



# THE ORVILLE™

INKED  
PART 1 OF 3



# "INKED"

A STORY IN THE  
ORVILLE UNIVERSE

PART 1 OF 3

BY TODD LEHMAN

BASED ON CHARACTERS AND SITUATIONS  
CREATED BY SETH MACFARLANE

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## DEDICATION

This book is dedicated to all fans of *The Orville* worldwide. The show's followers are among the most loving, devoted, creative, playful, insightful, and welcoming people of any fan community—a natural reflection of the brilliant and talented people who create the show.

It is *also* dedicated to the amazing cast and crew of the show, who have faced adversity and personal loss, overcome unprecedented challenges, and assembled against all odds to produce one of the finest television shows ever in the history of television shows.

## FOREWORD

*“You just have to take everything you know about her, every bit of data, and do something you’ve never done.”*

Capt. Ed Mercer to Isaac, “A Happy Refrain” (S2:E6)

Dear fans of *The Orville*, showrunners/producers/writers/directors/cast/crew, and creator Seth MacFarlane:

Of the many recommendations for this digital photonovel, the most glowing is the author’s purpose: in the same spirit of *The Orville*’s development, *Inked* is a miraculously well-executed fan-made passion project that serves as a “thank you” to its inspiration. It’s also hilarious.

Self-ascribed nerds of this series (“Orvillians”) are often nerds in other specialties and hobbies. Sometimes, they put that variety of expertise to creative use. When Todd Lehman approached me in July of 2022 about providing feedback on his then in-progress *Orville* photonovel, I jumped at the opportunity. I have a background as an English teacher that energizes me about projects and collaboration like this, and I am incredibly fortunate to have been invited into his process and its iterations since.

Now that it’s complete, I’m still marveling at what Todd has accomplished. The series aside, I admire *Inked* for something remarkable: the nonchalance of its ingenuity. Much time, skill, research, and care went into Todd’s effort to create a fun and authentic *Orville* experience for everyone. The sprezzatura of his nerd aptitudes in this digital comic is nothing short of dazzling, as is his instinct to share his process for the benefit of others. (You’ll appreciate delaying the Appendix to *after* the read as a sort of behind-the-scenes, benevolent Oz Behind the Curtain detailing Todd’s Photoshop wizardry process.)

Fans and everyone involved in the creation of *The Orville* will undoubtedly recognize in the smallest of elements the enormous time Todd spent digesting the first two seasons of the series and engaging in the fan ecosystem. Saving thousands of screenshots, including deleted scenes he knew showrunners *must* have been sad to part with, poring over hundreds of hours of audio and interviews, he’s breathed life into his uniquely character-accurate dialogue and fueled a comedy of errors that even Alexander Pope would applaud. As fans of *The Orville*, this is something you’ll probably enjoy for the attention to detail and continuity *alone*. The number of epaulets

and badges recolored to avoid in-universe time discrepancies is a LOT, but knowable; you should ask him. All to say, every panel of this photonovel is an art of invention informed by “the funny, awkward, serious interactions of characters”<sup>1</sup> on *The Orville*, creating something new, but “always—always—retaining some identifiable spark of relatability.”<sup>2</sup>

The essence of the captain’s advice to Isaac at the start of this foreword is a sentiment you can take with you in this comic as we’re in *will-they-or-won’t-they cancellation purgatory*. It’s a sentiment that brought me here. It brought Todd here. It might be one that brought you here. We can fathom the reasons why a series might not get another season, brilliance notwithstanding. There’s concern we might never know what happens to our characters or the loose ends yet to be brought “into the fold,” so to speak. I think Ed (and Seth MacFarlane himself) would agree that fashioning something *new* from those pieces is a *positive* action. Call it the need to “be creative” or even a “new translative program” we run in the difficult moments when we’re forced to deal with the “incompatible data” that “must be consolidated in some fashion.” (S2:E6)

A foundation of the fandom, we motivate each other to be *creative* and develop solutions. Throughout our many discussions, the sincere takeaway from the author to fans has remained that these are things that anyone can do with practice and asking others with the know-how for help, no matter your nerd interest. And you can consider that our big bonus. I want to thank Todd for that as an example of the indefatigable support within this community of people building bridges with a television show. I’ve been heart-warmed and mesmerized in strides by his attempts to reach as many interested audiences as possible—and maybe help teach a thing or two he knows along the way.

It’s one of the most selfless of human impulses to curate something with so much care to benefit others—and a “defect” of our Orvillian species: “We never give up hope.” (S2:E4)

—Jessica Castillo (@BlackSheepJess)  
February, 2023

<sup>1</sup> Goodman, David A. “*The Orville*’s Seth MacFarlane on Those *Star Trek* Comparisons.” *Gizmodo*, by Cheryl Eddy, 26 May 2022. Web article.

<sup>2</sup> MacFarlane, Seth. Afterword. *Masters of Makeup Effects: A Century of Practical Magic*, by Howard Berger and Marshall Julius, Welbeck, 2022. Page 310.

## AUTHOR'S INTRODUCTION

As a kid, I grew up watching reruns of the original *Star Trek* television series and reading a collection of paperback books called *Star Trek Fotonovels*, published in the late 1970s by Bantam Books. These were retellings of classic *Star Trek* episodes, adapted into comic-book or graphic-novel style, using hundreds of still frames from the live-action show in place of hand-drawn artwork. For a child, they were magical. Sadly, photonovels were eclipsed by the home video revolution of the early 1980s, making them a short-lived but explosive fad. Today, they are all but a lost art form.

The book you are about to read is an original story—fan fiction in photonovel form—based on characters and situations from the hit television series *The Orville*. By adapting, transforming, and recombining still frames from the show and several of its deleted scenes, and by substituting new dialogue and rearranging visual elements, a unique tale is woven.

As the story takes place in the universe of *The Orville* and focuses on the inter-relationships of characters, it is assumed that you are familiar with at least the first two seasons of the show.

The story begins with a short prologue taking place during the first-season episode “Pria” (S1:E5), jumps headlong into the climax of “Cupid’s Dagger” (S1:E9), continues deep into the days following, and finally ends with a short epilogue taking place during the second-season episode “Lasting Impressions” (S2:E11). The bulk of the story takes place between S1:E9 and S1:E10.

Inspiration for the story arose out of a 6 December 2017 interview with Seth MacFarlane on *The Late Late Show with James Corden*, in which he was asked whether he had any tattoos. His answer: “I-I don’t. You know, there’s nothing that I can think of that...I think, all right, when I’m ninety, I’m still gonna want this on me. Like, *maybe* Kermit the Frog. But other than that, there’s, like, nothing possibly.” The answer fascinated me and I embraced it as a writing prompt.

In penning the dialogue of this story, every effort was made to honor each character’s individual speaking style. Ed sighs and says *look* and *listen* frequently. Kelly says *what the hell* a lot. Bortus speaks laconically. Isaac is inquisitive and speaks with a technical disposition. Claire speaks parentally. John speaks casually, with flair. Gordon speaks affably, with a stunted vocabulary. Alara speaks genially. Klyden speaks stiltedly and is obsessed with Moclan traditions. Yaphit says *crap* frequently and speaks with irritation and yet with warmth.

Emulating speaking styles convincingly is hard. As research, I listened to the audio of every episode multiple times over the course of months, nightly, while falling asleep, absorbing the diction of each character, and performed textual searches on the spoken dialogue of episodes to qualify particular phraseologies. Every word, every sentence, every utterance had to sound believable. While I can’t promise that this goal was achieved perfectly, I am confident that you’ll feel comfortable and satisfied reading the dialogue—as though it had been spoken by the characters themselves.

Though completely unofficial and in no way claiming to be part of *Orville* canon, the story makes every attempt to respect and align with official canon and series continuity and tries never to contradict it. Accordingly, all elements were written and visually designed to feel plausible to readers of both passing and intimate familiarity with the show.

Nevertheless, a small number of liberties were taken, which astute fans of the show will no doubt notice:

First, you’ll encounter a few scenes which take place *during* official episodes. For example, in the prologue, Ed and Pria share a brief conversation about tattoos, which obviously was not part of the “Pria” episode; in the main story’s opening, Ed and Darulio share two conversations about tattoos, which obviously were not part of the “Cupid’s Dagger” episode; and in the epilogue, Talla has an interaction with Bortus and Klyden that was not seen in the “Lasting Impressions” episode. These are best treated as hidden or deleted scenes that were not included when the episodes aired.

Second, you’ll notice the use of two Moclan words that you have not heard before: *t’vokus* and *ja’vaska*. These are completely made-up for this story. Feel free to use them in your own writings if you like them, but please remember that they are not official words.

Third, you’ll happen upon a scene in which Claire shouts “Tyrone Finn!” at Ty. Although we’ve never actually heard whether Ty’s full name is Tyrone, Tyrell, Tyrese, or just Ty (or, for that matter, whether Ed’s full name is Edward, Edmund, Edwin, or just Ed), it is presumed here that Claire’s surname Finn derives from the Irish surname *Ó Finn* and therefore that Ty’s given name Tyrone derives from the Irish Gaelic name *Tír Eoghain*. The reader should understand that this is merely a guess; no assertion of canon is made.

Fourth, you’ll discover an explanation for why Alara lacked eyebrows in the pilot episode. I think you will find that the conversation in which the answer is revealed unfolds naturally and that the explanation seems plausible and is true to Alara’s personality. Again, no assertion of canon is made.

Finally, I am not a writer—and certainly not a comedy writer—but I have attempted to inject a level of comedy, drama, and twists befitting of *The Orville*, specifically aiming to resonate with the tone of the show’s first season. Although this story was begun with an intended audience of only myself, as a weekend creative outlet while waiting for the third season of the show, I hope that you will enjoy reading it as much as I enjoyed creating it.

Ja’loja!

—Todd Lehman (@xeow)  
October, 2022

## ACKNOWLEDGMENTS AND THANKS

The author would like to acknowledge and express sincere thanks to the following people:

- **Seth MacFarlane**, for conceiving the intelligent, beautiful, and funny universe of *The Orville*, for hiring scores of insanely talented actors, writers, directors, musicians, and production personnel, and for believing in himself and his vision.
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- **David A. Goodman**, for settling an old debate on whether the name of the Krill bible is officially the Ankhana (as appears in the Dark Horse comics) or the Anhkana (as appears in the subtitles of the show). [The answer is that there is no correct spelling, as it is a translation of an alien language.]
- **J Lee**, for his entertaining YouTube show *In My Trailer*, which treated fans of the show to behind-the-scenes interviews during the production of the third season. Some of his life philosophy appears in the pages of this book.
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# INKED

## *Part One*

# PROLOGUE

*A few weeks earlier*



HEY, ED?  
DO YOU MIND  
IF I ASK YOU A  
SEMI-**PERSONAL**  
QUESTION?



UHHH...  
WAS I THAT  
**RUSTY?**

**ED'S QUARTERS.**



YOU KNOW, IT'S  
**BEEN** A WHILE  
SINCE I...

OH NO,  
NOTHING LIKE  
**THAT!**

IT'S JUST...  
I'VE **GOT** TO  
KNOW...



WHERE DID YOU GET  
THAT ADORABLE  
**ARTWORK?**

I'VE NEVER  
SEEN ANYTHING  
QUITE LIKE IT.



OH, THE TATTOO ON MY WRIST?

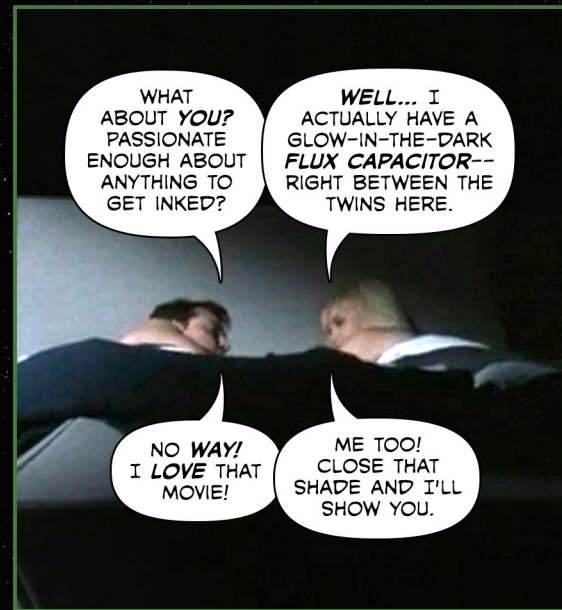


Y-YOU REALLY DON'T KNOW WHO THAT IS?



OOH, NO NO. NOT FOR ME, NO. I'M NOT... YEAH, NO.

I MEAN, MAYYYYBE ANOTHER ONE SOMEDAY... ...IF IT WAS SOMETHING I FELT REALLY PASSIONATE ABOUT.



WHAT ABOUT YOU? PASSIONATE ENOUGH ABOUT ANYTHING TO GET INKED?

WELL... I ACTUALLY HAVE A GLOW-IN-THE-DARK FLUX CAPACITOR-- RIGHT BETWEEN THE TWINS HERE.

NO WAY! I LOVE THAT MOVIE!

ME TOO! CLOSE THAT SHADE AND I'LL SHOW YOU.



FAMOUS HISTORICAL LEADER...

INSPIRES GREATNESS IN PEOPLE...

ALWAYS KEEPS HIS CALM IN A CRISIS...

HI-HO! KERMIT THE FROG!



AHHH! FROM OLD EARTH! YOU SOUND JUST LIKE HIM, BY THE WAY.



WOW, YOU REALLY LIGHT UP THE ROOM! THAT IS INSANE.

THANKS. I GOT IT AT THIS LITTLE SHOP IN CONCORD.



I... GET THAT A LOT, ACTUALLY.



I LOVE HIM SO MUCH!



SO...ANY OTHERS? ANKLE BRACELET? RUMPER BUMPER?



CAN YOU, UH, ACTUALLY TIME-TRAVEL WITH THAT?

YOU KNOW, I'LL HAVE TO TRY THAT SOMETIME. >LAUGH<



AH, BUT SERIOUSLY, EVEN IF I COULD...

...I'D WORRY ABOUT DISRUPTING THE SPACE-TIME CONTINUUM AND FADING AWAY OUT OF EXISTENCE--LIKE MARTY MCFLY ALMOST DID.

AH, YEAH, THAT WOULD KINDA SUCK.



**MONDAY**

*A few weeks later*

IN HIS SPARE TIME WHILE ANALYZING AN ANCIENT LOPOVIAN ARTIFACT, FORENSIC ARCHAEOLOGIST DARULIO HAS BEEN DEVELOPING A CONTRIBUTION TO THE FIELD OF GENETIC ENGINEERING...

SO WHAT EXACTLY AM I **LOOKING** AT HERE?

THAT IS A **LIVE** TISSUE CULTURE, ED, GROWN FROM **YOUR OWN DNA**.

NOTE THE DISTINCTIVE TONALITY...

...ALTHOUGH YOU **SHOULD** SEE MORE THAN JUST PINK.



**GENETICS LAB. MONDAY AFTERNOON.**

MORE THAN JUST **PINK**?

I COUNTED PINK, BLUE, GREEN, YELLOW, PURPLE, ORANGE...

UH, SO YOU INVENTED A **FROOT LOOPS** RAY?

I PREFER TO CALL IT EPIGENETIC PIGMENTATION REASSIGNMENT THERAPY.

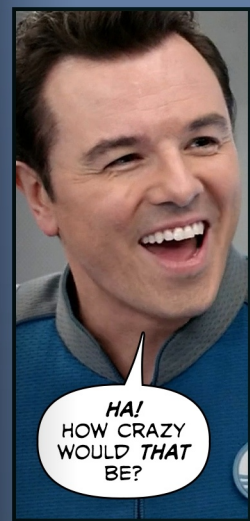
WAIT, SO YOU CAN CHANGE A PERSON'S SKIN COLORATION **GENETICALLY**?

THAT'S THE IDEA, YES, EXACTLY.

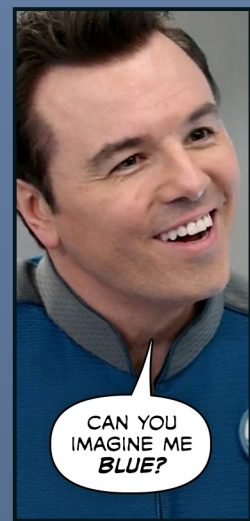
IT TAKES ABOUT AN HOUR.

SO THIS COULD MAKE ME **RETEPSIAN BLUE** IF I WANTED?

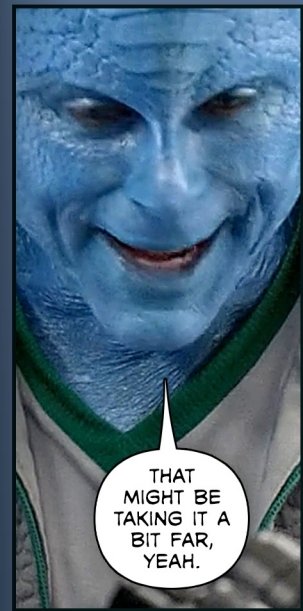
IF THAT'S WHAT YOU'RE COMFORTABLE WITH.



**HA!** HOW CRAZY WOULD **THAT** BE?



CAN YOU IMAGINE ME **BLUE**?



THAT MIGHT BE TAKING IT A BIT FAR, YEAH.



WHAT ABOUT ISOLATED PATCHES?

CAN YOU GENETICALLY ENGINEER ME LIKE...SAY...A **TATTOO**?

ANYTHING YOU CAN IMAGINE. ANY **PATTERN**, ANY **COLOR**.

THINK OF IT AS... **BIOLOGICAL INK**.



THE ONLY **CAVEAT** IS THAT THERE IS NO WAY TO UN-DO IT.

THE PROCESS IS TOTALLY AND IRREVOCABLY **PERMANENT**.



I...

»SIGH«

LISTEN, HOW ABOUT JUST...UM...

AN **ANKLE** TATTOO.



THAT SOUNDS PERFECT.

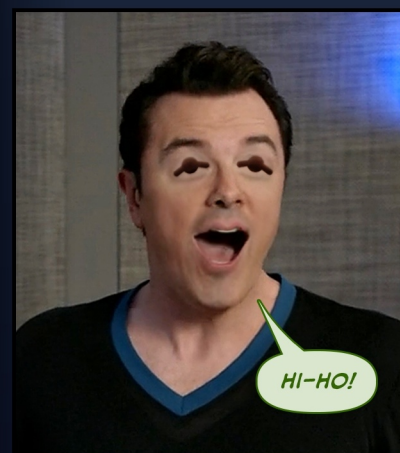
I'LL BRING THE **DERMO-PRINTER** WITH ME TONIGHT.



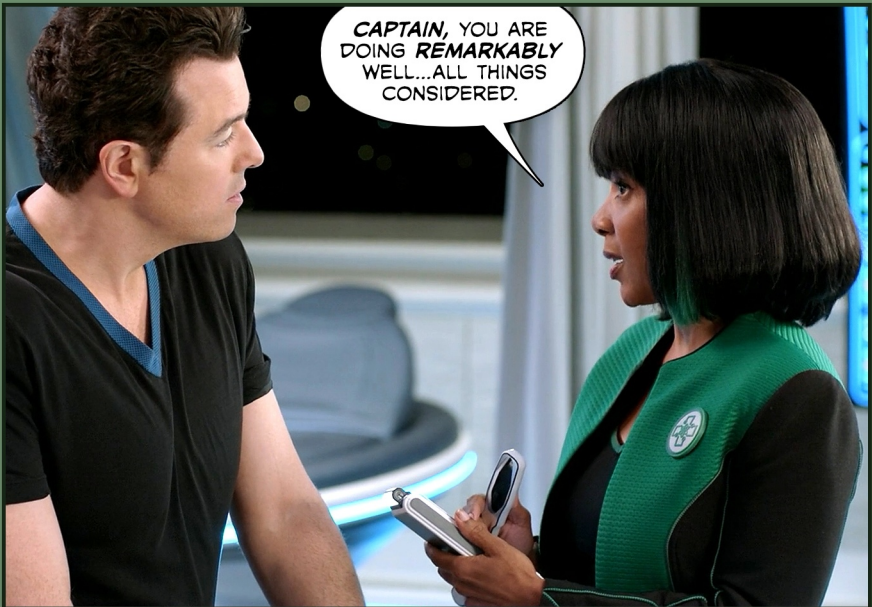
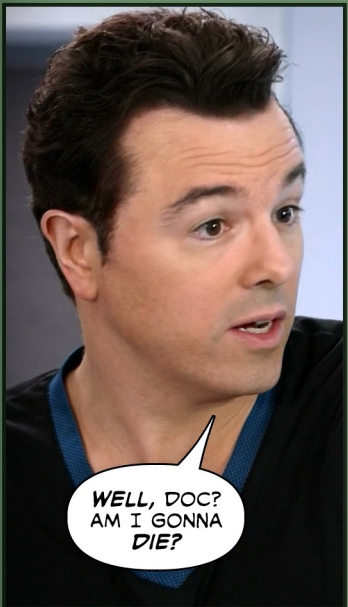
OH, MY GOD, I CAN'T BELIEVE THIS IS **HAPPENING!**

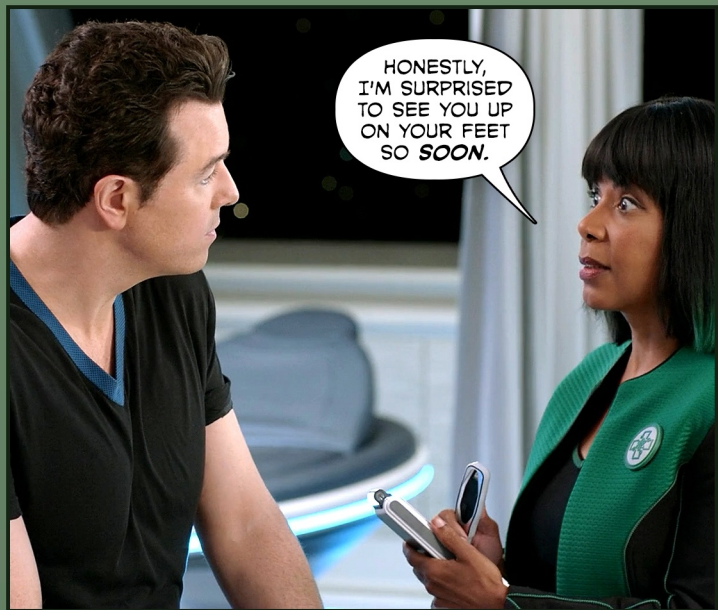
I'M GONNA GET MY **SECOND TATTOO** TONIGHT!!

