



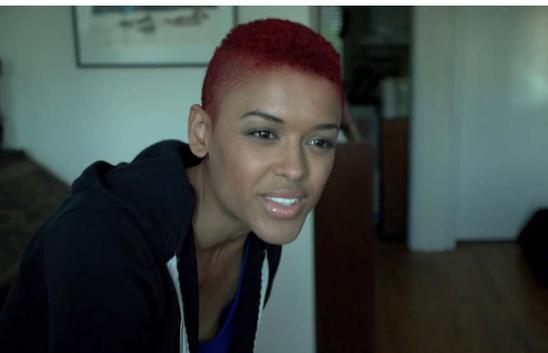
SOMETIMES THE DEAL GOES NORTH

Jack Murray • Jordan Alexander • Carl Bauer

Unbury the Biscuit.

Mike Tyrell • Shawn Ahmed • Oren Williamson

RUNNING TIME	30 Minutes (5 x 6 minutes)
GENRE	Crime / Drama
RATING	(Not Rated) Mature Language/Themes/Subject Matter
YEAR	2016
LANGUAGE	English
COUNTRY OF ORIGIN	Canada
FORMAT	1920x1080, 24fps, Stereo Sound
SALES / DISTRIBUTION / PRESS	info@stratasfear.com
LINKS	Website: unburythebiscuit.com IMDb: www.imdb.com/title/tt3563992/ Facebook: facebook.com/UTBseries Twitter: twitter.com/UTBseries Hashtag: #UnburyTheBiscuit



CREDITS

CAST

Nick Jack Murray
 Liz Jordan Alexander
 Karl Carl Bauer
 Jamie Mike Tyrell
 Vince Shawn Ahmed
 Will Oren Williamson

CREW

Producer Zai Toussaint
 Producer Sandra Escandalo A
 Director / Co-Producer R. Stephenson Price
 Writer / Co-Producer Jack Murray
 Cinematography By Kevin Hall / David Z Lam
 Original Music By Tridia
 Edited By Michael A. Morgan
 Sound Recordist Ryan Cox
 Sound Re-Recorder Mixer Ryan Lukasik
 Colourist Dale Codling
 Technical Advisor Tim Dafoe
 Series Make-Up Tiffany Watson / Jade Zakarow
 PA J. L. Symister
 BTS Photography Al Sam / Zai Toussaint



SYNOPSIS

A disillusioned hockey instructor — and failed NHL prospect — is strong-armed into running drugs by the leader of an arena-based crime ring.

When his tension-filled first deal goes wrong — and \$250,000 of drug money goes missing — once heavy-hitting hockey player Nick will have to piece together how to dig himself out of his end and “unbury the biscuit”.



CAST



JACK MURRAY as Nick

Nick might have come from a rough upbringing, but he and his older brother Jamie found an outlet playing hockey at the local arena. While Jamie started to go down the wrong path, Nick stuck it out and pursued his dream of making it to the big leagues. Unfortunately, things didn't work out, and he ended up with nothing to show for it. Flash-forward a few years, and Nick is now working at that same local rink as a hockey instructor, living a modest life with his girlfriend Liz. But when Jamie is arrested, and his dangerous drug-supplying rink boss Karl informs Nick he'll have to step in to replace him, Karl's threats — and the temptation of a more lavish life — prove to be too much for Nick to resist.



JORDAN ALEXANDER as Liz

Liz is Nick's girlfriend: the two have been an item for years and are now living together. A part-time student and artist living off of odd jobs when she can get them — and something of a thrill-seeker personality — Liz was once an avid hockey fan who tethered herself to Nick's rising star. Even though he didn't make it big she loves Nick and only wants what's best for him, so when Nick tells her that he's going to start running drugs for Karl she's definitely not thrilled.



CARL BAUER as Karl

Karl is a former hockey enforcer who played in the minors as a professional face puncher on skates. After hanging up his laces, he moved into the drug game as a supplier and was able to use his notoriety within the sport to secure a job as the rink manager at a prominent Toronto arena: the perfect front for him as he built up his drug empire. But when the cops book his top runner Jamie, and he finds himself needing someone he can trust to take over, Karl looks to Nick — a lowly instructor at the rink who just happens to be that runner's younger brother.



