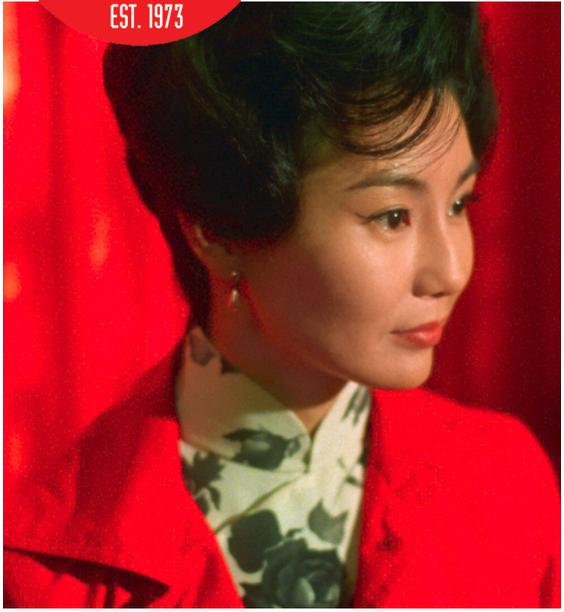




TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
<p><b>APR 2021</b></p>	31	1	2	3	4	
5	6	7	8	9	10	
<p>Things are looking better, but the Pandemic is not over yet.</p> <p>Be safe WEAR A MASK</p>	<p>Beginning April 17: TSL rolls out the red carpet for limited-capacity indoor screenings <u>on a trial basis</u></p> <p>Additional dates, movie times, and titles TBA</p> <p>All Screenings in Theater 1 (Capacity 33% = 33 out of 100 seats)</p> <p>Advanced tickets sales only at <a href="http://www.timeandspace.org">www.timeandspace.org</a></p> <p>MASKS AND SOCIAL DISTANCING REQUIRED</p>		<p><b>STUFF STORE</b> Thousands of Used Books Plus Records, CDs, DVDs Antiques, Knick-Knacks &amp; more!</p> <p>Open Every Friday, Saturday, Sunday Noon to 5pm or by request</p>	<p><b>GALLERY:</b> Kico Govantes Marine Penvern Joy Wolf <i>Closes Sunday, May 9</i> Tours: Noon – 5:00pm</p> <p><b>STUFF STORE:</b> Noon – 5:00pm</p>	<p><b>GALLERY:</b> Noon – 5:00pm</p> <p><b>STUFF STORE:</b> Noon – 5:00pm</p>	<p><b>GALLERY:</b> Noon – 5:00pm</p> <p><b>STUFF STORE:</b> Noon – 5:00pm</p>
12	13	16	17	18	19	
<p><b>VIRTUAL CINEMA</b> updated on a continual basis</p> <p>Additional events in-person &amp; virtual to be announced</p> <p>For up-to-date listings: <a href="http://www.timeandspace.org">www.timeandspace.org</a></p>			<p><b>GALLERY:</b> Noon – 5:00pm</p> <p><b>STUFF STORE:</b> Noon – 5:00pm</p>	<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 3:30pm: IN THE MOOD FOR LOVE (2000) 6:00pm: BLOOD SIMPLE ('84)</p>	<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 3:30pm: BLOOD SIMPLE 6:00pm: IN THE MOOD FOR LOVE</p>	
19	20	21	22	23	24	
		<p><b>OUTDOOR EVENTS</b> return with movies, music, and happenings in the TSL parking lot</p> <p>Including:</p> <ul style="list-style-type: none"> <li>+ The <b>NEW TSL Market Space</b> Every Saturday beginning May 1</li> <li>+ Bobby Previte's <b>BLUEPRINTS:</b> a free, recurring concert series on select Thursdays beginning May 13 &amp; 27</li> </ul>		<p><b>GALLERY:</b> Noon – 5:00pm</p> <p><b>STUFF STORE:</b> Noon – 5:00pm</p>	<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 3:30pm: BLOOD SIMPLE 6:00pm: IN THE MOOD FOR LOVE</p>	<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 3:30pm: IN THE MOOD FOR LOVE 6:00pm: BLOOD SIMPLE</p>
		29	30	1	2	
		<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 6:00pm: HAPPY TOGETHER ('97) 8:00pm: JULES AND JIM ('62)</p>	<p><b>MARKET SPACE</b> 9:00am – 1:00pm</p> <p><b>GALLERY / STUFF STORE:</b> 9:00am – 5:00pm</p> <p><b>Movies:</b> 3:30pm: HAPPY TOGETHER 6:00pm: JULES AND JIM</p>	<p><b>GALLERY / STUFF STORE:</b> Noon – 5:00pm</p> <p><b>Movies:</b> 3:30pm: JULES AND JIM 6:00pm: HAPPY TOGETHER</p>		



