



## â??Dreamgirlsâ?• at The Grand: Where Black Brilliance Takes Center Stage

### Description

**Salt Lake City, UT** â?? From **May 21 to June 14, 2025**, *Dreamgirls* lights up the stage at **The Grand Theatre** in a revival that honors the showâ??s soulful legacy while amplifying the cultural power of the Motown era. With book and lyrics by **Tom Eyrn**, music by **Henry Krieger**, and stage direction by **Latoya Cameron**â??alongside musical direction by **Dee-Dee Darby-Duffin** and **Jonathan McDonald**â??this production bursts with powerhouse vocals, striking visual flair, and emotionally resonant storytelling.

At the heart of *Dreamgirls* is the rise of **The Dreams**, a fictional girl group from Chicago whose ascent from modest club gigs to national stardom mirrors the real-life paths of R&B legends like **The Supremes, The Shirelles, James Brown, and Jackie Wilson**. But this is more than a tale of fameâ??itâ??s a searing exploration of whatâ??s lost, compromised, and reclaimed on the road to success. Set against the backdrop of 1960s racial politics and industry exploitation, the show examines themes of ambition, erasure, and survival with both theatrical dazzle and emotional depth. Its most unforgettable moments land not just in spectacle, but in the aching harmonies, backstage betrayals, and soul-baring solos that give the story its heart.

Kimberly Teitter, Kandyce Marie, Quesley Soto, & Darby Mest, actors playing the leads in Dreamgirls!  
Kimberly Teitter, Kandyce Marie, Quesley Soto, & Darby Mest, Photo provided by The  
Grand Theatre, photo credit: Stephen A. Spekman

### A Landmark Musical: Broadway Origins and Adaptations

The original *Dreamgirls* premiered on **December 20, 1981**, at Broadwayâ??s **Imperial Theatre**, directed and choreographed by **Michael Bennett**, who had recently achieved acclaim with *A Chorus Line*. Featuring a predominantly Black cast, the production starred **Jennifer Holliday** as Effie White, **Sheryl Lee Ralph** as Deena Jones, **Loretta Devine** as Lorrell Robinson, **Ben Harney** as Curtis Taylor, Jr., **Cleavant Derricks** as James â??Thunderâ?• Early, and **Vondie Curtis-Hall** as C.C. White. **Obba BabatundÃ©** also played a key role as an understudy and ensemble member. The show received **13 Tony Award nominations** and won six, including Best Choreography and Best Leading Actress in a

Musical for Holliday. Her powerful rendition of “*And I Am Telling You I’m Not Going*” became a theatrical landmark and earned her a **Grammy Award** for Best Female R&B Vocal Performance, solidifying her status as one of Broadway’s most iconic voices.

The production was revolutionary for its dynamic staging. **Bennett’s** use of moving plexiglass towers and integrated light design created a cinematic feel on stage—a fluidity that echoed the show’s narrative of transformation and reinvention. But the journey to Broadway was anything but smooth. Originally conceived as a project for **Nell Carter**, the show underwent multiple workshops and rewrites over several years. Carter’s departure opened the door for a then-unknown **Jennifer Holliday**, whose resistance to the role during development—particularly Effie’s early Act I exit—led to significant revisions that ultimately made Effie White the heart of the show.

Beyond its musical triumphs, *Dreamgirls* also broke ground as a Black-cast musical that foregrounded gender and racial politics. Set in the 1960s and resonating with the spirit of the **Black Power Movement**, the story critiques the exploitative structures of the music industry, where Black artists often provided the soulful foundation for a system that profited by whitening and repackaging their sound. *The Dream’s* struggle for agency and recognition mirrors the real-world barriers Black women continue to face in the arts.

