

PRIVATE & CONFIDENTIAL

SlasherPlay.tv

Strategic Review

252

TITLES REVIEWED

7

LAUNCH PRIORITIES

5

STRATEGIC PRINCIPLES

Prepared by

CULTSCALE

Infrastructure for independent cinema

February 2026

A NOTE FROM CULTSCALE

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 covers 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

Shudder, the global horror benchmark with roughly three million subscribers, is geoblocked across the entire MENA region. The category is open, and first-mover position in a defined niche is genuinely rare.

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.

Their programming strategy concentrated on Arabic drama, sports, and premium Hollywood content. Genre audiences, horror fans in particular, fell outside every regional content roadmap.

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 accesses horror through Netflix's generalist catalogue, through piracy, and through informal social viewing. A dedicated home for them remains the one unclaimed space in MENA streaming.

The Distributor's Structural Advantage

SlasherPlay's position, as a platform operated by a major regional distributor, is its primary competitive asset. Three things follow directly from it.

Content access at the rights level

The platform 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

The visual design and technical architecture are solid. All issues identified are configuration, copy, or metadata fixes, with no structural changes required. A focused sprint of two to three weeks resolves all of them; full detail and screenshots are in Appendix B and Appendix E.

Seven items to resolve before any press, influencer, or paid activity:

| ITEM | OWNER |
|--|----------------|
| ! Replace placeholder page titles and meta descriptions | Tech / Content |
| ! Localize subscription pricing to MENA currencies | Product |
| ! Activate or remove social links; remove unpublished app store links | Marketing |
| ! Complete transcoding audit; resolve unplayable titles | Tech |
| ! Fix title metadata: missing year values, placeholder genre entry, collection label typos | Content |
| ! Fix SEO metadata: OG tags, JSON-LD schema, Search Console verification | Tech |
| ! Replace Korean-language privacy policy with a MENA-appropriate document | Legal |

Detail and evidence for each item in Appendix B and Appendix E.

Subscription Model & Product Feature Gaps

The subscription module is active but not ready for users. Pricing shows placeholder amounts; MENA currency localization, concurrent device policy, and tier structure are all unresolved.

Feature baseline.

| 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 appropriate to defer through a limited beta, but require resolution before any public-facing marketing or press activity. The subscription module should be gated from public view until properly configured for MENA.

Technical Architecture

This assessment covers only what is observable on the live production environment. A full technical audit, code review, and evaluation of maintenance practices would require direct codebase access and fall outside the current scope.

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 & cata-
logue

Rate-limited, structured, and expandable as
the catalogue grows

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`.

The Rights Imperative

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 a platform has access to. A rights position is what it owns. 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.

Exclusive category (103 titles): The platform applies an “exclusive” editorial label to 103 titles: 19 designated Originals 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; a rights agreement review is the only definitive verification.

The Exclusive label requires internal verification before public use. A rights agreement review is the recommended step before any marketing references this claim. One confirmed exception has already been identified.

On the Originals designation (19 titles): The platform's data model flags 19 titles as original productions, a designation that carries meaningful marketing implications. None of the 19 appear on other MENA streaming platforms, which is consistent with platform-exclusive content.

A question to address before launch: What is the nature of these productions? Commission agreements, co-production credits, and chain-of-title documentation will be needed before the "Original" label is used in subscriber-facing marketing or press outreach.

