

ASKA FILM PRODUCTIONS

IN ASSOCIATION WITH  
CINOQUE FILMS

PRESENTS

# BECAUSE WHY

A FILM BY  
ARTO PARAGAMIAN

STARRING  
MICHAEL RILEY

WITH  
DORU BANDOL  
MARTINE ROCHON  
HEATHER MATHIESON  
JOHN DUNN-HILL

## SYNOPSIS

---

After five years of travelling abroad, ALEX arrives back in Montreal. All he has with him are a back-pack and a slip of paper with an ex-girlfriend's address scrawled on it. When this address turns out to be a demolished building, ALEX feels quite... lost. His long journey has ended with a pile of rubble. For a while, he allows himself to drift through whatever situation life throws his way. But when he moves into an apartment building peopled with an odd, lively array of characters, ALEX desperately tries to ground himself. He longs to become part of a family--any family--whether it is a prefab family (with ANNE, a single mother of two), a family "by default" (his neighbours), or a family "in waiting" (with ALYA, the single ex-girlfriend of his best buddy). But ALEX still has to decide whether he wants to stay put or keep moving. He wants to keep all his options open... before they disappear...

# CREDITS

---

Written and directed by.....ARTO PARAGAMIAN

Produced by .....CLAUDE GAGNON  
YURI-YOSHIMURA GAGNON  
FRANCOIS POULIOT

Line producers ..... ALAIN GAGNON  
LUC VANDAL

First assistant director ..... ÉRIC PARENTEAU  
Continuity..... FRANÇOISE TESSIER  
Production coordinator..... MARIE CAYER  
Casting ..... JOCELYNE TRUDEAU-MAJOR  
Unit manager ..... BENOIT MATHIEU  
Location manager..... VICKI FRODSHAM  
Unit manager assistants..... YVES CASTONGUAY  
MICHEL LEONARD  
PAUL DUPONT

Director of photography..... ANDRÉ TURPIN  
First assistant cameraman..... DANIEL GUY  
Second assistant cameraman..... MAARTEN KROONENBURG  
Gaffer ..... DAVID CLARKE >  
Electrician..... JEAN-FRANÇOIS LORD >  
Key grip..... DENIS ZAWADKI  
Grip..... ROBERT COURTEMANCHE  
Still photographer..... JAN THIJS

Art director..... PATRICIA CHRISTIE  
Property master ..... GILBERT VERRAULT >  
Set decorator..... DAVID BLANCHARD >  
Head wardrobe..... DOMINIQUE DESROCHERS  
Make-up artist..... JOHANNE GRAVEL

Sound recordist ..... YVON BENOIT  
Perchman ..... LOUIS PICHÉ  
Editor..... CHRISTINE DENEALT  
Sound editor..... LOUIS DUPIRE

Production accountant..... HÉLÈNE GALLIZZI

# CAST

---

A lex.....MICHAEL RILEY  
Arto.....DORU BANDOL  
A lya.....MARTINE ROCHON  
Anne.....HEATHER MATHIESON  
Albert.....VICTOR KNIGHT  
André.....HANK HUM  
Betty.....BETTY CLUTHE  
Bert.....ARON TAGER  
Janitor.....JOHN DUNN-HILL  
Z achary.....TOD FENNELL  
Jackie.....MAGGIE CASTLE  
Boy in the train.....RILEY WOOD

## THE STORY

---

ALEX is a young man in his late twenties whose life is a constant journey. When we first meet him, he is on a fast-moving train, tearing through the countryside. A little boy stares at him curiously, ALEX, alone in his thoughts, appears to be very far away. He is a loner, a drifter. He likes to maintain his social distance. Is he going nowhere fast, or is his destination clear and decided ?

ALEX arrives back to Montreal after a five year absence. He feels... lost. A stranger in his home town. He carries with him only a back-pack and a crumpled piece of paper with an address scrawled on it. He is trying to relocate his ex-girlfriend ANITA, but the address leads him only to a demolished building, all he gets is a pile of rubble.

ALEX loses all hope of getting back together with ANITA when, unexpectedly, he meets her in a supermarket. She is now married, has a child and is pregnant with another. "Things have changed?" says ALEX. "Yes, they have," answers ANITA. But this new situation stirs in ALEX the desire to connect past with present, to fulfill his yearning for family and fatherhood.

Sights are set on ALYA, a girlfriend of ALEX's buddy ARTO, a photo-journalist who has left the country on an assignment. ALYA moves in with ALEX... and, once the possibility of children is raised, moves right back out.

