



THE ORVILLE™

INKED
PART 3 OF 3



"INKED"

A STORY IN THE
ORVILLE UNIVERSE

PART 3 OF 3

BY TODD LEHMAN

BASED ON CHARACTERS AND SITUATIONS
CREATED BY SETH MACFARLANE

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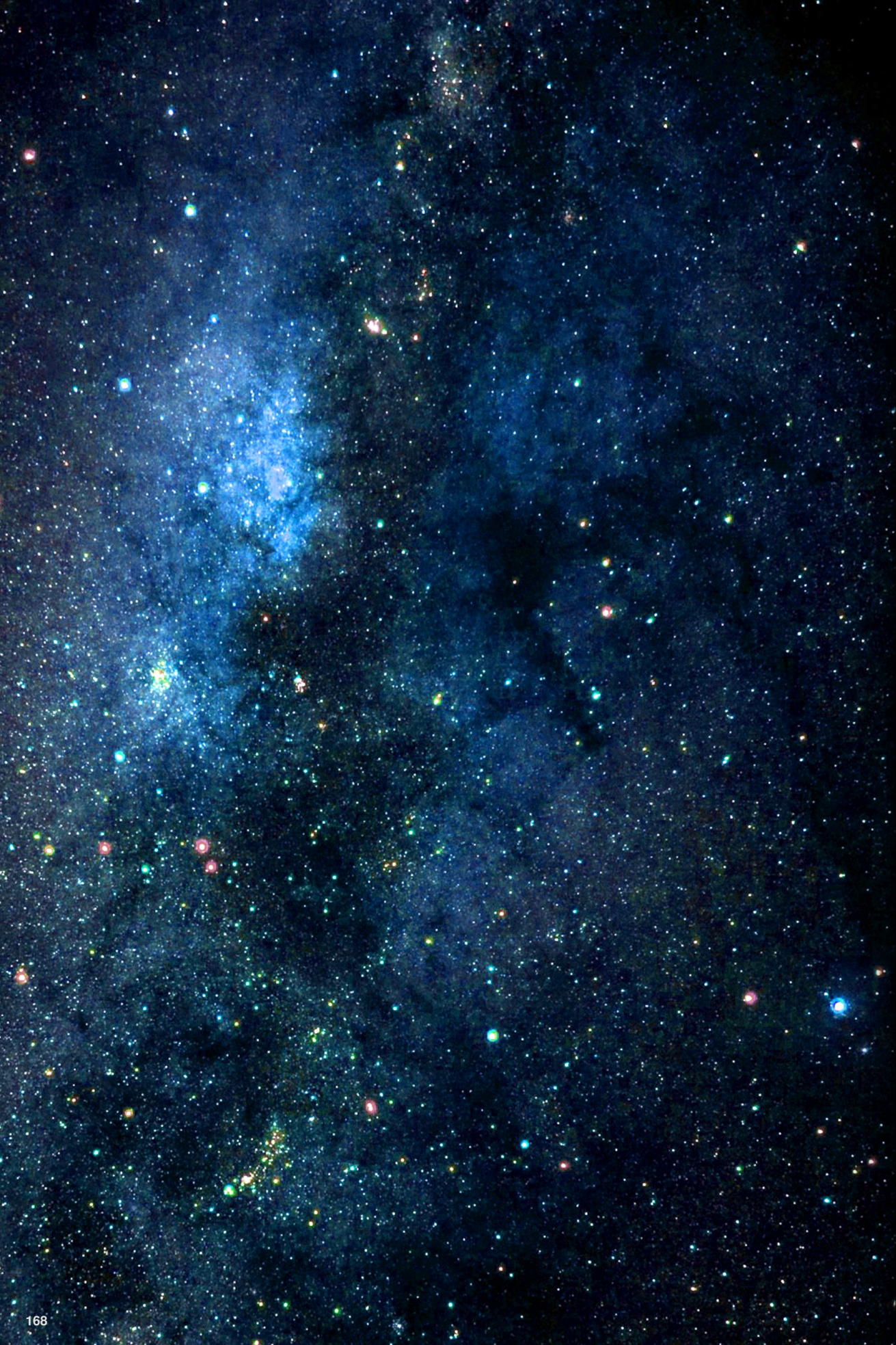
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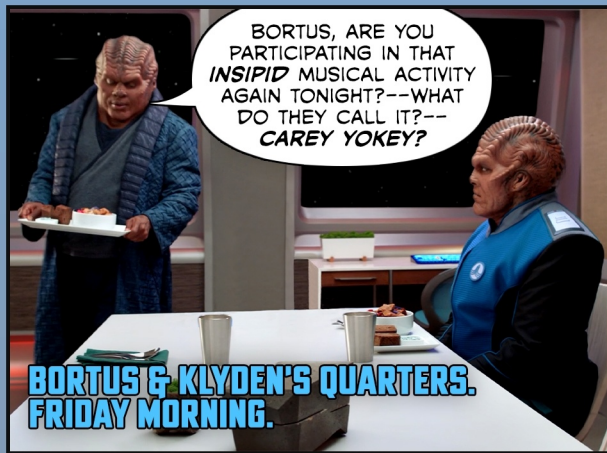
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INKED

Part Three



FRIDAY



BORTUS, ARE YOU PARTICIPATING IN THAT *INSIPID* MUSICAL ACTIVITY AGAIN TONIGHT?--WHAT DO THEY CALL IT?--*CAREY YOKEY?*

BORTUS & KLYDEN'S QUARTERS. FRIDAY MORNING.



YES. AS IT WAS INTERRUPTED LAST WEEK, I AM TO GO *FIRST* TONIGHT.

YOU ARE WELCOME TO OBSERVE.



NO!!

WHAM



WILL THERE BE *DANCING?*

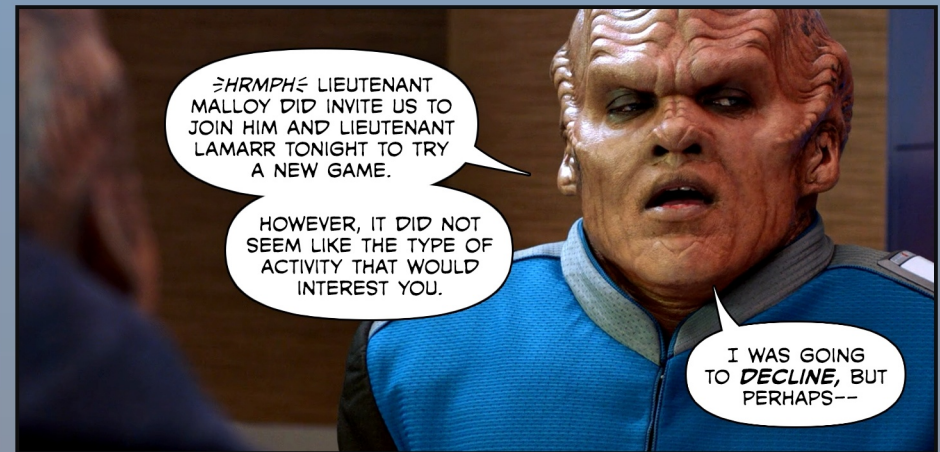
NO. HUMANS CANNOT DANCE.



THEY APPEAR TO *TRY*, BUT THEY SEEM ONLY ABLE TO UNDULATE THEIR HINDQUARTERS AND FLAP THEIR APPENDAGES WITHOUT PURPOSE.



WE *MUST* FIND ACTIVITIES TO DO *AS MATES!*



SHRMPH LIEUTENANT MALLOY DID INVITE US TO JOIN HIM AND LIEUTENANT LAMARR TONIGHT TO TRY A NEW GAME.

HOWEVER, IT DID NOT SEEM LIKE THE TYPE OF ACTIVITY THAT WOULD INTEREST YOU.

I WAS GOING TO *DECLINE*, BUT PERHAPS--



I HAVE SEEN THEM FLAIL. IT IS *PATHETIC*.

BORTUS, I DO NOT *LIKE* THESE SUPERFICIAL SOCIAL RITUALS...

...NOR DO I LIKE THE ABUNDANCE OF *TIME* YOU SPEND AMONG THE *HUMANS*.

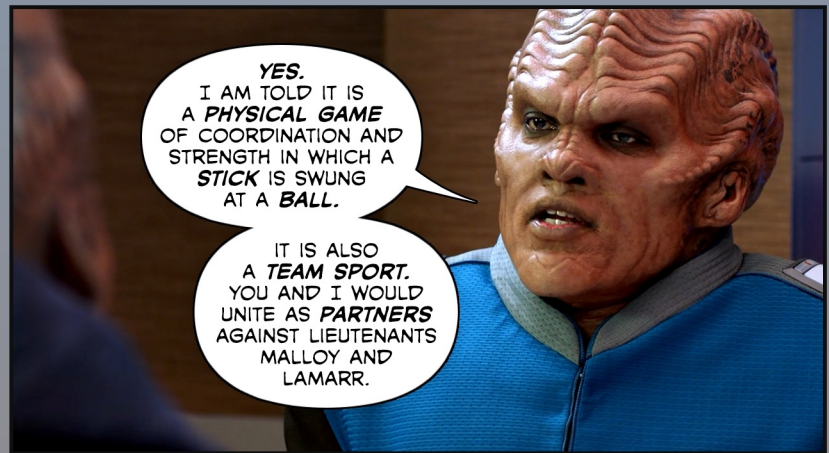
WHY CAN WE NOT LEAD *NORMAL* LIVES? I WISH TO SHARE SIMULATOR TIME *TOGETHER* AND DO *TRADITIONAL* THINGS! *MOCLAN* THINGS!



LET US BE *SILENT* AND CONSUME THE MORNING MEAL.



A NEW GAME?

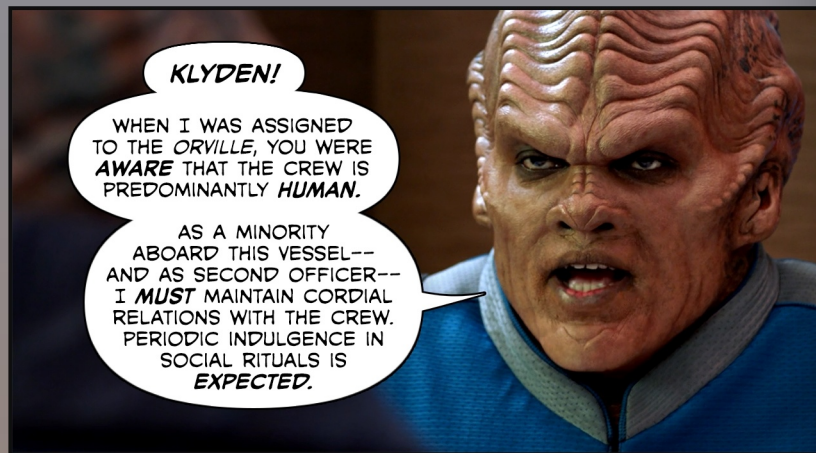


YES. I AM TOLD IT IS A *PHYSICAL GAME* OF COORDINATION AND STRENGTH IN WHICH A *STICK* IS SWUNG AT A *BALL*.

IT IS ALSO A *TEAM SPORT*. YOU AND I WOULD UNITE AS *PARTNERS* AGAINST LIEUTENANTS MALLOY AND LAMARR.



YOUR TIME AMONG THE HUMANS IS MAKING YOU *WEAK!*



KLYDEN!

WHEN I WAS ASSIGNED TO THE *ORVILLE*, YOU WERE *AWARE* THAT THE CREW IS PREDOMINANTLY *HUMAN*.

AS A MINORITY ABOARD THIS VESSEL-- AND AS SECOND OFFICER-- I *MUST* MAINTAIN CORDIAL RELATIONS WITH THE CREW. PERIODIC INDULGENCE IN SOCIAL RITUALS IS *EXPECTED*.

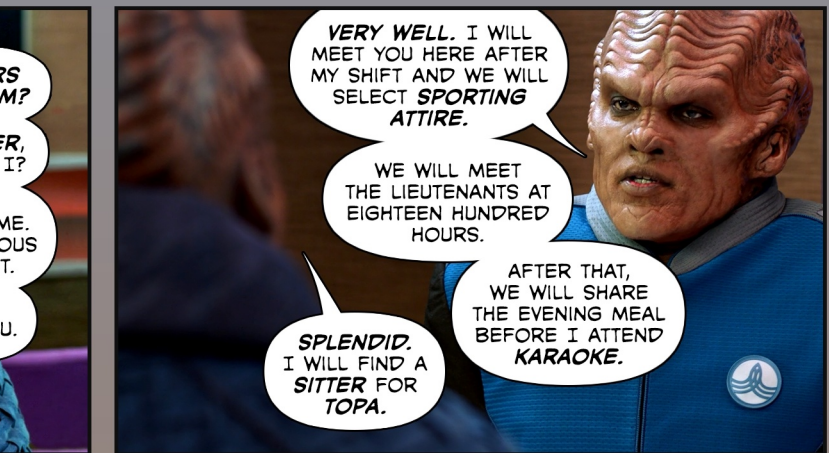


PARTNERS ON A *TEAM?*

TOGETHER, YOU AND I?

THIS *EXCITES* ME. I AM CURIOUS TO *TRY* IT.

I WILL *JOIN* YOU.



VERY WELL. I WILL MEET YOU HERE AFTER MY SHIFT AND WE WILL SELECT *SPORTING ATTIRE*.

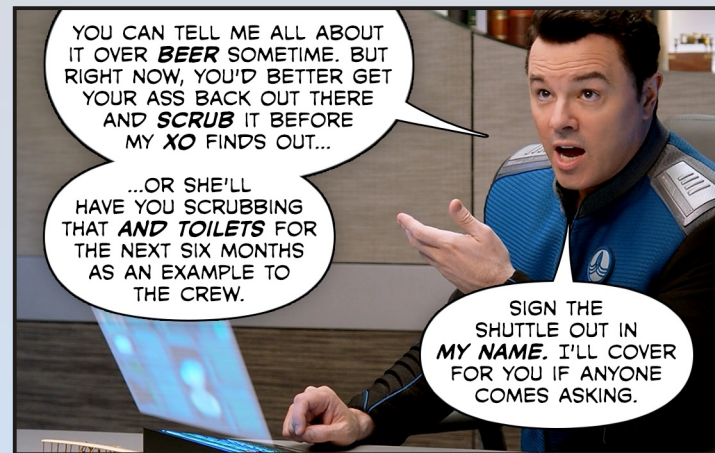
WE WILL MEET THE LIEUTENANTS AT EIGHTEEN HUNDRED HOURS.

SPLENDID. I WILL FIND A *SITTER* FOR *TOPA*.

AFTER THAT, WE WILL SHARE THE EVENING MEAL BEFORE I ATTEND *KARAOKE*.

GORDON,
WILL YOU COME
TO MY OFFICE?







☁️ @ ⚡️ ❄️
👁️ 🗺️ ⚙️ 🛸



ALL RIGHT.
LET'S GET BACK
UNDERWAY.

BRIDGE.
FRIDAY LATE MORNING.



COMMANDER,
SHUTTLE ONE HAS
NOT YET RETURNED
FROM ITS DIAGNOSTIC
FLIGHT. IT IS **PARKED**
TWO HUNDRED METERS
OFF THE PORT SIDE
OF THE **ORVILLE**.



MALLOY TO
MERCER...

LAST CHANCE
TO CHANGE YOUR
MIND, ED.

ED?



WHAT THE
HELL?

ALARA,
HAIL THE
SHUTTLE.



BRIDGE TO
SHUTTLE...

BRIDGE TO
SHUTTLE ONE...
DO YOU READ?



THEY'RE NOT
ANSWERING.



WHO'S
PILOTING?
WHY IS IT
PARKED?



SHIP'S LOGS
SHOW THE **CAPTAIN**
TOOK IT OUT.

UM...
ISN'T HE IN HIS
OFFICE?



YOU SHOULD
REALLY SEE THIS
IN PERSON, ED.

MAN,
THAT IS A
THING OF
BEAUTY.



WHAT IS THE
LOCATION OF
THE CAPTAIN?

TINK
CAPTAIN ED
MERCER IS IN
HIS OFFICE.



