

Cultural Daily

Independent Voices, New Perspectives

A Cozy Julia Morgan Masterwork in Lake Tahoe

R. Daniel Foster · Sunday, November 17th, 2024

It's always a joy to happen upon a Julia Morgan-designed building—the combination of Arts & Crafts and classical architecture makes you feel like you've arrived home. I was unaware of the two Lake Tahoe homes she designed and was especially eager to visit [Twin Pines Lake & Ski House](#), named for two towering Ponderosa Pines that lined the lakeshore when the home was built.

Built in 1928, the Arts & Crafts cabin harbors well-preserved details: original door hardware, hand-forged wrought iron vents, pine tree andirons, and cedar, pine, and granite construction. It was purchased in 2016 by nearby [Clear Creek Tahoe](#), a private residential golf club community. Clear Creek is set on the eastern slope of the Carson Range in the Sierra Nevada Mountains.



Architect Julia Morgan. Photo: Wikimedia Commons, in the public domain.



Original hardware on Twin Pine cabin's front door. Photo: R. Daniel Foster



A nook beneath a stairway at Twin Pines cabin. Photo: R. Daniel Foster

A Series of Firsts for Morgan

Morgan (1872-1957) designed more than 700 buildings in California, most notably Hearst Castle in San Simeon. For 28 years, “Morgan supervised nearly every aspect of construction at Hearst Castle including the purchase of everything from Spanish antiquities to Icelandic moss to reindeer for the Castle’s zoo,” [according to the Hearst Castle website](#).

Morgan was California’s first licensed woman architect and the first woman to gain admission to the architecture program at École nationale supérieure des beaux-arts in Paris.



The Twin Pines living room. Photo courtesy of Clear Creek Tahoe.

Morgan's 2,702 square-foot Twin Pines cabin, set along 180 feet of private shoreline, originally had three bedrooms. The master bedroom has since been converted into a library with shelves stocked with bygone treasures. They include first editions of Mark Twain's books and film scripts from the TV show, *Bonanza*. Clear Creek Tahoe occupies the approximate land where the show's fictional Ponderosa Ranch existed (according to the burning map of the area featured in the show's opening credits).

The cabin's warmth and charm are largely distinguished by knotty pine walls, accented by cozy window seats that look out onto the lake. Snowshoes, cross-country skis, and 1930s fishing rods adorn the walls, and a century-plus-old canoe hangs from the ceiling. Vintage postcards, photos and other homey touches are placed throughout.

Two upstairs bedrooms, accessed by steep stairs, have been converted to changing rooms. The garage now serves as a mudroom, ski boot changing room, and a folksy bar.

Twin Pines also has a private dock and a 1,274-square-foot guesthouse built in the 1950s.



Twin Pines Lake & Ski House. Photo: R. Daniel Foster

Members of Clear Creek Tahoe use the facility as a beach and ski house—it's near Heavenly Ski Resort's gondola. Many stop in for a glass of wine, a meal, a good book from the library, or a chat with the affable staff. The lodge is one of Clear Creek's standout amenities, a rare hangout place given its historical roots.

The kitchen harbors a surprise: open a hidden door faced with a first aid cabinet and make your way up a narrow stairway. At the top, duck into a small secret room, purportedly created during the 1920s when area residents feared Mafia kidnappings. The room was a place to hide children.



The library's collection of Mark Twain's first edition books. Photo: R. Daniel Foster

Clear Creek Tahoe's Famed Historical Roots

Clear Creek Tahoe is spread over 2,136 acres bordered by six million acres of national forest—its golf course winds in and around the setting that's dotted with ponds. The Nature Conservancy reserves 853 of Clear Creek's acres as a permanent conservation easement, so there's plenty of open space. [The golf course](#) launched in 2009, a Bill Coore and Ben Crenshaw design. Membership is capped at 350.



The Clear Creek clubhouse. Photo: R. Daniel Foster

Ninety-three mountain-modern and farmhouse-style homes have been built around the course. Home lots total 384. The homesites vary greatly with some set on dramatic rock outcroppings or wooded settings. Many have spectacular vistas.

The property has three trails: the Headwaters, Lookout, and Clear Creek Trail. I hiked several miles of the Lookout trail that edges a mountain overlooking a valley. Others thread through meadows.

