

# THE TO DO LIST

Fun things to see and experience around town



Spider Cherry will perform Thursday at The Dubliner in Boca Raton. CONTRIBUTED

## 1. LEARN SOMETHING COOL

**The Architecture of Havana, Mandel Public Library**

Learn about the beautiful architectural structures in Havana with Rick Gonzalez, a prominent West Palm Beach architect and Cuban-American.

The lecture is 6 to 8 tonight. 411 Clematis St., West Palm Beach. Free. Information: [www.wpbcitylibrary.org](http://www.wpbcitylibrary.org); 561-868-7701.

## 2. HARD ROCK

**Tesla, Parker Playhouse**

During a career that has spanned 30 years, this Sacramento quintet has sold more than 25 million albums, played to sold-out crowds and has established itself as the hard rock band to beat all others.

The show is 7:30 p.m. Wednesday. 707 NE Eighth St., Fort Lauderdale. Tickets start at \$47.50. Information: [www.browardcenter.org](http://www.browardcenter.org)

## 3. SET SAIL

**The Ghost Ship of Brooklyn with Professor Robert Watson, Mandel Public Library**

Revealing for the first time hundreds of accounts culled from old newspapers, diaries, and military reports, award-winning historian Robert P. Watson follows the lives and ordeals of the few survivors to tell the astonishing story of this cursed ship.

The lecture is 6 to 8 p.m. Wednesday. 411 Clematis St., West Palm Beach. Free. Information: [www.wpbcitylibrary.org](http://www.wpbcitylibrary.org); 561-868-7701.

## 4. GOODEATS

**Lunch on the Lawn, Mizner Park Amphitheater**

Enjoy delicious cuisine from various food trucks amid picnic tables, misting machines and subtle background music.

Take advantage 11 a.m. to 4 p.m. Friday and Oct. 6. 590 Plaza Real, Boca Raton. Information: [www.mizneramp.com](http://www.mizneramp.com); 561-544-8600.

## 5. LISTEN UP

**Spider Cherry, Dubliner**

Grab a pint and sit back as artist Nathan Mercado takes the audience on a trip through rock, funk and dance with a powerful voice and effortless style.

The show is 9 p.m. Thursday. 435 Plaza Real, Boca Raton. Free. Information: [www.sub-culture.org/dubliner/](http://www.sub-culture.org/dubliner/)



ABOVE: Head over to Mizner Park for lunch on Friday, where food trucks, music, misting and mingling await. JENNIFER PODIS / THE PALM BEACH POST

RIGHT: Cuban-American West Palm Beach architect Rick Gonzalez will discuss the architecture of Cuba, including this building in Havana, tonight at the Mandel Public Library. FILE PHOTO



COMPILED BY POST FEATURES STAFF

## 'Stronger'

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anger, despair and terrible loneliness that Bauman experienced during his long, painful rehabilitation. The movie is a straightforward, even familiar, tale of survival and recovery, but its grave respect for the unique extremity of its protagonist's ordeal cancels out any impulse toward exploitation. It doesn't make the mistake of assuming that your tears are its natural entitlement, which is precisely why you might find yourself shedding a few before it's over.

Mine admittedly started flowing early, not long after Jeff, a Costco employee in his 20s, tries to win back his on-and-off girlfriend, Erin Hurlley (the superb Tatiana Maslany), by greeting her at the finish line of the marathon she's running. Green dramatizes what happens next with remarkable discretion. The two explosions that ring out are staged from a careful distance; an up-close view of the carnage will be withheld for maximum impact later, as well as a soon-to-be-famous photograph of Jeff being wheeled from the scene by a good Samaritan in a cowboy hat. When we see Jeff again, unconscious in his hospital bed, he has already

### MOVIE REVIEW

**"Stronger"**

**Grade: B**

**Cast:** Jake Gyllenhaal, Tatiana Maslany, Miranda Richardson, Richard Lane Jr. and Nate Richman.

**Director:** David Gordon Green

**Rating:** R for language throughout, some graphic injury images, and brief sexuality and nudity.

**Running time:** 1 hour, 59 minutes

undergone an above-the-knee double amputation.

There is an awful lot that Jeff will have to endure, from the indignity of needing help to use the bathroom to the agony and exhaustion of physical therapy. There are endless people hoping to get their picture taken with him and applauding him for not "letting the terrorists win" — a truthful assessment insofar as Jeff's eyewitness testimony helps the authorities capture one of the suspected bombers, but also a statement that rings increasingly hollow the more he hears it.

There is a photo op at a Bruins game where Jeff is wheeled out onto the ice, trying not to grimace as he

waves a "Boston Strong" flag. And then there is the challenge of dealing with family members, who rail against one another with the thick accents and ill tempers that the movies usually depict as every Bostonian's default setting, and who seem unable to process Jeff's ordeal with anything other than expressions of rage or relief.

Though we don't spend much time getting to know Jeff before the bombing, we see enough to suggest that he might have reacted in much the same fashion. An early scene revels in his gregarious, outsize personality, which feeds equally on beer and the deep bonds of community; he's never happier than when he's watching a Red Sox game at a bar with his family and friends. One of "Stronger's" most perceptive insights is that this kind of boozy tribalism has its comforts and supports, but also its limitations. When Jeff loses his legs, he also loses his sense of belonging and thus his sense of purpose.

Trying to mitigate that situation is his well-meaning mother, Patty (Miranda Richardson in a skillful, not-always-sympathetic performance), who does what she can to maximize Jeff's local-celebrity status — not because she's desperate for fame, but because as the movie presents it, it's one of the

few ways she can wrest any clear sense of meaning from the tragedy.

Gyllenhaal's performances in films such as "Nightcrawler" and "Southpaw" have scarcely lacked for physical intensity; at times

his raw commitment has seemed strenuous to a distracting degree. In "Stronger," his on-screen disability is achieved with a seamless mix of prosthetics and visual effects, and his acting strives for, and achieves, a

similar invisibility.

In the end, the movie doesn't misuse Bauman's story, or abuse his natural Everyman appeal, by suggesting that either his tragedy or his triumph belongs to anyone but himself.

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TICKETS: [www.ANDRERIEU.com](http://www.ANDRERIEU.com)