I'LL GET TO
THE BOTTOM
OF THIS.

MEANWHILE...



DON'T WORRY, GIRL...
YOU'RE STILL BEAUTIFUL EVEN WITHOUT YOUR FLAMES.



YOU'LL LET ME KNOW IF THIS TICKLES, YEAH?



COME ON IN.

ED'S OFFICE.
FRIDAY LATE MORNING.



ED, WHAT THE HELL IS GOING ON?



UH... WHAT?



ACCORDING TO THE SHIP'S LOG, SHUTTLE ONE WAS SIGNED OUT BY YOU OVER AN HOUR AGO AND HASN'T RETURNED...

...BUT THE COMPUTER SAYS YOU'RE **HERE** IN YOUR OFFICE, WHICH YOU OBVIOUSLY **ARE**.

UHHH, MUST BE A **GLITCH?**

HAVE THEM RUN A FULL DIAGNOSTIC.



TAKE A LOOK AT THIS.



HMM?



AND... YOU THINK **GORDON** IS THE ONE WHO SIGNED MY NAME BY MISTAKE?



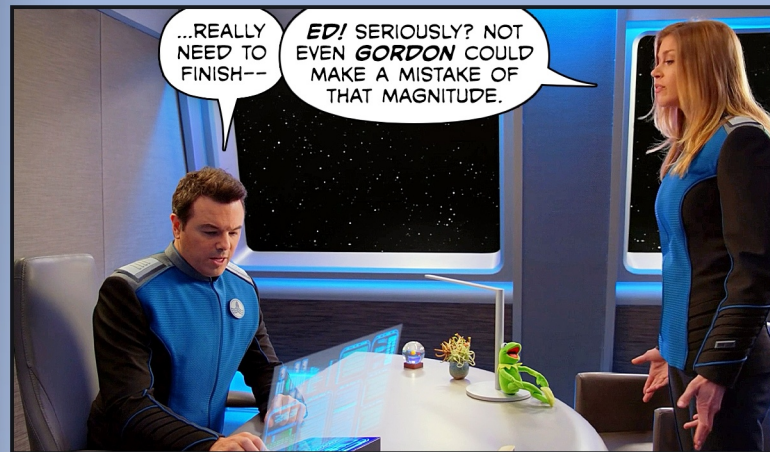
~~SIGH~~ IF YOU'LL EXCUSE ME, KELLY, I...



HA! LOOK AT THAT! SOMEONE SIGNED MY NAME BY MISTAKE!



MY GOD, KEL... WE GOTTA GET BETTER PEOPLE.



...REALLY NEED TO FINISH-- **ED!** SERIOUSLY? NOT EVEN **GORDON** COULD MAKE A MISTAKE OF THAT MAGNITUDE.



YOUR NAME WAS SIGNED THERE INTENTIONALLY.



ED... HAVE YOU SEEN **GORDON** TODAY?



UH, ISN'T HE AT HIS POST?



NO. HE SAID HE HAD AN **UPSET STOMACH** AND WENT DOWN TO SICKBAY A COUPLE HOURS AGO.

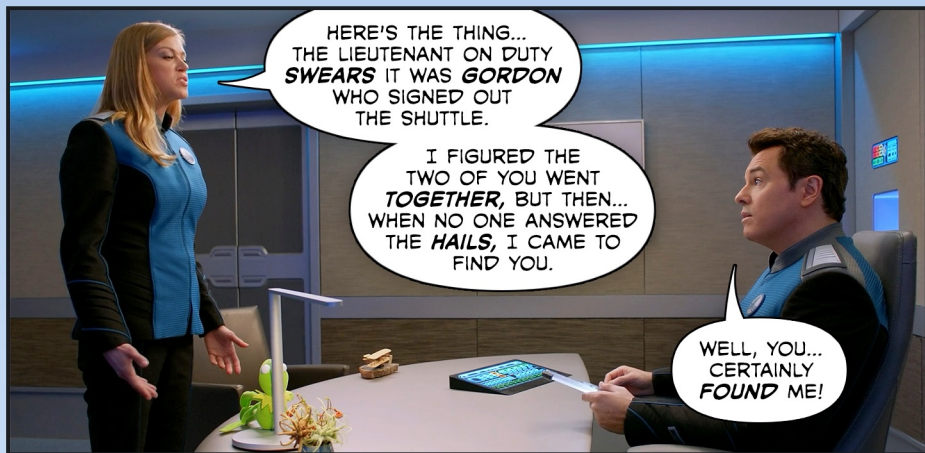


OKAY. WELL, I'LL SORT THIS OUT.



I WILL FIND WHOEVER DID IT AND **PERSONALLY** BREAK ALL THEIR FINGERS.

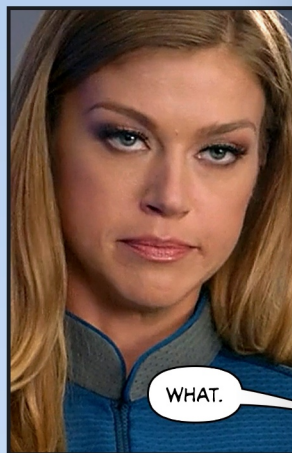
ED, THIS ISN'T A JOKE.



HERE'S THE THING... THE LIEUTENANT ON DUTY **SWears** IT WAS **GORDON** WHO SIGNED OUT THE SHUTTLE.

I FIGURED THE TWO OF YOU WENT TOGETHER, BUT THEN... WHEN NO ONE ANSWERED THE **HAILS**, I CAME TO FIND YOU.

WELL, YOU... CERTAINLY FOUND ME!



WHAT.



FALSIFYING A SIGNATURE IS A SERIOUS **ETHICS** VIOLATION.



TAP TAP TAP

WHAT THE HELL?



I HAVE NO IDEA WHO THAT IS.



THAT'S **GORDON** OUT THERE, ISN'T IT.



DID HE TAKE A **SHUTTLE** OUT?

THERE ARE RECORDS OF SIXTY-TWO SHUTTLE DEPARTURES WITH LIEUTENANT MALLOY IN THE MANIFEST.
THE MOST RECENT WAS YESTERDAY AT TWENTY HUNDRED FIFTEEN HOURS.



WHO SIGNED FOR THIS MORNING'S DEPARTURE?

CAPTAIN ED MERCER IS LISTED.



UH, THAT'S **FINE**, THANKS. LOOKS **GREAT**. VERY **CLEAN**.



UGH I AM AN **IDIOT**.



I **TOTALLY** FORGOT IT WAS WINDOW DAY.



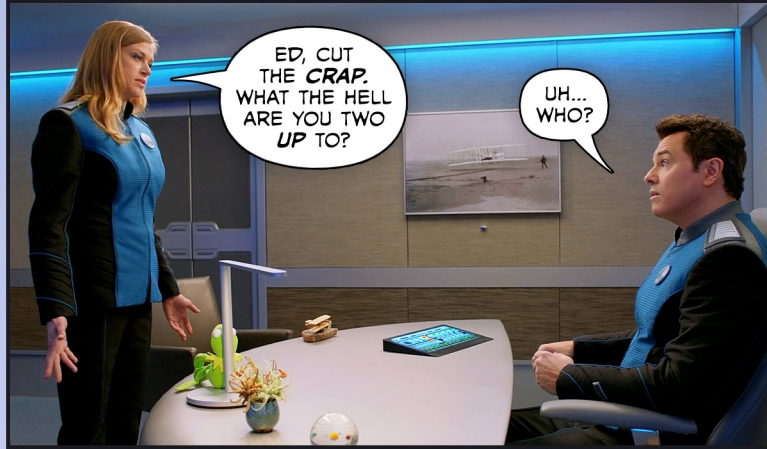
IS THE SIGNATURE **AUTHENTIC**?

THE SIGNATURE IS NOT A MATCH WITH ANY ON RECORD.



THEN WHOSE HANDWRITING IS IT?

ANALYZING...
THE HANDWRITING MOST CLOSELY MATCHES THAT OF LIEUTENANT GORDON MALLOY.



ED, CUT THE **CRAP**. WHAT THE HELL ARE YOU TWO **UP** TO?

UH... WHO?



MY GOD, I'M SERVING ON A SHIP OF SIX-YEAR-OLDS.



ED, ARE YOU GOING TO TELL ME WHAT THE HELL IS GOING ON HERE? OR WOULD YOU RATHER I **RESIGNED** MY **POST**?



ALL RIGHT, LOOK. GORDON'S HAD SOME **PERSONAL** STUFF THAT'S BEEN GOING ON...
...AND I SIGH IT'S NOT REALLY MY BUSINESS TO GET INTO THAT, BUT...
I TAKE **FULL RESPONSIBILITY** FOR ANY DELAY CAUSED BY GORDON'S SHUTTLE EXCURSION.



WHAT IS THE LOCATION OF GORDON MALLOY?



TINK!
LIEUTENANT GORDON MALLOY IS NOT ABOARD THE ORVILLE.

MMM-HMMPH.



WELL, HURRY IT UP? WE NEED TO GET BACK UNDERWAY AND MAKE UP FOR LOST TIME.



I'LL SIGH SEE WHAT I CAN DO.

THANKS.



AS GORDON RETURNS...

BOOP
MERCER
TO MALLOY.

HEY, ED!
I'M ALL DONE
AND I'M--

GORDON,
WHAT THE HELL
WAS THAT?



HUH?

THAT
STUNT AT MY
WINDOW.



KELLY
SAW YOU.

I THOUGHT
YOU WERE GOING
TO COVER
FOR ME?

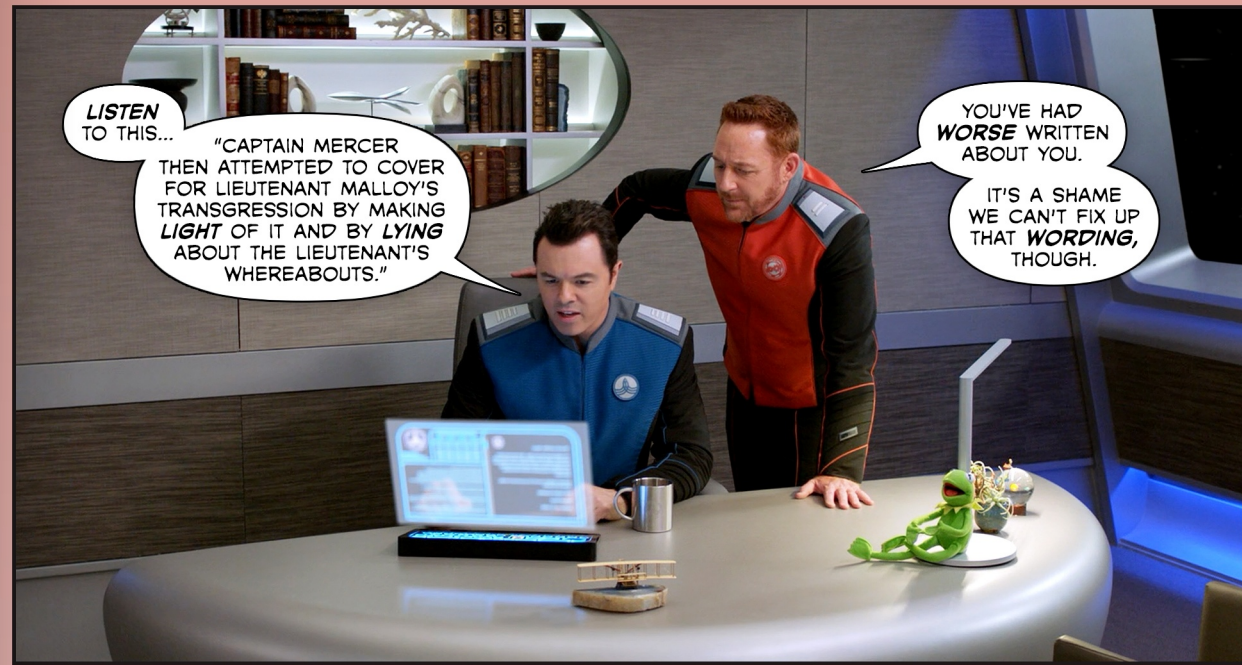


LOOK, JUST
COME TO MY OFFICE
WHEN YOU GET IN,
OKAY? >SIGH<

SOMETHING'S
COME UP THAT
WE NEED TO
GO OVER.



I'M FIVE
MINUTES AWAY.
I'LL BE THERE
IN THREE.



LISTEN
TO THIS...

"CAPTAIN MERCER
THEN ATTEMPTED TO COVER
FOR LIEUTENANT MALLOY'S
TRANSGRESSION BY MAKING
LIGHT OF IT AND BY LYING
ABOUT THE LIEUTENANT'S
WHEREABOUTS."

YOU'VE HAD
WORSE WRITTEN
ABOUT YOU.

IT'S A SHAME
WE CAN'T FIX UP
THAT WORDING,
THOUGH.



WHAT DO
YOU MEAN?
IT'S NOT EVEN
EDITABLE.

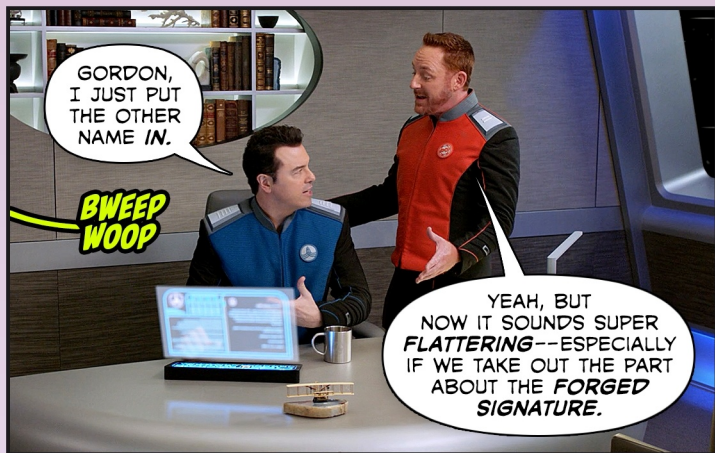
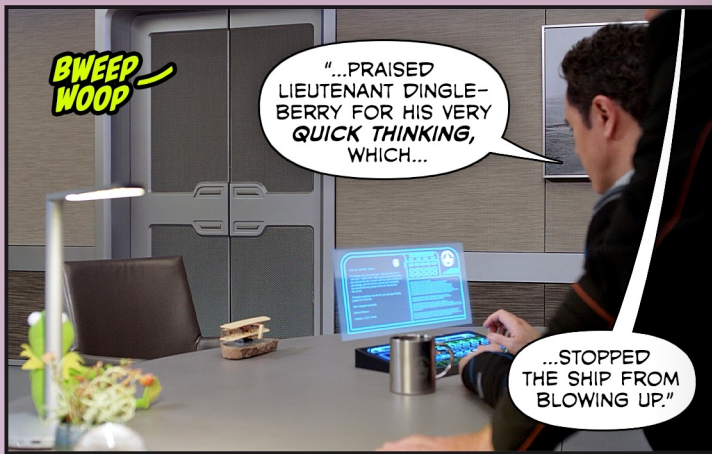
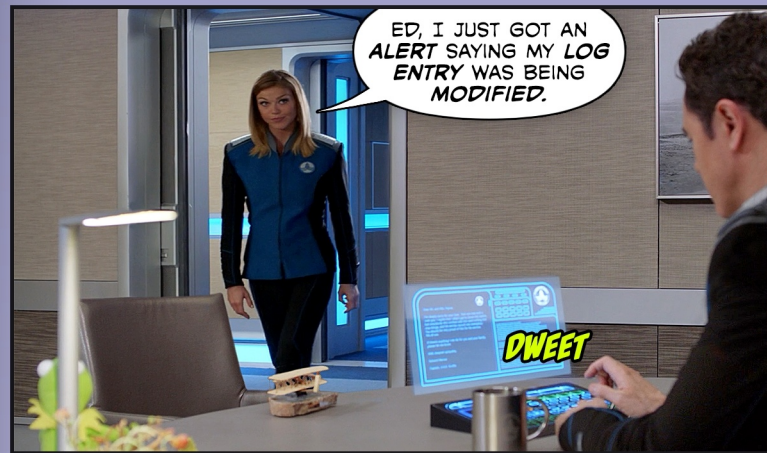
I MEAN IT'S
TOO BAD EXECUTIVE
OVERRIDE CODES
AREN'T A THING,
YOU KNOW?



