BLUE CABIN - THURSDAYS ON CURRENTS AND WAVES

Schedule:

Start Time	Segment	Featuring	Duration
00:02	Blue Cabin Speaker Series at grunt gallery	Daniel Francis	1h 06m 50s
01:11	Ruby my Dear - T Monk (From the Boot & Fog Album)	Al Neil	05m 32s
01:17	Grease Lightninnnng - A Neil (From the Boot & Fog Album)	Al Neil	06m 31s
01:23	Stonehenge singing Precemordethope (From the Boot & Fog Album)	Al Neil	04m 30s
01:28	Prerecorded Tape and Piano (From the Boot & Fog Album)	Al Neil	07m 41s
01:35	Over The Rainbow (From the Boot & Fog Album)	Al Neil	04m 23s
01:40	Meditation 6521 (From the Boot & Fog Album)	Al Neil	03m 21s
01:43	The Blue Cabin - Historical Context	Produced by Krista Lomax	10m 21s
01:52	On the creation of the Blue Cabin Committee	Produced by Krista Lomax	05m 11s
01:59	Track 1 (Archival Recordings #6, 1971)	Al Neil	22m 30s
02:21	Track 2 (Archival Recordings #6, 1971)	Al Neil	24m 51s
02:48	Psychedelic (From Archival Recordings #1, 1966-1967)	Al Neil Trio	04m 56s
02:53	What is this thing called love (From Archival Recordings #1, 1966-1967)	Al Neil Trio	10m 34s
03:04	Untitled Improvisation (From Archival Recordings #1, 1966-1967)	Al Neil Trio	03m 53s
03:07	Voices Breathing (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 53s
03:10	Tea For Two (From Archival Recordings #1, 1966-1967)	Al Neil Trio	06m 07s
03:16	Ballad (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 52s
03:19	Auld Lang Syne (excerpt) (From Archival Recordings #1, 1966-1967)	Al Neil Trio	00m 28s
03:19	Untitled Improvisation (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 48s
03:22	God is Love (From Archival Recordings #1, 1966-1967)	Al Neil Trio	03m 02s
03:25	Space Object Box (for Joseph Cornell)	Al Neil Trio	02m 05s

	(From Archival Recordings #1, 1966-1967)		
03:26	Laughing (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 44s
03:29	Rock Drill (for Antoine Pevsner) (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 11s
03:33	Blue Cabin Speaker Series at grunt gallery	Jeremy Borsos	54m 56s
04:28	AT WORK: Jeremy & Sus Borsos	Sounds of Blue Cabin restoration work	02m 28s
04:30	Harbour Symphony	Hildegard Westerkamp	09m 58s
04:39	Blue Cabin Resident Artist Talk	Pippa Lattey	27m 51s
05:07	Working with Al Neil's Piano	Pippa Lattey	06m 39s
05:17	Modal (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	08m 03s
05:25	Recitative (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	06m 12s
05:31	Cathedral (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 12s
05:38	Shoeless In Heaven (August 12, 1967 -West Van) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	02m 13s
05:40	For Bird (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 24s
05:45	Mallets (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 49s
05:52	Bells (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	08m 00s
06:00	Ballad For Marguerite (November 26, 1966 - Van. School Of Art) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	06m 08s
06:06	Zen Ballad (November 26, 1966 -Van. School Of Art) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 19s
06:10	Tentative (June 28, 1968 -Intermedia) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 10s
06:15	Bloos (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 09s
06:22	Recitative 2 (August 12, 1967 -West Van.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	03m 59s
06:26	The Blue Cabin - Historical Context	Original film by Krista Lomax	10m 21s
06:35	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss & Christie Lee Charles	13m 03s
06:47	Blue Cabin Resident Artist Talk	Angela George	1h 06m 39s
07:54	Blue Cabin Exhibition	Jeremy & Sus Borsos	02m 05s
07:56	Blue Cabin Resident Interview	Vicki Couzens	05m 41s
08:02	Blue Cabin Resident Artist Talk	Vicki Couzens	1h 11m 06s
09:13	Ocean Sounds	World Soundscape Project	06m 04s
09:18	Soundscapes	Thomas Evdokimoff	04m 28s
09:25	Horse Opera (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio (Al Neil, Richard Anstey & Gregg Simpson)	05m 09s
09:30	Minor Mode (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	07m 12s

