

LINDA RONSTADT THE SOUND OF MY VOICE

1hr 35min Rated PG

11/01	Friday	6:00 pm	11/07	Thursday	TBA
11/02	Saturday	6:00 pm	11/08	Friday	TBA
11/03	Sunday	6:00 pm	11/09	Saturday	TBA
11/04	Monday	6:00 pm	11/10	Sunday	TBA

The best and most enduring pop performers are protean personalities who are willing and able to try new things even if it means not meeting the expectations of their fans. Linda Ronstadt is such an artist. Her life and career are wonderfully presented in this top-drawer documentary directed by Rob Epstein (*The Times of Harvey Milk*) and Jeffrey Friedman. Ronstadt narrates her own story with vim and vigor and shows her mastery of many musical genres including folk, pop, rock, country, operetta, and traditional Mexican music. Many colleagues pay tribute to her as a woman and an artist, including Emmylou Harris, Bonnie Raitt, Don Henley, Ry Cooder, David Geffen, and Cameron Crowe, but it is Dolly Parton who sums it all up saying, "Linda could literally sing everything!" In the late 1980s, Ronstadt collaborated with country singers Dolly Parton and Emmylou Harris on *Trio* and *Trio II*. These releases confirmed what many had noticed for years: Ronstadt was an advocate for and great admirer of other women singers — even when she was the reigning queen of pop music. We see evidence of this throughout the documentary. In the 1970s, she made the covers of *Time*, *Rolling Stone*, and *People* magazines. Among her most beloved hits are "Desperado," "When Will I Be Loved," "Blue Bayou," "It's So Easy," "Just One Look," and "Hurt So Bad." With all these hits, Ronstadt won ten Grammy Awards and was inducted into the Roll &

Roll Hall of Fame. She was for a while the highest paid female artist in rock. *The Sound of My Voice* ends with this singer's bold and adventuresome exploration of music she loved: opera, jazz, and Mexican folk. In a final interview, she sits surrounded by her family, bravely joining them in song, even though her voice has been badly affected by Parkinson's Disease. Fans of Linda Ronstadt will love every minute of this tribute, and those few who are not familiar with her music will be delighted to discover it. *Frederic & MaryAnn Brussart, Spirituality & Practice*



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WHERE'D YOU GO BERNADETTE?

1hr 49min Rated PG-13



09/28	Saturday	6:00 pm
09/29	Sunday	6:00 pm
09/30	Monday	6:00 pm
10/03	Thursday	7:00 pm
10/04	Friday	9:00 pm
10/05	Saturday	3:45 pm ONLY
10/06	Sunday	2:45 pm

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

WHAT'S NEXT FOR ALL THE REFUGEES ON MANUS ISLAND?

37min Not Rated

Tuesday October 1 7:00 pm

Free Admission
Group discussion following the movie

Q & A with Imran Mohammad

Follow two young Rohingya men as they escape the misery of Manus Island, Australia, to forge new lives in North America. Reporter Eric Tlozek charts their progress and their pitfalls over 18 months. Rohingya refugee and Manus Island detainee, Imran Mohammad, began his new life in Chicago. He has been studying hard and relishing his freedom. He has also remained committed to giving hope to those still trapped in offshore detention. When told that the short film would screen at the Vickers, he replied, "I think it is an important event to educate people about refugee lives. I really feel honoured to be a voice for the family of refugees."

