



**Digital Commons@**

Loyola Marymount University  
LMU Loyola Law School

---

Dance Undergraduate Theses

Dance

---

5-7-2016

## Daydream Album Release Experience: Exploring the Role as a Creative Director and the Beauty of Collaboration

Angelica Migliazza  
*Loyola Marymount University*

Follow this and additional works at: [https://digitalcommons.lmu.edu/dance\\_theses](https://digitalcommons.lmu.edu/dance_theses)



Part of the [Dance Commons](#), [Other Theatre and Performance Studies Commons](#), and the [Performance Studies Commons](#)

---

### Recommended Citation

Migliazza, Angelica, "Daydream Album Release Experience: Exploring the Role as a Creative Director and the Beauty of Collaboration" (2016). *Dance Undergraduate Theses*. 95.  
[https://digitalcommons.lmu.edu/dance\\_theses/95](https://digitalcommons.lmu.edu/dance_theses/95)

This Campus Access only theses is brought to you for free and open access by the Dance at Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in Dance Undergraduate Theses by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact [digitalcommons@lmu.edu](mailto:digitalcommons@lmu.edu).

**DANC 461: Sr Thesis Project**

**DAYDREAM Album Release Experience;**

Exploring the role as a Creative Director and the beauty of collaboration

Angelica Migliazza

In partial fulfillment of  
The Bachelor of Arts Degree in Dance  
Loyola Marymount University  
May 7<sup>th</sup>, 2016

TABLE OF CONTENTS

Section 1: A thorough explanation of the genesis of the project.....2-5

Section 2: A detailed outline of the process of bringing the project to fruition.....6-18

Section 3: The final results.....19-24

Section 4: What’s next?.....25-26

*PART ONE*  
*Genesis of the Project*

My senior thesis produced an album release experience featuring four main songs off of Sam Louis' new Album- DAY DREAM. I chose to take on the role of the Creative Director so I can explore all avenues of art and bring the talented people around me together to make an album come alive on stage. I wanted to produce a show that would satisfy all senses by adding the components of lights, music, visuals, dancing, live singing and costumes on stage. This experience focuses on the effectiveness of collaboration and investigates how a process unravels to successfully produce a 16-minute live performance.

I originally wanted to choreograph for a musical and conduct my thesis on this study, but I ended up having this opportunity Junior year. So I decided to take it one step forward and pick an artist to collaborate with. Every time my friends and I go to huge concerts we are all so moved and inspired but there's rarely many dancers incorporated in the production. I wanted to create an EXPERIENCE show, that is entertaining and captivates the audience like a concert does while incorporating dance. I was listening to Porter Robinson a lot at the time, which is an amazing electronic DJ/artist that creates songs that are powerful, sad, beautiful, happy and inspiring all at the same time. I wanted to somehow capture his music through dance and share it to an audience. Usually artists have tour shows, but DJ's don't always have this. Tours help capture the audience and display the music through all outputs of art. I went home for a week in July and my brother Sam had been working on his new album. He showed me a few demos of his new songs and instantly I thought of an expansion to my thesis. I decided I wanted to work with my brother and help his music come alive on stage!! This not only is good for me but it also would help my brother release his new album. When you first hear an album, you might be listening to it on your bad quality lap top speakers or old car speakers but why not listen to an album for the first

time LIVE. I decided I wanted to incorporate some of his songs, and chose Porter Robinson songs that go with the overall DAYDREAM theme of his album. This also was perfect because some of his songs weren't finished being produced and mastered, so I had the opportunity to see the process and understand how a song evolves. I also was able to hear versions that became something else and hear the tiniest background sounds that are hard for a naked ear to hear. Musicians are my number one inspiration for dance. Through my brother and my mom, I have got to understand and learn what goes in to making a song. Not only does the writer write it but it's the producer that really brings it to life! Then you have to add in musicians to play on the track, add different effects, loops areas, duplicate, overlap etc. A song can have over 50 layers, and I wanted to explore the depth of music to help the audience hear the music to the greatest capacity and appreciate the complexity. Also Sam's goal of this album was to combine genres and create a versatile collection of songs that are fresh and original. His experimental style inspired me to collaborate with various choreographers from different backgrounds and let them explore his new sounds. I like to say I don't have a specific one style that I perform for dance. I have always had a very rhythmic back bone, then loved acrobatics and contemporary. I find it's most entertaining when movement is movement and is uncategorized. Well sure enough this was the same idea with Sam's album. Each melody transcends you into a different reality and always leaves you guessing what is next so I thought what better way to show this through dance. I chose to bring in choreographers to help capture a variety of movement qualities and also decided to pick dancers that are very versatile but all shine with their unique way of moving.

