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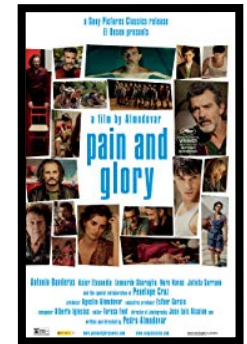
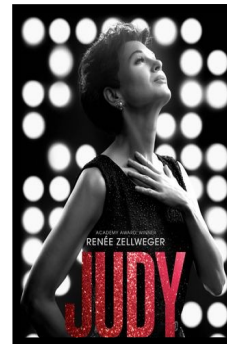
Judy		Judee
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Grace		Don
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VICKERS THEATRE

A Century of Fine Cinema

November 2019

All Movies and Events are Eastern Time Zone



Beginning November 7, we will add a 3:00 pm matinee on Thursdays



Join us
Thursday, December 12 at 7:00 pm
 for our Annual **FREE** Christmas Movie,
THE MAN WHO INVENTED CHRISTMAS

6 North Elm Street, Three Oaks, MI 49128
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LINDA RONSTADT THE SOUND OF MY VOICE

1hr 35min Rated PG

11/01	Friday	6:00 pm	11/07	Thursday	3 & 7:00 pm
11/02	Saturday	6:00 pm	11/08	Friday	9:00 pm
11/03	Sunday	6:00 pm	11/09	Saturday	3 & 9:00 pm
11/04	Monday	6:00 pm	11/10	Sunday	3:00 pm
			11/14	Thursday	3:00 pm

Like its subject, "Linda Ronstadt: The Sound of My Voice" hits all the right notes, with this latest documentary foray into musical history offering a brisk exploration of the singer's chart-topping and astonishingly varied career, as well as her status as a female rock star in the 1970s and '80s. Presented by CNN Films, the film draws heavily on interviews with Ronstadt -- now 73, and unable to sing, sadly, as a byproduct of Parkinson's disease -- especially in recounting her early life. Once into the meat of her career, "The Sound of My Voice" trots out a virtual who's who of the musical world that passed through her orbit, as well as an assortment of clips of Ronstadt performing that can still elicit chills, offering a reminder of what a unique and soaring instrument her voice was, from "Different Drum" to "You're No Good." "Linda was the queen," Bonnie Raitt says, comparing her arena-tour status at the time to Beyoncé today, with the added degree of difficulty that she was a woman in a male-dominated endeavor -- one who championed other female performers and forged lasting friendships with many of them. Ronstadt acknowledges that she hated arenas, but perhaps what stands out most is her persistent desire to challenge herself -- and not incidentally, the wishes of her record company -- by branching out as an artist. Those interludes included starring in "The Pirates of Penzance," singing old standards arranged by Nelson Riddle and performing the Mexican music of her youth. Kevin Kline, her "Pirates" co-star, admits to having been surprised by Ronstadt's desire to make the leap from rock stardom to Broadway, before describing her voice as being "so pure, it just made me cry." Directed by Rob Epstein and Jeffrey Friedman ("The Celluloid Closet"), the documentary covers a lot

of ground in 90 minutes, from Ronstadt helping form and championing the Eagles to the sex and drugs part of rock 'n roll. Ronstadt's famous relationships included California Gov. Jerry Brown during his first stint in that office, after the two met cute at the restaurant Lucy's El Adobe, a popular spot among musical acts performing at the legendary Troubadour. Ronstadt sounds wistful at times but expresses no regrets, noting that she achieved a level of success in her chosen field she could have scarcely imagined while growing up and sharing songs with her family. For those less familiar with Ronstadt's career, "The Sound of My Voice" is a smooth introduction to a performer whose artistry is more than worthy of such a tribute. Those who admired the singer in her heyday, meanwhile (including President Obama, who confessed to a teen crush on her during an awards ceremony), rediscover how easy it is to be moved by that voice, and songs destined to linger for a long, long time. [Brian Lowry, CNN.com](#)



MONDAY DINNERS before or after the movie

A special Movie Menu prepared by
Froehlich's Kitchen & Pantry for
Vickers' patrons.

Bring your Theatre ticket for your
\$15.00 dinner.

