

A FEATURE-LENGTH DOCUMENTARY

Like a stone dropped in a pond, trauma creates *ripples*.

The Ripple Project ONE examines the ongoing trauma millions are grappling with today. Beyond the traditional approaches to documenting the historical tragedy of the Holocaust with archival footage and talking heads recounting unimaginable stories of the imprisoned, tortured, and murdered. An unflinching look at the open wounds caused by unbroken trauma within multiple individuals, families, and communities. The film recognizes the sentiment: A sorrow, if left unrecognized and unspoken, goes unhealed.

– “While trauma keeps us dumbfounded, the path out of it is paved with words, carefully assembled, piece by piece, until the whole story can be revealed.” — Professor Bessel van der Kolk, Founder and Director, Trauma Center

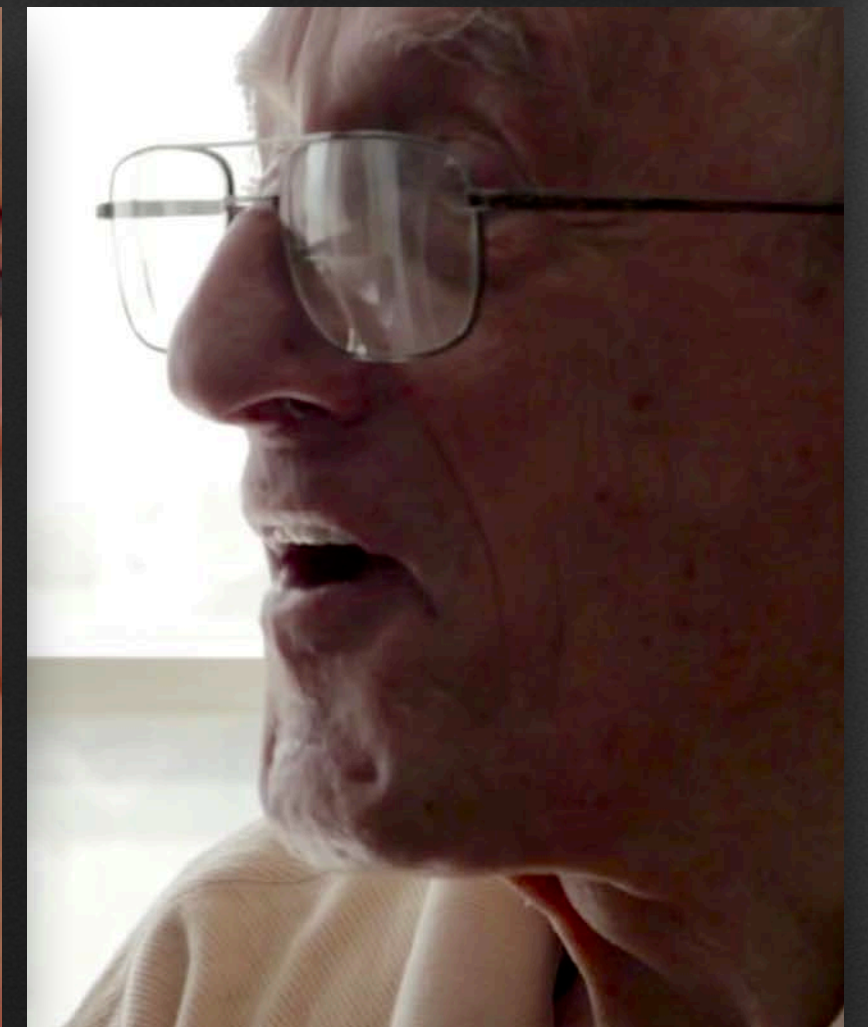
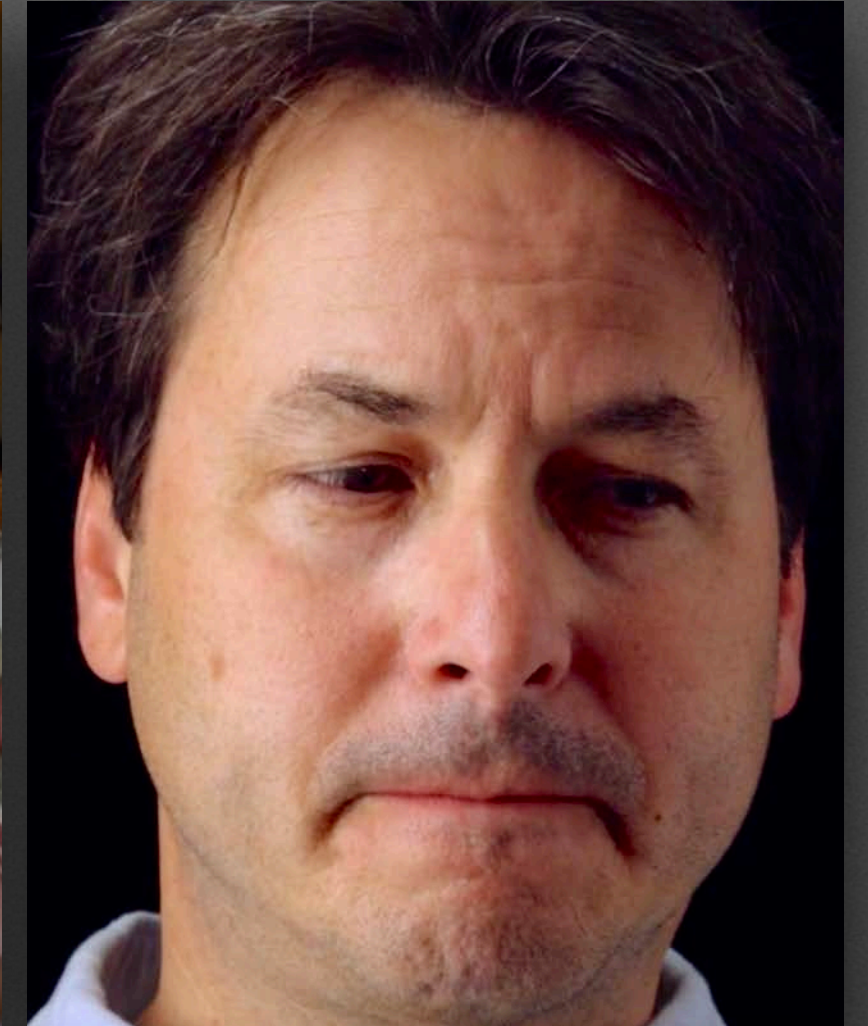
THE RIPPLE PROJECT ONE