OFFICIAL SECRETS

1hr 52min Rated R

10/25	Friday	6:00 pm	10/31	Thursday	7:00 pm
10/26	Saturday	6:00 pm	11/01	Friday	9:00 pm
10/27	Sunday	6:00 pm	11/02	Saturday	3:00 & 9 pm
10/28	Monday	6:00 pm	11/03	Sunday	3:00 pm

As based on a true-story movies go, "Official Secrets" feels more real than most, a credit to the British penchant against hyperbole and the understated performances of its cast — particularly its star, Keira Knightley. Knightley plays Katherine Gun, who in early 2003 — on the eve of the invasion of Iraq — was a signals analyst for GCHQ, the British government's intelligence-gathering agency. In short, as a character notes later, she's a spy, charged with gathering, processing and analyzing data for Her Majesty's government. One morning, everyone in Katherine's office receives a memo from GCHQ's American counterpart, the National Security Administration. It's a general call for intel that can be used toward — or, more accurately, against — countries sitting on the United Nations Security Council. The intent is clear: The Bush administration is looking for dirt that can be used to blackmail countries into approving a UN resolution supporting an invasion of Iraq. Katherine has been discussing the run-up to war with her husband, Yasar (Adam Bakri), a Kurdish Iraqi who emigrated to the UK from Turkey, and how Tony Blair and his cabinet were lying their way into a war. When the memo arrives, Katherine feels compelled to do something, so she makes a copy, which she mails to an anti-war activist friend (MyAnna Buring). The memo makes its way, eventually, to Martin Bright (played by Matt Smith), a reporter at The Observer, which has already declared an editorial position in favor of going to war. He and the paper's DC correspondent (Rhys Ifans) try to nail down the veracity of the memo, and when they do, the paper publishes their story. But the American media thinks it's a fake — for reasons both of politics and, as one editor ("Game of Thrones" Conleth Hill) bellows, someone being "colossally stupid" — and the march to war continues. Within GCHQ, an investigation into the leak begins, and Katherine, sickened that her coworkers may suffer under suspicion, confesses. Thus begins her ordeal for violating the Official Secrets Act, as the government holds charges over her head, spies on her, and threatens Yasar's immigration status. When she goes to a civil-rights law firm, the lead barrister, Ben Emmerson (Ralph

Fiennes), suggests a novel defense — but Katherine is warned that saying anything, even to her lawyer, about the memo would also violate the Official Secrets Act. Director Gavin Hood has explored similar issues before, in "Rendition" (2007) and "Eye in the Sky" (2015), and here — as co-screenwriter with married scribes Gregory and Sara Bernstein — he sets an unfussy, just-the-facts tone, a police procedural of the security state. (Spoiler: The American government comes off looking quite badly, not that Blair is let off the hook.) The story has an offbeat structure, following the memo's journey before settling on Katherine's legal problems. The strong ensemble cast also includes Matthew Goode as Bright's fellow journalist, Indira Varma and John Heffernan as Emmerson's colleagues, and such old-school British actors as Kenneth Cranham and Clive Francis in small roles. But Knightley holds our attention throughout "Official Secrets," capturing Katherine's optimism that she can stop the war, her anger that she was naive for thinking she could, and her resolution to reveal the truth no matter the cost. It's a sharp reminder of what lies a government will tell to get what it wants, and how some individuals find, the strength to speak the truth. *Sean P. Means, The Movie Cricket*



BRITTANY RUNS A MARATHON

1hr 43min Rated R

10/18	Friday	6:00 pm	10/24	Thursday	7:00 pm
10/19	Saturday	6:00 pm	10/25	Friday	9:00 pm
10/20	Sunday	6:00 pm	10/26	Saturday	3 & 9:00 pm
10/21	Monday	6:00 pm	10/27	Sunday	3:00 pm

