

# ***SEED*** the series

A New Sci-Fi Series Unlike Anything You've Ever Seen Before!

BY ROB SKIBA II



*An Intellectual Property Of:*

**King's Gate Media, LLC**

© 2009-2019 Rob Skiba II



[www.seedtheseries.com](http://www.seedtheseries.com)

## GENERAL OVERVIEW

**SEED** the series is Rob Skiba's proposed hour long, dramatic, 72 episode science-fiction TV series planned to span 6 seasons (with 12 episodes per season). It is designed to appeal to a broad audience with a story that is thought-provoking, intriguing and original. **Our goal is to do this as an independent project so we can retain total creative control of the content.** We also intend to utilize a Netflix/Hulu/Amazon Prime type of on-demand streaming video distribution model. **The estimated budget is currently projected to be under \$4 million per episode.** Although, the first four episodes may be more expensive due to initial set, costume and creature design and the fact these episodes will require significantly more C.G.I. than many of the episodes, which will follow. What sort of show will it be? We like to pitch it as...

### *Lost meets The Unit, wrapped up in The X-Files!*

Why? Because **SEED** will feature the same type of mystery and intrigue that made the show **Lost** so much fun to watch. It will have the same sort of appeal as shows like **The Unit** (which told stories incorporating elements of actual events with fiction within a military/geo-political framework), mixed in with sci-fi/government conspiracy themes similar to those of **The X-Files**. This type of format affords us the opportunity to make social, political and religious commentary in a non-offensive way, while at the same time revealing concepts and ideas, which can stimulate the mind to explore the "what ifs" in life.



#### LOGLINE:

**When a U.S. special forces team is sent to Iraq looking for weapons of mass destruction, what they find becomes the catalyst for the final battle in a "seed war" that has been raging for nearly 6,000 years.**

The series will explore "fringe topics" such as aliens, the paranormal and supernatural, as well as transhumanism, conspiracy theories, time travel and mind-control, among other things – much the same way shows like **The X-Files, Fringe, The 4400, V, Alias, Doll House, Jericho, FlashForward, Almost Human, Extant, Continuum, Supernatural** and **Resurrection** (among others) have done. But what sets **SEED** apart from these other shows is the vast amount of non-fiction research, which forms the foundation for the series. This research comes from ancient texts, which foretell our future. Thus, **SEED** won't be *just* entertainment. Through this series, we will be exploring *actual truths*, which are stranger than fiction – all while revealing the idea that...

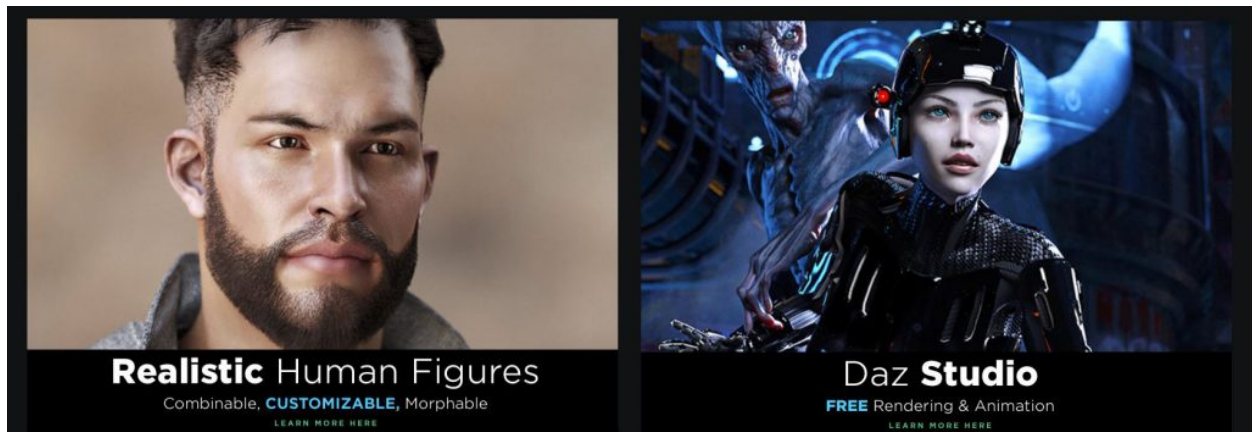
#### TAGLINE:

***"The keys to the FUTURE LIE buried in the past."***

## 2019: TAKING SEED IN A NEW DIRECTION

Right from the start, *SEED the series* had always been envisioned as a live-action TV series (as opposed to a cartoon or animated series). But Rob Skiba recently watched the movie *Beowulf*, which was an all CGI movie. While not perfect, the visual effects were still quite amazing, especially considering it was done in 2007. The technology for photo-realism has only *significantly* improved since then, to the point where it is now getting harder and harder to tell what is real and what is not.

Between advanced Image Metrics Faceware and other recent advancements in 3D character modeling and animation capabilities, we now believe photo-realistic, CGI is the way to go. These days even the average person can download *free* software and immediately start working with photorealistic 3D models, with tools like DAZ3D:

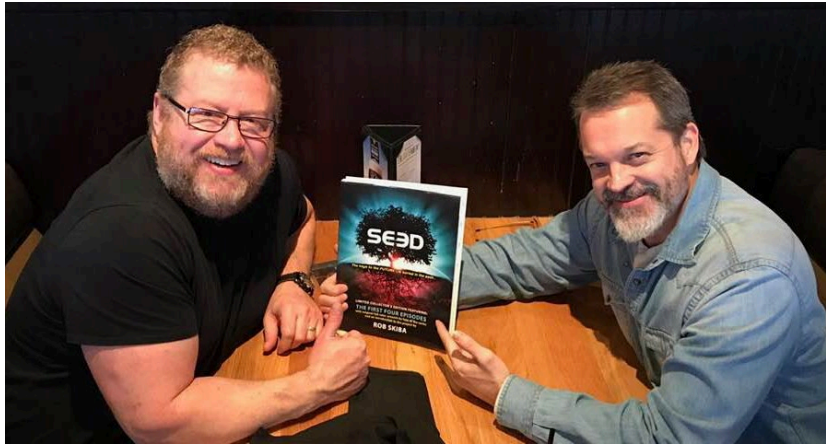


So, the series can *look like* live-action, but be 100% CGI. Doing it this way may also be a lot cheaper (at least in the long run), while affording us the opportunity to basically do anything we can imagine – which would be significantly more challenging (and expensive) to do with a live action shoot. Instead of having to blend live-action with CGI, the whole thing can be done CGI... but still look amazingly close to real life. Indeed, there are lots of new possibilities here. By way of example, check out the videos in this playlist Rob Skiba recently put together:

[https://youtu.be/aYuBDkto2Vv?list=PLzL1qDngeVYWMFhOnmV\\_CFzW7COFTEBK](https://youtu.be/aYuBDkto2Vv?list=PLzL1qDngeVYWMFhOnmV_CFzW7COFTEBK)



Not long after coming to the conclusion that CGI may be the way to go, Rob Skiba called his good friend, CGI and MOCAP industry pioneer, Keith Brock. They had a wonderful meeting discussing the possibilities. As a result, a potentially huge partnership may be in the works. Keith knows many people in the CGI and gaming industry and we are hopeful that he can open many new doors for us.



As stated in the General Overview section, the estimated budget per episode is projected to be under \$4 million per episode. While CGI-based animation can be quite expensive, we believe in the long-run, our production costs will actually go down. Why? Because initially, we will have to build all of the CGI assets for the series (the characters, sets, props, creatures, vehicles, equipment, etc.). But once they are built and in our proprietary library, they will be easily reusable for any and all future productions. And since the assets are digital, they can easily be shared and used with multiple studios all over the world, which can also help us further reduce our costs. Entire animation sequences can be farmed out to studios in countries where the U.S. dollar has greater value and thus gives us much more “bang for the buck” than we could get here in the States.

The other exciting thing about doing it this way is these same 3D, CGI assets can be used to create high-end video games and AR (augmented reality) programs for apps and much more. The only downside is the up-front expenses may be higher than doing it live-action, blended with CGI. But again, the upside is, the subsequent costs begin to diminish dramatically, the larger our CGI asset library grows. We will also save money on locations, physical construction of sets and props, catering, travel and lodging expenses for cast and crew and much more. Think about it. How many productions have lost precious time, money, props and sets simply due to poor weather conditions? Eliminating this variable alone can mean a massive savings in both time and money. All we would need is one, large, centralized motion capture and recording studio to work with our actors and in-house 3D animation specialists. The plan is to build this studio in Dallas, Texas. This is to keep the project close to where Rob Skiba lives, while also providing us with a central location within the United States (and within a “Right to Work” state).

