This classic Broadway farce revolves around the hilarious antics of a man who discovers he's about to be a father again! Seeing as it's been 24 years since his last child was born, this hysterical comedy proves it's never too late to start anew!

Now - February 9, 2002
GLENDALE CENTRE THEATRE
324 N. Orange St. • Glendale • (818) 244-8481
www.glenendalecentretheatre.com

TICKET PRICES:
Wed., Th. Eve., Th. Mat & Sat. Mat. $14
Fri. & Sat. Eve. $16
Wed., Th. Mat & Sat. Mat. (senior discount) $13
Fri. Eve (student discount) $13
All Eve. Shows at 8pm. Mats. at 3pm
A $1.00 transaction fee will apply to each general admission ticket.

E.T.'S LONGTIME THEATER EDITOR RECEIVES THIRD L.A. WEEKLY NOMINATION
It was announced Jan. 31 that Entertainment Today's Theater Editor Travis Michael Holder has been nominated for a third time and the second consecutive year for an L.A. Weekly Theater Award, recognizing his performance as an all-singing, all-dancing J. Edgar Hoover in Donald Freed's controversial epic American Idiot. David Glennon of TV's The Agency also received a nomination as John F. Kennedy in the same production, which world premiered at the Victory Theatre last spring. Holder has been involved with the evolution of American Idiot since 1999, when it was workshopped at the Skirball Cultural Center as part of their American Century series, for which he appeared as all the male characters in opposite the playwright as Richard Nixon.

Holder was first nominated for the prestigious L.A. Weekly Award for his work as Lennie in the 60th anniversary production of Steinbeck's Of Mice and Men at the Egyptian Arena Theatre, a performance for which he received a Drama-Logue Award in 1998. He was nominated last season as Joe Orton's mentor-executioner Kenneth Halliwell in the West Coast premiere of Lanie Fifty of July, three awards for his direction and performance as Martin Dantz in Espio, and he was brought to Washington, D.C. in 2001 to again play Oscar Wilde in the world premiere of C. Robert Holloway's Oscar & Speranza for the Trumpet Vine Theatre of Arlington, Virginia. A third turn as Wilde is currently in the early planning stages for Holder, in the debut of Leon Katz' full-length one-man play Dear Bosie. On film, Holder recently received critical acclaim as desert rat-performance artist Sherman in the independent feature Auditions.

Acting since early childhood, Holder spent five years as the resident sobbing kid on a TV soap opera and is a veteran of five Broadway shows, as well as numerous national and international productions, including touring as Amos Hart in Chicago and traveling throughout Europe and Asia opposite Mary Martin in Hello, Dolly. For the past 15 years, his theater reviews have appeared in several L.A. publications and, since 1990, he has been theater editor and a weekly columnist for Entertainment Today.

Aside from his own L.A. Weekly nomination and seven for Circle X, Holder was pleased to learn The Collective's original presentation Infinity at

The Santa Monica Theater Guild
Proudly Presents

Come Blow Your Horn
By Neil Simon
Directed by Lewis Hauser
Produced by Marcia Pryor
Now thru February 9, 2002
Fridays and Saturdays at 8pm

who is worthy of her. After enlisting her chambermaid's help, he casts a magic spell over the household and sits back to watch the developments. The result is not only comical, but unexpected, and along the way the many situations keep the audience laughing.

The carefully-translated text from the Spanish original by Dakin Matthews flows in easily accessible rhyming verse and the cast is authentically costumed in stylish garb. Bert Rosario, Jennifer Gatti, Bill Mendiesta and Scott Allegrucci lead the ensemble, expertly directed by Anne McNaughton. Carl Smith's live guitar music adds a touch of gentility and authenticity. The classics are not often played in town, but when one comes along as good as this one, it's definitely a must see. The play will continue through March 1, 2002. Call (818) 506-5436 for reservations.

A Night In November
The Celtic Arts Center, Studio City
directed by David McLaughlin

"That day started out like any other day: checking under my car for explosive devices," says Kenneth McCallister, who is both narrator and lead character in Marie Jones' one-man, multi-character play A Night In November. The simple, declarative structure of the play's opening line contrasts sharply with the image of car bombs, evoking an immediate sense of how much the absurd is a part of life amid Northern Ireland's sectarian violence. By the end of the play, one feels a sense of how much the absurd is a part of life in America.

Kenneth is a Protestant living in Belfast, just after the 1993 beginnings of the current peace process. He is not a fanatic to be watched from afar; Jones knows that sort of prejudice is too easy to distance oneself from. Her Kenneth's anti-Catholic bigotry