

2019- marks the 100th anniversary (in Michigan) of the 19th Amendment, which gave women the right to vote in the U.S.

### A Brief History of Voting in the United States:

1776 Only land-owning men could vote.

1848 Abolitionists and pro-suffrage groups meet to organize for women's vote

1856 Vote granted to all White Men.

1868 14th amendment grants African American citizenship, but not right to vote.

1870 15th Amendment grants African American men the right to vote.

1872 Susan B. Anthony & Soujourne Truth are arrested or turned away for trying to vote.

1890 Wyoming becomes the first state to grant women the right to vote.

1920 19th amendment grants suffrage to women.

However, historians note that voting remained inaccessible for women of color for several decades following the passage of the 19th amendment.

1924 Indian citizenship Act passed giving full citizenship to Native Americans, which were still disenfranchised at the polls

1952 McCarran-Walter Act grants all Asian Americans the right to become citizens and vote.

1961 22nd amendment gives DC residents the right to vote for president but not congressional representatives.

1965 Congress passes the historic Voting Rights Act, removing discriminatory barriers that kept many people of color from voting.

1971 Voting age is lowered from 21 to 18 in light of the Viet Nam war/if you are old enough to fight, you are old enough to vote.

1993 National Voting Registration Act is passed making it easier to vote by registering at DMV and other public assistance centers

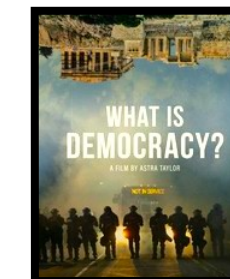
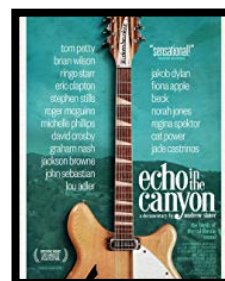
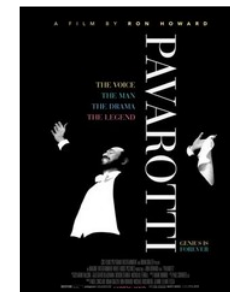
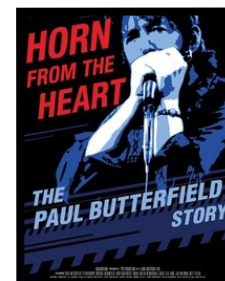
2000 A federal rule states that Citizens of Puerto Rico and Guam cannot vote in federal elections. *Library of Congress*

# VICKERS THEATRE

*A Century of Fine Cinema*

## JULY 2019

All Movies and Events are Eastern Time Zone



### CONVERSATIONS WITH A SUFFRAGIST

(Featuring Megan Burnett)

A Live Performance

September 18th 3:00 pm at the Vickers

September 19th 7:30 pm at the Box Factory for the Arts, St. Joseph MI

Tickets on sale at each venue

### Summer Hours:

Open 7 days a week all summer long

6 North Elm Street, Three Oaks, MI 49128

[www.vickerstheatre.com](http://www.vickerstheatre.com) 269-756-3522

# THE BIGGEST LITTLE FARM

1hr 31 min Rated PG

06/28	Friday	6:15 pm	07/03	Wednesday	7:00 pm
06/29	Saturday	6:15 pm	07/04	Thursday	7:00 pm
06/30	Sunday	6:15 pm	07/05	Friday	9:00 pm
07/01	Monday	6:15 pm	07/06	Saturday	3:00 & 9:00 pm
			07/07	Sunday	3:00 pm