09:38	Road To Rio (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	03m 25s
09:41	Voices_Breathing (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	04m 33s
09:45	Snedenko (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	04m 59s
09:50	Tibetan (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	08m 51s
09:59	Blindfold Test (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	03m 49s
10:03	Dreamers Exposed (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	26m 43s
10:29	Adam And Janet (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	06m 03s
10:37	Blue Cabin Speaker Series at grunt gallery	Carole Itter & Krista Lomax in Conversation	1h 19m 12s
11:56	Vancouver Soundmarks	World Soundscape Project	03m 48s
	Program Repeats below		
12:01	Blue Cabin Speaker Series at grunt gallery	Daniel Francis	1h 07m 35s
13:12	Ruby my Dear - T Monk (From the Boot & Fog Album)	Al Neil	05m 32s
13:17	Grease Lightninnnng - A Neil (From the Boot & Fog Album)	Al Neil	06m 31s
13:23	Stonehenge singing Precemordethope (From the Boot & Fog Album)	Al Neil	04m 30s
13:28	Prerecorded Tape and Piano (From the Boot & Fog Album)	Al Neil	07m 40s
13:35	Over The Rainbow (From the Boot & Fog Album)	Al Neil	04m 24s
13:40	Meditation 6521 (From the Boot & Fog Album)	Al Neil	03m 22s
13:43	The Blue Cabin - Historical Context	Produced by Krista Lomax	10m 21s
13:52	On the creation of the Blue Cabin Committee	Produced by Krista Lomax	05m 11s
13:59	Track 1 (Archival Recordings #6, 1971)	Al Neil	22m 30s
14:21	Track 2 (Archival Recordings #6, 1971)	Al Neil	24m 51s
14:48	Psychedelic (From Archival Recordings #1, 1966-1967)	Al Neil Trio	04m 56s
14:53	What is this thing called love (From Archival Recordings #1, 1966-1967)	Al Neil Trio	10m 34s
15:04	Untitled Improvisation (From Archival Recordings #1, 1966-1967)	Al Neil Trio	03m 53s
15:07	Voices Breathing (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 53s
15:10	Tea For Two (From Archival Recordings #1, 1966-1967)	Al Neil Trio	06m 07s
15:16	Ballad (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 52s
15:19	Auld Lang Syne (excerpt) (From Archival Recordings #1, 1966-1967)	Al Neil Trio	00m 28s
15:19	Untitled Improvisation (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 48s

15:22	God is Love (From Archival Recordings #1, 1966-1967)	Al Neil Trio	03m 02s
15:25	Space Object Box (for Joseph Cornell) (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 05s
15:26	Laughing (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 44s
15:29	Rock Drill (for Antoine Pevsner) (From Archival Recordings #1, 1966-1967)	Al Neil Trio	02m 11s
15:33	Blue Cabin Speaker Series at grunt gallery	Jeremy Borsos	54m 55s
16:28	AT WORK: Jeremy & Sus Borsos	Sounds of Blue Cabin restoration work	02m 28s
16:30	Harbour Symphony	Hildegard Westerkamp	09m 59s
16:40	Blue Cabin Resident Artist Talk	Pippa Lattey	27m 51s
17:07	Blue Cabin Resident	Pippa Lattey	06m 40s
17:17	Modal (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	08m 03s
17:25	Recitative (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	06m 12s
17:31	Cathedral (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 12s
17:38	Shoeless In Heaven (August 12, 1967 -West Van) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	02m 13s
17:40	For Bird (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 24s
17:45	Mallets (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 49s
17:52	Bells (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	08m 00s
18:00	Ballad For Marguerite (November 26, 1966 - Van. School Of Art) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	06m 08s
18:06	Zen Ballad (November 26, 1966 -Van. School Of Art) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 19s
18:11	Tentative (June 28, 1968 -Intermedia) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	04m 10s
18:15	Bloos (April 15, 1967 -U.B.C.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	07m 09s
18:22	Recitative 2 (August 12, 1967 -West Van.) (Al Neil Trio Retrospective 1965-1968, Vol 1)	Al Neil Trio	03m 59s
18:26	The Blue Cabin - Historical Context	Original film by Krista Lomax	10m 21s
18:35	Invasion Day	Claire Coleman, Jeneen Frei Njootli, Senaqwila Wyss & Christie Lee Charles	13m 03s
18:47	Blue Cabin Resident Artist Talk	Angela George	1h 06m 39s
19:54	Blue Cabin Exhibition	Jeremy & Sus Borsos	02m 05s
19:56	Blue Cabin Resident Interview	Vicki Couzens	05m 40s
20:02	Blue Cabin Resident Artist Talk	Vicki Couzens	1h 11m 05s
21:13	Ocean Sounds	World Soundscape Project	06m 05s
21:18	Soundscapes	Thomas Evdokimoff	04m 28s

21:26	Horse Opera (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio (Al Neil, Richard Anstey & Gregg Simpson)	05m 09s
21:31	Minor Mode (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	07m 12s
21:38	Road To Rio (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	03m 25s
21:41	Voices_Breathing (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	04m 33s
21:45	Snedenko (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	04m 59s
21:50	Tibetan (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	08m 51s
21:59	Blindfold Test (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	03m 49s
22:03	Dreamers Exposed (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	26m 43s
22:30	Adam And Janet (Al Neil Trio Retrospective 1965-1968, Vol 2)	Al Neil Trio	06m 03s
22:37	Blue Cabin Speaker Series at grunt gallery	Carole Itter & Krista Lomax in Conversation	1h 19m 11s
23:56	Vancouver Soundmarks	World Soundscape Project	03m 49s

This daily program runs for 12 hours and then repeats at noon

Further information on the artists and works, in order of broadcast appearance:

Blue Cabin Speaker Series: A Brief History of Squatting Around Burrard Inlet by Daniel Francis, 2018

Long before the creation of the city of Vancouver, people had been living in cabins and float homes on the shores of Burrard Inlet. Squatting on the foreshore was a solution to those seeking affordable housing in what has always been an expensive city. Over time, foreshore squatters were evicted from their homes to make way for port developments, today none remain. In 2015, the last of the squatter cabins at Cates Park in North Vancouver, the Blue Cabin, was threatened with destruction by a real estate development. Through the intervention of the local arts community the building was saved and remediated and is now the studio space for The Blue Cabin Floating Artist Residency.

