

Manhattan Short Film Festival 2019

Appr. 2hrs Rated R

10/05 Saturday 12:00 Noon

The Manhattan Shorts 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 the [Manhattan Shorts webpage](http://ManhattanShorts.com).

YOU BE THE JUDGE!

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.

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...we were 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.

Cost \$15.00

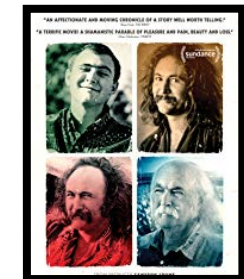
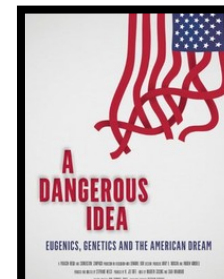
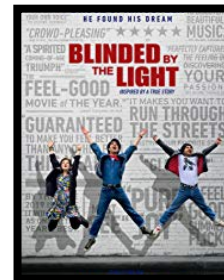
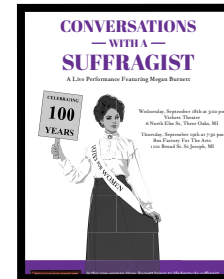


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YESTERDAY

1hr 54min Rated PG-13

08/30	Friday	9:00 pm
08/31	Saturday	2:45 & 9:00 pm
09/01	Sunday	2:45 pm

Music fans who aren't necessarily Beatles aficionados may not be touched by "Yesterday" as much as I. In my life, I love it more. I barely can stand the thought of a world without music by The Beatles, so this joyful film moved me profoundly, especially after seeing Paul McCartney in concert a couple of weeks ago. Oscar-winning director Danny Boyle ("Slumdog Millionaire") teamed up with screenwriter Richard Curtis ("Love, Actually" and "Notting Hill") for this whimsical romantic-comedy/fantasy about British musician Jack Malik (Himesh Patel.) With the help of his loyal manager Ellie (Lily James, "Baby Driver" and "Cinderella") singer-songwriter Jack, who stocks shelves during the day, sings in coffee houses to audiences who mostly talk over his music. Jack and Ellie slog along until a mysterious global blackout occurs simultaneously with Jack is involved in a bus crash. When he wakes up in a hospital, he seems to be the only one who remembers The Beatles. It's as if The Fab Four never existed. When he plays "Yesterday" for a group of friends, they tell him how great the song is – they're astonished at how great "Jack's" songwriting has become. Jack thinks they're stringing him along until he does a website search reveals only "beetles." Can it be that Jack is living in an alternate universe in which The Beatles never existed? Suddenly, after a few more people hear "his" music, Jack is more than twice the man he used to be – he's being catapulted to stardom. Ed Sheeran (who plays himself) appears in Jack's kitchen to ask him to go on tour. When Jack gets his big chance, Ellie, who works as a teacher, stays behind. Meanwhile, in Moscow, Jack performs "his new" song, "Back in the U.S.S.R.," and pandemonium ensues. Jack's snarky manager (a marvelously intense Kate McKinnon) begins to give him a makeover. As he

becomes the biggest star in the world, he becomes filled with guilt. This isn't really his music, after all. What if someone exposes him as a fraud? I can't think of anyone better – other than The Beatles, of course – than Patel to deliver these tunes. He's a good singer, plays the piano and guitar, and truly loves the music – his passion and respect for these compositions comes through in every note. The whole cast is great, including a noteworthy and hilarious Joel Fry ("Paddington 2") as Jack's daffy assistant. The witty script is funny and unashamedly sentimental. One moment in particular is so compelling I sobbed (Beatles fans, remember to pack a few tissues). If you're willing to suspend your disbelief, it will take you away from the cares of everyday life as only great music can. For a happy getaway, love and The Beatles, are all you need. *Linda Cook@qctimes.com*



BLINDED BY THE LIGHT

1hr 54min Rated PG-13

10/04	Friday	6:00 pm	10/10	Thursday	7:00 pm
10/05	Saturday	6:30 p	10/02	Friday	TBA
10/06	Sunday	6:00 pm	10/03	Saturday	TBA
10/07	Monday	6:00 pm	10/04	Sunday	TBA

