

# UPROOTING ADDICTION

HEALING FROM THE GROUND UP

AN IMPORTANT FILM ABOUT TRAUMA,  
ADDICTION & RECOVERY

DIRECTED BY:  
TORY ESTERN JADOW

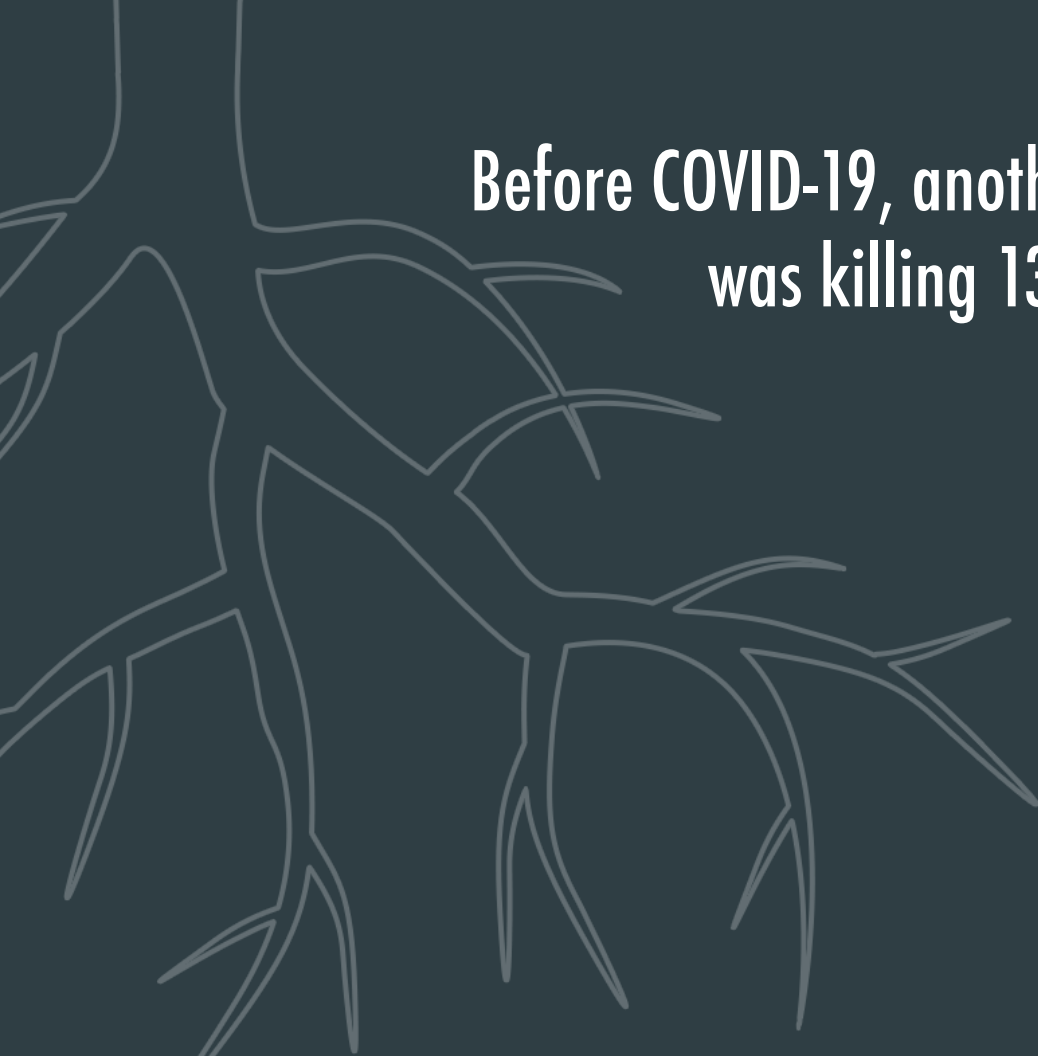
PRODUCED BY:  
HOPE PAYSON

EXECUTIVE PRODUCER:  
EDIE DAO SCHECHTER



Before COVID-19, another deadly epidemic  
was killing 130 Americans a day.

It still is.







## SHORT SYNOPSIS

Six people from Connecticut with vastly different cultural and socio-economic backgrounds explore the childhood traumas at the roots of their drug addictions, as local officials, activists, ordinary citizens, and experts offer solutions to a relentless public health crisis.



## LONG SYNOPSIS

From filmmaker Tory Estern Jadow comes an urgent look at the national drug addiction crisis that continues to ravage local communities across the U.S., including the director's own in Northwest Connecticut.

At an innovative retreat organized by addiction and trauma counselor Hope Payson (LSCW, LADC), six people from varying walks of life – each affected by childhood trauma – come together to share their stories, emerging from darkness through community, connection, and compassion.

Rob is a successful businessman who became addicted to opiates after back surgery. Ryan grew up in chaos, with a mother who struggled with her own addiction and an absent father. Kaytlin lost her brother who suffered from mental illness to an

**Through the metaphor of a tree bearing a network of roots, Payson helps each attendee recognize the foundation of their trauma.**

overdose – before falling victim to heroin addiction herself. Daryl, a man who was incarcerated for a decade, following a long history of drug addiction, missed his daughter's childhood when in prison. Chuck is a former high school wrestling coach who awoke to his addiction upon being recognized by a former student while shooting up in

a dope house. Kelvin spun out of control at a community picnic while high on drugs, coming to grips with his addiction when he saw himself through his daughter's eyes.

Through the metaphor of a tree bearing a network of roots, Payson helps each attendee recognize the foundation of their trauma – abandonment, learning differences, sexual molestation, violence – and how it manifests and permeates through life, opening the door to fundamental healing.