In short, taking *SEED the series* in this direction really opens the doors to limitless possibilities, with decreasing production expenses as the series progresses.

Pre-production can begin when \$500,000 is in escrow. This initial budget will enable us to find and set up the studio space and animation suites, hire the appropriate artists and technical advisors and begin the process of designing the series.

## THE PROJECT



We will be following a “comic book model” of story-telling. What does this mean? Back in the early 90’s, DC Comics decided to have Superman killed<sup>1</sup> and then later Batman’s back was broken<sup>2</sup> (as depicted in the cover art to the left). In both cases, we witnessed the apparent defeat of two of the biggest names in comic-books. Rob saw these as potential collector’s items, so he purchased all of the issues leading up to, and including these storylines as well those that followed, which led to the restoration of these comic book super heroes. Reading them, he noticed a pattern of many issues referring back to something in the past, while telling a compelling story in the present, which inevitably ended in a cliff-hanger. This creative storytelling formula led to a \$35/week comic book buying spree (addiction), which lasted for years. In other words, he was hooked!

The TV series *LOST* followed a very similar formula. As you can see in their promotional poster (right), the show featured a large ensemble cast. Each episode contained flashbacks into their colorful backgrounds, while leading us on an intriguing adventure in the present, ending with a cliff-hanger.



*SEED the series* will follow this same very addictive formula. While the storyline will be set in modern times, it will make frequent references to the past and end with a cliff-hanger, which will leave the audience always wanting more.

### The Format for *SEED the series*:

Many shows start with an intriguing “Teaser” before the opening titles roll. With *SEED*, we will use our Teasers to tell an epic tale from ancient history, leading up to the present day over the course of the series. And each one will, in some way, have meaning relevant to the story taking place in a

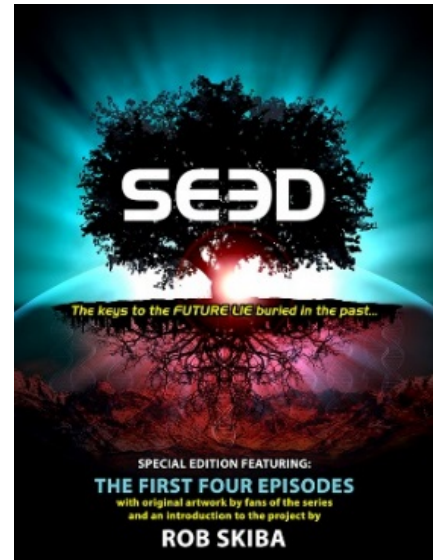
<sup>1</sup>. Superman Vol. 2, issue 75: *The Death of Superman* (1992-1993) ISBN 1-56389-097-6 – For the full collection of stories, see also, *The Death and Return of Superman Omnibus* ISBN 1401215505

<sup>2</sup>. Batman issue #497: “Knightfall” (1993-1994) – Vol. 1: ISBN 978-1401233792 – Vol. 2: ISBN 978-1401235369 – Vol. 3: ISBN 978-1401237219

particular episode, while simultaneously revealing a “key” to understanding both the character’s and possibly our own future.

The series is structured for an overall, themed story arc to resolve per season. Therefore, each episode ends as a “to be continued.” After the Pilot sets the stage for the rest of the series, each episode picks up where the previous one left off. Each of the seasons will follow the same format, with the whole series ending with Season 6, which will tie everything together.

The entire series has been outlined and as of January 2018, Rob Skiba has completed the scripts for the first six episodes – the first four of which were published together as a book in 2018 in order to introduce people to the project (and protect the plot themes through copyright). With this “mini-series” in hand, we are actively seeking other writers to join us in completing the first season.



## *A synopsis of the first four scripts written by Rob Skiba II*



### **Episode 1: “The Beginning of the End”**

In the Teaser, we are introduced to the reality that the Nephilim (powerful – often gigantic – super-human hybrids) may still be alive today.

The story opens with the crew of a Grumman TBF Avenger crew flying a secret mission in the Solomon Islands in January of 1942. The plane gets shot down and only the pilot, LIEUTENANT VINCENT CAINE survives the crash. He quickly finds himself in a shootout with three Japanese soldiers. But he soon realizes they aren’t just shooting at him as something emerges from the jungle behind them. The Teaser ends with a terrifying encounter with something big (although we never see what it is) – and we are left with the feeling that paradise is lost.





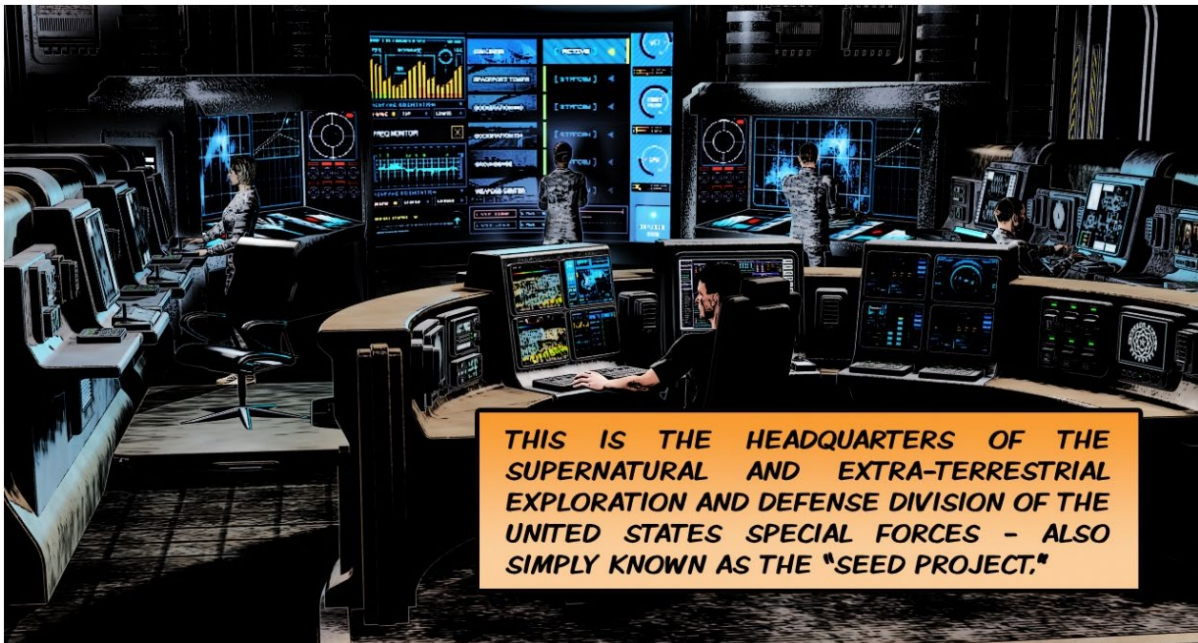
We come back from the Opening Title Credits to see NORMAN VINCENT CAINE giving a lecture to a packed out audience, based on the content of his latest book, *The Omega Plan: Exposing the New World Order*. He is the son of the downed Grumman TBF Avenger pilot in the Solomon Islands we meet in the Teaser. His lecture clues us in that this story is going to deal with ancient prophecies, government conspiracies, the supernatural and more. We are taken through a quick journey of statements made by U.S. presidents hinting at what Norman calls “The Omega Plan.” This “Plan” serves as the underlying mythology of the series – there are powerful men behind the black curtain, steering world events toward an inevitable conclusion, which may have been prophesied to occur thousands of years ago.

Norman serves as sort of our narrator throughout the series, though he never narrates. We learn things through him as we catch him speaking at various events and elsewhere. At the end of his conference room lecture, we are left with the notion that “they” are looking for something – something big. And when “they” find it (or him), it will herald the beginning of the end.

