



NOONGUN

FIVE **PERSPECTIVES.** ONE SERIES OF EVENTS.



INDIECAN ENTERTAINMENT IN ASSOCIATION WITH ALRIGHT PICTURES PRESENTS "NOON GUN" A CALEY MACLENNAN FILM

JARRETT DOWNEY-SHAW | HOLLY OVADIA | TAYLOR SILSON | MI BROWN | GLORIA WILLIAMS | DAVID WIDCIK | AARON ANDREINO

EXECUTIVE PRODUCER AVI FEDERGREEN, MICHAEL MELSKI PRODUCED BY JESSICA BROWN, CALEY MACLENNAN DIRECTOR OF PHOTOGRAPHY SCOTT THORNE

EDITED BY SHAWN BECKWITH MUSIC BY JAMES MCQUAID PRODUCTION DESIGNER EWAN DICKSON ART DIRECTOR VANESSA WALLER

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NOON GUN

SYNOPSIS

Everyday in Halifax, a neutered but ceremonial blast fires from a canon. The Noon Gun sends a rattle through the old wooden homes of the North End.

Within one of these homes, an elderly woman dotes over her graffiti writer grandson. An interracial couple walk tensely down a side street. A recovering alcoholic cop lectures his street-wized young partner as they walk the beat.

On one day in particular, the Noon Gun blast ties these groups into a sequence of events. As these events unfold, each group's perspective grows, obscuring reality and ultimately effecting each other's lives.

Noon Gun is a story ripped from writer/ director Caley MacLennan's heart. Focused on storytelling and performance, the style is reminiscent of Dogme 95 films.



INTRODUCTION

Noon Gun tackles one of the most important issues facing North America today – the biased treatment of young Black men by police.

Exploring time and perspective, writer/ director/ producer Caley MacLennan tells a non-linear story of one dramatic incident experienced by several main characters, each with their own unique take on what really happened.

“These characters are people I’ve seen around the North End of Halifax [Canada].” MacLennan says. “I’ve watched the neighbourhood change a lot over the last 20 years, but the characters I’ve created are ones that I’ve seen consistently.”

While this neighbourhood is beloved to MacLennan, he is also hoping to honestly portray the very real issue of racism that has existed (from many different angles) despite the area's growing trendiness.

In order to accomplish this (and to stay within his \$10,000 cash budget), MacLennan used only local, non-union actors, casting more on personality than acting experience. From the stars to the music, from locations to on-set catering, Noon Gun is truly the product of an eclectic and vibrant community, where antiquated politics and hip multiculturalism paradoxically reside.

Noon Gun was accepted into the Canada-wide Indiecan 10K Initiative. Almost \$200k of in-kind donations helped make the film a reality. The cash budget of \$10k was raised through crowd sourcing and has created an incredible amount of buzz already – before even screening, the film already has fans across Canada and throughout the United States! No matter which city Noon Gun screens in, you can count on a number of people helping to promote it!



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NOON GUN IS BLOWING UP!



QUOTES

Along with its thought-provoking content, the audience may appreciate how beautifully the film is shot. Also, the dialogue-driven plot and the intertwining of the characters' perspectives make Noon Gun a truly unique film.

- Katie Kim, *The Brunswickan*



The one thing that I did that a lot of people in Canadian filmmaking tell you not to do is I made Noon Gun about Canada, I made it about the North End of Halifax ... I have lived right across this country when I was younger and one thing I've realized is that Halifax is a really cool spot. And even though it can be a very racist city and very segregated, in the North End you can find pockets that have an incredible community feeling, that have an incredible mix of interesting personalities. I think instead of pretending that [Noon Gun takes place] in New York City like most Canadian filmmakers would, I did the opposite, I plucked the people out of the neighbourhood and brought the neighbourhood out. I'm very proud of the movie because of that. And because we stayed so true to this community, I think people everywhere are going to recognize that there are communities like the North End of Halifax throughout the world and they'll relate to it even more because instead of trying to make the film universal we made it very specific.

- Caley MacLennan, *Global TV News*



The storyline of Noon Gun allows audiences to understand what may have led each character to their present day mindsets by looping back to the past. [Noon Gun Composer] James McQuaid says he can find something from each character to relate to and also believes that examining issues behind race relations is vital, not just in film but in everyday life. "It's something that's lacking in our society in general—no one wants to deal with it," he says. "Racism is just as big as cancer and exists all over the world but for some reason we like to avoid it. I think it's important to try and bring it out and just talk about it and that's what Caley is trying to do with this film."