Interweaving these stories with uplifting, up-to-the-minute accounts of collective action in the face of an unrelenting public health crisis – from an equally diverse group of activists, officials, volunteers, and experts – Uprooting Addiction is a mosaic-like portrait of a single community coming together to take on one of the most urgent challenges of our times.





The reality of drug addiction is that it is ubiquitous and non-discriminatory.



## DIRECTOR'S STATEMENT

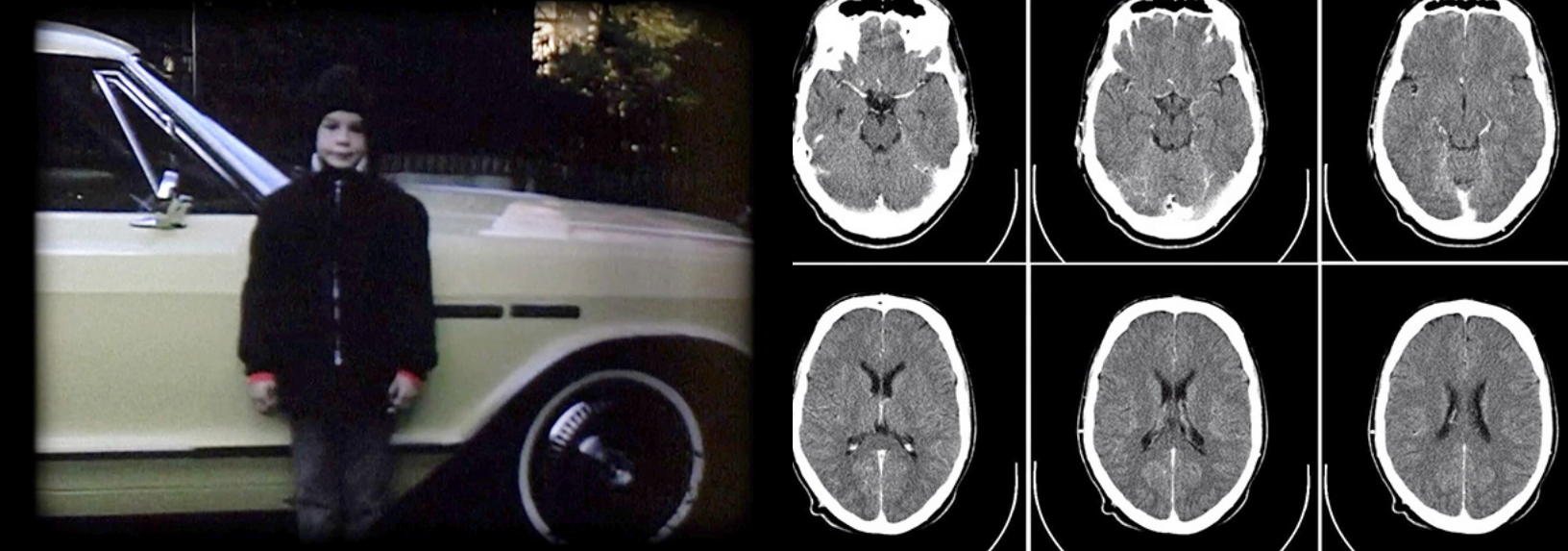
Drug overdoses in the U.S. now kill more people than gun homicides and car crashes combined. Like many other health and social issues, this crisis has been exacerbated by COVID-19. A misunderstanding of pain management has led to a widespread over-prescription of highly addictive opiates, a pipeline drug that often results in the newly addicted seeking street drugs once prescriptions become unobtainable.

**The [ACE] study analyzes the correlation between ten types of childhood trauma... and long-term health outcomes.**

The reality of drug addiction is that it is ubiquitous and non-discriminatory, and what was once a problem buried by socioeconomic and racial biases, cloaked in stigma and shame, has reached critical mass. It is an epidemic.

At the center of Uprooting Addiction is the Adverse Childhood Experiences (ACE) Study, a widely accepted methodology often referenced by medical and psychiatric professionals. The study analyzes the correlation between ten types of childhood trauma (which can include neglect, and emotional, physical, and sexual abuse) and long-term health outcomes, revealing a causal relationship between the two.





Despite this, trauma treatment is rarely taught in medical school or offered to adults struggling with addiction.

While we were making *Uprooting Addiction* during a three-year period from 2016 to 2019, we witnessed evidence that prevention and education are better solutions for our current drug epidemic than punishment and incarceration. Co-producer Hope Payson (LCSW, LADC), a national expert on the topics of trauma, neglect, and addiction, offers a model for treatment guiding patients through the painful and often transformative process of unearthing the past to understand the roots of their addiction. Her methodology also focuses on community, and many of her patients turn to community service as part of their recovery.

Our film explores how a healthy community relies on the multifaceted participation of people working across the sectors – from medical fields, to social work and activism, to law enforcement. Moreover, it requires the willingness of its individuals to investigate their own biases and judgments, those that build stigma and shame around an epidemic from which no one is immune.