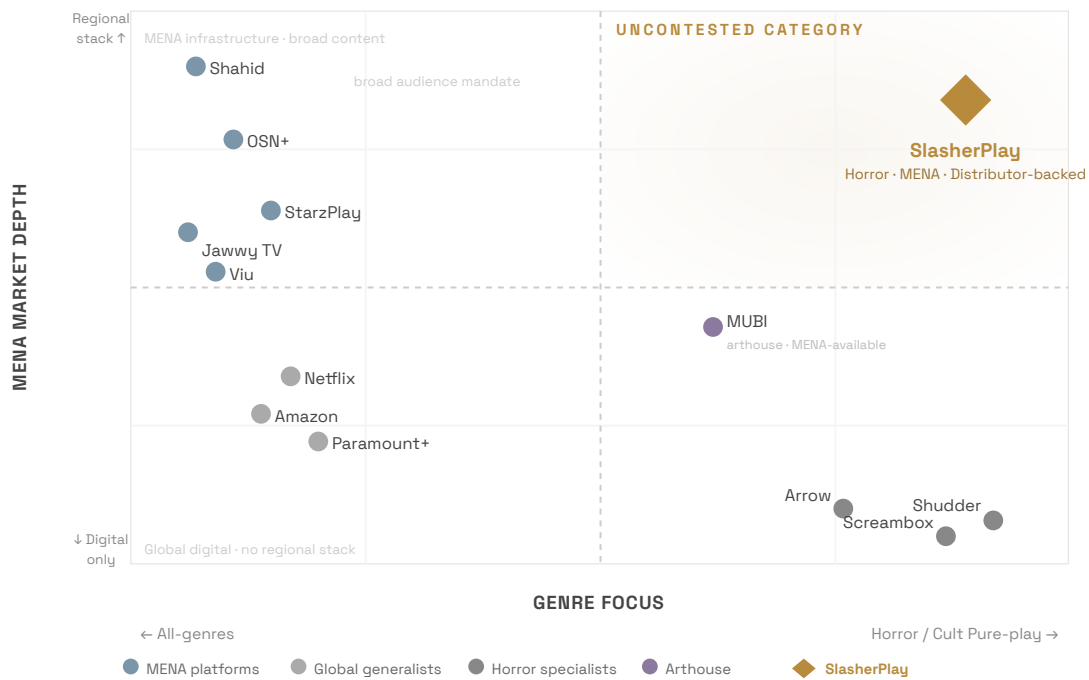
The content position as it stands: **19 titles designated as original productions. 84 titles with asserted exclusive MENA licensing (one confirmed exception identified). 149 titles with no exclusivity designation.**

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.

The Competitive Vacuum



Y-axis reflects depth of regional distribution infrastructure: telco bundling, carrier billing, and local licensing relationships; platforms with digital availability only sit lower on this axis. Netflix and MUBI are both accessible in MENA but operate with a digital-only presence; their positions reflect that distinction. Shudder (3M global subscribers) is the horror category benchmark, geoblocked across MENA with no expansion announced. 12 platforms mapped.

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 | Assessed platform |

Cultural Context: Horror in MENA

Horror has specific resonances across MENA that generalist platforms, optimized for breadth over depth, are not positioned to serve. That gap is exactly where a specialist platform holds 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

The following five conditions define the category-ownership path. Each reflects an existing advantage, confirmed by this assessment, with a corresponding action required to activate it.

01 Own the niche before expanding it

POSITION 252-title catalogue, genre-coherent UX, and thematic collections demonstrate focus. A small number of non-horror genre entries are present, as expected at this stage of development.

ACTION Treat the horror catalogue as the core product; treat exclusives on the existing 252 titles as an immediate content acquisition brief. Genre adjacencies (psychological thriller, folk horror) should follow, not precede, a consolidated horror identity.

02 Activate the distribution advantage

POSITION Distribution relationships at this scale are the hardest competitive asset to replicate. They translate into B2B bundle placements and exclusive rights at terms a new entrant cannot access.

ACTION Pursue IPTV, telco, and regional platform bundle deals within the first 12 months. Separately, initiate rights conversations for MENA exclusive windows on the current library, prioritizing titles currently available on competing regional platforms.

SEE ALSO Engagement Scope → Tier 2

03 Build on the Arabic horror blind spot

POSITION The Arabic horror tradition, encompassing djinn, sihr, folk demons, and the ayn, is one of the richest untapped territories in contemporary media. Global platforms are structurally English-language-first and cannot make it their editorial center.

ACTION Commission at least one Arabic-language horror production in Year 1. Use it as the editorial anchor for a “dark genre” expansion into psychological thriller and creature features, following the same trajectory Shudder used to scale internationally.

SEE ALSO Section 06 → Phase 3

04 Community is the moat that compounds through presence

| | |
|-----------------|--|
| POSITION | Horror fans rank, discover, and share titles through tight communities. This audience behaviour is platform-agnostic until a platform earns their loyalty through editorial voice and exclusive content. |
| ACTION | Build community infrastructure from launch: watchalongs, editorial programming, curated shelves, direct fan engagement. This creates switching costs no competitor can replicate with catalogue alone. |

05 Move within the window

| | |
|-----------------|--|
| POSITION | MENA horror SVOD is unclaimed. The competitive map shows no equivalent service in the region. The window closes if a global platform expands, or another distributor moves first. |
| ACTION | Resolve the seven pre-launch items. Fix pricing and feature parity. Set a launch date. Every quarter without a defined MENA horror destination is a quarter in which the category remains available to a competitor. |
| SEE ALSO | Section 02 → Pre-Launch Blockers; Section 01 → The Opportunity |

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.

