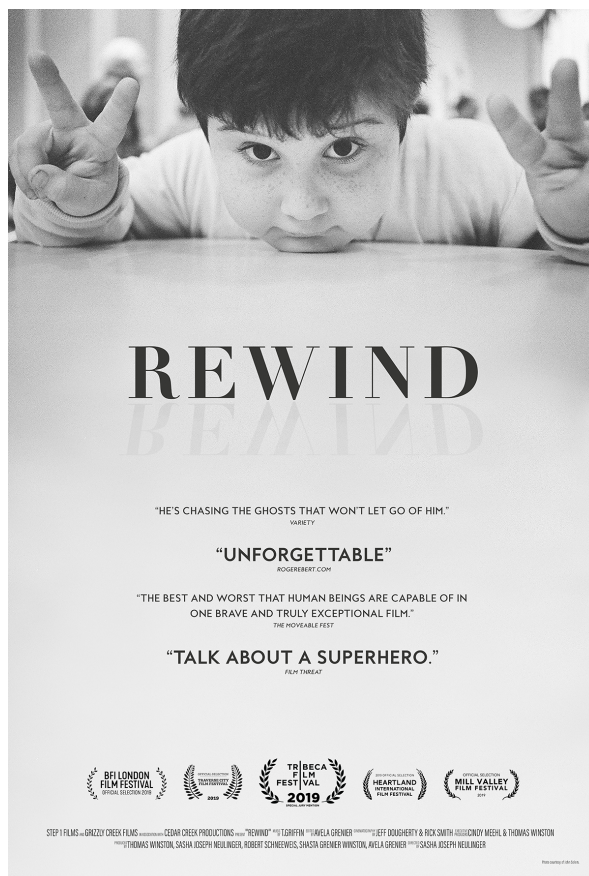




Presents  
**REWIND**



Directed by: Sasha Joseph Neulinger  
Produced by: Thomas Winston, Cindy Meehl, Avela Grenier, Shasta Grenier

**FilmRise**  
220 36<sup>th</sup> St, 4<sup>th</sup> Floor  
Brooklyn, NY 11232  
[contact@filmrise.com](mailto:contact@filmrise.com)  
[www.filmrise.com](http://www.filmrise.com)

**Publicity**  
Isil Bagdadi-Sergio  
917-375-7615  
[ib@cavupictures.com](mailto:ib@cavupictures.com)

## REWIND

RT: 86 minutes

### **Logline**

Digging through the vast collection of his father's home videos, a young man reconstructs the unthinkable story of his boyhood and exposes a dark secret passed through generations.

### **Short Synopsis**

For as long as Sasha Joseph Neulinger can remember, a video camera was ever-present, his father constantly filming. But his father's camera, trained on the celebrations and frequent gatherings of a tight-knit family, was also documenting a hidden secret. It was a secret that eight-year-old Sasha could not keep. The truth sparked a media firestorm, a high-stakes court battle, and a generational reckoning. Now in his twenties, Neulinger draws upon a revealing home video archive to piece together an unflinching story of the cycles and consequences of abuse, to examine what it means to heal, and to effect positive change in the world. *Rewind* probes the gap between image and reality, showing both how little, and how much, a camera can capture.

### **Long Synopsis**

Sasha Joseph Neulinger's father almost missed his birth. Henry was out shopping for a video camera. He filmed the happy times: a first step, a Jim Carrey impression at the family picnic, moonwalking at his son's bar mitzvah. He didn't realize that two hundred hours of home video also captured dark shadows hiding in the background.

Twenty three-year-old Sasha sits on the floor of an editing room unpacking video tapes from dusty cardboard boxes. No one has watched any of them since they were filmed. Sasha's father Henry worried that seeing the history documented in the tapes might be too painful for his son. He wanted to remove all of the footage of Sasha's abusers before he sent the videos. But Sasha asked Henry to give him everything. He hoped that seeing the archive, in its raw form, might be the first step to understanding his past.

In his father's tapes, Sasha discovers a life he'd forgotten. His awareness of the charming, funny, and lighthearted moments from his childhood had been erased by trauma. In the footage, his parents devote their young marriage to building a fairytale. They buy a Victorian home in the Philadelphia suburbs, fix it up with their own hands, build the picket fence, plant the garden, and have a baby girl, Rebekah. She is adored by her older brother. Their home becomes the gathering place for relatives. Life is full of music and food and laughter.