The golf course is edged by Jeffrey pine and winding trails; an abiding sense of history surrounds the land. The course's Swift's Station pavilion was named for the wagon train stop that served miners and cattlemen. It's just below the eastern summit of the Sierra Nevada Mountains. The surrounding mountainside was once threaded with timber fumes that conveyed logs from a summit to the western Nevada mines.



Clear Creek Tahoe's dining room. Photo: R. Daniel Foster

Members can rent four cabins near the clubhouse. One is inspired by Schneider Ranch, which Clear Creek acquired—a frozen-in-time family homestead with an abandoned original homestead cabin and farmhouse.

Clear Creek's amenities include a family rec campus called Summit Camp (pool, water slide, fire pits, hot tub, cafe, locker rooms and showers, and tennis and pickleball courts). The community's centerpiece is a 20,000-square-foot [clubhouse](#) and wellness center: dining room, pub and lounge, spa treatment rooms, and an extensive fitness facility.



The second hole at Clear Creek Tahoe. Photo courtesy of Clear Creek Tahoe.

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Semi Jung: “one minus one equals zero”

Semi Jung · Tuesday, November 12th, 2024

one minus one equals zero

by Semi Jung

10/31/24

*to my grandmother, because i know the choice was never yours:
please choose the word or phrase that best completes the sentence.*

in the worst possible scenarios,
there is silence.

when a tree knows there is no one around to save it
it falls silently
to the forest floor's cool, (final embrace / salivating tongue).
when a car sees the approaching glass and wide eyes of man
and knows there is no way to save (its passengers / its captors)
it does not honk for the last time.

sound is a more frequent visitor of less-worse scenarios,
wherein a glimmer of hope and a will to stay alive
coalesce into (a scream / a sob / a final plea / anything).

so when you dropped without a sound
 to the glossy wood floor of (your kitchen / your prison)
 tell me—
 was it because you believed no one would come?

*

*to my grandfather, because i know those choices were always yours:
 allow me to indicate for you whether the following statements are true or false.*

1. true or false: i am the toxic byproduct of this world's greatest love story.
2. true or false: i am the ugly colors of my mother and father tangled up
 and warped and smashed and hit into a human being.
3. true or false: that is why you cannot poke your ghostly fingers
 in my face, grandpa, and command me to cry like you
 commanded me to sing a song or play you mozart, because
4. true or false: nitrogenous bases are terrible keepers of secrets,
 and by entrusting them with your impassiveness,
 you should have known it would one day travel across
 worlds and bodies and cells to reside in me.
5. true or false: you taunt us daily, repeatedly hop the invisible line
 between life and death, back and forth, time and time
 again, the words of your colonizers' military anthem spilling
 from your blue lips and hijacked mind while i wonder
 and wonder and wonder and i am wondering
 where i should search for you when you're gone—
 because i don't know if you were kind enough for heaven or
 wicked enough for hell, so instead your wraith must be in
 your hometown, wandering the length of the beach
 we visited that spring day, your sins tethering you to the sand.
6. true or false: still
 the thought of our separation was one
 that once pulled tears from my eyes
 and i think that is proof enough that i loved you.

answer key: 1) true 2) true 3) true 4) true 5) true 6) ?

(This piece is part of our yearlong series called [Heart Beets](#) that features the work of a group of teen writers, giving us a glimpse into their journey through the school year.)

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How Virtual Learning Events Are Transforming Education and Accessibility for Diverse Audiences

Our Friends · Tuesday, November 12th, 2024

Virtual learning events have changed the way people access education.

From webinars and online workshops to live-streamed lectures, the options are endless.

More people can learn from anywhere, which has expanded access to quality education for students, professionals, and everyone in between.

The best part? Virtual events keep evolving, adding features and tools to help those who couldn't easily participate in traditional classroom settings.

This article explores how virtual events break down barriers in education.

It covers why they're so accessible, the flexibility they offer, the impact on people with disabilities, and the chance for community building across borders.

For anyone considering virtual events, this is the inside look you've been waiting for.

Breaking Geographic Barriers: Learning from Anywhere

One of the biggest advantages of virtual learning events is that people can join from anywhere.

For **students** in remote areas or those who don't have access to major cities, online events open new doors.

Geography used to determine education access, with students often having to move or commute to bigger cities for better schooling. **Virtual events change all that.** Now, a student in a rural town has the same access to a world-class lecture as someone in New York or London.

Online conferences, like global tech summits or international business seminars, can bring speakers from across the globe. Take platforms like Bizzabo, for example.