– Tory Estern Jadov





## A CONVERSATION WITH FILMMAKER TORY ESTERN JADOW

### **Describe your background in film.**

The film business is in our family's DNA so I started young – even before college. I had always been in a supportive role, working crew behind the scenes, helping others realize their vision. It was a great experience. I rose through the ranks of the lighting department and became a gaffer, which was a terrific vantage point from which to observe. I got to work with a lot of famous directors as a fly on the wall, on movies, TV shows, commercials, music videos, every genre you can think of and I learned a lot about the craft. I wrote and directed a narrative short film, enlisting my crew friends to help. That was before digital so low-budget projects were a bit more difficult to pull off. Eventually I went back to school and got an MFA in creative writing, moved to the Berkshires, and started a family. I was doing a lot of writing at that time but I missed the visual aspect of filmmaking. I began doing portrait photography to fill that void, and that soon turned into a business. As my kids got older, I started teaching film classes at their school, but in time I was eager to get back to my original creative goal, which was to make a film on a topic that mattered and resonated with me. Serendipitously, right around that time, I met Hope Payson.





### **How did you meet Hope Payson and what made you want to make this film?**

I love stories, especially ones that explore the human condition. I also like advocating for people and causes that I believe in, and as I said, I was ready to sink my teeth into a meaningful project. I had lots of notes on potential ideas. I was meeting with people and following leads but nothing felt quite right. Then one day Hope popped

onto my radar. She had reached out via email looking for a videographer to help create media for her presentations on trauma and addiction. I met with her and realized how passionate and committed she was. She knew the subject inside out, not only as a trauma survivor who had struggled with her own addictions but as a clinical therapist who had been working in the mental health and addiction field for decades. She had a burning desire to change the system,

**She had a burning desire to change the system, change attitudes, remove the stigma, make things better, and her convictions were contagious.**

change attitudes, remove the stigma, make things better, and her convictions were contagious. Almost immediately I wanted to help her spread this different kind of message. That was the genesis of our collaboration.

### **Have you experienced addiction in your own family?**

I have, and after speaking with Hope that first day about the roots of addiction and how it's based in emotional pain and trauma, I immediately thought of my own loved ones, and how I needed to have more compassion towards them.

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## When did you start thinking about this topic?

That's tricky to answer. I had thought about addiction plenty but I really didn't know how much I didn't know. My education on the topic kind of began with that first meeting with Hope in the spring of 2016. It was still a relatively quiet epidemic in America at that point. Your average person maybe wasn't aware of it yet, unless they were on the frontlines like Hope was. In my circles, friends weren't yet talking about addiction as a national health crisis – it hadn't hit the headlines yet. The culpability

**The culpability of the Sacklers and Big Pharma and all the lawsuits were yet to come.**

of the Sacklers and Big Pharma and all the lawsuits were yet to come. Hope, on the other hand, was all too aware of the death and destruction that was rampant in small communities across the country. She was experiencing losses first hand and was desperate to do something about it. We agreed that by using the medium of film we could reach more people, and hopefully make a difference.

## Describe your collaboration with Hope on this film.

Hope was traveling the country giving presentations. She was educating social workers and the mental health community on the cognitive behavioral therapies she had been trained in, which were proving very successful with her drug and alcohol

patients. She was using PowerPoint – lots of words and diagrams and bullet points. To her credit, she wanted to take it up a notch, and she knew that having her clients speak for themselves on video would have a much greater impact than pie charts and percentages. She suggested putting together a retreat with a group of people in all stages of recovery; she would lead them through her process of self-discovery, and I would film it. And so began a partnership between a clinical social worker and a filmmaker, which in my opinion works really well.



We each bring completely different skills to the table and that balance has yielded good results. The most important piece is that we truly respect each other and the work that we do. Neither of us could have done this without the other and we don't take that for granted.



### **What did that room feel like to you in terms of the participants?**

From behind the camera, I was deeply moved by the stories of trauma and addiction. It was intense and heartbreaking, and yet there was a beautiful resilience too, a willingness to work through the painful experiences and not let a rocky past define one's present. Honestly I was blown away by that initial day of shooting, hearing people be so honest and open about very personal things that had happened to them. I had never been in a group therapy environment before so it was eye opening to say the least.

### **At what point did you decide to situate the movie in the Northeast?**

It was partly out of necessity – we didn't have any money until the following winter, when we started our crowd-funding campaign, and we had everything we needed nearby. A lot of it was just practical because most of the subjects in the film are from the area, or just outside. If we were going to do a national piece, we'd be on planes traveling everywhere and we would need, obviously, a larger budget. We had good access to this group in our own backyard, and we knew the same thing was happening in small communities all over the country. Why not make it a microcosm of small-town America and make it feel universal?

**We knew the same thing was happening in small communities all over the country.**





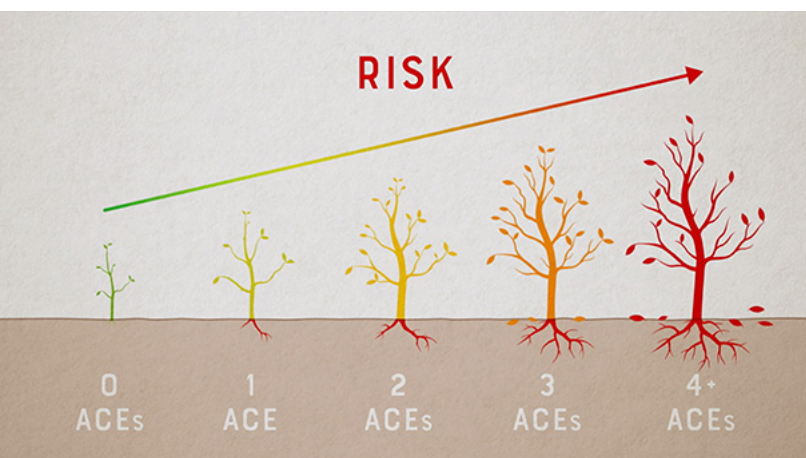
## **Over the course of how much time were you filming this movie?**

After we did our crowd-funding campaign in the winter of 2017, we hired a skeleton crew and went out for more footage. We shot about seven days in total. To save money, we only hired a DP, a sound person, and a P.A. We would show up with four or five people and grab some vérité, and some interviews in the location where the subjects lived or worked. In the fall of that year, we started the editing process, but we really had to do more fundraising. I worked really hard on making an impactful trailer because I knew that would help us raise money. During 2018 we spent a lot of time applying for grants and scraping funds together – then we would spend it and have to raise more. Eventually in 2019 a few incredibly generous foundations and donors came through and we were able to finish up.

