

STL – 11 – Vents and Labyrinths

Content Warnings

- Comedic violence
- Emotional abuse
- Alcoholism
- Minor gaslighting

TREXEL

Special thanks to Emma C. for today's submission. May you ride the Arcturan MegaCamel for half price.

[Show Theme - Intro]

IMOGEN

Rusty Quill presents: Stellar Firma.

[Show Theme – Intro *Continued*]

DAVID

I knew this was going to happen. I knew it. It was always gonna go from late, to very late, to not turning up at all. I would happily just design the planet on my own, but he gets so angry if I've looked at the brief beforehand, and by the time he leaves it's past the deadline!

(David loudly inhales)

DAVID

Maybe I could... tempt him into the office somehow. Maybe if I... put some beef on his chair? Would that— I don't have access to beef. Maybe some sort of very strong cologne. I don't have access to very strong cologne. Maybe—

TREXEL

(Muffled) Psst.

DAVID

What? What?

TREXEL

(Still muffled) David.

DAVID

What?

TREXEL

David.

DAVID

What— Trexel where— where— What? The door didn't open. The light's not on. Where are you?

TREXEL

David, I'm in a vent.

DAVID

What?

TREXEL

David. Is— is she still there, David?

DAVID

No— What— Hartro?

TREXEL

Yes.

DAVID

No! No, she's been gone for the last... 52 hours.

TREXEL

Oh, thank goodness! Let me get out of this vent.

DAVID

Have you been that vent—? Wait, hold on. Okay, yeah. Right.

IMOGEN

[Beep] Vent unsealed.

[The vent whirrs open. David yells as Trexel falls on the floor and David]

TREXEL

(Normally) David, I've been hiding. **[vent whirrs closed, David painfully winces]** I ran away, David, and then I forgot why I ran away, and I've been hiding for two days in the vents, so...

DAVID

In *the* vents or in *that* vent?

TREXEL

(Stammers) The vents are connected, David! I ran out and I got into *a* vent.

DAVID

Right

TREXEL

And then I started crawling around and— and then I got a little bit sleepy, and then I was asleep for a bit. And then I woke up, and then I couldn't remember why I was running away, but I was running from something. Don't know what, but it's normally important. Normally I've angered someone. So I just thought "Well, I'll keep on going". And then I got lost. And then— then it got really hot for a bit and some of the skin came off my hands, but not too much. I just went back a bit and— and then it was cold elsewhere. And— and— and then eventually I— I just heard you sort of whispering and chantering, and I just crawled towards the ineptitude. And— and here I am!

DAVID

Well, um, thank you, I suppose. But you're just here in the nick of time. It's almost the end of Monday, and we have a planet to build.

TREXEL

Wonderful! No time lost then.

IMOGEN

[Beep] Access granted.

[Bwoop of lights turning on]

TREXEL

Let's get the brief. Let's get the brief.

DAVID

Um. Okay.

TREXEL

Let's get the brief.

DAVID

Right. There we go.

IMOGEN

[Beep] Initiating.

DAVID

(Sighs) This one is from Serafina Mouchet.

TREXEL

Mm-hmm.

DAVID

They want a planet “to show off money and aesthetic sense, of course”.

TREXEL

Of— of course.

DAVID

“But mostly as a place where absolutely no one will find me if I don’t want them to.”

TREXEL

Ahh. I see.

DAVID

Um, “they absolutely must have a labyrinth made of rivers, —

TREXEL

Mm-hmm

DAVID *continued*

—banks lined with densely packed mangrove trees”.

TREXEL

Mangrove trees?

DAVID

Yes.

TREXEL

Interesting. Interesting. So— so a place that is— Oh, oh David! I sense a duality. You know another duality. Why have one thing when you can have two and then point and then say “Look, a duality”. So you’ve got two— two main elements here.

DAVID

Right.

TREXEL

Look at me! And also, don't look at me!

DAVID

Yes.