This takes us to a contemporary event (in 2002); presumably something happening at the same time as Norman’s speech on the other side of the world. In real life, legend has it that some of our U.S. Special Forces encountered a giant in Kandahar, Afghanistan. Episode 1 recreates this story and uses it as the catalyst for the formation of a specialized sub-division of the Joint Special Forces called S.E.E.D.. It is the brainchild of MAJOR GENERAL VICTOR KARYDIS and the title is an acronym, which stands for the “**Supernatural and Extra-terrestrial Exploration and Defense**” unit.



The commander of the team that took down the giant in Kandahar is LIEUTENANT ZECHARIAH “ZAK” RANDALL who is our primary protagonist for the series. After being promoted to the rank of Captain, he is put in charge of leading the three, six man teams, which will make up S.E.E.D.. But first said team must be recruited and trained. Episode 1 takes us through this process and introduces us to the central characters among the soldiers of S.E.E.D.. The first episode ends with a reveal of the S.E.E.D. Deep Underground Military Base (D.U.M.B.). This secret base, which will be the central hub/brain of the program, is located under Fort Huachuca in southern Arizona.





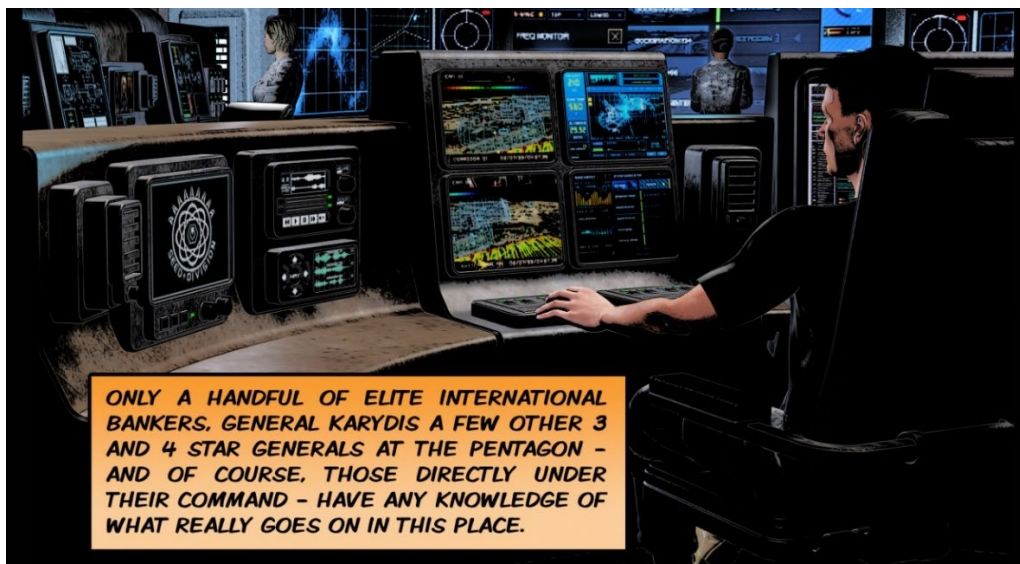
## Episode 2: "The Agartha Mission"

From Episode 2 forward, the Teasers will begin to walk us through history as told to us through the Bible and other ancient texts. The Teaser for this episode depicts the Fall of Satan, though this is never explicitly stated nor directly seen. The imagery we do see is intentionally vague, with many clues being hidden in plain sight, which will be elaborated on in future episodes.

We come back from the Opening Title Credits to find our S.E.E.D. troops in training. Most of Episode 2 depicts the process of team building and introducing both us and the characters to various topics, equipment and locations. As we get to know the primary characters, we discover some of their back history and potential character flaws.



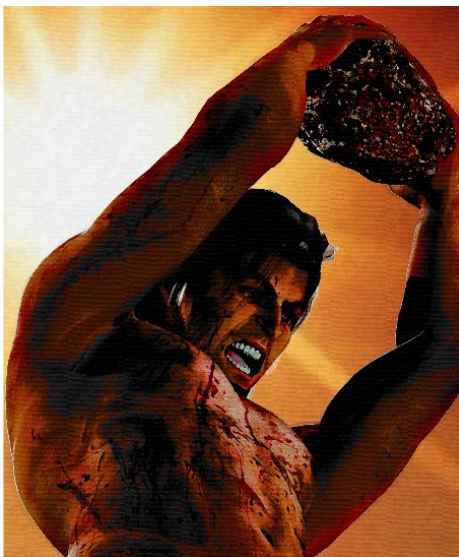
After six months of training, the three teams are sent on their first mission: Iraq. Charlie Team is sent to Eridu for reasons as yet unknown. Alpha and Bravo are combined under the code-name, "Agartha" and are sent to a remote region of northeastern Iraq. But the *true* purpose of this mission is known only to General Karydis (and the mysterious "THIN MAN" to whom he reports).





As Alpha and Bravo Teams begin their mission, we are introduced to a mysterious character, who stalks them in the shadows. Known simply as THE BEDOUIN, we will soon see that he is a man of both ancient wisdom and immense supernatural powers. He will play an increasingly more significant role as the series progresses.

### Episode 3: “The Cave”



The Teaser shows us the first murder: CAIN killing his brother ABEL. We will eventually learn how this event has an interesting tie-in with the backstory of SERGEANT MARTINEZ, which is hinted at in Episode 2 when we are first introduced to his character.

Later in the Teaser – in a flash-forward sequence – we see ADAM telling his third son SETH never to go down to the seductive, beautiful daughters of Cain, who live in the city of wickedness in a valley below the mountain where Adam, EVE and the line of Seth live.

However, as The Bedouin narrates, we see that two of the “SONS OF GOD” have become overcome with lust and they curiously go down to them.



Episode 1 had already established two of our main characters: Captain Zak Randall and JESSICA CAINE as two people engaged to be married as soon as Zak finishes his first S.E.E.D. assignment in Iraq (circa December 2002). But this assignment will prove to be a life-changing event for both of them.



S.E.E.D.'s Alpha team (led by Zak) and Bravo Team (led by his best friend, LIEUTENANT REGINALD "REGGIE" KNIGHT) were sent to Iraq on a secret mission to find weapons of mass destruction. But what they end up finding is far worse than anything a ruthless dictator could stockpile. Using ground penetrating radar, Zak leads his team into an underground tunnel, which was discovered deep inside a hillside in a remote desert region of northeastern Iraq.

What started out as a routine search for weapons, turns into a very intriguing mystery involving strange, ancient artifacts and a sealed cave that was never meant to be opened.

Upon entering it, they discover a large tree growing out of a stone encircled mound in the center of the cavern. Quite out of place, its glowing fruit mesmerizes the men. One of them plucks a fruit from the tree, which causes it to levitate, revealing an eight foot tall man entangled in its roots. This man turns out to be the fallen angel, AZAZEL... and they have inadvertently just released him from his prison!





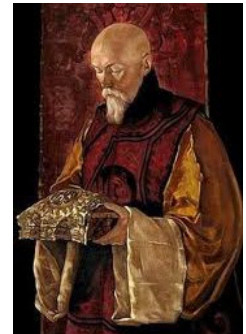


A brief conversation with this giant man turns into a terrifying encounter with Azazel in his true form, and both Alpha and Bravo teams get wiped out. Only Lt. Knight and Zak survive. Badly wounded, Zak emerges from the cave of Dudael and is met by the wizard-like Bedouin who heals him, but then mysteriously transports him out of time and space.

Some distance away, Lt. Knight is found lying on the ground unconscious (previously rendered so by The Bedouin) and unaware of what happened to the rest of the Agartha Team.

Back home, everyone thinks Zak's dead, but of course we know differently. The story ends with Zak's funeral, followed by a scene showing General Karydis as he meets with soldiers from Charlie Team, which is now the only remaining team of S.E.E.D.. Intriguing statements are made about another secret mission – a dig – in Iraq slated for April of 2003. This then leads to a flashback scene of NICHOLAS ROERICH meeting with Vice President HENRY WALLACE who is celebrating the recent (1940) election.

Wallace's eccentric "guru" gives him a small "casket" before leaving. Within moments, men dressed in 21<sup>st</sup> century S.W.A.T. uniforms bust into his office and take the casket from him, handing it to a mysterious, tall, thin man (this is the same "thin man" General Karydis has been reporting to in previous episodes) standing as a silhouette in the doorway. The end of Episode 3 leaves both Wallace and us with many unanswered questions. Thus concludes the three-part Pilot.