Wong Kar-wai's IN THE MOOD FOR LOVE

TIME & SPACE LIMITED THEATER CO., INC. PO BOX 343 HUDSON NY 12534

## TSL INDOORS

**In the Gallery: KICO GOVANTES, MARINE PENVERN, JOY WOLF** Gallery is open every Friday, Saturday, and Sunday from noon to 5:00pm or by appointment. Masks required. Register for a gallery tour (free admission) at [www.timeandspace.org/gallery](http://www.timeandspace.org/gallery). Works for sale. On display through Sunday, May 9. Closing event TBA.

**As our staff and community members navigate** vaccine rollout and the ongoing COVID-19 Pandemic, TSL welcomes you back for limited-capacity indoor screenings beginning **Saturday, April 17**.

We're kicking things off – in masked and socially distant fashion – with four colorful and crowd-pleasing films: Wong Kar-wai's *In the Mood for Love* (2000) and *Happy Together* (1997), the Coen brothers' first film, *Blood Simple* (1984), and François Truffaut's French New Wave classic, *Jules and Jim* (1962). Additional dates, movie times, and titles to be announced as safety permits and depending on demand (feedback welcome).

All indoor screenings to take place in Theater 1 at 33% capacity (33 out of 100 seats) per New York State requirements. Masks and social distancing (six feet) required for TSL staff and customers AT ALL TIMES. Theater and high-contact surfaces to be disinfected before and after each screening. Concession closed. No food or beverages permitted inside the building.

Help TSL maintain a clean and safe environment! Please remain home if you have COVID-19, are experiencing symptoms, or have been exposed to the virus within the last fourteen days.

Advanced tickets sales only at [www.timeandspace.org](http://www.timeandspace.org). We will not be accepting walk-ins. If you are unable to purchase tickets online, please call 518-822-8100 or e-mail [fyi@timeandspace.org](mailto:fyi@timeandspace.org).

### Indoor Movie: IN THE MOOD FOR LOVE (2000)

Hong Kong, 1962: Chow Mo-wan (Tony Leung Chiu-wai) and Su Li-zhen (Maggie Cheung Man-yuk) move into neighboring apartments on the same day. Their encounters are formal and polite – until a discovery about their spouses creates an intimate bond between them. At once delicately mannered and visually extravagant, Wong Kar-wai's *In the Mood for Love* is a masterful evocation of romantic longing and fleeting moments. With its aching musical soundtrack and exquisitely abstract cinematography by Christopher Doyle and Mark Lee Ping-bin, this film has been a major stylistic influence on the past decade of cinema, and is a milestone in Wong's redoubtable career. Narrative Film. Hong Kong. In Cantonese and Shanghainese with subtitles. 2000. 1h38m.

In January 2021, the TSL Virtual Film Club discussed *In the Mood for Love*. Watch a recording of the discussion at [www.timeandspace.org/time-to-talk](http://www.timeandspace.org/time-to-talk).

### Indoor Movie: BLOOD SIMPLE (1984)

This razor-sharp modern film noir, the first film by Joel and Ethan Coen, introduced the brothers' inimitable black humor and eccentric

sense of character, a sensibility that has helped shape the course of contemporary American cinema. Deep in the heart of Texas, a sleazy bar owner suspects his wife of having an affair and hires a private detective to confirm his suspicions – only to have the crosshairs turned back on himself. Playfully shot by Barry Sonnenfeld and featuring a haunting score by Carter Burwell and a cunning performance by Frances McDormand, *Blood Simple* was a career-launching film for this ensemble and the first articulation of the precision of style that has defined the Coens' work ever since. Narrative film. 1984. 1h35m.