TREXEL

So we need to cover both of those David. That's a challenge. That's a challenge.

DAVID

Y-Yes.

TREXEL

You can't just make something shiny. People will look at it. You can't make something that's just, you know, unseeable. No one will look at it.

DAVID

Okay.

TREXEL

So, maybe we could have *two* planets-

DAVID

Mm-hmm.

TREXEL *continued*

-circling each other. One planet—so shiny you can see it. Look, there it is! Look, it's wonderful. The other planet—well, I can't see— is there— even is there a planet here? I detect the gravity, but I don't know if I can actually see one. And then you got two planets. And they'll be some sort of system that keeps them in line, and you get from one to the other. It's not important! But the thing is you'll have two planets.

DAVID

Okay. So, I'm just wondering—

TREXEL

Okay. Wonder away.

DAVID

—um, because I'm— I'm looking at the— the company slogan.

TREXEL

Mm-hmm.

DAVID

It's mentioning we're planet designers?

TREXEL

Sure, sure.

DAVID

Um, we've made planets with moons-

TREXEL

Mm-hmm.

DAVID *continued*

— and troughs and things, but do we actually do two planets? Like... have there been any famous examples? You know, if— *If* Hartro comes back to us —

TREXEL

Sure.

DAVID *continued*

— and says “Oh, you got us to do more than one planet and the Build Team are very angry” —

TREXEL

Mm-hmm.

DAVID *continued*

— can we cite precedent?

TREXEL

Is there precedent? Is there precedent? Ah, could be. Could be. Could be. The tripod people. There are a race of tripod people. Three legs, David! More than two. And they thought to themselves, “Well, if most bipeds only have one planet and we’ve got three legs, then maybe we need to live on *two* planets simultaneously.”

DAVID

Okay.

TREXEL *continued*

They were a very stupid people, David.

DAVID

(Hesitantly) Right.

TREXEL *continued*

But that's what they wanted. And we did charge them three times because, as I mentioned, they are very stupid. And so we said, "Well, that's one planet. And then we build another planet. And then wear and tear and third planet subsidiary charge." And then we just didn't build the third planet and then— then there was two planets.

IMOGEN

[beep] Precedent established.

DAVID

Okay, do we know anything about Serafina Mouchet? Are they particularly stupid?

TREXEL

No. Incredibly intelligent.

DAVID

Right, so that's—

TREXEL

They will know— they will see through that in an instant.

DAVID

Right.

TREXEL *continued*

In which case, they will probably organise some sort of militia army to come and, you know, kill us all, so...

DAVID

So, *no* then.

TREXEL

Well, you are right. That would therefore, be a no, wouldn't it?

IMOGEN

[Beep] Precedent de-established.

DAVID

Yes. Well, but I mean, they wanted to show off money and aesthetic sense, of course.

TREXEL

Of course.

DAVID

But mostly as “a place where absolutely no one will find me if I don't want them to”.

TREXEL

And, coming to think of it, two planets dancing in orbit would— would attract attention, —

DAVID

Yes.

TREXEL *continued*

— even if one of them was quite low key. Okay, fine, David. Okay, fine. Alright. You've got— you've got the poo-poo stick out, and you're poo-pooing my ideas.

DAVID

No, I've just— I'm just reading the brief. I'm just reading the brief.

TREXEL

(Crosstalk) Fine. No, fair enough, David. How would you do it then, David? You got a planet. It needs to be seen and unseen.

DAVID

Okay. So they specifically want rivers, um, with densely packed mangroves, right?

TREXEL

Mm-hmm, mm-hmm, mm-hmm.

DAVID *continued*

So that tells me that they— they like, um, rain forests.

TREXEL

Vegetation.

DAVID

Well, specifically—

TREXEL

Fruit!

DAVID

—*specifically* mangroves.

TREXEL

Mm-hmm.

DAVID *continued*

This kind of vegetation. So I'm thinking, you know, sort of dense forest and very verdant. But they want somewhere that can show off their aesthetic principles, right? So if we lean into their aesthetic of mangroves and the rain forest, —

TREXEL

Mm-hmm. Mm-hmm.