#### Episode 4: "Yesterday Today Was Tomorrow"

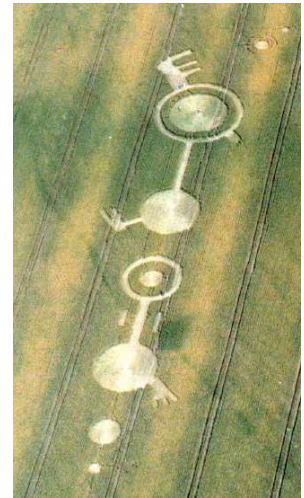
The opening Teaser takes us to a time, long, long ago to witness the arrival of the 200 WATCHERS. They are the class angels written about in the book of Enoch (the "sons of God" referred to in Genesis 6) who landed on Mount Hermon in the days of the pre-Flood Patriarch, JARED. The Teaser ends with the powerful angelic beings taking women for themselves.

The events of the three-part Pilot took place in 2002. When we come back from the Opening Title Credits, we discover Episode 4 has brought us nearly 8 years into the future – to July 11, 2010 – where we see that Zak's (former) fiancée Jessica Caine has moved on with her life (or at least is trying to as best she can).

She is now a reporter with *DFW NEW MEDIA*. Together with staff photographer, SAM HERNANDEZ, they end up following a lead on a story that takes them to the HICKS' farm in northern Texas, where they discover a very large crop circle formation has mysteriously manifested earlier that morning. The military shows up with intentions of removing all traces of this crop circle, but someone or something doesn't want it destroyed. Among other things, the crop circles can heal physical ailments and they also seem to have a power that draws people to them... especially Jessica.

Meanwhile, as a total solar eclipse darkens Easter Island, Zak is mysteriously returned only to find himself in an Arizona desert region, two hours north of Tucson, totally confused and disconnected from all he knew and loved. His quest to find answers begins here. Thus Episode 4 effectively launches both Zak and us into Act 2 of the first season's story arc.

Back at the Hicks crop circle, we learn Jessica's connection to it goes much deeper than the fascination of a news reporter. And her partner Sam discovers this formation, which appeared on July 11, 2010 looks *exactly* like the famous "pictogram" which appeared in Wiltshire, England twenty years prior - to the day. Things get even stranger when Jessie is later abducted from her apartment by a mysterious being with solid black eyes and an Annunaki pine cone shaped device.



Elsewhere, General Karydis discovers evidence that Zak may still be alive. For the past seven and a half years there have been only unanswered questions about what really happened out there on that fateful night in northeast Iraq. So, when the general finds out his man is still alive and well – and in Arizona - he becomes obsessed with finding him.

After finally making his way to his father, retired COLONEL GRANT RANDALL's house in Tombstone, Arizona, Zak is given directions and the keys to a classic, fully restored 70's era muscle car. At his father's insistence, Zak drives to the small, remote town of Portal where he will spend the night, safe from anyone who may come looking for him.



The story ends with a scene showing a mysterious boy of Middle Eastern descent named EMMANUEL walking down a long, dark hallway in an underground, military base at Dulce, New Mexico. We follow him down another hallway, which leads to a series of holding cells. There, we see each one contains strange animal-human hybrid creatures and pregnant women being held against their will. When we come to the last holding cell, we see Jessica Caine lying on an operation table as small "alien greys" scurry about around her.

So now we have multiple character and story plotlines to follow, which will eventually converge as the season/series progresses. All of it is connected. But how? This is the big question.

From Season 1 through probably sometime in Season 4, we will be dealing with events from our past (2010) until the series eventually catches up to our present. Season 5 will likely bring us up-to-date. And Season 6 will launch us into a speculative future.

In addition to the proposed live-action series, we also have a number of other related projects, currently in various stages of development, which will be described in the following pages.

## DEVELOPMENT HIGHLIGHTS

### The Non-Fiction Behind the Science Fiction

One of the more successful authors whose work has made it from print to the big screen is Dan Brown. In the Special Features section of the *“Angels and Demons”* DVD (pictured below), director Ron Howard talks about what makes those books and movies so successful:



*“What’s great about the stories Dan Brown creates is that **they stimulate so much curiosity, discussion and research.** Everybody I know who gets involved with the project... **it drives them to the library, it sends them to the Internet...** they want to explore the Illuminati. And there’s so much written about it. It’s fascinating stuff and it’s the kind of thing that leads to a fascinating set of clues and a great mystery.”*  
– Ron Howard

**SEED** the series is based on a *tremendous* amount of research and contains themes relevant to both ancient times and the events of our day... and possibly the future too. And just like Ron Howard said about the stories written by Dan Brown, we’re confident ours will also “stimulate so much curiosity, discussion and research,” driving people to the library and the Internet searching for answers too.

No matter what (if any) faith people subscribe to, nearly everyone is looking at the so-called “signs of the times” and believing we just might be living in the “Last Days” – or at the very least, in a time where tremendous change and upheaval may be looming on the horizon.

### *Could the keys to the **future lie buried in the past?***

Nearly every culture has some sort of myth, legend or religious text describing a Great Deluge. The Hebrew book of Genesis, along with a number of other ancient texts from various cultures and religions around the world, tell us what the days were like before this worldwide catastrophe.

Through the study of ancient texts, we discover many strange, violent and epic events, which took place during the time period leading up to the Great Flood. These events eventually became the foundation for every story written on parchments, carved on cave walls and etched into tablets of stone concerning the gods of the ancient world – complete with their accompanying bizarre, violent creatures and mythical hybrid beasts. In other words, it all makes for fantastic, classic story-telling material, which has stood the test of time in multiple cultures!



But unlike most mainstream attempts at telling these stories – such as the horribly inaccurate **NOAH** (2014) movie by (self-described atheist) Darren Aronofsky – we will actually stay true to the ancient narratives. We won't be veering wildly off course from them... to the point where the Watchers of Genesis 6 are made out to be the good guys and Noah is turned into an axe murderer (as insinuated in the poster to the right) bent on killing members of his own family. Granted, every filmmaker takes *some* liberties with “creative license,” but some clearly take it too far. And sadly, this seems to happen way too often with Hollywood.

**SEED** the series will be a live-action production, which intends to explore similar topics in an entertaining, intriguing, fascinating and perhaps even educational fashion, while remaining true to the ancient source materials. In so doing, we believe we will be able to tap into the collective consciousness of everyone, everywhere – at the very least, on a primeval level. Because ultimately, the further back we go, the more we find we all share the same history. So, let's enjoy the adventure together! And let's do it in a way that is actually *true* to the ancient narratives, instead of grossly distorting them.



As already mentioned, a lot of research went (and will continue to go) into the writing of **SEED**. Realizing we will eventually need to hire more writers to work on the series, Rob Skiba has developed a collection of non-fiction books and DVDs, which represent the distillation of decades worth of research. King's Gate Media published **Babylon Rising: And The First Shall Be Last** in February of 2012. This book has since become a regular Amazon Best-Seller, which has been met with rave reviews and is always a big hit at seminars and conferences.

The much-anticipated sequel to **Babylon Rising** was released under the title, **Archon Invasion: The Rise, Fall and Return of the Nephilim** in December of 2012. It too received a very warm reception and continues to maintain a 5 star, Best-Selling rating on Amazon.

