

A UNIFIED OPERATING PLAN · DATA-DRIVEN · AI-FIRST

The 2026–27 **Sell-Out** Plan. v5

Album rollout, the Bleachers campaign, the Infinites World app, the school network, the Inner Circle, and the path to multi-city 1,000+ cap sell-outs across 2026–2027 — engineered as a data-driven, AI-first execution that compounds into arenas in 2028 and stadiums in the years beyond. Synthesized into a single plan. **v5 adds Salt Lake City to Stage 2, expands the Inner Circle (Matt Steffanina), and establishes the Industry Warm-Intro Track (Bruce Flohr, Jo Jo Wright) and Co-Bill Track (Kylie Cantrall, TRUEBLOOD).** Supersedes v4.

THE OBJECTIVE

**Every Full Circle Boys show in 2026–2027 plays a 1,000+ capacity venue and sells out.
The 2026–2027 cycle is the proof. Arenas (2028+) and stadiums (2029–2030) are the path.**

§ THE FRAME SHIFT — DEMAND ROUTING, NOT DATE ROUTING

The old touring model is FedEx — build the route, send trucks, announce the tour, hope tickets sell. The new model is Uber — surface demand first, then route supply to where the data already proves it will land. The All-American Rejects ran the Uber play in 2025–26 and collected **800,000 RSVPs in 48 hours** for the second leg of the House Party Tour. We have a similar mechanic available — but with a critical advantage AAR didn't have: **a fully-built fan platform that can capture, measure, and act on demand at the city level.**

The Infinities World is the routing engine. The Bleachers campaign is the ignition. The Inner Circle is the amplifier. The 2026 underplay tour is the proof. The 2027 tour is the inevitable conclusion.

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The best touring strategies don't create demand. They reveal demand that already exists — and give it somewhere to go.

§ THE ANOMALY CREATE EDGE — AI-FIRST SOVEREIGNTY

Most boy bands are not architected to run the playbook in this document. They can't. They don't own the data, the infrastructure, or the economics — and without those three things, an AI-first, demand-routed touring strategy is impossible to execute.

Anomaly Create is different.

Sovereignty: What we control, by design

The Sovereign Artist model means we own:

- **The data** — every Infinities registration, every "I Want This Show" tap, every ticket purchase, every Fan Points transaction. First-party, not rented.
- **The infrastructure** — The Infinities World, built and operated by Anomaly Create Technologies. We ship features when the strategy needs them, not when a third-party platform's roadmap allows.

- **The economics** — single P&L. Streaming, touring, merch, app subscriptions, sponsorships, digital collectibles all flow into one waterfall. No platform tax, no label split eroding marketing budget.
- **The relationships** — direct-to-fan. No intermediary monetizing our audience and reselling them to us as ad inventory.
- **The IP** — masters, brand, trademark. Every sold-out tour increases the value of an asset we own, not an asset we license.

Sovereignty is the structural advantage. AI is the amplifier. Together, they enable execution speed and decision quality a label-managed act cannot match.

AI-First: Six places it does specific work

This is not "AI-powered everything." It is a deliberate set of applications where AI does operational work the human team cannot do at the same scale or speed:

AI APPLICATION 1

Demand prediction across every candidate market

A model trained on Infinities first-party data plus Spotify, TikTok, and Instagram geo signals predicts sell-out probability for any candidate venue / date / city combination, weeks before a booking decision. Calibrated against Stage 2 underplay results, the model becomes the primary input to 2027 routing — and to arena-tier venue selection in 2028+.

AI APPLICATION 2

Bleachers Custom Versions at scale

The plan names five hero Custom Versions (Markell, Charli, Sean Lew, Kida, K&M). AI-driven generation extends to fifty mid-tier dance influencers — each with their name in the lyric video at near-zero marginal cost. Five becomes fifty without ten times the budget.

AI APPLICATION 3

AI-personalized Infinities feed

Each fan's morning Home/Feed in The Infinities World is curated by bias member, engagement history, location, and demographic. The video roadmap places this in Phase 4. We move it to Phase 2 because retention compounds with personalization, and retention is what makes the Infinities community an asset on the balance sheet.

AI APPLICATION 4

Creative iteration for paid social, at scale

Ad creative variants tested across Bangkok, Singapore, Kuala Lumpur, Manila, and the US. Winner scales; loser sunsets — within the same week. AI runs the iteration loop; the marketing team approves directionally. Where most artists test 4 ad variants per market, we test 40.

AI APPLICATION 5

Community moderation and intervention at scale

At 50K+ Infinities, human moderation does not scale. Pattern detection, escalation routing, and context-aware nudges keep the community healthy without staffing it like a social network. The community remains a band-led space, not a Discord that requires a paid CM team.

AI APPLICATION 6

Personalized "Year as an Infinity" recap

Each Infinity receives a Spotify-Wrapped-style end-of-year recap — shows attended, points earned, friends in their Squad, top tracks, bias-member milestones. High-emotion retention asset, generated at near-zero cost per fan. Sticky enough that fans share it socially, reactivating the acquisition loop.

What AI does not do here

It does not replace Keone Madrid's choreography. It does not replace the Inner Circle's relationships. It does not replace the band's voice in the feed or on Main Stage Chat. **AI is operational infrastructure — the work humans don't have time to do — not creative substitute.** The creative spine of FCB stays human, because that is the asset.

The compound advantage

Sovereignty without AI is just ownership — slow, manual, hard to scale. AI without Sovereignty is just rented intelligence — running on someone else's data, on someone else's terms, with margins ceded to whoever owns the platform.

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Sovereignty plus AI is a flywheel: more data → better models → faster execution → more learnings → more data. This is the structural reason a band with 174K monthly listeners can credibly plan to play 1,000+ cap rooms throughout 2026–2027, and why the path to arenas in 2028 and stadiums in 2029–2030 is engineered, not assumed.

§ THE THREE STAGES

STAGE 1

Build the demand

May → August 2026

Bleachers campaign + Infinities launch + Inner Circle activation. Album drops August. Build the owned-channel asset.

STAGE 2

Prove the demand

September → December 2026

8–10 underplay shows at 1,000–1,500 cap. These must sell out. Each sell-out becomes promoter ammunition.

STAGE 3

Sell out the demand

2027 — multi-city

Multi-city 1,000+ cap sell-out tour. Routed by data, not assumption. Sell-out is the floor, not the goal.

1. Build the Demand

May 2026 → August 2026. Activate everything we have at once. Bleachers as the ignition single. Infinities World live and onboarding as fast as possible. The Inner Circle (Markell, Charli, Sean Lew, Kida, Big Reid, Keone & Mari) sequenced for compounding waves. The album drops in August stapled to the underplay tour announcement.