Their online event management tools make it easy for organizers to set up global events, so anyone with the internet can join. (Of course, the event's quality can depend on factors like **Bizzabo pricing**, which may impact its features.)

This global access gives students exposure to ideas, knowledge, and voices they might never encounter otherwise.

Not only does this break down traditional barriers, but it also introduces diverse perspectives.

In a virtual classroom or event, students might hear from someone on the other side of the world with a different cultural background or point of view.

This broadens understanding, makes learning more dynamic, and helps learners connect with a wider world.

With virtual learning, students can access nearly any subject imaginable, all without leaving their homes.

Accessibility for People with Disabilities

Virtual learning events also offer benefits for people with disabilities.

Traditional classroom settings can be challenging, whether due to physical access issues, sensory needs, or learning disabilities.

But with virtual events, there are ways to make learning more accessible. Many platforms offer built-in accessibility tools to help make participation easier.

For example, **students with hearing impairments can benefit** from closed captioning and live transcription options.

For visually impaired students, many platforms allow adjustments in font size or support screen readers. These options mean that people with disabilities can participate in virtual events without feeling left out or struggling to keep up.

Virtual learning events can also help people who need flexible pacing. Some students might take longer to process information or need a break from screens, and virtual events let them do just that.

Many events are recorded, giving participants a chance to review the material at their own speed.

And for students who need extra help understanding the material, there's no shortage of online resources, like **pre-algebra tutors**, who can step in for personalized support.

By embracing these tools, virtual events create a more inclusive environment for everyone. As more organizers focus on accessibility, the experience continues to improve, making it possible for anyone to take part.

Flexibility for Working Professionals and Adult Learners

Another huge draw of virtual events is their flexibility. For working professionals and adult learners balancing jobs, family, and other commitments, **finding time for classes** or professional development can be tough.

Virtual learning events are designed with this in mind, allowing people to learn when it fits into their lives.

Many events are held in the evening or on weekends, making them accessible to those with a typical 9-to-5 job. And because most virtual events are recorded, professionals can revisit the material later.

Say a marketing manager wants to attend a digital advertising webinar but has a work meeting at the same time. With a recording available, they can catch up on the session when it's convenient, without missing out on valuable learning.



Self-paced options are also common in virtual learning. Many events offer modules or workshops that attendees can complete over days or weeks, giving learners total control over their schedules.

This is especially helpful for adults who want to earn new skills but can't commit to a traditional classroom. As more online events become available, **professional development is getting easier and more flexible than ever.**

Virtual events also bring a wealth of content to the table.

Professionals looking to grow their careers or explore new fields don't need to rely solely on local resources. If a content creator in a small town wants to learn about animation, they can attend a virtual seminar or workshop from experts in the industry.

Access to niche topics like these is one of the biggest benefits virtual events bring to adult learners.

Cost-Effectiveness of Virtual Learning Events

Virtual learning events tend to be far more affordable than traditional classes.

Travel, accommodations, and on-site materials are no longer needed, which saves money. Plus, many platforms offer free or low-cost online courses and webinars. Coursera, edX, and Khan

Academies are all examples of reputable sources that offer free or budget-friendly courses for anyone interested in learning.

And when costs do apply, some platforms offer scholarships or discounts, making it possible for more people to join. Eliminating travel alone makes online education far more accessible.

People who could never afford to travel internationally for a course can now participate in global virtual events right from their homes.

This affordability has leveled the playing field, giving everyone a fair shot at quality education.

For low-income families or people who want to switch careers without taking on huge debt, virtual learning has become a real solution.

Whether it's a single workshop or a full certification course, virtual events provide excellent value at a lower price.

Community and Global Connections in Virtual Learning

Virtual events also help build a sense of community, even if participants are scattered across the globe.

Learning together online might not sound social, but many platforms encourage interaction through chat rooms, breakout rooms, and live Q&As.

These features make it easy for people to connect, ask questions, and share ideas, creating an interactive environment similar to an in-person classroom.

Online communities are becoming popular, especially on platforms that offer courses with forums or social spaces.

For example, Slack channels or dedicated online groups give students a place to network, collaborate, and share experiences. This connection builds a sense of camaraderie, making learning feel like a shared experience, not an isolated one.

These online connections are valuable beyond the event itself.