Climate change is never explicitly mentioned in the documentary “The Biggest Little Farm,” one of the year’s best films, but it hangs all over the deep, rich story of the Chesters, a pair of hardscrabble idealists who move from the concrete jungle of Santa Monica to start a 200-acre, sustainable farm from scratch. Eventually including some 10,000 orchard trees and more than 200 different kinds of crops, with a wide variety of animals, Apricot Lane Farms can be seen as a microcosm of planet Earth. But even within the confines of their spread are the seeds of an epic movie that was nearly a decade in the making and boasts a cast of thousands (most of them non-human). John and Molly are a young married couple who want to live a meaningful life. He is a wildlife photographer — and also the director of this film — and she is a chef and foodie blogger. When they are evicted from their apartment (their rescue dog won’t stop barking), they decide to turn a hazy dream of working a farm into immediate action. They find investors — many of them friends and family — and buy an abandoned farm about 40 miles north of Los Angeles. The place is virtually dead, but for the weeds. The topsoil is unsuited for growing crops, thanks to previous owners’ monocropping, a widely accepted agricultural method of planting the same crop each year that can lead to higher yields but eventually strips the soil of its nutrients. What existing structures remain are dilapidated. The Chesters can’t even start from scratch; to do that, they must destroy what is there first. As newbies, they need guidance and are led to a farm whisperer, Alan York, whose hiring proves to be their most important decision. His vision, which will take years of hard, complex work to implement, is to create an internal ecosystem. It will be painstaking at first, but will (Alan says) become easy to run, “like surfing.” The Chesters blow through their first-year budget in six months. Among their first purchases are a pregnant pig, Emma, some cattle and goats. They begin producing manure crucial to reloading the soil with nutrients. Chickens producing organic eggs are some of their first best-sellers. But problems abound. Snails and gophers threaten their fruit

yields; coyotes terrorize the chickens, killing many. Periods of drought prove formidable challenges. Solutions become “eureka” moments. “Observation followed by creativity is becoming our greatest ally,” John says. As John and Molly learn, we learn. Benefiting from exceptional wildlife photography and cinematography, “The Biggest Little Farm” is a layered and rich experience, full of life and renewal — and death. “Our farm is energized by the impermanence of life,” John realizes. Earlier this month, the United Nations released a sweeping scientific report concluding that human civilization is speeding the extinction of a million species, altering the natural world in a way that will drastically impact humanity. We already know that modern farming practices are a significant contributor to climate change. In its modest way, “The Biggest Little Farm” offers hope, and even suggests a way forward. It is hard to survive in a world devoid of biodiversity. Why not work with nature, instead of against it? *C. Alan Johnson, San Francisco Chronicle*



Harbor Country Progress & the Vickers Theatre  
presents the Community Movie:

## DO YOU TRUST YOUR COMPUTER (2018)

1hr 40min Not Rated

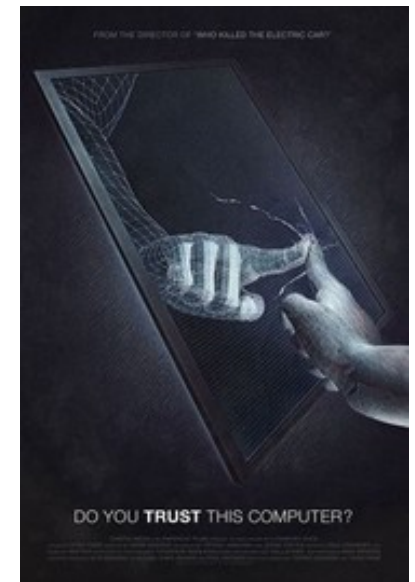
Tuesday, August 6 7:00 pm

**Free Admission**  
**Group discussion following the movie**

We’ve opened Pandora’s box: We’ve unleashed forces that we can’t control, and we can’t stop. We’re in the midst of essentially creating a new life form on Earth.” Had that quote come at the start of “Do You Trust Your Computer”, you might think it hyperbole. Yet it’s said at the end. By then the remark seems an understatement. This part-scary, part-spellbinding documentary, directed by Chris Paine (“Who Killed the Electric Car”), talks to a gaggle of experts about current artificial intelligence and about what the future appears destined to bring. Their warnings are so dire that you may start peering sideways at your cellphone, wondering what it’s thinking. Elon Musk, Ray Kurzweil and others outline the power of big data and existing computer systems, and describe how such technologies have already manipulated world events, particularly recent elections. Worse yet are predictions that robots will displace millions of workers, and that autonomous weapons could wage unsupervised war. Though the film is heavier on summaries than specifics, its messages are troubling nonetheless. To avoid a nonstop scarefest, Mr. Paine throws in a few old movie clips and allows for a bit of optimism. But the interviewees aren’t budging, and the soundtrack sets a consistently menacing tone. Slick cuts and

glossy images make “Do You Trust This Computer?” a sleek and engaging watch. Sections on the possibility of artificial consciousness would flabbergast even Philip K. Dick. Still, anxiety runs underneath most of its mind-blowing ideas. We’re told that we may be just a few years away from technologies that are beyond human control. Worry about that if you like, though in the words of one researcher here: “I’m not sure it’s going to help.”

