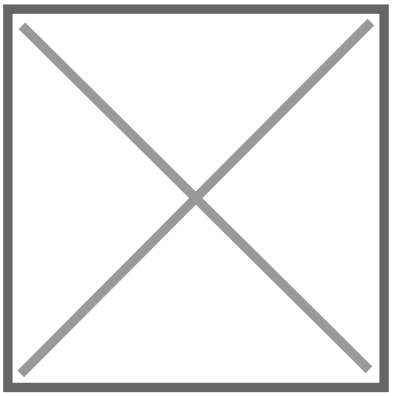


# A Technicolor Language: Joseph in ASL at the Ziegfeld

## Description

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**Ogden, UT â??** Utah has long held a special connection to *Joseph and the Amazing Technicolor Dreamcoat*. First presented in 1968 as a 15-minute â??pop cantataâ?• at Colet Court School in London by composer **Andrew Lloyd Webber** and lyricist **Tim Rice**,Â¹ the work has since expanded into a nearly sung-through, family-friendly staple, stitched together from a patchwork of stylesâ??country hoedown, French chanson, calypso, and Elvis-inspired rock. If you havenâ??t seen it, that mix may sound improbable, but Utah audiences have embraced it wholeheartedly.

Much of that enthusiasm can be traced to Donny Osmond. Born in Ogden, Utah, Osmond rose to fame as a teen idol with The Osmonds before building a wide-ranging career in music, television, and stage, including a long-running Las Vegas residency with his sister, Marie. In the 1990s, he took on the role of Josephâ??debuting in Toronto (1992), continuing in Chicago (1993â??1994), and later starring in the 1999 film adaptation.Â² His recent turns as Pharaoh abroad have only reinforced Utahâ??s enduring association with the show.

Against this backdrop of deep familiarityâ??and occasional fatigueâ??Ziegfeld Theaterâ??s ASL-inclusive production in Ogden (September 5â??20, 2025) takes a welcome risk. By centering Deaf and/or Hard of Hearing performers (D/HH), pairing signing leads with vocal counterparts, and weaving American Sign Language into its high-octane spectacle, the production asks a timely question of a Utah classic: can a technicolor favorite feel genuinely new when the language of its storytelling changes? **Jonathan Mandell**, an advocate of Deaf theatre, has observed,

> â??Deaf productions attract hearing audiences because of the beauty of sign language and the fascinating movement that only Deaf productions present.â?•Â³

More than half a century after its debut, *Joseph and the Amazing Technicolor Dreamcoat* continues to thrive in professional, community, and school productions worldwide. Its enduring legacy owes as much to the inventive vision of **Andrew Lloyd Webber** and **Tim Rice** as to Osmondâ??s unforgettable interpretation, which helped bring Josephâ??s dreamcoat to life for a new generation. In Utah especially, the show has become a perennial favorite: embraced by families for its cheerful score and accessible tone, and staged frequently by local companies thanks to its affordable rights. Yet this

familiarity can also breed fatigue, leaving audiences skeptical of new stagings. To succeed, companies must innovate to keep the story fresh.

donny Donny Osmond as Joseph in â??Joseph and the Amazing Technicolor Dreamcoat.â?? (The Daily Universe)

# Production Elements & Direction

The Ziegfeld Theaterâ??s production, directed by **Morgan Parry** with ASL direction by **Kimm McConnachie**, music direction by **Maggie Gadd**, and choreography by **Kacee Neff**, sought to answer that challenge by foregrounding ASL as a central element of the performance. Large side screens provided pre-show instructions and highlighted cast members, while vivid costume design by **Maria Menlove**â??from Josephâ??s gorgeous multicolored coat to Pharaohâ??s flamboyant outfitsâ??brought visual vibrancy to the stage. Thoughtful backdrop projections by **Troy Martell** and set design by **Erica Choffel** supported the storytelling, though the uncomfortably hot theater space noticeably affected audience comfort.

