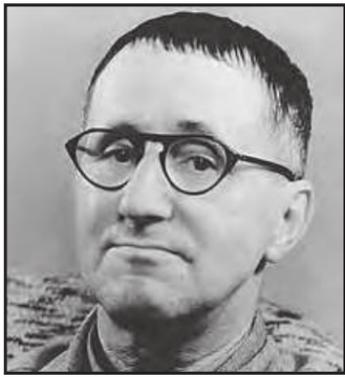


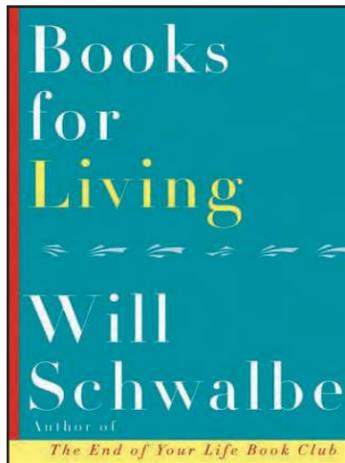
Must See



Theater
Bertolt Brecht's *Mother Courage and Her Children* is genesis for modern tale of African-American lives. **Page AT13**



Theater
Kravis show highlights songs of Broadway composer Jerry Herman. **Page AT12**



Books
Author offers defense of books and celebration of the wonders of reading. **Page AT15**



Calendar
Running now through April 16 at the Flagler Museum is *Harem: Unveiling the Mystery of Orientalist Art*. **Page AT14**

The Arts Paper

www.palmbeachartspaper.com

Festival of the Arts Boca



MANKOFF

 ON CARTOONING AND CAPTIONS

Images provided

New Yorker cartoon editor reveals secrets of the humorist's shop

By **Chauncey Mabe**
ArtsPaper Arts Writer

After these many decades as an elegant magazine of literature, politics, and culture, *The New Yorker* harbors one vestige of its origin as a humor magazine. That, of course, is the *New Yorker* cartoon. Droll and wry rather than laugh-out-loud funny, *The New Yorker* cartoon

is not for every taste. Once that taste is acquired, however, the cartoons lurk amid the gray columns of text like miniature tableaux from a darkly winsome sideshow.

"If you find anyone who laughs out loud, we take that cartoon out of the magazine," says Bob Mankoff, the cartoon editor of *The New Yorker* since

Festival lineup, **Page AT10**

See **MANKOFF** on **Page 10**



Write a caption for this cartoon, win tickets: **See page 10.**

Music

Corea, Rubalcaba to team for night of piano-duet improv

By **Bill Meredith**
ArtsPaper Music Writer

Chick Corea. The name is as unique, identifiable and indelible as the sounds from the 75-year-old jazz pianist's recording and touring career.

From solo and duet to big band and orchestral projects, Corea has proven restless and amoebic for more than 50 years. His early classical and

jazz training is most evident on his acoustic catalog, much of which ranges from solo to quartet; but the Chelsea, Mass., native is anything but the product of a music school or conservatory.

The benefits of his self-teaching and open-mindedness will be on display Feb. 24, when he performs in a dual show with another trail-blazing pianist a generation younger,

53-year-old Cuban sensation Gonzalo Rubalcaba, at Knight Concert Hall in Miami.

Corea had short educational stints at both Columbia University and the Juilliard School after moving to New York City in the early 1960s. Big Apple sideman work with trumpeter Blue Mitchell, flutist Herbie Mann, and percussionists Willie Bobo and Mongo Santamaria led to

Corea's 1966 debut recording *Tones for Joan's Bones*. And one particular association a couple years later would further the young pianist's musical tributaries.

From 1968 to 1970, Corea was part of trumpeter Miles Davis' band, appearing on multiple live recordings and studio epics like *Filles de*

See **PIANOS** on **Page 11**



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THE SUGAR BEAN SISTERS

March 2 - 19, 2017




Arts

In its 11th year, Boca festival settles into rich medley of cultural offerings

Palm Beach ArtsPaper Staff

The annual Festival of the Arts Boca, now in its 11th season, returns to Mizner Park from March 2 to 12, with musical performances and author discussions at the Mizner Park Amphitheater and Cultural Arts Center.

