

THE STRANGE, SLOW SUICIDE OF HOLLYWOOD

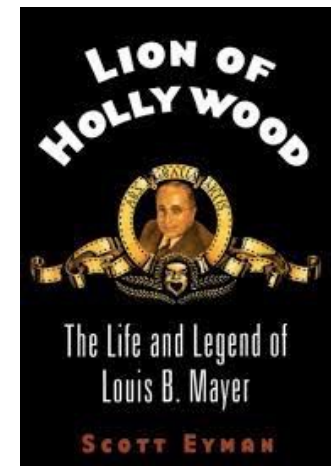
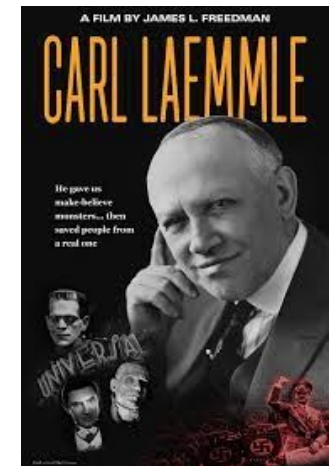
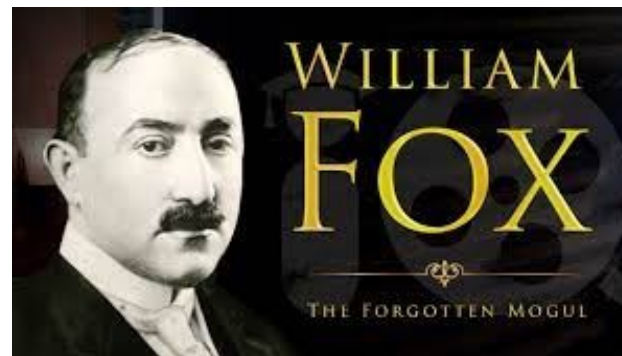
(The most significant deviations from the norm
that destroyed the financial growth of the Entertainment Industry,
and brought the art of filmmaking down with it.)

Begin at the beginning ...

- Broadway, New York City ...

The world stage of theater and silent movies was owned by aristocrats but the talent was in the mostly Jewish comedians, producers, writers, and designers – all of whom were mistreated as second-class citizens, barred from glory, country clubs, and titans.

So it was in pride that four men decided to create “An Empire of Their Own” in Hollywood. Fox, Warner Brothers, MGM, and Nestor Studios devoted all energy to an art form that glorified America’s best qualities, among them “grace.”



Disney, Paramount, and Universal soon followed to dominate film, and all were run by creative people with knowledge of filmmaking.

- Walt Disney, Lew Wasserman



- The Big Three Networks began in New York but shared power between New York and Hollywood.





Aside the above examples, United Artists presented the most important Indicator for us, proving A-list Actors, Writers, and Directors will go out of their way for Event Horizon Studio creating mini-majors going to IPO's.



Chaplin, Pickford, Fairbanks, and D.W. Griffith created it to escape the financial and creative deceit, abuse, and strangling of the art of filmmaking: they created it "for the Artists United to elevate film."

This small studio broke the rules, created some of the most legendary films in history, and freed countless actors from selfish Studios. It faded as all candles flicker, worked with some studios, then MGM bought it. Tom Cruise and Paula Wagner were to head it in 2006 to fit the void of films in the \$15-30m range that all Studios stopped making. Wagner left Tom, so United/Sony produced many expensive Bond movies. The fact is— Actors and Directors cheered it as a champion of their art.

If Event Horizon returns the 12-week theatrical window and gives gross percentages to lead roles while also producing this range of films – we will have our pick of both A-List and theater opening dates.

