

MEDIA KIT



Filmmaker Courtney Scott shows us a new way of seeing—a new way of relating to all creatures, big and small.

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Credits / Synopsis / Logline

FROM SUFFERING TO SATORI

A presentation for ScottWork Productions

Produced and directed by Courtney Scott

Music score by Sid Jones

Cinematography by PC Peri and Frank Mahoney

Edited by Courtney Scott, Cat Jones and Sid Jones

Narration by Courtney Scott

Running time: 1 hour and 13 minutes

LOGLINE

Inspired by her own profound awakening, “From Suffering to Satori” filmmaker Courtney Scott shows us a new way of seeing, a new way of relating to all creatures on planet Earth.

SYNOPSIS

The question that drove Courtney Scott to produce, write and direct her first feature film, “From Suffering to Satori,” was how do we justify the pain we inflict on other species? This film tracks one woman’s pursuit for answers to this perplexing question. More than just another film about animal rights, “From Suffering to Satori” challenges our most deeply-held convictions about our relationship with animals and our pervasive dominance over all creatures, great and small.

“From Suffering to Satori” takes us on Scott’s journey of discovery, where we learn about how animal industries often rationalize their treatment and confinement of animals. For instance, as one zookeeper justifies it: “In many ways, elephants are not that much different from people. If you didn’t make them walk, they would prefer to be essentially couch potatoes.” An attorney who filed a lawsuit against a zoo counters that: “Elephants in a 100 ft.² area that have nothing to do are no different than elephants in a 1 acre or 2 acre [space]. They still have nothing to do.”

Scott’s gentle approach succeeds where other films of this nature may not—by slowly and carefully peeling back layers of often hidden truths, using a soft narrative voice to describe harsh realities. The brutal, sad and sometimes heart-warming stories Scott portrays will resonate with audiences long after the final credits roll. This film doesn’t demand a reaction, but instead invites viewers to draw their own conclusions and make their own choices on animal rights—even if it’s a small step, to ease animal suffering.

Warning:

This film contains graphic imagery, and may not be appropriate for viewing by children.

Production Notes by Courtney Scott

Back in the 1950's and 1960's my father was a traveling salesman for a large meat packing company that has since merged into the largest international pork producer in the world. I didn't question why meat was the main course for every meal. And even though I rebelled against everything else my parents taught me, I stuck with the basic meat and potatoes diet for years after growing up and leaving home.

Flash forward to the 1970's when the term "health nut" was born and I took red meat off the table. Three decades later, I made the final leap to become totally meat-free. Meanwhile, I often pretended to be a vegetarian. I was being what we now call PC.

I didn't like seeing the big cats pace in their cages, so after a few trips I stopped going to zoos. And I didn't really enjoy circuses, the clowns were more scary than funny. Beyond that, I never thought about what the lives of animals are like behind the scenes. What happens when the visitors go home and the animals are locked in their cages at night? Who thinks of that? No one that I knew anyway.



And then, much later, I met someone who would turn my head totally around. All my assumptions came tumbling down as I started asking myself some hard questions. Is animal testing really necessary? Is the harm inflicted worth it? How do foxes, kept in the bitter cold all winter to grow their fur thicker and then are killed and stripped of their skin feel about that? How does an elephant who is one of the most intelligent and far roaming creatures on earth survive in the tiny zoo enclosure? How do ocean

dwelling orcas and dolphins endure marine mammal parks where they are crowded into tanks the size of swimming pools?

The more I researched, the more troubled I became. How can humans, who have achieved such wonders continue to treat the least powerful species with such cruelty or as in my case, such disregard?

“From Suffering to Satori” is my journey to answer that question. The making of the film, the decision to make the film was the easy part. Now came the big challenges. How do I ramp up my technical skills, to make them worthy of the big screen? The learning curve was steep but I did have a head start from all my years producing television shows.

My strategy was to go out and interview everyone I could on either side of the animal rights debate, and in the process I ran into some difficult recording situations. Chris DeRose, founder of Last Chance for Animals, has a small office located directly above one of the busiest streets in Los Angeles, so the audio was far from ideal. Luckily, Chris' schedule allowed me to later re-interview him in a quiet setting. I often had

to find creative places—a friend's house, a city park replete with traffic noise, the outside corral of a famous horse trainer, a kennel full of boisterous barking dogs and inside a noisy downtown Manhattan humane society where the cats and dogs were allowed freedom to roam. My camera person was assailed by cats who were scratching at her heels while we recorded and another cat jumped into the frame repeatedly. My camera crews were very helpful in making the best of these obstacles.

