



a film by Sophia Romma

Used and Borrowed Time

Starring

Cam Kornman
Emily Seibert
Clas Duncan
Alice Kelly Bahlke
Maureen O'Connor
Grant Morenz
Gavin Rohrer
Marshall Bonny
Ox King
Seth Hendricksen
Manana Gitana

Featuring the sultry songs
of Queen Ilise

GARDEN OF THE AVANT-GARDE FILM AND THEATRICAL FOUNDATION

IN ASSOCIATION WITH REVAL FILM (ESTONIA) PRESENT

USED AND BORROWED TIME

WRITTEN FOR THE SCREEN AND DIRECTED BY SOPHIA ROMMA

INSPIRED BY A SADISTIC HISTORICAL INCIDENT IN BIRMINGHAM, ALABAMA

STARRING CAM KORNMAN, CLAS DUNCAN, EMILY SEIBERT, ALICE KELLY BAHLKE,
MAUREEN O'CONNOR, GRANT MORENZ, GAVIN ROHRER, SETH HENDRICKSEN,
MARSHALL BONNY, OX KING, MANANA GITANA

AND FEATURING THE SULTRY SONGS OF SOUL-SINGER QUEEN ILISE ACCOMPANIED BY HER FOUR-PIECE BAND

DIRECTOR OF PHOTOGRAPHY VLADZIMIR TAUACHOU (A.S.C.) EDITOR SERGIO VORONIN

VISUAL EFFECTS BY SERGIO SAMOKHVALOV MUSIC BY KEVIN MACLEOD PRODUCTION DESIGNER ARTHUR KARAULOV

EXECUTIVE PRODUCER RENEE LEKACH PRODUCED BY SERGIO VORONIN



USED AND BORROWED TIME

The alluring sin of film is expansive like the wide navy-blue of shores and the wild emerald landscapes of our universe. It is a medium which has shaped my very existence from an early age—from the youthful dislocated refugee, émigré innocence of my tender years extending to the ripe age of my frazzled, dazed and disenchanting maturity. The fascination and intoxication with a human tale, especially the true lamentable, deplorably shocking incident which had transpired during a dark blotted moment in American History where ignoble bigotry, racism, segregation, anti-miscegenation statutes, separate and unequal legally sanctioned ways of life reared their ugly physiognomies and utterly dismantled my psyche. Negligent biases heaped upon the marginalized of society rained on my utopian parade and propelled me to make this film, in the first place. Used and Borrowed Time, alludes to the surreal yet pained precious moments in the life of two lovers who were mercilessly bullwhipped by white supremacists in a torn and tattered Birmingham, Alabama, at the heart of the brimming Civil Rights Movement in the 1960's. While an interracial love-affair is at center stage of my film; there exists a concentration on the meaning of the past in the future tense, on sacred memories, on ebbing moods and on the folly of faltering lost hearts. The main theme of this film may be stated thus: while a white supremacist back-woodsmen clan unleashes war upon an unsuspecting young couple in love; religion sits judgmental upon its high throne, casting the might of pseudo righteousness upon pure earthly yet ethereal desire. As self-proclaimed White Aryan Americans leaning on the alt-right as a prophetic crutch capture the bold protagonists on Christmas Eve and hold them hostage; this broken warped medley of a family, (a metaphor for a warped American dream), emerges as the "holy of holies," while unveiling a scheme of perverse atrocities which culminate in a cacophony of deep-throated tragedies. It was the direct aim of this motion-picture to break and expose that tragic time not through black and white

historical photos but through the story of an unsuspecting couple who knew not of the harsh deprecating world that put their romance to the ultimate test before a prejudicial guillotine. Presented through the keen and sharp prism of the camera, Used and Borrowed Time, excavates the past which still looms menacingly ahead and arrests the conscience of the soul, while reeling in the universal spirit of seeping time as an aging eccentric New York actress, in phantasmagorical fashion, is transported through the portals of her youth to face the demons haunting her existence. The spectators are invited to open the Pandora's box, viscerally experiencing a naïve girl's journey as she is conscripted to come of age in segregated Alabama, enraptured in a maddening passionate whirlwind while clinging to her beloved poetic and fearless civil rights activist, who is much to Birmingham's chagrin, an African American. It is with the goal of formulating a change, making a pledge to unravel negative history while striving for equality in the decades to come, that I have bravely probed this horrifying yet candid tale.

Used and Borrowed Time, while obviously breaking the fourth wall and toying with eclectic film and theatre genres assures that the audience will breathe in and breathe out, while slowly subjugated to the mercy of the majesty of moving frames, immersed in the juggling jiving pictures shuffled in endless locomotion—depicting a myriad of emotions, hijacking the senses—yet above all, nonconforming to any particular style in an exposé kaleidoscope of a taunting bitter reality.

In summation, I am aware that there exists a niche in film festivals that specialize in motion-pictures of a particular subject: human rights, LGBTQ, environmental, ecology, music, anthropology, ideology, dance, holistic cinematic affairs—niche films run the gamut. Used and Borrowed Time is an experimental film which does not belong to any distinct genre just like each individual bears the beast of burden of their own individuality and can never be pigeonholed. This film project has been a true labor of love during the turmoil of a devastating pandemic. I would like to thank World Cinema Milan 2021 for bestowing upon my film the most honorable accolades!