



# THE ORVILLE™

INKED  
PART 3 OF 3



A blue-toned image of a black hole with a bright ring of light and a comet streaking across the sky.

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# "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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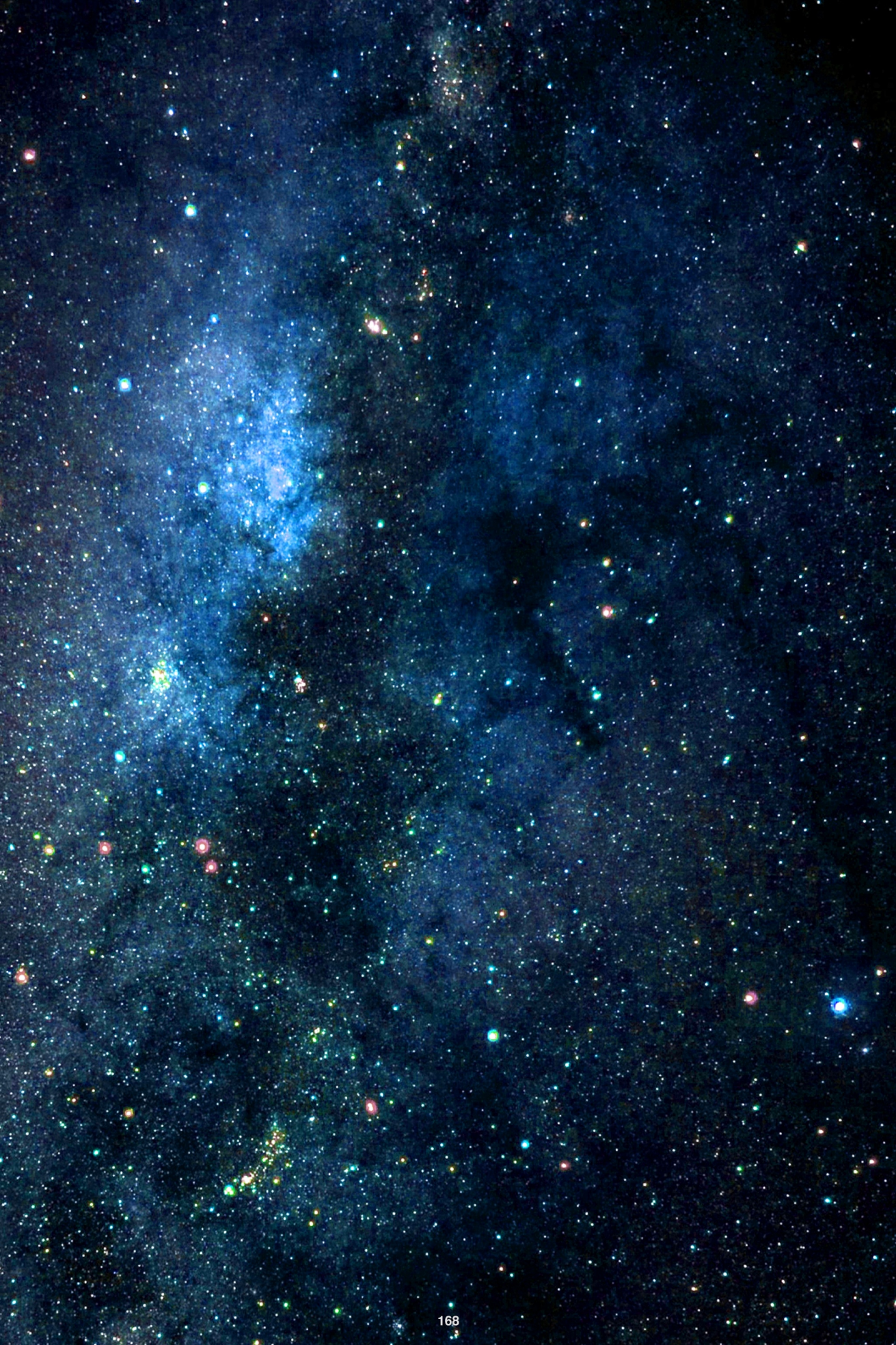
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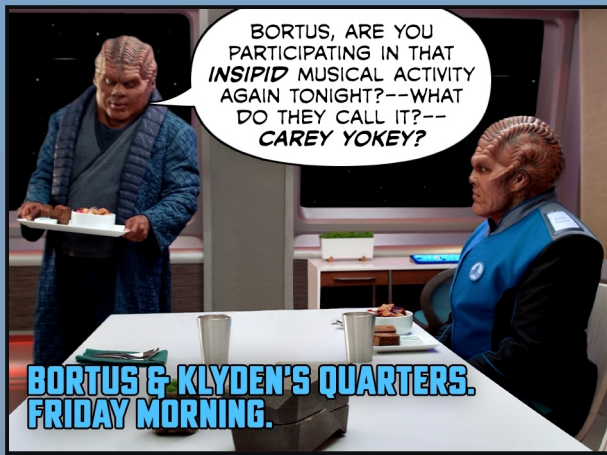
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# INKED

*Part Three*



**FRIDAY**



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



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

YOU ARE WELCOME TO OBSERVE.



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.



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.*

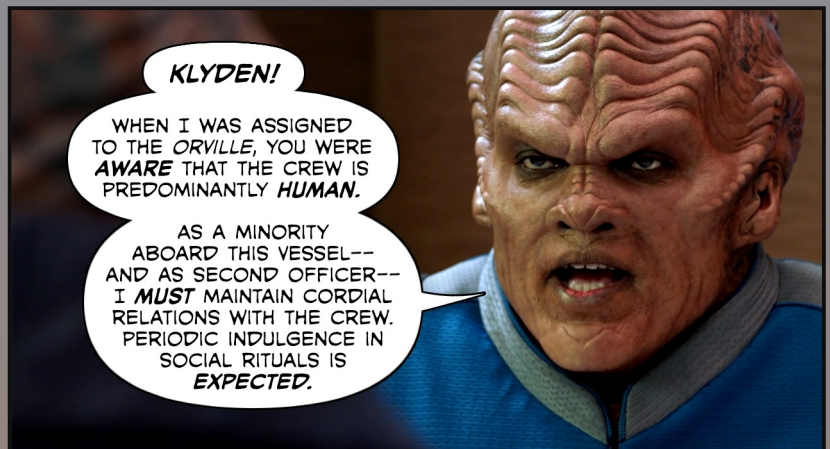
WHY CAN WE NOT LEAD *NORMAL* LIVES? I WISH TO SHARE SIMULATOR TIME *TOGETHER* AND DO *TRADITIONAL* THINGS! **MOCLAN** THINGS!



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



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.**

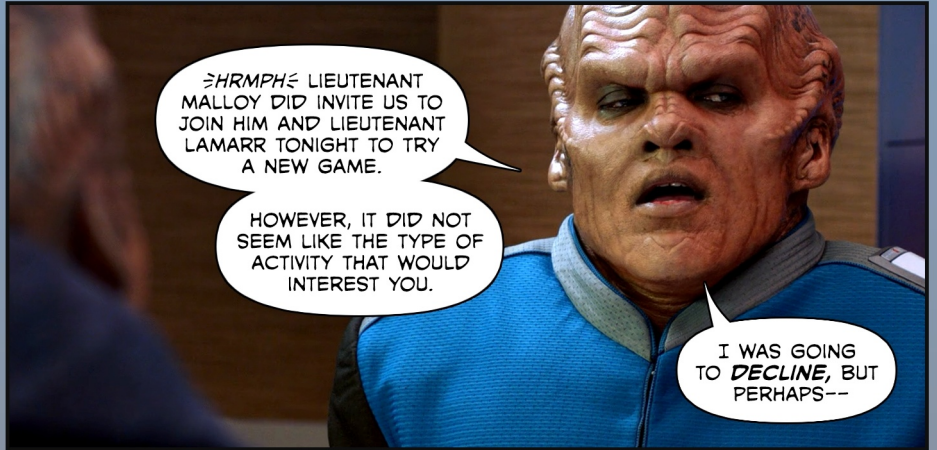


NO!!

WHAM



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



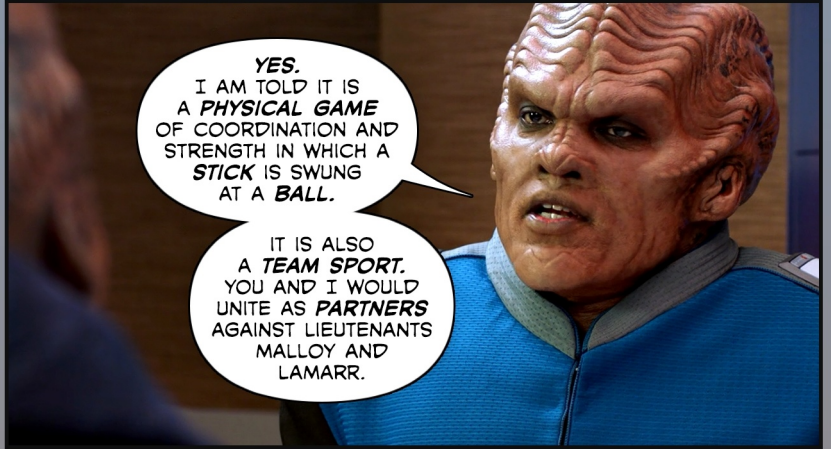
≧HRMPH≦ LIEUTENANT MALLOY DID INVITE US TO JOIN HIM AND LIEUTENANT LAMARR TONIGHT TO TRY A NEW GAME.

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

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



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.



**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.

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

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



**GORDON,**  
WILL YOU COME  
TO MY OFFICE?





HEY, GOOD MORNING, ED! YOU WANTED TO SEE ME?

HEY, GORDON. YEAH, UH, LISTEN...

**ED'S OFFICE. FRIDAY MORNING.**



DID YOU... DO ANYTHING **OUT OF THE ORDINARY** LAST NIGHT?



UM, CAN YOU **CLARIFY** "OUT OF THE ORDINARY"?



IT SAYS HERE YOU SIGNED OUT A **SHUTTLE** LAST NIGHT FOR **UNSCHEDULED** DIAGNOSTICS--FOR **FIVE HOURS**?



OH, **RIGHT**. YEAH, **THAT**.

YEAH, OKAY, NO, THAT TECHNICALLY **WAS SCHEDULED**, BUT I JUST DIDN'T SCHEDULE IT UNTIL RIGHT BEFORE I TOOK IT OUT. BUT EVERYTHING CHECKED OUT.



THE OFFICER ON DUTY ALSO NOTES HERE THAT YOU SEEMED A BIT **INEBRIATED**?



UM, I MIGHT HAVE TIED ONE ON IN THE **MESS HALL** BEFORE GOING DOWN THERE, YEAH.

I HAVE NO IDEA HOW HE WOULD **KNOW** THAT, THOUGH.



ANNND... SO YOU JUST... **FLEW AROUND DRUNK** FOR FIVE HOURS?

UHHH...

GORDON, YOU KNOW YOU REALLY SHOULDN'T DRINK AND SHUTTLE.



I MEAN... YOU KNOW... I MIGHT HAVE...



...STEPPED OUT FOR A LITTLE **FRESH AIR**...