Even when ALEX wants to settle down, he has to somehow keep moving. He gets a job as a bicycle courier. After making a few deliveries to an apartment building peopled with an interesting array of characters--some odd like the catatonic JANITOR, some alluring like ANNE, mother of two trouble-making kids--he decides to move in. The entire building becomes his extended family, each inhabitant unknowingly fulfilling some role for him.

When the lights go out in a sixty-hour blackout, these characters get closer to each other than they would have ever thought possible. They decide to go camping--if they cannot enjoy electricity, why not create some of their own in the wilderness?

ALEX has fallen in love with ANNE, and, despite a few unfortunate, though amusing mishaps, things look good for their relationship. She reciprocates his passion--even if they are always being interrupted by her two meddling kids. But in ALEX's world where nothing is as clear as it seems, this relationship takes unexpected twists and turns. Every time they approach one another, they never seem to meet... That would mean staying put. And ALEX has to keep roaming, no matter what...

## ABOUT THE FILMMAKER

---

ARTO PARAGAMIAN  
Writer/Director

Born in Montreal in 1965 to parents of Armenian origin, Arto Paragamian expressed interest in the visual arts from an early age. After graduating from Dawson College with a degree in Illustration and Design, he entered Concordia University's film program. There, he wrote, directed and edited two shorts, *THE FISH STORY* (1987) and *ACROSS THE STREET* (1988). Both films received the prestigious Norman McLaren Award for best film at the Canadian Student Film Festival in Montreal. Paragamian remains the only filmmaker awarded this prize two years in a row. In 1988, he was awarded the Mel Hoppenhein prize, given once a year to the student whose work is judged the most outstanding. He obtained his Masters degree in Film Production in 1990.

Paragamian is a refreshingly original presence on the Canadian film scene. His vision has already been celebrated as unique, not only in an academic setting, but with large audiences at film festivals in Montreal, Paris and Mexico City. His strength as a filmmaker lies in both a distinctive visual style and in subtly translating onto screen his very personal reflections of love, family, identity and social integration.

As is the case with the best filmmakers who speak from the heart through their films, Paragamian has touched a nerve in his audience. Paragamian's debut feature, *BECAUSE WHY* is another off-beat tale told with a wit, sensitivity and nerve that will seduce its viewers into the other-world of Paragamian's creation.

## ABOUT THE ACTOR

---

MICHAEL RILEY

Actor

When Michael Riley made his feature film debut in *PERFECTLY NORMAL* in 1989, the huge amount of critical acclaim he received left no one doubting that he would become one of the greatest acting talents of the 90s. His gentle, unforgettable performance as Renzo Parachil, a shy brewery worker whose life and identity are thrown into a tailspin when he meets a flamboyant, mysterious character played by Robbie Coltrane, won him praise from all sectors of the industry.

Riley was born in London, Ontario in 1962. In 1981, he moved to Montreal to study theatre at the National Theatre School of Canada, graduating in 1984. After re-locating to Toronto, he made his professional debut as Lysander in the R.H. Thompson-directed production of *A MIDSUMMER NIGHT DREAM* for the Toronto Free Theatre. He was nominated four times in six years for the Dora Mavor Moore Award (given to the year's best actor).

Riley's big breakthrough came in 1986 when he won one of the most coveted roles in Canadian television - Christopher Blaine in *CHASING RAINBOWS*. This very ambitious mini-series produced by the CBC was broadcast during the spring of 1988 and was a ratings success. Then came Yves Simoneau's *PERFECTLY NORMAL* in 1989. The delightfully bizarre and moving film was chosen to open Toronto's Festival of Festivals, and, after a Canadian release, opened in Los Angeles, Chicago and New York in 1991.

After his much talked-about performance in *PERFECTLY NORMAL*, Riley has not stopped working. Also in 1989, he started in another lead role, in Sturla Gunnarson's *DIPLOMATIC IMMUNITY*. He then travelled to Guyana to star in Darryl Wasyk's *MUSTARD BATH*. This film won the Gold Prize for Best Dramatic Feature at the 1993 Houston World Film Festival, where it competed against 71 major studio productions. In addition to working on several television productions for the CBC and the BBC, Riley has also made two films with director Eric Till. He was a naval captain in the mini-series *LIFELINE TO VICTORY* (broadcast nationally in April 1993) and starred opposite Brian Dennehy in *TO CATCH A KILLER*. Most recently, he starred as shrewd director Clive Walter in Arthur and Mark Boorman's production of the hilarious *THE MAKING OF: AND GOD SPOKE*. Riley describes this film as "the Spinal Tap of the independent film world."

