



Events this month:
Drunken Cinema: Demolition Man
FREE showing of C.R.A.Z.Y for NCFD
Royal Opera: Rigoletto

BYTOWNE

C I N E M A

**April
2022**



Death on the Nile
April 15-19

Death on the Nile is a 2022 mystery film directed by Kenneth Branagh from a screenplay by Michael Green, based on the 1937 novel of the same name by Agatha Christie.



Mothering Sunday

A fantastic film that premiered at TIFF last year is this drama from Eva Husson, starring Odessa Young as Jane, who works as a maid for the Nevins, a wealthy family in 1918 rural England. Unbeknownst to anyone, Jane has been having a romantic tryst with Josh O'Connor's Paul, a high society law student at another local and equally wealthy family. He's also slated to be married off to the Nevins' daughter, Eva, so that could be a problem.

This film is actually based on a novel by Graham Swift, and it definitely feels rather literary, especially in the way it covers a good deal of Jane's life, though the majority of the story takes place in post-WWI England, an era that's been covered quite a bit in recent films.

Eventually, we do learn that the story is meant to show the unlikely origins of an author and how love and loss affects her writing. That is what eventually sold me on the movie which seemed to be treading a similar coming-of-age journey

we've seen before.

Mothering Sunday is an absolutely gorgeous film, ably carried by the talents of Odessa Young, and like something like Little Women, you can fully understand why artistic women especially might be invested in Jane's journey.

— Edward Douglas, The Weekend Warrior

'Mothering Sunday' showtimes

April 15 at 4:00 pm
 April 16 at 6:45 pm
 April 17 at 6:45 pm
 April 18 at 12:00 pm and 5:15 pm
 April 19 at 4:30 pm
 April 20 at 4:00 pm
 April 21 at 6:45 pm
 April 22 at 9:15 pm
 April 23 at 4:30 pm
 April 24 at 12:00 pm



All My Puny Sorrows

All My Puny Sorrows is written and directed by Michael McGowan and based on the novel of the same name by Miriam Toews. Yoli Von Riesen (Alison Pill) and her sister Elf (Sarah Gadon) couldn't be more different: Yoli is a novelist struggling with the dreaded sophomore slump and the wreckage of her own marriage, while Elf is a gifted pianist showered with fame and fortune. When Elf attempts to take her own life, Yoli frequently visits her in the hospital and attempts to convince her life is worth living. In the process, years of repressed trauma bubble up with most of it centered around the girls' father Jake (Donal Logue) and his own suicide by train.

All My Puny Sorrows is a well-crafted family drama that explores themes of suicide and mental health with the grace they deserve, thanks to a genuine rapport and connection between its two leads. I'm happy that McGowan put thought and care into making this movie, and its ending is definitely one that will stick with me.

— Collier "CJ" Jennings, But Why Tho Podcast

'All My Puny Sorrows' showtimes

April 22 at 4:00 pm
 April 23 at 7:00 pm
 April 24 at 4:30pm
 April 25 at 4:00 pm
 April 26 at 4:30 pm
 April 27 at 4:00pm and 9:15 pm
 April 28 at 6:45 pm
 April 29 at 6:45 pm
 April 30 at 4:15 pm



**ON TAP
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'Scarborough' showtimes

April 3 at 2:45 pm
April 6 at 6:30 pm
April 7 at 3:30 pm

can take care of its own, even in times of strife, the film effectively exposes how the systems designed to lift people out of poverty are providing further anchors to keep them down. As one sees through the walls of bureaucracy that Ms. Hina frequently hits when interacting with her superiors, there is a disconnect between the creators of the outreach programs and the communities they are meant to serve.

One of the year's best films, Scarborough is an uplifting emotional journey that one will not soon forget.

