

INTEGRATING GAMES, LIVE X.R., METAVERSES, AND FILMMAKING

Only a "Vertical Business Model" innovator
that already masters every aspect of filmmaking and
has a far greater understanding of what happens
when the two systems of highest complexity intersect ensure
secure ROI while restoring financial health to the film industry.

Observer
Online
December 23, 2020
Online Impressions: more than 2.2 million

When Observer needed expert filmmakers and technology visionaries to explain how complex it will be to include future Games and all other Blockchain financial products into filmmaking the magazine only interviewed two that qualified as experts ...

"For film to satisfy gamers, the producers, directors and studios must integrate a higher understanding of how players get attached to avatars and get satisfaction from beating almost impossible survival algorithms built into the game," Scott Morgan, CEO of Creativity First Films, told Observer. "The adrenaline rush and hyper-focus in a game can be translated to the film by the right director who is savvy in cinematic tricks that excite the brains of avid players."

... Christopher Nolan and Scott Morgan.

OBSERVER

MOVIE MATH

Video Games Will Soon Be Hollywood's Next Great IP War

By Brandon Katz · 12/23/20 8:00am



Hollywood's future may very well depend on embracing the video game industry. Pixabay

The litany of failed video game adaptations across the big and small screens have become infamous Hollywood sub-plots. From 1993's disastrous *Super Mario Bros.* through 2016's underwhelming *Warcraft*, you can't stroll through recent entertainment history without tripping over the carcass of a high-profile flop. But like a gamer stuck on a particularly challenging level, there's nothing for Hollywood to do except keep trying.

Though false hope has left fans regularly disappointed with the video game adaptation output over the last three decades, there's reason to believe Hollywood may finally be on the verge of truly breaking the video game curse. Or, at the very least, embracing the medium as the next funnel of blockbuster content.



MMORPG, Mobile, PC, and Apps Games will make over \$600 billion in 2022.

These are just the traditional Games.

One hit Game will make over \$200 million per month.

Blockchain-based Games combined had a monthly cash flow of over \$1 billion in 2022, until their crash. Their model was always wrong. It was crypto/money based, not Gamer based.

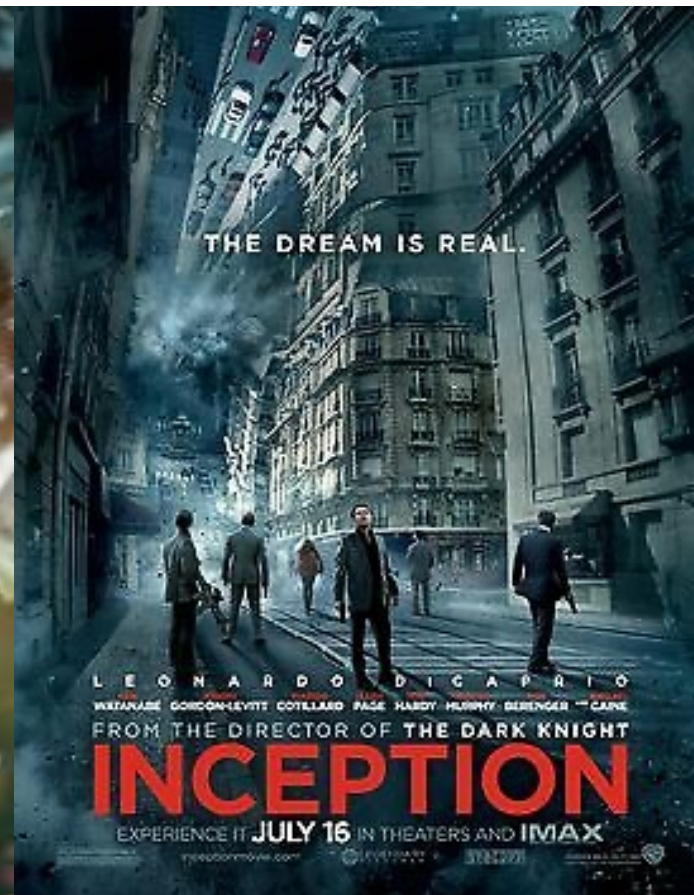
No companies are prepared for upcoming taxes on Blockchain Games, and the idea they need to be decentralized is the key flaw .