I'D BETTER GO GET READY. I'LL SEE YOU **SOON, DAR!**

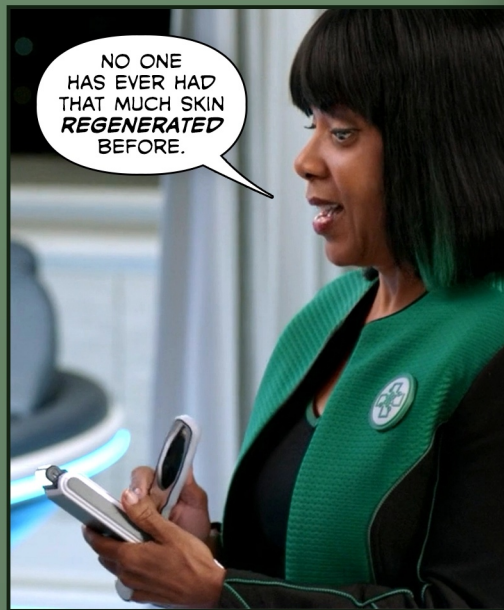


# TUESDAY





HONESTLY, I'M SURPRISED TO SEE YOU UP ON YOUR FEET SO SOON.



NO ONE HAS EVER HAD THAT MUCH SKIN REGENERATED BEFORE.



NO TOOTH I'VE REGROWN EVER ITCHED THIS MUCH.



IT'S NOT PERFECT, SIR.



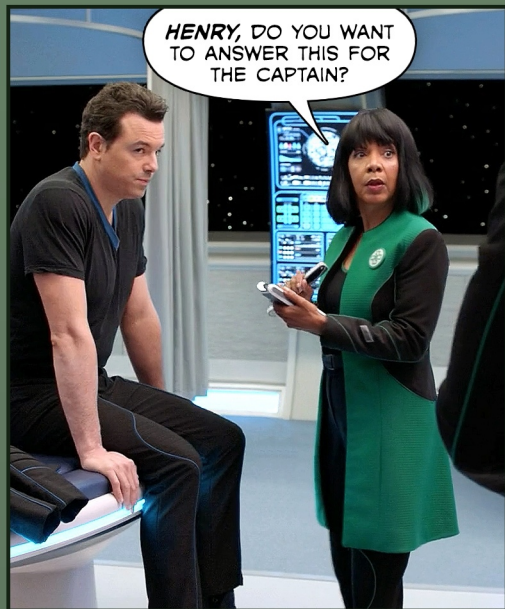
YOU'VE GOT MILLIONS OF NEW NERVE ENDINGS ALL FIGHTING FOR ATTENTION.



IT SHOULD CLEAR UP SOON.



NO ONE? NOT EVEN A BURN VICTIM?



HENRY, DO YOU WANT TO ANSWER THIS FOR THE CAPTAIN?



IT'S DIFFERENT WITH BURNS, SIR.



WELL. THANKS AGAIN TO YOU BOTH...  
...AND AN EXTRA THANKS TO YOU, NURSE PARK, FOR GOING ABOVE AND BEYOND THE CALL OF DUTY.  
I KNOW SOME OF THOSE WERE...A BIT JARRING.

JUST DOING MY JOB, SIR.



WITH BURN PATIENTS, WE REGROW THE EPIDERMIS...  
...AND WE USE NANOSYNTHESIS TO REPAIR THE DERMIS IN PLACE.



IN YOUR CASE, WE HAD TO REGROW ALL LAYERS OF TISSUE...  
...WHICH IS WHY YOUR NEW SKIN PUSHED OUT THE OLD SKIN...  
...LIKE A NEW TOOTH COMING IN.

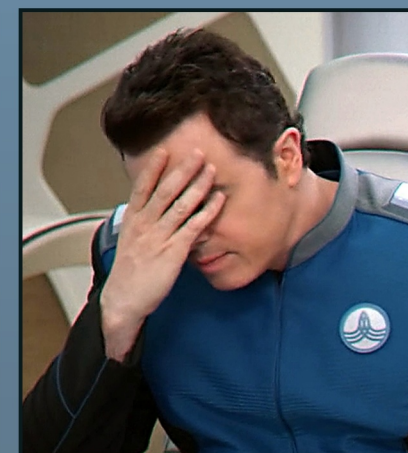


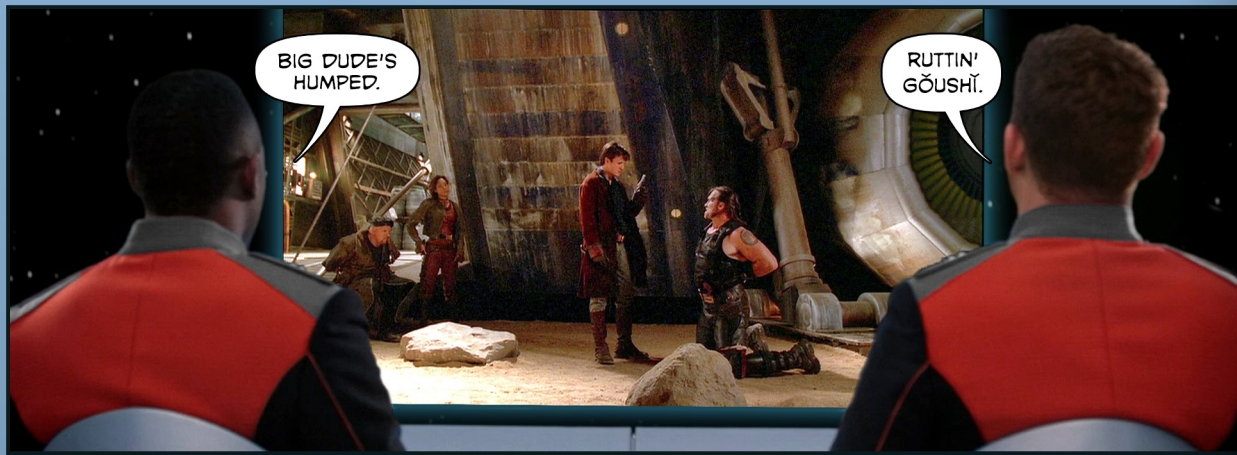
BY THE WAY...  
WE THINK MR. DARULIO MAY HAVE SHARED HIS DERMO-PRINTING ALGORITHMS.



WE'LL KEEP YOU POSTED.







BIG DUDE'S HUMPED.

RUTTIN' GÖUSHÍ.



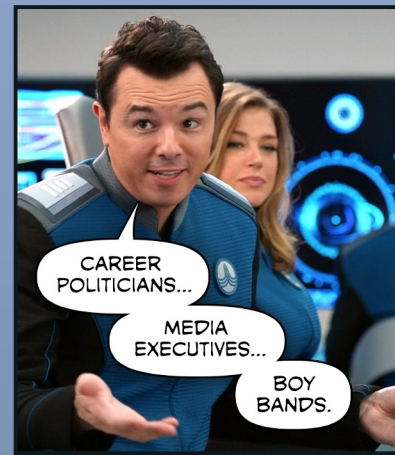
ISAAC, SOME PEOPLE ARE JUST **BORN** WITH THEIR HEAD STUCK IN THEIR KEISTER.



CRITICS...

CULT LEADERS...

SCIENCE DENIERS...



CAREER POLITICIANS...

MEDIA EXECUTIVES...

BOY BANDS.



LIEUTENANTS, YOU ARE WATCHING A SHOW WHICH IN ITS TIME WAS REGARDED POORLY BY PROFESSIONAL CRITICS.

I AM CURIOUS... WHAT SATISFACTION DO YOU DERIVE FROM IT?



**DUDE!** THIS SHOW IS A CLASSIC. PEOPLE LOVED IT.

CRITICS GOT THEIR HEADS ON UPSIDE-DOWN.



ISAAC, I DATED A GUY AT *UNION POINT* WHOSE HEAD WAS SO FAR UP HIS ASS, HIS NOSE POKED OUT THE BACK OF HIS NECK.



AN UNFORTUNATE MALADY, WITH WHICH FECAL ELIMINATION IS NEVER PLEASANT.



THESE CRITICS HAD THEIR HEADS SURGICALLY REORIENTED?



HE MEANS THEIR HEADS WERE UP THEIR **ASSES**, ISAAC.

ALL THE WAY.



FASCINATING. THIS NECESSITATES FURTHER STUDY.



YOU CAN TRY IT **YOURSELF**, ISAAC.

JUST BEND OVER AND...YOU KNOW...GIVE A LITTLE PUSH.



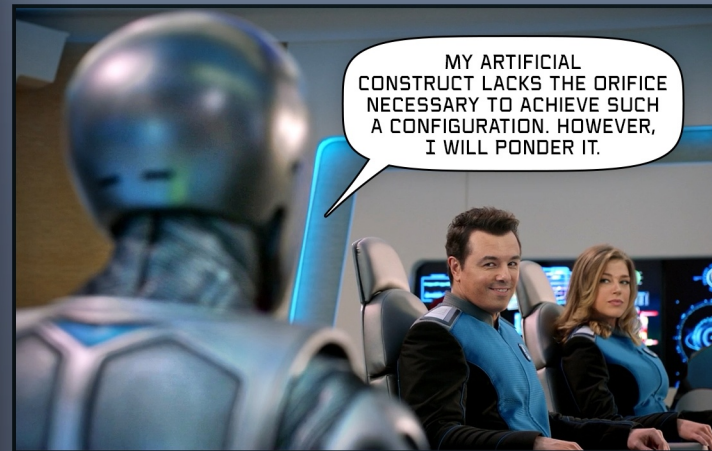
INTERESTING. I AM UNFAMILIAR WITH THE FUNCTION THIS PERFORMS.



BORTUS, HOLD PLAYBACK.



CAPTAIN, SERIOUSLY?!



MY ARTIFICIAL CONSTRUCT LACKS THE ORIFICE NECESSARY TO ACHIEVE SUCH A CONFIGURATION. HOWEVER, I WILL PONDER IT.



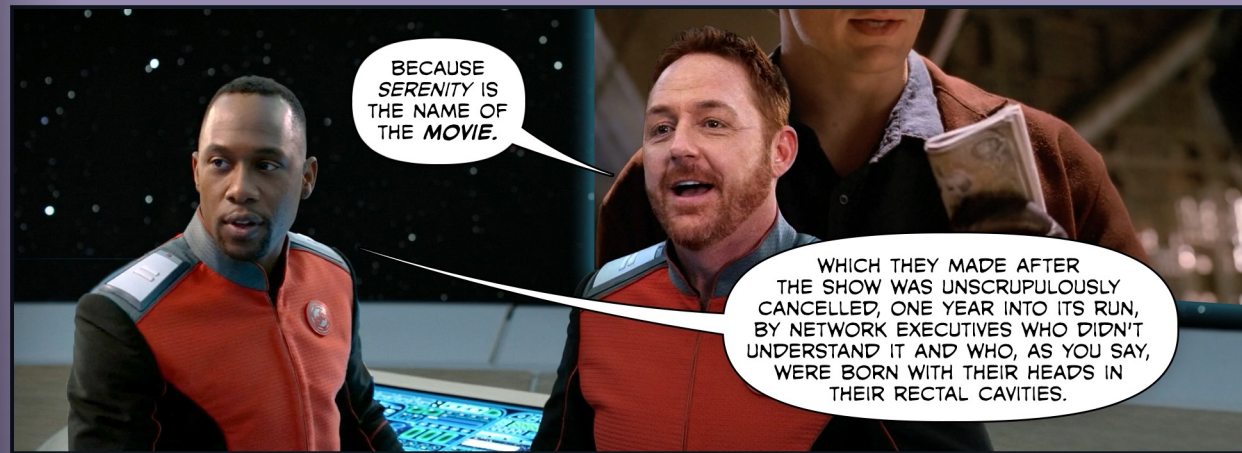
OKAY, CAN WE **CONTINUE** NOW?



RESUME PLAYBACK, BORTUS.



THERE'S THE KICK!



BECAUSE SERENITY IS THE NAME OF THE MOVIE.

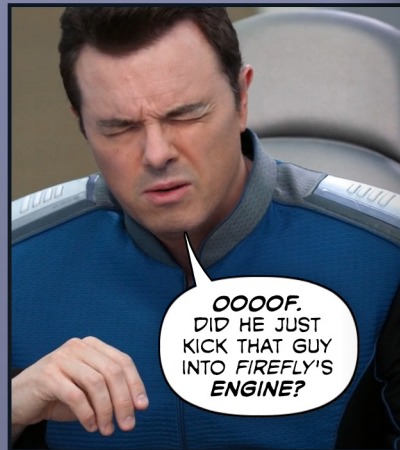
WHICH THEY MADE AFTER THE SHOW WAS UNSCRUPULOUSLY CANCELLED, ONE YEAR INTO ITS RUN, BY NETWORK EXECUTIVES WHO DIDN'T UNDERSTAND IT AND WHO, AS YOU SAY, WERE BORN WITH THEIR HEADS IN THEIR RECTAL CAVITIES.



DIG IT. BOOM.

WOOOOSH!

THAT TOOK THE WIND OUT OF HIM.

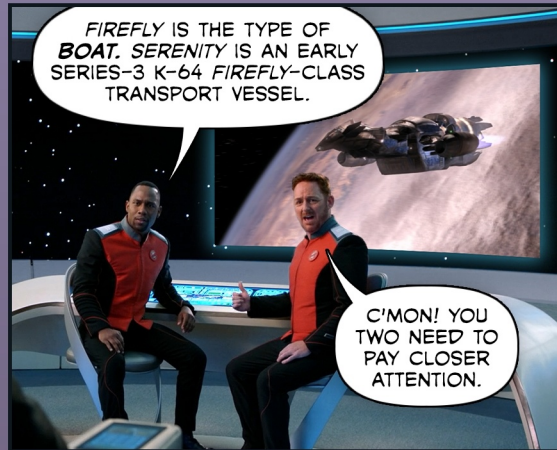


OOOOF. DID HE JUST KICK THAT GUY INTO FIREFLY'S ENGINE?



WHAT THE HELL'S FIREFLY EVEN MEAN, THEN?

I...JUST ASSUMED IT'S BECAUSE THE SHIP'S REACTOR LIGHTS UP LIKE A FIREFLY'S BUTT.



FIREFLY IS THE TYPE OF BOAT. SERENITY IS AN EARLY SERIES-3 K-64 FIREFLY-CLASS TRANSPORT VESSEL.

C'MON! YOU TWO NEED TO PAY CLOSER ATTENTION.



YEAH! WASN'T THAT AWESOME?!



THAT WAS KINDA GOOD, ACTUALLY.

I DIDN'T SEE THAT COMING.



YEAH, OKAY, THAT WAS A PRETTY SOLID MOVE, WASN'T IT.



THEN WHERE THE HELL DOES THE NAME SERENITY COME FROM?



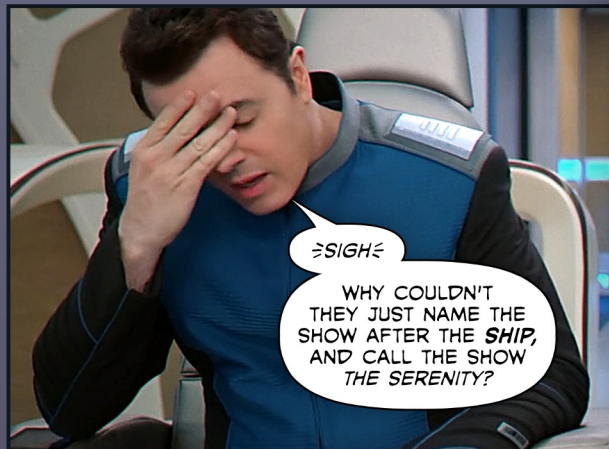
THE BATTLE OF SERENITY VALLEY. IT WAS THE UNFORTUNATE TURNING POINT IN THE UNIFICATION WAR.

THEY AREN'T FOLLOWING US, MAN. I SAY WE LEAVE THESE PURPLE BELLIES TO THE REAVERS.



BY THE WAY, CAPTAIN, THE SHIP ISN'T NAMED FIREFLY. THAT'S THE NAME OF THE SHOW.

YEAH, THE SHIP IS NAMED SERENITY.



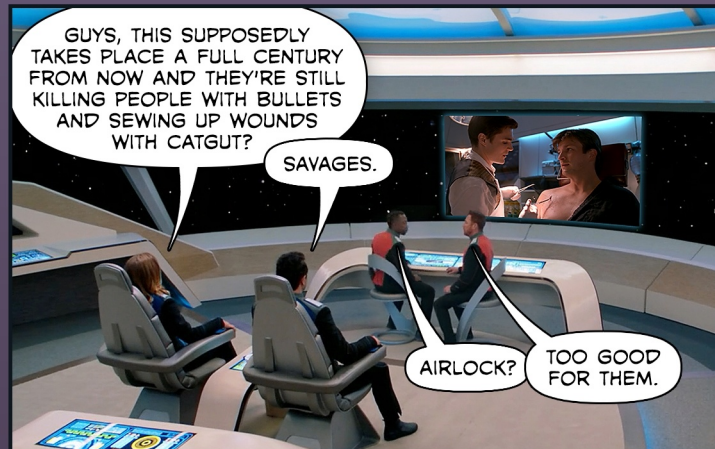
≡SIGH≡

WHY COULDN'T THEY JUST NAME THE SHOW AFTER THE SHIP, AND CALL THE SHOW THE SERENITY?



IT'S JUST EASIER WHEN THEY NAME THE SHOW AFTER THE SHIP, RIGHT?

TOTALLY.



GUYS, THIS SUPPOSEDLY TAKES PLACE A FULL CENTURY FROM NOW AND THEY'RE STILL KILLING PEOPLE WITH BULLETS AND SEWING UP WOUNDS WITH CATGUT?

SAVAGES.

AIRLOCK?

TOO GOOD FOR THEM.

# WEDNESDAY

*Middle of the night*

GORDON'S QUARTERS.  
MIDDLE OF THE NIGHT.





A BLESSED EVENING.  
LET US NOW CLEANSE.

KRILL CHAPEL.  
ABOARD THE YAKAR.  
INSIDE GORDON'S DREAM.



HAIL AVIS!  
HAIL VICTORY!



HAIL AVIS! HAIL VICTORY!



THIS HUMAN TOOK THE LIVES OF OUR BRETHREN ABOARD THE KAKOV.

HE WAS CAPTURED ABOARD THIS SHIP, DESECRATING THE BACK CORNER OF THIS CHAPEL.

HE BELIEVED HIS PEOPLE COULD STEAL THE ANKHANA AND RECEIVE THE TEACHINGS OF AVIS.



TEMEEM EMEDEEN.



SKLOSH



TEMEEM EMEDEEN!



SPLORT



BUT HE IS NOT A BROTHER IN THE GREAT CRUSADE...



...FOR AVIS DOES NOT TOUCH WITH HIS DIVINE HAND THAT WHICH IS NOT KRILL.



TEMEEM EMEDEEN!



HUH? WHAT THE HELL?!



IT IS THE WILL OF AVIS...  
...THAT THERE BE SONG!



DEVON, COME FORTH AND LEAD US IN MUSICAL WORSHIP.



UH, HI.  
MY NAME'S DEVON, AND I'M GONNA START OFF WITH AN OLDIE. I HOPE YOU LIKE IT.



HEALING MY PAIN WITH HIS FINGERS, LIKE A BACKRUB FOR MY BRAIN  
KRILLING ME SOFTLY WITH HIS SONG, KRILLING ME SOFTLY, OH AVIS!

GUIDING MY WHOLE LIFE WITH HIS WORDS, KRILLING ME SOFTLY...  
WITH HIS SONG...

TO THE TUNE OF: "KILLING ME SOFTLY" BY ROBERTA FLACK



WHAT THE HELL AM I GONNA SING?! I DON'T KNOW ANY KRILL SONGS!