Introduction:

The Ripple Project ONE is a feature-length documentary that explores the lives of individuals facing one of the many forms of trauma perpetrated by the Holocaust. Empathetically told by creator and director Liron Unreich, each vignette reveals paths and lessons that inform his personal journey to heal from his personal traumatic epigenetic inheritance left behind by his family's legacy *Holocaust survival*.

What begins with a three-decade-old personal recording of Liron's now-deceased grandfather's words of sorrow follows five carefully interconnecting stories, focused on the passage of trauma. These unique storytellers and creatives, in their own right, use extraordinary talents to cope with their respective stages of the traumatic experience.

Combining these inspiring stories helps deliver a singular message of creativity and ingenuity, one in which self-belief can overcome the label of victim or survivor — to become that of thinker, maker, doer and help support the new generations to come.



Synopsis:

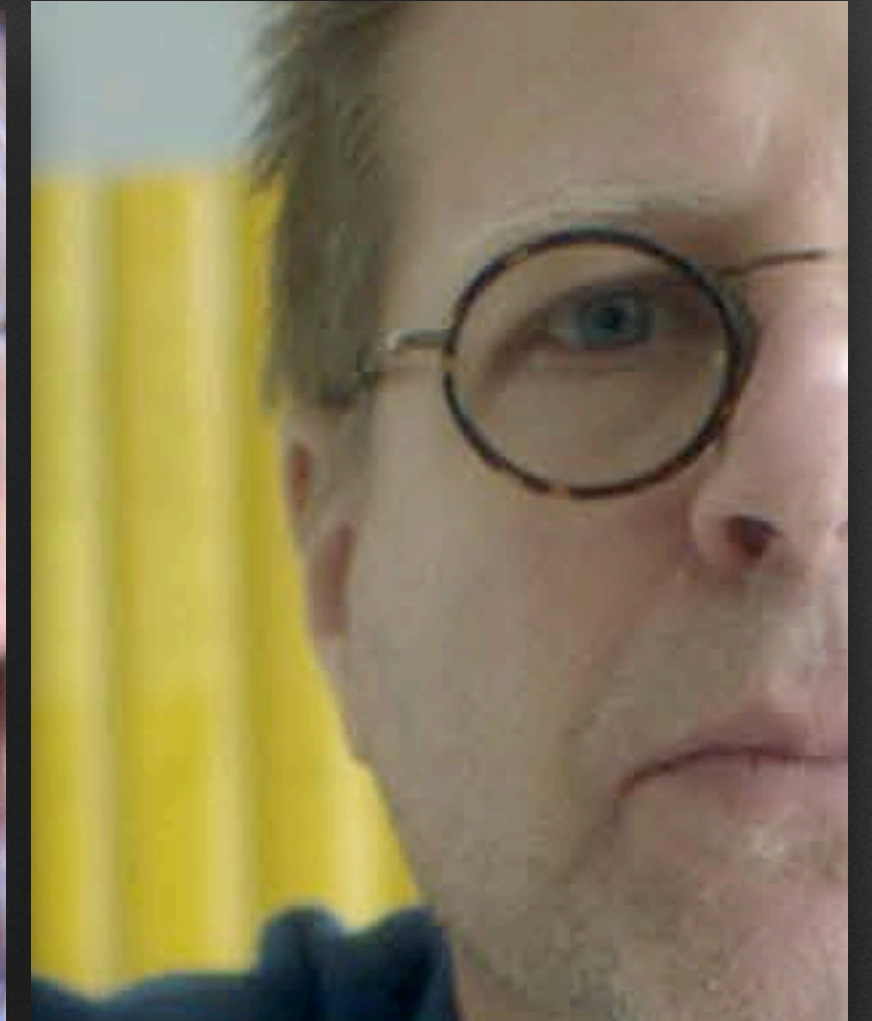
The interconnected stories of these creative individuals affected by the Holocaust follows their deep personal, familial and communal memory.

Beginning with the director's own revelations as framed by the story of his grandfather, the film moves on to other survival stories as presented through a lens of art and creativity, exploring "what is normal?" a dual reality: a secure present vs. the ruined ever-present past. The three-decade-old raw interview is the spine and glue that connects the vignettes.

Each revealing and healing character vignette is contemporary documentary and does not employ archival footage, historical statistics, or medical references to convey the story.

Through this variety of revealing and powerful stories, the viewers will be better able to identify and understand their own traumas — while finding within themselves an empathy for others living with trauma — no matter the source.

