

PRIVATE & CONFIDENTIAL

# SlasherPlay.tv

Platform Advisory & Launch Readiness Review

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**252**

TITLES REVIEWED

**7**

LAUNCH PRIORITIES

**5**

STRATEGIC PRINCIPLES

Prepared by

**CULTSCALE**

Infrastructure for independent cinema

February 2026

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**A NOTE FROM CULTSCALE**

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## On This Assessment

SlasherPlay occupies a distinctive position: a horror-dedicated streaming platform built for MENA audiences, backed by a regional distributor with direct access to content rights and B2B distribution channels. The market gap is real and the timing is favourable.

This report is an honest account of three things: where the platform stands today, what needs to happen before it receives press attention or early users, and what it would take to build something that defines a category rather than merely competes in one.

We reviewed the platform live, enumerated all 252 titles through the platform API, visited every publicly accessible section and sub-page, and analyzed the competitive landscape across MENA. Our findings are direct and prioritized. Where we identify issues, we also identify the path forward.

CULTSCALE  
February 2026

## SECTION 01

# The Opportunity

**The world's leading horror streaming platform does not operate in MENA. Nobody has claimed this category. That is a window. Windows do not stay open indefinitely.**

## The MENA Streaming Market

MENA streaming is in its second phase of growth. The first wave established the habit of paid streaming across the Gulf and Egypt, driven by Shahid, beIN, StarzPlay, and Netflix's regional investment. Those platforms competed primarily on Arabic drama, sports, and premium Hollywood content.

What they did not build, and have no strategic incentive to build, is a home for genre fans.

MENA streaming has grown substantially: SVOD subscriptions exceeded 27 million by the end of 2024, with total revenues surpassing USD 1.5 billion (Omdia, 2025). Horror is a concentrated niche within that base. Applying global genre consumption benchmarks, the addressable horror audience across the GCC, Egypt, and the Levant is estimated at 1.5 to 2.5 million active viewers, with streaming spend per capita concentrated in Saudi Arabia, the UAE, and Qatar. This audience currently watches horror through Netflix's generalist catalogue, through piracy, and through informal social viewing. No dedicated platform serves them.

## The Competitive Vacuum

### SHUDDER: THE KEY FACT

AMC Networks' Shudder is the global benchmark for horror SVOD, with approximately three million subscribers worldwide, best-in-class original programming, and genre credibility built over nearly a decade.

**Shudder does not operate in MENA.** It is English-only and has no announced regional expansion plans. If horror SVOD gains traction here, that will change. The window of uncontested space is estimated at 18 to 24 months.

### SLASHERPLAY: THE POSITION

You occupy the only available position: a horror-specific, MENA-focused, bilingual (EN + AR) streaming platform backed by a major regional distributor.

This position cannot be easily replicated by a startup without regional relationships, or by a global platform without Arabic cultural fluency. The strategic question is not whether to compete with Netflix; it is how to own this category before anyone else recognizes it exists.

## The Distributor's Structural Advantage

Your position as a major regional distributor is the platform's primary competitive asset. Three things follow directly from it.

### Content access at the rights level

You can acquire exclusive MENA rights to horror titles that a new streaming startup cannot negotiate. The difference between a catalogue and a rights position is the difference between a video store and a streaming platform. The 252 titles on the platform today become defensible only if a meaningful portion carries MENA exclusivity.

### Telco and IPTV access

Telco and IPTV bundle placements (STC, du, Mobily, e&) convert B2B distribution relationships into efficient B2C subscriber acquisition. At the right price point, a single bundle deal can deliver more subscribers than months of paid social advertising. This channel is explored further in Phase 2.

### Regional credibility with filmmakers and press

Established relationships with Arabic horror filmmakers, regional festival programmers, and entertainment press create a credibility foundation that takes years to build from scratch. A SlasherPlay Original co-produced with a recognized regional filmmaker carries weight that paid marketing alone cannot generate.

## SECTION 02

## Platform Readiness

We reviewed the platform across all main sections (homepage, categories, collections, subscription, coming soon, about) and enumerated the full content catalogue via the platform's API. The visual design and technical architecture are genuinely strong. The areas requiring attention are specific, actionable, and none are architectural.

### What Reads Well

The thematic collection names (“Beyond Human Mind”, “What You Came To See”, “Blood Thirsty”), animated logo, and dark palette communicate the brand promise immediately. Navigation is clean and the overall UX is genre-appropriate.

### Pre-Launch Items

We identified seven items requiring resolution before the platform receives any public-facing activity: press coverage, influencer review, social media visibility, or paid marketing. Four are configuration or copy issues; three involve metadata and SEO. Full detail is in Appendix B. None require architectural changes. In our assessment, a focused development sprint of two to three weeks closes all of them.

**All items are configuration, copy, or data fixes. No architectural changes required.**

## Subscription Model & Product Feature Gaps

The subscription module is active but not ready for users. Pricing currently shows placeholder amounts and the tier structure has not been finalized; MENA currency localization, device policy, and premium feature decisions are all outstanding. These choices shape both perceived value and revenue potential, and benchmarking them against the regional market is a necessary step before any pricing is communicated publicly.

**Pricing context.** Specialist platforms in adjacent markets provide useful anchors. Shudder (US/UK) prices at \$8.99/month or \$89.99/year – a comparable niche horror SVOD. In MENA, Shahid VIP runs approximately \$8/month, OSN+ from \$11 to \$16/month depending on tier, and Netflix from \$9 to \$19 depending on plan and country. A MENA-priced horror specialty service at the equivalent of \$4–7/month in local currency (SAR, AED, EGP) would position competitively below generalist platforms while remaining viable. Annual plans with meaningful discounts (typically 30–40% savings) convert early adopters and reduce churn. Currency localization is the most immediate requirement.

**Feature baseline.** The table below compares observed feature availability on SlasherPlay against what MENA subscribers expect from a paid streaming service at this price tier.

FEATURE	SLASHERPLAY NOW	INDUSTRY STANDARD	STATUS
Pricing currency	Placeholder / not MENA-localized	Local MENA currencies	Critical
Concurrent streams	Not defined	1 (basic) – 4 (premium)	Define
Offline / downloads	Not observed	Standard on mobile apps	Gap
Free trial period	Not observed	7–30 days typical	Gap
Mobile apps (iOS/Android)	Not published	Required for mobile-first MENA	Critical
Content quality declaration	Not specified	1080p minimum; 4K on premium tier	Define
Multiple user profiles	Not observed	2–5 profiles standard	Gap
Arabic subtitles / dubbing	Partial	Expected across catalogue	Gap
Age / content ratings	Not observed	Required in KSA and UAE	Gap
Watchlist / continue watching	Present	Standard	OK

Feature decisions are not blocking for a limited beta, but need to be resolved before any public-facing marketing or press activity. The subscription module should not be visible to users in its current state.

## TECHNICAL OBSERVATIONS

## Technical Architecture

The following reflects what was observable through live inspection of the production environment. This assessment does not include a technical audit, code review, or evaluation of maintenance practices or extensibility. Those questions would require direct access to the codebase and are out of scope here.

The platform is built on a modern and scalable stack. The components identified through external inspection are consistent with current industry practice for SVOD at this stage.

COMPONENT	ROLE	NOTES
Next.js (React Server Components)	Frontend framework	Modern SSR/SSG; solid foundation for performance and SEO
Cloudflare CDN	Edge delivery & security	Static assets at edge; DDoS protection included by default
BunnyCDN	Video delivery	Purpose-built for SVOD workloads; appropriate for this scale
Versioned API (/api/v2/)	Content & catalogue	Rate-limited, structured, and expandable as the catalogue grows

### Questions to confirm before the pre-launch sprint

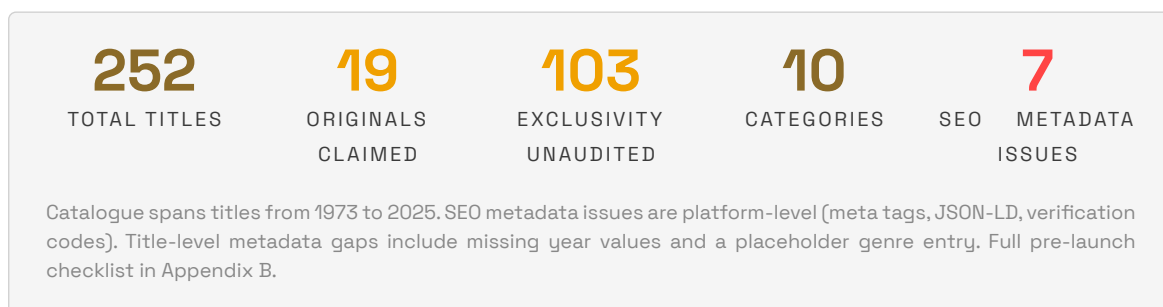
Several pre-launch items (SEO fixes, subscription localization, metadata corrections) require either direct access to the codebase or CMS-level control. Before scoping the sprint, it would be useful to establish: (1) what level of customization access exists in the current architecture (full source code, CMS-only, or vendor-managed); and (2) whether the team that built the platform is available for a focused resolution sprint. The answer shapes the timeline and resource plan.