...AND **DRAW** A COUPLE THINGS...



...ON THE SIDE OF THE **SHIP**...



I MEAN... I WAS GOING TO GET BACK AT **ISAAC**, BUT THEN I THOUGHT--



WHOA, WHOA, WHOA. **BACK UP.**  
YOU DIDN'T DRAW **PENISES** ALL OVER MY SHIP, DID YOU?



**ED, C'MON.** THOSE DAYS ARE LONG BEHIND ME.  
NO, MAN, I GAVE HER A **TRUE ARTISTIC TOUCH.**  
IT'S MY **BEST WORK** YET!



I THINK YOU'RE GONNA **LOVE** IT!

**GORDON,** I'M SURE IT'S **NEAT**, BUT...  
...WHATEVER IT IS, IT HAS TO **GO.**



YOU DON'T EVEN WANT TO **SEE** IT?



YOU CAN TELL ME ALL ABOUT IT OVER **BEER** SOMETIME. BUT RIGHT NOW, YOU'D BETTER GET YOUR ASS BACK OUT THERE AND **SCRUB** IT BEFORE MY **XO** FINDS OUT...  
...OR SHE'LL HAVE YOU **SCRUBBING** THAT **AND TOILETS** FOR THE NEXT SIX MONTHS AS AN EXAMPLE TO THE CREW.

SIGN THE SHUTTLE OUT IN **MY NAME.** I'LL COVER FOR YOU IF ANYONE COMES ASKING.



YES, SIR.





MEANWHILE...

DON'T  
WORRY,  
GIRL...

YOU'RE STILL  
BEAUTIFUL EVEN  
WITHOUT YOUR  
FLAMES.



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



ED'S OFFICE.  
FRIDAY LATE MORNING.



ED, WHAT  
THE HELL IS  
GOING ON?



UH...  
WHAT?

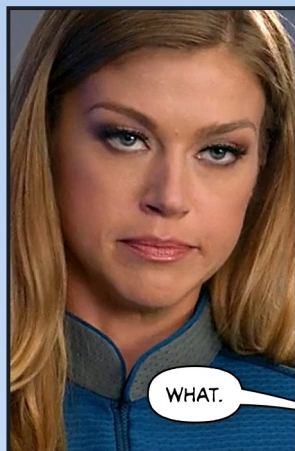
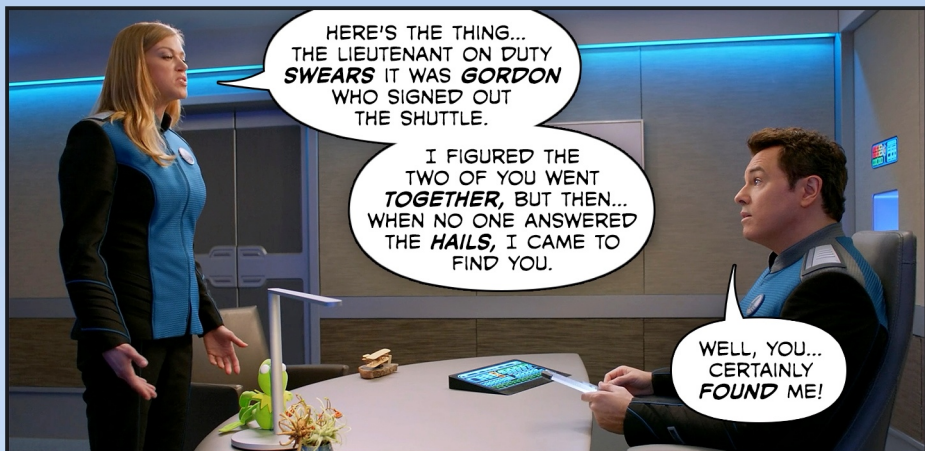


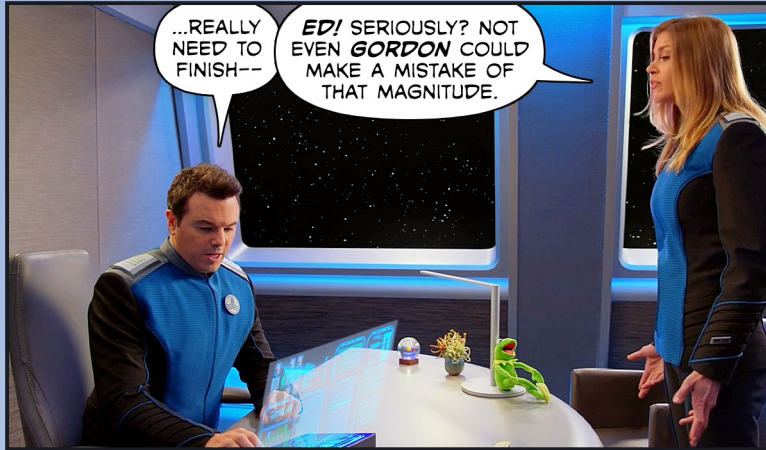
ACCORDING TO THE SHIP'S LOG,  
SHUTTLE ONE WAS SIGNED OUT  
BY **YOU** OVER AN HOUR AGO  
AND HASN'T RETURNED...

...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.







I HAVE NO IDEA WHO THAT IS.



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



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



UGH I AM AN **IDIOT**.



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



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.



WHAT IS THE LOCATION OF **GORDON MALLOY**?



**TINK!** LIEUTENANT **GORDON MALLOY** IS NOT ABOARD THE ORVILLE.

MMM-HMMPH.



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.



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**, 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.



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.

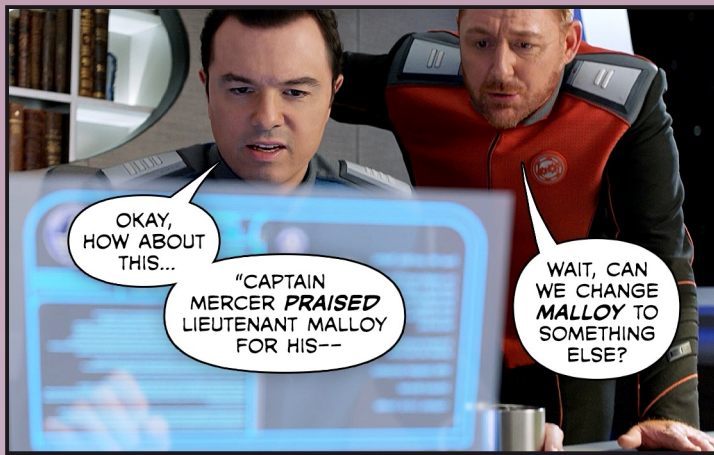
I MEAN IT'S TOO BAD EXECUTIVE OVERRIDE CODES AREN'T A THING, YOU KNOW?



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



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



OKAY, HOW ABOUT THIS...

"CAPTAIN MERCER **PRAISED** LIEUTENANT MALLOY FOR HIS--"

WAIT, CAN WE CHANGE **MALLOY** TO SOMETHING ELSE?



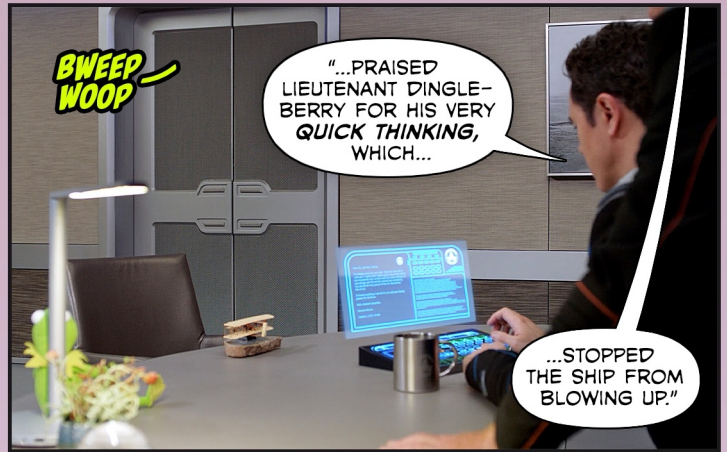
WHY?

'CAUSE I WAS SUPPOSED TO BE IN **SICKBAY**, REMEMBER?



**FINE.** "CAPTAIN MERCER PRAISED LIEUTENANT...UH... LIVINGSTON? CHANDRA? FITZROY? DIGBY? WOODBURY?"

DINGLE-BERRY.



**BWEEP WOOP**

"...PRAISED LIEUTENANT DINGLE-BERRY FOR HIS VERY **QUICK THINKING**, WHICH..."

...STOPPED THE SHIP FROM BLOWING UP."

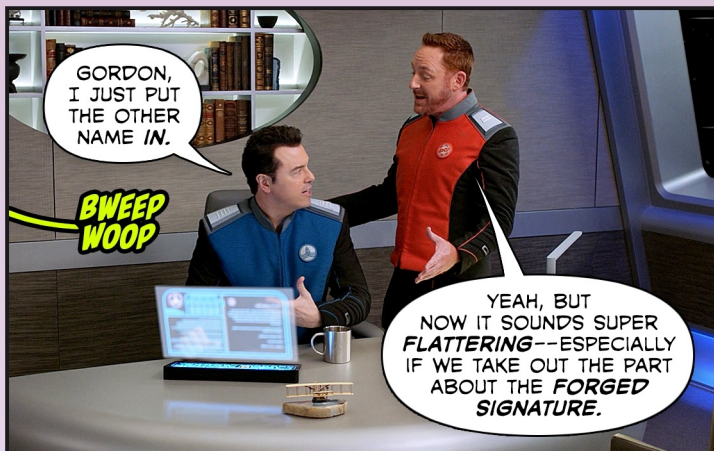


"...WHICH PREVENTED A CATASTROPHIC SHIP-WIDE **QUANTUM CHAIN REACTION** THAT WOULD HAVE RESULTED IN THE CERTAIN DESTRUCTION OF THE **ORVILLE**."



I GOTTA SAY, ED... THAT'S SOUNDING **REALLY GOOD**.

CAN WE CHANGE DINGLE-BERRY BACK TO **MALLOY**?



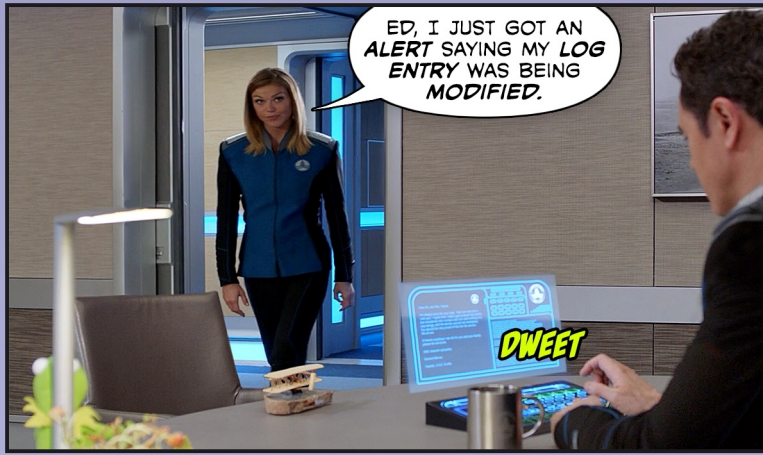
GORDON, I JUST PUT THE OTHER NAME IN.