MIKE TYRELL as Jamie

Jamie is Nick's older brother. Never as skilled on the ice as his kid brother, Jamie made his move to the world of crime at a young age, and quickly moved up the ranks when Karl took him under his wing to be his right-hand man for his drug operation. But after his sudden arrest, there's way too much heat for Jamie to stay in the game, and while he faces a huge prison term for drug and weapons charges, the idea of skipping bail to leave town and start over begins to look appealing.



SHAWN AHMED as Vince

Vince is one of the biggest drug dealers in the city, and one of Karl's best customers. He's built a working relationship with Jamie as his direct link to the product, but with Jamie now out on bail — on the verge of a prison sentence — Vince is less than interested in now doing business with Jamie's brother; when Nick shows up for the deal, Vince doesn't like the vibe. He might also be "a little" crazy.



OREN WILLIAMSON as Will

Will is Vince's partner and an enforcer within his entourage. When it came to their product transfers, Vince and Jamie had a routine - but with the unknown variable Nick now standing in his place, Vince brings the silent-but-deadly Jamaican import Will along to provide some backup... and when things go awry, it's Will who comes up with a plan.

CREW



DIRECTOR / CO-PRODUCER / COMPOSER • R. STEPHENSON PRICE

Ryan Stephenson Price was born and raised in Timmins Ontario before pursuing a degree in Journalism/Film at Ottawa's Carleton University — where his childhood love and obsession with film transcended simply memorizing and quoting his favourites (with bad impersonations), and into writing lengthy essays about the evolution of CGI in cinema, Alfred Hitchcock, Batman as quintessential Hero Quest archetype, and why Blade Runner is a twisted (and brilliant!) perversion of the American Dream. In addition to his independently-run STRATASFEAR PRODUCTIONS, Price has been co-producer of Toronto-based multimedia music series THE INDIE MACHINE since 2010, and has held various positions across the production spectrum in print, radio, video, and web. Price's four years of collaboration with Toronto rock band Paint culminate in 2016 with the 90-minute concert film **(disPLAY)** (2016), following the hour-long black-and-white experimental sci-fi film **11:11** (2015) and heist-gone-wrong short **BOOMERANG** (2013). His two current web series endeavours — Canadian Comedy Awards-nominated **GRATUITOUS BEHAVIOUR**, and hockey crime drama **UNBURY THE BISCUIT** — are both available now on YouTube. He is currently in production on a series of character-driven short genre films, including: crime drama **MISINFORMED**, sci-fi thriller **TEMPOR TEMPOR**, and the first installment of his bio-punk sci-fi saga: **PROBLEM SOLVING 101**.

WRITER / CO-PRODUCER / LEAD • JACK MURRAY

The son of an actress and a writer, Jack got his first on-set experience as a child actor starring opposite Canadian legend R.H. Thomson in Paul Fox's short film **HOME GAME** (1997). After completing his education and a brush with a potential hockey career, Jack's appearance in Soulpepper Theatre Company's first mentorship training showcase earned him rave reviews for his interpretation of Hamlet. Jack has since appeared in feature films opposite Julianne Moore and Woody Harrelson in **THE PRIZE WINNER OF DEFIANCE, OHIO** (2005), and EuropaCorp's **MISS SLOANE** (2016), a behind-the-scenes look at lobbying in Washington D.C. starring Jessica Chastain and directed by John Madden. Television appearances include **FLASHPOINT** (2010) for CTV/CBS/Ion and the CW's **BEAUTY AND THE BEAST** (2013), though the actor is perhaps best known for his portrayal of the intense convict "Mark" on the Netflix/Rogers co-production **BETWEEN** (2016). The Montreal native has also written and produced several short films including the upcoming web-series **UNBURY THE BISCUIT**.

WRITER/CO-PRODUCER STATEMENT



The story of UNBURY THE BISCUIT came to me as I was mopping the floors of a hockey rink as part of a job I had in 2013. My girlfriend had recently told me a story about a dog-sitting disaster that I wanted to employ in a screenplay, and at the time I was re-watching my favourite crime films that I loved so much as a youth: films like *True Romance*; *Lock, Stock, and Two Smoking Barrels*, and *Fargo*. Not only did I come up with a story to tell, but I got an idea for a sub-genre, a crime caper set against the backdrop of Canadiana.