STAGE 1 KPIS

- **50,000 Infinities registrations** by August 1 (foundational owned-channel asset)
- **50M aggregate #BleachersChallenge views** (the demand threshold to announce shows)
- **500K TikTok followers** (current 48.4K → 10x)
- **1M Spotify monthly listeners** (current 173K → ~6x)

2. Prove the Demand

September 2026 → December 2026. 8–10 underplay shows at 1,000–1,500 cap in markets where the data has already crossed thresholds. These shows must sell out — every sell-out is a data point that becomes promoter ammunition. The announcements themselves are events: each show announced exclusively through the Infinities World 48 hours before public sale, sequenced to influencer-driven spike windows.

This is the proof phase. A sold-out 1,000-cap room is the most valuable artifact we can produce, because it is the receipt that books the 2027 tour at favorable terms.

STAGE 2 KPIS

- **8 of 10 shows sell out** (90%+ sell-through minimum, true sell-out preferred)
- **Documented sell-out evidence** for every market (photos, video, attendance, presale velocity, secondary multiples)
- **15K Infinities registrations** in proven markets (>1,500 per show city)

3. Sell Out the Demand

2027 — multi-city sell-out tour. By 2027, every market we play has been validated through (a) Infinities geo-density, (b) Bleachers Challenge city-level engagement, (c) Spotify city heatmaps, (d) Stage 2 underplay velocity. Booking agents are pitching us, not the other way around. Venues are choosing themselves based on demonstrated demand. **Sell-out is the floor, not the goal.**

STAGE 3 KPIS

- 100% sell-through across all 2027 dates
- Average ticket price \geq \$58 (Manus base case)
- Net touring revenue \geq \$2.83M
- First international sell-outs in Manila + UK (proof of global expansion thesis)

§ THE SIX DEMAND SIGNALS

The touring strategy operationalizes the AAR demand-routing principle into six measurable signals. **We do not announce a show in any market until thresholds are met across at least four of these six.** This is a hard rule, not a guideline.

#	SIGNAL	THRESHOLD TO ANNOUNCE	DATA SOURCE
1	Infinities registrations	800+ in market	App geo-filter
2	TikTok geographic engagement	City in top 10 by follower density	TikTok Creator Analytics
3	Spotify city-level streams	City in top 10 streaming markets	Spotify for Artists
4	Instagram poll	500+ "YES" with location DM confirmed	Stories poll + DMs
5	"I Want This Show" app taps	500+ in market	Infinities push campaign
6	Radio / influencer geo-signal	200+ new app registrations within 48hrs	App attribution tracking

Thresholds are calibrated for the LA + Bay Area pilot (Stage 2 shows 1 and 2). Subsequent markets scale proportionally to local population. The first two markets to cross thresholds become the first two announces. Subsequent markets follow as their data crosses.

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The discipline is: never announce a show before the demand data justifies it. Sell-outs are not sold — they are revealed.

§ THE BLEACHERS CAMPAIGN — IGNITION

Bleachers (released May 1, 2026) is the strategic linchpin. Not because it's a great song — it is — but because it's a **live event anthem engineered for viral replication**. The "jump, jump, jump" call-and-response is purpose-built for the #BleachersChallenge. The high school stadium concept puts the audience inside the song's narrative. The 18 Choreo Cookies from the video are pre-positioned UGC ambassadors, each with their own dance-world following.

THE #BLEACHERSCHALLENGE — PHASED ACTIVATION

Phase A (Weeks 1–2, May 2026): Seed. All 18 Choreo Cookies post the challenge simultaneously. Sean Lew posts a tutorial. Kida The Great posts from Sacramento. Keone and Mari post the couples' version. Goal: 1M aggregate views before bringing in Markell.

Phase B (Weeks 3–4): Markell amplification. Markell Washington has already organically posted "Bleachers is Markell Washington approved." Drop the **Markell Washington Custom Version** — Bleachers remix with his name in the lyrics, filmed at a recognizable LA location. Markell posts it as the centerpiece, geotagged LA. This is the first major spike.

Phase C (Weeks 5–6): Charli bridge. If Markell's version performs (target: 5M+ views in 7 days), drop the **Charli D'Amelio Version** — filmed at a dance studio. Charli participates organically through Markell, not through a paid deal. A single Charli story can reach 50–100M people. This is the cultural-moment spike.

Phase D (Weeks 7–8): Compound + announce. Sean Lew Version, Kida Version, Keone & Mari Version drop in sequence. Aggregate views push past 50M. **At 50M aggregate, the demand threshold is met.** First two underplay shows (LA + Bay Area) get announced.

CUSTOM VERSIONS STRATEGY

VERSION	CREATOR	LOCATION	ESTIMATED REACH
Markell Washington	11.8M TikTok	LA recognizable location	15–25M
Charli D'Amelio	157.5M TikTok / 41M IG	Dance studio	50–100M
Sean Lew	2M IG	LA dance studio	3–5M
Kida The Great	1.7M TikTok	Sacramento / Bay Area	2–4M
Keone & Mari	434K + 217K IG	Dance studio	5–10M

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One non-negotiable rule: every Bleachers Challenge post — every Custom Version, every Choreo Cookie, every fan UGC reshare — drives to one CTA: "Find your home in The Infinities World." The viral spike is wasted unless it converts to owned-channel registrations.

§ THE ALBUM ROLLOUT — AUGUST 2026

The debut album drops in August 2026, **stapled directly to the Stage 2 underplay tour announcement**. Single press cycle, double impact — the same move AAR used to fuse Sandbox with the House Party Tour.

WORKING TRACKLIST

The album is currently planned at 10–12 tracks (working list: 7.16, ANIMAL, BEST SHOT, BLEACHERS, KNACK, POLITE, PRESSURE, PROMISES, SOPHIE, YNTHT — plus possible additions). All tracks released day-one to preserve chart math: concentrated streaming velocity → editorial pickup → algorithmic compounding.

MUSIC VIDEO CADENCE

Each album track gets a music video released across the tour cycle. With ~12 videos and ~16 weeks of tour activity (Sept–Dec 2026), the rhythm is **one MV every 7–10 days during touring**. This solves the Mar–Apr 2026 plateau pattern (Spotify Monthly Listeners flatlined when there were no fresh drops). It also gives every Episode of the album rollout its own visual anchor.

ALBUM LAUNCH MECHANICS

- **Pre-order with presale code** (via Infinities World) opens 6 weeks before drop. Every pre-order earns a presale ticket allocation slot.
- **Editorial pitch** through Symphonic lands 6+ weeks before release. Targets: New Music Friday, Pop Rising, K-Pop ON!, Apple's New Music Daily.
- **Marquee campaigns** for top 3 singles (typical lift: 500K+ streams per placement).
- **Album drop = tour announcement**. Stapled. Tour presale opens to Infinities members 24 hours after album release. General sale opens 48 hours after presale.