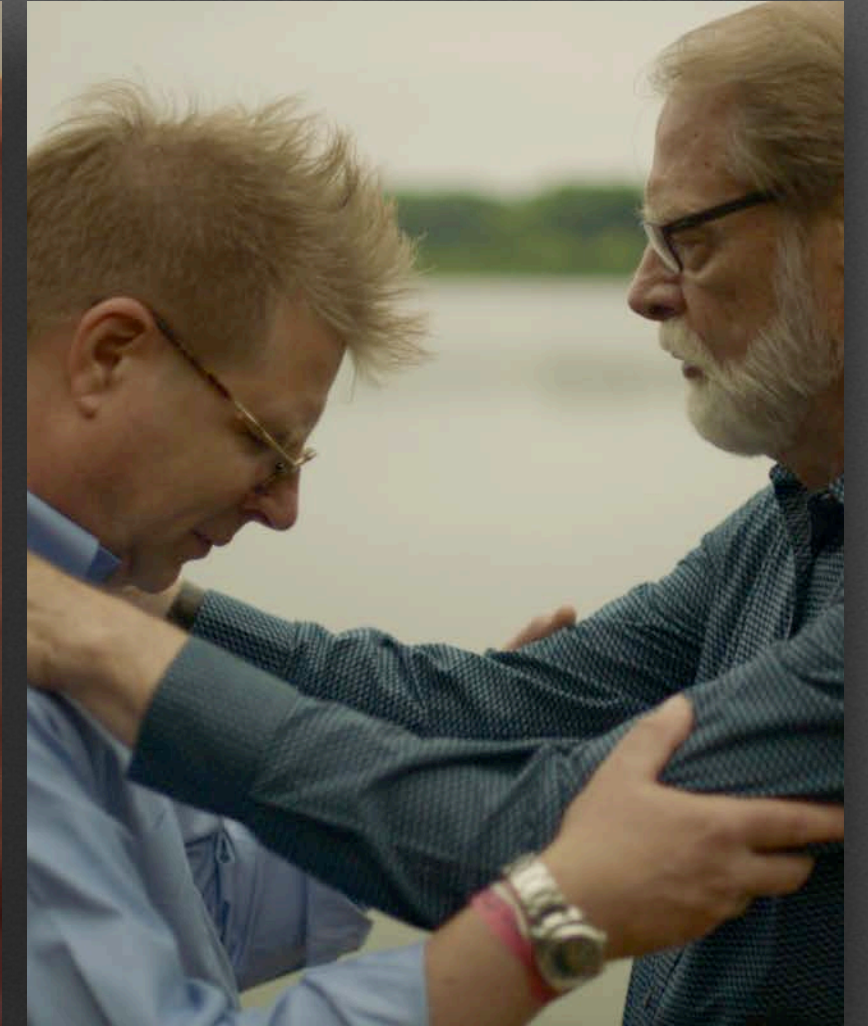
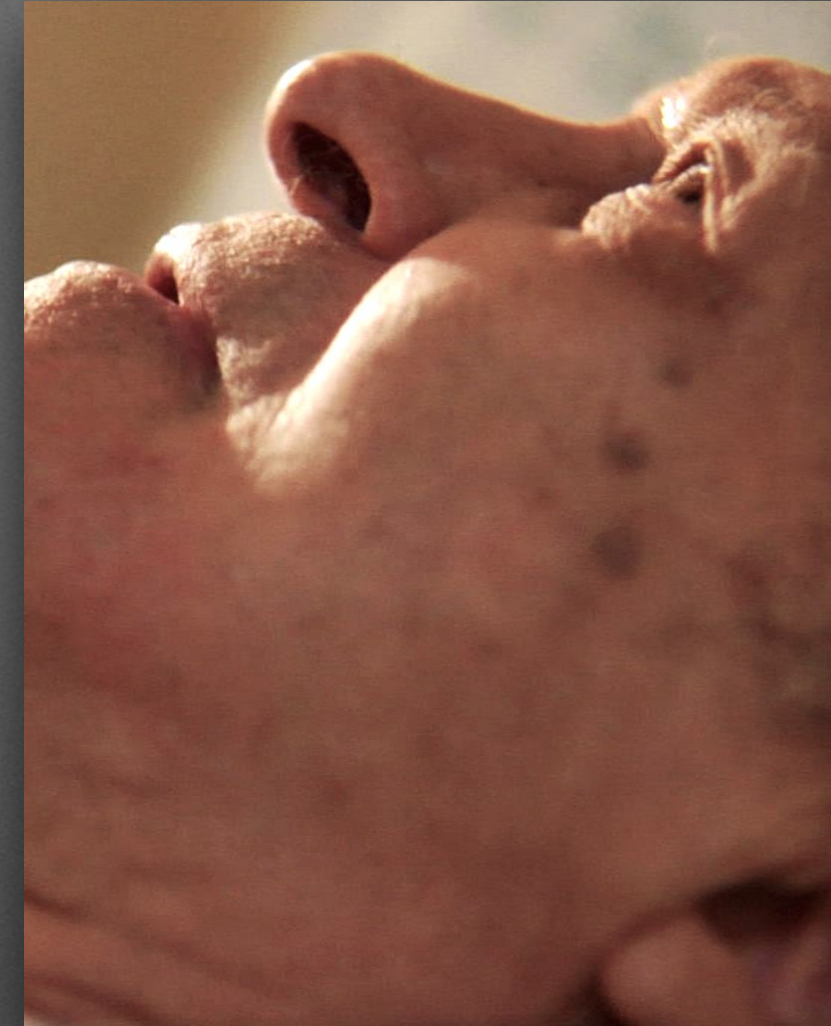
In a currently changing world, in the midst of a modern day pandemic, these universal lessons are as valuable and universal now as they have ever been.



The Shoah and Trauma:

Five interconnected stories journeying through facets of trauma, celebrating the power of creativity and an unbreakable human spirit:

- **Delayed Stress Disorder:** 78% of Holocaust survivors had first-degree relatives reported killed. From that 46% of the total sample met with Delayed Stress Disorder; The most common symptoms were sleep disturbance, recurrent nightmares, and intense distress over reminders.
- **Intrusive Memory:** Can be experienced in the form of flashbacks, nightmares, and intrusive images. Findings suggest that intrusive memories may be part of unfinished mourning processes related to the loss of loved ones in the Holocaust.
- **Reconsolidation:** The retrieval of memories in response to a memory trace, it is a distinct process that serves to maintain, strengthen and modify memories that are already stored in the long-term memory.
- **Postmemory Witnessing:** The relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right.
- **Prosthetic Memory:** Memories which do not come from a person's lived experience in any strict sense and are not transmitted via family or other close personal ties.