IT DOESN'T MATTER. JUST MAKE SOMETHING UP. THEY WON'T KNOW.



IT IS A RARE HONOR TO BE INVITED TO SING DURING SERVICES.

REFUSAL IS BLASPHEMY.



HAIL AVIS! PRAISE DEVON!

THANK YOU!  
YOU'RE TOO KIND.



CHRIS, YOUR COMPATRIOT IS BLESSED.

I'M...MORE SURPRISED THAN YOU ARE, HONESTLY.



OH, HE'S NOT REFUSING...

IT'S JUST A LITTLE STAGE FRIGHT. WHEN HE WAS A KID, HE HAD THIS PROBLEM WHERE HE'D CRAP HIS PANTS ANY TIME HE HAD TO SING IN PUBLIC.



THAT IS UNFORTUNATE.

DEVON, IF YOU ARE FEELING LOST, LET THE GUIDING HAND OF AVIS LEAD YOU.



SING FOR US NOW AN ANTHEM TO HONOR OUR FALLEN COMRADES.



YOU GOT IT, CAP!



I DEDICATE THIS SONG TO THE MEMORY OF TELEYA'S BROTHER...

...AND MY BEST FRIEND...



...ARNAK.



I THINK AVIS IS GUIDING ME TO BUST A GRUMPY RIGHT HERE.



WOULD YOU SHUT UP AND GO UP THERE!



DONNIE DARKO AND VAN GOGH, ARNAK AND MUSTACHIO

LEIA, LANDO INTERVENE... UNDERCOVER YONDER TATOOINE

SPACE JELLY, OLIVE GREEN, WOING KATNISS EVERDEEN

MIKE WAZOWSKI LOVED TO SCARE, TOM KAZANSKY DANCED ON AIR

THEY HAD STYLE, THEY HAD GRACE... DISAPPEARED IN OUTER SPACE

THORIN, FILI, KILI TOO... SCHWEDDY AVIS, WE LOVE YOU

LADIES STUCK IN SERVITUDE, FELLAS GETTIN' BARBECUED

DON'T JUST STAND THERE, LET'S GET TO IT

STRIKE YOUR BROS AND JUST SAY SCREW IT... ROGUE!

TO THE TUNE OF: "VOGUE" BY MADONNA



THAT WAS **EXCELLENT**, DEVON.  
YOU MUST SING FOR MY TRAINEES.



UHH...

**NO.**



TRAINEES, YOU REMEMBER OUR GUESTS, **CHRIS AND DEVON**.

HELLO, CHRIS.

COJA.

**DEVON** WILL BE SINGING SONGS OF WORSHIP TODAY FOR US.

HE IS QUITE **GIFTED**. I HAVE NEVER HEARD ANY OTHER SING SOUL WITH SUCH **SOUL**.



I'D...BE **HONORED**.

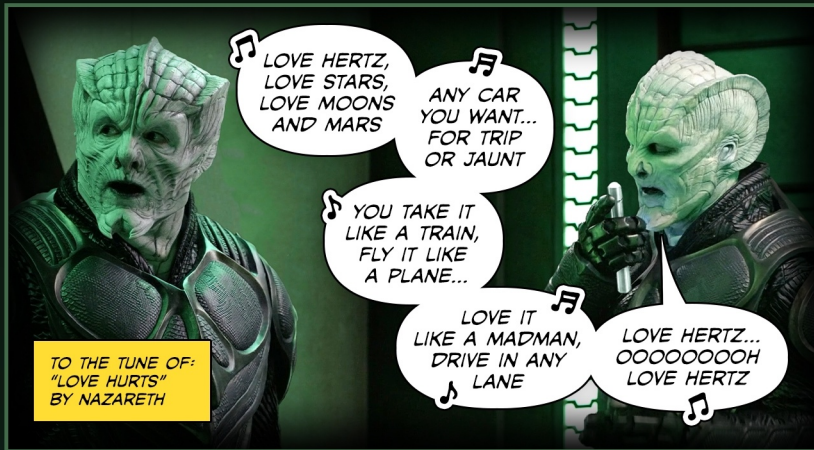


**WONDERFUL**. THEY HAVE NEVER HEARD SO BLESSED A BALLADEER. I AM CERTAIN THEY WILL BE **OVERJOYED**.

UH...WOULD YOU EXCUSE US FOR JUST ONE MOMENT? WE FORGOT SOMETHING IN THE CHAPEL.



THIS ONE IS FOR ALL YOU FUTURE PILOTS.



LOVE HERTZ, LOVE STARS, LOVE MOONS AND MARS

ANY CAR YOU WANT... FOR TRIP OR JAUNT

YOU TAKE IT LIKE A TRAIN, FLY IT LIKE A PLANE...

LOVE IT LIKE A MADMAN, DRIVE IN ANY LANE

LOVE HERTZ... OOOOOOOOH LOVE HERTZ

TO THE TUNE OF: "LOVE HURTS" BY NAZARETH



ARE YOU **TRYING** TO GET US KILLED?!

**WHAT?!** YOU HEARD HER! IT'S **BLASPHEMOUS** TO TURN DOWN A REQUEST.



THAT'S FOR CHAPEL SERVICES, NOT **CLASSROOMS!**



WHY DO YOU SING PRAISE TO THE FALSE GOD THAT **HUMANS** WORSHIP?

YEAH, WHAT THE HELL?



HUMANS ARE **FILTHY ANIMALS** WITHOUT SOUL.

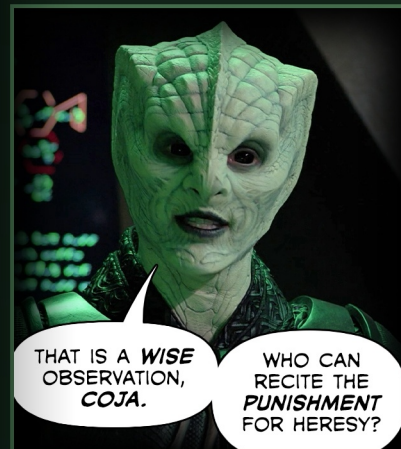


OHHH.



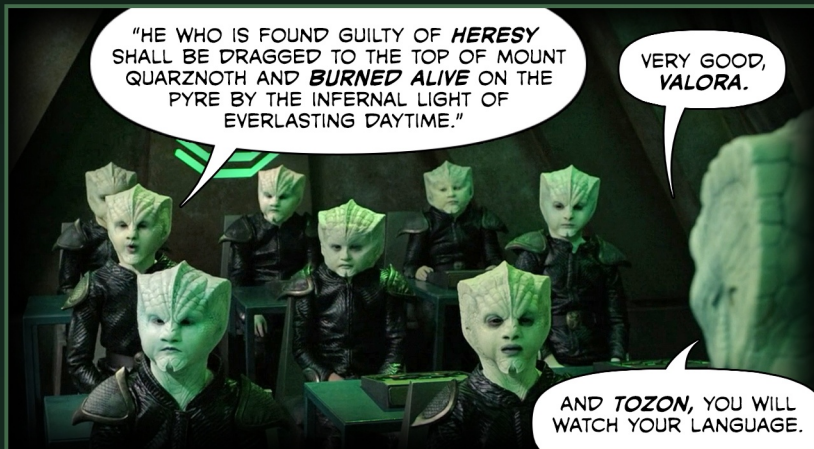
JUST STICK TO THE **TRADITIONAL** SONGS. NOTHING THAT'LL DRAW MORE ATTENTION TO US. DON'T GET US **KILLED**.

RIGHT. GOT IT.



THAT IS A **WISE** OBSERVATION, **COJA**.

WHO CAN RECITE THE **PUNISHMENT** FOR HERESY?



"HE WHO IS FOUND GUILTY OF **HERESY** SHALL BE DRAGGED TO THE TOP OF MOUNT QUARZNOTH AND **BURNED ALIVE** ON THE PYRE BY THE INFERNAL LIGHT OF EVERLASTING DAYTIME."

VERY GOOD, **VALORA**.

AND **TOZON**, YOU WILL WATCH YOUR LANGUAGE.



LISTEN! IT'S GONNA BE YOU GOING UP THAT MOUNTAIN, KID, IF YOU DON'T MIND YOUR OWN BUSINESS.



MAY AVIS HAVE MERCY ON YOUR SOUL!



SHE CAN KRILL WITH A SMILE, SHE CAN VENGE WITH HER EYES  
SHE COMMANDS HOLY WRATH WITH HER SENSUAL GUISE

TO THE TUNE OF: "SHE'S ALWAYS A WOMAN" BY BILLY JOEL



BUT NO AUTOMOBILES THAT SHE RENTS FOR A FEE



YOU SPEAK TO CHILDREN IN THIS WAY?



WELL, TELEYA...  
DEVON OBVIOUSLY WAS SINGING THE SONG FACETIOUSLY, TO MOCK THE FILTHY AND SOULLESS HUMANS.  
RIGHT, DEVON?

UH, NO, I WASN'T.



OH, SHE MIGHT BE SENILE, BUT SHE'S ALWAYS TELEYA TO ME.



DEVON, THAT WILL BE ENOUGH FOR TODAY.

SHOULD I KEEP GOING?

YEAH!



DEVON... YOUR VOICE IS ANGELIC...  
...BUT I AM NOT CERTAIN THAT YOUR INTENTIONS ARE HOLY.  
SHAME ON YOU FOR INSULTING THE ALMIGHTY AVIS AND THOSE WHO LOVE HIM.



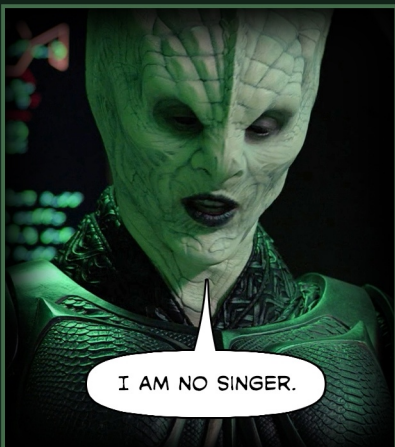
WELL, IF YOU'RE SO HOLY... HERE, YOU TAKE IT.  
KNOCK YOURSELF OUT.



SHE CAN LEAD YOU TO CHURCH...



...WHERE SHE STABS YOU OR CLEAVES YOU



I AM NO SINGER.



LOOK, JUST GIVE 'EM ONE MORE SONG, AND WE CAN GO HOME.  
MAKE IT NICE. MAKE IT PERSONAL. NO MOCKERY, JUST PRAISE.

ON IT.



SHE CAN RAVISH YOUR SOUL WHILE SHE SEVERS AND BLEEDS YOU



AND SHE'LL TAKE OUT YOUR LIVER AND EAT IT WITH BEANS



OHHH, CRAP.



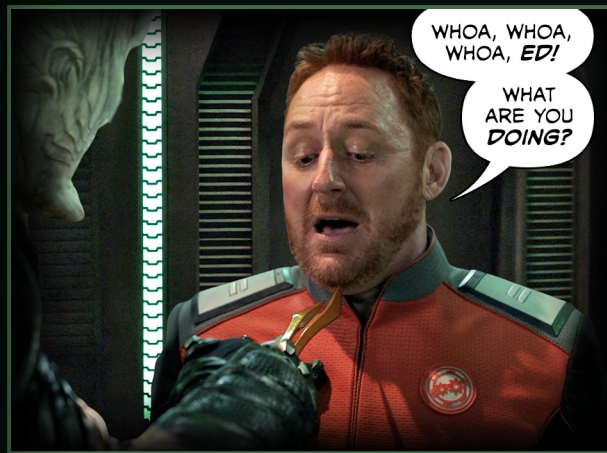
YEAH, SHE FILLS ME WITH GRIEF...

FLIZZZT



...AND SHE KRILLS MY BELIEF...

FWIZZZK



WHOA, WHOA, WHOA, ED!

WHAT ARE YOU DOING?



IT'S OKAY! I ONLY HAVE TO STAB YOU ONCE.

THEN YOU PLAY DEAD.



YOU...

...BUT SHE'S ALWAYS TELEYA TO ME



...ARE HUMAN!

WHAT?



UHHH... ED?



READY?

WHAT?! NO! ED, YOU DON'T HAVE TO STAB ME AT ALL!

IT'S JUST A NEUTRON RADIATION FLUX!



SHHH!

DON'T FIGHT IT.

THAT'LL JUST MAKE IT HURT MORE.



IT'S A CHANGELING DISGUISED AS ONE OF US!

QUICK! TAKE THE KIDS AND HIDE!



I'LL CATCH IT AND KILL IT!



IN FACT, THIS IS GONNA HURT YOU A LOT MORE THAN IT HURTS ME.



WHAT THE HELL, ED?!

NO STAB!

NO

SHUFF

NO

SHUFF

NO

SHUFF

NO!

SHUFF

NO!!

SHUFF



HOW DOES IT SING WITH SUCH SOUL WITH NO SOUL?



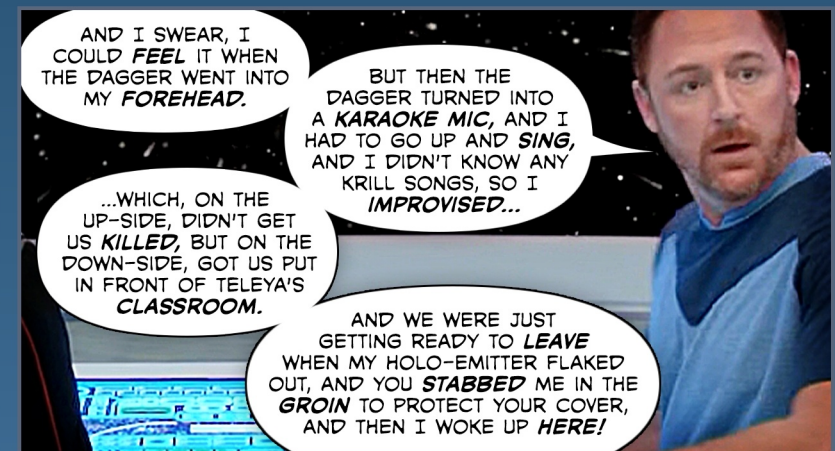
IT IS A DEMON FROM THE UNHOLY REALM.

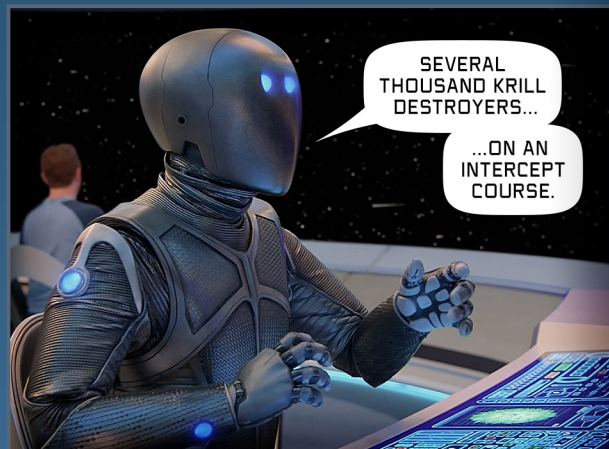
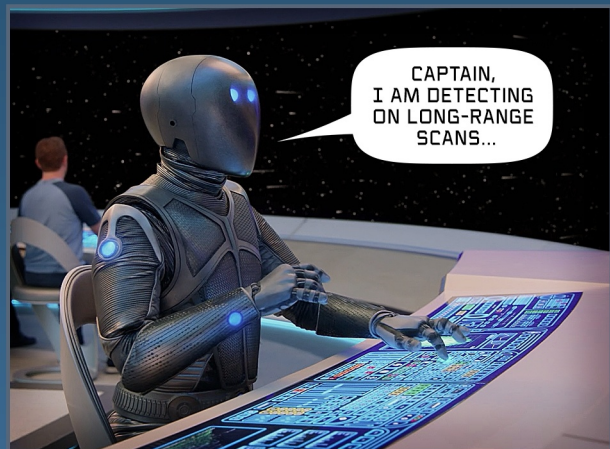
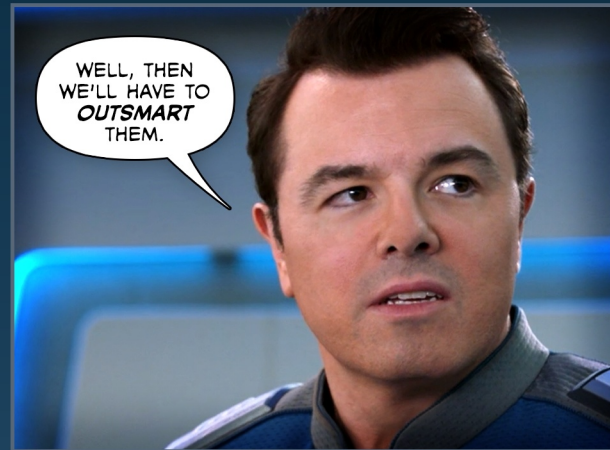
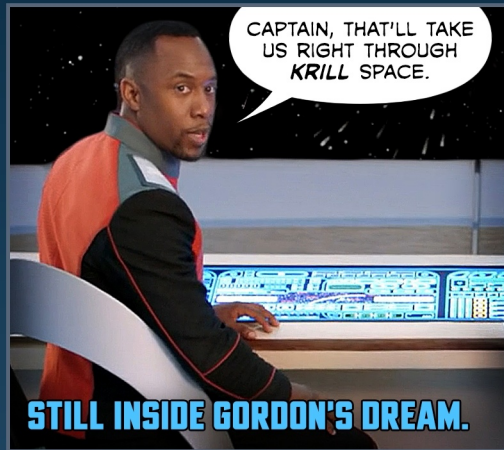


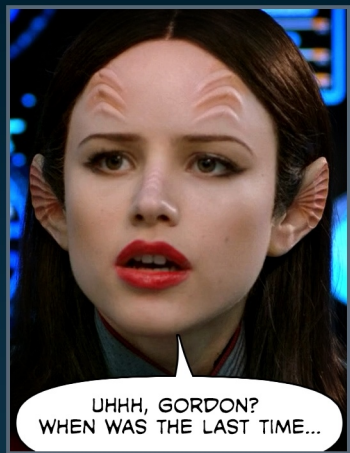
SHLICK



AAAAAAAAAGH!







UHHH, GORDON?  
WHEN WAS THE LAST TIME...



...YOU EMPTIED  
ALBERT'S LITTER BOX?



MAYBE HE  
JUST NEEDS  
TO MARK HIS  
TERRITORY.



WE FIND THE  
DEEPEST PEACE WHEN  
WE EXPRESS OURSELVES  
OUTSIDE THE BOX.

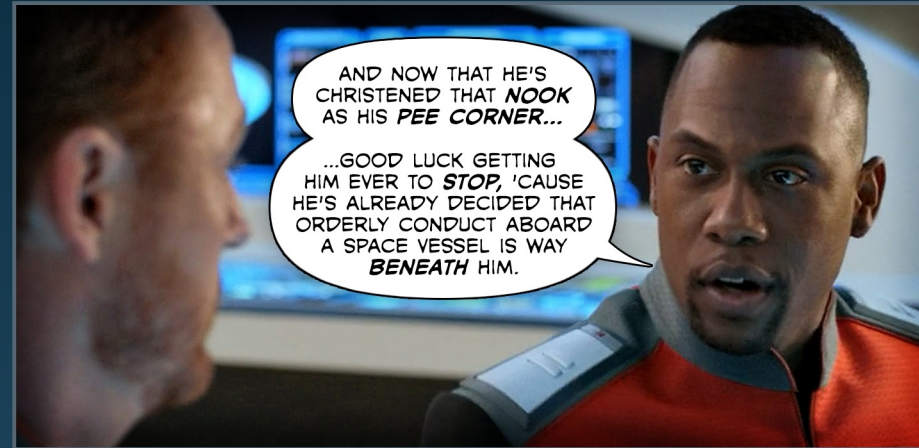


ISN'T  
THAT RIGHT,  
ALBERT?

FELT GOOD,  
HUH?



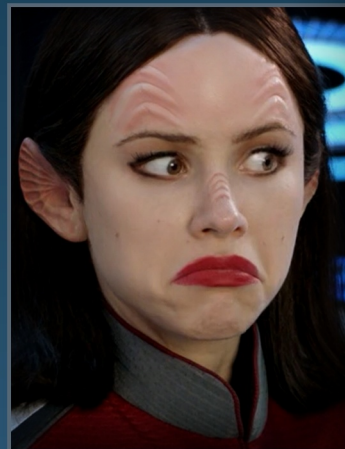
DUDE, HE WENT  
OUTSIDE HIS LITTER  
BOX BECAUSE YOU  
KEEP FORGETTING  
TO SCOOP IT.



AND NOW THAT HE'S  
CHRISTENED THAT NOOK  
AS HIS PEE CORNER...  
...GOOD LUCK GETTING  
HIM EVER TO STOP, 'CAUSE  
HE'S ALREADY DECIDED THAT  
ORDERLY CONDUCT ABOARD  
A SPACE VESSEL IS WAY  
BENEATH HIM.



DUDE.  
YOUR STUPID  
CAT SPRAYED PISS  
EVERYWHERE AGAIN.



