




THE
ORVILLE™

INKED
PART 1 OF 3





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"INKED"


A STORY IN THE
ORVILLE UNIVERSE

PART 1 OF 3

BY TODD LEHMAN

BASED ON CHARACTERS AND SITUATIONS
CREATED BY SETH MACFARLANE





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”¹ on *The Orville*, creating something new, but “always—always—retaining some identifiable spark of relatability.”²

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

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

² 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

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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.
- **Liz Heldens**, for writing the brilliant and controversial episode “Cupid’s Dagger” (S1:E9), upon which this book builds.
- **Tom Costantino**, for tirelessly engaging with the show’s fandom on multiple social media platforms, for sharing deleted scenes and gag reels, for releasing screen-used props to loving fans, and for his dedication to technical excellence in editing, making the show a joy to experience.
- **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.]
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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?



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.



I... GET THAT A LOT, ACTUALLY.

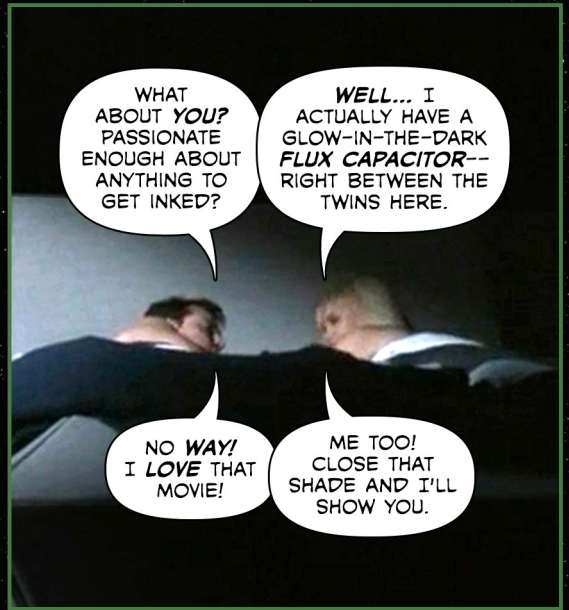


I LOVE HIM SO MUCH!



SO...ANY OTHERS?

ANKLE BRACELET? RUMPER BUMPER?





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.



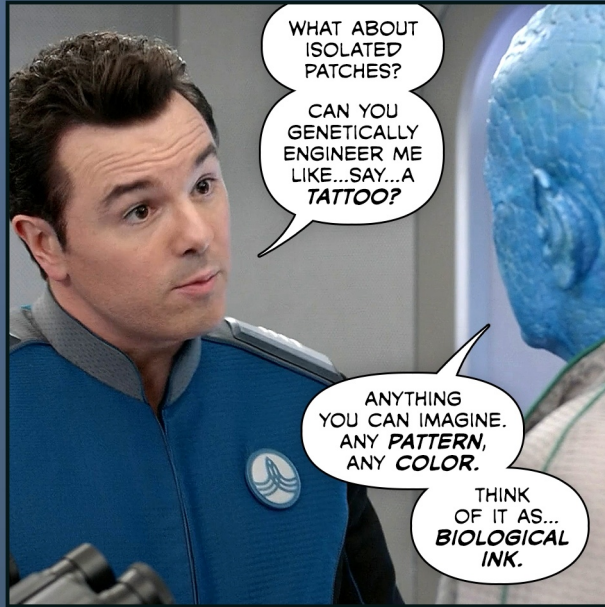
HA!
HOW CRAZY
WOULD *THAT*
BE?



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!

LATER THAT EVENING...

ED'S QUARTERS.
MONDAY EVENING.

HAVE YOU
DECIDED,
ED?

I'VE
NARROWED IT
DOWN TO **FIVE**
CHOICES.

BUT IF YOU
HAD TO PICK
JUST **ONE**...

YOU KNOW
WHAT? I'M JUST
GONNA LET **YOU**
DECIDE.

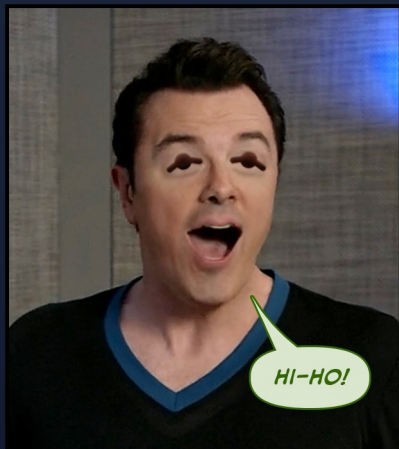
BECAUSE...
I **TRUST**
YOU.

THAT'S VERY
FLATTERING,
ED.

I'M THINKING
SOMETHING TO
REFLECT YOUR
INNERMOST
FANTASIES.

LET'S
DO IT.
YOU ARE
HEREBY THE
CAPTAIN
OF THIS **BOD**.

SURPRISE
ME.



TUESDAY

18 HOURS LATER...

SICKBAY.
TUESDAY AFTERNOON.

OKAY, YOU CAN
OPEN THEM
AGAIN.

WELL, DOC?
AM I GONNA
DIE?

CAPTAIN, YOU ARE
DOING **REMARKABLY**
WELL...ALL THINGS
CONSIDERED.

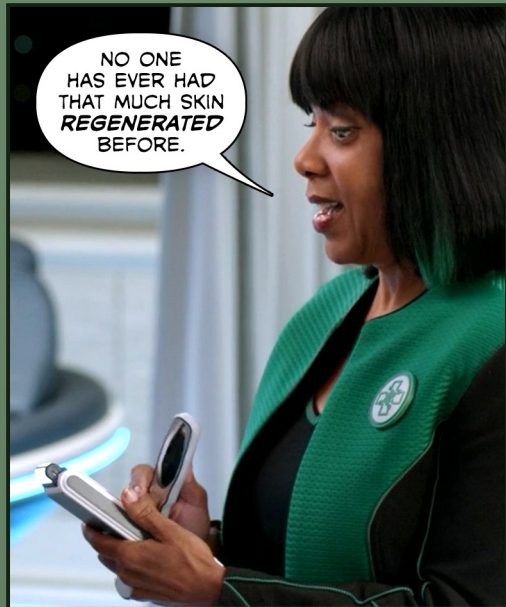
THEN WHY DO
I FEEL LIKE MY
ENTIRE BODY WENT
TO **SLEEP** AND THEN
SUDDENLY WOKE UP
AND TOOK A GIANT
CRAP?

YOU HAVE
TO REMEMBER
THAT **SKIN** IS THE
LARGEST ORGAN
IN THE HUMAN
BODY...

...AND WE
REGENERATED
OVER HALF
OF YOURS.



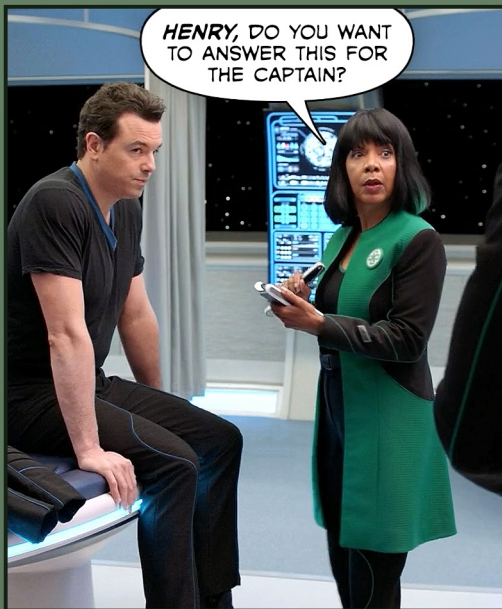
HONESTLY, I'M SURPRISED TO SEE YOU UP ON YOUR FEET SO SOON.



NO ONE HAS EVER HAD THAT MUCH SKIN REGENERATED BEFORE.



NO ONE?
NOT EVEN A BURN VICTIM?



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



IT'S DIFFERENT WITH BURNS, 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.



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.



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.



BY THE WAY...

WE THINK MR. DARULIO MAY HAVE SHARED HIS **DERMO-PRINTING ALGORITHMS**.



WE'LL KEEP YOU **POSTED**.





BRIDGE.
TUESDAY AFTERNOON.



YOU ARE
THINKING OF TAKING
MISTER NISKA'S
MONEY...

...AND HIS
PROPERTY,
MAYBE.



SLURP



WE'LL GET YOU
ALL THE MONEY NISKA
GAVE US UP FRONT.

YOU RETURN IT
TO HIM, AND WE'LL
CALL IT EVEN.



HOHHO,
THIS WON'T
END WELL.

SOMEBODY'S
GETTING SHOT
OR *STABBED*
FOR SURE.



FLYING
DAGGER!



SHOTGUN!



YOU GUYS ARE, UH, REALLY GETTING INTO THIS WHOLE *SPACE WESTERN* THING, HUH.



ISN'T IT *SHINY?*



I THINK WE'RE *OUTNUMBERED* HERE, ED.

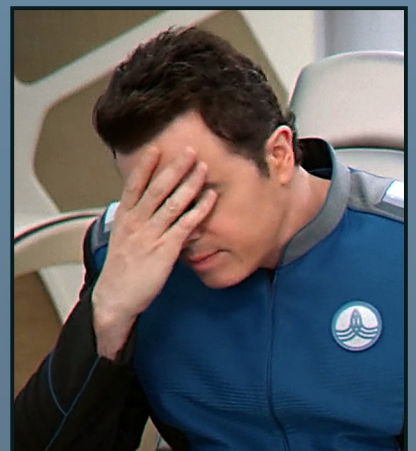


NO, I...I...*LOVE* IT, KEL. WE SHOULD LET THE KIDS PICK THE SHOWS *EVERY* MONTH.



YOU GUYS *REALLY* DON'T LIKE *FIREFLY?*

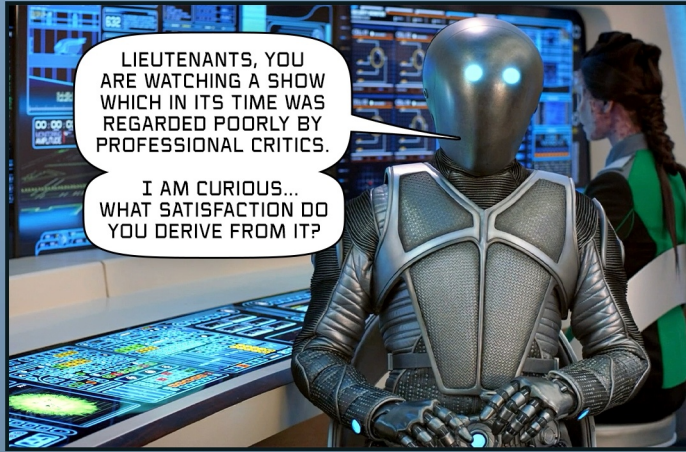
C'MON, IT'S GOTTA BE IN THE TOP TWENTY GREATEST SHOWS OF THE PAST FIVE, IF NOT TEN, CENTURIES!





BIG DUDE'S HUMPED.

RUTTIN' GÖUSHÍ.



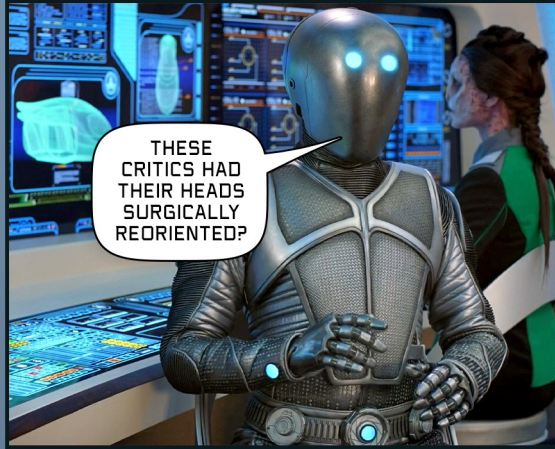
LIEUTENANTS, YOU ARE WATCHING A SHOW WHICH IN ITS TIME WAS REGARDED POORLY BY PROFESSIONAL CRITICS.

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.



THESE CRITICS HAD THEIR HEADS SURGICALLY REORIENTED?



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

ALL THE WAY.