Characters:



Delayed Stress Disorder

Itzhak

– my grandfather

“I am not a Holocaust survivor, I am a war victim.” – Itzhak Ginzburg

Director and third-generation Holocaust survivor Liron Unreich overlays a childhood interview with his grandfather, poet, and “war victim” Itzhak upon a visual of an idyllic, All-American landscape. As he speaks, his words reveal a resonating pain and desperation and desire of escape where the only remedy is to write down the stories of lives lost so they don’t die again.



Characters:



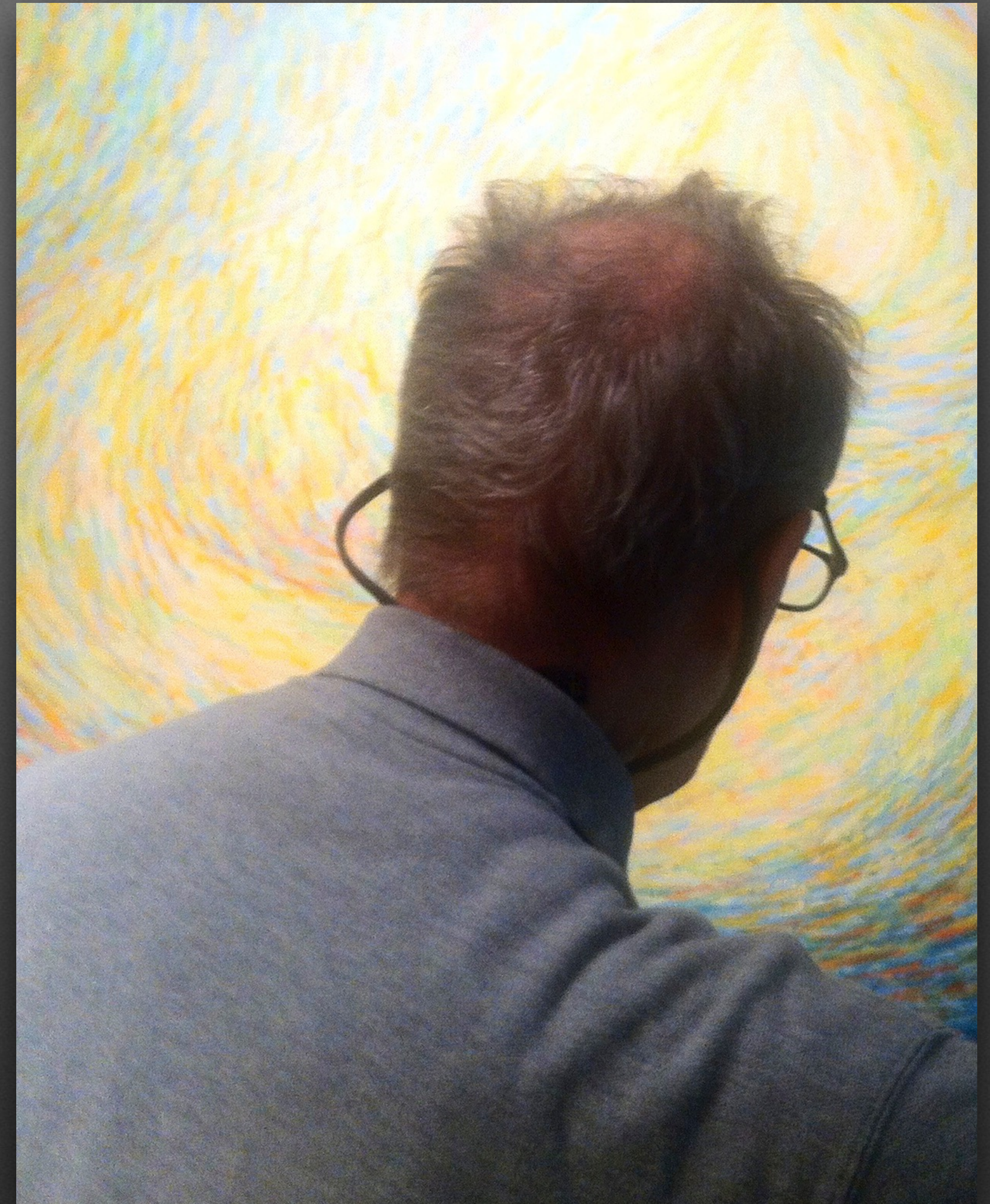
Intrusive Memory

Fred

– my neighbor

Pointing at two different abstract paintings: “This is the memory before and this is the same memory now, how I feel about it today.” – Fred Terna

Liron’s chance meeting with neighbor, artist, and Holocaust survivor, Fred Terna, paints the way for a colorful story of the changing landscape of memory. The story frames the methodology of Fred’s self-prescribed art therapy as he reveals how his painterly memory of a dark and forbidding Auschwitz comes to light over a 40 year period of painting the same subject.