In the process I met some amazing activists. I got to see first-hand how a horse “whisperer” tames a wild and rambunctious horse with a few hand gestures. I heard the daring tale of escape from a gun-toting Class B dealer and was stunned to learn of the harassment and imprisonment that often accompany those who work for animal freedom. I also met some who work for animal industries who were trying to do what they could to make life better for the animals in their care. I made my first trip to a dairy and was taken aback by the cruelty that often goes unrecognized. And I witnessed first-hand the healing power of animals for those who are sick,

elderly or just lonely.

I discovered that there are hot beds of animal activism throughout the nation, and I attempted to reach as many activists as possible in the seven years that it took to produce the film. During that time, my two-man crew filmed in Oregon (Portland, Silverton and Junction City), California (San Francisco, Santa Rosa and Santa Barbara) and in New York City. Despite the mind-boggling number of ways that I discovered that animals are routinely abused, it was encouraging to see and meet so many dedicated activists fighting to change the way they are treated.

A challenge that I hadn't foreseen was in 2011 when my friend Sid, who wrote the score for the film and helped to edit it, was diagnosed with an aggressive form of cancer. He was able to finish the score before he died, though Sid, being a perfectionist about his music,

wanted to work with it some more, maybe add some percussion. But his illness and then death one year later, prevented him from exploring that.

Sid was planning to do the post audio production on the film so his death was not only a huge personal loss, but also forced me to dramatically upgrade my audio production knowledge. Through trial and lots of error, I forged ahead with the able assistance of technical advisor Frank Mahoney and audio specialist PC Peri.

In the end, I found that unlike so many seemingly intractable problems that we face, such as racism and war, to make a change in the lives of animals is relatively easy. Though in my case, it took half a century to make it. Once I saw just how simple and how profound a difference making that change could be, I made it in an instant.

Director's Statement

Seven years ago, I never dreamed I would be directing and producing a film—much less, about animal rights.

The lives of animals were about the furthest thing from my own personal radar. But in 2003, while directing my TV series—“Mad as Hell TV!”— I met someone who would change my focus forever.

Matt Rossell worked undercover for two years at a research facility that tested on rhesus monkeys. The video he shared shocked me. My eyes were now wide open—and nagged by the question of how our society can do this to other sentient beings—I began to investigate how animals are routinely brutalized for food, fashion and entertainment—and in the name of science. It was my passion to get an answer to this question that gave me the courage or boldness to direct and produce my first feature film.

My strategy for making “From Suffering to Satori” was straightforward. Go and interview every authority on animal rights and every animal industry official who would talk to me. I succeeded with many, but others involved



in animal industries declined to be interviewed for this film. My goal was to remain neutral, in order to give all sides a fair shot at presenting their views.

I think that many who do use animals to make their products or to sell tickets to their entertainment venues honestly believe they are not harming animals. When I discovered just how much harm was actually being inflicted, I was forcibly propelled into the role of advocacy for their welfare. I, however, did not become an animal rights activist and refrained from becoming involved in any animal rights organizations. That is, until the production was wrapped and in

the can. Now, I do advocate in particular for elephants, whose long lives and long memories are liabilities in confinement.

This film would probably not exist without the generous support of many friends and colleagues. Among them, the late Sid Jones, who scored the film, wrote the instrumental piece, “Liberation Waltz,” that worked perfectly to emphasize the theme of finding a new way of seeing, a new way of relating to all creatures who share this planet with us. Cinematographer Frank Mahoney helped to evoke the often lonely and isolated experience of bull elephants. Still photographer Ninette Jones captured the haunting image of Packy, the Oregon Zoo's star elephant, and the playful character of sea lions. Camera operators

and audio techs in LA, NY and Portland all worked hard to bring the vision of the film to fruition.

When I started weaving the elements of the interviews together with my editing team of Cat and Sid Jones, I found a unifying theme of disconnect, that is endemic to our society and, at the same time, a longing to connect with all life. It is a strange dichotomy that may have no philosophical solution. But in the end, I came to believe that everyone, no matter where they stand on animal rights, can make a difference in the lives of animals. Even a small step towards compassion can have a huge impact on an animal's life. And that is a step worth taking.