— Courtney Small, Cinema Axis

There is a tendency in both literature and cinema to use fantasy to help children make sense of the poverty that surrounds them. Thankfully directors Shasha Nakhai and Rich Williamson avoid such common ploys in their film Scarborough, a gripping and emotionally rich coming of age tale. From its opening and frantic moments, the harsh and uncertain realities of the world the central kids inhabit are on full display.

In exploring how a community

The Suggestion Box

Can you publish your website in French?

We love this idea! We are actively seeking ways to make this feasible for our small team at this time. If you're familiar with any resources that make this easier, please reach out!

**

How do I get my membership ID?

We worked with our software partner to make this even easier to find! Login to your account and head to 'My Benefits' to download a PDF version of your membership QR code, or add it directly to your Apple or Google wallet.

**

The movies are too loud! Can you please turn it down?

Absolutely! If this bothers you mid-show or during the trailers, please just chat with our box office team to make it happen.

**

What do I need to get into the show?

Did you purchase your ticket ahead of time? Please have the QR code for the ticket, your QR code vaccine proof AND your photo ID ready as you're entering the cinema.

If you're purchasing at the box office, please have your membership QR code, your QR code vaccine proof AND your photo ID ready at the window.

**

A special note from the ByTowne team:

We've chosen to keep QR code proof of vaccination and mask wearing in place at the cinema for the time being.

Thank you to all our members and customers who took the time to complete our survey in mid-March.

Stay healthy and safe everyone!

- The ByTowne team

Returning in April 2022



The Worst Person in the World

Licorice Pizza

Parallel Mothers

West Side Story

Drunken Cinema: Demolition Man

Watch this 1993 film that is set in a "dystopian" USA, which has managed to be pretty dead-on with eerily accurate predictions about the future. Experience the mystery of the three seashells, Wesley Snipes' "weird for even early 90's standards" hair and wardrobe and how Taco Bell will eventually take over the world with a great crowd in an amazing theatre!

An interactive movie-watching experience!
April 26 at 7:00 pm



After a stroke leaves him paralyzed in one arm, 85-year-old André Bernheim (André Dussollier) demands that his eldest daughter, Emmanuèle (Sophie Marceau), help him commit suicide. With the grudging support of her younger sister Pascale (Géraldine Pailhas), Emmanuèle begins sorting through the complicated processes and bureaucratic hurdles necessary to fulfill her father's request.

"Another beautiful crafted Ozon film, this is a serious and very funny drama about love, the briars and bonds of family, led by an outstanding turn from André Dussollier." — Jo-Anne Titmarsh, Hey U Guys

"Everything Went Fine shows that the thought of losing a loved one can not only be heartbreaking, but also filled with feelings such as resentment and guilt. Marceau delivers all of these emotions in a truly beautiful but understated performance." — Alysha Prasad, One Room With a View

Adaptation du roman *Tout s'est bien passé* d'Emmanuèle Bernheim.

French with English subtitles. Directed by Francois Ozon (Potiche, Swimming Pool)

'Tout s'est bien passé' (Everything Went Fine) showtimes

April 1 at 9:30 pm
April 2 at 6:30 pm
April 3 at 8:15 pm
April 4 at 6:45 pm
April 5 at 4:00 pm
April 6 at 4:00 pm
April 7 at 6:30 pm



With its stellar performances, dramatic orchestral score and rich costume and set design, *Illusions Perdues* is a worthwhile, sweeping narrative of love, lust and literary ambition. Adapting Balzac's three-part serial novel is no easy feat — the expansive tale, written over six years, contains many moving parts. It's a lengthy, inverted hero's journey (a young man leaves his small town only to return unsuccessful) that risks becoming boring and predictable when translated to the screen. Giannoli avoids these pitfalls by teasing out and emphasizing the thematic similarities between Balzac's biting cautionary tale and contemporary life.

Even though it's a historical drama, *Illusions Perdues* makes the young poet's story refreshing.

— Lovia Gyaryke, Hollywood Reporter

French with English subtitles.