When Arto Paragamian saw Michael Riley in *PERFECTLY NORMAL*, he did not need any auditions to know that he was the right actor to bring Alex to life. "After seeing the film, I simply said 'He's hired,'" says Paragamian. "Aside from being so obviously a great actor, I think it was his eyes that convinced me. He has eyes that smile from within--they project gentleness, softness and vulnerability, all backed with a solid strength of character."

## ABOUT THE ACTOR

---

### THE CHARACTER ALEX

All the events in BECAUSE WHY revolve around the central character named Alex. He has just returned from a five-year trip to an unspecified distant place (the super-8 footage used in the film's opening was shot in Italy, Siberia, Japan and several European locations by travelling friends of Paragamian's who Federal Expressed the footage back to Canada on a regular basis).

Back in his home-town, Alex is not quite sure what it is that he wants. In his indecisiveness facing limitless options, Alex fits right in with the youthful "Generation X" described by author Douglas Coupland. He is a slacker, a drifter.

Riley feels that his essentially child-like character is going through a period of doing things that he has been told to do. Paragamian, who calls his script partially autobiographical and partially fictional, agrees that there is a child in Alex which drives the man. "Alex wants the unconditional love that a child has. He's probably had it once but misses it terribly, as we all do at some point. He wants to be taken care of, this verges on the need to take care of others."

31-year-old Riley has a reputation for getting a firm grip on any character he attempts. He is known for his extensive preparation before embarking on a role. Riley's technique proved to be particularly useful in one difficult scene in BECAUSE WHY which required him to be playing a passionate piece by Beethoven on a piano. Riley had taken a few piano lessons in his youth, but was worried that his hand movements would not seem authentic without proper practise.

Paragamian recalls being very amused by Riley's technique on set. "Every time Michael had a few moments to spare, he'd be sitting in some corner listening to his walkman, practising his finger and hand movements in the air for that scene."

"I was concerned about it because I knew Arto was going to be filming my hands," says Riley. "I probably prepared over 60 hours for that one scene. I got a copy of the Beethoven piece, sat down at a piano, asked myself, 'OK, what is the left hand doing? What is the right hand doing?' I wanted it to look real, because I really liked the idea that this big innocent, this older child, would have this unexpected ability and passion within him."

Riley's acting methods are also deeply personal. There is a sense of self-oblivion that playing characters allows," he says. "I can put away whatever's going on around me and disappear into my character. Any role I'll ever encounter will demand that certain parts of me disappear and that other parts are nurtured. Each role is a totally new human being and that's the challenge for me."



## ABOUT THE PRODUCERS

---

CLAUDE GAGNON  
Producer

CLAUDE GAGNON, a native of St-Hyacinthe, Québec, is a well-known and versatile filmmaker and producer. In the 1970s, Gagnon made a ten-year sojourn in Japan where he directed and edited several films, among them KEIKO (1979). This very tender film won the Japanese Association of Film Directors' prize for Best Film, the first time it had been given to a foreigner.

Back in Québec, Gagnon and his wife Yuri Yoshimura-Gagnon founded their own film production company LES PRODUCTIONS YOSHIMURA-GAGNON. Gagnon then directed LAROSE, PIERROT ET LA LUCE (1982) and VISAGE PÂLE (1985). The latter found a wide audience in Québec. In 1987, Gagnon changed his company's name to ASKA FILM PRODUCTIONS and added distribution and international sales divisions.

Then came THE KID BROTHER (1987), a touching family drama about a boy whose legs have been amputated. After winning the GRAND PRIX DES AMÉRIQUES at the 1987 World Film Festival in Montreal, and the UNESCO PRIZE at the Berlin Film Festival, the film went on to become the first Québec production to earn over \$1 million in its home province. THE KID BROTHER is one of the most beloved and successful films in Québec's history, and has been sold to over 50 countries.

Since then, Gagnon produced and directed THE PIANIST (1991), an adaptation of Ann Ireland's "A Certain Mr. Takahashi" which starred Macha Grenon, Gail Travers, Eiji Okuda and Maury Chaykin. He has also produced André Melançon's RAFALES (1990) and Gilles Carle's popular LA POSTIÈRE (1992).