Courtney Scott

Experts seen in the film



Aaron Leider - PLAINTIFF (with actor Robert Culp) Aaron Leider vs. LA ZOO

"Part of my goal is I don't like the lies, I believe we have to show the truth and the truth is that elephant that's standing before you has got nothing to do with a wild elephant--nothing at all--that is a broken being..."

Armaiti May - Member, Veterinarians for Animal Rights.

"You can help stop the suffering of animals just by cutting your meat consumption in half. It's not saying you shouldn't go vegan; it's helping people make that change on their own terms."

Betsy Wasco - Attorney, Member, Christian Vegetarian Society

"By not eating meat and flesh, by not consuming dairy products, by not condoning scientific experimentation on animals...when I do things like that, I'm acting in a manner consistent with my thoughts and feelings. It feels great. It feels great."

Brooks Fahey - Executive Director, Predator Defense

"A lot of these people are anti-science, anti-anything but killing. It's kind of a dominion thing, where we feel we need to control everything."

Bruce Weiland - Marketing Director, Farm Animal Campaign, PETA

"Dairy cows may suffer the worst of all...for a dairy cow to be useful, it has to be kept perpetually pregnant, so that cycle is repeated and repeated, until the cow's body breaks down and it is no longer useful.."

Cat Jones - Founder, Sea Lion Defense Brigade

"There are hundreds of millions of dollars in the fishing industry, not to mention the power industry, that are putting a lot of pressure to find any kind of scapegoat, anyone but themselves."

Chris DeRose - Founder, President, Last Chance for Animals, author, In Your Face

"The AETA (Animal Enterprise Terrorism Act) makes everything we do our investigations, the demonstrations, the civil disobedience, makes everything we do not only a felony, but a terrorist act."

David Casselman - Attorney, founder, wildlife sanctuary in Cambodia

During cross examination, LA Zoo staff stated that bull elephants like Billy like to be alone. "I called them on that and they said yes that's true, and I said have you ever seen a wild bull elephant? No. Have you ever studied wild bull elephants in any capacity? No. Has anybody at the zoo studied wild elephants? No. Has anyone consulted with anyone outside the zoo who studied wild elephants? No. Then I brought in the world's foremost wild elephant expert, Joyce Poole from Norway, who said it's absolutely ludicrous to claim wild bull elephants live alone.."

Elaine Close - Coalition to Abolish Animal Testing

"As an activist if I try to talk to people about animal experimentation, they will literally back away from me and say 'I believe in animal research'. And that's not science."

Garth Griffin - Supervisor Biologist, NOAA

"Our monitors are starting to document a large number of predation events between California sea lions and at risk or in this case ESA listed salmon stocks."

Howard Lyman - Author, "Mad Cowboy," former cattle rancher

"Look what happened in the Oprah suit...the industry is willing to spend millions and drag you through court. We were in court for 6 years. It cost me hundreds of thousands of dollars for standing up and telling the American people the truth."

Jack Devine - Founder, Macaw Landing Foundation

"Smuggling macaws is the second most lucrative trade after narcotics in South America. A hyacinth is actually worth more than cocaine provided by the pound."

Jerry Vlasak - MD, Press Officer, North American Animal Liberation Front

"...about 85% of all the data in animal research is thrown away, it's not even published. And of the 15% that is published, almost none of it turns out to be useful for human health purposes."

John Deck - Deck Family Farm

"When you look at humane practices, it often runs counter to the financial bottom line, so what we've had in this country is this race towards producing a lot of food very cheaply."

John McDougall, MD - Dr. McDougall's Health & Medical Center

"If men really knew that they would become less virile, less attractive, more at risk of disease...by eating that beefsteak, or piece of chicken or fish, they wouldn't do it. But I don't have millions of dollars a year to advertise that."

Kyle Bisson - Elk hunter

"I hunt for food. I like the flavor of the venison and I like to put the meat on the table."

Matt Love - Historian, writer

"These people who have been sitting on this hatred, now they are going to be unleashed because no jury on the coast is ever going to convict these people. If they're killing them in the Columbia Basin, who's going to convict someone who's doing it on their own in Tillamook Bay?"