Characters:



Reconsolidation

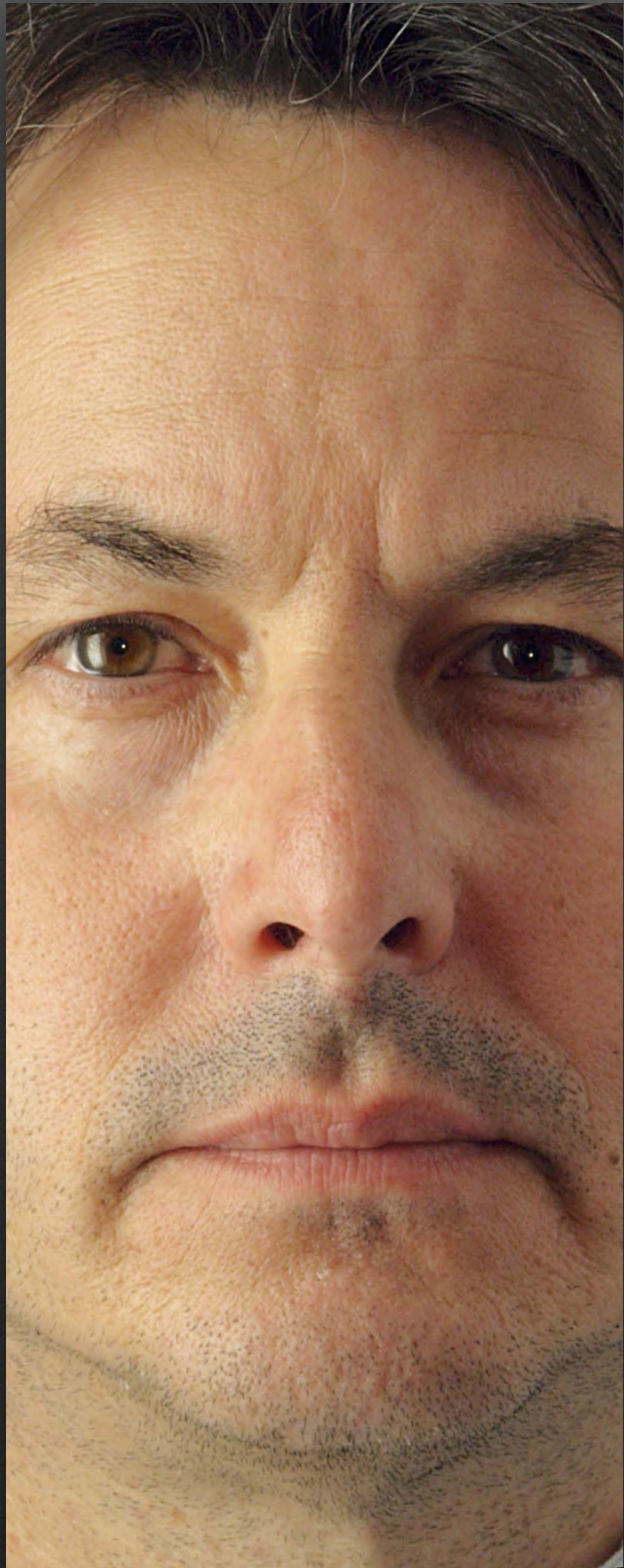
Daniela & Zigmund
– my friend and her father

“The only way to truly preserve a memory, is to put it into a story... just like this one.” – Daniela Schiller.

Daniela, renowned neuroscientist and specialist in trauma and the reconsolidation of memory, employs director Liron Unreich to help her reveal the secrets behind her Holocaust survivor father’s unwillingness to share his story. As Zigmund’s tragic experience unfolds, it becomes clear that Daniela’s professional work has always been about unlocking her father’s motivation and process of protecting his memories.



Characters:



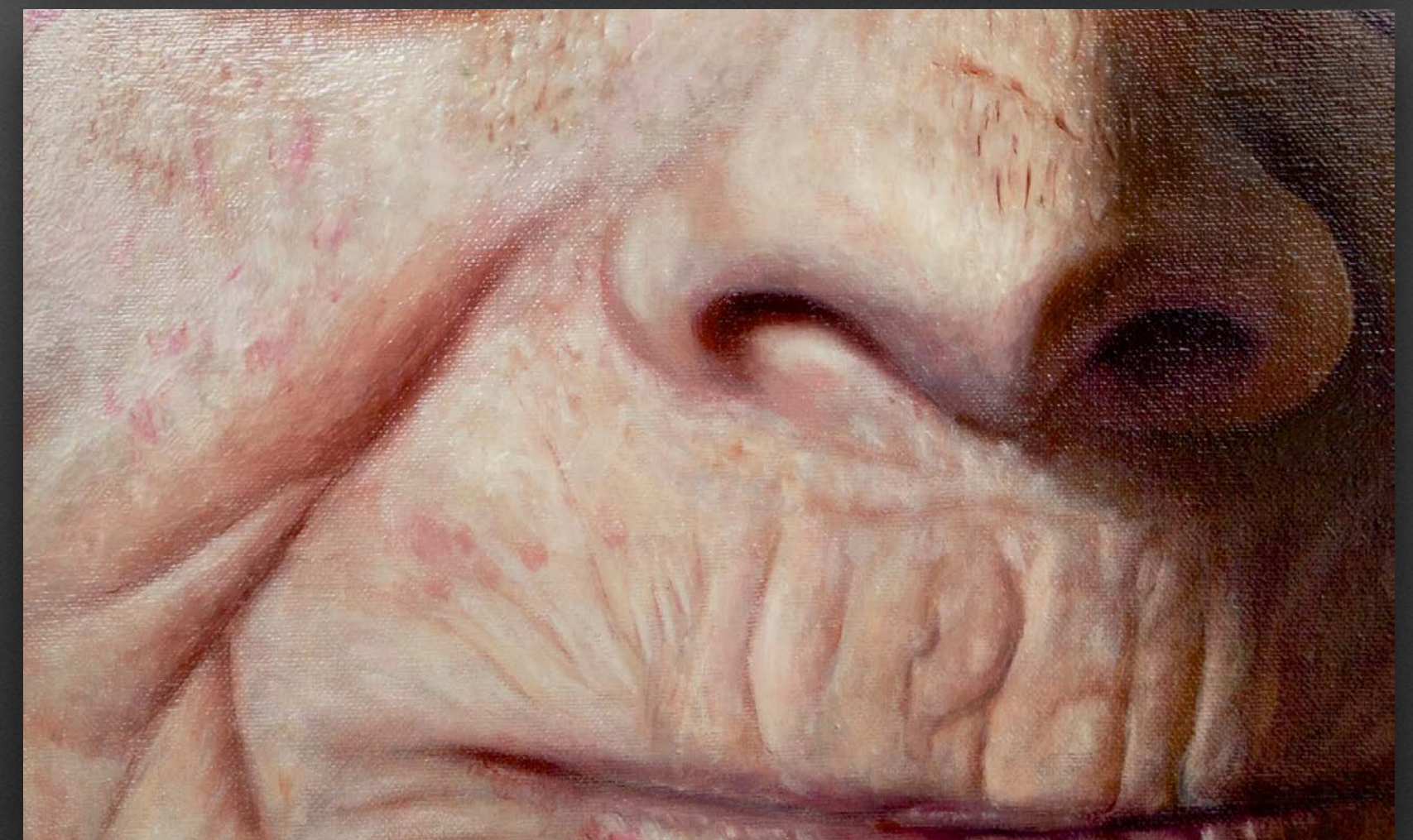
Postmemory Witnessing

Marc & Dina

– my confidant and his inspiration

“Tell me more about your life... before the Shoah.” – Marc Dennis

Marc, a New York City painter and a scholar of clandestine holocaust art, meets Holocaust survivor Dina at one of his lectures in a small town in upstate New York. The relationship blossoms through Marc’s unquenchable curiosity of daily life within The Shoah. Encouraged and guided by Liron, Marc journeys on an intimate video interview with Dina that cumulates in a larger-than-life portrait of this petite survivor just before her passing.



Characters:



Prosthetic Memory

David

– my new friend from an old life

“I’m a jew, I’m a Christian, I’m a holocaust survivor.” – David Bradley

These are words by David, accomplished New York advertising executive, to Liron after a chance meeting at their children’s school. David was born a Christian, but believes that in a past life he was a Jew who died in the Holocaust. Putting everything on the line, David reveals his past and present trauma, in the hope of creating a meaningful and shared future.



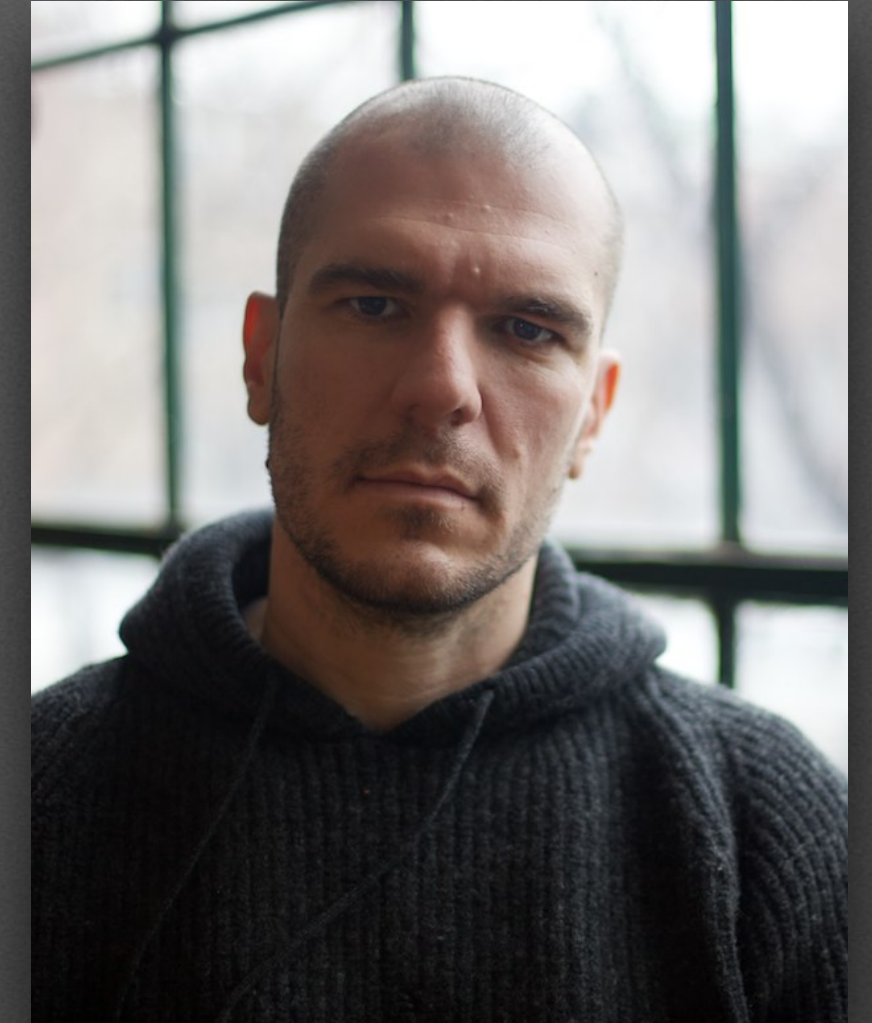
Team:

Liron is an award winning visual storyteller of various capacities; film direction, computer animation, imaging technology consultant and exhibition design. A graduate of NYU Tisch School of the Arts. Some of Liron's awards include: "Best Experimental," a collaborative short at SXSW, "Best Film and Director" at the Imagine Science Film Festival, amongst others. Liron also produced several high profile multi-media art exhibits, including the largest scale single artist exhibit at MASS MoCA (Clifford Ross) and other international exhibitions for world-renowned visual artists. Liron's personal film work and collaborative art projects were featured on TV as well as several major online and print publications, including The New Yorker and The New York Times Magazine.