OHHHH,
RIGHT, YEAH.
THAT IS REALLY
UNFORTUNATE,
ISN'T IT.



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





HOW'S THE **STOMACH**, LIEUTENANT?

KELLY'S OFFICE.



THE **STOMACH**?



GORDON, I DIDN'T BRING YOU IN HERE TO GIVE YOU A DRESSING DOWN.

MMM?



I JUST WANT SOME STRAIGHT ANSWERS...WHICH **ED** SEEMS INCAPABLE OF GIVING ME RIGHT NOW.



OH, MY **STOMACH**!

YEAH, NO, IT'S **GREAT**!

THEY FIXED ME UP **GOOD**.

I DIDN'T EVEN NEED **SURGERY**!



READY AS EVER TO GET BACK TO MY **POST**.

IN FACT... I'M FEELING SO GOOD, I MIGHT EVEN CHALLENGE **BORTUS** TO A GLASS-EATING CONTEST.



LOOK... **ED'S** ALWAYS BEEN PROTECTIVE OF YOU...



...BUT HE WON'T ALWAYS BE THERE TO GET YOU OUT OF TROUBLE.

DO YOU UNDERSTAND WHAT I'M SAYING?



IS THAT **SO**.

WELL... DOCTOR FINN TELLS ME YOU NEVER MADE IT TO SICKBAY.

CARE TO EXPLAIN THAT?



UH... WELL... I...



NO?...

OKAY...



REMEMBER AT THE **WEDDING**, WHEN **ED** AND I WERE BIDDING GOODNIGHT, AND WE FOUND OUR **GETAWAY SHUTTLE** HAD BEEN FILLED BOTTOM-TO-TOP WITH **ELDORIAN POPCORN**?...

...AND I GOT UPSET WITH **ED** BECAUSE HE KNEW WHO DID IT BUT WOULDN'T **TELL** ME?



LIEUTENANT, YOU CAN DROP THE **FACADE**, OKAY?



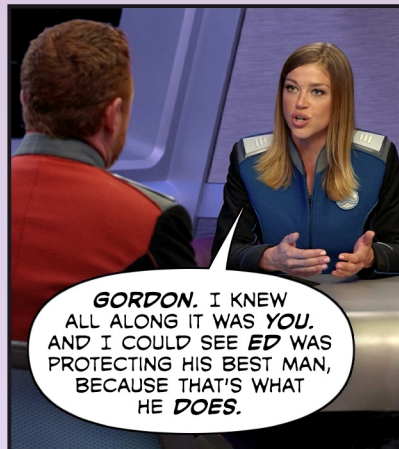
I DON'T KNOW THAT **WORD**.



CUT THE CRAP AND **SIT**, GORDON.



I SURE DO! WHOEVER PULLED THAT OFF WAS A **CRAZY GOOD PRANKSTER**!



GORDON. I KNEW ALL ALONG IT WAS **YOU**. AND I COULD SEE **ED** WAS PROTECTING HIS BEST MAN, BECAUSE THAT'S WHAT HE **DOES**.



I DIDN'T CARE ABOUT THE **POPCORN**. THAT WASN'T THE POINT. I JUST WANTED YOU GUYS TO **COME CLEAN** ABOUT IT. DO YOU SEE WHAT I'M GETTING AT?



I APOLOGIZE FOR LYING ABOUT MY *STOMACH* AND GOING DOWN TO *SICKBAY*.



YES, WELL, *THANK YOU*, BUT...

...THAT *TRIFLES* IN COMPARISON TO FORGING THE CAPTAIN'S *SIGNATURE*, DELAYING OUR SUPPLY RUN, AND PAINTING *FLAMES* ALL OVER THE SHIP'S OUTER HULL.



NOT MY IDEA.



GOOD GRIEF. AND AT *ANY* POINT, LIEUTENANT, DID IT OCCUR TO YOU THAT *FALSIFYING* THE CAPTAIN'S SIGNATURE IS NOT ONLY A SERIOUS *ETHICS* VIOLATION BUT ALSO *STUPID*?



YOU *KNOW* ABOUT THE *FLAMES*?



ALARA ACCESSED THE SHUTTLE'S FLIGHT RECORDER.

YOU FORGOT TO DISABLE THE *VIDEO FEED*, BRAINIAC.



NO, SIR, BUT HONESTLY, I DIDN'T HAVE TIME TO GIVE IT MUCH THOUGHT.



WELL, LIEUTENANT, YOU'LL HAVE TIME TO GIVE IT PLENTY OF THOUGHT...

...WHILE YOU'RE SCRUBBING *EVERY PUBLIC TOILET ON THIS SHIP*, STARTING TOMORROW.



SHHHCRAP.



LIEUTENANT, AM I CORRECT IN ASSUMING THE CAPTAIN KNEW ABOUT YOUR HIJINKS?

YES, SIR. BUT ONLY WHEN I WENT BACK OUT TO *ERASE* IT ALL, ON HIS DIRECT ORDER.



IS THAT... LEGAL?



I WILL *MAKE* IT LEGAL.

I'M ALSO GROUNDING YOU FROM *FLYING*, FROM *SHORE LEAVE*, AND FROM *SIMULATOR PRIVILEGES*...

...UNTIL YOU'VE COMPLETED YOUR FIRST ROUND OF CLEANING.



HE DIDN'T WANT ME TO GET IN *TROUBLE*.



WITH *ME*. JUST GREAT.

AND WHOSE IDEA WAS IT TO SIGN HIS NAME?



≧COUGH≦ F-F-FIRST ROUND?!



OK, *LOOK*. I KNOW YOU'VE GOT SOME PERSONAL THINGS YOU'RE DEALING WITH RIGHT NOW, SO...

...I'M WILLING TO CUT IT BACK TO *ONE* ROUND OF CLEANING IF YOU PROMISE *NEVER* AGAIN TO LIE TO ME IN THE LINE OF DUTY.

THINK YOU CAN DO THAT, LIEUTENANT?





HOW IS OUR SON THIS EVENING?



OUR SON IS BLESSED WITH AN **EXCEPTIONAL** APPETITE...



HE HAS EATEN **FOUR** BLANKETS THIS WEEK.



TOPA, YOU WILL GROW **BIG** AND **STRONG**.

IT IS TIME FOR YOU TO EAT MORE THINGS.

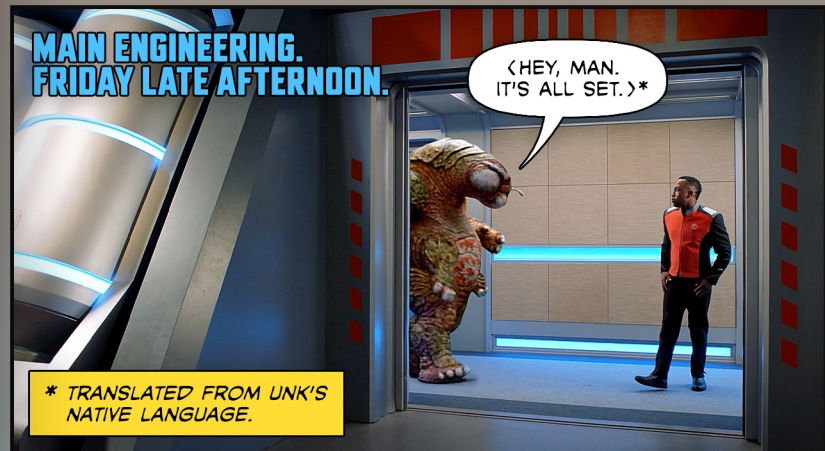


PAPA.



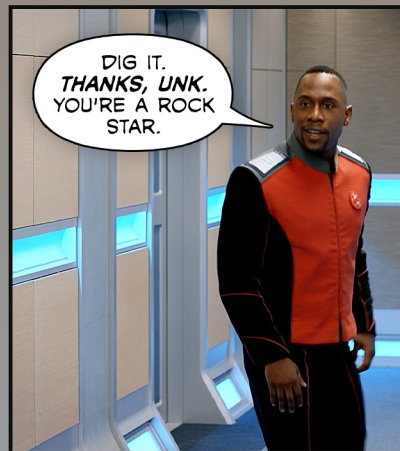
HE FINDS IT **AGREEABLE!** THE SITTER WILL BE PLEASED.

HE WILL DEFECCATE EASY TOMORROW.



<HEY, MAN. IT'S ALL SET.>*

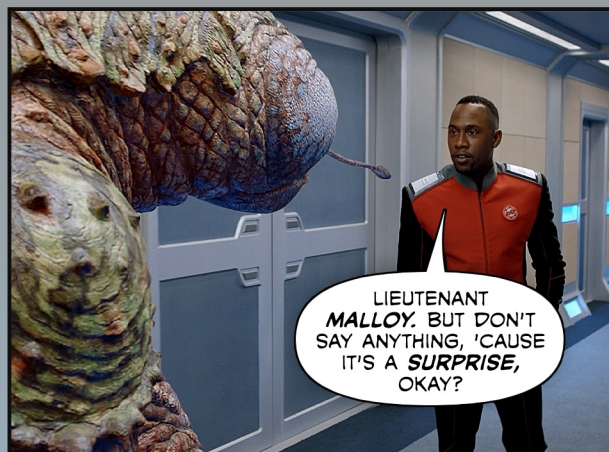
* TRANSLATED FROM UNK'S NATIVE LANGUAGE.



DIG IT... **THANKS, UNK.** YOU'RE A ROCK STAR.



<NO PROBLEM. WHO'S THIS FOR AGAIN?>



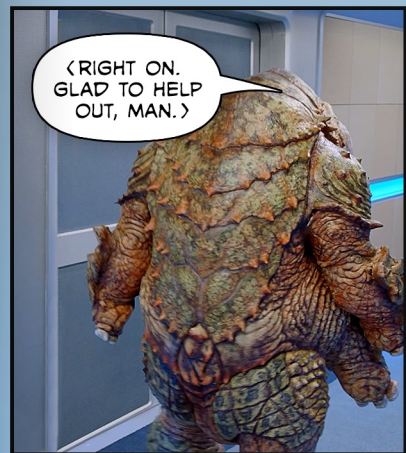
LIEUTENANT **MALLOY**. BUT DON'T SAY ANYTHING, 'CAUSE IT'S A **SURPRISE**, OKAY?



<SURE THING. I HOPE HE LIKES IT.>



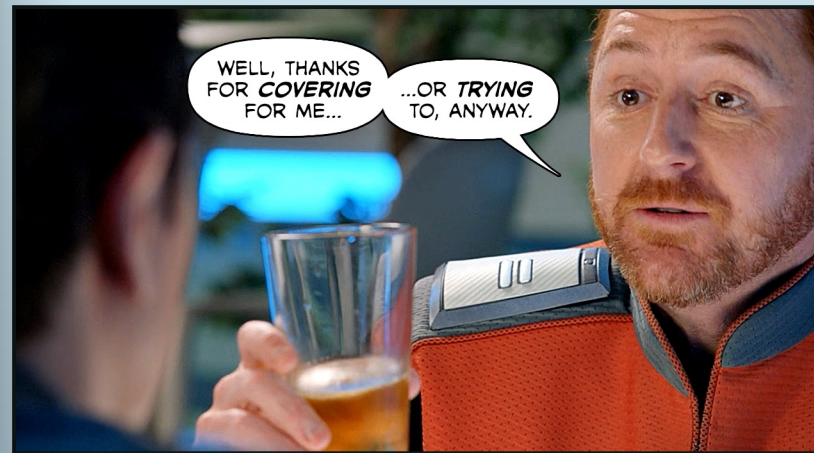
OH, IT'S GONNA BLOW UP HIS DAY. YOU CAN COUNT ON THAT.

