



THE GREAT POWER PIVOTS OF HOLLYWOOD

[How companies, executives, and technologies
deviated filmmaking and never recovered...
until now with the new Dynamic offered by
Creativity First Films!]

“I skate to where the puck is going...” Wayne Gretzky

Let's start this on a positive note: investors will be shown 2024's Pivot Points and make billions. Film, Games, and Sports pivoted on the prerequisite Pivot Points founder Scott Morgan identified first in his book on film in 2016 and now in his Studio launch.



Tom Cruise bet it all and split from his partner because he knew the world wanted to see America portrayed in a noble and aspirational role in a movie. The \$1.5b it made in the global box office proved Hollywood loud talkers were lying when they said the world stopped going to movies because of COVID. The truth is fans from every nation stopped going to movies because none of them were showing (as they said) “Americans being Americans.”



Sound of Freedom was lambasted by Hollywood and the media for telling the true story of a Christian ex-military op saving children from child trafficking. It grossed \$242m.

[C.F.F. Films are designed
on what always has worked.]

Taylor Swift and Kelce brought back more fans to the NFL than any of their formal plans. This revived the sport, which had fallen ever since Kapernick took a knee. The couple were heterosexuals showing PDA without shame, and the world loved it because the whole world loves a lover!

Now, let's identify the Pivot Points of Game and Edge Tech's top winners.

Biggest losers: Axie Infinity, Decentraland, and all NFT-based Blockchain Games

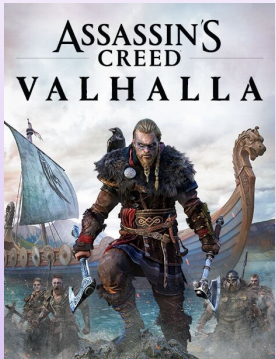


The leap to true Web3 is difficult enough – why make it worse by demanding Web3 Games use NFT's and due to this destroy the Gamer experience, how real the Game looks, and how fun it is? All Blockchain-based Games crashed, but the crypto world blames the players for feeling intimidated by NFT's and crypto.



The reality is these were all using Gamers to make super-rich investors in crypto richer. Already some nations are identifying NFT's as property, with taxes due, or as a security, which results in penalties and retro-taxation nightmares. They brag about \$15 billion? How does that compare to the Games designed for the best experience?

7 of the Top 10 Games used films or television series to make over \$2 billion per year.



**Every Mini-Major has at least
2 Games that will use an
Interoperable Token
to guarantee it's a Top Winner.
This brings the best Pivot
of the decade to Gamers.**

REASON WHY GAMERS VOTED THESE THE BEST AND PLAYED THEM THE MOST: Great storyline, characters were full developed, top graphic design, fully immersive, trickiest strategies to master, multiple survival levels and tests.



As an Investor, you get access to the best, and by far the best launch strategy from our Dynamic for Mini-Majors.

The four biggest Game and film nations are in this order: China, India, all Asean Nations combined, and The United States.

Scott Morgan, CEO of Creativity First Films, is the only Entertainment Founder with many years of experience in Singapore, China, and Asean Nations. He used his knowledge to design the platform to maximize both film and Game revenue. He was offered a Grant!

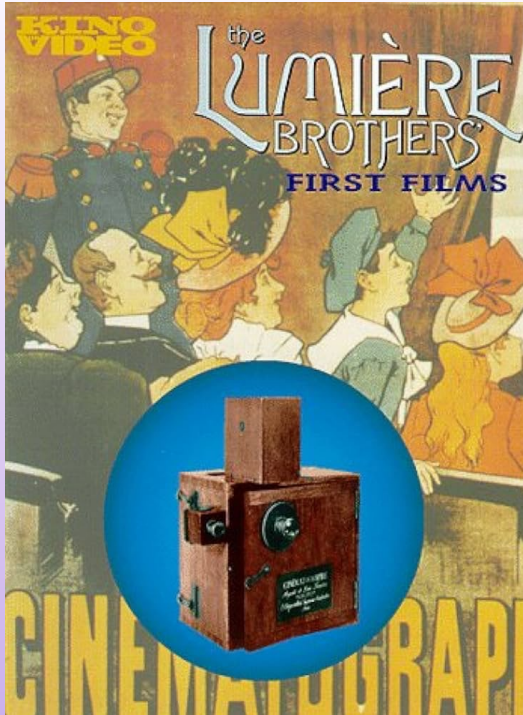
China now will require all Gamers to buy Tokens through their CBDC. This is where Singapore's DBS Bank and OCBC Bank play an exciting role.