'Illusions perdues' (Lost Illusions) showtimes

April 8 at 3:30 pm
April 9 at 6:00 pm
April 10 at 4:30 pm
April 12 at 3:30 pm
April 14 at 6:30 pm

Emmanuèle, romancière épanouie dans sa vie privée et professionnelle, se précipite à l'hôpital, son père André vient de faire un AVC.

Fantastique, aimant passionnément la vie mais diminué, il demande à sa fille de l'aider à en finir. Avec l'aide de sa sœur Pascale, elle va devoir choisir: accepter la volonté de son père ou le convaincre de changer d'avis.

In *Jane By Charlotte*, Charlotte Gainsbourg offers a shaggy, delightfully intimate portrait of her relationship with Birkin, who's now in her 70s. Loosely covering a period from early 2020 to the isolated days of the pandemic, Gainsbourg works both behind and in front of the camera to gain new perspectives on Birkin, her life before and during Gainsbourg's birth, and their ongoing relationship as a part of this eclectic clan. Whether or not the film necessarily works as a narrative feature, Gainsbourg manages to peer inside her mother's life and lifestyle with an honesty that should make audiences nervous and envious at the same time, seeking answers we may want from our parents but are afraid of enough to be reluctant to ask.

It's the kind of film that offers up a lot of audience reflection almost as much or more than what comes off of the screen from Gainsbourg and Birkin, as they document the niggling queries and lingering uncertainties that many people never get to ask their parents.

— Todd Gilchrist, AV Club

French with English subtitles

'Jane by Charlotte' showtimes

April 10 at 12:00 pm
April 12 at 6:45 pm
April 13 at 9:15 pm
April 14 at 4:30 pm



ON TAP

at our concessions stand





For many American moviegoers, the legend of Cyrano de Bergerac — the 17th-century French soldier/poet with the large nose who woos the beautiful Roxanne through his handsome proxy, Christian — is best known through the prism of Steve Martin's comedy in Fred Schepisi's 1987 film, "Roxanne."

But director Joe Wright and screenwriter Erica Schmidt take the tale back to its dramatic and romantic roots planted in Edmond Rostand's 1897 play, "Cyrano de Bergerac," which was

'Cyrano' showtimes

April 2 at 9:00 pm
April 3 at 12:00 pm
April 4 at 9:15 pm

written entirely in verse. On top of that, they have turned it into a musical with music from brothers Aaron and Bryce Dessner from the band The National. The result is a lush, moving and emotionally rich story of longing, love and acceptance featuring a standout performance from Peter Dinklage who proves that he is leading-man material.

"Cyrano" may not make viewers forget Steve Martin but it will make them broaden their view of a story that they thought was just about a guy with a big nose. It turns out he has a big heart, too.

— Cary Darling, Houston Chronicle

'After Yang' showtimes

April 8 at 9:15 pm
April 10 at 2:15 pm
April 11 at 9:15 pm

There's a point in *After Yang* where it feels like the film might turn into a thriller, when Colin Farrell and company will embark on a heist against the government in the name of data privacy. Instead, Kogonada's (Columbus) sophomore effort becomes a beautiful, pensive film about life, death, memories, love and family.

Based on a short story, "Saying Goodbye to Yang" by Alexander Weinstein, the film is set in a future not entirely dissimilar to our present, but with technology and cultural norms that don't (yet) exist. After Jake and Kyra adopted their daughter Mika from China, they purchase a cultural technosapien named Yang. Yang is a lifelike android meant to provide Mika with a connection to her heritage and ancestry.

Kogonada builds a world starkly different from our own, but that



still feels familiar and tangible. More than any film I've seen in awhile, *After Yang* has an indescribable texture that floods the screen. The East Asian influences create a serene vibe, which mirrors the languishing silences and pauses in the film. It's in these gaps that Kogonada gives audiences a moment to meditate on the interactions between characters and Yang's memories.

— Rachel Ho, Exclaim!

