

from the minds of
Caroline Pace and Leorah Wood



FINAL GIRL



your mid-20's can be killer

**Leorah
Wood**

**Fletcher
Kim**

**Aaliyah
Raghnaï**

**Julia
Kreisa**

an original web-series about true crime, serial killers, falling in love, and (worst of all) quarter life crises.

COMING SOON

LOGLINE:

for the lone survivor of a killing spree, the nightmare is over. But for navigating work, love, and true crime podcasters? Her horror story is just getting started

SERIES SYNOPSIS:

4 years after emerging from a massacre as the sole survivor, 25-year-old EMMY is living a boring life as a temp in New York City. Staring down the barrel of her own quarter-life-crisis, she gets caught up in a popular True Crime Podcast that happens to be covering the brutal slayings that she infamously survived – including a newfound theory that the killer she caught may have had an accomplice.

After meeting a charming amateur crime journalist, TOM, she decides to dive head-first into the theories circling the internet in an attempt to revisit her “glory days” (in a fucked-up way) and also possibly find love while she’s at it.

However, as Tom and Emmy’s hijinks and feelings for each other advance, Emmy risks uncovering her own dark secrets as well.

STYLE:

“Final Girl” is a dual-timeline comedy and slasher spun together with a campy twist.

It’s PSYCH meets SEARCH PARTY. DEAD TO ME versus SCREAM QUEENS.
YELLOWJACKETS and BODIES BODIES BODIES

SHOWRUNNERS

Caroline Pace

Caroline Pace grew up in Nashville, Tennessee where she began making films in middle school during her free time. This hobby continued through high school, and she eventually decided to attend Belmont University to pursue a Bachelor of Fine Arts degree in Motion Pictures. During Caroline's tenure at Belmont University, Caroline was one of the students who frontiered the program from its infancy into a globally ranked Top 40 film program by Variety in 2019. The content she has written and produced has cumulated over 200,000 views on YouTube alone. In addition to her screenwriting and producing skills, she is a gifted songwriter; her music has garnered 15,000 streams on Spotify.

Since moving to New York City in 2021, Caroline has worked in the Production Offices for Paramount, Hulu, Comedy Central, Disney, and NBCUniversal.

In April of 2024, she made her off-broadway directorial debut at New York City's historic venue, Soho Playhouse, with "You're Invited To: The Sleepover Show". The show, and it's subsequent nation-wide tour, sold-out.



Leorah Wood

Leorah Wood is a talker turned actress turned comedian (comedienne?) who grew up in the suburbs of Boston. However, she is continually informed that she has strong Midwestern energy.

A recent grad with a BFA in Theatre from NYU Tisch, Leorah has studied at Playwrights Horizons Theater School and Stonestreet Studios.

Leorah works as a standup all around NYC, and serves as the Head of Education for Women Stand Up (WSU). She performs clean, story based sets, wherein ukulele is used both for music and as a threat. She also serves as a member on WSU's executive board. Festival credits: Ladies Room Comedy Festival '22 (Finalist) & '23, 5th Borough Comedy Festival '23, Knockouts Womens Comedy Festival (upcoming).

Above all else, Leorah is proficient at kazoo.



OVERALL GOAL: \$50k

What we are initially asking for will cover the following

Production costs:

- Crew: Compensations for the director, producer, cinematographer, sound engineer, and other key crew members.
- Equipment: Rental fees for cameras, lighting, and sound equipment.
- Location Fees: Costs for renting locations or sets.
- Set Design: Expenses for building or decorating sets.
- Costumes and Props: Budget for clothing, props, and makeup.
- Transportation: Costs for transporting cast, crew, and equipment.
- Catering: Meals and snacks for cast and crew during production.