"We are so excited to present the 2017 Festival of the Arts Boca season and we think the audience will be, too," said Charlie Siemon, co-founder and co-producer.

"We have stars from all over the world, from Brazil to Indonesia to Mexico and the United States, and famous music from the most beloved films and opera, by the world's greatest composers," Siemon said. "And three of the headliners have a combined age of 45."

At 7 p.m. March 3, the festival welcomes Grammy Award-winning saxophonist Branford Marsalis, who will join with The Symphonia Boca Raton conducted by Constantine Kitsopoulos, in a program that includes movie music by John Williams from *Catch Me if You Can*, *Star Wars* and the *Harry Potter* films.

One of the most popular events from past seasons is back — movies in the park — is scheduled for 7:30 p.m. March 11. The University of Miami's Henry Mancini Institute Orchestra, conducted by Kitsopoulos, will play Mancini's score to the 1963 film *The Pink Panther*, as an accompaniment to the comedy that introduced Peter Sellers' bumbling Inspector Clouseau.

At 7:30 p.m. March 4, the Festival will feature a semi-staged version of Puccini's *La Bohème*, with The Symphonia and a cast of young singers including Jennifer Goode as Mimi and John Kaneklides as Rodolfo.

Joey Alexander, a 13-year-old



Violinist Sarah Chang will perform on Friday, March 10.
Photo by Colin Bell

If You Go

Festival of the Arts BOCA runs March 2-12.
Tickets: \$9.99 to \$125.
Multi-event, full festival packages and sponsorships are also available.
Info: festivalboca.org; 866-571-2787.

Indonesian jazz piano prodigy, returns at 7 p.m. March 5 for his second appearance at the festival in a double bill with 14-year-old Mexican classical pianist Daniela Liebman, who will play Mendelssohn's Piano Concerto No. 1.

The celebrated violinist Sarah Chang is headlining at 7:30 p.m. March 10, performing the Violin Concerto in G Minor by Bruch. Completing the program is pianist Daniel Hsu, who will perform Tchaikovsky's Piano Concerto No. 1.

Sergio Mendes & Brasil 2017 are the closing night act, at 7 p.m. March 12, performing their hits including "Mas Que

Nada."

"The diversity of the programming from the musical performances to the authors to the entertainers makes it exciting," says festival Director Joanna Marie Kaye. "There's a lot to choose from and something for everyone."

The Authors and Ideas program will include novelist Jennifer Egan, historian Jon Meacham, *New Yorker* cartoon editor Bob Mankoff, and theoretical physicist and author Brian Greene.

"Our Authors and Ideas program is extremely varied, exploring areas of politics, the arts, science and fiction," Siemon said.

Kaye said the festival is proud of its history and its upcoming offerings.

"After 11 years in Boca, people know they can count on us for quality," she said. "We've built a reputation over the years. Many people plan their trips to Florida around the festival. We're very proud of this."

Caption Contest

Write a caption for the cartoon on page 9. To enter, visit www.festivaloftheartsboca.org/cartoon until Feb. 10. The winner will receive two VIP tickets to any festival event.

before winning.

Now anyone in South Florida can play a local, interactive version of the contest in anticipation of Mankoff's appearance at the Festival of the Arts Boca on March 4, when he will talk about the contest entries, humor, and the *New Yorker* cartoon.

The cartoon is a tricky critter. It appears in an essentially serious magazine. As a result, Mankoff says, the cartoons "have to be

benign." On the other hand, appreciating the cartoons, he says, is a part of understanding the *New Yorker* itself. "Just the fact that it has cartoons makes it what it is," Mankoff says.

The cartoon very often makes fun of the kind of person who reads the *New Yorker*. "Our cartoons don't punch up or down," Mankoff says. "They elbow to the side."

As a young cartoonist, Mankoff submitted 500 cartoons before his first acceptance in 1977. He went on to produce one of the magazine's most emblematic cartoons.

A man stands at a desk, the Manhattan skyline at his back, consulting a datebook while speaking into the phone. The caption: "No, Thursday's out. How about never — is never good for you?"

Since his arrival at *The New*

For writers Greene and Egan, time is of the essence

Palm Beach ArtsPaper Staff

Time weighs heavily on the minds of both theoretical physicist Brian Greene and Pulitzer Prize-winning author Jennifer Egan, author of *A Visit from the Goon Squad*.