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 time – and clear. *Ed Masley, Arizona Republic*



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

A DANGEROUS IDEA (2018)
36min Rated PG

Tuesday September 24 7:00 pm

Free Admission
Group discussion following the movie

Q & A with Director, Stephanie Welch

There is a dangerous idea that has threatened the American Dream from the very beginning. It is a strong current of biological determinism which views some groups, races and individuals as inherently superior to others and more deserving of fundamental rights. Despite the founders' assertion that "all are created equal," this idea was used to justify disenfranchising women, blacks and Native Americans from the earliest days of the Republic. **A DANGEROUS IDEA: EUGENICS, GENETICS AND THE AMERICAN DREAM** reveals how this dangerous idea gained new traction in the 20th century with an increasing belief in the concept of an all-powerful "gene" that predetermines who is worthy a Synopsis, A Dangerous Idea and who is not. The film reveals how this new genetic determinism provided an abhorrent rationale for state sanctioned crimes committed against America's poorest, most vulnerable citizens and for violations of the fundamental civil rights of untold millions. Featuring interviews with social thinkers including Van Jones and Robert Reich as well as prominent scientists in many fields, **A DANGEROUS IDEA** is a radical reassessment of the meaning, use and misuse of gene science. Like no other film before it, this documentary brings to light how false scientific claims have rolled back long fought for gains in equality, and how powerful interests are poised once again to use the gene myth to unravel the American Dream.

Synopsis, A Dangerous Idea



THE FAREWELL

1hr 38min Rated PG

English & Mandarin languages

08/30	Friday	6:00 pm	09/05	Thursday	7:00 pm
08/31	Saturday	6:00 pm	08/06	Friday	9:00 pm
09/01	Sunday	6:00 pm	09/07	Saturday	3:00 & 9:00 pm
09/02	Monday	3 & 6:00 pm	09/08	Sunday	3:00 pm

Sometimes, a movie just grabs hold of your heart and settles there. Such is the case with Lulu Wang's beautiful "The Farewell," a semi-autobiographical-drama/comedy (or comedy/drama; they're so perfectly intertwined it's hard to say which should come first) that begins with the onscreen words "Based on an Actual Lie." Billi (Awkwafina), a struggling artist in Brooklyn, learns that her grandmother (Zhao Shuzhen), back in China, has been diagnosed with a fatal illness — and that the extended family has decided not to tell her. Hurrying overseas for what might be her last visit with Nai Nai, Billi reluctantly joins in the deception, trying to pretend that everything's fine. "No matter how sad you feel, you cannot tell her," warns an uncle. "The Farewell" immerses us in a family; sweeping us into their embrace, their quirks, their factions (Billi and her parents, who immigrated to America when Billi was a small child, are to an extent outsiders), their food, their stories. At the center of this whirl of aunties and uncles and cousins is bossy, beloved Nai Nai, who greets a trying-to-hold-it-together Billi with "You're not that skinny" and enjoys stage-managing everyone's business; she's so busy holding court she doesn't seem to notice that nearly everyone's eyes are wet. You can look at this family and see, whoever you are, a warm shadow of your own. Wang has, through a portrait of a very specific clan (at one point, they slowly march toward the camera, like a sad army), crafted a universal story of family love. And the film's silken threads — it's shot in soft blues and grays and gentle light, with an ongoing theme of birds — are bound together by Awkwafina's quiet, soulful performance, miles from her comedic turns in

"Crazy Rich Asians" and "Ocean's Eight" Speaking in that unmistakable voice — it sounds like rust grew on it — but more often remaining silent, Billi gazes at Nai Nai like she's guarding something precious. This young woman, for whom life so far hasn't quite worked out as she'd like, sees her grandmother as an anchor, without whom she'll be adrift. How can she say goodbye without saying goodbye? Awkwafina lets us see Billi's pain through her posture, through her deadpan-tinged-with-mourning expression, through the sadness in her silent, needle-sharp gaze. All this sounds potentially depressing, but "The Farewell" is so unexpectedly and deliciously funny that watching it feels like a tonic — an immersion in love and art. By the time "The Farewell" hands us its final gift — well, I wished I had a grandma to call. It's a film that pulls off a quiet miracle: it breaks your heart, and leaves you happy. *Moir Macdonald, Seattle Times*