## **Describe your grass-roots approach to showing this film to people.**

We had a very rough cut in May 2018 so we put together several mini feedback groups. We got valuable notes from a lot of smart, wonderful people. I'd say the main criticism early on was that we had too many tangents, too many stories. There was so much we wanted to include but we saw that we had to be more disciplined and focus in on a main thesis. By May 2019 we had a cut we were proud of so we could finally move on to music and motion graphics.

## **When did you start to see the key themes emerge?**



All of the people we interviewed at Hope's retreat were in recovery, and had experienced trauma, so the experts we spoke with and the studies we featured all started being in the service of our main theme, which was acknowledging early trauma as a major factor in addiction. When the ACE Study started to loom larger in the movie we realized we could organize the personal stories around that. The correlation became a premise that we wanted to explore in depth.

## **What are your intentions for this movie as you send it out into the world?**

Putting a human face on addiction is the most important thing, because from 2016-2019, when we were making the movie, the opioid crisis really ballooned, and everybody was seeing the numbers of losses explode in the headlines. The statistics became overwhelming. I watched every film on addiction that I could find but I felt that they were missing something important. They were not humanizing the people who were at the epicenter of this epidemic, and that's what we wanted to do. We didn't want to portray active users – that film had already been made a few times.



We wanted to stay positive and hopeful and educate people about pathways to recovery in an organic, more personal way. We also wanted to show the diversity of the crisis. There's a saying that addiction doesn't discriminate, and it's true.

### **How did you grow as an artist making this movie?**

I feel like I've been in training for this project my entire working life, starting from when I was a teenaged intern at WNET, the public television station in New York City. It's taught me to never discount the things that I've learned along the way because someday they will all come into play. So I'm tapping into a treasure trove of experiences, yet very happy to find that I'm still learning and growing as an artist and a story-teller. I definitely gained the understanding that if I wanted to get to the authentic heart of the matter, I had to get over the uncomfortable feeling of putting people on the spot. I got better at asking tough questions and at just being present, as a good listener, without expectation or judgement.

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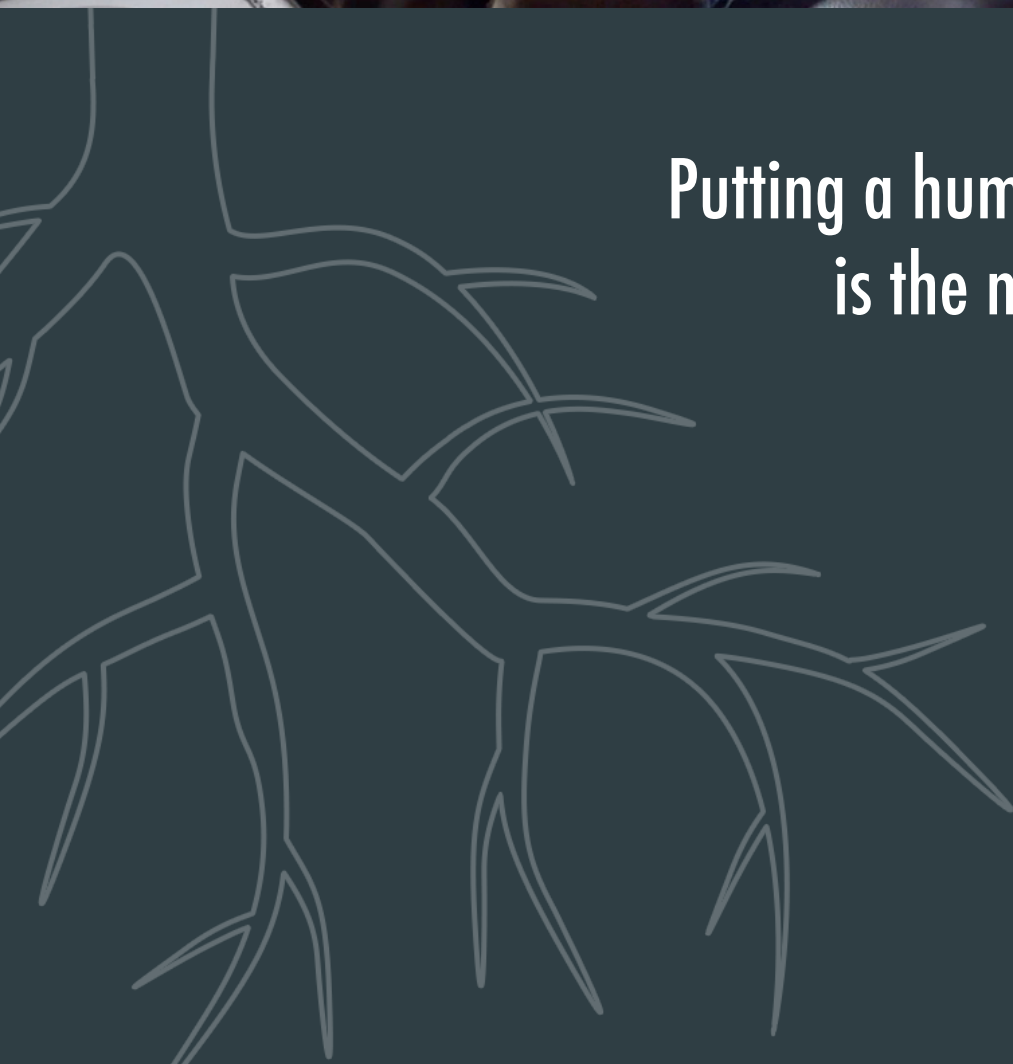
I don't want to forget to mention my team, because they were amazing and I'm so grateful to them. They helped me grow and evolve as well. We really went on a journey together and it's been quite a rewarding one.