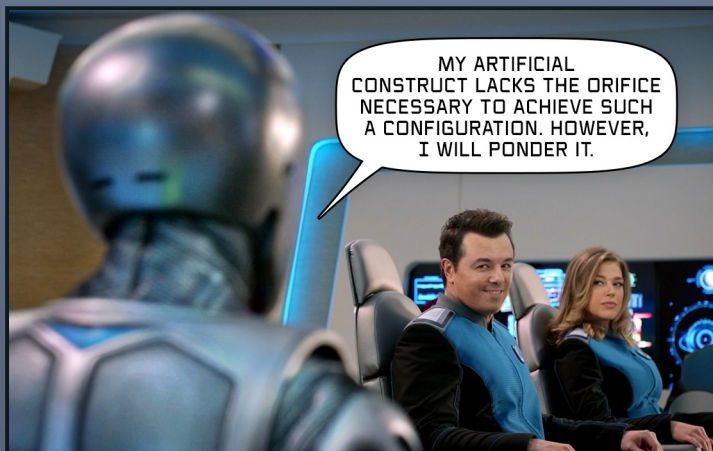
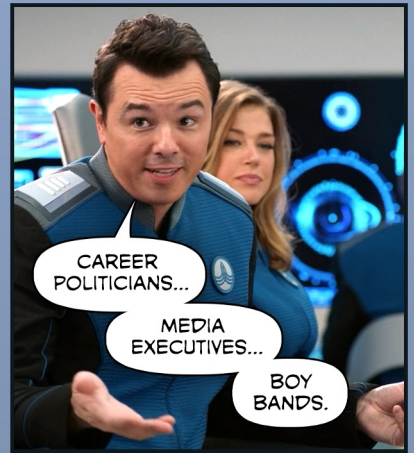
INTERESTING. I AM UNFAMILIAR WITH THE FUNCTION THIS PERFORMS.



BORTUS, HOLD PLAYBACK.



CAPTAIN, SERIOUSLY?!





RESUME
PLAYBACK,
BORTUS.



THERE'S
THE KICK!



DIG IT.
BOOM.

THAT TOOK
THE WIND OUT
OF HIM.



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



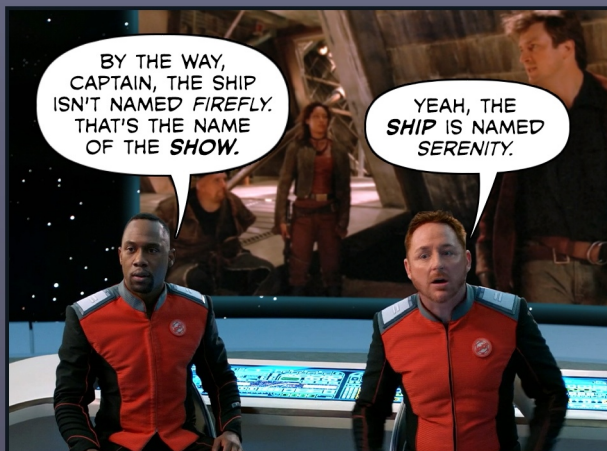
YEAH!
WASN'T THAT
AWESOME?!



THAT WAS
KINDA GOOD,
ACTUALLY.
I DIDN'T
SEE THAT
COMING.

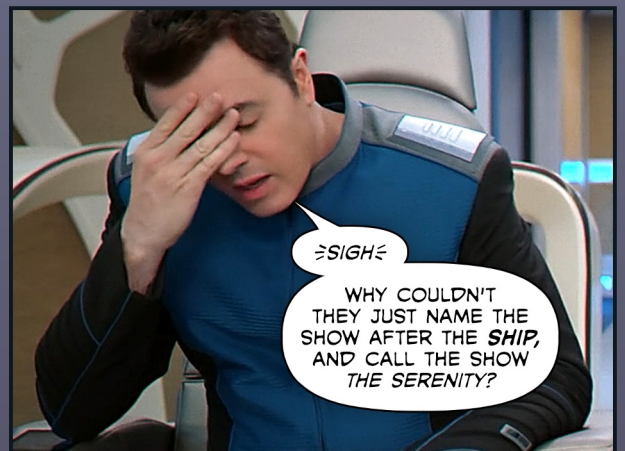


YEAH,
OKAY, THAT
WAS A PRETTY
SOLID MOVE,
WASN'T IT.

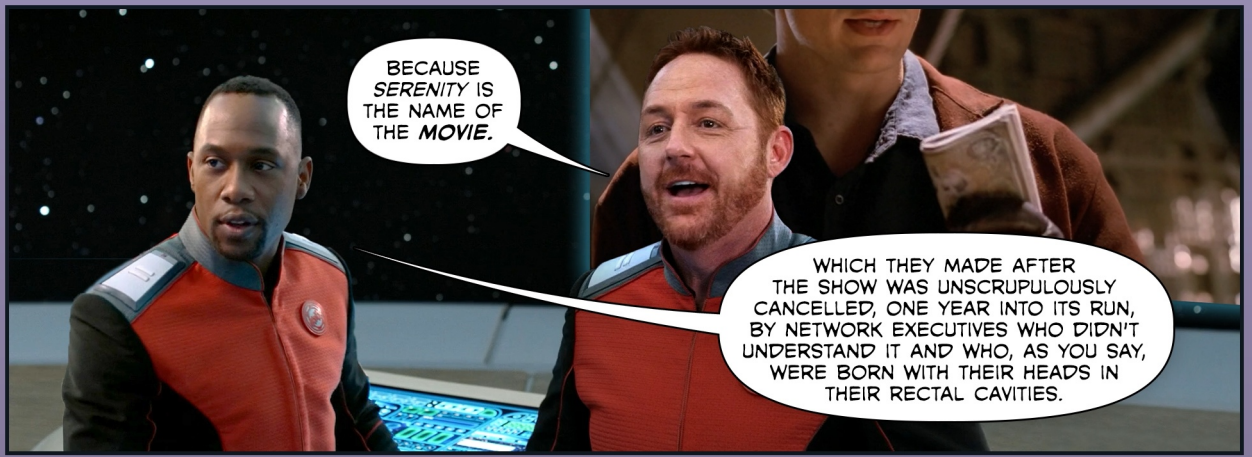


BY THE WAY,
CAPTAIN, THE SHIP
ISN'T NAMED FIREFLY.
THAT'S THE NAME
OF THE SHOW.

YEAH, THE
SHIP IS NAMED
SERENITY.



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



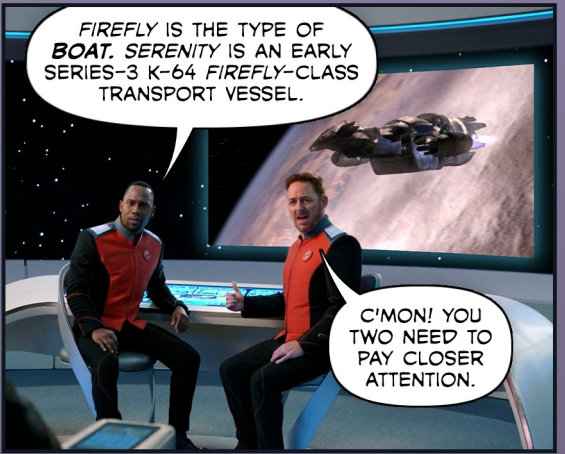
BECAUSE SERENITY IS THE NAME OF THE MOVIE.

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.



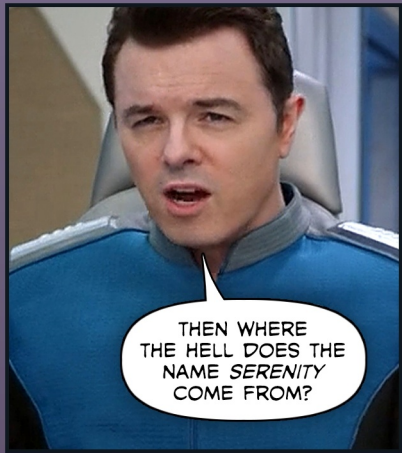
WHAT THE HELL'S FIREFLY EVEN MEAN, THEN?

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.



THEN WHERE THE HELL DOES THE NAME SERENITY COME FROM?



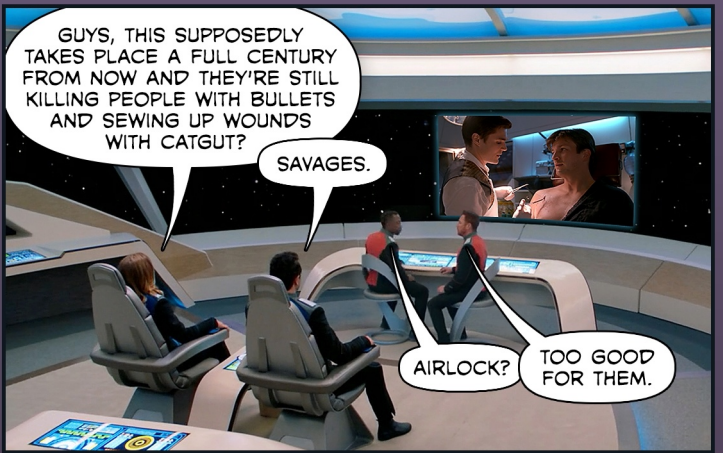
THE BATTLE OF SERENITY VALLEY. IT WAS THE UNFORTUNATE TURNING POINT IN THE UNIFICATION WAR.

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



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.



≡SNORF≡

ISAAC??



YOU WILL
GO BACK
TO SLEEP.



A BLESSED EVENING.
LET US NOW CLEANS.

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



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**.



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



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





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



DEVON, COME FORTH AND LEAD US IN MUSICAL WORSHIP.



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.



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.



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



WOULD YOU SHUT UP AND GO UP THERE!



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



HAIL AVIS! PRAISE DEVON!

THANK YOU! YOU'RE TOO KIND.



CHRIS, YOUR COMPATRIOT IS **BLESSED**.

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



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.



DONNIE DARKO AND VAN GOGH, ARNAK AND MUSTACHIO

LEIA, LANDO INTERVENE... UNDERCOVER YONDER TATOOINE

SPACE JELLY, OLIVE GREEN, WOONG 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.



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.



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!**



OHHH.



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

RIGHT. GOT IT.



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

DEVON WILL BE SINGING SONGS OF WORSHIP TODAY FOR US.

HELLO, **CHRIS**.

COJA.

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



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...
OOOOOOOHH
LOVE HERTZ

TO THE TUNE OF:
"LOVE HURTS"
BY NAZARETH



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

YEAH, WHAT THE HELL?

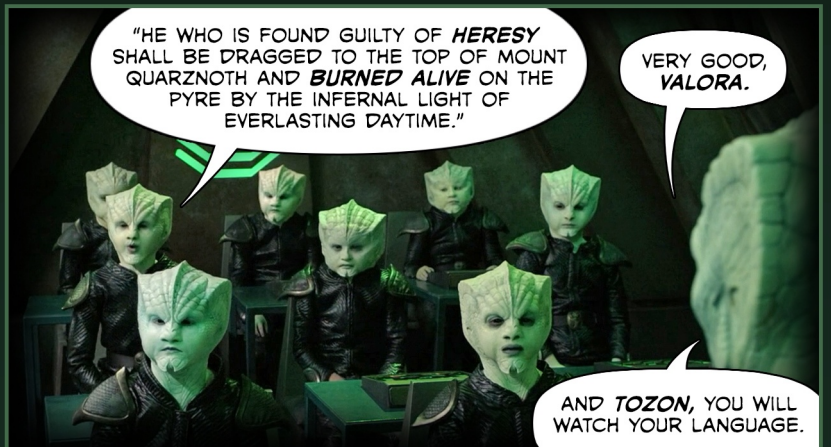


HUMANS ARE **FILTHY ANIMALS** WITHOUT SOUL.



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!



YOU SPEAK TO **CHILDREN** IN THIS WAY?