## Media Exposure

The content of the above mentioned books has led to Rob being a frequent guest on a number of talk radio programs including, but not limited to:

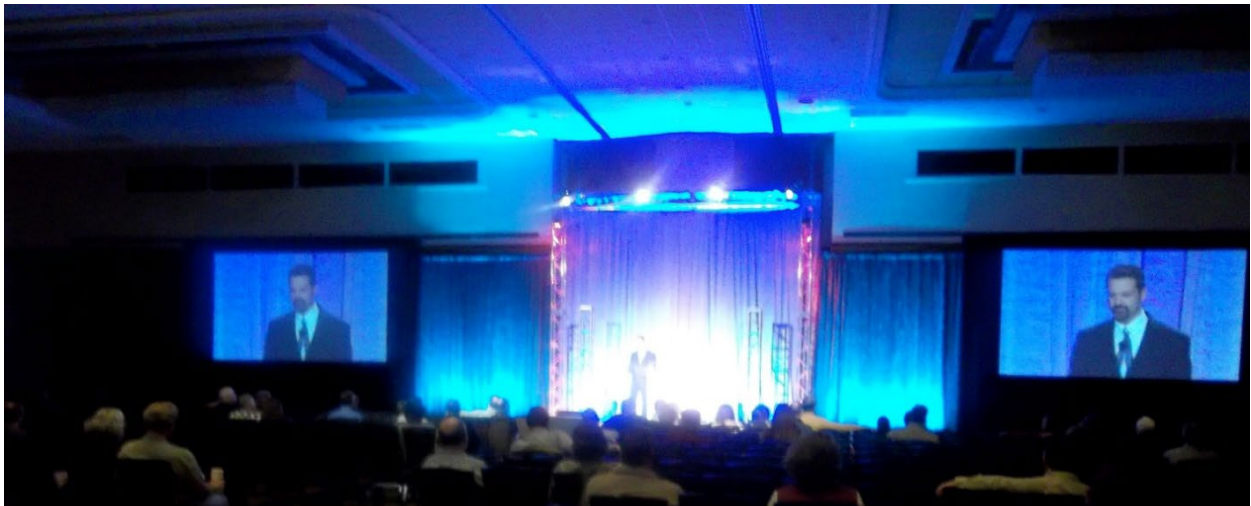
- ***Caravan to Midnight*** with John B. Wells
  - ***TruNews*** with Rick Wiles
  - ***A View From the Bunker*** with Derek Gilbert
  - ***Raiders News Network Radio*** with Tom Horn
  - ***Omega Man Radio*** with Shannon Davis
  - ***Acceleration Radio*** with L.A. Marzulli
  - ***Opposing the Matrix*** with Jim Wilhelmsen and Dave Ruffino
- ...and many more.



Rob also hosts his own radio talkshow called, ***The Revolutionary Radio Project*** and has been producing content since 2010. He can now be heard on the ***Truth Frequency Radio Network*** every Wednesday evening from 11pm to 1am CST, where he discusses his own research and interviews a variety of guest, covering a wide range of topics.

He has also been a regular guest on numerous YouTube based video talkshows, as well as on television programs, such as ***Prophecy in the News*** and ***The Prophecy Club***.

## Public Speaking



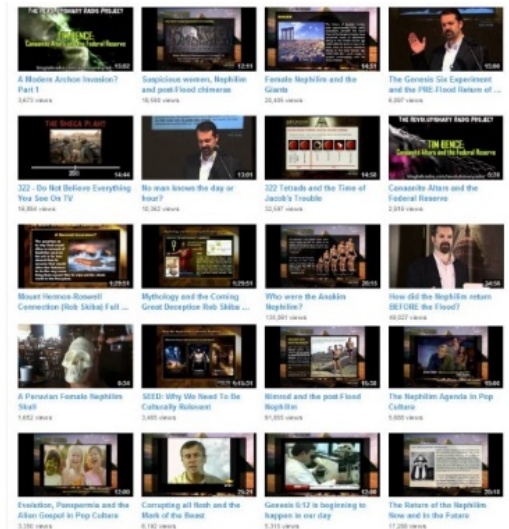
Additionally, since 2010, Rob has been speaking to packed-out crowds in conferences and seminars all over the world, including the first and second ***Future Congress of Emerging Threats and Challenges*** conferences, the first annual ***Prophecy Summit***, the ***Chicago Summit on Nephilim***, the ***54<sup>th</sup> Annual New Jersey U.F.O. Conference***, the ***Decoding the End Times Conference*** and many more.

Public speaking both in the States and abroad has certainly helped Rob Skiba share his non-fiction research with the world, but it has also enabled us to develop lasting relationships with a wide variety of other scholars and researchers. And many have agreed to consult with us on the various concepts, which will be portrayed in **SEED** as the series moves forward. Thus, we now have our own built-in content research and development team already in place as a resource for our creative writing team.

## Video Documentaries

Since 2010, Rob Skiba has produced a number of educational DVDs, which have become very popular, proving beyond a doubt that there is a real hunger for this material. Various clips from these DVDs along with other related videos are also available on YouTube. There, he has built an audience of nearly **200,000 subscribers** and his video content has collectively generated well over **15 million views** from around the world – all further proving that we *already* have an audience just waiting for **SEED the series!**

**How many live-action series can make such a claim even before having the first pilot episode produced?**



## SEED Graphic Novel:



Realizing there are many different markets available for content such as this, we have begun production on the graphic novel series. Working in partnership with Defiant Media Comics, and individual freelance artists, we hope to have our first graphic novel done by the end of 2019.

There are a total of five Acts plus a Teaser per **SEED** script, so each scripted episode will generate a total of six comic-books. After the final Act has been produced as an individual issue, we will then assemble all six into one graphic novel. In this way, we maximize our profit potential by offering a total of seven different products per completed script! The income generated from these will then go directly toward helping to fund the live-action series.

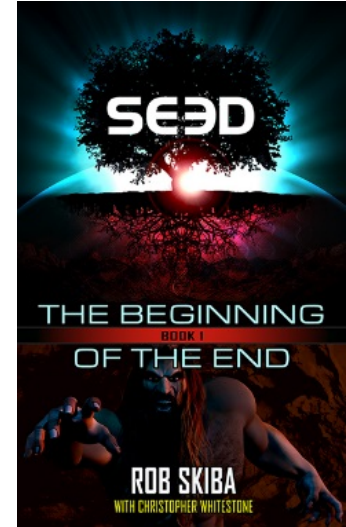
*The artwork to the left was provided by Tomi Hanzek.*



## *SEED Fiction Novels*

We are also in the process of taking the existing screenplays and expanding them into fiction novels. Rob Skiba hired a professional writer named Christopher Whitestone to co-write the first novel based on the Episode 1 television screenplay. The first draft of the completed manuscript was turned in at the end of September (2018) and it is currently in the process of being edited for publication.

The fiction novels allow us the ability to go much deeper into the story and character backgrounds than we can with the TV scripts. As such, the novels form the foundation for expanding the story in this format as well as in the comic books and audio drama adaptations



## *SEED Audio Drama*

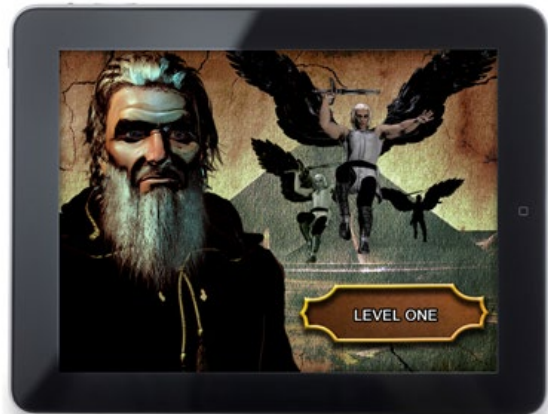


Before movies and television, there was radio. Many of our parents and/or grandparents grew up listening to the old *Flash Gordon*, *Lone Ranger* or *Mystery Theater* radio shows. Believe it or not audio dramas are actually making a comeback. Nowadays you can get a good book or novel as a dramatized audio book, complete with different actors, music and sound effects. Therefore, until we are funded for the TV series, we have begun taking our existing scripts and producing them as multi-part audio dramas in order to build our audience and create more awareness for the project. To get a feel for what we are attempting to do, please take the time to listen to our “Freshman effort” (from 2014) by visiting our website at:

<http://www.seedtheseries.com/audiodrama.html>

## *SEED Video Games and Apps*

The kind of subject matter *SEED* will be dealing with provides a wide-range of rich content perfectly suited for the gaming market. Although some of the higher-end games can cost as much (or more) than the episodic budget for the TV series, there remain many opportunities within the mobile device apps market. We are therefore looking to work with an apps development company to produce a series of *SEED* related video games specifically for mobile devices.



## INDUSTRY ANALYSIS

### Movies: *SCI-FI and Fantasy Films Are Big Business!*

According to the entertainment industry web site, **Box Office Mojo**, by the end of 2018, the U.S. box offices had grossed **\$11.9 billion**.<sup>3</sup> The average for the past ten years is about the same. This proves Americans sure love their movies! But what kind of movies do they love most?