Scenes from the '90s home videos begin to paint a broader family portrait. Henry is the youngest of three brothers. Howard, the oldest, is the star. An opera protege as a child, he is now the cantor at Temple-Emanu El, the renowned synagogue on New York's Upper East Side. He demands a place at the center of attention. Larry, the wacky middle brother, is

always performing: a fake British accent, a crass comedy skit, a “commercial, a little X-rated”. Bizarre and off-kilter vignettes weave a dark thread through the tapestry of footage.

Even as the archive builds the world of Sasha’s childhood, an unraveling begins. A bright, precocious boy becomes increasingly angry and violent. Confusion and desperation mount as Sasha’s mother attempts to understand her son’s erratic behavior. When the truth begins to surface, a second story, one captured all along by Henry’s camera, takes form. It’s a gripping mystery full of high stakes and uncertainty. Brave disclosures and initial arrests begin a decade long attempt to prosecute multiple perpetrators who are guarded by family secrets, status, the complexities of the judicial system, and a massive defense fund.

As *Rewind* retraces the history of the case, the detective, the prosecutor, and Sasha’s psychiatrist expose a system mired in dysfunction, one that can re-traumatize victims. Their reflections build a compelling argument for the changes that must be made to end cycles of abuse and generational trauma. Sasha, in making a journey back to a past he did not understand, presents a map for a future that could be different.

### **Director’s Statement**

I am Sasha Joseph Neulinger. I am a survivor of child sexual abuse. But unlike my father, my uncles, and my cousins, I am also the beneficiary of the support of a loving mother, a fearless detective, a determined prosecutor, and an esteemed child psychologist. I wish that what happened to me as a boy was rare and anomalous—it isn’t. But the archive I use to tell my story is unique. My father, a documentary filmmaker, captured every chapter of my childhood. With two hundred hours of home video of me and my abusers, and the headlines, news reels, and exposés that tracked ten years of a high profile case, I am able to tell a story of how a vile inheritance was passed through generations, about how that cycle was finally broken, and about what must change for the story to be rewritten.

---

### **A CONVERSATION WITH SASHA JOSEPH NEULINGER**

#### **Could you talk a little bit why did you decided to make REWIND?**

I was 23 years old and I was just finishing college. I was doing some assistant editing work for a National Geographic show and there was just this one night I was sitting in the office alone. I was sitting in this editing bay by myself and there were two things going through my mind. One was: Wow, after everything I’ve been through, I love where I live, I love my friends, I love my job, I love the work that I’m doing. I’m really loving this life I’m living. But the other conversation that was happening in my mind was negative. There was this self-deprecating voice inside of my mind that had followed me from my childhood, the victim voice that I think so many abuse victims share, which says: I’m not worthy. I’m not lovable. I’m not worthy of this incredible experience. I felt that if people knew about my past, and what had happened to me, they wouldn’t want to associate with me. That what happened to me made me gross. I realized that my life was going in a beautiful direction but that I wouldn’t be able to fully enjoy and embrace it unless I faced whatever it was inside of me that was still pulling me down. So, I called my dad and asked him for the tapes.

### **How much material was there to go through?**

My dad had these huge boxes of videotapes and since he moved around a lot, I helped move them multiple times. I didn't know how much was there. He didn't know how much was there. But there were a bunch of different formats—U-Matic, hi-8, miniDV. I was finishing my last semester at college and I would sneak into the nonlinear editing bay at night with these super old dusty decks that nobody ever used. But I needed them to start looking at the footage. After watching the first six tapes, I realized that I needed to watch all of it. In total, we estimate that it was a bit over 200 hours of home video. Most of that spans from when I was around 11 days old all the way until I left for college.

### **Can you describe the experience of re-experiencing all these moments of your life through the tapes?**

What was really kind of exciting and scary about the whole process of looking through these archival tapes is that a lot of them weren't labeled. So, I'd pop one in and, all of a sudden, I would see an incredibly beautiful moment from my childhood, a moment that I had completely forgotten about. In watching, I found the tapes could move from beautiful moments to really disturbing, jarring moments in the space of a cut. There were tapes that I saw that had very specific defined labels, but I really wanted for the first few tapes to just be complete mysteries. My dad filmed my life and preserved it in such a way that I could re-experience it, years after the dust had settled from the trauma. That for me was an incredible gift.