[Image of 1981 Dreamgirls Broadway Production](#)  
Photo posted on LinkedIn by [Brandon K. Hardison](#)

*Dreamgirls* closed on **August 11, 1985**, after **1,521 performances**, and has since become a cultural touchstone. It has inspired national tours, concert performances (notably a 2001 benefit starring **Lillias White, Audra McDonald, and Heather Headley**), and international stagings—including a major London production at the **Savoy Theatre** starring **Amber Riley** in 2016.

More than four decades after its debut, *Dreamgirls* continues to captivate, challenge, and inspire. Its legacy lies not only in its unforgettable songs and iconic performances but also in its unflinching portrayal of race, gender, and the cost of being extraordinary in a world that isn’t always ready for you.

## The Grand’s Production: A Contemporary Powerhouse

Set amid the **Motown explosion** and the turbulence of the civil rights era, The Grand Theatre’s *Dreamgirls* brings new urgency to the musical’s themes. It is a story about community, identity, and the price of being extraordinary in a world that seeks to control, profit from, and diminish Black brilliance.

Under **Latoya Cameron’s** sensitive and dynamic direction, the production pulses with emotional clarity. **Natosha Washington’s** choreography animates the stage with era-specific flair. Musical direction by **Dee-Dee Darby-Duffin** and **Jonathan McDonald** blends polish and soul, anchoring the show with a rhythm section and live orchestra that is nothing short of electrifying.

Quesley Soto, Kandyce Marie, & Darby Mest standing around a mic singing

Quesley Soto, Kandyce Marie, & Darby Mest, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

In the lead roles:

**Quesley Soto** commands the stage with breathtaking force as **Effie Melody White**, delivering a performance that is both vocally ferocious and emotionally unguarded. From her very first note, it's clear that this isn't just a role for Soto—it's a revelation. In the show-stopping *And I Am Telling You I'm Not Going*, she not only channels the iconic emotional intensity of the song but takes the vocal line to heights we rarely if ever heard in live performance. Her range is nothing short of astonishing.

In the role of Effie, Quesley Soto's voice doesn't just fill the theatre—it lifts the roof, carves space, and claims it unapologetically.  
~Rhetorical Review~

Steven Taylor & Quesley Soto posing for a photo  
Steven Taylor & Quesley Soto, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

Audience members around me audibly gasped after her solos. At one point, after Soto sang the line *When I like a man's eyes, it's serious*—someone near me whispered, *Wow*—and the feeling was mutual. Soto isn't just a powerfully expressive actor; she is, without question, one of the most gifted vocalists currently working in Utah theatre. Her renditions of *I Am Changing* and *One Night Only* were so electrifying, I caught myself thinking, *I would buy a recording of this in a heartbeat*.

Soto was born to play Effie. Her voice doesn't just fill the theatre—it lifts the roof, carves space, and claims it unapologetically. It's a performance that doesn't just live in memory—it echoes.

In the role of Deena Jones, Kandyce Marie's voice has an iconic tone: smooth, expressive, and full of emotional shading.  
~Rhetorical Review~

**Kandyce Marie** brings nuance and elegance to **Deena Jones**, capturing not only the character's outward poise but the quiet burden of being made the face of the group. Her performance is understated in the best sense—controlled, graceful, and deeply felt. At one point, she delivered a perfectly timed wink that felt like it was aimed directly at me—an effortless gesture that speaks to her magnetic stage presence. Marie's voice has an iconic tone: smooth, expressive, and full of emotional shading. Her vocals on *Dreamgirls*, *Heavy*, and *One Night Only* stood out in particular—cool, crisp, and layered with vulnerability.