## SECTION 03

## The Content Position

We catalogued 252 unique titles across all accessible categories through the platform API, including title, year, genre, runtime, availability status, and category assignment. The full catalogue is included as a companion file: `slasherplay_catalogue.csv`.

### Catalogue at a Glance



### Reading the Catalogue Honestly

There are genuine editorial highlights in this catalogue. **Donnie Darko**, **Angel Heart**, **Escape From New York**, **Winnie-the-Pooh: Blood and Honey 2**, the Hell House LLC franchise. The thematic collection structure (“Midnight Movies”, “Young Audiences”, “Fantasia”) shows curatorial intelligence. For context, Shudder launched with approximately 200 titles in 2015; SlasherPlay’s 252-title inventory is a credible starting position.

The more important question, and where the strategic conversation needs to focus, is rights rather than volume.

**A catalogue is what you have access to. A rights position is what you own. The value of this content library depends entirely on what percentage carries exclusive MENA rights, and for how long.**

The bulk of the library, particularly titles from 2015–2020, consists of catalog horror simultaneously available on other platforms. At launch, subscribers choose platforms for the destination experience – the curation, the brand, the community – and the catalogue composition becomes more important over time. The moat is built through exclusive windows, originals, and editorial identity.

### On the Exclusivity and Originals Labels

The platform applies two distinct content labels that carry marketing weight and subscriber trust implications. Both require verification before they appear in any subscriber-facing communications.

**Originals (19 titles, is\_original flag):** The platform’s data model designates 19 titles as SlasherPlay original productions. At the time of this assessment, all 19 were cross-checked against major MENA streaming catalogues and none were found available elsewhere – which is consistent with a platform-exclusive production. However, the designation has not been independently verified: commission agreements, co-production credits, and chain-of-title documentation have not been reviewed. These materials should be assembled and available ahead of any press or marketing activity that references them.

**Exclusive category (103 titles):** The platform applies an “exclusive” editorial label to 103 titles: the 19 claimed Originals above, plus 84 additional licensed titles for which SlasherPlay appears to hold exclusive MENA distribution rights. During this assessment, one title within this group – **Donnie Darko** – was found actively streaming on OSN+ in the MENA region, directly contradicting the exclusive designation. The remaining 83 licensed titles show no confirmed presence on competing MENA subscription platforms at the time of this assessment, though a rights agreement review is the only definitive verification.

Both labels require internal audit before public use. The Originals claim needs production documentation. The Exclusive claim needs a rights agreement review. One confirmed exception has already been identified.

The content position as it stands: **19 titles claimed as original productions (credentials unverified). 84 titles with claimed exclusive MENA licensing (one confirmed exception identified). 149 titles with no exclusivity designation.**

SECTION 04

# The Competitive Landscape

MENA streaming comprises overlapping territories with different dominant players, regulatory environments, and audience behaviors. Understanding the competitive map is what allows a platform to choose a position rather than react to one.

## Platform Comparison

PLATFORM	MENA PRESENCE	HORROR FOCUS	LANGUAGE	RELEVANCE
Shahid (MBC)	60M+ users, dominant	None	Arabic-first	Indirect
Netflix MENA	Active, growing fast	Buried in catalogue	EN + AR dub	Monitor closely
OSN Streaming	GCC-focused	Minimal	EN + AR	Low threat
StarzPlay / Lionsgate	Active MENA	Some genre titles	EN primarily	Indirect
Amazon Prime MENA	Growing	Limited	EN + AR	Indirect
Shudder (AMC Networks)	NOT IN MENA	100% horror	EN only	Watch closely
SlasherPlay	MENA: first mover	100% horror	EN + AR	You are here

## Cultural Context: Horror in MENA

Horror has specific resonances across MENA that generalist platforms cannot navigate effectively, which is exactly where a specialist platform has an edge.

**The demand is real.** Gen Z audiences across the region (born 1997–2012) are the most horror-literate cohort in MENA’s media history. They grew up on international horror content, participate actively in global horror communities on TikTok, Reddit, and Discord, and are actively looking for a platform that takes their taste seriously.

**The cultural material is rich and underexplored.** The Arabic horror tradition (djinn, sihr, the ayn, folk demons, haunted sacred spaces) sits at the intersection of deeply local cultural memory and global genre entertainment. No international platform has built an editorial identity around it. That gap belongs to whoever moves first.

**The regulatory picture is navigable.** Content classification requirements vary by territory: the UAE and Saudi Arabia have active frameworks; Egypt has specific considerations around religious imagery. The platform’s 18+ rating system is the right infrastructure. A MENA-specific content policy, reviewed against the regulatory requirements of the priority territories, should be finalized before any marketing campaign.

## SECTION 05

## The Conditions for Category Ownership

Category-defining platforms share a recognizable pattern. They focus narrowly, activate structural advantages early, and move with discipline during the window when their category is unclaimed. The following five principles, drawn from our analysis of specialist streaming platforms globally, describe what that approach looks like for SlasherPlay.

### 01 Own the niche completely before expanding it

The horror audience in MENA is estimated at 1.5 to 2.5 million passionate viewers. That is a small enough market to serve distinctively, and a large enough market to build a real business. Every sci-fi title, every crime thriller, every non-horror entry in the catalogue is a small compromise of the identity. Understandable at launch, and worth monitoring. The platforms that built durable category positions focused on their core before expanding. Owning the full attention of the horror audience in MENA is the prerequisite for everything that follows.

### 02 Your distribution relationships are the moat

Distribution relationships are the hardest competitive asset to replicate. They manifest in two directions: B2B bundle placements that acquire subscribers efficiently, and exclusive content rights negotiated at terms a new entrant cannot access. Both advantages degrade if not activated in the first 12 months.

### 03 There is a content opportunity the global platforms cannot see

The Arabic horror tradition (djinn, sihr, folk demons, the ayn) is one of the richest untapped territories in contemporary media. It is largely inaccessible to Western-origin platforms because they are structurally English-language-first. Shudder, Screambox, and Arrow are incapable of making Arabic horror the center of their editorial identity. You are not. Beyond Arabic-language originals, SlasherPlay can build a broader “dark genre” identity for MENA: psychological thriller, folk horror, creature features, and genre-adjacent crime. Shudder itself expanded in exactly this direction. The path from horror platform to dark genre destination is well-mapped and available to you first.

### 04 Community converts subscribers into advocates; it cannot be bought

Horror fans are among the most tribal audiences in entertainment. They rank films obsessively, discover titles together, and share them through tight communities on TikTok, Reddit, and Discord. A platform that builds owned community infrastructure (watchalongs, editorial voice, director conversations, curated user shelves) creates switching costs that no competitor can acquire. This infrastructure is inexpensive to build and nearly impossible to replicate once it is established. Platforms are replaced by better catalogues; communities are not.

## **05** The window is open; it will not remain so indefinitely

This category has not been claimed in MENA. That changes if Shudder expands regionally, if Netflix creates a dedicated horror vertical, or if another distributor with comparable relationships moves first. The window identified in Section 01 is sufficient to establish brand identity, lock in exclusive rights, and close initial B2B deals. Execution speed during this period determines whether SlasherPlay defines the category or competes within one that someone else builds.

## SECTION 06

# The Roadmap

## Phase 1: Pre-Launch Resolution (2–3 Weeks)

The items in this phase are prerequisites for any public-facing activity. The platform should be fully resolved on all seven points before receiving press coverage, influencer attention, or paid marketing.

#	ACTION	OWNER
1	Replace all placeholder page titles and meta descriptions	Tech / Content
2	Localize subscription pricing to MENA currencies and appropriate price points	Product / Finance
3	Activate or remove social media links; remove unpublished app store links	Marketing / Tech
4	Complete transcoding audit; flag unplayable titles for immediate resolution	Tech
5	Fix title metadata: missing values, placeholder genre entry, collection label typos	Content / Tech
6	Fix SEO metadata: OG title, site description, JSON-LD schema, Google Search Console	Tech / Marketing
7	Replace Korean-language privacy policy with a MENA-localized document	Legal / Tech

## Phase 2: 90-Day Launch Strategy

### A Build the first audience before any public announcement

A measured soft-launch with 500 to 1,000 horror fans across KSA and UAE, recruited through existing communities and regional film festival networks. Free access in exchange for honest feedback. This cohort validates the product, surfaces UX issues before a wider audience encounters them, and generates organic word-of-mouth that paid campaigns cannot replicate.

