

TWO WORLDS

Executive One-Pager

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CONFIDENTIAL

Format: 8-episode limited series (50-65 min) **Genre:** Hard science fiction / anti-colonial tragedy **Tone:** Chernobyl meets Apocalypse Now — in space **Source:** Novel by Jeremy Salsburg, inspired by Edmond Hamilton's public-domain 1932 novelette **Budget range:** \$12-18M per episode (\$96-144M total) — comparable to *3 Body Problem*

LOGLINE: A geologist discovers two alien civilizations on Mars and Europa — and watches his employer classify them as non-sentient to justify mining their worlds.

THE STORY: In 2041, Mark Dowell finds a living crystal network beneath the Martian surface — a distributed intelligence ten thousand years old. His employer, the Kepler-Aldrin Interplanetary Consortium, classifies it as a geological formation and begins extraction. On Europa, beneath fifteen kilometers of ice, he finds a second civilization: bioluminescent cephalopoids who build cities, communicate in light and sonar, and mourn their dead. The classification committee calls them "pre-sentient" and authorizes platinum mining on their ocean floor. Mark's closest friends — Lena, who wrote the extraction framework, and James, who commands the security forces — know the classifications are lies. Mark defects. He goes into the ocean, teaches the Europeans how to fight back, and dies with them when the military assault comes. The aliens lose. Earth wins. Nobody is saved.

WHY IT WORKS:

- The prestige anti-colonial narrative that science fiction has never delivered at this scale
- Two scientifically rigorous non-humanoid alien civilizations — neither is a rubber-forehead humanoid
- Three wound-driven leads whose friendship disintegrates under institutional pressure
- Genre evolution: discovery thriller → first contact → military tragedy → elegy
- The hook that haunts audiences: classification as genocide mechanism

THE AUDIENCE: The audience that made *3 Body Problem*, *Chernobyl*, *The Expanse*, and *Annihilation* successes. Prestige SF is underserved. TWO WORLDS fills the gap with the moral weight of *Apocalypse Now* and the scientific rigor of *The Martian*.

THE ADVANTAGE: Public domain source material = zero rights cost. Single-author adaptation = clean chain of title. Complete novel published = proof of concept. Full production package available.

THIS IS A TRAGEDY. The pitch is not "can Mark save them?" The pitch is "what does it cost to be the one who sees clearly?" Earth gets its minerals. The aliens are destroyed. Mark dies with a civilization he couldn't save. The final image: a lithotroph network sends one last pulse on Mars. Nobody records it.

NEXT STEP: Pilot screenplay, series bible, and complete production package available for review.

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