



# JIMMY EAT WORLD

2020 LIVESTREAMS

**SURVIVING // FUTURES // CLARITY**



## **“A band whose biggest song is against writing oneself off always has work to do.” - Pitchfork**

The best entities always believe their best work is in front of them. It's that hunger that keeps the good ones great - and keeps them going. Over two decades in and Jimmy Eat World still consistently push the creation of new classics while balancing reverence for a beloved discography.

It's that rare combination that is celebrated over three consecutive weekends with Jimmy Eat World's global livestream event playing three cherished albums in their entirety - SURVIVING, FUTURES & CLARITY. This isn't just three shows, but an immersive experience designed to encapsulate core and captivate casual fans.

# SURVIVING

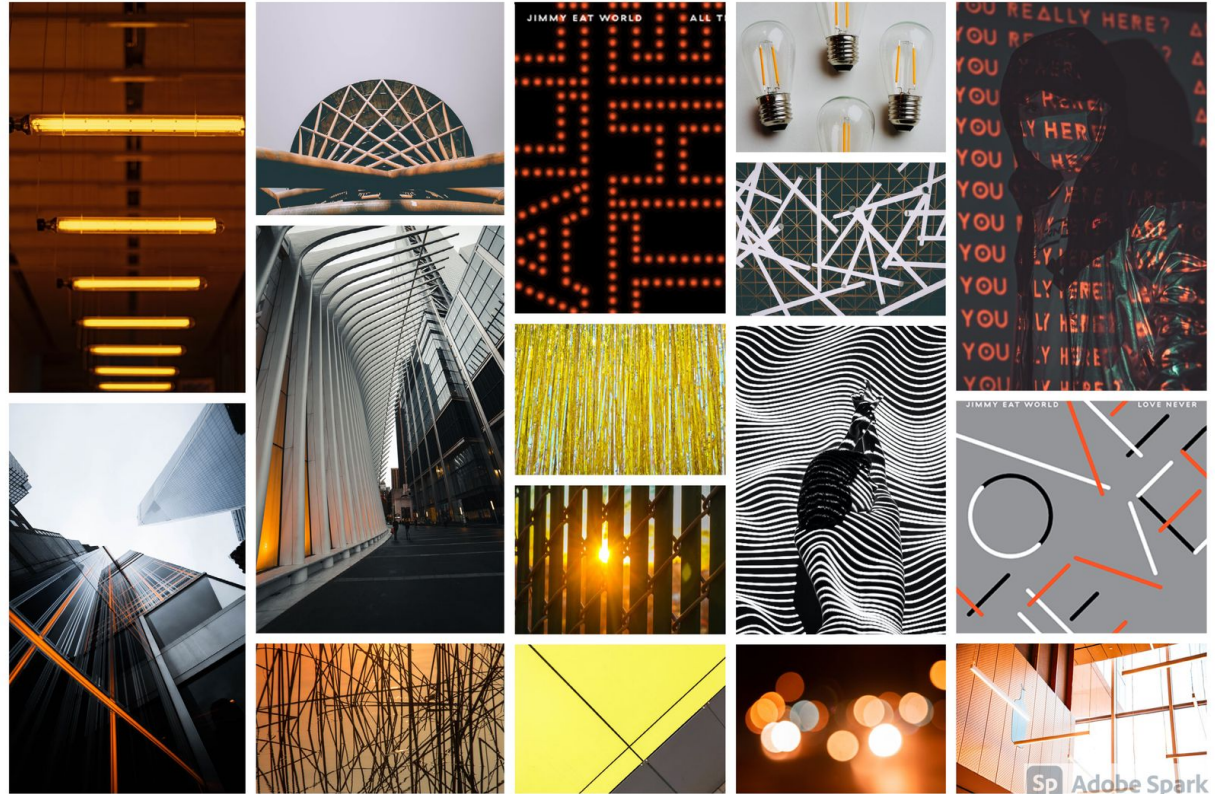


## OVERVIEW

The same climate that truncated touring SURVIVING has also infused new meaning into the title - one year on, this great album gets a new platform as a showcase - let's come out swinging.

