

Fit To Be Tied
Executive Summary



A young man with dark hair, wearing a red and white striped t-shirt, stands in a doorway or hallway. He is looking towards the camera with a serious expression. In the foreground, a blurry figure of another person is visible, wearing a black watch with white dots. A round clock is mounted on the wall behind the man, and a green plant is in the bottom left corner.

Introduction

Fit To Be Tied is a very sexy, hilariously funny and provocatively kinky LGBT comedy that offers a fresh perspective on the subject of S&M. This outrageous (and ultimately moving) story follows two young gay men, strangers who meet in a hotel room to carry out a slave/master role play fantasy together. *Fit To Be Tied* is a chamber piece, taking place over one night, with minimal cast and crew, making it a low budget film with a supportive niche audience. The film is comparable to recent genre favorites like *Moonlight* (2016), *Beach Rats* (2017), and *Tangerine* (2015), as well as other successful chamber piece films like *Tape* (2001), *Locke* (2013), and *The One I Love* (2014).



The Story

Fit To Be Tied is a one-of-a-kind comedy based around the gay S&M scene.

Synopsis

Tommy, a cute gay “twink,” responds to an online profile and ends up forming a connection with James, an insecure, socially awkward bondage top. After several weeks of online chatting, they finally decide to meet in a hotel room and explore a role play kink fantasy. Tommy will be the submissive slave and James will play the dominant leather top. Or at least, that’s the plan. James’ inexperience makes him a hilariously inadequate bondage master, but they try their best to make their fantasy work. As their encounter ebbs and flows between kink and comedy, their initial defenses come down as they get to know each other simply as people. By the end, the two strangers form a special bond.



Writer's Statement

Fit To Be Tied was first written as a stage play in 2006 titled *Top and Bottom*. I wanted to write a story that explored gay men and their kinks, and to do so in a funny and sympathetic way. The play opened in June 2006 at The Complex Theatre in Hollywood, California. It enjoyed a hit six-week run there and was the most successful play to perform at that theatre in many years. Word of the play spread, and the cast was invited to perform the show at The Post Office Cabaret in Provincetown Massachusetts. The play ran there for five sold out weeks, featuring its original cast.

The following year, *Top and Bottom* received its off-Broadway debut as part of the New York City International Fringe Festival. It was the best-attended non-musical of the festival that year. And the reviews were very positive. In 2016, *Top and Bottom* received a new full production in Washington, DC.

When I first wrote the play, I knew it would appeal to gay men, particularly those interested in non- traditional expressions of gay sexuality. Once the play opened and audiences began engaging with it, I was surprised to discover that *Top and Bottom* had a much broader appeal. It was embraced by women, straight people and (presumably) vanilla people too. In the end, we all want to be loved for the people we are, and that's a message with a universal resonance.



KEVIN MICHAEL WEST: Writer / Producer

Kevin Michael West is a filmmaker, screenwriter, and playwright. He has a BFA from Emerson College and a Master's degree in film production from USC Film School. His short film *A Very Fair Deal* was professionally produced and had its premiere at the LA Short Film Festival in 2011. He has had several feature screenplays optioned, and twice he was a semi-finalist for the Sundance Screenwriting Lab. He directed the Los Angeles, Provincetown, and New York City stage productions of *Top and Bottom*. His LGBT stage play *The DOMA Diaries* received a full production in Washington, DC in 2018. West is currently a professor at the College of William & Mary where he teaches screenwriting and film production.

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WILLIAM GOLDSTEIN: Producer

Will Goldstein is a feature, commercial, and music video producer with proven experience steering award-winning feature films, shorts, branded content, commercials, and music videos from concept to completion. After graduating with an MFA in Film Production from USC's School of Cinematic Arts, he has produced several independent feature films, music videos, and commercials. His collaborators have included ROC Nation, Amazon, IndieWire, and the Colombian label JV20/FJ03.