**BWEEP WOOP**

YEAH, BUT NOW IT SOUNDS SUPER **FLATTERING**--ESPECIALLY IF WE TAKE OUT THE PART ABOUT THE **FORGED SIGNATURE**.



COME IN.



ED, I JUST GOT AN ALERT SAYING MY LOG ENTRY WAS BEING MODIFIED.

**DWEET**



UH... THAT'S WEIRD.



ARE YOU GUYS HACKING MY FILES?



"HACKING"? WHAT ARE WE, IN THIRD GRADE?



WE'RE NOT IN THIRD GRADE, ARE WE?

NO, SIR.



ED, IF YOU **EVER** PULL THIS CRAP AGAIN, I WILL REQUEST A TRANSFER SO FAST YOUR HEAD WILL SPIN.



OKAY, JUST GIVE ME ONE MINUTE TO EXPLAIN.



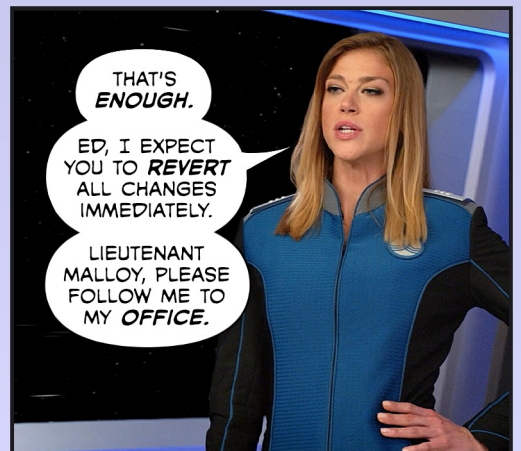
UHHH... MUHHH...



...GORDON?



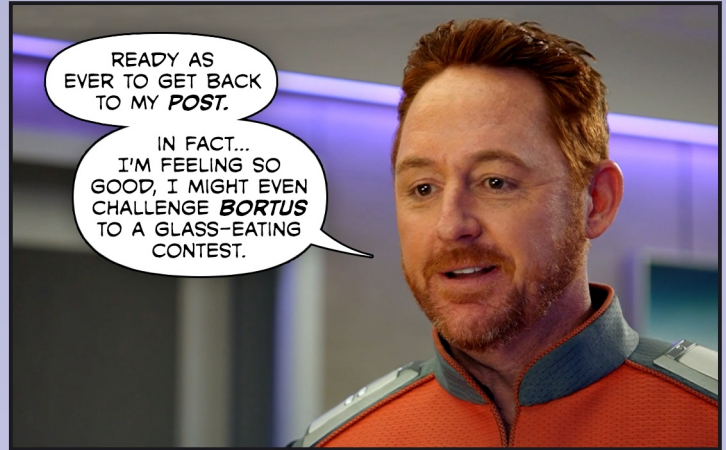
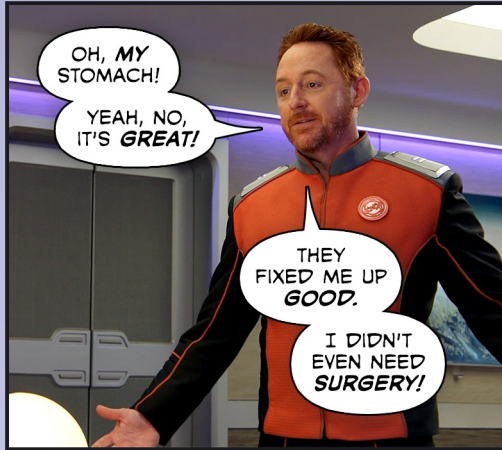
I GOT **NOTHIN'**, MAN.



THAT'S **ENOUGH**.

ED, I EXPECT YOU TO **REVERT** ALL CHANGES IMMEDIATELY.

LIEUTENANT MALLOY, PLEASE FOLLOW ME TO MY **OFFICE**.







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.



YOU *KNOW* ABOUT THE *FLAMES*?



ALARA ACCESSED THE SHUTTLE'S FLIGHT RECORDER.

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



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.



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



WITH *ME*. JUST GREAT.

AND WHOSE IDEA WAS IT TO SIGN HIS NAME?



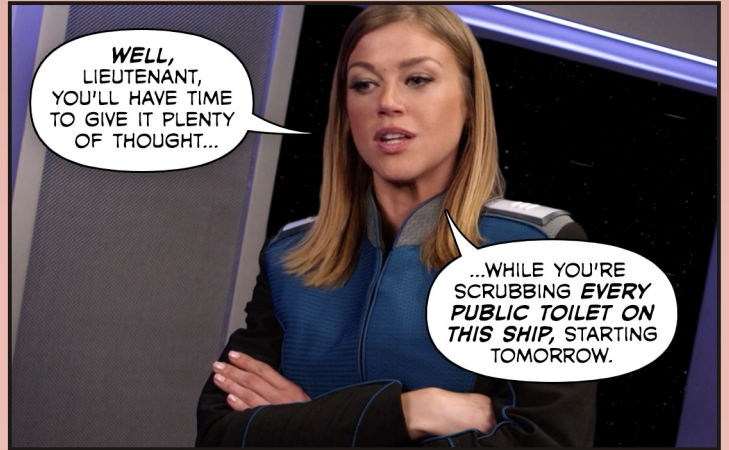
NOT MY IDEA.



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**?



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.



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**.



≧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?



YES, SIR.  
I PROMISE.  
I'M SORRY,  
COMMANDER.



GOOD.  
WELL, I  
THINK WE'RE  
DONE HERE  
THEN.

UNLESS  
THERE'S  
ANYTHING  
YOU'D LIKE  
TO ADD?



SO WHAT'D  
YOU THINK OF  
THE **PAINT**  
**JOB?**

PRETTY  
**SPIFFY**,  
HUH?



IT...  
SHOWED...

...A **LOVE**  
FOR **ART**.



**COOL!** WELL, I'D  
BETTER GET BACK  
TO MY POST.

I'LL SEE YOU  
ON THE BRIDGE,  
LIEUTENANT.



OH, **HEY!**  
YOU COMING  
TO **KARAOKE**  
TONIGHT?

**BORTUS** IS  
SINGING A NEAT  
**SONG** THAT I  
TAUGHT HIM.



THE ONE THAT  
WAS **INTERRUPTED**  
LAST WEEK? I'LL  
BE THERE.



**GREAT!**  
YOU'RE GONNA  
LOVE IT.

YOU'RE GONNA  
**LOVE** IT!



KLYDEN...

**BORTUS & KLYDEN'S QUARTERS.  
FRIDAY LATE AFTERNOON.**



HOW IS  
OUR SON THIS  
EVENING?



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



**NOM NOM  
NOM**



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



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

IT IS TIME  
FOR YOU TO EAT  
MORE THINGS.



PAPA.



TOPA, THIS  
IS CALLED  
**WASABI**.



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

HE WILL  
DEFECATE EASY  
TOMORROW.

MAIN ENGINEERING.  
FRIDAY LATE AFTERNOON.

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

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

\* TRANSLATED FROM UNK'S  
NATIVE LANGUAGE.

<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.>



I WATCHED THE SHUTTLE VIDEO ON MY WALK DOWN TO SICKBAY, AND I HAVE TO AGREE, IT WAS YOUR BEST WORK YET.

THANKS. AND YOU WERE RIGHT ABOUT KELLY BEING **PISSED**. I'M ON **TOILET** DETAIL FOR THE NEXT UMPTEEN DAYS.

**MESS HALL.  
FRIDAY LATE AFTERNOON.**



SH-SHE'S GOT YOU CLEANING **TOILETS**? THAT'S ACTUALLY A **THING**? I THOUGHT THAT WAS ONLY SOMETHING PEOPLE SAID, BUT NO ONE EVER HAD TO ACTUALLY DO.

**NO JOKE.** YOU'RE LOOKING AT THE ORVILLE'S NEW JANITOR.



MY GOD.

I AM SO SORRY, MAN.

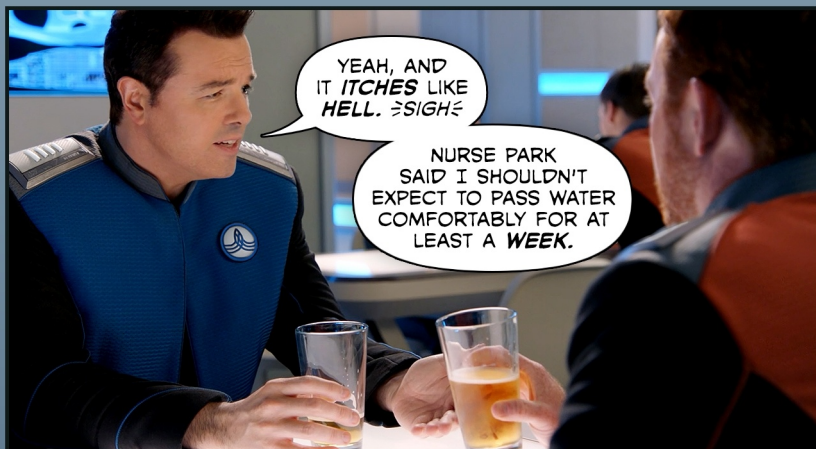


I DON'T KNOW **HOW** SHE FIGURED EVERYTHING OUT.

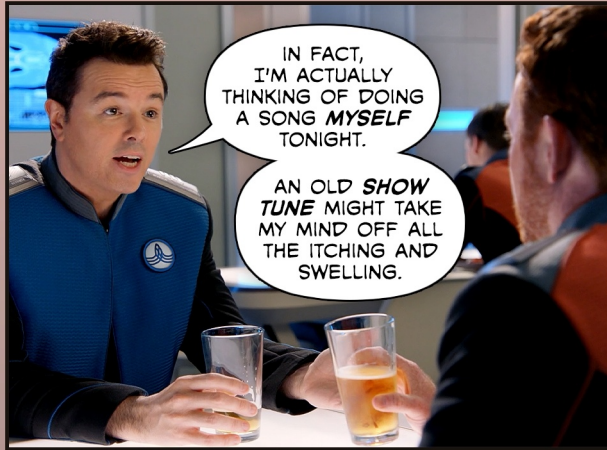


SHE'S A WALKING LIE DETECTOR.

SHE PULLED THE **TRUTH** OUT OF ME LIKE IT WAS A **LOOSE TOOTH**.











BROOKS, WHO AUTHORIZED THE ACTIVITY ON THE FLIGHT DECK?

SHUTTLE BAY  
OBSERVATION & CONTROL ROOM.  
FRIDAY LATE AFTERNOON.



I DID. WHY?



DID YOU KNOW THEY WERE PLAYING SOME CRAZY-ASS **GAME** DOWN THERE? WE COULD CATCH HEAT FOR NOT REPORTING THIS.



COMMANDER **BORTUS** WAS WITH THEM. I FIGURED IT WAS ALL GOOD.

IT SOUNDED KINDA **FUN**, ACTUALLY.



I DON'T KNOW, MAN. I DON'T LIKE THE LOOKS OF THIS. I DON'T LIKE THE LOOKS OF THIS **AT ALL**.