YURI YOSHIMURA-GAGNON  
Producer

YURI YOSHIMURA-GAGNON, born in Japan, entered the film industry in 1972 when she produced the short feature LA COURSE. During the 70s, she produced or co-produced several films, including KEIKO, which won many awards in Japan.

Having moved to Québec in 1979, Yoshimura-Gagnon founded with Claude Gagnon LES PRODUCTIONS YOSHIMURA-GAGNON, which became ASKA FILM PRODUCTIONS in 1987, and to which were later added distribution and international sales divisions. Yoshimura-Gagnon quickly became a very active ambassador of the Japanese film industry in Québec, exporting and importing films and organizing several film weeks in both countries. She also co-ordinated the production of THE KID BROTHER between Canada, Japan and the USA. Her credits as a producer also include the feature films LAROSE, PIERROT ET LA LUCE (1982), VISAGE PALE (1985), THE PIANIST (1991), RAFALES (1990), LA POSTIÈRE (1992) and BECAUSE WHY (1993).

## ABOUT THE PRODUCERS

---

FRANÇOIS POULIOT  
Producer

François Pouliot has virtually made a career out of having a good eye for young, fresh talent. Even before he discovered the unique gift in Arto Paragamian, Pouliot had brought to light some of the most talented young artists in Québec through his production company CINOQUE FILMS.

Born in Montreal, Pouliot began his career in the film industry in 1987 as a production manager for several student films, while attending Concordia University studying in Political Sciences. Among these films are André Turpin's *COMME HIER MATIN* (Best fiction film at the 1988 Canadian Student Film Festival) and Paragamian's *ACROSS THE STREET* (recipient of the Norman McLaren Award at the 1988 Canadian Student Film Festival). Pouliot, four years later, was able to work again with both these artists by being the producer to initialize *BECAUSE WHY*, with Paragamian as director and Turpin as director of photography.

In 1990 Pouliot and partner David Franco formed CINOQUE FILMS which has gone on to become the leading production company of music videos in the province, producing nearly 60% of all made-in-Québec videos.

*BECAUSE WHY* marks François Pouliot's feature film debut as a producer.

## PRODUCTION NOTES

---

"The best things and the best people rise out of their separateness."  
-Robert Frost

### THE BEGINNING

Arto Paragamian has a reputation for being different. His perspective of life is delightfully off-killer, and this gets successfully translated into his films. Individuality is the concept which best describes his work. In cinema, as in life, he has no desire to tow the party line.

His approach to filmmaking also does not follow the standard, formulaic methods favoured by most. "When I began writing BECAUSE WHY, I didn't start off with a primary motivation - I just started writing scenes, stuck them together and saw what happened. A lot of people scoffed at me for that," laughs Paragamian. "The film largely came out of images I would see and then construct scenes around, versus having a scene in mind and trying to come up with the right images. I guess this was a backwards way of doing things!"

Backwards maybe, but the result was unique enough to impress producer Claude Gagnon, co-founder along with his wife Yuri Yoshimura-Gagnon of ASKA FILM. When Paragamian and producer François Pouliot, co-founder of CINOQUE FILMS, initially walked into Gagnon's office with the project, Gagnon immediately had a good feeling about the pair.

"We're always on the look-out for talented, original directors and ideas," says Gagnon. "At one point, though, we were so discouraged by what we were receiving, we were ready to give up hope. Then one day Arto and François walked in with their proposal for BECAUSE WHY. It was a fresh, original comedy which stood on its own--it didn't try to imitate past film styles and it didn't go out of its way to be too commercial. Finding something that original is very rare."

### THE STYLE

Just what is it about Paragamian that made these producers, along with a highly accomplished cast and crew so committed to working on a project by a relative neophyte in the industry? Simply put, it was his style.

Finding his comedy in unexpected places, Paragamian draws characters who react in unexpected ways to familiar situations. The comedy in BECAUSE WHY, as in his earlier short films A FISH STORY and ACROSS THE STREET, is a wild mix of subtle irony, understated humour and inappropriate responses... There is even some slapstick. Paragamian successfully creates an atmosphere of an other-world where things that should happen do not and where normality is clearly in the eye of the beholder.

## PRODUCTION NOTES

---

### THE STYLE (Continued)

"I've always enjoyed ironic humour," continues Paragamian. "To me, irony unearths tragedy and other elements in a situation in a humourous way. Much of the humour in BECAUSE WHY is based on the breakdown of communication between people, which I think is always a tragedy."