Matt Rossell - Campaigns Director, Animal Defenders International (ADI)

"We're all part of the same web of life. What we do to harm animals eventually comes back to hurt us."

Ray Greek - MD, Americans for Medical Advancement

"There are a lot of special interest groups who profit from this and they do have an effective lobby on Capital Hill."

Robert Cheeke - Vegan body builder

"...when I said I am going to go from this skinny kid to this strong bodybuilder and be in muscle

magazines and be on this vegan diet, that's going to get people to take notice and it did... In fact it's been the most effective method I've ever taken to promoting veganism, and reducing animal cruelty has been precisely that, leading by positive example."

Stan Kramien - Magician, former circus owner and animal trainer

"I suddenly got religion...elephants are very smart, very bright, they are close to being human, and they don't deserve that kind of treatment."

Tony Carr - Former lab tech, Oregon National Primate Research Center

"Issues of ethics have been systematically marginalized in science to the point that they effectively don't exist."

Tony Vecchio - Former Director, Oregon Zoo

"I know there are lots of kids in Portland that this will be their only chance to see an elephant, and I take that responsibility very seriously. We're the place where kids will get to see a live elephant."

Wally Sykes - Founder, Trap Free Oregon

"They want people to fish, they want people to hunt, they want people to trap and they want people to buy licenses."

The following individuals and organizations declined to be interviewed for this film:

Jim Newman, Press Officer, ONPRC (Oregon National Primate Research Center)

Kim Smith, former Director, The Oregon Zoo

Oregon Trappers Association

Patti Strand, National Animal Interest Alliance (NAIA)

Teresa Platt, former Executive Director, Fur Commission USA

Animal Facts

Elephants

- The infant-mortality rate for elephants in zoos is almost triple the species' rate in the wild. "Glamour Beasts, the dark side of elephant captivity," Michael J Berens, *The Seattle Times*, Dec. 2012
- For every elephant born in a zoo, on average another two die. " Glamour Beasts, the dark side of elephant captivity,"Michael J Berens, *The Seattle Times*, Dec. 2012
- Zoo visitors often mistake elephants' head bobbing as "dancing." In fact, it is stereotypical behavior caused by extreme stress; not behavior seen in the wild, according to wild elephant experts. Dr. Joyce Poole, Help Billy campaign..
- Many zoos have a contractual arrangement with the training company, Have Trunk Will Travel (HTWT), which trains and sells elephants to circuses. Baby Lily who was born in 2012 to Rose-Tu and Hugo, and destined through a contractual agreement, to be sent to HTWT in 2012, but public outrage forced the Oregon Zoo to buy back her contract along with Lily's father, Tusko. *The Portland Mercury*, December 2012

Zoos That Have Closed Their Elephant Exhibits

[Source: Elephant-Free Zoos, PETA]

Zoo	<i>Year Exhibit Closed</i>	<i>Elephant Disposition</i>
Woodland Park Zoo (Seattle)	2014	After Watoto, a 45-year old female elephant died, the WPZ, facing enormous public pressure, decided to close its elephant exhibit and send its last two elephants to another zoo. Activists are currently fighting to have the elephants sent to sanctuary.
Alaska Zoo (Alaska)	2007	Transferred African elephant Maggie to the Performing Animal Welfare Society in San Andreas, California.

Philadelphia Zoo (Pennsylvania)	2007	Sent Asian elephant Dulary to The Elephant Sanctuary in April 2007.
Gladys Porter Zoo (Texas)	2006	Citing its inability to increase the size of its elephant exhibit, sent its only elephant, Ruth, a 28-year-old African, to the Milwaukie Zoo.
Lion Country Safari (Florida)	Pending as of 2006	Intends to find new homes for African elephants Stumpy and Mama and then will close its elephant exhibit.
Santa Barbara Zoo (California)	Pending as of 2006	Announced that it will not take any more elephants after the current two die.
Bronx Zoo (New York)	Pending as of 2006	Announced that when two of its three elephants pass away, the remaining one will be sent to another zoo and the elephant exhibit will close.
Lincoln Park Zoo (Chicago)	2005	After all three of its elephants died within a six-month period, announced that camels will be moved into the empty elephant exhibit.
Detroit Zoo (Michigan)	2004	Citing problems with keeping elephants in captivity, announced its decision to close its elephant exhibit and send the two female Asian elephants—Winky, age 51, and Wanda, age 46—to a sanctuary.
San Francisco Zoo (California)	2004	Announced its decision to close its elephant exhibit and send Tinkerbelle, a 37-year-old Asian elephant, and Lulu, a 38-year-old African elephant, to a sanctuary.
Chehaw Wild Animal Park (Georgia)	2004	Retired Tange and Zula, both 30-year-old African elephants, to The Elephant Sanctuary because the elephants “deserve to live out their remaining years in the very best captive environment possible.”
Henry Vilas Zoo (Wisconsin)	2000	Retired Winkie, a 34-year-old Asian elephant, to The Elephant Sanctuary, and transferred Penny, a 21-year-old African