Both writers are part of the Author & Ideas Program at this year's Festival of the Arts Boca.

For Greene, author of *The Elegant Universe* and *Icarus at the Edge of Time*, time is not a static notion, but one that can expand and contract with one's position in the universe.



Greene

"Einstein smashed Isaac Newton's theory of time," says Greene by phone from his office in New York. "Newton's image of time is one we all have in our minds. That of a big clock ticking forward. Einstein showed that when you move, the rate at which time elapses for you is different than for someone who is not moving."

Time, he says, "depends on what the beholder is doing; you can arrange things so time goes slower for you."

Growing up across the street from New York's Hayden Planetarium piqued Greene's interest in science early on.

"Physics is one approach to the truth and makes me feel more connected to the universe," he says.

According to the laws of physics, time travel is a reality. "We already know how to leapfrog forward in time," says Greene, noting that only the technological challenge of getting there is holding us back.

He will speak at 7 p.m. March 7 at the Amphitheater.

Tickets are \$30-\$45 per person.

The notion of time is also a challenge for Egan, who explores its mysteries in *A Visit from the Goon Squad*.



Egan

The novel defies the chronological linear format, fast-forwarding and jumping backward in time to other characters and places and other tangential storylines.

For Egan, whose novel also won the National Book Critics Circle Award for fiction, time is the goon squad: "Time's a goon, right? You gonna let that goon push you around?" her character asks.

Inspired by Marcel Proust's musings on time in *À la Recherche du Temps Perdu*, and the TV show *The Sopranos*, Egan was fascinated by marginal characters in the show who came and went and occasionally took over the storyline.

"My stories are not happening in reality as we know it," she says, "but in an exaggerated version of reality. There's a lot of chance in this. My characters evolve out of time and place; that's my way into the story."

Growing up in San Francisco at the tail end of the Haight-Ashbury era, Egan was later taken with punk rock and the idea of concept albums such as The Who's *Tommy* and David Bowie's *Ziggy Stardust*. After a tumultuous childhood, Egan, now living in Brooklyn with her husband and two children, prizes her conventional life.

But her books are anything but conventional. "I have a rich fantasy life," Egan says. "That's where I get my kicks."

She will speak at 7 p.m. March 2 at the Cultural Arts Center. Tickets are \$30.

MANKOFF

Continued from page 9

1998 and a veteran cartoonist himself. Despite the mirth in his voice, he doesn't seem to be kidding. The psychology of humor is such, he says, that looking at a cartoon alone seldom incites laughter. "If you see a comedy in a movie theater you laugh, because other people laugh with you," Mankoff says. "A lot of factors cause laughter, but being by yourself is not one of them."

Mankoff has found at least one way to get around the solitary nature of magazine reading, and that is the public cartoon caption contest on the very last page of each issue. After going weekly in 2005, it quickly became one of the most popular features. The late film critic Roger Ebert famously entered the contest 107 times

Yorker, Mankoff has focused on the development of cartoonists in their 20s and 30s. "Humor has to be refreshed by each new generation," he says. "Now these are the cartoonists doing most of the work in the magazine."

But it hasn't been easy. "The process is more complicated now," Mankoff says. "I almost had to train this new generation. Humor has changed. Humor today has a shock value. Our young cartoonists have to become acclimated to our audience."

The cartoon caption contest began in 1998 as a yearly event. Mankoff and his colleagues knew it would be a logistical nightmare — and it was, with more than 5,000 entries — and yet by 2005 they decided to try a weekly caption contest. "How could we possibly judge all these captions?" Mankoff asks.

"We get 5,000 to 10,000 every week. We wouldn't have time."

The cartoon for each week's caption contest is chosen from 10 or 15 cartoons that almost but not quite made it into the magazine. "We always pick a cartoon that has some incongruous element."

Judging is strictly blind. Mankoff had no idea he was judging captions submitted by Ebert until the film critic won. Ebert was so delighted he wrote an essay about the experience, while Mankoff went back to look at his other entries.

"Generally, he was pretty good," he says. "It's hard. The most successful contestant has won seven times. His name is Lawrence Underwood, a great guy. He's a surgeon. He keeps a diary of his humor thoughts."

Pausing, Mankoff adds, "But remember, he's entered 500 times."