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Produced by

Produced by

Directors of Photography

Edited by

Music by

Music by

Post Production Supervisor

Sound Supervisor & Re-Recording Mixer

Music Supervisors

Executive Producers

Assistant Editor

Amy Berg
Amy Berg
Frank Donner
Hermas Lassalle
Matthew Cooke
Jacob Kusk
Jens Schlosser
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Mick Harvey
Joseph Arthur
David Serafin
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Amy Berg
Ray Baldwin
Michael Brown
Tom Ortenberg
David Serafin

SYNOPSIS

DELIVER US FROM EVIL is the story of Father Oliver O’Grady, the most notorious pedophile in the history of the modern Catholic Church. A remorseless, and compulsive, sexual predator, O’Grady used his charm and authority as a religious leader to exploit Catholic families and rape dozens of children across Northern California – both physically and spiritually – over the course of twenty years. His victims ranged from a nine month-old infant to the middle-aged mother of an adolescent victim.

Despite early warning signs and complaints from several parishes, the Church, in an elaborate shell game designed to avoid liability and deflect criticism, lied to parishioners and local law enforcement while continuing to move O’Grady from parish to parish. Yet internal Church documents prove that since 1973, O’Grady raped and sodomized with the full knowledge of his Catholic superiors.

Following O’Grady’s incarceration and deportation, DELIVER US FROM EVIL filmmaker Amy Berg contacted him and, remarkably, persuaded him to participate in the making of her film. Using his chilling testimony as a launching point, Berg exposes the high-level corruption within the Church while she tries to understand why child abuse within this institution, which still occurs today on a global scale, is so rampant.

Most importantly, Berg encourages several of O’Grady’s victims to finally speak out, shedding much-needed light on the horrifying legacy of sexual abuse. Capturing startlingly candid confessions that will break your heart, DELIVER US FROM EVIL charts these survivors’ continuing struggle to repair their lives, their broken families and their trust in the very institution that continues to betray them. Moving, infuriating and timely, DELIVER US FROM EVIL is the haunting story of those who were robbed of

their faith...and who are now struggling to reclaim it.

THE SUBJECTS
(in order of appearance)

Oliver O’Grady – Former Catholic priest and convicted pedophile

Bob and Maria Jyono – Former friends of O’Grady and parents of abuse survivor

Nancy Sloan – Abuse survivor

Case and Jane De Groot – Former Catholic priest now Pastor and his wife

Father Tom Doyle – Canon Law expert

John Manly – Plaintiff’s attorney

Mary Gail Frawley O’Dea – Clergy abuse psychologist

Jeff Anderson – Legal council for several abuse survivors

Pat Wall – Theologian

Monsignor Cain – Vicar of Stockton

Detective Mike Walker – Chief investigator in the Lodi/Stockton cases

Ann Jyono - Abuse survivor

Cardinal Roger Mahony - Archbishop of Los Angeles

Bill Hodgman – Deputy District Attorney

Adam M. – Abuse survivor

Becky M. – Mother of abuse survivor, as well as O’Grady victim

Phil M. – Father of abuse survivor

ABOUT THE PRODUCTION

In the course of her work for CBS' "30 Minutes of Special Assignment," and later for CNN, filmmaker Amy Berg spent a total of four years investigating pedophile priests. She produced several news stories on the pedophilia scandals within the Los Angeles Archdiocese, and became well acquainted with Cardinal Roger Mahony and the more than 550 priests under his jurisdiction who had abused children without punishment. But nothing quite prepared her for Father Oliver O'Grady.

O'Grady's offenses surpass those of all of his peers. He is a man with little remorse, whose compulsion has shattered family after family. His twenty years of service in the Church were devoted to two activities: leading his community – and planning his next molestation. He seduced parents to gain access to their children. He violated boys and girls of all ages. He abused a nine month-old infant.

