know what to expect from Brader—this masculine man telling us about adopting a cat at the most unexpected time—but he brought such a tremendously touching show that left me laughing, remembering, crying, and feeling so much joy for the special connection humans can share with their pets.

After going through a break-up with a long-term girlfriend, Brader didn't want to get involved in another relationship. Even for work, he had a temp job that he was loving; he was in control and didn't have any relationships that required commitment.



“Did I hear you say you were going to take a cat to a kill shelter?”

This question changed the trajectory of Brader's life. It is incredible but equally real and stirring to realize how much an animal can help us find the path to self-discovery. Jade, this boy-cat that Brader brings into his home ends up being a lot more similar to Brader than he thought. Jade's demeanor, fear, and isolation, resurfaced Brader's own childhood trauma; it forced Brader's own reflection of intense and uncomfortable,

unexpected childhood abuse. Choosing to bring Jade into his home brought Brader comfort, the feeling of connection and understanding, and the journey of healing.

I definitely did not expect this piece to enter into trauma and recovery, but this navigation through mental, physical, and emotional trauma shows Brader's vulnerability through a performance as simple and straight-forward as following our impulses and trusting that we will find ourselves again, whether it's been days or decades of hiding and concealing our fears—like a cat, hiding under a bed, waiting to lash out at an ankle or finally emerging to lay their warmth against your own, when they finally meet that partner that feels like home. If you don't see the resemblance between cats and humans already, I guarantee you'll feel the connection after you've listened to Brader and Jade's story. As Brader's trust and life is being rebuilt, both cat and man find sanctuary in each other. It's bittersweet as time progresses, and we know the inevitable timetable of a pet's life. This show is not just a tribute to Jade's lifelong impact on Brader but a narrative of his own transformation.



Kitty Daddy

Presented by JMTC Theatre as part of 59E59 Theaters' East to Edinburgh 2026

Written and performed by Bob Brader

Directed by Suzanne Bachner

59E59 Theaters, Theater C, 59 East 59th Street, in Manhattan

Thursday July 9 @ 6:30pm Saturday July 11 @ 2:30pm Sunday July 19 @ 4:30pm, 2026

Review by Tony Marinelli

There are solo shows that announce themselves as memoir, others that masquerade as stand-up, and still others that wrap confession in the reassuring fur of anecdote. Bob Brader's *Kitty Daddy* accomplishes something rarer. It begins with what sounds like the premise for a genial evening of pet stories—a man reluctantly adopts an unwanted cat—and quietly evolves into a searching meditation on trauma, anger, intimacy, and the mysterious ways healing can arrive disguised as inconvenience. Written and performed by Brader and sensitively directed by his wife Suzanne Bachner, this deceptively modest production proves that the smallest domestic dramas can illuminate the largest emotional truths.

Brader introduces himself as a contentedly solitary man, drifting from one temporary office assignment to another, perfectly comfortable keeping the world at arm's length. His life changes because of an

overheard conversation. Learning that his supervisor intends to surrender a troublesome cat named Jade to a kill shelter, he impulsively volunteers to take the animal "just until" a permanent home can be found. It is the sort of decision people make believing it will minimally disrupt their lives. Instead, it dismantles the architecture of one.



The early chapters are irresistibly funny. Jade arrives not as an affectionate companion but as a compact engine of feline fury. For two weeks he barricades himself beneath Brader's bed, hissing and growling with operatic conviction at every overture. Brader lies

awake wondering whether the animal is plotting to slit his throat in the middle of the night. His portrait of the bewildered temp worker suddenly sharing an apartment with what appears to be an embittered stray is beautifully observed, and Brader's gift for inhabiting multiple characters—the tearful family surrendering Jade, the anxious child asking why "that bad man" is taking him away, the officemates whose casual conversations alter a life—gives the storytelling theatrical elasticity. Even the running jokes about married life land gracefully, particularly Suzanne's inspired observation that Jade believes he is the wife and Suzanne is merely the household pet.

Yet *Kitty Daddy* never mistakes charm for substance. As Jade's relentless growling begins to fascinate him, Brader recognizes something disturbingly familiar. The cat's clenched body, forever braced for attack, mirrors emotions Brader has spent a lifetime suppressing. He speaks with remarkable candor about the tidal wave of rage that has always lived inside him, the way he bites his tongue and clenches his fists rather than allow it expression, and how isolation became less a preference than a survival

strategy. The frightened animal beneath the bed gradually becomes an external manifestation of wounds Brader himself has never fully examined.

What follows is the evening's quiet revelation. Rather than presenting trauma as a series of sensational disclosures, Brader allows memory to emerge organically, each recollection prompted by the growing trust between man and cat. Childhood flashes surface with devastating clarity: a beloved stuffed cat that became a substitute for stability in an unstable home; a brutal episode of abuse after a household accident; the memory of a father abandoning the family dog by the side of the road; an explosive confrontation with a therapist who dares to name Bob's father's cruelty for what it was. Brader recounts these moments without self-pity, allowing their cumulative weight to explain decades of emotional withdrawal. One of the evening's most penetrating observations—that depression is often rage turned inward—lands with the force of hard-won wisdom rather than psychological cliché.

The emotional center of the production arrives almost imperceptibly. One evening Jade simply climbs onto the couch, presses his back against Brader's stomach, and begins to purr. It is an action so commonplace to anyone who has lived with a cat that it scarcely seems theatrical, yet Brader transforms it into a profound act of mutual surrender. "Cats do not trust easily," he reflects, before admitting that neither does he. In that simple acknowledgment, the play ceases to be about rescuing an abandoned pet. It becomes the story of two damaged creatures, each teaching the other that vulnerability is not the same as danger. By the time Brader realizes that the good home he had been searching for Jade was his own, the audience understands that the same revelation applies equally to the man telling the story.