I don't think I've ever identified more with a movie than with the crowd-pleasing "Brittany Runs a Marathon." Yes, it's "Rocky" in running shoes, but first-time writer-director Paul Downs Colaizzo manages to apply a glorious new spin by sticking with what he knows, or more precisely, who he knows. That would be his roommate, Brittany O'Neil. Like her movie doppelganger, played splendidly by major-star-in-the-making Jillian Bell, she found herself fat, out of shape and directionless; a hard-partying boozehound ordered by her doctor to straighten up and lose 50 pounds or face major health problems. Big shock, she starts running, a block at a time. And before you know it, those blocks become New York miles. But more importantly, she stops hating herself, begins taking chances and in turn acquiring possibilities. The movie's Brittany does the same, with Colaizzo laying down all his "Rocky" cards early; everything but her punching a side of beef and charging up the museum steps. It's 30 minutes in, and you've figured out how all aspects of her untidy life will burst into a rainbow of enlightenment, as she finds her Adrian and stumbles across the finish line in star-spangled shorts claiming moral victory. Not so fast. Colaizzo thankfully doesn't run that way. He digs deeper, and so does Bell in delving into more than just inspiration and personal bests. In most movies, Brittany's predictable weight loss and the boost in self-confidence would easily fill the allotted 106 minutes. But this is real life and as such, shedding pounds and wearing down running shoes might be terrific for you physically, but it does little for you mentally. And Brittany is toting baggage far outweighing her original 197 pounds. Running does nothing to dispel the anger and resentment rooted in a childhood shattered by her parents' bitter divorce. It's cost her the ability to trust, believe and allow herself to be happy around a host of new-found friends in the equally insecure gay dad, Seth (Micah Stock); divorcee neighbor, Catherine (Bell's "Sword of Trust" co-star, Michaela Watkins), and freeloading house-sitter, Jern (a perfectly impish Utkarsh Ambudkar). An existential crisis would seem an odd thing to dump on one of Hollywood's funniest women, but Bell accepts the challenge and literally runs with it. Her Brittany may be a riot to hang around, quick with a quip and armed with stinging one-liners (many of them ad-libbed), but she's also mean and self-loathing. It's not an easy fix and the movie doesn't allow her one. I know, because Brittany's life was my life. Like her, I was dangerously overweight (me in my late teens; she in her mid-20s), had an epiphany and started running. I began with one lap around the tractor-testing track at the University of Nebraska ag school. One lap became 10, 20, 30. . . I started entering 5Ks and 10Ks. And like Brittany, I joined a running club, which led

to wanting to do the ultimate: the 26-mile marathon. Not only did I do one, I did seven, two in fewer than 2 hours and 50 minutes. Ultimately, I wanted to run Boston as badly as Brittany wants to run her hometown New York City Marathon. And again like her, I wound up with a stress fracture in my shin just weeks before the starting gun sounded. I ran the race anyway; slow as hell, but still a respectable 3 hours and 30 minutes. That was 35 years ago, but "Brittany" and Bell brought it all vividly back. It was like *deja vu* all over again. It amazed me how a film could dive so deep into my head and mine my thoughts so perfectly down to the fact that a thin body and fast feet don't make you a better person or erase your peccadilloes. But it does give you the initiative to change, and sometimes that's all you need. That's where the truth in "Brittany Runs a Marathon" lies. It puts Bell through an emotional ringer, proving yet again that when it comes to drama, there are few better at misery than comedians. Thank you, Jack Lemmon, Robin Williams, Tom Hanks and Adam Sandler. Her performance reminded me a lot of Amy Schumer in "Trainwreck," but Bell goes her one better by daring to squelch the funny after the first 30 minutes and spend the next 75 going into dark, fascinating places. It's a bravura turn that should break the "22 Jump Street" scene-stealer out of character-actor hell. Mile for mile, it's one of the year's best performances. It starts slow, finishes strong, leaving us all cheering as she breaks the mold -- losing the race but winning many a heart. *Al Alexander/For the Patriot Ledger*



BLINDED BY THE LIGHT

1hr 54min Rated PG-13

10/04	Friday	6:00 pm	10/10	Thursday	7:00 pm
10/05	Saturday	7:00 pm	10/11	Friday	9:15 pm
10/06	Sunday	6:00 pm	10/12	Saturday	2:45 & 9:15 pm
10/07	Monday	6:00 pm	10/13	Sunday	2:45 pm