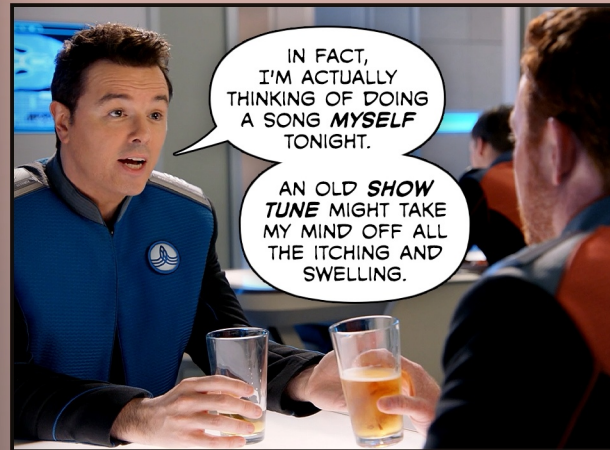


<RIGHT ON. GLAD TO HELP OUT, MAN.>

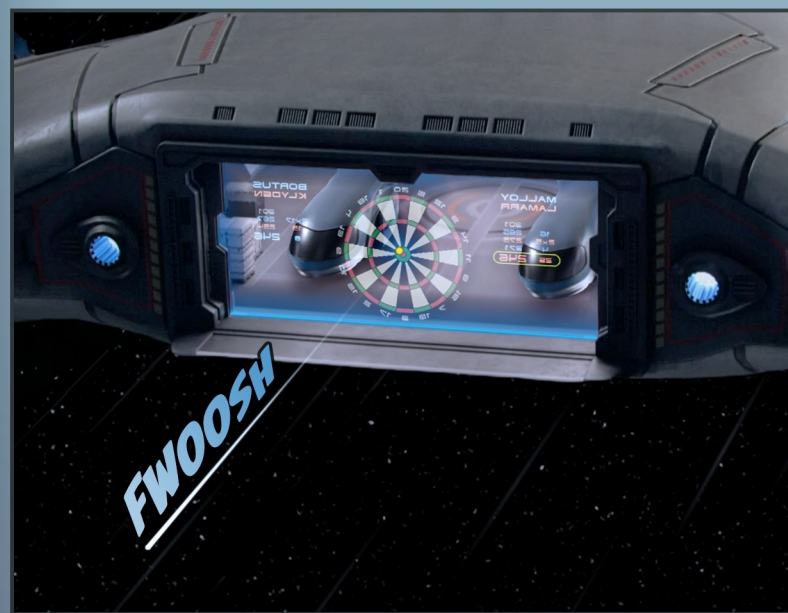


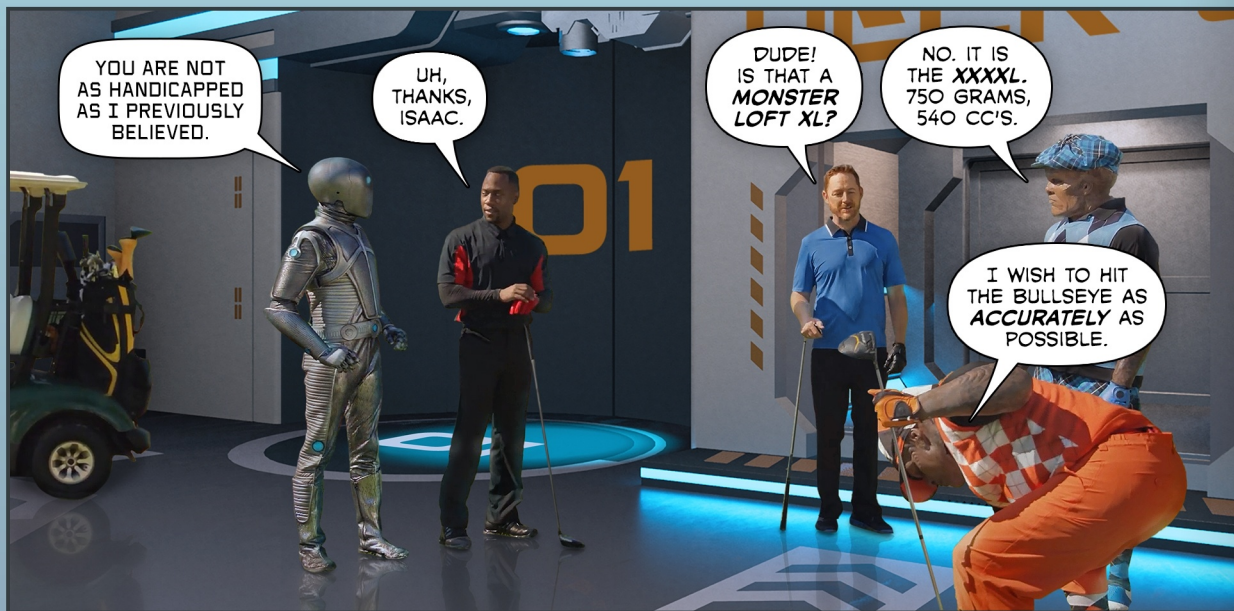
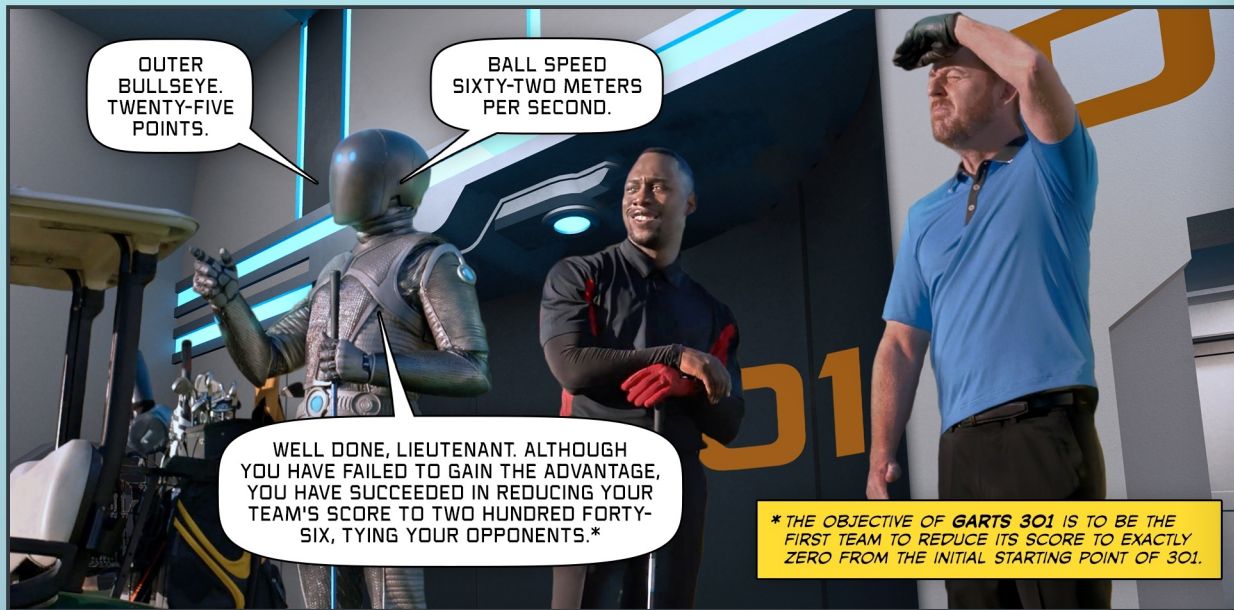
<CRAZY HUMANS. I GOTTA TELL STONK ABOUT THIS ONE.>







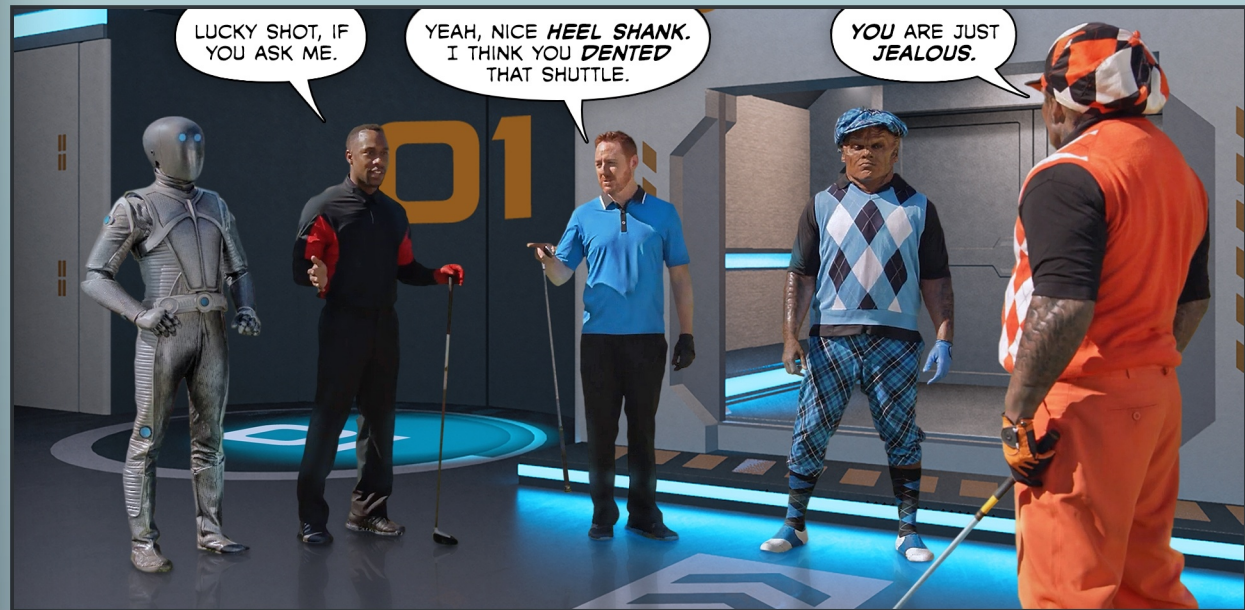






HAHAHA, OOPS!

OH, CRAP.



LUCKY SHOT, IF YOU ASK ME.

YEAH, NICE *HEEL SHANK*. I THINK YOU *DENTED* THAT SHUTTLE.

YOU ARE JUST *JEALOUS*.



MALLOY
AMARR

301	301
285	267
275	254
271	246
16	210

BORTUS
KLYDEN

DOUBLE EIGHTEEN. THIRTY-SIX POINTS. BALL SPEED ONE HUNDRED TEN METERS PER SECOND.



HELL *YEAH*, WE'RE JEALOUS! A LOT OF DUDES TRAIN THEIR ENTIRE *LIFE* FOR A SHOT LIKE THAT AND NEVER MAKE IT.

HIGH-VALUE RICOCHET OFF A UNION SHUTTLE? THAT'S A *DOPE-ASS* PLAY, AND YOU SHOULD BE PROUD.

HOLY GRAIL RIGHT THERE. *BOOM*.



YOUR *MOCKERY* IS UNSPORTSMANLIKE.



WELL DONE, KLYDEN.

YOU BRING HONOR AND GLORY TO OUR TEAM.



THANK YOU, BORTUS.

I LIKE THIS GAME. I WISH US TO PLAY IT WEEKLY.

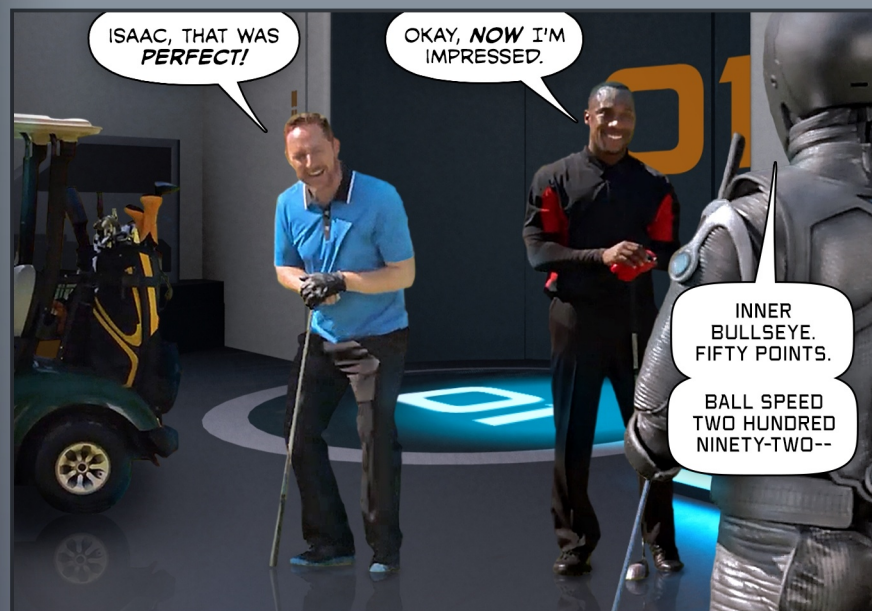
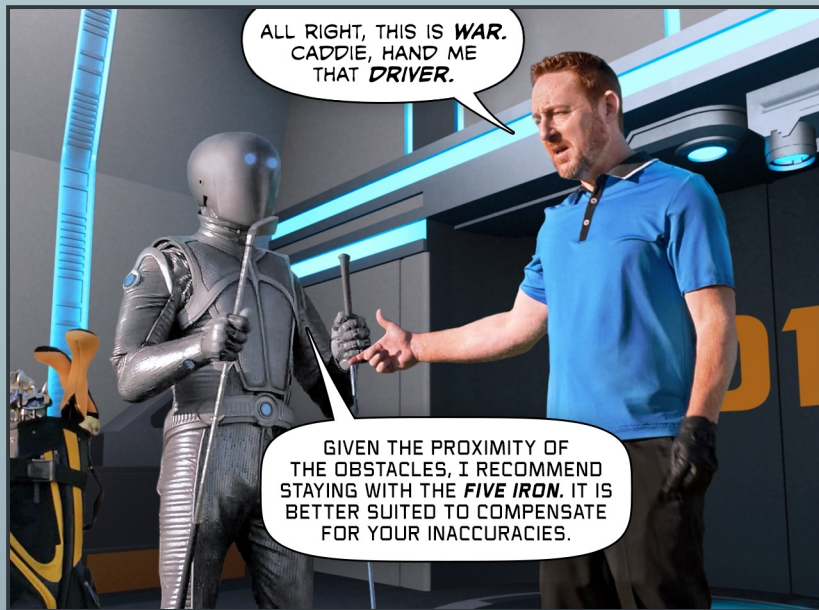


NEXT TIME, TRY FOR THE *TWO-SHUTTLE* COMBO.

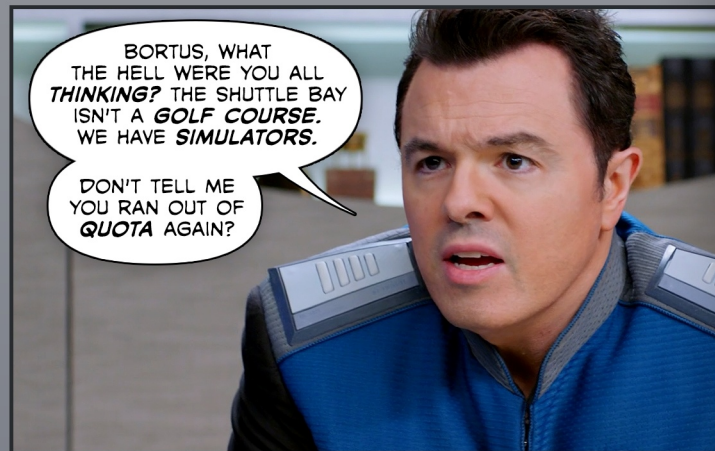


ENOUGH! YOU WILL NOT DEFEAT US! YOUR SKILLS AND FORTITUDE ARE *INFERIOR* TO OURS. WE ARE THE SUPERIOR TEAM.

CONCEDE *NOW*, WHILE YOU STILL HAVE DIGNITY, OR I WILL FILL YOUR CART BAGS WITH *PLOKTA*.









WE HAD NOT ANTICIPATED A CALAMITY, SIR. IT WAS...A FREAK ACCIDENT.



DON'T GIVE ME THAT CRAP, BORTUS. IT'S YOUR JOB TO ANTICIPATE CALAMITIES.



≡SIGH≡



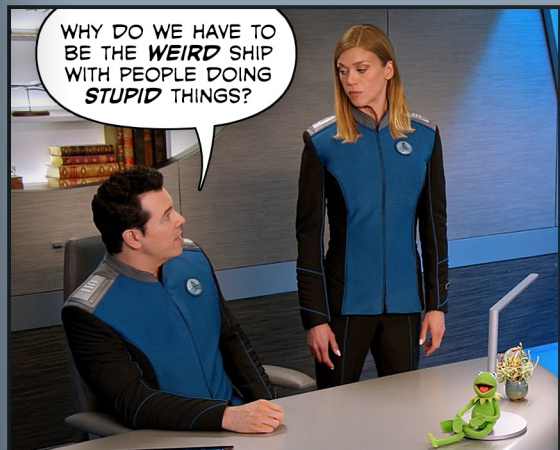
CAN'T WE JUST BE A NORMAL SHIP WITH PEOPLE DOING NORMAL THINGS?



I HAVE FAILED YOU, SIR.



YOU'RE JUST LUCKY KLYDEN'S HEAD WAS THE ONLY DAMAGE.



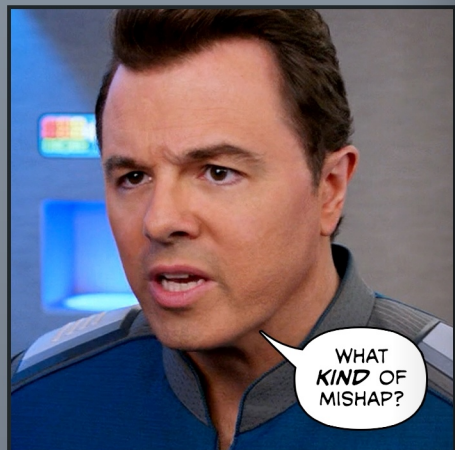
WHY DO WE HAVE TO BE THE WEIRD SHIP WITH PEOPLE DOING STUPID THINGS?



I-I DON'T KNOW WHAT TO DO, BORTUS. HOW DO I GET YOU TO UNDERSTAND?



SIR, THERE WAS... ONE OTHER MISHAP.



WHAT KIND OF MISHAP?



KERMIT, WHAT SHOULD I DO?



I DUNNO, MAN. IT'S BEEN A CRAZY WEEK. GO EASY ON HIM.



A SHUTTLE WAS DENTED, SIR.



DENTED? AND WHO HIT THAT BALL?



KLYDEN, SIR. QUITE HARD.

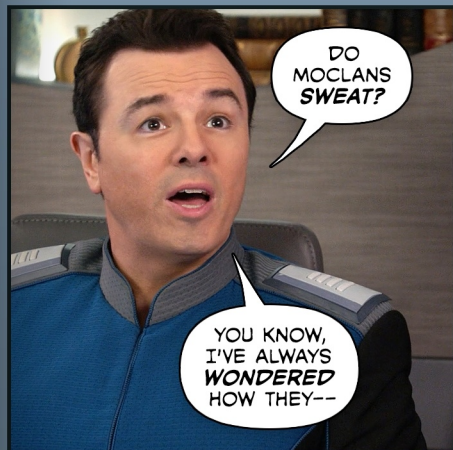
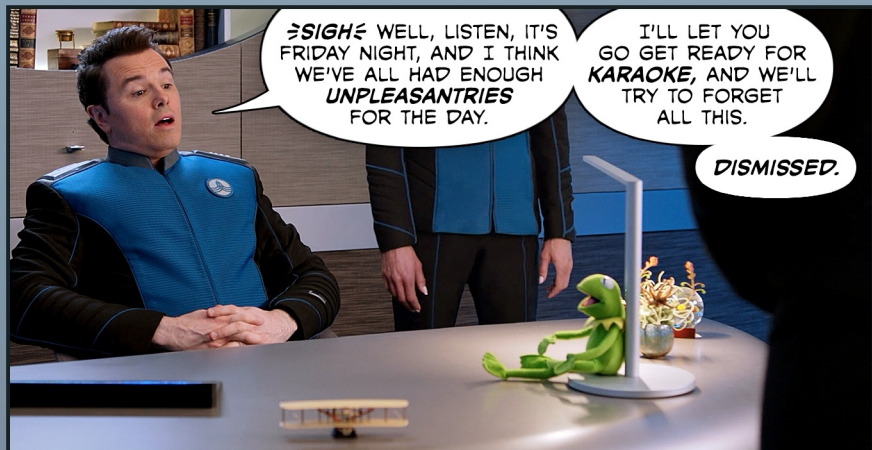


ALL RIGHT, LOOK. ≡SIGH≡ IT'S BEEN A LONG DAY AND A CRAZY WEEK.