DAVID *continued*

— and they want, you know, a network of rivers and things, —

TREXEL

Uh-huh.

DAVID *continued*

— what if we designed an intricate maze— a beautiful, intricate —

TREXEL

Yes.

DAVID *continued*

— geometrically-perfect network of rivers along this planet.

TREXEL

The secrecy *is* the opulence.

DAVID

Yes.

TREXEL

The sheer effort we have gone to, to disguise the whereabouts of an individual on this planet is *in and of itself*—

DAVID

Yes.

TREXEL *continued*

— the demonstration of wealth and aesthetic prowess.

DAVID

And— and they want to show off money, right?

TREXEL

Yes.

DAVID

So we can do that by building the most expensive planet possible —

TREXEL

Yes!

DAVID *continued*

— so charging them a huge amount —

TREXEL

Huge amount!

DAVID *continued*

— so the only people with this amount of money can possibly pay for a planet.

TREXEL

Exactly. People will look at that and think, “Wow, that is an expensive planet. These people must be pretty expensive. Let’s go say hello. **(Louder)** Where are they? I’m lost in a forest! I’ve *died!*”

DAVID

...Yeah, why not.

TREXEL

Yeah?

IMOGEN

[beep] Price inflation detected. Consultants encouraged.

TREXEL

The best thing about being hidden is people dying whilst trying to find you. I should know that. I've been in a vent system for a few days (**chuckles**) and let me tell you there's a couple of maintenance operatives that will not be going home to their wives and children.

IMOGEN

[beep] Families informed.

DAVID

Did you kill them?

TREXEL

Not important. Now what we need to do is find a way of getting this planet so intricately and densely, but also beautifully and carefully designed —

DAVID

Mm-hmm.

TREXEL *continued*

— that it will be both an opulence... demonstrator and also a person... concealer.

DAVID

Right.

TREXEL

That seems like it's gonna take a long time.

DAVID

Yes, and we do have roughly... let's say around about 13 minutes left.

TREXEL

Thereabouts.

DAVID

So, do you have any quick tips for developing a geometric thing?

TREXEL

Maths.

DAVID

Maths.

TREXEL

Maths.

DAVID

Maths.

TREXEL

You can find on I.M.O.G.E.N., I'm sure,

DAVID

Okay.

TREXEL *continued*

— some sort of random number generator.

DAVID

Wait. Yes, there was— I was looking in I.M.O.G.E.N.—

TREXEL

You were looking on I.M.O.G.E.N. again? You know how I feel about it when you do research on I.M.O.G.E.N. while I'm not in. It gives you ideas above your station, in that— Any ideas?

DAVID

Would you like me to give you one of those ideas?

TREXEL

Ooh, let me think about it. **(Talking to himself)** Okay. It would be nice because it would help us and we need to do that though **(scoffs)** I'd be in trouble, of course, and you might die. Mm-eh that's not so much of a bad thing. But then also, I— I do *hate it* when you think. Okay, fine. Yes.

DAVID

Right.

IMOGEN

[Beep] Earth design history fact file.

DAVID

So, I was looking on I.M.O.G.E.N. some of the historical records—

TREXEL

Okay.

DAVID *continued*

— and I did find records of this, this thing they had a long time ago called a **(uncertain)** spear-oh-graph?

TREXEL

Hmm, a spirograph?

DAVID

Yes. It's sort of like a... a plastic frame, —

TREXEL

Yes.

DAVID *continued*

— and you put a writing implement in it and kind of whirl it 'round, and it makes all sorts of really, really intricate patterns.

TREXEL

Like a graph friend!

DAVID

Uhh, sure. Yes.

TREXEL

Yes, I had one as a child!

DAVID

Okay.

TREXEL

(Sings) Have a friendly graph friend—

DAVID

Friend.

TREXEL

(Sings) —because you don't have other friends.