....and the following Distribution costs:

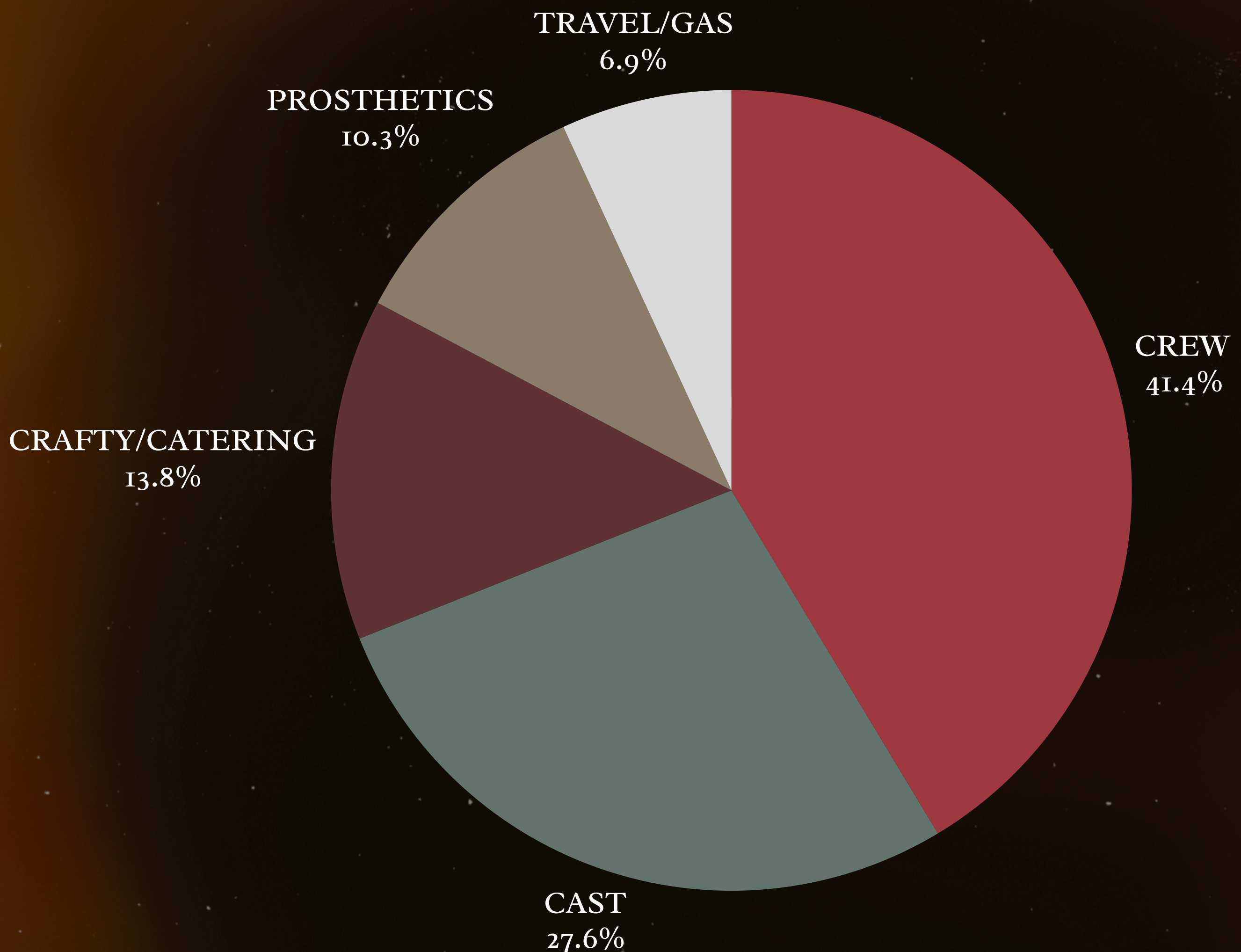
- Promotional Materials: Costs for creating trailers, posters, and other marketing assets.
- Advertisement fees