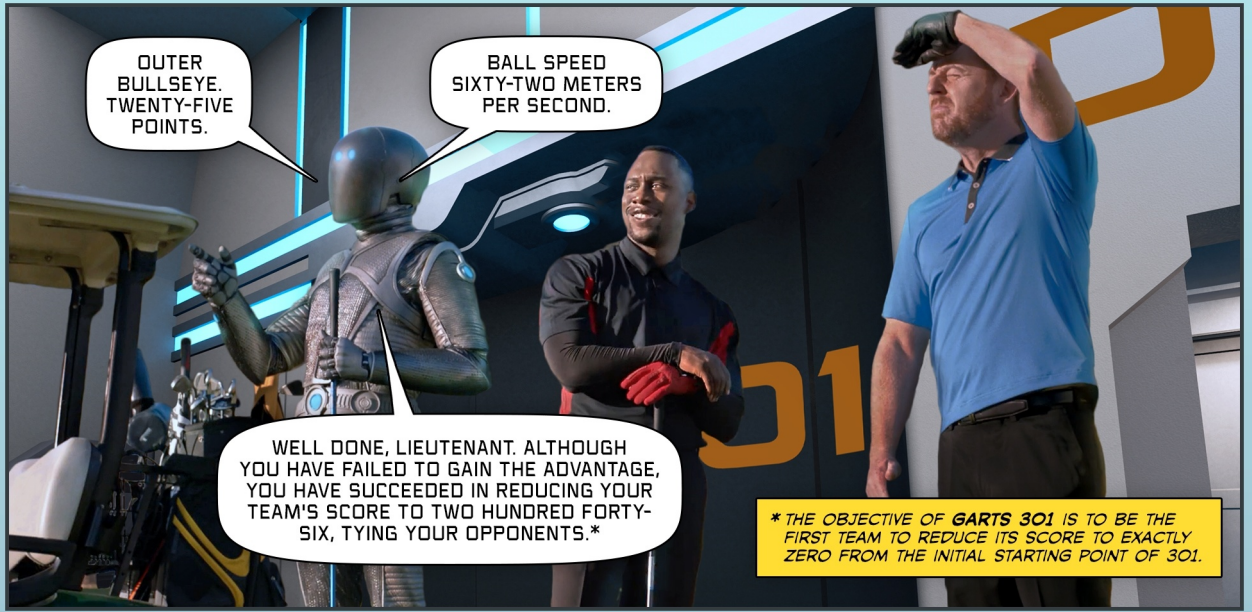


DO US **PROUD**, JOHN! WE NEED THAT COMEBACK!



LOW AND SLOW,  
**LOW...AND...SLOW,**  
STRAIGHT FOR THE  
**CENTER.**





OUTER BULLSEYE. TWENTY-FIVE POINTS.

BALL SPEED SIXTY-TWO METERS PER SECOND.

WELL DONE, LIEUTENANT ALTHOUGH YOU HAVE FAILED TO GAIN THE ADVANTAGE, YOU HAVE SUCCEEDED IN REDUCING YOUR TEAM'S SCORE TO TWO HUNDRED FORTY-SIX, TYING YOUR OPPONENTS.\*

\*THE OBJECTIVE OF GARTS 301 IS TO BE THE FIRST TEAM TO REDUCE ITS SCORE TO EXACTLY ZERO FROM THE INITIAL STARTING POINT OF 301.



YOU ARE NOT AS HANDICAPPED AS I PREVIOUSLY BELIEVED.

UH, THANKS, ISAAC.

DUDE! IS THAT A MONSTER LOFT XL?

NO. IT IS THE XXXXL. 750 GRAMS, 540 CC'S.

I WISH TO HIT THE BULLSEYE AS ACCURATELY AS POSSIBLE.



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.





HAHAAAA,  
OOOPS!

OH,  
CRAP.



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



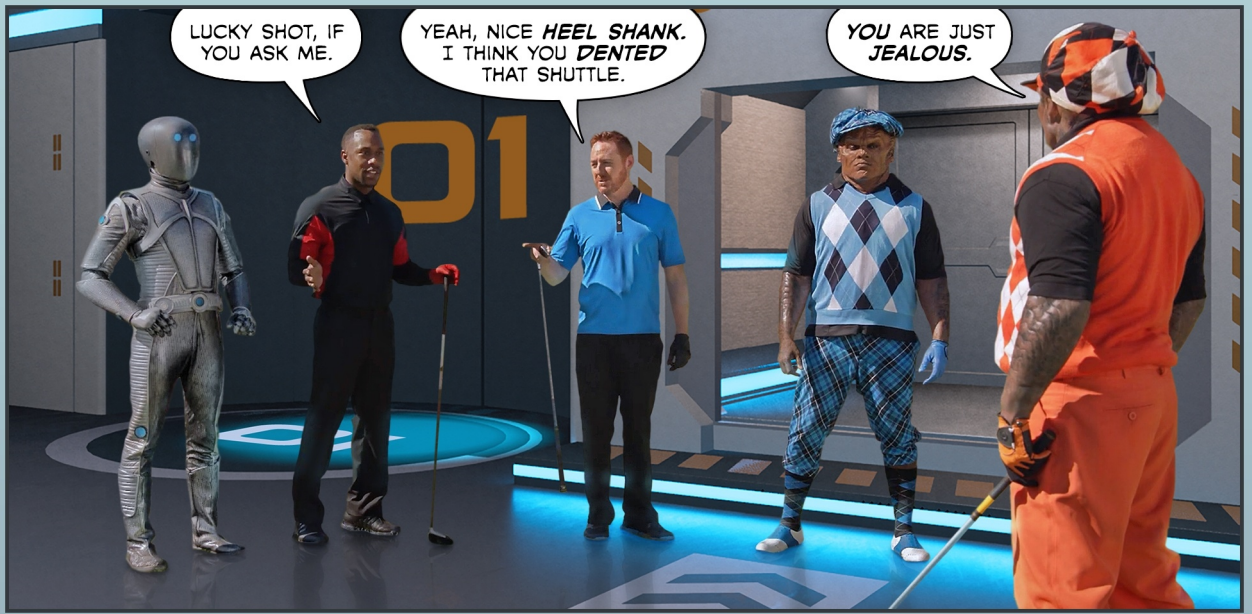
WELL DONE,  
KLYDEN.

YOU BRING  
HONOR AND GLORY  
TO OUR TEAM.



THANK YOU,  
BORTUS.

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



LUCKY SHOT, IF YOU ASK ME.

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

YOU ARE JUST *JEALOUS*.



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.



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*.



ALL RIGHT, THIS IS WAR. CADDIE, HAND ME THAT *DRIVER*.

GIVEN THE PROXIMITY OF THE OBSTACLES, I RECOMMEND STAYING WITH THE *FIVE IRON*. IT IS BETTER SUITED TO COMPENSATE FOR YOUR INACCURACIES.



OH, YOU KNOW SO MUCH ABOUT *GARTS*, SMART-ASS? WHY DON'T YOU GIVE IT A TRY?



MY SUPERIOR MECHANICS WOULD GIVE ME AN UNFAIR ADVANTAGE.



NO, PLEASE! TAKE MY TURN. WE COULD *USE* AN UNFAIR ADVANTAGE.

VERY WELL.

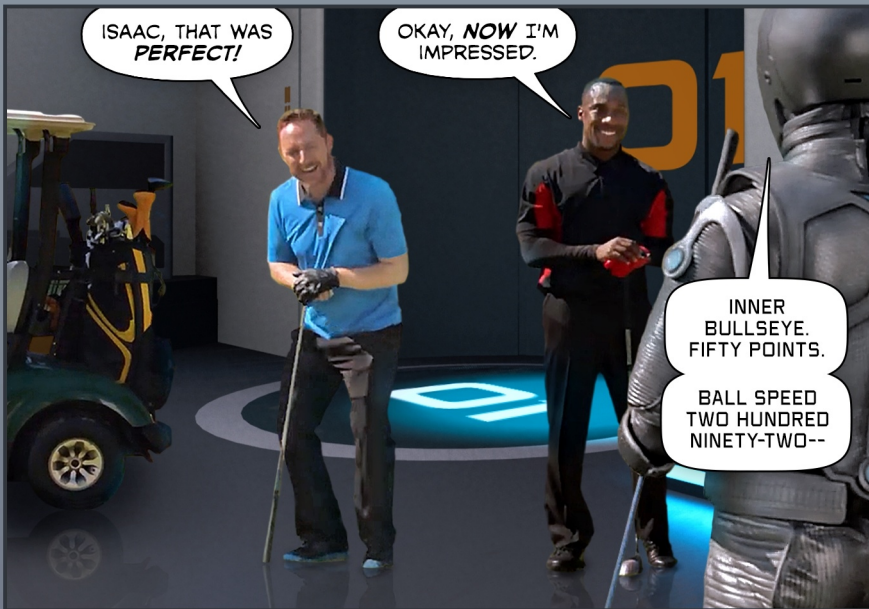


GOOD LUCK.

*LUCK* IS IRRELEVANT. IT IS A SIMPLE *BALLISTICS* PROBLEM.



OBSERVE CLOSELY.







WELL, I GUESS WE'RE NOT LETTING **GORT** HERE HIT ANY MORE BALLS! **KLAATU BARADA NIKTO**, BUDDY. YOU JUST ABOUT **KILLED** **KLYDEN**.

IT WAS NOT MY INTENTION TO CAUSE DAMAGE.

UH, GUYS? **KLYDEN'S** LOOKING A LITTLE **PALE**.



WE ARE **DONE** HERE FOR TODAY. **KLYDEN** MUST REST.

PERHAPS OUR PARTICIPATION WAS IMPRUDENT.

**KLYDEN**, I AM TAKING YOU TO SICKBAY.



YOU SAID THIS WOULD BE **FUN**.



**MY MISTAKE!** I JUST THOUGHT YOU MIGHT LIKE TO TRY AN **EARTH** SPORT. I'LL INVITE **ALARA** NEXT TIME INSTEAD.

THAT WOULD BE BEST.

20 MINUTES LATER...

YOU WISH TO SEE ME, SIR?

BORTUS.

ED'S OFFICE.

DOCTOR FINN TELLS ME SHE JUST TREATED KLYDEN FOR A **CRANIAL INJURY** HE SUSTAINED IN THE **SHUTTLE BAY**...

YES, SIR.

...FROM A **GOLF BALL** THAT RICOCHETED OFF A...**BROKEN WINDOW**?

WE...WERE... TRYING A NEW **GAME, SIR.**

IT IS PLAYED WITH **GOLF** EQUIPMENT BUT SCORED SOMEWHAT DIFFERENTLY.

WHO'S "WE"?

KLYDEN AND I COMPETED AGAINST LIEUTENANTS MALLOY AND LAMARR.

