



"I think I read this somewhere. 'Springtime is the land awakening. The March winds are the morning yawn.'"

—Lewis Grizzard
(1946–1994),
"Covering the
arrival of spring"

THREE DON'T-MISS EVENTS

Festival of the Arts BOCA

WHERE: Mizner Park Amphitheater and the Mizner Park Cultural Arts Center

WHEN: March 2-12

ABOUT: Festival of the Arts BOCA brings world-class musicians to South Florida, along with well-known authors and historians.

COST: From \$9.99 to \$125

CONTACT: 866/571-2787, festivalboca.org

Boca Bacchanal

WHERE: Mizner Park Amphitheater on Saturday and private residences on Friday

WHEN: March 24 and 25 at 7 p.m.

ABOUT: Boca Bacchanal includes Bacchanalia, a Saturday night event returning this year to the Mizner Park Amphitheater and the popular vintner dinners, taking place in private residences. New this year is the "Spirits vintner dinner." Held at the Addison in Boca, it will include six cocktails with dinner. Proceeds from Boca Bacchanal support education and historic preservation programs of the Boca Raton Historical Society & Museum.

COST: Bacchanalia is \$125 per person. Vintner dinners are \$325 per person.

CONTACT: 561/395-6766 ext. 301, bocabacchanal.com

Ninth Annual Savor the Avenue

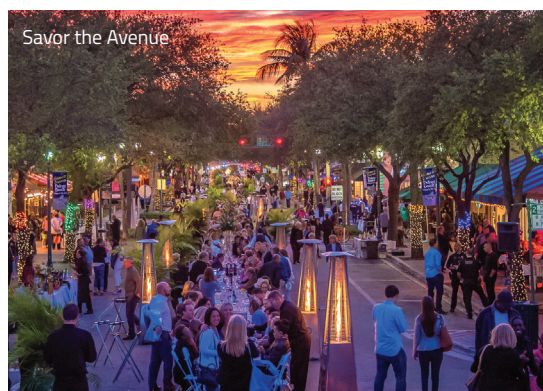
WHERE: Atlantic Avenue from Swinton Avenue to Southeast Fifth Avenue

WHEN: March 27, 5:30 p.m.

ABOUT: *Delray* and *Boca* magazines are teaming up with Delray's Downtown Development Authority to create a table stretching for five blocks with room for more than 1,000 dinner guests. Savor the Avenue will feature 16 some restaurants, with \$3 for each reservation donated to the Delray Beach Public Library. Reservations are made directly with the participating restaurants.

COST: Varies by restaurant

CONTACT: 561/243.1077, downtowndelraybeach.com/SavorthetheAvenue



DAWSON PHOTOGRAPHY



Locals sound off on issues affecting our community.

Q: What is Boca's Best-Kept Secret?

"BOCA'S BEST KEPT SECRET IS THE BBQ SHORT RIB BURGER AT TAP 42. IT'S NOT ON THE MENU BUT ASK YOUR SERVER REAL NICE AND THEY WILL PREPARE THEIR JUICY PROHIBITION BURGER TOPPED WITH A TENDER SHORT RIB, A SIMPLE TASTE OF ALMOST HEAVEN."

—J.C. PERRIN, SVP-SFL COMMERCIAL BANKING MANAGER, SEACOAST BANK

"The bathroom at the Tin Muffin Café. I LOVE the food and charming atmosphere. The bathroom however, is in a class all by itself. It is elaborately decorated for every occasion, season and even had a special election tribute. It simply puts a smile on my face with each visit!"

—JACKIE REEVES, MANAGING DIRECTOR, BELL ROCK CAPITAL, LLC

"HEADING EAST ON CAMINO GARDENS JUST WEST OF DIXIE IS THE MOST BEAUTIFUL LITTLE PICTURE-PERFECT PARK WITH A RED BRIDGE, AN OLD GROWTH TREE—WITH HUGE BRANCHES GREAT FOR CLIMBING—AND A GLASS TOP LAKE FULL OF FISH! IT'S A SLICE OF HEAVEN."

—SARAH PEARSON, SENIOR VICE PRESIDENT, EXTERNAL RELATIONS BOCA CHAMBER OF COMMERCE



Bob Mankoff

The New Yorker's cartoon overlord discusses a life in panels and captions.

Written by **THOMAS YAIR**

Sometimes, Bob Mankoff has to convince the world that his work really is work. His title—cartoon editor of *The New Yorker*—sounds like the cushiest of positions: Who wouldn't relish the opportunity to act as the comedy gatekeeper for one of the world's most esteemed magazines?