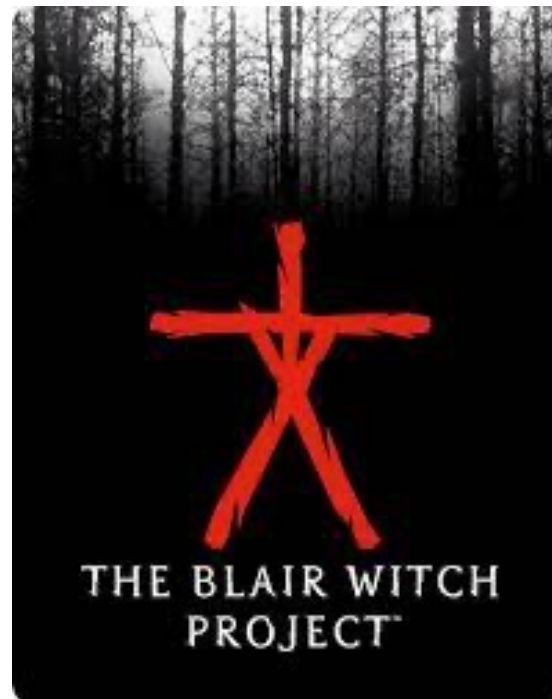
Filmmaking evolved in an almost Renaissance feeling in the 1980's, with Art House films and companies producing immortal movies ...



... leading Studios to fund small budget films under Indie mini-majors.



Film festivals turned micro-budget films into hits earning over \$150 million and creating franchises!



After anti-monopoly regulations broke actors away from studios, the power player was William Morris, the literary giant that owned the most plays, books, and television shows. They could fund their own projects and Marketing. As channels expanded by the 1980's the revenue from re-runs was the gold mine.

ICM Agency was created by a merger as "The Actor's Agency" ... which was healthy for the Industry.

But then Michael Ovitz left William Morris pulling top agents with him and created Creative Artists Agency, which became the greatest single power in Hollywood. It commanded massive gains in payments to Actors and Directors, moved to control syndication of television, played a heavy hand with Disney, and centralized power that dominated every deal and evolution in Hollywood filmmaking for two decades.

Michael Eisner convinced Ovitz he was destined to run Disney with him, Ovitz left CAA, but this decision brought his doom. Angry as hell for being betrayed by jealous people with a fraction of his wisdom, Ovitz disappeared. Agencies began being run by cutthroats with no regard for filmmaking, and they all took the path of Ovitz, expanding into financial revenue classes like professional sports, live events, and massive advertising representation. All this came at a cost: a loss of interest in film as an art and pleasing the creative people that made this possible. Sure, hot money was made. But, betrayal and running the film industry into the ground began at this time ... marked by two events ... the purchase of Columbia Pictures Entertainment by Sony, and the appearance of a Reality Show on Mtv: Real World.

Soon thereafter, Seagram's bought Universal, Comsat bought Paramount, Time got Warner Brothers. A booze company, Internet leader, telecom, and the maker of the Walkman ran film decisions, music, and television.

This inspired the creation of mini-major studios that could distribute – breaking the Studio monopoly on distribution.



Hollywood seduced many foreign countries into funding films ... but crafty contracts and shady accounting screwed over every one of them and left nations pretty pissed off.

Italy...
Ireland...
Germany...
Japan



Due to their own inflating of fake advertising costs Studios deemed that

films costing between \$10m and \$50m were losers and reduced funding them except in cases where high-value actors were attached. Sadly, this is the category with the most Oscar-worthy performances and style.

It got so bad that The Academy voted to allow Streaming films into the exclusive feature film category.

The two top financial categories for films were small budget horror films and mega-budget films. While entertaining, where did all the hero archetypes go? The ones that millions went to see in theaters to inspire them to be their own heroes? The conglomerates forgot that the world went to the theaters to watch visceral performances of inspiration, especially American virtues, and now there were none on the big screen, and the power of cinematic storytelling was dying – and with it the massive ROI on merchandise, music, and Network syndication long-term ROI.





Just when Hollywood was going broke, Russia quietly funded hundreds of millions of dollars worth of films ... because it was cheaper than laundering money through banks. Some films made profits ... until the “Cyprus Haircut” outed the oligarch money laundering secret.

Hollywood was once again without financing.



Silicon Valley saw the weakness of Hollywood and made it worse ...



Legal analysis claims from 40-60% of advertising costs on FB and Google are faked, clicked by bots, no way to prove it. Event Horizon Studio will eliminate this profit-loss-fraud by opening its books to a third-party accounting firm.

Perfect example: “The Hangover” Franchise

Studios wouldn't fund it. Legendary Pictures funded it at an honest budget of \$24m with BenderSpink producing.

Warner Brothers just distributed it, and inflated advertising costs to cut out profits to who funded it and its actors.