O'Grady was eventually incarcerated and, following the completion of his sentence, deported to Ireland, his birthplace. But Berg, who had been documenting the Church's unwillingness to release private files on Mahony's offending priests, discovered that not one of O'Grady's superiors had faced any punishment or public scandal. Cardinal Mahony himself denied having any significant contact with O'Grady, though documents proved otherwise. Wanting to hear another side of the story, Berg tracked down O'Grady's telephone number and called him in Ireland.

Even after several conversations with O'Grady, Berg was baffled. "He was completely disconnected from the abuse he inflicted," she recalls. "He couldn't remember all of the facts. In some cases he wasn't even sure he did anything wrong."

Eventually, after several weekly phone conversations, O'Grady agreed to meet with Berg. She flew immediately to Ireland. "I wasn't even aware that I would be making a film about this," she admits. "I wasn't really scared. I was more curious to meet him. I thought, 'I have to do this.'"

She spent five hours with O’Grady in the Dublin City Centre. Despite her disgust over O’Grady’s crimes, Berg was surprised to discover a modest and ingratiating man. “It was easy to see how so many parents would never have suspected him,” she says.

O’Grady was forthcoming about his illness and expressed a firm desire to explain himself to his victims. Even more importantly, he was openly critical of Cardinal Mahony and the Church’s Mafia-like practices of perjury, obfuscation and denial. His superiors, O’Grady claimed, chose to ignore his condition rather than confront scandal and jeopardize their own career advancement. They continued to re-assign him to new parishes, a tactic that O’Grady compares to offering an alcoholic more to drink.

Berg instantly recognized in O’Grady the potential for a compelling film, but it wasn’t until four months later that O’Grady called her to say he was willing to go public with his story. After receiving that call, Berg was back in Dublin, shooting ten days’ worth of interviews with the former priest. Despite the feeling of nausea she felt at the end of the week, Berg felt her efforts were worthwhile. “My goal was to shed light on what had been kept hidden for so long, and this was all invaluable information,” she says.

Berg continued her research in the United States, amassing as much information as possible about clergy abuse in California. Among many other testimonies, *DELIVER US FROM EVIL* includes never-before-seen footage of the deposition of Cardinal Roger Mahony and his former second-in-command, Monsignor Cain. Berg also approached a bevy of former priests, lawyers and psychologists, including canon lawyer and medieval historian Fr. Thomas Doyle, in order to better understand the Catholic faith and the psychology of child abuse.

As she struggled to give shape to the complex dynamics of her story, Berg was sure of one thing: there would be no narrator in the documentary. “I wanted O’Grady and others to speak for themselves. It didn’t seem fair to add my opinion,” she says. She adds, “O’Grady is so shocking and real, I couldn’t have scripted a better villain. It seemed redundant to make that point using narration.”

As a result of Berg’s diligence, *DELIVER US FROM EVIL* offers eye-opening facts about many aspects of clergy abuse. Why, for instance, is the Catholic Church beset with so many

pedophiles? “Because the Church tends to attract poor, disenfranchised children, many of whom are abuse victims themselves,” explains Berg. Unlike other priests, these men grow up *within* the Church, in a repressive environment that denies, and arrests, normal sexual development – thereby creating a predisposition for pedophilia.

And what about the preponderance of homosexual pedophiles in the Church? “Pure spin tactics,” says Berg. “There are no reports of any kind linking homosexuality to pedophilia. Many offenders abuse both sexes, but the Church resorts to anti-gay propaganda to create a scapegoat.” And, taking it one step further, the church has openly admitted that they did not respond to complaints involving little girls, citing the priests “normal sexual curiosity”, even when the victims were as young as 5 years old. Church superiors continue to mislead both their parishioners and the public, citing obsolete studies on homosexuality from as far back as 1973. “These are the same people who tell parishioners around the world that condoms do not prevent HIV infection,” says Berg.

While Berg’s research led her in many directions, she found the heart of her film at a national support group meeting called SNAP, the Survivor Network for those Abused by Priests. There, she met several of O’Grady’s now-adult victims. “Most of the survivors didn’t trust me initially because I had spent a week with O’Grady,” admits Berg. “But ultimately they believed in my goal, which was to expose the systemic problems contributing to this epic crisis. They understood that I wanted to show more than one side to this problem.”