The most important aspects of who survives regulations and profits the most are:

- **IT MUST ALL BE UNDER ONE VERTICAL BUSINESS MODEL**
- **THE MOST GAMES THAT CAN USE ONE INTEROPERABLE TOKEN**
- **DISCARD THE FLAWED NFT SYSTEM FOR PLAY AND INVESTOR PROFITS**
- **STATE (FLORIDA) IN WHICH THE GAMES AND TOKENIZATION ARE LOCATED**
- **THE USER EXPERIENCE MUST INCLUDE MEANING TO PLAYERS**
- **A GLOBAL WAY TO GET EYEBALLS ON THE GAME TO LURE NEW PLAYERS**
- **A PAYOFF IN THE REAL WORLD FOR TIME AND MONEY SPENT IN A GAME**
- **PLAY TO EARN, LEARN TO EARN, PAY TO EARN METHODS ALLOWED**
- **BLOCKCHAIN MUST SOLVE THE FIVE TOP PROBLEMS PLAYERS FACE**
- **“THE POWER OF STORY” PLAYS A HUGE ROLE IN PERSONAL FAN LOYALTY...**

Knowing all this, let's return to Christopher Nolan and Scott Morgan's expert take.



Christopher Nolan Films

Nolan's top films revolve around introducing "one system of highest complexity" to "a second system of higher complexity." The first system is the human mind ... the second system alters our understanding of Space/Time. Metaverse is "a second one."



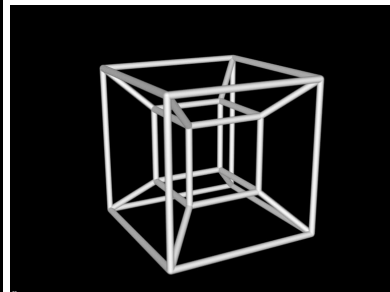
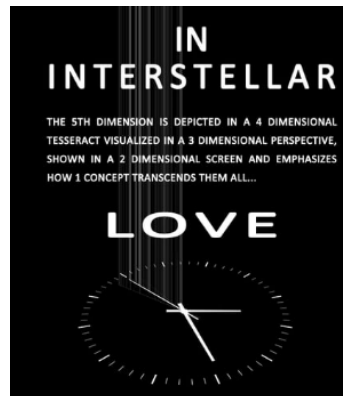
“INTERSTELLAR” TESSERACT EXPLANATION AND BRAND-CULTURE EFFECT