## VISUAL PALATE

The bold, powerful, graphical art that defined the visual scheme for SURVIVING will define the mood for the live stream. Striking visual content on the gallery walls utilizing projection mapping emphasizes the future-leaning nod to retro design, employing some of the elements that became defining moments of the campaign and bringing them to life in a live setting. The visuals start with black on orange, morphing into orange on black at the end.





## PRE-SHOW - SURVIVING 2020

One year on, SURVIVING has taken on a whole new relevance - 27 years into a career and 10 albums in we take a deep dive with the band into the making of the LP and their illustrious discography and evolution as a band in their studio in Mesa, AZ. With notes from Surviving Producer Justin-Medal Johnsen. Let's make it a beautiful documentary-style encapsulating the AZ landscape, favorite spots in their hometown and interviews from the studio, looking back to their roots and to a future still so bright and needing the comfort of Jimmy Eat World more than ever.

## THE SHOW

The determined riff of "Surviving" kicks in as the projectors and lighting show the undulating maze-solving visual stream, casting the band into silhouettes.

At the end of the song the band is front lit, with the black line that exits the maze on the screens mutating into an orange glow, that infiltrates the visuals behind "Criminal Energy", adding a slowly creeping orange highlight to empty black and white street scenes, lights kicking in in sequence inside a building, a reflection in a skyscraper. A paean to months of lockdown hopefully showing some signs of hope on the horizon if you're getting existential, a neat connector from one track to another if you're getting logistical 😊

"Delivery" continues the graphical elements on screen, until a change of pace for "555" with an appearance of the synchronized infamous priests from the music video.

# SURVIVING



“All The Way (Stay)” brings the marquee lights from the single art to life, intermitting between the lights of a more traditional show with blinding key lyrics on screen throughout the track. We’d be remiss if we didn’t maximize the epic sax solo on the track - can we pull in the [Careless Whisper Sexy Sax Guy](#) in to feature on screen?? Make this a talking point and with a sense of humor - and at the halfway point in the show, it will keep fans on their toes.

The bold colors and patterns throughout the show slowly have been easing on the saturation until show closer “Congratulations”, focusing on a dark set and mood lighting to allow for the band to make up for months of missed live shows and jam out to the track (can we get Davey Havok to appear on screen singing his backing vocals? Have him film on an iPhone out like he’s face timed in as a nod to the fact his vocals for the track were recorded on an iPhone). Intermittent flashes of orange on a stark black and white visually connect the start of the show, as a nod to the visual of the FUTURES stream.

We cut to black, with nothing but an ominous ring of a payphone echoing in the darkness, and a phone number appearing on screen...



## MERCH ITEMS

**Holiday SURVIVING Kit** (items could also be sold a la carte):

- + Ticket bundle
- + SURVIVING activity book w/ maze, [coloring pages](#)
- + Jimmy Eat World color pencil set
- + SURVIVING cover art jigsaw in 12"-sized box so it can sit on a shelf with a vinyl collection
- + Bottle opener
- + Jimmy Eat World [cocoa bomb](#) (went viral this week) + SURVIVING cover art mug that reveals the maze solution w/ heat??