### B Activate B2B distribution as the primary subscriber acquisition channel

Approach STC, du, Mobily, and e& with a bundle proposition structured for streaming economics. A single telco agreement at favourable terms can deliver more subscribers than months of paid social advertising, at a fraction of the cost per acquisition. This should be initiated before public launch.

### C Launch the Arabic horror editorial identity

Publish a curated editorial piece: “The Best Arabic Horror Films on SlasherPlay.” This establishes editorial voice, drives SEO, demonstrates MENA focus, and gives regional entertainment press a genuine story to cover. If the current catalogue lacks sufficient Arabic-language titles, that is the immediate content acquisition brief.

**D Define the genre strategy before the catalogue grows further**

The most important editorial decision to make now is how broadly “horror” should be defined. Shudder expanded from core horror into psychological thriller, folk horror, creature features, and dark fantasy without losing its identity. SlasherPlay can take the same path for MENA, building toward a “dark genre” destination that is broader than slasher film but narrower than a generalist service. These editorial decisions compound. Making them intentionally now, before the catalogue grows to 500 titles, is how you build a recognizable identity rather than a miscellaneous one. The originals programme, when ready, should be anchored to this definition.

**Phase 3: The 12-Month Moat****Claim the dark genre space in MENA.**

Horror, thriller, folk horror, psychological drama, and creature features share a single audience in MENA: the same Gen Z viewer who follows RLM on YouTube also watches Saudi crime drama and Egyptian supernatural films. No platform in the region has explicitly built for this overlap. The catalogue curation, marketing language, and content acquisition brief for the next 12 months should be built around owning this audience rather than describing a film genre. “Dark genre” as a positioning is harder to replicate than “horror streaming service.” It is also the natural evolution of the platform’s current identity.

**Build community infrastructure before the audience forms elsewhere.**

Horror fans self-organize. When they don’t find infrastructure on a platform, they build it externally, on Discord, Reddit, TikTok, and those spaces become loyalty anchors the platform cannot dislodge. SlasherPlay should own this infrastructure: platform-native watchalong features, curated user rankings, director conversations, horror editorial. The investment is modest. Being the place where MENA horror culture happens is not.

**Pursue a regional film festival strategy.**

Position SlasherPlay as the official streaming home for horror titles discovered at regional festivals. El Gouna, DIFF, Red Sea International Film Festival, and Cairo International Film Festival all carry horror-adjacent programming. A title that premieres at Red Sea and streams exclusively on SlasherPlay two weeks later is exactly the kind of content event that builds brand identity, generates editorial coverage, and gives subscribers a reason to subscribe ahead of the premiere date.

## CONCLUSION

# The Three Questions That Matter Most Right Now

Every strategic recommendation in this report leads back to three decisions that precede any public-facing activity.

## 01 What is the actual rights position?

Of the 252 titles in the catalogue, how many carry exclusive MENA rights, and for how long? The answer is the actual value of the content library. 19 claimed originals and 84 titles with asserted exclusive MENA licensing represent a meaningful foundation; the content acquisition strategy for the next 12 months should be built on top of a verified and documented rights position.

## 02 What does “dark genre” mean for SlasherPlay?

The platform’s long-term identity depends on whether it remains a pure horror service or evolves toward a broader dark genre destination. This decision shapes every content acquisition, every curatorial choice, and every marketing campaign for the next three years. Shudder’s expansion into thriller, folk horror, and supernatural drama did not dilute the brand; it deepened it. The question is whether SlasherPlay makes this decision intentionally or by accumulation.

## 03 What is the first B2B distribution deal?

One telco bundle, one IPTV placement, one airline entertainment agreement that goes live on or before launch day. This signals to content partners, press, and potential investors that SlasherPlay is building infrastructure at scale. That signal is disproportionately valuable at this stage.

This report was prepared by CULTSCALE in February 2026.

Assessment based on live platform review, full API catalogue enumeration, and MENA competitive market analysis.

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**CULTSCALE**

Infrastructure for independent cinema

## SCOPE OF INTERVENTION

## Where CULTSCALE Adds Value

A distribution company launching a consumer streaming platform faces a specific operational gap. The content acquisition capability, industry relationships, and B2B distribution channels are already in place. What is typically absent is the **consumer product infrastructure**: how to build, launch, and operate a streaming service that converts occasional viewers into retained subscribers.

This is a different discipline from distribution. Subscriber lifecycle management, community architecture, product feature decisions, competitive positioning for streaming, and the operational mechanics of a soft launch all sit outside the core competencies of even the most experienced content distributor. That gap is where CULTSCALE operates. Our work centers on the infrastructure layer between content and audience.

The scope below is structured in three tiers, each with defined deliverables and measurable outcomes.

### Tier 1: Platform Readiness (Weeks 1 to 3)

Technical QA coordination and product configuration. CULTSCALE works directly with the development team to resolve the seven pre-launch items identified in this report, designs the subscription module for MENA (pricing tiers, currency localization, feature matrix), and coordinates the playback readiness audit across all 252 titles.

**Why this requires streaming expertise:** The pre-launch items are individually straightforward, but the prioritization and sequencing decisions (what blocks a beta vs. what blocks a public launch, how the subscription model affects telco bundle negotiations) require product-level context that a development team working from a ticket list will not have.

**KPIs:** 7/7 pre-launch items resolved. Subscription module configured for MENA with localized pricing. Platform passes a readiness review before soft launch.

### Tier 2: Launch Operations (Months 1 to 3)

This is consumer-facing work: designing the soft launch, building the initial audience, establishing the editorial identity, and structuring B2B distribution deals as streaming product offerings.

#### Soft Launch Programme

Design and execute the beta programme: identify 500 to 1,000 horror fans across KSA and UAE through existing communities, manage the feedback loop, instrument the platform for engagement data (watch-through rates, search behavior, content discovery patterns). This cohort becomes the subscriber base that validates the product before public launch.

## Content Programming for Streaming

Programming a streaming catalogue is different from licensing to third parties. Refresh cadence, editorial curation, homepage rotation, and seasonal programming all affect subscriber retention. CULTSCALE builds the content programming framework: what goes on the homepage, how often it changes, how the editorial voice evolves, and how the originals programme anchors the calendar.

## B2B Deal Structuring for Streaming

The distributor's telco and IPTV relationships are the most efficient subscriber acquisition channel available. What CULTSCALE adds is the product layer: how to structure bundle pricing so it works for both the carrier and the platform's unit economics, what subscriber data flows look like in a bundle model, and how to avoid common pitfalls (cannibalization of direct subscribers, churn cliffs when bundle terms expire).

**KPIs:** 500+ soft-launch users onboarded with engagement data. Content programming framework delivered and approved. At least one B2B deal structured and in negotiation. Editorial voice and community infrastructure established. Rights audit complete with documented position.

### Tier 3: Competitive Intelligence & Growth Advisory (Months 4 to 12)

Quarterly strategic reviews covering competitive positioning, subscriber lifecycle health, content pipeline, and market developments. CULTSCALE monitors the streaming landscape continuously (Shudder expansion signals, Netflix genre investments, regional platform moves) and advises on course corrections with the context of how those developments affect a specialist SVOD specifically.

**KPIs:** Subscriber milestones benchmarked against launch targets. Churn rate tracked with reduction trajectory. Content library growth toward 400+ titles. Arabic-language content as a percentage of catalogue. At least one regional festival streaming partnership activated. Subscriber LTV established and tracked.

#### ENGAGEMENT MODEL

Each tier can be engaged independently. Tier 1 is the recommended starting point: it produces immediate, visible results and establishes the working relationship before larger commitments are made. Pricing and terms are scoped per engagement.

## APPENDIX A

## Platform Readiness Scorecard

AREA	SCORE	PRIORITY	NOTES
Visual Design & Brand Expression	8/10	LOW	Strong horror aesthetic; dark palette; thematic collections
Homepage UX	7/10	LOW	Hero carousel and row layout work; clean navigation
Content Categorization	7/10	LOW	10 categories + collection curation shows editorial taste
Technical Infrastructure	8/10	LOW	Next.js, versioned API, Cloudflare + Bunny-CDN: solid stack
About Page	1/10	CRITICAL	Development placeholder live in production; replace immediately
Collections Page	2/10	CRITICAL	Development placeholder live in production; replace immediately
Subscription / Pricing	2/10	CRITICAL	Configured with placeholder pricing; MENA localization required
Social Media Links	0/10	CRITICAL	All links inactive; activate accounts or remove icons
App Store Links	0/10	CRITICAL	Apps not published; remove from footer until available
Playback Readiness	?/10	CRITICAL	Transcoding status unaudited; full audit required pre-launch
Content Metadata	6/10	HIGH	Missing metadata values; placeholder genre entry; collection label typo
SEO Configuration	2/10	HIGH	7 metadata issues: wrong site name, placeholder OG/Twitter/JSON-LD
Arabic Localization	4/10	HIGH	Language toggle exists; Arabic-language content is minimal
Originals Programme	5/10	MEDIUM	19 claimed originals (production credentials unverified); 84 licensed titles with claimed MENA exclusivity (one confirmed exception); full rights audit required

## APPENDIX B

## Pre-Launch Checklist

The following items must be resolved before any public-facing activity, listed in order of impact.

