

THE REMNANT

A Prestige Television Series

Multiple Seasons · April 2030 · The Bicentennial



Told for the first time. Bigger than anyone expected.

MEDIA PACK · PUBLIC EDITION

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LOGLINE

As his civilization burns around him, a war-prophet compiles a thousand-year ancestral record. The people he could not save, preserved for a world beyond his reach.

The Compressed Premise

Jerusalem, 600 BC. A merchant and scribe named Lehi receives a vision that costs him everything: his home, his wealth, his standing in the city. He takes his family into the wilderness in search of a land promised by God. His youngest son Nephi goes willingly. He always goes willingly.

A generational saga spanning multiple seasons and a thousand years, The Remnant is prestige historical drama in the tradition of Chernobyl, Shogun, and The Last Kingdom: rigorous, morally complex, and unsparing. It is not a church film. It is not scripture illustrated. It is the Book of Mormon treated as what it has always been and never been permitted to be: one of the great untold stories in the history of religious literature, built on the oldest dramatic architecture in existence. A family that cannot bear what God asks of it. And the one son who obeys anyway.

CENTRAL ARGUMENTS

WHAT THIS SERIES DOES

This is the first prestige scriptural drama built from a Restorationist theological lens.

Every prestige scriptural drama ever made operates from one of three positions: Catholic, Protestant, or secular skeptic. The Passion of the Christ, The Chosen, Noah, Exodus: Gods and Kings. The Remnant operates from a fourth position that those three frameworks have systematically excluded, and the exclusion is the drama. What Jerusalem suppresses in 600 BC is the same thing Reformation Christianity suppresses and secular modernity dismisses: that God is not a distant sovereign but a Father; that He has a Divine Family and heaven is a household, not a court. No prestige drama has put these arguments on screen. This is the first serious attempt.

The Latter-day Saint community has never been given the prestige treatment their story deserves.

The Secret Lives of Mormon Wives. American Primeval. Under the Banner of Heaven. Heretic. The Book of Mormon musical. A generation of content built around Latter-day Saint culture, produced almost entirely by outsiders, shaped by scandal, sensationalism, and spectacle.

Seventeen million members worldwide have consumed this without a serious creative counterweight. The Remnant is that counterweight. It does not argue with what came before. It makes it irrelevant.

The story has exactly the architecture prestige drama requires.

A patriarch. A fractured family. A journey into wilderness. Two households, Manassite and Ephraimite, estranged yet both called by God into the same impossible journey, together fulfilling Jacob's ancient blessing over the sons of Joseph. A covenant with consequences that cascade across generations. A civilization that rises from a family's wound and destroys itself along the same fault line. This is the structural DNA of Succession, House of the Dragon, and The Last Kingdom. The Remnant does not need to be adapted into prestige form. It already is one.

TONE AND VISUAL LANGUAGE

The governing feeling of this series is sacred reality under pressure. The world of The Remnant presents itself as ordered, ritualized, and alive with claims about God, covenant, kingship, and inheritance. Beneath that visible order is strain, fear, suppression, ambition, fracture, and judgment. Revelation does not merely comfort. It exposes. It wounds. It rearranges. It feels mythic without being vague, spiritual without being weightless, elevated without being artificial.

Sound, Silence, and Score

Score is not a signal telling the audience what to feel. Music lifts when lifting is true, deepens sorrow when sorrow is true, and reveals holiness when holiness is present. When none of those are truest, there is silence.

Violence

Violence is truthful, consequential, and unsheltered. Not choreographed for thrill or cut away from to protect the audience.

The Sacred and the Visionary

Theophany, vision, and prophetic encounter cannot be handled purely naturalistically. This series renders that content as interior experience made visible: one character's spiritual reality briefly surfacing while the ordinary world around everyone else continues undisturbed. The question is never what did he see. It is what is it going to cost him that he saw it. Miracles are burden-adders. Each one raises stakes and makes the choices that follow harder.

The supernatural operates the way ancient people understood the sacred to operate.

Family and Covenant Intimacy

This series will not employ gratuitous sexual content or pornographic nudity. The concern is not erotic display. It is meaning. The intimacy of this world belongs entirely to covenant: marriage, inheritance, loyalty, household power, fertility, shame, and the vulnerability of people bound to each other before God. The result is adult, sober, and dramatically true.

The full architecture of tone and visual language is developed further for collaborators.

CINEMATIC REFERENCE WORKS

These works are not comparisons. They are offered as shorthand for the register, visual discipline, and tradition this series is working in and pushing beyond.

Chernobyl (2019, HBO)

The closest existing model for the institutional architecture of this series. Chernobyl understands that the most devastating dramatic force is not a villain but a system: a civilization's official story colliding with the truth it cannot absorb. Its restraint is total. For The Remnant, this is the grammar of the dark gospel.

Shogun (2024, FX)

Shogun builds a world that does not explain itself to the audience. Characters operate inside a moral and social code the viewer must learn to read. Long takes trust the actor over the edit. For The Remnant, this is the discipline required to build Jerusalem and the wilderness: a world with its own internal logic, presented without apology or translation.

The Last Kingdom (2015–2022, BBC/Netflix)

Demonstrates that a prestige series can sustain genuine epic scope across years of story without losing intimacy. Its protagonist is shaped by two competing identities that cannot be fully reconciled, and the show never resolves that tension cheaply. For The Remnant, this is the structural ambition: multiple seasons, a civilization that rises from one family's fracture and destroys itself along the same fault line.