		elephant, to Riverbanks Zoo, North Carolina.
Louisiana Purchase Gardens and Zoo (Louisiana)	1999	Retired Shirley, a 51-year-old Asian elephant, to The Elephant Sanctuary because “It was in Shirley’s best interests to retire her to a place that was more suitable.”
Mesker Park Zoo (Indiana)	1999	Retired Bunny, a 46-year-old Asian elephant, to The Elephant Sanctuary. Bunny died in 2009.
Frank Buck Zoo (Texas)	1998	Transferred Sissy, a 20-year-old Asian elephant, to the Houston Zoo, then to El Paso Zoo, and finally to The Elephant Sanctuary.
Sacramento Zoo (California)	1991	Sent lone elephant Winky to the Detroit Zoo because the zoo’s elephant enclosure was considered “totally inadequate.” Winky died in 2008.

International

Zoo	Year	Elephant Disposition
Toronto Zoo (Canada)	2013	Transferred two African elephants to the Performing Welfare Animal Society in San Andreas, California.
All zoos in India	2009	As mandated by a decision of India’s Central Zoo Authority, announced the transfer of all 140 elephants living in 26 Indian zoos to wildlife parks and sanctuaries where they can graze more freely.
Dudley Zoo (United Kingdom)	2003	Transferred African elephants Flossie and Flora to Planet Sauvage in Nantes, France. (Dudley Zoo had admitted for some years that its enclosure was not appropriate, and fundraising to build a new enclosure was unsuccessful, so the zoo finally decided to find a new home for the elephants and

		has no plans to have more elephants in the future.)
Bristol Zoo (United Kingdom)	2002	Euthanized the lone 42-year-old female elephant, Wendy, after years of suffering from arthritis. (She had been kept alone in a tiny enclosure since 1986. Bristol Zoo elected not to replace her.)
London Zoo (United Kingdom)	2001	Permanently relocated three female Asian elephants (Mya, Layang-Layang, and Dilberta) to Whipsnade Wild Animal Park, closing the zoo's 170-year-old elephant exhibit. (London Zoo's enclosure had been heavily criticized for years, and a keeper was killed in October 2001.
Edinburgh Zoo (United Kingdom)	1988	The zoo no longer keeps elephants because of fears that captivity may cause harm to the animals.

Costa Rica to Close Zoos

In July 2013, the government of Costa Rica announced controversial plans to close the country's two public zoos, citing concerns about animal captivity and welfare. More than 400 animals currently residing in the zoos will be transferred to private animal-rescue centers around the country, where those that are able will be rehabilitated and released back into the wild.

"We are getting rid of the cages and reinforcing the idea of interacting with biodiversity in botanical parks in a natural way....We don't want animals in captivity or enclosed in any way unless it is to rescue or save them." Environment Minister René Castro said at a press conference to announce the planned closures in July. National Geographic, August 2013

CIRCUS ANIMALS

- **More than 35 nations around the world have in place either nationwide or local bans restricting the use of animals in circuses.** *Worldwide circus bans, ADI*
- **In the U.S., Representative Jim Moran of Virginia** recently reintroduced the Traveling Exotic Animal Protection Act **to Congress**, aiming to end the “inhumane” treatment of animals for entertainment across the nation.