DBS, working with Monetary Authority of Singapore, created a CBDC to interface with China's Digital Yuan. Singapore is also by far the biggest investor in films worldwide.



OCBC just launched their "Interoperable" digital currency designed to expand into international use, Games being the best mode.



**To understand Hollywood's most important pivots,
we must start at the beginning ... in France around 1900.**

**Most people don't realize it, but France was by far the
leader in filmmaking in the world. So, what happened?**

The French government decided films were so powerful they must bow to national goals.

**Within a year the second and third leaders in
filmmaking – Germany and Russia – decided
France was right and began controlling what
stories could be told, and used films to manipulate
how their citizens viewed their strengths and flaws.
Films became subtle or obvious propaganda agencies.**



New York had Broadway plays and Vaudeville... and also a group of visionary men that created “an Empire of their own.”



1/6/24



Sample Footer

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Carl Leammle, Louis B. Mayer, and others created the Big Four Studios: MGM, Universal, 20th Century Fox, and Warner Brothers.

Creative men led us to the most free creative filmmaking. Legendary movies by them dominated theaters around the world, hence, the world wanted “American Films.”



The United States government did step in during the 1940's and put limits on the way Studios could hire or monopolize the film industry: Studios could not keep creative people under unlimited contracts, and Studios could not own theater chains.

But other than that, these legendary leaders had full freedom to improve filmmaking and film stories. Their only limit was their love for the art of filmmaking.

Silent black-and-white movies evolved to “talkies”...
then to full sound technicolor films like “The Wizard of Oz.”

Actors and actresses were movie stars and were expected
to be role models. Studios made films on 35mm. Most people saw
the world for the first time when they went to the theaters.

And there was no alternative until television began with
CBS, NBC, and ABC.



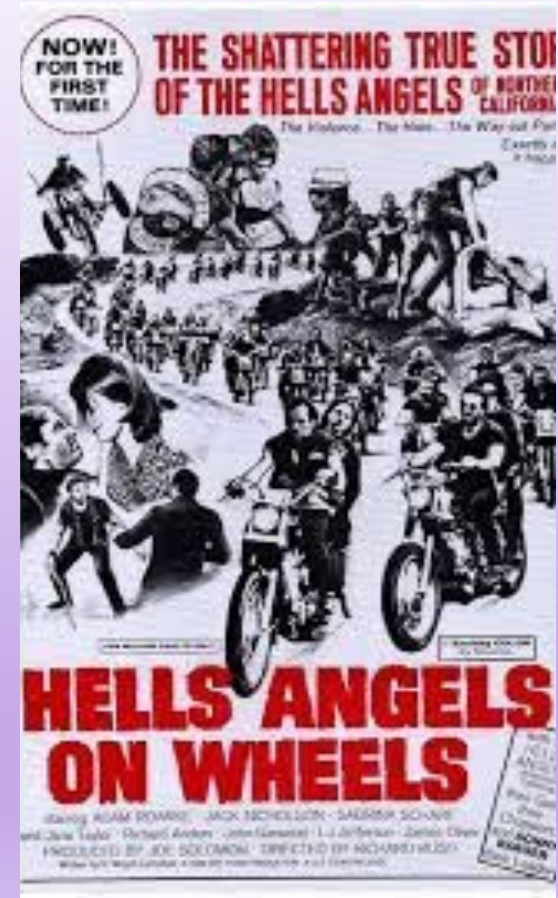
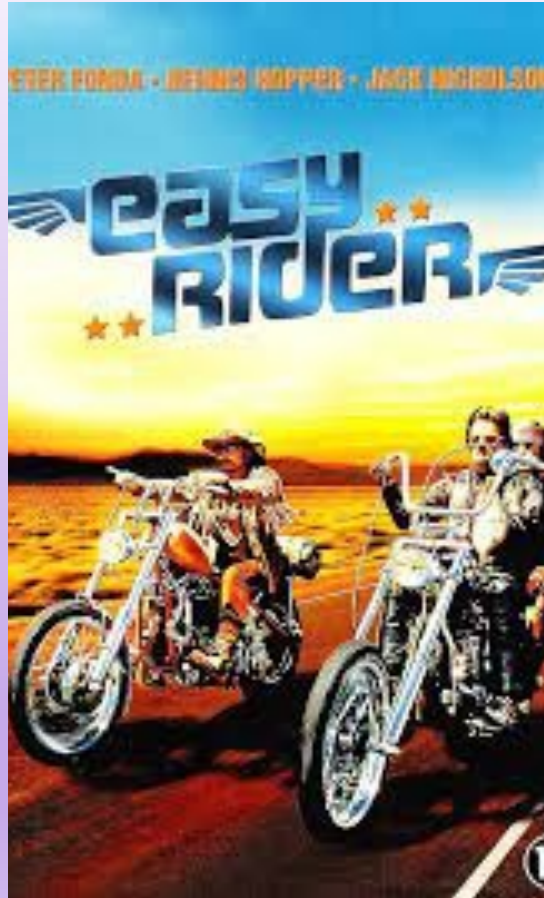
Powerful agencies like William Morris
controlled the stars and WM's lead in
television made them the lord to talent.