1st Dimension: any kind of line

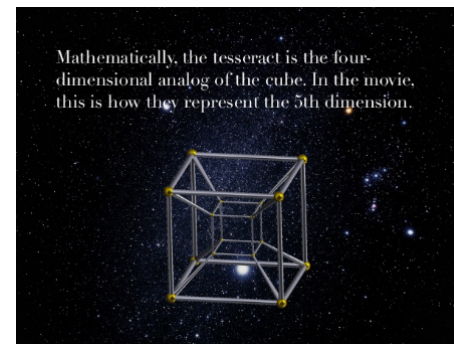
2nd Dimension: any kind of plane

3rd Dimension: space; height, width, depth

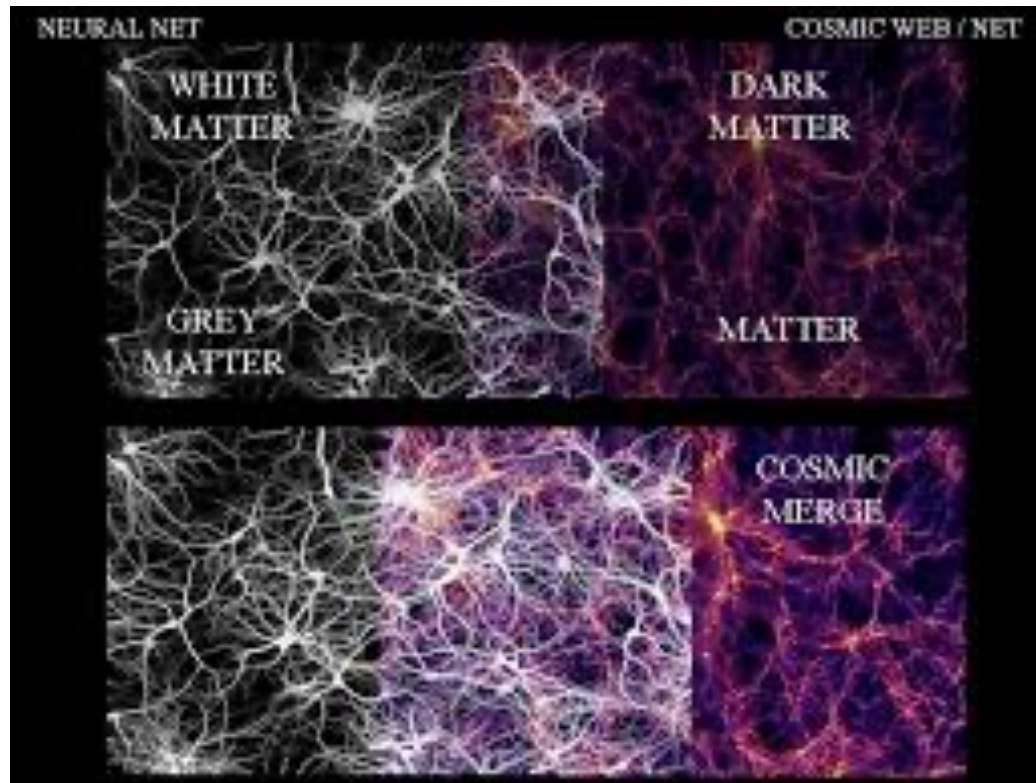
4th Dimension: time; like each moment of
 your life strung together



Mathematically, the tesseract is the four-dimensional analog of the cube. In the movie, this is how they represent the 5th dimension.



What Nolan understands on a scientific and humanity level is the tug-of-war between these forces ...



DARK MATTER
WHITE MATTER

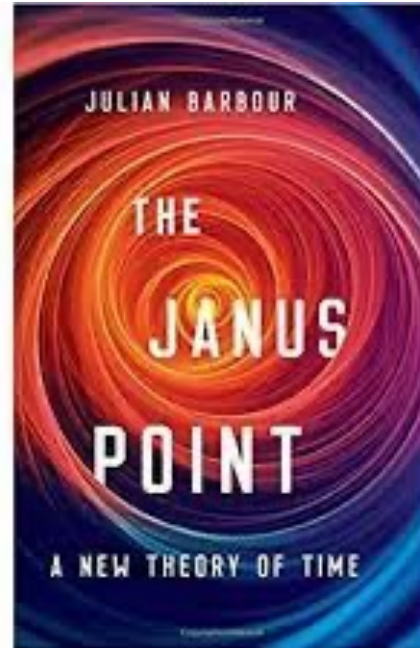
DARK ENERGY
WHITE MATTER

GREY MATTER
BRAIN MATTER

COSMIC MERGE
NEURAL NET
COSMIC NET
INTERNET

... and how to present this in “The Power of Story” in ways to remind us of the gifts bestowed upon a human soul.

This book by famed Physicist Julian Barbour explains in proven Laws of Science what will happen when two extremely complex systems merge ... and then “art” as an end product is presented to human evolution.



The complexity of filmmaking interacting with Laws of Science that are used in Blockchain, Interoperable Token, Metaverses, and A.I. will create a Dynamic of the two systems that counterbalance Entropy and ultimately our concept of Space/Time just as Christopher Nolan's films present the potential in an art form that bypasses basic senses to include passion and love.

Countless “owned game assets” and Metaverses *can and will* be created without this understanding and they will make profits and transact money...