- **The City of Oakland, CA just passed a ban on the use of bullhooks**, to which Ringling Bros. and Barnum & Bailey Circus announced it will stop coming to Oakland in 2018. *San Jose Mercury News, Dec. 2014*

Trapping

Exposing the Myths, the Truth About Trapping, Born Free USA

Number of animals used to make an average-length fur coat:

Badger	20 Mink (Ranch)	60
Beaver	15 Otter	14
Bobcat	15 Rabbit	30
Chinchilla	100 Raccoon	27
Coyote	16 Red Fox	18
Ermine	125 Sable	40
Lynx	11 Silver Fox	11

State leghold trapping bans

- **FL (1973)** — Steel traps banned except by permit for animal damage control.
- **RI (1977)** — Steel-jawed leghold traps banned except by permit for animal damage control.
- **NJ (1984)** — Use, sale, manufacture, possession, import, and transport of steel-jaw leghold traps banned.
- **AZ (1994)** — Leghold traps, instant kill body-gripping traps, and snares banned on public lands except for human health and safety, rodent control, wildlife research and relocation.

- **CO (1996)** — Leghold traps, instant kill body-gripping traps, and snares banned except for animal damage control, human health and safety, rodent control, wildlife research and relocation.
- **MA (1996)** — Steel-jaw leghold traps, padded leghold traps, Conibear traps, and snares banned except for human health and safety; Conibears only allowed by permit for damage control.
- **CA (1998)** — Use of body-gripping traps for recreation or commerce, and commerce in raw fur from animals trapped with body-gripping traps, banned; steel-jaw leghold trap banned for all purposes except padded leghold trap for human health and safety.
- **WA (2000)** — Use of body-gripping traps for recreation or commerce, and commerce in raw fur from mammals trapped with body-gripping traps, banned; use of body-gripping traps banned except Conibear trap in water, padded leghold trap, and foot snare allowed by permit for human health and safety, endangered species protection, wildlife research, or for unrelieved damage control.

Pigs

- **More than 1 million pigs die each year from the conditions of transport.** In winter, some pigs die frozen to the sides of the trucks. In summer, some die from heat exhaustion. Some fall and suffocate when additional animals are forced to pile in on top of them. Some die from heart attacks. *Pigs Transport and Slaughter, PETA*
- **A typical slaughterhouse kills up to 1,100 pigs every hour.** So despite the Animal Welfare Law that calls for humane slaughter, the sheer number of animals killed makes it impossible for them to be given humane, painless deaths. Because of improper stunning, many pigs are alive when they reach the scalding tank, which is intended to soften their skin and remove their hair. *Pigs Transport and Slaughter, PETA*
- **On November 5, 2002, Florida voters approved the ban of intensive confinement of pigs in gestation crates.** This was the first measure in the United States to ban the caging of pigs in gestation crates. Arizona voters overwhelmingly passed a similar measure in 2006 that outlawed the cruel confinement of breeding pigs as well as veal calves. Both states had overwhelming support from concerned citizens who wanted to put an end to animal cruelty in

agricultural settings. On June 28, 2007, Oregon became the first state ever to pass legislation banning the use of cruel confinement of pigs in gestation crates. The ballot initiatives and state legislation are ample evidence that the movement to ban gestation crates is gaining momentum and increasing in popularity. *Animal Law Resource Center*

- **Chickens and other fowl are not protected under the Animal Welfare Law, so there are no safeguards against inhumane slaughter.** The State of California will end the sale of eggs from out-of-state battery cage facilities beginning January 1, 2015. The Prevention of Farm Animal Cruelty Act, also known as Prop 2, was brought into law through a successful November 2008 state-wide ballot measure. It phases out the use of battery cages by Californian egg producers by January 1, 2015, while the new assembly bill extends that ban to out-of-state producers selling to consumers in California.

Dairy Cows

- **A normal lifespan for cows is 20 years. In dairies, they are so intensively milked, their lifespans are only 4-5 years.** Those considered no longer useful are slaughtered, and many downer cows (those that are no longer able to stand) most often end up in hamburger for school lunch programs [Read court case here](#)
- **There is a high prevalence of a mammary gland infection called mastitis** in dairy cows, which results in a large amount of pus in milk. A little over a quart of California milk contained 298 million pus cells in 2003; 11 million more pus cells than it contained the year before. Pasteurization results in dead pus cells. *One Green Planet*
- **Florida's milk has the highest count:** 548 million pus cells per liter, or nearly 130 million per 8-oz glass. Even that is well below the USDA's allowable U.S. standard of 750 million pus cells per liter, above which milk must be consumed in the state in which it is produced. *One Green Planet*