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# Casting & ASL Integration

The most innovative choice comes through the casting of Deaf actor **Cache Miller** as Joseph. Miller signs the role while **Dylan Panter** provides Josephâ??s singing voiceâ??both are exceptionally skilled and well cast. The two dress identically and share the stage throughout, embodying Joseph in tandem.

**Stephanie Morgan**, the signing narrator, anchors the storytelling with warmth and precision. According to the program, Morgan was identified as Deaf in kindergarten and has performed onstage for many years. She is supported vocally by **Alexa Thomas** and **Aspen Larkin**, and when each narrator is given room to shine individually, their strengths become clear.

# Performance Highlights

**Cache Miller** conveys Josephâ??s emotional depth with expressive clarity, making ASL inseparable from the roleâ??s journey. **Dylan Panter**â??s vocals add strength and sensitivity, complementing Millerâ??s work even when staging choices pull focus elsewhere. Together, they demonstrate the power and potential of dual performance.

As Pharaoh, **Kimm McConnachie** offers bold, expressive signing, while **Liesel DeWalt** delivers powerhouse vocals with the Elvis-inspired flair audiences expect. Their pairing, though occasionally uneven, underscores both the promise and the challenge of keeping ASL at the center of high-energy musical numbers.

The supporting cast contributes memorable moments throughout. **Brooklyn White**â??s Potipharâ??s Wife electrifies the stage with a sultry, high-kicking dance sequence, while **Sam Farley** doubles capably

as Jacob and Potiphar. The full ensemble of brothersâ??**Jacob Eich** (Simeon), **Colton Kraus** (Levi), **Aidan MacKay** (Reuben), **Logan Russon** (Asher), **David Rojas** (Issachar), **Luis Stakebake** (Gad/Baker), **Logan Nelson** (Dan), **Stratford Healey** (Zebulun), **Matthew Trujillo** (Judah), **Jordan White** (Naphtali), and **Christian Anglesey** (Benjamin)â??bring humor, energy, and tight choreography that drive the story forward with lively momentum.

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# Ensemble & Design Highlights

Beyond the principal roles, the childrenâ??s chorus stands out, with their crisp white costumes providing visual contrast against the darker adult ensemble. Choreography by **Kacee Neff** blends ASL with dance and gesture, aligning movement with the musicalâ??s shifting stylesâ??from buoyant calypso to the stylized hoedown.

Design choices sustain the productionâ??s energy**. Maria Menloveâ??s** costumes provide color and spectacle, while **Troy Martellâ??s** projections and **Erica Choffelâ??s** set design add flexibility and texture. **Darren Maxfieldâ??s** lighting shapes mood and guides storytelling. Together, these elements create a rich, visually dynamic staging that reinforces the productionâ??s central experiment: retelling a familiar story in a new theatrical language.

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# Critique & Recommendations

The Ziegfeld production opens important conversations about representation and staging. Dressing both Josephs identically sometimes makes it harder for audiences to know where to focus, and in Act II the emphasis shifts toward vocal performers, softening the impact of the signing.

Future productions might build on this strong foundation by choreographing multiple bodies onstage with greater intention. How performers share space and move in relation to one another can be just as important as the number of doubles, shaping where the audienceâ??s attention naturally flows. Equally important is considering how Deaf and Hard of Hearing audience members experience the production. Providing captions on the overhead screens throughout the entire show would strengthen accessibility. As **Dr. Brian Cheslik** has observed, productions that commit to accessibility should ensure Deaf audiences have equitable access at every performance:

> â??Deaf actors should be considered, and supertitles included, in every production. That way Deaf audiences would not be limited to booking tickets on specific nights, but have the equitable option of choosing any night to attend the show.â?•â•´

Even with these challenges, Ziegfeldâ??s staging marks a bold step forward for inclusive theatre in Utahâ??one that points toward exciting possibilities for future productions.