I had always felt crime in Canada was relatively unexplored within the film medium, but recognized that Canadian crime must be treated differently: In order to exist truthfully within its softer environment, it should lean heavily on levity as by nature Canadians are less serious and there are fewer inherent dangers than in scenarios with our American friends to the south. It should also feature a cast of characters that are more everymen as opposed to your typical gangsters that populate most crime settings, while elements of dark humour and a less-than-happy ending would keep it grounded and give it some more weight.

Ultimately, the story of UNBURY THE BISCUIT focuses on a failed hockey prospect named Nick, who now works at a rink as an instructor. It's an all too common story in this country where thousands of Canadians dedicate their youths to a dream that doesn't come true — and once it doesn't they find themselves uneducated and lacking any real world experience.

Hockey has always had a criminal element within it, and it's an easy secondary path for young guys who grew up within the tough hockey environment and no other options before them. It was my familiarity with hockey rinks that made me realize that hockey rinks are the perfect cover and base for a drug operation: a legitimate business filled with locked rooms where rough looking characters carrying large bags was the norm.

Combining the crime ring within the hockey setting with that dog-sitting disaster story my girlfriend told me gave me all of the ingredients I needed to tell a Canadian crime caper: I hope you all enjoy.

DIRECTOR/CO-PRODUCER STATEMENT

Many Canadian films lean heavily on the “Canadiana” aspects of their narratives, which can often become alienating for foreign audiences, or frustratingly too blatantly-Canadian for domestic audiences. With hockey so deeply ingrained within the Canadian identity yet easily accessible to the general public, we thought it would be interesting to explore something so Canadian by introducing a narrative twist (ala drug-dealing crime drama). The aesthetic in UNBURY THE BISCUIT was strongly influenced by AMC’s award-winning series BREAKING BAD — with protagonist Nick slowly being pulled out of his average Joe lifestyle and into a much darker world — though it was Edward Norton’s turn in Spike Lee’s 25th HOUR which helped guide writer Jack Murray towards a plot wherein the protagonists are seeking freedom from what they see as their dreary/mundane existence and the threat of incarceration — by the authorities, or by darker forces — that seems to surround them.

Each of our characters ties together through his or her own quest for freedom. Nick’s dream of being an all-star hockey player has been shattered and he is relegated to teaching the sport he loves at a minor level. His girlfriend Liz — seemingly rock-star-esque herself and once keen on the promise of an affluent lifestyle — has now found herself attached to a once-rising hockey prodigy who is struggling to make ends meet, which has in turn put strain on their relationship. Nick’s older brother Jamie has no interest in returning to prison and seems to have his own plans for the immediate future — though he also seems to make light of his younger brother’s plight with “his dude(s)” Vince and Will — who he believes are merely toying with him in their first encounter and will come to accept Nick in his absence as Nick is dragged deeper into their world. Meanwhile, Karl doesn’t particularly come across as the kind of man who takes the loss of drugs and/or money lightly as he finds his success and freedom like most dealers: through the accumulation of wealth and power.

Most of our locations — the train-side power lines, the apartment, the park, and the house — were chosen predominantly for their availability during the course of filming and their ability to lend themselves to our “everyman breaks bad” narrative, though the facilities at Bill Bolton arena helped form the core staging of our plot, as the opportunity to use the back zamboni room and the upstairs office helped to showcase the full access Karl and his operation truly have within the arena. Much of the colour/lighting throughout the film is geared towards emphasizing this everyday-ness in the plot: the lighter tones of the arena and the outdoor locations that one might stumble upon on a day-to-day basis, but with subtle splashes of colour in each scene for elements of interest — the colour red itself teasing particular items of note. The score was originally written as a single 7:30-minute rock song for my sci-fi narrative music project TRIDIA: I ultimately took inspiration from minimalist 80s synth-based film scores and stripped the one song down into its core segments and recorded different arrangements to help illustrate key emotions in each scene. The main 12-note semi-repeating passage that occurs throughout the film appears in altered forms in most segments, acting as a leitmotif to help link Nick himself into each action.

Might these characters all find closure in their individual pursuits of freedom? It’s uncertain at this point — certainly there are many ideas about the different paths that Nick & Liz, and Jamie might take, with Karl in pursuit of his own idea of freedom through his accumulation of wealth (or revenge), and Vince & Will likely close behind in similar fashion. Though the film ends on something of a cliff-hanger, there’s definitely plenty of potential for more story in the future: perhaps this is merely the close of the first period in a much longer game between team Nick and team Karl.