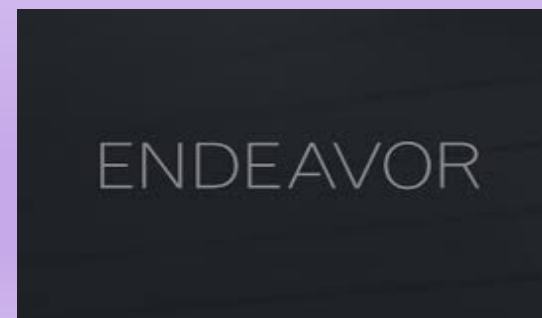
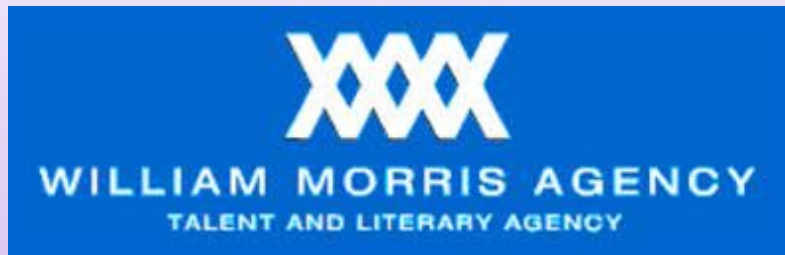
Society and government wanted “healthy” films that promoted family values and protected innocence, so they insisted on the Rating system for films in the late 1960’s. Television had very strict rules on what was allowed to be said or shown. And in fact, after a few horror films let the monster win, the government made a soft rule that criminals and monsters can’t win – the good guys must win to be examples for virtues in humanity. This worked! However, after the Great Depression and WWI, Hollywood and France made Film Noir – movies reflecting sad tones.



In the 1960's to 70's movies began to question authority and glamorize rebels – but these didn't hate the American way.



One of the biggest shocks (disruptors before they had that name) came when Michael Ovitz left William Morris (with several top agents) to create Creative Artists Agency.



This changed the industry in three ways, and few people know all three reasons.

- 1. Up until then William Morris dominated television since its decades in New York City and had an endless cash flow of tens of millions of dollars for promoting their clients and shows. WM had no challengers and made the rules.**
- 2. Michael Ovitz was a master at intimidation – he wanted total rule over the entire Entertainment Industry. He expanded into big budget commercials like Coca-Cola then went on to buy into sports, tickets, brands, and major events. They now represent Influencers and want in on Metaverses.**
- 3. Tom Strickler and others left the toxic agency to create Endeavor, that got so big so fast is merged with WM to survive.**



Ovitz's decision to leave CAA to run Disney was seen by many as a total fake and coup to destroy the power Ovitz had over the industry. His friend Michael Eisner seemed to have betrayed him. In his biggest interview on this, Ovitz claimed he was "killed by the Gay Mafia"... which led to a parody of Ovitz waking up to find the head of Mickey Mouse in his bed, just like "The Godfather" scene of the Mafia putting a horse head in a bed.