### **How did you make the leap from that process of watching through the material of your life and just sort of taking it all in to thinking about how to make a movie from that archive? And how do you separate out you, Sasha, the filmmaker, from the Sasha you needed to create in the context of that film?**

It was the day before my 17th birthday when the last trial ended. So, from age four to seventeen, abuse was the primary focus of my existence. When I went to college, it was the first time in nearly 15 years where abuse wasn't central to my life. But I was left with a lot of unanswered questions that were affecting my ability to fully enjoy that life. Watching the footage answered so many of them, but it raised a plethora of new questions that I could ask today. Watching the footage was an important first step for me. With new context as an adult, and having watched the footage, I could go out with a camera ask these hard questions about my past to the people who were part of that childhood experience. Sasha the filmmaker and Sasha who you see onscreen are always going to be one and the same in certain regards but I knew that to tell the story well, I was going to need a trustworthy team that could supply some objectivity, and support me, both in the edit and to be fully present while filming.

### **How did you think about telling this story?**

Rewind is a film that doesn't show all of its cards at once and seems very strategic in when and how it delivers new pieces of information. Avela Grenier, my editor, was hugely important to the structuring process. One of the biggest conversations we had was how soon in the film to reveal

the idea of abuse. We had cuts where in the first twenty seconds we disclosed abuse and others where we waited over twenty minutes. Right now, we start letting the viewer know about fifteen minutes in. Ultimately, the team and I really felt that we needed to allow time for the audience to experience the main characters as people, to just get a sense of the family before we really dived into watching it completely fall apart. Abuse is never obvious. By the time people recognize or see signs that are suspicious to them, it's already way too late. Abuse, especially multigenerational child sexual abuse, thrives in silence. Often times it's hard to spot because it's happening in places and by people that would never expect.

**How do you strike a balance between creating a sense of shock at the events you experienced, which is necessary for the film, and perhaps going too far for the viewer?**

I know that my emotional threshold and ability to talk about or be immersed in the context of child sexual abuse is different than it is for most people who didn't have the life I had. And so we were always really having deep conversations in the edit about how to handle this material. We knew that we never wanted to beat around the bush. We wanted the film to be pointed, and we never wanted to sugarcoat the topic. But we also needed to be careful that every detail we used was used for a very specific narrative reason that would help lead us to the next part of the story. And we also had to think about what the audience could bear. As the film came together we realized we needed to build in "breaks" for the viewer so that it didn't ultimately become too challenging to watch. We wanted to hit hard but also build in moments of breath.

**So there was a moment when you called your father and asked for the tapes. But how did you talk about this project with your mother? Or how about your sister? I imagine that was a very delicate process.**

It took a lot of conversations and a lot of back and forth with each of my family members. I wouldn't say that they were comfortable. I don't think they were ever fully comfortable, but they were able to trust me and trust that this film was ultimately going to be a good thing for our family. When I called my sister and I told her that I wanted to do this, she said that she thought I was being crazy. Why would I want to dig all this up? We just got over it. My argument to her was: I think we survived, but I don't know that we're living our best lives. My dad, he was really supportive right off the bat. I think for him this was an opportunity to see something potentially really good and healthy come out of this all, like giving me the tapes was something that he could give back to me after such a hard childhood. My mom, she was probably...she was almost immediately on board. She said was proud of me. She was excited. She thought it was a beautiful concept, but when the cameras arrived at the house she was a little nervous. [laughs] But she stuck with it. They all did.

**I imagine your family has now seen the finished film. How do they feel about it?**

I didn't watch the film with them all at once. I played it for my sister and played it for my dad, played it for my mom. We were all in tears throughout the screenings. But, the general consensus was that they were happy that the film doesn't beat around the bush. They felt like...like their essence was accurately captured and they felt comfortable about this story going on in the world. And I'm really happy we were able to get there for them because they risked a lot with being this

open and vulnerable and the film wouldn't...we wouldn't be talking about it if they hadn't participated.

