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# Jack Link's

The Messin' with Sasquatch campaigns have earned an almost cult-like following, which in part is due to their unique style of dark humor that literally never pulls a punch.

That's what gives the spots their appeal and their special brand of comedy, and I'm excited about taking Jack Link's back to a place that is a little darker, voyeuristic, and much more dangerous for anyone bold enough to mess with this innocent, but awesomely powerful, beast.

## The Tone

When working within this style of humor, authenticity is key. We want to push the violence of Sas's payback as far as possible so that we can see these guy's that mess with him get the full measure of their comeuppance -- and more.

Rather than try to domesticate Sasquatch, we want to let him loose. The people who are emboldened by eating the Jack Link's have their fun, and that's fine. We just want to make sure they pay for it, and we want to take full advantage of every chance we have to amp up the violence.

As mentioned, one way to achieve this will be to work with the Sasquatch suit. It looks great, but with some simple modifications such as sticks and forest debris clinging to his fur we can make it look more gnarly and dangerous. I would also like to adapt the face and head of the creature to add some variety and contrast between the nice Sasquatch, and the angry one. One mask can look quite peaceful and friendly, but to really capture the moment of transition it would be fantastic to see the mouth curl up and reveal the snarling teeth, as the eyes go red with anger.

## The Casting

It's paramount to search for actors who can deliver a range of believable performances. The Jack Link's gives them their courage, but similar to the film *Grizzly Man*, no matter how safe things might appear, they are always close to an impending disaster.

The job of the actors is to create this feeling of unavoidable consequence. In the *Messin' With* spots they think they are going to get away unharmed, which will dictate the attitude they begin with. But in the *Snackin' With* spots we have room to play with more idiosyncratic reactions to having Sas literally in the room. In these stories, some of the characters might have a false sense of bravado, or take his presence for granted. Others may have witnessed how quickly and violently he can turn and as a result always are walking on eggs.

That balanced dynamic can help build suspense, and add a higher level of believability and humor to the spots, and we want to make sure to cast actors who can bring that variety to the stories.

## The Photography

I like the idea of taking this campaign back to it's roots by giving the film a more real and observational look. The camera will have a hand-held looseness to it. The light we use will have a natural quality that reinforces the reality. Nothing must ever feel forced, staged, or contrived. Each and every moment will be shot to give the viewer the sense of peering in on moments that are captured, almost by coincidence.

This will add to the authenticity by offering the viewer the sense of being a participant in, or at the very least, a witness to, the action. Once the action unfolds, these observational techniques might be too distancing from the violence and we will transition to techniques that really emphasize it -- close ups, compelling angles, and dynamic camera moves that make the mayhem look and feel incredibly brutal and extreme.

## The Coop

We open on a farm that has a bit of a *Portlandia* vibe to find a couple busy with some light farm work.

In the background some movement catches their eye, and the moment they spot Sasquatch can be covered in a variety of ways in order to make sure you have editorial options. But this is an opportunity to lend the moment a feeling of just catching a glimpse of Sas -- similar to that of the classic video of Bigfoot walking through the woods.

Right away they know its Sas. And they know what he's up to. He's sneaking into the chicken coop for some dinner. And after taking a bite of Jack Link's, the guy becomes bold, and decides to have a little fun with him.

When Sas exits the coop we reveal what they've done. As the door swings open a pail of water tips from the top of the coop door and falls on his head. The two who pulled the prank think it's hilarious. But Sas doesn't -- and he makes them pay.

Tossing them into a pile of manure is great because it allows Sas to payback the guy and the girl without being overly violent to the woman, and we will cover that, but for the sake of upping the ante a bit we can also find a way to push the violence a little further by having Sas take his anger out on the guy.

He might pick up the guy and throw him through the wall of the chicken coop. Not only does he get what's coming to him but we can create a parallel to the bucket gag by seeing eggs come smashing down on his head. Perhaps the girl thinks she'd gotten off without harm, but as he storms off he can give her a shove and we see her fall into a manure pile. Or, rather than throw the guy into the coop Sas could fling him toward a barbed wire fence. After getting punctured by the barbs he rebounds like a wrestler off the ropes and ends up landing in a steaming pile of manure.