### **CRITICAL: Resolve before any press, influencer, or marketing activity**

- **Subscription module not ready for users.** The pricing page shows placeholder amounts with no finalized tier structure. MENA currency localization is required, and the subscription flow should not be visible to users until pricing, tier structure, and feature decisions are confirmed.
- **Social media and app store links are inactive.** All social media icons in the footer link to the # placeholder. The “Available On” section (App Store, Google Play) also links to #. Live accounts should be linked directly; sections for apps pending publication should be removed until launch.
- **Playback readiness audit required.** The platform API includes a transcoding status flag that returns false for a number of video files. A full audit of playback readiness across all 252 titles is necessary before launch.

### **HIGH: Resolve within the first month of operation**

- **Content metadata gaps.** Several titles carry incomplete or placeholder metadata values: missing release year, a test genre placeholder, and a collection label spelling error (“Hystiria” should read “Hysteria”). One title with a test genre value should be removed from the live catalogue until properly configured.
- **Korean privacy policy link in footer.** The footer currently includes a live link to an /en/privacy-policy-korean page. This should be removed or replaced before any public-facing launch activity.
- **SEO metadata: multiple items pending.** The following issues were confirmed on the live site and require resolution before any press, influencer, or marketing activity: (1) og:title and og:description both read “Home page OG” – literal development placeholders; (2) twitter:title and twitter:description read “Home page Twitter” – same issue; (3) og:url points to slasherplay.tv/home-page, a non-existent path; (4) the canonical URL contains a double-slash and resolves to /en/homepage rather than /en; (5) the OG image URL also contains a double-slash (/og-image.jpg); (6) the Google Search Console verification meta tag contains the literal string “your-google-verification-code”, meaning the site is unverified with Google; (7) the JSON-LD SearchAction urlTemplate reads https://slasherplay.tvsearch?q=. . . (missing the slash after .tv); (8) the JSON-LD Organization logo URL reads https://slasherplay.tvimages/Slasher-Logo-1.png (same missing-slash issue); (9) JSON-LD schema name is “Slasher OTT” across all three structured data blocks; (10) the keywords meta tag reads “home page,base” – a development placeholder.

## **APPENDIX C**

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### **Catalogue Summary by Category**

CATEGORY	TITLES	SELECTED TITLES
<b>Exclusive</b>	<b>103</b>	Includes 19 claimed Originals + 84 licensed titles with asserted MENA exclusivity. One title (Donnie Darko) confirmed available on a competing platform (OSN+); remainder require rights audit.
<b>Crime</b>	<b>76</b>	American Violence, Altitude, Blood Sucking Bastards, The Crime Boss
<b>Terror</b>	<b>60</b>	Texas Chainsaw Massacre, The Innkeepers, Dead Awake, Black Water
<b>Fantasia</b>	<b>42</b>	Abigail, Underworld series, dark fantasy and supernatural titles
<b>Sci-Fi</b>	<b>36</b>	Coherence, Level 16, Time Lapse, Below Zero
<b>Slasher</b>	<b>21</b>	Bastard, Hell House LLC franchise, Babysitter Must Die
<b>Originals</b>	<b>19</b>	A 100 Candles Game, A Million Days, Aftermath, Slotherhouse
<b>Midnight Movies</b>	<b>13</b>	Last Shift, House of Bodies, Coming Home in the Dark
<b>Franchise</b>	<b>9</b>	Hell House LLC 1–3, Underworld Evolution, Screamboat
<b>Young Audiences</b>	<b>4</b>	Abigail, Monster Island, Monkey King Reborn
<b>Coming Soon</b>	<b>4–10</b>	Screamboat, Mischief Night, The Devil's Doorway

Note: titles appear across multiple categories. Total unique titles: 252. The 19 titles labeled “Originals” are claimed by the platform as original productions; none were found available on other MENA platforms, though production credentials have not been independently verified. The broader “Exclusive” category (103 titles) includes claimed Originals and licensed titles with asserted MENA exclusivity; three titles were confirmed available on competing MENA platforms (Donnie Darko on OSN+; Black Water and Winnie-the-Pooh: Blood and Honey 2 on STARZPLAY). Full catalogue with MENA availability data: Appendix D.

## APPENDIX D

## FULL CONTENT CATALOGUE

252 titles as catalogued from SlasherPlay.tv. The MENA column reflects availability research conducted via Just-Watch UAE and web search (February 2026). **Exclusive** indicates the title carries the platform's own "exclusive" designation AND no confirmed presence on competing MENA subscription platforms was found at time of assessment; this does not verify underlying rights documentation. – (gray) indicates the title carries no exclusivity claim in the platform's own system and was likewise not found on any catalogued MENA subscription platform. **Named platforms** (amber, with links) indicate independently confirmed competing availability found during research.

TITLE	YEAR	MENA
A 100 Candles Game: The Last Possession	2025	Exclusive
A Million Days	2023	Exclusive
Abigail	2019	–
Aftermath	2024	Exclusive
Alien Code	2018	–
Altitude	2017	–
American Violence	2017	–
Angel Heart	1987	–
Animal 2	2009	–
Apartment 1303	2013	–
Apartment 212	2018	Exclusive
Apocalypse Now	–	–
AUX	2018	Exclusive
Awaken The Shadowman	2018	–
Babysitter Must Die	2021	Exclusive
Bastard	2015	Exclusive
Below Zero	2012	–
Better Off Zed	2019	–
Black Water	2008	STARZPLAY
Blood Sucking Bastards	2015	Exclusive
Boar	2019	Exclusive
Body	2015	–
Braid	2019	Exclusive
Bull	2022	–
Bullet Proof monk	2003	–
Camino	2016	–
Candy Land	2023	Exclusive
Caveat	2021	Exclusive
Cinderella's Revenge	2024	Exclusive
Clown Town	2016	–
Coming Home In The Dark	2021	Exclusive
Compound Fracture	2015	–
Convergence	2015	–
Crank 2	2021	–

Ctrl Alt Delete	2016	-
Danger Close	2019	-
Dawn Breaks Behind The Eyes	2022	Exclusive
Daylight's End	2016	Exclusive
Dead Awake	2017	Exclusive
Deadtectives	2019	Exclusive
Death in Texas	2021	-
Death Valley	2021	-
Deathgasm	2015	Exclusive
Deep Dark	2015	Exclusive
Demon House	2019	Exclusive
Desolation	2017	Exclusive
Do Not Reply	2020	Exclusive
Don't Look Now	1973	-
Donnie Darko	2001	OSN+
Down Range	2018	Exclusive
Eaten Alive	1977	-
Emperor	2020	-
Escape From New York	-	-
Evil Dead II	1987	-
Excision	2012	Exclusive
Farm House	2008	-
Fear Below	-	-
Fear Clinic	2015	Exclusive
Feedback	2019	Exclusive
Fog	1980	-
Followed	2020	Exclusive
Frank And Penelope	2022	-
Frankenstein Vs Mummy	2015	-
Frankenstein's Army	2013	-
Fresh Meat	2012	Exclusive
From The Dark	2015	Exclusive
Gallowwalkers	2014	Exclusive
Gamer	2009	-
Gangs Of Brooklyn	2012	-
Gatlopp Hell Of A Game	2022	Exclusive
Ghost of Goodnight Lane	2014	Exclusive
Ghoster	2022	-
Girl At The Window	2022	-
Girl on the Third Floor	2019	-
Grand Isle	2020	Exclusive
Grindstone Road	2008	Exclusive
Halloween Party	2020	-
Hatchet 2	-	-
Hatchet 4	2018	Exclusive