**You just very eloquently explained how it affected them to see the film completed, but how about you?**

The six years that it took to make this film were some of the hardest years of my life and also simultaneously the best. I would argue that they're the most important years I've had in terms of who I am today and the relationship I have with myself. It was definitely therapeutic to face all these unanswered questions about my childhood and to face my demons head on. And that totally kicked my ass. But seeing this film, seeing the story in the film, and to be able to hold that chapter of my life—by far the biggest chapter of my life—in my hand on a flash drive.... Now I can say this story is no longer mine to hold alone. Now this story belongs to the world, and it's an awesome feeling

## **CREW BIOS**

**SASHA JOSEPH NEULINGER (DIRECTOR, PRODUCER)** Sasha Joseph Neulinger is the co-founder and head of production at Step 1 Films where he produces content for commercial clients nationally. After finishing film school at Montana State University, he discovered the raw materials that would propel him to tell the story of his life. An autobiographical film years in the making, REWIND is his directorial debut. Sasha lives in Montana where he spends his free moments playing hockey, hiking in the mountains, and cooking.

**THOMAS WINSTON (PRODUCER, EXECUTIVE PRODUCER)** Tom is the founder and CEO of Grizzly Creek Films, a full-service production company that has created original series and specials for The National Geographic Channel, Smithsonian Channel, History Channel and PBS. His films have been winners and finalists at Wildscreen Festival, the Jackson Hole Wildlife Film Festival and the Banff Mountain Film Festival.

**AVELA GRENIER (EDITOR, PRODUCER)** Avela brings a background in design to her role as a producer and editor. Her editing work spans short form campaigns, national history filmmaking, and social documentary. She has produced original broadcast episodes for NatGeo Wild, History Channel, and Smithsonian Channel. Her most recent short films were finalists at the 2018 Jackson Hole Wildlife Film Festival, Telluride Mountainfilm, and the International Wildlife Film Festival.

**ROBERT SCHNEEWEIS (PRODUCER)** Robert Schneeweis is a Los Angeles based filmmaker with experience in documentary features and scripted television. He is in pre-production on THE DEVILS CUT, a look into the global race to cash in on the Kentucky bourbon craze. He currently works in post-production on the long running CBS drama CRIMINAL MINDS and has worked with Amazon and FX on SNOWFALL and SNEAKY PETE. Before moving to Los Angeles, he directed news for a CBS affiliate and was a coordinator for the PBS Emmy award winning show, 11th & Grant. He is a co-founder of Step 1 Films.

**SHASTA GRENIER WINSTON (PRODUCER)** Shasta is an award winning director, writer, and editor with a background in non-fiction film and literature. Her work has aired on PBS, the History Channel, and NatGeo Wild and appeared in the New York Times. She has directed and edited three feature documentaries. CLASS C debuted at the Big Sky Documentary festival where it won the Big Sky Award. The critically acclaimed NOT YET BEGUN TO FIGHxT appeared at festivals nationwide, winning the Audience Award at the Florida Film Festival and the San Diego Film Festival and the Moving Mountains Award at Telluride Mountainfilm. Rewind | Team

**CINDY MEEHL (EXECUTIVE PRODUCER)** Cindy Meehl is the founder of Cedar Creek Productions. She directs and produces feature film documentaries. She recently directed her new film, THE DOG DOC which is premiering at Tribeca. She was the director and executive producer on BUCK. Meehl's other films she executive produced are THE RIVER AND THE WALL, TRAPPED, UNBRANDED, FOR THE BIRDS, and DOGS ON THE INSIDE.

**JEFF DOUGHERTY (CINEMATOGRAPHER)** Jeff Dougherty (B.A. in Film Production, Montana State University) has worked extensively in commercial, promotion, and documentary films. Jeff has operated cameras for Sportsman Channel's MEAT EATER and TLC's SISTER WIVES. He has produced and directed for Zero Point Zero West. He is currently a camera operator for Warm Springs Productions, and travels nationally as a broadcast television cinematographer.

**RICK SMITH (CINEMATOGRAPHER)** Rick's photographic skills have been honed by over a decade of field experience on a technically and stylistically diverse set of documentary productions. His body of work includes independent social docs for PBS's Independent Lens & American Experience, a prime-time reality series on NBC, and wildlife and adventure programming for BBC's Natural History Unit, National Geographic and Netflix.

**T. GRIFFIN (COMPOSER)** T. Griffin has composed scores for over 40 feature length films, and dozens of live and multimedia projects. Notable titles include the Academy-Award nominated LIFE, ANIMATED and multiple festival award winners QUEST, THE OVERNIGHTERS, and WELCOME TO LEITH as well as the Oscar Shortlisted ONE OF US. He composed the music for Showtime's 8-episode documentary series ACTIVE SHOOTER, and for two episodes of Netflix' DIRTY MONEY, produced by Alex Gibney. He has worked with Roger Ross-Williams, Dawn Porter and Rob Epstein and Jeffrey Friedman on hour long specials for Discovery Channel and for Netflix. He was a fellow at the Sundance Composers' Lab in 2008, and has twice been nominated for Cinema Eye Honors for Original Music Score. He is based in Brooklyn, New York.