DAVID

Friends. Oh.

TREXEL

(Sings) Do do do. You've been locked in a room—

DAVID

Friend. Okay.

TREXEL

(Sings) —with some paper and a friend.

DAVID

Friend. No.

TREXEL

(Sings) Ooh ooh ooh. So if you've got paper and pen—

DAVID

Friend.

TREXEL

(Sings)—you need graph—

TREXEL and DAVID

(Sing) Friend.

DAVID

Friend. Friend.

TREXEL

You got it in the end.

DAVID

Okay. Friend.

TREXEL *continued*

I— Yes, I— I had one. Yes, and they make wonderful, intricate shapes. But, you know, without any actual skill.

DAVID

Exactly.

TREXEL

Which is my ideal form of toy.

DAVID

So, do you have one on you?

TREXEL

(Rreluctantly) I— I might have my childhood graph friend in my satchel. Yes, hang on. Let me just... get it out.

[Unzips satchel, rustling around, honk, squeak, zips satchel]

TREXEL

Right, this is Percy, and I want you to be very careful with Percy.

DAVID

I'm gonna put Percy in the tube.

TREXEL

You— You— I'm sorry, what now?!

DAVID

Well, he needs to go to the Build Team.

TREXEL

I'm sorry, you're going to put Percy in a tube?!

DAVID

Well, the point is we— we put—

TREXEL

Percy was all I had for years, David!

DAVID

Okay.

TREXEL

At one point, I was put in a separate house to my parents. They said, “We can’t have you under foot. And we have many houses. Go live in another one.” I thought there would be staff, David. You’d think there would be staff. I was nine. There wasn’t staff, David. There was just a big pile of meat and a fork and a note that says, “Prove yourself.” And Percy got me through some tough times.

DAVID

(An aside) I’m only three weeks old, and I haven’t had a pile of meat or a fork.

IMOGEN

[Beep] Sadness detected. Security alerted.

TREXEL

(Sarcastically) Oh, oh, I see. I see. Now it’s— now I’m a Complaints Department. Oh, hang on, let me just put on my Complaints hat and put on my Complaints moustache and put down Percy the Complaints friend. **[Places Percy on the table]** What—

DAVID

Mm?

TREXEL *continued*

— what complaints do you have, David? You’re warm. You’re happy.

DAVID

Yep.

TREXEL *continued*

You're— you're— you're looking— and you— I can see you reaching for Percy, David. Don't reach for Percy while I'm ranting.

DAVID

I'm— I was just... thinking really hard about the things I'm complaining about. One of them is that there are no pictures on the walls. Look, look up at the walls.

TREXEL

Right, I'm just going to look up at the walls. There are so many walls in here. It's so— it's so bland. It's so blank. Maybe we should put— maybe we should put something on the walls.

DAVID

(Crosstalk) Look at all the walls. Look— **[David quietly grabs Percy]** Yes, see they're all very, very, very blank. And uh— Yes.

TREXEL

I don't know. Maybe I— maybe I can just scrawl on things. What were we talking about? Where am I? Who are you?

DAVID

Oh, no—

TREXEL *continued*

Oh gosh, yes. So we need to find some sort of graph friend. Do you have a graph friend?

DAVID

(Crosstalk) Oh no, I— Yes, I do, actually. Here— here it is! Yes.

TREXEL

Oh, do you? You have one on you!

DAVID

Yes.

TREXEL

(Excitedly) Oh, what— That looks like mine!

DAVID

Oh, does it?

TREXEL

Yes.

DAVID

Oh, this one's called Henry.

TREXEL

Oh, Henry.

DAVID

Henry, yes.

TREXEL

I'll maybe introduce him to Percy one day.

DAVID

Alright. Well, not today.

TREXEL

No. Okay.

DAVID

He needs— Well, he needs to go— Henry needs to go on a holiday to the Build Team.

TREXEL

Oh, Henry's going on a holiday!