This talk by historian writer, Daniel Francis was recorded at grunt gallery in the summer of 2018. Francis has published a catalogue of books about the history of Canada, British Columbia and Vancouver. Book topics range in subject matter from the Canadian fur trade and prohibition, to the history of whaling. In this talk, Francis discusses the history of squatter villages along the foreshores of Burrard Inlet.

~

Boot & Fog Album by Al Neil, 1980

Boot & Fog is an album created in 1980 and featuring the music and work of Al Neil, tracks include: Ruby My Dear, Grease Lightening, Stonehenge, Euclid, Over The Rainbow and Meditation.

Perhaps best known for his compositions and performances as a jazz pianist, **Al Neil** took up classical piano at the age of nine, but, outside of a few lessons with Wilf Wylie, he was mostly self taught as a jazz pianist.

Spending time overseas during World War II, Neil kept up to speed on the American jazz scene by reading Downbeat magazine, sent to him by his mother. He took great inspiration from musicians like Charlie Parker and Bud Powell, and a new style of jazz called be-bop. In the mid 1950s, Neil, along with several other musicians, founded Vancouver jazz club The Cellar, where he led the house band. The club hosted a number of prominent American players, many of them pushing the boundaries of this musical genre. Around that time, Neil began reading works by French surrealists like Breton and Artaud, and by Rimbaud, and became interested in the Dadaist movement. In 1959, he recorded his first LP with the beat poet Kenneth Patchen.

In 1963, he formed the Al Neil Trio with drummer Gregg Simpson and bassist Richard Anstey. They put on concerts at the Sound Gallery, Motion Studio, and Intermedia, and at art galleries across Canada. Their performances were layered with text, experimental vocals, the use of unconventional percussion, and with Neil often in costume. They appeared on CBC television, and in 1966, the Al Neil Trio played the Trips Festival in Vancouver, opening for the Grateful Dead, and Janis Joplin who had just joined Big Brother and the Holding Company. That same year, Neil moved to the Dollarton foreshore, where he wrote poetry and prose, made artworks, performed, wrote music, and played his upright Farrand piano. Al Neil inhabited the Blue Cabin on the foreshore from 1966 when he first rented it from McKenzie Barge. His partner, artist, writer and filmmaker Carole Itter, joined Al at the cabin about twelve years later, and both used this special site as a generative place for art production until their eviction in 2015.

Neil has published books, magazine articles, poetry, and short stories. His innumerable and largely undocumented readings, improvised poetry performances, and verbal expressions have influenced Vancouver's literary and multimedia landscape since the 1960s. His creative legacy cast its net upon visual arts, music, and literature from the 1950s onward.

~

The Blue Cabin: Historical Context, originally a film by Krista Lomax

A nine minute video that outlines the historical context in which the Blue Cabin came from. This was produced by **Krista Lomax**, a Vancouver-based multimedia artist, animator, and editor.

~

On the Creation of the Blue Cabin Committee

In November 2014, after the land adjacent to the Blue Cabin was purchased by Polygon Homes with an intention to develop the site. Port Metro served long-time Blue Cabin Residents Al Neil and Carole Itter with an eviction notice and ordered the cabin removed by the end of January 2015. The cabin's forced removal and the subsequent development of Cates Landing is representative of the ongoing gentrification of the Burrard Inlet foreshore. As the last remaining squatter dwelling along the Burrard Inlet foreshore, the Blue Cabin represents a very special time in Vancouver's history. It has been described as the unique survivor of a once popular, but now vanished way of life, when people of little means could live 'off the grid' in 'squats' along the waterfront, yet still be near to an urban centre. This short audio documentary shares how the present day Blue Cabin Floating Artist Residency all began in 2014-15 with the creation of the Blue Cabin Committee.

This five minute video was produced by Krista Lomax. The Blue Cabin Committee was originally a group of three individuals Glenn Alteen, Esther Rausenberg and Barbara Cole who came together to try to figure out how to protect the cabin for future generations of artists to enjoy. Eventually the committee became a group of three organizations that these three individuals were connected to: grunt gallery, C3 (Creative

Cultural Collaborations), and Other Sights. Together these organizations steward what is now known as the Blue Cabin Floating Artist Residency.

~

Archival Recordings #6 – Al Neil, 1971

Archival Recordings are a series of albums that span several years of Al Neil performances. Archival Recordings #6 was recorded at UBC and the Bau-Xi Gallery there are two tracks featured on this album. Track #1 is 21 minutes and 56 seconds and Track #2 is 24 minutes and 38 seconds in duration. Cover photo on the album was taken by Michael de Courcy.