Even though the humour and style in BECAUSE WHY are quite personal and original, one cannot help thinking about the films of a few other filmmakers when seeing it.

BECAUSE WHY sets its leading character in an urban environment, the city being almost a character itself, not unlike Manhattan in many Woody Allen films. The use of sound to bring inanimate objects to life is reminiscent of Tati, like in that scene where garbage men sing opera accompanied by a surprising "Munch Munch" coming from the garbage truck. And what about the slapstick of a group of firemen waiting for a bus because their own vehicle breaks down? The stunts, very present in early silent movies remind us of the naïve humour of the Keystone cops era! In a scene where ALYA sitting between ALEX and ARTO in a car kisses both, one cannot help but think of Truffaut's Jules et Jim.

"Arto reminds me of Fellini," says actor Michael Riley. "I fell in love with his first two shorts as soon as I saw them. They had such a wonderful, rough sense of charm to them. I felt that they were the kind of films that you could probably find in Fellini's vault some day - the things he'd have done before he became famous."

All these similarities, however, have nothing to do with imitation: they simply evoke the memories of what cinema during almost a hundred years of existence has brought to our attention. This is part of Arto Paragamian's original style and of BECAUSE WHY's particular atmosphere.

BECAUSE WHY was filmed in and around Montreal and the Eastern Townships in 29 days.

## ABOUT THE CAST

---

### HEATHER MATHIESON

In *BECAUSE WHY*, HEATHER MATHIESON plays ANNE, a single mother of two, who becomes romantically involved with Alex. A promising young actress making her memorable feature film debut in *BECAUSE WHY*, Mathieson is a graduate of the University of Ottawa, where she studied theatre and communications. As "resource actor" for the Summer Institute of Film and Television in Ottawa, she has worked with actors Lenore DeKoven, Teresa Sears and David Switzer. Since *BECAUSE WHY*, she has been seen in Campfire Productions' acclaimed TV show, *ARE YOU AFRAID OF THE DARK*, Molstar Communications' docu-drama *HOCKEY DREAMS*, produced for Toronto's Hockey Hall of Fame, and in several national television commercials.

### DORU BANDOL

DORU BANDOL plays the role of ARTO, a photo-journalist and friend of ALEX. Born in Romania, Bandol received his training at the Bucharest Academy of Dramatic Art, Film and Television from 1982 to 1986. Before moving to Canada, he worked extensively in Romania and in Austria for the stage (more than 10 major productions including *HAMLET* and *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*), for television and radio. In Canada, he has acted in Alain Chartrand's *MONTREAL VILLE OUVERTE* and in the television series *BOMBARDIER*.

### JOHN DUNN-HILL

JOHN DUNN-HILL plays the part of the JANITOR, always busy working on ALEX's apartment building. A very experienced actor, John Dunn-Hill got his training from the London School of Film (England), L'École Charles Dullin, La Comédie Française, and from L'Académie Raymond Duncan, all three in Paris, where he also worked with Marcel Marceau. He has appeared on stage in London, Dublin, Paris, Toronto and Montreal in major productions of *JULIUS CEASAR*, *CALIGULA*, *UBU ROI*, and *THE CHERRY ORCHARD*. *BECAUSE WHY* marks his feature film debut.

### MARTINE ROCHON

MARTINE ROCHON takes on her first major feature film role in *BECAUSE WHY*. She plays ALYA, an attractive young woman caught between her feelings for both Alex and Arto. For many years, Martine Rochon has been learning her profession by attending acting workshops with Charlotte Boisjoli, Yannick Auer and Anne-Claire Poirier. To further improve her acting for the camera skills, Martine also took workshop at the Diamond Production Studio in Los Angeles. Her film and television credits include *COEUR DE COURAGE* and *LANCE ET COMPTE*.

## ABOUT THE CAST

---

### VICTOR KNIGHT

VICTOR KNIGHT plays pseudo-philosopher ALBERT, one of Alex's neighbours. Very versatile, Knight is active in film, theatre and television. He is a regular of the English theatre scene in Montreal, having appeared many times in plays produced for the Centaur Theatre and for the Saidye Bronfman Centre (including PLAY STRINDBERG, BACK TO BEULAH, and CHARBONNEAU ET LE CHEF). His numerous film credits (more than 25) include Robin Spry's upcoming A CRY IN THE NIGHT, as well as SCANNERS and SCANNERS II.