Goldstein is an inveterate strategic yet visual thinker with a track record of leveraging industry relationships to raise the creative bar on diverse projects and maximize lean budgets. His hallmark capabilities include special expertise in the Latin American market, a sharp eye for production inefficiencies and the ability to effectively mobilize teams facing intense deadlines. Goldstein's work has been featured in the Los Angeles Times, IndieWire, Variety, and other national periodicals.

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JEREMY ALAN PAPPAS: Producer

Jeremy Alan Pappas is a self-taught producer and cinematographer who strives to transcend the parochial confines of class, culture, sex, and nationality through uniquely concentrated works of surrealism. With over ten years of both filmmaking and management experience in his day-to-day work, Jeremy has developed a strong analytical sense, backed by his creative mind full of technical knowledge. His produced works have been shown at festivals like SXSW 2023, LALIFF 2023, and Official Latino 2019 where he and his team were nominated for the American Diversity Award. His work helps low-budget films achieve high-value production through an obsessive understanding of workflow, production management, financials, timekeeping, and effective minimal design.

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ICONOCLASTIC CONTENT

Iconoclastic: *Attacking or ignoring cherished beliefs and long-held traditions.*

Iconoclastic Content INC is a film and media production company based in Phoenix, Arizona. It was founded as an audacious alternative to mainstream production structures and paradigms, for filmmakers and artists with furious commitment to vision. It was founded for the fearless. For creators and innovators who have the courage to share their voice, unadulterated.

It was founded as a sanctuary. For creative freedom.

We do not focus primarily on financial risk mitigation.

We focus on creating original work. Above all else. We believe that by allowing artists to express their voice without studio intervention, universal truth is revealed. Universal truth connects us all.

This project offers local Arizona based artists, craftspeople, and institutions the opportunity to collaborate on a film project that will garner national attention. The state is brimming with film crew and talent that rivals any other major production state. It's high time they get their dues.

The Market

FIT TO BE TIED

Budget: \$150k

Location: Phoenix, AZ

Genre: LGBT, Comedy, Drama

Est. Runtime: 85min

“Movies are one of the most profitable industries in America with a strong expectation to recover post-COVID19”

Projected Return: Based on similar films, our projected return is between 250% - 1000%

Potential Festivals: BFI, LA Film Fest, Frameline, Outfest, Palm Springs, Sundance, SXSW, TIFF, & more...

Potential Distributors: Amazon, Gunpowder & Smoke, IFC, Neon, Netflix, Roadside, Strand Releasing, TLA, and Wolfe Video.

Viewing Platforms: Both Theatrical and Streaming platforms, including TVOD, SVOD, AVOD, & PPV channels

Distribution Markets: Both Domestic and International

Ancillary Products: DVDs, Apparel, Posters, and Merchandise (e.g. Pins/Masks/Handcuffs/etc.)

**Film is a very high-risk investment, and past performance is no guarantee of future results.*

The table on the following page summarizes the financial performance for each of the comparison films across the theatrical, home video/digital and the TV and ancillary markets. The estimated revenue collected by the production companies for each movie is calculated based on a standard distribution model. The studio pays P&A costs, charges a 30% distribution fee, and has industry average overheads for advertising, currency conversion, guild fees, etc. The information was compiled using a mixture of official studio reports and Nash Information Services LLC's analytical models. **To review the full Fit To Be Tied Film Comp Analysis, please see the attached Comp Analysis documents.**

