

A BEAUTIFUL DAY IN THE NEIGHBORHOOD

1hr 48min Rated PG

12/27	Friday	6:00 pm	12/31	Tuesday	6:00 pm
12/28	Saturday	6:00 pm	01/01	Wednesday	3 & 6:00 pm
12/29	Sunday	6:00 pm	01/02	Thursday	3:00 pm
12/30	Monday	6:00 pm	2nd week times TBA		

As someone who grew up on Eddie Murphy spoofing Mister Rogers on Saturday Night Live and preferred silly, snarky *Rocky and Bullwinkle* to the cuddly coziness of Rogers' famed WQED show, it took me a while to settle into the unironic gentleness of Tom Hanks, 63, as the soft-spoken TV star. And yet, in Marielle Heller's odd yet affecting bio-drama based on Tom Junod's 1998 *Esquire* cover story, Hanks is a beacon of warmth and humanity from the moment he zips up his trademark red cardigan and addresses the audience in character directly through the camera. Despite Hanks' star power, and his mastery of all the ties and vocal qualities of his real-life subject, he is essentially a supporting role. He courts a third Oscar, playing Fred McFeely Rogers as the famous, if apparently fluffy, subject of a profile being penned by a younger, cynical, self-involved New Yorker, fictionally called Lloyd Vogel (a coiled Matthew Rhys, 45, from *The Americans*). Given my profession, I should identify more with the crusty malcontent magazine writer than the optimistic puppet master. But I don't. The film's beauty is that in comparing and contrasting two artists who could hardly be more different on the surface, the audience discovers how the humanitarian Rogers walks the walk in his daily life. Unlike the trope of the kindly children's TV host who becomes a raging demon once the cameras stop, Fred Rogers becomes all the more heroic in how he chooses to act on the values that define his work. Kindness, compassion, listening, playfulness and, above

all, accepting emotions like anger, frustration and jealousy as part of the human experience in order to process them all come into play. It's the older father figure who fosters the younger man, despite Vogel's insistence that it is he who is asking the questions and controlling the interaction. *Thelma Adams, AARP Movies for Grownups*

It's not only Mister Rogers's kindness that hovers over "Beautiful Day," but also his creative spirit. Paying tribute to his skills as a composer, performer and puppeteer, the movie affirms his status as a hero of the imagination. A.O.Scott, NY Times



01/03 -01/12 Movies To Be Announced

CLOSED : JANUARY 13 FEBRUARY 27

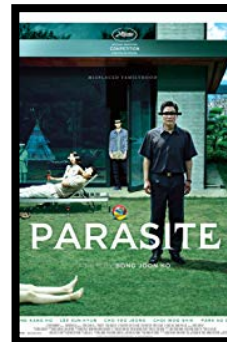
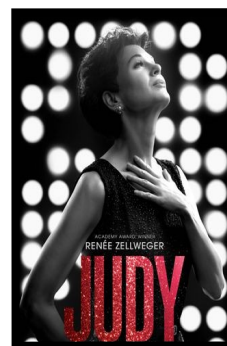
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JUDY

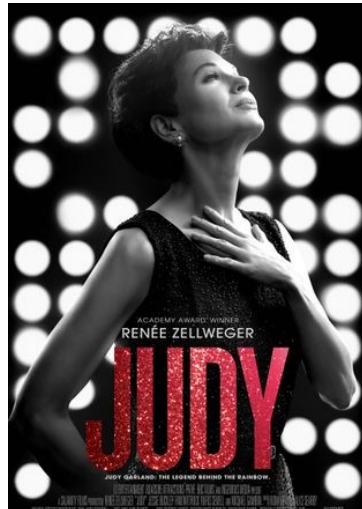
1hr 58min Rated PG-13

11/28	Thanksgiving	CLOSED
11/29	Friday	3 & 9:00 pm
11/30	Saturday	3 & 9:00 pm
12/01	Sunday	3:00 pm
12/05	Thursday	3:00 pm

Zellweger busts out of movie jail and soars over the rainbow as pop culture icon in Judy. James Verniere, Boston Herald

Renée Zellweger is over the rainbow and out of this world as Judy Garland in "Judy," a sweet, full-hearted tribute to the beloved screen legend's final days. Adam Graham, Detroit News

Judy ... is happy to let [Renée] Zellweger take centre stage. Thank god, because it's the performance of a lifetime. Clarise Loughfrey, Independent (UK)



