

O Vertigo fieldnote log summary of dates and hours

First contact

April 7, 2001, Saturday, phone contact with Evelyne to set up meeting with Ginette Laurin.

March 3, 2000 at 2:30 PM: O'Vertigo studios, first visit to studios and meeting with Ginette Laurin (1 hour).

Period without dancers, only administrative planning

March 23, 2000, Tuesday from 9:30 AM - 1 PM: first field visit to studios (3 1/2 hours).

March 24, 2000, Wednesday from 12:30 - 3 PM: observation visit to studios (2 1/2 hours).

March 26, 2000, Friday from 1:45 - 3:45 PM: observation visit to studios, first photos (2 hours).

March 29, 2000, Monday from 1 PM - 3:30 PM: observation visit to studios (2 1/2 hours).

March 31, 2000, Wednesday from 1 - 3:30 PM: observation visit with photos (2 1/2 hours).

June 2, 2000, Friday from 10:30 AM - noon: first official interview with Ginette, also discussion about Consent Form (1 1/2 hours).

June 6, 2000, Tuesday from 9:30 AM to noon: observation visit to studios (2 1/2 hours).

Period with dancers rehearsing repertoire for summer tour

August 1, 2000, Tuesday from 3:30 - 5:30 PM: observing rehearsal in O'Vertigo studios (2 hours).

August 2, 2000, Wednesday from 3 - 5:30 PM: observing rehearsal in O'Vertigo studios (2 1/2 hours); fieldnote write-up next morning.

August 4, 2000, Friday from 2:30 - 5:00 PM: observing rehearsal in O'Vertigo studios (2 1/2 hours); first contact with Jacob's Pillow staff.

August 7, 2000, Monday from 4 - 5 PM: short visit to O'Vertigo studios (1 hour); spent the afternoon planning survey methodology for Jacob's Pillow with their publicist and outside consultant.

August 9, 2000, Wednesday from 3 - 5 PM: observing final rehearsals before tour in O'Vertigo studios (2 hours); long talk with Jacob's Pillow publicist.

(August 10, 2000, Thursday at 3 PM: visit to O'Vertigo studios aborted, no one seems to be there!; the company has already left for New York City performance.)

August 11-15: planning for trip to Jacob's Pillow; Pillow staff decides that I can't do audience survey.

Period at Jacob's Pillow

August 16, 2000, Wednesday: 6 PM arrival at Jacob's Pillow; settle in to lodgings and intense observation and note-taking; speak with Ginette Laurin at opening night reception and she introduces her composer; fieldnote write-up next afternoon in archive room.

August 17, 2000, Thursday: full day at the Pillow; numerous informal discussions; formal interview with Norton Owen, the Pillow preservationist; design first demographic questionnaire for focus groups and interviews; pre-show talk with Phillip Szporer and watch the performance and audience; attempt first focus group with staff; fieldnote write-up the next afternoon in archive room.

August 18, 2000, Friday: full day at the Pillow; session with Connie on survey forms and Pillow audience survey 1998; first in-depth discussion with two audience members at Pillow Pub; fieldnote write-up (very long notes!) is partially done the next morning, but some is delayed until early the next week.

August 19, 2000, Saturday: Berkshire Community Day at the Pillow; I do "head and tail" counting for Connie; Phillip Szporer and Ginette Laurin have a public discussion about her work that I record on tape; audience focus group succeeds with nine people; interview with Jan Greiner, the wardrobe mistress at the Pillow.

August 20, 2000, Sunday: last brief visit to Pillow; take a few last photos, tie up administrative ends, and say goodbye.

Period of the creative process for the new work at O Vertigo studios

September 6, 2000, Wednesday from 3:30 - 5 PM: discussion with Bernard about touring schedule, observation of creative process for new work.

September 8, 2000, Friday from 3:30 - 5 PM: observation of the creative process; fieldnote notebook prepared and placed in the studios for all to read and comment.

September 13, 2000, Wednesday from 4-5 PM: only one hour, but very full, of observation of creative process with optical lenses. Antje and Ken read my fieldnote book over the weekend.

September 15, 2000, Friday from 1:30 to 4:30 PM: long session, revision of material developed during the week's creative sessions.

September 16, 2000, Saturday from 11 AM to 2 PM: auditions for a male dancer in the Lalala studios.

September 20, 2000, Wednesday from 3:30 to 5 PM: Creative process in O Vertigo studios; composer is there.

September 22, 2000, Friday from 1:30 to 5 PM: Creative process in O Vertigo studios: graphic artist is there.

September 25, 2000, Monday from 3-5 PM: Creative process in O Vertigo studios; copious analysis in Tuesday morning write-up.

September 27, 2000, Wednesday from 3:30-5 PM: Extraordinary creative process; the spontaneously choreographed solos.

September 30, 2000, Friday from 3-5 PM: Journées de la Culture at the O Vertigo studios; first audience interview and photos.

October 2, 2000, Monday from 3-5 PM: first sense of a "routine fieldwork day" with creative process in O Vertigo studios.

October 4, 2000, Wednesday from 1:30 to 3:30 PM: creative process and the first time I hear Ginette providing motivation for a movement sequence (the gestural solos).

October 6, 2000, Friday from 3-5 PM: creative session with a men's duet all afternoon, mechanical work and power insights; Kha joins the company.

October 11, 2000, Wednesday from 3:30-6 PM: Walter Heun is visiting and we spoke about Lucerne; run-thru of many sections with lenses and dress.

October 13, 2000, Friday from 3-5 PM: creative session; visit from Monique Léger of Canada Council; Ginette integrates my voice reading from fieldnotes into the rehearsal.