How I started was first I chose my cast, and choreographers. This was based on not only talent and versatility but who I am inspired by daily. I chose people who are positive, thankful, uplifting, determined, and hard working. This is so important when picking a cast because you

are working long hours together and you want to make the best of that time. People who gossip, are lazy, and negative don't vibe well no matter how talented they are. Next I chose a lighting designer, Sam Whidby, who also became my technical director. After this I talked to my cousin who began exploring visual DJing. He agreed and joined the production team. I sent out an email to my cast, and made sure everyone was in for the ride. It was good because since there were many different dances, the dancers could choose how much commitment they wanted to put in. I wanted this experience to give younger dancers a platform to perform! For me I love performing and entertaining, but sometimes the options to perform are not always accessible and frequent so this will be another opportunity for them. I also will be bringing back alumni to choreograph which will create connections for the dancers while creating work for the alumni's. I really want to give back to LMU and create and inspire next generations. Next I explored my brothers Album "DAYDREAM" and chose what songs I would chose, and what songs I would incorporate to help create a solid theme.

As an artist here at LMU I have discovered a lot about myself. I have realized my rhythmic ear is definitely a strong asset for me. I definitely have a strong interest in the relation to music and dance. I also discovered my love for grooves, and freestyle moving and connecting with one and other. I found this through our Jazz class that explored vernacular styles. I have also realized that I love working with big productions and seeing the process of a show after running the lights my freshman year. I discovered my passion for not only dance but the whole creative process around it! Through my thesis I got to fully explore a production and produce one from start to finish. I got to explore a stage venue, work with real technicians and production crews. I also got to explore improvisation, choreography, and of course the biggest concept, the

connection of music and dance. I got to dive into specific songs, explore its depth and re-create it with movement.

A direct experience that pointed me in this direction was definitely choreographing for the school musical COMPANY. This involvement let me investigate and understand what goes on behind the scenes when creating a show. The process allowed me to work directly with the head Drama director and see how she organized practice schedules and ran rehearsals. Being the choreographer and movement director gave me the opportunity to work with an entire cast and give my input throughout the musical. It taught me leadership skills and proved to me I have the skill set to take on a task like this again. I felt very scared and uncomfortable being the choreographer at first, but I knew once I dipped my toe in I would be able to feel comfortable the second time around. Jason's jazz class also helped me and prepared me for the commercial scene. In class we discussed our "look" and got to explore with aspects of the industry. Throughout the semester we have had guest teachers come in and teach us and provide advice for not only our dancing but our existence in the commercial world. This allowed me to learn from top choreographers, become inspired and feel how they work with dancers. It also inspired me to keep pushing past ordinary and settling with average work. What also lead me to an interest in a Creative Directing position was being president for IB Modern Dance Crew. This allowed me to be a leader for dancers, create music mixes, think of concepts, organize a team, stage multiple pieces and choreograph daily!

*PART TWO*  
*The Process*

**DAY 1- JAN 13<sup>th</sup> 2016**

Today was the first day I met in person with my entire cast and was able to actually speak to them about my entire vision and explain the concept. My thesis is really a deep down passion and something I feel I have a strong grasp on which makes it so easy to explain over and over to people. It is something that I feel strongly about and it is interesting because before coming to LMU I thought most dancers were exposed to musicians, singing, lighting production and productions in general. Having a very musical family I was experienced to combining arts and this has molded me into having a performer mindset. For me its about the whole package of the show. Everything influences each other, from the lighting, set, costumes, dancing, singing, visuals, even the lobby and the overall setting of the venue. Without even knowing the impact my city, community and musical family had on me I now am here today acting as an artistic director for my own entire production. My mom and brother have put on productions and I've seen the hard work and thought process that goes on behind it. I've seen the reward they gain and the reward from watching others become inspire by witnessing the art all around them. Being a dancer was really interesting because my family is all musicians so many cannot understand my journey or see a path for me. I had to create it and work individually to keep pushing towards my own vision. It is cool to have this dynamic of art inside my household. When my brother is making music, DJing, writing songs, I get inspired. I see the process he has to go through, the way music can be created and can hear the art. Then as a dancer, when I'm creating, I get to feel what I hear and having the ability to watch music being made helps you feel the whole body of the music. Music has such depth, such diameter to it. There are sounds close, far, loud, soft, left right, they are everywhere. When you hear this more and more, creating movement begins to

have a wider range of possibilities and encompasses your entire body. Bringing the musical knowledge I have and my thirst to explore more with my cast is very rewarding. People are so excited to work with a singer, visuals, and a whole production team. This is new to many of my dancers and honestly I think this experience will help them grow as artists so much. When you just think of yourself as a dancer, your limiting yourself. You are so much more than a dancer, you are an artist. Especially when dancers are choreographers. Little do people know we are creating the theme of pieces, finding music, creating a mix which take hours and hours, promoting with public relation skills, organizing a group of people, basically owning a business, and working to collaborate with film students at times, DJ's, and stylists.

Our first meeting we were able to connect, lay out details, create a schedule, talk with the choreographers, and lay down my intentions for this entire experience☺ We start Sunday 3-6pm. One of my brothers first released song is what will be taught with Miranda Ordonez. I asked Miranda to be one of the choreographers because she has always inspired me and worked quietly. She gets stuff done, is always in the known with new choreographers/styles, knows who to connect with and is dope at choreography/dancing in general. Every piece I have been in or seen of hers is very much about musicality. This is absolutely perfect for "Sunset Love" because it holds a very tropical house hip hop feel. Miranda completely embodies that. I am more then excited to begin this piece and get things rolling!