While many victims were not ready to participate in Berg’s film due to issues of privacy, Berg found several willing participants, among them Ann Marie Jyono and Nancy Sloan. Like most victims of childhood sexual abuse, Jyono and Sloan were still grappling with the psychological ramifications of their trauma. But Berg found they were also reeling from an additional loss: that of their faith.

Explains Berg, “For people of deep faith, the Church encompasses their whole social and spiritual existence. Their faith is the bedrock of their entire lives. When parishioners are abused, they lose both their belief system *and* their church community. The effect is shattering. They’re cast out, and many of their lives devolve into a pattern of failed relationships, isolation, shame and sometimes even suicide. This cycle of abuse is far deeper and more destructive than anyone would guess from the abuse ‘scandals’ recounted by newspapers.”

Clergy abuse victims have begun picketing their churches; but Bishops and Cardinals have continuously refused to let them be heard. “Church superiors are terrified of being held accountable. They’d rather ignore the wrongs the Church has committed than sit down and show any compassion,” says Berg. Some of the most appalling moments in *DELIVER US FROM EVIL* show these superiors denying survivors’ stories, calling them impossible and untrue, despite stacks of evidence to the contrary.

Despite the fact that the statute of limitations has long since expired on most cases, scores of civil sexual abuse cases are being filed against the Los Angeles Archdiocese. Additionally, the Los Angeles District Attorney has requested the full disclosure of the LA Archdiocese “proffers,” the priests’ personnel files that document complaints and misconduct. The Archdiocese has countered these requests with four years of relentless appeals, even though every court, culminating with the United States Supreme Court, has overturned their case. “Under Mahony’s direction, the Los Angeles Archdiocese spends \$2 million dollars *a month* paying high-priced attorneys to prevent the release of incriminating information,” says Berg. “These are millions of dollars being spent for their protection, rather than the victims’ welfare. It shows where their priorities are.”

The Church systematically disowns the abuse victims and marginalizes them further, and victims like Jyono and Sloan continue to be betrayed by the institution that they were raised to trust above all else. The resulting sense of isolation is only exacerbated by a skittish, embarrassed public that relishes scandal, but fails to listen to or comprehend the victims’ perspective. As Berg points out, “If we don’t listen to those who need to be heard, then we are silently judging them.”

Berg hopes that *DELIVER US FROM EVIL* is part of the solution. “Abuse victims light up when they are given the opportunity to speak out and heal,” she says. “They share a strong need to believe that balance will be restored and that they can change themselves and others. The film is a forum for them to express themselves and move on, and hopefully to give others the courage to do the same.”

The proof lies with Ann Marie Jyono. It took Ann Marie twenty-five years before she told her parents about the abuse she suffered at the hands of O’Grady. Her father, Bob, had converted to Catholicism in order marry his wife. Now he refuses to set foot in a Catholic church. Ann Marie still sometimes attends mass on Sunday, but she cries through every service. For years, she hasn’t

been able to visit her parents without bursting into tears.

When Berg finished making *DELIVER US FROM EVIL*, she received a phone call from Ann Marie's father. Bob wears a hearing aid and yelled too loudly into the phone, but Berg could tell he was ecstatic. "Amy! Thank you for putting Ann Marie in the film," he cried. "You've changed everything. I have my family back. Ann Marie doesn't cry anymore. She went from a being a victim to being a survivor."

Berg relishes that moment. She says, "That's when I knew we managed to create something of value out of something rotten."

ABOUT THE FILMMAKERS

Amy Berg – Producer / Director / Writer

DELIVER US FROM EVIL marks Amy Berg's directorial debut. For the past five years, she has produced documentary segments for CNN Investigations and the CBS News program "30 Minutes of Special Assignment." Her work at CBS News earned her Emmy Awards in 2003 and 2004. In 2005, she launched Disarming Films to produce long-form documentaries for theatrical release.