HARRIET

2hr 05min Rated PG-13

12/20	Friday	6:00 pm	12/24	Christmas Eve	Closed
12/21	Saturday	2:45 & 6 pm	12/25	Wednesday	6:00 pm
12/22	Sunday	6:00 pm	12/26	Thursday	3 & 7:00 pm
12/23	Monday	6:00 pm			

Before Superman, the Flash, and Captain Marvel, there was real-life hero Harriet Tubman. The biopic *Harriet*, directed by Kasi Lemmons (Eve's Bayou), plunges into drama right away, showing a young Harriet (then known as Minty), her freeman husband, John, and extended family receiving a resounding "no" after pleading for Harriet's freedom with her master. Slave owner Edward Brodless swiftly resolves to sell Minty away from his plantation—and her family—despite his son Gideon's initial affinity for her. Minty decides running is better than being sold from Dorchester County, Maryland, to a plantation farther south. Throughout her journey to the free north, she's overcome by "sleeping spells" (the tragic outcome of a slave master beating her as a teen) in which she sees her sister, who was sold away from her family, and scenes of looming plantations that allude to her knowledge of the future. These are the moments where God talks to Harriet, as the slave emancipator herself believed, and informs her of the best next steps in her escape. Throughout the film, the mystical treatment of Harriet's spells and visions, while an obvious dramatization, emblemizes the common practice of African Americans using the past and spiritual means as a guide to the future. Through this choice Lemmons assures the audience that from the beginning of her journey Harriet knew her future and her people's future—and they were free. Minty adopted Harriet Tubman as her free name in Philadelphia, the first her mom's and last her husband's, but other enslaved Black people called her Moses. As Moses freed the Israelites, Harriet frees her family and several other Black people through her spiritual connection, while her peers observe in awe of her keen sense of direction. A completely fictionalized bounty hunter and his sidekick add even more drama to the action-packed biography. The hunter assists Gideon (a fictional amalgamation of the eight real-life Brodless children who went on to own Harriet), now a grown man

who's determined to catch "Moses," while the sidekick reconsiders and assists Harriet in freeing people instead. Before the film's release, Cynthia Ervo, the British actress who stars as Harriet, made comments regarding African Americans vernacular English that put a nasty taste in some people's mouths. But controversy aside, she delivers an outstanding performance. The script relies more heavily on fast-paced action than on piecing together every historical detail in Tubman's life. And that's fine—it didn't need to. Enough facts set the foundation; solid storytelling and engrossing performances carry the film to its end. *Harriet* doesn't avoid the atrocities of that time in American society like gruesome whippings and the forced separation of families—in fact, the film makes them equal players in the story alongside the triumphant African Americans who helped Harriet make her way to freedom time and time again. The film is dramatized in a way that neither exaggerates nor lessens Harriet's extremely real struggle—no film can tarnish a legacy so profound. It rightfully portrays Harriet Tubman as a nonfictional hero in her own time and forever more. *Janaya Greene, Chicago Reader*



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PARASITE

2hr 12min Rated R

Korean language with English subtitles

12/13	Friday	6:00 pm	12/19	Thursday	7:00 pm
12/14	Saturday	6:00 pm	12/20	Friday	9:15 pm
12/15	Sunday	6:00 pm	12/21	Saturday	9:15 pm
12/16	Monday	6:00 pm	12/22	Sunday	2:30 pm

It's best to go into "Parasite," the Cannes Film Festival grand-prize winner by Korean filmmaker Bong Joon-ho ("Snowpiercer"), not knowing too much about what you're about to see; the better to let its sly power sneak up on you. A dark satire of the class divide in contemporary South Korea, it's the story of two families of four. One of them — we never learn their last name — lives in a squalid basement apartment, dank and cluttered; all four members, including the grown son and daughter, are out of work, causing them to take desperation jobs like folding pizza boxes. The other family, the Parks, are wealthy, living in a vast, elegant home with green lawns and gleaming floors and a basement stocked with every imaginable need. These two families seem to be living in different worlds, and indeed they are: Our first glimpse of that basement apartment is the sight of socks and underwear hanging to dry by the grimy window; in the immaculate Park house, nothing dirty is ever seen. (A housekeeper is ever-present, but we never even see her cleaning.) But how those two worlds connect is in the movie's early scenes: Ki-woo (Choi Woo-shik), the oldest son of the unemployed family, forges some university documents to get a job tutoring the Parks' teenage daughter. Dazzled by the easy money, he encourages his sister Ki-jung (Park So-dam) to likewise fake her credentials and get hired as an art therapist for the Parks' young son. And then ... well, you'll just have to get pulled in, as I was, watching as a deception gets spun tighter and tighter until you're certain that something will snap, like a rubber band stretched beyond endurance. You'll watch knowing you're in the hands of a master filmmaker; only wondering when it's over how certain effects were achieved (a sequence near the end is a wonder), and losing yourself in these characters: particularly the gentle, wide-eyed anxiety of Mrs. Park (Cho Yeo-jeong), and the way that Ki-