Putting a human face on addiction  
is the most important thing.





## A CONVERSATION WITH CO-PRODUCER HOPE PAYSON, LCSW, LADC

### How did you become involved with this movie?

I'm a social worker, in the field of addiction and recovery, so I work with people with histories of trauma and addiction. I've also presented at conferences, so I initially contacted Tory to see if she could help me bring some of my clients' stories to life

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in my presentations. I wanted to show real people talking about what happened that might have made them vulnerable to addiction, and how they got better. So I pitched Tory their stories, essentially – they have amazing life stories, and I thought they would be great on film. Eventually I invited 13 people

to my house to talk on film about what made them vulnerable, and what they saw as the root of their addiction, and Tory filmed it. We didn't have a plan to turn it into a documentary at that point, but I felt like she was really taken by their stories.

### How serious is this crisis, in your opinion?

It's going to take a lot more than Narcan kits, resuscitating people, and controlling access to narcotics in order to conquer this problem. We've been in it for decades, but now it's more noticeable because of Fentanyl and the large numbers of people



who are dying every day. Until people no longer need to check out from drugs, and until we know why they want to check out, we're just going to shift from one addiction to another in our culture.

### **What did you want to show with this movie?**

The heart of the story was to try and show real people and their struggles, and to help those people understand that it's about pain management, and until we address the pain, and the ways we cause pain in our culture, people are always going to be vulnerable to addiction.



### **Your approach to conquering addiction is to get to the root of the sufferer's trauma. Can you describe your process, or methodology?**

I was trained in trauma and how trauma affects the brain, and I did grass-roots social work for many years, driving people to treatment and spending long hours with them speaking about their past. Then I took what I knew about addiction and put them together, in the form of the tree that I use with my clients. It's like any problem, if you

understand the root cause, then you can find a solution. If you don't understand the root of your pain, then you're just working on the problem superficially, from the top.

### **What is your personal connection to addiction?**

I grew up in a family with a history of trauma and addiction, including my own addiction, and a brother with addiction who died six years ago. I couldn't stop his pain or his death. This made me feel powerless, which led me to more deeply question how people can grow up in the same environment and go two different ways in life. He committed suicide, and was intoxicated at the time, after struggling with addiction and mental health issues for most of his life. So while I'm tracing these roots for my clients, the loss of my brother shook me up and made me think a lot harder about trauma. I worked on my own traumatic past, stopped using drugs, and eventually got better. I started to think that if we could somehow make a cultural shift, maybe more people wouldn't be losing their brothers, their parents, their partners...



### **What is the most frustrating aspect of this crisis for you?**

It's politically frustrating because funding doesn't always go where it needs to go and the clients I work with don't always get treated the way I'd like them to be. A lot of them have been incarcerated when they shouldn't have been, and it only made things worse. It's also heartbreaking to watch people lose people they love to overdoses and lack of adequate care. It is quite disturbing and unacceptable that we can't always access treatment placement for people when they need and want the services, particularly people with lower incomes.

### **What does your movie accomplish that similar ones have not?**

I don't think our movie is set up in a way so that viewers will feel bad for these people – it's more a question of how strong these people are, you can see how much they've overcome. If we've done our job well then audiences can relate to somebody in this through their stories, and perhaps help others.

### **How did you find the right subjects for this movie?**

I sent out an email to colleagues asking if they knew people with a history of trauma and recovery who were comfortable talking about their experiences on camera. I knew some people already, like Chuck Bascetta, who's my mailman, and Rob Funkhouser, who is a client. But the other subjects in the film I had never met, though they are all friends now. I interviewed them on the phone first, and became struck by



their stories; and ultimately they agreed to talk on camera, even though we had no idea where the project was going. They wanted to tell their stories though. That's what I love about people in recovery – they aren't ashamed of themselves. These people had the courage to show up, and we were lucky their stories were so compelling.

**Would you agree that this film is at heart a story about building community?**

Yes, but first of all we need to have some very difficult discussions inside our communities, because trauma and addiction are painful topics for many. It's easier to blame it on the addict – that it's their choice that they're using drugs.

Yet, tough love hasn't worked well, and incarcerating them hasn't changed a thing.

**We know now that it's a combination of genetics, what happens to you in life, and the amount of trauma you have endured that makes you vulnerable to addiction.**

What we need to do is get together, look at the subject honestly, and agree that it's about pain, and the roots of our pain. We have to leave our communities and our hearts open for people who have lived through experiences of trauma, neglect and oppression. We know now that it's a

combination of genetics, what happens to you in life, and the amount of trauma you have endured that makes you vulnerable to addiction. This has been researched and accepted in my field. If everyone in our communities understood this, maybe we would look at people differently, and treat them differently.