The top grossing (domestic) movies from 2008 to 2018 were:

- **2018:** *Black Panther*
- **2017:** *Star Wars: The Last Jedi*
- **2016:** *Rogue One: A Star Wars Story*
- **2015:** *Star Wars: The Force Awakens*
- **2014:** *American Sniper*
- **2013:** *Hunger Games: Catching Fire*
- **2012:** *The Avengers*
- **2011:** *Harry Potter: Deathly Hallows*
- **2010:** *Toy Story 3*
- **2009:** *Avatar*
- **2008:** *The Dark Knight*



With the exception of only a few, the **worldwide** gross for #1 movies includes the same list, with **Avatar** being the highest grossing film at **\$2.7 billion**. As of April 2019, **Captain Marvel** (which only opened a month prior) was already topping the charts with a worldwide gross of over **\$1 billion** and growing. Even more astonishing, **Avengers: End Game** brought in **\$1.2 billion** just in its opening weekend!<sup>4</sup> What does this tell us? For starters, it indicates that superhero, fantasy and science fiction are the top three, best-selling genres for movies all around the world. In fact, if you look at the worldwide statistics, going all the way back to 1989, you will find the same three genres topping the charts.

**THE GOOD NEWS:**  
**SEED** perfectly fits all three genres!

The one exception in the above list is 2014's **American Sniper**, which tapped into American pride and patriotism with a military-themed movie, loosely based on a true story. Well, **SEED** has that base covered too!

<sup>3</sup> <https://www.boxofficemojo.com/yearly/>

<sup>4</sup> <https://www.vox.com/2019/4/29/18521581/avengers-endgame-box-office-1-2-billion>

## The Faith-based Audience: *A largely untapped and growing demographic*



When it comes to ultra-low budget, independent films, there is one genre that *consistently* falls into this category: Christian (or faith-based) films. Take the movie ***Courageous*** for instance. It was a Christian film by Alex and Stephen Kendrick of Sherwood Baptist Church, produced for \$2 million. It was released in September of 2011, and as of April 2019, it has grossed nearly \$35 million. This movie, like the Kendrick brother's previous two – ***Fireproof*** (\$500,000 budget – grossed \$33.5 million) and ***Facing the Giants*** (\$100,000 budget – grossed \$10.3 million)<sup>5</sup> – appealed to a particularly neglected segment of the U.S. film market: the Christian audience. ***SEED*** the series will also appeal to this demographic.

## TV: *The Average American Watches Over 5 Hours of TV Per Day!*



According to 2009 Nielsen.com report, the average American spends 20% of their day watching TV! That's nearly 5 hours a day, just sitting in front of the television!

*“Today’s consumers are watching more TV than ever, which makes understanding what and how they’re watching an essential part of any marketing campaign.”*

- *Niesen.com>Measurement>Television  
Audience Measurement*

With this *growing* statistic in mind, we pitch ***SEED*** the series as:

*“It’s ***Lost*** meets ***The Unit***, wrapped up in ***The X-Files***.”*

RollingStone.com rates ***Lost*** and the ***X-Files*** within the top 40 of the ***100 Greatest TV Shows of All Time*** category considering all genres, all decades, and all television networks.<sup>6</sup> And HollywoodReporter.com lists ***Lost*** as #15 and the ***X-Files*** as #3 in their ***Hollywood’s 100 Favorite TV Shows*** list of the best TV shows ever.<sup>7</sup>

While ***The Unit*** didn’t place in either of these lists (primarily because it caters to a much smaller and more targeted demographic), it still had comparable Nielsen ratings<sup>8</sup> in terms of viewers and ranking in its first season with those of ***Lost***:

### ***The Unit:***

<sup>5</sup> The above stats are according to the data given for each entry on IMDBPro.com (as retrieved 4/24/19).

<sup>6</sup> *Lost* came in at #39 and *X-Files* at #28 of the Top 100:

<sup>7</sup> <https://www.rollingstone.com/tv/tv-lists/100-greatest-tv-shows-of-all-tim-105998/lost-2-111198/>

<sup>8</sup> <https://www.hollywoodreporter.com/lists/best-tv-shows-ever-top-819499/item/game-thrones-hollywoods-100-favorite-821364>

<sup>8</sup> The graphs were taken from the Wikipedia entries for both shows.



Season	Episodes	Originally aired			Viewers (millions)	Rank	
		Season premiere	Season finale	Time slot (ET)			
1	2005–06	13	March 7, 2006	May 16, 2006	Tuesday at 9:00 pm	15.5 <sup>[5]</sup>	14 <sup>[5]</sup>

**Lost:**

Season	Episodes	Originally aired		Nielsen ratings	
		First aired	Last aired	Avg. viewers (millions)	Rank
1	25	September 22, 2004	May 25, 2005	15.69	15 <sup>[6]</sup>

Given the type of show **SEED** aims to be, we feel very comfortable with these statistics and more than confident that we have a *very good* target audience.

In March of 2013, the History Channel miniseries, **The Bible**, produced by Roma Downey and Mark Bennett further proved how hungry people are for biblically themed, well-produced content. According to *Entertainment Weekly*, the first episode alone was seen by 13.1 million viewers,<sup>9</sup> which at the time, was the largest cable television audience to date. HollywoodJesus.com reported that (when looking at the previous 5 years), the show was #1 on TV and DVD, having been **watched by 95 million viewers!**<sup>10</sup> One month after **The Bible** premiered, the mini-series' finale boasted ratings that rivaled **The Walking Dead**,<sup>11</sup> which was one of the most popular TV shows of the time – despite airing against both that show and HBO's **Game of Thrones** (which arguably carries the title of “the most popular show” of 2019).



What if we could tap into the Christian market *and* draw the kind of numbers that come with the secular comic book superhero, fantasy and science fiction audiences combined? **SEED** aims to do just that!

But television viewing is changing. Over the last few years, Nielsen reported that the number of people watching time-shifted television is up more than 20%. This means people are using devices like DVRs, which allow them to watch what they want, when they want, regardless of the time the show actually airs on a particular channel. And with high-speed Internet people are consuming more media than ever. In fact, Nielsen recently stated<sup>12</sup>: “**American adults spend over 11 hours per day listening to, watching, reading or generally interacting with media.**”

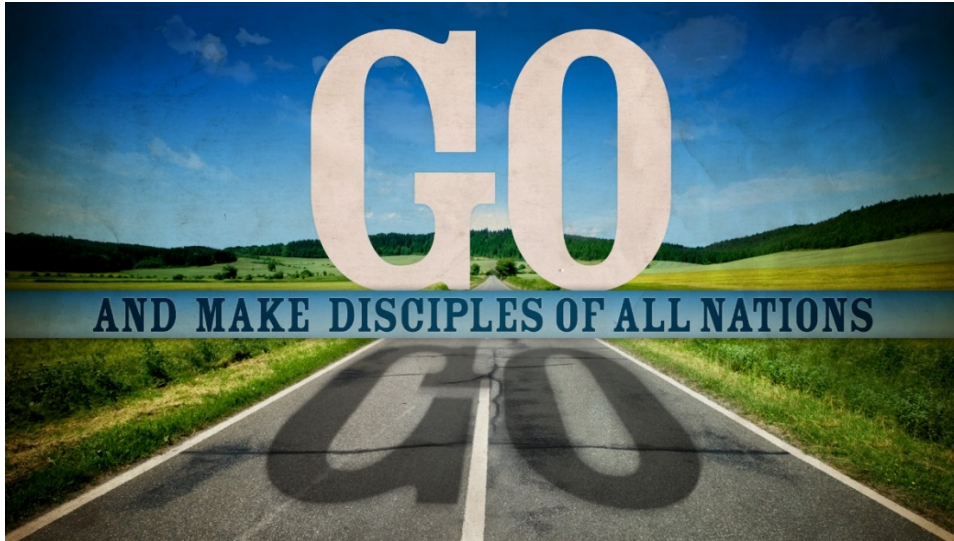
<sup>9</sup> <https://ew.com/article/2013/03/04/bible-ratings/>

<sup>10</sup> [https://www.wayoflife.org/reports/the\\_christ\\_of\\_lightworkers\\_media.html](https://www.wayoflife.org/reports/the_christ_of_lightworkers_media.html)

<sup>11</sup> <https://ew.com/article/2013/04/01/the-bible-easter-ratings/>

<sup>12</sup> <https://www.nielsen.com/us/en/insights/news/2018/time-flies-us-adults-now-spend-nearly-half-a-day-interacting-with-media.print.html>

**THE IMPORTANCE OF SEED:** *Given what we've just read, please consider this:*



**Nothing in the Bible tells the world to come to the Church.  
Rather, Yeshua/Jesus told His Church to GO into all the world.<sup>13</sup>**

Where are the people of the world spending the majority of their time? Looking at the statistics we have presented here, it's not hard to see *exactly* where they are. At least in America, they are glued to the television, their computers and mobile devices – largely consuming a steady diet of media content produced by the enemy of our souls. It's not a stretch to imagine the same happening in most First World countries. And we've already seen the worldwide statistics for movie attendance. In order to reach the people of this world, we must *go* where they are.