ASIA - PACIFIC STREAM

The Spotify data is unambiguous: **Bangkok (3,856), Singapore (3,107), Kuala Lumpur (2,317)** are the top three Spotify cities for FCB — bigger than Los Angeles (~2,000). The album rollout includes:

- Geo-targeted paid social in BKK / SG / KL during album week
- Spotify localization on metadata for SEA markets
- **STARGLOW collab locked as the AAPI-month centerpiece** — KANON has said he wants to collab; convert to a remix or feature before album drop

These investments don't need to deliver tour shows in 2026 — they need to deliver the streaming and follower density that justifies a 2027 international leg.

§ THE INFINITIES WORLD — APP BATTLE PLAN

This section is the operational core of the plan. **The Infinities World is not a marketing add-on. It is the demand-routing engine, the conversion engine, and the attribution engine for everything that follows.** Every feature decision should be evaluated against one question: does this contribute to selling out 1,000+ cap venues in 2027?

Three Layers, One App

LAYER 01 · GOLD

Engagement

Daily habit, fan identity, community. Exclusive Feed, Rooms, Scoreboard, Wallet.

All live now (Phase 1).

LAYER 02 · TEAL

Demand Capture

Routes the tour. "I Want This Show," RSVP gates, city heatmap, push segmentation. **Must build for August 1.**

LAYER 03 · PLUM

Distribution

Sells the tickets. Presale gating, allocation rails, Squad bulk buy, affiliate codes, check-in. **Must build for September 1.**

Layer 1 keeps fans in the app. Layer 2 captures their location intent. Layer 3 monetizes that intent through routing decisions that ladder into the 2027 tour.

What Already Exists (Phase 1, Live Now)

LIVE · LAYER 1

Exclusive Feed & Backstage Access

Curated content stream where band members post directly. Featured Stories surface major moments. Content categorized by TourTalk, Setlist, Merch.

Tour use: Every tour announcement, presale window, and city reveal lives here first. Members see news 24+ hours before the public.

LIVE · LAYER 1

Rooms & Live Community

Main Stage Chat (band-hosted, real-time, 1,200+ active baseline). Tour Discussions (fan-led hype engine). VIP Merch Drop (insider-only, locked). Lore & Theories (deep dives).

Tour use: Tour Discussions becomes the city-level coordination space. When LA hits the announcement threshold, the LA Tour Discussion room becomes the de facto fan ops center for that show.

LIVE · LAYER 1

VIP Pass & Access Tiers

Personalized digital passes ("Member: Alex Chen") with QR code integration bridging digital to physical. Activated per show for moment-specific value. Benefits: Early Merch Access, Private VIP Room, Backstage Feed, Priority Queueing.

Tour use: The VIP Pass is the ticket-tier system. Three tiers (Founding \$250 / Gold \$125 / Silver \$75) map directly to the underplay ticket structure. Per-show activation means each tour stop has its own VIP scarcity dynamic.

LIVE · LAYER 1

Community Scoreboard & Squads

Ranks fans across Individual, Squad, and Show dimensions. Time-filtered leaderboards (All Time / Week / Month). RPG-style Levels. **Squads allow friend groups to compete together.** Points earned via engagement, purchases, and attendance.

Tour use: The Squad mechanic is a sleeping giant for ticket sales — friend groups buying together is the highest-conversion pattern in concert ticketing. We need this lit up before underplay presales open.

LIVE · LAYER 1

Wallet & Fan Economy

Total Fan Points displayed. Active Perks (Backstage Pass, 15% Merch Discount). My Collection (digital collectibles). Earn / spend / re-engage flywheel.

Tour use: Points-as-currency for VIP upgrades, presale priority, and merch bundles. Attendance at one show earns enough Fan Points to unlock priority for the next.

What Must Move Up From the Roadmap

The platform's published roadmap sequences key features into Phase 2 and Phase 3. **Three of those features are operationally critical for the 2026 underplay tour and must be reprioritized into the next sprint:**

MOVE UP · BY AUGUST 1

A. VIP Pass activation at every tour stop

Currently in Phase 2. Must ship by August 2026. Without it, the underplay tour cannot use the VIP Pass as the ticket-tier system. **This is the single most consequential reprioritization in the entire plan.**

MOVE UP · BY JULY 2026

B. Squad competitions

Currently in Phase 3. Must ship by July 2026. The Squad mechanic exists, but Squad competitions don't. We need them lit up before LA presale opens. The competition can be as simple as "the Squad with the highest total points by show day gets a backstage moment with the band."

MOVE UP · BY AUGUST 1

C. Live Main Stage Chat during tour announcements

The strategic moment when each city reveal happens — the band on Main Stage Chat, live, naming the venue and the date — is where the announcement cycle compounds. Without live Main Stage Chat, we lose the highest-engagement moment in the campaign.

What Must Be Built (Not Yet in the Roadmap)

The platform as designed is excellent for engagement and monetization. **It is missing the demand-capture infrastructure required to operationalize the demand-routing principle.** Ten features must be added to the build plan:

BUILD · LAYER 2 · PRIORITY 1

1. "I Want This Show" — Demand Capture Button

A persistent surface in the app (likely on Home/Feed) that asks fans to tap to indicate interest in a show in their city. Tapping captures geo-location + city preference + email + push token.

Why critical: This is Demand Signal #5. The single most direct, quantified demand signal we can capture. Without it, the demand-routing model collapses back to inferring from streaming and social signals — which is what every other artist already does.

Estimated build: 2 weeks of engineering. Must ship in first sprint after launch.

BUILD · LAYER 2 · PRIORITY 2

2 · City-Level Demand Heatmap (Internal Dashboard)

Leadership-facing dashboard (web, not consumer-facing) that visualizes demand signals city-by-city in real time. Registrations, "I Want This Show" taps, room membership, points density, Spotify cross-reference. Color-coded against threshold gates.

Why critical: Routing the 2027 tour requires seeing where demand is. Anomaly Create leadership currently has to manually pull data from five sources to know if a market is ready. The heatmap collapses that into one view.

Estimated build: 3 weeks engineering + 1 week design.

BUILD · LAYER 2 · PRIORITY 3

3 · Push Notification Segmentation by City

The app can send push notifications targeted to fans in specific cities. "FCB is coming to LA — presale opens in 48 hours" goes only to LA Infinities. Bay Area fans get the same message 7 days later when their show announces.

Why critical: Without segmentation, every announcement goes to everyone, training fans to ignore push. With segmentation, every push is high-relevance and high-conversion.

Estimated build: ~2 weeks (table stakes if push infrastructure exists).

BUILD · LAYER 2 · PRIORITY 4

4 · RSVP Gates with Public Progress Bars

Each potential tour city has a public RSVP gate visible inside the app — "We're considering an LA show. Tap to RSVP. Show happens when 800 fans RSVP." A live-updating progress bar shows momentum. When the gate hits threshold, the show announces.

Why critical: Two compounding effects. (a) It converts passive interest into active commitment — a fan who has RSVP'd is psychologically committed to buy. (b) The progress bar is shareable content. Fans share "we're at 612/800 — share to push us over!" — turning the demand-capture mechanism into its own marketing engine.