DAVID

So, the Build Team can use him to make our planet.

TREXEL

Bye-bye Henry.

DAVID

(Cheerily) Bye, Henry!

TREXEL

Bye Henry.

DAVID

Okay. I'm just going to put it in the package. There we go.

TREXEL

Henry's my friend.

DAVID

Okay. No, Henry's *my* friend. Percy's your friend.

TREXEL

Okay. I'll say hello— You know, I'm gonna go home today, and I'm going to say hello to Percy, and it's going to make me sooo happy.

DAVID

Oh, that's good. D'you know Trexel, 'cause I really want you to be happy because you really *deserve* it.

[**TREXEL:** Thank you.]

DAVID *continued*

Especially because of the way you *treat* me—

TREXEL

Thank you, David.

DAVID *continued*

— with such *respect*.

TREXEL

I'm so glad you recognise that, David.

DAVID

(Sarcastically) Good. Well, I'm recognising that, and I'm very happy that you're going to go *home* to your *nice house* and play with *Percy*. Anyway, what were we saying?

TREXEL

So, we've got a way of— of— of developing a nice, —

DAVID

Yes.

TREXEL *continued*

— complicated geometric pattern.

DAVID

Right.

TREXEL

It will be— it will be very difficult to... to navigate from the ground. Now, we do need to avoid cheaters, David. We're gonna get onto the opulence in a moment, —

DAVID

Mm-hmm.

TREXEL *continued*

— but I've just had a thought. You're in a spaceship approaching a planet.

DAVID

Yep.

TREXEL

A maze on the ground. You can see the middle. Why not fly to the middle? So how do we stop it from being just something, you know, like a— like your standard workaday hedge maze where you can just *plow* your spaceship over the top?

DAVID

Well, first one: Henry.

TREXEL

Mm-hmm.

DAVID

Second one: what if the maze had no middle?

TREXEL

No middle?

DAVID

Well, it's a ball. If we're going to put it on a sphere, —

TREXEL

Right.

DAVID *continued*

— a sphere hasn't got a centre, except for, well, the core. But on the surface, there's no middle because there's no end. So that means that the maze has effectively infinite—

TREXEL

An infinite and endless maze.

DAVID

Yes. And! And they want mangroves, —

TREXEL

Yes.

DAVID *continued*

— so we can have mangroves that hang over so densely that you—

TREXEL

Ah, they cover— they cover—

DAVID

Yes.

TREXEL *continued*

— they cover the foliage. It covers.

DAVID

So, you can't see where they are. You might be able to see the maze. You have to be able to see the maze because otherwise you won't be able to see how opulent it is from space. *But*, if we have them covering so you can't see where Serafina Mouchet is, then... they can accurately hide.

TREXEL

See, yes. Yes, of course. And obviously, another tick in the opulence box, the mangrove, very ancient plant, David.

DAVID

Right.

TREXEL

We have to synthesise every single one because **(laughs)** it went extinct *so quickly*.

DAVID

Right. Okay, so—

TREXEL

So that's going to— Even in and of itself, people are going to look at that plant and think “Wow. That's a lot of extinct plants. That money could probably have been better spent on, you know, humanitarian efforts or, you know, alien humanitarian efforts.” What would the phrase be for that?

DAVID

A-lan— Aliena— A— I don't know.

TREXEL

That sounds racist.

DAVID

Clone-anitarian would be what I'd say.

TREXEL

(Interrupting) I don't think we would have those. No, and I'm gonna say humanitarian, and I'm going to get letters, David. I'm going to get letters, but I'm gonna stand by it!

DAVID

What, from the—

TREXEL

It's my right to ignore the basic phraseology for other species!

DAVID

Letters from the Build Team?

TREXEL

Yes! They get very cross about things like that.

DAVID

Oh, right. Okay.

TREXEL

Anyway. So, they're going to have the mangroves and that's going to demonstrate— Okay. Well, that's— that's the first level of opulence, and it also takes care of the problem of, —

DAVID

Yes.