*Ken Jaworowski, New York Times*



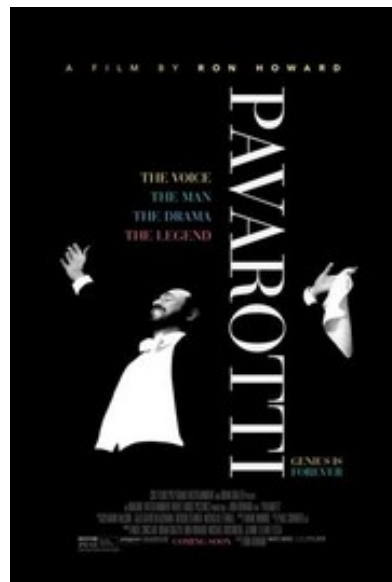
# PAVAROTTI

1hr 54min Rated PG-13

07/26	Friday	6:00 pm	07/31	Wednesday	7:00 pm
07/27	Saturday	6:00 pm	08/01	Thursday	7:00 pm
07/28	Sunday	6:00 pm	08/02	Friday	TBA
07/29	Monday	6:00 pm	08/03	Saturday	TBA
07/30	Tuesday	7:00 pm	08/04	Sunday	TBA

Ron Howard may be the least Italian human being on planet Earth. But the director pays fitting, if also at times predictable and fulsome tribute to Luciano Pavarotti in his documentary “Pavarotti.” The tenor was the most famous, popular and remarkable opera star of his time as well as a philanthropist, whose worldwide legacy still thrives after his death in 2007. Born in Modena, Italy, the son of a baker, young Luciano studied to become an elementary school teacher before marrying his youthful sweetheart and having three daughters in quick succession with her. During this time, Luciano also studied music and opera and soon won his first award for singing opera in Wales. He made his professional stage debut in 1961 in a production of “La Boheme.” It was the start of a skyrocketing career that took him around the world, where he made important friends, Princess Diana for one, and enchanted enormous crowds. He made his London debut at the Royal Opera House in Covent Garden. He was so popular, he was able with the help of his managers to fill stadiums and perform in enormous outdoor events. He was the rock star of 20th century opera singers, arguably more important even than pioneer Enrico Caruso. Born before World War II, Pavarotti saw the disasters of war, including, as a child, mass hangings in the streets. As an adult, he was a prankster, joyful, superstitious and childlike, and many of his charitable causes are aimed specifically at children. The film, which features frequent subtitles, comprises still photos, TV and other video footage and interviews with Pavarotti’s friends, colleagues and family. The best of these are with his ex-wife Adua Veroni, who is full of insights and whose appreciation for her ex-

husband is commendable, and daughter Guiliana, who almost died in childhood and was her father’s favorite. Nicoletta Montovani, who married Pavarotti despite a 34-year age difference, speaks of their daughter, who was born when the tenor was 60. Also on camera are Pavarotti’s Three Tenors “band” members, Placido Domingo and Jose Carreras. Of course, the film is drenched in the sound of artist’s greatest arias, as well as clips of the Three Tenors’ most famous performances with maestro Zubin Mehta. Hearing the tenor hitting the nine high C’s in Donizetti’s “La Fille du Regiment” at the Met in 1973 is still thrilling. For fans, “Pavarotti” is operatic manna from heaven. *James Verniere, Boston Herald*



Harbor Country Progress & the Vickers Theatre  
presents the Community Movie:

## WHAT IS DEMOCRACY?

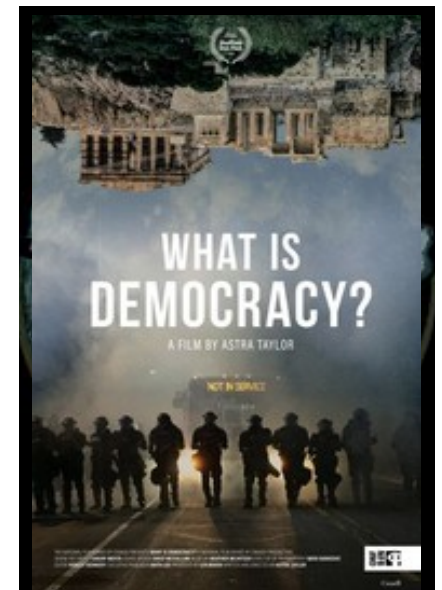
1hr 47min Not Rated

Tuesday, July 2 7:00 pm

**Free Admission**  
**Group discussion following the movie**

*What is Democracy?* asks a seemingly simple, fundamental question about democracy that leads to a complex array of answers that lead to even more provocative questions. If you think that democracy is working well in America, think again. Philosopher/political activist Cornel West has plenty of insights to wake you up and shake you up to the realities and deceptions of American democracy---we're supposed to be a country of the people, for the people and by the people, but American democracy doesn't quite work that way if a small group of powerful people make decisions as though they're speaking for the majority. Is there such a thing as a full democracy? How can full democracy ever exist in a country if its citizens aren't democratic? Those are among the other interesting questions that this documentary explores. Director Astra Taylor travels around the world interviewing scholars and some members of the public who talk about how they feel about democracy in their country and what would be their ideal form of democracy. One interviewee says that democracy means freedom; another one goes even further and says that it means *justice*. Italian-American scholar/activist Silvia Federici also adds kernels of wisdom as well as she explains democracy via a mural in Italy. Eleni Perdikouri and Angela Davis are among the many other very illuminating subjects interviewed. Astra Taylor should be commended for presenting a wealth of information to audiences in a way that's not heavy-handed or preachy. History, philosophy and political science professors or teachers could easily show this doc to their

students without any of them losing their attention or falling asleep. It should be mandatory viewing for all high school students and for anyone who cares about the future of America. Someone I once knew shockingly claimed, in all seriousness, that it's harder to lose democracy than it is to gain democracy, and when I replied to him that it's actually the other way around, he strongly disagreed. If only he were still alive today to watch this film and to realize how wrong he was. *What is Democracy?* is far more provocative, fair and balanced than any films that Michael Moore and Dinesh D'Souza have ever made. It's a vital, profound and eye-opening documentary. *Avi Offer, NYC Movie Guru*





# LATE NIGHT

1hr 40 min Rated R

07/05	Friday	6:00 pm	07/10	Wednesday	7:00 pm
07/06	Saturday	6:00 pm	07/11	Thursday	7:00 pm
07/07	Sunday	6:00 pm	07/12	Friday	9:00 pm
07/08	Monday	6:00 pm	07/13	Saturday 3:00 & 9:00 pm	
07/09	Tuesday	7:00 pm	07/14	Sunday	3:00 pm

I'd check out Mindy Kaling's newest creation "Late Night" starring Emma Thompson as Katherine Newbury, a woman who is about to be ousted from her comfortable seat as a late night talk show host. Why? Because there's a new, young, hip guy, Daniel (Ike Barinholtz), waiting in the wings to push her right off and teach this old stick-in-the-mud a few lessons on what it means to be funny. Of course, that's all before Kaling's naively bold and talented character Molly enters the scene. With a dream of writing for her idol, she inadvertently lands the job only because she's female. What happens after this all rings true of society today and its issues at hand, yet the film somehow still makes us constantly laugh until tears stream down our cheeks. With Kaling in the writer's chair and handing the director's seat to Nisha Ganatra, the duo prove to be creatively powerful as they find the perfect chemistry needed to pull off a sometimes politically incorrect yet insightful perspective on sexism, agism and racism — not only in the country but particularly in the entertainment industry. Kaling, perhaps from real life experience of being the only female in a male dominated environment, is in the catbird's seat as she skillfully and innocently portrays Molly. Her earnest outlook on her new job and why it was offered to her is the spice that this all-male team of late night writers needs to stir things up. Kaling's performance is extraordinary as she allows us to watch her youthful character change and grow, seeing the world in a different light. Kaling is a comedic genius not only with writing, but with acting. Her depth of character, as with great comedy, peels away the layers to make her vulnerable and while we are laughing, we are also relating. It's an extraordinary feat, yet Kaling makes it look easy. While there are plenty of side stories taking place, this is Molly and Katherine's story and how the two women learn and grow from one another. Katherine faces the reality of who she once was and who she now sees in the mirror, but Molly, who helps Katherine redefine herself, also has some growing to do. Together, they are magic on screen and the polar opposite personalities and looks just add to the fun chemistry and occasional explosions. Thompson absolutely shines in this role, pushing her skills to showcase her comedic timing and her dramatic skills to create a well-rounded and realistic woman who has been at the top of her game and now faces almost-certain retirement. Thompson appears more than comfortable as the late night talk show host, carrying a burden of guilt from the