Estimated build: 2 weeks after #1 ships.

BUILD · LAYER 3 · PRIORITY 5

5 · 48-Hour Infinities-Only Presale Window

When a show is announced, the presale opens only to verified Infinities for 48 hours before public sale. VIP Pass holders get a 24-hour priority window inside that. Tier order: Founding (\$250) → Gold (\$125) → Silver (\$75) → general Infinities → public.

Why critical: This is the conversion moment for everything we've built. Without presale gating, registering as an Infinity has no commercial advantage over following on Instagram. With presale gating, the app becomes a hard-line commercial asset.

Estimated build: 4 weeks if we partner with a single ticketing provider (AXS or DICE), longer if custom.

BUILD · LAYER 3 · PRIORITY 6

6 · Verified-Infinity Ticket Allocation Rails

Tickets are reserved for VIP Pass holders automatically based on tier. Founding Members get a guaranteed VIP allocation. Gold members get a Gold tier allocation. Silver members get GA priority. No manual allocation; the app handles it.

Why critical: This is what makes the VIP Pass meaningful as a paid product. If Founding Members (\$250/year) have to fight in the public queue alongside someone who registered yesterday, the tier value collapses.

Combines with #5. Same ticketing integration.

BUILD · LAYER 3 · PRIORITY 7

7 · Squad Bulk Ticket Purchasing

A Squad of 4–8 fans can buy tickets together in one transaction, with a small group discount. The Squad gets allocated adjacent or nearby seats.

Why critical: Friend groups are the highest-converting buyer pattern in concert ticketing. The Squad mechanic already exists in the gamification layer — connecting it to the ticket purchase flow turns engagement into revenue. Especially powerful for the 18–24 demographic, where the decision to attend is almost always social.

Estimated build: 3 weeks.

BUILD · LAYER 3 · PRIORITY 8

8 · "Bring a Friend" Affiliate Codes

Every Infinity gets a personal affiliate code. When a friend uses the code to register or buy a ticket, both parties earn 500 Fan Points. Top affiliate generators each month earn upgrades (e.g., Gold tier comp).

Why critical: Turns every Infinity into a sales channel. The most authentic marketing for a 1,000-cap show is "my friend invited me." Affiliate codes make that invitation trackable and rewardable.

Builds on the existing Wallet/Points system. Estimated: 2–3 weeks.

BUILD · LAYER 3 · PRIORITY 9

9 · Show Check-In & Attendance Points

Fans check in at the venue (QR scan, NFC tap, or geo-fence verification). Attendance earns major Fan Points (1,000+ per show). Multi-show attendance unlocks tier badges ("Tour Survivor," "10-City Squad").

Why critical: Closes the loop. Pre-show: fans earn points to get tickets. Show: fans check in to get points. Post-show: those points unlock priority for the next tour. The Scoreboard becomes a true tour-wide competition that compounds across shows.

Tech: 1 week. Operations: ongoing (QR codes printed on tickets, staff trained).

BUILD · LAYER 3 · PRIORITY 10

10 · Geo-Fenced Live Drop Alerts

When a fan is physically near a venue or in a tour city, the app delivers location-aware push — "You're 3 blocks from the venue. The merch line is 12 minutes long" or "FCB is in your city tonight — limited tickets remain at the box office."

Why critical: Day-of-show conversion is real money. Walk-ups, door sales, last-minute upgrades. Geo-aware alerts capture that.

Push infrastructure dependency + geo-location consent flow. Estimated: 2 weeks.

BUILD · LAYER 1+ · AI · PRIORITY 11

11 · AI-Personalized Fan Feed (moved up from Phase 4)

Each fan's Home/Feed in The Infinities World is personalized in real time — content cards, member spotlights, room recommendations, and merch drops are selected based on bias member, engagement history, location, and demographic.

Why critical: The video roadmap places "AI-powered personalization" in Phase 4. We move it forward because retention compounds with personalization, and retention is what makes the Infinities community an asset on the balance sheet — not just a marketing tool. A non-personalized feed flattens the engagement curve at scale; a personalized feed compounds it.

Phased build — rules-based v1 (bias member + recency + popularity) ships in 6 weeks; ML model v1 trained on accumulated first-party data ships within 12 weeks. Parallel workstream — does not block items 1-10.

Build Order Priority

ORDER	FEATURE	WHY THIS ORDER	SHIP BY
1	"I Want This Show" button	Foundation for all demand-routing	Aug 1, 2026
2	City heatmap (internal)	Leadership needs visibility from day 1	Aug 1, 2026
3	Push segmentation	Required to trigger demand campaigns	Aug 1, 2026
4	RSVP gates with progress bars	Converts demand signal into shareable virality	Aug 1, 2026
5	48-hour presale window	Moves into ticketing — requires venue partnership	Sep 1, 2026
6	Verified-Infinity allocation rails	Builds on presale infrastructure	Sep 1, 2026
7	Squad bulk purchasing	Compounds presale conversion	Sep 1, 2026
8	Bring-a-friend affiliate codes	Compounds organic acquisition	Oct 2026
9	Show check-in & attendance points	Operational, closes the loop	Oct 2026
10	Geo-fenced day-of alerts	Last optimization — incremental day-of revenue	Nov 2026
11	AI-personalized fan feed	Parallel build — moves Phase 4 roadmap item up; retention multiplier	Sep-Dec 2026 (phased)

§ THE INNER CIRCLE — INFLUENCER ARCHITECTURE

Most artists' "influencer strategies" are paid placements. Ours is something materially different: a **network of authentic, world-class collaborators with direct relationships to the**

band. Combined reach across the network is **~193M** — but the value isn't the reach; it's the credibility. Markell didn't post "Bleachers is Markell Washington approved" because he was paid. He posted it because he liked the song.

THE SEVEN VOICES

NAME	FOLLOWERS	ROLE	STATUS
Keone Madrid	434K IG	Creative Director (FCB)	Embedded
Mari Madrid	217K IG	Co-Creative Director (FCB)	Embedded
Markell Washington	11.8M TikTok	Lead Partner — LA	Active (already posted)
Charli D'Amelio	157.5M TT / 41M IG	National Amplifier	Connected (via Markell)
Sean Lew	2M IG	Dance Community	Active (in MVs)
Kida The Great	1.7M TikTok	Bay Area Bridge	Connected (Sacramento)
Matt Steffanina	11.7M YT / 7.4M IG	Choreographer / K-Pop Bridge	Target — v5 add
Big Reid	500K weekly listeners	Bay Area Radio (99.7 NOW)	Active (on-air support)
Jo Jo Wright	KIIS FM LA / iHeart national	LA Radio + iHeart + K-Pop	Target — v5 add

ACTIVATION SEQUENCING PRINCIPLE

The activation is not parallel — it's **sequenced**. Each voice is positioned to trigger the next.