You don't have to love Bruce Springsteen with the all-consuming passion of Sarfraz Manzoor, the U.K. journalist whose memoir was adapted for the screenplay of "Blinded By the Light," to find the film both deeply moving and utterly charming. But it couldn't hurt to be at least a casual fan, given how often the movie slips into an overt celebration of the Boss' legacy, complete with huge production numbers of characters singing along to Springsteen's music in the streets. Or running through those streets while "Born to Run" is blasting through the speakers at triumphant volumes. There's even a scene of two teenagers fending off bullies by shouting the words to a Springsteen song at them in public. That's no way to fend off bullies. Even non-believers may get caught up in the far more universal themes at work in Gurinder Chadha's film, though, from the power of music -- not just Springsteen songs -- to transform lives and lift the human spirit to the struggle at the heart of many parent-child relationships as the child becomes an individual that may not be exactly what the parent had in mind. It's a struggle that's played out to brilliant dramatic effect as Chadha cues up Springsteen's "Independence Day," which couldn't feel more perfect in that moment. Set in 1987, "Blinded By the Light" tells the story of Javed (Viveik Kalra), a British teen whose family moved from Pakistan to the working-class borough of Luton when he was a toddler. Javed spends the film coming of age in a racially hostile environment, dealing with skinheads shouting racial slurs, while his parents work too much to barely make ends meet. The teens finds the courage to challenge his father and follow his dreams of becoming a writer after a classmate (a suitably starry-eyed Aaron Phagura) introduces him to Springsteen, a working-class dreamer whose lyrics feel like they could just as easily have come from Javed's journal. "It's like Bruce knows everything I've ever felt," Javed says. "Everything I've ever wanted." There's a scene of him slipping a Springsteen cassette in his Walkman for his first taste of the music that would go on to define him and immediately getting lost in "Dancing in the Dark" as Springsteen gives voice to the drudgery he knows so well ("I check my look in the mirror / I want to change my clothes, my hair, my face"). It's a moment of epiphany

that's beautifully directed and brilliantly acted by Kalra as he allows his character's reaction to those lyrics spread across his face. There are plenty of scenes as powerful as that in "Blinded By the Light." And many of those scenes have less to do with Springsteen's music than they have to do with Javed's strained relationship with the father who's worked his whole life in a factory to give his son a better life than he himself had any hope of living. It's a volatile dynamic that's ripe for drama and catharsis. Chadha makes the most of both those possibilities in poignant scenes that may require several tissues for some viewers. Other scenes find Chadha giving full rein to her inner Springsteen fan. And if those scenes can feel a little corny, well, the same is often true of Springsteen's music. It's his willingness to risk an eye-roll that makes Springsteen's grandest, most romantic gestures resonate the way they do. Without that willingness to go all in, there are no moments as transcendent as "I want to die with you Wendy in the street tonight in an everlasting kiss" -- a line that definitely gets its opportunity to shine in "Blinded By the Light." It's something Chadha clearly understands -- and loves -- about her Springsteen. And that comes through loud -- extremely loud at times -- and clear. *Ed Masley, Arizona Republic*



Manhattan Short Film Festival 2019

Appr. 2.5hrs Not Rated

Saturday October 5th 12:00 Noon

The Manhattan Short Film Festival is not a touring Festival; rather, it is an instantaneous celebration that occurs simultaneously across the globe, bringing great films to great venues and allowing the audiences to select their favorites. If the Film Festival experience truly is about getting great works in front of as many eyes as possible, Manhattan Shorts offers the ultimate platform -- one that sees its films screened in Sydney, Mumbai, Moscow, Vienna, Cape Town to cinemas in all fifty states of the United States and beyond. For more information go to manhattanshort.com

Upon entry at all participating venues, festival attendees are handed a Voting Card and an Official Program and asked to vote for the ONE Film and Actor they feel should win. Votes are tallied by each host venue then emailed to our NYC headquarters.

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DOES EVERY VOTE COUNT?

Absolutely, in 2011 there were 73,000 recorded votes with only 127 votes separating first and second places. In 2018, less than 120 votes separated five films from Silver and Bronze Medals. The committee was calling cinemas at Midnight on the last day of the Festival to make sure they counted and got their votes in. So yes, every vote counts.