The full action list with owner assignments is in Section 02. Issue descriptions are in Appendix B.

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 the platform builds 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. They build community on Discord, Reddit, and TikTok, and those spaces become loyalty anchors. SlasherPlay should own this infrastructure from the start: platform-native watchalong features, curated user rankings, director conversations, and horror editorial. The investment is modest. Becoming the place where MENA horror culture happens is the compounding asset that scale alone cannot buy.

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.

CULTSCALE

Infrastructure for independent cinema

ENGAGEMENT SCOPE

Potential Engagement Scope

SlasherPlay's structural challenge is navigating the gap between its distribution capabilities and the consumer product infrastructure required to run a streaming service at scale. The content acquisition experience, industry relationships, and B2B distribution channels are significant assets. The consumer streaming layer requires development: subscriber lifecycle management, product feature decisions, community architecture, and the operational mechanics of a staged launch.

These are disciplines that sit adjacent to distribution rather than within it. The potential engagement scope below maps how CULTSCALE would work alongside the SlasherPlay team to address that gap, structured in three tiers with defined deliverables and measurable outcomes.

TO CONFIRM BEFORE SCOPING THE SPRINT

1. **Access level.** What degree of customization is available in the current architecture: full source access, CMS-only, or vendor-managed? This determines timeline and resource plan.
2. **Team availability.** Is the team that built the platform available for a focused sprint? If not, is handover documentation available?

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 phase can be scoped independently. The readiness phase is the logical entry point: it produces immediate, visible results and establishes the working relationship before the larger operational and strategic phases are engaged.

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”, a literal development placeholder; (2) twitter:title and twitter:description read “Home page Twitter”, the same placeholder text; (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

Catalogue Summary by Category

| CATEGORY | TITLES | SELECTED TITLES |
|------------------------|-------------|---|
| Exclusive | 103 | 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. |
| Crime | 76 | American Violence, Altitude, Blood Sucking Bastards, The Crime Boss |
| Terror | 60 | Texas Chainsaw Massacre, The Innkeepers, Dead Awake, Black Water |
| Fantasia | 42 | Abigail, Underworld series, dark fantasy and supernatural titles |
| Sci-Fi | 36 | Coherence, Level 16, Time Lapse, Below Zero |
| Slasher | 21 | Bastard, Hell House LLC franchise, Babysitter Must Die |
| Originals | 19 | A 100 Candles Game, A Million Days, Aftermath, Slotherhouse |
| Midnight Movies | 13 | Last Shift, House of Bodies, Coming Home in the Dark |
| Franchise | 9 | Hell House LLC 1-3, Underworld Evolution, Screamboat |
| Young Audiences | 4 | Abigail, Monster Island, Monkey King Reborn |
| Coming Soon | 4-10 | 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 enumerated from SlasherPlay.tv. Each title links directly to its page on the platform. The MENA column reflects availability research conducted via JustWatch UAE and web search (February 2026).

Exclusive Title carries the platform's own "exclusive" designation and no confirmed presence on competing MENA subscription platforms was found at time of research. This reflects publicly observable availability; it does not constitute a rights agreement review.

- No exclusivity claim in the platform's system and not found on any catalogued MENA subscription platform at time of research.

Platform name Confirmed availability on the named competing MENA platform (linked where available). Where the platform also carries the "exclusive" label, this represents a discrepancy.

| 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 |
| Hoster | 2022 | - |
| Girl At The Window | 2022 | - |
| Girl on the Third Floor | 2019 | - |
| Grand Isle | 2020 | Exclusive |

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|---------------------------------------|------|-----------|
| 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 Tranzit | 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 | - |

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| 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 |

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|---------------------------|------|-----------|
| 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 |

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| 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 | - |