### Indoor Movie: JULES AND JIM (1962)

Hailed as one of the finest films ever made, *Jules and Jim* charts the relationship between two friends over twenty-five years and the object of their mutual obsession. The legendary François Truffaut directs, and Jeanne Moreau stars as the alluring and wilful Catherine, whose enigmatic smile and passionate nature lure Jules (Oskar Werner) and Jim (Henri Serre) into one of cinema's most captivating romantic triangles. An exuberant and poignant meditation on freedom, loyalty, and the fortitude of love, *Jules and Jim* was a worldwide smash in 1962 and remains every bit as audacious and entrancing today. Narrative Film. France. In French with subtitles. 1962. 1h46m.

### Indoor Movie: HAPPY TOGETHER (1997)

Wong Kar-wai's emotionally raw, lushly stylized portrait of a relationship in breakdown casts Hong Kong superstars Tony Leung and Leslie Cheung as a couple locked in a turbulent cycle of infatuation and destructive jealousy as they break up, make up, and fall apart again and again while traveling through Argentina. Setting out to depict the dynamics of a queer relationship with empathy and complexity on the cusp of the 1997 handover of Hong Kong – when the country's LGBT community suddenly faced an uncertain future – Wong crafts a feverish look at the life cycle of a love affair that is by turns devastating and deliriously romantic. Shot by ace cinematographer Christopher Doyle in both luminous monochrome and luscious saturated color, *Happy Together* is an intoxicating exploration of displacement and desire that swoons with the ache and exhilaration of love at its heart-tearing extremes. Narrative Film. Hong Kong. In Cantonese, Mandarin, and Spanish with subtitles. 1997. 1h36m.

## TSL OUTDOORS

In the summer of 2020, TSL opened up its spacious parking lot (20,000 square feet!) for a series of socially distant film screenings and live performances. Cinema classics, singer-songwriters, brass bands, visual art, book and poetry readings, and theater (including original Mussmann/Bruce productions) – all on our newly constructed outdoor stage and movie screen.

Parking Lot Live returns this spring and summer. In addition to a slate of movies and music under the open sky, TSL launches the Market Space, a weekly Saturday market beginning in May. Upcoming outdoor events TBA at [www.timeandspace.org/parking-lot](http://www.timeandspace.org/parking-lot).

### TSL Market Space – Vendors Wanted!

**Saturdays from 9:00am – 1:00pm (Begins May 1)**. A weekly outdoor market (free admission) featuring local vendors of must-have goods (details TBA). Vendors wanted! Interested in being a vendor? Ten foot by ten foot spaces available to rent for \$25. Please contact [jeff@timeandspace.org](mailto:jeff@timeandspace.org) or call 518-822-8100 for more information on how to apply.

### Save the Date! Bobby Previte's BLUEPRINTS

**Select Thursdays (Begins May 13 & 27)**. A recurring concert series hosted by musician Bobby Previte. Free admission. Concerts begin at dusk (~8:30–8:45pm in May). Advanced registration required at [www.timeandspace.org/blueprints](http://www.timeandspace.org/blueprints). A sprawling, spontaneous live performance made up of over 200 (and ever-growing) musical fragments extracted from every score Previte has ever written – redefines the conventional way music is presented to the public. As audiences join musicians facing both the conductor and the screen projecting these fragments, they together experience the raw thrill of music created in the moment by conductor and musicians navigating rapid-fire changes in real time. But that's not all. Watching the projections go by, they are privy to the mysterious "hieroglyphics" of music, and see firsthand how a page might be interpreted as sound, becoming interpreters themselves in the bargain. *Blueprints* re-examines terms like "creator," "conductor," and "audience," blurring the lines and breaking the barriers between them in a "symphony of small parts."