opportunities that fame sometimes affords, which plunges her character into confronting other relationships in her life. Thompson is strong and powerful, yet there's a sense of fragility within her character that allows us to connect with her. John Lithgow is Walter, Katherine's husband, and the one person who truly knows her and has the chutzpah to express his honest opinion. These are the moments that break your heart and inspire you as you see who this woman is and what she has experienced. The team of writers on the set of this late night show, from Max Casella to Denis O'Hare, give the film another element of authenticity. It is this honesty, sometimes a bit harsh, that elevates this film from just another comedy to one that is meaningful and even has an important message. Ganatra directs this talented cast to give exceptional performances and deliver comedy with precision timing. It's a difficult balancing act when you combine drama with comedy, and Ganatra never loses sight of the comedic undertones, even when we are shedding a few tears. We're seeing more and more stories where women are the focal point which allows for new perspectives and ideas to be shared. "Late Night" is a film for everyone to see the world through a different and very entertaining lens. *Pam Powell, Daily Journal*



Green Screens: An Environmental Film Festival  
Presented by Chikaming Open Lands and Fernwood Botanical  
Garden & Nature Preserve

## ONE BIG HOME

1hr 28min Not Rated

Wednesday, July 24 7:00 pm

Gentrification comes in many forms. On the tiny island of Martha's Vineyard, where presidents and celebrities vacation, trophy homes threaten to destroy the island's unique character. Twelve years in the making, One Big Home follows one carpenter's journey to understand the trend toward giant houses. When he feels complicit in wrecking the place he calls home, he takes off his tool belt and picks up a camera. Bumping up against angry homeowners and builders who look the other way, he works with his community and attempts to pass a new bylaw to limit house size. "Intelligent and thoughtful throughout, One Big Home starts out with bias and

ends up with one of the fairest assessments of a complex cultural issue seen on our screens in recent years."—*Jennie Kermode, Eye for Film*



Wednesday, August 17 7:00 pm  
Landscape Film: Roberto Burle Marx

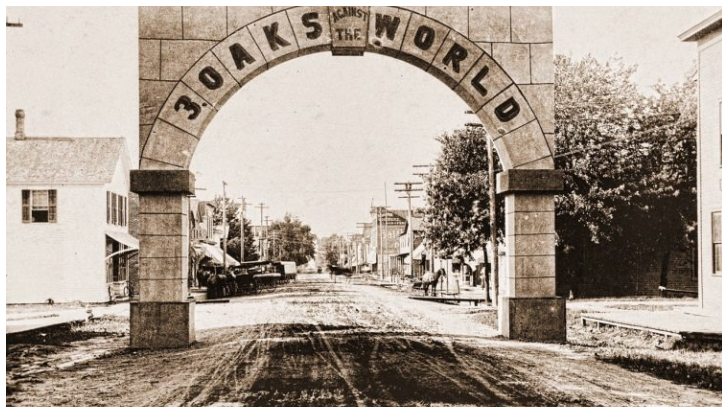
### Cost

\$10 (Fernwood and COL Members \$8)

\$15 (Fernwood and COL Members \$12) both movies

### For tickets:

Call 269-695-6491 or Contact by email  
[info@fernwoodbotanical.org](mailto:info@fernwoodbotanical.org)