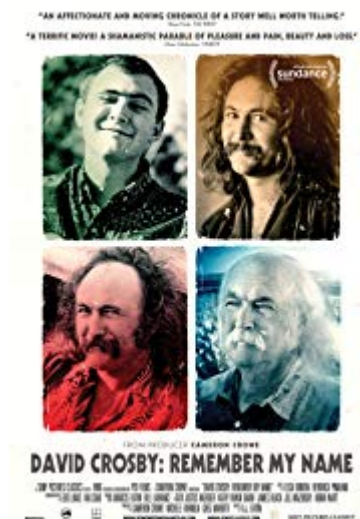
DAVID CROSBY:REMEMBER MY NAME

1hr 35min Rated R

09/06	Friday	6:00 pm	09/12	Thursday	7:00 pm
09/07	Saturday	6:00 pm	09/13	Friday	9:00 pm
09/08	Sunday	6:00 pm	09/14	Saturday	3:15 & 9 pm
09/09	Monday	6:00 pm	09/15	Sunday	3:15 pm

He's remarkably and refreshingly candid. There's no high-powered manager or meddling publicist to intervene with spin control. Props to Crosby for opening up. Credit co-producer Cameron Crowe, the former teenage rock journalist turned "Almost Famous" filmmaker, for getting Crosby to turn on the fountain of truth; Crowe is the one posing the questions on the other side of the camera. An extraordinary amount of territory — both factual and existential — is covered in 95 minutes, with plenty of music and vintage visuals to season the story as well as returns to landmarks such as the Kent State University campus, where four students were killed by the National Guard during a 1970 antiwar protest, sparking Young's song "Ohio." Like many other rock stars, Crosby had a doting mother and an indifferent father, an Oscar-winning cinematographer who never told his son he loved him. The film doesn't belabor those issues but rather addresses the pivotal moments in Crosby's professional life, including his off-putting political rants during Byrds concerts. There was a prison stint in the 1980s for drugs and guns during which the singer kicked heroin and cocaine and the final CSN performance — a painfully Jon Bream Star Tribune-key rendition of "Silent Night" at the White House Christmas tree-lighting in 2015 with President Barack Obama visibly wincing at the disharmony. But most crucial — and devastating — was the 1969 traffic death of his girlfriend Christine Hinton. Nash posits that Crosby has never been the same since. The saving grace through all of these ups and downers is Crosby's voice. It's still quite pretty. He's a natural harmonizer, making

music with two newer groups that he leads. The documentary features footage of current-day Crosby leaving for another tour as Jan, his wife of 32 years, wonders whether he'll return. One scene from 2017 finds Crosby, all by himself, doing a soundcheck with his voice and acoustic guitar at Ames Center in Burnsville. The Twin Cities figures in another scene. Crosby is reminiscing with famed rock photographer Henry Diltz about a classic shot of the star in his heyday, smoking a joint while holding a pistol, decorated like an American flag, to his head. Diltz says the photo was taken in Minneapolis. Crosby counters, "I've never been to Minneapolis." Ah, always the contrarian. But he's still selling T-shirts emblazoned with that priceless photo at his shows. If you see the outstanding "Remember My Name," you won't forget Crosby — or that image *Jon Bream, Star Tribune*



WHERE'D YOU GO BERNADETTE?