CAA began buying companies that entertainment used, like Ticketmaster, Beyond Sports, and Goviva in 2015. Then they bought an NFL rights company. The expansion came with a cost: the agency was not prioritizing the Actors, Directors, Music Idols, and Screenwriters it represented. Angry CAA junior execs leaked out countless emails proving betrayal, within days angry execs at WME leaked the betrayals. The Writers Guild went to war against the Agencies in 2019, 8,000 writers fired their agents, and the agencies almost were found guilty of RICO Act violations because there was so much collusion between agencies, studios, lawyers, producers, and outside company executives selling out partners, talent, and athletes to sneak money. This forced the agencies to change their packaging policies.

Then came the Writers Strike followed by the SAG Strike. Even when CAA looked its worse financially it was acquired by the French conglomerate Pinault for \$7 billion! Pinault is huge in fashion and tangent industries so it made sense.

But once again, this means people that are not creators of films and series were put in charge of a key system in the Entertainment Industry. "Talented" agents knowing how to evolve the art of filmmaking were losing clout in shaping the futures of their Talent. This was happening as Studios got bought out by conglomerates.

Where were all the "artist agents" that knew how to make filmmaking a greater art form?

Cable television changed everything! Sex, 24-hour news channels, and Mtv won audience share. And with Mtv came the harshest damage to the Studios and the art of storytelling: The Reality Show “My World.” Fans around the world watched Reality TV because they honestly thought this is how all American lived.

Reality Shows minimized the hero within and maximized the need for drama and attention. Jerry Springer type of shows during the day lowered the bar on inspiration. The race for attention began. There was a silver lining to Cable: when European nations got Cable, all syndication sales changed and skyrocketed.

Founding Dates of Major Cable Channels



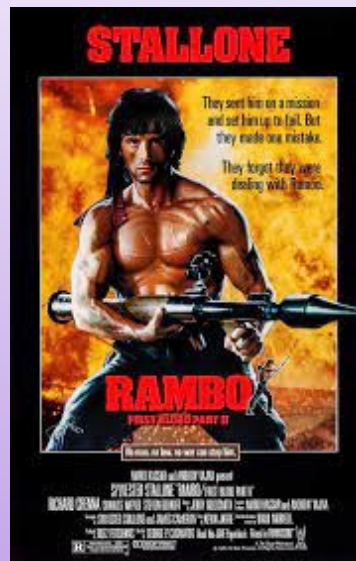
Theaters increased 25-fold all around the world, with China leading the United States, which led to the craze of pre-selling foreign markets to fund films based on actors



Wanda now has the most theaters

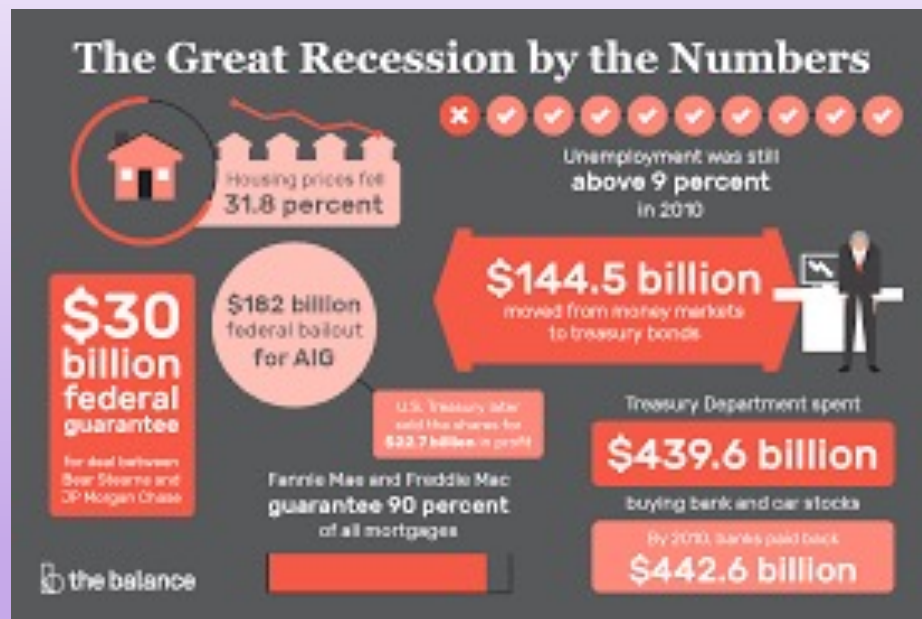


In the 1990's two companies changed the cost, marketing, and casting of films forever.
Carolco rose up from selling cheap films at Cannes to leading the film industry
after they gambled on a film character named Rambo and suddenly had \$500m to blow!