woo's father (Song Kang-ho), a man who cheerfully recites his string of failed businesses, remains determined to somehow find a way to make his family prosperous again. "Parasite" — the title metaphor becomes abundantly clear — is filled with vivid conversations that remind us how the Parks can't imagine (or don't care to imagine) how the other half lives. In one scene, they coolly discuss how poor people smell; like an old radish, says Mr. Park (Lee Sun-kyun), or a rag that's been boiled. Ki-woo's family, however, seems to understand the rich all too well. His mother Chung-sook (Chang Hye-jin) corrects her son when he says Mrs. Park is "rich, but nice" — she's nice, Chung-sook says, *because* she's rich. "Money is an iron," says this wise mother. "It smooths out all the creases." *Moira MacDonald, Seattle Times*

It's a nearly perfect film, from Bong's masterful use of framing and visual language and control of a wildly shifting tone to the performances (all terrific) to the commentary on class division. Bill Koontz, Arizona Republic



JOJO RABBIT

1hr 48min Rated PG-13

11/29	Friday	6:00 pm	12/05	Thursday	7:00 pm
11/30	Saturday	6:00 pm	12/06	Friday	9:00 pm
12/01	Sunday	6:00 pm	12/07	Saturday	3 & 9:00 pm
12/02	Monday	6:00 pm	12/08	Sunday	3:00 pm
			12/12	Thursday	3:00 pm

I have to admit I have been holding off on my review of *Jojo Rabbit* because I really loved it but it's a hard a film to properly put into words. A side of me wants to just close the review out now and say 'go see it and decide for yourself!' But alas, I will make the attempt to write a review of this weird, sweet, funny, crazy little movie. As you have probably heard, *Jojo Rabbit* is a dark comedy by acclaimed director Taika Waititi. Some may only know him from his Marvel film *Thor Ragnarok* but he has done other wonderful films like *Hunt For The Wilderpeople* and *What We Do in the Shadows*. In *Jojo Rabbit*, Waititi takes his biggest swing by casting himself as an imaginary friend of a little boy during the closing months of World War II. The only catch is this particular imaginary friend is Adolf Hitler (a cookie zany version of Hitler as dreamed up by a little boy named Jojo). I think the reason this frankly bizarre concept works is because it is from the perspective of a child. We are all in many ways the product of our environment so of course he accepts the horrors surrounding him. The goal of the movie is then to help him realize his indoctrination is wrong until we get to a climatic moment where he literally tells Hitler to @!#\$ off. He is helped along this process by his Mother (lovely performance by Scarlett Johansson), Sam Rockwell as a snarky officer, and a young Jewish girl (Thomasin McKenzie who was great in *Leave No Trace* and is great here), among others. *Jojo Rabbit* reminded me a little bit of *The Book Thief* which is my favorite novel. It is also set in Germany during WWII and is narrated by death with a dry, sarcastic look at the misery humans have created. 'The Book Thief' is not satire but it has a similar message about what we decide to believe and

how we chose to treat other humans. And that's the reason why *Jojo Rabbit* works so well. It can be quite funny but the emotion and heart are equally strong. I cried multiple times. It's especially poignant because not only are you seeing war and evil but you are seeing it through the mind of a little vulnerable child. Indeed, Waititi has said he kept the movie PG13 because he wanted to talk to young people. Just like Jojo in the movie he wants them to question what they have been taught and decide for themselves how they want to treat others. He seems to want to catch them when they are young and impressionable and steer them towards kindness and away from hate. That's a powerful message, which deserves repeating over and over again. I don't know if what I have said has convinced you to see *Jojo Rabbit* but I did my best. It's such a lovely, moving, funny, different, original film with a fantastic script! Go see it!!!