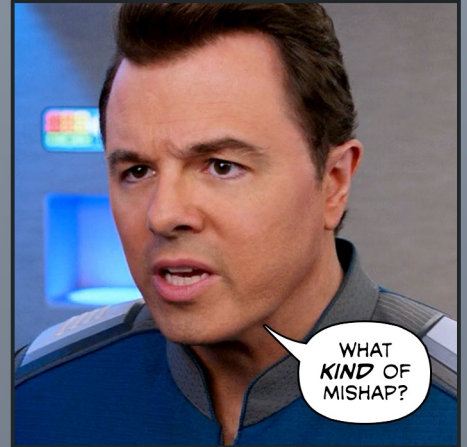
BORTUS, WHAT THE HELL WERE YOU ALL **THINKING?** THE SHUTTLE BAY ISN'T A **GOLF COURSE.** WE HAVE **SIMULATORS.**

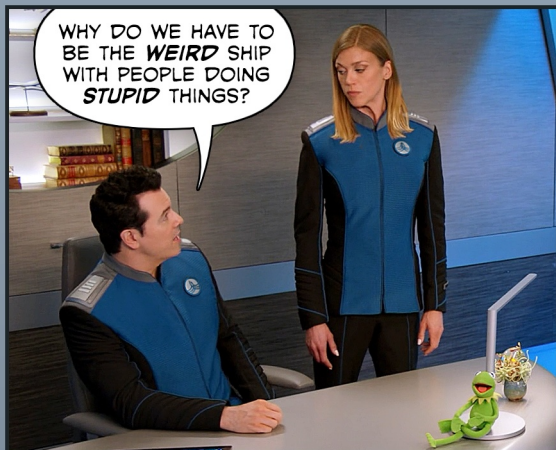
DON'T TELL ME YOU RAN OUT OF **QUOTA** AGAIN?

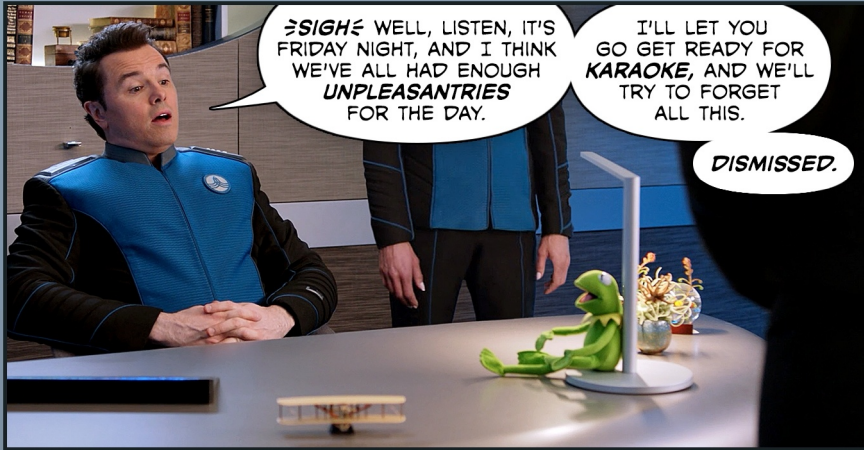
NO, SIR. WE CONVENED IN THE **SHUTTLE BAY** BECAUSE LIEUTENANT MALLOY IS FORBIDDEN TO USE THE **SIMULATOR** WHILE HE IS--

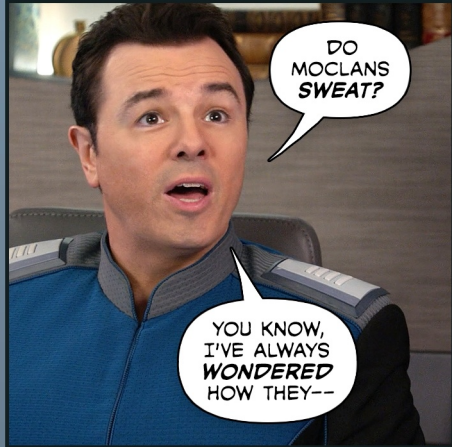
OKAY, STOP RIGHT THERE.  
≥SIGH≤  
LOOK, BORTUS, AS THE **SENIOR OFFICER** PRESENT, YOU SHOULD HAVE PUT AN **END** TO THIS IDEA BEFORE IT EVEN **BEGAN.**









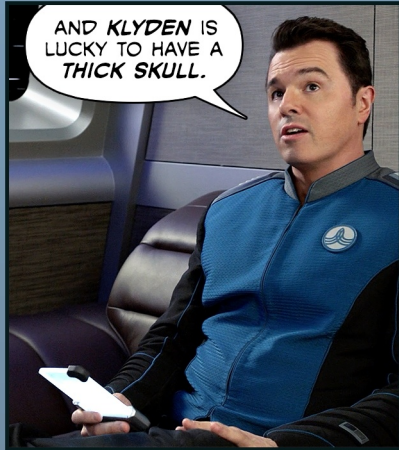




SERIOUSLY. WITH HIS STRENGTH, THE BALL THAT STRUCK KLYDEN MIGHT AS WELL HAVE BEEN A **BULLET**.



JOHN AND GORDON ARE LUCKY TO BE **ALIVE**.



AND **KLYDEN** IS LUCKY TO HAVE A **THICK SKULL**.



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



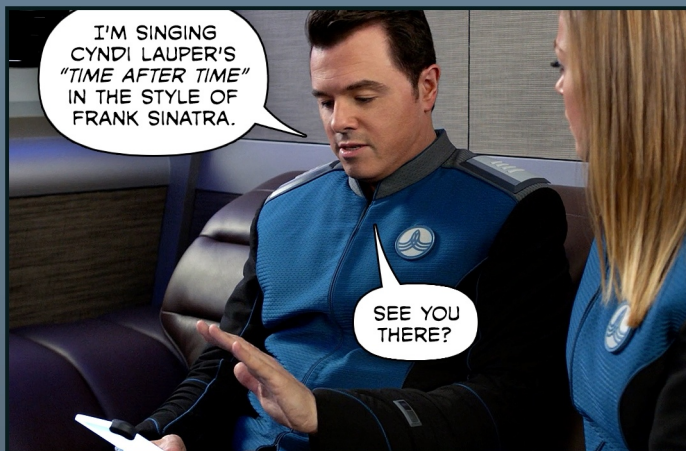
MMM.



SO ARE YOU READY FOR TONIGHT?



**NO...** *≡SIGH≡* BUT IT'S NOTHING A COUPLE TUMBLERS OF **BOURBON** CAN'T FIX.

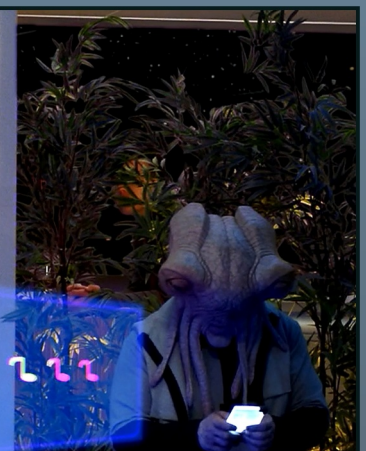
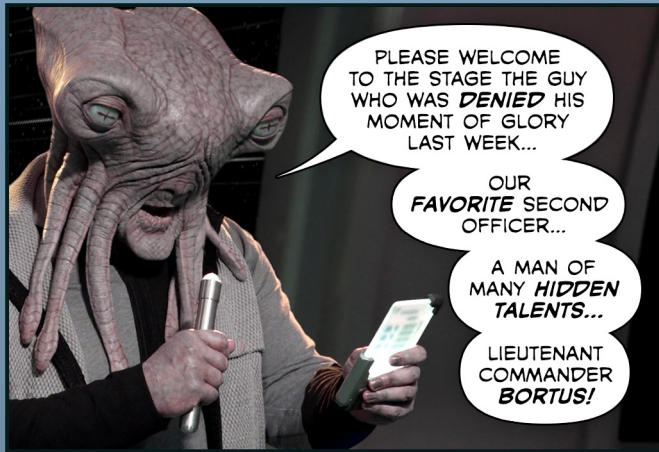


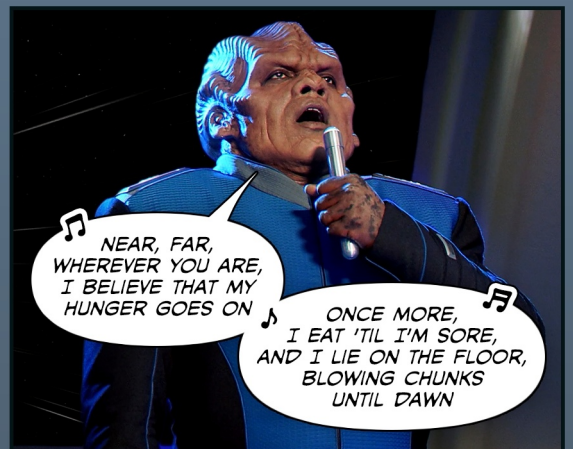
I'M SINGING **CYNDI LAUPER'S "TIME AFTER TIME"** IN THE STYLE OF **FRANK SINATRA**.

SEE YOU THERE?



WOULDN'T MISS IT FOR THE WORLD.







**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!**

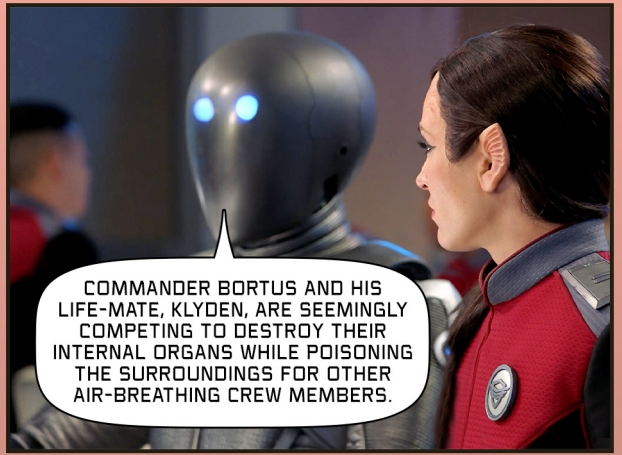


**THE END...**  
**...ALMOST**

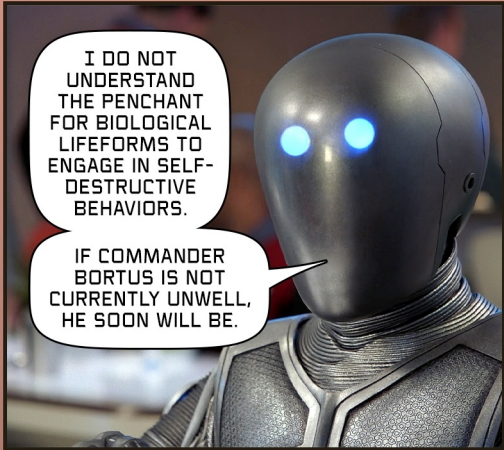
# EPILOGUE

*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.



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.



GENTLEMEN.



LIEUTENANT... HOW MAY I ASSIST YOU?



