Robertson's Nasty Little Secrets at Theatre/ Theater, which won him his fourth Maddy Award and one of the Los Angeles theatrical community's most coveted honors, the Los Angeles Drama Critics' Circle (LADCC) Award for Lead Performance.

Holder also appeared last season in Brecht's Edward II for Circle X at the Actors' Gang, which has been nominated for three L.A. Weekly Awards; opposite Stephen Nichols in the U.S. premiere of Joe Pintauro's The Dead Boy and opposite Vinessa Shaw in Gallant Humor at the La Jolla Playhouse and he made a guest appearance as Margaret Mead in the revival of Hair at the Coast Playhouse, a show in which he first appeared as Woof in 1968 and again on tour in 1984. He won Maddy Awards as the dying Oscar Wilde in the premiere of Leon Katz' Bed at the Stella Adler, Peter in Tom Ormeny's Life on the Line at the Victory, and as the Nazi-era drag chanteuse Greta in Benz at the Adler. He also spent a year as Richie in Bleacher Bums at Century City Playhouse, among many other local appearances.

Holder is a member of Circle X Theatre Company and a seven-year member of Natalia Nogulich's Grace Players, with whom he has been seen as Tessim in Hedda Gabler in the premieres of Welding on the Moon, An Age of Angels and Religion, and in the debuts of four of his own plays: River and Other Phoenix Rising, L.O.L., Looking South on Cahuenga Hill, and STR 82 PRDRS. His first effort as a playwright, Surprise, Surprise, debuted to critical acclaim in 1994 at the Victory featuring Holder opposite Gilligan's Island rescue Dawn Wells.

Regionally, he has received the Inland Theatre League Award as Ken Talley in the Court Theatre, for which he served as publicist, also garnered five nominations, including Best Ensemble, and will receive a special pre-decided commendation for Ensemble Creation at the ceremony. The 23rd Annual L.A. Weekly Theater Awards will be held at the Los Angeles Theatre Center on Monday, April 22.

Proof of the Promise
The Secret Rose Theatre reviewed by Jose Ruiz

Romantic comedies have been around hundreds of years and The Antaeus Company, went back to the 17th century to unearth this work by Juan Ruiz de Alarcón, acknowledged to be the first professional writer of the Americas. Born in Mexico City, he moved to Spain where he found his fame as a writer and penned this comedy among the many other masterworks attributed to him.

As stories go, this one has several twists and turns, and shows how the concept of relationships developed back in the "good old days." There is the typical beautiful daughter of the gentleman practitioner of the "black art." She is courted by two eligible young men, but the problem is that one suitor is a blood enemy of the family, and the other is an untrustworthy heir of a noble family. Her feelings lean toward the scoundrel, but her father has been approached by the other man, offering to end the feud in exchange for her hand in marriage. This is an attractive prospect and the father encourages the girl to accept it.

This being the 16th century, you would think the outcome is a given, but the father realizes the daughter may have other feelings, and devises a plan to help her discover is plain, but, like his bomb-checking, it is very much a part of his everyday life.

That changes when he accompanies his burly, hard-line Protestant father-in-law to a soccer match between Northern Ireland and the Republic of Ireland, the "South" with which Northern Ireland's Catholics want to unite. The Protestant fans become increasingly belligerent, and the horror and shame Kenneth feels as his people bait the crowd's outnumbered Catholics propels him on a quest through both sides of his divided city; then across the border and into the Republic; and finally across the Atlantic to New York to support the Republic's team—"the them" to Kenneth's native "us"—in World Cup competition. There, in New York, he finds a sense of identity and unity that transcends the narrow barriers of Belfast.

The play is full of deceptively simple exteriors. The sparse, minimalist set turns out to contain arenas and airports. In Kenneth's family life, layers of habit veil layers of hurt. And actor Marty Maguire, outfitted in nondescript beiges and browns, brings to life not only Kenneth but also 25 other characters, some horrifying, others hilarious. The performance is astounding. Supported only by slim variations in lighting, Maguire does and does accents and actions with remarkable dexterity and utter conviction.

The rapid-fire shifts of characters and locales make A Night In November move like a canoe on the Colorado rapids. And yet this near-chaos quietly yields the powerful awareness that bigotry dehumanizes the bigots as severely as it impacts the object of their hate. Also, one comes to recognize that racists themselves bear a kind of emotional opportunity cost. Energy devoted to hatred is energy not applied to living.

Rums until March 2. For reservations, call (818) 760-8322.