



**CONVERSATIONS
WITH MY
DIVORCE ATTORNEY**
A NEW PLAY BY SUZANNE BACHNER

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About



What if love is not enough?

Conversations with My Divorce Attorney is a fast-paced 80-minute 2-hander about a heartbroken NYC playwright who strikes up a cross-country connection with her LA Divorce Attorney at the top of his game. A brutally funny dramatic comedy about love, loss and never letting go.

The virtual reading of **Conversations with My Divorce Attorney** had its world premiere on Broadway On Demand. The play has its Festival Premiere April 3-19, 2024 at the 14th Street Y as part of the New York City Fringe. The show appeared on a day-long billboard in Times Square, was the first 80-minute show in the 18-year festival's history and received raves from critics and audiences alike.

JMTC Theatre's production of Suzanne Bachner's **Conversations with My Divorce Attorney** starred Kat Nardizzi and Bob Brader and featured Projection Design by Chris Kateff, Lighting Design by John Tees, III, Original Music & Sound by Dan Siegler and Vocal Performance by Deanna Kirk.

The stage production is available for touring and licensing.

ConversationsWithMyDivorceAttorney.com

Company



Suzanne Bachner • Playwright & Director

is an award-winning playwright and director and native New Yorker. Her trio of long-running NYC hit plays includes *CIRCLE*, which ran for five months Off Broadway, won Most Daring Show of the London Fringe in its Sold-Out International Tour and was called “ingenious” by *The New York Times*. She created and directed two cult hits: *Icons & Outcasts*, which transferred to The Duplex for a six-month run, and *BITE*, the choose-your-own-adventure comedy with 968 unique scripted permutations which had a five-month NYC run and international tour. Other playwriting and directing credits include the 14-actor San Diego commission and marriage equality epic, *Brilliant Mistake*, and her celebrated kaleidoscopic memoir play, *We Call Her Benny*. Suzanne’s totally true solo show, *The Good Adoptee*, which won the Best Autobiographical Script

Award at the United Solo Theatre Festival, has toured to the London International Fringe Festival and across the U.S., has been part of law and life-changing adoptee rights advocacy and connected with global audiences in its virtual presentations. Suzanne studied playwriting with Romulus Linney and Adrienne Kennedy and holds an MFA from the Actors Studio Drama School at the New School University. She is a four-time OOB Award winner and a member of the Dramatists Guild. Broadway World called her work “the future of theatre.”

suzannebachner.com



Kat Nardizzi • Actor

is an actor and singer living in NYC. Born in Los Angeles, she spent most of her childhood growing up in a handful of states across the south. Kat got her first taste of acting at age 5 when she was cast as Dot the Cow in *The Little Red Hen* and has loved performing ever since. During and after high school, she performed and interned with the Broadway Dreams Foundation helping organize and run week-long performing arts intensives across the country alongside Broadway professionals such as Gavin Creel, Eden Espinosa, Billy Porter, and Tituss Burgess. She received her BFA in Acting from Elon University and has lived in New York for over a decade. After a sold-out run at the Edinburgh Fringe Festival, Kat made her Off-Broadway debut in *Lighthouse: An Immersive Drinking Musical* at the Soho Playhouse. Some of

her favorite New York Theater credits include *Pocketmon: A Parody Musical*, *Attempts On Her Life*, and *The Vagina Monologues*. As an Artistic Associate of JMTC Theatre, Kat has played in a handful of lead roles in Suzanne Bachner's plays: the sexy comedy *CIRCLE* at the 2020 APAP Conference, a virtual presentation of *Birthday* for the National Association for Adoptees & Parents, and a virtual reading of *Conversations with My Divorce Attorney* which ran on Broadway On Demand. Most recently, Kat performed Suzanne's Multi-Award Winning Solo Show, *The Good Adoptee*, in NYC at the Kraine Theater. When not in rehearsal or working, Kat loves to lift heavy things and make videos about bisexuality, makeup, and mental health on Instagram and TikTok (follow her on both: @katnardizzi). She currently lives in Manhattan with her two pups—Winnie and Bowie.

katnardizzi.com



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 new 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, OOBR 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