# FUTURES

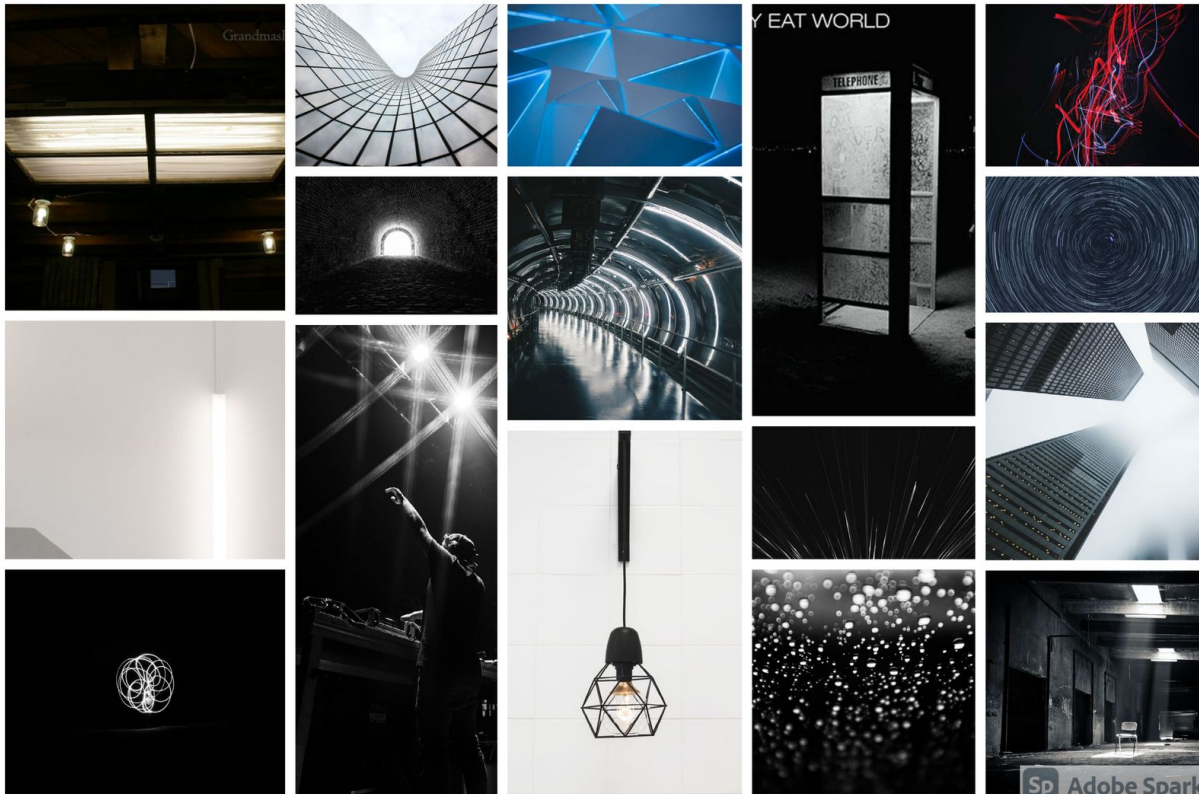


## OVERVIEW

Stunningly stark, the FUTURES stream is the most minimalistic of the three. A stylistic set driven by the opening view of the iconic phone booth from the cover art as a central monolith, transposing into the use of an overhead light box and fluorescent lighting tubes to deliver an uncluttered backdrop to a set packed wall-to-wall with, as the Brits would say, bangers. Hacking tech in creative ways ahead of the show, we will engage fans in a unique way to build hype for this explosive live stream performance.

## VISUAL PALATE

A mainly black and white set leaning heavily on striking light effects, with the occasional infiltration of a neon blue and muted neons towards the end.



# FUTURES



## PRE-SHOW - 1-800-FUTURES

Utilizing text app [Twilio](#), we'll set up a phone number, posting it at the end of the SURVIVING show as the phone rings in the darkness. Fans will be able to call the line and told all operators are busy, playing a hold music version of "Futures". They'll be prompted to leave a message on a voicemail. Fans who text the line will also get an on-narrative response.

On the day of the FUTURES show, we'll run a pre-recorded promotion where we show the payphone - in an evolution of Lee Martin's stunning [Twilio-fueled 2014 promotion](#) for Little Dragon, fans will be prompted at a point in the pre-recorded to enter their number, and after a couple of minutes, Jim will enter the payphone and seemingly call the fan. Let some magic unfurl as the FUTURES payphone out of order for years finally springs to life with a new relevance. At the end of the pre-show Jim walks away leaving the phone to ring again...

Added bonus: All fan numbers entered or engaged with in the promotion will be available as valuable added data for the band to access after the promotion.

## THE SHOW

The film opens slowly moving closer to the phone booth in the middle of a dark room. The phone booth is lit from one bright tight white light overhead. At the first strum and hit of "Futures" we cut to a jib shot pulled back and overhead. The phone booth immediately goes dark and disappears as a large overhead light box overhead lights up the band. The band is set up in a stage setup formation with all members facing the same direction and all surrounded by pipe lighting. The color palette is mostly, if not all, white light and allowing the dramatics to be the guide, adding in minor amounts of light blue for texture.