- **Phase A (May, weeks 1–2):** Keone & Mari + Sean Lew + Kida + Choreo Cookies seed. Goal: 1M aggregate views before Markell drops.
- **Phase B (May, weeks 3–4):** Markell drops the Custom Version. Goal: 5M Markell view spike, 15M aggregate.

- **Phase C (June, weeks 5–6):** Charli participates organically through Markell. Goal: 50M aggregate views = announcement threshold.
- **Phase D (June–July):** Show announcement. Markell announces LA from his account. Big Reid announces Bay Area on-air. Charli posts "get your tickets" stories. Each influencer attends their respective show in person.

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The Inner Circle is not a public asset. None of these activations are paid (with the possible exception of small consideration for Markell's custom version). If we treat them as paid media, the authenticity that makes them work evaporates. They are partners, not promoters.

§ THE SCHOOL NETWORK — A CAPTIVE AUDIENCE

Every high school and middle school that has hosted an FCB performance represents an audience that has already seen the live show. **That is the highest-converting audience FCB has access to outside the Infinities themselves.**

The Six Demand Signals assume cold conversion rates from social audiences. The school network converts at a multiple of that, and the cost per conversion is functionally zero. **Re-engagement is not optional — it is the single most efficient channel available to the band before the LA announcement.**

The Inner Circle and the school network are siblings: both are warm-relationship-driven acquisition channels feeding the Infinities funnel. The Inner Circle reaches scale through reach. The school network reaches scale through proximity — every fan in this channel has already been in a room with the band.

Direct contact path

Each school visit was hosted by an administrator or event coordinator who is the warm contact, not the school's general inbox. Re-engagement starts with a personal email from AR — not from a marketing list — referencing the original visit and offering the school's community early access to the LA show (and the Bay Area show if it triggers).

The ask is not promotional. It is: "we want your students who saw us first to have first access."

Per-school activation kit

Each contacted school receives a small, branded package:

- A recap reel from the assembly visit
- A school-coded presale link (via Infinities World)
- A downloadable poster the student council can post on campus
- A 60-second video message from the band naming the school

The kit is designed to be forwardable — to the school newsletter, to a parent mailing list, to a dance program. **The school does the distribution.** FCB does not need to be on campus to compound the asset.

Student Ambassador Program

One to two students per school are designated **Infinities Ambassadors** — selected with help from the original host contact, ideally drawn from the school's dance team or performing arts program. Each ambassador receives:

- Early Infinities World access
- A dedicated presale code with referral mechanic — the ambassador's code unlocks priority access for the first 25 friends who use it
- A small care package (signed merch, exclusive content, ambassador-only Discord-style channel)

The program does double duty: it activates the school socially in real time, and it produces a future-proof contact list of motivated young fans for tour markets the band returns to in 2027 and beyond.

Parent / gatekeeper handling

A meaningful percentage of the school audience is under 18 and cannot purchase tickets independently. The activation kit therefore includes a **parent-facing message** — concise, professional, focused on logistics (date, venue, age policy, ticket cap) rather than band hype.

The Infinities World registration flow needs a **parent-co-signature path** so adults are captured into the email/SMS list alongside their student. **Without this, the channel converts at a fraction of its potential** because the actual purchaser never enters the funnel.

Geographic prioritization

The school network clusters in two markets:

- **Greater Los Angeles area** — the bulk of the list, including Inland Empire and Orange County reach. Feeds the September LA show directly.
- **San Francisco Bay Area** — smaller subset. Held in reserve and activated only if the LA show clears the demand threshold and the contingent Bay date triggers.

Same gating discipline as the public announce path. We do not activate the Bay Area schools until the data justifies the Bay Area show.

School Network KPIs

KPI	TARGET	CHANNEL ROLE
School-attributed Infinities registrations	>1,500 across the network	Foundational acquisition
School-coded presale conversions	>250 tickets aggregate	Direct revenue contribution
Ambassador-referral redemptions	>100	Compound acquisition
Parent-record captures (email/SMS)	>600	Adult conversion + future tours

School-attributed traffic should account for **8–12% of LA show pre-sale capacity**. Not the dominant channel, but a high-conversion channel that compounds with the Inner Circle and the Bleachers Challenge.

Operational ownership

This rolls into the Critical Path as a dedicated AR + MK workstream:

- **Days 1–30:** Warm outbound to host contacts at every previously-performed school
- **Days 31–60:** Ship activation kits, identify ambassadors, finalize parent-co-signature flow in the Infinities registration flow
- **Days 61–90:** Final school-list activation timed to the September presale window

§ THE INDUSTRY WARM-INTRO TRACK

The Inner Circle reaches audiences. This track reaches **decision-makers** — the managers, radio programmers, label A&Rs, and booking agents who can move FCB up venue tiers, into bigger collaborations, and onto editorial radar that fan-side traction alone won't unlock.

These are not paid placements or PR pitches. They are **warm introductions through Anomaly Create leadership relationships** — built carefully, with respect for the asymmetry. Each target represents months of relationship-tending, not a campaign push. None of these conversations are publicly visible until they yield.

TARGET	AFFILIATION	STRATEGIC VALUE	ASK
Bruce Flohr	Red Light Management (reps Sabrina Carpenter)	Top-tier management firm. Potential paths: opening slot consideration on Sabrina-tier tours, A&R intros, songwriter pairings, festival positioning. Career-defining if it lands.	Warm intro meeting. No specific ask in the first conversation — relationship-building only.
Jo Jo Wright	KIIS FM (LA) / iHeart K-Pop programming connection	KIIS FM is the LA Top 40 anchor — direct LA radio play for Bleachers. iHeart parent network = national radio reach. K-pop programming connection compounds the existing Asia signal.	Bleachers radio consideration + K-pop crossover programming exploration.

Why these two together: Bruce sits on the industry-relationship side; Jo Jo sits on the audience-distribution side. One opens doors at the management/label tier; the other opens

doors at radio. Both are LA-based, both can compound. **Either landing in 2026 changes the slope of the 2027 plan.**

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These conversations are owned by Steve Miller and David Loeffler directly. Not delegated. The Inner Circle and school workstreams scale through the AR/MK team; these do not — they require the principal-to-principal relationships that already exist in Anomaly Create leadership's network. The asset being deployed is not budget; it is trust.

§ THE CO-BILL & CROSS-ACTIVATION TRACK

Headlining 1,000+ cap rooms in 2026 is the proof phase. But the data-routing model also opens a parallel track: **opening slots and one-off cross-activations on tours where the audience overlap is high and the venue scale is bigger than what FCB can headline alone.** Each represents a different way to put FCB in front of new fans inside a context that already has demand.

These are not substitutes for the Stage 2 headline shows — they are additive runways. The 2026 calendar has room for both, sequenced carefully to avoid cannibalization.