By bringing together people from different backgrounds, online events give students access to diverse viewpoints. A **student learning about international business** might discuss trends with someone across the world who has firsthand experience.

Or a student in a coding workshop might work alongside people from different industries, adding fresh perspectives to their learning.

As a bonus, these global connections can be a gateway to future opportunities. Students who meet during a course might go on to collaborate professionally, recommend resources to each other, or even become mentors.

Virtual events are about more than just learning—they're about connecting.

Improving Digital Skills for a Tech-Driven World

Virtual learning doesn't just teach the course content; it also builds digital skills.

From using Zoom to managing online assignments, participants become comfortable with tech tools that are essential for modern jobs.

Many industries now require digital know-how, and virtual events help learners practice these skills in real time.

Attendees learn to navigate online systems like Google Classroom or learning management systems, which prepares them for remote work.

Some virtual events even incorporate newer technologies like augmented reality (AR) or virtual reality (VR) to create hands-on, interactive experiences.

For instance, a medical student might practice virtual simulations, or an architecture student might explore 3D models of buildings. **Learning tools like these make the experience engaging and relevant.**

With digital skills becoming more important in today's workforce, the ability to learn and work online is a major asset. Virtual events prepare people of all ages to handle the tech tools they'll encounter in professional settings.

This helps students build confidence and shows future employers they're ready for a digital workplace.

The Future of Virtual Learning Events

The future looks bright for virtual learning events.

They're making education more accessible, flexible, and affordable than ever.

By removing the barriers of geography, cost, and physical access, virtual events are helping a diverse audience get the education they deserve.

As technology advances, **virtual events will continue to improve.** From better accessibility features to new ways to connect, these events are set to offer even more options for learners everywhere.

Whether it's for personal growth, career advancement, or simply curiosity, virtual learning is here to stay, opening doors for everyone willing to learn.

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Stephen Sondheim meets Shohei Ohtani, Manga, and Anime

Ann Haskins · Monday, November 11th, 2024

With its track record producing Stephen Sondheim musicals and a nearly 50-year relationship with the late composer/lyricist, **East West Players** knows its Sondheim. Honoring that long and special

connection, EWP closes its 2024 season with a new production of *Pacific Overtures*. The show runs from November 10 through December 1 at the David Henry Hwang Theater in Little Tokyo.

This is EWP's third time with *Pacific Overtures*. The first was an offshoot of the original 1976 Broadway show. The second production in 1998 celebrated EWP's move to its current mid-sized theater in Little Tokyo and was directed by then artistic director Tim Dang. As the show nears its 50th anniversary, current artistic director Lily Tung Crystal recruited Dang to return with a production that honors the original while injecting elements that bring the show into 2024. To accomplish that, the director brought in choreographers with skills in Broadway dance, Kabuki and fight direction.



Kit DeZolt as Commodore Matthew Commodor Perry performing "Lion Dance." Photo by Teolindo.

When *Pacific Overtures* opened on Broadway, much of the largely Asian cast was drawn from East West Players. With music and lyrics by Sondheim, book by John Weidman, and directed by Hal Prince, the show garnered ten Tony nominations. It won for Florence Klotz' kimono-influenced costumes, Boris Aronson's lavish sets, and nabbed the Tony award for Best Musical. (A video of the *Pacific Overtures* performance at the 1976 Tony awards at [East West Players](#).)

The Broadway run lasted six months. LA first saw *Pacific Overtures* when the national tour came to the Dorothy Chandler Pavilion with those award-winning sets and costumes, and with much of the Broadway cast intact, including EWP's founding artistic director and noted actor Mako in the pivotal role of the narrator.

Some critics and audiences struggled with the unfamiliar Kabuki style and Japanese cultural references that infused the show. Some reviews attached the dismissive label "concept musical." Like many Sondheim shows, *Pacific Overture's* brief Broadway run belied the long life that followed.



Ashley En-fu Matthews as Fencing Master's Daughter performing "Pretty Lady." Photo by Teolindo

In 1978, Mako approached Sondheim to allow East West Players to present *Pacific Overtures*. Today EWP is regarded as the nation's premier Asian American theater company, but in 1978, EWP was a young ensemble with a 99-seat black box theater in Silverlake, audaciously asking to take on a Tony-award winning Broadway show. Sondheim not only gave permission, he arranged for some of the Broadway sets to be given to EWP.