However, we must do this while keeping in mind that people don't go to the movies, nor watch episodic television to be "preached to" – they can surf to TBN or CBN if they wanted that (but the statistics presented here do not reflect a habit of them doing so). They spend *billions* going to the movies and watch *millions* of hours' worth of episodic television every year because they wish to be entertained. So, the objective then is to find something that the world will want to watch, that also plants "seeds" of truth, which the savvy Believer can then water and nurture in order to reap a harvest with their friends and family who would otherwise never go to church (or watch TBN or CBN).

When discussing his movie, *The Passion of the Christ*, Mel Gibson once said something along these lines:

*"My job is to put compelling images up on that screen. Your job is to do the follow up."*

In similar fashion, this is the mission of **SEED**.

---

<sup>13</sup> See the Great Commission: Matthew 28:19,20 and Mark 16:15.

## THE BUDGET



Until we have an experienced television producer and a visual effects house secured, it's hard to know exactly what the budget will be for a show like **SEED**. But we feel reasonably comfortable **estimating it to be about \$4 million per episode**.

The following quotes are from industry professionals analyzing the current state of making television shows in the same or similar genre as **SEED**.

In a 2010 article titled "**Weighty Dramas Flourish on Cable**"<sup>14</sup> the *New York Times* wrote:

*The Sony Pictures Television studio, for example, which produces both "**Justified**" and "**Breaking Bad**," generates more hours of drama for cable channels now than it does for broadcasters, even though cable networks pay less — closer to **\$1 million an episode** — than the **\$1.5 million** networks pay to license shows.*

*So the cable shows are produced at lower costs — closer to **\$2 million an episode on average**, as opposed to about **\$3 million** for network shows.*

This episodic television budget of \$2 million to \$3 million came up a lot in our initial research (from 2010 to 2012), when Rob first began putting this Business Plan together for **SEED**. But it didn't take long for those numbers to start climbing. Take this 2014 Gizmodo article, titled "**Low Budget TV Shows That Are Better Than Most Huge Blockbuster Series**"<sup>15</sup> for instance:

*Television has always been an expensive medium, with **Lost** having an estimated per-episode budget of **\$4 million**, and **Game of Thrones** clocking in at a whopping **\$6 million**. And sometimes, these hugely expensive shows fail. But here are 10 of the best science fiction and fantasy shows, which were made for surprisingly low budgets.*

*Even outside of extremes like **Lost**, **Fringe** or **Thrones**, it's rare to find a science fiction/fantasy show that comes in under **\$1.5 million an episode** today. We may talk about how CW shows are low-budget, but even **Supernatural** costs something in the low **\$2 millions**. It's estimated that a one-hour scripted broadcast drama costs about **\$3 million per episode** to produce, while a cable drama costs about **\$2 million**.*

In September of 2017, *Variety* published an article titled, "**TV Series Budgets Hit the Breaking Point as Costs Skyrocket in Peak TV Era**."<sup>16</sup> In it they said:

<sup>14</sup> <https://www.nytimes.com/2010/04/05/business/media/05cable.html?partner=rss&emc=rss>

<sup>15</sup> <https://io9.gizmodo.com/low-budget-tv-shows-that-are-better-than-most-huge-bloc-1670583186>

<sup>16</sup> <https://variety.com/2017/tv/news/tv-series-budgets-costs-rising-peak-tv-1202570158/>



The estimates on the cost of content that emerged from these interviews peg the typical range of the production budget for high-end cable and streaming dramas at **\$5 million-\$7 million** an hour, while single-camera half hours on broadcast and cable run from **\$1.5 million to more than \$3 million**. With the exception of HBO, which made its mark with lavish productions, that's a significant increase, during just the past five years, over what had been **\$3 million-\$4 million** for cable dramas and around **\$1 million-\$1.5 million** for single-camera half hours.

And Netflix often exceeds the new, higher averages. The first season of its supernatural sensation "**Stranger Things**" was shot to look like a 1980s Steven Spielberg movie and came with a price tag of **\$6 million** an episode for season one, rising to **\$8 million** in season two.

\* \* \*

But Netflix is far from alone in its aggressive spending. All the streaming services are ponying up bigger upfront commitments and budgets, raising floor prices for all networks. Amazon is laying out **\$8 million** on action drama "**Jack Ryan**" and **\$5 million per half hour** for "**The Tick**," the superhero comedy with lots of visual-effects shots that also films largely on location in pricey New York.

\* \* \*

For broadcast networks, the high end is roughly **\$4.5 million** (with most shows coming in about \$1 million below that). ABC, CBS, NBC and Fox are still struggling to adjust to an environment in which they're not the first stop (or even the second) for hot new projects.

DigitalSpy.com wrote an article in January of 2019 titled, "**The 18 most expensive TV shows of all time – ranked: It's not just Netflix spending the big bucks**".<sup>17</sup> Here are just a few shows mentioned, which would be similar to **SEED** in terms of content and genre:

### **Fringe**

Back in 2012, the then-president of Fox admitted that madcap sci-fi thriller **Fringe** was "an expensive show" – no kidding, it's believed to have cost **\$4 million per episode**, with the feature-length pilot clocking up a whopping **\$10 million**.

### **Lost**

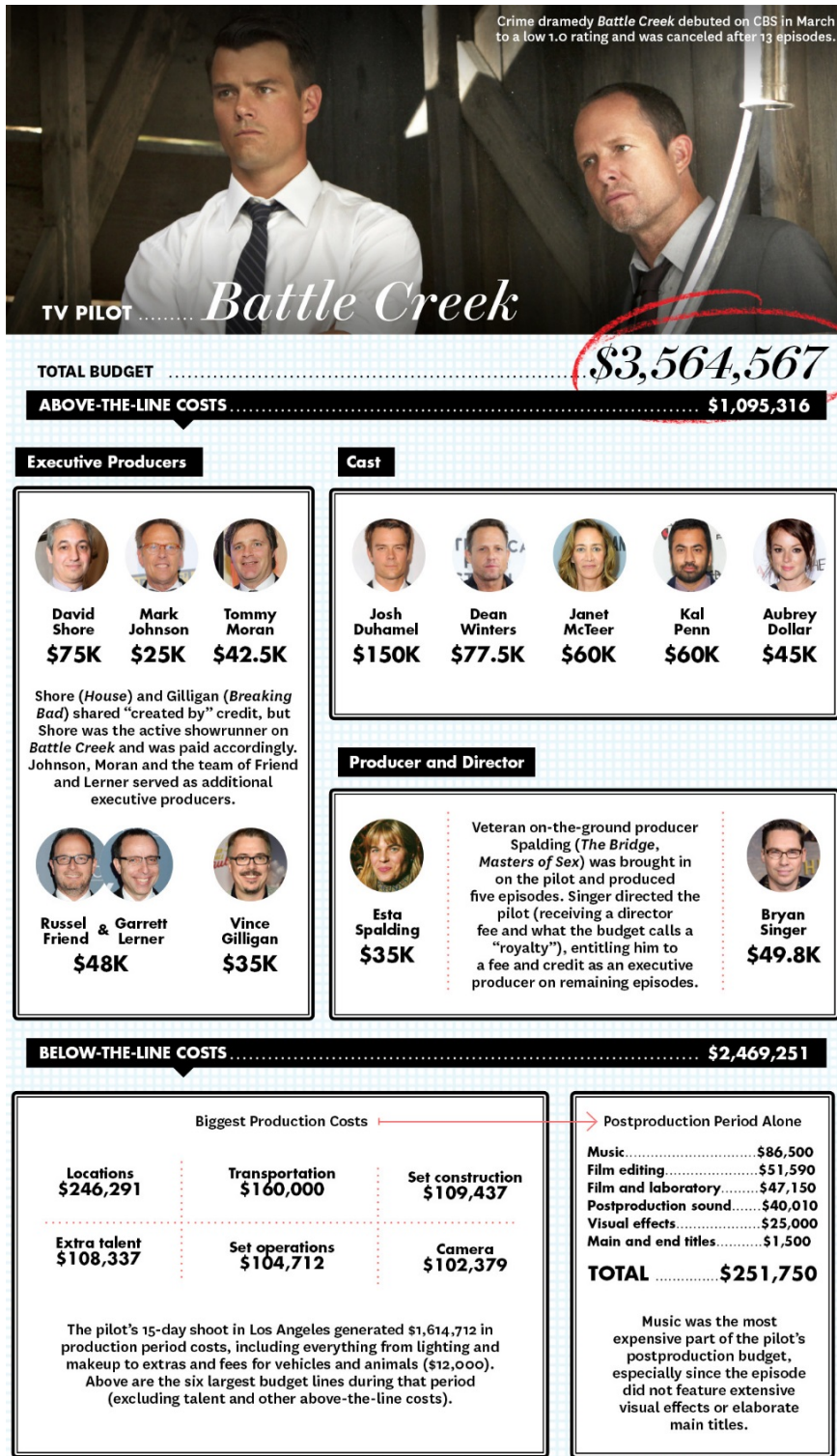
**Lost** is also said to have cost **\$4 million per episode**, but its pilot apparently cost between **\$10 and \$14 million**. That was largely due to the expense of purchasing, shipping, and dressing a decommissioned airliner to represent Flight 815's wreckage.