~

Archival Recordings #1 – The Al Neil Trio, 1966-67

Archival Recordings are a series of albums that span several years of Al Neil performances. Archival Recordings #1 features performances by the Al Neil Trio from 1966-67. These were recorded at the Vancouver School of Art, Buchanan Building UBC and at Gregg Simpson's home studio. Performers featured on the album are Al Neil, Richard Anstey, and Gregg Simpson. Tracks on the album include: Psychedelic, What is This Thing Called Love, Untitled Improvisation, Voices Breathing, Tea for Two, Ballad, Auld Lang Syne (excerpt), Untitled Improvisation, God is Love, Space Object (for Joseph Cornell), Laughing, Rock Drill (for Antoine Pevsner).

Al Neil's trio included Gregg Simpson and Richard Anstey. The trio was active from 1966 into the early 1970s. Highlights from the trio's performances include performing at Intermedia in 1969, playing at the Trips Festival in 1966 opening for Janis Joplin and the Grateful Dead, concerts at the Vancouver Art Gallery and a cross-Canada tour with gigs in Ontario, Saskatchewan, Alberta and British Columbia.

Born in Vancouver in 1924, **Al Neil** was a classically trained musician but turned to jazz after serving in the Second World War. Perhaps best known as a jazz pianist, Neil's creative impulses also pulled him into visual and performance art, as well as writing and poetry. Neil began playing Vancouver clubs in the late 1940s and in 1956 co-founded the Cellar. As the house keyboardist, he played with many of the jazz greats who came through town.

Gregg Simpson is an artist and musician. He was part of the Al Neil Trio from 1966 into the early 1970s. He lives and works on Bowen Island, BC.

Born in 1946, **Richard Anstey** is a native Canadian born on the north bank of the Assiniboine who was raised in Vancouver. He started playing alto sax as a teenager with the Kitsilano Boys' Band. He became a member of the *Al Neil Trio* at 19 years of age.

~

Blue Cabin Speaker Series: Jeremy Borsos, 2018

Part of a series of talks held at grunt gallery during the Blue Cabin exhibition in the summer of 2018, Jeremy Borsos shared insight into the Blue Cabin restoration process. Jeremy and Sus Borsos were the artists tasked with the remediation of The Blue Cabin following the eviction of long-time tenants, artists Al Neil and Carole Itter, in 2015.

Using historical materials, the Borsos' took apart the structure, methodically cleaned every inch, replacing what had rotted. They insulated the walls and fixed the floor. Treating the cabin as an archaeological site, they collected its history in artifacts ranging from scraps of newspapers to mouse nests. From the 1927 construction of the cabin by a Norwegian Carpenter, to the 1950s when a family added a shower to the building, all the way through to the 35+ years Al Neil would have been playing piano in the cabin, Jeremy

Borsos takes us through the chronology of the cabin, told through the physical elements and discoveries that he and Sus made during their remediation process.

Following Jeremy's artist talk, you will hear two short clips highlighting the remediation work done on The Blue Cabin by Jeremy and his wife, Sus Borsos. In a short video created by Amanda Strong for The Blue Cabin Exhibition at Grunt Gallery in 2018, Jeremy and Sus reflect on what it means to remediate a building with such a rich history, walking the line between restoration and the preservation of the building's unique character and aura.

Jeremy Borsos attended Emily Carr School of Art and the Art Students League in New York. His practice is multidisciplinary and includes writing, photography, installation, painting, and video. He has exhibited nationally and internationally. Together with his partner, Sus, the Borsos have developed a meta-historical use of salvaged architecture, constructing multiple dwellings and ancillary structures.

Sus Borsos was born in Denmark and studied statistics and computer sciences at Copenhagen University before managing Scandinavian Stage Design, where she oversaw the creation of stages for major events in Europe. After relocating to Canada in 1992, she worked with her husband, Jeremy Borsos, on constructing their Mayne Island home created from salvaged architectural fragments. Sus has also worked in digital film editing and design, and image output for reproduction.

Together, Sus and Jeremy have constructed a number of buildings using period architectural salvage. Among Jeremy and Sus's current creative projects is the redesigning and rebuilding of a studio and living space in Athens, Greece. They live and work on Mayne Island, British Columbia, and in Athens, Greece.

~

At Work: Jeremy & Sus Borsos - audio visual collage featuring Blue Cabin construction noises

AT WORK serves as a sort of audio visual collage, demonstrating the various tools and methods employed in the remediation of The Blue Cabin. Throughout this piece, you will hear the layered sounds of the scraping and creaking of boards, the humming of drills and pounding of hammers before ending on the soft strokes of brushes applying a fresh coat of the cabin's signature blue paint. This work was created by Jeremy and Sus Borsos.

~

Harbour Symphony – Hildegard Westerkamp

Harbour Symphony is a musical composition created by Hildegard Westerkamp, and performed live by over 100 boat horns in the Vancouver Harbour on May 2, 1986. That day, nearly 150 boats of all sizes and shapes gathered in the harbour around Canada Place in downtown Vancouver, to perform the first-ever harbour symphony for boat horns. The piece was composed on commission from the Canada Pavilion for its Expo '86 opening. It is conceivably the largest environmental music event ever to be mounted in Vancouver.

The piece was composed in memory of Westerkamp's brother, Helmut Westerkamp, who, as a cadet sailor on the German training ship "Pamir," went down in a hurricane in the mid-Atlantic on September 21, 1957.