Primates Used in Research

Matt Rossell who worked as a lab tech at OHSU (Oregon Health Sciences University), recorded undercover video that revealed stressed-out behavior by the primates—including self-mutilation that

resulted in deep wounds. In 2000, Rossell and Dr. Isis Johnson-Brown, a former United States Department of Agriculture Inspector, reported that the USDA was in collusion with primate research centers to hide animal abuse from the public. That May, 26 OHSU animal technicians signed a complaint to the Institutional Animal Care and Use Committee (IACUC) against the laboratory. However, despite these claims and video evidence, OHSU was cleared of all charges of abuse by the USDA in 2001. *Matt Rossell, Campaigns Director, ADI, and 2007 PETA investigation*

Orcas

The film “Blackfish” spotlighted the on-going ordeal of captive orcas, especially the orca Tillicum at SeaWorld. Lolita’s story is not as well known. On August 8, 1970, Lolita was caught in Puget Sound, WA. One of seven young whales sold to marine parks around the world from a roundup of over 80 orcas, she was purchased by Miami Seaquarium veterinarian Dr. Jesse White. On arriving there, Lolita joined another male orca named Hugo, who was captured some time before Lolita.

She and Hugo lived together as close companions for 10 years in what is known as the Whale Bowl, a tank the size of a hotel swimming pool. Hugo died March 4, 1980, after repeatedly smashing his head into the walls of the tank in what has been described as an act of suicide. He died from a brain aneurism. Now Lolita is the remaining survivor of the 58 whales kidnapped over the years from Puget Sound. Despite lawsuits by ALDF, Animal Legal Defense Fund, PETA, and three individuals, she has not been granted her freedom.

In the wild, orcas are very social beings, who live in matrilineal family groups. Many orcas live with their mothers for their entire lives. They can reach speeds up to 35 mph, so a swimming pool severely restricts their movements. In February 2015, The National Oceanic and Atmospheric Administration designated orcas like Lolita to be an Endangered Species. Activists are advocating to release her back to the wild. *Orca Network*

Packy's Story

Packy is the Oregon Zoo elephant featured prominently in the documentary

On April 14, 1962, the birth of the first elephant born in the Western Hemisphere in 44 years created a frenzy of excitement and made headlines everywhere. He weighed in at 225 pounds and immediately captured the hearts of visitors from around the nation and the world. His mother Belle and father Thonglaw were both captured in south Asia. At the young age of 8, Belle became pregnant and two years later the baby who would be named Packy took his first steps. The new baby elephant brought in scores of visitors, dramatically increasing ticket sales. Packy toys, books and clothes became a fad and sold like hot cakes.

Later, when Packy matured, he started entering cycles of musth—which is a periodic condition in bull elephants, characterized by highly aggressive behavior and accompanied by a large rise in reproductive hormones. He was bred with his sisters at first



and Packy sired 7 calves, 3 are still alive. Two, the matriarch, Shine, and Rama, his son, live at the Oregon Zoo. Breeding at zoos is problematic by the zoos' own admission as half of the babies born are male, and zoos have a hard time managing males, due to their aggression during musth, and the fact that males have to be segregated from females, so more space and management is needed to control them. Packy showed aggression to Pet when they were put together as a breeding experiment. He also has repeatedly kicked on doors.

Every year, the zoo celebrates Packy's birthday with a big party that packs in tons of visitors—lines can go around the block. There's a special cake for Packy

and elephant ears for the kids. Packy was given the key to the city on his 50th birthday and made an honorary Rosarian, a Portland group of distinguished citizens.

The rest of the year Packy can be found pacing behind the steel bars of the “viewing cage” or pacing in the front or back yards of his 1.2 acre habitat. When Packy bobs his head repeatedly, many visitors think he is “dancing.” However, according to elephant experts, he is expressing intense emotional stress, which is called stereotypical behavior endemic to elephants in captivity. In the wild, Packy would be spending time with other male elephants in a bachelor herd, returning to visit and mate with females in the matriarchal herd, foraging on trees and roots, and roaming freely on his own.

