

An Appreciation

The edifying odyssey of A.C. Clarke

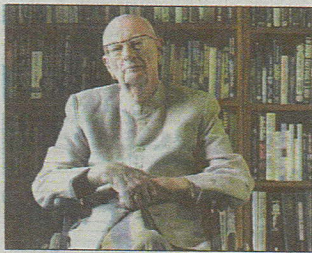
By Michael Swanwick
FOR THE INQUIRER

Arthur C. Clarke was the last giant of science fiction's "greatest generation," the men and women who transformed SF from a despised pulp genre to a respected form of literature. Along with Isaac Asimov and Robert Heinlein, he helped define what science fiction was and what it could do.

Clarke is known for proposing in 1945 that geosynchronous satellites could be used to relay messages around the globe, making him the godfather of the telecommunications satellite industry. He wrote many nonfiction books, chiefly science popularizations, and twice served as chairman of the British Interplanetary Society. He had a secondary career as an undersea explorer.

Stanley Kubrick's movie *2001: A Space Odyssey* was based on Clarke's short story "The Sentinel," and written in collaboration with him. But Clarke always thought

See **CLARKE** on H8



GEMUNU AMARASINGHE / Associated Press
Arthur C. Clarke at home in Colombo, Sri Lanka, in 2007. He died Wednesday at 90.

Dalai Lama: Down-to-earth and intimate

A friend and superb writer demystifies the Tibetan leader.

The Open Road
The Global Journey of the Fourteenth Dalai Lama

By Pico Iyer
Alfred A. Knopf. 275 pp. \$24

As the Chinese government cracked down on Tibetan protesters last week, the Dalai Lama surprised some journalists who don't usually cover him or Tibetan-Chinese issues.



Carlin Romano
On Books

Speaking to reporters in the Indian hill town of Dharamsala, for almost 50 years home of the Tibetan government-in-exile, the 72-year-old spiritual and secular leader of his people expressed concern for Chinese injured by his followers in Tibet, even threatening to resign from his secular duties if violence against Chinese persisted.

This from a Tibetan leader who fled the Chinese in 1959 as a "boy king" of 14, whose homeland...



The Wayne Shorter Quartet, with Pérez on piano, will perform Friday at Verizon Hall.

RONNIE WRIGHT

JAZZMAN

UP CLOSE

Pianist Danilo Pérez is an international force behind the scenes at the Kimmel and elsewhere, and out front as a performer.

By David R. Adler
FOR THE INQUIRER

When trumpeter Tiger Okoshi played the Kimmel Center in November, he got a surprise during the encore. Pianist Danilo Pérez walked on while the band played "St. James Infirmary," and began adding chords and lines of shadowy complexity, transforming a song of antique origin into a progressive statement all his own.

Pérez, 41, a major-label recording artist originally from Panama, is now in his fifth year as artistic adviser for the Kim-

Music

The Wayne Shorter Quartet

With Danilo Pérez, John Patitucci and Brian Blade. At 8 p.m. Friday in Verizon Hall. Tickets \$26-\$74. Information: 215-893-1999

mel's Mellon-sponsored Jazz Up Close concert series. Though he lives with his wife and two young daughters in Boston, where he teaches, he makes a point of coming to Philadelphia for the shows, to host artist chats, sit in with the bands,

and spread his infectious good cheer.

"I think he's missed three concerts in five years," says Mervon Mehta, the Kimmel Center's vice president for programming and education.

Mehta met Pérez while directing the Ravinia Festival near Chicago, and resolved to work with the pianist in the future. "He's in the thick of so many artists' lives," Mehta observes, "because he crosses to the older generations and also knows every great kid coming out of the schools."

As adviser, Pérez brainstorms with the See **PEREZ** on H6

BOB WILLIAMS / For the Inquirer

Danilo Pérez tries to spread the word of Philadelphia as a jazz city.



azine, such as science, history and exploration.