Hildegard Westerkamp was born in Osnabrück, Germany in 1946 and emigrated to Canada in 1968. After completing her music studies at the University of British Columbia in the early seventies she joined the World Soundscape Project under the direction of R. Murray Schafer at Simon Fraser University. Her involvement with this project not only activated deep concerns about noise and the general state of the acoustic environment in her, but it also changed her ways of thinking about music, listening and

soundmaking. VaBIncouver Co-operative Radio – founded during the same time – provided an invaluable opportunity to learn much about broadcasting, and ultimately enabled her to produce and host her weekly program *Soundwalking* in 1978/79.

~

Blue Cabin Artist in Residence Talk: Pippa Lattey, February 2021 (27 minutes)
Blue Cabin Resident Pippa Lattey speaks on working with Al Neil's Piano (6 minutes, 30 seconds)

Blue Cabin's February 2021 artist in residence, Pippa Lattey gave a virtual talk about her work.

In 2017, Lattey inherited the piano of long time Blue Cabin resident Al Neil shortly before he passed away. During a mentorship project with Luke Blackstone, Lattey developed the concept to lift and rotate Al's piano. With Blackstone's help she built the kinetic sculpture, and in 2021, she returned the piano back to the cabin for her residency, this time it was housed within Lattey's rotating sculpture. Images of this can be found here: https://thebluecabin.ca/pippa-lattey/ .

Pippa Lattey works with movement and repetition, material and technology. She collects and repurposes objects with interesting social histories and local contexts. Lattey's work exists in a non-human centric world of living objects and vital materiality. Her first solo exhibition "Into Orbit" was at PAVED Arts in Saskatoon in April 2020. Outdoor projects include "Gestures of Birds" (2018) in New Westminster, and "Banana Installation" outside the Vancouver Art Gallery for ISEA (2015, with Thomas Evdokimoff). Collaborative and curatorial projects include "Parking Spot Projects," and "Vending Machine Experiment."

~

The Al Neil Trio: Retrospective 1965-1968
Featuring Al Neil on piano, zither and text, Richard Anstey on contrabass, and vocalizations and Gregg Simpson on drums, and acoustic collage, this double album was recorded at University of British Columbia, at The Vancouver School of Art and in West Vancouver.

The Al Neil Trio was active from 1966 into the early 1970s. Highlights from the trio's performances include performing at Intermedia in 1969, playing at the Trips Festival in 1966 opening for Janis Joplin and the Grateful Dead, concerts at the Vancouver Art Gallery and a trio tour stopping for shows in Ontario, Saskatchewan, Alberta and British Columbia.

Retrospective 1965-68, Volume 1 contains the following tracks: Modal (1967), Recitative (1967), Cathedral (1967), Shoeless in Heaven (1967), For Bird (1967), Mallets (1967), Bells (1967), Ballad for Marguerite (1966), Zen Ballad (1966), Tentative (1968), Bloos (1967), and Recitative (1967).

~

The Blue Cabin: Historical Context, originally a film by Krista Lomax

A nine minute video that outlines the historical context in which the Blue Cabin came from. This was produced by **Krista Lomax**, a Vancouver-based multimedia artist, animator, and editor.

~

Invasion Day: a Foreshore Session featuring Claire G. Coleman, Jeneen Frei Njootli, Senaqwila Wyss and Christie Lee Charles

Invasion Day evolved out of past Other Sights' Projects, *The Foreshore* and *The Future is Floating.* In an act of solidarity with Indigenous people and artists in Australia, Miss Christie Lee Charles, Jeneen Frei Njootli and Senaqwila Wyss performed at the Blue Cabin on January 25th, 2020. This coincided with

Invasion Day in Australia on January 26th (Australia Day). A recorded performance by Claire G. Coleman was also rebroadcast as part of the event. Claire's piece, entitled *We Are Water,* was originally performed on the water in Sydney as part of *The Future is Floating* exchange. The **Invasion Day** performances were edited into the shorter 12 minute excerpt that you hear on *currents and waves.*

Australia Day is intended to celebrate both Australia and the landing of Captain Cook, however many Aboriginal and non-Aboriginal people know it as Invasion Day, the beginning of colonialism in Australia. Bringing together two harbours across the Pacific - False Creek in Vancouver and Sydney Harbour - this performance event was rooted in a desire to explore and confront the complex legacies of colonial presence through the lens of artistic practice.

Invasion Day occurred on the waters of False Creek (Sḵwx̱wú7mesh**,** *xʷməθkʷəy̓əm a*nd səlilwətaɬ territory) in solidarity with Indigenous people and artists in Australia. Water was the place for exchange, representing a meeting ground, an impetus for environmental action, and an imaginative space. Special thanks to Kamala Todd for working with Other Sights Producer Jen Weih on the planning of this event. *Invasion day* also supported wildfire relief for local indigenous communities in need in Australia.

Christie Lee Charles is a singer from Musqueam and Tsliel-Waututh nations who raps in her Indigenous Musqueam dialect.