### **DAY 2 JAN 17<sup>th</sup> 2016**

First Rehearsal- Hailey Transue, Emilee Theno, Kelly McCann, Alfred Arizala, Kathleen Kenny, Ashley Rich, Danielle King, Riley Higgins, Hannah Champagne, Nicole Closson, Erin Funk, Kati Simon.

This first rehearsal I wanted to begin with Sunset Love and Miranda is the choreographer for this song. We all sat down and she explained what she got from the song. She described the story that came to her head which is really interesting to hear. When singers write songs there's always room between the writer and the audience for their own interpretation. So it was interesting to hear an interpretation and hear someone's take on my brothers' music. She explained the story line of a guy seeing a girl, at the beach and falling for her, she wasn't in to him, her friends push her to go talk, and the dance bounces back and forth between the couple and the friends are all around. We have the guy being Alfred and girl being Ashley. Both are very strong unique dancers that have their own flare they bring into every choreography they perform. Sunset Love embodies different nostalgic summer vibes in every individual. This is my brothers first single that he released for his new Album Day Dream. When he released it many shared it and expressed how it connected to them personally. Here were a few posts that I collected:

- I've been hearing different levels of this song for a while now and it has never gotten old! It's carries a nostalgic sound for me and gets stuck in my head all the time because it's ridiculously fun and sweet and makes me smile. A lot of hard work by some crazy talented humans went into this.  
If it's your jam, download and give Sam Louis page a like.  
Sam, I'm so proud of you – ***Yo May***
- A very talented friend has just released the first single of his upcoming album and it is awesome! 'Sunset Love' had me singing along from the beginning, swaying in tune with its Summery vibes. Check out [Sam Louis](#)' page and his Soundcloud to give it a listen!  
Proud of ya- ***Marc Gasparotto***
- This song perfectly encapsulates the the end of summer; both the season and the emotional freedom the sunshine brings with it before the endless Canadian winter reigns. Sunset Love is teeming with nostalgic 80s tones, combined with an EDM backbone, that swings like a hypnotic pendulum which gives the vivid illusion of coasting through the lit city or beside the ocean coastline on one last summer adventure. Get it on iTunes now! You won't be able to stop listening. - ***Jordan Migliazza***

Miranda took the fun, vibey, summer tune into choreography that helped embody the mood. I was crazy having a practice with my brothers singing, and listening to the lyrics, and knowing the process this whole song took. It really makes me appreciate music so much more now, watching someone go through the process of making one song. It also was interesting because Miranda has really good musicality and she was able to really hear the distance beats, guitar strings, or drums in the back. I feel this choreography is going to help this song come alive and really allow the audience to hear the song with more appreciation. Next rehearsal is Wednesday and we will be beginning Crave You with Megan Cutler as the choreographer!

### *DAY 3 JAN 20<sup>th</sup> 2016*

Today at 6pm all the dancers met in the gym upstairs studios to learn part of the Crave U choreography. What I am truly so grateful for is the people I am surrounding myself with on this journey. Every rehearsal seems so effortless and collaborative. Megan came with ideas and we both vibed off each other to create our visions. The dancers were so attentive and inspiring. The cast I chose was for very specific reasons. I wanted to create a non judgmental environment for everyone involved and make the process and practices enjoyable. So far, so good. We got through a good chunk of Crave U. Megan will be leaving in a few weeks for a cruise ship gig as a dancer so we will be finishing hers in the next practices. The dancers responded very well to the song as well. Crave U is a very unique song which has a pop electric feel and a rock undertone. Megan's choreography is perfect for this. There are many accents, and the song has depth with the range of noises. The voice is very prominent and the percussion feel takes over the song. There are many synthesizer noises, and then the chorus has a bass drop which is very contagious. The chorus has a hook which is fun and upbeat with a catchy melody. This song I really envision my brother as the main focus and us dancing around as backup dancers. Crave U

embodies a person in your life that you constantly crave like a drug. The person corrupts your mind and its hard for you to create clear thoughts. It will only be girls in this dance and we both really want my brother to interact/ be aware of us on the stage around us. Next rehearsal will be this Wednesday!

**DAY 4 JAN 27<sup>th</sup> 2016**

Today we worked more on Crave U and with Megan, and we continued to collaborate with dancing. To me it is so important and useful to collaborate which I why I am choosing so for my thesis. Megan helped me feel the vibe and movement for this dance and from there create movement under that umbrella of a style. This way every piece has a different vibe and a different inspiration. Crave you will be incorporating my brother a lot, and having his as a main focus! The dancers will be technically the “back up dancers” in this piece but I don’t agree with that term. I feel the dancers and the singers work equally together to create the atmosphere of that individual number. This number is very audience based and performance based. It is fun, catchy, groovy and has some sass in it. It is about craving something so it has that sense of desperation, and overwhelming need for something that takes over your body. It is coming along nicely and we will continue to work on it next week.

**DAY 5 Feb 3rd<sup>th</sup> 2016**

Today we are finishing and setting Crave U!!! It turned out very energetic and powerful. The setting will be creating pictures and taking the frontal aspect away of the dance at times. It ill also be working to surround my brother and create him as the focal point during the song. It will be very helpful having him in this song practicing which he will be very soon! At the end of the rehearsal we managed to completely set it and run it a few times. I’m excited to move on to our next routine which will be the finale.