WELL,  
MAYBE HE  
BELIEVES---

GORDON, DUDE.  
A CAT BELIEVES TWO THINGS--  
THAT ITS RAISON D'ÊTRE IS TO EAT  
AND SLEEP AND CLEAN ITSELF, AND  
THAT OURS IS TO REPLICATE FOOD  
WHENEVER IT'S HUNGRY...

...AND CLEAN UP  
AFTER ITS MESSY ASS  
WHEN IT'S NOT.



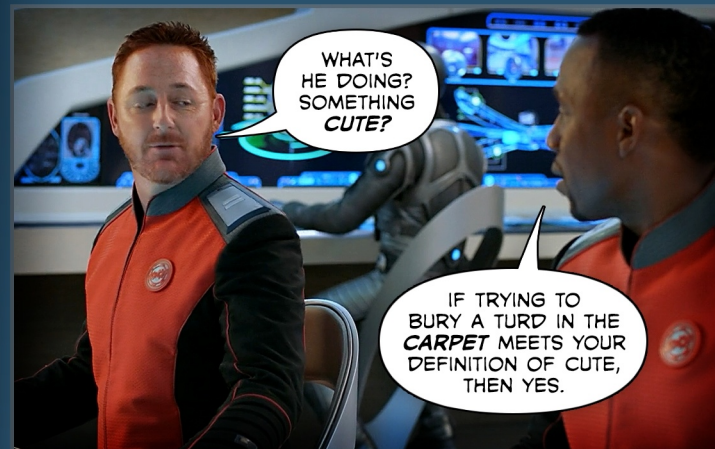
AWW,  
NOT COOL,  
CAT. NOT COOL.



MY  
CAT?  
HE'S  
OUR CAT!  
BRIDGE  
CAT.



DAWG, IT WAS  
YOUR IDEA TO GET IT,  
AND YOU NAMED IT. YOUR CAT.  
YOUR MESS.



WHAT'S  
HE DOING?  
SOMETHING  
CUTE?

IF TRYING TO  
BURY A TURD IN THE  
CARPET MEETS YOUR  
DEFINITION OF CUTE,  
THEN YES.







THAT EPONYM IS INDEED A MORE **APPROPRIATE** ATTRIBUTION.

YOUR FELINE'S ROGISH PROPENSITY FOR WANTON ACTS OF INARTFUL DEFILEMENT FAR EXCEEDS ITS INTELLIGENCE.



ISAAC, WHAT'S OUR **STATUS?**



THREE MINUTES FIFTY-TWO SECONDS UNTIL CONFRONTATION WITH THE KRILL.



YOU **HEAR** THAT, ALBERT? TIME TO UP YOUR **ARTFULNESS** GAME.

THE NEXT TIME YOU THINK OF **SPRAY-PAINTING** A **CORNER**, OR **HONKING** OUT A **DIRT SNAKE** ON COMMUNAL **CARPET**, OR **UNSWALLOWING** **BOOZE** ON SOMEONE'S **CONSOLE**, OR EVEN ANYTHING **LIKE** THAT...



...DO IT ON **GORDON'S LEG** INSTEAD.

**INSTANT** RESPECT BOMB.

**HE'LL** REMEMBER TO SCOOP YOUR LITTER BOX AFTER THAT.



ALARA, TURN AROUND.

OH, GOD.

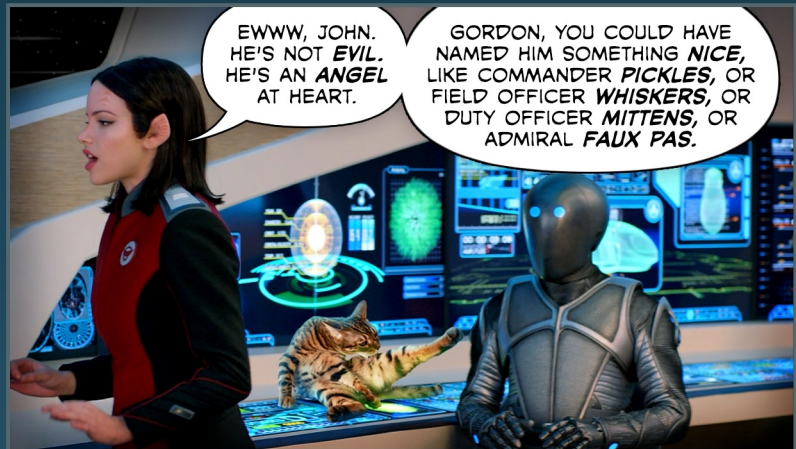


**SIGH** GORDON, DID I REALLY NEED TO SEE THAT?

ALBERT, YOU SHOULD **APOLOGIZE** TO ISAAC.



**SNIFF**  
**GIGGLE**  
**SNIFF**



EWWW, JOHN. HE'S NOT **EVIL**. HE'S AN **ANGEL** AT HEART.

GORDON, YOU COULD HAVE NAMED HIM SOMETHING **NICE**, LIKE COMMANDER **PICKLES**, OR DUTY OFFICER **WHISKERS**, OR ADMIRAL **FAUX PAS**.



**SIGH** SHOULD WE JUST GET THE **BIG GUY** HERE TO FINISH THIS RIGHT NOW?

YOU MEAN TO WAKE UP **GORDON?**

YEAH.



MERCER TO **BRIG TWO**.

I NEED TO BORROW YOUR **PRISONER**.

HAVE HIM REPORT TO THE **BRIDGE**.

**BYOOP**

AYE, SIR! RIGHT AWAY!



"**DOODIE**" OFFICER.



OH, **CRAP**.



WE FORGOT ALL ABOUT THE **KRILL!**



DUDE, THE CAPTAIN AND THE COMMANDER STILL THINK YOU'RE **DREAMING**.

I KNOW! CAN YOU BELIEVE IT? **IDIOTS**.



HEY, LOOK!

ALBERT **IS** APOLOGIZING TO ISAAC.



im sry 4 pukin on ur consol an cleanin mah butt in frunt ov u

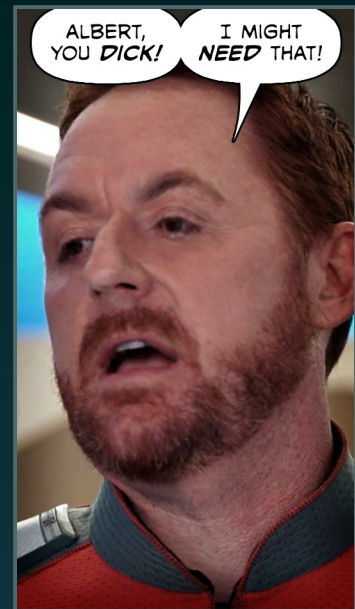
i luv u isaac

FELINE CREATURE, YOU ARE **IMPEDING** MY ABILITY TO PERFORM NECESSARY SCANS.

PLEASE VACATE THIS CONSOLE, OR I WILL **VAPORIZE** YOU.



DUDE, HE'S **EATING** YOUR GUN!

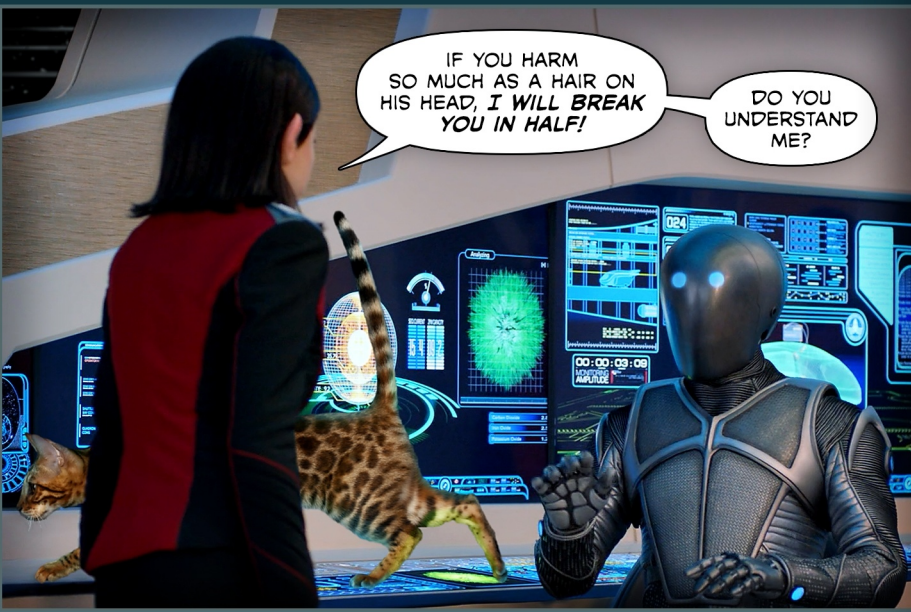


ALBERT, YOU **DICK!**

I MIGHT **NEED** THAT!



**ISAAC! NO!!!**



IF YOU HARM SO MUCH AS A HAIR ON HIS HEAD, I WILL **BREAK** YOU IN HALF!

DO YOU UNDERSTAND ME?



OH, COME ON, GORDON.

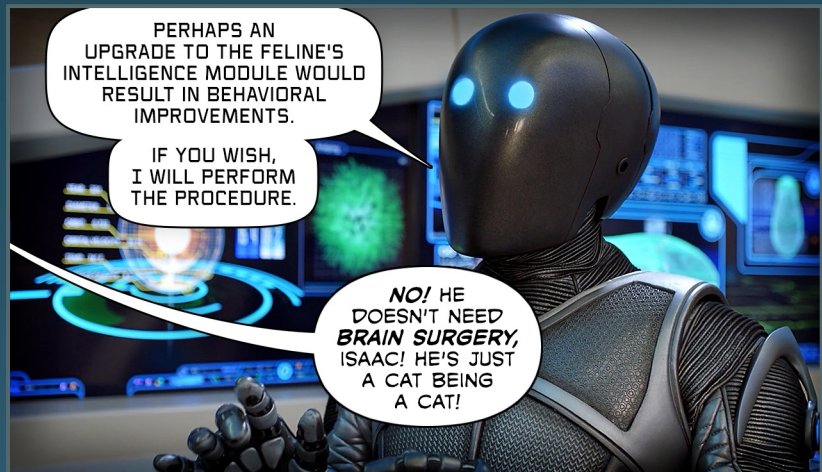
JUST LET HIM EAT IT.

WHY DO YOU NEED A GUN ON THE **BRIDGE**, ANYWAY?

IT'S THE **SAFEST** PLACE ON THE SHIP.



**KNOCK, KNOCK!**



PERHAPS AN UPGRADE TO THE FELINE'S INTELLIGENCE MODULE WOULD RESULT IN BEHAVIORAL IMPROVEMENTS.

IF YOU WISH, I WILL PERFORM THE PROCEDURE.

**NO!** HE DOESN'T NEED **BRAIN SURGERY**, ISAAC! HE'S JUST A CAT BEING A CAT!



UH, IF HE'S CHEWING ON WHAT I **THINK** HE IS...

...YOU WON'T EVEN **NEED** TO.



I'M **HERE!**

WHAT CAN I DO FOR YOU **FOLKS?**



**JUSTIN?!**



GORDON!  
HOW'VE YOU  
BEEN?

DUDE!



GET OVER HERE  
AND HUG ME,  
YOU BIG OAF!



YOU  
GOT IT,  
BUDDY!



ALL RIGHTY!  
I'M READY  
FOR THAT  
HUG!

OH, HEY,  
YOU GOT A  
LADYBUG  
ON YOU!

NOT  
FALLING  
FOR THAT.



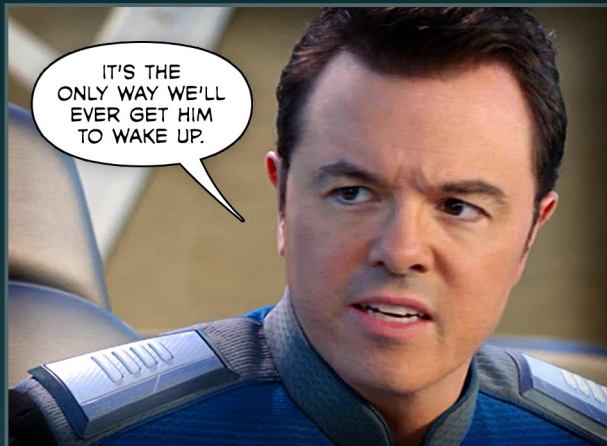
GO KILL THE  
CAPTAIN INSTEAD.  
MAKE IT LOOK LIKE  
AN ACCIDENT AND  
I'LL TAKE YOU OUT  
FOR PIZZA AND  
BEER.

OH, THAT  
SOUNDS  
GREAT!



BELAY  
THAT.

JUSTIN,  
THE REASON  
I SUMMONED  
YOU IS...  
I NEED  
YOU TO KILL  
GORDON.



IT'S THE  
ONLY WAY WE'LL  
EVER GET HIM  
TO WAKE UP.



GORDON,  
THERE'LL BE NO  
MUTINY ON THE  
ORVILLE.

JUSTIN,  
YOU'RE WASTING  
TIME WE DON'T  
HAVE.

THE TARGET  
IS GORDON.  
MAKE THE KILL  
RIGHT NOW.  
THAT'S AN  
ORDER.

ALARA, PUT  
BOTH OF THEM  
OUT THE NEAREST  
AIRLOCK IF HE  
DISOBEYS.



HOH!  
SUPER!!



HOW DO  
YOU WANT THAT  
SERVED?



IMPALEMENT?  
CRUSHING BLOW?  
BEHEADING?



AYE, SIR. I WON'T LET  
HIM OUT OF MY SIGHT.



ALBERT, THINK YOU  
CAN HELP ME OUT  
OVER HERE?



AW, NEAT!  
I DIDN'T KNOW  
YOU GUYS HAD  
A CAT!

HERE,  
KITTY, KITTY!  
WANT SOME  
SCRITCHES?



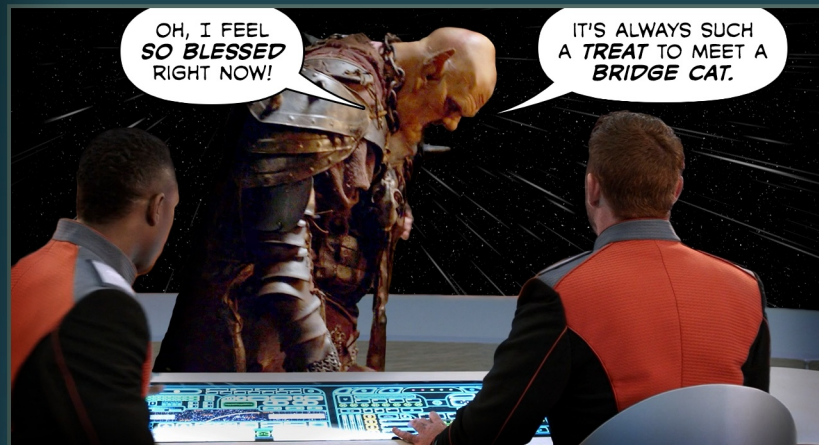
UH, I THINK  
BEHEADING...  
WOULD...BE...  
OKAY?

THAT'S  
FASTEST.



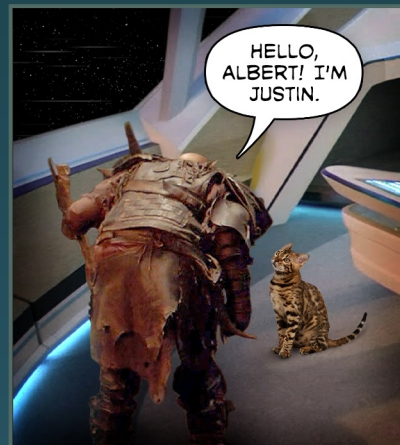
YEAH, WE'RE  
GONNA GO WITH  
BEHEADING.

USE THE  
LADYBUG  
GAMBIT.

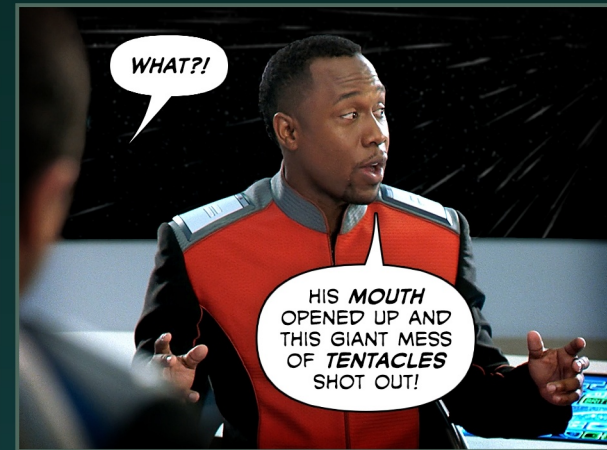
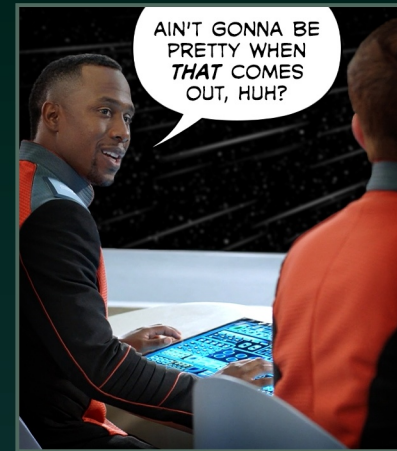


OH, I FEEL  
SO BLESSED  
RIGHT NOW!

IT'S ALWAYS SUCH  
A TREAT TO MEET A  
BRIDGE CAT.



HELLO,  
ALBERT! I'M  
JUSTIN.





CAPTAIN, THE ENGORGED FELIFORM INTENDS TO EXIT THE BRIDGE.

SHALL I PREVENT ITS ESCAPE?

LET IT GO. WE DON'T WANT TO BE TRAPPED IN HERE WITH A MAN-EATING TIGER.



INTERCEPT COURSE 298 79047 065 17748  
EST. TIME 00 H 01 M 24 S

BEEP BEEP BEEP

CAPTAIN, A KRILL DESTROYER IS CLOSING ON US RAPIDLY.



THEY'RE HAILING US.



PUT 'EM ON THE VIEWER.



HELLO. I'M CAPTAIN ED MERCER OF THE U.S.S. ORVILLE.

HOW CAN WE HELP YOU?

I AM CAPTAIN HAROS OF THE YAKAR.

YOU ARE HARBORING A FUGITIVE THAT ESCAPED FROM THIS SHIP.

YOU WILL RETURN IT TO US.



FUGITIVE? WHAT FUGI--

BOOP SHUTTLE BAY TO BRIDGE!



THAT'S SO WEIRD. THAT'S THE KRILL SHIP THAT I WAS JUST ON.



CAPTAIN HAROS, I'M GONNA HAVE TO PUT YOU ON HOLD.

I'VE GOT AN INCOMING CALL.

GO AHEAD, SHUTTLE BAY.



CAPTAIN, WE'RE HAVING A GARTS TOURNAMENT DOWN HERE, AND A TIGER JUST WALKED IN AND VOMITED ALL OVER THE DECK.

LOOKS LIKE BODY PARTS, SIR.

CAN YOU SEND SOMEONE DOWN?



ACKNOWLEDGED. MERCER OUT.



ALARA, SEND AN ARMED DETAIL TO THE SHUTTLE BAY IMMEDIATELY--AND WARN THEM NOT TO GET EATEN.

AYE, SIR.

AND TELL THEM TO STOP PLAYING GARTS DURING WORK SHIFTS.



SIR, WHAT THE HELL IS GARTS?



CAPTAIN, PERMISSION TO ADDRESS THE KRILL?

≥SIGH≤  
YEAH, GO AHEAD.



HI, CAPTAIN HAROS!



IT'S COOL, ACTUALLY. IT'S THIS NEW GAME THAT JUST CAME OUT. A LOT OF PEOPLE ARE DOIN--

ED!



ED, STAY LUCID. THE KRILL ARE STILL OUT THERE.

OH, CRAP. I LEFT THEM ON HOLD, DIDN'T I.



HEY, MAN! YOU PROBABLY DON'T REMEMBER, BUT I'M GORDON. I'M THE CRAZY GOOD PILOT.

WE ACTUALLY DON'T HAVE ANY DEMONS HERE IN CUSTODY.

ESPECIALLY NOT THE KIND THAT IMPERSONATE KRILL, AND SING INSULTING SONGS ABOUT AVIS, THAT YOU'D WANT TO STAB.



SO HOW ABOUT WE BURY THE HATCHET AND GO OUR SEPARATE WAYS IN PEACE, YEAH?



CAPTAIN HAROS. SORRY ABOUT THAT. YOU WERE SAYING?



YOU HAVE ABOARD YOUR SHIP A DEMON FROM THE UNHOLY REALM.

IT MUST BE PUT TO DEATH FOR HERESY. YOU WILL REMAND IT TO US.

CRAP.



MY LORD, THE HUMAN LIES...

...AS HUMANS ALWAYS DO.



IT IS THE NATURE OF THE ANIMALS THAT THEY ARE.



HOW'D THEY FIND ME?



GORDON, DO YOU KNOW WHAT THE HELL HE'S TALKING ABOUT?



UHHH...



YOU ARE WISE, SAZERON, MY FRIEND.

PREPARE A BOARDING PARTY.