October 16, 2000, Monday from 3:30-5 PM: rehearsing a long section of Luna, just being put together.

October 18, 2000, Wednesday from 3:30-5 PM: rehearsing a long section of Luna, just begin put together.

October 20, 2000, Friday from 4-5:30 PM: rehearsing some new material of Luna; run-thru for staff and costumers yesterday for the first time; first visit to women's dressing room.

October 23, 2000, Monday from 3:30-5 PM: rehearsal with the women and spontaneous creation of a new gestural section; I am asked to participate by reading the text for the women's practice session.

October 26, 2000, Thursday from 10-12 PM: first technical rehearsal with Axel Morgenthaler trying out the effects of projected film and lenses under the large silk skirt.

November 1, 2000, Wednesday from 3:30-5 PM: a complete run-through of all material created to date, 55".

November 3, 2000, Friday from 3:30-5 PM: intimate work session at O Vertigo with Raymond and three men on duets with Ken and Kha, coached by David; short interviews about how they remember movement.

November 8, 2000, Wednesday from 3:30-5 PM: just after a run-through, giving notes and working with Axel on video images projected on backs.

November 10, 2000, Friday from 3:30-5 PM: same as Wednesday, just at the tail end of a run-through, giving notes, and working on problem spots.

November 15, 2000, Wednesday from 3:30-5 PM: lively, multi-centred work session.

November 20, 2000, Monday from 3:30-5 PM: working on new material, and new dance floor laid down.

November 22, 2000, Wednesday from 3:30-5 PM: relaxed working session, and preparations for CINARS.

November 28-Dec. 2, 2000: CINARS marketplace; afternoon at O Vertigo booth, photos; O Vertigo showcase at their studios, six interviews with Antje and five producers (5 hours).

December 4, 2000, Monday from 4-5 PM: new material being created in a playful working session.

December 6, 2000, Wednesday from 3:30-5 PM: run-through of new section and notes; interview with Isabelle, the apprentice.

December 8, 2000, Friday from 3:30-5 PM: run-through with new material, and working on problem sections.

December 11, 2000, Monday from 3:30 PM-5 PM: working session to develop new material with lenses and fire.

December 13, 2000, Wednesday from 4-5:30 PM: end of run-through at O Vertigo. Very short session. Interview with Myriam Farger, David Rose's girlfriend.

December 15, 2000, Friday from 2-5:30 PM: longest session, watched entire run-through of *Luna*. Alain's birthday, chat with Carmen.

December 18, 2000, Monday from 3-5 PM: last day of fieldwork during creative process in studio. Interview with Patrick Lamothe in a café.

(January 4-10, 2001, Thursday thru Wednesday: O Vertigo has a technical residency at the Maison de la Culture Mercier for one week, but I went to Danse à Lille and did not attend this phase.)

(January 13-February 22, 2001: first tour of *Luna* to Lucerne and Düsseldorf; I didn't travel because of so few public performances so spread out in time; two weeks residency in the theatre, 4 performances in Lucerne over 2 weekends and 2 performances in Düsseldorf.)

(February 24, 2001, Saturday: Montreal performance of a 10 minute excerpt of new work in the dance gala at the Salle Willfred Pelletier in Place des Arts of the Festival Montréal en Lumière; I didn't attend.)

March 1, 2001, Thursday from 12:30-4:30 PM: rehearsal in preparation for the filming of *Luna* at the O Vertigo studios; second rehearsal on March 2.

March 3, 2001, Saturday from 1-5 PM: filming of *Luna* at the Maison de la Culture Mercier for purposes of touring prospection; after this filming, the dancers are officially on vacation for four months.

Period of the O Vertigo summer workshop 2001

August 8, 2001, Wednesday from 2-3:30 PM: repertory class with Anne Barry and Chi Long in the Piscine-Théâtre with 12 students; four short interviews with students.

August 10, 2001, Friday from 2-3:30 PM: repertory class with Anne Barry in the Piscine-Théâtre with 11 students; two short interviews with out-of-town students, and proposal to meet some of the others for dinner next week to tell them about the Montreal dance scene.

August 23, 2001, Wednesday at 4:30 PM: impromptu chat with Ginette Laurin on the metro.

August 24, 2001, Friday from 8-10:30 PM: informal performances of students from the O Vertigo summer workshop with material from *Luna*.

Tour to Chicoutimi

September 14, 2001, Friday from 2-5 PM: preparatory rehearsals at the O Vertigo studios of Luna for the Festival de nouvelle danse performances in a week.

September 22, 2001, Saturday: afternoon showcase of two young choreographers from France; an evening spent backstage and in the wings from 7:30-11 PM with O Vertigo at the Du Maurier theatre at their 9 PM opening night performance at the Festival de nouvelle danse; (audience focus group after the performance).

September 23, 2001, Sunday: second night backstage from 7:30 PM-11 PM and in the audience for the second and last performance at 9 PM of O Vertigo at the Festival de nouvelle danse; (audience focus group after the performance).

November 3 and 4, 2001, Saturday and Sunday: two days of bus travel and intensive fieldwork with O Vertigo in Chicoutimi at the set-up and performance in the Auditorium DuFour at the CEGEP de Chicoutimi (12 hours).

March 7, 2002, Wednesday: last fieldwork visit to O Vertigo studios, and final interview with Ginette. (2 hours)

October 12, 2002, Saturday from 7:30-10PM: last fieldwork attendance at a Luna performance, second run at the Monument National in Montréal.

Total hours in the field: 133.5 plus 5 days at Jacob's Pillow (approximately 250 hours in all) from April 7, 2001 through October 12, 2002, 19 months.