Carolco was a partnership between Vanja and Kassar, but they broke up and
Vanja opened Cinergi, which began “The Bidding Wars”
for top film screenplays – which greatly raised everyone’s pay from a Studio.
This competition for talent rose until “The Stand” got \$20m for the Actor and Director.

It's very important to know how much Carolco changed film financing and actor pay because it led to out-of-control budgets, which eventually led to films being financed through issuing more stock of a Studio... which made them vulnerable.



Studios has invested heavily in real estate and the 2008 crash wiped them out. They had to borrow far more to pay for advertising all films, which led to the fall of Paramount and pain of many other Studios.

To make it worse, Facebook and Google lied about bots and advertising for films, which made advertising skyrocket.

The first film of a hit series might cost \$30m to release, suddenly the sequel cost \$75-100m to advertise. But in the end, Studios faked costs to keep profits from investors anyway.

[Films include: Super Mario Brothers, Evita, Die Hard With A Vengeance, Basic Instinct, Total Recall, Terminator, Judge Dred, Tombstone, and more – all disrupting film financing/ROI.]

Pathe Cinemas and the prerequisites for creating the superior, dominating film creative investment model

Even though Hollywood took over global filmmaking and made the world's most popular films, France was not idle. Pathe Cinemas and its filmmaking company had a library of 500 high-quality films. Pathe entered Hollywood in the 1980s and began funding bigger budget films. The company model played a role in how films got financed and distributed as early as 1910 and evolved their strategy over the decades. Pathe was a major player in the best years of Hollywood's financial and creative evolution: 1980s to 2000.

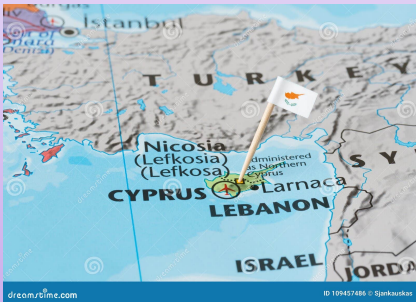
1. Pathe joined with huge funds or conglomerates and guided them into the unknown industry honestly.
2. Pathe put quality of the business model first and evolved that model as audience and tech changed.
3. Pathe could pick global distributors freely to maximize profits for the fund or conglomerate.
4. Pathe read the future – its marketing was focused on what the new revenue streams were and moved into new arenas.
5. Pathe advertised the success of the profits of the investors and partners like theaters to keep investing appeal strong and spread out ROI over many streams.
6. Pathe looked at what leads profits and what is trending in other countries to jump on opportunities, like Games in Asia and Apps in the USA.

Creativity First Films upgrades the "Pathe 6 Strategy"



The timely eras for money laundering through fund filmmaking

Most people do not know that there have been two eras in which money laundering funded a significant percentage of international films. It's important for investors to know this because it encouraged inflated budgets for films. And since both parties knew the primary goal was laundering money and the secondary goal was making smart film choices it encouraged more betrayal of any new investors. Currently, there is no international money laundering for filmmaking. The loss of new money, at the same time of the Strikes and COVID, put more emphasis on expanding revenue streams into Games, Apps, and all other new Edge Technology.



Greece had for decades been the money laundering nation of choice for corrupt officials and Russian/Baltic oligarchs and mafias. It cost 30% to get money laundered there. But then Cyprus encouraged deposits without questions of AML. To launder the money into the USA and anywhere in the world after that, Cyprus banks funded scores of films until "The Cyprus Haircut" froze foreign accounts and simply took 20% of everything. This all but ended Russian and corrupt Middle East or European politicians and oligarchs funding big films with A-List actors. A few Mini-Majors ground to a halt.