Chris Kateff • Projection Design

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

John Tees, III • Lighting Design

has designed many shows for JMTC including the OOBOR award winning *Circle*, *Alice Through the Looking Glass*, and *When I was a Girl I Used to Scream and Shout*. Other NYC design credits include productions at The Atlantic Theatre Co., Vineyard Theatre, American Opera Project, Triad Theatre, National Shakespeare Co. Pulse Ensemble and Queens Theatre in the Park. Regional Theatre Designs include The Madison Repertory Theatre, Florida State Opera, Dayton Opera, N.C. Shakespeare Festival, Alabama Shakespeare Festival, Live Bait Theatre (Chicago), New American Theatre, Helen Hayes P.A.C., and Cincinnati Conservatory of Music. His Assistant credits include shows on Broadway and in more than 20 cities and throughout the country. John has recently been working on many Fashion Shows, Trade Shows and Live Corporate Events, and is the Production Electrician for off Broadways 2nd Stage Theatre & MCC Theater. John is a member of United Scenic Artist Local 829 and NABET Local 16.

Michael Koch • *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 and nature and post-apocalyptic landscape. 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

Dan Siegler • *Original Music & Sound*

Dan Siegler is a Composer, Producer, and Songwriter from New York City. His work combines electronic and organic elements, incorporating references to jazz, blues, and folk. These compositions are influenced by musique concrète, employing a mixture of analog synthesizers, traditional concert instruments, glitch sound material, and field recordings. Siegler's collaborations with choreographer Pam Tanowitz have earned him a Bessie Award and have been performed at Central Park Summerstage, Lincoln Center Out of Doors, Danspace Project, Art Basel Miami and many other venues from Brooklyn to Buenos Aires. Other awards and residences include a Composer's Fellowship to Art Omi, a CAP/UCLA Artist-in-Residence, a WPA Virtual Commission from Works & Process at The Guggenheim, an EtM Choreographer + Composer Residency administered by Exploring the Metropolis. a Wildacres Composer's Residency and an Abe Olman Scholarship from The National Academy of Popular Music. At his recording studio, Siegler has worked with HBO (Bored to Death), Showtime (Nurse Jackie), David LaChapelle, and a wide range of singer/songwriters. He is a Lecturer at Mason Gross School of the Arts at Rutgers University.

dansieglermusic.com

Deanna Kirk • Vocal Performance

Deanna's New York story begins when the producers of the Bolshoi Ballet wandered into a downtown jazz club in New York where a young Deanna was performing. They were so impressed by what they heard they bought her, her own jazz club. In 1992 Deanna's music club was born and was opened on East 7th Street and 1st Avenue. Deanna performed with some of the biggest names in jazz (Roy Hargrove, Eartha Kitt, Cecil Taylor), rock (Keith Richards, The Spin Doctors) and American culture (from Quentin Crisp to Matt Dillon and Sarah Jessica Parker to George Stephanopolous). It was there that Deanna recorded her first live jazz album, *Live at Deanna's*, critically acclaimed by the press and jazz fans around the world. Deanna's first studio album, *Marianna Trench* featured original songs as well as Leonard Cohen and Sandy Denny favorites. Deanna has been featured in *People* magazine, *The New York Times*, *Time Out*, *New York* magazine as well as the front page of *Billboard* magazine. Deanna wrote and recorded her second studio album *Where Are You Now* for Blackbird/Elektra which also received critical acclaim. Shortly after she toured North America with Jane Siberry. Her music has been featured in such television shows as "Felicity", "Hyperion Bay" and "Cupid" along with the film soundtracks *Down To You* and *Me Myself I*. *Beautyway* is Deanna's third studio album featuring all new original material which marked her first major release on her own recording label. Deanna's latest release is entitled *Lost in Languid Love Songs* where she returned to her jazz roots, featuring John di Martino on piano and Harry Allen on saxophone.