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# Overall Impression

Ziegfeldâ??s *Joseph* demonstrates ambition and earns praise for its inclusive casting. **Cache Millerâ??s signing Joseph and Dylan Panter as his voice prove a highlight**, exemplifying the power of Deaf-led performance. Millerâ??s presence reflects Nyle DiMarcoâ??s conviction: â??Just by showing up, I might stretch the boundaries of their imagination a little bit, push them outside the box, make them consider adding different dimensions to the role.â?•â•µ Though staging choices sometimes dilute ASLâ??s prominence, the production marks a vital step forward for inclusive theatre in Utah. With thoughtful refinements, future productions can build on this momentum and strengthen the balance between accessibility and artistry. As Dr. I. King Jordan famously affirmed, â??Deaf people can do anything hearing people can do except hear.â?•â•¶ By centering Miller, Ziegfeldâ??s staging shows that accessibility is not a limitation but a creative force capable of reimagining even the most familiar classics.

### Footnotes

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1. The Really Useful Group, â??Timeline,â?• *Andrew Lloyd Webber,* accessed September 6, 2025,
2. The Really Useful Group, â??Donny Osmondâ??s Pharaoh Story,â?• *Andrew Lloyd Webber,* accessed September 6, 2025,
3. Jonathan Mandell, â??Three Reasons To Cheer Deaf Westâ??s *Spring Awakening* (And One Thing To Hope for the Future),â?• *HowlRound Theatre Commons,* October 1, 2015,
4. Brian Andrew Cheslik, â??Equal Accessibility for Deaf and Hearing Audiences? Itâ??s Possible!,â?• *American Theatre,* July 26, 2024,
5. Nyle DiMarco with Robert Siebert, *Deaf Utopia: A Memoirâ??and a Love Letter to a Way of Life* (New York: William Morrow, 2022), 142.
6. I. King Jordan, quoted in â??Deaf President Now: A New Era at Gallaudet,â?• *Time,* September 8, 1988.

# Show Information

**Dates:** September 5â??20, 2025 **Showtimes:**

- Evening Performances: 7:30 p.m. (seating at 7:00)

- Matinees: 2:00 p.m. (seating at 1:30)

**Box Office Hours:**

- Mon, Tues, Thurs: 1:00â??6:00 p.m.
- Fri, Sat: 1:00â??7:00 p.m.

**Phone:** 855-944-2787 **Address:** 3934 S Washington Blvd, Ogden, Utah **Ticketing Policies:**

- Tickets available online until one hour before showtime; remaining tickets may be purchased at the door.
- Exchanges allowed up until the ticketed performance time.
- All sales final; no refunds.

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**Theater Policies:**

- No outside food or drink.
- No children under 3 or babes in arms.

## ð?? Production Staff (as printed)

- **Director**: Morgan Parry
- **ASL Director**: Kimm McConnachie
- **Music Director**: Maggie Gadd
- **Choreographer**: Kacee Neff
- **Stage Manager**: Makayla Lindsay
- **Board Operation (Ogden)**: Makayla Lindsay
- **Board Operation (Park City)**: Sydney McAlister
- **Set Designer**: Erica Choffel

- **Light Designer (Ogden)**: Darren Maxfield
- **Light Designer (Park City)**: Peter Mayhew
- **Sound Designer**: Keely Parry
- **Costume Designer**: Maria Menlove
- **Props Designer**: Lilli Graden
- **Projection Design**: Troy Martell
- **Set Dressing/Painting**: Erica Choffel
- **Set Build**: Erica Choffel, Caleb Parry
- **Sound Operation**: Jimmy Van Natter
- **Set Change Coordinator**: Alma Lambson
- **House Manager (Ogden)**: Hilder Espinosa

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# Cast

## Narrators

- **Stephanie Morgan** â?? Narrator (sign) â?? *D/HH performer*
- **Alexa Thomas** â?? Narrator (voice)
- **Aspen Larkin** â?? Narrator (voice)

