

...ABYSS...

SERENITY

THE ROLE PLAYING GAME

An Adventure By Floyd C. Wesel



A Gen Con 2006 Scenario for the

SERENITY ROLE PLAYING GAME

Scenario #03

ABYSS

A Tale in Three Acts.

By Floyd C. Wesel

Prior to running, Gamemasters should read this event a few times to make sure that they have an understanding of the basic plot and—more importantly—have a chance to spot the moments and sections where they can really make the scenario shine for the players and their characters.

"Abyss"

Here's How It Is:

Here in lies the basic plot of the adventure scenario in its most basic and unblemished form.

"Abyss" is a horror story—a ghost story and a "madman in the woods" story at its heart. It takes the lovely River Tam and turns her into the crew of *Serenity's* worst nightmare: *A Reaver*.

This tale almost entirely occurs on the abandoned space station once identified by the Alliance as "The Star Gazer." Our story begins with the crew of *Serenity* already aboard the *Star Gazer*, stripping it and looting it of anything that they even think they can salvage. They came across it a few days ago and they know that within a few days someone else is going to detect it and come looking, and since it is free-floating its way across a major shipping lane, it'll likely be Alliance. Someone the *Serenity* has no interest in meeting.

As we learn in our script, the heroes know that something bad happened here. Maybe the worst kind of bad: Reavers. The *Star Gazer* was attacked some time ago and with the death of its vital organs (the crew), so to did it die. Since then it has floated in the Black. Cold and alone. Our story begins with one character having developed a special relationship with the station. River. Due to her unique nature she has come to understand what happened here intimately, for the dead have spoken to her and the violence of the Reavers has affected her.

Quite simply, she has gazed too long into the abyss, and she is changed. Now she seeks to do what it is that Reavers do best: torture and *eventually*, murder.

Masters of the Game:

You'll notice as you read through the event that there are actually few to none of the hard "rules references" that you might normally find in an adventure. For example, you won't find things like, "Kaylee must make three separate DIFFICULT checks using her Intelligence + Technical Engineering in order to keep the ship from crashing."

This is because, to put it simply, there's just not the need to have them. The system is fluid enough and the skill list is simple enough that any circumstance that the heroes are in should dictate what skill the player should roll out. If there's a question, simply choose which ever sounds best to you. If all else fails tell the player to roll some dice or spend a Plot Point as you see fit and get back to the action.

The scenarios are really meant to showcase the fun that is playing in Mr. Whedon's 'Verse. They are meant to be short—but sweet—stories that take a bit less time then a normal CON event slot to run. Teach people the rules of the game *as you play*. With all convention games the most important rule is to make sure everyone has a chance to do something special with their character and that everyone, including your self, has a great time.

Don't let something as minor as "the rules" slow down your game; in **Serenity** things happen at the speed of Plot (Points).

Casting Notes:

Here's a list of our cast and how and when they might have a moment to shine within our story. Also, any special notes or background information that you might need in specific for this adventure will be noted here.

If you are short of a full table, you can simply 'wound' any non-chosen cast member during the explosive release of *Serenity* from the *Star Gazer*. Alternatively you could trap Wash and Kaylee in the engine section. This way the rest of the crew has to do everything through their radios because they can't get them out until they can get to a laser torch, which is on *Serenity*. You could also lock Malcolm and Zoe on the bridge, forcing the rest of the crew to work without their beloved commanders until they can get to the *Serenity*, because Malcolm and Zoe's radios got fried in the *emp* part of the generator's explosion.

Malcolm: The likelihood is, is that Mal will want to give his space suit to Inara (see Inara). There's also the possibility that he'll want to do some dangerous stuff such as the space walk or the air-rocket ride.

Zoe: A Zoe versus River/Reaver fight could be interesting, but it would be more interesting to have her have to do some mechanical stuff. Perhaps she and the others are separated via a bulkhead and only Zoe can relay this power line or conduit or whatever to save the day.

Wash: The idea that the someone is going to have to go out into space and either fix an antenna or ride a air rocket or pilot a escape pod is right up Wash's alley from a player perspective.

Jayne: No doubt someone who has seen the show knows that Jayne's gonna want to kill River if he gets a chance. He may not go out of his way to do it, but he sure ain't going to go easy on her if "the crazy bitch" comes near her. If you want to have a "bizarre-Verse" moment, have Jayne actually talk River down.

Kaylee: As a non-combatant, and someone who is somewhat afraid of River (remember the episode when they saved Mal from Niska) to begin with. Having Kaylee being separated and hunted personally...taunted by the Reaver/River all the while and then letting Kaylee escape because she knows how to release some kind of gas from a pipe or can lock a door between them is good use of her talents.

Inara: As she was only on the *Star Gazer* for a moment to ask a question, she does not have a space suit during this scenario, which means that they are eight people with seven means of maintaining life support.

Book: It might be interesting to have Book reach River and bring her back to reality. Also, Book is a canny man with definite skill in fighting; having him and her got at it might also be interesting. Also, he would be sure not to let Jayne kill "the crazy bitch" if he could.

Simon: He should be the only person (other than maybe Book perhaps) that can 'reach' the River inside the Reaver. Make sure to weigh his words to River carefully. Look for the Drama.

River: In "Abyss" the villain is River. Keep in mind though, "Reaver-River" is not the ass-kicking commando that we know and love and fear in the bar in Serenity. She's not the unleashed Alliance Assassin. She's essentially possessed by the dark tragedy of this place. She's a canny hunter, filled with hate and chaos and darkness the likes of which no mortal should know.