Hayride 2	2016	-
Hell House 2 The Abaddon Hotel	2018	-
Hell House 3 The Lake Of Fire	2019	-
Hell House 4 The Origins	2023	Exclusive
Hell House LLC	2015	-
Hellions	2016	Exclusive
Henry: Portrait of a Serial Killer	1991	-
Hideout	2021	Exclusive
Hounded	2022	Exclusive
House of Bodies	2016	Exclusive
Howling	1981	-
Human Capital	2020	-
I Am Alone	2015	-
I Spit On Your Grave	2010	-
I'll Play Mother	2025	Exclusive
I, Frankenstein	2014	-
In Plainview	2021	-
In Transit	2012	-
It stains The Sand Red	2017	-
Itsy Bitsy Spider	2019	Exclusive
Jurassic Games	2019	-
Kantemir	2015	-
Kill Game	2018	Exclusive
Lake Alice	2018	-
Land Of Smiles	2018	Exclusive
Last Man Down	2021	-
Last Rampage The Escape of Gary Tison	2017	-
Last Shift	2015	Exclusive
Late Phases: Night of the Wolf	2014	-
Let the Wrong One In	2023	Exclusive
Level 16	2019	-
Liability	2013	-
Loop Track	2023	-
Lost	2007	-
Lost After Dark	2015	Exclusive
Mafia	2013	-
Making a Killing	2020	-
Malasaña 32	2020	-
Man Eater	2015	-
Master Z: The IP Man legacy	2018	-
Measure Of Revenge	2022	-
Mermaid Down	2019	Exclusive
Messages Deleted	2010	Exclusive
Mid Century	2022	-
Minor Premise	2020	Exclusive

Mischief Night	2013	Exclusive
Mohawk	2017	-
Monkey King Reborn	2021	-
Monster Island	2017	-
Monsters Of Man	2020	Exclusive
Motel Melati	2023	Exclusive
Night Drive	2021	Exclusive
Night Of The Living Deb	2015	-
Nightworld: Door to Hell	2017	Exclusive
Nine Dead	2009	-
No Visitor	2018	Exclusive
Open Water 3 Cage Dive	2017	Exclusive
Orca, The Killer Whale	1977	-
Outlaws and Angels	2016	-
Pacific Standard time	2016	-
Patients Of A Saint	2020	-
Percentage	2014	-
Piranha Shark	2017	-
Popeye The Slayer Man	-	-
Post Mortem	2022	Exclusive
Primal Rage	2018	Exclusive
Prince of Darkness	1987	-
Radioflash	2019	Exclusive
Rattlesnakes	2019	Exclusive
Ravage	2020	Exclusive
Raven's Hollow	2022	Exclusive
Realms	2019	-
Removed	2012	-
Rhino	2023	Exclusive
RIDE	2018	Exclusive
Riot	2016	-
Robert the bruce	2020	-
Run With The Hunted	2020	-
Sacrifice	2016	Exclusive
Scare Me	2020	Exclusive
Scare Package	2020	-
Screamboat	2025	Exclusive
Shaun of the Dead	2004	-
Slapface	2022	Exclusive
Slotherhouse	2023	Exclusive
Some Kind of Hate	2015	Exclusive
Squealer	2023	Exclusive
Sri Asih	2023	-
Starry Eyes	2014	-
Stitches	2012	-

Stressed to Kill	2016	-
Submerge	2016	-
Sun Choke	2016	Exclusive
Supercon	2020	-
The Awakening	2011	-
The Carrier	2019	-
The Cave	2005	-
The Chinese Widow	2018	-
The Code of Cain	2016	-
The Crime Boss	2020	-
The Dark	2018	-
The Deeper You Dig	2020	-
The Devil's Dolls	2016	Exclusive
The Devil's Doorway	2019	-
The Devil's Mercy	2008	-
The Fanatic	2020	Exclusive
The Farm	2019	-
The Field Guide To Evil	2019	Exclusive
The Final	2011	Exclusive
The Furies	2019	Exclusive
The Gift	2001	-
The Hatching	2018	Exclusive
The House of the Devil	2009	-
The Human Stain	2003	-
The Humanity Bureau	2018	-
The Hunters	2011	-
The Innkeepers	2011	Exclusive
The Lake	2023	Exclusive
The Last Breath	2024	Exclusive
The Last Exorcism	2010	-
The Last Exorcism Part II	2013	-
The Last Hitman	2004	-
The Last Man	2019	Exclusive
The Last Seven	2013	-
The lullaby	2018	Exclusive
The Maid	2020	Exclusive
The Mercenary	2020	Exclusive
The Night	2020	-
The Others	-	-
The Outer Wild	2018	-
The Owners	2021	Exclusive
The Pagan King	2018	-
The Parts You Lose	2019	-
The Piper	2024	Exclusive
The Price We Pay	2023	Exclusive

The Quarry	2020	-
The Rake	2018	-
The Recall	2017	Exclusive
The Retaliators	2022	Exclusive
The Russian Bride	2019	Exclusive
The Shadow Effect	2017	-
The Silent Forest	2022	-
The Skeptic	2008	Exclusive
The Small Hand	2020	Exclusive
The Stake Land	2011	-
The Stake Land 2	2017	Exclusive
The Suicide Theory	2015	-
The Surface	2016	-
The Terror Of Halloween	2018	Exclusive
The Texas Chainsaw Massacre	1974	-
The Unhealer	2021	Exclusive
The Vampire	2017	-
The Well	2024	Exclusive
They Live	1988	-
Those Who Walk Away	2022	Exclusive
Time Lapse	2015	Exclusive
Tribal: Get Out Alive	2020	Exclusive
Troubled Waters	2007	Exclusive
True History of Kelly Gang	2020	-
Underworld Evolution	2006	-
Val	2021	Exclusive
Wake up	2020	-
Waking Madison	2010	-
Warning Shot	2018	Exclusive
We Are Still Here	2015	-
Welcome to Willits	2017	-
Wetlands	2017	-
What We Found	2020	Exclusive
Wicker Park	2004	-
Winnie-the-Pooh: Blood and Honey 2	2024	STARZPLAY
Writers Retreat	2015	Exclusive
You Shall Not Sleep	2024	Exclusive
Zombies	2017	-

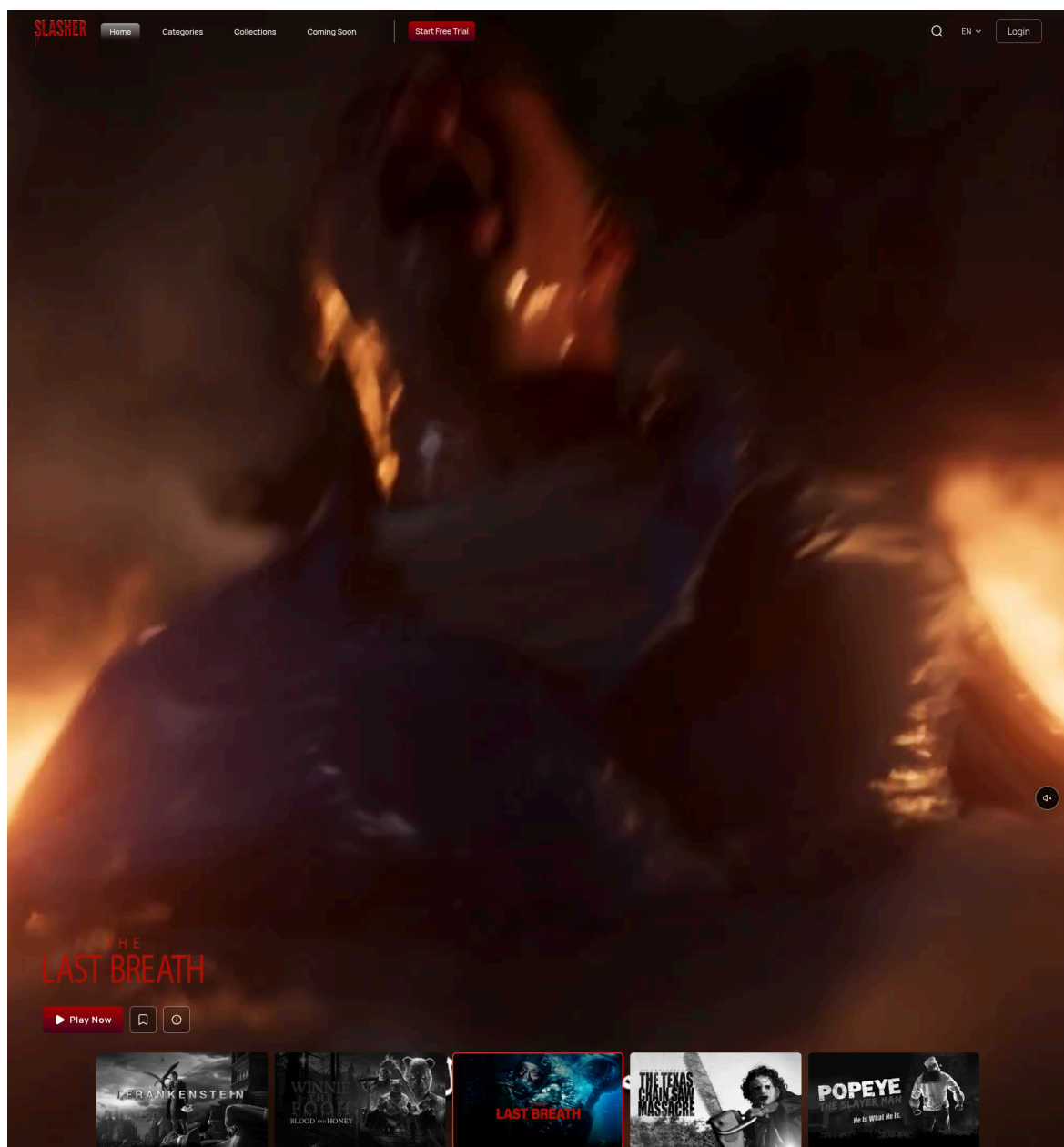
Assessment conducted February 2026. Streaming availability subject to change. Catalogue excludes test entries identified during audit.