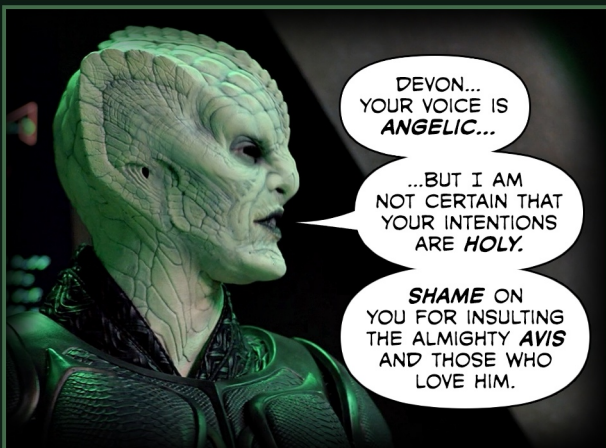


WELL, **TELEYA...**

DEVON OBVIOUSLY WAS SINGING THE SONG **FACETIOUSLY**, TO MOCK THE FILTHY AND SOULLESS HUMANS.

RIGHT, DEVON?

UH, NO, I WASN'T.



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.



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 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 ♪



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



DEVON, THAT WILL BE ENOUGH FOR TODAY.

SHOULD I KEEP GOING?

YEAH!



♪ SHE CAN LEAD YOU TO CHURCH... ♪



♪ ...WHERE SHE STABS YOU OR CLEAVES YOU ♪

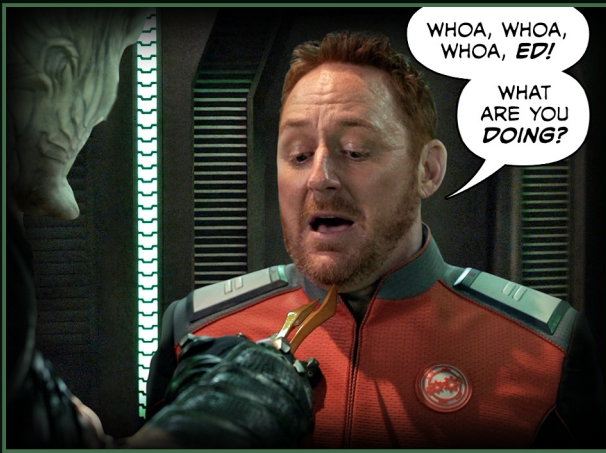


♪ SHE CAN RAVISH YOUR SOUL WHILE SHE SEVERS AND BLEEDS YOU ♪



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





WHOA, WHOA,
WHOA, ED!
WHAT
ARE YOU
DOING?



IT'S OKAY! I ONLY
HAVE TO STAB
YOU *ONCE*.
THEN
YOU *PLAY*
DEAD.



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*.



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



WHAT
THE HELL,
ED?!

**NO
STAB!**

NO
≡HUFF≡

NO
≡HUFF≡

NO
≡HUFF≡

NO
≡HUFF≡

NO!
≡HUFF≡

NO!!
≡HUFF≡

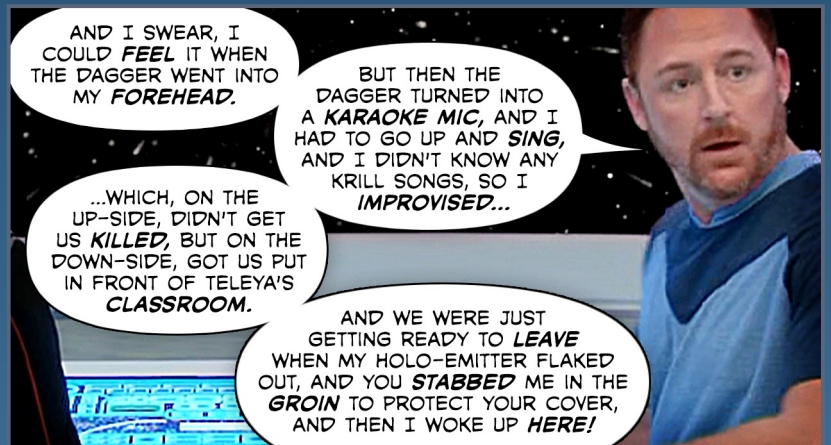


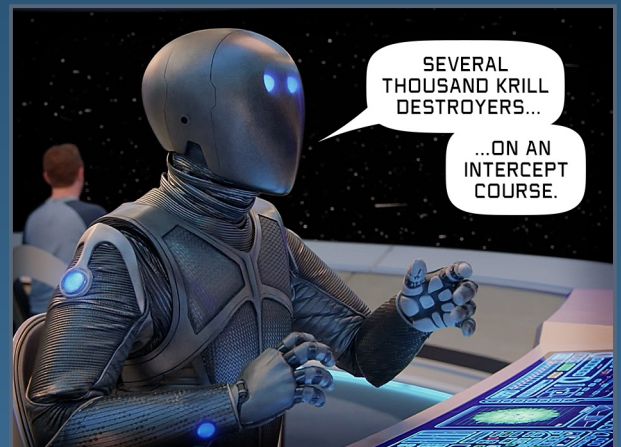
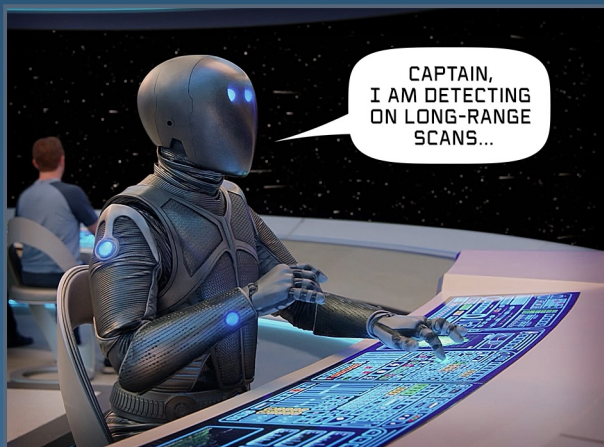
SHLICK

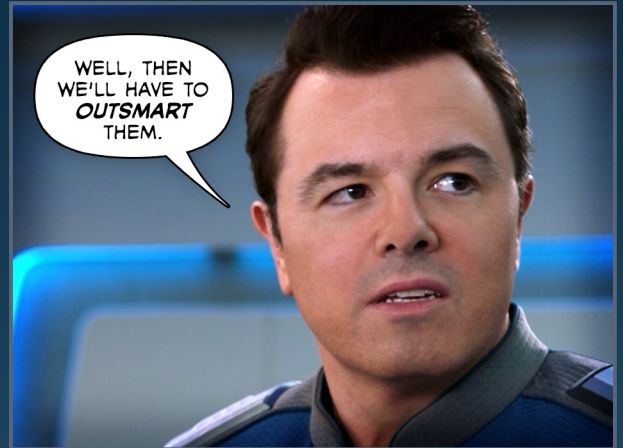
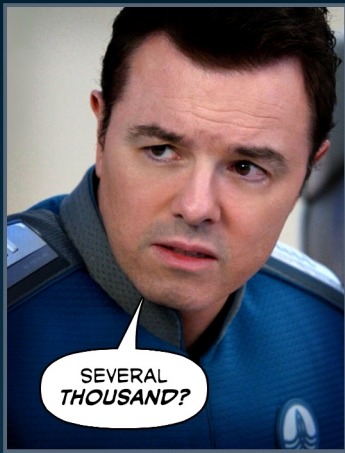


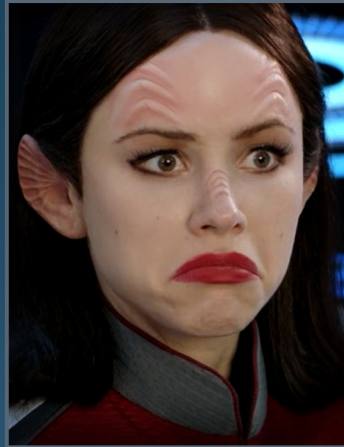
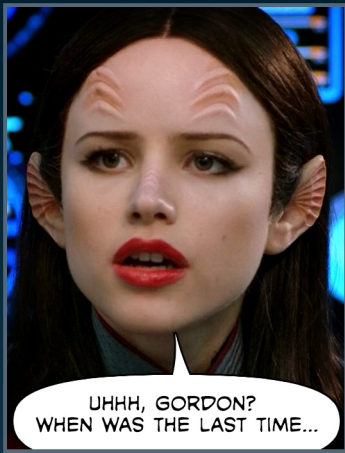
AAAAAAAAAAGH!













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.



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.

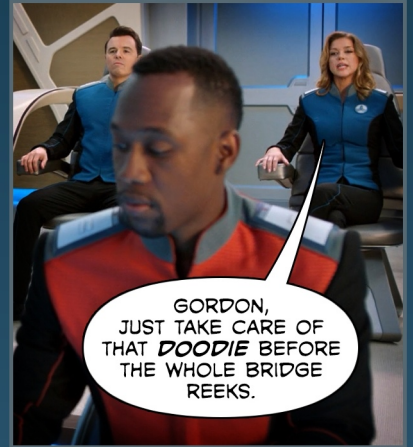
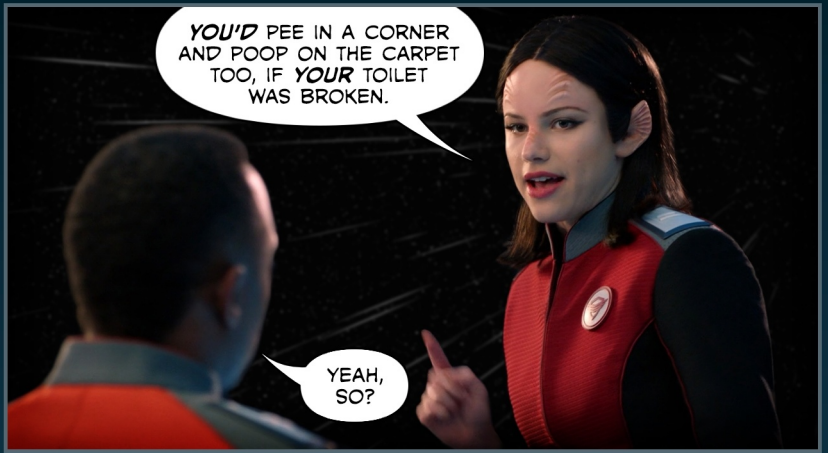
NOT COOL.



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 ROGUEISH PROPENSITY FOR WANTON ACTS OF INARTFUL DEFILEMENT FAR EXCEEDS ITS INTELLIGENCE.



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

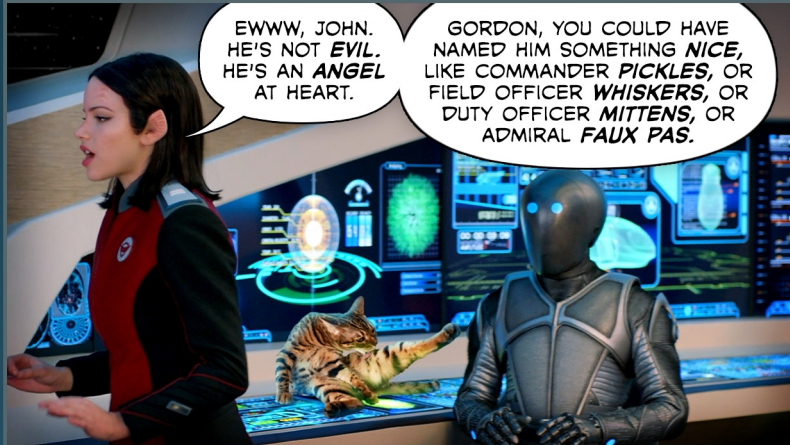
THE NEXT TIME YOU THINK OF **SPRAY-PAINTING A CORNER**, OR HONKING OUT A DIRT SNAKE ON COMMUNAL **CARPET**, OR UNSWALLOWING BOOZE ON SOMEONE'S **CONSOLE**, OR EVEN ANYTHING **LIKE THAT...**



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

INSTANT RESPECT BOMB.

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



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

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



"**DOODIE**" OFFICER.



OH, **CRAP**.