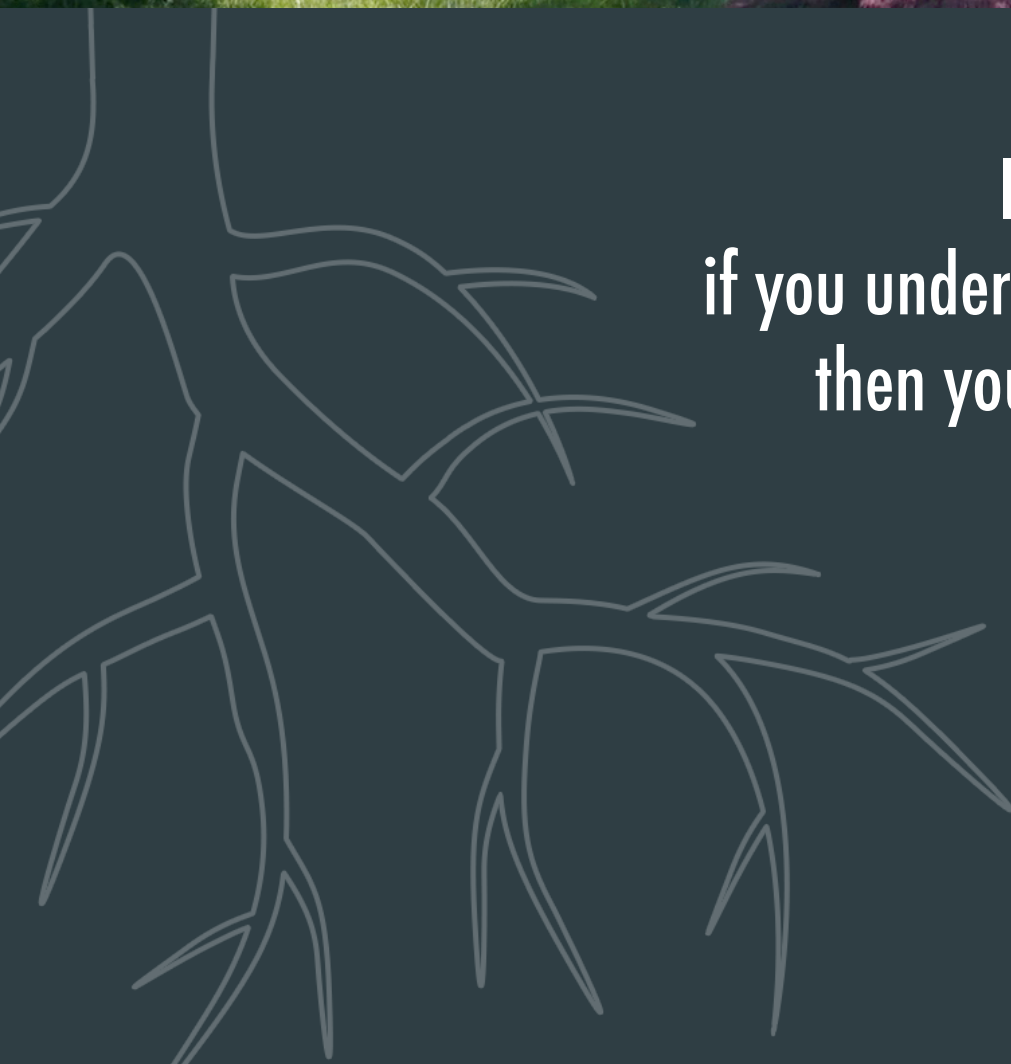
**This is a major public health crisis. How did we get here in this country?**

When we started inflicting pain on other human beings, which has been going on for a long time. And we can't fix it until we take responsibility for it. We need to reexamine how we look at addiction, and why we tolerate pain being inflicted on others. And we need to have better systems of care, which is why the ACE Score is so valuable in addressing this problem. I have an ACE score of six, which means I'm vulnerable to addiction, but despite this history and the fact that I have informed my doctors about my previous problems with addiction, I am still being offered pain medication when it is not necessary. Why is that still happening after all we know about the connection between trauma and addiction?





It's like any problem,  
if you understand the root cause,  
then you can find a solution.







## CONVERSATION WITH PRODUCER EDIE DAO SCHECHTER

### **How did you become involved with this movie?**

I've known Tory for several years, and she was telling me about the project over coffee one day, after she had finished filming Hope's retreat, and she seemed very excited about the prospect of making a documentary. I felt this is a subject that has been poorly addressed in our country; it's gotten out of control. So I told Tory, you have a social worker, you have a filmmaker, I think you need a businessperson. I said I'd love to help out, and she took me up on that and I came aboard as a fundraiser.

### **Describe your background in fundraising.**

I worked in the business world for years, having attended business school and launching Parallel Capital with my husband. I eventually found my way into fundraising and came to enjoy it because I did it for causes I believed in. I wanted to bring that experience to Tory and her team.

### **What was your role on this movie beyond fundraising?**

Truth be told, I learned to do a lot of different things on this project – it's certainly the most rewarding business and artistic endeavor I've ever been involved with,

and it has been quite a ride. I learned everything from editing and strategizing to overseeing the legal work and contracts.

### **What do you think this movie is trying to say about the human condition?**

By getting people to understand the impact of trauma, and what it does to a society, we can put a human face on addiction and the people who suffer from it. What really hit me when I started to look at all of the footage was the trauma aspect of the story, which is so important for health outcomes and health conditions in general. I was astounded that few people knew about the ACE test, so I felt a real passion about getting that information out to the public with this film.

**It's a different story than  
we've seen with other films.**

### **Who is this movie for?**

I think there are endless possibilities – with an appeal to a wide variety of audiences including hospitals, mental health centers, rehab facilities, private and public school communities. I've been approached by people affiliated with Harvard who want to show the film in the law school, as an example of something completely out of the box. It's a different story than we've seen with other films. I don't see any limits, frankly.