Roy Wol is an award-winning international producer and "2020 SXSW Film Producing Mentor" – Winner of 2019 SXSW Audience Award; 2018 Hollywood Radio Television Society Fellow; 2017 IFP Narrative lab fellow; 2015 NYSCA Grant-sole recipient, and 2014 National Board of Review Best Film Award. His producing credits include: Academy Nominee and Golden Lion Winner "Bikini Moon," Sundance alumni Doug Karr's feature film "Art Machine" (FilmBuff), Lincoln Center NYFF Artist Academy and Princess Grace Fellow writer/director Egyptian Iman Zawahry's "American.ish," Ryan Murphy's Half Initiative's Brazilian Refugee writer/director Flavio Alves' "Tom In America," critically acclaimed IFP / GLAAD / NALIP / JEROME / NYSCA supported 2019 SXSW winning "The Garden Left Behind."

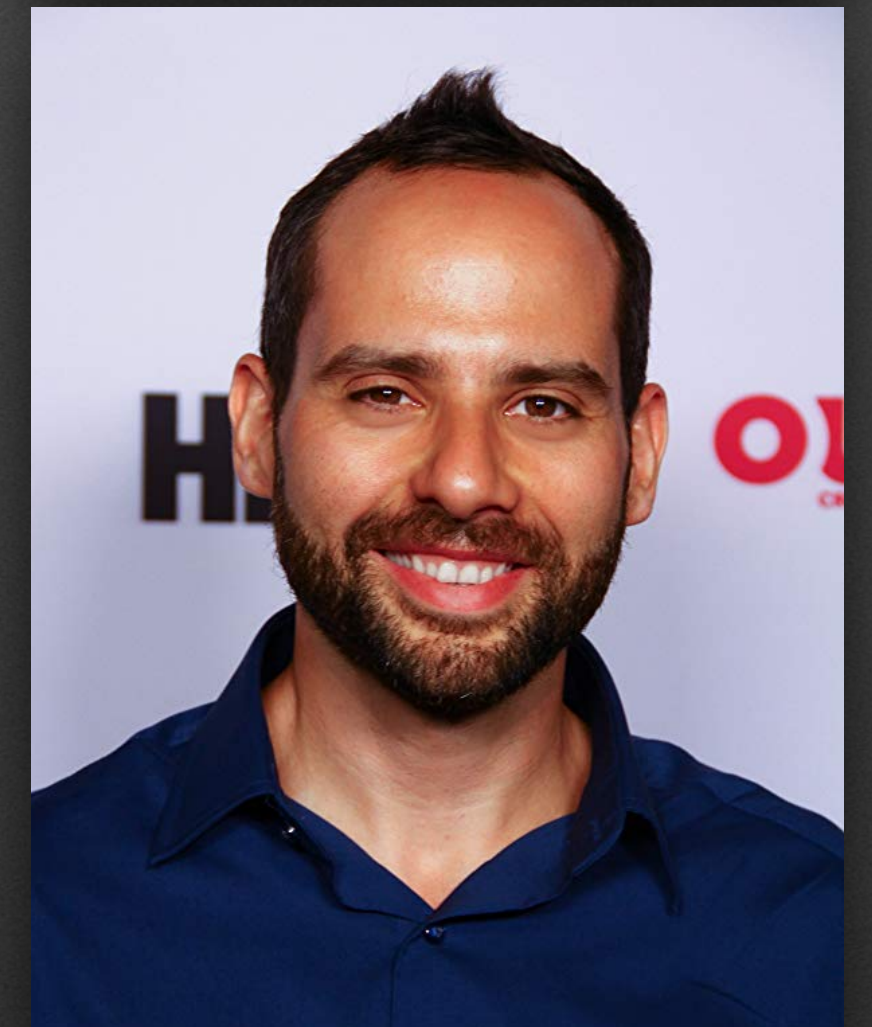
Liron Unreich

Director



Roy Itzik Wol

Producer



Team:

David is an award-winning DOP based in Tel Aviv. He is a graduate of the prestigious AFI in Los Angeles, where he was awarded a scholarship for excellence. David's films screened in famed international festivals, such as the Venice, Tribeca and Los Angeles Film Festival. David's Hollywood productions include films starring Nicolas Cage, Michael Shannon and James Franco. David's classic art-inspired visual style combined with his industry-known fluidity, makes every project he works on unique. David's independent film work is especially touching and meaningful, with several award-winning humanistic films, ranging from the abstract to films dealing with death row inmates and women's rights. David is currently working in Israel and the United States.

Boaz is an award-winning DOP based in New York City. Boaz's work is as varied as his style: a versatile portfolio of documentary feature films, commercials, branded content, and video art with rich narrative attention, character, style, and emotion. He has lensed projects for some of the world's leading brands, including Lincoln Motor Co., United Airlines, LEGO, and Under Armour, including an award-winning Budweiser spot. Besides his commercial work, Boaz's feature work has been featured in many film festivals, such as Tribeca, SXSW and HotDocs. Freund's video art projects have appeared in museums worldwide, from the Russian Momar to the MoMA in New York. Boaz is now working on ESPN's esteemed "30 for 30" series.