Berg's reports have delved into a variety of hard-hitting topics, including: sexual assault, women in prison, clergy abuse, battered women, unsafe public playgrounds, poverty, illegal drug dispersion, illicit medical doctors and toxic pollutants. She has also produced stories on important issues relating to parenting, social welfare and innovative science and medical breakthroughs.

Prior to working at CBS, Berg researched and developed stories for Silver Creek Entertainment, a producer of segments for ABC News. Many aired on "Good Morning America," "20/20," and "Extra." In addition, she has written numerous articles for the National Organization For Women, the *Jewish Journal* and a number of monthly and weekly periodicals in America and France.

Her track record of tackling tough social issues piqued her interest in the subject matter of DELIVER US FROM EVIL, and she became determined to use her wealth of contacts and resources to bring its story to the screen.

Amy Berg is currently working on a narrative feature entitled THIS IS NOT AMERICA about the decline of the Alaskan culture and the hybrid culture that now exists in the small villages of Alaska.

Frank Donner – Producer

Frank Donner has amassed extensive production and post-production credits through his work and consultation on hundreds of film and television projects. His recent feature BETWEEN screened in competition at the 2005 Sundance Film Festival and his follow-up effort DISTORTION (currently in post-production) is poised to earn similar acclaim. DELIVER US FROM EVIL is his first documentary feature.

Donner earned his degree in Film and Television at Cal State University Northridge, while simultaneously studying acting with Stella Adler. In his first position at Anderson Video, on the Universal Studios lot, he was instrumental in overseeing all post-production aspects of independent feature production. During his stint at Universal, Donner wrote and produced two half-hour sitcom specs, "The Police" and "On the Scene" as well as his first feature film, POT LUCK PEOPLE. He has also written two feature screenplays, SEEING STARS and A FAMILY AFFAIR.

In 1995, he joined Ascent Media as Vice President of Production for its media division. In 2002, he moved to Advanced Digital Services Hollywood as President of Production. Donner's

experience in the creative pursuits of acting and writing informs his process of producing and drives his collaborations with directors.

Hermas Lassalle – Producer

Hermas Lassalle, a producer with extensive experience in commercials and music videos, began his film training in 1998 at Propaganda Films while training with the Sanford Meisner acting technique. After playing the lead in *THE WHITE OCEAN*, a feature film developed at The Sundance Institute, he moved to Paris where he continued working as an actor with director Claire Denis.

As his acting career flourished, Lassalle also built up experience on the production end, working under director Ridley Scott on productions such as *THE LEGENDS OF QUEZAQUE*. Through his company Freak Industries, he has produced an array of commercials and has developed numerous feature film projects.

Lassalle's film production awards include a Golden Lion at Cannes, a Silver Arrow at the British Advertising Awards and a bronze medal at the Creative Circle Awards.

Matthew Cooke – Editor

Matthew Cooke spent his formative years moving between Chicago, New York City and Washington DC, doing theater and playing drums in local punk bands. In 1996, he graduated Magna Cum Laude from Pitzer College with a degree in Film and Media, on a scholarship from Technicolor.

By 1997, Cooke opened a design studio in Culver City, building websites for Capitol Records and motion graphics for an array of broadcast clients. His company went on to raise seven million dollars through AOL/Time-Warner and Intel for the search engine Rampt, which was licensed by Roadrunner MediaOne.

Cooke has taught Creative Directing at Otis College School of Design and his companies have served such select clients as Coquette Productions (David Arquette and Courtney Cox), and Ralph Edwards Productions. His Saturday Music Group, one of LA's premiere commercial music production houses, has remixed singles for Beck in addition to creating and producing national commercial campaign soundtracks for Nike, Energizer, Subway, VH1, Ziploc and Paramount Pictures.

He recently completed writing the feature script *THE FLIGHT OF THE FALCON*. The film is a sequel to the Academy Award nominated feature *THE FALCON AND THE SNOWMAN*. *FLIGHT* is currently being set up as a major motion picture by William Morris.