(cost \$45m to advertise)



(cost \$140m to advertise?!)

Without sage leadership or stockholders, the heads of Studios that previously reigned for decades now lasted only a few years.

Short term profits and golden parachutes were the formula for those in charge of television and films.

Budgets exploded but the loss of the massive revenue from re-runs on television ended when Reality Shows took prime time spots ... the foundation for Network financing fell apart.

By then the Studios had betrayed every foreign investor, stopped producing the films the world wanted to see, cooked the books, and agencies betrayed their talent as Guild Strikes and agency wars ensued.

The decency, faith, family, and American Dream that the original creative visionaries built called "An Empire of Our Own"

was sacrificed and those at the top thought they not only were untouchable ...

They had the right to tear down the humanity and truth that inspired the entire world to believe in the hero within themselves.

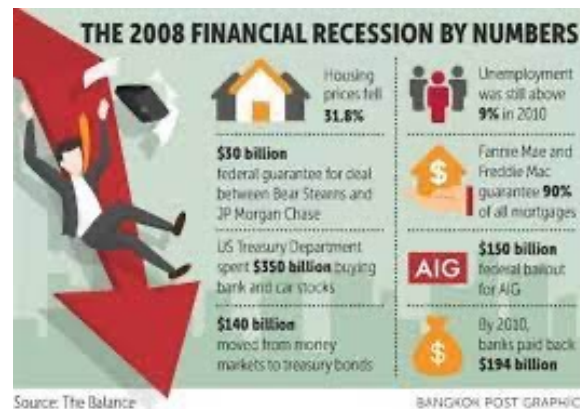
Hollywood mocked technology in Silicon Valley.
Hollywood became Silicon Valley's bitch.

But suddenly China, with a massive wave of theater upgrades, IMAX, and new malls with theater chains led by Wanda exploded on the film finance scene!



China became the biggest funder and audience in Hollywood history. Alas, the corrupt Hollywood system screwed them over, too. The government pulled back financing and cut the quota, in part due to massive money laundering by Hollywood, or agency betrayals.

When the 2008 financial crisis hit, Studios deeply invested in real estate lost so much they went from producing 150+ films a year to 50 and now down to under 25.



They didn't have the money to pay for inflated advertising costs, and Streaming Media stole the audience from television. This was soon followed by a void of "heroes" in film, sports, and life. Hollywood made the mistake Paris did in 1930's when France decided film had to be politicized and the Industry traded art for power.

Whistleblowers within agencies proved RICO-level coordination between Agencies, Studios, and Producers to screw over actors, writers, and investors. This resulted in the great WGA war against the agencies.



8,000 Screenwriters fired their agents, hundreds of actors left - mostly over internal documents proving betrayal and challenging the right to “package” series.

When an anti-monopoly law protecting filmmaking integrity ended in 2018, the pandemic also hit, and Amazon saw its prey and pounced!



amazon



Amazon bought Sony Pictures ... and you can bet its next target is theater chains, squeezing the art to death, ending the “12-week theatrical window” for feature releases, betraying the actors promised theatrical.



**FOUNDER, WRITER, PRODUCER, AND DIRECTOR SCOTT MORGAN
LEARNED FROM THE LEGENDS OF HOLLYWOOD
DURING ITS BEST CREATIVE MOMENTS ...
HE SAW THE COLLAPSE OF THE ART OF FILMMAKING COMING...
AND NOW AFTER 6 YEARS OF GLOBETROTTING
TO GUARANTEE THE OPTIMUM BUSINESS AND CREATIVE DYNAMIC,
HIS FILM+TECH COMPANY LAUNCHES WITH 100 PROJECTS
THAT WILL RETURN GLORY AND PROFITS TO FILMMAKING.
FLORIDA WILL LEAD IN SAVING THE ART OF FILM AND HOLLYWOOD,
BEING 1ST TO DESIGN FILM FUNDING AS A TECHNOLOGY INVESTMENT.**

The “Insiders Club” corruption of Hollywood cannot be fixed from within, and the Industry no longer serves the artists or the art of filmmaking ...



Event Horizon Studio appeals to media and tech investors. The power of cinema to shape society creates “An Empire of Our Own” – a return to what made film so amazing, nurturing for humanity, and profitable. The greatest investment of 2025!