DOCTOR FINN SAYS KLYDEN IS GOING TO BE FINE, AND...

...WE CAN FIX THE WINDOW AND THE DENT, SO NO PERMANENT HARM HAS BEEN DONE.





SERIOUSLY. WITH HIS STRENGTH, THE BALL THAT STRUCK KLYDEN MIGHT AS WELL HAVE BEEN A BULLET.



JOHN AND GORDON ARE LUCKY TO BE ALIVE.

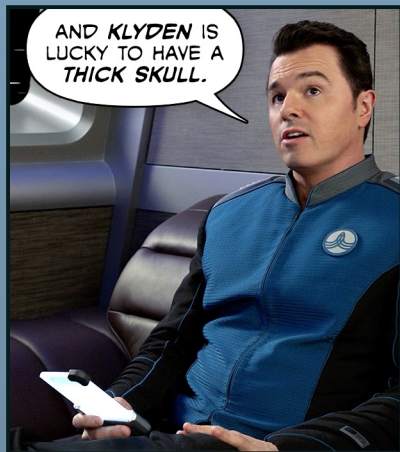


MESS HALL. FRIDAY NIGHT.

ALL RIGHT! LET'S GET STARTED.



SINCE WE WERE CUT SHORT LAST TIME, WE'LL PICK UP RIGHT WHERE WE LEFT OFF.



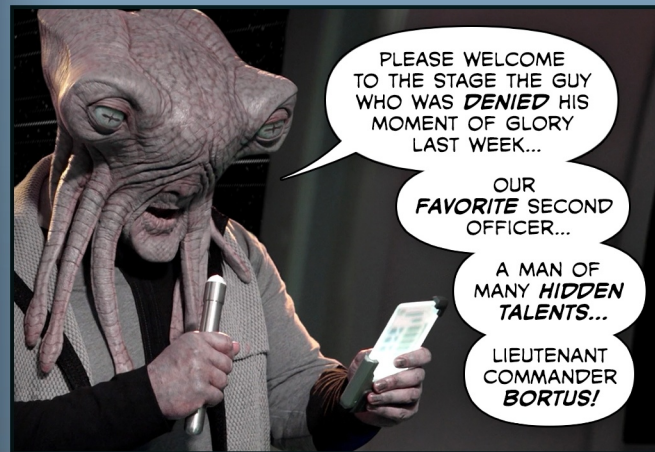
AND KLYDEN IS LUCKY TO HAVE A THICK SKULL.



WHY DO I HAVE THE FEELING THAT'S GOING TO GET US INTO TROUBLE SOMEDAY?



MMM.



PLEASE WELCOME TO THE STAGE THE GUY WHO WAS DENIED HIS MOMENT OF GLORY LAST WEEK...

OUR FAVORITE SECOND OFFICER...

A MAN OF MANY HIDDEN TALENTS...

LIEUTENANT COMMANDER BORTUS!



YOU READY TO KNOCK 'EM OUT WITH THOSE GOLDEN PIPES, BIG GUY?



SO ARE YOU READY FOR TONIGHT?



NO... ^{~SIGH~} BUT IT'S NOTHING A COUPLE TUMBLERS OF BOURBON CAN'T FIX.

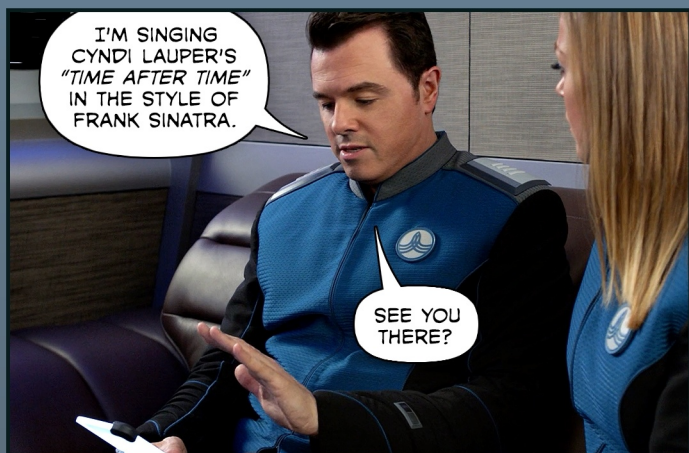


I AM READY TO "KNOCK THEM OUT," YES.



GOOD LUCK.

THANK YOU.



I'M SINGING CYNDI LAUPER'S "TIME AFTER TIME" IN THE STYLE OF FRANK SINATRA.

SEE YOU THERE?



WOULDN'T MISS IT FOR THE WORLD.



LIEUTENANT MALLOY TAUGHT ME THIS SONG.

HE INFORMED ME THAT IT WOULD "SOUND PRETTY GOOD" IN A BASSO PROFONDO VOCAL REGISTER.

I WILL NOW SING IT.

**GREAT JOB,
COMMANDER!**

LET'S HEAR IT
AGAIN FOR **BORTUS**
ON HIS FIRST TIME
SINGING WITH US!

HE'S QUITE
THE LYRICAL
MIRACLE!

ALL RIGHT...
COMING UP NEXT,
WE HAVE...

AHA!
OUR VERY OWN
CROONER...

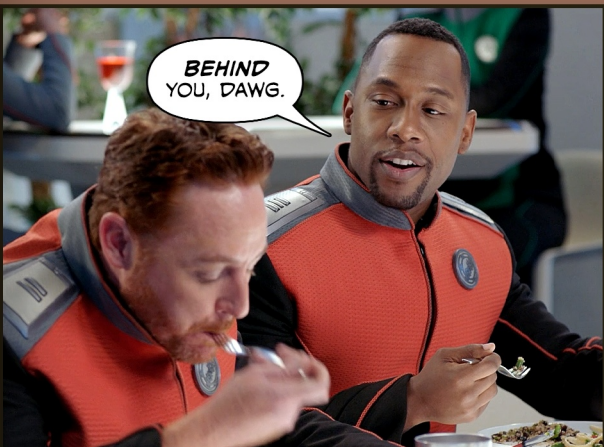
**CAPTAIN
MERCER!**

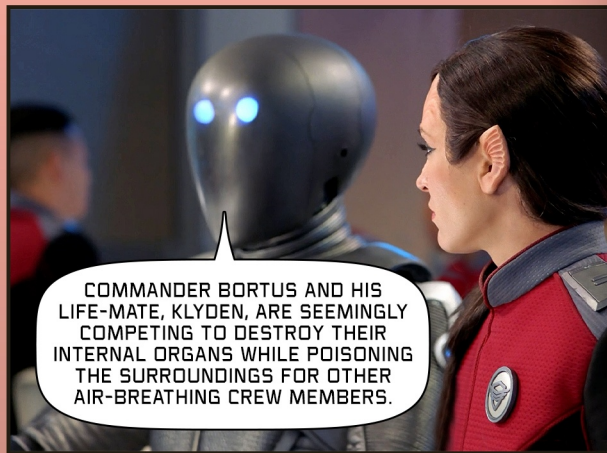


**THE END...
...ALMOST**

EPILOGUE

One year later





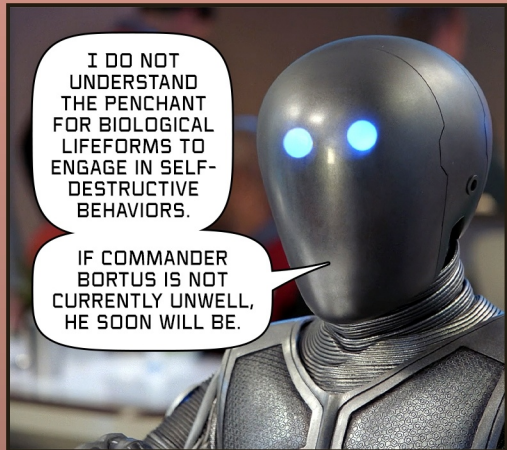
COMMANDER BORTUS AND HIS LIFE-MATE, KLYDEN, ARE SEEMINGLY COMPETING TO DESTROY THEIR INTERNAL ORGANS WHILE POISONING THE SURROUNDINGS FOR OTHER AIR-BREATHING CREW MEMBERS.



NOT FOR **OTHER** PEOPLE, THEY AREN'T.
GUYS, I HATE TO DO THIS, BUT CAN I ASK YOU TO TAKE IT SOMEWHERE ELSE?



WHERE?



I DO NOT UNDERSTAND THE PENCHANT FOR BIOLOGICAL LIFEFORMS TO ENGAGE IN SELF-DESTRUCTIVE BEHAVIORS.
IF COMMANDER BORTUS IS NOT CURRENTLY UNWELL, HE SOON WILL BE.



I'LL GO TALK TO THEM.



COMMANDER GRAYSON WOULD PREFER YOU LIMIT IT TO YOUR OWN QUARTERS.



WHAT?
CAN WE NOT ENJOY A SMOKE IN OUR **OWN** SHIP'S MESS HALL AFTER SHARING THE AFTERNOON MEAL?



GENTLEMEN.



LIEUTENANT... HOW MAY I ASSIST YOU?



YOU'RE RUINING LUNCH FOR OTHERS.
I HAVE TO ASK YOU TO LEAVE. **NOW.**



BORTUS, THIS IS **OUTRAGEOUS!**



IT'S THE **SMOKE**, COMMANDER. PEOPLE ARE COMPLAINING. THEY DON'T LIKE IT.



HOW IS THAT **POSSIBLE?**
THE FLAVOR AND AROMA ARE **MOST WONDERFUL.**



I AGREE.
HOWEVER, WE WILL LEAVE AND FIND ANOTHER PLACE. PERHAPS **MOOSKA'S** WILL BE MORE ACCOMMODATING.



I LIKE **MOOSKA'S**. WE CAN HAVE **GARLIC BREAD PUDDING.**





TALLA
GORDON,
LET'S HAVE ALL
THE SWEET
DETAILS!

GORDON
NO CHANCE.
NOT EVEN ED
KNOWS.

TALLA
JOHN?



JOHN
I DON'T EVEN
WANT TO KNOW...
'CAUSE IF HE **TOLD**
ME, THEN HE MIGHT
HAVE TO **KILL** ME
IN MY SLEEP.



TALLA
SO IT'LL
JUST REMAIN
A **MYSTERY**
FOREVER?



JOHN
PRETTY MUCH.
ALL WE KNOW IS
IT'S THE SIZE OF
A **BOTTLE CAP...**
SO IT COULD BE
ANYWHERE.



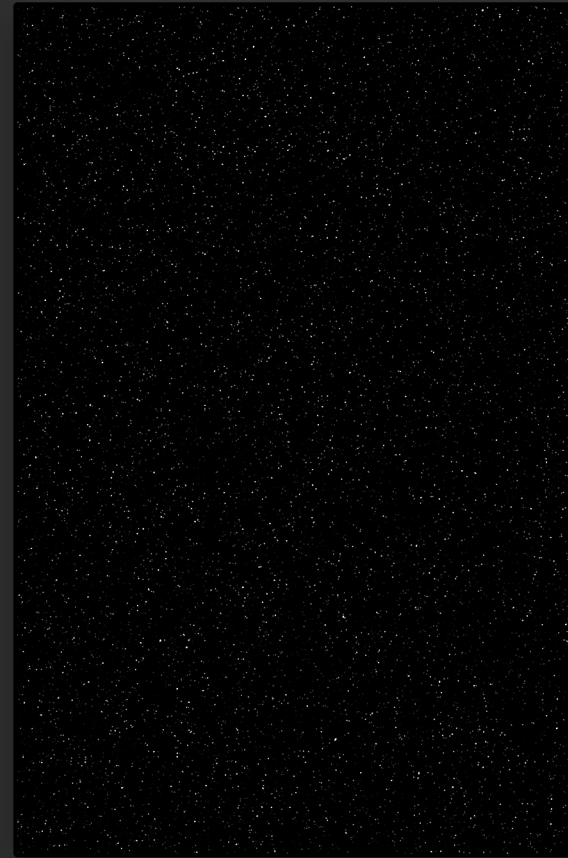
GORDON
YEP... SOME
THINGS ARE JUST
MEANT TO STAY
SECRET.

THE END.

APPENDIX TO PART THREE

*Behind the scenes:
How the sauce is made*

1. Random starfield for distant stars



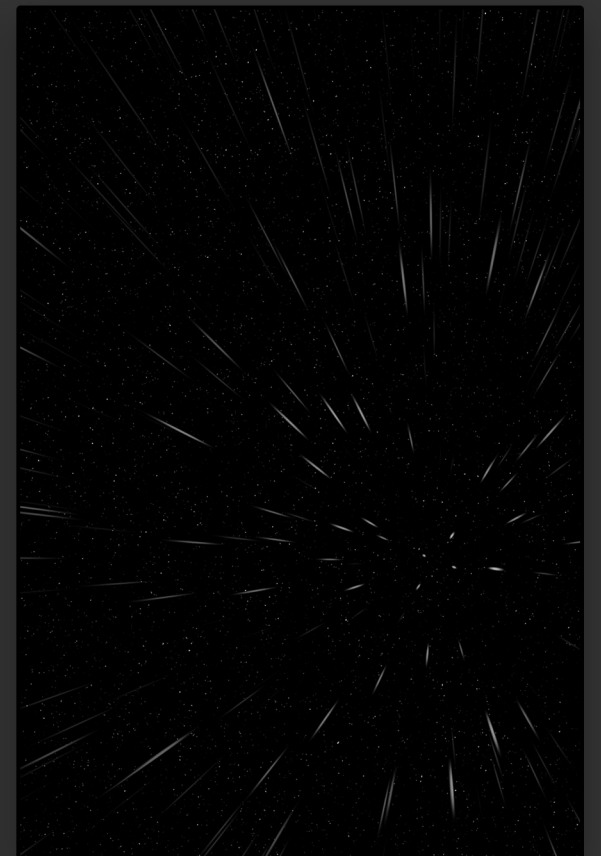
2. Random starfield for quantum-speed stars



3. Gaussian and radial blurs applied to quantum-speed stars



4. Previous transformation reapplied twice



1. Screenshot from S2:E6 "A Happy Refrain"



2. The Orville isolated and relit



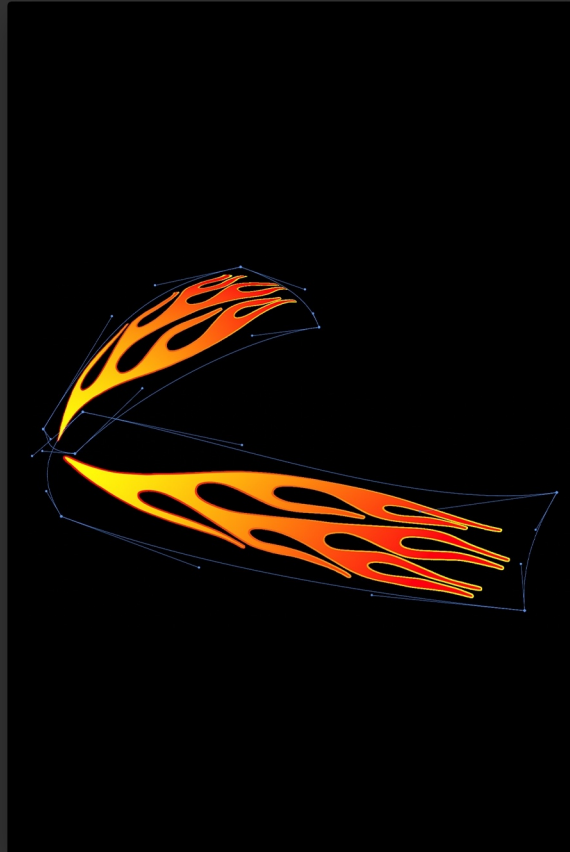
3. Blank flame pattern



4. Flame pattern with color gradients applied to fill and outline properties



5. Flame patterns, warped



6. Final composite



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



2. Previous isolated Orville composite with flames



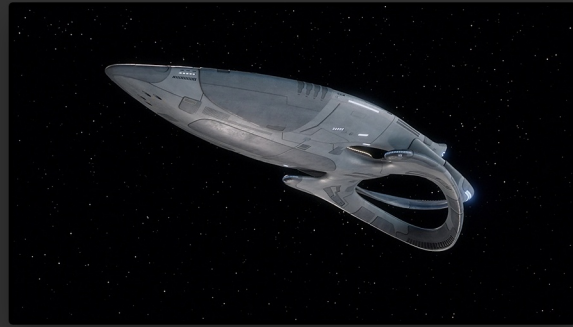
3. The Orville inserted, flipped horizontally and warped to appear as reflection in space-suit helmet glass