**DAY 6 Feb 5<sup>th</sup> 2016**

Today me and Briana Losurdo met to collaboration on the finale which is a Porter Robinson song called “Sad Machine”. It is a remix and a very powerful emotional happy song. I like to think this song fills every sense. This song has been performed live and I have been able to see it with many of my friends. We have all connected to this song which is why I truly wanted to use it. It means more than a song, it is the memories this song has attached to it. It is also the energy it brings and the ability Porter has to connect visuals, story, lights, music and every emotion together that inspired me. Porter is a huge inspiration for my thesis and for my life to create bigger and better, to be influenced from others, to not be afraid to mend genres and be unidentifiable. You should actually aim for this in art and be ok with what you create while always searching for something more. Brianna brought some content and then we went forward to create more with that style. She listens to the sound of the music like me, and understands the layering components in a song. She also doesn’t count music, like me which made it easy to collaborate.

**DAY 7 Feb 7<sup>th</sup> 2016**

Today we taught majority of Porter which was very promising. The dancers chosen all moved very nicely with this style. Its interesting to see because I know for some of the dancer’s different styles in these variety of numbers can be challenging for them. They know I believe in them though and want them to push themselves. It’s so rewarding seeing these dancers grow and push through their spots of confusion. I love how each dancer also bring their unique style into what ever style is being taught. Porter has a very contemporary hip hop feel which is exactly what I like. It’s powerful yet hard hitting and soulful. These dancers coming from jazz, hip hop, contemporary backgrounds had to search in their bodies to create these qualities. Brianna did a

very good job of teaching them how to create the textures and find the “let go” energy needed for this piece. I’m so excited to finish this piece, it will merge into the fashion show by the end as well and end with the bows! Next rehearsal is Wednesday 8-10pm!

**DAY 8 Feb 17<sup>th</sup> 2016**

Today we met back with Miranda and filled Alfred into the routine

**DAY 9 Feb 21<sup>st</sup> 2016**

Today we ran all three numbers, added choreography and worked on cleaning them up. They are all beginning to look like full pieces and I’m very excited. I also am so interested and proud of the growth I see in the dancers. Many of the dancers are all technical, and have rhythm, but some are more rhythmic some are more technical. Throwing them in different genres is challenging and some have to really adjust to the style of the choreographer. Nicole Closson for instant is not usually a hip hop dancer, but I had so much faith in her dedication and I’m so proud of how far she has come. I see sometimes the dancers are overwhelmed with content but they never say a thing and they just work so hard to achieve it. I was so inspired to see them push through and never give up on themselves. It really teaches me a lot, to be honest with where you are with your abilities so you can grow from there.

**DAY 10 March 6<sup>th</sup> 2016**

Today we began on fire which is choreographed by Danielle King. This song is very powerful and has this rock music kind of feel. It also has a trap undertone with a lot of beats which makes it very groovy and dark. As my brother describes it, On Fire represents a heatwave of desire. Featuring chilling industrial percussion and a slow burning guitar drone sitting underneath a scorched vocal. It embodies the energy and passion of a breakneck relationship, a spark that ignited too quick and took over like an inferno, but then burnt out and left nothing but

ashes. On Fire is a fiery fusion, combining a metallic rock ballad with a hypnotic trap beat. Together they create a desolate and smoky wasteland where love once was. I chose DK to choreograph this particular song because she has a strong sense of musicality and knows how to jam pack choreography and hit every beat/rhythm, lyric.

### **DAY 12 March 15<sup>th</sup> 2016**

Tonight's rehearsal was a huge step forward!!! I felt so refreshed and happy after we were done. We went through each dance, fixed formations, cleaned up the movement and filled in gaps where there was no choreography. I enjoyed how the choreographers left some areas in the dances so I can play around with any visions I had. At the end we sat down and discussed all the costumes and the times for the rest of the rehearsals. Everyone was just so thankful and so happy they are part of this experience. My brother is arriving very soon and the dancers are excited to meet him and combine forces! After discussing costumes my cast was really excited and impressed. I decided to have people bring in articles of clothing but I will be working to style them individually. And then for the final number I will be ordering clothes from online that shadow my fore coming fashion line and putting together certain looks for each of the dancers. This will be what they perform in and walk in for the fashion show portion. I'm so excited to do this because styling is really something I love and comes to me naturally. I have ordered clothing online already and its starting to come in the mail. The theme for the final one is blurring the lines between fashion and athletic. Colors being black, gold, and a pop of Aztec tribal prints.

### **DAY 10 March 20<sup>th</sup> 2016**

Tonight's rehearsal I staged On Fire, and cleaned it, as well as went through the rest of the numbers to refresh! It was a strong practice and each practice keeps getting stronger and stronger. Sometimes it's hard not to be frustrated with the dancers if they aren't remembering

choreography but I have to remember that they have a million things going on, so we just need to go through details. Only problem is we don't have that much time to do so. I know it will come together though and picked these dancers for a reason. They respect each rehearsal and don't ever complain. We have one more rehearsal before the Easter break, and then one week before show day!! My brother arrives this Saturday and I am so excited to have him join the practices and create the real mix.