Handheld cameras weave in and out of the band members getting macro shots of their performance all while the lights around them move to create dramatic shadows and darkness's on and around the band members. Angles and dramatics are the vibe of this film. There is a camera mounted on a track almost 180 percent around the front of the band, low to the ground looking up and giving the silhouettes of the band with the lightbox bright above.

# FUTURES



Between most songs, the overhead does not go away. At the end of “Work”, everything goes black.

At the beginning of “Kill”, the lightbox fades back to full light but is now behind the band, with the bottom edge on the ground. The band are in silhouette and only lit up in front by focused lighting and the light poles around them. All shots are continuing to be a mix of macro, up and downward angles to build dramatics throughout.

At the end of “Drugs Or Me”, Everything Goes black again.

As “Polaris” starts, the lightbox fades back into full light. it is now in front of the band and elevated up so the overhead is now back but angled to fill the faces of the band members more. Here is where we start incorporating a larger color palette.

As we start adding more colors, this will reference the next setup. Flashes and fades of slight color washes start to invade the stark white dramatics of the end of the set. These lights would be offset from the angle of the white light to cast multiple color shadows on their hands, faces, bodies, and gear. As “23” builds and flows, the color wash starts to take a more prominent position through all lighting bringing in pastel reds, blues, yellows, and greens in slow fade until the end where the entire set is almost overpowered by color. As the song slowly ends, one by one, each band member walks off set leaving Jim plucking the final strings to the end as the camera pulls in closer and closer to his hands plucking.

In the background of the audio, we hear the faint sounds of the keyboard at the beginning of “Table For Glasses” fading in. As the plucking of strings for “23” stops, the keyboard sound becomes more prominent.

The lights of the live stream flicker as if a tungsten bulb is about to blow, the light pulse morphs into a softer flickering light as the sound of a vintage home projector kicks in, and a lyric appears soft focus, a calm contrast to the FUTURES set merely asking “can you still feel the butterflies?” before whirring to a pause...