## Joseph

- **Cache Miller** â?? Joseph (sign) â?? *D/HH performer*
- **Dylan Panter** â?? Joseph (voice)

### Family & Brothers

- **Sam Farley** â?? Jacob / Potiphar
- **Jacob Eich** â?? Simeon
- **Colton Kraus** â?? Levi
- **Aidan MacKay** â?? Reuben
- **Logan Russon** â?? Asher
- **David Rojas** â?? Issachar
- **Luis Stakebake** â?? Gad / Baker
- **Logan Nelson** â?? Dan
- **Stratford Healey** â?? Zebulun
- **Matthew Trujillo** â?? Judah
- **Jordan White** â?? Naphtali
- **Christian Anglesey** â?? Benjamin

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### Pharaoh

- **Kimm McConnachie** â?? Pharaoh (onstage) â?? *Signing Performer and ASL Director*
- **Liesel DeWalt** â?? Pharaoh (voice)

**Ash McKnight** â?? Butler / Wife

**Brooklyn White** â?? Potipharâ??s Wife **Ashley Bollinger** â?? Wife **McKadee Barclay** â?? Wife **Eden Farley** â?? Wife **Chloe Kindred** â?? Wife **Rorie McEvoy** â?? Wife **Madeleine Rodriguez** â?? Wife

## ð?? Show Information â?? *Joseph and the Amazing Technicolor Dreamcoat* (ASL)

ð??**• Ogden, UT â?? The Ziegfeld Theater Venue:** The Ziegfeld Theater 3934 S Washington Blvd, Ogden, Utah **Performance Dates:** September 5 â?? 20, 2025 **Showtimes:**

- Evening Performances: 7:30 PM (seating at 7:00)
- Matinees: 2:00 PM (seating at 1:30)

**Box Office (Ogden):** ð??? Purchase Tickets at zigarts.com or call 855-944-2787 ð??? Phone Hours:

- Mon, Tues, Thurs: 1:00â??6:00 PM
- Fri, Sat: 1:00â??7:00 PM

ð??**• Park City, UT â?? Egyptian Theatre Venue:** Egyptian Theatre 328 Main Street, Park City, Utah **Performance Dates:** September 27 â?? 28, 2025 **Showtimes:**

- Saturday at 8:00 PM
- Sunday at 5:00 PM

**Box Office (Park City):** ð??? Purchase Tickets at parkcityshows.com or call 855.745.SHOW â?  The Egyptian Theatre does not use third-party ticket vendors.

**Category**

1. Reviews
2. Musicals

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**Tags**

1. Accessibility in Theatre
2. Aidan MacKay
3. Alexa Thomas
4. American Sign Language (ASL)
5. Andrew Lloyd Webber
6. Ash McKnight
7. Aspen Larkin
8. Brian Andrew Cheslik
9. Brooklyn White
10. Cache Miller
11. Christian Anglesey
12. Colton Kraus
13. Darren Maxfield
14. David Rojas
15. Deaf Theatre
16. Donny Osmond
17. Dylan Panter
18. Erica Choffel
19. I. King Jordan
20. Inclusive Performance
21. Jacob Eich
22. Jonathan Mandell
23. Jordan White
24. Joseph and the Amazing Technicolor Dreamcoat
25. Kacee Neff

26. Keely Parry
27. Kimm McConnachie
28. Liesel DeWalt
29. Logan Nelson
30. Logan Russon
31. Luis Stakebake
32. Maggie Gadd
33. Maria Menlove
34. Matthew Trujillo
35. Morgan Parry
36. Musical Theatre
37. Nyle DiMarco
38. Ogden Arts
39. Peter Mayhew
40. Representation in the Arts
41. Sam Farley
42. Stephanie Morgan
43. Stratford Healey
44. Tim Rice
45. Troy Martell
46. Utah theatre
47. Ziegfeld Theater

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