Targets in active conversation

OPPORTUNITY	TYPE	STRATEGIC FIT	RISK / NOTE
Kylie Cantrall — AEG Tour	Opening slot · October 2026 · 2,500-cap rooms	Disney/Gen Z female- skewing audience = exact FCB demographic match. 2,500-cap = perfect bridge between Stage 2 underplay (1K-1.5K) and Stage 3 (5K+). Most importantly: positions FCB inside an AEG relationship that compounds into 2027 routing.	Timing pressure — October is mid-Stage 2. Must be sequenced not to conflict with LA/ Bay headline dates or to be used as an additional touchpoint in those markets.
TRUEBLOOD — SoCal one- offs	Co-bill / one- off shows · SoCal	Cross-pollinates FCB with an adjacent SoCal audience. Lower financial weight than headlining. Functions as warm-up for the LA Fonda show.	Confirm audience demographic overlap before locking. Risk is low; upside is moderate.
LOL Podcast	Podcast appearance + one-off show	Podcast appearances convert at multiples of social impressions because listeners opt-in to 30-90 min of personality. "Outside the box" marketing — exactly the kind of activation a Sovereign Artist plays better than a label act because we own the calendar.	Vet brand alignment carefully. Confirm one- off show concept is in keeping with FCB brand before announcing.

Sequencing principle for co-bills

Co-bills are warm-up runway before headline shows in the same market, never replacement.

Example:

- TRUEBLOOD SoCal one-off → builds SoCal audience → **LA Fonda headline** 4-6 weeks later
- Kylie Cantrall AEG tour (October) → puts FCB in 2,500-cap rooms across multiple cities → those cities become Stage 3 candidates with measurable post-show Infinities sign-ups

- LOL Podcast one-off → captures fan attention through a new audience surface → app-attributed conversion measured 7-day window

Every co-bill ships with an **Infinities QR code at the merch table**. Conversion is measured post-show: did app sign-ups spike in the 48 hours after the appearance? That's the only KPI that matters. If yes, the tour or appearance functioned. If no, we don't repeat the format.

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The Co-Bill track is owned by the booking agent (once signed) + AR. The Industry Warm-Intro track is owned by Anomaly Create leadership. These are deliberately separate workstreams with different decision velocities. Don't let one block the other.

§ STAGE 2 — THE 2026 UNDERPLAY TOUR

The 2026 underplay tour is the **proof phase** for everything that follows. It is not the destination — it is the receipt that books the destination.

SHOW 1 — LOS ANGELES (SEPTEMBER 2026)

Venue	The Fonda Theatre, Hollywood (1,200 cap)
Promoter target	AEG Presents (venue is AEG SEV)
Radio support	KIIS FM 102.7, Power 106
Influencer support	Markell (announces + attends), Charli (story + attends), Sean Lew (special guest performer)
Ticket structure	GA \$45 / Balcony \$55 / VIP \$125 / Founding VIP \$250 / Meet & Greet \$400
Projected revenue	\$89,525

SHOW 2 — BAY AREA (SEPTEMBER 2026, +7-14 DAYS FROM LA)

Venue	The Regency Ballroom, San Francisco (1,400 cap)
Radio support	99.7 NOW (Big Reid)
Influencer support	Kida (announces + attends), Big Reid (on-air + attends), Markell (posts from Bay Area)
Projected revenue	\$103,500

SHOWS 3-9 — POP-UP REPLICATION (OCTOBER-DECEMBER 2026)

#	CITY	VENUE	CAP	TRIGGER SIGNAL
3	Seattle	Showbox SoDo	1,400	TikTok geo + app reg
4	Portland	Crystal Ballroom	1,500	Spotify streaming
5	Salt Lake City	The Depot	1,200	Warm market — dance-studio network + personal ties (v5)
6	Phoenix	The Van Buren	1,900	IG poll + app reg
7	Denver	Summit Music Hall	1,000	TikTok geo
8	Chicago	Riviera Theatre	2,500	Spotify + app reg
9	New York	Terminal 5	3,000	All signals

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Critical reframe: the original Manus strategy contemplates a 42-show 2026 headline tour at 1,500–3,000 cap. We are deliberately not doing that. Eight to ten sold-out shows at 1,000–1,500 cap is more valuable than 42 shows at 60% sell-through. The 42-show concept gets reframed as the Stage 3 scaffold — what 2027 expands into once the data justifies it.

§ STAGE 3 — THE 2027 SELL-OUT TOUR

By Q1 2027, we will have three categories of validated demand:

1. **Documented sell-outs** in 8–10 markets from Stage 2
2. **Geo-density data** in The Infinities World across every active city
3. **International streaming proof** in BKK / SG / KL / Manila / UK / Brazil

The 2027 tour is built off this demand stack, not industry assumptions.

NORTH AMERICAN LEG (Q1–Q2 2027)

Target: 25–30 dates at 1,000–2,500 cap. Where Stage 2 sold out, we play one tier larger (e.g., LA Fonda 1,200 → LA Novo 2,300). Where Stage 2 was the proof, Stage 3 is the scale-up. New markets enter the route only if they crossed Infinities thresholds during 2026.

INTERNATIONAL LEG (Q2–Q4 2027)

Priority international markets, sequenced by venue infrastructure × Infinities density:

REGION	PRIORITY	WINDOW	VENUE TIER
United Kingdom	Tier 1	Q2 2027	London O2 Brixton (4,921), Manchester Academy (2,500), Glasgow O2 (2,500)
Australia	Tier 1	Q2 2027	Sydney Hordern (5,500), Melbourne Forum (2,200), Brisbane Fortitude (2,000)
Philippines	Tier 1	Q3 2027	Manila Smart Araneta (15,000) — single biggest single-show opportunity
Japan	Tier 1	Q3 2027	Tokyo Zepp DiverCity (2,700), Osaka Namba Hatch (2,500)
Asia (BKK / SG / KL)	Tier 1.5	Q3 2027	Spotify-validated; venue tier TBD pending Infinities geo-density
Mexico / LatAm	Tier 2	Q4 2027	Mexico City Pepsi Center (18,000), Monterrey, Bogotá
Continental Europe	Tier 2	Q4 2027	Paris Olympia (2,000), Amsterdam AFAS Live (6,000), Berlin (3,500)

“

The Manila opportunity deserves a dedicated note: Filipino boy-band fandom is among the most organized and passionate in the world. Smart Araneta at 15,000 cap is achievable if the 2026 streaming and Infinities work has been done. **This is the single biggest revenue moment in the entire 2027 calendar — and the first proof of stadium-scale demand for FCB.**

§ THE ARENA & STADIUM HORIZON (2028+)

The 2027 tour is not the end state. It is the proof of demand that books the next era.

What the data says about the next jump

If the 2026 underplay shows sell out at 1,000–1,500 cap, and the 2027 tour sells out at 1,000–5,000 cap with Manila Smart Araneta clearing 15,000, the natural next venue tier is **arena** (5K–15K cap) for the 2028 cycle.