The Last Samurai (2003)

Understands a specific kind of grief: the grief of a tradition that knows it is ending and chooses dignity over survival. Silence and physical stillness carry more weight than dialogue. The film does not perform its grief. It inhabits it. For The Remnant, this is the tonal register of a prophet abridging a record while his civilization burns outside.

SERIES SCOPE: MULTIPLE SEASONS

The Remnant spans one thousand years. Multiple seasons. A covenant family departs a corrupted Jerusalem in 600 BC, crosses an ocean, builds a civilization in an unknown world, fractures, witnesses the coming of the Messiah, and collapses into ruin. The last prophet stands carrying a record compiled by a dying seer and buries it in the earth for a world not yet born.

The Dark Gospel and The Covenant Gospel

Two gospels enter the promised land. They are not ideologies adopted in a moment. They are cultivated across generations, rooted in the choices of founding vessels, inherited by the people who come after. Only one of them can survive contact with God.

How the two gospels are built, and in what order each one falls, is developed for collaborators.

Season One

Season One is the story of a family that cannot bear what God asks of it, and the one son who obeys anyway.

The season overview, the shape of the two-part feature premiere, and the season's dramatic arc are developed for collaborators.

CHARACTERS: SEASON ONE

The Remnant carries two symbols: the sword and the tree govern this series at every level, including its people. The sword moves through the men of this world. The tree moves through the women.

Lehi

A merchant and scribe who receives a vision that costs him everything, Lehi's flaw is not faithlessness but misreading: he confuses being chosen with being vindicated, and believes his

calling must culminate in public significance rather than quiet obedience. The hinge of the premiere is the moment he knows it.

Sariah

The household's living center. She grew up in a house where an unstable man's decisions made everyone else pay, and she has built her life around the belief that a righteous man protects his house from chaos. When Lehi's calling begins to look like chaos, her loyalty turns to accusation. She is not wrong about what is being lost. She is not yet right about what can survive it.

Laman

What is happening to Laman is not jealousy. It is metaphysical dispossession: sacred legitimacy keeps transferring away from the structure he trusts and toward the brother he cannot bear to be under. By season's end he no longer experiences Nephi as a brother. He experiences him as proof that something sacred has been stolen.

Nephi

Fourth son in a world where that means almost nothing. Radically obedient not because he is soft but because obedience is the only iron he trusts to hold what is inside him. He could have been a tyrant. He comes close. He knows it. His stillness is not peace. It is gathered pressure.

The full ensemble is developed for collaborators.

WHO THIS IS FOR

The Latter-day Saint community is the funding base and the launch engine. It is not the target audience.

This is not a series for Latter-day Saints that outsiders might also enjoy. It is aimed outward from the first frame. The community is how it gets built. It is not who it is built for.

What is unavailable in prestige drama is not the Book of Mormon as an object. It is what sits at its center: God as a Father rather than a distant sovereign. A divine household. A Redeemer. Human divine potential. Direct access to the Spirit. Those are the things that were ruled out of bounds, and the same things that made them forbidden then make them forbidden now.

They are also, already, the dramatic engine of the series. The pull on an outside audience is the same thing that makes the drama function. Nothing is bolted on.

THE UNDERTAKING

The full Book of Mormon is the largest adaptation in scriptural drama that no one has attempted. A thousand years. Multiple civilizations. Generations of characters who never meet. Multiple seasons, and the decades of commitment that implies. Understating that is the first way this gets ruined.

It is going to be made. The appetite has been demonstrated and the material is too large to sit untouched much longer. The only open questions are who makes it, and what they are standing on when they do.

The likely answer is a network. Capital, notes, and a room of writers who have not lived inside this text and have no reason to. It will not be made from a Restorationist lens, because no one there holds one. To them it is property.

When that version exists at that budget, everything else becomes a side project.

Latter-day Saints have not historically moved first on our own culture. We answer after. This is the one moment where answering after is the same as losing the thing.

If not us, who.

THE CREATOR

He grew up in Utah, served a mission in Argentina, and spent years in Denali National Park driving tourists through wilderness on a bus, watching for bears and wolves. He has traveled to more than twenty-five countries and lived in six. He met his wife on a trek in the Himalayas. She is Polish. They are raising two sons, Leon and Gabriel, in a bilingual home.

He attended three colleges and finished none of them.

What he built instead is a body of experience that crosses cultures, landscapes, and traditions of belief, and a settled conviction about what narrative is actually for: not to entertain, not to comfort, but to locate truth and make it felt. The Remnant is the project that conviction has been moving toward for years. The media pack in your hands is the evidence.

He is, in order: a disciple of Christ, a husband, a father, a creator, and an entrepreneur.

The Team

The Hollywood system has a structural problem that no amount of talent resolves. Creative control belongs to almost no one. Writers, directors, and actors of genuine ability routinely produce compromised work not because their vision failed but because the machine requires compromise by design.

This project is built on a different foundation. Because The Remnant is creator and fan owned, the machine is not in the room.

The broad community comprises those who recognize it for what it is. They will pass it to the next person, and that person to the next. That is how this gets built. If this calls to you, you already know what to do.

CONTACT AND NEXT STEP

This is the public edition of The Remnant media pack.

A complete edition exists. It carries the full season overview, the extended character architecture, the governing principles, and the deeper design of the series. It goes to collaborators, creators, and community builders who ask for it.

This project is looking for anxiously engaged creators, producers, advocates, and community builders who see the vision and want to shape it from the beginning.

The Remnant is being built. Those who come in now will have the most say in what it becomes.

Follow the build: @RemnantOfJoseph · YouTube · Instagram · X

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