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



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









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



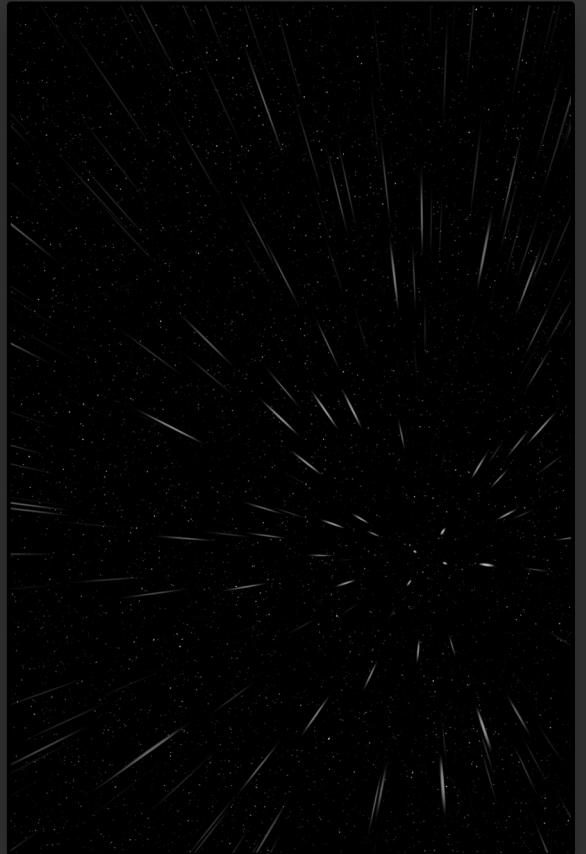
2. Random starfield for quantum-speed stars



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



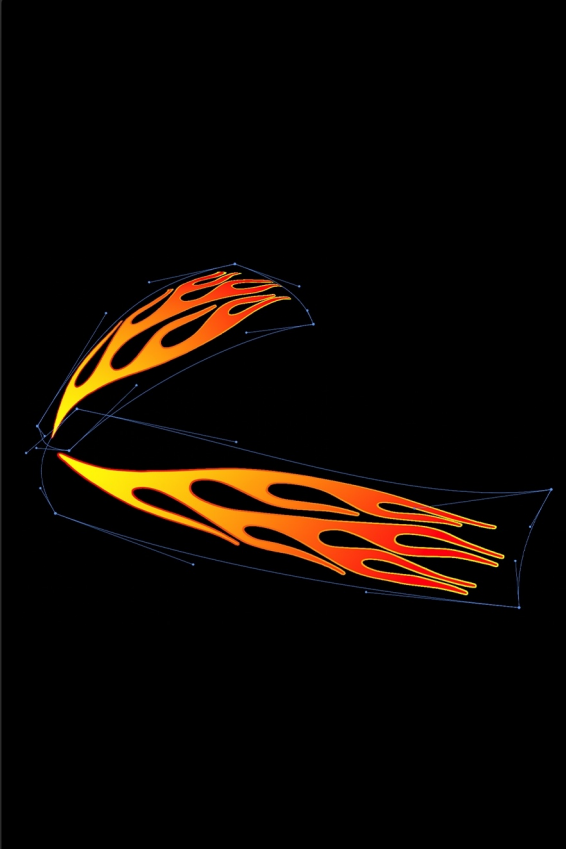
3. Blank flame pattern



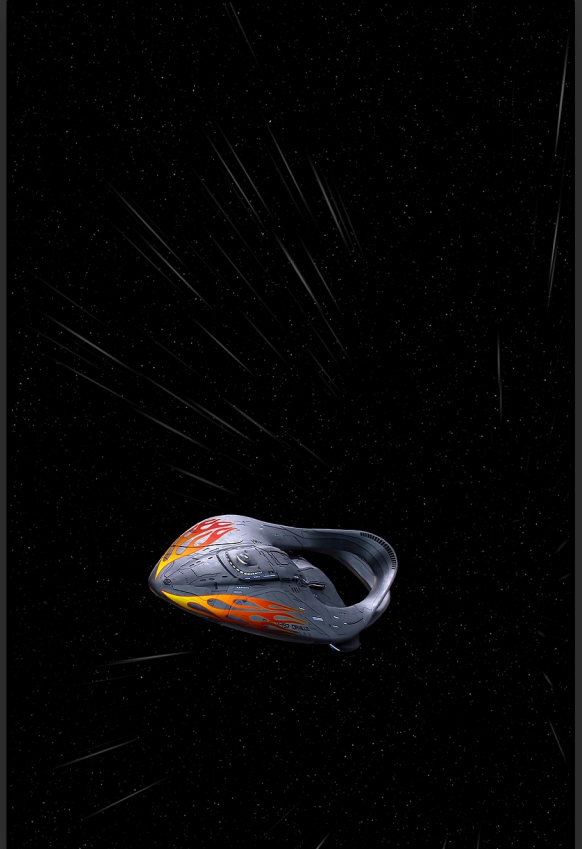
4. Flame pattern with color gradients applied to fill and outline properties



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



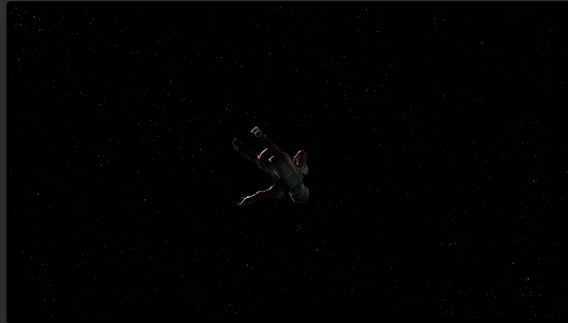
1. Screenshot from S1:E7 "Majority Rule"



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



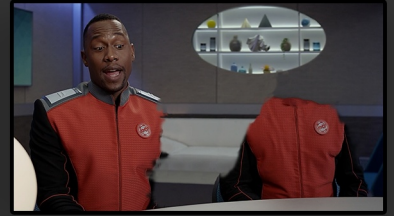
1a. Screenshot from S1:E11 "New Dimensions"



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"



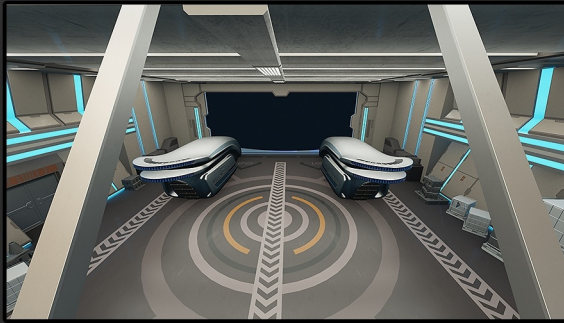
2. Screenshot from S1:E11 "New Dimensions"



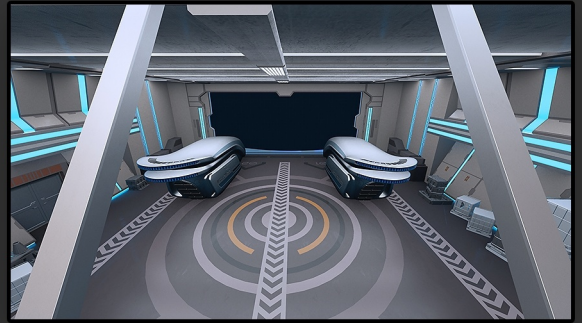
3. Closed doorway from second screenshot inserted into first screenshot, replacing open doorway, for continuity reasons; Gordon removed; scene cropped and relit



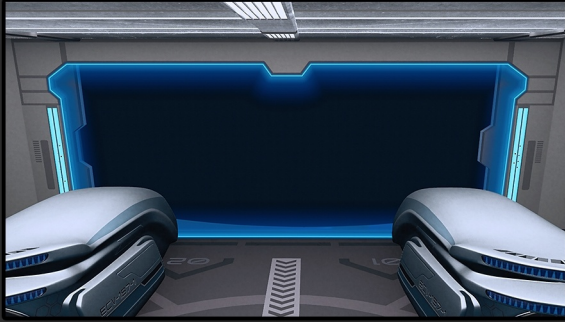
1a. Screenshot from *The Orville Interactive Fan Experience*



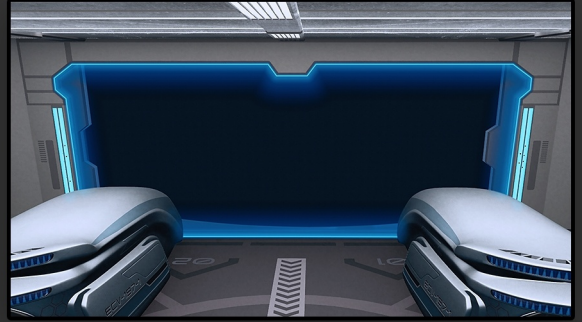
1b. Screenshot color-graded to match show



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 designs corrected



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



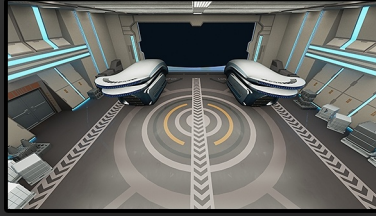
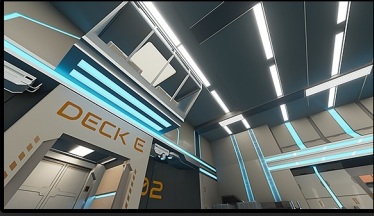
2. Screenshots stacked for panoramic stitching



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



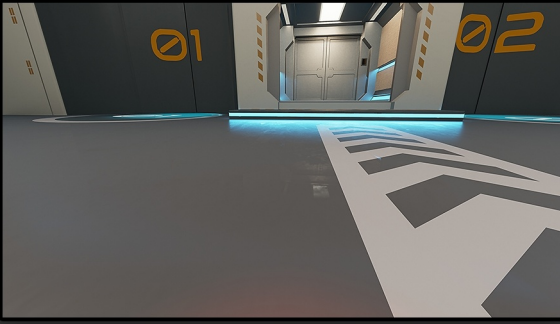
3. Scene cropped and color-graded; typography corrected; subjects repositioned and inserted with existing harsh outdoor lighting



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



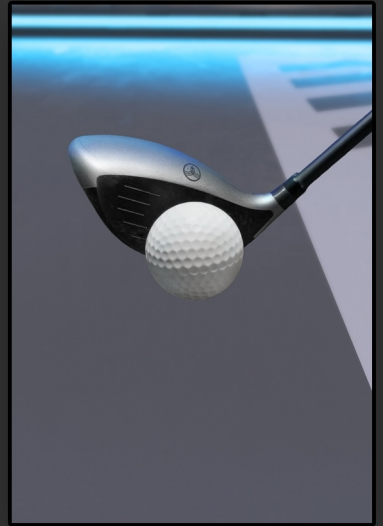
3. Scene cropped and recolored; depth-of-field blur applied; floor reflection removed



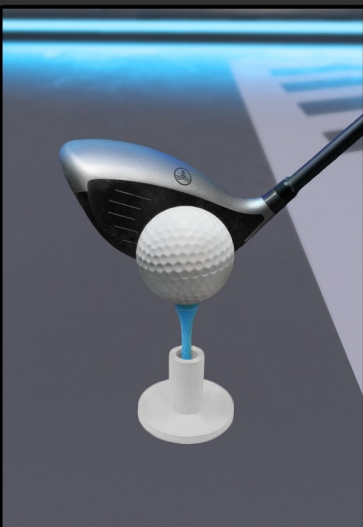
4. Club and ball inserted from second screenshot, without adjustments



5. Ball rotated; logo replaced; environmental lighting applied



6. Tee and tee stand from random product photo inserted



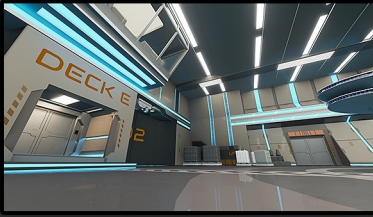
7. Tee and tee stand recolored and relit; reflection of tee on bottom of ball applied