Charlotte is the second Holocaust-themed animated bio-pic to bow on the fest circuit this year. But, unlike *Where Is Anne Frank*, it's not aimed at young audiences; tracing the last 10 years in the brief life of German artist Charlotte Salomon, the film deals head-on with depression and suicide as well as the Nazis' genocidal war. Why use animation to tell such a harrowing story? In the hands of directors Eric Warin and Tahir Rana and their creative colleagues, it's the perfect choice. The 2D imagery, a potent representation of Salomon's preferred medium, gouache, allows us to see the world from her inspired, painterly perspective.

Warin and Rana have made a film that is, as a familiar opening title proclaims, "based on a true story." But more than that, *Charlotte* is based on a work of art. The film is steeped in beauty at least as much as it is in sorrow, the dance of Mediterranean light — Salomon would spend a good portion of her final years in the South of France — a vibrant counterpoint to the creeping shadow of hatred and violence.

Salomon's remarkable story of resilience and visionary talent has inspired plays, an opera, a documentary and a 1981 Dutch feature. Still, it's surprising that she's not more widely known. With its elegant style, affecting narrative and

the vivid voice work of a mostly British cast, led by Keira Knightley (Marion Cotillard tops the French version), Charlotte could, in the right hands, bring Salomon's work and biography to a wide international audience.

After a brief prologue that reveals a very young Charlotte trying to engage the attention of her fatally despondent mother, the story begins in 1933 Berlin, where the 16-year-old is being raised by her physician father, Albert, and his second wife, classical singer Paula Lindberg. There is a life of material comfort and privilege, but, as Jews, their situation grows more precarious each day.

After Salomon's story reaches its wrenching end, Warin and Rana offer excerpts of an interview with her father and stepmother, discussing their daughter's artistic fame. It's extraordinary documentary material, and a heartening testament to Salomon's vision and her profound engagement with life.

— Sheri Linden, Hollywood Reporter



'Charlotte' showtimes

April 24 at 2:30 pm
April 25 at 4:00 pm
April 26 at 9:15 pm
April 28 at 4:30 pm
April 30 at 2:00 pm

Les Olympiades is a place few visitors to Paris have ever seen or would probably ever want to see. A “city within a city” in the 13th arrondissement, the 1970s development consists of bland highrise apartment buildings, shops and offices, surrounded by Paris’s largest Chinatown, packed with Chinese and other Asian restaurants.

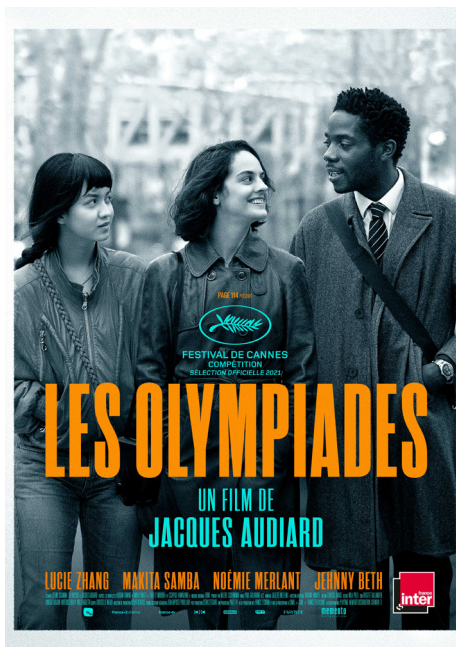
Jacques Audiard’s (A Prophet, Rust & Bone) new film Les Olympiades (Paris, 13th District) is intriguing right off the bat because it is set in this neighborhood, which remains a mystery even to many Parisians. And it may have the honor of being the only film ever made in Paris that does not contain a single shot of the Eiffel Tower – that in itself is something of a feat.

Handsomely shot in black and white, it tells the story of a trio of young people who work in telemarketing, academia and real estate. They cross paths by accident, and their lives gradually intertwine.