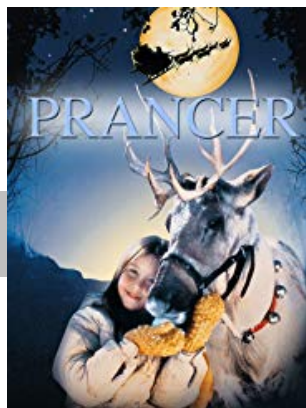
**Harbor Arts & The Region of Three Oaks Museum  
presents a showing of:**

## **LIGHTS! CAMERA! THREE OAKS! THE MAKING OF PRANCER**

**13 min Not Rated**

**Q & A with Nick Bogert**

**Saturday, July 20, 12:00 Noon**



Thirty years ago, Three Oaks and surrounding towns shone in Hollywood's spotlight, during the filming of the movie "Prancer". A new video by museum board member Nick Bogert looks back on the experience, featuring the recollections of the movie's director, child star, and local folks who appeared as extras. Find out why the film crew wanted to eat reindeer and how the film's star made a little extra money on set.

# **ALL IS TRUE**

**1hr 51 min Rated PG-13**

07/12	Friday	6:00 pm	07/18	Thursday	7:00 pm
07/13	Saturday	6:00 pm	07/19	Friday	9:00 pm
07/14	Sunday	6:00 pm	07/20	Saturday 3:00 & 9:00 pm	
07/15	Monday	6:00 pm	07/21	Sunday	3:00 pm
07/16	Tuesday	7:00 pm			

When Kenneth Branagh steps on screen as William Shakespeare in "All is True," it's a career moment: Here is Branagh, Hollywood's foremost Shakespeare obsessive, finally playing the Bard himself. After appearing in and/or directing screen versions of "Henry V," "Much Ado About Nothing," "Othello," "Hamlet," "Love's Labour's Lost" and "Macbeth," playing Shakespeare is Branagh realizing his life's destiny, and he dives in with zeal. "All is True" brings Shakespeare to life, grounds him, and demystifies the legend of history's greatest playwright. It's a loving and often humorous work, and Branagh — who also directs, of course — shows viewers a quiet, reflective Shakespeare, away from the limelight in his final years. Branagh opens in 1613, after a fire destroys London's Globe Theatre during a performance of "Henry VIII," known at the time as "All is True." Shakespeare vows to never write again, and returns home to Stratford where he takes up, er, gardening. Judi Dench plays Shakespeare's wife, Anne Hathaway (not *that* Anne Hathaway), while Lydia Wilson and Kathryn Wilder play his two daughters. Bill is still torn up about the death of his son years earlier, which he never fully internalized, and his return home brings up unresolved feelings. A few guests swing by the estate for a visit, including Ian McKellen, who offers up a deliciously catty, award-worthy cameo as the Earl of Southampton. But mostly what "All

is True" does is give viewers a fresh look at Shakespeare, behind the guise, flaws and all. And if ever there was a man for that job, it's Branagh. *Adam Graham, Detroit News*

*Purists may have a field day with All Is True, and it does have a tendency to lag, but I found myself thinking about it days after I'd seen it.*  
*Odie Henderson, RogerEbert.com*

*The film's sincere appreciation for Shakespeare not as just a writer, but as a human being, is palpable. It proves that the world really is a stage and that [filmmaker/actor Kenneth] Branagh deserves to be under the brightest spotlight.*  
*Kiko Martinez, San-Antonio Current*