DOWNTON ABBEY

2hr 02min Rated PG

10/11	Friday	6:00 pm	10/17	Thursday	7:00 pm
10/12	Saturday	6:00 pm	10/18	Friday	9:00 pm
10/13	Sunday	6:00 pm	10/19	Saturday	2:45 & 9 pm
10/14	Monday	6:00 pm	10/20	Sunday	2:45 pm

No one knows *Downton Abbey* better than Julian Fellowes, creator and longtime scriptwriter for the insanely popular PBS television series—unless you count the untold gazillions of rabid fans who embraced the show during its five years on the air. As a token of thanks, Fellowes treats his fans like royalty in the movie adaptation of *Downton Abbey*. We're invited to join the king and queen of England on a visit to Downton, an event of such epic pomp and ceremony that it takes a big screen to contain it all. The faithful will adore every juicy frame of the Crawley family's cinematic adventure—the subtle rustling of every beaded gown (the year is 1927); every fashionably bobbed and waved hairdo; every pointed remark between beloved characters, both upstairs and downstairs. Beneath the dazzling narrative focus on the royals' impending visit, the busy subplots are devoted to catching up with as many familiar characters as possible. But there's also just enough storyline skipping along the movie's glittery surface to entertain the uninitiated, propelling things to a satisfying conclusion (or two), stylishly done. Scripted by Fellowes for director Michael Engler, another Downton veteran, the movie takes a more lighthearted approach to storytelling, without so much of the angst that can be developed in the episodic TV format over time. The news that King George V and Queen Mary will be spending one night at Downton, en route to some other royal engagement nearby, throws the household into turmoil. It's a huge honor for affable Lord Crawley and his American-born wife (Hugh Bonneville and Elizabeth McGovern). But while take-charge daughter Lady Mary (Michelle Dockery) faces a logistical nightmare, the downstairs staff frets over how they will feed, serve and wait upon such grand guests. Turns out they may not get the chance when the royal traveling staff arrives to take over—complete with officious butler, waspish housekeeper, a snooty French chef (Philippe Courbet, straight out of a Monty Python routine), and an entire fleet of footmen and maids. To restore order, Lady Mary coaxes the former Downton butler, the indomitable Carson (Jim Carter), out of retirement. The image of Carson striding purposefully up the long and winding drive to Downton, shimmering on a hill like Camelot, is the movie's most iconic moment. When the Downton staff rebels at having to serve the very servants who are replacing them, a plot is hatched to take back their turf, led by the ever-capable ladies' maid Anna (Joanne

Frogatt), steadfast valet Mr. Bates (Brendan Coyle), and feisty cook Mrs. Patmore (Lesley Nicol). Meanwhile, Crawley's son-in-law Tom Branson (Allen Leech) investigates a sinister stranger nosing around town in advance of the royals' visit. And Downton's current butler Thomas Barrow (Robert James-Collier)—coping with isolation, but determined to stay true to his sexual identity—finds an unexpected ally in a handsome, worldly young man from the royal entourage (Max Brown). In another subplot, distant relation Maud Bagshaw (Imelda Staunton) is about to leave her estate to her young companion Lucy (Tuppence Middleton), provoking a showdown with Dowager Countess Violet Crawley (Maggie Smith), clan matriarch and staunch defender of the Crawley family legacy. Smith, of course, is Fellowes' secret weapon. She makes an elegant feast out of every syllable he feeds her, and while the writing is impeccable, it needs Smith's imperious, pitch-perfect delivery—especially her acerbic exchanges with Violet's companion Isobel Merton (Penelope Wilton)—to steal every scene she's in. Chances are, if you have a favorite regular cast member, he or she is in here somewhere. The darker complexities of all their relationships can only be hinted at here, but at least Fellowes and company provide two hours of easy entertainment, with plenty to look at along the way. *Lisa Jensen, Good Times Santa Cruz*