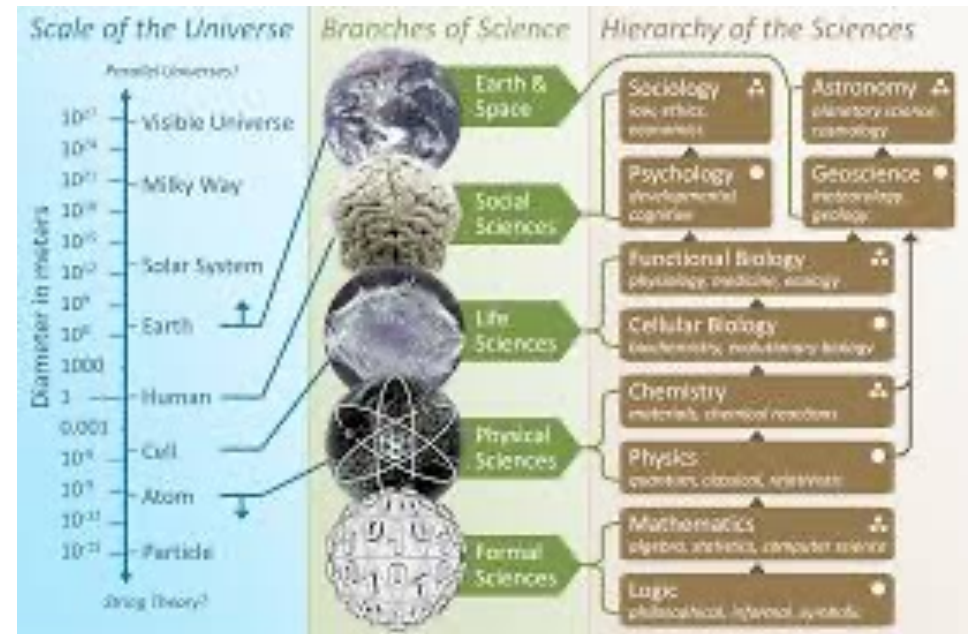
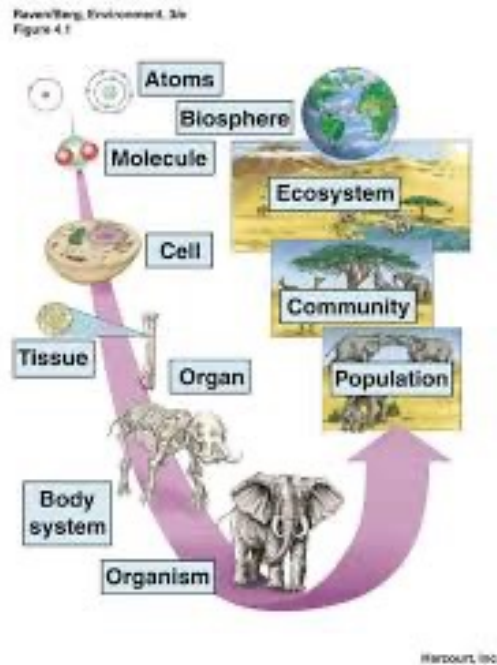
But they will not deliver the highest potential of filmmaking,
and will not survive as a durable investment
because of many reasons and financially collapse ...

In a Physics sense these creations will not survive the gravity
of “The Black Holes of Global Monetary Systems.”
Investors must understand this and know their film source.

The first filmmaking Dynamic that includes the human element
will not need crypto to create a Metaverse with far greater
long-term value, ROI, and art in films, series, and player perks/earnings.