### **DAY 10 March 22<sup>nd</sup> 2016**

Today's rehearsal started with just the 6 people including myself. We went through the stuff we have learned, cleaned and then finished the FINALE!!!!!! It was a surreal rehearsal. What I love about this process the most is the respect the dancers have for me and my thesis. I treat it as everyone's thesis, and I'm so thankful this process has been so rewarding. When I was filming it the last time we practiced bows and I started getting a little emotional. It's just crazy how something you work on for so long will soon be done. With this being said I needed to have the show filmed properly. Being live makes that very hard but I found Connor Gordon which I feel will fulfill this. I had a meeting with him right after rehearsal and it went amazing. I explained everything and he had so many ideas and got pumped. I'm glad I will have this documented for myself and for my brother. This footage will be very useful for our futures. Sam my brother gets in town on Saturday!

### **DAY 10 March 27<sup>th</sup> 2016**

Today me and my brother worked on the mix!!! We completed it and I'm so excited about it. I listened to it completely outside on my balcony and tried to really envision the flow and how I see everything playing out. I'm happy I haven't had a set vision yet because I keep exploring new options with the entrance and closing. I feel it will evolve into something

beautiful and I keep getting inspired with the elements I'm adding. Only a few more rehearsals till show time! Its now about putting the puzzle pieces together and I'm so ready to do it!

### *DAY 10 March 31<sup>st</sup> 2016*

This morning I got a call from Sam Whidby saying the theater is letting us go in today to test out the visuals! My brother, cousin and I dropped everything and headed to the school! We were able to plug in the laptop and make sure the programs work properly on the screen. The scrim was still hung unfortunately which we were told wouldn't be, so I was pretty disappointed. I knew there was nothing we could do at the time so I just made sure they put it as close to the screen as possible. Communication has been a huge struggle during this process and I know it's because many things are out of my hands and dependent on the theater department which makes things very difficult. Many times I felt like I was being thrown under a carpet and not listened too but in the end I know I'm thankful I can use the facility and worked positively with what I got. We found out that Matt my visual DJ was able to work from the stage so this was AWESOME news! The visuals and music is separate and they were also very happy to hear this. After this we went back to my house and each worked on our sections. Matt explored and practiced live visual DJing, Sam worked on his songs, and I was wrapping up last minute things like making the playlist for the beginning, intermission and closing. I had very specific ideas for what songs I wanted and what vibe I wanted to create before and after the show. I picked specific songs that all inspire me and are new. My friends and I really connect with music and certain artist so I wanted to play them to captivate the audience before it even began. This day was very productive and we worked straight through the day and forgot to eat... We were so wrapped up in the art and process, it took over us. It felt nice to engulf in the art and work together to bounce ideas off of each other.

**DAY 10 March 31<sup>st</sup> 2016**

Today's rehearsal was amazing. Everyone arrived and laid out their costumes that they have. Earlier this week people came to my house and I set out outfit pieces that can work for the finale. I had them try things on and I styled each person individually. It was fun to style people and use my fashion abilities. I style my roommates and friends all the time and I have found a big interest in this. At rehearsal each person laid out their options for each number and I assigned what looks best on them and as a whole group. I have been working with my fashion assistant for months now to come up with color schemes, and feelings of each song. So this part was simple for me because I already had the vision of how I wanted them all to look. Once we set all the costumes we ran through the entire show, start to finish to start working out the costume changes. I know a lot of them had quick changes but I knew changing costumes was crucial because each song is so different and the overall concept has to change from number to number. Once we practiced three times, the dancers were very comfortable with their changes and it added so much to the routine! We wrapped up the night!

**DAY 10 April 1<sup>st</sup> 2016**

The day before the rehearsal!! This was a very exciting night. All the dancers felt so confident and excited about the performance. We got together to polish the final things, fix any last minute costume changes and talk about details for tomorrow. Below is the detailed layout I made to give the visual designer, lighting designer, fashion assistant and dancers.

**THESIS DETAILED LAYOUT**

1. OPENING- <https://www.youtube.com/watch?v=q8sT6nz7VUM>  
15:06-15:50 (44sec)  
Clip about commercial art- real art all valued  
Dancers sitting in audience
2. Chet Porter- Awakening

**Opening Dream (2:25sec)**

0-1:15- Dancers make their way dancing to stage

1:15-2:25- Music lowers-dancers exit- Sam's voice over of description of Day Dream plays over top the music-

Colors - White, light purple, light blue, light pink

Clothing- Flowy, sheer, white, silk, lace

Visual ideas- Majestic, heaven feel, white, sky, beautiful, awakening, enlightening, flying, dreamy

Lighting- White, fog?, bright

## 3. Sunset Love- Sam Louis

**Retro Beachy- unconditional serenity, tropical funk at dusk**

0-2:03 sec

Group Dance- 9- Kati, Erin, Ash, Dk, Hannah, Kath, Emilee, Hailey, Alfred

Colors- Burnt Orange, yellow, neon yellow/green, light blue, pop of hot pink

Clothing- Retro Bathing suits, cover ups, high wisted,

Visual Ideas- abstract beachy, 60's feel, suns, palm trees, clouds (open to whatever)

