

The Seven Seas and How to Eat Them

Tagline

"Alestes has a cookbook and she is going to travel to every land to catch every ingredient to make every dish in it, or she is going to die trying."

The Pitch

The book's all locked in Captain Alestes' room. It's handwritten, and Ptero reckons it's the only complete copy in the whole world. We're all here for that book. Tella wants to prove none of them monsters in it are real. Oli thinks it's a treasure map, me I think it's a real love story. The Captain, she just wants to cook up everything in it, and I don't reckon nothing's ever gonna stop her...

The Seven Seas is an Action-Adventure Cooking Show. It follows an expedition of biologists, anthropologists and chefs on their mission

to eat their way through every rare ingredient listed in the cookbook of legendary chef Myxus Harengus. Through the medium of documented-recipe-research, we travel with our crew as they fight their way to distant lands: through jungles and deserts to slay beasts and distil botanicals, all for a taste of that rare, rare flesh.

The show is set in an alternate-reality 19th Century Earth: the technology, language and knowledge of the 1850s but where Captains can be female and black

people are not slaves or savages. It takes the explicitly colonial genre of exploration-adventure and gives the authority and wonder to those typically oppressed by it. It will not glance away from themes of imperialism and patriotism, but it will not come from a white perspective. TA: 16-30, queer, people of colour.

Trice Forgotten has changed a lot since it was originally pitched, here is a look back at the initial idea!



Characters

Alestes Ansongii (40s, F) – Captain-cum-Head Chef. Dedicating her life to make every recipe in the cookbook, no matter the cost. Thinks that in doing so, she will find her wife, Myxus. Righteous to the point of self destruction because of her guilt at not doing more to save Myxus.

Myxus Harengus (40s, F) – Story antagonist, first as presumed-dead author of The Seven Seas setting traps to protect her ingredients, then as herself. Did not want to be chained to those not willing to go to every extreme she has. Redeemable for now.

Puntius Perlee (teens, NB) – audience surrogate. Simple

seafaring folk-person, lone hunter. Consumes knowledge almost mechanically. Has been alone too long, gradually learns to rely on others, to trust, and to see the ship as family. Uses name as pronouns.

Poptella Paraguayensis (40s, F) – official ship biologist, unofficial ship mum. She would die for Alestes, and will learn how unhealthy that is. Wants to catalogue every new species.

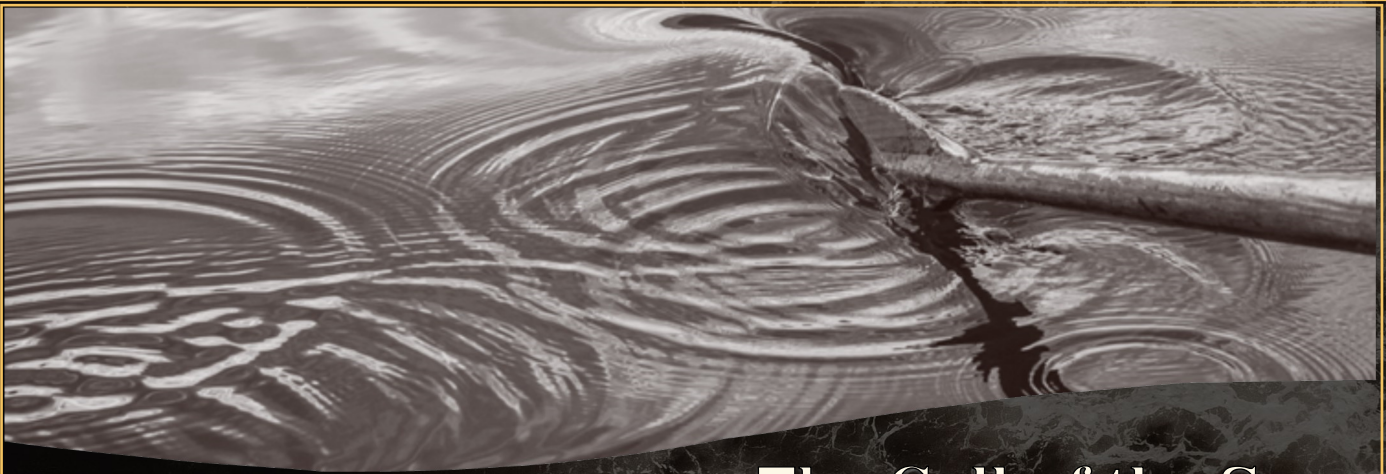
Pteropsarion Bakeri (60s, M) – everyone's favourite grandpa, the anthropologist. Did some real terrible shit back in the day, now repents through excessive kindness. Probably