### **How was this movie financed?**

We started with a crowd-funding campaign and did some fundraisers from there; a lot of it involved the generosity of local people in our community. Some foundations were very generous with grants, including the Foundation for Community Health, who helped us focus our story line.

### **What can we do as citizens to conquer the demon of addiction?**

If people look at the situation with more compassion as opposed to a law enforcement approach, I think we could change hearts and minds dramatically. There are ways of treating addiction, but it's not easily curable, it's not about getting an injection or vaccine and you're cured. In addition to compassion we need community. If addicted people are ostracized, they won't get better. That works against the healing process. There is a huge stigma surrounding addiction, and I hope that after people see this movie, we can work together to change attitudes. It's about getting better together.





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they won't get better.



## ABOUT THE PARTICIPANTS



**RYAN BAILEY** is originally from New London, CT, and currently lives in Bristol, CT, with his wife and son. He was an intravenous heroin user for six years until he got clean in February 2014 at age 23. Addiction in one form or another has ruled his life for as long as he can remember. He reports that he has gained more in his years of being clean than he had ever gained in the 23 years prior. He is currently enjoying the most important role he has played in his life so far, that of husband and father.



**CHUCK BASCETTA** is a recovering heroin addict and alcoholic who has been clean and sober since 2009. After half a lifetime of failed attempts at recovery, he found that addressing the root of his addictions – past trauma and its effects on his mental condition – allowed him to successfully recover from the fatal disease of addiction. In his recovery he has become a Recovery Support Specialist and is currently employed with a behavioral health organization supporting people with mental health and substance abuse disorders. Today, Chuck works with others as a recovery coach.





**KAYTLIN COON** is from Ghent, NY. She was sexually abused at an early age and also had to contend with her brother's emotional and physical outbursts related to his mental health issues. She reports being her brother's primary instigator for fighting, but as they grew older their relationship slowly changed to one of love and mutual respect, which also included occasional drug use together. Kaytlin's brother died on March 7, 2015 from an overdose. Since her brother's death she has been pursuing any and all ways to recovery to assure that her family doesn't have to go through this kind of loss again, and continues to work on her recovery from both her trauma and her struggles with addiction. Today, she makes a point to do whatever she can, to help whomever she can, to make her brother proud of her. She relapsed briefly into substance abuse during the production of the film but is currently focused on her recovery, time with family, and helping others who struggle with addiction.



**ROB FUNKHOUSER** is from Canaan, CT. He began his recovery journey in 2008 and has been substance free since 2018. He struggled with alcohol from an early age and in 2003 had the first of four back surgeries, which introduced him to the world of opiates. He quickly became addicted and continued to use these drugs to numb the pain of everyday life and past trauma. Rob uses yoga, Smart Recovery, therapy, and 12-step groups to support his recovery. He relapsed briefly into substance use during the production of the film, but just proudly celebrated a year of abstinence in July 2019.



**DARYL MCGRAW** has been substance free since 2007, and his lived experience overcoming the battles of addiction and incarceration have allowed him to serve as a longtime advocate for persons in recovery struggling with incarceration and reentry. He is the President and Founder of Formerly Inc., Connecticut's first criminal justice consultant agency predominantly staffed by formerly incarcerated individuals. With over 10 years of professional experience in trauma, addiction, recovery, and community reintegration, Daryl is viewed as an expert in the field and regularly speaks in a variety of settings, including university campuses, correctional facilities, behavioral health organizations, and national conferences.

Daryl is also the Community Organizer for Stop Solitary CT, a grassroots organization formed to end solitary confinement and the inhumane treatment of incarcerated individuals. Daryl holds state certifications as an Addictions Counselor, Recovery Support Specialist, and a Criminal Justice Professional. He provides presentations, trainings, and consultation on issues related to addiction, urban trauma, racism, and incarceration throughout the U.S. and Canada. He is a passionate advocate for persons re-entering the community after incarceration.



**KELVIN YOUNG** After many years battling with depression, anxiety and drug addiction, Kelvin began his healing process in prison. While incarcerated, he learned about the transformative powers of meditation, which helped him find inner peace in a hostile and restrictive environment. Kelvin is a certified Sound Healer and owner of Kelvin Young, LLC.

Kelvin has presented around the country in diverse settings, including yoga studios, retreat centers, conferences, colleges, prisons, addiction treatment centers, and psychiatric inpatient units.



## ABOUT THE EXPERTS



**NADINE BURKE HARRIS** was appointed by California Governor Gavin Newsom as the state's first Surgeon General in 2019. In 2018, Burke Harris released her first book, "The Deepest Well: Healing the Long-Term Effects of Childhood Adversity". In 2014, Burke Harris' TED Talk, "How Childhood Trauma Affects Health Across A Lifetime," reached over 2.8 million viewers on Ted.com. In 2012 The Center for Youth Wellness was launched to create a clinical model that recognizes the impact of adverse experiences on health and effectively treats toxic stress in children. This multi-disciplinary approach focuses on preventing and undoing the chemical, physiological and neurodevelopmental results of ACEs.



**MARIA COUTANT-SKINNER**, LCSW, is the Executive Director of McCall Center for Behavioral Health. As part of the prevention team, Coutant-Skinner developed a parent education program that has been replicated in multiple communities throughout the state. She facilitates programs at the community level to address issues such as underage drinking and substance abuse. She serves as a co-chair on The Litchfield County Opiate Task Force and is actively involved with a number of community organizations that address the needs of the individuals, families and children impacted by substance use.