None of these activities is possible in a zoo, so the zoo attempts to simulate the wild by bringing in tree branches and other forage material for the elephants' “enrichment.” Asnd the Oregon Zoo is constructing a new 6.25 acre habitat, Elephant Lands, which will be completed in late 2015. However, when you subtract the visitor and staff areas,

this space is actually a little over 4 acres for the elephants, and that 4 acres will be subdivided into 1 and 2 acre habitats. Zoos don't always admit that space is the biggest problem for elephants, but nonetheless, some do expand the size of the habitats, even if that expansion is inadequate.

In 2013, Packy was the second elephant at the zoo to contract tuberculosis. The first was Rama, and the next was Tusko, who sired baby Lily, who was born in 2012 to Rose-Tu, creating another big burst in ticket sales. Packy has been having serious side effects from the TB drugs, which is often the case with Asian elephants. His liver is compromised and he has lost so much weight that he has been characterized as “emaciated” several times. It is also possible zoo staff are withholding food from him during musth, as that was the case with Hugo, who died in 2003. During Hugo's autopsy, it was found that he had zero body fat. Zoo personnel had withdrawn food to try to control his aggression.

On his 52nd birthday in 2014, Packy did not make an appearance. He was brought out on the following Monday so he could eat his cake and news cameras

could catch the action. Packy has not made many appearances since then, and the zoo has made a statement that Packy is old and not doing well on his medications, so it sounds like perhaps the zoo is preparing the public for his demise.

Activists are trying to get Packy released to a sanctuary in Northern California, where they would like to see him

live out his days and heal from his TB in a warm dry climate. Whatever Packy's future, he has become the poster child for what is right about breeding in captivity according to the AZA (Association of Zoos & Aquariums) and the zoo, and everything that is wrong with breeding to elephant advocates.

Director's Biography

"From Suffering to Satori" marks Courtney Scott's filmmaking debut, at the age of 67, after spending ten years producing and directing public affairs programs for television.

Following graduation from Sonoma State in 1970 with a BA degree in Psychology, Scott fell into a career in advertising, first as a direct mail copywriter in Los Angeles, then in San Diego at ad agencies. She has won numerous prestigious honors, including the Los Angeles Belding and NY Art Directors Awards, including for National University and, ironically, The San Diego Zoo.

Later, after a move to an agency in San Francisco, she decided to switch careers and attended photography classes at City College. Scott subsequently embarked on a new career in commercial photography and enjoyed success working with a roster of corporate and portrait clients.

In the late 1990's she moved into video production and then into television as a writer, director and producer. During that time, she produced and directed the following programs:



- **NATIVE VOICES**, a half-hour TV program that explored the relationship of Native Americans and the environment. Included were interviews with local radio producer and writer Cheech One Road and Dorothy One Road, a Sioux who grew up in the traditional native culture. Music provided by famed native songwriter/performer Jim Boyd. Written and produced by Courtney Scott and Ann Mitchell. **Won Best Environmental Video at the 1995 Northwest Video Awards**
- **MONEY, THE ROOT OF POLITICS**, a one-hour program that tackled

the thorny issue of campaign finance and the effect of money on politics. The program interweaved clips from famous films about politics, IE: Jimmy Stewart's famous filibuster scene in "Mr. Smith Goes to Washington."

It also featured interviews with campaign finance reformers including Ralph Nader and U.S. Rep. Peter De Fazio, and a Democratic Party official who was responsible for raising campaign funds. One of his quotes was, "Congress members spend six hours a day raising money." Written and produced by Courtney Scott in 1996.

- **BEYOND THE FRONT PAGE**, a one hour public affairs series that ran for one and a half years from 1996-1998. This was an interview-intense program that featured a variety of local activists on many issues. Jeff Lamb, former president of Oregonians for Voices in Annexation, and Harry Lonsdale, former

candidate for US Senate are two examples. Written, directed and produced by Courtney Scott and Carolyn Brunett.

- **MAD AS HELL TV1** Starting in 2000, Scott began work on her longest-running series of one-hour programs, that combined a mixture of politics, performance art and music that she wrote, directed and produced—and co-hosted with nationally-syndicated radio personality and writer Clyde Lewis.

Lewis wrote many of the political skits for the series. Guests included a range of activists in many fields, including author Kris Milligan, writer/filmmaker Daniel Hopsicker and campaign finance activist Doris Haddock (Granny D) The interviews were interwoven with music, poetry, acting skits and performance art from a variety of local artists, including hip hop artist Mic Crenshaw. This program aired from 2002 through 2007.