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



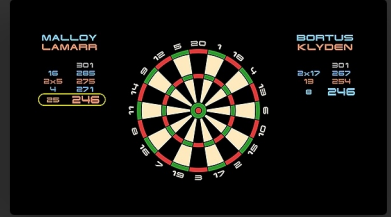
1. Screenshot from *The Orville* Interactive Fan Experience



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



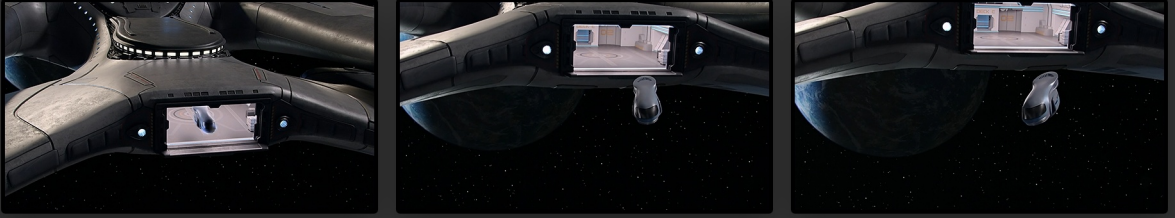
3. Synthesized garts board with score display



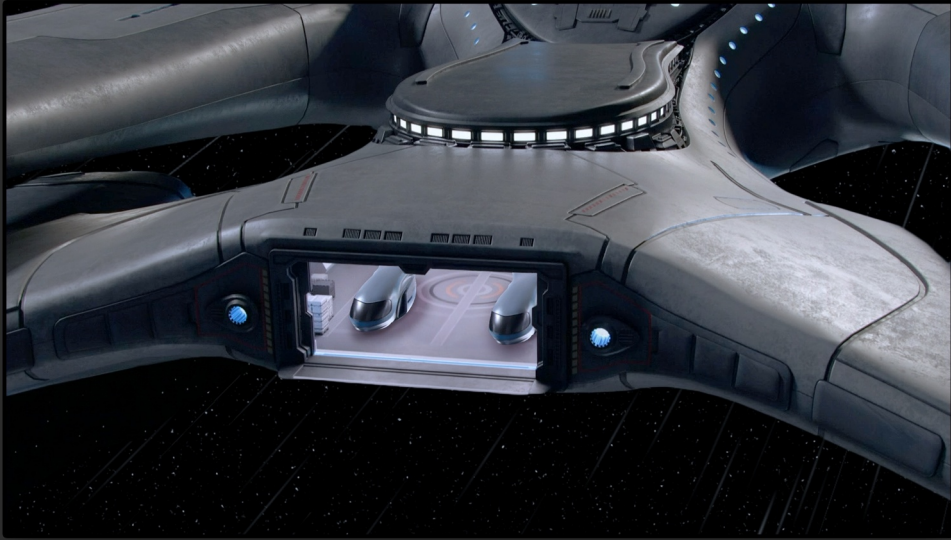
4. First screenshot relit, color-graded, and cropped; John relit and inserted from second screenshot, with environmental lighting applied; force field glow applied; garts display inserted, with yellow marker and soft floor reflection applied



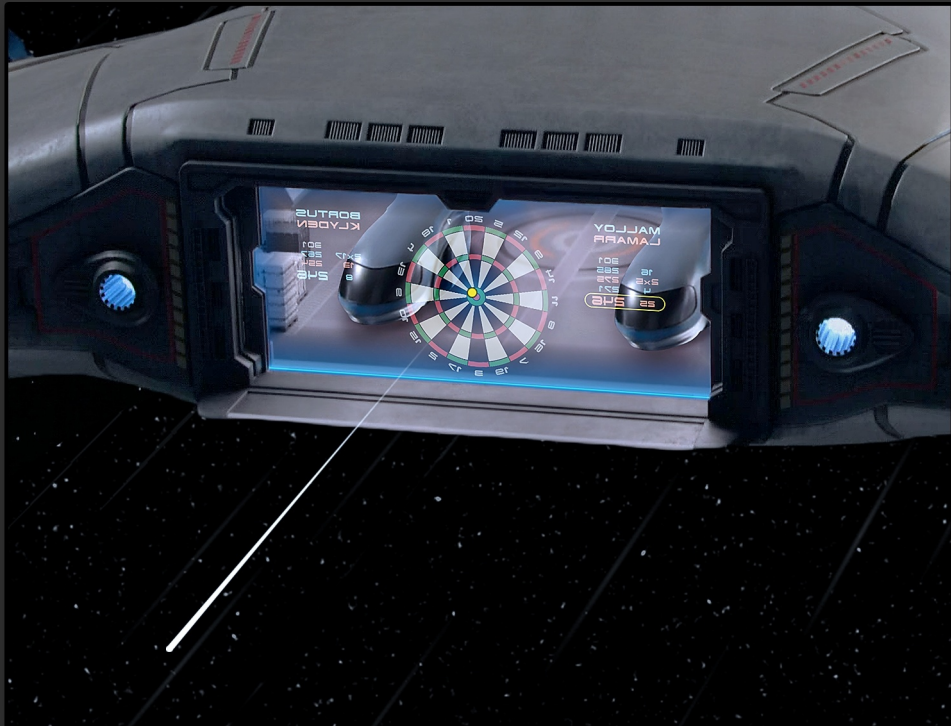
1. Three screenshots from S1:E12 "Mad Idolatry"



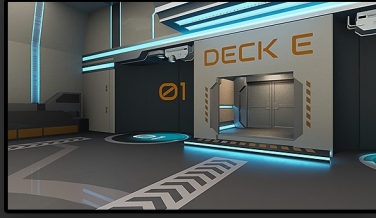
2. First screenshot flipped horizontally and re-color-graded; shuttle removed from first screenshot using empty shuttle bay from second screenshot; static starfield replaced with quantum-speed starfield; shuttle inserted (twice) from third screenshot, with shadows and environmental lighting applied



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



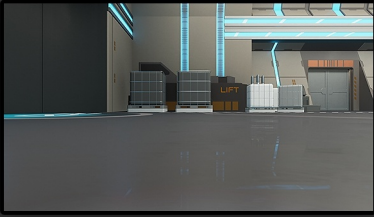
3. Intermediate composite, with Klyden and golf cart taken from separate screenshots, without relighting or recolorization



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



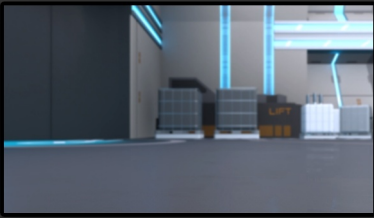
2. Screenshot from S2:E6 "A Happy Refrain" deleted scene



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



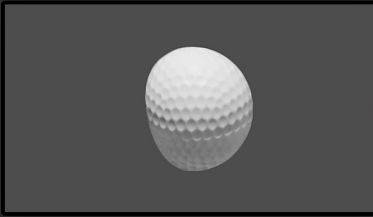
6. Custom logo for fictional "Monster Loft XXXXL" driver



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



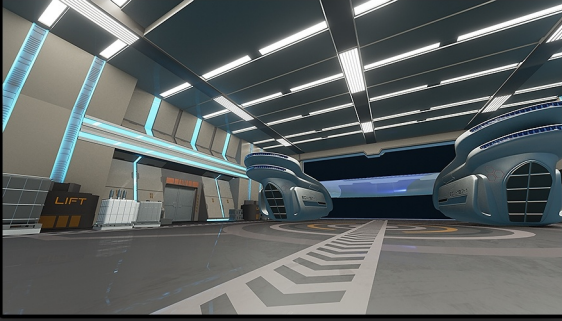
8. Shadows, reflections, and Planetary Union logo applied



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



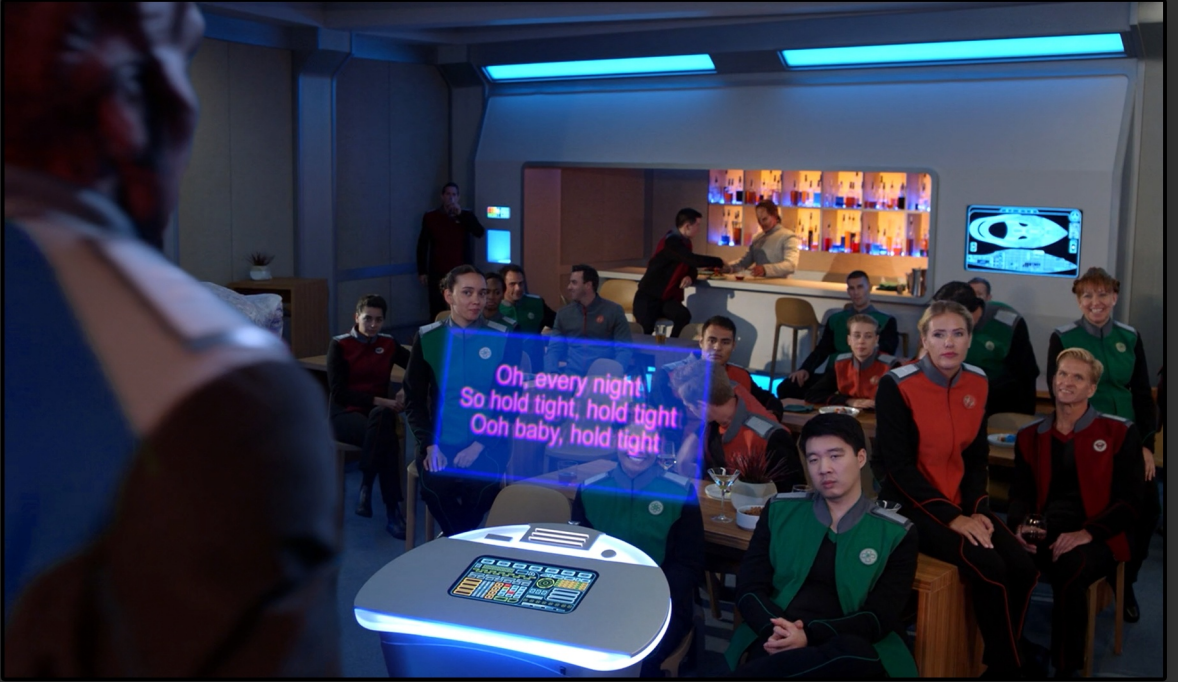
4. Final composite, relit and color-graded, with shadows and reflections applied



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**

*Mooska's*

***NO  
SMOKING***

*Thank you*

*monster*  
**XXXXXL**  
*loft*



Original puking unicorn artwork by Errol Rich, Jr.



Gordon's puking unicorn, inspired by Errol Rich, Jr.'s artwork



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)*

*Parody by Gordon Malloy (2420)*

### *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

## 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 (2020)*

### *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**

### *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.

# PEOPLE DIE AT THE FAIR

How many nods and references to  
*A Million Ways to Die in the West* (2014)  
did you catch?









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.



OH!!!

LOOK AT THAT! LOOK AT THAT!