TREXEL *continued*

— of people seeing in. So. Right. Now we need to get into the real— the real meat of the matter, David, which is that this maze is made of rivers.

DAVID

Yes.

TREXEL

So, mangroves, if I remember correctly, grow directly out of the water. So, it's a base planet. It's a base planet. You just need a water ball, David.

DAVID

Oh.

TREXEL

Nice. Simple. We can overcharge for it massively because you don't write down just a water ball. You say "Oh, well, it's— it's a, you know, an— an— an aqueous job, and that obviously causes wear and tear, we've got to have waterproof boots, you know— all of the *mangroves* have to be waterproof." **(Conspiratorial)** David, mangroves like being in the water, but they don't know that. We just pretend it has to be a special mangrove. And you can add on *loads* of extra costs for that. So that— that's all good stuff, David. That's *really* good stuff.

DAVID

Okay.

TREXEL

What are they going to navigate these rivers on?

DAVID

Gondolas.

TREXEL

Gondolas?

DAVID

Um, yes. Gondolas.

TREXEL

Are they going to have gondoliers on these gondolas? Or is there going to be gondoless gondoliers?

DAVID

Robondoliers.

TREXEL

Robondoliers? Ahh. “Come on my gondola. I don’t need a gondolier. I have a robondolier.”

DAVID

Yes.

TREXEL

Will each robondolier be **(stutters)** a distinct robondolier? Perhaps a... a cast of characters?

DAVID

Mm.

TREXEL

Ahh, see Roberto, the ex-baker. He once made the bread rise but now, he wakes with the rising sun and takes you on your way. Ah, look. It is poor Louis. He came here as a merchant labourer, but the Great Bread Famine came along. Roberto also got caught in that.

DAVID

Mm-hmm. Mm-hmm.

TREXEL

And— and now he's had to become a robondolier. And you could— you could just build a *story*. And obviously those stories will take writing and that writing staff will cost money. And we can charge huge amounts for it!

DAVID

Yes, and each cast member can have an incredibly lavish costume.

TREXEL

Yes.

DAVID

They can have custom gondoliers so that when you—

TREXEL

The gondoliers can be made of gold.

DAVID

Yes.

TREXEL

Gold-oliers.

DAVID

Go— gol— goldoliers.

TREXEL

Robondoliers and goldoliers.

DAVID

Roboldoliers.

TREXEL

Roboldoliers? Whatever you called it.

DAVID

Golden robot gondoliers.

TREXEL

Yes. Golden robot gondoliers!

DAVID

Right. So, so, so each of them (**stutters**) are incredibly customised.

TREXEL

Yes.

DAVID

Um, they're completely made of gold.

TREXEL

Exactly.

DAVID

Uh, they will engage you in interesting conversation.

TREXEL

They'll— they'll research you before you get there.

DAVID

Yes.

TREXEL

They'll— they'll— they'll look at how the traffic was, —

DAVID

Okay.

TREXEL *continued*

— and say “Ah, that looks tricky. —

DAVID

Yes.

TREXEL

— Perhaps you would like to buy some bread. I used to be a baker.”

DAVID

Wait. Trexel.

TREXEL

Yes?

DAVID

How?

TREXEL

How do you mean “how?”

DAVID

Well, how? How are they going to research? How— how are they going to know where you’ve come from? How are they going to have custom dialogue so they can *specifically* engage with each individual guest and their unique experience?

TREXEL

David. David, David, David. The answer is simple.

DAVID

What?

TREXEL

Computers.

DAVID

Computers?

TREXEL

Yes.

DAVID

Right. Uh. What is a computer gonna do here?

TREXEL

Compute.

DAVID

Right.

TREXEL

Look things up. Check things. Work things out. Make it so.

DAVID

Okay. Um—

TREXEL

You've— you've used a computer, haven't you?

DAVID

I— I.M.O.G.E.N., yes.

TREXEL

Do you know how it works?