will be KIA.

Hemigrammus Rodwayi (30s, NB) – sous chef, beefcake, lovable airhead. Can and will catch a raging beast with their bare hands, but will not be the one to kill it. Tells excellent stories.

Oligosarcus Argentus (30s, Genderfluid) – your typical Aristocrat: she can fence, he has money, they want to collect snails for a living, they are permanently anxious, he is hopelessly in love with her best friend Hemi. He/She/ They pronouns used interchangeably.





The Call of the Sea

Notes from Nemo

"This is what Trice Forgotten chooses to fight for: dismantling our assumptions of the past by putting queer, 19th century scientists of colour at the foreground. It imagines a world in which Ali Wallace, John Edmonstone, Mary Seacole (and however many other scientists of colour whose names were not recorded) might have organised their own scientific vessel, divorcing themselves from the European tradition of natural sciences to forge their own.

At the end of the day, we cannot 'fix' colonialism through the podcast. The conclusion of the show will not be the satisfaction of a museum burning down, nor will it be the repatriation of all of its items to their original cultures - because that 'solves' problems we are still fighting today. It will, however, allow us to imagine worlds where these people flourished, suggest ways of critical thinking about colonial practices and ensure that we do not continue to allow colonial histories to be 'forgotten' (silenced)."

- Nemo Martin

Influences and Inspiration

"It would be very easy to talk about overt racism, [...] But what we're talking about is something different, which is that these stories have been left out."

- Subhadra Das

"In their article about decolonising the Natural History museum collection, Subhadra Das and Miranda Lowe write that the absence of scientists of colour, 'perpetuates structural racism within modern society by whitewashing a history where science, racism, and colonial power were inherently entwined.'"

...

"While we take advantage of the excitement and intrigue of novels like Moby Dick (1851) and Twenty Thousand Leagues Under the Sea (1869), we take care to avoid the othering of non-Western civilizations as is traditional in exploration epics. This podcast should not feed colonial ambition by placing Westernised characters as the 'civilized experts' over the 'barbaric locals.' Equally, we do not ignore that colonialism has had an effect on each of our characters' lives, and acknowledge the complexity that comes from a) ingratiating oneself to the dominant system for survival and that b) multiple cultures (not just white European) have had a hand in colonising practises for millennia."

(Notes from the Style Guide in the Trice Forgotten show bible)

Topics and Themes

"To write for our audience, our tone is one-part nautical epic, one part David Attenborough, dressed up like a black comedy. Our language echoes period dramas like The Great and The Favourite, in which majority-period-appropriate language is broken up with contemporary terms of phrase for comedic or dramatic effect. We're closer to One Piece than we are to The Terror; a blend of Derry Girls and Black Sails.

Each of our characters are a dedicated expert in their field. They could, and would, spend hours monologuing about their knowledge. The magic of their collaboration, though, is that for the first time they have a community,

and their research is only getting more fascinating the longer they work together. The natural world is linked, and can only be fully understood when all of them combine knowledge.

There should be something distinctly hopeful about their adventures - while we do not deviate from history to suggest a complete alternate universe where "colonisation gets fixed", this story is hopepunk: the tonal decision that we (and our characters) can make disruptive, positive choices in light of daunting and unthinkable challenges. "