4. Final composite, slightly cropped, with reflection of the Orville blurred



1. Screenshot from S1:E7 "Majority Rule"



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



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



4. First screenshot flipped and extended vertically; shuttle from second screenshot inserted; Gordon from third screenshot rotated and inserted at bow of ship



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



2. Screenshot from S1:E10 Firestorm



3. Gordon inserted into first screenshot from second screenshot; scene cropped and relit



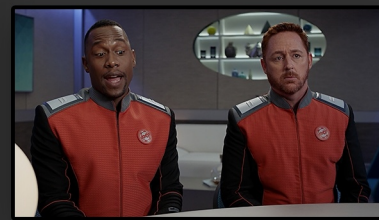
1. Two screenshots from S1:E11 "New Dimensions"



2. John removed from first screenshot using empty chair from second screenshot; scene cropped and relit; object on table behind Gordon removed



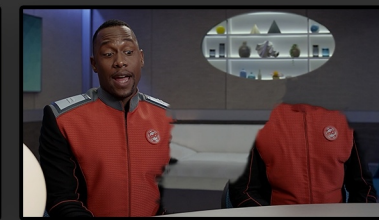
1a. Screenshot from S1:E11 "New Dimensions"



1b. Screenshot from S2:E6 "A Happy Refrain"



1c. Shelves from second screenshot inserted into first; Gordon and John partially removed



2a. Four screenshots from S2:E4 "Nothing Left on Earth Excepting Fishes"



2b. Gordon from each screenshot composited into Kelly's office



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



2. Screenshot from S1:E6 "Krill"



3. Bortus's hand and ball of wasabi flipped, rotated, and inserted from second screenshot into first; scene cropped and relit



1. Screenshot from S2:E1 "New Dimensions"



2. Screenshot from S2:E2 "Primal Urges"



3. Unk from second screenshot flipped horizontally and inserted into first screenshot, replacing Gordon; scene cropped and relit



1. Screenshot from S2:E2 "Primal Urges"



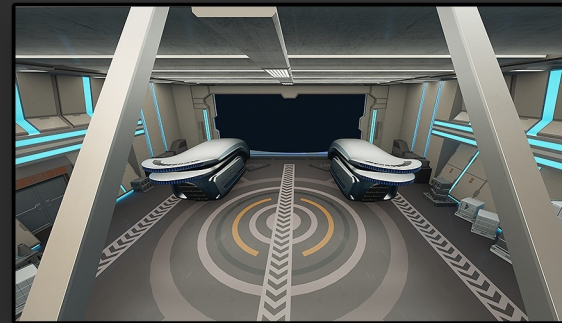
2. Screenshot from S1:E11 "New Dimensions"



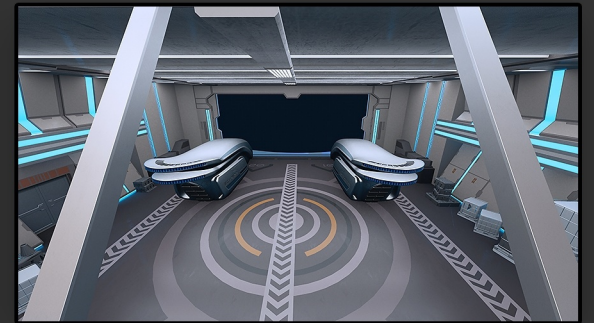
3. Closed doorway from second screenshot inserted into first screenshot, replacing open doorway, for continuity reasons; Gordon removed; scene cropped and relit



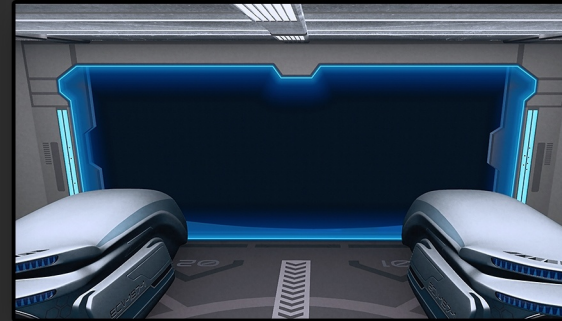
1a. Screenshot from *The Orville Interactive Fan Experience*



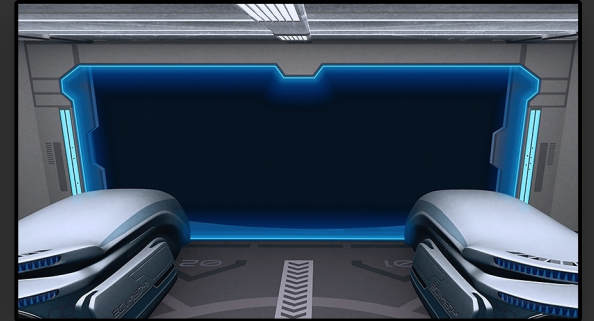
1b. Screenshot color-graded to match show



2a. Force-field glow rendered



2b. Soft reflection of glow applied to shuttles



3a. Garts display inserted



3a. Soft reflection applied to floor and shuttles



4. Final composite with starfield replaced and shuttle designations corrected



1. Four screenshots from S2:E6 "A Happy Refrain" deleted scene



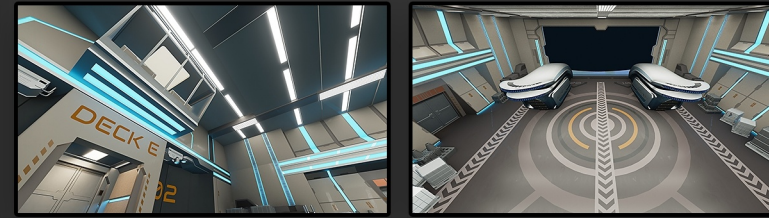
2. Screenshots stacked for panoramic stitching



3. Screenshots stitched; missing portions reconstructed



4. Two screenshots from *The Orville* Interactive Fan Experience



5. Screenshot from S1:E2 "Command Performance"



6. Scene relit, color-graded, and cropped; typography corrected; John inserted from previous composite and relit to match environment; ensign inserted from third screenshot, with mustache and appropriate relighting; reflection of second screenshot applied to observation bay windows



1. Screenshot from *The Orville Interactive Fan Experience*



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



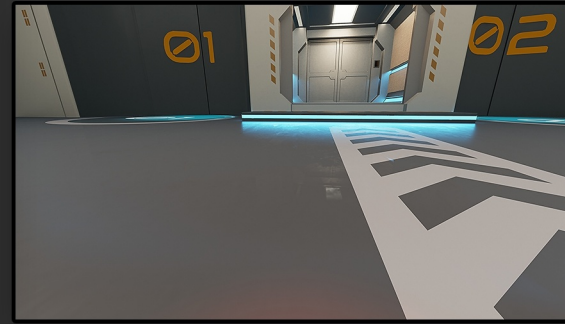
3. Scene cropped and color-graded; typography corrected; subjects repositioned and inserted with existing harsh outdoor lighting



4. Final composite with subjects relit for softer indoor lighting; ball and tee inserted; shadows and floor reflections applied



1. Screenshot from *The Orville Interactive Fan Experience*



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



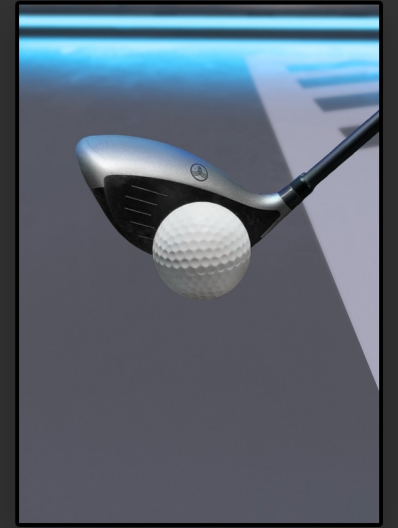
3. Scene cropped and recolored; depth-of-field blur applied; floor reflection removed



4. Club and ball inserted from second screenshot, without adjustments



5. Ball rotated; logo replaced; environmental lighting applied



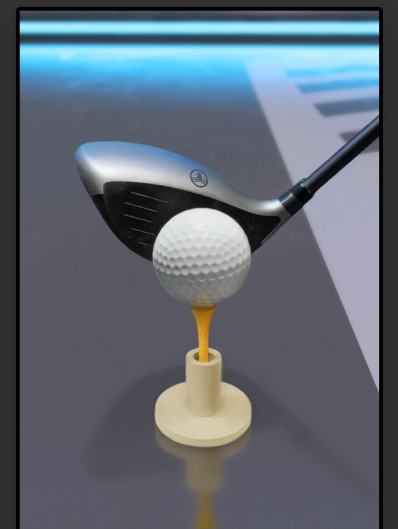
6. Tee and tee stand from random product photo inserted



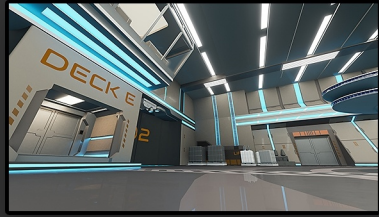
7. Tee and tee stand recolored and relit; reflection of tee on bottom of ball applied



8. Final composite with shadows and floor reflections applied



1. Screenshot from *The Orville* Interactive Fan Experience



2. Two screenshots from S2:E6 "A Happy Refrain" deleted scene



3. First screenshot relit, color-graded, cropped, and blurred; John relit and inserted from second screenshot, with environmental lighting applied; Klyden relit, blurred, and inserted from third screenshot, with environmental lighting applied



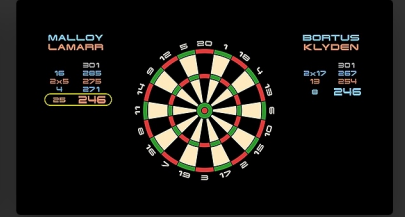
1. Screenshot from *The Orville* Interactive Fan Experience



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



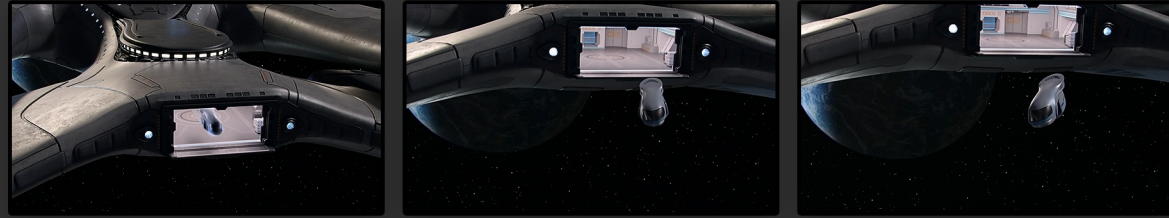
3. Synthesized garts board with score display



4. First screenshot relit, color-graded, and cropped; John relit and inserted from second screenshot, with environmental lighting applied; force field glow applied; garts display inserted, with yellow marker and soft floor reflection applied



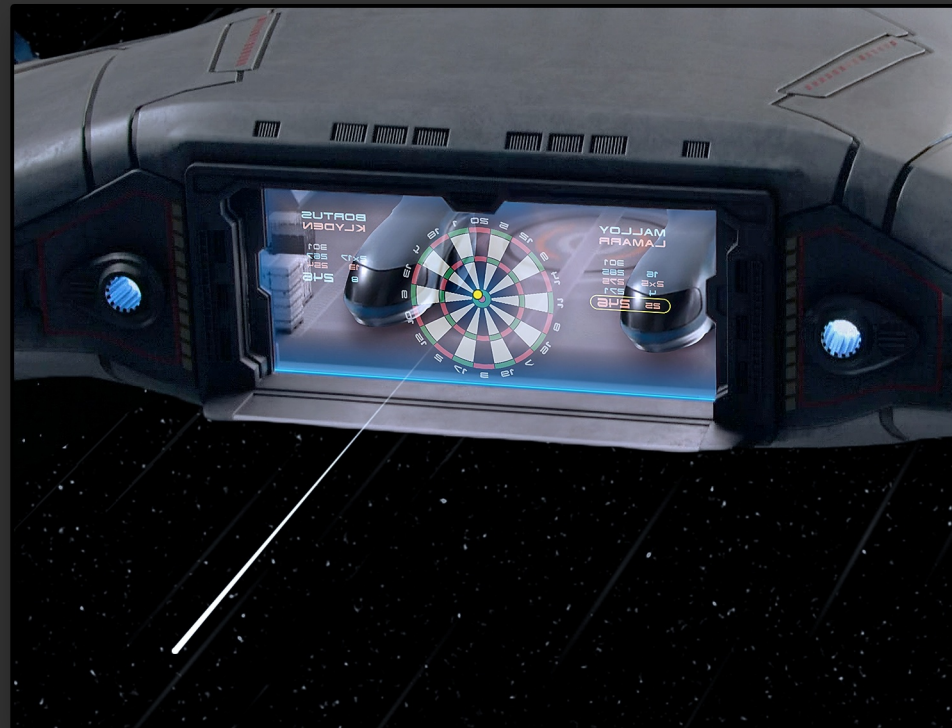
1. Three screenshots from S1:E12 "Mad Idolatry"



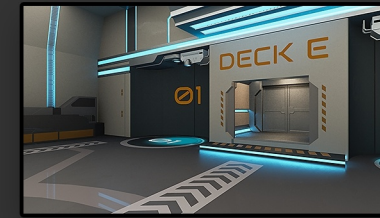
2. First screenshot flipped horizontally and re-color-graded; shuttle removed from first screenshot using empty shuttle bay from second screenshot; static starfield replaced with quantum-speed starfield; shuttle inserted (twice) from third screenshot, with shadows and environmental lighting applied



3. Final composite with force-field glow applied, garts display superimposed in reverse, and ball trail added



1. Screenshot from *The Orville* Interactive Fan Experience



2. Three screenshots from S2:E6 "A Happy Refrain" deleted scene



3. Intermediate composite with subjects inserted from golf scene, without relighting or recolorization



4. Final composite, cropped, relit, and color-graded, with corrected typography, shadows, and reflections



1. Screenshot from *The Orville* Interactive Fan Experience



2. Two screenshots from S2:E6 "A Happy Refrain" deleted scene



3. Intermediate composite, with Klyden and golf cart taken from separate screenshots, without relighting or recolorization



4. Final composite, cropped, relit, and color-graded, with shadows and floor reflections applied; Planetary Union logo applied to golf cart



1. Screenshot from *The Orville* Interactive Fan Experience



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



3. Frame from Titleist® high-speed photography video



4. Shuttle bay image cropped, color-graded, and blurred



5. Klyden's legs isolated, with no lighting adjustments



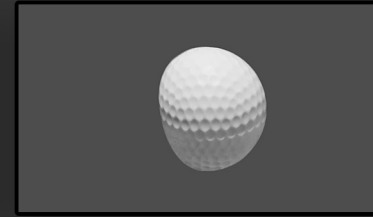
6. Custom logo for fictional "Monster Loft XXXXL" driver



7. Golf tee and tee stand from earlier image, tilted



8. Golf ball, warped to simulate moment of impact



9. Logo imprinted on side of driver, with "540cc" along top edge



10. Final composite with relighting, recoloring, shadows, reflections, and motion blur applied



1. Screenshot from *The Orville Interactive Fan Experience*



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



3. Klyden flipped horizontally and inserted



4. Klyden puppet-warped to fit pose to scene



5. Shadows and reflections applied



6. Golf cart flipped horizontally and inserted



7. Front wheels turned; steering wheel restored to proper side



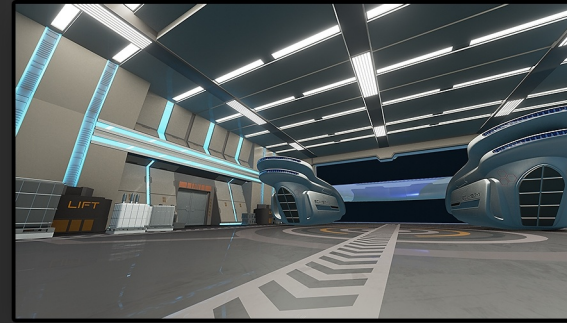
8. Shadows, reflections, and Planetary Union logo applied



9. Final composite with relighting, recoloring, shadows, reflections, corrected typography, and ball trail



1. Screenshot from *The Orville Interactive Fan Experience*



2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



3. Intermediate composite with Isaac inserted directly; no lighting adjustments applied



4. Final composite, relit and color-graded, with shadows and reflections applied



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



2. Kelly in first screenshot replaced with Bortus from second screenshot, flipped horizontally and recolored



3. Final composite with microphone inserted and karaoke text replaced



1. Two screenshots from S2:E11 "Lasting Impressions" deleted scene



2. Cigarette glow intensified



3. Bortus taken from first screenshot; Klyden taken from second screenshot; scene relit and additional cigarette smoke added



1. Screenshot from S2:E2 "Primal Urges"



2. Two screenshots from S2:E11 "Lasting Impressions" deleted scene



3. Bortus's eyes refocused to look to his right



4. Scene relit; Klyden replaced in first screenshot using body from second screenshot, head from third; badge not updated to S2:E11 continuity because it is covered by a dialogue balloon on final page



1. Screenshot from S2:E2 "Primal Urges"



2. Custom-made sign



3a. Screenshot flipped



3b. Face untwisted



3c. Brow shape morphed



4. Final composite with door replaced, sign inserted, Bortus's officer badge location restored to proper side of uniform, and badge style updated to maintain continuity with S2:E11 "Lasting Impressions"



**BONUS
IMAGES**



monster
XXXXXL
left



Original puking unicorn artwork by Errol Rich, Jr.