## REWIND

### CREDITS

Directed by:	Sasha Joseph Neulinger
Written by:	Hannah Bos
Written by:	Paul Thureen
Producers	Thomas Winston
	Robert Schneeweis
Produced by:	Sasha Joseph Neulinger
Produced by:	Avela Grenier
Director of Photography:	Shasta Grenier Winston
Editor:	Avela Grenier
Executive Producers:	Cindy Meehl
	Thomas Winston
Cinematography:	Jeff Dougherty
	Rick Smith
Original Music	T. Griffin
Sound Recordist	Mike Kasic
Production Manager	SaVenna Hanley Hughes
Associate Producer	Samantha Bates
Assistant Editor	Christi Cooper
Additional Editing	Ken Schretzmann
Additional Audio	Devon Riter
Technical Consultant	Robert Schneeweis
Consulting Producer	Scott Sterling
Archival Cinematography	George Ohrin
	Henry Nevison
Archival Photography	Sasha Joseph Neulinger
Title and Motion Design	John Solem
	Blue Spill
	Design Director
	Allison Brownmoore
	Flame Artist
	Anthony Brownmoore
	Designer
	Joe Nowacki
Digital Intermediate Provided by	Final Flame
Digital Intermediate Colorist	Will Cox
Digital Intermediate Online Editor	Drew Kilgore
Digital Intermediate Producer	Caitlin Tartaro
Digital Intermediate Manager	Charlie Rokosny
Digital Intermediate Technical Supervisor	Sandy Patch
Digital Intermediate Executive Producer	Will Cox



Post-Production Sound Services.

Sound Designer & Re-Recording Mixer  
Sound Effects Editor  
Client Services  
General Manager  
Head of Production  
Legal Counsel  
Additional Legal Counsel

Clearence Counsel  
Distribution Services

Web Development  
Assistant to Cindy Meehl  
Kickstarter Trailer Online Editor  
Additional Photography

Production Assistants

Music

All Other Instruments

Composers' Assistant  
Additional Mixing & Score Sound Design  
Orchestration & Score Mixing

Additional Support

Fiscal Sponsors

Creative Consultants

Skywalker Sound a Lucasfilm Ltd.  
Company Marin County, California

Christopher Barnett  
Richard Gould  
Eva Porter  
Josh Lowden  
Jon Null  
Bianca Grimshaw  
Elizabeth Corradino  
Breting Engel  
Wilder Knight  
Innes Smolansky  
Josh Braun  
Submarine Entertainment  
Publicity Services  
Cinetic Marketing  
Falco Ink.  
Headwall Digital  
Brittany Batterton  
Scott Sterling  
George Feder- Philadelphia  
Getty Images  
Carl Hansen  
Katie Jepson  
Taylor Johnson  
Patrick Larson  
Matthew McCoy  
Patrick Tormey

Violin, Viola  
Gene Back  
Woodwinds  
Matt Bauder

T. Griffin  
Jake Sillen  
Sanghee Moon  
Gavin Brivik  
Jordi Nus  
Dallas Children's Advocacy Center  
Jewish Community Watch  
Tides Foundation  
Be the Example  
HAVEN  
Blye Faust  
Jonathan Oppenheim

Special Thanks

Foundation

Gabriel Rhodes  
Sabrina Ross Lee

Dennis Aig  
Julie Parker Benello and the Tides

Maripeg Bruder  
Scott Chesnut  
Hope Cohen  
Ira Cohen  
Louise Davis  
Risa Vetri Ferman  
Lauren Hall  
Steve Lepore  
Dr. Herbert Lustig  
Ethel Lustig  
Lynne and Matt Morgan  
Barbara Neulinger  
Bekah Neulinger  
Jacqui Neulinger  
Joseph and Netta Neulinger  
Brian and Robert Nevinson  
Cheryl and David Nevinson  
Henry Nevinson  
George Ohrin  
Peter Rock  
Meredith and Randy Skully  
John Solem  
Lucas Solem  
Hiram Stelzig  
Pete and Amy Strom  
Stacey and Ed Tompkins  
Brandon Weber  
Eleanor and Fred Winston  
David Zieff  
IFP