Rachel Wagner, Rachaelreviews.com



THE AERONAUTS

1hr 41min Rated PG-13

12/06	Friday	6:00 pm	12/13	Friday	9:15 pm
12/07	Saturday	6:00 pm	12/14	Saturday	3 & 9:15 pm
12/08	Sunday	6:00 pm	12/15	Sunday	3:00 pm
12/09	Monday	6:00 pm			

Somewhat controversially, *The Aeronauts* is a shameless mix of historical fact and unabashed fiction. The undeniable facts are that the pioneering English meteorologist James Glaisher really did set a new world altitude record for a balloon in 1862, discovering all sorts of things about the atmosphere as he travelled to a height believed to be well over 30,000ft. In real life, he did so thanks to the skill and bravery of his balloon pilot, Henry Coxwell, but two blokes in a wicker basket clearly wasn't thought to be much of a film. So that's where the makers turn to fiction, with the unfortunate Coxwell being replaced by the entirely made-up but infinitely prettier Amelia Wren. *The Aeronauts* all works, thanks to a spirited performance from Felicity Jones as Wren and some vertigo-inducing visual effects. From the moment she arrives at the launch – flashing her bloomers atop a galloping stage coach – she seems to have spilled straight out of the pages of an Angela Carter novel. But, slightly to my surprise, this all works, thanks to my post-screening discovery that there really were a handful of female balloonists taking to the 19th-century skies. Tom Harper, who directed the much-praised recent television adaptation of *War & Peace*, and who directs and co-writes here, pads out all the ballooning, sky and clouds with decent flashbacks to events on the ground. We see Glaisher battling to win backing for his expensive flight, while Wren struggles to regain her nerve after the death of her husband. But with Eddie Redmayne – who starred alongside Jones in *The Theory Of Everything*, of course – on slightly

subdued form here, it's the fabulously convincing visual effects that really carry the day. An early thunderstorm, which sends the balloon soaring upwards out of control before it plunges earthwards again, sets a dizzyingly high standard. But there's better, scarier – and much, much higher – to come. Definitely not for those with a fear of heights. *Matthew Bond, The Mail-on-Sunday(UK)*

It's beautifully shot, oddly gripping, and as they've proved before, Jones and Redmayne make a compelling double act. Paul Whittington, Irish

Suspend all disbelief, hold tight to the wicker basket and go along for the ride. Elle Walker-Arnott, Time Out



THE MAN WHO INVENTED CHRISTMAS

1hr 44min Rated PG



Thursday, December 12 7:00 pm
10th Annual FREE Christmas Movie

There's a somewhat contrived jauntiness to this blending of fact and fiction that may leave cynical audiences annoyed. But for those who leave their bah-humbug attitudes at home, it's a wonderfully entertaining take on a classic. In 1843, when Charles Dickens wrote *A Christmas Carol*, the holiday was a fairly low-key religious festival. But the book helped create a cultural phenomenon that is still growing. And this enjoyable film recounts how it was written in six short weeks. At the time, Dickens (Legion's Dan Stevens) was Britain's most famous author. But his last three novels failed to sell. Desperate for a hit due to financial pressures, he decides to write a Christmas book, something that had never really been done. But he's distracted by the fact that his wife Kate (Morfydd Clark) is pregnant and his parents (Jonathon Price and Ger Ryan) have dropped in for a noisy visit. As he plans this new book, the central figure of Scrooge (Christopher Plummer) is inspired by someone he meets, as are the rest of the story's characters and settings. But he's struggling to complete the tale, and time is running short. The film basically proves the resilience of Dickens' iconic novella, because it has remarkable power even when turned inside-out by this script. Director Bharat Nalluri (*Miss Pettigrew Lives for a Day*) gives the film a twinkly, often comical tone but doesn't shy away from the darker corners or some strongly emotional moments. And the script includes quite a bit of biographical detail about Dickens' life without making it too melodramatic. With his book, Dickens wanted to address Britain's harsh labour practices and the greediness of capitalism, urging people to

be kinder to each other. So he reinvented Christmas as a time of year to reach out to those less fortunate. Each of the actors invests a combination of humour and emotion into his or her role. Stevens is likeable and tetchy as Dickens, while Plummer adds some sassy attitude in the way they interact. Pryce and Clark have the most strongly moving moments. All together, the collection of characters and situations offers some amusing insight into the creative process, as well as the way stories play such an important role in our traditions. And of course, as the title suggests, the film also has something to say about what happens when art catches the public's imagination. There are a lot of elements that have combined to create Christmas as we know it today (including Coca Cola's reinvention of Santa Claus), but Dickens' touch might be the most important one. *Rich Cline, contactmusic.com*