2hr 10min Rated PG-13

09/27	Friday	6:00 pm	10/03	Thursday	7:00 pm
09/28	Saturday	6:00 pm	10/04	Friday	9:00 pm
09/29	Sunday	6:00 pm	10/05	Saturday	3:30 & 9:30 pm
09/30	Monday	6:00 pm	10/06	Sunday	2:45 pm

Richard Linklater is one of the industry's most interesting directors. He has an almost unrivaled ability to create characters in chaos and make them believable. *Boyhood* is a great example. It is a brilliant 12-year project that ended up winning two Golden Globes and deserved the screenplay and best picture Oscars given to *Birdman*. He's also done some of my favorite arthouse films. Among them are the little seen *Me & Orson Welles*, *A Scanner Darkly* and *Waking Life*. His commercial stuff — *School of Rock* and even the *Bad News Bears* redo — isn't bad either. *Bernadette* is based on a novel by Maria Semple. I'm told if you've read the novel you'll like the movie but might not love it like those that haven't. Since I'm a haven't, I love the movie. Linklater's adaptation casts Cate Blanchett as Bernadette. Brilliant and eccentric, eons ago she was the hottest of the hot in architectural circles. Things happen, and Bernadette, workaholic husband Elgie and daughter Bee end up rebuilding dilapidated old Catholic orphanage in Seattle. The film picks up their lives a few weeks before a family trip to Antarctica. Daughter Bee opens the film with a narration that explains the movie's set up, her mom's mental crisis and more. The "and more" is filled in with some of the best acting I've seen this year. Blanchett — who's won two Oscars and three Golden Globes — again proves why she's one of the best ever at her craft. She bing-bongs through emotions like electrons in one of those universe-studying colliders. Up and down she goes and takes her daughter, her husband and the neighbor down the hill with her. It's great

work. So is the supporting acting of Billy Crudup (*Alien: Covenant*, *Jackie*) who plays her husband and Emma Nelson's performance as Bee. The real star of the film — however — is Linklater. He is the architect of a movie about a troubled architect. And for his trouble, he'll no doubt get Oscar and Golden Globe nominations along with his stellar cast. His usual, and expected intelligent dialogue and deeply developed characters drive the movie. Linklater is also a very, very good director and storyteller. He lets this screenplay and his characters breathe. As for you, there is no need to wonder where Bernadette is this weekend. If you're tired of the usual movie fare — big budgets, explosions, battles and fighting — and are looking for something a bit more cerebral, *Where'd You Go, Bernadette* is in a theater near you. *Gary Wolcott, KXL-FM, Portland OR*



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

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

31min 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."



LUCE

1hr 49min Rated R

09/20	Friday	6:00 pm
09/21	Saturday	6:00 pm
09/22	Sunday	6:00 pm
09/23	Monday	6:00 pm

09/26	Thursday	7:00 pm
09/27	Friday	9:00 pm
09/28	Saturday	3 & 9:00 pm
09/29	Sunday	3:00 pm

The thriller *Luce*, one of the most talked-about films at this year's Sundance Film Festival, has a title that means "light," a fact of no small irony. The comforting spotlight of clarity is not to be found in this tightly plotted drama by Nigerian-born writer/director Julius Onah (*The Cloverfield Paradox*), based on a stage play by co-screenwriter J.C. Lee, which challenges race, class and gender perceptions among the woke and non-woke alike. *Luce* is also the name of the film's protagonist, a Virginia high school student played in a breakout performance by Kelvin Harrison Jr. (*It Comes at Night*). He's a former child soldier from war-ravaged Eritrea, adopted by socially conscious couple Amy and Peter (Naomi Watts and Tim Roth). Through love and therapy, they've raised *Luce* to be a model American: top student, basketball team captain, valedictorian. The school's principal jokes about wanting to clone him, as an example of African-American achievement whom other students can look up to — although some resent him. One calls *Luce* "Obama" during a heated exchange; it's not meant as a compliment. Easygoing *Luce* is uneasy about being treated as a symbol. His discomfort — and that of the viewer's — grows when his history teacher (Octavia Spencer) begins to suspect *Luce* of plotting violence. Her "evidence" is an essay he wrote in the voice of Marxist revolutionary Frantz Fanon and also a bag of illegal fireworks she found while snooping through the teen's locker. As with many films at

Sundance 2019, *Luce* calls into question the pat statements and rushed judgments that so often pass for social discourse in the modern world. Is the light we see guiding the path ahead or indicating a train speeding toward us? The balm of absolute truth may be missing in *Luce*, but this makes for arresting and thoughtful viewing nonetheless. *Peter Howell, Toronto Star*