Darby Mest as Lorrell

Darby Mest as Lorrell, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

Whether stealing a scene with a sly smile or breaking your heart with a quiet plea, Darby Mest's Lorrell is unforgettable: funny, fierce, and fully alive.  
~Rhetorical Review~

**Darby Mest** infuses **Lorrell Robinson** with humor and heart, balancing the character's bubbly charisma with a depth of emotional resilience that's both surprising and affecting. Mest captures Lorrell's role as the comic spark within *The Dreams*, delivering sharp timing and lightness that lifts ensemble scenes with ease. But she also reveals the ache beneath the sparkle—especially in moments where Lorrell confronts the realities of her long, complicated relationship with Jimmy Thunder. Early. Mest's performance doesn't flatten Lorrell into comic relief; instead, she gives her dimension, agency, and a clear emotional arc. Whether she's stealing a scene with a sly smile or breaking your heart with a quiet plea, Mest's Lorrell is unforgettable: funny, fierce, and fully alive.

**Steven Taylor** delivers a charismatic performance as **Curtis Taylor Jr.**, anchoring the production's dramatic tension with clarity and poise. He captures Curtis's ambition and persuasive charm, portraying a character driven more by vision and control than overt villainy. Taylor's presence is authoritative without being overbearing, making Curtis's ascent and the compromises he demands from those around him feel all the more believable and quietly unsettling. He also surprises with some resonant low notes during *Steppin' to the Bad Side*, adding vocal depth to a character already rich in complexity.

Kirk Banks's James Thunder Early is pure dynamite—brash, brilliant, and impossible to ignore.  
~Rhetorical Review~

Kirt Banks

Kirt Banks, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

Additional standout performances include:

- **Kirt Banks** steals the show as James Thunder Early, delivering the most electrifying male vocal performance of the night. With soaring range, impeccable rhythm, and raw vocal firepower, Banks proves he's a singer through and through—masterfully embodying the character's wild charisma and musical bravado. Every time he steps into the spotlight, the energy surges.
- **Sean J. Carter**, meanwhile, offers a deeply compelling performance as **Marty Madison**. While more understated, his portrayal is no less powerful. Carter brings dignity and emotional intelligence to the role, imbuing the seasoned manager with gravitas and heart. I was particularly impressed by the depth of his acting—he delivers every line with intention, anchoring the narrative's emotional stakes and serving as a moral compass amid the industry's chaos.

- **Asher Head** offers a deeply felt and grounded portrayal of **C.C. White**, the talented songwriter and moral compass of the group. With quiet strength and emotional intelligence, Head brings warmth and depth to a character often caught in the crossfire between loyalty and ambition. His scenes with Effie are especially poignant, revealing a brotherly tenderness that anchors the story's emotional core. Head's performance underscores the importance of integrity in a world built on image, and his C.C. is both believable and beautifully restrained.
- **Kimberly Teitter** shines as **Michelle Morris**, the poised and polished singer who steps into the group during a period of tension and transition. Teitter brings subtle strength to the role, portraying Michelle not as a replacement but as a professional determined to find her place without erasing what came before her. Her voice blends seamlessly with the trio's harmonies, and her presence in the final arc adds dimension to the group's evolution.

**Brien Keith Jones** delivers charismatic dual performances as **Wayne** and the **M.C.**, while **William E.J. Payne, Hans Fenton, Talia Heiss, Debora Ingabile, Jihad McMillan, Brandywnn Michelle, Anna Sheffield, Josh Stone, Taylor Wallace, Michaelah Washington, Char Crear, and Kimberly Teitter** (in a second ensemble role) round out a vibrant, vocally unified ensemble that reinforces the emotional impact of each scene.

While some secondary characters could benefit from more development, the ensemble as a whole carries the story with admirable energy and cohesion. One of the things I deeply value about The Grand Theatre is its commitment to showcasing local performers. Not every note landed perfectly on opening night—a reality in any live production—but the passion and talent on display were undeniable. In a landscape where some professional companies bring in out-of-state talent, The Grand's investment in its own artistic community stands out. It's a choice that not only nurtures local voices but also enriches the cultural fabric of Salt Lake City.