Comparable Films

Film Titles	Production Budgets	Collected Revenue	Profit / (Loss)
<i>A White, White Day (2019)</i>	\$2,800,000	\$223,666	(\$2,576,334)
<i>Beach Rats (2017)</i>	\$500,000	\$1,206,393	\$706,393
<i>Boy Meets Girl (2014)</i>	\$100,000	\$376,488	\$276,488
<i>El Príncipe (2019)</i>	\$400,000	\$1,139,745	\$739,745
<i>Keep the Lights On (2012)</i>	\$500,000	\$2,730,356	\$2,230,356
<i>Like Crazy (2011)</i>	\$250,000	\$14,223,175	\$13,973,175
<i>Mario (2018)</i>	\$500,000	\$239,360	(\$260,640)
<i>Moonlight (2016)</i>	\$1,500,000	\$24,726,499	\$13,973,175
<i>Newlyweds (2011)</i>	\$9,000	\$2,002,099	\$1,993,099
<i>Paris 05:59: Théo & Hugo (2016)</i>	\$500,000	\$5,037,730	\$4,537,730
<i>Spa Night (2016)</i>	\$500,000	\$374,903	(\$125,097)
<i>Stranger by the Lake (2013)</i>	\$1,000,000	\$3,539,394	\$2,539,394
<i>Summer '03 (2018)</i>	\$500,000	\$207,297	(\$292,703)
<i>Tangerine (2015)</i>	\$100,000	\$464,203	\$364,203
<i>The Miseducation of Cameron Post (2018)</i>	\$900,000	\$946,475	\$46,475
<i>The One I Love (2014)</i>	\$100,000	\$773,462	\$673,462
<i>Two of Us (2019)*</i>	\$2,750,000	\$110,953	(\$2,639,047)
<i>Weekend (2011)</i>	\$190,000	\$4,853,041	\$4,663,041

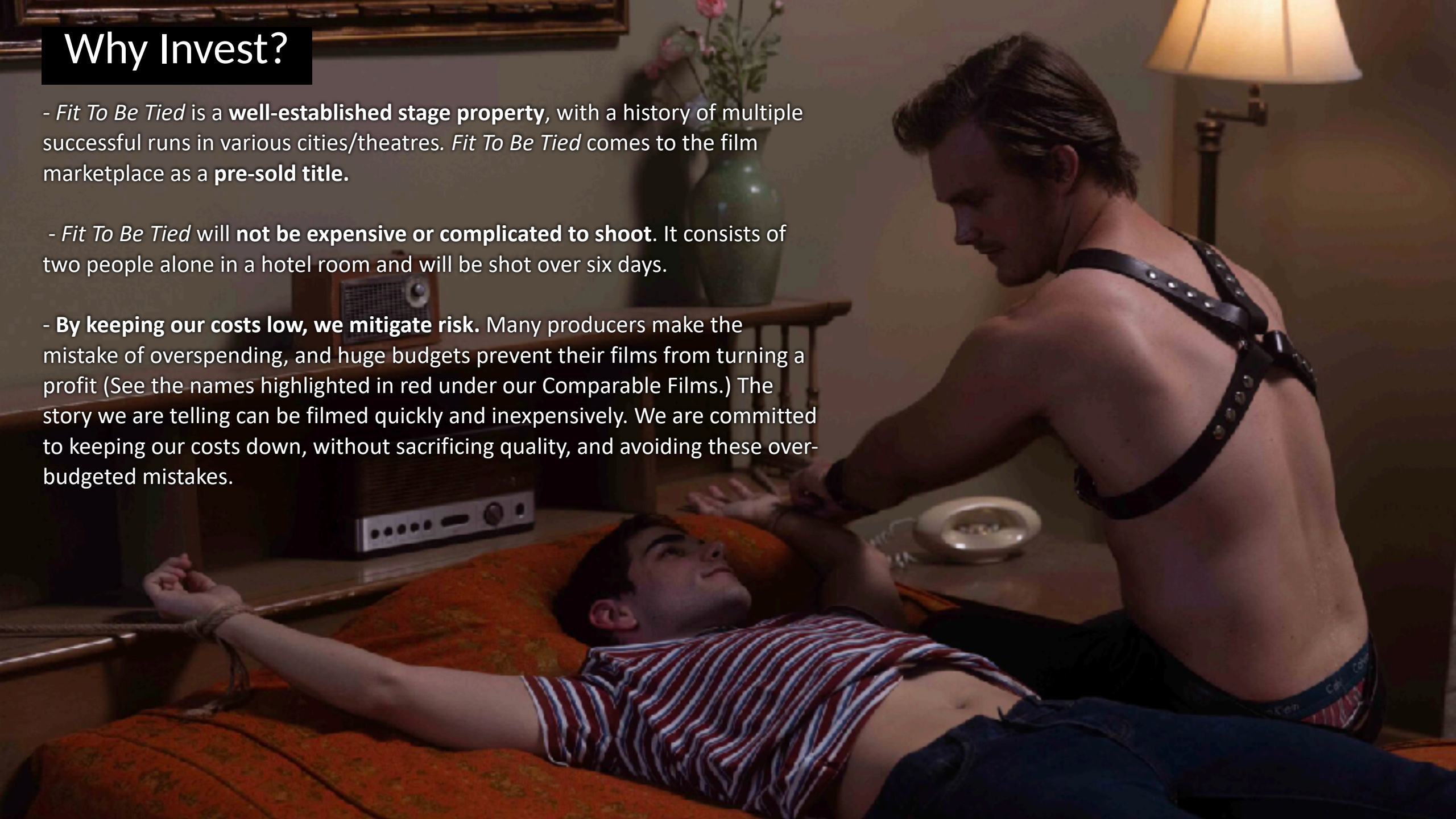
*Note: *Two of Us* has not yet been released in North America. Its revenue estimates are for international release only.