This scheme, reflected in the exhibition's title, emphasizes the magazine's philosophy, especially its interest in exploration. Yet it also results in an eclectic mix of artistic strategies and technical approaches that produces a useful byproduct — helping viewers understand the nature of illustrative art and appreciate its relationship to high art.

First off, illustration is essentially narrative. Each work either tells a story or helps readers visualize a descriptive text. Illustration and text develop a symbiotic link, with the former serving to amplify the latter. One can often identify a piece of illustrative art by

represents. And in some cases, especially scientific illustrations by such artists as Ned M. Seidler and Mary E. Eaton, the images are intensely didactic.

Despite these constraints, illustration can be as imaginative as any other form of art. For scientific topics, illustrators often rely on observation, but for history, archaeology and exploration they must extrapolate from known facts, amplified by imagination and dramatic license.

Whatever the approach, the goal remains to help the viewer see something, such as the famous naval battle between the Greeks and Persians at Salamis, for which visual references do not exist. It re-

perience, from discoveries of

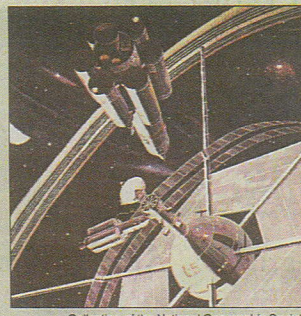
And they will see some imag-

Robert E. Lee's surrender to Gen. Ulysses S. Grant at Ap-

Illustrative Art

"National Geographic: The Art of Exploration" continues at the Allentown Art Museum, Fifth and Court Streets, through May 25. The museum is open from 11 a.m. to 5 p.m. Tuesdays through Saturdays and from noon to 5 Sundays. Admission fees for this exhibition, including a \$5 surcharge, are \$11 general, \$9 for visitors 60 and older and students with ID, and \$8 for children 6 to 12. The surcharge also applies on Sundays, when general admission is free. Information: 610-432-4333 or www.allentownartmuseum.org.

Pierre Mion's "A Colony at L-5," for "The Next Frontier: L-5 Space Station" by Isaac Asimov, July 1976.



Collection of the National Geographic Society

lughuq hanging in a museum, you might well take it for a typical Orientalist concoction by French academic Jean-Léon Gérôme, who specialized in re-creating exotic ancient history.

This isn't to say you should agonize over each work, trying to decide whether it's art, illustration or both. Concentrate on taking from this collection the particular lessons it offers, which perhaps will lead to greater appreciation of illustration's virtues.

Contact contributing art critic Edward J. Sozanski at 215-854-5595 or esozanski@phillynews.com. Read his recent work at <http://go.philly.com/edwardsozanski>.

Boston resident a cheerleader for Phila. jazz

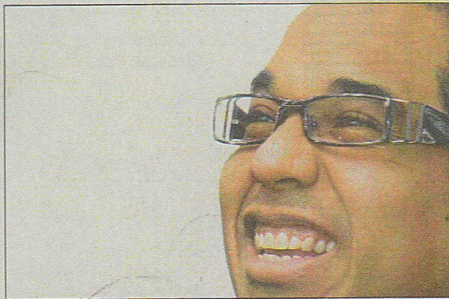
PEREZ from H1

Kimmel staff, conferring on artist bookings, themes for each season, and so forth. But on Friday he will step fully into his musician role, playing Verizon Hall with the Wayne Shorter Quartet, led by the saxophone giant, with John Patitucci on bass and Brian Blade on drums.

Shorter, a native of Newark, N.J., rose meteorically in the early '60s and hasn't stopped evolving. His horn, volatile yet sweet in sound, is all over Herbie Hancock's Grammy-winning *River: The Joni Letters*.

The quartet, now in its eighth year, represents jazz interplay at its most advanced and allusive, dealing in a form-beyond-form that Shorter calls "zero gravity." There will be no rehearsal, according to Pérez. The result, he says, will be "even more unknown than the unknown we thought we knew. It's the most aggressive exposure in the moment I've ever experienced." (Trumpeter Terrell Stafford and his quartet will open for Shorter's group.)