Manila is the early indicator. If the 2027 Manila show sells, it proves that FCB can fill a stadium-tier room somewhere in the world — and once one market hits that scale, the next markets follow as their data crosses similar thresholds.

Conditions for arena-scale touring in 2028

- **Spotify monthly listeners ≥ 5M.** Current trajectory: 1M by end-2026, 5M by mid-2027 if Bleachers/album cycle compounds and LP2 lands.
- **Infinities active membership ≥ 250K.** Current trajectory: 50K by Aug 2026, 250K by end-2027 if Stage 2 + Stage 3 attendance flows through the funnel.
- **Documented sell-outs across at least 30 club/theatre-tier shows.** Stage 2 + Stage 3 will produce this if the plan executes.
- **LP2 released in 2027.** Already in writing — generates a second album-cycle marketing engine.
- **Tier-1 booking representation in place.** CAA-tier preferred for arena-scale. Negotiated up from the underplay agency relationship.

The path to stadiums (2029–2030)

Stadium-scale touring (30K+) requires an additional inflection: a single global cultural moment that elevates FCB from "boy band with a strong fan base" to "boy band that defines a generation's pop culture."

That moment usually comes from one of three sources: a #1 song, a defining live moment that goes culturally viral, or a partnership / feature that recontextualizes the act.

We do not plan stadiums. We architect the conditions under which stadiums become possible — the data infrastructure, the international fan base, the production design, the IP catalog — and then trust that the cultural moment will land if the foundation is in place.

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The Infinities World and the Sovereign Artist model are explicitly designed for this scale. When FCB plays MetLife or Wembley in 2030, the same fan-economy infrastructure that monetizes a Fonda Theatre show in 2026 will scale to 60K-cap stadium activations without rebuilding the stack. That is not coincidence. That is design.

What changes at scale

- **Production design.** Bleacher set scales; LED, rigging, and pyro requirements change. Production budget moves from ~\$1.2M (Stage 2/3) to \$4–6M (arena) to \$10–15M (stadium).
- **Crew.** Local promoter relationships become essential; dedicated tour director hire; expanded production team (~50–80 traveling personnel for arena, ~150+ for stadium).
- **Insurance and legal.** International touring insurance, visa logistics, country-specific rider compliance. Multi-million-dollar coverage minimums.
- **Sponsorship.** Six-figure deals become seven and eight-figure; multi-tour, multi-album commitments. The sponsorship outreach we begin in 2026 evolves into deeper partnerships at scale.
- **Catalog.** At minimum two albums with three legitimate hits (Bleachers + 2 more from LP1, plus LP2 hits). The 2026–2027 album cycles produce this if executed.

The 2026–2027 plan in this document is the proof phase for everything that comes next. Each Stage builds the conditions for the next. Each sold-out show makes the bigger room possible. The flywheel does not stop at 2027 — it is engineered to keep accelerating.

§ THE NUMBERS

2026 UNDERPLAY TOUR (9 SHOWS AT 1,000–1,500 CAP)

- Gross ticket revenue: ~\$700K–\$900K
- Net after costs: ~\$300K–\$450K
- Sponsorship: ~\$150K

- Strategic value: **proof of demand** (not the financial number)

2027 TOUR — BASE CASE (25–30 NA + 15–20 INTERNATIONAL)

- Gross ticket revenue: \$4.5M–\$6M
- VIP / merch / sponsorship: \$1.5M–\$2M
- **Total gross: \$6M–\$8M**
- **Net after costs: \$3M–\$4M**

2027 TOUR — OPTIMISTIC CASE

- Gross: \$9M–\$11M
- Net: \$4.5M–\$6M
- Driver: Manila sells, UK/AU sell, NA averages 90%+

INFINITIES WORLD DIRECT REVENUE (INDEPENDENT OF TOUR)

VIP Pass subscriptions, Exclusive Merch Drops, Fan Points Economy, Digital Collectibles, Sponsored Experiences. Modeled annual revenue at 50K active Infinities, 5% Founding tier conversion: **~\$1M–\$1.5M** direct app revenue annually.

All revenue flows to a single P&L (the Sovereign Artist principle). Top 5% of Infinities are projected to drive 50–80% of direct-to-fan revenue.

§ CRITICAL PATH

NEXT 30 DAYS (MAY–JUNE 2026)

- **CRITICAL:** Engage a booking agent at CAA, WME, UTA, or HAUS23. Without an agent, no underplay shows can be announced.
- **CRITICAL:** Ship Infinities "I Want This Show" + city heatmap + push segmentation
- **CRITICAL:** Activate all 18 Choreo Cookies + Sean Lew + Kida on the #BleachersChallenge
- **CRITICAL:** Launch warm outbound to host contacts at every previously-performed school. Personal AR-led emails, not marketing-list blast.
- **CRITICAL:** Open Industry Warm-Intro track. Steve Miller / David Loeffler to make initial outreach to **Bruce Flohr (Red Light Management)** and **Jo Jo Wright (KIIS FM / iHeart)**. Relationship-first, no pitch in first conversation.

- **CRITICAL:** Open Co-Bill track conversation with **Kylie Cantrall / AEG** about October opening slot. Decision needed by ~Day 21 to lock October calendar without conflicting with Stage 2 LA/Bay headline windows.
- **HIGH:** Lock the Markell Custom Version filming (LA recognizable location)
- **HIGH:** Outreach to **Matt Steffanina** for Inner Circle activation — choreographer credibility + K-pop bridge
- **HIGH:** Scope **TRUEBLOOD SoCal one-off** as LA Fonda warm-up runway
- **HIGH:** Vet **LOL Podcast** alignment + scope appearance + one-off show concept
- **HIGH:** Symphonic editorial pitch for album (window: 6+ weeks before drop)
- **HIGH:** Confirm **STARGLOW** collab — convert **KANON's** interest to a deliverable
- **HIGH:** Stand up demand-prediction model v0 (rules-based, calibrated against current Spotify/IG/TikTok geo data) so leadership has a baseline before underplay results arrive

DAYS 31–60 (JUNE–JULY 2026)

- **CRITICAL:** Sign with booking agent (target: Day 45)
- **CRITICAL:** Ship Infinities RSVP gates + presale infrastructure + Squad competitions
- **CRITICAL:** Drop Markell Custom Version
- **CRITICAL:** Ship per-school activation kits, identify and onboard Student Ambassadors, finalize parent-co-signature flow in Infinities registration
- **HIGH:** Target 25K Infinities registrations (50% of Stage 1 KPI)
- **HIGH:** Open album pre-order with Infinities-exclusive presale code
- **HIGH:** Begin v1 build of AI-personalized fan feed (rules-based)

DAYS 61–90 (JULY–AUGUST 2026)

- **CRITICAL:** #BleachersChallenge crosses 50M aggregate views threshold
- **CRITICAL:** Charli D'Amelio activation (cultural-moment spike)
- **CRITICAL:** Album release — 10–12 tracks
- **CRITICAL:** Stage 2 underplay tour announcement (LA + Bay Area first)
- **CRITICAL:** Final school-list activation timed to the September presale window — every school-coded presale link tested, every ambassador notified, every parent-record confirmed in the Infinities registration flow
- **HIGH:** Lead tour sponsor secured (\$250K–\$400K target)

DAYS 91–180 (SEPT–OCT 2026)

- Stage 2 begins. LA show, Bay Area show, then pop-up replication.