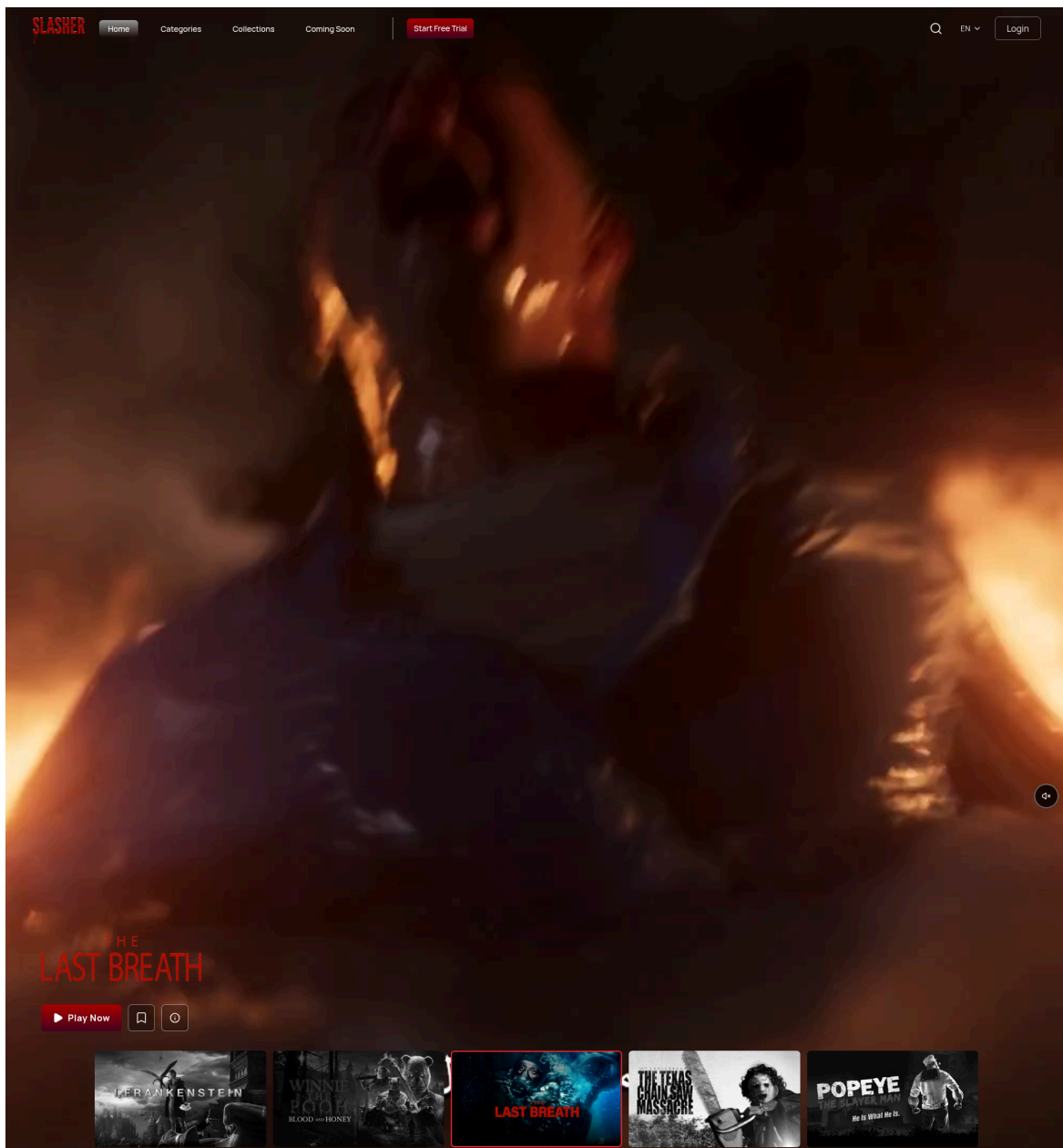
Assessment conducted February 2026. Streaming availability subject to change. Catalogue excludes test entries identified during audit.