The production, with Mako directing, benefited from many of the original Broadway cast who had honed their portrayals on Broadway and during the national tour. Even without the elaborate trappings, and perhaps because of the more modest production values, the smaller venue allowed all of Sondheim's artfully crafted and often profound lyrics to be clearly heard which crystallized the telling of the story. The venture was a success and established East West Players as a force in LA theater. Sondheim continued his support of East West Players. He joined the EWP advisory board, became a longtime donor, and periodically provided alternative lyrics to reflect the Asian casting as EWP went on to regularly include Sondheim shows.



Kavin Panmeechao as the Physician, Gedde Watanabe as the Shogun's Mother, Jon Jon Briones as the Shogun, and Kit DeZolt as the Shogun's Wife performing "Chrysanthemum Tea" in *Pacific Overtures*. Photo by Teolindo

At EWP alone, Dang has directed ten Sondheim shows including the 1998 *Pacific Overtures*. For this third revival, Dang assembled a cast that includes Jon Jon Briones from Broadway's *Hadestown* in Mako's role as the Reciter, and Gedde Watanabe who was in the original 1976 Broadway cast and continues the show's legacy. In 1976, Watanabe's roles included the "boy in a tree." This time, Watanabe's roles include that same boy as an old man. (A 1976 clip of Gedde Watanabe as the Young Boy in *Someone in a Tree* has Sondheim at the piano.)

Director Tim Dang spoke with writer Ann Haskins about the updated elements in the show, why he brought in three choreographers, and the long relationship with Sondheim. (The interview has been edited for length and clarity.)

Q: I understand that this production tweaks some aspects of *Pacific Overtures* to reflect the world of 2024, and also that the show's writer, John Weidman, aided that effort. In what ways?

Dang: Most of *Pacific Overtures* takes place in 1853 Japan, at the end of the Edo period, the time in the mini-series, *Shogun*. The final scene is the song "Next." It does a quick progression, enumerating events and contributions that Japan has made to the world since opening to the West in 1853. The list in the song stops in the 1970s, when the show premiered. I wanted to bring that last scene into 2024. I advocated to John Weidman to add the baseball player Shohei Ohtani. He's from Japan, the highest paid major league baseball player, hit this record of 50 home runs and 50 stolen bases, and then broke that new record.

We also discussed additions about Japanese manga and anime that are now international, and also additions about the gentrification facing LA's Little Tokyo, as traditional mom and pop stores are being pushed out by higher rents. The inclusion of Little Tokyo is personal since East West Players' theater is in Little Tokyo, but the issues have a larger relevance to the economic changes throughout LA and beyond.



Ashley En-fu Matthews, Gemma Pedersen, Sittichai Chaayahat, Kit DeZolt, Gedde Watanabe, Brian Kim McCormick, Jon Jon Briones, Nina Kasuya, Kavin Panmeechao, Kurt Kanazawa, and Scott Keiji Takeda performing "Next." in *Pacific Overtures*. Photo by Teolindo

Q: Was it a coincidence that two of your choreographers echo the same type of exchange of western and Japanese cultures as the samurai and the fisherman in the show?

Dang: Yes. That wasn't intentional, it just happened. Yuka Takara was born in Okinawa Japan,

came to the U.S. and became a Broadway dancer, including a 2004 production of *Pacific Overtures*. Kirk Kanesaka was born in California, went to Japan to study Kabuki, and has become an honored figure in Kabuki theater and other Japanese arts. In the Kabuki world, he is known as Ganky? Nakamura, a name bestowed by the important Kabuki master he studied with. So yes, there are similarities with Yuka leaving Japan and coming to the American musical and Kirk leaving California for Japan and going deeply into Kabuki, just like the different directions taken by the Samurai and the fisherman.

There are actually three choreographers. Yuka comes with a musical theater background, which is really great, because there are portions of the show that require musical theater thinking. Kirk is the show's Kabuki choreographer and consultant about everything from how someone in Japan wearing a kimono will enter a room, how they use a fan, and how they bow. It's many of the cultural details that Kirk is taking care of and some of the vocal dictions of Kabuki. He also is involved in choreography for the song "There Is No Other Way" when the samurai has to leave his wife. That one is very Kabuki. The third choreographer, Amanda Noriko Newman, stages our fight scenes, teaches those in the fights how to take out a sword from the sheath, when to use the sword to slice or parry and how to do those moves. Once that is learned by the actors, Kirk comes back and will add certain things to the sword fight that are Kabuki style.