Cast of *Dreamgirls*

Cast of *Dreamgirls*, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

Beyond the powerhouse performances on stage, *Dreamgirls* at The Grand Theatre shines thanks to the behind-the-scenes brilliance of its creative team. **Natosha Washington's** choreography pulses with energy, capturing the elegance and explosiveness of Motown movement. **Drew Bielinski's** lighting design shifts seamlessly between concert dazzle including some exciting use of a disco ball, rainbow lighting, and starlights twinkling behind the orchestra, and backstage intimacy. Meanwhile, **Porter Charlesworth** and **Joe Killigan's** sound design ensures every harmony and heartbreak lands with clarity and impact. The visual world is further enriched by **Halee Rasmussen's** beautiful scenic design, which includes the dramatic use of fog in key moments, and by **Mãjire Nelligan's** thoughtful prop work. Under the coordination of **Stage Manager Tahra Veasley, Assistant Stage Manager Amelia Stensrud**, and interns **Casey Tincher** and **Io Carling**, the entire production runs like a finely tuned machine, supported by the technical expertise of **Adam Day**. This is a show where every creative detail—from spotlight to silhouette—works in harmony to elevate the entire experience.

Darby Mest, Kandyce Marie, & Kimberly Teitter

Darby Mest, Kandyce Marie, & Kimberly Teitter, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

A special shout-out to the costume design team—**Shannon McCullock** (Costume Design), **Erin McCullock** (Hair and Make-Up Design), and **Casey Tincher** (Costume Assistant)—for bringing era-authentic glamour to every corner of the stage. From stunning sequined gowns to sharp velvet suits, and seamless on-stage costume changes to a dazzling array of '60s and '70s wigs, their work doesn't just dazzle—it deepens the story's sense of time, identity, and transformation. The detail and labor behind these looks is unmistakable, and the result is a production that feels both visually spectacular and historically grounded. The sheer effort poured into this show is not only evident—it's worthy of celebration.

One of the most thrilling elements of this production is the presence of a live orchestra accompanying the cast—there's truly nothing like it. The decision to feature the musicians on stage, subtly revealed in select scenes, is both clever and beautifully integrated into the show's design. The live orchestra, conducted by **Jonathan McDonald**, is equally outstanding. With **McDonald** on piano, **Eliza Taylor** on synthesizer, **Kendal White** on drums, **Mark Maxson** on guitar, and **Davin Tayler** on bass, the rhythm section lays a rich and grooving foundation. The brass and wind players—**Stephanie Larson** (Trumpet 1), **Tayler Duby** (Trumpet 2), **Chloe Potter** (Trombone), **Waylon Hadlock** (Reed 1), and **Jack Barton** (Reed 2)—bring the score to life with precision, warmth, and flair.

Together, this production team, ensemble of performers, and musicians transforms *Dreamgirls* from a revival into a revelation. It's not just a production—it's a reminder of how local theatre, when charged with talent and intention, can electrify a stage and honor a legacy. That electricity was palpable in the house. The opening night audience responded with audible gasps, mid-scene applause, and a standing ovation that arrived before the final bow. From quiet murmurs of "wow" after Soto's solos to the cheers during "One Night Only," it was clear this performance didn't just entertain—it moved people. The Grand's audience felt the story in their bones.

## Stage vs. Screen: A Comparative Critique

In 2006, the musical was adapted into a feature film by **DreamWorks and Paramount Pictures**, directed by **Bill Condon**. The cast included **Jamie Foxx**, **Beyoncé**, **Eddie Murphy**, **Jennifer Hudson**, **Danny Glover**, and **Anika Noni Rose**. Hudson's portrayal of Effie won her an **Academy Award**, further proving that Effie's voice—both character and performer—remains central to the legacy of *Dreamgirls*. While the film preserved the musical's central plot, it introduced new songs like "Listen" and "Love You I Do" that added emotional clarity to certain characters. It also relocated the setting from **Chicago** to **Detroit** to more closely align with Motown's real history. While both versions of *Dreamgirls* offer compelling narratives and unforgettable music, they differ significantly in execution and focus.