Lighting- Sunny, open, day time, yellows, blues

## 4. On Fire- Sam Louis

**Dark dream- burning regret**

Whole song- Cut version – 3min

Group Dance-8- Ash, Dk, Kath, Hannah, Kati, Erin, Alfred, Emilee

Colors- All black- dark red pop

Clothing- Some showing a lot of skin, others completely covered, mix of fabric/lace/mesh. EYE makeup- black stripe over eyes, maybe half of face covered

Visual Ideas-Explosive, trippy, fire, fast, dark, underground, industrial

Lighting- Strobes, fog, smokey, mysterious, dark, shadow block lighting, ALL red when Sam has his high note

## 5. Drowning in your Love- Sam Louis

**Jungle nirvana tropical Oasis- overwhelming euphoria- Smoke clears**

0-1:09 sec Hailey Freestyle in spotlight

Colors- Teal, purple, green,

Clothing- Jungle feel, little dress, tribe, lou ou

Visual Ideas- Jungle, water, vines, floral, mystic tropical vibes, tribal bonfire

Lighting- Spot light on solo dancer

## 6. Crave U- Sam Louis

**Digital Withdrawl- Desire, passion, hunger**

Whole Song- Dance Cut Version- 2:20 sec

Group Dance-6- Erin, Hannah, Kath, Kati, Hailey, Nicole

Colors- Black, Purple

Clothing- Black leather, leo's, fishnet face mask, **shiny purple** pops- Metallic eye makeup

Visual ideas- Mechanical, (open to anything)

Lighting- Purple, dark, mysterious, strobe- crazy lighting, busy lighting

7. Sad Machine- Porter Robinson (Anamanaguchi Remix)

**End of Dream- Connecting dreams to reality**

Whole Song- Dance Cut Version 2:45sec

Small group dance-5 → Hannah, Emilee, Hailey, Gel, Ash, Alfred

Fashion show in audience → Ends with whole group dance

Colors- Purple, white

Clothing- Fashion show

Visual Ideas- Explosive, busy, trippy, beautiful (anything)

Lighting- Crazy, white, moving heads, flashes,

### ***Fashion Show Clothing***

Inspiration- Rihanna's Fenty x Puma fashion line- NYFW16

<http://www.refinery29.com/2016/02/103205/rihanna-fenty-puma-collection#slide>

High Fashion- Blurring the lines between fashion and athletic

Colors- Black, gold, dark orange

Including: Sweat band chocker's, knee high socks, variety of black material (mesh, velvet, lace, leather), upscale sweatshirts, lace up shoes, hoods, long bomber jackets, huge bomber jackets, lace up sport bra, zip sports bras, snap pants (black gold), lace up leggings, all white sweaters-high necks, mesh black dresses, baseball caps

As I mentioned earlier I took on the task of styling everyone individually for the final performance. Originally I wanted to create my own fashion line and also release this during my performance but it became too rushed and is still being properly developed. My fashion line revolves around the idea of having athletic dance clothes that look like street clothes. As a dancer you are always in dance clothes but why not make the clothes chic and stylistic? I want to work with a lot of black and gold accents, with white as well. I was inspired by Rihanna's new fashion line; "Fenty x Puma". I want to create simple pieces of clothing with no busy patterns, but rather work with different black materials like mesh, leather, zippers etc. Styling the dancers allowed me to use the materials I had and I also bought cheap stuff off amazon. I also had the dancers bring in article of clothing they had and I mixed and matched things for each dance as well. The final dance were all my clothes mixed with ones I purchased though. This was so amazing to see come to life on the stage and I cannot wait to further develop my styling skills.

*PART THREE*  
*The Final Results*

**PERFORMANCE DAY April 2<sup>nd</sup> 2016**

The time has come!!!!!! Today we finally get to perform everything we have been putting together for the last year!!!! It's been such an amazing process and honestly I felt so compelled to do this thesis, it never felt like a burden even though it has taken over my entire life! When you enjoy what your working on it really doesn't feel like work. I finally understand this concept and am so happy I do so now in the future I can strive to never work a day in my life.

I arrived to the theater at 10am and we had a tech rehearsal. Here we checked sound, who was being run by my friend Kevin who is getting his masters at USC for guitar so is very well informed. We also checked mic levels, the music, the visuals in time, and programmed the lighting. When I got there in the morning Sam had told me she wasn't aware we needed a mic, which is total miss communication because she knew it was a live performance from day 1. But we moved forward and handled it. Once again learning that you have to communicate some things one million times because everyone is busy and thinking about their own stuff. Anyways we were able to go into Murphy Hall and contact David for a mic. Sam and I have been in contact for almost a year about details, but sometimes things can get forget which is ok. But I just felt I was s on top of my stuff for this thesis because I understood how big of a production it was going to be. I'm glad Sam respected me for being so organized and she apologized for the mic mishap. Everyone knows how Sam is though and she quickly got it under control. This tech rehearsal was shared with DK as well which made me very nervous. DK and I work completely different and she does everything on her own time. Her thesis is performing first so she wanted to go first for the lightening programming. This took way longer then I thought because she didn't have an idea of what she wanted, and her track wasn't finished. In the mean time I was on