Why Invest?

- *Fit To Be Tied* is a **well-established stage property**, with a history of multiple successful runs in various cities/theatres. *Fit To Be Tied* comes to the film marketplace as a **pre-sold title**.

- *Fit To Be Tied* will **not be expensive or complicated to shoot**. It consists of two people alone in a hotel room and will be shot over six days.

- **By keeping our costs low, we mitigate risk**. Many producers make the mistake of overspending, and huge budgets prevent their films from turning a profit (See the names highlighted in red under our Comparable Films.) The story we are telling can be filmed quickly and inexpensively. We are committed to keeping our costs down, without sacrificing quality, and avoiding these over-budgeted mistakes.





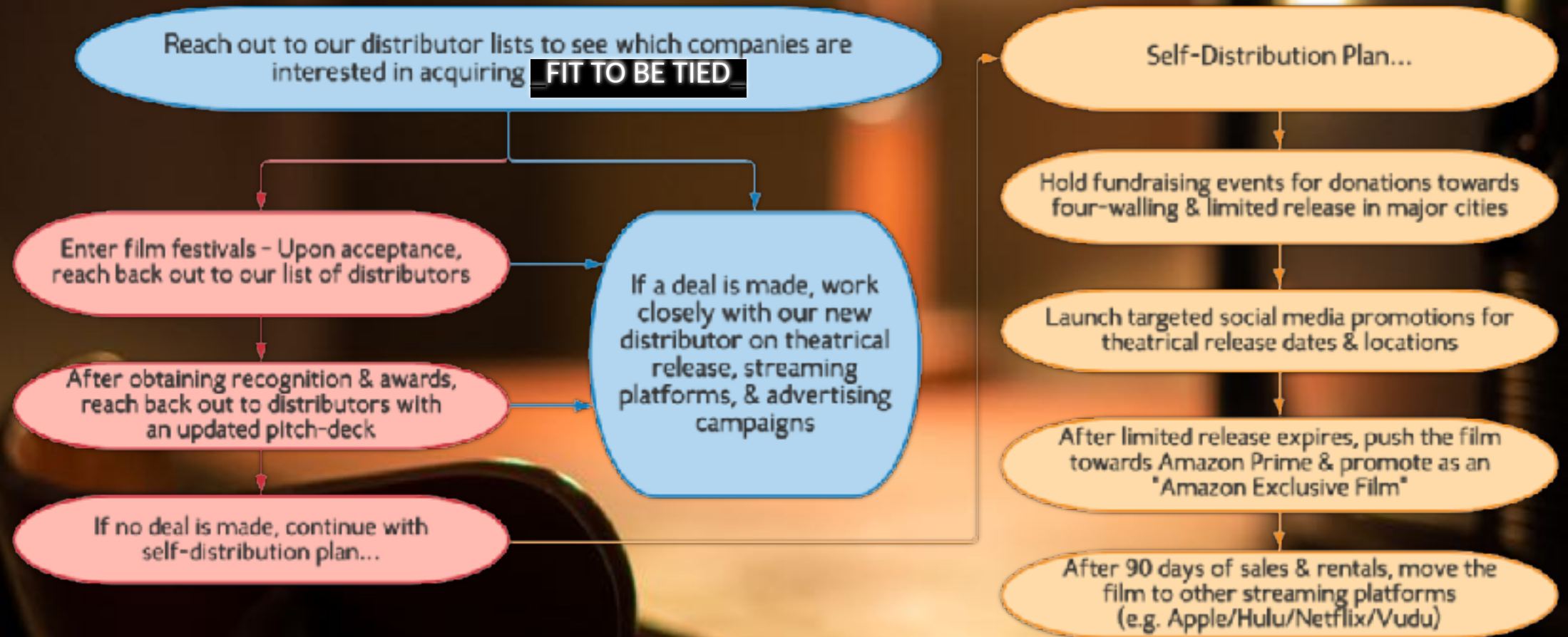
Why Invest? Cont.