WE FORGOT ALL ABOUT THE **KRILL!**





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

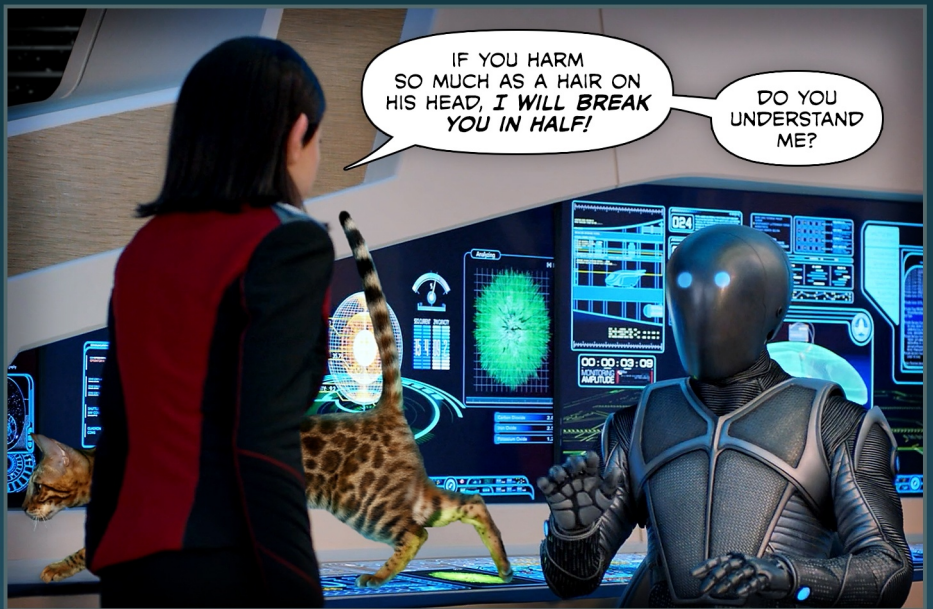
i luv u
isaac

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

PLEASE VACATE THIS
CONSOLE, OR I WILL
VAPORIZE YOU.



ISAAC!
NO!!!



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

DO YOU
UNDERSTAND
ME?



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.



DUDE, HE'S EATING YOUR GUN!



ALBERT, YOU DICK!

I MIGHT NEED THAT!



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!



I'M HERE!

WHAT CAN I DO FOR YOU FOLKS?



JUSTIN?!



GORDON!
HOW'VE YOU
BEEN?

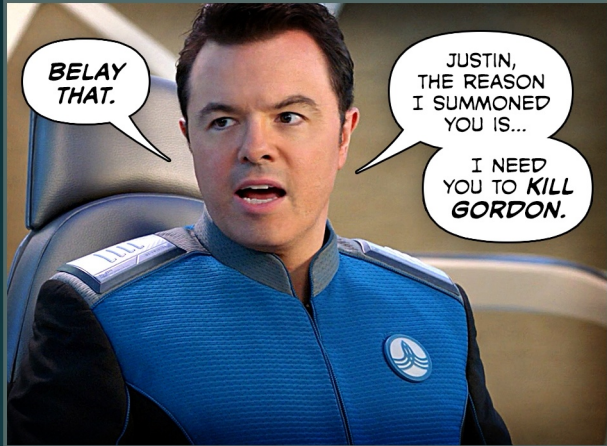
DUDE!



GET OVER HERE
AND HUG ME,
YOU BIG OAF!



YOU
GOT IT,
BUDDY!



BELAY
THAT.

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



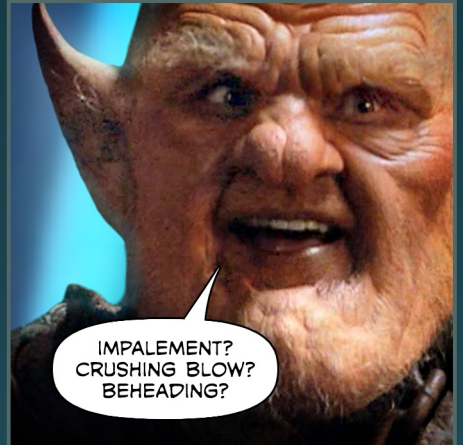
IT'S THE
ONLY WAY WE'LL
EVER GET HIM
TO WAKE UP.



HOH!
SUPER!!



HOW DO
YOU WANT THAT
SERVED?



IMPALEMENT?
CRUSHING BLOW?
BEHEADING?



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

THAT'S
FASTEST.



YEAH, WE'RE
GONNA GO WITH
BEHEADING.

USE THE
LADYBUG
GAMBIT.



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!



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.



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

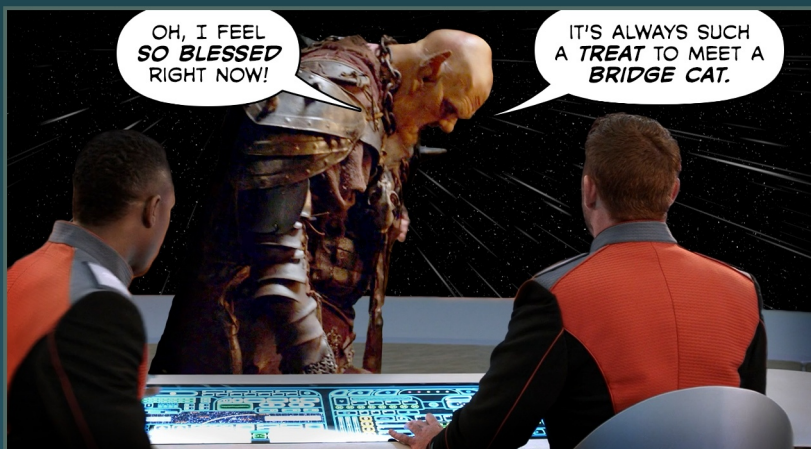


ALBERT, THINK YOU
CAN HELP ME OUT
OVER HERE?



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

HERE,
KITTY, KITTY!
WANT SOME
SCRITCHES?



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.

GLOMP GLOMP

**BEEP
BEEP
BEEP**

INTERCEPT COURSE 298 790 47
065 177 48
EST. TIME
00_H 01_M 24_S

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?





CAPTAIN, PERMISSION TO ADDRESS THE KRILL?

≡SIGH≡
YEAH, GO AHEAD.



HI, CAPTAIN HAROS!



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?



MY LORD, THE HUMAN **LIES...**

...AS HUMANS ALWAYS DO.



IT IS THE NATURE OF THE ANIMALS THAT THEY ARE.



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.

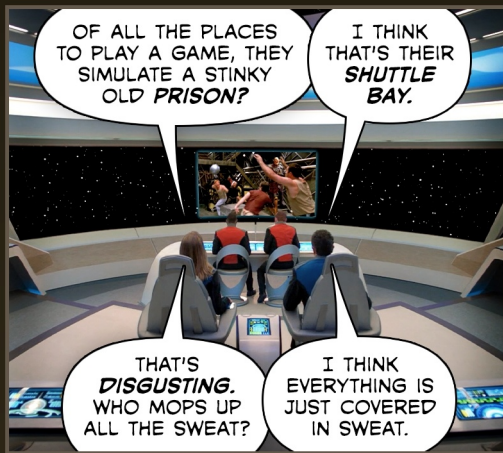


ED, WE'RE BEING ATTACKED BY THE *KRILL* AND YOU WANT TO WATCH SCRUFFY SPACE COWBOYS FIGHTING THEIR FAILINGS?

WHEN THE SCREEN SWITCHES, THE *KRILL* WILL DISAPPEAR!

BRILLIANT.

BOOM.

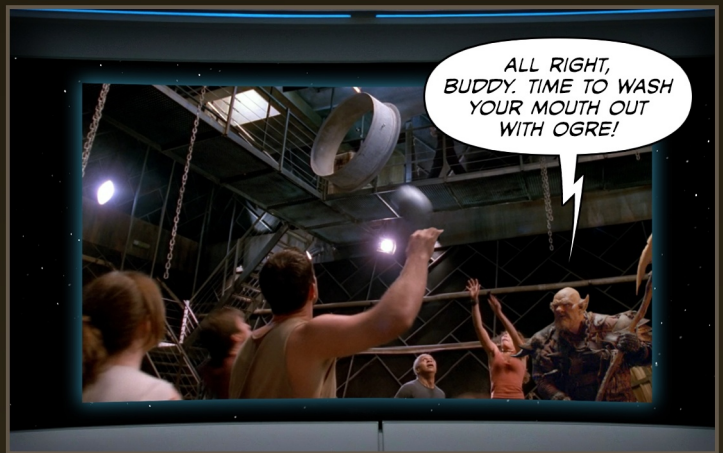


OF ALL THE PLACES TO PLAY A GAME, THEY SIMULATE A STINKY OLD PRISON?

I THINK THAT'S THEIR SHUTTLE BAY.

THAT'S DISGUSTING. WHO MOPS UP ALL THE SWEAT?

I THINK EVERYTHING IS JUST COVERED IN SWEAT.



ALL RIGHT, BUDDY. TIME TO WASH YOUR MOUTH OUT WITH OGRE!



HEY, YOU GUYS?

WHEN DID JUSTIN JOIN THE CAST?



AMAZING! EVIDENTLY, WHEN ALBERT CONSUMED JUSTIN'S CORPOREAL FORM, HIS ETHEREAL FORM WAS BANISHED TO THE CINEMATIC DIMENSION.

SWEET DEMOTION!



BORTUS, DO YOU HAVE, LIKE...



...A COLD?



OH, HEY, DANN!

WHERE'S BORTUS? WHY ARE YOU WEARING HIS CLOTHES?



HE'S RIGHT HERE!

ISAAC SWITCHED OUR HEADS AS A PRANK.



NO FREAKIN' WAY!!

THAT IS SO COOL!



IT FELT WEIRD WHEN I WOKE UP, BUT I'M STARTING TO LIKE IT.



AND THE BEST PART IS, I HAVEN'T HAD TO PEE ALL DAY!

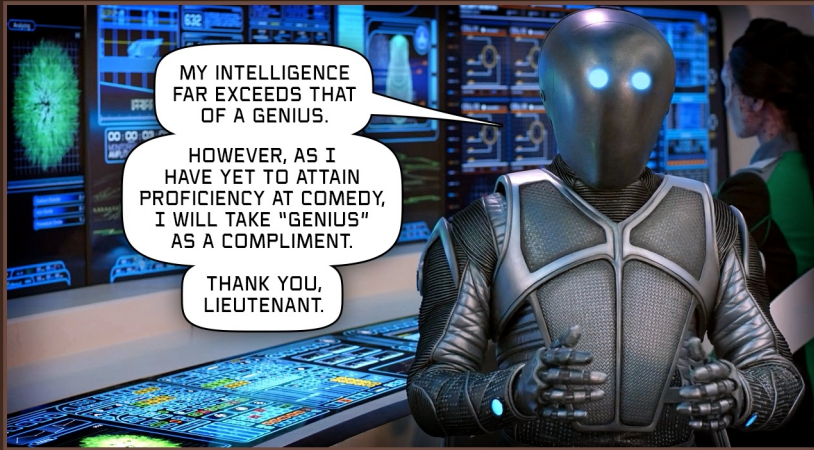


ISAAC!
YOU!



A HEAD-SWAP?

THAT...
IS...
GENIUS!



MY INTELLIGENCE
FAR EXCEEDS THAT
OF A GENIUS.

HOWEVER, AS I
HAVE YET TO ATTAIN
PROFICIENCY AT COMEDY,
I WILL TAKE "GENIUS"
AS A COMPLIMENT.

THANK YOU,
LIEUTENANT.



PROFICIENCY?!
DUDE, YOU'RE
A MASTER!

I FRIGGIN'
LOVE YOUR
PRANKS,
MAN!



SERIOUSLY,
ISAAC...

YOU ARE,
HANDS DOWN, THE
GREATEST PRANKSTER
EVER IN THE HISTORY
OF COMEDY.



I MEAN IT.
I'M IN AWE
OF YOU.



YOUR WORK IS
LEGENDARY!



ALL THIS PRAISE
GORDON'S LAVISHING
ON ISAAC IS GIVING
ME AN ULCER.



WELL, SINCE
HE ISN'T WAKING UP,
DO YOU WANT TO GET
MARRIED AGAIN?



ONLY IF
WE ELOPE.
=SIGH=

I DON'T
NEED TWO
ULCERS.



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?