There is a lot of collaboration in other parts where Yuka sets the steps, and then Kirk will come in with touches that make it look as if done by a group of Japanese in 1853. As for me, I basically stage everything. Like a conductor overseeing the different sections of an orchestra. I'm thinking of where the lights will be and is it a spotlight, is it blue and on individuals or everyone? I'm thinking of how to stage it in terms of where people are positioned. Then once they're positioned, Yuka or Kirk will give them the choreography or the actual movement to the piece. So it's a real collaboration.



Adam Kao kept as Manjiro the fisherman (left) and Brian Kim McCormick as the samurai Kayama (right). Photo by Teolindo

Q: Has the Kabuki movement posed challenges for the actors?

Dang: Yes, it has been a challenge. All of our actors have western theater training and many have danced, which is great, but no one except Kirk has training in Kabuki technique or Japanese dance. East West Players actually gave us an extra week of rehearsal so that we have time to begin to get into our bodies how to move with a lower center of gravity. A lot of our actors have had ballet training which wants the body to be up, up, up, but Japanese dance is down, down, down into the ground. There has to be learning of some new techniques that run counter to what dancers are usually told to do, like pull up when you dance, but instead learn to go into the earth. I'm originally from Hawaii and that grounded element is similar to the hula. Luckily, we have that extra week.

Also, we are bringing some Kabuki traditions into 2024. The Kabuki tradition is that men play both the male and female roles. We are having that as well as females play male and female roles in the show. Also, people might think of Kabuki as high art, the way many people think of opera. We give nods to contemporary anime and manga, which are also Japanese contributions to the arts. We hope adding anime and manga make the play more accessible to a younger audience who are interested in cosplay, going to Comic Con, and watching all the new anime cartoons on Netflix and Hulu. Those are some of the subtle differences that we are adding to the show, while still keeping in line with Sondheim's original vision when the show first opened in 1976.



Sittichai Chaayahat, Nina Kasuya, Aric Martin, Kit DeZolt, and Gemma Pedersen performing “Welcome to Kanagawa.” Photo by Teolindo

Q: Did your involvement with Sondheim really begin as a dancer?

Dang: It did. I was a freshman theater major and despite rules against freshmen auditioning, I was a dancer and they were short on dancers. I was allowed to audition and so I was in the ensemble of Sondheim’s *Follies*. That show made me a fan.

Q: What was your first encounter with *Pacific Overtures*?

Dang: When *Pacific Overtures* opened on Broadway in 1976, I bought the cast recording. I was so impressed, I actually wrote to Stephen Sondheim at the age of 18, telling him how much I enjoyed the music of *Pacific Overtures* even though I hadn’t seen the play yet. Surprisingly enough, he wrote back to me. It was a very short note, something like ‘Tim, thank you so much for the compliments. I hope you get to see the show.’ And then signed, Stephen. He had a lot of fans, but he took time to write back to me.



Tim Dang. Director of *Pacific Overtures*. Photo courtesy of the artist

Q: Would you talk about East West Players relationship with Sondheim?

Dang: Mako had already established an ongoing, active relationship by the time I joined the company. That continued when I became artistic director. When I was directing *Sweeney Todd*, I went to Stephen about lyrics referring to ‘yellow hair.’ As an Asian American cast doing *Sweeney Todd*, we did not have yellow hair. After a moment, Stephen said “Well, let’s see...yellow hair...yellow hair...How about *raven* hair?” And that was how it was sung. Stephen, and also the book writers, were very accommodating to what we were doing. Since he has passed, this production is my homage to him, a thank you for a long history with someone who I feel is America’s best musical theater composer.

East West Players — *Pacific Overtures* at David Henry Hwang in the Union Center for the Arts, 120 Judge John Aiso St., Little Tokyo; Thurs.-Fri. & Mon., 8 pm, Sat., 2 & 8 pm, Sun., 5 pm, thru Dec. 1; \$15-\$97. [East West Players](#)

The website has details on special events include:

Nov. 17-*Pacific Overtures Alumni Night* with EWP alumni from prior productions and a post-performance panel.

The Nov. 23, matinee with a pre-show panel with EWP’s current artistic director and a post-performance musical celebration dubbed *Sondheim Night*.

The Nov. 24 show has an ASL interpreter and a post-show *Artist Talkback Panel*.

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