Films & 15's
Show your Vickers ticket stub
and get any entree for just \$15!
*Monday only *Excludes Ribeye & Special
VICKERS THEATRE
Froehlich's Kitchen & Pantry 19 North Elm St. Three Oaks

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	TBA
12/01	Sunday	6:00 pm	12/07	Saturday	TBA
12/02	Monday	6:00 pm	12/08	Sunday	TBA
			12/12	Thursday	TBA

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 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](#)

Jojo Rabbit draws upon the past to make salient points about the state of the world today, with Waititi urging us (sometimes in not so subtle ways) to pay attention to history...Richard Roeper, Chicago Sun Times



JUDY

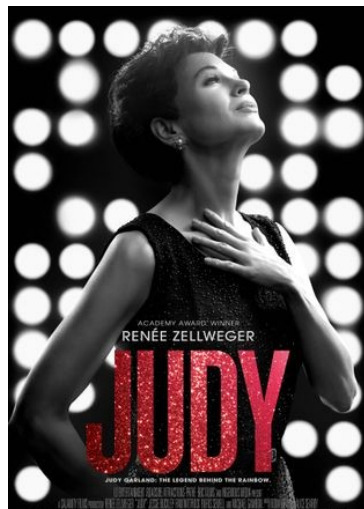
1hr 58min Rated PG-13

11/22	Friday	6:00 pm
11/23	Saturday	6:00 pm
11/24	Sunday	6:00 pm
11/25	Monday	6:00 pm

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

Verdict: A star is reborn! There are times during this heart-wrenching biopic about late-career Judy Garland when Renée Zellweger disappears so completely into her character that the effect is almost disturbing. The elfin haircut, the smudged red lipstick and the fabulously flamboyant '60s outfits do their bit — discreetly supported by a set of prosthetic . . . But while the Bridget Jones star nails the diminutive entertainer's look and mannerisms, it's her gutsy "live" stage shows that elevate Judy to a whole other level. Zellweger sings Garland classics such as For Once In My Life and Come Rain Or Come Shine with such conviction, the audience is utterly in her thrall. It's an extraordinary vocal achievement. But the tension the actor generates between Garland's charisma as a performer and her aching need and vulnerability as a person is what ultimately has us hanging on her every phrase. Even when the audience is in the palm of Garland's hand, those enormous brown eyes convey an emptiness from which there is no coming back. Heightening the drama still further is the state of the singer's vocal chords, which are so shot, she's never entirely sure what will come out. And then, of course, there's the alcohol and substance abuse. While Judy is much more than a mere trainwreck story, the film is set just six months before Garland's death from an accidental barbiturate overdose at the age of 47. Her penultimate show at London's Talk Of the Town nightclub, where the addled, antagonistic performer is booed off stage, is almost unbearable to watch. Although MGM's treatment of Garland as a child actor was unforgivable, the stylised Wizard Of Oz flashbacks portray studio head Louis B. Mayer (Richard Cordery) and the young star's minder

as pantomime villains. This provides a detachment from their behaviour that feels at odds with the raw intimacy of the scenes in her London hotel room. Judy's mawkish ending also sells Zellweger short. But with the help of a mesmerising central performance, Goold gets the important bits right. There's a tender sequence involving a gay couple who wait each night for Garland outside the stage door. After one show, she accompanies these devoted fans back to their apartment on a whim. In a seamless meld of screenwriting, direction and performance, the filmmakers capture Garland's loneliness and the two men's sadness, translating her status as a gay icon into something meaningful. And Zellweger has some terrific lines, which she delivers with wit and panache. "I just want what everybody wants. I just seem to have a harder time getting it," Garland tells a TV interviewer at one point. And the Oscar goes to . . . There hasn't been a female performance to touch it this year. *Vicky Roach, Daily Telegraph (Australia)*