budgeting breakdowns for
respective units on next page



TENNESSEE UNIT

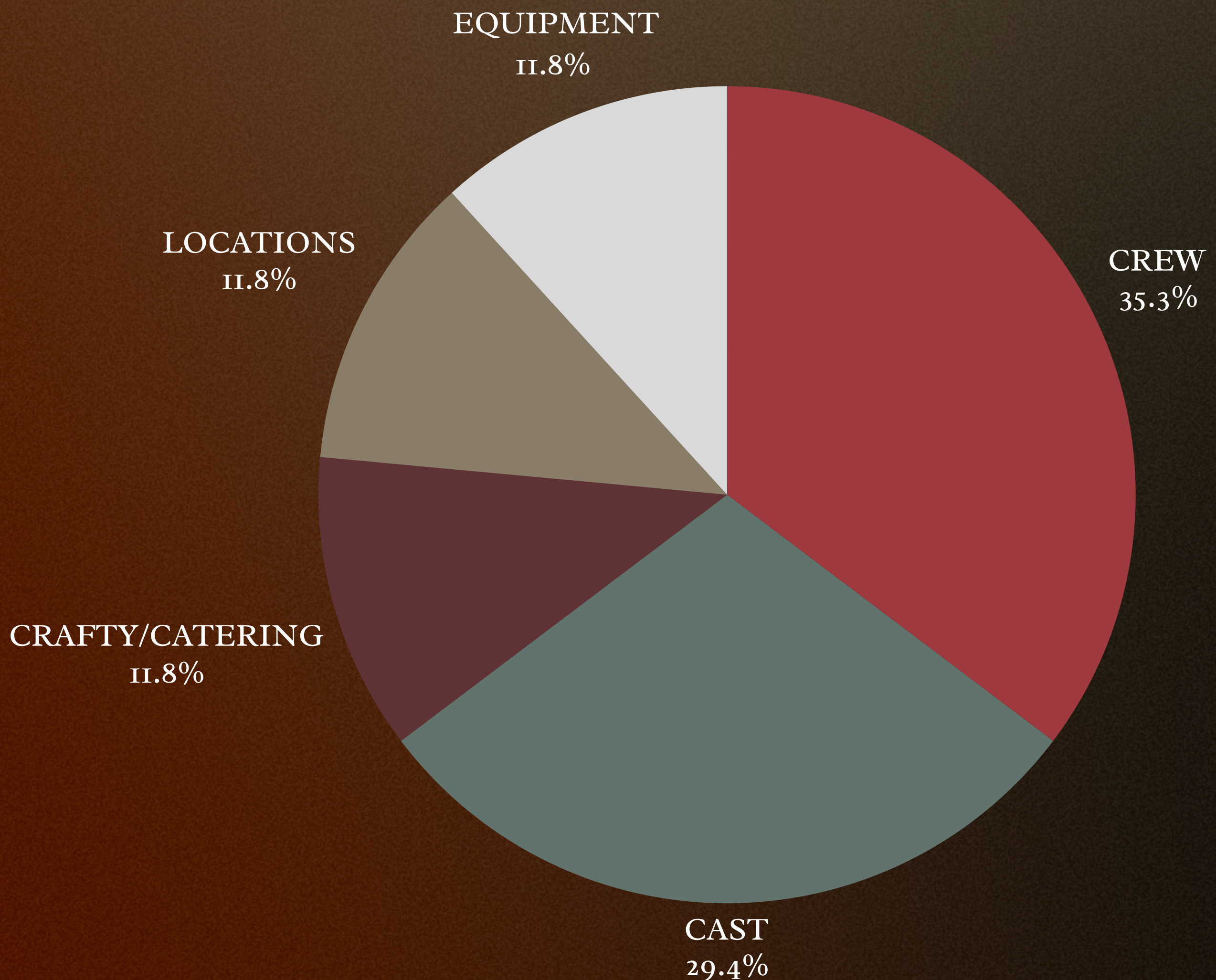
Goal - \$15k



- The tentative shooting schedule for the Tennessee Unit is 5 days long.
- location and insurance has already acquired by shooting at my family's property - allowing us to allocate more of our budget towards visual effects makeup and prosthetics and save for the New York Unit.
- Therefore, most money will go directly to compensating crew/cast and contributing to the local economy here in Tennessee.