## APPENDIX E

## Technical Evidence

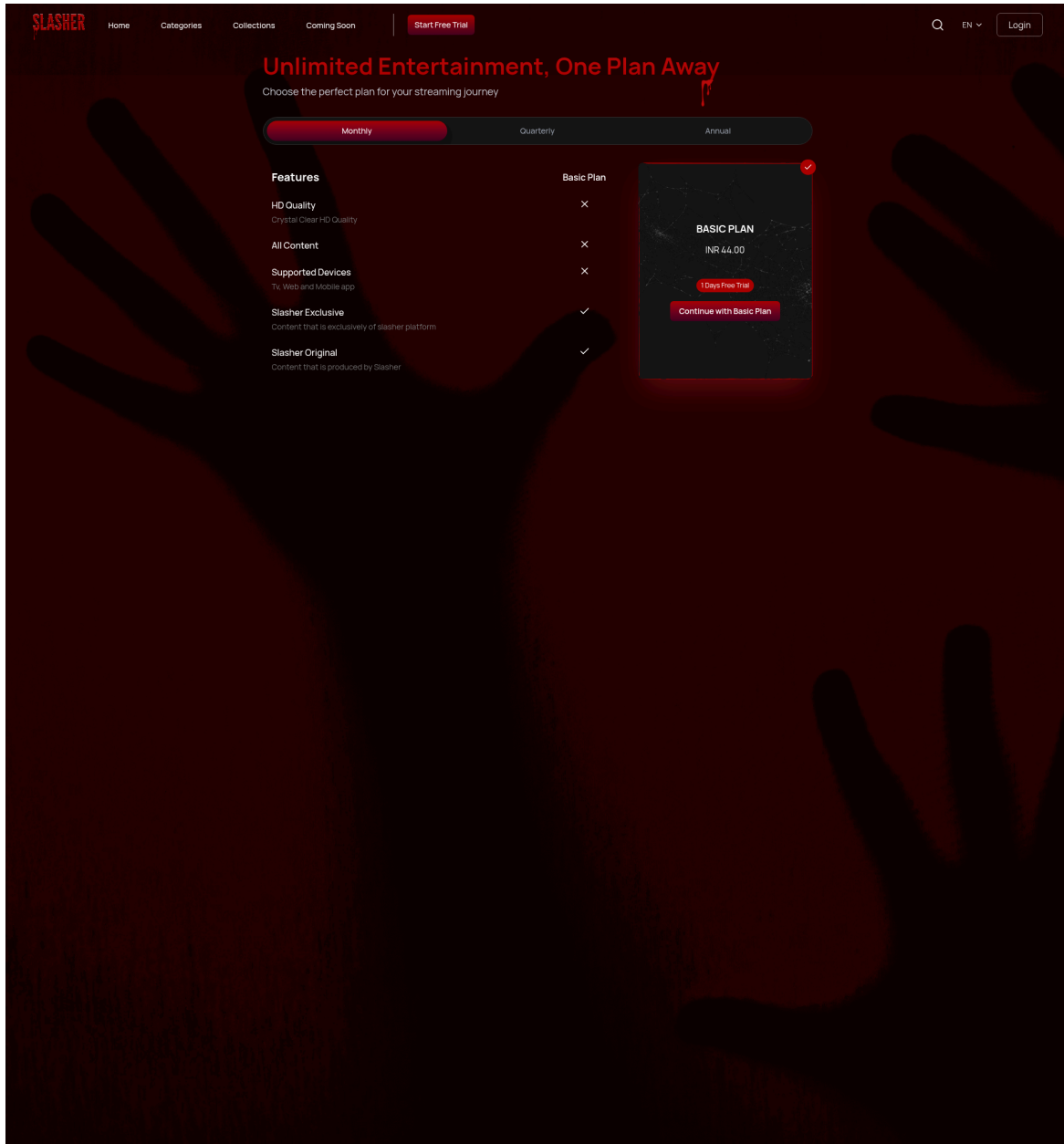
The following screenshots document the platform issues referenced in Appendix B. All captures were taken in February 2026 using a desktop browser at standard viewport width (1280px). No modifications were made to the live site; annotations and highlights were applied in-browser via JavaScript overlay for clarity.

**Figure 1: Homepage**



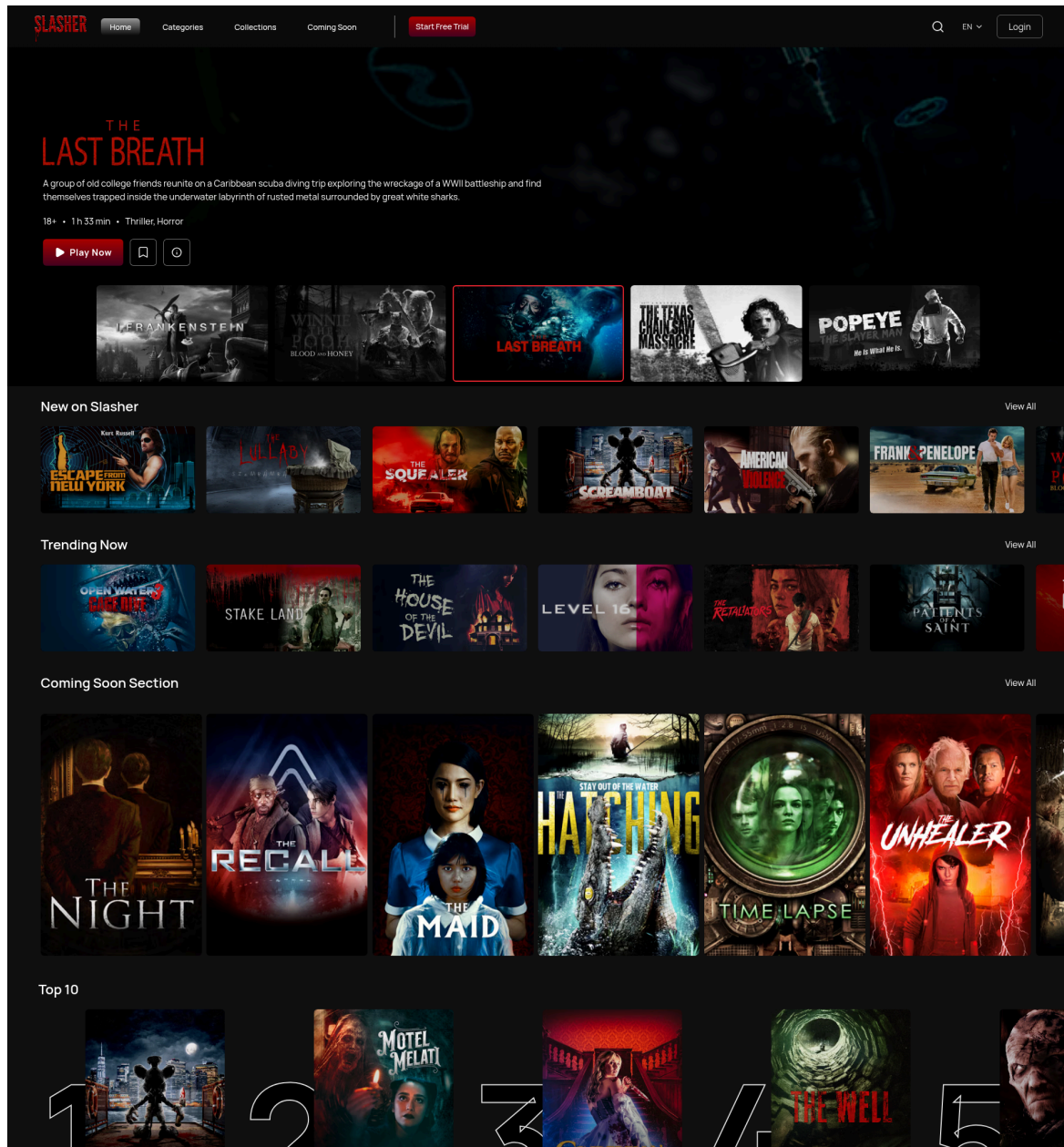
The platform homepage as seen by a first-time visitor. Navigation links, hero banner, and content browsing are functional. The subscription call-to-action directs to the pricing page, which currently shows placeholder INR amounts.