**Character Development:** The stage version provides richer, more layered arcs—particularly for supporting characters like **Lozell**—and allows for gradual emotional builds. The film, though visually lush, sometimes flattens these arcs to prioritize its cinematic pacing and aesthetic.

**Musical Structure:** On stage, the songs are narrative engines, revealing inner conflicts and evolving relationships. In the film, director **Bill Condon** introduces new songs ("Listen", "Love You I Do") that deepen character motivations but occasionally feel more like musical showcases than integrated storytelling.

**Thematic Resonance:** The stage production subtly weaves together themes of ambition, identity, race, and the cost of fame. The film emphasizes spectacle—glamorous hair, costumes, and swirling cameras—which can sometimes overshadow the story’s deeper critiques. Still, the film adaptation doesn’t lack emotional weight. As **Bob Mondello** observed in his [2006 NPR review](#), *Dreamgirls* was always described as feeling “cinematic” on stage—and “here it is in the cinema,” he notes, “and you know what, it’s pretty cinematic.”



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Mondello points out that while the original Broadway production relied on turntables and whirling curtains to simulate camera movement, the film uses actual swooping cameras and dynamic transitions to bring that same energy to the screen. In his words, “The energy is so high in sequences like

thisâ? that it almost doesnâ?t matter that weâ?ve seen this story before.â?• What the film lacks in novelty, it compensates for in visual flair and sheer emotional punchâ?particularly in Hudsonâ?s performance as Effie White, which Mondello describes as the reason audiences are truly there. When Hudson belts â??*And I Am Telling You Iâ??m Not Going*,â?• viewers at preview screenings reportedly erupted in applause, treating her not as a character on screen, but as if she were performing live in the theater.

Still, Mondello acknowledges that in the second half, as Effie recedes, the filmâ?s conventionality shows through. And while the music â??isnâ?t quite â??60s Motown,â?• it â??certainly pumps up energy levels.â?• Ultimately, the film adaptation succeeds as a â??crowd pleaser,â?• with Hudsonâ?s arc serving as its beating heart. It proves that *Dreamgirls*, even when polished for Hollywood, retains the emotional soul that made it a stage phenomenon.

Taken together, these versions highlight different strengths: the stage version offers intimacy, thematic nuance, and character development; the film delivers spectacle, accessibility, and a star-making performance that brings Effieâ?s defiant cryâ??*Iâ??m not going*â?to new, triumphant heights.

After watching both the film and stage versions of *Dreamgirls*, I found myself drawn more to the musical. The live production doesnâ?t just tell a storyâ?it contextualizes it within the [Civil Rights Movement](#) and Black Power Movements, foregrounding the racial politics that shaped (and still shape) the music industry. In the number â??*Cadillac Car*,â?• the Dreams celebrate their success with a soulful, original version of the song. But later, in a biting reprise, we see a white pop group perform a bland, sanitized cover that gets national attention. This moment directly critiques how the music industry profited by whitewashing Black sound and styleâ?highlighting cultural appropriation and the systemic erasure of Black artistry.

â??*Cadillac Car*â?• dramatizes how Black innovation is commodified and repackaged for white audiencesâ?a critique largely glossed over in the film adaptation.

~*Rhetorical Review*~

Another example is how Effie White, the most vocally gifted of the group, is pushed aside in favor of Deena Jones, whose lighter complexion and more â??marketableâ?• image align with industry beauty standards shaped by whiteness. Curtis justifies the move with business logic, but the underlying message is clear: darker, fuller-figured Black women are deemed less palatable to mainstream (white) audiences.