FOR THE GLORY OF AVIS, WE WILL BURN THE DEMON...

...AND WE WILL SKIN THE GINGER HUMAN ALIVE FOR HIS INSOLENCE AND DECEIT.

THEY ARE ONE AND THE SAME, MY LORD.



OHHHH, GORDON.



HUMANS! YOU WILL SURRENDER THE DEMON NOW, OR WE WILL VAPORIZE YOUR SHIP.

ED...



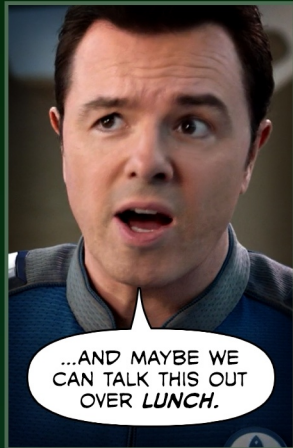
I'LL HANDLE THIS.



CAPTAIN HAROS, LISTEN...



WHY DON'T YOU GUYS TAKE A SHUTTLE OVER HERE...



...AND MAYBE WE CAN TALK THIS OUT OVER LUNCH.



DO YOU LIKE PIZZA?



SIR, A SLICE OF PIZZA DOES SOUND REALLY GOOD RIGHT NOW.



WE WILL LET THE HUMAN CAPTAIN WATCH WHILE WE BAKE ARTISANAL PIZZAS WITH HIS CREW MEMBERS AS TOPPINGS.

THEN WE WILL URINATE OVER EVERY SQUARE INCH OF THEIR SHIP.

IT IS THE WILL OF AVIS.



YOU KNOW WHAT? FORGET IT. YOU GUYS SUCK.

SCREW YOU AND YOUR STUPID CHIN HORNS, YOUR STUPID ANKHANA, YOUR STUPID AVIS.

ED, SERIOUSLY?



ARE YOU TRYING TO GET US ALL KILLED?

JUST GIVE THEM GORDON.

THEY KILL HIM, HE WAKES UP, WE'RE ALL GOOD.



SIR, THEY'RE CHARGING WEAPONS.

OH, NO! THEY'RE SHOOTING AT US!



CRAP.



EVASIVE MANEUVERS.

RETURN FIRE!



HEY, CAPTAIN! INSTEAD OF FIGHTING THE KRILL, CAN WE WATCH THE NEXT EPISODE OF FIREFLY?

OHHHH, PLEASE!!! CAN WE?!



JOHN, THAT'S INSANE.

WAIT... THAT'S GENIUS!

PUT IT ON.

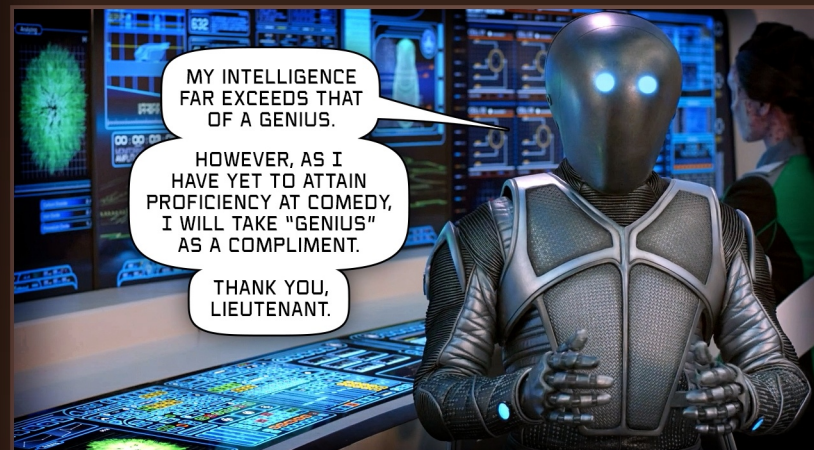
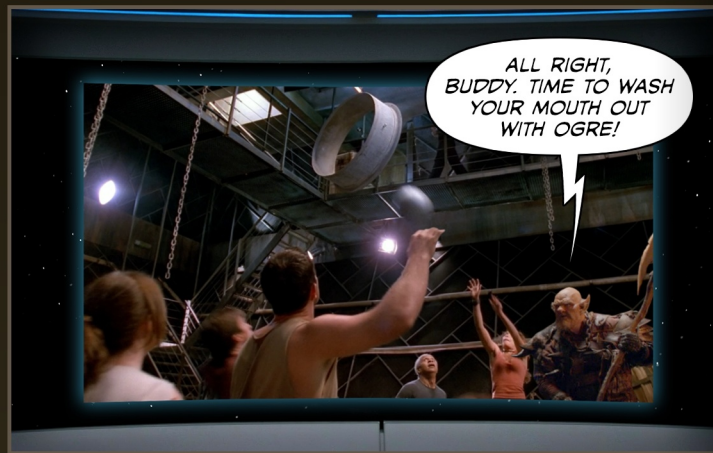
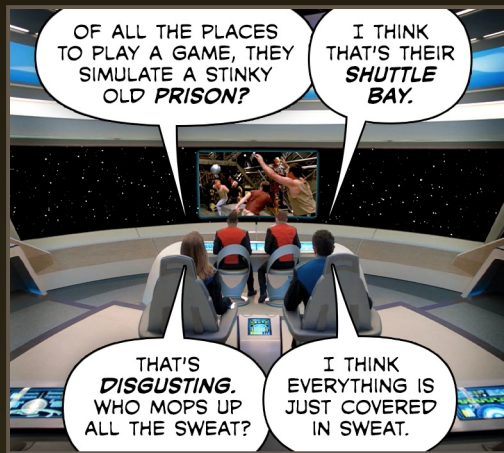


ED, WE'RE BEING ATTACKED BY THE KRILL AND YOU WANT TO WATCH SCRUFFY SPACE COWBOYS FIGHTING THEIR FAILINGS?

WHEN THE SCREEN SWITCHES, THE KRILL WILL DISAPPEAR!

BRIILLIANT.

BOOM.





HEY, GUYS!  
THIS IS THE PART  
WHERE MAL SHEDS  
ALL SELF-CONTROL  
AND CHALLENGES  
JUSTIN TO A  
DUEL!



OH, JOY.  
FLINTLOCK PISTOLS  
AT TWENTY  
PACES?



SOMETIMES  
WHOEVER HAS  
THE SHARPER  
AXE WINS.



SO NOW THEY  
REGENERATE HIS ARMS  
AND EVERYTHING'S BACK  
TO NORMAL FOR THE  
NEXT EPISODE?



NOOOO.  
THEY HAVEN'T  
DISCOVERED LIMB  
REGENERATION YET.  
BEST THEY CAN DO  
IS GO BACK TO THE  
SHIP, COMFORT HIM,  
AND REMOVE THE  
ARMRESTS FROM  
HIS CHAIR.



OH,  
NO, NO...  
WITS AND  
STEEL!

WHOEVER  
THINKS UP THE  
SHARPER INSULTS  
IN MANDARIN  
WINS.

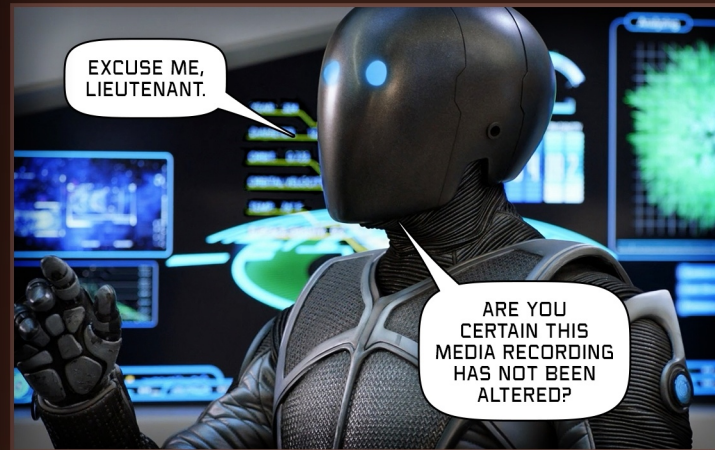


PREPARE TO BLEED,  
CHÍ PIÁO CHONG DÌ  
DÌJIÀO ZHÍZHŪ!\*

EAT MY SWORD,  
ZÒU DE DUÍ XING  
LÀOHŪ ÒU WŪ!\*\*\*

\* LADYBUG-EATING CELLAR SPIDER

\*\* WALKING FILE OF TIGER VOMIT



EXCUSE ME,  
LIEUTENANT.

ARE YOU  
CERTAIN THIS  
MEDIA RECORDING  
HAS NOT BEEN  
ALTERED?



OHNNNN,  
NOOOOOO.



BÈN TIĀNSHÈNG  
DE YĪ DUÍ RÒU!\*

QĪNGWĀ CǎO  
DE LIÚMÁNG!\*\*\*

\* STUPID INBRED SACK OF MEAT

\*\* FROG-HUMPING SONOFABITCH



SWISH

LADYBUG  
ON YOU!



GORAMMIT.



YOU GOT A  
TETCHY SORROW  
ABOUT YOU,  
MAL.

WANNA HUG  
IT OUT?

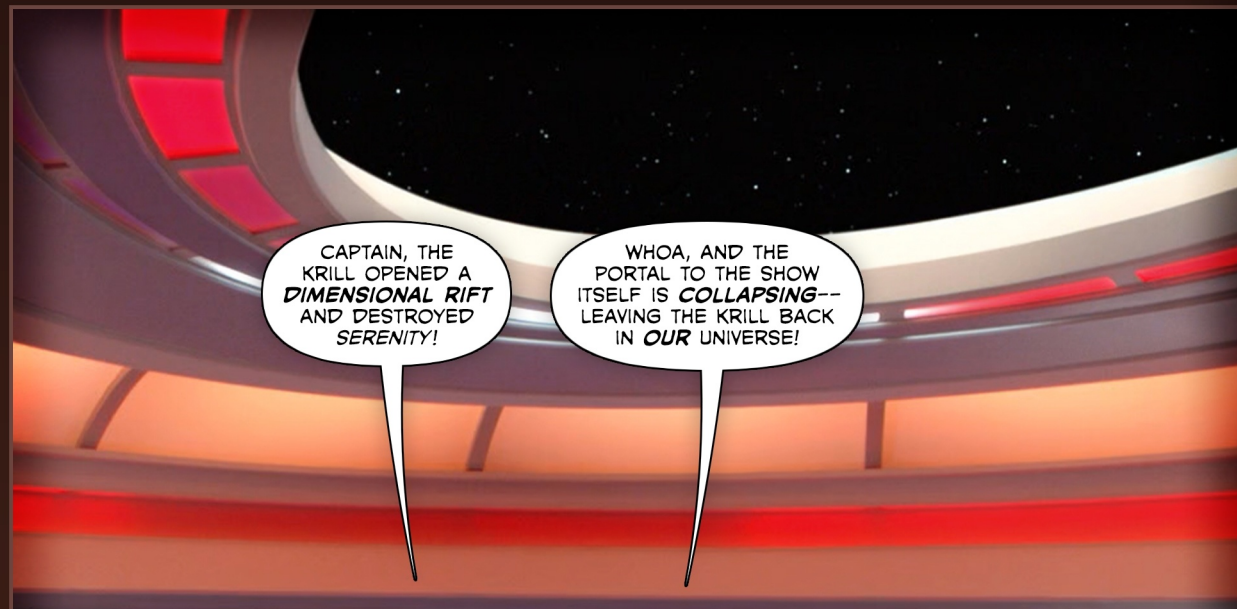


ENOUGH SLASHING,  
YOU ZHÒU BĀBĀ DE  
LĀODÀ XIÀNG  
BĀOPÍ!\*

TO DISARM A  
MAN THIS WAY IS  
UNSPORTING! YOU'VE  
EARNED YOURSELF A  
BLACK MARK IN THE  
COMBAT REGISTRY.  
NO WARRIOR WILL  
FIGHT YOU EVER  
AGAIN.

\* WRINKLED FORESKIN OF AN ELDERLY ELEPHANT





CAPTAIN, THE KRILL OPENED A **DIMENSIONAL RIFT** AND DESTROYED **SERENITY!**

WHOA, AND THE PORTAL TO THE SHOW ITSELF IS **COLLAPSING**-- LEAVING THE KRILL BACK IN **OUR** UNIVERSE!



**SHLOOMP**



UNION VESSEL! **SURRENDER** AND PREPARE TO BE **BOARDED!**

CRAP.



ED, WHAT THE HELL'S GOING ON? THAT'S THE **KAKOV'S** CAPTAIN, NOT THE **YAKAR'S**.

I DON'T KNOW, BUT... I'VE GOT AN **IDEA**.

ALARA, KILL THE COMMS.



MERCER TO SHUTTLE BAY.

GET EVERYONE OUT OF THERE EXCEPT THE **CAT**, AND PREPARE FOR IMMEDIATE **DEPRESSURIZATION**.

SIR?

DON'T **THINK** ABOUT IT. JUST **DO** IT.

YES, SIR!



**WHAT?!**  
ED, WHAT THE **HELL?**



JOHN, IF WE DISENGAGE THE FORCE FIELD WITH THE DOORS **OPEN**, WILL THE **CAT** BE **EJECTED** OUT INTO SPACE?



AT **HIGH SPEED**, YEAH. WHY?

YOU **SICK** BASTARD.

YOU DON'T GET TO **KILL** MY **CAT** JUST BECAUSE HE **ATE** YOUR PRISONER!



JOHN, CAN YOU RECONFIGURE THE REAR TRACTOR BEAM TO CREATE A **BREATHABLE ATMOSPHERE** FOR THE EJECTED CAT?



I THINK SO, BUT IT SHOULDN'T BE NECESSARY.

CATS ARE ONE OF THE FEW EARTH SPECIES THAT CAN **BREATHE IN SPACE.**



ED, I DON'T KNOW WHERE YOU'RE GOING WITH THIS, BUT YOU CAN **SHOVE** IT UP YOUR--

**GORDON!** UNLESS YOU'D RATHER JOIN HIM OUT THERE...

...I NEED YOU TO SHUT THE HELL UP AND **TRUST** ME ON THIS.



SHUTTLE BAY, TRANSFER MOORING AND DOOR CONTROL TO THE BRIDGE.

AYE, SIR. TRANSFERRING CONTROL.



GORDON, COME ABOUT **180 DEGREES.** AFT VIEW ON SCREEN.

AYE, SIR. RECIPROCAL HEADING.

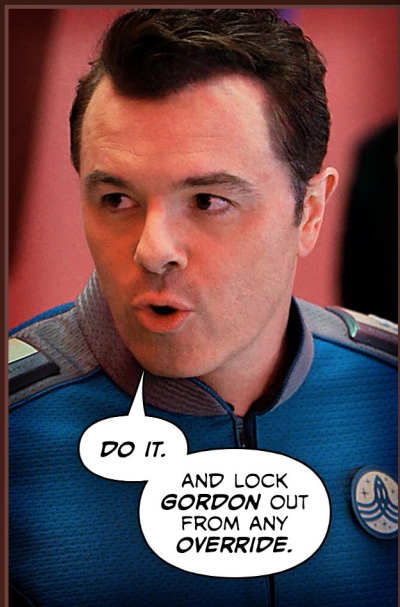


COLD, HEARTLESS ASSWIPE.

SOME BEST FRIEND YOU TURNED OUT TO BE.



SIR, IF THE INTENTION IS TO EJECT THE FELINE AT HIGH VELOCITY, I RECOMMEND REVERSING THE TRACTOR BEAM'S POLARITY TO ACT AS AN IMPELLENT.



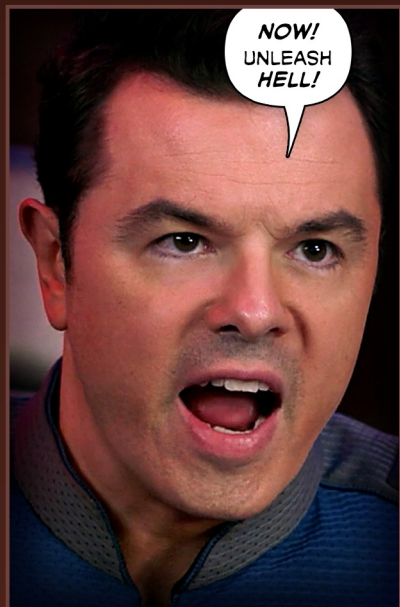
DO IT. AND LOCK **GORDON** OUT FROM ANY **OVERRIDE.**



JOHN, ON MY MARK, OPEN THE **DOORS**, KILL THE **FORCE FIELD**, AND GIVE THE CAT A **PUSH...** AND I MEAN **HARD.**

AYE, SIR.

READY, SIR.



**NOW!** UNLEASH HELL!



PUT A **LID** ON THAT ATTITUDE, YO. IF THE CAPTAIN'S DOING WHAT I THINK HE IS... ...THEN YOUR CAT'S GONNA BE A **HERO.**



ALL RIGHT. I'LL TRUST YOU... ...BUT FOR THE RECORD, **ED** IS A **PSYCHOPATH.**



AND ED SAID, LET THERE BE HELL.

**BWOOOSH**

AND THERE WAS HELL.

AND ED SAW THAT THE HELL WAS HOLY, AND HE BESTOWED UPON HIS ENEMY THE BLESSINGS OF HOLINESS, AND IT WAS SO.



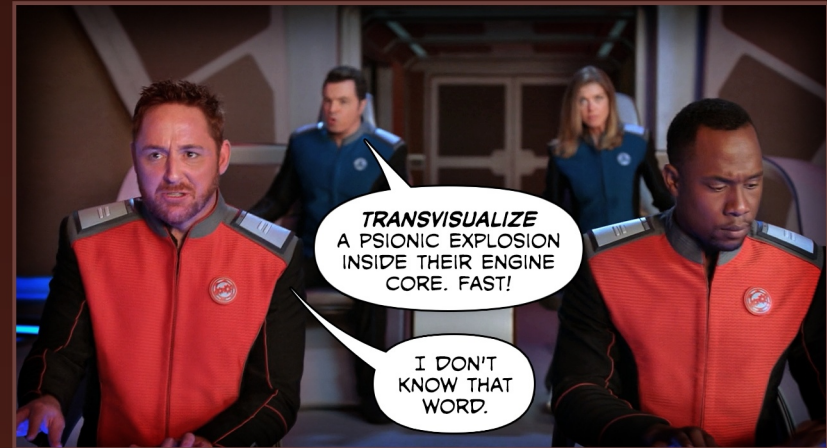
HAPPY CATURDAY.



GORDON, USE YOUR **OMNI-PSIONIC** POWERS TO DESTROY THE KRILL SHIP.



HUH?



**TRANSVISUALIZE** A PSIONIC EXPLOSION INSIDE THEIR ENGINE CORE. FAST!

I DON'T KNOW THAT WORD.



I WOULD HAVE SAID, "YOU'VE GOT FUR!"



GUYS, CAN WE GO PICK UP MY CAT NOW?



**DUDE!** HE'S GONE.

AFTER EATING THAT KRILL SHIP, HE **ATE HIMSELF** AND **DISAPPEARED**.



LISTEN. YOU'RE **SEMI-LUCID DREAMING** RIGHT NOW, AND WE'RE ABOUT TO GET **SKEWERED**.

I NEED YOU TO GO **FULL LUCID** AND BLOW THE HELL OUT OF THE ENEMY.

YOU CAN MAKE THEM GO AWAY JUST BY **WILLING** IT.

THAT'S AN **ORDER**.



WITH ALL DUE RESPECT, SIR, YOU ARE **HIGH**.



NEVER IN MY ENTIRE LIFE HAVE I EVER BEEN MORE FULLY **AWAKE** THAN I AM RIGHT NOW!



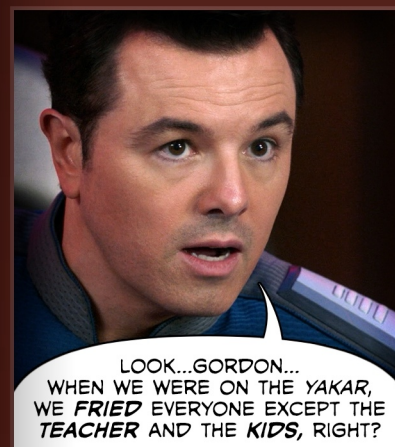
ED, I LOVE YOU, MAN, BUT YOU JUST COST ME THE ONLY **FAMILY** I HAD ON THIS SHIP.



**CAPTAIN...** THE KRILL DESTROYER **YAKAR** HAS EMERGED THROUGH THE PORTAL.

CAPTAIN **HARDS** EXTENDS HEARTFELT CONDOLENCES ON THE LOSS OF OUR FELINE, BUT VOWS FOR THE GLORY OF **AVIS** TO AVENGE THE SOULS LOST IN THE EATING OF THE **KAKOV**.

SIR, THE **YAKAR** IS **CHARGING WEAPONS**.