- *Halifax Magazine*



Caught an early screening of [Caley MacLennan's] Noon Gun, made for \$10k, and he knocked it out of the goddamn park. Some real heart in that one.

- Glen Matthews, *Twitter*



CAST & CREW BIOS

Caley MacLennan, *writer/director/producer*

Caley MacLennan spent the first decade of his adult life raising his sons and working manual labour jobs. A late bloomer creatively, he didn't release his first collection of short stories until the age of 30. Since then, Caley has risen as an established filmmaker.

Over the past ten years, Caley has been busy both producing his own projects and working in the edit suite on many internationally watched films and television shows. His recent editor credits include Trailer Park Boys Season 8, Thom Fitzgerald's TV Mini Series Sex & Violence, and Nickelodeon's Rob Dyrdek's Wildgrinders.

As producer/ director, Caley has made over a dozen music videos and 7 short films. His films have played festivals from San Francisco to Cypress, won awards, aired on television and required 3D glasses.

Filmography

Noon Gun, 2015 : (Writer/Director/Producer), HD, 70 mins.

Mo Skates, 2013 : (Director/Producer), HD, 7 mins.

You Never Take Me Seriously, 2013 : (Writer/Director/Producer), Stereoscopic 3D, 4 mins.

The Bike Ride, 2011 : (Writer/Director/Producer), HD, 7 1/2 mins.

Dream Girl, 2010 : (Writer/Director), 35mm, 8 mins.

The Spin, 2009 : (Co-Director/Editor), HD, 3 mins.

Meagan, 2009 : (Writer/Director), HD, 7 mins.

Heroes, 2008 : (Writer/Producer), 35mm, 4 mins.



Jessica Brown, *producer*

Jessica Brown has been working in the film and television industry since 2003. In 2012 she incorporated her own production company, Peep Media Inc., spearheaded by herself, and award winning writer, actor and documentarian, Jackie Torrens. In 2014, the two completed their first feature length documentary "Edge of East" for documentary Channel and CBC Maritimes, which has received accolades both locally and nationally. Also in 2014, Jessica produced the feature film "Noon Gun", and the short film/digital media project/ immersive experience, "Hidden Window", which has become an app for both iPhone and Android.



Avi Federgreen, *executive producer*

Avi Federgreen has one mission: to make films that affect people. The founder of Federgreen Entertainment Inc./Avi Ronn Productions Inc., is committed to developing projects of the highest quality and substance that maintain market appeal in the ever-changing and expanding world of film and television.

Federgreen uses the power of film to evoke the emotion of every type of audience. From music videos to feature films, the imagination is fully engaged with his uncompromised original material. Federgreen's past projects as producer include *Still Mine* directed by Michael McGowan and starring Academy Award Nominees James Cromwell and Genevieve Bujold, which premiered at TIFF 2012; *Score: A Hockey Musical*, written and directed by Michael McGowan captures the fervour of Canada's two favourite pastimes in a story big on humour and heart, premiered and opening night film at TIFF 2010; and *George Ryga's Hungry Hills*, directed by Rob King, premiered at TIFF 2009. In November 2011, Federgreen opened his own film distribution company INDIECAN ENTERTAINMENT. The company services not just up-and-coming Canadian filmmakers, but also those indies making films in a lower budget bracket who have otherwise virtually no chance to shine in a market of big studios, distributors and exhibitors.



Michael Melski, *executive producer*

Michael Melski began his career in the world of theatre. An award-winning playwright, he has served as past playwright-in-residence at the renowned Shaw Festival in Niagara-on-the-Lake, Ontario. In the late 1990s, Melski became interested in film and served a residency period at the Canadian Film Centre in Toronto. He has written extensively for film and television, including writing and story-editing the celebrated youth drama *Straight Up* (Best TV Series of 1997- *Globe and Mail*), the cop series *Blue Murder* (Gemini-Nominated for Best Dramatic Series), as well as the acclaimed CBC satire *Snakes and Ladders*.