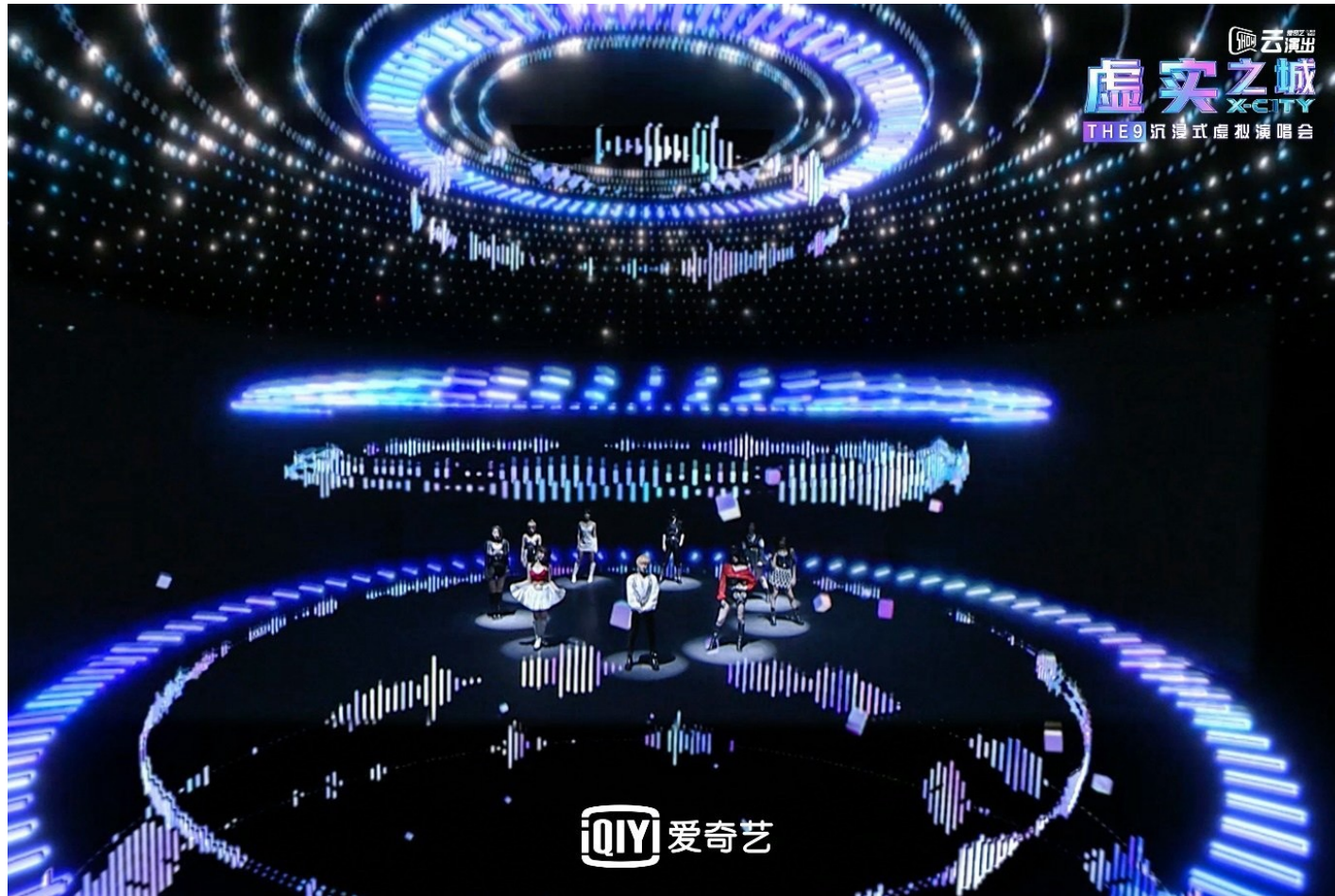
ORGANISM-ENVIRONMENT

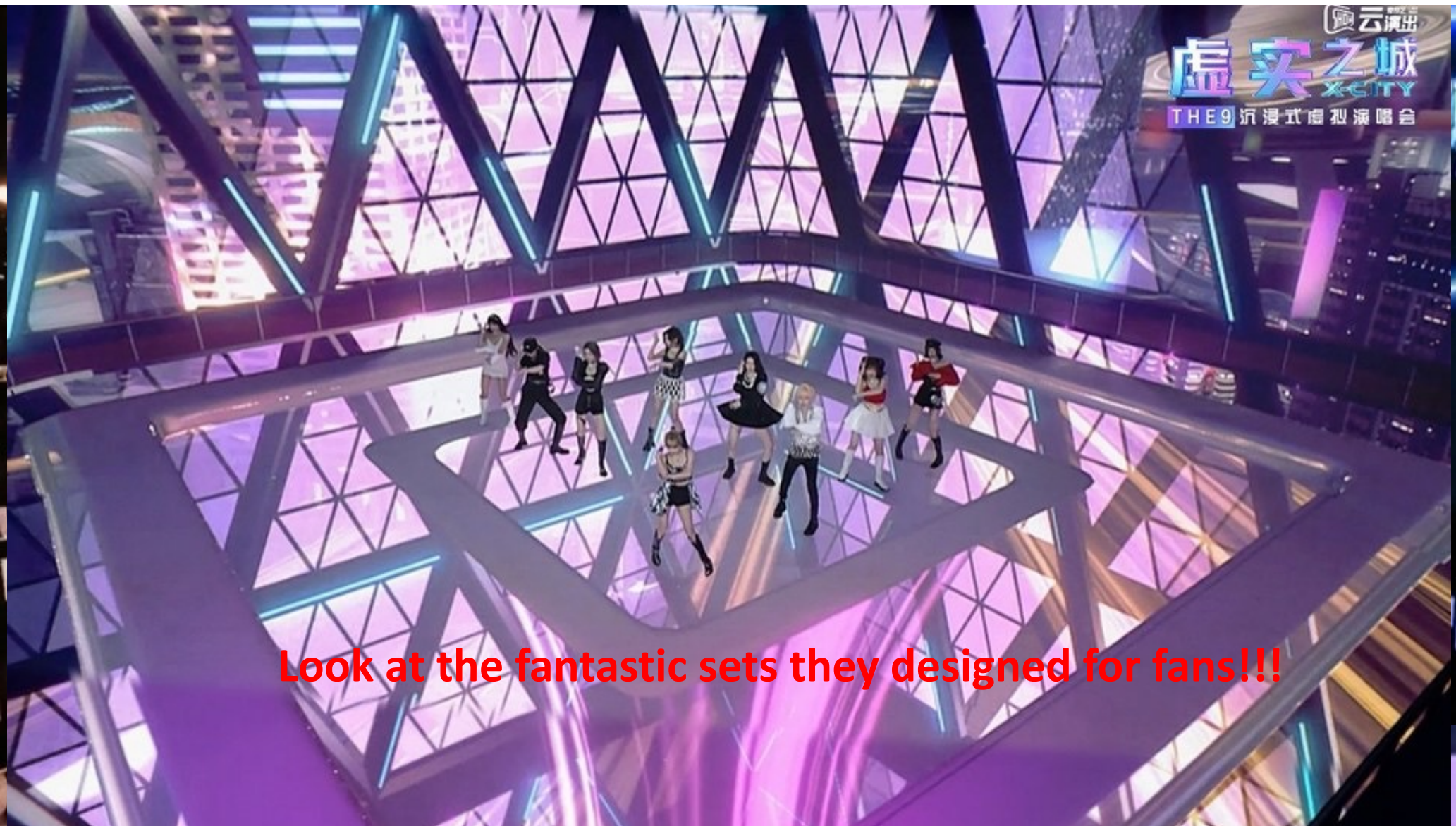
The filmmaker and Metaverse designer must therefore understand this and integrate it into the filmmaking and financial systems before starting.



The future of filmmaking requires the leaders create the organism (film) and environment (regulatory) simultaneously.

ONLY THEN CAN A FILMMAKER/METaverse DESIGNER DELIVER ON THE LEVEL OF “THE9” CONCERT IN CHINA.





Look at the fantastic sets they designed for fans!!!

THE9 沉浸式虚拟演唱会



爱奇艺

When fans paid extra they could send text messages
to their favorite singer and get answers in halos above their heads!



**One of the most important factors determining
the popularity and profits of a Game
is the actual “Story” behind it,
and association with the players or characters
in the Game that Gamers “become” while playing.**

Lara Croft is the best example:

**once fans saw Angelina Jolie play Lara Croft,
The “Story” gained a human element to it.**

The human made playing it “meaningful.”