APPENDIX E

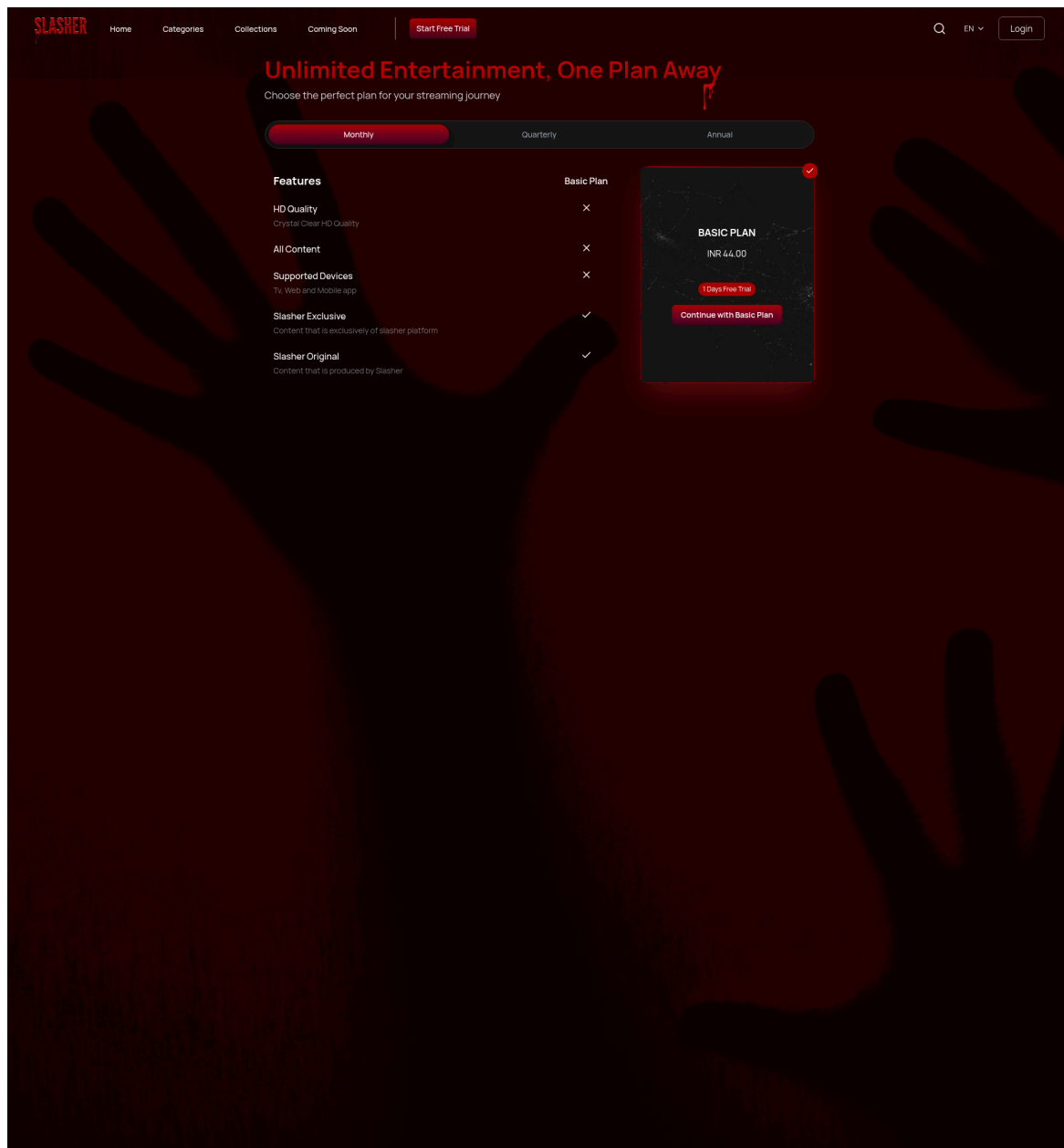
Technical Evidence

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

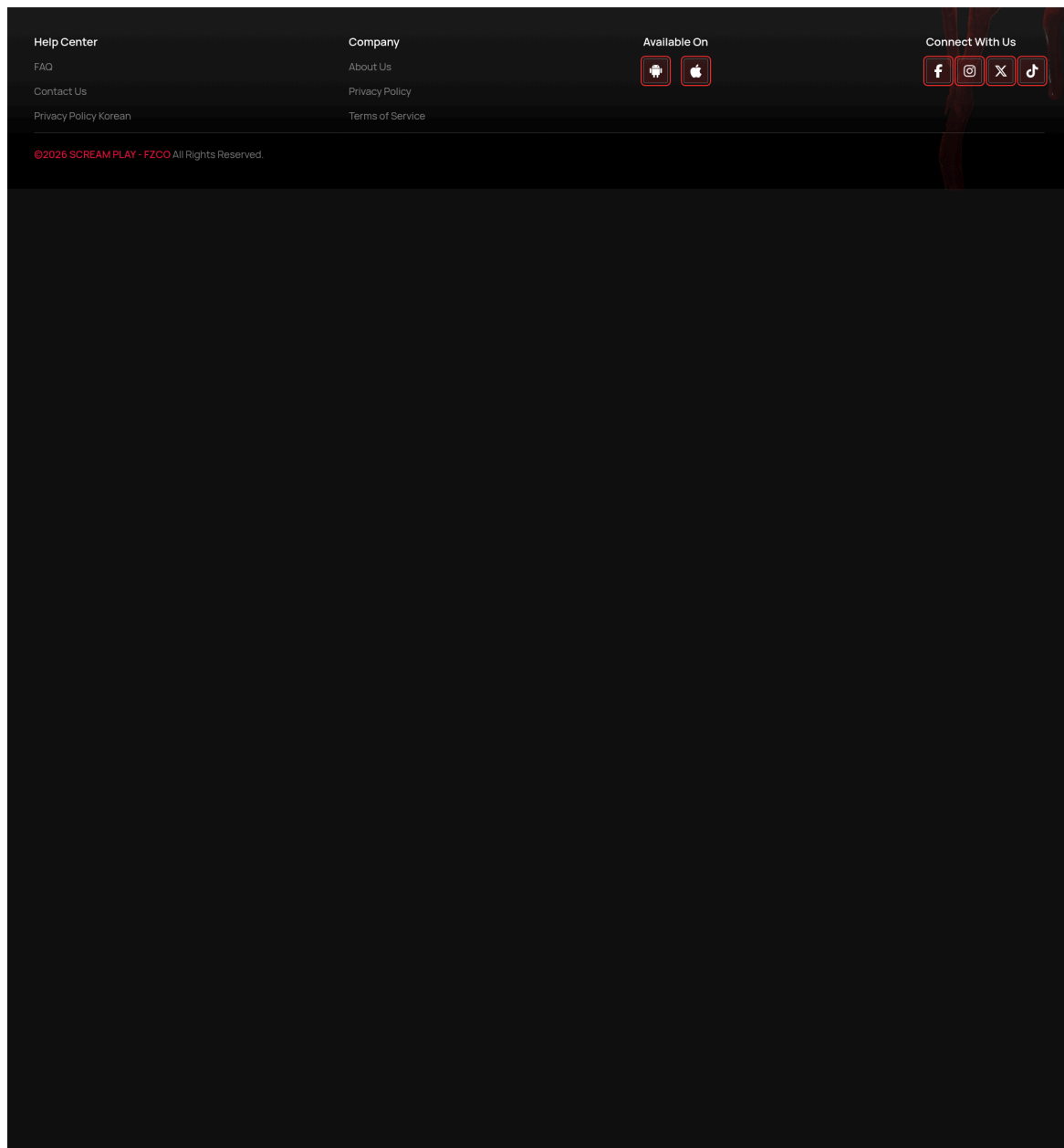


The platform homepage as seen by a first-time visitor. Navigation, hero banner, and content browsing are functional. The subscription call-to-action links to the pricing page, which currently displays placeholder INR amounts rather than localised MENA pricing.