Jeneen Frei Njootli is a 2SQ Vuntut Gwitchin artist. In her award-winning interdisciplinary practice, she uses media such as performance, sound, textiles, collaboration, workshops and feral scholarship. A co-creator of the ReMatriate Collective, she is invested in Indigenous sovereignty, decolonization and is concerned with the production, dissemination and embodiment of images. Frei Njootli holds an MFA from the University of British Columbia, a BFA from Emily Carr University and has been living and working as an uninvited guest on unceded Musqueam, Squamish, Sto:lo and Tsleil-Waututh territories for a decade. Her works and performances have been held in many territories, both locally and internationally at places such as Yukon Arts Center, The Kwanlin Dun Cultural Center, BUSH_gallery, The Contemporary Art Gallery, The National Gallery, Remai Modern, Gallery TPW, and The Belkin Gallery among others.

Senaqwila Wyss is Sḵwx̱wú7mesh Úxwumixw (Squamish Nation), Tsimshian, Sto:lo, Hawaiian and Swiss. She holds a Bachelors of the Arts Degree in the faculty of Communications, Arts and Technology, minor in First Nations Studies. She also holds a First Nations Languages Proficiency Certificate in the Sḵwx̱wú7mesh Sníchim. She is raising her 3 year old daughter to be a first language speaker, which has not been done in her family four generations after colonial impacts. She practices ethnobotany with traditionally trained mom Cease Wyss with indigenous plant medicines. She was raised learning these ancestral teachings and uses plants as teas, medicines, tinctures and ceremony.

Claire G. Coleman is a Wirlomin Noongar author whose ancestral country is on the south coast of Western Australia. Her novel Terra Nullius, published by Hachette in Australia and Small Beer Press in the US, won a black&write! Fellowship and a Norma K. Hemming Award and was shortlisted for the Stella Prize and the Aurealis Science Fiction Award. She writes poetry, short-fiction and essay and has been published in the Saturday Paper, the Guardian, Meanjin, Australian Poetry, Art Collector, The ABC, Griffith Review, Overland, Timothy McSweeny's Quarterly Concern and many others.

Operating outside of the gallery context, **Other Sights** develops new and unexpected exhibition platforms and provides support to artists, writers and curators interested in creating temporary, critically rigorous work for highly visible locations. We collaborate and share resources with organizations and individuals in order to present projects that consider the aesthetic, economic and regulatory conditions of public places and public life.

~

Blue Cabin Artist in Residence Talk: Angela George, January 2020

Angela George was the second Blue Cabin *Skeins: Weaving on the Foreshore* artist. **Angela George** carries two ancestral names: sits'sáts'tenat and qʷənat. Her late mother is slatwx, Cookie Thomas (Cole/Discon/Billy family) from Swxwú7mesh and her father is from the Baker family from Swxwú7mesh and the Jones and Peter family on Vancouver Island. She was raised by her late Dad, wika, Alexander Paul of Sts'ailes in the Fraser Valley. Angela George is married to Gabriel George, grandson of late Chief Dan George and lives and works in the Tsleil-Waututh Nation in North Vancouver. She has a passion for traditional canoe racing, weaving, and cultural singing and dancing.
This Coast Salish mother of four has dedicated her career to the betterment of First Nations people and communities. Well versed in traditional teachings, George has a strong understanding of her culture, spiritual teachings, and the impacts of colonization and barriers that plague First Nations communities. She believes that practicing traditions, having a strong sense of identity, and connection to ancestry is vital to community wellness, development, and sustainability.

Angela has recently completed her Master's of Business Administration at the Simon Fraser University with a final capstone project called Weaving Governance- highlighting a Tsleil-Waututh traditional law and governance. She is humbled by the gift of traditional weaving, holding this connection to her late mother and Squamish ancestry dearly. She loves to learn and teach weaving and strives to carry this sacred practice with the utmost integrity.

Skeins: Weaving on the Foreshore is a celebration of Coast Salish weaving practices that have developed in these territories since time immemorial. As such, it is anchored by the participation of weavers from the three local nations: **Debra Sparrow** from Musqueam, **Janice George** and **Buddy Joseph** of Squamish, and **Angela George** from Squamish/ Tsleil-Waututh. *Skeins* also includes a residency with Australian Indigenous artist and activist **Vicki Couzens** (Gunditjmara) produced in partnership with the Australia Council for the Arts. Rooted in the local, and spanning the international, these artists bring a long history of cultural, ceremonial and community involvement, organizing and reclaiming, aesthetics and activism. These four residencies form the very first series of artist residencies at the Blue Cabin Floating Artist Residency.

The Blue Cabin has always occupied a position on the landscape that highlighted the edges of the built environment – spaces on the foreshore that were, for many reasons, outside the realm of what was generally understood to be 'the city'. A vision of the floating residency has always been to provide a space that circulates on the water, and encourages a vantage point that allows artists and the public to appreciate the many complex histories that make up this region. Blue Cabin's first priority has been to acknowledge and pay respect to the Coast Salish peoples, and the thousands of years they have lived on and cared for the lands and waters that are now referred to as the Lower Mainland. It is important to begin as we mean to continue – in conversation with colleagues whose practices tell stories that come from a fundamental connection to this place.