- In recent years, there has been a **major upswing** in interest in LGBT content (i.e. *Moonlight, Modern Family, etc.*)

- *Fit To Be Tied* is certain to **do very well on the circuit of LGBT film festivals**. There are dozens of such festivals all over the world every year, and all are actively looking for new LGBT content to screen. We have a high chance of acceptance, and less competition than with a “straight” film festival (i.e. Sundance). Screenings at multiple LGBT film festivals **will increase the film’s profile and attract potential distributors.**

- Sex sells. There’s a **passionate niche audience of gay men who will be very interested in this film** for the kink premise alone. This audience represents our “base,” virtually guaranteeing a profit. We’re committed to making a quality film that will expand to a more general audience, and **increased market share.**

Distribution Plan





Past Performances on Stage


Fit To Be Tied (Top and Bottom the stage play) had a successful run at each of its venues throughout the United States. The following information defines its successes by theater capacity after sales and does not include comp tickets.

Washington D.C.
90.34% Capacity

New York City, NY
96% Capacity

Los Angeles, CA
98% Capacity

Provincetown, MA
91% Capacity



See what critics had to say
about *Top and Bottom*
on stage...

"The brilliance of the production is that when it begins, it is easy to think that S&M is just a fancy or a game that perhaps these people will outgrow. By the end of the production however, those judgments are at least reexamined. This to me is the sign of good theatre: a story that makes you re-evaluate previous conceptions about the world."

-NYTheatre.com

"West skillfully communicates the psychological complexities that lead men to explore the darker side of their sexuality. He also gets the pain of being stigmatized for being kinky, and the profound liberation and camaraderie that can be found with someone who shares your fetishes... It does a great job of portraying the achingly vulnerable moments that happen in any sexual encounter. That it does so with a light touch and an abundant sense of humor marks West as a playwright to watch."

-NY Blade

"This light, kinky comedy takes place in a hotel room on a Saturday night when James, the putative "top," or dominant sexual partner, pulls on his shiny new leather pants and invites Tommy, the submissive "bottom," over for a little knot-tying and handcuffing action... Playwright-director Kevin Michael West's gentle satire of masculinity and macho role-playing is often delightful as the two young men bond through their failed attempt at bondage."

-Backstage Magazine

Project Mentors



Joe Pirro: Head of Film Production at Symbolic Exchange

- *Driveways* (2019) - Currently holds a 100% approval rating on Rotten Tomatoes
- *The Tomorrow Man* (2019) - Starring John Lithgow and Blythe Danner



James Wolpaw: Director and Producer

- *Keats and His Nightingale: A Blind Date* (1985) - Nominee for Academy Award Best Documentary Short
- *Loaded Gun: Life and Death and Dickinson* (2002)



Milan Chakraborty: Producer

- *The Lifeguard* (2013) – Starring Kristen Bell - Nominated for Grand Jury Prize: Sundance Film Festival
- *My Friend Dahmer* (2017) – Starring Ross Lynch and Alex Wolff - Winner of Best Picture: Austin Fantastic Fest