NEW YORK CITY UNIT

Goal - \$35k



- Because we live in New York, we are expecting our Locations permits budget to eat away at quite a lot, but luckily we are fortunate enough to be able to receive in-kind location offers from business owners who are excited to let us film in their establishments in exchange for credit and marketing.
- All cast and crew will be locally hired

Filming plans/hopeful timeline

Filming (6-8 weeks)

- 1 week on location on Kentucky Lake in Tennessee. (projected shoot dates- FEBURARY, 2025)
 - 4 weeks on location in New York City, NY (projected shoot dates, Spring 2024)
- Monitor daily progress and ensure adherence to budget and timelines.

Phase 3: Post-Production (1-2 months)

- Edit footage, assemble episodes, and create rough cuts. (4-6 weeks)
- Review and refine edits, including transitions and pacing.
- Sound Design and Music (3-4 weeks)
- Add sound effects, background music, and dialogue adjustments.
- Record any additional dialogue (ADR) if necessary.
- Visual Effects (3-4 weeks)
- Add and finalize special effects and animations.
- Ensure all visual elements meet the desired quality.
- Color Correction and Final Mixing (2 weeks)
- Apply color grading and final sound mixing.
- Conduct a final review of each episode.

Screening and Feedback (2 weeks)

- Organize test screenings for select audiences.
- Gather feedback from both test audiences and producers/financiers before making any final adjustments.

Potential Re-Shoots (1- 2 weeks)

- Address any issues or reshoot if necessary towards the end of the post-production process.
- Address any immediate audio or visual issues on set.

MARKETING PLANS

THROUGHOUT PRODUCTION

- Character Posters and teaser videos will be shot in a Peerspace studio by Caroline, our showrunner.
- Email Marketing: We plan on creating an exclusive email list and send regular updates, exclusive content, and reminders about new developments throughout the entire process.
- Social Media Marketing: We will regularly post behind-the-scenes content to our own social medias as well as the show's official media.

IN THE WEEKS LEADING UP TO THE PREMIERE:

- Press Releases: we will draft and distribute press releases to announce major milestones, such as the launch or special events.
- Media Outreach: Contact journalists, bloggers, and influencers who cover web series or related genres.
- Interviews and Features: Arrange interviews with cast and crew and secure features in relevant media outlets.
- We expect to start rolling out promotional videos and stills daily across our social media platforms 6 weeks before the show premieres.
- We will purchase advertisement and marketing promotional spaces
- A month out from the show premiering on Amazon Prime, we will announce 2 Premiere screenings of the entire series (around 110 minutes in length)- One in New York City and one in at the Franklin Theatre in Franklin, TN, The New York screening will be at The Angelika with tickets available to purchase by the general public. All financiers (regardless of tier) will be invited and get to walk the red carpet.

DISTRIBUTION PLANS

PRE-LAUNCH

- Build hype through teaser trailers, character introductions, and countdowns.
- Partner with influencers or content creators relevant to true crime