deannakirsings.com

Andrea Alton/Alton PR • 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

Nathan Faudree • Associate Producer

Nathan Faudree is an award-winning writer/director and actor with roles ranging from Macbeth to Bigfoot. He is a co-writer of the critically acclaimed theatrical production 4PLAY which enjoyed sold out runs in NYC, Chicago and LA. He also wrote and hosted over 26 episodes of the weekly cult-hit comics education web series MEANWHILE. He is the creator and co-writer of A WOUNDED FAWN, which premiered at TRIBECA 2022 and is distributed by AMC+ on SHUDDER. It made numerous top ten lists for the year including ROTTEN TOMATOES, SLASH FILM and the AV CLUB. It was also nominated for a FANGORIA Chainsaw Award. His feature film debut as a director, SITE 13, won BEST HORROR FILM at the MONTREAL INDEPENDENT FILM FESTIVAL and BEST AMERICAN DIRECTOR at the 8 ½ FILM FEST in Italy. Distributed by TERROR FILMS, it is currently available. His feature film script PENITENT is in pre-production with BARBHOUSE PRODUCTIONS and is scheduled to film in 2024 with VIRGINIA MADSEN in the lead with director BRAD REGO.

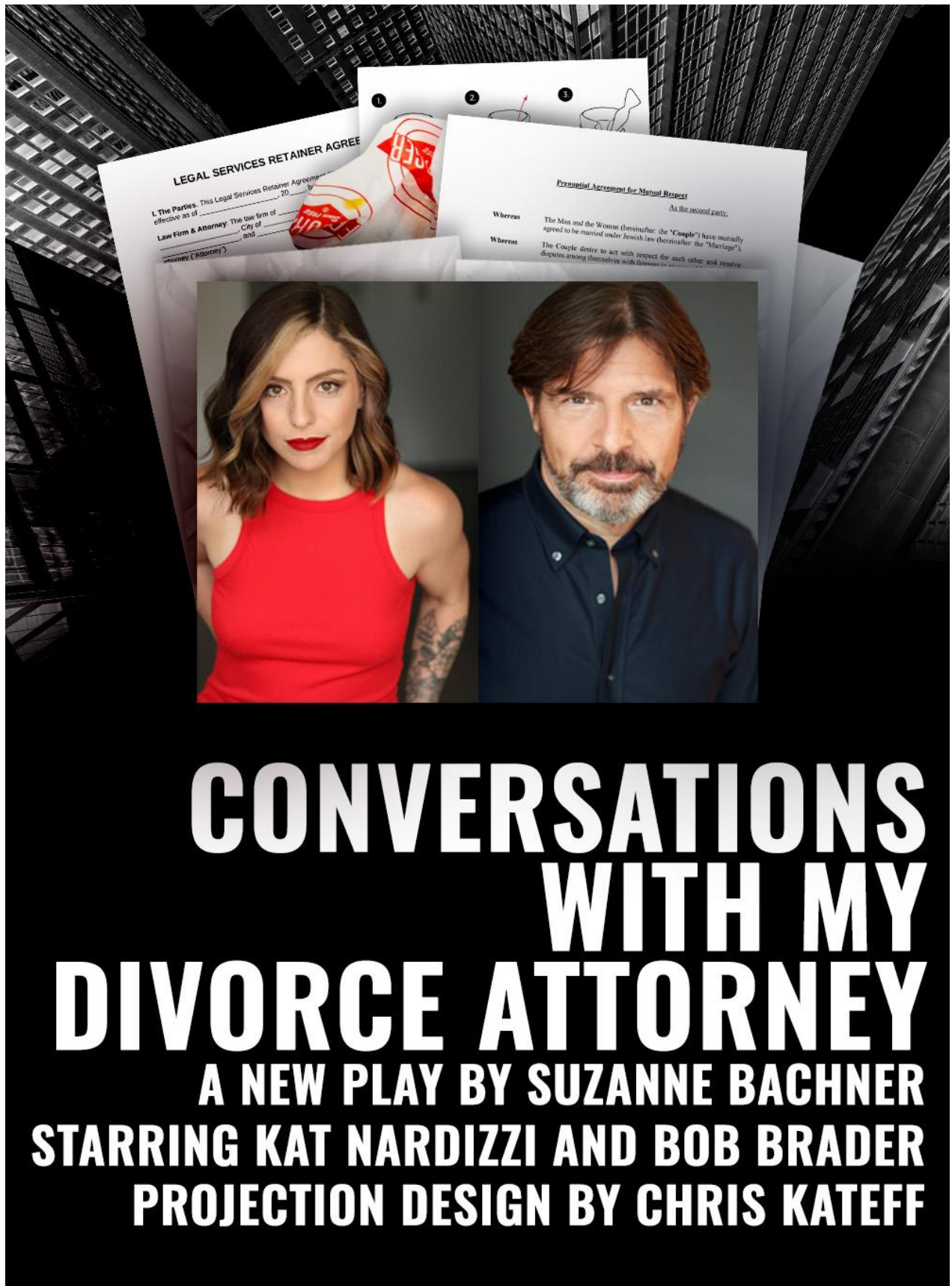
thenathanfaudree.com

JMTC Theatre • Producer

is an award-winning, international, artist-driven theatre company committed to creating powerful, visceral, passionate theatrical experiences that are provocative and transformative. By partnering with national and international nonprofit organizations like Safe Horizon and You Gotta Believe, 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, is a Resident Company Emeritus at Pulse Theatre, The Actors Institute (now TAI Resources) and FRIGID New York, and has received four OOB Awards, 14 Best in Fest Awards and Spirit of the Fringe from the London Fringe.

jmtctheatre.com

Poster



Raves for Conversations with My Divorce Attorney

"Loved it! Clever and compelling."

**– Robin Gorman Newman
Tony Award Winning Producer**

"Love the script! So engaging and smart, wonderful twists and turns. Playwright & director Suzanne Bachner is a shining star. Superb performances by Kat Nardizzi and Bob Brader, all beautifully directed and acted. Brava-o!"

**– Gail Schickele
Producer, Sage Artists**

**"Wonderful play. I highly recommend it.
Was riveted from the first moment."**

**– Susan Tammany
Playwright, Artist & Designer**

"I loved it! I found myself completely wrapped up in the story as it unfolded. Suzanne Bachner's writing is brilliant. Loved the humor and wit. Bob Brader and Kat Nardizzi are also brilliant!"

**– Deborah Wrack
Founder, Bee Inspired**



Review: “Conversations with My Divorce Attorney,” or All My Little Words

Conversations with My Divorce Attorney

Written & Directed by Suzanne Bachner