The screenplay, written by Audiard, Léa Mysius and Céline Sciamma, is based on three graphic short stories by the American cartoonist Adrian Tomine: “Amber Sweet,” “Killing and Dying” and “Hawaiian Getaway.” The characters are engaging and realistic – like our friends, they are sometimes likable and sometimes annoying or difficult. It’s worth seeing, however, for its originality, fine storytelling and excellent acting.

— Heidi Ellison, Paris Update

French with English subtitles.



**‘Les Olympiades (Paris, 13th District)’
showtimes**

April 22 at 6:45 pm
April 23 at 9:15 pm
April 24 at 7:00 pm
April 25 at 9:00 pm
April 27 at 6:45 pm
April 28 at 9:15 pm



An Israeli filmmaker in his mid-40s arrives in a remote village at the far end of the desert to present one of his films. There, he meets an officer for the Ministry of Culture and finds himself fighting for his freedoms and his mother’s life.

Hebrew with English subtitles

‘Ahed’s Knee’ showtimes

April 5 at 6:45 pm
April 6 at 9:15 pm



Achtung!: The Guardian

For 18 years, the Syrian Orthodox nun Dayrayto lives on the grounds of a church in Zaz, a dilapidated and abandoned Assyrian village in southeastern Turkey. Together with the monk Abuna she cared for the church for fourteen years.

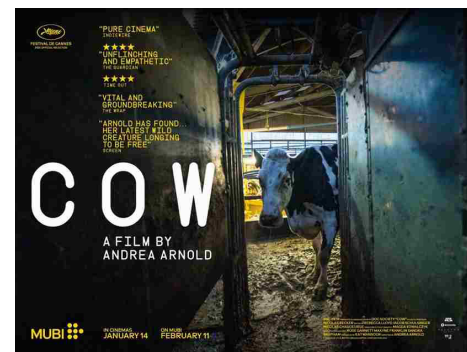
Presented in partnership with Goethe Institute.
April 26 at 7:00 pm



The Royal Opera: Rigoletto

A new production of Verdi’s Rigoletto, directed by Oliver Mears – his first as Director of The Royal Opera. This production sees Verdi’s masterpiece as a modern morality play that pits power against innocence, beauty against ugliness, in a pitiless world of luxurious decadence, corruption and social decay. Sung in Italian with English subtitles.

April 9 at 12:00 pm

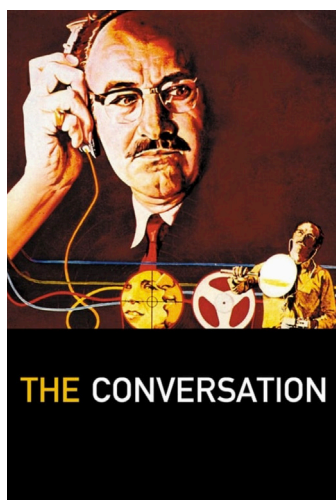


Andrea Arnold (Wuthering Heights, American Honey) had wanted to make a documentary revolving around an animal for years, and considered making one about a chicken, but ultimately kept coming back to a cow. The film follows a milking cow and her calf, with Arnold warning the farmers about the potential response their farm would receive once the film was released. Arnold wanted the audience to “see” the cow, with real feelings.

“Udderly moving.” — Marina Ashiot, Little White Lies

‘Cow’ showtimes

April 16 at 2:00 pm
April 17 at 4:15 pm
April 18 at 7:30 pm
April 19 at 7:00 pm
April 21 at 9:15 pm



'The Conversation' showtimes

April 9 at 9:15 pm
April 10 at 7:30 pm

eavesdrops for a living — sounds as arresting as ever.

Coppola's modestly scaled masterwork turned out to be two of Gene Hackman's finest hours, in which he delineates a morally haunted surveillance expert's world in incremental, barely perceptible ways, usually through action and reaction, not words.