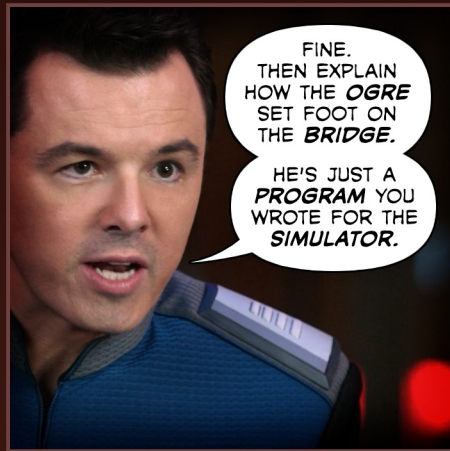
LOOK...GORDON... WHEN WE WERE ON THE **YAKAR**, WE **FRIED** EVERYONE EXCEPT THE **TEACHER** AND THE **KIDS**, RIGHT?



SO HOW CAN **HAROS** STILL BE ALIVE NOW UNLESS YOU'RE **DREAMING**?



CLONE? IMPOSTER? DIVERGENT TIMELINE? DRUGS?



FINE. THEN EXPLAIN HOW THE **OGRE** SET FOOT ON THE **BRIDGE**. HE'S JUST A **PROGRAM** YOU WROTE FOR THE **SIMULATOR**.



WELL, *THAT* JUSTIN IS BASED ON THE **REAL** JUSTIN, WHO WAS ACTUALLY **HERE**-- UNTIL HE GOT EATEN BY **ALBERT**.



FINE. THEN EXPLAIN **ALBERT**. WE DIDN'T EVEN **HAVE** A **BRIDGE** CAT!



I GIVE UP. *SIGH* SCREW IT. LET'S **BAIL**.



WE'LL MAKE IT WORK THIS TIME, ED. I PROMISE.



HUH? WE ALWAYS HAD A CAT. YOU JUST NEVER **NOTICED** HIM BECAUSE HE WAS GONE **HUNTING** MOST OF THE DAY.



CATS ARE **NOCTURNAL** HUNTERS, GORDON. BUT...NEVER MIND THAT. WHAT ABOUT BORTUS HAVING **DANN'S HEAD**? THAT'S A BIT **WEIRD**, DON'T YOU THINK?



IT'S **SURPRISING**, BUT NOT THAT **WEIRD**. ISAAC **LOVES** PRANKS.



ARE YOU GUYS **GOING** SOMEWHERE?



WE'RE GETTING **MARRIED** AGAIN. AND WE'RE **ELOPING**.



OH, **EXCITING!** CONGRATULATIONS!



**EXACTLY**. ISAAC **LOVES** PRANKS... ...AND YOU'VE BEEN HAVING CRAZY DREAMS ALL NIGHT SINCE HE **SNUCK** INTO YOUR **QUARTERS**, HAVEN'T YOU.



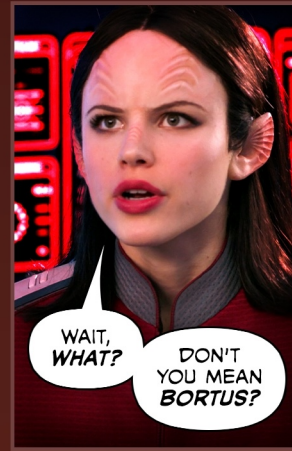
WAIT-- HOW DO YOU **KNOW** ABOUT THAT?



BECAUSE I'M **PART** OF YOUR **GODDAMN DREAM!** **WAKE THE HELL UP, GORDON!**



THIS MEANS **YOU** HAVE THE **CONN**.



WAIT, **WHAT?** DON'T YOU MEAN **BORTUS?**



ALARA... LET ME ASK YOU THIS... IS BORTUS FIT TO MAKE **COMMAND DECISIONS** IN HIS CURRENT STATE?

UHHH... YOU ARE THE **RANKING** BRIDGE OFFICER, LIEUTENANT KITAN. GO TAKE THE **CHAIR**.



WELL... MAYBE **YOU'RE** DREAMING... ...AND I'M **PART** OF YOUR **GODDAMN DREAM**...



...EXCEPT I'M **NOT**. I'M **WIDE AWAKE**. **JERK**.



**DAMN IT, GORDON!**



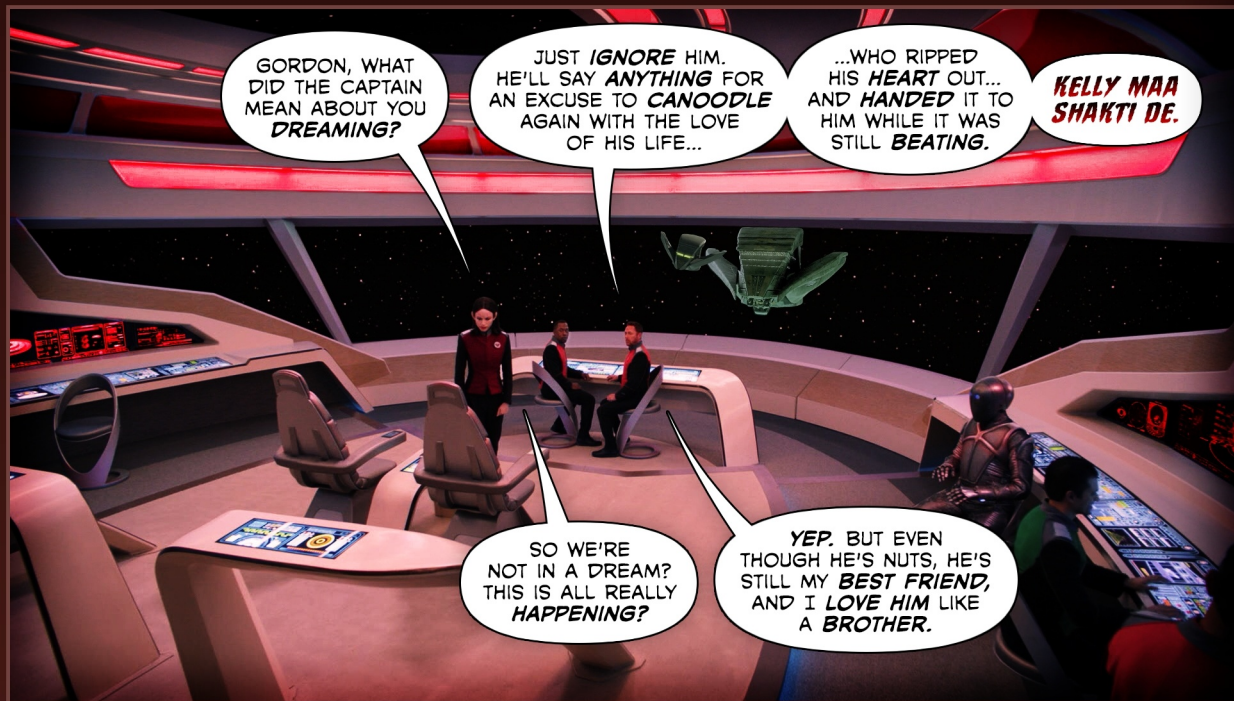
AND STAY **VIGILANT**, BECAUSE GORDON'S BEING AN **INCREDULOUS ASS** RIGHT NOW.



I'M NOT SURE **WHO** TO BELIEVE, SIR, HONESTLY.



WE'LL BE BACK IN TWO WEEKS. TRY NOT TO GET **BLOWN UP** UNTIL AFTER WE'RE SAFELY AWAY.



GORDON, WHAT DID THE CAPTAIN MEAN ABOUT YOU DREAMING?

JUST IGNORE HIM. HE'LL SAY ANYTHING FOR AN EXCUSE TO CANOODLE AGAIN WITH THE LOVE OF HIS LIFE...

...WHO RIPPED HIS HEART OUT... AND HANDED IT TO HIM WHILE IT WAS STILL BEATING.

KELLY MAE SHAKTI DE.

SO WE'RE NOT IN A DREAM? THIS IS ALL REALLY HAPPENING?

YEP. BUT EVEN THOUGH HE'S NUTS, HE'S STILL MY BEST FRIEND, AND I LOVE HIM LIKE A BROTHER.



ALL RIGHT, EVERYBODY. LISTEN UP!

WE'RE GONNA HIT THE KRILL, AND WE'RE GONNA HIT BACK HARD WITH EVERYTHING WE'VE GOT.

GORDON, GET US A LITTLE DISTANCE.

DANN, ON MY MARK, LAUNCH ALL FORWARD TORPEDOES SIMULTANEOUSLY.

AND... UM...

WHY HAVE THEY CEASED FIRING?



THEY'RE SENDING OVER THEIR ENVOY SHUTTLE.

THEY MUST HAVE HEARD ABOUT OUR PANCAKE BRUNCH!



NOT AN ENVOY, DANN. BOARDING PARTY.

INCLUDE THAT DAMN SHUTTLE IN YOUR TARGETING SOLUTION, LIEUTENANT!



AYE, SIR. TARGETING THE DAMN SHUTTLE.

...JUST AS SOON AS I REMEMBER WHICH BUTTON DOES THAT.

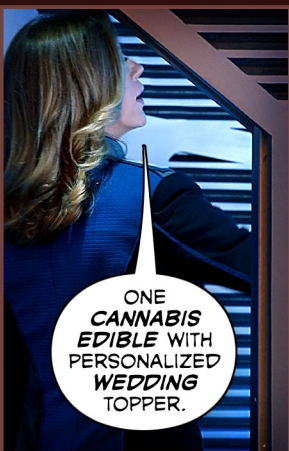


WE DON'T NEED ANYTHING FANCY FOR OUR WEDDING CAKE THIS TIME, RIGHT?



AS LONG AS WE CAN EAT THE FIGURINES ON TOP, I'LL BE HAPPY WITH ANYTHING.

GOOD. THANKS.



ONE CANNABIS EDIBLE WITH PERSONALIZED WEDDING TOPPER.



BZEOOOP



OH, CRAP. YOU KNOW WHAT WE FORGOT TO DO?

WHAT?

FIGURE OUT WHERE THE HELL WE'RE GOING.



ONE STEP AHEAD OF YOU.

LOOKS LIKE ARBOREUS PRIME IS GORGEOUS THIS TIME OF YEAR.



OH, THAT'S PERFECT WITH ARBOR DAY COMING UP!



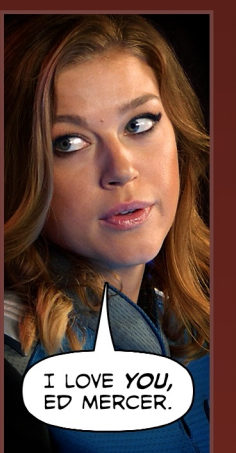
HEY, HOW ARE WE GONNA GET PAST THE KRILL?

WELL, >SIGH< IF GORDON WERE HERE, I'D HAVE HIM ENGAGE THE QUANTUM DRIVE THE INSTANT WE TRANSIT THE SHUTTLE BAY'S FORCE FIELD.

BUT GORDON'S NOT PILOTING, SO WE'LL HAVE TO DO IT AFTER WE'RE CLEAR OF THE ORVILLE, WHICH HOPEFULLY WILL STILL BE RIGHT UNDER THEIR NOSES.



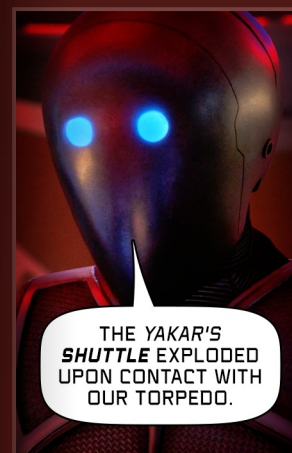
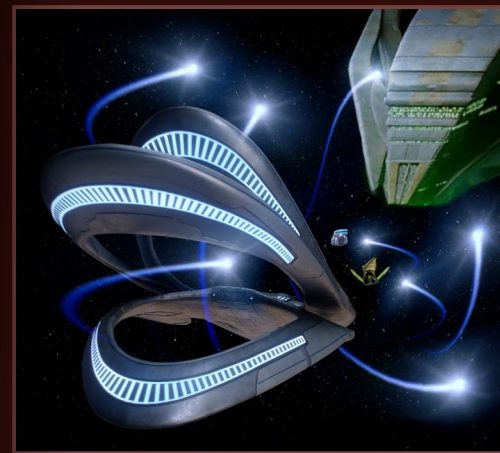
AND HONESTLY, KEL... EVEN THOUGH GORDON'S GONE INSANE, HE'S STILL MY BEST FRIEND, AND I LOVE HIM LIKE A BROTHER.



I LOVE YOU, ED MERCER.



I LOVE YOU, KELLY GRAYSON.





HELLO. MY NAME IS GORDON MALLOY.

YOU KILLED MY BEST FRIEND. PREPARE TO DIE.



JOHN, GET US FAR AWAY FROM HERE!



TAPPA-TAP-TAPPA-TAP-TAP-TAP-TAP-TAP



OKAY, GUYS. THIS IS WHERE MY SHIFT ENDS!



UH-OH.



ALARA, WHERE ARE YOU GOING?

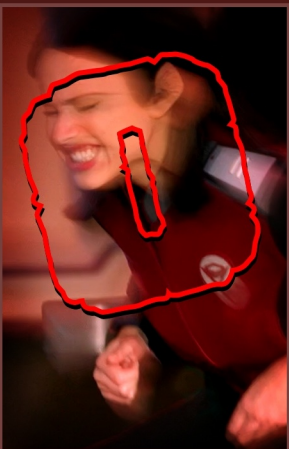
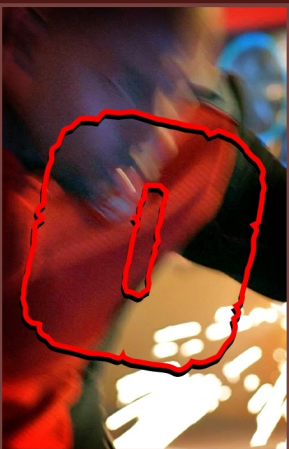
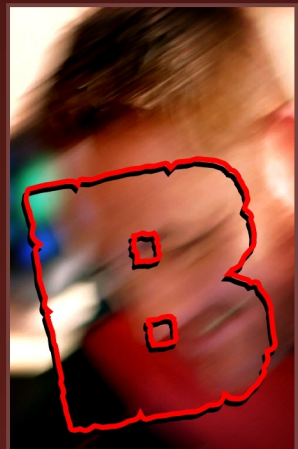
TO THE ENVIRONMENTAL SIMULATOR!

I'M GONNA GO LIVE IN THERE!



YOU'RE GONNA DIE IN THERE!

THAT'S THE IDEA!



I JUST PROGRAMMED THE SIMULATOR TO RUN AT ONE BILLION SPEED IN AN ARONOV TIME BUBBLE!

ONCE I JUMP IN THERE, I'LL COMFORTABLY LIVE THE ENTIRE REMAINDER OF MY NATURAL LIFE IN WHAT SEEMS TO YOU LIKE JUST A FEW SECONDS!

YOU GUYS ONLY HAVE TO KEEP THE SHIP INTACT FOR THAT LONG!

I DON'T CARE WHAT YOU DO AFTER THAT!

BYE!



AAAAAEEEE!



WEAPONS ARE OFFLINE! DEFLECTORS ARE GONE!



A CUNNING SOLUTION. I DO NOT BELIEVE ANYONE HAS EVER ATTEMPTED SUCH AN ESCAPE.

THE OPPORTUNITY TO EXPERIENCE A LIFETIME OF EVENTS IN MERE SECONDS IS QUITE FASCINATING.



OH, AND DANN...

YOU'RE ACTING CAPTAIN!



ACTING CAPTAIN? *SIGH* SWEET PROMOTION!  
ALL RIGHT FOR ME!



DANN, STOP GLOATING AND TAKE THAT CHAIR.  
WHAT ARE YOUR ORDERS, SIR?



THIS IS SOMETHING I CALL **TUGGING THE DONKEY**.



YOU CAN TUG THE DONKEY?



DUDE, I **INVENTED** TUGGING THE DONKEY.



WELL, IF WE HAVE NO **DEFLECTORS** OR **WEAPONS**, OUR BEST BET IS TO **SURRENDER**.

OH, **HELL**, NO.

WE DO **THAT** AND THE HIGHEST-RANKING OFFICER ON THIS SHIP WILL BE A **DEAD GUY**.

HAVE FUN BECOMING **KRILL SHIT**.



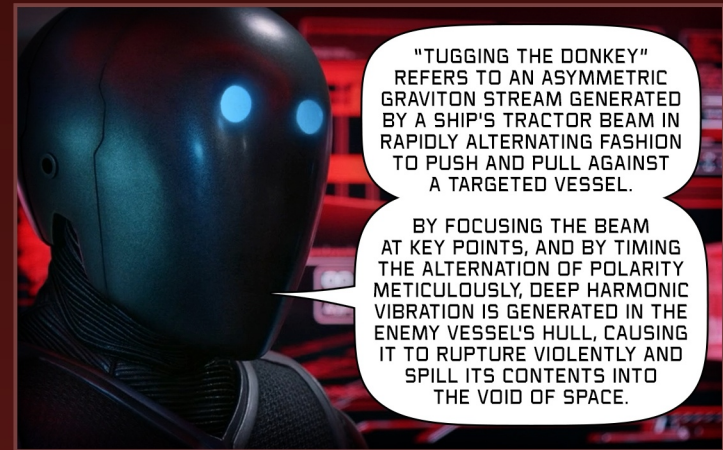
SIR, I'VE GOT A **BETTER** IDEA! PERMISSION TO WING IT HERE?



HOW CAN WE TUG THE DONKEY IF THERE'S NO DONKEY?



YOU'RE **KILLING** ME, SMALLS!



"TUGGING THE DONKEY" REFERS TO AN ASYMMETRIC GRAVITON STREAM GENERATED BY A SHIP'S TRACTOR BEAM IN RAPIDLY ALTERNATING FASHION TO PUSH AND PULL AGAINST A TARGETED VESSEL.

BY FOCUSING THE BEAM AT KEY POINTS, AND BY TIMING THE ALTERNATION OF POLARITY METICULOUSLY, DEEP HARMONIC VIBRATION IS GENERATED IN THE ENEMY VESSEL'S HULL, CAUSING IT TO RUPTURE VIOLENTLY AND SPILL ITS CONTENTS INTO THE VOID OF SPACE.



BE MY GUEST! MAYBE THEY'LL GIVE US **BOTH** THE **SAPPHIRE STAR**!



TRACTOR BEAM STILL WORK?

YEAH. WHY?



WANNA DO THE **TRACTOR BEAM** WHILE I FLY?

HELL, YEAH.

**GAME ON**.

LET'S **DO THIS**.



LET'S **KILL** THOSE MURDEROUS SONS OF BITCHES.

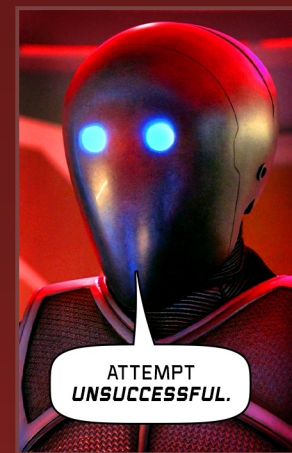
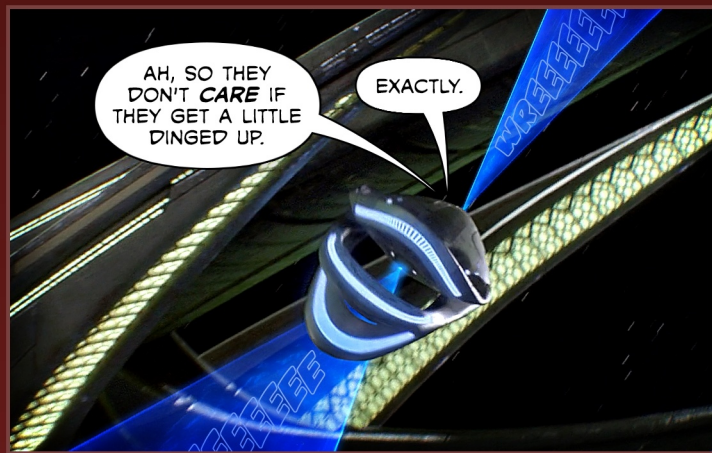
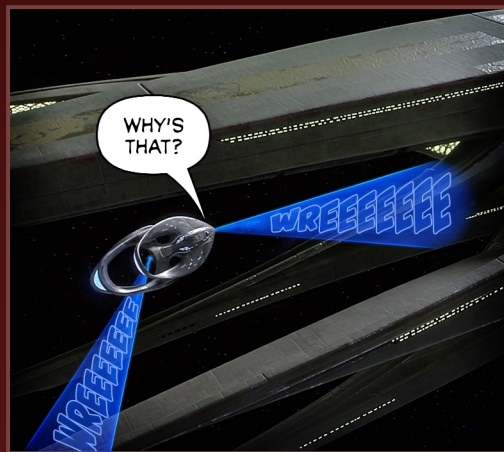
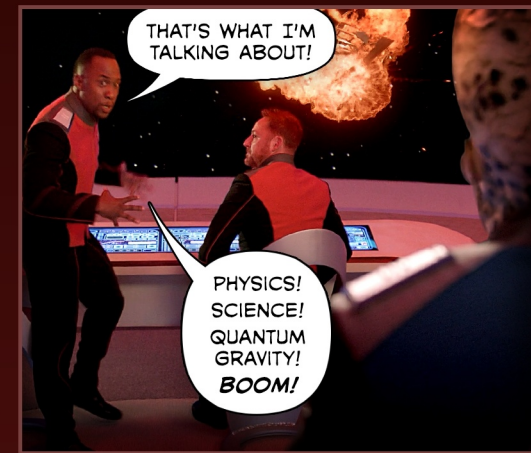
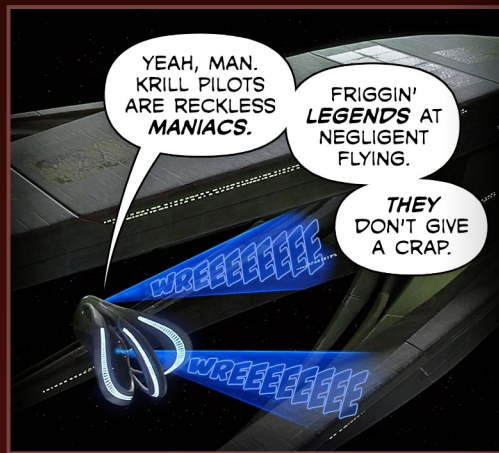


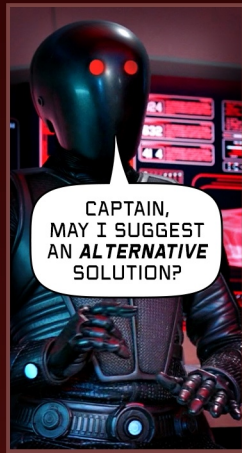
BRINGING US ABOUT.