David Stragmeister

Cinematographer



Boaz Freund

Cinematographer



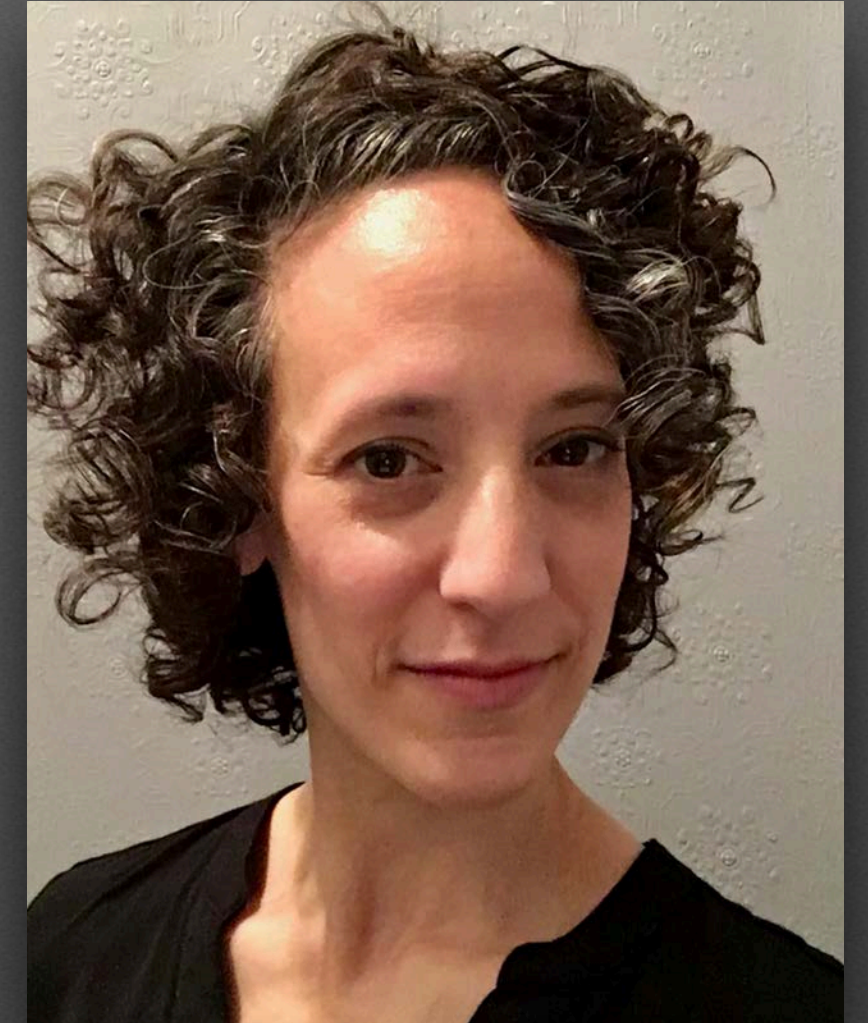
Team:

Shira Ankori is a film editor with a career spanning two decades. Her vast experience cutting everything from national commercial campaigns for broadcast and digital platforms to film, documentary, social media, interactive and branded content has helped Shira garner a reputation as a masterful creative collaborator adept at crafting stories in virtually any form and genre.

John Colpitts is a composer, drummer, writer, and educator based in Brooklyn, NY. He founded and plays drums with the experimental band Oneida and percussion group Man Forever and has performed with Laurie Anderson, Royal Trux, Yo La Tengo, Boredoms, Spiritualized, So Percussion, Philip Glass, William Basinski and many others. He has contributed scores for artists Broomberg and Chanarin, episodes of "Mozart in the Jungle" and Martha Graham Dance Company. He is also a Contributing Writer for Modern Drummer Magazine.

Shira Ankori

Editor



John Colpitts

Composer



Approach & Aesthetic

- Using multiple characters whose stories flow into one another, through usage of VO captured by an interview conducted more than two decades ago between the director and his grandfather, creates a sense of immersive experience that should leave the viewers asking about their own pasts and the future result of their current actions
- Each story and character deals with different aspects of trauma and its journey through our common psyche while celebrating a unique human trait; creativity, stories of triumph of the human spirit
- Captures and conveys an experience of the present as opposed to a rendering of historical content, statistics or other well-documented archival horrors
- The film will appeal to streaming services, educational and international audience
- The film's arranged structure is designed for future entries in the series dealing the epigenetic trauma of events such as slavery, racism, disease, etc...

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APPROACH & AESTHETIC

Contact & Partners

- Partners:
 - TTV Productions
 - Blavatnik Foundation
 - Mount Sinai
 - Israel Channel 1
 - JCC of Manhattan
- Publicity:
 - The film was featured as a cover story in *New Yorker Magazine* – [Click to read](#) (Specter, Michael. “Partial Recall.” *New Yorker* 12 May 2014)
 - A part of the film was awarded “Best film and director of *Imagine Science Film Festival 2019*” – [Click to read](#)
 - A showcase of the film’s progress: [Click to view](#)
- Please email [Liron Unreich](#) for further information

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CONTACT & PARTNERS

Director's Statement:

“We die twice, once when we leave the earth and once when we are forgotten.” –
Herman Taube, Holocaust survivor, Jewish historian, writer, poet and a friend of my grandfather, Itzhak.

After the birth of my daughter, I became haunted by familiar dreams and memories, but not my own. They were fragments of stories of my grandfather Itzhak – a holocaust survivor – a poet who spoke in difficult but personal idioms of a horrid past, one that is now affecting my present.

Two decades ago I shot a long-form, long-buried video interview with him. I've decided to dig up the tapes and share them with my grandfather's dearest friend, writer Herman Taube. For years, I would sit and listen to the two converse, using their oral and written words to keep memories alive. Always amazed at their ability to communicate a deep traumatic experience to somebody who's never been there, stories that felt more fantasy than reality. The twilight years were not kind to Itzhak, as depression took over, and night-terrors and tears for loved one lost became a regular occurrence. Seeing it with my own eyes, I wanted to decipher the chasm between his deep hidden memory vs. his common visible memory, a shrouded terrible past vs. an apparent docile present. I began to feel as if his past of horrors, fears, and sadness were now in me.

This revelation began a decade-long physical, emotional and creative journey. One, which innocently began with grainy video, family-stories and sound bites. Leading me to reflect upon my own trauma and place in the world. I found myself drawn to storytellers who communicate and deal with their own personal pain via creativity. With the *Shoah* as our common epicenter, I followed the strands. Ironically, out of endless encounters, interviews and travels, I chose five local micro-stories that I feel best illustrate the ripple of trauma through a macro-human experience. These characters give me a sense of empowerment and belonging, as I hope the viewer will experience as well.

Like a stone thrown in a pond, trauma, violently shattering the surface of a calm life. What emanates from one spot, infinitely ripples, to end in the most unexpected of places.