*Effieâ?s sidelining isnâ?t just personalâ?itâ?s political. The musical portrays her exclusion as part of a broader pattern within the entertainment industry, shaped by longstanding biases around race, appearance, and marketability.*

~*Rhetorical Review*~

Kandyce Marie, Asher Head, & Quesley Soto  
Kandyce Marie, Asher Head, & Quesley Soto, Photo provided by The Grand Theatre, photo credit: Stephen A. Spekman

While not always named explicitly, the show's historical context—the 1960s and early 1970s—is imbued with the racial tensions of the Civil Rights Movement. Characters like C.C. and Effie speak out about ownership, representation, and dignity, framing their battles not just as personal but as tied to broader collective struggles.

*The musical's timeline parallels a critical era in American racial politics, and while the film touches on this visually, the stage version foregrounds it thematically.*  
~Rhetorical Review~

The musical leans into these tensions, making space for the uncomfortable truths about how Black talent has been commodified, controlled, and reshaped for white audiences.

Curtis's character arc reflects the dangers of internalized racism and the pursuit of success within white-dominated systems. His willingness to compromise artistic integrity and suppress Effie's voice in favor of crossover appeal speaks to the pressures placed on Black creatives to assimilate in order to survive.

Through Curtis, the musical critiques the compromises Black artists are often forced to make to navigate white gatekeeping in the industry

~Rhetorical Review~

The film, while visually stunning and emotionally charged, softens that critique in favor of glamour and personal drama. There is one exception to this: One moment that didn't fully land in the musical versus the movie was the audience's reaction to Jimmy's performance in Miami. As Jimmy becomes increasingly unhinged in his performance the white audience grows more and more uneasy, in the film. While the script positions it as shocking or offensive—underscoring his unraveling and the industry's attempts to contain him—the audience at The Grand seemed more amused than unsettled. This disconnect slightly undercuts the intended critique of how Black performers are commodified and discarded when they no longer fit the mold. A clearer directorial cue or tonal shift might help future audiences feel the discomfort the moment is meant to provoke, perhaps having a planted actor who is supposed to walk out, offended by Jimmy in the audience.

## **A Director's Vision: Dreaming Aloud with Latoya Cameron**

Ultimately, The Grand Theatre's *Dreamgirls* is more than a nostalgic nod to a bygone musical era. It's a vital, moving tribute to the Black women—like **Florence Ballard**, **Diana Ross**, **Mary Wilson**, **Etta James**, and **Aretha Franklin**—who shaped American music and culture, and whose stories still demand center stage. It honors the powerhouse performers who brought *Dreamgirls* to life across

generations: Broadway icons like **Jennifer Holliday**, **Loretta Devine**, and **Sheryl Lee Ralph**; film stars like **Jennifer Hudson**, **Anika Noni Rose**, and **Beyoncé**—whose voices, presence, and passion continue that legacy with grace, power, and undeniable soul.

I wholeheartedly agree with **Latoya Cameron**'s stirring director's note: *Dreamgirls* is love, soul, and a big warm hug. As Cameron writes:

*This show is:*

*Love. Heart. Sisterhood. Siblinghood. Community. Hope. Sacrifice.  
Redemption. Authenticity vs. Inauthenticity. Freedom. Soul. MUSIC.  
Self-Ownership. Solidarity. Excellence.*

*And above all? Family.*

*It asks:*

*• What must you do to make your dreams come true? •*

*• What does your dream really look like? •*

In the times we're living through, it is essential that we center the very stories others attempt to water down or erase entirely from our collective memory. Cameron reminds us that this musical is not just about performance, but about reclamation. That spirit pulses through every note and gesture onstage.

And yet, as we listen to **Effie**'s (played by **Quesley Soto**) luscious notes soar through the theatre, it becomes more than a showstopper—it becomes an invitation to reflect. What does it mean to witness such Black brilliance within a cultural landscape that too often marginalizes it? Cameron's vision urges us to sit not only in joy, but also in discomfort—to confront the beauty and the barriers, and to reckon with how we support, fund, and celebrate stories that challenge dominant systems. *Dreamgirls* dares us to dream—and to do the work of making that dream more equitable, more inclusive, and more just.