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



BYE! BYE, MR. MAYOR!



BYE! HAVE FUN BECOMING WOLF SHIT! BYE!



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.**



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.





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**.



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.



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'*.







I DON'T KNOW...  
MAYBE YOU SHOULD  
TRY TO TALK TO  
LOUISE.



THAT'S  
A GREAT  
IDEA!

YEAH?  
I STILL  
GOT IT!

I HAVE  
GOOD IDEAS  
SOMETIMES!



THAT'S THE  
JACKPOT. THAT'S  
THE JACKPOT.



I DIDN'T  
MEAN NOW!

HEY, HEY, DUDE,  
YOU REALLY SHOULDN'T  
DRINK AND HORSE.



UM, I MIGHT  
HAVE TIED ONE ON  
IN THE **MESS HALL**  
BEFORE GOING DOWN  
THERE, YEAH.

I HAVE NO  
IDEA HOW HE  
WOULD **KNOW**  
THAT, THOUGH.



ANNND...  
SO YOU JUST...  
**FLEW AROUND  
DRUNK** FOR  
FIVE HOURS?

UHHH...

GORDON, YOU  
KNOW YOU REALLY  
SHOULDN'T DRINK  
AND SHUTTLE.

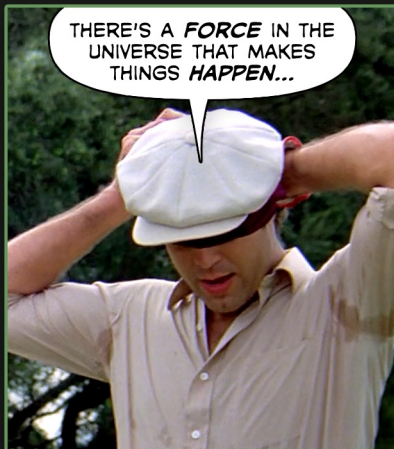
# BE THE BALL

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.







**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**.

# **IGNORANT PEASANT!**

*A nod to *Just Visiting* (2001)*



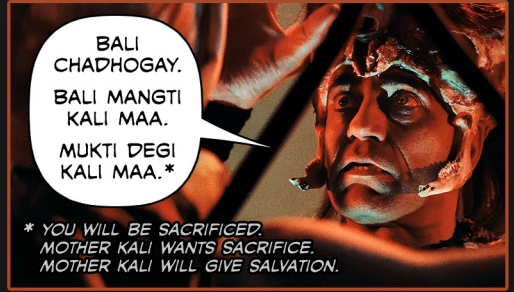
**WE PLEDGE  
OUR DEVOTION  
TO HER WITH  
AN OFFERING  
OF FLESH...  
AND BLOOD**

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



IT'S A THUGGEE CEREMONY.

THEY'RE WORSHIPPING KALI.



BALI CHADHOGAY.  
BALI MANGTI KALI MAA.  
MUKTI DEGI KALI MAA.\*

\* YOU WILL BE SACRIFICED.  
MOTHER KALI WANTS SACRIFICE.  
MOTHER KALI WILL GIVE SALVATION.



KALI MAA...  
KALI MAA SHAKTI DE.\*

\* MOTHER KALI...  
MOTHER KALI, GIVE ME POWER.



AGAR KOI HAI TOH MUJHE BACHAO!  
KOI MUJHE, KOI MUJHE BACHAO!  
OM NAMAH SHIVAYA!\*

\* IF ANYONE IS THERE, SAVE ME!  
SOMEBODY, SOMEBODY, SAVE ME!  
I DEVOTE MYSELF TO SHIVA!



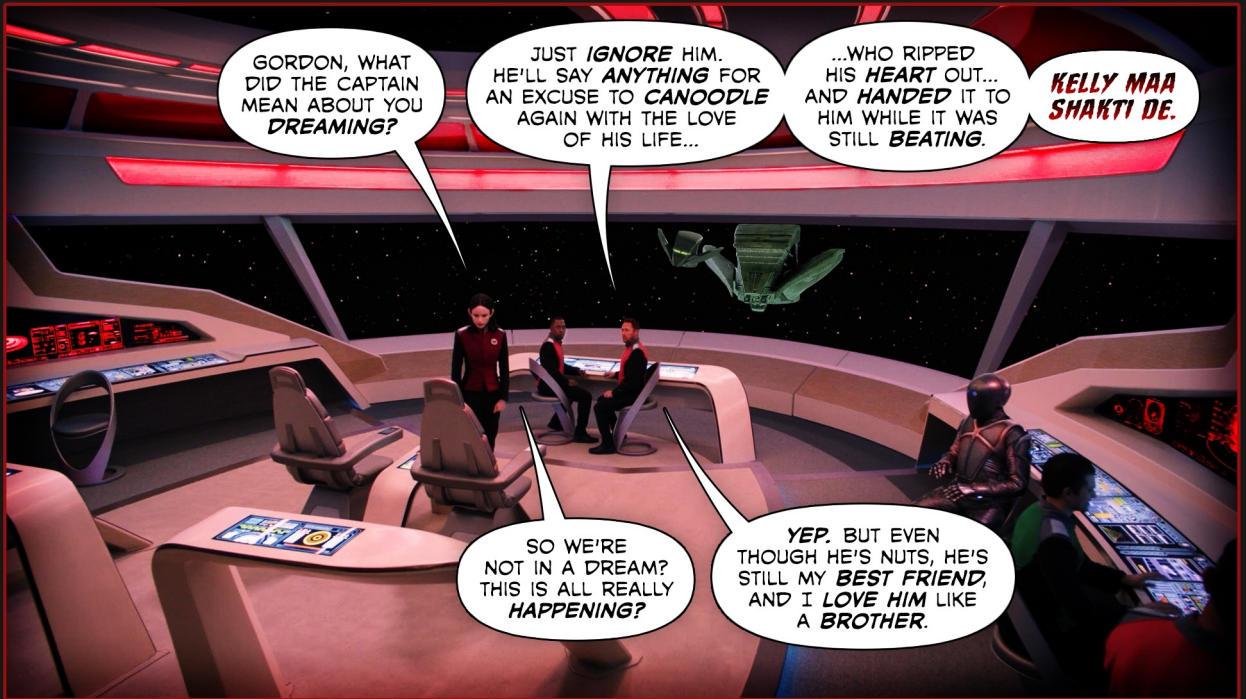
BALI CHADHAU TERE AAGE.  
SWIKAR KARO.\*

\* I OFFER SACRIFICE BEFORE YOU.  
PLEASE ACCEPT.



AB ISKI JAAN MERI MUTHI MAIN HAI.\*

\* NOW HIS LIFE IS IN MY HANDS.



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 MAA SHAKTI DE.

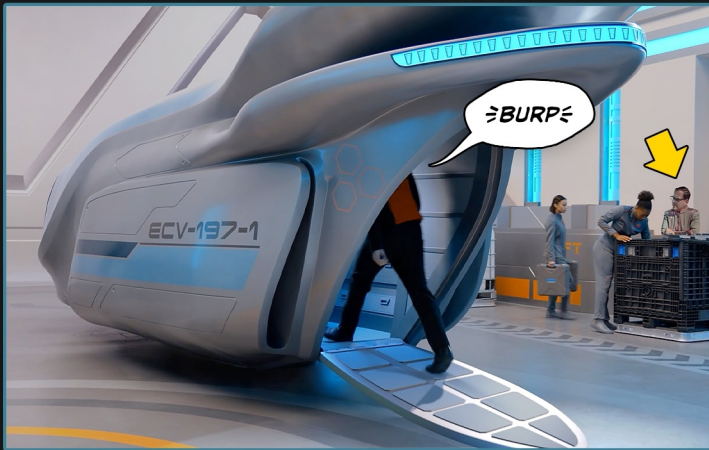
SO WE'RE NOT IN A DREAM? THIS IS ALL REALLY HAPPENING?

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

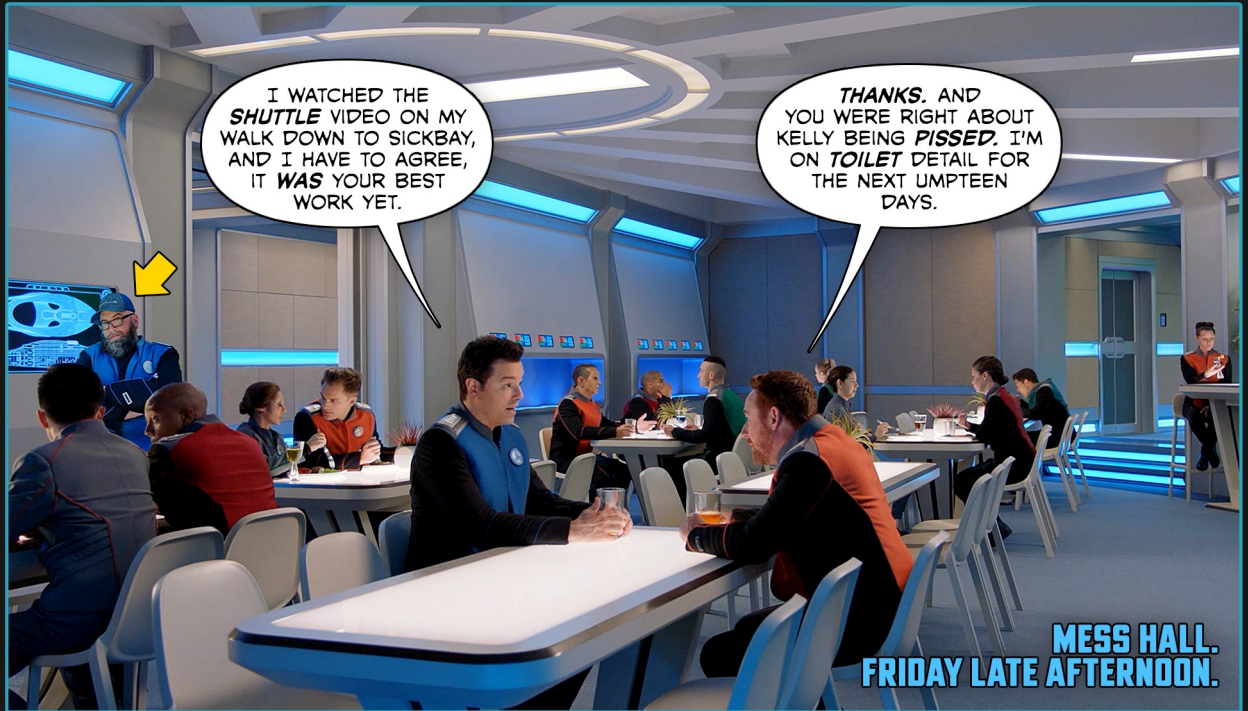
# I SPY

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*



I WATCHED THE **SHUTTLE** VIDEO ON MY WALK DOWN TO SICKBAY, AND I HAVE TO AGREE, IT **WAS** YOUR BEST WORK YET.

**THANKS.** AND YOU WERE RIGHT ABOUT KELLY BEING **PISSED**. I'M ON **TOILET** DETAIL FOR THE NEXT UMPTEEN DAYS.

**MESS HALL.  
FRIDAY LATE AFTERNOON.**

Pedro "Starfleet" Musella,  
video editor extraordinaire





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