~

Blue Cabin Restoration: Jeremy & Sus Borsos, 2016 (2 minutes)
Jeremy & Sus Borsos share some brief insight into how they approached the restoration of the Blue Cabin

~

Blue Cabin Artist in Residence Interview: Vicki Couzens, September 2019 (5 minutes and 38 seconds)
Blue Cabin Artist in Residence Talk: Vicki Couzens, September 2019 (one hour and 10 minutes)

Vicki Couzens was the second Blue Cabin *Skeins: Weaving on the Foreshore* artist. She is a Gunditjmara citizen from the Western Districts of Victoria, Australia. Vicki acknowledges her Ancestors and Elders who guide her work. She has worked in Aboriginal community affairs for almost 40 years and is Senior Knowledge Custodian for Possum Cloak Story and Language Reclamation in her Keerray Woorroong Mother Tongue. Vicki has distinguished herself with her interdisciplinary artwork, or as she prefers,

'creative cultural expression' – painting, installation, visual arts, printmaking, mixed media, performing arts, language revitalization, ceremony and teaching – and is widely known for her central role in the revival of the possum skin cloak making tradition which began in Victoria and is now established across south-eastern Australia. Vicki is a Vice Chancellors Indigenous Research Fellow at Royal Melbourne Institute of Technology University.

S*keins: Weaving on the Foreshore* is a celebration of Coast Salish weaving practices that have developed in these territories since time immemorial. As such, it is anchored by the participation of weavers from the three local nations: **Debra Sparrow** from Musqueam, **Janice George** and **Buddy Joseph** of Squamish, and **Angela George** from Squamish/ Tsleil-Waututh. *Skeins* also includes a residency with Australian Indigenous artist and activist **Vicki Couzens** (Gunditjmara) produced in partnership with the Australia Council for the Arts. Rooted in the local, and spanning the international, these artists bring a long history of cultural, ceremonial and community involvement, organizing and reclaiming, aesthetics and activism. These four residencies form the very first series of artist residencies at the Blue Cabin Floating Artist Residency.

The Blue Cabin has always occupied a position on the landscape that highlighted the edges of the built environment – spaces on the foreshore that were, for many reasons, outside the realm of what was generally understood to be 'the city'. A vision of the floating residency has always been to provide a space that circulates on the water, and encourages a vantage point that allows artists and the public to appreciate the many complex histories that make up this region. Blue Cabin's first priority has been to acknowledge and pay respect to the Coast Salish peoples, and the thousands of years they have lived on and cared for the lands and waters that are now referred to as the Lower Mainland. It is important to begin as we mean to continue – in conversation with colleagues whose practices tell stories that come from a fundamental connection to this place.

~

Ocean Sounds, World Soundscape Project

Ocean Sounds can be found on the **Soundscape Vancouver**, a double CD project featuring **The Vancouver Soundscape 1973 (CD I)** and **Soundscape Vancouver 1996 (CD II)** – a mix of most of the original recordings published in 1973 by the World Soundscape Project at Simon Fraser University in its landmark study of the acoustic environment of Vancouver, plus new digital recordings and compositions made in the 1990s by Robert MacNevin that show the changes in Vancouver's soundscape in the intervening years. The material has been collected and written by Howard Broomfield, Bruce Davis, Peter Huse, Colin Miles and R. Murray Schafer. Bruce Davis was the tape editor, R. Murray Schafer was the text editor, additional project assistants: Hildegard Westerkamp, Kathleen Swink, Bary Truax and Betty Anne Wang. All sounds on **Soundscape Vancouver - CD I** were recorded between September 1972 and August 1973. The recordists were Howard Broomfield, Bruce Davis, Peter Huse and Colin Miles. Bruce Davis supervised the mixing of the recordings. This project was also part of a larger project entitled Soundscape Vancouver '96 which was organized by the World Forum for Acoustic Ecology (WFAE) in close collaboration with the Goethe Institut, the School of Communication at Simon Fraser University, the Vancouver New Music Society and the CBC. **Vancouver Soundscape** features **The Music of Horns and Whistles, Vancouver Soundmarks, Pacific Fanfare and a brief documentary piece entitled The Changing Soundscape.** Close to half a century later this second album offers further reflection on how the Vancouver Soundscape has transformed between 1973, 1996.

World Soundscape Project (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. It grew out of Schafer's initial attempt to draw attention to the sonic environment through a course in noise pollution, as well as from his personal distaste for the more raucous aspects of Vancouver's rapidly changing soundscape. The foundation laid by WSP has been continued through the teaching and research program in acoustic communication at SFU, and members of WSP were instrumental in helping found the *World Forum for Acoustic Ecology (WFAE)* in 1993, connecting groups and individuals around the world who are concerned with the soundscape.

~

Soundscapes, Thomas Evdokimoff, February 2021

During the period January 22 2021-March 05 2021, in support of Pippa Lattey's residency at the Blue Cabin Thomas Evdokimoff operated a live open mic from the cabin that streamed to the world-wide soundmap at Locusonus.org. In conjunction to the open mic project, Evdokimoff made several field recordings from the cabin and the surrounding area including recordings at the Blue Cabin's original location, near Whey-Ah-Whichen (Cates Park) on the north shore. This program features the new works derived from these recordings. Evdokimoff's interest in field recording and live audio streaming is in the exploration of intersections of place, usage, and acoustic ecology; the daily rhythm of life, the ephemeral nature of live sound, and the passage of time.