## Event & Production Details

- **Production:** *Dreamgirls*
- **Book & Lyrics:** Tom Eyen
- **Music:** Henry Krieger
- **Orchestrations:** Harold Wheeler
- **Dates:** May 21 – June 14, 2025
- **Venue:** The Grand Theatre, Salt Lake City, [directions here](#)
- **Performance Schedule:**
  - Thursdays, Fridays, and Saturdays at 7:30 PM
  - Matinee Shows: Select Saturdays at 2:00 PM (e.g., May 31 and June 7)
- **Tickets:** Available at [grandtheatrecompany.com](http://grandtheatrecompany.com)
- **Rating:** PG-13
- Instagram: [The Grand](#)

GRAND THEATRE Presents DREAMGIRLS

Original Broadway Production Directed and Choreographed by Michael Bennett, Originally produced on

Broadway by Michael Bennett, Robert Avian, Geffen Records, and The Shubert Organization.  
*Dreamgirls* is presented by arrangement with Concord Theatricals.

## **Production Team**

**Stage Director:** Latoya Cameron

**Musical Directors:** Dee-Dee Darby-Duffin & Jonathan McDonald

**Choreographer:** Natosha Washington

**Stage Manager:** Tahra Veasley

**Assistant Stage Manager:** Amelia Stensrud

**Intern Assistant Stage Manager:** Casey Tincher & Io Carling

**Scenic Design:** Halee Rasmussen

**Properties Design:** Máire Nelligan

**Lighting Design:** Drew Bielinski

**Sound Design:** Joe Killian & Porter Charlesworth

**Costume Design:** Shannon McCulloch

**Hair and Make-Up Design:** Erin McCulloch

**Technical Director:** Adam Day

**Costume Assistant:** Casey Tincher

## **Orchestra**

**Conductor / Piano:** Jonathan McDonald

**Synthesizer:** Eliza Taylor

**Drums / Percussion:** Kendal White

**Guitar:** Mark Maxson

**Bass:** Davin Tayler

**Trumpet 1:** Stephanie Larson

**Trumpet 2:** Tayler Duby

**Trombone:** Chloe Potter

**Reed 1:** Waylon Hadlock

**Reed 2:** Jack Barton

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## Category

1. Reviews
2. Musicals

## Tags

1. Adam Day
2. Amelia Stensrud
3. Anna Sheffield
4. Asher Head
5. Beyonc 
6. BIPOC Theatre
7. Black Excellence
8. Brandywnn Michelle
9. Brien Keith Jones
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16. Darby Mest
17. Davin Tayler
18. Debora Ingabile
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20. Dreamgirls
21. Drew Bielinski
22. Eliza Taylor
23. Erin McCulloch
24. Halee Rasmussen
25. Hans Fenton
26. Io Carling
27. Jack Barton
28. Jennifer Holliday

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29. Jennifer Hudson
30. Jihad McMillan
31. Joe Killian
32. Jonathan McDonald
33. Josh Stone
34. Kandyce Marie
35. Kendal White
36. Keola Kinghorn
37. Kimberly Teitter
38. Kirt Banks
39. Latoya Cameron
40. Local Theatre Spotlight
41. Mark Maxson
42. MÃjire Nelligan
43. Michaelah Washington
44. Motown Musical
45. Musical Direction
46. Musical Theatre Reviews
47. Natosha Washington
48. Performance Review
49. Porter Charlesworth
50. Quesley Soto
51. Representation in Theatre
52. Review
53. Rhetorical Review
54. Salt Lake City Theatre
55. Sean J. Carter
56. Shannon McCulloch
57. Stage vs Screen
58. Stephanie Larson
59. Steven Taylor
60. Tahra Veasley
61. Talia Heiss
62. Tayler Duby
63. Taylor Wallace
64. The Grand Theatre
65. Theatre Criticism
66. Theatre Review
67. Utah Arts
68. Waylon Hadlock
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