His first feature film as screenwriter was the Vancouver-produced *Mile Zero* from Anagram Films. It has screened at festivals worldwide, winning multiple awards with the screenplay being singled out by the *Hollywood Reporter* and *Growing Op*, movie poster>>the *Vancouver Courier* saying it was "A breathtakingly honest script." His second screenplay, the comedy *Touch and Go*, was a hit at the 2002 Atlantic Film Festival and has also screened at festivals in Toronto, Edmonton, Victoria, Kingston, and Los Angeles.

His film, *Charlie Zone* was named Best Dramatic Feature at the 2012 imagineNATIVE Film + Media Arts Festival in Toronto and won four awards at the Atlantic Film Festival including Best Atlantic Feature, Outstanding Direction, Cinematography, and Outstanding Performance by an Actor.



CAST
(In order of appearance)

Eric Clayton	JARRET SHAW
Hannah	HOLLY OVADIA
Shirley Lawrence	GLORIA WILLIAMS
Danny	TAYLOR OLSON
AJ	MO BROWN
Mike	DAVID WOJCIK
Kevin	AARON ADREINO
College Guy	SCOTT BAILEY
Mark	DENNIS WRIGHT
AI	IGOR SHAMUILOV
AI's Lawyer	KEVIN GERRIOR
Young Shirley	HANNAH BRENNEN
John	CONNOR CHISHOLM
Mother	HILLARY HARRIS
Daughter	MARTHA HARRIS
Junkie	OOLAND FISK
Pimp	BOBBY
Shabbie Man	JAMES MCQUAID
Young Punk	IAN MACLEOD
Heather	LISA HACKETT
Darnelle	DEVES MATWAWANA
Party Goers	EMMA ROBINSON BROOKE TITUS
Young Eric	NAIJAUN DAVID
Young Danny	HOLDEN MACLENNAN
Bunny	MATTHEW HILL
George	MICHAEL BENOIT
Marcus	TANAR REPCHULL
Soldier #1	STEVE ROLSTON
Uniformed Police Officer	DAVID T. WILLIAMS
Junkie Female	MELANI WOOD
Dead Hooker	JESSICA BROWN
Graffiti Artist	SECS AC
Skateboarder	JOSH GALLANT

CREW

1 st Assistant Director	GREG JACKSON
2 nd Assistant Director	ANDRE PETTIGREW
3 rd Assistant Directors	MELANI WOOD JEFF KNOX
Director Of Photography	W.E. SCOTT THORNE
A Cam Operator	W.E. SCOTT THORNE
2 nd Unit Operator	BYRON KUTCHERA
1 st Assistant Camera	JOSH DENARO HALLEY DAVIES LUKE ADAMSKI JAKE BEED
2 nd Assistant Camera/DMTS	HENRY COLIN JAKE BEED
Stills Photographer	MIKE THOMPKINS JACKIE TORRENS DEVON PENNICK- REILLY
Production Designer	EWEN DICKSON
Art Director	VANESSA WALLER
Assistant Art Directors	EVA GAGNON-MESSIER
Carpenter	MIKE HALL
Labourers	DARCY MCAID

Key Make-Up Artists LINDSAY THORNE
BETTY BELMORE
KYLA NICOLLE

Sound Recordists ART MCKAY
RICHARD DESNOYERS
JAMES O'TOOLE

Boom Operator JOSH OWEN

Gaffers PAUL BENJAMIN
KEVIN FRASER
MATT EAKIN

Electrics TRINA AMERO

Key Grip PETER FRASER
SCOTT WELLS

Location Manager JESSICA BROWN
Location PAs JAMES MCCORMACK
ALICIA DOYLE
CHRIS MCCOMBER

Craft Server MICHELLE LEBLANC

Picture Editor SHAWN BECKWITH
Colourist W.E. SCOTT THORNE

Visual Effects By JAMES DALZIEL
STRUAN SUTHERLAND

Visual Effects Supervisor JAMES DALZIEL
Post Facility THE POSTMAN POST PRODUCTION STUDIO

Sound Design ED RENZI
Dialogue Editors ERIC LECLERC

Score Composed by JAMES MCQUAID
Score Recorded by JAMES MCQUAID

Legal Services MARK J CHARLES
Script Clearance THE RIGHTS COMPANY

Camera Equipment Provided By EQUIFILM

Production Equipment Provided By WILLIAM F. WHITE INTERNATIONAL INC.



CONTACT

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