On May 3, Pérez will return to the smaller Perelman Theater, the headquarters of Jazz Up Close, for a collaboration



BOB WILLIAMS / For the Inquirer

Born in Panama, Danilo Pérez has a foundation that provides scholarships for young Latin American music students.

with flamenco-influenced guitarist Gerardo Núñez.

This year's season, with the them Jazz Goes Global, has featured artists from Japan, Africa, Canada, and Eastern and Western Europe. For Pérez, however, the mission isn't just to illustrate jazz's international reach. It's also to stake Philadelphia's claim on that map, with the goal of expanding the local audience and attracting diverse, top-class performers to town.

"Hopefully we're reminding people how influential Philly has been in jazz," he says,

"and creating events so that people know more about the history of their own music."

Phil Schaap, curator for Jazz at Lincoln Center in New York, admires Pérez's efforts and cites parallels with performing arts centers in Newark, Chicago, San Francisco and Minneapolis.

"These organizations always try to create a tie-in to their location, to highlight the area's connection to jazz heritage," Schaap says. "And someone like Danilo, Jon Faddis, Joshua Redman or Wynton Marsalis is often there as

the point guy from the musician-performer perspective."

In early 2005, Pérez launched the Danilo Pérez Foundation, which provides scholarships for young Panamanian and other Latin American music students, and he hopes to develop student exchanges between Philly and Panama.

"With the next generation it's going to be a challenge to make them culturally aware," he says. "It's important for a kid to go to another country and understand the music from the bottom up."

Pérez has made education a central component of the annual Panama Jazz Festival, which he founded in 2003. He has also traversed Panama as a goodwill ambassador for UNICEF.

"I got to know a level beyond poverty, which is misery," he recalls. "I grew up in poverty, but I didn't know misery. It was shocking to see in my own country, right behind my door... You really witnessed the healing power of music."

As the son of bolero singer Danilo Pérez Sr., the young Danilo absorbed music from the cradle. "My papa actually

gave me the tools for rhythmic development," Pérez marvels, remembering how his father would help with schoolwork by turning lessons into spoken-word lyrics.

After years of classical piano study, Pérez discovered jazz, hearing a neighbor blast records by Freddie Hubbard and George Benson. Soon he would follow in the footsteps of fellow Panamanians such as bassist Santi Debriano and saxophonists Carlos Ward and Carlos Garnett. But first, having earned a bachelor's degree in electronics, he embarked on a career repairing radios and televisions.

In the early 1980s, he came to the United States to attend Indiana University of Pennsylvania. Then he transferred to Boston's Berklee College of Music (where he now teaches), a move that had its challenges.

"It was cold," Pérez says with a laugh. "The weather was drastic." And the talent level was daunting. He had quarreled with his mother about becoming a musician, and there were times when he suspected she was right. "I wanted to go back home," he admits.

But before long, Pérez was gigging with veteran vocalist Jon Hendricks. Other high-

profile appearances followed. Aside from working with Shorter, Roy Haynes, Dizzy Gillespie and many others, he has received three Grammy nominations as a bandleader and has shared a Grammy for the Wayne Shorter Quartet's *Beyond the Sound Barrier* in 2005. His music, on such albums as *Panamonk*, *Motherland*, and the forthcoming *Across the Crystal Sea*, as well as the new big-band EP *Panama Suite*, has pushed Latin jazz into ambitious and newly hybridized terrain, setting a potent example for younger players of all backgrounds.

It was on TV, the device that Pérez used to repair, that Wayne Shorter first caught sight of the hot new pianist from Panama.

"He was playing with Dizzy," Shorter says in a phone interview. "They put the camera on Danilo's hands, and I said, 'Uh-oh. This is a guy.' When we met later, I can remember the feeling, like when we were kids and we said, 'Let's go outside and play.' That's the feeling. Danilo is open to whatever comes, in that zero-gravity kind of way. When we become weightless, he doesn't start looking for things to hold on to."