— Michael Phillips, Chicago Tribune

Synopsis:

Surveillance expert Harry Caul is hired by a mysterious client's brusque aide to tail a young couple. Tracking the pair through San Francisco's Union Square, Caul and his associate Stan manage to record a cryptic conversation between them. Tormented by memories of a previous case that ended badly, Caul becomes obsessed with the resulting tape, trying to determine if the couple is in danger.

Restoration supervised by Francis Ford Coppola.

'Nitram' showtimes

April 13 at 6:45 pm
April 14 at 9:30 pm

Justin Kurzel's new film was always going to be controversial, dealing with an event that for some carries near incomprehensible trauma. It explores the life of Martin Bryant, who perpetrated the worst single-shooter mass killing in Australia's history: the 1996 Port Arthur massacre.

They show Bryant as a belittled outcast, but do not say his actions constitute rebellion against society. They toy with the idea that something was deeply wrong with him from a young age, but resist the "demonic child" trope.

Perhaps the ultimate value of Nitram has nothing to do with its qualities as an intensely disquieting tone poem — though on that level the film is brilliant, marking another extraordinary achievement from Kurzel, who has a penchant for evoking gut-sinking emotional atmosphere. Perhaps that value is reflected in its most fright-

ening image — which isn't of the protagonist looking menacing, or having a fruit cup at the Broad Arrow Cafe moments before beginning his rampage. It is a final text insert stating that there are now more firearms owned in Australia than there were in 1996.

— Luke Buckmaster, The Guardian



Harry Caul and "The Conversation" are back, listening in on a new generation of rampant, justifiable paranoia. Writer-director Francis Ford Coppola's 1974 drama came out between "The Godfather" (1972), the fraught and studio-undermined shooting experience of which Coppola has often called "a nightmare," and "The Godfather Part II" (1974).

"The Conversation" returns in a terrific restoration supervised by Coppola. Its enveloping chill feels, looks and — crucially, in a story about a man who

This is the story of a boy and a building. Sixteen-year-old Youri (newcomer Alseni Bathily) lives, with his telescope, in Cité Gagarine, a vast red-brick Sixties apartment complex in Ivry-sur-Seine, an eastern suburb of Paris governed by the French Communist party.

Named after Soviet cosmonaut Yuri Gagarin, it was once a showcase for the party, a modern, utopian, rent-subsidised setting for working-class supporters. But it mirrored the party's decline and lapsed into disrepair — asbestos, rats, broken lifts, crime — and was, in reality, demolished in 2019.

Directors Fanny Liatard and Jérémy Trouilh's extraordinarily original, glowing debut feature, filmed on the cusp of the demolition in collaboration with Gag's inhabitants, starts with archive footage of Gagarin visiting the building in 1963 and the passionate reception he gets from residents.

The film is an odd, sometimes awkward mix of realism and its magical flip side. It can seem a little too sweet and whimsical, and Youri almost too naïve and tentative, but it's always unpredictable. His obsessions — stars, space travel and fixing things — collide once he's alone in the

building, marooned in an astronaut's capsule that he creates on the seventh floor.

And here we leave reality behind. Youri knocks through walls, salvages lift circuitry and material from deserted apartments and, watching videos of astronauts and their environments — shades of *The Martian* — creates a pulsating UV-lit greenhouse full of orchids, tomatoes, courgettes. Magical, crazy and quite beautiful.

Finally the day of demolition arrives. Former Gagarine dwellers, including Houssam, Fari and Diana, flock to watch it happen, holding their phones up in a tearful, torchlit ceremony. It's a wondrous sight, a vision of a complicated community that defies categorisation. But where is Youri? His last attempt at sabotage is more wondrous still.