Starring Kat Nardizzi & Bob Brader



Divorce and its aftermath feel rather at home in New York, one half of the setting of Suzanne Bachner’s excellent two-hander *Conversations with My Divorce Attorney*. Set also in Los Angeles, its bicoastal setting not only provides a backdrop but offers something near a supporting character to the burgeoning relationship between a heartbroken New York playwright and her slick divorce attorney on the West Coast. What begins as a relationship defined by the parameters of attorney-client privilege evolves over the course of a fast-paced 90 minutes into something else altogether. Throughout the play we witness the development of a true love, as well as the negotiation of what

power often means in a relationship.

Bachner’s script shines with a startling blend of wit and emotional heft. We move seamlessly from *Buffy the Vampire Slayer* jokes to frank dialogue dredging the deepest and most vulnerable bits of what makes a human a human.

This sterling script is given its due by the excellent and engaging duo of Kat Nardizzi and Bob Brader. The duo deftly manages the load of a two-hander, making the most out of a script that moves quickly, relying on quick wit and quips to drive the action forward (there’s more than a little real NYC in this tempo). Their dynamic, simply put, works, showcasing intimacy, energy, and a capacious reservoir for 90 minutes of humor and heartache and sex and more jokes and power and more jokes. Both actors get good lines and deliver them with aplomb. Bachner’s is also a play of semiotics. Distance underscored by quips, jokes, innuendos, and intimacies that play with the messy line between denotation and connotations. (One is left wondering, legitimately, about the difference between sending someone a “note” versus a “letter” to announce a divorce, getting out ahead of being served divorce papers. Not to mention wondering, legitimately, whether or not “I love you” has any place in such a correspondence.)

The production is staged at the 14th Street Y, a cavernous yet intimate space. The backdrop screen, which announces each scene accompanied by an effective voiceover, seems to envelop the rest of the setting, as if somehow there are larger forces moving – things outside of these conversations, either in the ether or not exactly, but what we get on stage is only part of what is driving the action. The city (cities) envelop. The snow, when it comes, projects.

The production design features a smartly simple set. A simple table, black, and two chairs. A bottle of water. A glass decanter half full of brown booze. Black crates on a black stage. The simplicity of the set belies and then enhances both the script as well as the undeniable dynamic between Nardizzi and Brader.