## TSL ONLINE

### Time to Talk: Woolf's Words, Then and Now (Part Three)

#### A Virtual Discussion of *The Waves* / Saturday, May 8 at 1:00pm.

Join us for the third installment in our ongoing series of virtual discussions on the works of Virginia Woolf with her 1931 novel, *The Waves*. Register for the discussion by e-mail at [jeff@timeandspace.org](mailto:jeff@timeandspace.org) or online at [www.timeandspace.org/the-waves](http://www.timeandspace.org/the-waves). In addition, you may view complete recordings of our previous discussions on Woolf's *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) at [www.timeandspace.org/time-to-talk](http://www.timeandspace.org/time-to-talk).

"The Author would be glad if the following pages were not read as a Novel," wrote Virginia Woolf (1882–1941) on the manuscript of *The Waves* (originally called *The Moths*). It was first published in 1931 – ninety years ago – and remains a remarkable work of art.

The things that remain — the moments and gestures — the repeating images that haunt our memories cascade as waves. The novel is about seven people described through their interactions and, especially, their soliloquies which pepper the book with images of what they see and what they think – their longings and their fears. We see them as children and then middle age and then again in old age. We see them speak and worry and mourn the loss of Percival, who dies in India and who never speaks but is spoken of by all the others. The loss is a thread through the book and the first shock of life that pierces the hearts of the six who remain. Another, Rhoda, dies toward

the end of the book and the soliloquies diminish to a last speaker, Bernard the storyteller, who finishes the book, wraps up the stories, and comments on the journey. All that is significant and all that is travesty, he organizes and analyzes. *The Waves* is a brilliant work. Stream of consciousness has never been more beautifully written by Woolf, the mistress of the sublime streaming mind.

During college, Linda became fascinated with *The Waves* and, in 1977, she directed her theatrical adaptation of the opening chapter. "Do not look for a beginning or an end," Mussmann wrote in the productions notes. "Look to experience images, a pleasure of the text."

### Virtual Cinema Spotlight

To access our growing selection of independent films and documentaries available to stream from home, go to [www.timeandspace.org/virtual-cinema](http://www.timeandspace.org/virtual-cinema). Our library is updated on a continual basis. Here is our Staff Pick of films to look forward to in the weeks ahead:

### Movie: MALNI – TOWARDS THE OCEAN, TOWARDS THE SHORE

*Streaming April 9–22*. A poetic, experimental debut feature circling the origin of the death myth from the Chinookan people in the Pacific Northwest, *Malni – Towards the Ocean, Towards the Shore* follows two people as they wander through their surrounding nature, the spirit world, and something much deeper inside. At its center are Sweetwater Sahme and Jordan Mercier, who take separate paths contemplating their afterlife, rebirth, and death. Probing questions about humanity's place on earth and other worlds, Sky Hopkina's film will have audiences thinking (and dreaming) about it long after. Documentary. In English and Chinuk Wawa with subtitles. 2020. 1h20m.

### Movie: BILL TRAYLOR: CHASING GHOSTS

*Streaming April 16–29*. Bill Traylor was born into slavery in 1853 on a cotton plantation. After the Civil War, in his late 80s, Traylor became homeless and started to draw and paint, both memories from plantation days and scenes of a radically changing urban culture. Having witnessed profound change during a life spanning slavery, Reconstruction, Jim Crow segregation, and the Great Migration, Traylor devised his own visual language to translate an oral culture into something original, powerful, and culturally rooted. He made well over a thousand drawings and paintings between 1939–1942. This colorful, strikingly modernist work eventually led him to be recognized as one of America's greatest self-taught artists and the subject of a Smithsonian retrospective. The film balances archival photographs and footage, insightful perspectives from his descendants, and Traylor's striking drawings and paintings to reveal one of America's most prominent artists to a wide audience. Documentary. 2020. 1h15m.

TSL Board: Kim Bach, Claudia Bruce, Meg Cashen, Daniel Karpowitz, Zuzka Kurtz, Linda Mussmann, Maija Reed, Cheryl Roberts, Patrick Wang.  
General Manager: Jeff Marks. Staff: Kevin Gilligan, Henry Munson.  
Intern: Rachel Arnwine