### **Altered Carbon**

Figures are unavailable for Netflix's futuristic sci-fi set in a world where humans can download their personalities into different bodies, but some estimates put it as high as **\$7 million per episode**.

<sup>17</sup> <https://www.digitalspy.com/tv/ustv/g24696/most-expensive-tv-shows-budget/?slide=1>

Looking at current market trends as well as the sort of special effects driven, CGI intensive production **SEED** will be, we believe it is reasonable to estimate our episodic budget to be in the \$4 million range.



The picture to the left is from a 2015 Hollywood Reporter article titled, **"Budget Breakdowns: What a Typical Movie and TV Pilot Really Cost to Make Now (and Why)"**<sup>18</sup>

It is easy to see where such a budget is "bloated" and full of Hollywood ego. However, this does give us a generally good idea what the "going rates" are these days.

We believe we will save money across the board when it comes to the Above the Line costs as this will be an independent project, without so many "chief big wigs" taking huge chunks of the pie.

At least in the beginning, the goal would be to keep the Above the Line costs below \$1 million. This can be achieved by not having so many high-priced people in the Executive Producer category and by hiring lesser known actors and/or hiring well-known actors, but cutting down on the number of days we'll need them. The latter can be one of the particularly beneficial reasons to go all CGI. If we get our act together in Pre-Production, we can shoot and record all of the actors in the

<sup>18</sup> <https://www.hollywoodreporter.com/news/budget-breakdowns-what-a-typical-827862>

motion capture studio – primarily to capture both their voices and emotive facial expressions. Since everything will be CGI, character body mechanics can be done with staff and stunt people later for a fraction of the cost of using the actual actors.

As for the Below the Line costs, the **Battle Creek** budget showed their biggest expenses to be in the categories of locations, transportation, set construction, set operations and camera. Nearly all of this goes away if we have one centralized, motion capture studio. There would be minimal construction costs by comparison and everything else will be CGI. This is not to say that CGI is cheap though. What **Battle Creek** spent on the above will likely be what we'll be paying our 3D artists and animators. In the long run, our expenses in this category will get cheaper, as our CGI library of 3D assets grow. The more we have done, the less we'll have to do. But for now, we believe \$2 million to \$3 million is a reasonable Below the Line production budget. And our Post Production costs will likely be comparable to theirs (minus the Film and Laboratory expenses). The difference being that Visual Effects will be more in the Production side than in the Post-Production period as the whole thing will be Visual Effects.

We are hopeful and believe that it is more than possible to raise the budget for **SEED** through crowd-funding – especially given the recent success of another crowd-funded TV series called, **The Chosen**. Dallas Jenkins (son of Jerry Jenkins of the **Left Behind** novels) partnered with VidAngel studios to launch the most successful crowd-funding campaign of all time (for a Film/TV project),<sup>19</sup> raising over \$11 million from more than 16,000 people to shoot the first four episodes of their planned multi-season TV series about the life of Christ.<sup>20</sup>

### Story about the life of Jesus emerges as largest crowdfunded entertainment in history

*"When we started this whole thing I'd be impressed if we brought in \$800," Jenkins told Fox News.<sup>21</sup> "The notion that we could start from scratch and shatter the all-time crowdfunding record was ludicrous, but this whole year has gone to show that there's a passion for something different."*



You can learn more about this project at

[TheChosen.TV](http://TheChosen.TV) and on their Facebook page: <https://www.facebook.com/InsideTheChosen/>.

Again, we won't know the exact numbers until we are able to hire an experienced television producer and visual effects house to do an actual breakdown of the scripts, but with all of this in mind, we have an estimated budget of at least \$12 million for the three-part Pilot Episode. And ideally, to really sell

<sup>19</sup> <https://medium.com/@catapoolt/top-10-highest-crowdfunded-movie-projects-you-can-not-afford-to-miss-354ffa2853ff>

<sup>20</sup> <https://www.christianheadlines.com/contributors/lindsay-elizabeth-fuce/16-000-christians-rally-together-and-raise-10-million-to-fund-tv-show-about-the-life-of-christ.html>

<sup>21</sup> <https://www.foxnews.com/entertainment/story-about-the-life-of-jesus-largest-ever-crowdfunding-campaign-for-a-tv-show>



the series, we should include the fourth episode, as it is the first episode following the Pilot, which effectively sends the characters into the beginning of Act 2 in Season One's story arc. **Therefore, we are seeking a minimum of \$4 million for the first episode and \$15 million to launch the series.**

Believe it or not, George Lucas launched a multi-billion dollar media empire with about the same budget (actually a little less) back in 1977.<sup>22</sup> Entire generations were influenced by what he created and even today, this influence is still felt all over the world.

When considering the current state of the industry and the fact that even the independently produced, crowd-funded TV series *The Chosen* cost \$10 million for four episodes,<sup>23</sup> we think \$15 million is a reasonably conservative number for what we are attempting to do with *SEED the series*.

The point being – if they could do it, so can we!

---

## IN CONCLUSION

---

When you combine everything we have just discussed here (games, books, audio dramas, graphic novels, YouTube documentaries, public speaking engagements, etc.) with multiple special interest markets, excellent production values, distribution through online networks, the planned new media tie-ins and on-demand streaming for mobile devices it becomes very easy to see how this project is already positioned for success.

We hope this General Overview has made you excited, imagining the enormous potential this project has to generate a wide range of possibilities. For a more detailed analysis concerning our marketing strategies, distribution models, budget, scripts and more, please feel free to ask for the complete Business Plan (NOTE: You will need to sign a Non-Disclosure Agreement before viewing this material). You may contact Rob Skiba at [production@seedtheseries.com](mailto:production@seedtheseries.com) or write to us by mail at:

**King's Gate Media**  
**PO Box 118461**  
**Carrollton, TX 75011**

Thank you for your time and consideration.

---

<sup>22</sup> <https://www.boxofficemojo.com/movies/?id=starwars4.htm>

<sup>23</sup> It is our opinion that the \$10 million budget for *The Chosen* is either quite bloated (if it was just for the production of the first four episodes) or it must include the funding for advertising, marketing and possibly the production of more episodes. We say this because, while the production value of the first four episodes is quite good, the story is about the life of Jesus, depicting people in peasant robes and Roman armor in very limited settings. So, it's hard to imagine it costing \$10 million just to do that. By contrast, the 10 hour mini-series *The Bible* cost \$20 million and was *far more* epic in scale:

<http://www.davidpaulkirkpatrick.com/2013/01/15/roma-downey-and-mark-burnett-bring-the-bible-to-the-screen/>