**HANG ON!**



OOOOOH-HOO-HOO-HOOOO! ROUND AND ROUND WE GO!





CAPTAIN, MAY I SUGGEST AN ALTERNATIVE SOLUTION?



SWEETNESS. HIT ME WITH IT.



IF WE OVERLOAD THE QUANTUM DRIVE AND SELF-DESTRUCT THE SHIP, THAT WILL EFFECTIVELY CANCEL THE RED ALERT.



HA! YEAH, THAT'S WORTH A TRY.

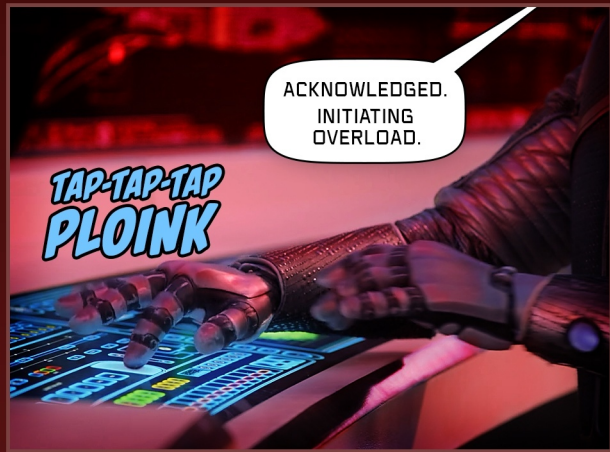


AAAAGH!



WHAT THE HELL? RED ALERT IN MY HELMET?

**BLEAT BLEAT BLEAT**



ACKNOWLEDGED. INITIATING OVERLOAD.

**TAP-TAP-TAP PLOINK**



WAIT! ISAAC!

DANN WAS JUST KIDDING! HE THOUGHT YOU WERE JOK--



THIS...

**BLEAT BLEAT BLEAT**



...FRIGGIN'...

**BLEAT BLEAT BLEAT**



...SUUUUCKS!

**BLEAT BLEAT BLEAT**



--ING!



OH, NO, NO!

KASTRA 4?

THIS CAN'T BE REAL!

END SIMULATION!

**BLEAT BLEAT BLEAT**



**END SIMULATION!!**

**BLEAT BLEAT BLEAT**



GORDON'S QUARTERS.  
WEDNESDAY MORNING.



TO BE CONTINUED...

# APPENDIX TO PART ONE

*Behind the scenes:  
How the sauce is made*

1. Screenshot from S1:E5 "Pria"



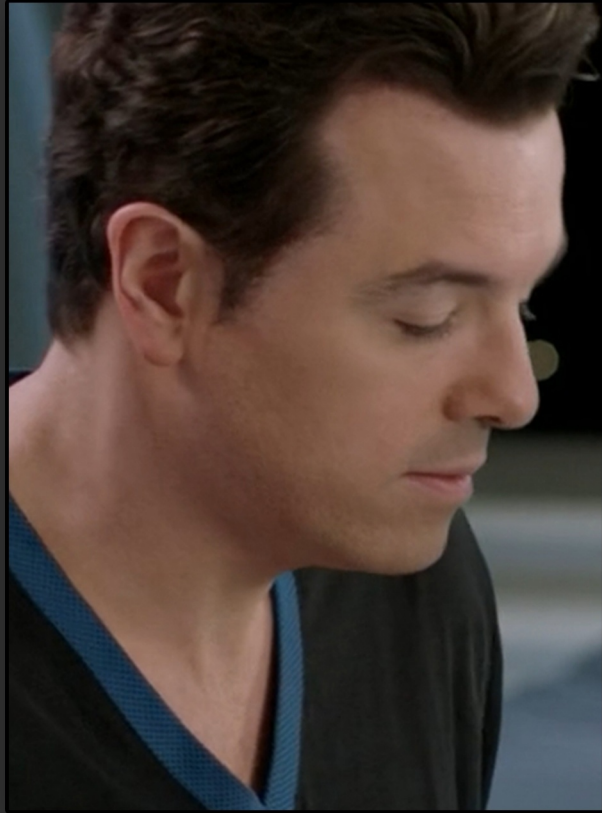
2. A small portion of Pria's pillow removed; scene digitally relit



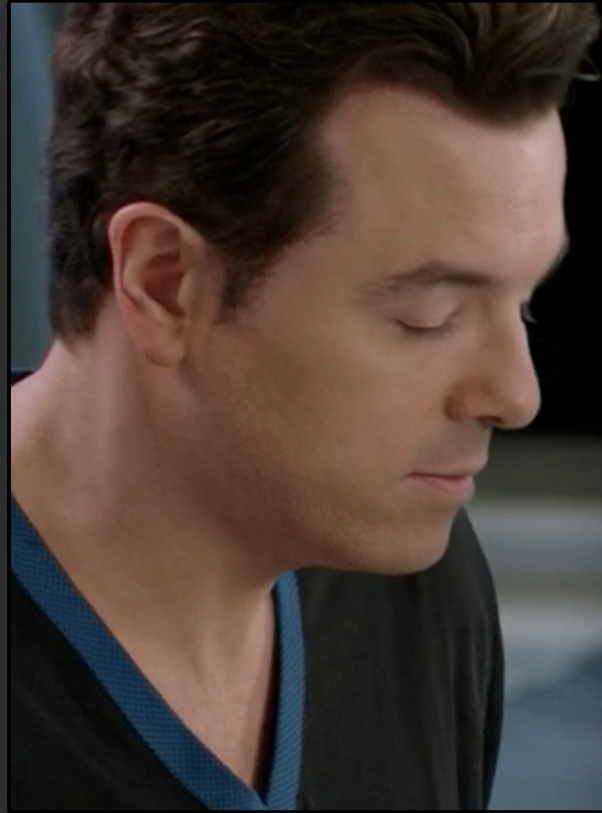
3. Green glow applied



1. Screenshot from S1:E9 "Cupid's Dagger," cropped



2. Mouth and eyes morphed to appear fully closed; star removed from background



3. Lighting mask for illumination of face



4. Lighting mask applied with intentional overexposure



1. Screenshot from S1:E9 "Cupid's Dagger"



2. Kelly digitally removed



3. Lighting intensified



1. Screenshot from S1:E1 "Old Wounds"



2. Screenshot from S1:E1 "Old Wounds"



3. Red alert removed; console clarity enhanced



7. John and Gordon recomposited into scene, with hands from second screenshot



4. Viewport replaced with static starfield



5. Screenshot from *Firefly* S1:E2 "The Train Job"



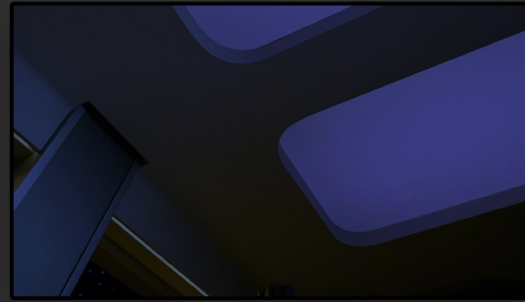
6. Screenshot from *Firefly* inserted, with glow



1a. Screenshot from S2:E2 "Primal Urges"



1b. Image recolored



2a. Screenshot from S1:E5 "Pria"



2b. Image recolored for Isaac insertion



3. Isaac composited into room with matched perspective



1a. Screenshot from S1:E6 "Krill"



1b. Edges of head removed; lighting enhanced



2a. Screenshot from S2:E14 "The Road Not Taken"



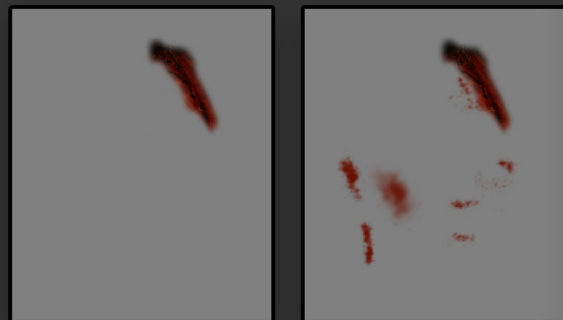
2b. Screenshot flipped, relit, and recolored



3a. Screenshot from S2:E10 "Blood of Patriots"



3b. Orrin's forehead gash extracted; blood added



4. Gordon's head, Orrin's gash, and additional blood composited into scene; dream vignetting added



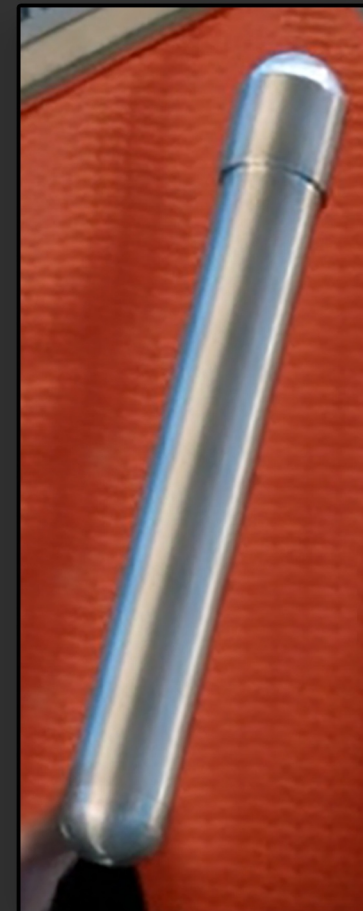
1. Screenshot from S2:E8 "Identity"



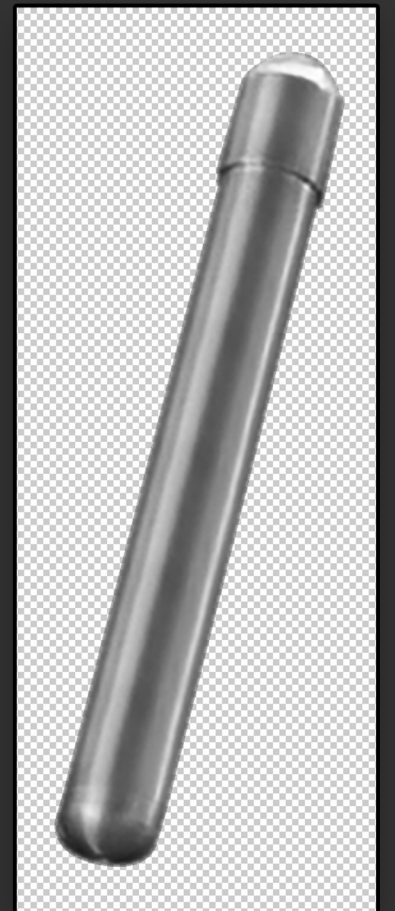
2. Closeup of karaoke mic and hand



3. Hand removed; missing portions of mic reconstructed



4. Mic isolated; environmental blue lighting removed



1. Screenshot from S1:E6 "Krill"



2. Union comscanner device removed



3. Flipped, cropped, recolorized, and relit



4. Karaoke mic inserted



5. Green tint and shadows applied to mic



6. Final composite with dream vignetting



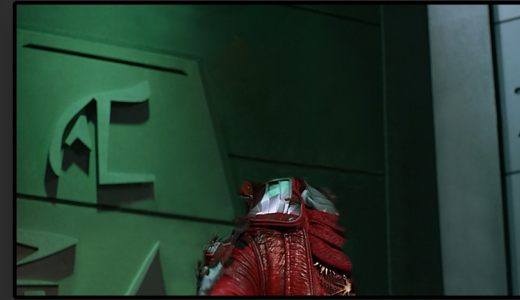
1a. Screenshot from S1:E6 "Krill"



2a. Screenshot from S1:E6 "Krill"



1b. Sazon partially removed



2b. Karaoke mic inserted, with green colorization



1c. Scene relit



2c. Hands recomposed, with shadows on mic



3. Sazon replaced with Devon; dream vignetting added



1. Four screenshots from S1:E6 "Krill"



2. First three screenshots combined, cropped, and relit; shadow on corner of table removed



3. Seated Devon removed; standing Devon inserted from fourth screenshot; dream vignetting applied



1. Three screenshots from S1:E6 "Krill" (two from Teleya's classroom, one from Chris & Devon's quarters)



2. First screenshot relit and cropped; Tozon inserted from second screenshot; Devon and Coja inserted from third screenshot



3. Devon's hand and karaoke mic inserted and colored; Devon's face repainted with projected mic light; dream vignetting applied



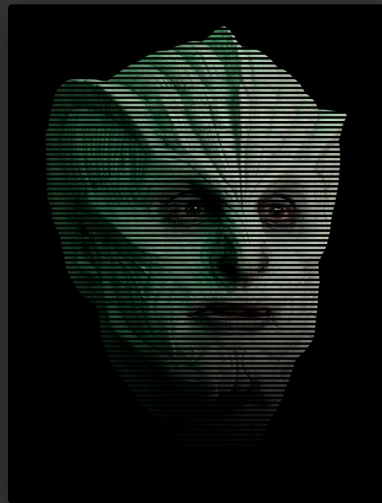
1. Two screenshots from S1:E6 "Krill"



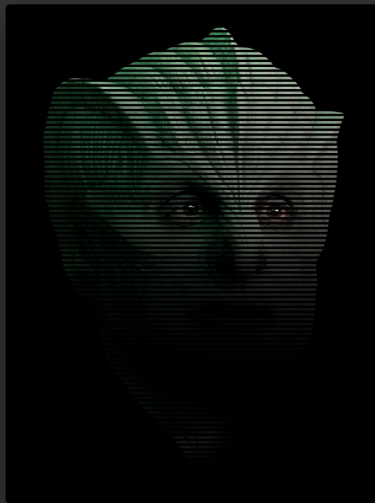
2. Screenshot from S2:E8 "Identity"



3a. Mask for alternating even lines



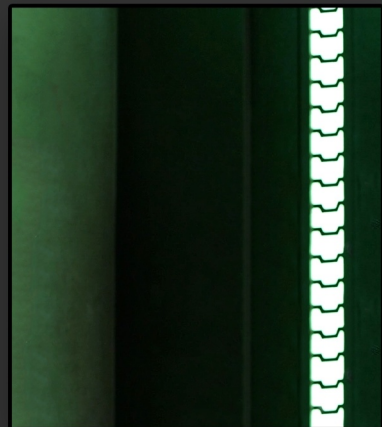
3b. Mask for alternating odd lines



3c. Alternating masks combined



4. First screenshot cropped; Chris and Devon removed



5. Gordon inserted from third screenshot; colors adjusted



6. Final composite with dream vignetting



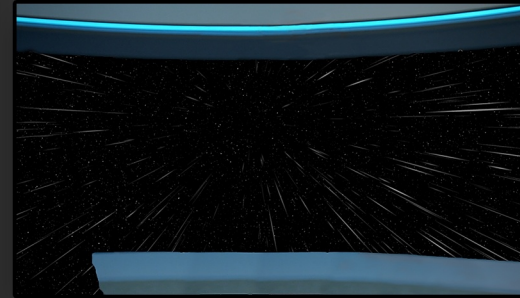
1. Screenshot from S1:E2 "Command Performance"



2. Gordon removed



3. John removed; starfield replaced



4. Screenshot from S2:E10 "Blood of Patriots"



5. Gordon inserted into first screenshot



6. Badge recolored from Season 2 to Season 1



7. Glow, particle beam, and reflection in eyes added; dream vignetting added



1. Screenshot from S1:E13 "Tomorrow, and Tomorrow, and Tomorrow"



2a. Licensed stock photo



2b. Tail digitally repositioned



3. Screenshot tightly cropped and relit; Albert inserted; urine digitally painted



4. Environmental lighting and shadows applied to Albert; static starfield replaced with quantum-speed stars



1. Screenshot from S1:E11 "New Dimensions"



2. Licensed stock photo



3. Screenshot cropped and relit; Isaac's eyes moved slightly farther apart and color-corrected; medical officer's torso and hand removed from background



4. Albert inserted from stock photo

5. Environmental lighting and shadows applied



6. Final composite with dream vignetting



1. Three screenshots from S1:E12 "Mad Idolatry"



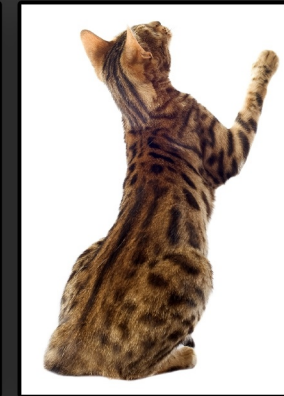
2. Three screenshots combined (Isaac's left hand from first image; Isaac's right hand from second image; Ed, Kelly, and Alara from third image) and cropped slightly



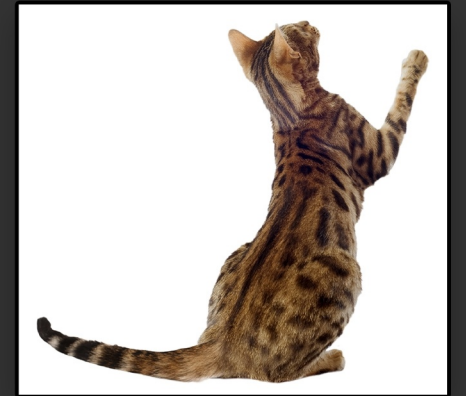
3. Claire removed and replaced with doorway from another screenshot; Kelly's hair tweaked; star in window removed; Bortus's head replaced with Dann's; Isaac's eyes recolorized from white to cyan



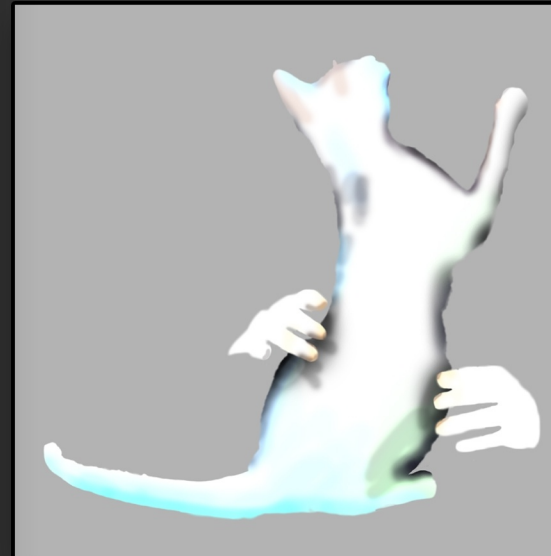
4a. Two licensed stock photos



4b. Stock photos combined; tail bent



5a. Environmental lighting isolated for illustration



5b. Albert with environmental lighting applied



6. Final composite with Albert's head and arm repositioned, plus shadows and dream vignetting



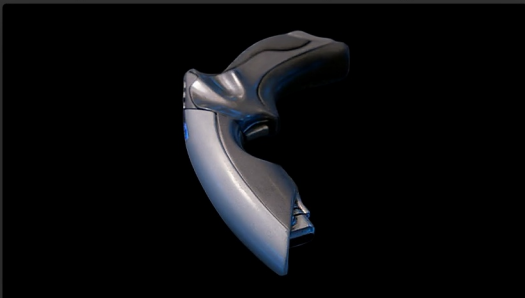
1. Screenshot from S2:E10 "Blood of Patriots"