### HANK HUM

HANK HUM plays ANDRÉ, the blind friend and roommate of Albert, also one of Alex's neighbours. Hank Hum has played mostly small roles in many films and television series including L'OR ET LE PAPIER, BETHUNE and VINCENT AND ME. His role in BECAUSE WHY is his first major role in a feature film.

### ARON TAGER

ARON TAGER in BECAUSE WHY is BERT, Betty's likable but almost mute husband. Born in Brooklyn NY, Tager got his professional training from New York's Institute for the Advanced Study of Theatre Arts and from the American Academy of Dramatic Art. He has played in numerous productions for the stage in the US and in Montreal, including the Centaur Theatre's productions: A CAT ON A HOT TIN ROOF, in which he played the role of Big Daddy and of BROADWAY BOUND. He also appeared in several films (LEOLO, CANVAS, and the upcoming SWEET KILLING) and television series (URBAN ANGEL and FIRST CIRCLE).

### MANAL HASSIB

MANAL HASSIB plays Alex's one time girlfriend ANITA. On top of her training at the Actor Studio in Montreal, Manal Hassib has also studied film technique with Anne-Claire Poirier and theatre with Yannick Auer. She can be seen in Paul Mazursky's ENNEMIES, A LOVE STORY and in Monique Champagne's first feature film LA FENETRE, scheduled to premiere this year at the Festival des Films du Monde.

## ABOUT THE CAST

---

### VICTOR KNIGHT

VICTOR KNIGHT plays pseudo-philosopher ALBERT, one of Alex's neighbours. Very versatile, Knight is active in film, theatre and television. He is a regular of the English theatre scene in Montreal, having appeared many times in plays produced for the Centaur Theatre and for the Saidye Bronfman Centre (including PLAY STRINDBERG, BACK TO BEULAH, and CHARBONNEAU ET LE CHEF). His numerous film credits (more than 25) include Robin Spry's upcoming A CRY IN THE NIGHT, as well as SCANNERS and SCANNERS II.

### HANK HUM

HANK HUM plays ANDRÉ, the blind friend and roommate of Albert, also one of Alex's neighbours. Hank Hum has played mostly small roles in many films and television series including L'OR ET LE PAPIER, BETHUNE and VINCENT AND ME. His role in BECAUSE WHY is his first major role in a feature film.

### ARON TAGER

ARON TAGER in BECAUSE WHY is BERT, Betty's likable but almost mute husband. Born in Brooklyn NY, Tager got his professional training from New York's Institute for the Advanced Study of Theatre Arts and from the American Academy of Dramatic Art. He has played in numerous productions for the stage in the US and in Montreal, including the Centaur Theatre's productions: A CAT ON A HOT TIN ROOF, in which he played the role of Big Daddy and of BROADWAY BOUND. He also appeared in several films (LEOLO, CANVAS, and the upcoming SWEET KILLING) and television series (URBAN ANGEL and FIRST CIRCLE).

### MANAL HASSIB

MANAL HASSIB plays Alex's one time girlfriend ANITA. On top of her training at the Actor Studio in Montreal, Manal Hassib has also studied film technique with Anne-Claire Poirier and theatre with Yannick Auer. She can be seen in Paul Mazursky's ENNEMIES, A LOVE STORY and in Monique Champagne's first feature film LA FENETRE, scheduled to premiere this year at the Festival des Films du Monde.

## ABOUT THE CAST

---

### BETTY CLUTHE

Originally from Germany, BETTY CLUTHE studied at the German National Theatre Guild and worked professionally for many years in Berlin, mostly for radio and the stage. When she later moved to Canada, she left theatre and pursued other interests. During her 6 year stay in Montreal, for the love of acting, she regularly played in Concordia University student films, including Arto Paragamian's first two short features, THE FISH STORY and ACROSS THE STREET. Today, she lives in Fredericton, New Brunswick, but Arto Paragamian convinced her to accept the part of BETTY in BECAUSE WHY.

### TOD FENNEL

TOD FENNEL plays the role of ZACHARY, Anne's son. At age 8, Tod Fennel has already appeared in several television commercials and shows, including Radio-Canada's LES DÉMONS DU MIDI.

### MAGGIE CASTLE

MAGGIE CASTLE, aged 9, already has credits that include Roch Demers's feature film VINCENT AND ME, the Centaur's A CAT ON A HOT TIN ROOF, and several television commercials. She also takes part in the Children's Theatre Group in Montreal. In BECAUSE WHY, she plays the part of JACKIE, Anne's daughter.