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 DUÌ XING
LÀOHŪ ŌU WŪ!**

* LADYBUG-EATING CELLAR SPIDER

** WALKING FILE OF TIGER VOMIT



BÈN TIĀNSHĒNG
DE YĪ DUÌ RÒU!*

QĪNGWĀ CǎO
DE LIÚMǎNG!**

* STUPID INBRED SACK OF MEAT

** FROG-HUMPING SONOFABITCH



LADYBUG
ON YOU!



GORAMMIT.



YOU GOT A
TETCHY SORROW
ABOUT YOU,
MAL.

WANNA HUG
IT OUT?



ENOUGH SLASHING,
YOU ZHÒU BĀBĀ DE
LĀODÀ XIANG
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



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.



EXCUSE ME, LIEUTENANT.

ARE YOU CERTAIN THIS MEDIA RECORDING HAS NOT BEEN ALTERED?



OHNNNNN. NOOOOOO.



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!



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.



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.**



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.**



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

AYE, SIR. TRANSFERRING CONTROL.



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

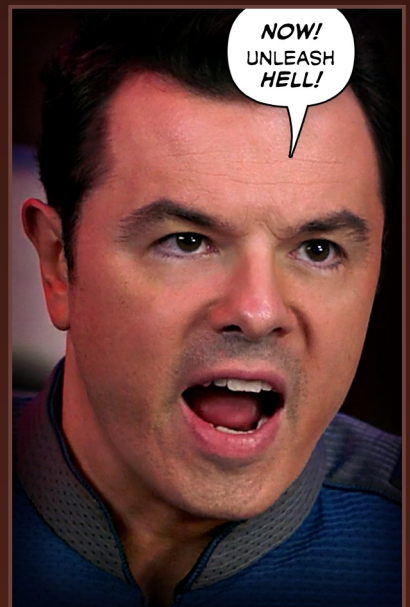
AYE, SIR. RECIPROCAL HEADING.



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!



AND ED SAID, LET THERE BE HELL.

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.

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.

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 HAROS 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.

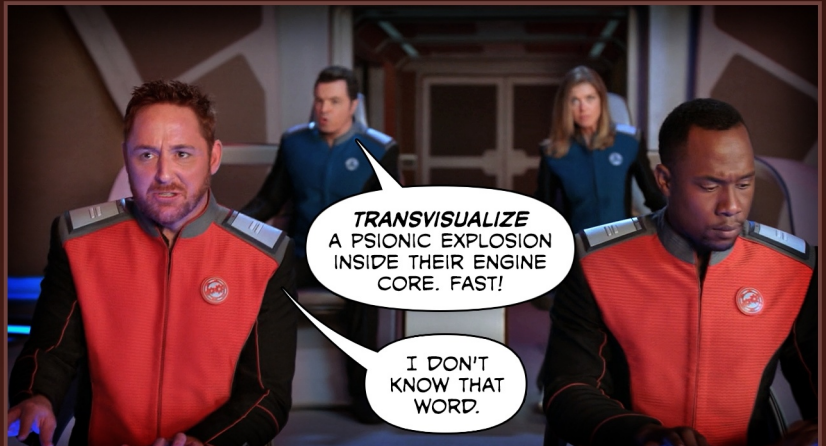




GORDON, USE YOUR **OMNI-PSIONIC** POWERS TO DESTROY THE KRILL SHIP.



HUH?



TRANSVISUALIZE A PSIONIC EXPLOSION INSIDE THEIR ENGINE CORE. FAST!

I DON'T KNOW THAT WORD.



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!



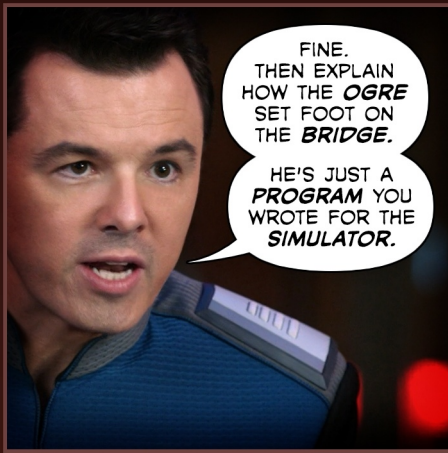
LOOK...GORDON... WHEN WE WERE ON THE YAKAR, WE **FRIED** EVERYONE EXCEPT THE **TEACHER** AND THE **KIDS**, RIGHT?



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!



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.



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!



WELL...

MAYBE **YOU'RE** DREAMING...

...AND I'M **PART** OF YOUR **GODDAMN** DREAM...



≡SIGH≡

...EXCEPT I'M **NOT**.

I'M **WIDE AWAKE**.

JERK.



DAMN IT, GORDON!



I GIVE UP.
SIGH

SCREW IT.
LET'S BAIL.



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



ARE YOU GUYS GOING SOMEWHERE?



WE'RE GETTING MARRIED AGAIN.

AND WE'RE ELOPING.



OH, EXCITING! CONGRATULATIONS!



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.



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 MA 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!

A YE, 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.



BZEOOP



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.

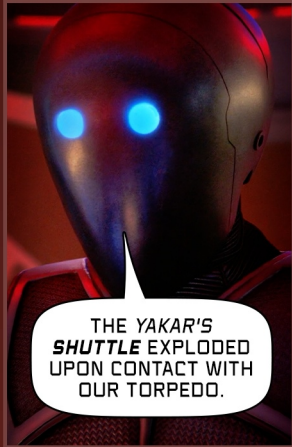
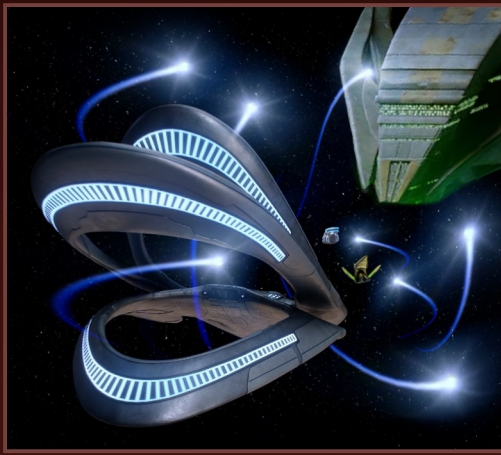


I LOVE YOU, ED MERCER.



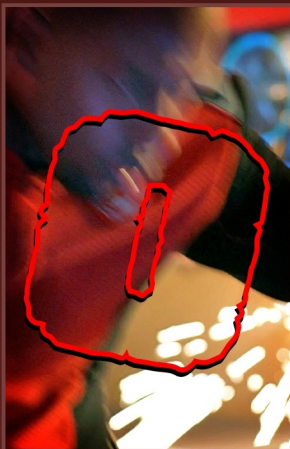
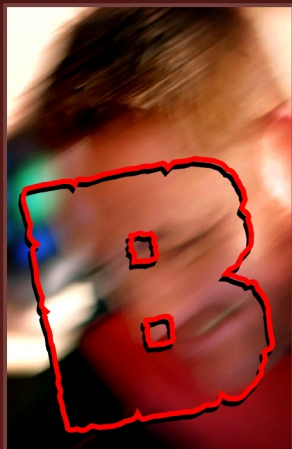
I LOVE YOU, KELLY GRAYSON.





HELLO.
MY NAME
IS GORDON
MALLOY.

YOU
KILLED
MY BEST
FRIEND.
PREPARE
TO DIE.







ACTING
CAPTAIN?
SIGH SWEET
PROMOTION!

ALL RIGHT
FOR ME!



DANN, STOP
GLOATING AND
TAKE THAT
CHAIR.

WHAT
ARE YOUR
ORDERS,
SIR?



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?



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



TRACTOR
BEAM STILL
WORK?

YEAH.
WHY?



BRINGING
US ABOUT.

**HANG
ON!**



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



YOU CAN TUG THE DONKEY?



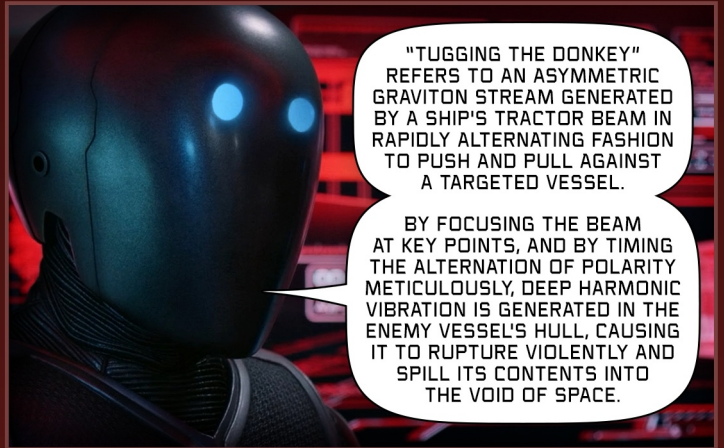
DUDE, I **INVENTED** TUGGING THE DONKEY.



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.



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

HELL, YEAH.

GAME ON.

LET'S **DO THIS.**



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



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



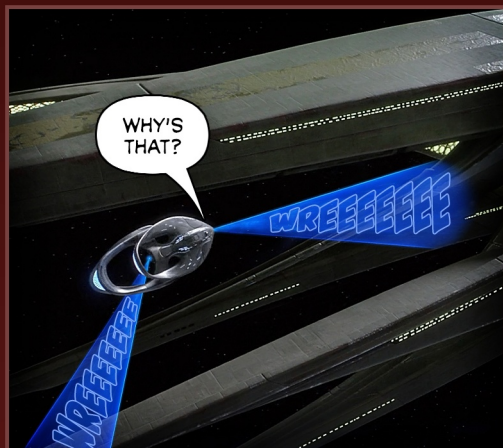
DUDE, BETWEEN YOUR *SPINNING* AND THEIR *ERRATIC FLYING*, I CAN BARELY KEEP THE BEAMS FOCUSED WHERE THEY NEED TO BE.



YEAH, MAN. KRILL PILOTS ARE RECKLESS *MANIACS*.

FRIGGIN' *LEGENDS* AT NEGLIGENT FLYING.

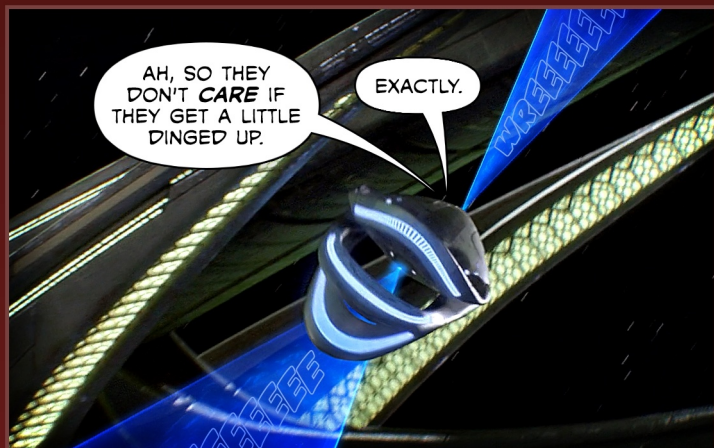
THEY DON'T GIVE A CRAP.



WHY'S THAT?



BECAUSE ALL THEIR SHIPS ARE *RENTALS*, AND BY DECREE OF *AVIS* THEY HAVE TO GET THE *MAXIMUM* COVERAGE.



AH, SO THEY DON'T *CARE* IF THEY GET A LITTLE DINGED UP.

EXACTLY.



HEY, *JERKWADS!* LET'S SEE IF YOUR *INSURANCE* COVERS...



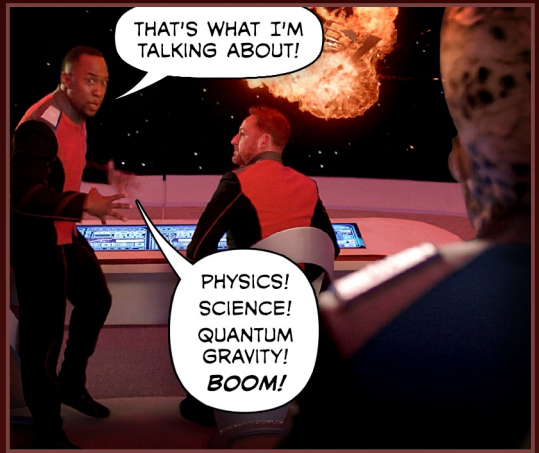
...THIS!