— Markie Robson-Scott, The Arts Desk

French with English subtitles



Gagarine showtimes:

April 15 at 9:30 pm
April 16 at 4:15 pm

April 17 at 2:00 pm
April 21 at 4:30 pm

Panah Panahi, son and collaborator of embattled Iranian master Jafar Panahi, makes a striking feature debut with this charming, sharp-witted, and deeply moving comic drama. *Hit the Road* takes the tradition of the Iranian road-trip movie and adds unexpected twists and turns. It follows a family of four -- two middle-aged parents and their sons, one a taciturn adult, the other an ebullient six-year-old -- as they drive across the Iranian countryside. Over the course of the trip, they bond over memories of the past, grapple with fears of the unknown, and fuss over their sick dog. Unspoken tensions arise and the film builds emotional momentum as it slowly reveals the furtive purpose for their journey. The result is a humanist drama that offers an authentic, raw, and deeply sincere observation of an Iranian family preparing to part with one of their own.

"Panah Panahi's miraculous debut is fueled by the growing suspicion that its characters have taken a major detour away from our mortal coil at some point along the way." — David Ehrlich, IndieWire

Persian with English subtitles



'Hit the Road'
showtimes

April 29 at 4:30 pm
April 30 at 6:45 pm
May 2 at 9:00 pm
May 3 at 4:30 pm



Academy Award® winners Humphrey Bogart and Ingrid Bergman light up the screen in one of the most enduring romances in movie history.

Casablanca: 80th Anniversary
coming May 1, 2022!



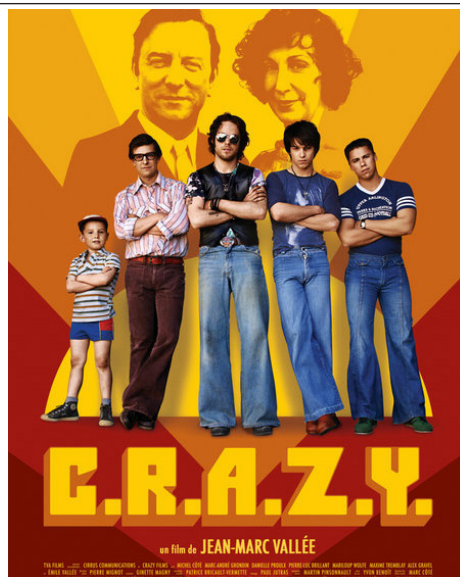
National Canadian Film Day: L'inhumain
FREE SHOWING

Mathieu is a brilliant neurosurgeon whose perfect life is falling apart. Impending divorce, job loss, substance abuse, and a mid-life crisis are all factors that can cause him to go off the rails.

Presented by Reel Canada in partnership with the Canadian Film Institute.

Director Jason Brennan will attend the screening, along with members of cast and crew.

April 20 at 6:45 pm



National Canadian Film Day: C.R.A.Z.Y.
FREE SHOWING

A father's love for his five sons. And one son's love for his father, a love so strong it compels him to live a lie. That son is Zac Beaulieu, different from all his brothers, but desperate to fit in. During the next 20 years, life takes Zac on a surprising and unexpected journey.

April 20 at 9:15 pm



Leonard is an English tailor who used to craft suits on London's world-famous Savile Row. After a personal tragedy, he's ended up in Chicago, operating a small tailor shop in a rough part of town where he makes beautiful clothes for the only people around who can afford them: a family of vicious gangsters.

"The Outfit is terrific and distinguished from start to finish." — Bobby Lepire, Film Threat

'The Outfit' showtimes

April 16 at 2:00 pm
April 17 at 4:15 pm
April 18 at 7:30 pm
April 19 at 7:00 pm
April 21 at 9:15 pm