DAVID

No, but I—

TREXEL

But you still used it.

DAVID

Well, yes.

TREXEL

And it still works.

DAVID

Yes.

TREXEL

My point is made.

DAVID

No, but I've never actually had to—

TREXEL

No, I made the point.

DAVID

No! No, but we are— Ok, we're not use—

TREXEL

Oh, hear that? It's a point.

DAVID

No no. Yes—

TREXEL

I made that.

DAVID

Yeah but— No but—

TREXEL

I laid that point egg.

DAVID

Yes, but we're not *using* the computers. We are *designing* the computers.

TREXEL

Oww, I've just cut myself on this pointy thing I made.

DAVID

Yes, but, well, no. See, the problem is—

TREXEL

Okay. Go on.

DAVID

We haven't *made* the point. And we go— we need to *make* the point if the point in this specific thing is a computer. We haven't *made* a computer, but we *need* to actually *make* a computer. So, if we were designing I.M.O.G.E.N., we may have had to do more than say "I.M.O.G.E.N. looks things up". Because—

TREXEL

Hmm. You make a very good point, David. You are also a point maker of sorts.

DAVID

Yes.

TREXEL

Okay, well, in which case, David, I'm going to direct you to I.M.O.G.E.N.. Put I.M.O.G.E.N. in every single one of the robots. Just copy everything. Put it in. Write that down. "Put I.M.O.G.E.N. in all of them."

DAVID

(Crosstalk) Okay. So, I'm just checking, is, is— Yep—

TREXEL

I.M.O.G.E.N., an enormous database—

DAVID

Yes.

TREXEL *continued*

— of all the information of the company, —

DAVID

So— Yeah.

TREXEL *continued*

— just pop it right in. Pop it into each one.

DAVID

(Crosstalk) So, this is— that’s the question I’m— No, the question I’m gonna be asking—

TREXEL

Pop it in.

DAVID

—Can we— should we do this?

TREXEL

I’m going to have a think. Yes. Pop it into every single robot. Then that robot’s not gon— not only going to know, —

DAVID

Yes.

TREXEL *continued*

— you know, where have you been? How is the weather? Because obviously I.M.O.G.E.N. has eyes everywhere. Just link it up.

DAVID

Okay.

TREXEL

It’ll also be able to offer points on the finer details of planet design. Everyone loves that.

DAVID

Right. So, we’re gonna have a planet—

TREXEL

Staffed by robots. Each one with the power of one of the most powerful computers in the known universe.

DAVID

Okay.

TREXEL

That's opulent. That's going to be pricey.

DAVID

That is. Yes. That is opulent.

TREXEL

Whack it on.

DAVID

Okay.

IMOGEN

[Beep] I.M.O.G.E.N. duplication process beginning. 47 million yottabytes remaining. Estimated time of download 256,512 years, 10 days, and 21 seconds. Would you like some music while you wait?

[Show theme begins playing]

DAVID

So, should I put it in as an optional extra?

TREXEL

Hmm.

DAVID

So we can offer it to the client?

TREXEL

Call it a luxury design choice.

DAVID

Okay. Right. Yes, I.M.O.G.E.N. luxury design choice.

TREXEL

Exactly. Exactly. **(Quietly)** And no one will be able to resist.

DAVID

We can— Well, no. We can also make it *exorbitantly* expensive.

TREXEL

Well, of course. All of this is going to be ex-oor-bitantly expensive.

DAVID

Yes, but then what we can do is use that money to build a separate, dumber I.M.O.G.E.N. and then put that in all of the gondoliers.

[Show theme stops playing]

IMOGEN

[Beep] I.M.O.G.E.N. duplication process ceased.

TREXEL

David, you sly horse.

DAVID

Yes.

TREXEL

I hear your deceitful hooves clapping down the alleyway of knowledge.

DAVID

Clippy-cloppy. Neigh.

TREXEL

Easy now. Get off my carpet.

DAVID

Okay. Yep. No. Off the carpet.