"There is a feverish anticipation of who's going to turn, who's going to crack, who's going to fall, and who's going to rise". Don Shanahan, Every Movie Has A Lesson



CONVERSATIONS WITH A SUFFRAGIST

A Live Performance Featuring Megan Burnett

Hooray! It's almost time to celebrate 100 years of the women's vote by attending "Conversations with a Suffragist".staring Megan Burnett. We want you to join us at theVickers Theatre, 6 North Elm Street, Three Oaks on Wednesday September 18th at 3:00 pm or at the Box Factory for the Arts ,1101 Broad Street, St. Joseph on Thursday, September 19th at 7:30 pm.

Let's have fun and pretend we are back in 1919, marching for the right of women to vote. Get into the spirit of the suffragettes – men and women -- by wearing a white shirt and black skirt or trousers. Stay after the performance for a Q & A with Megan Burnett. For those attending the performances, take time to enjoy complimentary light snacks and fine conversation with your fellow suffragists.

Get your tickets now! \$10.00 adults, \$5.00 students. Call 773-677-2528 for tickets or visit the venues' box office

So much fun! This is an event not to be missed!



**Thank you Jude Bernison
for this lovely art piece by
Jo Sickbert for our drawing
at the Box Factory.**

THE PEANUT BUTTER FALCON

1 hr 37min Rated PG-13

09/13	Friday	6:00 pm	09/19	Thursday	7:00 pm
09/14	Saturday	6:00 pm	09/20	Friday	9:00 pm
09/15	Sunday	6:00 pm	09/21	Saturday	3 & 9:00 pm
09/16	Monday	6:00 pm	09/22	Sunday	3:00 pm

For some reason the title of this film, "The Peanut Butter Falcon," initially wasn't sticking — ironically. But after seeing it, people will remember this as one of the year's best movies. There has been quiet noise around this film, but it deserves a lot more attention than it's getting. The film is a sweet, funny and heartfelt look at friendship and strength. Zak, played by Zack Gottsagen who has Down syndrome, lives in a retirement community where Eleanor (Dakota Johnson) works and cares for him. Most of his days are spent watching an old wrestling video about his hero, Salt Water Redneck (Thomas Haden Church). It seems that Zak's dream is to escape from North Carolina to Florida to attend his idol's professional wrestling school. With some soap, a little clothing and help from a friend, he successfully escapes, and that's when he meets fisherman Tyler (Shia LaBeouf), an outlaw on the run who is battling demons from past mistakes. With little money but a lot of heart, the two embark on an adventure and quickly grow close. In "The Peanut Butter Falcon," Zak (Zack Gottsagen, left) and Tyler (Shia LaBeouf) gradually become friends. (Photo: Seth Johnson) The backbone of this movie is LaBeouf's chemistry with Gottsagen, though Dakota Johnson also fits in really well when she appears in the film more often. It's phenomenal to see the three characters, who all lost their families, find a family in each other. Sometimes the story takes an absurd detour, like finding an eccentric blind man in the woods, but he and the other people they meet are all essential to drive the story home. And there's a twist that leaves people guessing for a couple of minutes until the big reveal. Other times, the plot gets real. It does a fantastic job without pandering. Tyler finds

Zak loathsome at first, but it's because Tyler has been a lone wolf since losing his family, not because of prejudice. The only time Down syndrome is essential to the plot is when shining a light on the lack of government resources available for those with disabilities. With the cinematic and narrative quality, viewers would never have guessed that "The Peanut Butter Falcon" is writers and directors Tyler Nilson's and Michael Schwartz's feature film debuts. But when audiences see "The Peanut Butter Falcon," they can, as Zak says, expect to hang out. Chill. And have a good time. *Samantha Incorvaia, Arizona Republic*

“At its best this big-hearted picture recalls the setting, and feeling, of Jeff Nichols' Huck Finn-indebted coming-of-age fable “Mud”. Michael Phillips, Chicago Tribune.