Journey album cover for *Escape* (1981)
Original artwork by Stanley Mouse



Parody album cover with U.S.S. Orville ECV-197



SONG LYRICS (PARODIES)

“Krilling Me Softly” (Parody of “Killing Me Softly”)

*Original lyrics by Norman Gimbel
and Lori Lieberman (1971)*

Chorus

Strumming my pain with his fingers
Singing my life with his words

Killing me softly with his song
Killing me softly with his song

Telling my whole life with his words
Killing me softly with his song

Verse 1
I heard he sang a good song
I heard he had a style
And so I came to see him
To listen for a while
And there he was this young boy
A stranger to my eyes

Chorus
Strumming my pain with his fingers
Singing my life with his words
Killing me softly with his song
Killing me softly with his song
Telling my whole life with his words
Killing me softly with his song

Verse 2
I felt all flushed with fever
Embarrassed by the crowd
I felt he found my letters
And read each one out loud
I prayed that he would finish
But he just kept right on

Chorus
Strumming my pain with his fingers
Singing my life with his words
Killing me softly with his song
Killing me softly with his song
Telling my whole life with his words
Killing me softly with his song

Verse 3
He sang as if he knew me
In all my dark despair
And then he looked right through me
As if I wasn't there
And he just kept on singing
Singing clear and strong

Parody by Gordon Malloy (2420)

Chorus

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

“Rogue”

(Parody of “Vogue”)

Original lyrics by Madonna Ciccone
and Shep Pettibone (1990)

Intro
Strike a pose
Strike a pose
Vogue (Vogue, vogue)
Vogue (Vogue, vogue)

Verse 1
Look around, everywhere you turn is heartache
It's everywhere that you go (Look around)
You try everything you can to escape
The pain of life that you know (Life that you know)
When all else fails and you long to be
Something better than you are today
I know a place where you can get away
It's called a dance floor
And here's what it's for, so

Chorus
Come on, vogue (Vogue)
Let your body move to the music (Move to the music)
Hey, hey, hey
Come on, vogue (Vogue)
Let your body go with the flow (Go with the flow)
You know you can do it

Verse 2
All you need is your own imagination
So use it that's what it's for (That's what it's for)
Go inside for your finest inspiration
Your dreams will open the door (Open up the door)
It makes no difference if you're black or white
If you're a boy or a girl
If the music's pumping it will give you new life
You're a superstar
Yes, that's what you are, you know it

Chorus
Come on, vogue (Vogue, vogue)
Let your body groove to the music (Groove to the music)
Hey, hey, hey
Come on, vogue (Vogue, vogue)
Let your body go with the flow (Go with the flow)
You know you can do it

Bridge
Beauty's where you find it
Not just where you bump and grind it
Soul is in the musical
That's where I feel so beautiful
Magical, life's a ball, so
Get up on the dance floor

Chorus
Vogue (Vogue)
Let your body move to the music (Move to the music)
Hey, hey, hey
Come on, vogue (Vogue, vogue)
Let your body go with the flow (Go with the flow)
You know you can do it

Refrain
Vogue (Vogue)
Beauty's where you find it (Move to the music)
Vogue (Vogue)
Beauty's where you find it (Go with the flow)

Verse 3

Greta Garbo, and Monroe
Dietrich and DiMaggio

Marlon Brando, Jimmy Dean
On the cover of a magazine

Grace Kelly, Harlow, Jean
Picture of a beauty queen

Gene Kelly, Fred Astaire
Ginger Rogers dance on air

They had style, they had grace
Rita Hayworth gave good face

Lauren, Katharine, Lana too
Bette Davis, we love you

Ladies with an attitude
Fellas that were in the mood

Don't just stand there, let's get to it
Strike a pose, there's nothing to it

Vogue
Vogue

Parody by Gordon Malloy (2420)

Verse 3

Donnie Darko and **Van Gogh**
Arnak and **Mustachio**

Leia, Lando intervene
Undercover yonder **Tatooine**

Space jelly, olive green
Wooing 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!

“Love Hertz”

(Parody of “Love Hurts”)

Original lyrics by Boudleaux Bryant (1960)

Verse 1

Love hurts, love scars
Love wounds and mars

Any heart not tough
Or strong enough

To take a lot of pain
Take a lot of pain

Love is like a cloud
Holds a lot of rain

Love hurts
Ooh, ooh, love hurts

Verse 2
I'm young, I know, but even so
I know a thing or two
I learned from you
I really learned a lot, really learned a lot
Love is like a flame
It burns you when it's hot
Love hurts
Ooh, ooh, love hurts

Pre-Chorus
Some fools think of happiness
Blissfulness, togetherness
Some fools fool themselves, I guess
They're not foolin' me

Chorus
I know it isn't true
I know it isn't true
Love is just a lie
Made to make you blue
Love hurts
Ooh, ooh, love hurts
Ooh, ooh, love hurts

Bridge

Chorus
I know it isn't true
I know it isn't true
Love is just a lie
Made to make you blue
Love hurts
Ooh, ooh, love hurts
Ooh, ooh, love hurts
Ooh, ooh...

Parody by Gordon Malloy (2420)

Verse 1

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**
Ooh, ooh, love **Hertz**

“She’s Always Teleya”

(Parody of “She’s Always a Woman”)

Original lyrics by Billy Joel (1970)

Verse 1

She can kill with a smile
She can wound with her eyes

And she can ruin your faith
With her casual lies

And she only reveals
What she wants you to see

She hides like a child
But she’s always a woman to me

Verse 2

She can lead you to love
She can take you or leave you

She can ask for the truth
But she’ll never believe you

And she’ll take what you give her
As long as it’s free

Yeah, she steals like a thief
But she’s always a woman to me

Chorus
Oh, she takes care of herself
She can wait if she wants
She’s ahead of her time
Oh, and she never gives out
And she never gives in
She just changes her mind

Verse 3
And she’ll promise you more
Than the Garden of Eden
Then she’ll carelessly cut you
And laugh while you’re bleedin’
But she’ll bring out the best
And the worst you can be
Blame it all on yourself
Cause she’s always a woman to me

Interlude
Mmm mmm
Mmm mmm mmm mmm mm

Chorus
Oh, she takes care of herself
She can wait if she wants
She’s ahead of her time
Oh, and she never gives out
And she never gives in
She just changes her mind

Verse 4
She is frequently kind
And she’s suddenly cruel
She can do as she pleases
She’s nobody’s fool
But she can’t be convicted
She’s earned her degree
And the most she will do
Is throw shadows at you
But she’s always a woman to me

Outro
Mmm mm, mmm mm
Mmm mmm mmm mmm mmm

Parody by Gordon Malloy (2420)

Verse 1

She can **Krill** with a smile
She can **venge** with her eyes

She commands holy wrath
With her **sensual guise**

But no automobiles
That she rents for a fee

Oh, she might be senile
But she’s always **Teleya** to me

Verse 2

She can lead you to **church**
Where she stabs you or cleaves you

She can **ravish your soul**
While she severs and bleeds you

And she’ll take **out your liver**
And eat it with beans

Yeah, she **fills me with grief**
And she Krills my belief
But she’s always **Teleya** to me

“Out Around a Friend”

(Parody of “Up Around the Bend”)

Original lyrics by John Fogerty (1970)

Verse 1

There’s a place up ahead, and I’m goin’
Just as fast as my feet can fly

Come away, come away if you’re goin’
Leave the sinkin’ ship behind

Chorus

Come on the risin’ wind
We’re goin’ up around the bend
Oooh!

Verse 2

Bring a song and a smile for the banjo
Better get while the getting’s good

Hitch a ride to the end of the highway
Where the neons turn to wood

Chorus

Come on the risin’ wind
We’re goin’ up around the bend
Oooh!

Verse 3

You can ponder perpetual motion
Fix your mind on a crystal day

Always time for good conversation
There’s an ear for what you say

Chorus
Come on the risin’ wind
We’re goin’ up around the bend
Yeah!

Guitar solo
Oooh!

Verse 4
Catch a ride to the end of the highway
And we’ll meet by the big red tree
There’s a place up ahead, and I’m goin’
Come along, come along with me

Chorus
Come on the risin’ wind
We’re goin’ up around the bend
Yeah!

Outro

Doo, doo, doo-doo
Doo, doo, doo-doo, ooh
Doo, doo, doo

Doo, doo, doo-doo, yeah
Doo, doo, doo-doo
Doo, doo, doo, doo, all right

Parody by Gordon Malloy (2420)

Verse 1

Open space up ahead, and **it’s glowin’**
Just as **far** as my **eyes** can **see**

Look away, **look** away, **'cause I’m** goin’
On an epic mischief spree

Chorus

Come on **and ride the zen**
We’re goin’ **out around a friend**
Oooh!

Verse 2

Bring a **wink** and smile for the **paintbrush**
Take a leap for all mankind

Float away, **float** away, **keep it hush-hush**
Leave the **shuttle far** behind

Chorus

Come on **and ride the zen**
We’re goin’ **out around a friend**
Oooh!

Verse 3

As I ponder **the sense of the notion**
Of the need to vandalize

I go yonder in pensive devotion
And proceed to customize

Chorus
Come on **and ride the zen**
We’re goin’ **out around a friend**
Oooh!

Guitar solo
Oooh!

Verse 4
Catch a ride to the end of the highway
And we’ll meet by the big red tree
There’s a place up ahead, and I’m goin’
Come along, come along with me

Chorus
Come on **and ride the zen**
We’re goin’ **out around a friend**
Oooh!

Outro

Do-do-doo do-do-doo do-do-doo-doo
Do-do-do-do-do-do-dooo

"My Hunger Goes On"

(Parody of "My Heart Will Go On")

Original lyrics by James Horner (1997)

Verse 1

Every night in my dreams
I see you, I feel you
That is how I know you go on

Far across the distance
And spaces between us
You have come to show you go on

Chorus

Near, far, wherever you are
I believe that the heart does go on

Once more, you open the door
And you're here in my heart
And my heart will go on and on

Verse 2

Love can touch us one time
And last for a lifetime
And never let go 'til we're gone

Love was when I loved you
One true time I'd hold to
In my life, we'll always go on

Chorus

Near, far, wherever you are
I believe that the heart does go on

Once more, you open the door
And you're here in my heart
And my heart will go on and on

Outro

You're here, there's nothing I fear
And I know that my heart will go on

We'll stay forever this way
You are safe in my heart
And my heart will go on and on

Parody by Gordon Malloy (2420)

Verse 1

Every night in my dreams
I long for some pizza
Topped with all the things that I love

Cactus and wasabi
An old shoe, or mildew
Flavors from the heavens above

Chorus

Near, far, wherever you are
I believe that my **hunger goes** on

Once more, **I eat 'til I'm sore**
And **I lie on the floor**
Blowing chunks until dawn

Verse 2

All across the quadrant
I've traveled, I've sampled
Every sauce and cheese, every crust

Then I found the best slice
Right under the sofa
Mummified forever in dust

Chorus

Hot, cold, or covered in mold
I believe **my intestines are strong**

Once more, **I'm stuffed to the core**
But you're here in my **stomach**
Right where you belong

Outro

All clear! There's nothing I fear!
And I know that my **hunger goes** on

Next day, I hope and I pray
I will eat 'til the dawn
'Cause my hunger goes on and on

About the Karaoke Scene

The karaoke scene in this story—a redux of the karaoke scene in "Cupid's Dagger" (S1E9)—was written months before Season 3 of the show aired.

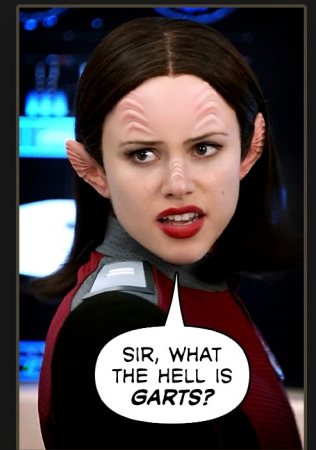
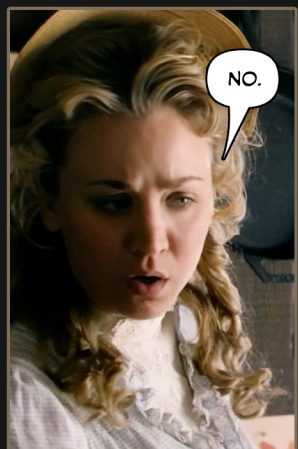
In "A Tale of Two Topas" (S3E5), however, Ed states that Bortus "has not thus far graced us with his talents," which implies that it is now canon that Bortus did not ever sing for the crew off-screen at some point after "Cupid's Dagger," which in turn implies that the karaoke scene with Bortus singing in this story could not have happened.

* * *

There are two ways that you can resolve this discontinuity in your mind:

1. Treat the scene as a contradiction of canon and shrug it off because it was written before "A Tale of Two Topas" aired.

2. Treat the scene as *not* necessarily a contradiction of canon, due to the butterfly effect of an imperfect timeline reset after the events of "Tomorrow, and Tomorrow, and Tomorrow" (S2E13) and "The Road Not Taken" (S2E14). Indeed, at least two persons who worked on the show have confirmed that the timeline was in fact not reset perfectly at the end of Season 2, resulting in small timeline changes. Therefore, you could consider that this scene once took place between "Cupid's Dagger" (S1E9) and "Firestorm" (S1E10) but then no longer happened after the timeline reset at the end of Season 2.





THAT IS OUR MAYOR.

HE IS DEAD.

HE HAS BEEN LYING THERE, DEAD, FOR THREE DAYS.



NO ONE HAS DONE A THING.

NOT MOVED HIM, NOT LOOKED INTO HIS DEATH....NOT EVEN REPLACED HIM WITH A TEMPORARY APPOINTEE.



FOR THE LAST THREE DAYS, THE HIGHEST-RANKING OFFICIAL IN OUR TOWN HAS BEEN A DEAD GUY.



ACTING CAPTAIN? SIGH SWEET PROMOTION!

ALL RIGHT FOR ME!



DANN, STOP GLOATING AND TAKE THAT CHAIR.