The final movement, encompassing the isolation of the pandemic, an unexpectedly joyous reunion after four months apart from his devoted furball, and Jade's heartbreaking battle with a rare cancer, is handled with extraordinary restraint. Brader refuses easy sentiment, making the inevitable farewell all the more overwhelming. His realization that he and Jade are leaving one another exactly as they first met—growling, only now from pain instead of fear—is the sort of emotional symmetry that fiction would hesitate to invent but life occasionally provides. The detail that Brader preserved recordings of Jade's purr and meow, now serving as his cellphone ringtone, could have been cloying in less capable hands. Here it becomes an elegy distilled to its purest essence: grief transformed into a daily reminder of love.

Bachner's direction wisely trusts both the material and the performer, allowing Brader's relaxed storytelling to gather momentum until ordinary recollections accumulate into something quietly profound. If one or two vocal characterizations—particularly Jade himself—occasionally lean a shade too endearing for a cat introduced as a barely contained ball of fury, the observation is minor beside the production's remarkable emotional precision. *Kitty Daddy* is not ultimately a play about cats, any more than *The Velveteen Rabbit* is about stuffed animals. It is about learning, often painfully and unexpectedly, that the walls erected to protect us can become prisons, and that salvation sometimes arrives on four paws, growling beneath the bed until we are finally ready to listen.

Awards & Press for Bob Brader



SPITTING IN THE FACE OF THE DEVIL

“Spitting In The Face Of The Devil is a truly AMAZING one-man show. I was bowled over by the way Bob Brader is able to blend a dark, agonizing family history with laugh-out-loud comedy. Bob Brader is the next Spalding Gray; I kid you not!”

- Michelle Stevens, PhD, Founder and Executive Director of Post-Traumatic Success,
Author of Scared Selfless

★★★★★ “Brader is a brilliant storyteller/performer. Oh the pictures he paints with his words. His energy, brutal honesty, voice(s) – all astound. Eighty minutes of brilliance!”

- Donald D'Haene, Donald's Dish, London

★★★★★ “A must see performance that will make you laugh, cry and just feel good!”

- Joe Belanger, London Free Press

★★★★ “Unforgettable!”

- Carolin Vesely, Winnipeg Free Press

★★★★/4 “Down to earth masterful storytelling!”

- Mark Killeen, The Beat Arts in London (4/4 stars)

★★★★★ “Brader keeps the audience mesmerized with his dark comic relief!”

- Emily Wessel, UPTOWN Magazine, Winnipeg

“Absolutely enthralling, it’s Brader’s performance that makes this show so brilliant. The show is a triumph. And I never say shit like that.”

- Jason Schreurs, Culture Vulture Victoria

“In Brader’s talented, sensitive, caring hands Spitting In The Face Of The Devil is as compelling and engrossing as it is devastating and unforgettable.... genius... I cannot recommend this show too highly.”

- Louis Hobson, XL 103FM and the Calgary Sun

SMOKER

★★★★★ Critics' Choice

“Smoker is Smooth and Satisfying!”

- All About Solo

“A more endearing and genuine performer than Bob Brader would be hard to find indeed. Don't miss this unique, highly entertaining, first-class show!”

- Hi! DRAMA

★★★★1/2 “Bob Brader is a dynamic storyteller with a wonderful, strong voice and a talent for creating visuals and characters... We're hooked!”

- Winnipeg Free Press

“Smoker is Addictive Theatre: It's 85 minutes of storytelling that feels like 30, a feat few actors have the talent to pull off.... Smoker is compelling theatre, fueled by Brader's masterful storytelling and acting talent, a show that must not be missed!”

- London Free Press

“A Seemingly Personal Story with Universal Resonance: Brader's signature mix of humor, autobiography and his fantastic gift for storytelling sets the bar high for Fringe theatrical experiences—go and take it in!”

- The London Yodeler

"Actor writer and storyteller Bob Brader applies the creative alchemy of artistic storytelling with demonstrated impact on audiences. Smoker which deals with the impact of his abusive father on his relationships with cigarettes/smoking, pivots with remarkable agility from the comedic to the tragic in his compelling, truthful portrayal of 24 characters...Smoker combines Brader's lived experiences with brilliant use of narrative structure and acting that pulls the audience into moments of raw reality to powerful effect!"

- Jude Treder-Wolff, Medium

PREPARATION HEX

"Storytelling gold... don't miss this alchemist of the anecdote!"

- Laurie Bursch, Theatre in London

★★★★★ “A must-see show that had me laughing from the beginning!”

- Josef Vermeulen, The Charlesbois-Post

"Honest and funny... Brader delivers with an infectious mix of humor, horror and insight... a thoroughly enjoyable ride."

- Robert Attenweiler, NYTheatre.com

“Raw, honest... intense... tight writing and a delivery that positively radiates personality!”

- Bloody Underrated

"Brader has got a lot of talent: his delivery is snappy, his range of character voices diverse."

- CBC Manitoba

"It's Brader's incredible talent for storytelling that makes this show a delight to watch. His performance is honest; his comedic timing is superb and his gift for narrative penetration into the emotional core of an idea is intoxicating to witness. A superb one man show.

One that shouldn't be missed. SEE IT!"

- Jessica Goldman, Applause! Meter

CONTACT

BOB BRADER'S
Kitty Daddy

For booking requests or more information on
Kitty Daddy, please contact:



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