stage because I'm in her thesis as well. During this we at least got the mic leveled. After DK's was programmed it was our turn to bring the cast on stage and program mine. Sam had all my lighting written down so she programmed it in 10 minutes and then we ran my whole with costumes, the visuals and mic. I knew this morning would be the most stressful part of the process but I tried to stay calm and collective. My whole thesis relied on technical components that I feel helpless with sometimes. Thank god I had my brother, cousin and Kevin and Sam there to help me and figure out any technical issues. The music sounded great, the mic level was perfect, Matt my cousin made the visuals look great and all the dancers were set with their quick changes. We finished up and unfortunately the dancers only had one hour till they had to return because the morning took so long to get through. I ran home to change, get my stuff ready and help with the programs. There was no sign of DK, and I started to get worried. We headed to the auditorium and all the dancers arrived! I felt stressed only because I was also dancing in DK's and we added a box component that we never had before. She also still wasn't anywhere to be seen, but I kept calming everyone down because I knew she would show up. 7' clock hit and still no sign of DK, but she finally answered my call and said she was coming. If it was just my show that night I would have been very less stressed but I learned a lot and was able to just be as efficient as possible and do what I can for my part. My parents were there which I was SO happy about, and ALL my friends came to support☺ This was my favorite part because everyone knew how important this was for me and I dance truly to entertain!! We had everyone in the lobby anxiously waiting, and unfortunately we had to start late because of DK's technical difficulties. I had a chance to talk with my dancers though and they were so prepared so I felt very good about it all! DK unfortunately couldn't use her visuals because she never tried it earlier so it was a big panic before hers started and we had to improve A LOT. But the show must go on. The crowd

entered and we performed DK's. It all turned out perfect. Then it was time for my thesis to present. I helped Matt bring the Visual table on stage, and we had a quick scare. I guess when DK was trying to make her visuals worked they messed with Matt's program. Thank god Matt was able to trouble shoot and fix it instantly! NOW we were fully ready! I walked on stage and the crowd cheered so loud, I'll never forget that feeling! I hugged my brother and the show began. I wasn't nervous because once it started I knew everyone knew their roles so extremely well. We rehearsed so much that performing was just a piece of cake. All the dancers were just excited to finally show what they have been doing for this last semester! I watched from the side and just had the biggest smile on my face. To see my brother sing live for all my faculty and friends made this whole night complete. The final danced approached and I finally got a chance to share the stage with my lovely cast and family. It felt like a dream walking into place and then when Sad Machine by Porter Robinson began, I got chills. It's almost like everything this last four years just flashed through my head with a rush of adrenaline. My parents were there and this project I have been thinking about for a year was coming to life. It's been like my little baby and I was so excited to present it. I also feel like I never saw a complete vision of my thesis because it was still developing in the best way possible till it was performed!! I wanted to be flexible with the last minute details so I can keep expanding, layering and taking away things if possible. The last song started and off we went. I hardly remember performing but I do remember it being the most fun I've had in a while. Everything was so in sync and the stars really aligned. We made our way into the audience and everyone was clapping and smiling. This cast of dancers were so thankful, inspired and appreciative and you can tell when we are dancing how much we love one and other. The final jumping/running section was just a whirlwind and then we held still for the final voice over about dreams. Daydreaming is all about being awake yet feeling in this state of

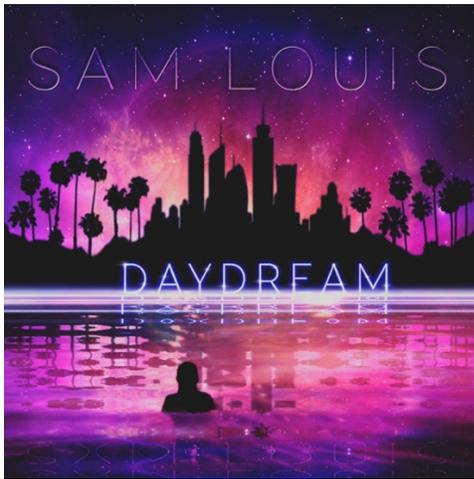
creative imagination. It's a surreal middle world that inspires you and lets you think larger than life. It's a unique journey to an alternate reality that awakens the euphoria inside you. I felt in complete daydream at that moment and it was perfect. We all came together for bows, the audience was standing cheering and clapping and me and my brother took a bow together and hugged. The product was completing and I was a little emotional. I feel just at that moment I finally had an end product and could have performed that millions of times. That's the only thing about live theater, you rehearse so much and then just like that its finished! For this reason I had an amazing videographer capture the entire night with three cameras and we also had one LIVE on Facebook streaming for all our friends and family in Canada! The night wrapped up in the lobby as we took pictures and heard feedback from the viewers. We then went back to my house for a reception with champagne and hors d'oeuvres! It was beautiful reminiscing about the entire process with the cast, family and friends☺. Everyone was moved, inspired, amazing, proud and thankful and I was so happy to hear the positive feedback. This cast was very special to me because I saw the good in ever single one of them and knew they would be so appreciative. I just never imagined how thankful they really would be. They all really look up to me and I hope I was able to lead by an example to reach further in life, go beyond limitations and think outside the box! When you bring a team together you really can achieve anything but organization, positivity and creativity is the KEY!!!!