2. Weapon removed



3. Weapon isolated for recompositing



7. Albert's whiskers digitally redrawn; blue glow from weapon applied to Albert; dream vignetting applied



4. Licensed stock photo



5. Crude first-pass composite



6. Shadows and reflected lighting applied; depth blur applied to carpet and weapon



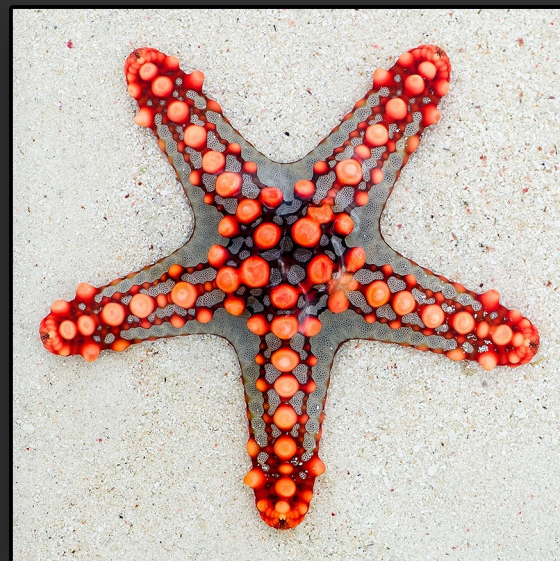
1a. Licensed stock photo



1b. Studio umbrella reflections replaced with bridge ceiling lighting



2. Licensed stock photo



3. Licensed stock photo



4. First-pass composite with original starfish colors



5. Final composite with recolorization, shadows and dream vignetting



1a. Two screenshots from S1:E9 "Cupid's Dagger"



1b. Screenshots combined to clear hallway and doorway



2a. Screenshot from S1:E1 "Old Wounds"



2b. Justin's hand reconstructed



2c. Justin isolated and relit



3a. Screenshot from S1:E2 "Command Performance"



3b. Ensign Parker isolated



4. Final composite with dream vignetting



1. Screenshot from S2:E13 "Tomorrow, and Tomorrow, and Tomorrow"



2a. Screenshot from S1:E1 "Old Wounds"



3a. Licensed stock photo



3b. Eyes, ears, and tail morphed to convey displeasure



2b. Justin isolated



4. Final composite with replaced starfield, environmental lighting, shadows, and dream vignetting



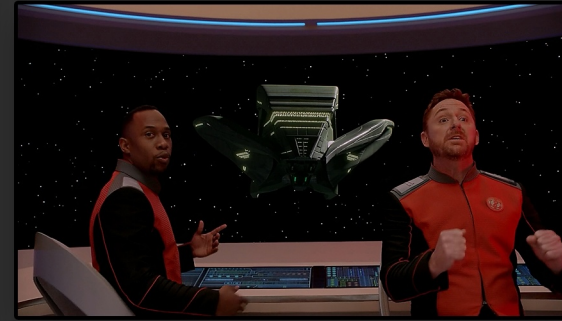
1. Screenshot from S2:E13 "Tomorrow, and Tomorrow, and Tomorrow"



2a. Screenshot from S1:E1 "Old Wounds"



1. Screenshot from S1:E1 "Old Wounds"



2. Screenshot from S1:E4 "If the Stars Should Appear"



3a. Licensed stock photo



3b. Body morphed to depict the ingestion of Justin



2b. Axe isolated; hand removed



3. Plasma bolts extracted from second screenshot and prepared as lighting mask for first screenshot



4. Final composite with environmental lighting, shadows, and dream vignetting



4. Final composite with relighting, laser bolts, and dream vignetting



1. Screenshot from S1:E4 "If The Stars Should Appear"; star chart removed; lighting adjusted



2. Screenshot from S1:E1 "Old Wounds"; Justin isolated and relit



3. Screenshot from Firefly S1:E4 "Shindig"; Atherton partially removed and replaced with Justin; scene relit



4. Final composite with television border glow and dream vignetting



1a. Screenshot from S1:E1 "Old Wounds"



1b. Justin isolated and flipped horizontally



2a. Screenshot from Firefly S1:E4 "Shindig"



2b. Atherton and observer removed



2c. Justin inserted; Mal's sword extended



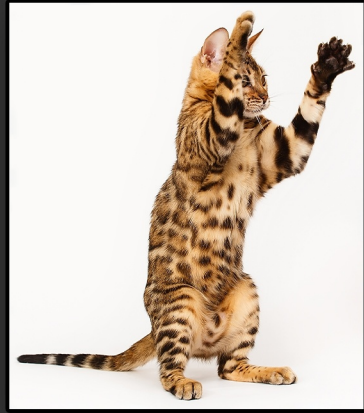
2d. Justin relit, with shadows and fog



3. Final composite with television border glow and dream vignetting



1. Licensed stock photo



2. Licensed stock photo



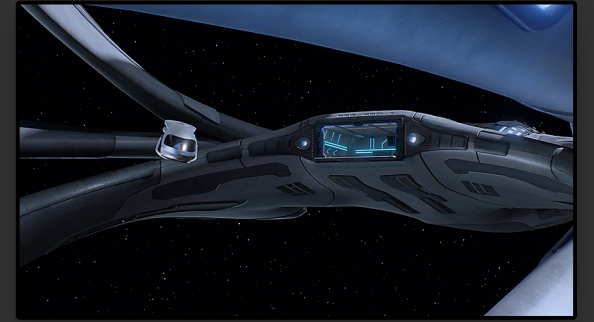
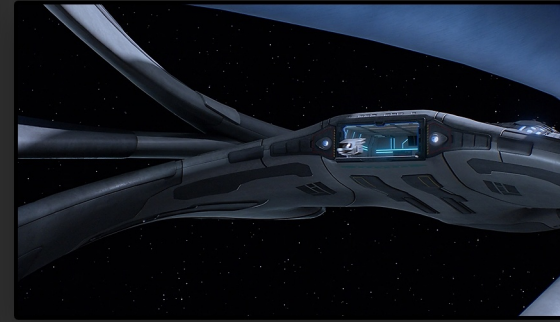
3. Stock photos combined: Top half of cat from first image, bottom half of cat from second image



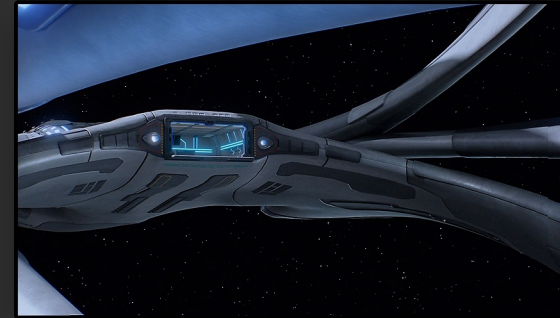
4a & 4b. Perspective-warp applied, followed by puppet-warp



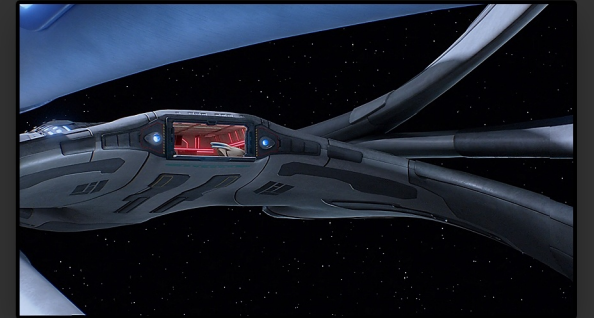
5. Two screenshots from S2:E4 "Nothing Left on Earth Excepting Fishes"



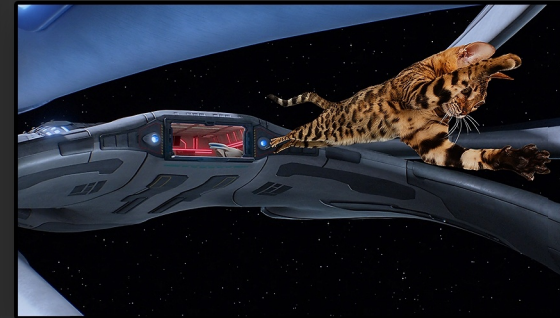
6a. Screenshots flipped horizontally, combined to remove shuttle, and relit



6b. New shuttle inserted in askew parked position; lighting changed to red-alert status



7a. Albert inserted with original lighting



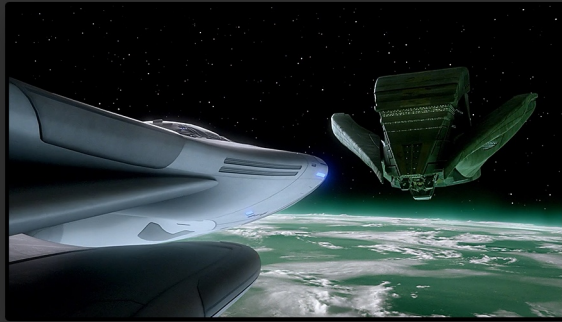
7b. Painted relighting for Albert



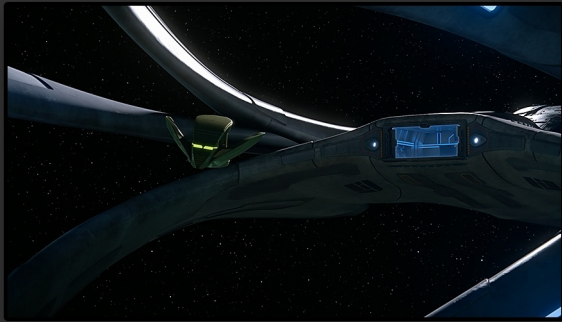
8. Final composite, slightly cropped, with tractor beam and dream vignetting



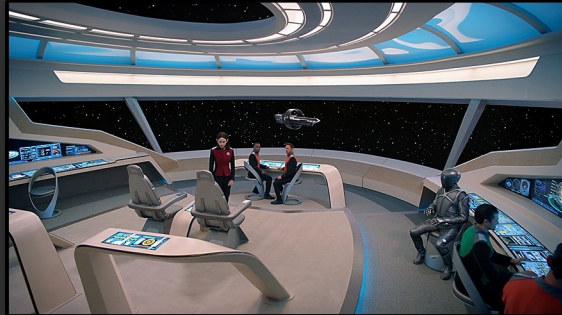
1. Screenshot from S1:E6 "Krill" (for Krill destroyer)



2. Screenshot from S2:E4 "Nothing Left on Earth Excepting Fishes" (for Krill shuttle)



3. Screenshot from S1:E2 "Command Performance"



4. U.S.S. *Bleriot* replaced with Krill destroyer, shuttle



5. Overhead lighting recolored for red alert status



6. Ambient lighting recolored for red alert status



7. Bridge darkened and dream vignetting applied



1. Screenshot from S1:E6 "Krill"



2. First screenshot relit



3. Screenshot from S2:E1 "Ja'Loja"



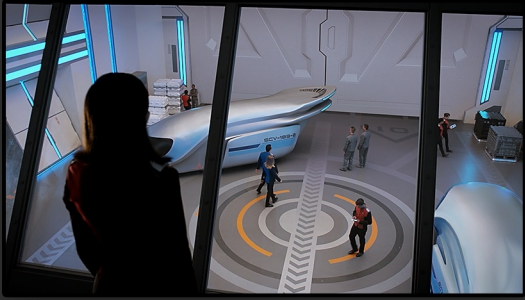
4. Bortus's head replaced with Dann's head from second screenshot (not yet color-matched)



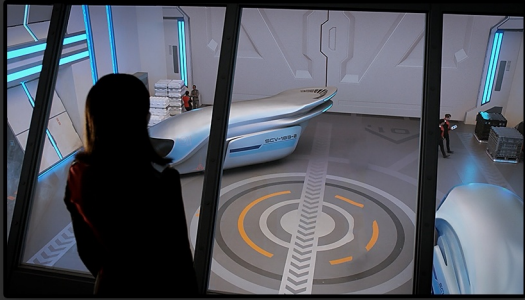
5. Final composite with environmental lighting applied to Dann's head; dream vignetting applied



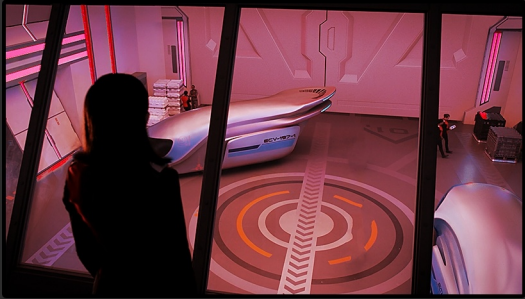
1. Screenshot from S1:E9 "Cupid's Dagger"



2. Ed, Kelly, and selected others removed



3. Lighting converted to red alert status



4. New shuttle designation applied



5. Screenshot from S1:E3 "About a Girl"



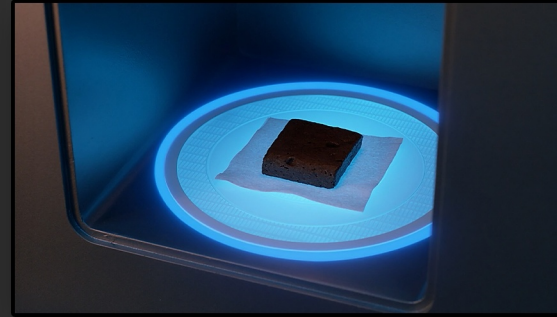
6. Ed and Kelly isolated and color-neutralized



7. Final composite with dream vignetting



1. Screenshot from S1:E2 "Command Performance"



3. Screenshot cropped and relit



2. HeroClix collectibles sheet by Dr. Omega; Ed & Kelly extracted and placed side-by-side



4. Ed & Kelly figurines inserted



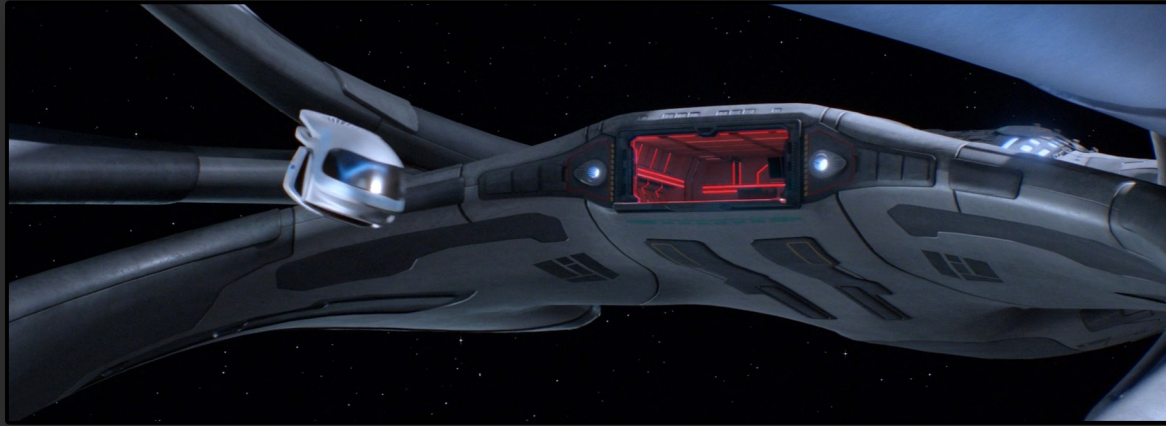
5. Final composite with shadows and environmental lighting applied to Ed & Kelly figurines and dream vignetting applied



1. Two screenshots from S1:E2 "Command Performance"; one screenshot from S2:E4 "Nothing Left on Earth Excepting Fishes"



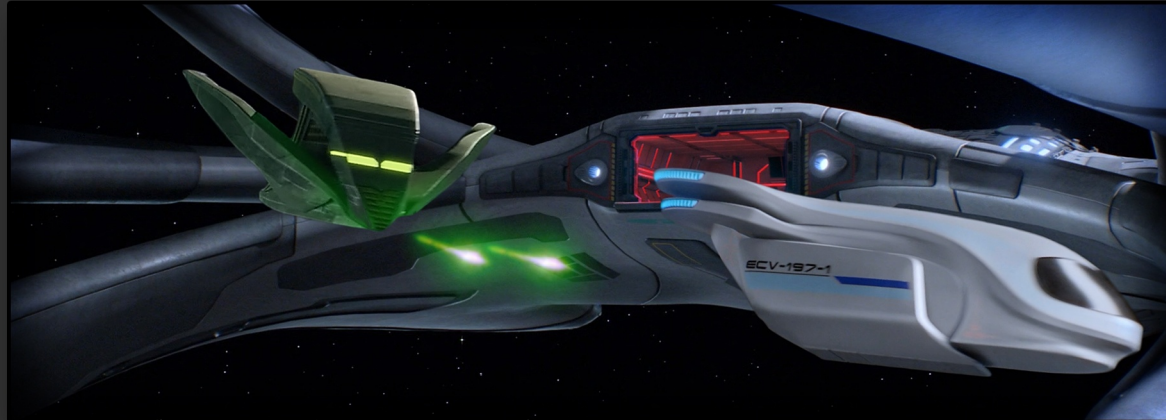
2. First screenshot cropped; lighting in shuttle bay recolored for red alert status



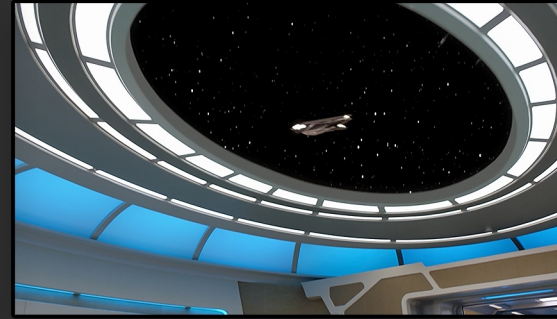
3. Union shuttle replaced with Krill shuttle from third screenshot; Union shuttle reinserted from second screenshot



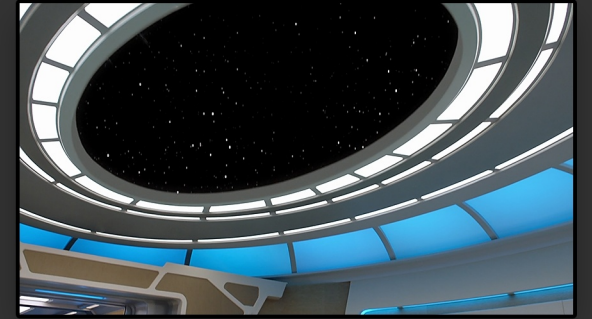
4. Krill shuttle plasma bolts added from another screenshot, with reflective glow; dream vignetting applied



1. Screenshot from S1:E9 "Cupid's Dagger"



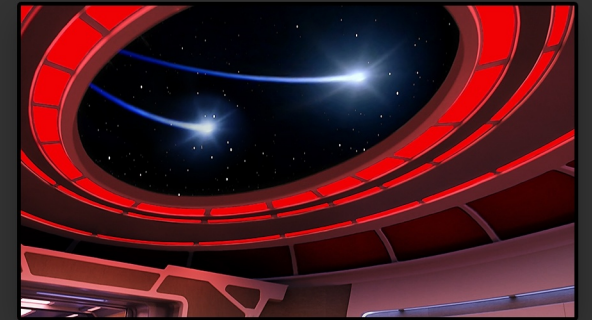
2. Screenshot flipped horizontally; ship removed



3. Screenshot from S1:E4 "If the Stars Should Appear"



4. Bridge relighted for red alert; torpedoes inserted



5. Screenshots from S2:E9 "Identity Part II" and S2:E10 "Blood of Patriots," cropped



6. Final composite with dream vignetting applied



1. Screenshot from S2:E14 "The Road Not Taken"



2. Screenshot from S2:E10 "Blood of Patriots"



3a. Gordon isolated from second screenshot



3a. Silhouette mask of Gordon extracted



4. First screenshot flipped; color intensified; Gordon's silhouette inserted; dream vignetting applied



1. Screenshot from S2:E10 "Blood of Patriots"



2a. Screenshot converted to black & white



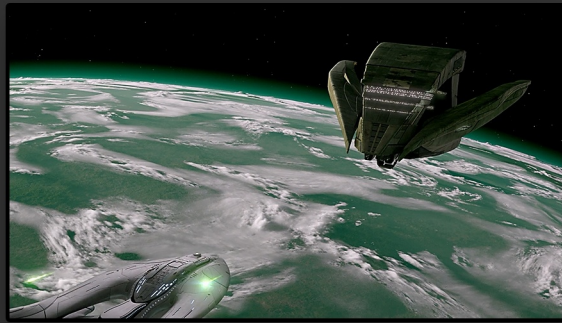
2b. Black & white converted to red lighting mask



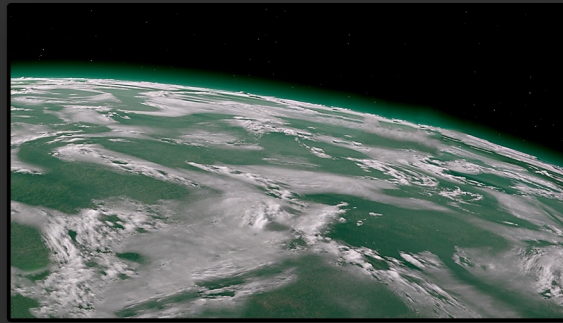
3. Final composite with red-alert colorization and dream vignetting applied



1a. Screenshot from S1:E6 "Krill"



1b. Krill destroyer and Orville removed



2a. Screenshot from S2:E10 "Blood of Patriots"



2b. Gordon isolated



3a. Screenshot rotated; Gordon inserted



3b. Scene relit; dream vignetting applied



1. Screenshot from S1:E5 "Pria"



2. Time removed; scene relit



3. Final composite, cropped, with new time and with SFX



*Stay tuned for the release of **Part 2**  
Coming soon!*





<https://www.fibblesnork.com/TheOrville/Inked/>