



Tuacahn's â??Ring of Fireâ?• Shines but Struggles to Ignite the True Spirit of Johnny Cash

Description

Ivins, UT I am a big **Johnny Cash** fan, so when I heard **Tuacahn** was putting on *Ring of Fire* *The Musical* in their indoor **Hafen Theatre**, I decided it was time to see what this Jukebox musical is made of. Unfortunately, it did not live up to the hype of Johnny's name, but that is not necessarily Tuacahn's fault. Jukebox musicals typically don't function as an ensemble musical; usually, there's a lead actor (or actors) portraying the central figure, supported by a cast playing collaborators and/or a spouse. However, *Ring of Fire* deviates from this norm, presenting more like a collective or staged concert. In fact, besides mics and incredible projections (designed by [Brad Peterson](#)), Tuacahn's production of *Ring of Fire* felt more like a concert because there were no props or scene changes, and the show as a whole lacked a narrative flow that one would expect in a musical.



default watermark

Set at the Hafen Theatre, showing incredible projections by Brad Peterson

Originally conceived as a Broadway musical in 2006, *Ring of Fire*—*The Musical* struggled to capture the dark and complex essence of Johnny Cash, resulting in a short-lived 6-week run. Creator [Richard Maltby Jr.](#) subsequently reworked the show into a more streamlined revue, removing much of the original narrative. This revision has been performed at various venues, including an acclaimed pre-pandemic staging at **Chicago's Mercury Theater**.

Following last year's smashing success of [Beautiful: The Carole King Musical](#), *Ring of Fire* is what some might consider a risky choice with its history. Further, according to the show program, Director and Musical Director [Scott Wakefield](#) plays the coveted role of Johnny Cash. However, when I showed up at the **Hafen Theatre**, instead of Wakefield, [Benjamin \(Ben\) D. Hale](#) graced the stage as "the Man in Black" and knocked this role out of the park. Dressed in a sleek black suit, Hale pulls off the genuine look and sound of Johnny Cash, with an incredible vocal range and low notes that do Johnny's songs justice, which is no easy feat.

default watermark



default watermark

Benjamin D, Hales as Johnny Cash, Photo Credit: Ben Braten

The show features a talented ensemble, including Broadway veteran and recording artist [Mimi Bessette](#), [Alex Crossland](#), [Sarah Hund](#), [Valerie Larsen](#), [Zach Spound](#), [Barry Tarallo](#), and [Louis Tucci](#)—all of whom are skilled vocalists and multi-talented instrumentalists. In fact, every cast member, including **Hale** (who plays Cash), plays at least four instruments while performing; some ensemble members switch between as many as seven instruments during the show. **Crossland** and **Hund** were truly impressive in this capacity. The ensembles’ versatility, dynamic duets between **Hale** and **Larsen** (who plays June Carter Cash), and **Bessette**’s powerful solos in “In the Sweet Bye and Bye” and “I’ve Been Everywhere” were standout moments of the night.

default watermark



default watermark

Despite the talent, the production struggles with an unclear narrative, and the night I attended also struggled with mic issues for the first eight songs. However, this cast and production crew again impressed me with professionalism through it all. The production shines through elements like the hair and makeup by **Matthew Reeves Oliver**, especially the wigs for June Carter Cash (**Valerie Larsen**): they are top-notch. Costuming by [April Soroko](#) (Design) and **Faith Brown** (Costume Shop Manager) and Scenic/ Lighting Design by **Paul Black** were also visually stunning.

Johnny Cash's appeal lay in his image as a romantic outlaw and his unique voice—a deep, resonant sound that conveyed a sense of wounded masculinity. Unfortunately, this production lacks the sense of urgency and stakes necessary to truly honor the promise of a musical in Cash's legacy. Still, given the show's history, it is likely that this is something Tuacahn is not responsible for. It was clear that fans of Cash's repertoire sitting next to me enjoyed the nostalgia of musical numbers like "Walk the Line" and "Folsom Prison Blues," and while I think the narrative needs more emotional depth and intensity to truly capture the spirit of "The Man in Black" in a musical, this show has merit and will bring joy to many audience goers who are fans of Johnny Cash.

When: Now through Oct. 22

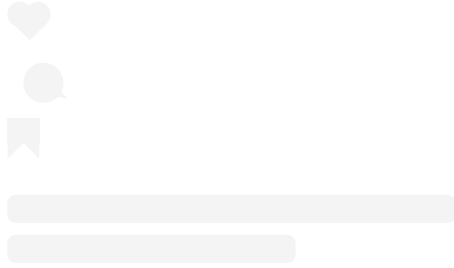
Where: Tuacahn Hafen Theatre, 1100 Tuacahn Drive, Ivins, Utah 84738

Approx. Run Time: 1 hour & 45 minutes.

Tickets: \$35-\$108 at 800-746-9882 and [Tuacahn](#).



[View this post on Instagram](#)



A post shared by Tuacahn Center for the Arts (@tuacahn.amp)

Tuacahn Center for the Arts presents *Ring of Fire*: The Music of Johnny Cash Created by Richard Maltby, Jr.

Conceived by William Meade

Adapted from the Broadway Production by Richard Maltby, Jr. and Jason Edwards

Performance Dates and Times: June - October 1, 2024, varying dates and times

Contact: 800-746-9882

[Tuacahn Facebook](#)

[YouTube Ring of Fire Playlist](#)

default watermark

Category

1. Musicals
2. Reviews

Tags

1. Alex Crossland
2. April Soroko
3. Barry Tarallo
4. Benjamin D. Hale
5. Brad Peterson
6. Broadway
7. Chicago's Mercury Theater
8. Faith Brown
9. Folsom Prison Blues
10. Ivins
11. Keola Kinghorn
12. Louis Tucci
13. Matthew Reeves Oliver
14. Mimi Bessette
15. Paul Black
16. Review
17. Rhetorical Review
18. Richard Maltby Jr.
19. Ring of Fire

- 20. Salt Lake City
- 21. Sarah Hund
- 22. Scott Wakefield
- 23. Theatre
- 24. Tuacahn
- 25. Tuacahn Center for the Arts
- 26. Utah
- 27. Valerie Larsen
- 28. Walk the Line
- 29. Zach Spound

Date

2026/05/31

Date Created

2024/07/17

Author

keola06

default watermark