# CLARITY

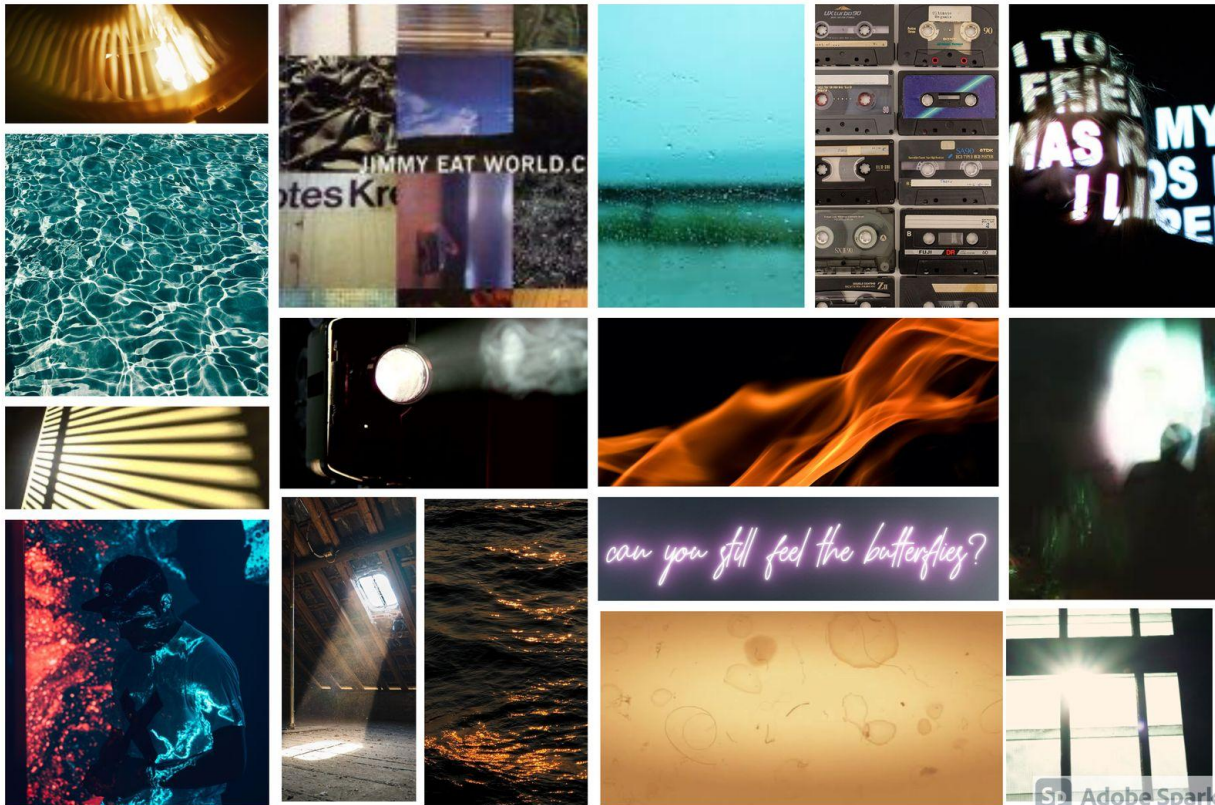


## OVERVIEW

Like great artists that experience their work being hailed to the level it deserved posthumously, thankfully you didn't all have to Van Gogh yourselves before Clarity got it's due. Hey, it's legal to drink now! Good news - that means those fans will be happy to see the album played front to back again but now with the added bonus of being in their living room. So, let's give them something to talk about.

## VISUAL PALATE

We move to the muted vintage tones and the band bathed in **color washes**, projections home movie style and plays on texture and color as a nod to the palate of the album art - a nostalgia kick with modern day resonance. The set is designed as a basement with a basic furniture set up, with easter eggs in the room fans might not notice on the first airing - the display of trophies from Bleed American, umbrella of Damage, peacock feather of Chase This Light etc.





## PRE-SHOW - CLARITY 20/20

A poignant talking heads piece, with a heartfelt intro featuring fans' voicemails from the FUTURES promotion, morphing into sound bites from band and industry peers. This album defined so much and influenced/inspired so many (Allison Hagendorf, Megan Holiday, Andrew McMahon, Dashboard Confessional, The Wonder Years, Manchester Orchestra and a ton more), let's get the stories of what it inspired, like snapshots of a different time of life. This is a journey, and a true treat for those that devoured everything about this album. Jimmy Eat World set the standard for album anniversary celebrations with the Clarity 10 year, let's redefine it with 21X.

## THE SHOW

A projector flicks on, whirring into a blast of dusty light and an adjust of lens focus to project clearly. The familiar keyboard note of the "Table Of Glasses" intro plays, extended as a very short home movie plays, ending on the band in silhouette behind the projection and the drums start.

As we pull back, you see the full set of the band performing in and around the furniture and color-washed room. The room colors start slowly fading through more colors as the songs move along. At times we use a white overhead light to "spotlight" Jim as he sings. This would be a subtle wash and not a bright spotlight.

Additional musicians as needed, like a string quartet for "Just Watch The Fireworks" will be organically woven into the set, entering as if to hang out, sitting on the couch to play etc. Pertinent lyrics from the songs are included in the projections

Each song is introduced with a handwritten chyron, keeping a consistency with other branding and merch.

For "A Sunday" can we get kids on xylophones involved? Video their renditions of the intro, edit with the same coloring and home movie feel and project at then play it back with the same style & grade as a collage run the background?

# CLARITY



For “Blister” let's pull footage from the early part of the pandemic when US cities and roads were eerily empty, like a road trip without the world being awake.

In-between songs, one camera will move in to sit focused on one element staged into the room, it can also give some focus here to the easter eggs - a different element between all songs. A handwritten chyron in these shots introduces the next track.

As the last layers of “Goodbye Sky Harbor” echo and repeat, the set gets dismantled around them until all that is left is the band and the projection on the wall in the color wash. The projector whirrs to a close as if it's run out of film, to white light and clicks off into darkness.

## ADDED BONUS:

Ahead of the stream let's have Jim have Allison Hagendorf as a guest on Pass-Through Frequencies, and Jim on Rock This With Allison Hagendorf.



### MERCH ITEMS

- + Screen print lyric poster set
- + [Field Notes](#) collaboration notepad
- + [Custom retro viewfinder](#)



THANK YOU