## Special Event

# HORN FROM THE HEART: THE PAUL BUTTERFIELD STORY

1 hr 44min Not Rated

Cost \$15.00

Wednesday, July 17th

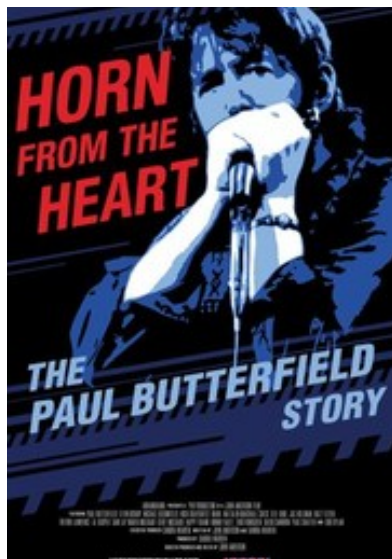
7:00 pm

## Q & A with Director John Anderson

The blues, once the foundation of several dominating modes of American popular music, still informs what we hear in our homes and on our devices, but not as overtly as it used to. We don't talk about blues artists that much today. Like jazz and folk, it is, in its ostensibly pure form, appreciated in small corners by enthusiasts. I have to remind myself of these things whenever I hear an artist like Paul Butterfield, the blues singer and harmonica player who was prominent in the '60s and '70s. He died in 1987 at 44 of an accidental overdose. As one of the interview subjects in "Horn From the Heart: The Paul Butterfield Story" puts it, just three notes from Butterfield's harp were enough to establish a groove, or vastly improve an existing one. John Anderson, who directs this documentary, does a brisk job of explaining the milieu in which Butterfield learned his craft. As a youngster in Chicago he took classical flute lessons but was drawn to the city's blues clubs. Butterfield answered the question, "Can a white man play the blues?" not just with his own excellence but with his dedication to racial equality as a bandleader. "I'm not bragging but I didn't see nobody else who was better," says Sam Lay, one of the earliest African-American drummers for the first Butterfield Blues Band. "And we happened to be black and white." In terms of production values, this is not a snazzy film. But the interview

footage with family and colleagues, including Bonnie Raitt and Elvin Bishop, an early Butterfield guitarist, is smart and thorough. While the last third of Butterfield's life is tragic, spending the better part of 90 minutes with the man and his music is exhilarating. The picture may get at least a few people talking about him again. *Glen Kenny, New York Times*

*This is a must-see for music fans. Others who are too young to remember Butterfield ought to check it out, too. It's not every day you get to see a truly American phenomenon in action. Paul Paecellini,*



# ECHO IN THE CANYON

1hr 22min Rated PG-13

07/19	Friday	6:15 pm	07/25	Thursday	7:00 pm
07/20	Saturday	6:15 pm	07/26	Friday	9:00 pm
07/21	Sunday	6:15 pm	07/27	Saturday	3:15 & 9:00 pm
07/22	Monday	6:15 pm	07/28	Sunday	3:15 pm
07/23	Tuesday	7:00 pm			

After the Beatles and the British music invasion in the early 1960s, musicians flocked to the recording studios of Southern California to not only emulate the sound, but to create their own. The fusion of folk and rock led the new wave of musical creativity with The Byrds - centering in Laurel Canyon. From 1965 through 1967, the California Sound exploded with the songs of groups like The Mamas and the Papas, The Beach Boys and Buffalo Springfield. This fascinating documentary explores an influential span of time in American pop music like no other film before it. Executive Producer Jakob Dylan, front man for The Wallflowers and son of Bob Dylan, expertly and entertainingly guides us on this musical history tour. His skillful interviewing unlocks a wealth of information on bands, origins, influences and relationships from many rock legends. Tom Petty (in reportedly his last on-camera interview) leads a list of luminaries that includes Jackson Browne, David Crosby, Roger McGuinn, Graham Nash, Michelle Phillips, Ringo Starr, Stephen Stills, Brian Wilson and more. Director Andrew Slater, former Capitol Records CEO, has lovingly crafted this lyrical gem - filling it with archival performance footage, newly recorded pieces and segments of a 2015 tribute concert featuring Jakob (with a little help from Fiona Apple, Beck, Jade, Cat Power and Regina Spektor) belting out new versions of classic hits from this period. Supposedly Slater and Dylan were inspired by Jacques Demy's ("The Umbrellas of Cherbourg") 1969 LA love story "Model Shop" starring Gary

Lockwood ("2001: A Space Odyssey") and Anouk Aimée. Several scenes are used throughout this film, adding to the feel of the 60s. I'm leaving out specific details - there's more fun in discovering these for yourself. My only complaint is the short length - under 90 minutes. It left this baby boomer wanting more - a sign that the movie worked well. But this exceptional tuneful trip isn't just for my generation. It's for music lovers past, present and future. "Echo in the Canyon" resonates with good vibrations. *Roger Tennis, Cinemaclips.com*

*What makes this more than just a movie for fans of that music -- and what music! -- is that it delves into what made that era such a creative cauldron, comparable in some ways, as the film points out, to Paris in the 1920s and '30s. Peter Rainer, Christian Science monitor*

