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Indefatigable
91-year-old
Albert Harvey is
one SPRY guy
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Leftover spaces



As land becomes more precious, planners and architects are recognizing the potential of overlooked urban voids

by Paul Galt
Sitting in a Palo Alto coffee shop, Marc Bostin repeatedly points out of the window to something he describes as insignificant and powerful. Ordinarily it would be safe to assume that he's pointing at the mountains. After all, that's what the city's famous for. But Bostin is pointing to the grey concrete expanse of the Granville Tower Bridge. Someone else might see it as little more than a solid screen. Bostin has other ideas. "That structure evokes the Gothic cathedrals," the seasonal lecturer at UBC says, looking at the columns holding the bridge up. "But it's almost transparent. We don't perceive it."
Bostin and five grad students are behind a project called Microscopes and Telescopes Redefinitions of the City, on display this month at the Contemporary Art Gallery on Harrison Street. The art of drawings and other architectural displays "re-imagines" parts of Vancouver best described as "leftover." These are urban lands that challenge developers, planners, architects and communities to come up with ways to make those parts of the city whole.
Their potential uses are rarely obvious, which is why they can be the best. Bostin is building a neighbourhood together or the other way around. Leftover spaces range from mansions—also areas surrounding B.C. Place and GAI Place and the stadium, for instance—to the tiny slivers in a building or an overpass, through to a SkyTrain station. Photos see page 4

EXTREME TREE TRIM • IN SYNC • NEUTERED FISHERS

music

Percussionist beats to spiritual rhythms

PERCUSSIONIST JACK DUNCAN figures he's been playing Latin music in Vancouver since 1980, when slam dancing music was a lot more common than hot salsa tunes. But despite the dominant trends, Duncan kept the Latin groove going. That persistence has paid off. Latin music is currently all the rage in Vancouver. "I've never seen quite as much interest as is happening now," says Duncan.
The 37-year-old Vancouver-born musician explores different facets of Latin music with groups including Andean-oriented Sumalá, flamenco-based Alma Libre and salsa-centred Shango Ashé, performing Aug. 20 and 27 at Richard's on Richards.



Jack Duncan's immersion in the Afro-Cuban religion of Santería helps him musically.

and Roger Charest (OK Radio Group) a five-year licence in July 1996. The licence specified that the multicultural station must program for 20 cultural groups in 15 languages.
Cal Koat, International Program Director for CHKG and its AM sister station CJVB, promises big things for the new station in September. In a press release, he says: "96.1 FM will open our city's ears to an exciting and revolutionary mix of world beat and world music." Heady words. Koat said in an interview the mix will include a central place for Vancouver groups such as Rumba Calzada, Alpha Yaya Diallo and Dal-Dil-Vog. "I want the local artists to know all they have to do is get their stuff to me and we will work with them and promote them."
But what about international artists? The flamenco song I heard was by Strunz and Farah, a group that plays world music lite. "They're a very tame representation of what we're doing," said Koat, who assures the station will embrace the whole world-music genre. Koat adds that accessibility will be a factor; 96.1 won't play "the purely tribal" stuff.

chris wong
in sync

When Duncan established Shango Ashé in 1990, the group's emphasis was on folkloric Afro-Cuban music and Latin jazz. Since then, its sound has evolved. There's still the Afro-Cuban base, but the accent is now on salsa with a diverse repertoire. Overall, Shango Ashé has a contemporary style that's more organic than New York-style salsa, which the band does with a twist. "We're trying to funk up the Latin rhythms," says Duncan, whose animated playing on the congas and other percussion drives the group.
Latin music isn't Duncan's only calling. For a long time in the '80s, he devoted himself to mastering African instruments like the *djembe*. I've been following Duncan's musical journey for years and heard him perform

many times in Latin, African and jazz settings. I always assumed he was simply a percussion die-hard because of his determination to keep drumming alive in Vancouver, but his commitment runs much deeper.
Duncan has studied extensively in Cuba, immersing himself in the island nation's music. He went a step further by adopting Santería, the main Afro-Cuban religion, which involves worship of deities called *orishas*. Specific rhythms are associated with each orisha. By becoming a santero—essentially a priest—Duncan gained access to a world of ritual and rhythm. But Duncan didn't just do it for the music. He believes in the orishas as guiding forces in his life.
So, is it awkward for him, a santero, to play

at Dick's on Dicks? "To a certain degree it is," he admits. But the key for Duncan is making music that people enjoy, whether it's for a religious ceremony or a sweaty salsa night.

I was channel-surfing on my car stereo and resigning myself to listening to Z95.3 when I hit something on the FM dial that actually sounded listenable—flamenco guitar. Not the purely authentic variety, but a style that was palatable enough and certainly easier on my ears than the Spice Girls.
Then I heard a teaser: "Coming soon: the world of 96.1 CHKG Fairchild Radio in Vancouver." The Canadian Radio-Television and Telecommunications Commission awarded Thomas Fung (The Fairchild Media Group)

planning a special emphasis on Chinese-language programming? Koat says the station will stick to the terms of the licence and restrict Chinese programming during daytime hours. In the longer term, he says the station won't have the flexibility to transform the way CJAZ did when it became 97 KISS-FM.
Can a commercial radio station reflect the richness of world music? I have my doubts, but let's wait to see just how big the world of 96.1 FM is. Stay tuned for an evaluation.

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