- Document every sell-out. Build the promoter pitch deck in parallel.
- Begin international promoter outreach (UK + Manila first conversations).

DAYS 181–365 (Q1 2027)

- Stage 3 announcements begin, market by market, as data justifies.
- The 2027 tour is announced not as a single tour but as a sequence of confirmed sell-outs.

§ RISK REGISTER

ID	RISK	PROB.	IMPACT	MITIGATION
R-01	#BleachersChallenge fails to hit 50M views	Medium	High	If <20M views by Week 4, unlock paid TikTok spend in LA + Bay Area. Drop Markell version earlier than planned.
R-02	LA underplay show doesn't sell out	Low-Med	Critical	If presale velocity below threshold 3 weeks out, paid push + add a special guest. Never play to an empty room — would rather cancel and rebook smaller.
R-03	Booking agent signing delayed past Day 45	Medium	High	Parallel conversations with all four agency options (CAA, WME, UTA, HAUS23). Day 45 deadline is hard.
R-04	Charli D'Amelio doesn't activate	Medium	Medium	Markell + Sean Lew + Kida + Keone & Mari can carry the campaign to 50M without her. She's accelerant, not foundation.
R-05	Infinities feature build slips	Medium	High	"I Want This Show" + heatmap + push are non-negotiable for August 1. If engineering can't deliver, scope down — even a basic email-capture form is better than nothing.
R-06	Album underperforms on streaming	Medium	Medium	Spotify Marquee + paid social in BKK / SG / KL / Manila. Editorial pitch through Symphonic. Single Marquee placement adds 500K+ streams.
R-07	Competing boy band tour announced	Low-Med	Low	FCB's production design + Keone choreography is a genuine differentiator. The bleacher set + Choreo Cookies cannot be replicated by any competing act in 2026-27.

ID	RISK	PROB.	IMPACT	MITIGATION
R-08	International promoters skeptical of US-only proof	Medium	High	The Infinities geo-data — particularly BKK / SG / KL / Manila / UK density — IS the international proof. Build the international pitch deck off Infinities data, not US tour data.
R-09	Artist injury or illness during tour	Low	Critical	Full tour insurance (cancellation + non-appearance). 3–4 rest days between shows. Dedicated tour physiotherapist + vocal coach.
R-10	Over-reliance on the school channel skews the audience underage	Low– Med	Medium	Parent-co-signature flow in the Infinities registration captures adult records. KPI mix is balanced — schools are 8–12% of presale, not majority. If school traffic exceeds 25% of presale, dial down ambassador outreach and rebalance.
R-11	AI feature build slips behind schedule	Medium	Medium	Demand-prediction model has a rules-based v0 fallback; AI personalization has rules-based v1 fallback. Neither blocks the August 1 demand-capture features. Critical-path features (1–4) ship without AI; AI ships in parallel and enhances later.

§ OPEN QUESTIONS FOR LEADERSHIP

- 1. Booking agent priority order.** Of the four agency options (CAA / WME / UTA / HAUS23), is there a preferred starting conversation? Keone Madrid's network can open doors at any of them; the question is which call gets made first.
- 2. Infinities engineering capacity.** The eleven must-build features represent ~18–22 weeks of total engineering work, but items 1–4 must ship by August 1 (12 weeks from now). Is the current engineering team sized for this, or do we need to expand?

3. **AI infrastructure ownership.** Six AI applications are described in §2 The Anomaly Create Edge. Jeremy Palmer (Marketing/AI Ops) is the natural owner for items 4–5 (creative iteration, community moderation). Who owns items 1–3 (demand prediction, Custom Version generation, personalized feed)? These need a dedicated technical lead – likely the Infinities engineering team plus an AI/ML hire by Q3 2026.
4. **School network workstream owner.** The school re-engagement playbook needs a single AR-team owner who runs warm outbound, ships activation kits, and onboards ambassadors. Who is this person on the team, and is the bandwidth available against everything else they're carrying?
5. **Markell custom version production.** What's the production budget allocated for the Markell Custom Version? Filming at a recognizable LA location is probably \$40K–\$80K. Is this in the marketing budget?
6. **Sponsorship ownership.** Who is leading the sponsorship outreach for the \$550K target (Adidas, NB, Sprite, Am Eagle, Roblox, Spotify)? Needs a dedicated owner immediately.
7. **STARGLOW collab specifics.** KANON has expressed interest. What's the actual deliverable – remix, feature, joint music video? Who is leading the negotiation?
8. **2027 international booking lead time.** UK and Manila promoters typically book 9–12 months out. Should we begin priority international conversations now (May 2026) rather than waiting for Stage 2 sell-out proof?
9. **Kylie Cantrall / AEG decision window.** The October opening slot opportunity has a near-term decision deadline. Are we taking it? If yes, how do we sequence around the Stage 2 LA/Bay headline windows so the co-bill becomes runway rather than cannibalization? Who owns the AEG conversation?
10. **Industry Warm-Intro Track principal time.** Steve and David are the only credible owners of the Bruce Flohr / Jo Jo Wright conversations. Realistically, how many principal-hours per month are available for this? If it's under 4 hrs/month combined, the track is aspirational rather than executable.
11. **Salt Lake City as warm market vs. data market.** SLC enters Stage 2 on warm-market grounds (dance studios, personal ties). Should we still run it through the demand-signal thresholds, or does the warm-market evidence already justify the announce? The discipline of the signal thresholds matters – but so does the velocity of acting on a known asset. Decision needed before Days 31–60.

§ SOURCES

- The Infinities World product overview video (May 2026, Anomaly Create)
- FCB Strategy Doc §3.5 School Network Re-engagement handoff notes (Anomaly Create internal, May 2026)
- All-American Rejects 2025–26 strategic case study (May 2026 internal prep)
- 21 months of FCB analytics (Chartmetric, July 2024 – May 2026): Spotify, YouTube, Instagram, LastFM, Pandora, X
- 2026 EPK (Anomaly Create / FCB Team Folder)
- Marketing team's Post-Release Plan: Album → Episodes → Acoustic (May 2026)
- FCB official channels (Spotify, YouTube, TikTok @fullcircleboys, Instagram)
- Press archive (PR Newswire, RANGE, Strike Magazine, StarShine Magazine, Rolling Stone AAR coverage)

TikTok metrics use the Manus touring strategy figures (48.4K followers, 2.3M total likes as of May 2026), held against direct-from-platform refresh when available.