## Sasquatch in the Middle

The fact that this spot is set at night offers us an opportunity create an amazingly cinematic look by taking advantage of the natural contrasts of the setting. We see the lights glowing against a dark night sky, and the silhouetted figures of people enjoying this music festival. The camera moves along the back of the crowd to find three guys dancing -- not with each other. They're just kind of doing their thing, moving with the music. They have glow sticks in their hands and are waving them around.

In the background we see this huge dark figure emerge from the woods. It's Sas, and his eyes are captured almost hypnotically by the glow sticks. He grunts and comes for the guys.

One of the guys takes a bite of Jack Link's and becomes brave -- and inspired. Sas likes the glow sticks. The guy teases him and decides to play a game of *monkey in the middle* -- with Sas in the role of the monkey.

Unfortunately for him, Sas doesn't know, and doesn't like, this game. After a couple of grabs -- thinking he's about to get his hands on a glow stick only to see it tossed to another guy, Sas loses his patience for this game, and his temper.

Based on the situation the port-o-potty gag is a natural. But we can still explore ways of pushing this. When Sas lifts the guy and tosses him into one of the port-o's he can crash into it, causing a chain reaction. Another idea might be to see him smash right through the outer walls of it and land on a Biker guy who's using it -- which can lead to further brutality.

## All Dolled Up

It's always nice to get women involved. Obviously we can't show her receiving any physical pay back. She plays the gag. The guys enjoy it. And when Sas catches on, we get to see him destroy their car.

Along with seeing the girl apply the makeup, the girl can take things a step further and place a dainty little daisy chain crown around Sas's head.

After we get Sas's POV of his face reflected in a puddle, we catch a glimpse of the three people sitting in their car watching and laughing. Sas realizes it's them. They pull away, thinking they are going to escape. But there's that one little detail of a filled dumpster...

Sas grabs it, and shoves it with all his force. It careens toward the car, and before they can pull away, the dumpster T-bones the car.

As an alternative to this ending, I also like the idea of playing with the Urban Myth idea a bit. We see our people in the car, they are laughing at the fact that they have managed to play a gag on Sasquatch and get away unscathed. Just when they think they've have lost him and are having a good laugh -- we hear this huge and horrifying thud. The roof of the car smashes down, and we realize that Sasquatch has caught up with them, leapt from a tree, and landed right on top their car.

## Hose

One of the great things about this spot, and the one that follows, is the element of anticipation. From the very first moment the audience knows what's coming, and executed properly we can get as much humor from the build as we can from the payoff.

Sas spots the water running freely out of this garden hose. The painters working nearby see him lift it and take a drink. After a bite of Jack Link's one decide to mess with Sas by kinking the hose and cutting off the flow of water. Sas stares into the hose, wondering what happened, and then the guy releases the kink -- and sprays Sas right in the face.

This might also be a case in which we can allow the guy to almost get away. He takes off at a run, laughing at the joke he's just played. But Sas is strong enough that he can use this length of garden hose like a gigantic bull whip. With a massive whipping of his arm he flips the hose -- and it cracks right against the guy's ass, sending him sprawling in pain. Or, Sas could use the hose to lasso the painter. Sas whips the hose toward the painter, it wraps around the guy's body three or four times. Then, having the guy wrapped up in a bundle, Sas yanks on the hose, pulls the guy off his feet right into the ladder, which ends up causing a paint bucket to come falling down on him.

As an alternate idea, I think it would be interesting to replace the painters with roofers hot mopping a roof. One of the roofers is standing at the bottom of a ladder when he

spots Sas and decided to play the prank. When Sas spots him, the roofer might tries to escape. But Sas flings the hose up. It wraps around the hot cauldron of tar, which he yanks off the roof, right onto the guy that played the joke on him.

## Snakes in a Can

This gag is a classic. Just as before, we have that ironic touch of humor that gives us a leg up on the joke that's about to be pulled. The only one that's clueless is Sas.

After seeing Sas victimized by the gag, we catch a glimpse of the guys in the background -- laughing at what they think is absolutely hilarious. In order to create a false sense of safety we can put them in an older camper van.

We see Sas come back holding a huge anaconda. We realize he has them right where he wants them -- confined in their own container. He yanks the door open, tosses the snake in, and we hear the screams and see the van shaking violently from side to side.