Harbor Country Progress & The Vickers Theatre present

DARK MONEY

1hr 39min Not Rated

Tuesday, November 5 7:00 pm

FREE Admission
Group Discussion following the movie

Dark Money opens and closes with a flock of geese flying over a toxic copper quarry. As Reed's story unfolds, we learn that the beautiful birds' mass demise is only a tiny fraction of the wreckage caused by shady money moguls tinkering with electoral campaigns over a hundred years of Montana history. In part because its elected officials are ordinary folks who often double-up as farmers, teachers and the like, Montana is also heavy on a defiant populism that cuts across party lines. Which may be why it's also the only state, according to Reed, to have fought back locally against the U.S. Supreme Court's 2010 rollback of laws preventing corporations and unions using their treasury funds for electioneering. Skillfully fielding an enormous cast of witnesses and participants, Reed shows how Democrats and Republicans running for political and judicial office found themselves targeted by vicious attack ads from deep-pocketed non-profits with blandly vanilla names like Citizens United or Americans For Prosperity, or strategically crowd-pleasing monikers like Mothers Against Child Predators. No one had ever heard of these shape-shifting advocacy groups, and it was difficult to track the money back to the shadowy ideologues hiding behind them. With the ranks of the working press hamstrung by financial crisis, it fell to a shockingly small band of enterprising freelancers — helped by some highly compromising documents that turned up in a colorfully unlikely location — to uncover a trail of money and influence that led back to wealthy right-wing libertarians. (The Koch brothers come up a lot.) The rest is a gripping tale of self-help sleuthing topped off by the televised trial of Art Wittich, a local State Senator accused of being on the take. John Adams, a newly laid-off local reporter who will surely be played by Woody Harrelson in the event of a narrative remake of *Dark Money*, founded his own dirt-digging website with help from colleagues and donations from an increasingly outraged public. Attorney Gene Jarussi came out of retirement to work pro bono on tracing the money trail connecting Republican State Senator Wittich to an anti-environmental outfit murkily titled American Tradition

Partnership. But perhaps the real heroine is Sarah Arnold, a young Republican former staffer for ATP who, disgusted by her employer's dirty tricks, agreed to testify at Wittich's trial. Here's hoping she has stayed safe since. Without the indispensable *Dark Money*, few of us would have heard of this David-and-Goliath struggle. Reed keeps the story mostly local while adroitly teasing out the broader threat of a lack of transparency that's been kicking around American politics since way before Watergate. Her riveting film shows how, with the Internet's global reach and the ever-growing concentration of money and power, dark money is redrawing the political landscape in ways that render parties irrelevant and imperil democracy itself. As one of the film's talking heads points out, when the Supreme Court of the United States decrees that corporations have the same rights as individuals, and financial contributions count as free speech, it is time to take the fight for democracy local, as Montana did. The trick will be to keep it up — and *Dark Money* shows what a long, hard grind that will be. *Ella Taylor, NPR*



PAIN & GLORY

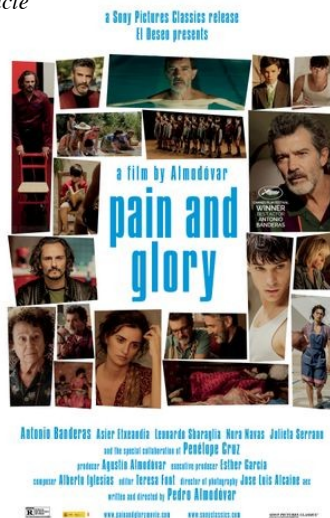
1hr 52min Rated R

Spanish language with English subtitles

11/08	Friday	6:00 pm	11/14	Thursday	7:00 pm
11/09	Saturday	6:00 pm	11/15	Friday	9:00 pm
11/10	Sunday	6:00 pm	11/16	Saturday	3 & 9:00 pm
11/11	Monday	6:00 pm	11/17	Sunday	3:00 pm
			11/21	Thursday	3:00 pm