**MARK JENKINS** is the Founder and CEO of the Greater Hartford Harm Reduction Coalition and has worked in the field of Harm Reduction and Public Health for the past 18 years. His work in the most troubled neighborhoods in the state has given him a unique perspective on the history of drug trends, the dynamics of associated risks, and effective public health responses. He has delivered innovative prevention/ interventions to the most vulnerable members of central Connecticut communities by developing a service network of providers that benefits both clients and staff of these organizations. In Jenkins' work with the Community Renewal Team (CRT) and the Hispanic Health Council he further cultivated progressive strategies for reaching and delivering services to our most difficult-to-reach populations. Jenkins has presented nationally and internationally about best practices for working with the drug-using community.



**DR. GABOR MATÉ** is a renowned speaker, and best-selling author, who is highly sought after for his expertise on a range of topics including addiction, stress and childhood development. With over 20 years of family practice and palliative care experience Dr. Maté weaves together scientific research, case histories, and his own insights and experience to present a broad perspective that enlightens and empowers people to promote their own healing and that of those around them. For twelve years Dr. Maté worked in Vancouver's Downtown Eastside with patients challenged by hard-core drug addiction, mental illness and HIV, including at Vancouver's Supervised Injection Site. As an author, Dr. Maté has written several best-selling books including the award-winning "In the Realm of Hungry Ghosts: Close Encounters with Addiction". His works have been published internationally in twenty languages. Dr. Maté is the co-founder of the non-profit,



Compassion for Addiction. Dr. Maté has received the Hubert Evans Prize for Literary Non-Fiction; an Honorary Law Degree from the University of Northern British Columbia; an Outstanding Alumnus Award from Simon Fraser University; and the 2012 Martin Luther King Humanitarian Award from Mothers Against Teen Violence. For his groundbreaking medical work and writing he has been awarded the Order of Canada, his country's highest civilian distinction, and the Civic Merit Award from his hometown, Vancouver.



**PETER VOLKMANN** has served as a law enforcement officer for several Police Departments in upstate New York, beginning his career as a patrol officer for the Ossining, N.Y. State Police Department in 1986. Due to his vast experience in the various rescue fields, including social work, Volkman is utilized as a crisis interventionist and trainer for rescue departments, government municipalities, schools and corporations around the U.S. who have experienced traumatic events. Presently, Volkmann serves as the Chief of the Chatham Police Department. As chief, he has built a reputation based upon community engagement. He created the “Chatham Cares 4 U” (C.C.4.U) initiative, which provides transportation and treatment for residents suffering from opioid addiction. Volkmann has appeared in numerous media outlets including Dateline N.B.C., Discovery Channel, and M.S.N.B.C.

## ABOUT THE FILMMAKERS



**TORY ESTERN JADOW** (Director, Producer) is a 20-year veteran of the New York City film industry, having worked as a lighting designer on such shows as Saturday Night Live and Sesame Street, as well as countless feature films, commercials, music videos, and documentaries throughout the '80s and '90s. After moving to the northwest corner of Connecticut to raise a family, Tory founded the Indian Mountain School film program, of which she was the department chair from 2006 to 2014. Today Tory works as a freelance director, producer, cinematographer, and editor. Tory received her BA from Wesleyan University, and her MFA from Bennington College.



**HOPE PAYSON** (Producer), LCSW, LADC, is a Licensed Clinical Social Worker, Alcohol and Drug Counselor who specializes in the treatment of addiction and trauma. She has over 20 years of experience working in community mental health in the following capacities: director of a supporting housing program for domestic violence survivors, coordinator of an assertive community treatment team and originator of a homeless outreach program that included on-site assessment, treatment placement, and long-term follow-up for clients with histories of addiction and trauma. Hope currently coordinates a private practice in Winsted, CT and offers consultation services to other clinicians working in private and community settings, and provides training on issues related to addiction, recovery and trauma treatment.





**EDIE DAO SCHECHTER** (Executive Producer) spent her early career in sales and marketing in both the retail and wholesale business. Later, she spent 10 years as a partner at Parallel Capital in commercial real estate in New York City. Over the last 20 years Edie has worked for various non-profit organizations in both New York City and Salisbury, CT. Since becoming a full-time resident of Salisbury, she has served on the boards of Tri Arts (now the Sharon Playhouse), the Indian Mountain School, and the Salisbury Volunteer Ambulance Service. Edie received a bachelor's degree from Oberlin College and Masters in Business Administration from New York University.



**ALI MUNEY** (Editor) is a Brooklyn-based editor. Her thought-provoking documentary and fiction work primarily focuses on social change. Ali's work has screened on Netflix, PBS, and at film festivals worldwide such as Cannes, Tribeca, the Los Angeles Film Festival, Slamdance, and AFI Docs.



**EVAN ESTERN** (Director of Photography) is a cinematographer and videographer with a broad background in film and digital media. He has shot numerous documentary films and commercial projects in the US and abroad. His areas of special interest include: Documentary, Travel and Adventure Storytelling, TV and Web Commercials featuring real people, and marine and underwater cinematography. Evan received a B.A. from Oberlin College and an M.F.A. from Hollins University in Roanoke, Virginia.



## AWARDS



### HUMAN RIGHTS AWARD

Mystic Film Festival  
2020

### BEST HOPE FILM – WINNER

The New Jersey Recovery  
Film Festival  
2020

### BEST EDITOR – NOMINEE

The New Jersey Recovery  
Film Festival  
2020

# UPROOTING ADDICTION

HEALING FROM THE GROUND UP

## FESTIVAL SELECTIONS