TREXEL

Anything else in the brief that we haven't got to yet?

DAVID

Umm—

TREXEL

'Cause we are pretty much running out of time.

DAVID

Right. Well. Oh. Oh— oh, yes. Okay. Uh, uh. “Show off money and aesthetic sense.” Of course. We’ve got that. Mostly a space where “absolutely no one will find me if I don’t want them to.”

TREXEL

Yes.

DAVID

You can have that. “Labyrinth made of rivers.” That’s basically the thing.

TREXEL

Yep.

DAVID

“Banks lined with densely packed mangrove trees.” Nope. Bish bash bosh, I think we’ve done it!

TREXEL

Okay, well that’s wonderful.

DAVID

Okay.

TREXEL

And you’re pretty sure that Hartro’s gonna have *no* problems with this. Because I am. But obviously, David, (**softly chuckles**) we have established thus far that when it comes to thinking... Trexel doesn’t always have the best egg.

DAVID

(Apprehensively) ...Yes, I think that Hartro will be happy with this one.

TREXEL

And you're committing to that, David. Because I will bring this up in the review. If, *if* she comes in here and she says "Why did you—"

IMOGEN

[Beep] Would you like to submit?

TREXEL

"—give—"

DAVID

Mm-hmm. Mm-hmm.

TREXEL *continued*

— every single one of these robots—"

[chime, pneumatic tube hissing]

IMOGEN

Submitting.

DAVID

Oh, it's gone now.

TREXEL

Oh, gosh. Oh, it's gone.

DAVID

Oh, it's gone.

TREXEL

Oh, it's gone now.

DAVID

Yes. So.

TREXEL

David, you're becoming more reckless. I like it.

DAVID

What? No.

TREXEL

Just submitting a brief. Just submitting a brief when I'm still talking about it.

David, you know, not too long ago, I would have been furious about that. I don't turn to you and say, "You faux-hearted pilchard! You barrel of hot axes! How dare you!?"

DAVID

(Backtracking) Uh— uh— No, I— Sorry. Oh.

TREXEL

But now— now I say, thank you.

DAVID

Oh. Haha!

TREXEL

Thank you for taking the initiative, David.

DAVID

Yes. The initiative.

TREXEL

Like— like a kindly— like a kindly window taking out the hot air, letting in the cool.

DAVID

Right.

TREXEL

Obviously, we're on a space station, David.

DAVID

Yeah, I'm not—

TREXEL

So, if you open a window, it'll take out all of the air-air and let in the killy vacuum. So, don't do that. But!

DAVID

Okay.

TREXEL

The point stands.

DAVID

Right. Well. That's safe. And the... the breath of work has fallen out of the window.

TREXEL

David, are you trying to do metaphors again? What have I told you?

DAVID

And now—

TREXEL

Metaphors are for Trexel—

DAVID

—tomorrow—

TREXEL

—sitting quietly is for David.

DAVID

—we're going to work.

TREXEL

We're going to work, David.

DAVID

We're going to work on time.

TREXEL

Sure.

DAVID

Okay. Bye!

IMOGEN

[Beep] Vent unsealed.

[Mechanical whirring]

TREXEL

I'm gonna crawl back into the vent, David, because—

DAVID

No, why are you— No.

TREXEL

—because I think it's very important that everyone see.

DAVID

But—

TREXEL

I'm gonna— I'm just crawling into the vent now, David.

[Trexel struggling while climbing into the vent]

DAVID

No. You could leave by the door— No. But— Just— **(soft exasperated sigh)**

TREXEL

(Muffled) David, screw the vent back closed.

DAVID

Yes, Trexel.

[Vent whirrs closed]

TREXEL

I'll see you tomorrow.

DAVID

Yeah, see you tomorrow, Trexel. Bye.

[Crawling in the vent noises]

[Show Theme - Outro]

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Stellar Firma – Episode 011 – Vents and Labyrinths

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Trexel Geistman - Tim Meredith