Autobiographical in spirit if not in detail, 70-year-old Spanish director Pedro Almodóvar's sweetly moving "Pain & Glory" is the work of a man looking back on his life with a poignant mixture of regret, remembrance and release. The result is one of the best films of his long career. Antonio Banderas, in a subtle and strong performance, is Salvador Mallo, a Madrid-based film director in a state of serious creative decline. Hobbled by physical ailments both big and small — the aftereffects of spinal surgery have left him in a constant state of anguish — and medicated to the point of immobility, Mallo rarely feels compelled to leave his apartment, where he lives in joyless solitude, let alone try to make a film. But a local cinemathèque wants to salute the movie for which he's best known, "Sabor," and the organizers would like for him to be there. Intrigued, Mallo decides to reach out to the film's star, Alberto (Asier Etxeandia), a man with whom he had a major falling out and hasn't spoken to in more than three decades, to appear with him. Unsurprisingly, Alberto is at first reluctant but, slowly, the callouses of distrust begin to wear away as the two men come to the realization that the hotheadedness of youth is no way to finish one's life. The entire process unleashes a torrent of memories in Mallo, as the film pivots between flashbacks of a childhood mired in poverty — with Penélope Cruz as his his mother, Jacinta, and a very good Asier Flores as the young Mallo — and the present day, where Mallo comes to terms with his life choices. The quiet, deliberate and slowly building "Pain & Glory" may not have all the exuberant cinematic flourishes for which Almodóvar is known —

though the humorous sequence detailing all of Mallo's illnesses makes for a fun break from the rest of the film — but its power rests in its restraint. There's a scene where Mallo reconnects with a lover from 30 years prior, Federico (Leonardo Sbaragali), who moved to Buenos Aires and has not set foot in Madrid since. The wave of woulda/coulda/shoulda that rolls across Banderas' face as he listens to Federico tell him about his life is a wonder of understatement. It's moments such as these that make "Pain & Glory" such an effective reflection on life's choices as well as a welcome counterpoint to another Banderas film, the deservedly maligned "Life Itself" from last year, that struggled to make similar points. The extremely personal "Pain & Glory," a love letter to memory and maturity, makes it clear that while life may offer plenty of the first part of its title, there is enough of the latter to make it worthwhile. *Cary Darling, Houston Chronicle*



GIVE ME LIBERTY

1hr 51min Not Rated

Russian and English languages with English subtitles

11/15	Friday	6:00 pm	11/21	Thursday	7:00 pm
11/16	Saturday	6:00 pm	11/22	Friday	9:00 pm
11/17	Sunday	6:00 pm	11/23	Saturday	3 & 9:00 pm
11/18	Monday	6:00 pm	11/24	Sunday	3:00 pm

The *AP Stylebook*, the journalist's friend, posits that a writer generally should avoid descriptors that denote pity. That is why it is incorrect to say someone is "afflicted with" or "suffers from" a disability (it's also just quicker and more efficient to say someone has a disability). Kinetic comedy-drama *Give Me Liberty* reinforces the concept that living with a disability does not mean a reduced quality of life. As the script from co-writers Mikhanovsky and Alice Austen gathers an unlikely group — a gaggle of funeral-bound Russians, a black woman just trying to get her client to an appointment, and a chronically late bus driver — and boards them all into a medical transport van in Milwaukee, Wis., they know what they are doing. This grouping of marginalized misfits seem to allow each person to bring their own quirky humanity wholly to the table (or, rather, van) with little room for apologetics, social niceties, or bureaucracy, allowing the film to reach for something true. Although, before the audience can appreciate this, the script is designed to break desire for any didactic preaching, any relaxing resolutions, or linear plots. Mikhanovsky and Austen continually beat the audience over the head with illogical and questionable twists and turns, ultimately forcing them to either take on the same "roll with the punches" attitude as the characters or suffer through nearly two hours of chaos. While there are little to no so-called victories in the film (which premiered this year at Sundance), the casting and location are huge successes. Set in one of the most segregated cities in America, the van serves as the perfect

vehicle, both literary and literally, to cross untouched racial divides. The casting of actors with disabilities for every character with a disability is another point of success for this film, uplifting leading actress Lauren Spencer in her work as Tracy, a disability lifestyle influencer. *Give Me Liberty's* biggest victory is in avoiding depicting able-bodied driver Vic (Galust) as the shining knight-in-armor savior, or sacrifice the other actors as props to inspire able-bodied audiences. It was likely from Mikhanovsky's own experience driving a medical transport van that he was able to tap into the complexity and full humanity of the different characters and thus, manifest a greater truth. *Lilli Hime, Austin Chronicle*

"Give Me Liberty" is a must-see. Take some friends. Spread the word. *Carl Kozlowski, Pasadena Weekly*