**Most film producers don’t know how to build a Game
into the production schedule to synch this, but
an investment firm with Event Horizon Film Studio does!
And, again, legally, it must all be under one business model.**

HERE IS ANOTHER EXAMPLE OF PACIFIC'S WEB 3.0 GUARANTEES OF PIONEER PROFIT MODELS



On May 17, the Chainsmokers launched their album *So Far So Good* on [Royal](#), a platform that enables artists to sell fractional music ownership through NFTs. In an industry-first move, the electronic duo is giving out 5,000 NFTs for free. Token holders will be entitled to receive a 1 percent streaming royalty, in addition to access to a members-only Discord channel hosted by the producers themselves. While several artists have launched royalty-generating music NFTs, this will be the first instance when a musical act is sharing streaming royalties through NFTs for free, which would help forge deeper connections with their fans. The duo will also be facilitating special services for fans who are not proficient in the blockchain such as enabling Royal to set up crypto wallets on their behalf, onboarding its audience onto Web3 in a way that's secure and user-friendly, in turn ensuring (and insuring) their long-term investment.

For multiple reasons we do not need to make things difficult
By using an NFT in a Metaverse. As long as the I.P. is in the
Same financial ecosystem as the games and Metaverses an
Interoperable Token is all we need. No complex transactions.
No rug pulls or pump-and-dumps. Better game-like visuals
in our Metaverse. And we solve fake players and locked assets.

Quiet”

YUE HUA ENTERTAINMENT / THE FIRST VIRTUAL IDOL PROJECT 2020

2020.12.02



A-SOUL

A-SOUL
沉浸舞台式MV首发

THE FIRST VIRTUAL IDOL PROJECT 2020

Virtual idols, like all sub-genres of e-celebrities, are extremely diverse. It has also become a thriving industry in China, Japan, and Korea, more than the U.S.A.

According to Chen Rui, CEO of Bilibili, more than 324,000 virtual idols opened accounts on the site in June 2020, a 40-percent increase year over year. The streaming website boasts the livestreaming of most Chinese virtual idols.

But the virtual band got into a problem, because the voice of the girls in the band are real people. The person doing the voice needed a break. This is how intense the fan-to-fan experience can get.

The 1.2 million high-level fans of the girl group A-SOUL pays off in virtual concerts, comics, Comicon events, music, and merchandise. It costs \$43 USD to attend a concert, and they sell out over their 1.2 million top fans each time. They in turn buy merchandise, which can return over \$300 million per year.

To understand the expansion process, it is helpful to know one of the few secrets of Hello Kitty, which took the world by storm and still pays off. There is a segment of the Japan underground called The Otaku “Children of the Virtual Underground” that began in 2002, devoted to Anime, Comics, music, and fashion trends, that CEO Morgan visited in underground Shinjuku that year. Hello Kitty paid the Otaku \$200 million to tell them what trend was coming up in the next year. It paid off grandly. The Otaku is still very powerful as the earliest form of Influencers in the world. It helped create the popularity of K-Pop and this band A-Soul.

“Metaverse” is the buzz word for the future of Social Media, Tokens, Entertainment Investment, and the ultimate user experience. Now with the threat of A.I. on film, both the investor and Studio must be in synch to nurture what makes us human. Films and series must integrate into the production schedule hours devoted solely to creating action in Games and Metaverses just like the Industry learned how to graduate into using Green Screen rooms for CGI and action.

After that all Metaverse investments must be based upon a collateral that has been approved by legacy banks and funds, and this collateral must expand in value greater than a Token can skyrocket in value.

There must also be a new era of legal contracts that pass far more opportunities for the images and builders in the Metaverse to gain return value from the investment: this value will be in a monetary form, personal memory-value form, Zeitgeist form, cultural form, and must allow the buyer to be recognized by the world in new immersive ways. All these are built into the Dynamic created for Event Horizon Film Studio.

Only Creativity First Films integrated with the I.P. and edge-tech knowledge of Pillars of Encryption can deliver Nolan's success on a broader scale in a Vertical Business Model with financial headquarters in Florida for any investors.

As fantastic as this will be, what will happen due to the Science/Physics of Metaverses, Live Events, A.I., and Games for society are mindblowing. You will have to wait to see it manifest by us. The reality is beyond words...

This IS the Kurzweil intersection, and Science *will* solve the challenge of sharing Qualia.