Thomas Evdokimoff is a musician and educator based in Vancouver, Canada. Thomas holds a Master of Arts in music theory from the University of British Columbia. He is currently on faculty at the Arbutus Music Academy where he teaches music theory & history, and classical guitar. He also enjoys writing about music and working with sound. Current musical interests and activities include the exploration and use of space through live audio streaming, location recording, acoustic ecology, and soundscape design; as well as music education.

Locus Sonus is a research laboratory in audio in arts, created in 2005 at the Aix en Provence school of arts (Ecole Supérieure d'Art d'Aix en Provence, France) by Peter Sinclair, project director and Jerome Joy, who has lead the project since its inception. Locus Sonus is a research group whose main aim is to explore the ever-evolving relationship between sound, place and usage. Our methodology places artistic experimentation at the center of our research. Multidisciplinary theoretical approaches dialogue with, nourish and nurture this experimentation and the research sometimes (but not systematically) leads to artistic productions in the form of installations, performances, concerts and web-based projects. The Locustream project is a network of open microphones who permanently stream their surronding soundscape all over the world.

~

The Al Neil Trio: Retrospective 1965-1968
Featuring Al Neil on piano, zither and text, Richard Anstey on contrabass, and vocalizations and Gregg Simpson on drums, and acoustic collage, this double album was recorded at University of British Columbia, at The Vancouver School of Art and in West Vancouver.

Al Neil's Trio was active from 1966 into the early 1970s. Highlights from the trio's performances include performing at Intermedia in 1969, playing at the Trips Festival in 1966 opening for Janis Joplin and the Grateful Dead, concerts at the Vancouver Art Gallery and a trio tour stopping for shows in Ontario, Saskatchewan, Alberta and British Columbia.

Retrospective 1965-1968 - Volume 2 contains the following tracks: Horse Opera, Minor Mode, Road to Rio, Voices/Breathing, Snedenko, Tibetan, Blindfold Test, Dreamers Exposed, and Adam and Janet.

~

Blue Cabin Speaker Series: Krista Lomax in conversation with Carole Itter, 2018

This walk was part of The Blue Cabin Speaker Series, hosted at Grunt Gallery in conjunction with the Blue Cabin Exhibition in 2018. In this installment of the Speaker Series, Carole Itter presents an informal talk about her artwork and writings during her 35-year residence at the Blue Cabin. She is joined by artist Krista Lomax for a conversation about their time spent at the cabin, as well as a screening of Lomax's 11-minute documentary entitled The Blue Cabin.

Carole Itter is an artist, writer, performer, and filmmaker. She joined her partner, musician, writer, and visual artist, the late Al Neil at the Blue Cabin in Dollarton in the late 1970s. It was the start of a residency that would span more than thirty-five years. Though the cabin became a place of inspiration and art production for her, Itter still maintained her residence in the Vancouver neighbourhood of Strathcona, where she has lived since the early 1970s. Itter's works are influenced by the Northwest Coast, and respond to social and political issues drawing on the lived experience of people and place.

Krista Lomax, a Vancouver-based multimedia artist, animator, and editor.

~

Vancouver Soundmarks, World Soundscape Project

Vancouver Soundmarks can be found on the **Soundscape Vancouver**, a double CD project featuring **The Vancouver Soundscape 1973 (CD I)** and **Soundscape Vancouver 1996 (CD II)** – a mix of most of the original recordings published in 1973 by the World Soundscape Project at Simon Fraser University in its landmark study of the acoustic environment of Vancouver, plus new digital recordings and compositions made in the 1990s by Robert MacNevin that show the changes in Vancouver's soundscape in the intervening years. The material has been collected and written by Howard Broomfield, Bruce Davis, Peter Huse, Colin Miles and R. Murray Schafer. Bruce Davis was the tape editor, R. Murray Schafer was the text editor, additional project assistants: Hildegard Westerkamp, Kathleen Swink, Bary Truax and Betty Anne Wang. All sounds on **Soundscape Vancouver - CD I** were recorded between September 1972 and August 1973. The recordists were Howard Broomfield, Bruce Davis, Peter Huse and Colin Miles. Bruce Davis supervised the mixing of the recordings. This project was also part of a larger project entitled Soundscape Vancouver '96 which was organized by the World Forum for Acoustic Ecology (WFAE) in close collaboration with the Goethe Institut, the School of Communication at Simon Fraser University, the Vancouver New Music Society and the CBC. **Vancouver Soundscape** features **The Music of Horns and Whistles, Vancouver Soundmarks, Pacific Fanfare and a brief documentary piece entitled The Changing Soundscape.** Close to half a century later this second album offers further reflection on how the Vancouver Soundscape has transformed between 1973, 1996.

World Soundscape Project (WSP) was established as an educational and research group by R. Murray Schafer at Simon Fraser University during the late 1960s and early 1970s. It grew out of Schafer's initial attempt to draw attention to the sonic environment through a course in noise pollution, as well as from his personal distaste for the more raucous aspects of Vancouver's rapidly changing soundscape. The foundation laid by WSP has been continued through the teaching and research program in acoustic communication at SFU, and members of WSP were instrumental in helping found the *World Forum for Acoustic Ecology (WFAE)* in 1993, connecting groups and individuals around the world who are concerned with the soundscape.

This daily program runs for 12 hours and then repeats at noon