China rose up to be the dominant investors and biggest theater market in the world. The top film companies in China went on a worldwide spending spree as their economy peaked. But, so much of its film investment was money laundering of the "Shadow Banking" elites, that moved billions into Hollywood films, giving some distributors secret golden deals. The government figured this out, cut off this money laundering, and billions in easy film financing evaporated. But this is good for new investors because it levels the playing field as long as Creativity First Films knows the Asian Game and film systems.

Can Television Be Saved?

“Can Television Be Saved” is the title of one of my chapters in my book predicting the collapse of Hollywood’s systems, written in 2016. In that chapter I spotlighted how Streaming in the long run is not profitable, encourages low production values, defaults on the biggest revenue streams, and will hurt the Networks.

Television can be saved only through a new “vertical business model” that creates a whole new Dynamic. Oddly, this new Dynamic goes back to what earned tens of billions of dollars for series that had multiple revenue streams outside of only advertising dollars: merchandise, Brand Tie-Ins, music, toys, events, and now our Studio adds Games, Apps, and Virtual Live. But to follow the Pathe success model, this requires cutting out middlemen and creating more appealing talent contracts without runaway costs. Now that Streaming is spending outrageous amounts of money to get syndication rights, or Networks in Studios put a show on Streaming quickly to look good that year to stockholders, the billions made off of a hit series running at least 3 years and hopefully over 5 years is lost to the Networks.

Creativity First Films will only set up series on television, which maximizes profits to the investors, and leads to higher rankings for the television actors.

Amazon might point to its top ten its to brag about at events, but it ignores over 10,000 flops. They can sustain this loss because of the other revenue streams Amazon has under Amazon Prime. In truth, THIS is the Pathe model in action today.

Creativity First Films brings the “flywheel investment model of Amazon” to new investors into our Mini-Major Studios.

The Pivot Points that makes S.G.D.A. the next dominant player in Technology

Grand Theft Auto 6 is coming out, promising even better graphic design, immersion, and Gamer favorites. The company stuck with "what works" which is giving the people what they want. Bob Iger of all people stated in January 2024, "We forgot our key role which is to entertain."

The Vertical Business Model allows Creativity First Films the freedom the Investors need to get to an IPO if they wish, basing the value on years of revenue in the billions of dollars.

Fortnite is the best example of how to expand a fanbase and add in Edge Technology. They had Arianna Grande sing in their Game and made over \$100m in one day. We are in the age of the "gamification" of all asset classes. Our "Sustained Global Disruption Advantage" (S.G.D.A.) creates the first Next Gen Tech platform that has the most important Pivot Points designed off the greatest way to influence and win over people that spend money on entertainment, fashion, and Infuencer trends.

These Pivots must be integrated into the process of filmmaking just like CGI and stunts. This new Pivot requires new contract language for famous actors, writers, and Game designers – but is not overly complex.



The Next-Gen Pivot Points For The Entertainment Industry

The Entertainment Industry doesn't want their "Dynamic" to change because it rewards the wrong people in the worst ways. The Agents, Producers, Entertainment Law Firms, and Studios each has its own way of maximizing profits at the expense of the talent and fans. This was proven when countless emails leaked by whistleblowers at Agencies proved they betrayed their own clients and other systems did too. Short term profits leads to the gradual demise of filmmaking but they don't care.

The talent – the Actors, Directors, Screenwriters, Show Runners, and designers -- DO CARE.

The greatest pivots points are coming in 2024 and truly will change everything. Existing Studios cannot adapt fast enough.

Pivot Points – delivered by Creativity First Films in tandem with Pillars of Encryption

- 1. Give Talent a share of all gross revenue streams.**
- 2. Design into the production schedule and vision all Edge Tech revenue streams.**
- 3. Forget foreign pre-sale agreements because they betray the investors and the world can't guarantee theaters.**
- 4. Pre-Production begins at the same time for developing all revenue streams: films and Games released together.**
- 5. A new type of avatar will replace all profiles.**
- 6. The introduction of One Interoperable Token for all Edge Tech links to the new avatars maximizing fanbases.**
- 7. The vertical business model is essential so that profits are not lost to outside industries like Game Designers.**
- 8. Plan the Metaverse to revolve around the avatar, not any NFT's, to improve player experiences and legalities.**
- 9. Headquarter in a state that has low tax rates, remains open, and is already a financial center for the world.**