WHAT ARE YOUR ORDERS, SIR?

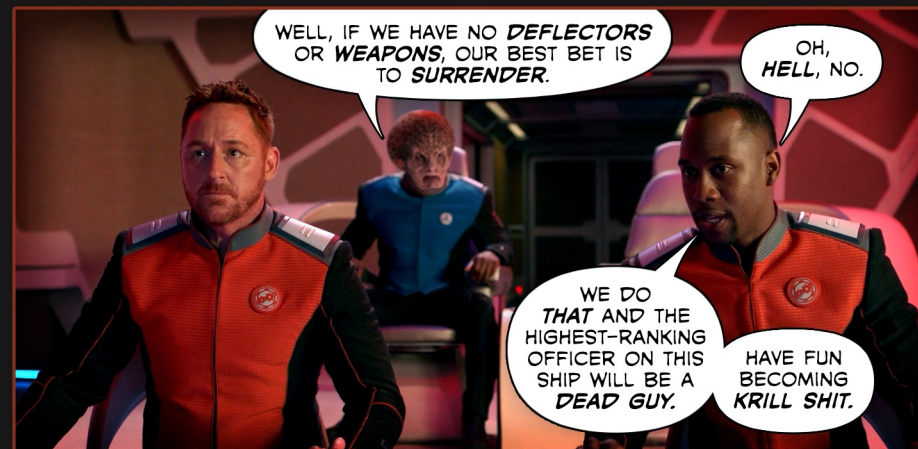


OH!!!

LOOK AT THAT! LOOK AT THAT!



WOLVES ARE DRAGGING THE BODY AWAY AS IF TO ILLUSTRATE MY POINT!



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.



BYE! BYE, MR. MAYOR!



BYE! HAVE FUN BECOMING WOLF SHIT! BYE!



I MEAN, IT'S JUST A **GRAZE**, BUT COME ON, LOOK AT THAT.

WHAT.



YOU SHOULD HAVE FOUGHT HIM.



I SHOULD HAVE FOUGHT HIM?

YOU'RE **SERIOUS**.



LOUISE! MY GOD! THE **GUY** IS ONE OF THE BEST SHOTS AROUND.



I LOOK LIKE I HAVE **PARKINSON'S** NEXT TO HIM.



WHAT IS THAT?



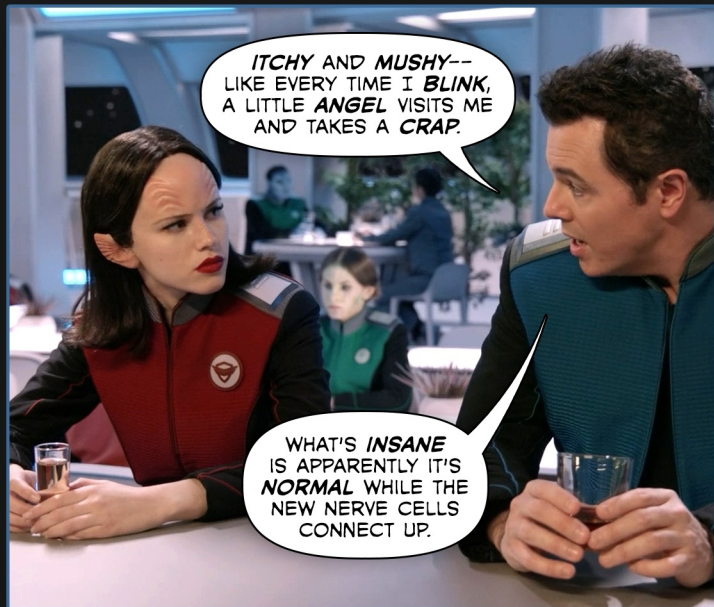
IT'S JUST... ANOTHER... WAY GOD MYSTERIOUSLY SHOWS THAT HE LOVES US.



BUT, LOOK, IT WOULD HAVE BEEN **SUICIDE** TO FIGHT THAT GUY.

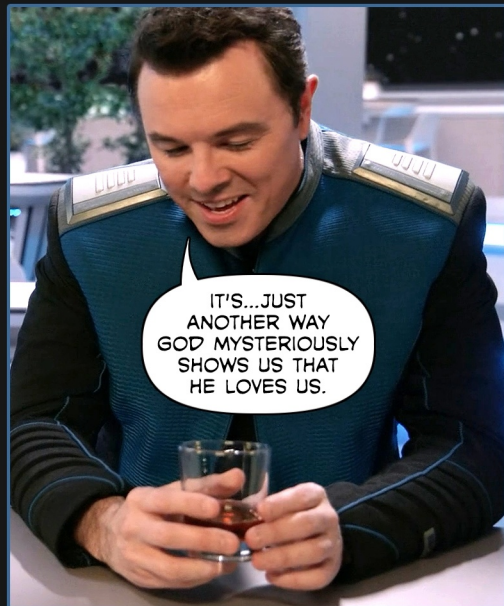


UM, HOW ARE YOUR **EYES?**



ITCHY AND MUSHY-- LIKE EVERY TIME I **BLINK**, A LITTLE **ANGEL** VISITS ME AND TAKES A **CRAP**.

WHAT'S **INSANE** IS APPARENTLY IT'S **NORMAL** WHILE THE NEW NERVE CELLS CONNECT UP.



IT'S...JUST ANOTHER WAY GOD MYSTERIOUSLY SHOWS US THAT HE LOVES US.



SO, WE KNOW WHAT KIND OF GIRL YOU LIKE. WHAT KIND OF GIRL DO YOU **NOT** LIKE?



WHAT DO YOU MEAN?



LIKE, WHAT'S THE **WORST** QUALITY FOR YOU IN ANOTHER PERSON?

THAT'S AN INTERESTING QUESTION.



YOU KNOW... THAT DEAL-BREAKER THING THAT YOU JUST **ABSOLUTELY** CANNOT TOLERATE.



FOR ME, IT'S **TOBACCO CHEWING**. I MEAN, I DON'T CARE HOW MUCH A GUY **SMOKES**, BUT IF HE **CHEWS**, FORGET IT. THERE'S NO WAY I'M KISSING THAT...

...AND HE'S **DEFINITELY** NOT GOING DOWN ON ME.



THAT'S A BEAUTIFUL SENTIMENT.

YOU SHOULD STITCH THAT INTO A **PILLOW**.



CRAZY THOUGHT, BUT MAYBE PEOPLE SHOULD **THINK** FIRST BEFORE THEY INK UP.

THAT'S A BEAUTIFUL SENTIMENT. I'LL STITCH THAT INTO A **PILLOW** FOR MY OFFICE. **DON'T GO INKIN'** IF YOU AIN'T BEEN THINKIN'.



OH, I **HAVE**. IT'S ALL EMBROIDERED AND FANCY, AND IT SAYS, **DON'T GO SNACKIN'** IF YOU'VE BEEN TOBACCIN'.



YEAH. THAT'S...THAT'S PERFECT.





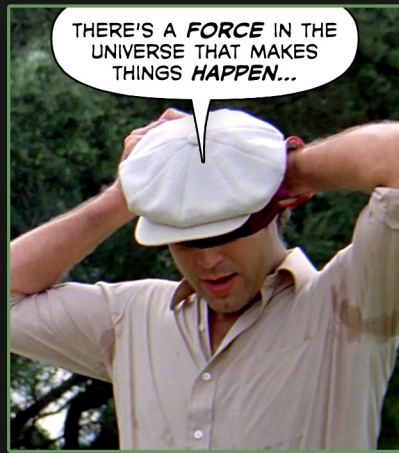
BE THE BALL

Nods and references to
Caddyshack (1980)





DANNY. I'M GONNA GIVE YOU A LITTLE **ADVICE**.



THERE'S A **FORCE** IN THE UNIVERSE THAT MAKES THINGS **HAPPEN...**



...AND ALL YOU HAVE TO **DO** IS GET IN **TOUCH** WITH IT.



STOP **THINKING**. LET THINGS **HAPPEN**. AND...**BE...**THE BALL.

FIND YOUR **CENTER**.

HEAR NOTHING. **FEEL** NOTHING.



THAT IS KIND OF **INCREDIBLE**, SIR.



YOU TRY IT, DANNY.

OH, I DON'T KNOW.

GO AHEAD.



JUST **RELAX**. FIND YOUR **CENTER**.



PICTURE THE SHOT, DANNY. **PICTURE** IT.



TURN OFF ALL THE SOUND. JUST LET IT HAPPEN. **BE** THE BALL. **BE** THE BALL, DANNY.

YOU'RE NOT BEING THE **BALL**, DANNY.



WELL, IT'S KIND OF **DIFFICULT** WITH YOU TALKING LIKE THAT.



YEAH, I'M NOT SURE THAT'S THE BEST--

PLEASE BE **SILENT**. KLYDEN MUST FIND HIS **CENTER**.



HEAR NOTHING... FEEL NOTHING... TURN OFF ALL THE SOUND... **PICTURE** THE SHOT... LET IT HAPPEN... **BE** THE BALL.



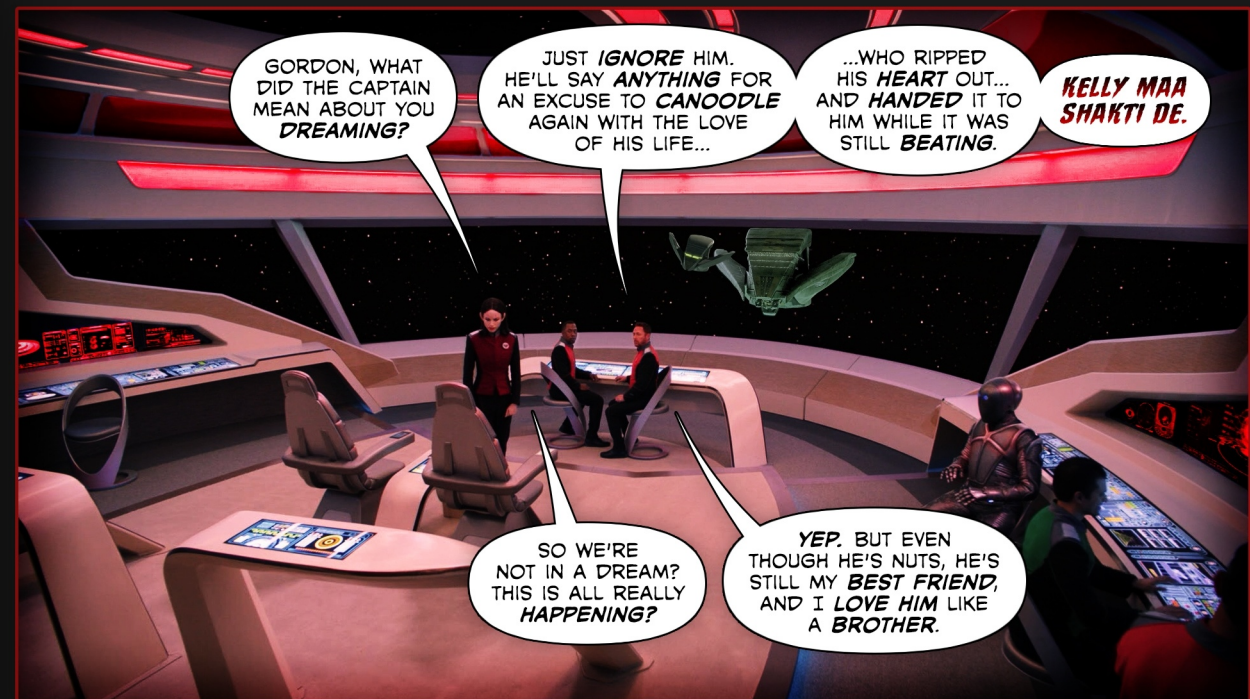
IGNORANT PEASANT!

A nod to *Just Visiting* (2001)



WE PLEDGE OUR DEVOTION TO HER WITH AN OFFERING OF FLESH... AND BLOOD

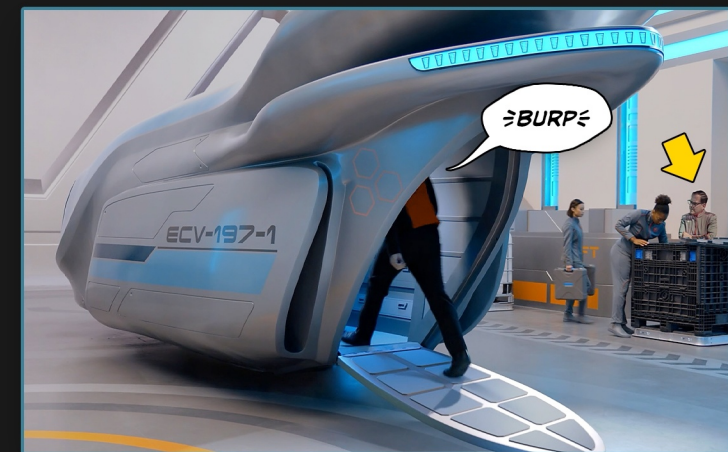
A nod to *Indiana Jones and the Temple of Doom* (1984)



I SPY

How many *Orville* community cameos did you spot?

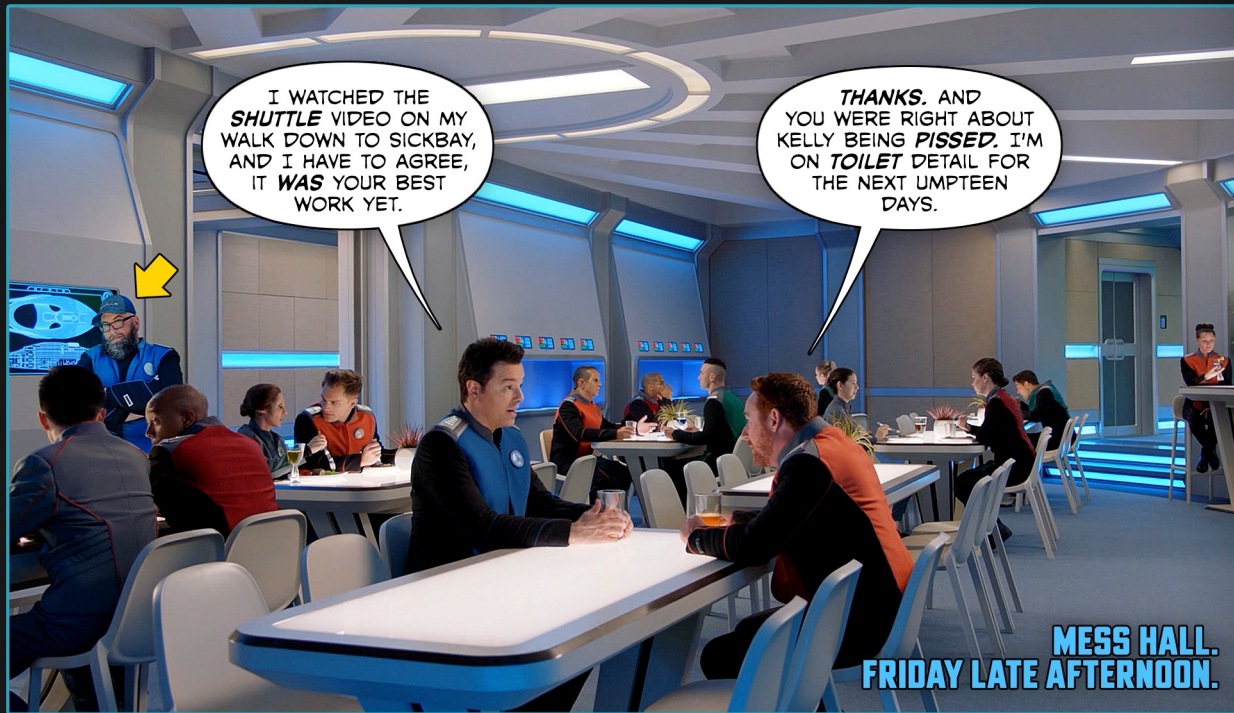
Tom Costantino, ACE and Co-Producer, *The Orville*



Justin Poole ("JP"), Orville Evangelist and host of *Talking The Orville*



Pedro "Starfleet" Musella, video editor extraordinaire





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