Jacob Kusk – Director of Photography

After graduating the Danish National Film School in 1999, Jacob Kusk shot numerous commercials and music videos throughout Europe. His first feature film *CATCH THAT GIRL* received heavy attention, winning the Berlin Kinder Filmfest, and was remade by Twentieth Century Fox in the United States as *CATCH THAT KID*, directed by Bart Freundlich.

Kusk has lensed box office hits in his native Denmark, such as THE SUN KING, as well as the art house film GEMINI. Notably, he shot the first British Dogme film, GYPO, in 2004.

In addition to his narrative work, Kusk is also known for his commercial, music video and documentary work. He is currently in production on CECILIE, a thriller/horror film set in Denmark.

Jens Schlosser – Director of Photography

Jens Schlosser is an award winning cinematographer and pioneer in Denmark's acclaimed Dogme 95 group. He has worked with the renowned Dogma directors Lars Von Trier, Kristian Levring and Anders Thomas Jensen.

Schlosser is widely known for his unique use of natural light, as seen in Levring's films, DOGMA #4 THE KING IS ALIVE, which starred Jennifer Jason Leigh and the INTENDED with Olympia Dukakis. He was also Director of Photography on SIDETRACKED, HEARTS OF GOLD, and DOXA. He resides in Copenhagen, Denmark.

CREDITS

This film was made possible by the courage of

Ann Marie Jyono
Bob & Maria Jyono
Nancy Sloan
Adam
Adam's Family
&
Father Tom Doyle

Written and Directed by
Amy Berg

Produced by
Amy Berg
Frank Donner

Producers
Hermas Lassalle
Matthew Cooke

Directors of Photography
Jacob Kusk
Jens Schlosser

Edited by
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Music by
Mick Harvey

Music By
Joseph Arthur

Post Production Supervisor
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Sound Supervisor & Re-Recording Mixer
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Music Supervisors
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Amy Berg

Executive Producers
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Toby Dodson

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Company 3

Company 3 Executive Producers

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Missy Papageorge

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Jimmy Tom

Digital Intermediate Color Producer

Kacie Haggerty

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Adapted Music

Mick Harvey

Gregorian Music

Tom Batoy

Shakuhachi Flute performed by

Andrew MacGregor

"See You Soon"

Written by Maxwell/Mosher

Performed by Tom Maxwell & Ken Mosher

“Cathedral”

Written and Performed by Joseph Arthur
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By arrangement with 14th Floor Records &
Warner Strategic Marketing UK

“Pyramids”

Written and Performed by Joseph Arthur
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By arrangement with 14th Floor Records &
Warner Strategic Marketing UK

“Time Jesum Transeuntum Et Non Revertentum”

Written by Jim White / Mick Turner /
Warren Ellis / Nick Cave on behalf of Bug Music Ltd
Performed by Nick Cave & The Dirty Three
Courtesy of Warner Bros. Records
By arrangement with WMG Film & TV Licensing

“Hallelujah”

Written by Leonard Cohen, BMI
Courtesy of Sony / ATV Songs LLC, BMI
Performed by Joseph Arthur
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The Dirty Three
Larry Drivon
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Brent Ferrera
Flight Centre
Kathy Frederiksen
Marie Louise Frigast
Kevin Garlitz
Caroline Glass
Mary Grant
Micah Green
Sarah Greenberg
James Hewison
Bill Hodgman
Joh Howard
Dik Jarman
Doug Jones
Julie Jones
Elisabeth Kasson
Bunker King
Paige King
Steve Mackracken
John Manly
Tom Musca
Nicole & Toby
Tom Ortenberg
Jan O'Sullivan
Tim Palen
Lauren Pattenaude
Nigel Pearson
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Philip Raskind
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Rachel Rosen
Ross Rosen
Vinessa Shaw
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Snap
Susan Solomon
Graham Taylor
Nicole Ullerich
Ann Voegele
Mike Walker
Patrick Wall
Nancy Willen

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