YEAHHH!



**BOOM,
BITCH!**

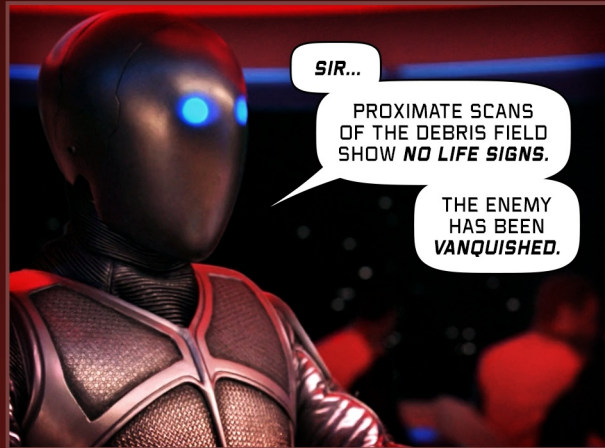


**THAT'S WHAT I'M
TALKING ABOUT!**

**PHYSICS!
SCIENCE!
QUANTUM
GRAVITY!
BOOM!**



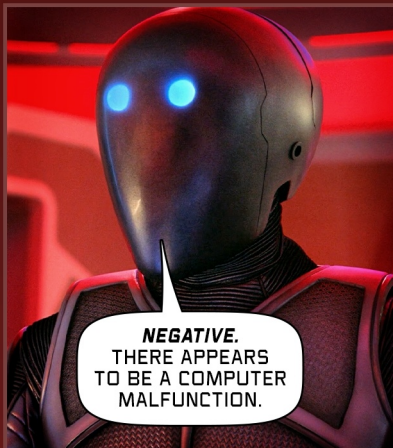
**YEAH!
ALL RIGHT
FOR SCIENCE!
BITCH!**



SIR...
**PROXIMATE SCANS
OF THE DEBRIS FIELD
SHOW NO LIFE SIGNS.
THE ENEMY
HAS BEEN
VANQUISHED.**



**YEAH? THEN
WHY ARE WE STILL
AT RED ALERT? IS
THERE ANOTHER
KRILL SHIP?**



**NEGATIVE.
THERE APPEARS
TO BE A COMPUTER
MALFUNCTION.**



**ISAAC,
CAN YOU SHUT
IT DOWN?** **CANCEL
RED ALERT?**



**I WILL ATTEMPT
TO DO SO.**



**WHY IS
IT GETTING
LOUDER?!**



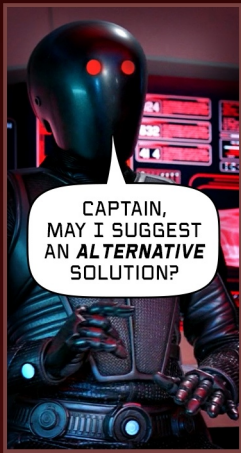
**ATTEMPT
UNSUCCESSFUL.**



**IT'S KILLING
MY EARS, ISAAC!
DO SOMETHING,
MAN!**



**I AM UNABLE TO
CANCEL RED ALERT,
LIEUTENANT.**







BLEAT BLEAT BLEAT BLEAT



**GORDON'S QUARTERS.
WEDNESDAY MORNING.**

BLEAT BLEAT BLEAT



BLEAT BLEAT BLE--



TO BE CONTINUED...

APPENDIX TO PART ONE

*Behind the scenes:
How the sauce is made*

1. Screenshot from S1:E5 "Pria"



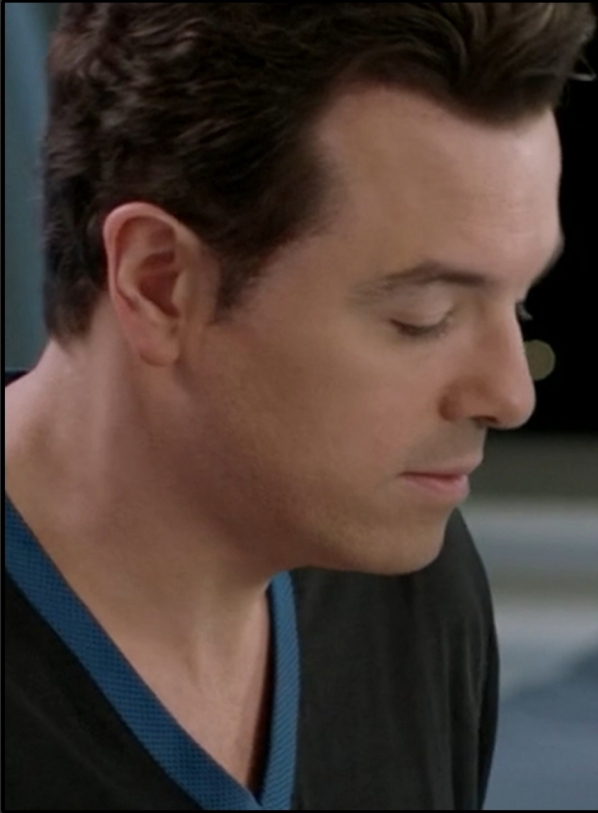
2. A small portion of Pria's pillow removed; scene digitally relit



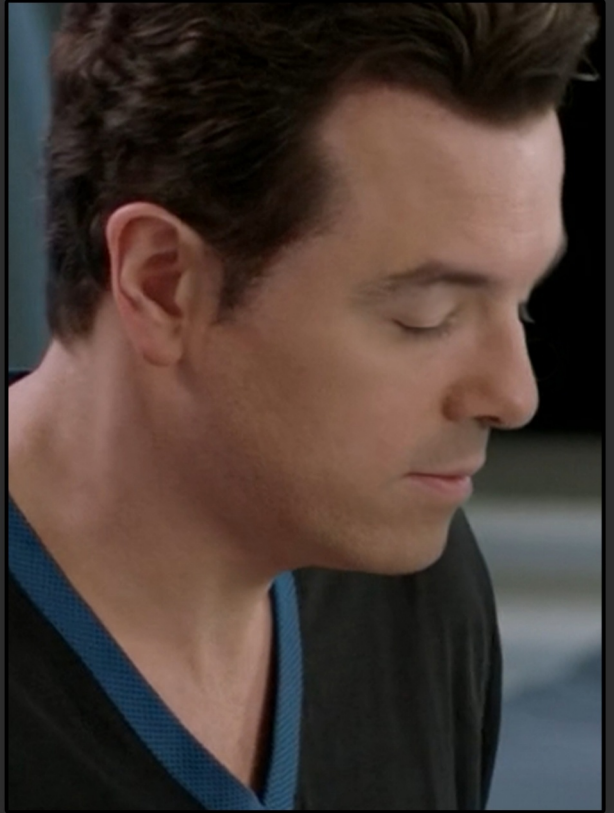
3. Green glow applied



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



4. Viewport replaced with static starfield



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



6. Screenshot from *Firefly* inserted, with glow



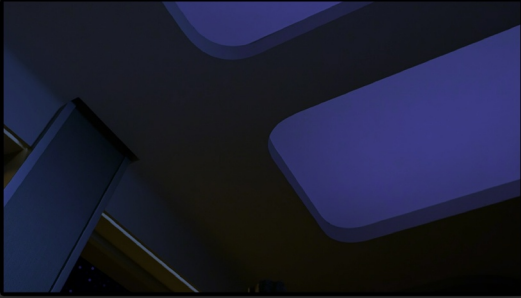
7. John and Gordon recomposited into scene, with hands from second screenshot



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"



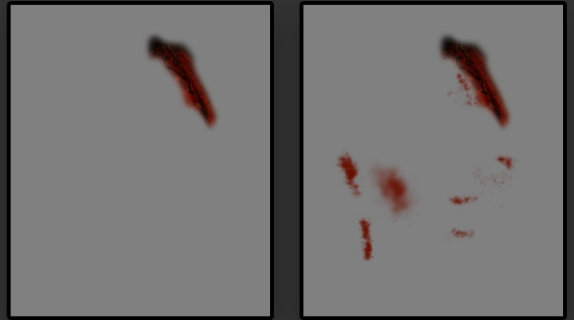
2b. Screenshot flipped, relit, and recolored



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



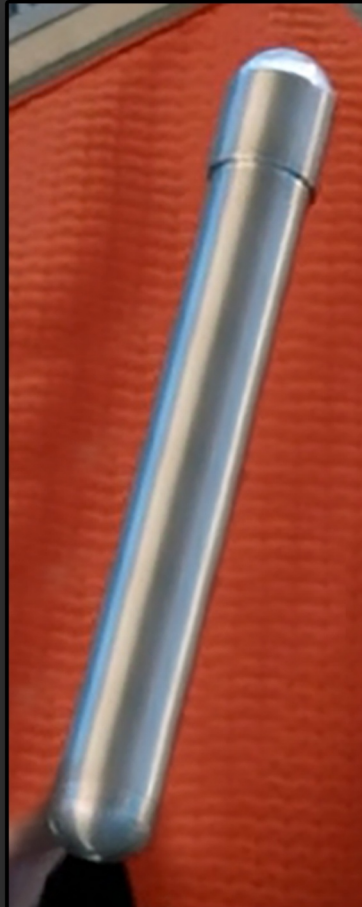
1. Screenshot from S2:E8 "Identity"



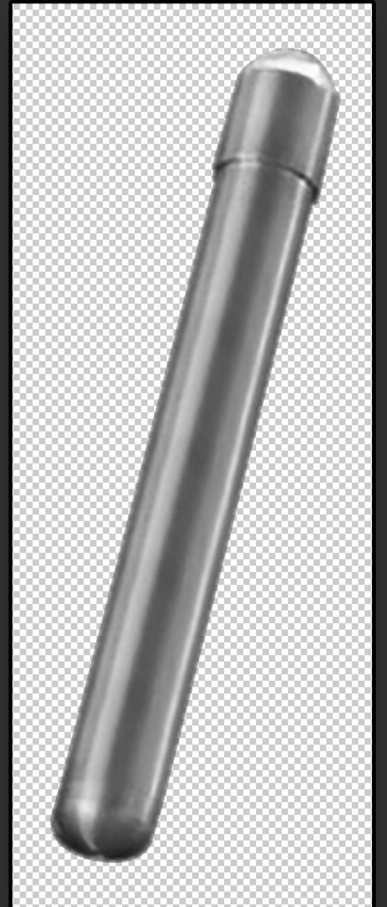
2. Closeup of karaoke mic and hand



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



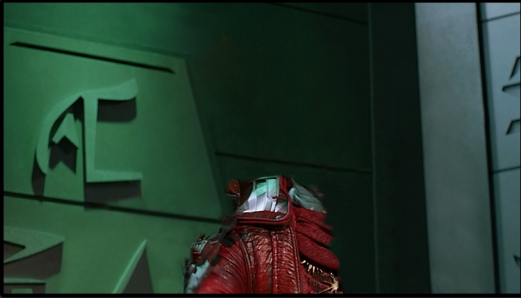
6. Final composite with dream vignetting



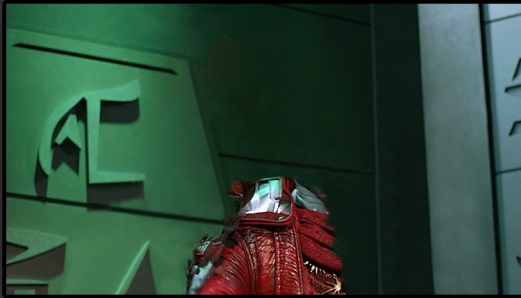
1a. Screenshot from S1:E6 "Krill"



1b. Sazeron partially removed



1c. Scene relit



2a. Screenshot from S1:E6 "Krill"