Thoughtful costuming further contrasts with the set, focusing the audience on the actors and symbolically charting the development of their relationship and intimacy throughout the 90 minutes. Reds and blues: hers and his; then his and hers. There is dressing, undressing, and dressing another, power and intimacy playing out along sartorial lines. There is the secret of the black silk boxers. There is a bow tie from Bergdorf’s, more than formal wear – a hefty symbol and conduit, as a remote lesson in how to tie a bowtie blurs the line between virtual and real spaces, between New York and Los Angeles, and between friends and lovers.

At times incredibly funny, and at others heart-wrenching, this is a play about love, if not a love letter to it. The audience is quite literally left with refrain: “It will all be ok.” The characters need to hear it. She does, then, ultimately, he does. And, before the lights come up, so do we – smirking and wiping a pesky tear from a raw cheek.

- Noah Jampol

Press & Awards for Suzanne Bachner

“Ingenious...it is no accident that so many of the sharp jokes come as complete surprises.”

- The New York Times (*Circle*)

"Suzanne Bachner's CIRCLE, is the finest adaptation of the Schnitzler classic, LA RONDE, since the Max Ophüls masterpiece film!"

- Legendary Filmmaker Radley Metzger

★★★★★

"A story is rarely so personal and it has a very healthy amount of laugh-out-loud-humour!"

- Sadie takes the Stage, London UK (*The Good Adoptee*)

"One of the most theatrically interesting pieces I have seen in years...The direction is startlingly crisp and clean...The writing is deft and fearless...This play should be seen by anyone wanting to know the future of theatre!"

- Broadway World (*We Call Her Benny*)

★★★★1/2

"A flawless show that will keep the audience engaged and laughing from start to finish."

- The London Free Press (*BITE*)

"Superior writing...A spellbinding emotional detective story!"

- Darryl Reilly, Theater Scene (*The Good Adoptee*)

"The Good Adoptee is everything you want a solo show to be: well-crafted, lovingly performed and thoroughly entertaining!"

- Leslie Dileo, Hi Drama (*The Good Adoptee*)

"Bachner's script took us to the point where we started to feel like we were right next to her heart."

- The Young-Howze Theatre Journal (*The Good Adoptee*)

"Incredible Writing and Performance! A powerful show that the entire world needs to see!"

- Suz Bednarz, writingmywrongs.com (*The Good Adoptee*)



“The real star is Bachner’s script. This smart two-hander is sometimes laugh-out-loud funny, sometimes unsettling, but consistently thoughtful and surprising.”

- CBC Manitoba (*Circle*)

“Suzanne Bachner’s impressive Circle puts on display a writer with such a winning combination of humor and empathy...elegantly written and moving...Bachner hits her social targets with repeated accuracy.”

- BACK STAGE (*Circle*)

“Deft Theatrical Storytelling...Bachner’s writing is witty, knowing, compassionate.”

- New York Post (*Circle*)

"Bachner has a genius for dialogue...Her direction is exquisitely theatrical...amazing."

- Broadway World (*Sex Ed*)

“Bachner’s mastery is once again revealed as she imperceptibly erases the thin line between innocent rebellion and staggering cruelty.”

- Electronic Link (*Sex Ed*)

“Bachner etches her characters with distinctive, psychologically revealing language.”

- The Village VOICE (*Don’t Let Destiny Push You Around*)

"One of the Biggest Hits in Indie Theater History!"

- Martin Denton, NYTheater Now (*Circle*)

WINNER • Most Daring Show • Circle • The London Fringe

WINNER • Best Autobiographical Script • The Good Adoptee • United Solo Festival

WINNER • Spirit of the Fringe • The London Fringe

WINNER • OOBRA Award • Circle

WINNER • OOBRA Award • Twin Studies

WINNER • OOBRA Award • Don’t Let Destiny Push You Around

WINNER • OOBRA Award • Producer

WINNER • Best in Fest • Sex Ed • Midtown International Theatre Festival

WINNER • Best in Fest • Icons & Outcasts • Midtown Int’l Theatre Festival

WINNER • Madeline Sadin Award

Contact

For booking requests or more information on
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