## Snakin' With Sasquatch

These spots all work quite well as written, but we can gain an added level of humor by focusing on bringing varied performances to each story. The fact that Sasquatch appears to be domesticated is like a ticking time bomb. No matter how tame he might initially appear, he's still a beast. Anything can set him off, and the people who share these spaces with him will have different attitudes, depending on the past experiences they've shared with Sas.

The humor in *Trophy* can benefit from a slightly different set up. Rather than reveal the mounted animal heads right at the beginning, we can see Sas sitting with this guy in a room that has some free standing stuffed animals.

These animals can be the smaller and more innocent ones you'd find in the forest -- a fluffy taxidermied squirrel, a bunny, and a few little birds.

Sas sees the bunny, and looks at the guy. He shifts his glance to the squirrel and the birds, and then looks at the guy again.

Then we cut to the adjoining room where we see all these large animal heads mounted on the wall, we hear a horrifying crash, and we find this guy's head sticking through the wall like one of the animal heads.

In *Conference Call* I love the idea that Sasquatch is just casually ripping apart this laptop in the opening of this story, and everyone around him in this office just ignores him. It's as if they are just happy that he's occupied with something. For the time being there isn't anything to worry about, as long there aren't any sudden loud noises.

To set up the consequence of this it would help to have a moment in which one of the people in the cubicle raises his voice slightly. We see Sas become disturbed as another person warns the offender with a whispered, *keep your voice down*.

This works for the moment, but then another person comes around the corner of the cube's partition, carrying a file, and in a very loud voice announces that he's *reviewed all the numbers, and...*

Sas reacts, by smashing the conference call phone with his fist. The boss stares at the guy, and mouths, *you're fired*.

*Coffee Break* depends a lot on the reaction of the guys waiting to get their cup of coffee. They're stuck behind Sas and are clearly impatient but dare not show it. Sas is trying to puzzle out this thing he sees in this machine. It smells good...

He lifts the glass pot up, sniffs it, and then takes a big swig. Maybe the guys try to stop him, but know better than to touch him. The moment Sas puts the coffee to his lips he gets scalded, smashes the pot down to the floor and storms out -- leaving these two guys to clean up his mess.

*Camouflage* gives us an opportunity to see Sas reverting to his roots as a beast of the forest. Unfortunately, all he has for cover is a pathetic spindly little potted plant.

To convey why he's so interested in this woman we cut to Sas to see him preening himself a bit. He licks his hand and smooths his fur. Then while trying to make himself presentable he finds a flea in his coat, picks it out, and pops it in his mouth -- all the while thinking that he's made himself invisible behind this little plant.

*Garage* can be pushed to more of an extreme by having the engine of this car running while the man is staring under the hood trying to figure out what's wrong with the car. Sas sees him and walks over out of curiosity. When Sas looks down at the engine he assumes the problem is that it is running, and solves that problem by smashing it with a hammer. As a result, hoses break and spray the guy with hot engine fluids. Perhaps that leads Sas to try and solve that problem by slamming the hood down on the guy -- and the engine.

*Poker Game* is an instance in which one of the guys just doesn't understand how quickly Sas can turn from peaceful to violent. In this case we simply want to create a situation in which one smart assed comment leads to an empty chair at the table. Everyone is pretending that Sas is playing a great game -- except for this one guy who just has to point out that he has a crap hand. Not only is it crap, but Sas may actually have the deck's direction card in his hand along with a receipt for the pizza.

The guys thinks this is hilarious. But before the other guys can do anything, Sas punches the guy through a window, and the others respond by smiling and rewarding Sas with the pot.

The one change I would make to *Book Club* is for one of the ladies to be a little bit turned on by Sas. While the more studious members of the group are all interested in the discussion of the book, we catch a glimpse of a more non-intellectual member who is eyeing Sas provocatively. She's twiddling with the beads of her necklace or rubbing her neck in a sexy way while she's giving Sas the eye. We never see where it goes. But the possibilities of what this leads to are enough to deliver the laugh.

The key in all of these spots is to have as much fun with the character of Sasquatch as possible. He's a hairy Jekyll and Hyde. One moment he seems quite sweet and friendly. The next moment he can become a horribly violent monster. That's literally the nature of this beast, and by combining great casting and performances with an approach that pushes the violent consequence of messing with him to the limit and beyond -- the result will be a great series of spots that are brutally funny.