2b. Karaoke mic inserted, with green colorization



2c. Hands recomposited, with shadows on mic



3. Sazeron 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"



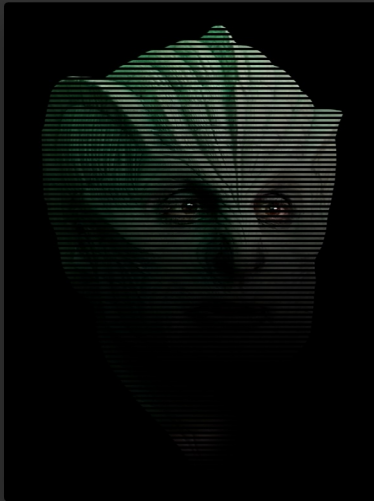
2. Screenshot from S2:E8 "Identity"



3a. Mask for alternating even lines



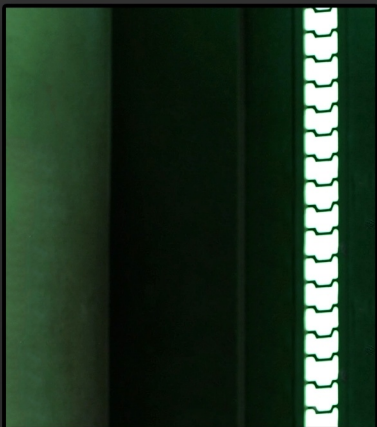
3b. Mask for alternating odd lines



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



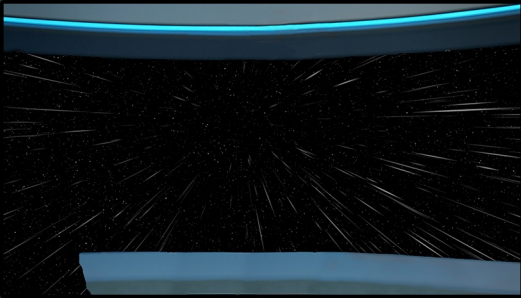
1. Screenshot from S1:E2 "Command Performance"



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"



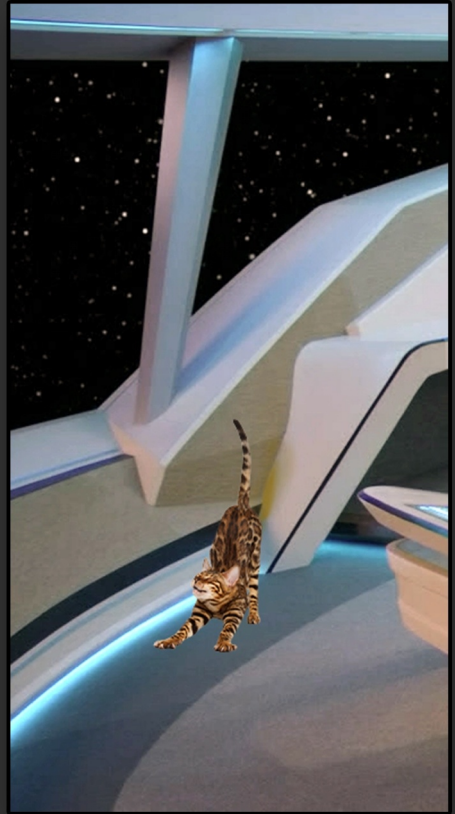
2a. Licensed stock photo



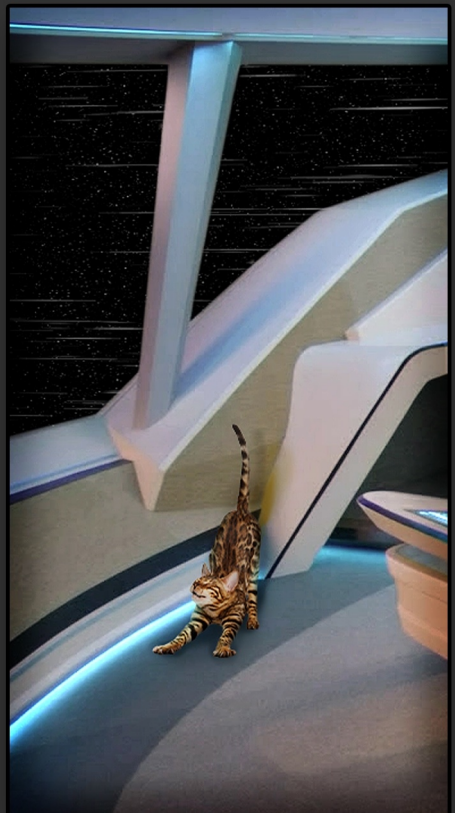
2b. Tail digitally repositioned



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"



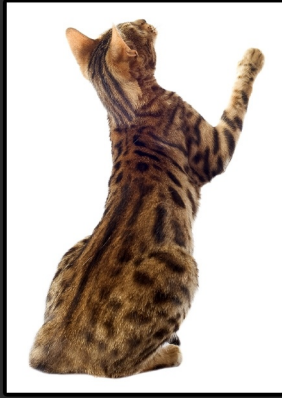
2. Three screenshots combined (Isaac's left hand from first image; Isaac's right hand from second image; Ed, Kelly, and Alara from third image) and cropped slightly



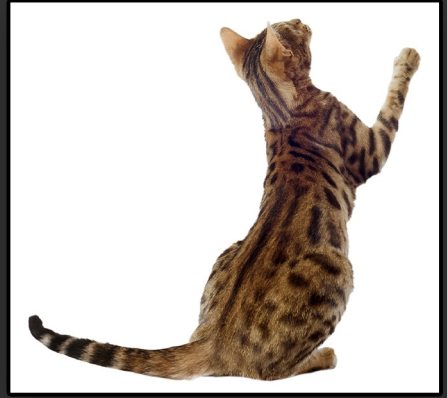
3. Claire removed and replaced with doorway from another screenshot; Kelly's hair tweaked; star in window removed; Bortus's head replaced with Dann's; Isaac's eyes recolorized from white to cyan



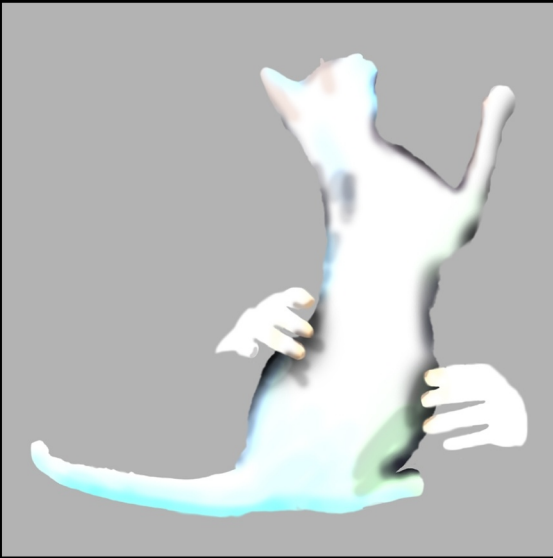
4a. Two licensed stock photos



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



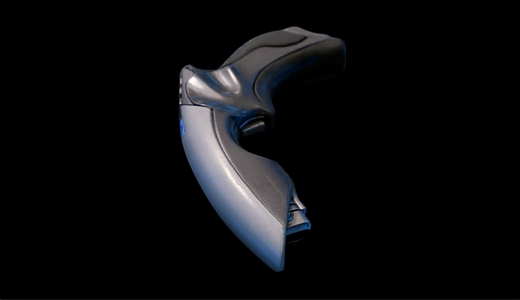
1. Screenshot from S2:E10 "Blood of Patriots"



2. Weapon removed



3. Weapon isolated for recompositing



4. Licensed stock photo



5. Crude first-pass composite



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



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



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"



3a. Licensed stock photo



3b. Body morphed to depict the ingestion of Justin



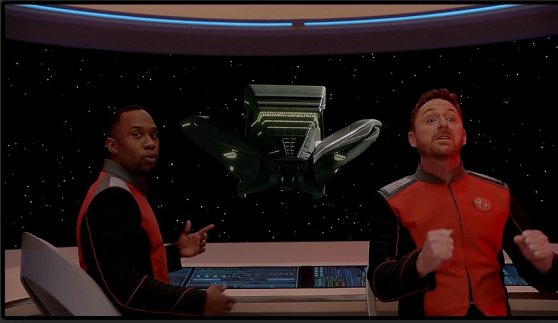
2b. Axe isolated; hand removed



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



1. Screenshot from S1:E1 "Old Wounds"



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



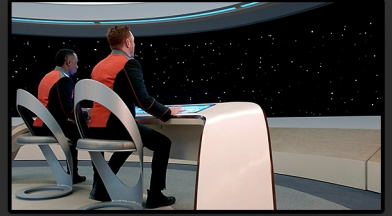
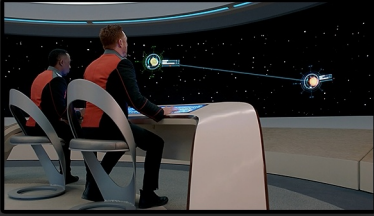
3. Plasma bolts extracted from second screenshot and prepared as lighting mask for first screenshot



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



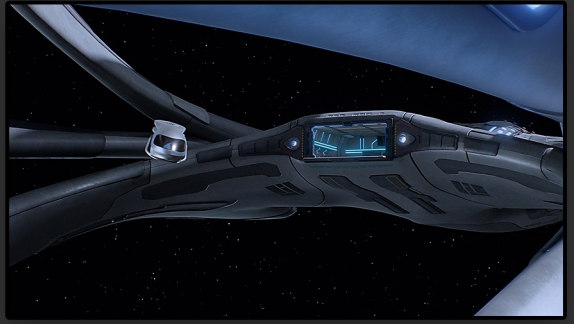
3. Stock photos combined: Top half of cat from first image, bottom half of cat from second image



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

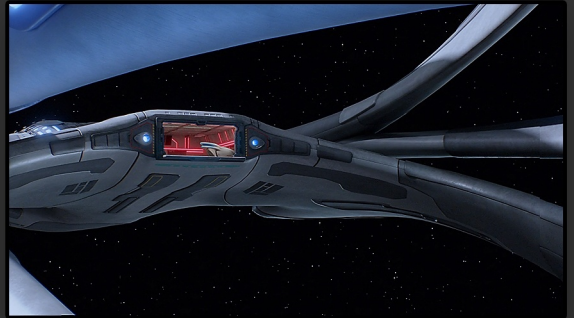
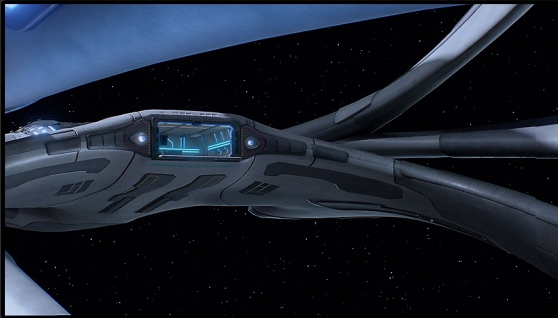


5. Two screenshots from S2:E4 "Nothing Left on Earth Excepting Fishes"



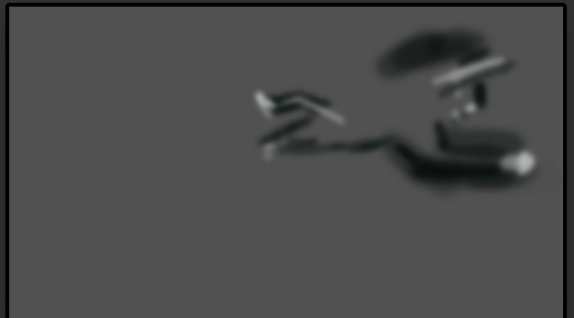
6a. Screenshots flipped horizontally, combined to remove shuttle, and relit