**Figure 2: Subscription Page – INR Pricing and Missing Feature Detail**



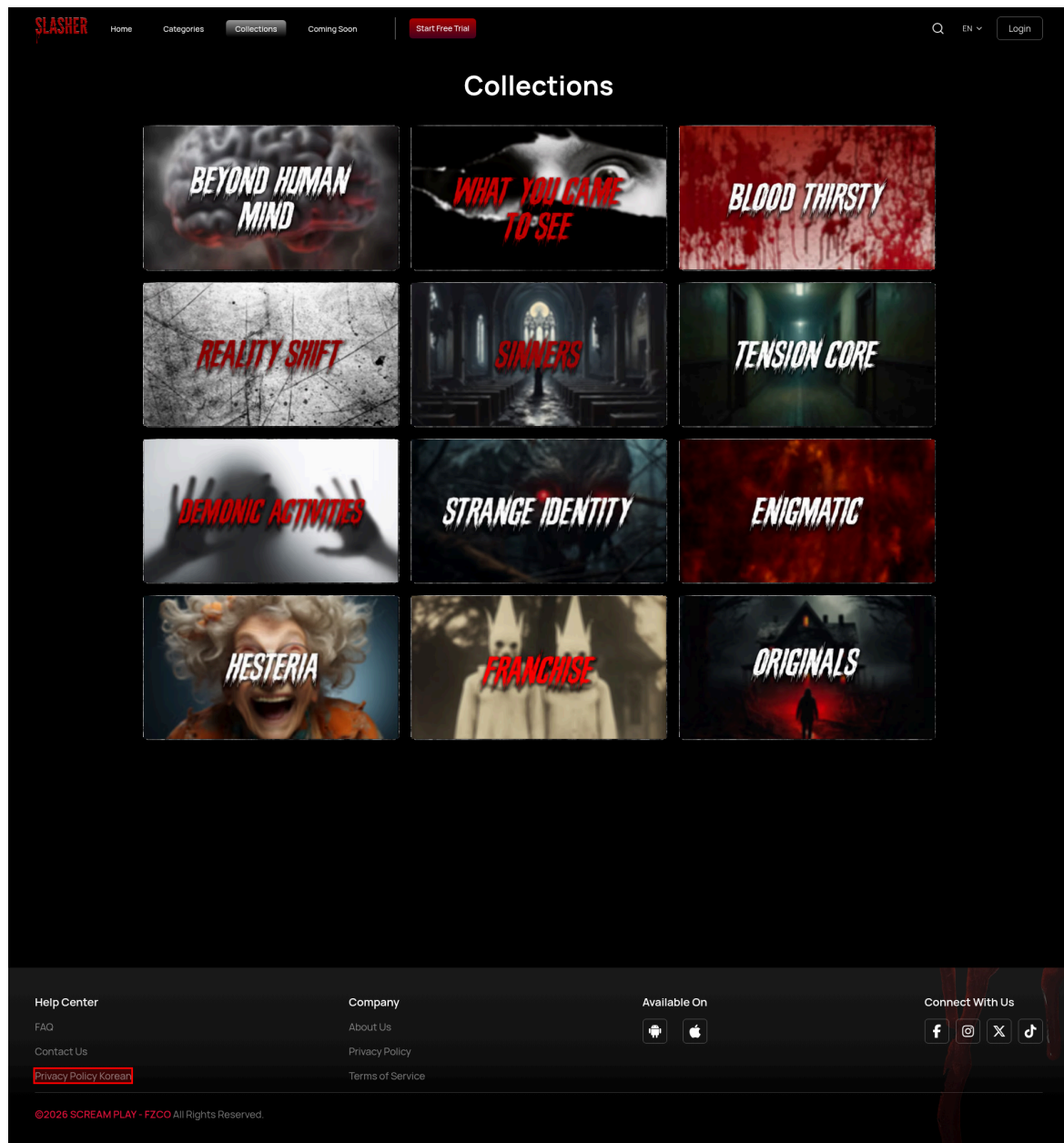
The subscription page displays pricing in Indian Rupees (INR) and lists only a single “Basic Plan” with no tier differentiation. Feature descriptions are generic placeholders. Critical subscriber-facing information – concurrent streams, download allowance, supported device count – is absent.

**Figure 3: Footer – Inactive Social and App Store Links**



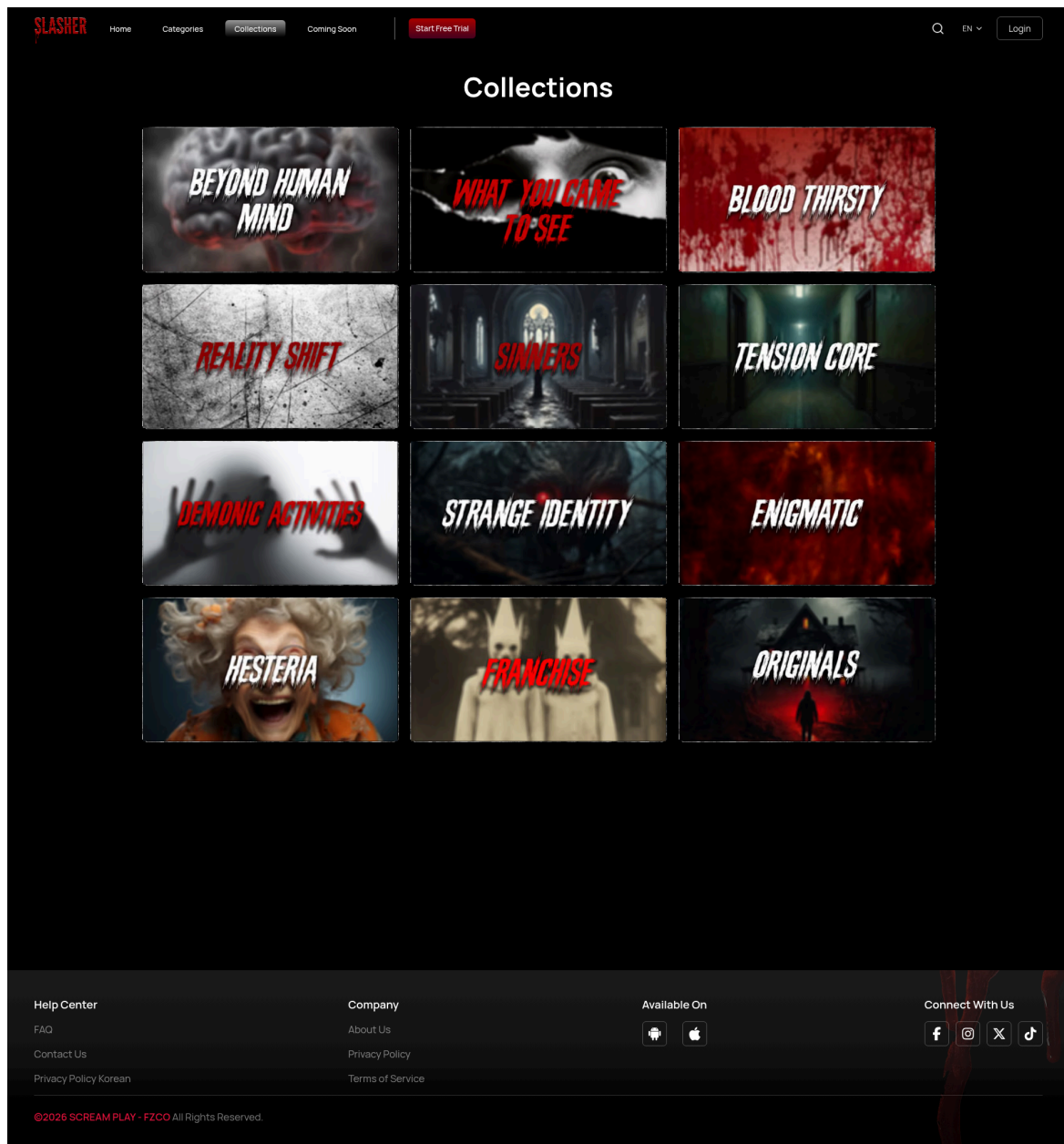
All social media icons (Facebook, Instagram, X/Twitter, YouTube, TikTok) and app store badges (App Store, Google Play) in the footer link to the # placeholder. Clicking any of these produces no navigation. This is visible to every visitor on every page.