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
APRIL 2022						
					1	2
					3:30PM WEST SIDE STORY 6:45PM THE WORST PERSON IN THE WORLD 9:30PM TOUT S'EST BIEN PASSE	12PM WEST SIDE STORY 3:30PM THE WORST PERSON IN THE WORLD 6:30PM TOUT S'EST BIEN PASSE 9PM CYRANO
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12PM CYRANO 2:45PM SCARBOROUGH 5:30PM THE WORST PERSON IN THE WORLD 8:15PM TOUT S'EST BIEN PASSE	3:30PM WEST SIDE STORY 6:45PM TOUT S'EST BIEN PASSE 9:15PM CYRANO	4PM TOUT S'EST BIEN PASSE 6:45PM AHED'S KNEE 9:15PM THE WORST PERSON IN THE WORLD	4PM TOUT S'EST BIEN PASSE 6:30PM SCARBOROUGH 9:15PM AHED'S KNEE	3:30PM SCARBOROUGH 6:30PM TOUT S'EST BIEN PASSE 9PM THE WORST PERSON IN THE WORLD	3:30PM ILLUSIONS PERDUES 6:30PM PARALLEL MOTHERS 9:15PM AFTER YANG	12PM ROYAL OPERA: RIGOLETTO 3:30PM PARALLEL MOTHERS 6PM ILLUSIONS PERDUES 9:15PM THE CONVERSATION
10	11	12	13	14	15	16
12PM JANE BY CHARLOTTE 2:15PM AFTER YANG 4:30PM ILLUSIONS PERDUES 7:30PM THE CONVERSATION	3:30PM PARALLEL MOTHERS 6:30PM LICORICE PIZZA 9:15PM AFTER YANG	3:30PM ILLUSIONS PERDUES 6:45PM JANE BY CHARLOTTE 9PM LICORICE PIZZA	3:30PM LICORICE PIZZA 6:45PM NITRAM 9:15PM JANE BY CHARLOTTE	4:30PM JANE BY CHARLOTTE 6:30PM ILLUSIONS PERDUES 9:30PM NITRAM	4PM MOTHERING SUNDAY 6:45PM DEATH ON THE NILE 9:30PM GAGARINE	2PM COW 4:15PM GAGARINE 6:45PM MOTHERING SUNDAY 9:15PM DEATH ON THE NILE
17	18	19	20	21	22	23
2PM GAGARINE 4:15PM COW 6:45PM MOTHERING SUNDAY 9:15PM DEATH ON THE NILE	12PM MOTHERING SUNDAY 2:30PM DEATH ON THE NILE 5:15PM MOTHERING SUNDAY 7:30PM COW	4:30PM MOTHERING SUNDAY 7PM COW 9PM DEATH ON THE NILE	4PM MOTHERING SUNDAY NATIONAL CANADIAN FILM DAY FREE SCREENINGS: 6:45PM L'INHUMAIN 9:15PM C.R.A.Z.Y.	4:30PM GAGARINE 6:45PM MOTHERING SUNDAY 9:15PM COW	4PM ALL MY PUNY SORROWS 6:45PM LES OLYMPIADES 9:15PM MOTHERING SUNDAY	4:30PM MOTHERING SUNDAY 7PM ALL MY PUNY SORROWS 9:15PM LES OLYMPIADES
24	25	26	27	28	29	30
12PM MOTHERING SUNDAY 2:30PM CHARLOTTE 4:30PM ALL MY PUNY SORROWS 7PM LES OLYMPIADES	4PM ALL MY PUNY SORROWS 4PM CHARLOTTE 9PM LES OLYMPIADES	4:30PM ALL MY PUNY SORROWS 7PM ACHTUNG! FILM: THE GUARDIAN 9:15PM CHARLOTTE	4PM ALL MY PUNY SORROWS 6:45PM LES OLYMPIADES 9:15PM ALL MY PUNY SORROWS	4:30PM CHARLOTTE 6:45PM ALL MY PUNY SORROWS 9:15PM LES OLYMPIADES 9:15PM DRUNKEN CINEMA: DEMOLITION MAN	4:30PM HIT THE ROAD 6:45PM ALL MY PUNY SORROWS 9:15PM DRUNKEN CINEMA: DEMOLITION MAN	2PM CHARLOTTE 4:15PM ALL MY PUNY SORROWS 6:45PM HIT THE ROAD 9PM THE OUTFIT



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