My thesis could have been further developed with the content. If I had more time, and more rehearsals I could have definitely explored with transitions, and staging. It's so hard when the cast is fairly big and everyone has a million other commitments as well. I wanted this to be an enjoyable process so I didn't want to ware out my dancers or burn them out with too many rehearsals. Of course if I had a real professional cast and they were getting paid I would do this. I

also struggled with letting the choreographers have complete power. With Miranda she optimized the time very well but only rehearsed twice then I took over and staged it/finished it. Megan Cutler worked very slow and didn't have too much prepared so we did the choreography together which I loved but also would have appreciated if more was prepared to optimize the time once again. I feel I have a good ability to not waste time in rehearsal or have anyone sitting around for too long. DK did the choreography all by her self and was very efficient and then I staged everything for the piece. And Briana and I collaborated and choreographed the last piece together and then I did the entire second half myself. This was cool because this process allowed the choreographer to figure out the style and put their unique style into the number and then I got to add what I thought. If it was just me I was afraid every piece would look too similar or have the same dance quality. Adding different choreographers allowed each dance to really take on its own own feel and have a different stylistic approach. If I had more time I would have definitely cleaned more as well, and added in props! I also would have had the night just showcase my own thesis so I wouldn't have to worry about performing in another one right before, or worry about anyone else's time schedule. Below (a) is the link to the final outcome. I was lucky enough to collaborate with an amazing videographer who wasn't just going to put a tripod up and call it a day. We had an idea to film everything from the guests walking in, to the dancers getting ready back stage. I also had him come to the dress rehearsal and get footage onstage! He was able to weave through the dancers and get different angles that he wouldn't have got just filming it once live. This was a whole experience and I didn't think I would be able to properly capture all the artistic elements but Connor proved me wrong. He successfully brought you into the performance, not just from an audience perspective but as a backstage performer. I couldn't be more please with the final product.

a. <https://www.youtube.com/watch?v=1Fr31LeT0qA>

b. Below is the album art of Sam Louis' Album- DAYDREAM



c.

(My full cast bowing after the performance)



d.

(My brother and I)

*PART FOUR*  
*What's Next?*

What's next? Well I definitely put myself in a position that I have never been in before. I threw myself into the Creative Director position and have never held this position by myself before. I grew up watching my mom put on productions and also have been in many musicals so I understood what the general process looks like, although it is completely different doing it alone. You immediately have to learn to take charge, think ten steps ahead, and maximize your resources you have surrounding you. I definitely absorbed an abundant amount of information about putting together all elements of a show, and I realized there is so much more to dive into in all components. The main thing I came into this project knowing was that the process is the most important time. The performance always flies by so I wanted to make the process a positive, inspiring, motivated, and fun growing experience while still getting all our work done. I for sure see my self becoming a dancer, choreographer and later in life a creative director. I know I first need to dance, which will eventually move to choreographing and will move up to the directing position. Now I know that I love this position so I can work up to this in the industry. Directing is not usually something you can just jump into in the professional world but I'm ready to set my visions high and get as much knowledge and experience to lead up to this. In a year I see myself having an agent, dancing A LOT, going to auditions, and doing as many jobs as I can. I also see my self working for a fashion designer and establishing my own fashion line as well as modelling for yoga brands or dance brands. I will be working part time as a yoga instructor hopefully and still choreographing. In 5 years I see my professional dance life being in the prime spot, dancing on commercials, movies, tours, award shows etc. I plan on still teaching yoga, modelling for fashion lines, having an established fashion line and choreographing for bigger scale projects that slowly turns into directing jobs. Doing this thesis also allowed me to witness

what dancers are easier to work with than others. Overall I had an amazing cast, but some stand out because they never complained, were always on time, took the information into their own body and went full out every time. It's interesting being on the other side because you realize little habits that you may do in the dancers and get to experience how frustrating they can be to the choreographer sometimes. When people don't give their all, it gets so challenging because you can't tell if they are going to bring it or not. It also is not ideal when dancers come back and don't remember content from previous times. When dancers put in extra work it shines so evidently! I learned what kind of dancer I want to be in rehearsal and what is respectable. I also just got to experience a bit of every job required in a production, and this will help me so much in the future. Sam Whidby also informed me a great deal about the technical part of a show, and taught me a lot about being a technical director. I also am thankful I learned what certain position names are properly called. Overall I learned so much and got to collaborate with all the amazing, inspiring talent around me to celebrate the arts. It was the best feeling to work creatively on a big project during all my free time, and I'm very happy I decided to do an Album Release experience for my thesis. Life works in magical ways, and I believe what I manifest into the world I can curate! LMU came to me when I had absolutely no idea where I was going, now to think without LMU I would not be the person I am today. I will continue to keep my eyes open to opportunities and pathways that seem to have the perfect amount of challenge and excitement inside of them!