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



7a. Albert inserted with original lighting

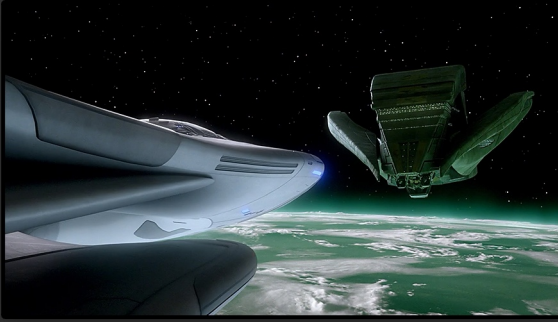
7b. Painted relighting for Albert



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



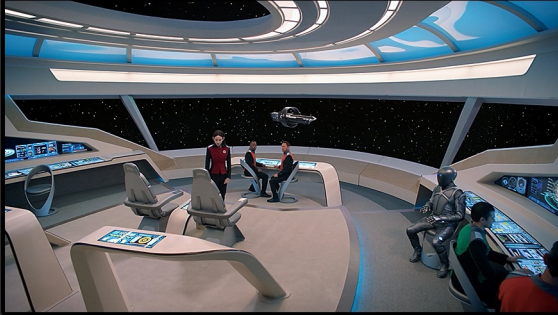
1. Screenshot from S1:E6 "Krill" (for Krill destroyer)



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



3. Screenshot from S1:E2 "Command Performance"



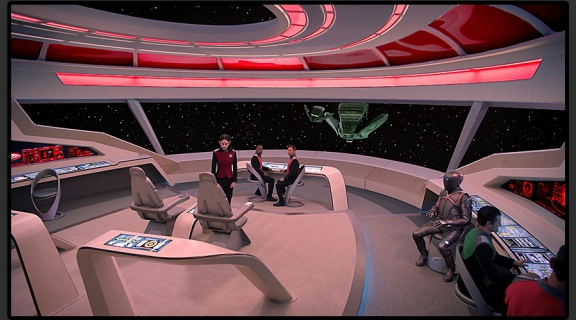
4. U.S.S. Bleriot replaced with Krill destroyer, shuttle



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)



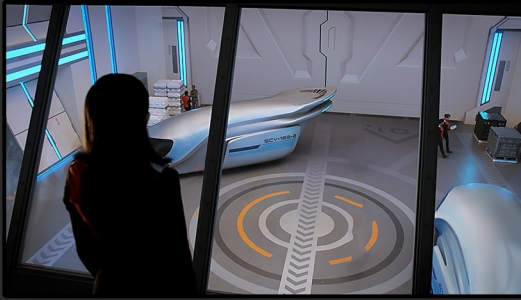
5. Final composite with environmental lighting applied to Dann's head; dream vignetting applied



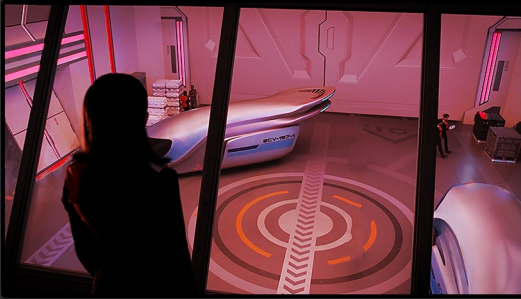
1. Screenshot from S1:E9 "Cupid's Dagger"



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"



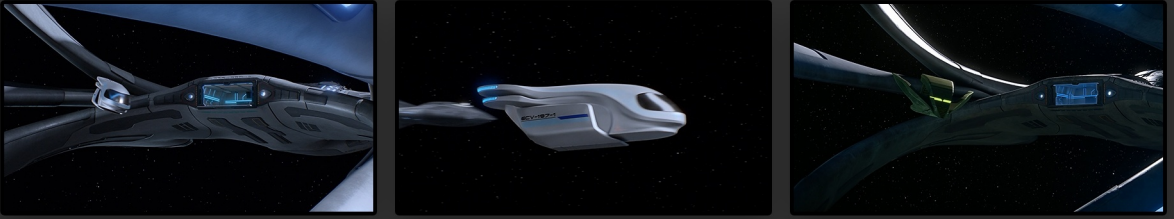
6. Ed and Kelly isolated and color-neutralized



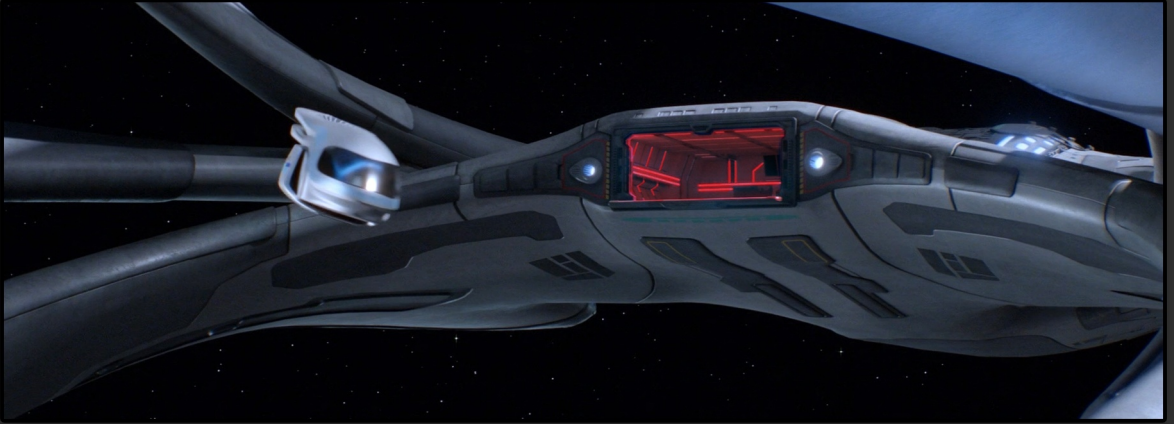
7. Final composite with dream vignetting



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



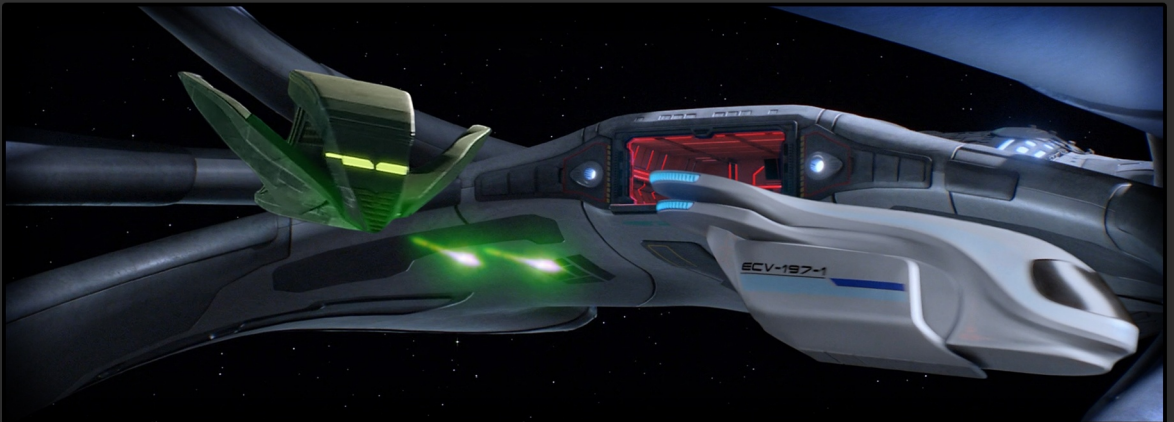
2. First screenshot cropped; lighting in shuttle bay recolored for red alert status



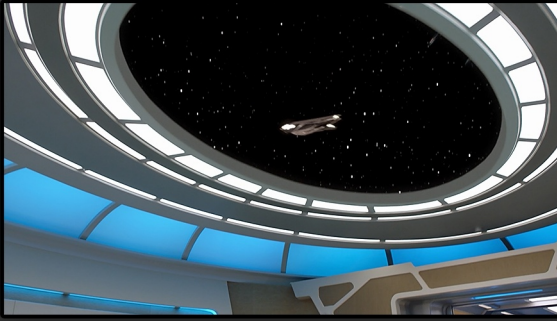
3. Union shuttle replaced with Krill shuttle from third screenshot; Union shuttle reinserted from second screenshot



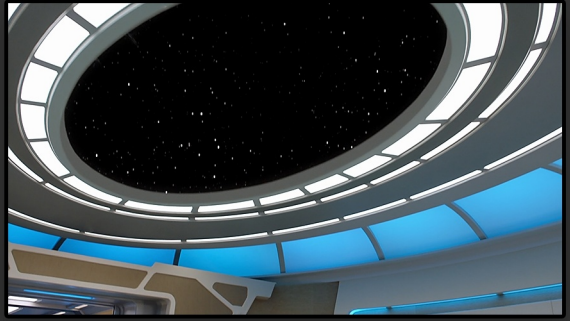
4. Krill shuttle plasma bolts added from another screenshot, with reflective glow; dream vignetting applied



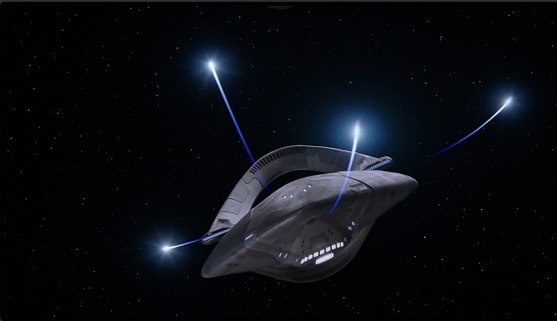
1. Screenshot from S1:E9 "Cupid's Dagger"



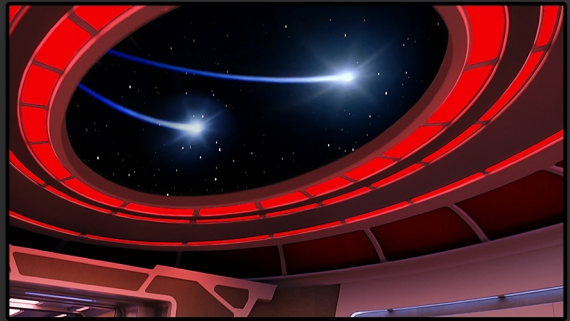
2. Screenshot flipped horizontally; ship removed



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



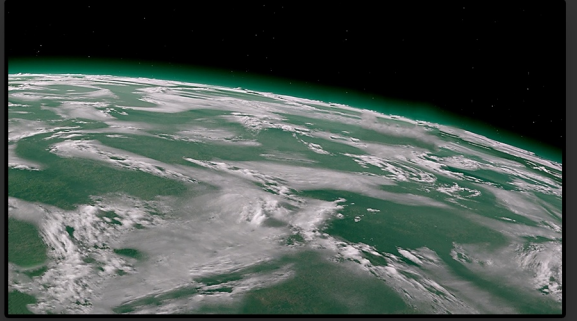
3. Final composite with red-alert colorization and dream vignetting applied



1a. Screenshot from S1:E6 "Krill"



1b. Krill destroyer and Orville removed



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



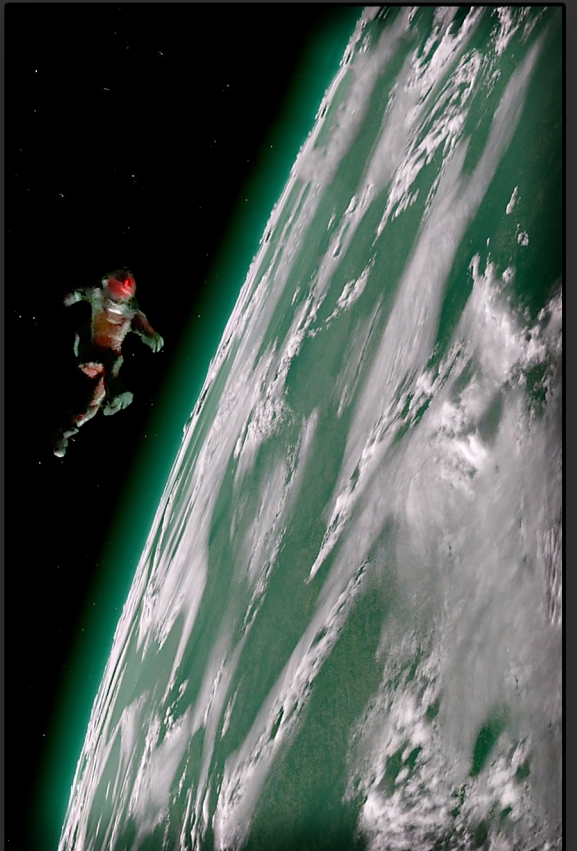
2b. Gordon isolated



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!*



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