LAUNCH

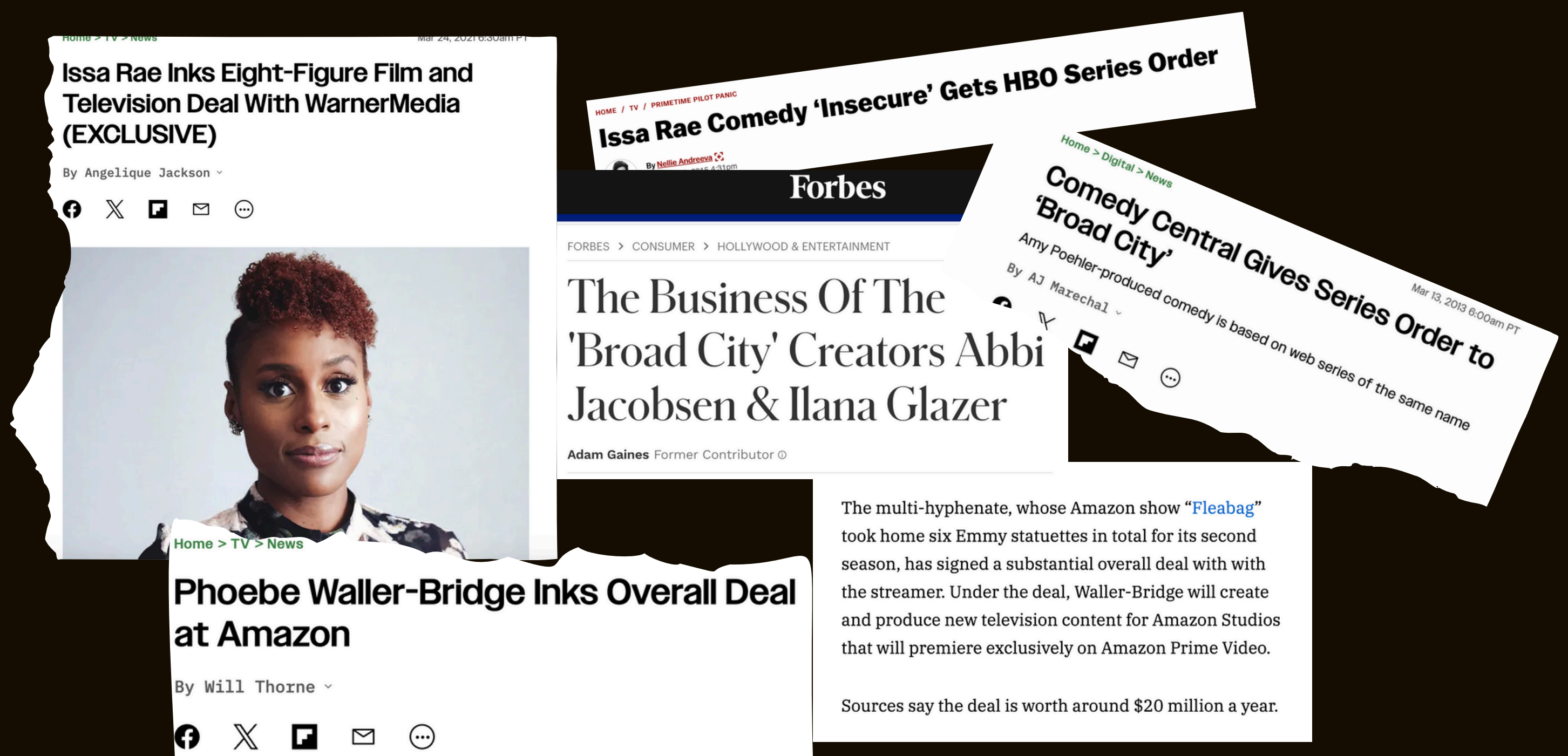
The show will premiere it all at once on Amazon Prime, where the first episode will be available for free and the viewer has an option to subscribe for \$5 and watch the following episodes

POST-LAUNCH

- We will submit all episodes to digital content festivals such as Sundance Ignite or SeriesFest to gain exposure. and later we plan to pitch the series to web and TV networks for potential syndication or expansion.

SO, WHY INVEST?

By investing in this web series and attaining the title of “Executive Producer,” you will not only qualify for the tiered incentives outlined but also earn a share of the profits generated by Final Girl. As previously mentioned, our goal is to distribute the series for purchase on platforms such as Amazon Prime and YouTube Red. Your investment grants you the opportunity to receive series residuals, along with splitting a 40% share of any sales revenue derived from the series with the other Executive Producers



Web series can be monetized through strategic approaches that turn grassroots projects into lucrative mainstream successes. Shows like Broad City and Insecure highlight how creators can leverage online content to build powerful brands and unlock multimillion-dollar opportunities.

Broad City started as a YouTube series that amassed a loyal fan base, leading to a Comedy Central deal and subsequent revenue from network funding, advertising, and branded partnerships. Similarly, Issa Rae's Insecure originated from her web series Awkward Black Girl. Rae's authentic storytelling and niche appeal caught HBO's attention, culminating in a \$40 million deal to further expand her creative ventures.

Phoebe Waller-Bridge followed a similar trajectory with Fleabag, which began as a one-woman stage show before becoming an acclaimed Amazon Prime series. Her work not only won awards but also earned her a \$60 million development deal with Amazon.