Figure 2: Subscription Page, INR Pricing and Missing Feature Detail

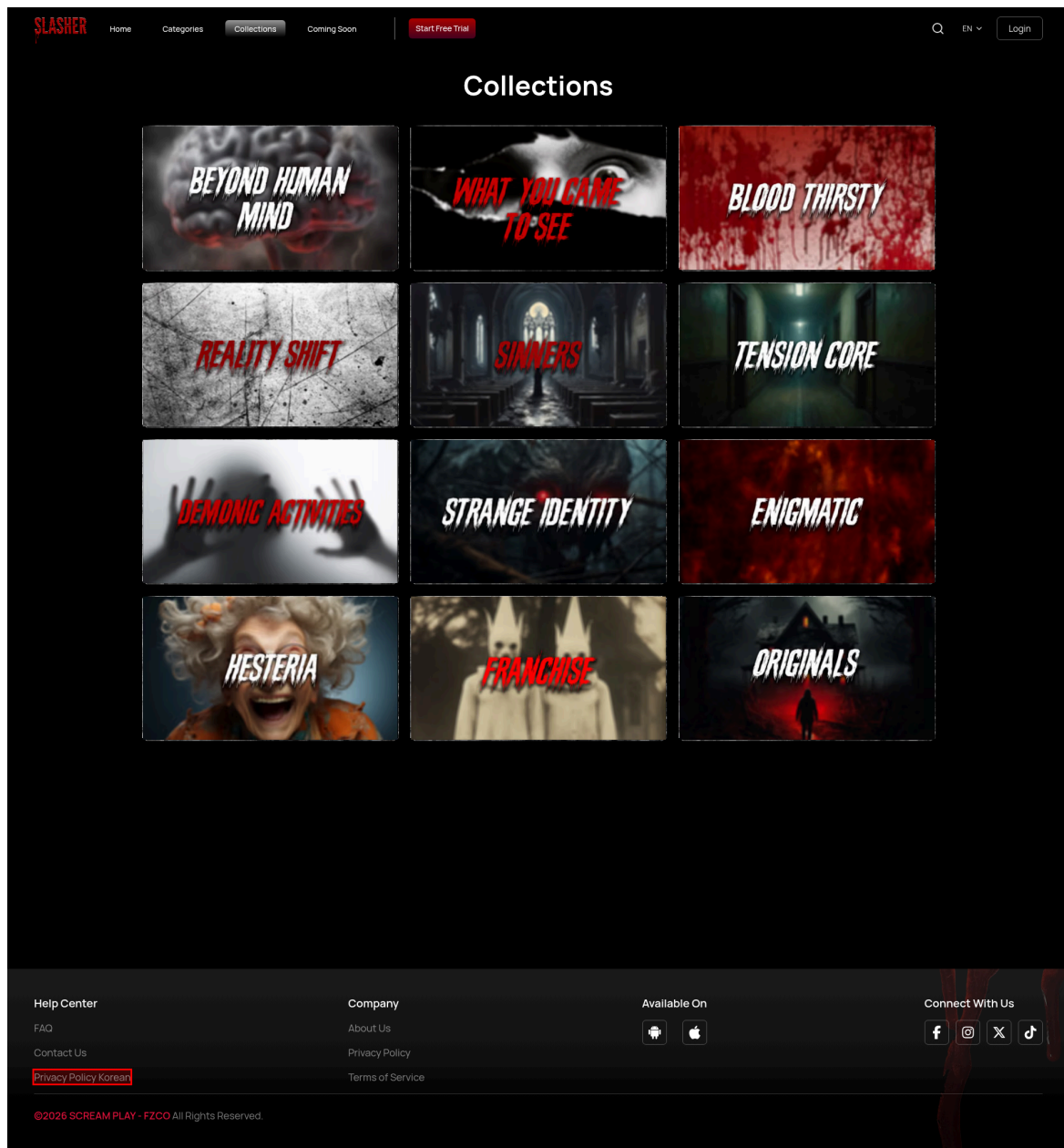
The subscription page displays pricing in Indian Rupees and offers a single “Basic Plan” with no tier differentiation. Subscriber-facing detail standard across the industry, including concurrent streams, download allowance, and supported device count, requires completion before launch.