But with 1,000 cartoons submitted weekly, that's a lot of tiny islands and deadpan animals. Not to mention the magazine's famed caption contest, which requires Mankoff to sift the three best captions from some 5,000 reader submissions each issue. And there's his daily cartoon blogging, and his "Cartoon Lounge" video series, which usually runs a few times a month. In a video last year, the 72-year-old editor slam-dunked a basketball (with some assistance), which inspired a reflection on hoops-themed *New Yorker* cartoons.

"My job, both as a cartoonist and cartoon editor, is to evaluate these cartoons," he said. "People generally think of the job as me sitting there having a good time, but I'm on the job."

In a presentation at Festival of the Arts Boca, Mankoff will discuss his charmed but busy career March 4 at Mizner Park Cultural Arts Center.

Humor evolves, and there are probably more cartoons in the magazine now that not only people don't get, but aren't meant to be gettable."

1 What was that first cartoon you sold?

The very first cartoon I sold in June 1977 showed a guy at what looks like an elaborate printing press from the 19th century, and the newspaper is coming off the press, and the guy getting the paper looks like he's at breakfast: he has his orange juice and eggs.

The first seven or eight cartoons I sold to *The New Yorker* had no

caption. They were just visual jokes. I had come out of graduate school, and I really liked these clever puzzles—not so much funny, but where you had to put together various visual elements to understand them.

2 To be a great cartoonist, do you have to be a great artist? Is it more important to be a skilled humorist?

It's a combination. There's all different

kinds of art that go into cartooning. There's high illustrative art with wonderful compositions, and then there's a more primitive, free style that goes back to James Thurber. There's what I call "good bad drawing": the person can't draw that well, but the drawing is very charming... Bob Dylan was awarded the Nobel Prize not for his singing ability—but but would you want Pavarotti to sing "Like a Rolling Stone?"

3 As someone who's been cartooning for The New Yorker for 40 years, have the style and tenor of cartoons changed?

There's a little less observational [humor]. It's skewed more to the absurd now. Humor has a very strong regressive and transgressive component, but *New Yorker* cartoons are really not like that. It's more like you're joining in this comic dance and puzzle that's basically benign.

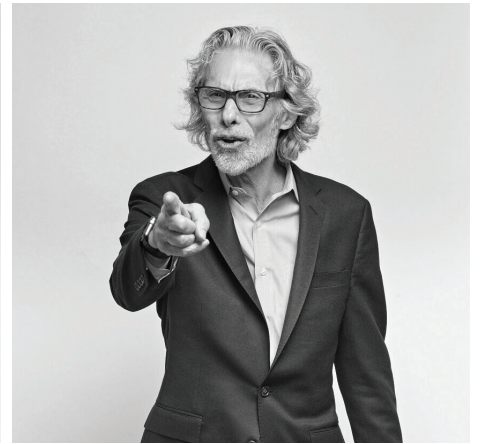
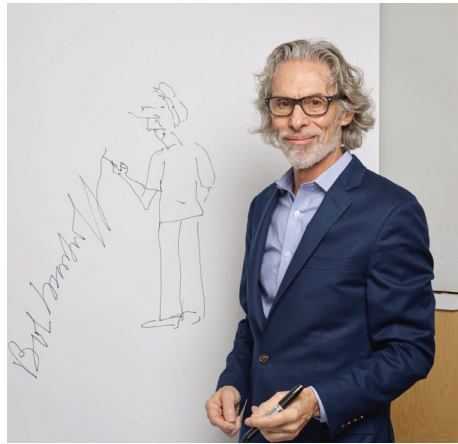
4 Yet there was an issue last year in which every cartoon was about Trump, and you received some negative feedback.

We probably func-

tioned a bit out of character there, because the situation was so abnormal. Sometimes, there's such a huge and strange and disturbing event happening historically that you simply can't ignore it. But I think humor is overrated in terms of its political influence. I think it has very little, truthfully, because there are many bigger forces at work in society. It might have a marginal influence, but the people for or against Trump were not going to be changed by *New Yorker* cartoons, or John Oliver or Trevor Noah.

5 How important are cartoons to the success of the magazine?

My joke is 98 percent of people read the cartoons first, and the other 2 percent lie. I think [cartoons are] very important, because they're part of what's emblematic about the magazine. *The New Yorker's* a very serious magazine, and at a certain point, no matter how well written, seriousness becomes tediousness. So the cartoons do provide this relief.



IF YOU GO

WHAT: Bob Mankoff presentation

WHEN: 4 p.m. March 4

WHERE: Mizner Park C.A.C., 201
Plaza Real, Boca Raton

COST: \$40

CONTACT: 561/368-8445,
festivaloftheartsboca.org