**Figure 4: Korean Privacy Policy Link in Footer**



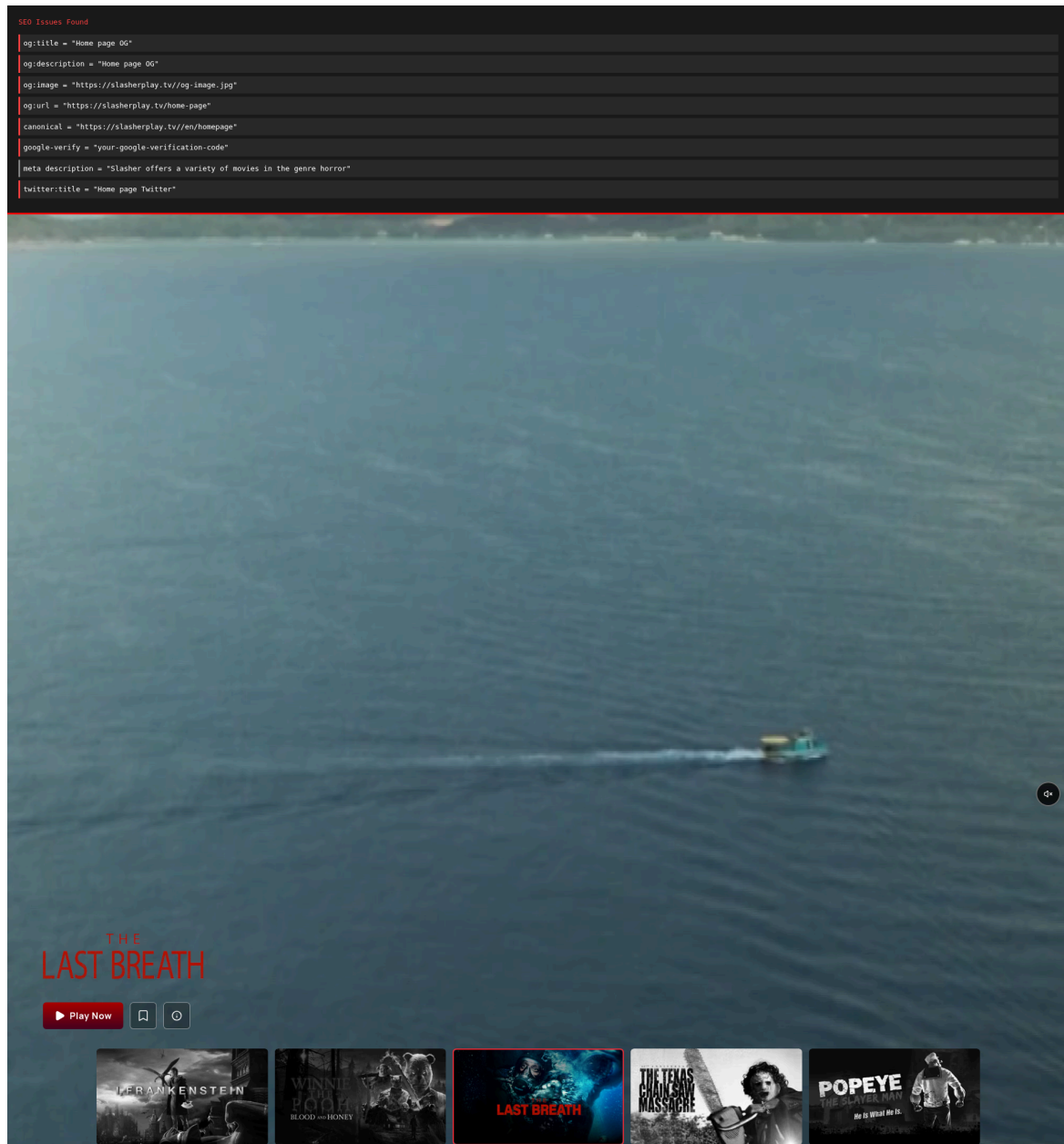
The footer includes a live link to a Korean-language privacy policy (/en/privacy-policy-korean), highlighted in red. This is a development artifact and inconsistent with the platform’s target market.

**Figure 5: Collections Page – “HYSTIRIA” Spelling Error**



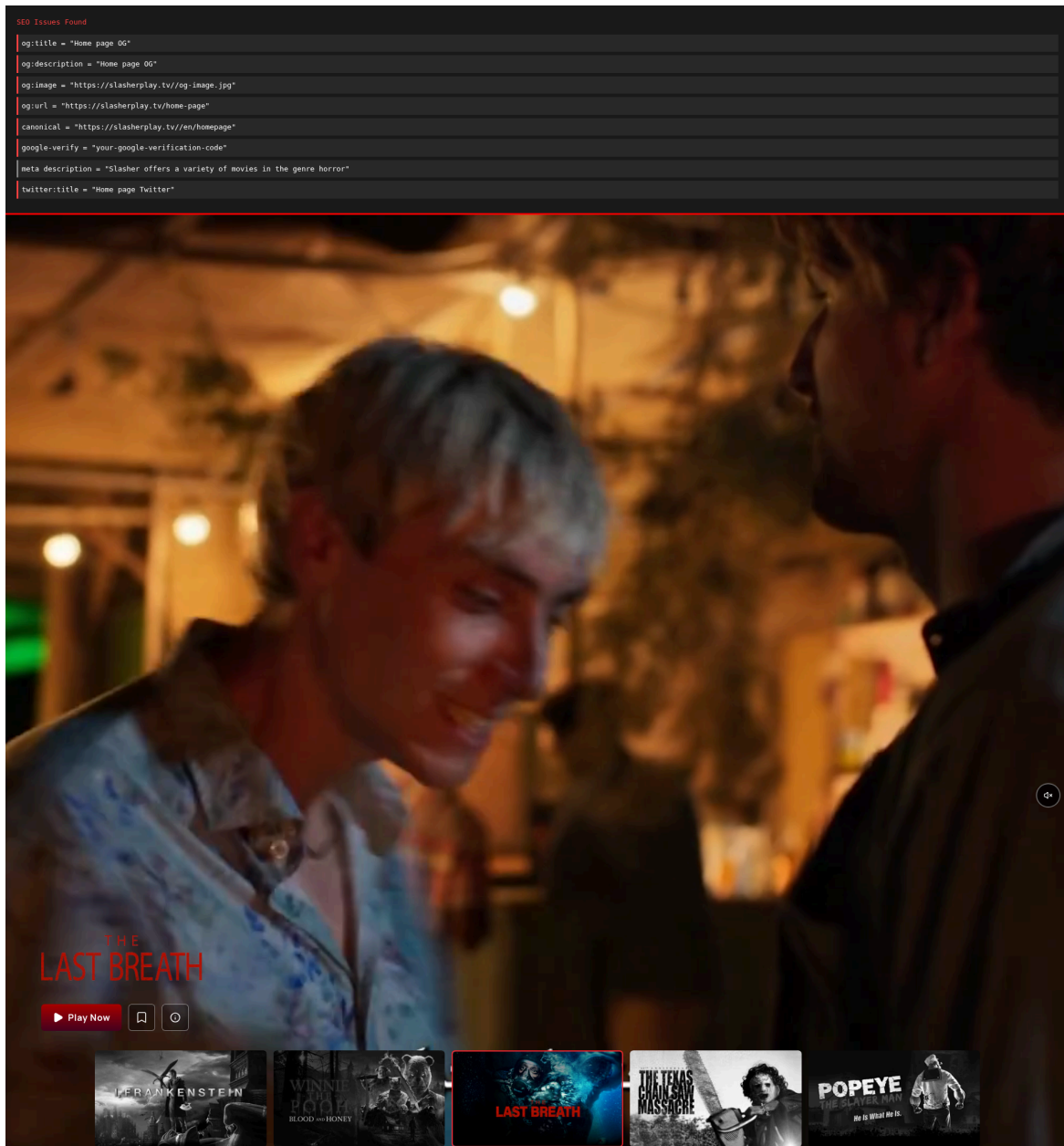
The Collections page displays a section label reading “HYSTIRIA” (highlighted in red), a misspelling of “Hysteria”. This is visible in the main content area of the platform and appears on the public Collections landing page.

**Figure 6: Homepage SEO Metadata – Placeholder Values**



A diagnostic overlay on the homepage surfaces the SEO metadata issues identified in Appendix B. The og:title reads "Home page OG", og:description reads "Home page OG", the canonical URL is malformed (/en/homepage), the Google site verification tag contains a literal placeholder string, and og:url resolves to a non-existent path. These values are indexed as-is by search engines and social sharing tools.

**Figure 7: Homepage Structured Data – JSON-LD Schema Errors**



A second diagnostic overlay shows the three JSON-LD structured data blocks present on the homepage (WebSite, SiteNavigationElement, Organization). All three use the name “Slasher OTT”. The SearchAction urlTemplate and the Organization logo URL are both missing the slash after .tv, producing broken absolute URLs that will fail validation in Google’s Rich Results Test.

Screenshots captured February 2026. Browser: Chrome 131 at 1280px viewport width.