Figure 3: Footer, Inactive Social and App Store Links



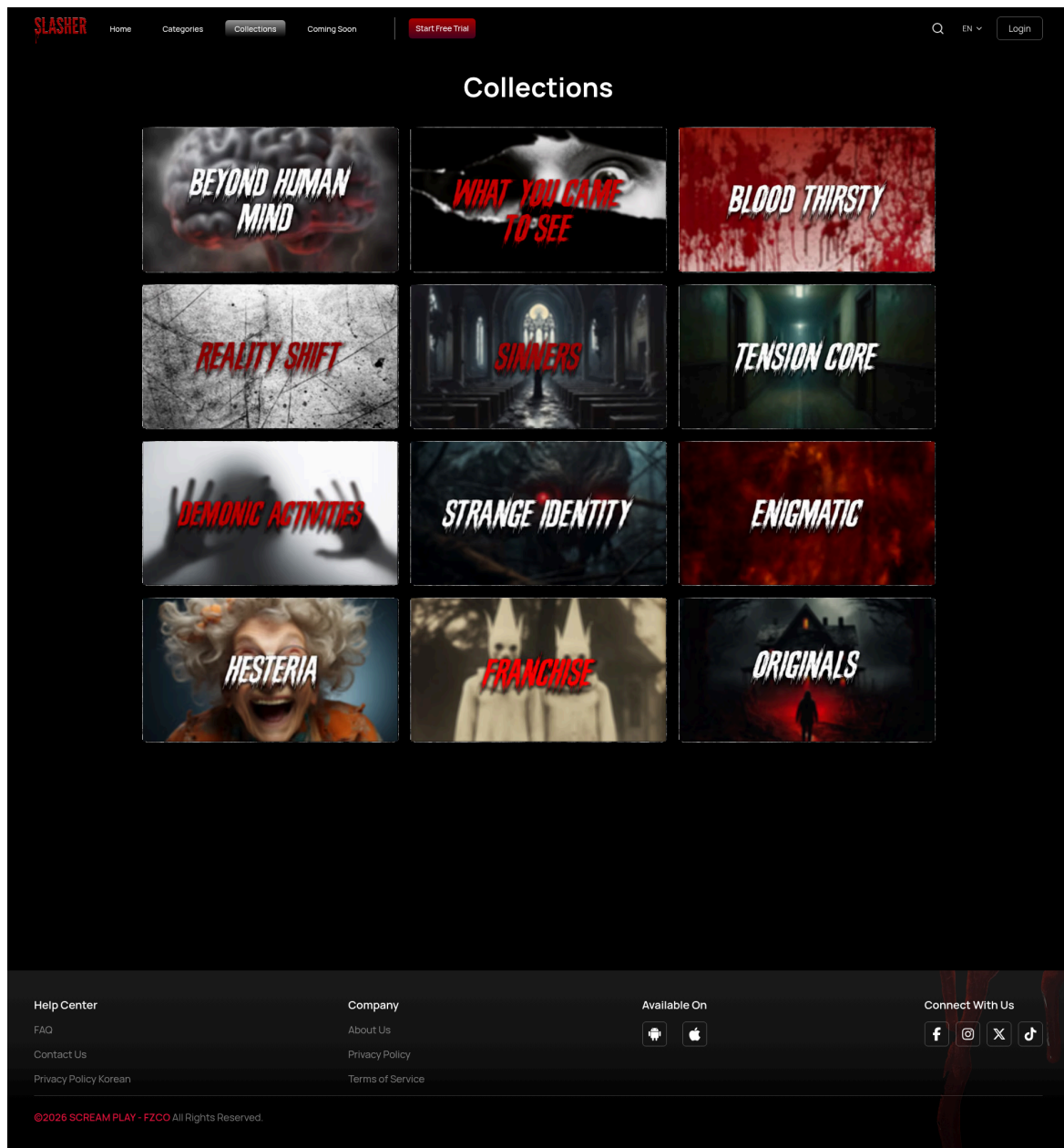
All social media icons (Facebook, Instagram, X, TikTok) and both app store badges (App Store, Google Play) in the footer resolve to `href="#"`, a placeholder anchor. Clicking any of them produces no navigation. Red highlights mark the affected elements. These links are visible on every page of the platform.

Figure 4: Korean Privacy Policy Link in Footer



The footer includes a live link to /en/privacy-policy-korean, a Korean-language privacy policy page (highlighted in red). This is a development artifact with no relevance to the platform's MENA audience and should be removed before launch.

Figure 5: Collections Page, “HYSTIRIA” Spelling Error



The Collections page displays a section label reading “HYSTIRIA” (highlighted in red). The correct spelling is “HYSTERIA”. This appears prominently in the main content browsing area and is one of several content metadata issues visible to all visitors.

Figure 6: Homepage SEO Metadata, Placeholder Values

```
SEO Issues Found
og:title = "Home page OG"
og:description = "Home page OG"
og:image = "https://slasherplay.tv/og-image.jpg"
og:url = "https://slasherplay.tv/home-page"
canonical = "https://slasherplay.tv/en/homepage"
google-verify = "your-google-verification-code"
meta description = "Slasher offers a variety of movies in the genre horror"
twitter:title = "Home page Twitter"
```

THE LAST BREATH

▶ Play Now

FRANKENSTEIN

BLOOD & HONEY

THE TEXAS CHAINSAW MASSACRE

POPEYE

A browser diagnostic overlay on the homepage exposes the metadata issues referenced in Appendix B. The `og:title` and `og:description` both read "Home page OG"; the canonical URL is malformed (`//en/homepage`); the Google site verification tag contains the literal string "your-google-verification-code"; and `og:url` resolves to a path outside the active site structure. All of these values are currently indexed by search engines and social platforms.

Figure 7: Homepage Structured Data, JSON-LD Schema Errors

```
SEO Issues Found
og:title = "Home page OG"
og:description = "Home page OG"
og:image = "https://slasherplay.tv/og-image.jpg"
og:url = "https://slasherplay.tv/home-page"
canonical = "https://slasherplay.tv/en/homepage"
google-verify = "your-google-verification-code"
meta description = "Slasher offers a variety of movies in the genre horror"
twitter:title = "Home page Twitter"
```

THE LAST BREATH

Play Now

FRANKENSTEIN

BLOOD & HONEY

LAST BREATH

THE TEXAS CHAINSAW MASSACRE

POPEYE

A second diagnostic overlay surfaces the three JSON-LD structured data blocks on the homepage (WebSite, SiteNavigationElement, Organization). All three identify the platform as “Slasher OTT” rather than the public brand name. The SearchAction urlTemplate and the Organization logo URL are both missing the trailing slash after .tv, producing malformed absolute URLs that fail Google’s Rich Results validation.

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