Safety Word:

So why doesn't Simon use his special 'safety word' in this adventure? He can, it's "*Eta Kooram Nah Smech*", and it just won't work. (If a player actually knows it though give them a plot point for having no life, it's the least you can do, right?) Basically, the plot doesn't call for it to work; the in-game reason is that Reaver-River is beyond being susceptible to it, which is why she's such a danger. Logic won't work in communicating with her, but emotions might.

Script:

Hand out a script to each of the players. Have them study their scripts for a few minutes and then have them read out their player character's lines. Read anything not specifically said by a Player Character. No need to read the parenthetical parts, they are there to help the player act out his scene.

ACT One:

Opening:

We start on various parts of the *Star Gazer* and discover where our various heroes are at and end up in the docking facility where we discover that River is missing and the *Serenity* suddenly pulls away from the station where several of our heroes must act quickly or be sucked out into the Black.

Cast Away:

This part begins just as *Serenity* suddenly and violent breaks from the *Star Gazer*, revealing the docking port to the vastness and vacuum of space, which means that Jayne, Book, Simon and Inara are all in a heap of trouble.

Jayne, Book, Inara and Simon. This is a chance to have personal heroic action as the centerpiece of this action. Be sure to understand the places of each of these characters at the script's end.

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- Jayne is hit by a dead body and is flying out into space. Give him an opportunity to grab a cargo strap.
- Inara is flying out, but Book can grab her and part of the bulkhead.
- Simon is holding onto a railing, being hit by small debris, but enough to hurt a bit.

In order to stop complete decompression someone needs to make their way to the manual bulkhead emergency release to seal off the dock from space.

Malcolm and Zoe & Wash and Kaylee. The violence of *Serenity's* departure has an effect on everyone. Mal and or Zoe could be damaged by the explosion. Perhaps Wash trying to get away from the falling bulkhead door. One dramatic thing would be to have someone get a broken arm or leg. If you do decide to go with this, and it is recommended, be sure to give the character's player a number of Plot Points to help them make up for the crippling.

Serenity. To the horror of the crew *Serenity* is now slowly floating away from the station. They are going to have to figure out some way to get her back.

GM Note. All in all, go for big action and bigger heroics in this scene; the rest of the story is going to get darker. One of the more important elements at this time is to confuse the players. Make sure to try and let them think that the ship pulling away is an accident and that this is a "man vs. nature" story as opposed to the "madman in the woods" story that I mentioned earlier. Even better, let them think River is on *Serenity*, so that maybe all they have to do is communicate with her and maybe they can get her to guide the ship back.

This also helps the horror aspect in that when they start hearing "Reaver-River" they might not think it is she until you dramatically reveal it as such.

ACT Two:

Catching *Serenity*.

So how might our heroes get the *Serenity* back? Here's a few ideas, but feel free to ignore them and use one of your own or use an idea that your players might come up with if it sounds cool. Also remind them that they do have an air and heat problem.

- The crew uses a radio signal to remote control *Serenity* back to them. They'll need to find a power source and will need to space walk to fix an antenna to do this. This is rather weak, the others seem a bit more dramatic.
- The crew comes up with the insane idea to use pressurized air containers to rocket someone over to the *Serenity*.

"Abyss"

- There's an escape pod on the station, it's barely operable, and if they can spin the station around they could send the pod out and have the two people that can fit in it, jump out and thruster the short distance to *Serenity*.
- A good samaritan captain and his crew comes by and actually helps them. This is the least rewarding from a player situation, but their battle with saving themselves and River might be enough action for a short session.

We Are Not Alone. We Should Split Up.

However they plan on trying to get the *Serenity* back make sure you do one thing: Separate the crew as much as possible. To do the first idea someone needs to turn on and monitor the power source for the radio system, while another needs to work the radio and a third needs to make the repair to the exterior transmitter.

Being separated makes them more vulnerable to Bad Things. As they separate, decide how to best use the terrain and the mood of the place. Asking one group to pull to the side and not communicate with the others unless you are letting their radios work. (And how long till those batteries dry out or some other bad thing happens to it?)

Also, keep in mind that Inara might not have a life-support suit on, since she was just entering the docking bay to ask Simon if he knew where River was...and the Reavers took the station's or ripped them up...so this should be an interesting RP moment for Malcolm and Inara.

Mood.

What you are looking for here is to create a mood. The crew is on a station that is floating in space, dead, and there's every possibility that they will freeze and suffocate to death (if Reaver-River doesn't get them first) because their ship is flying off. Power is minimal. No or little light beyond some flashlights they have. Most of the air they managed to get into the station to perform their salvage operation got sucked into space when *Serenity* pulled away. And heat, there's seriously little of that to be had.

And then there's the noises; (un)luckily there's just enough atmosphere that every creak and stress-strain can be heard by the crew. Odd bits of movement in one's peripheral is always good for a moment of tense interest. And you can always have a floating dead body bump up against someone.

ACT Three:

Improvise/Adapt/Overcome

However and whatever they plan, be sure to give each player a chance to shine, to have his moment. Keep in mind that this does not necessarily mean saving the day, it means giving them a moment to role play their character.

- Detail the space walk, make it dangerous. Maybe their safety line just floated free from them, cut by River.

- Maybe a air/gas canister is damaged and when the characters move one of them, the thing ruptures.
- River could set up booby traps.

Revealing River's a Reaver?

The best monsters in Hollywood movies are the one's you can't see. Try and keep "the monster" hidden until the last moment, and even then, only reveal it to the person involved in the scene. Again, tension, tension, tension. Describe the lighting, describe how her eyes look, perhaps she's marked herself with a few shallow cuts, describe the smell of her breath...

Imagine Kaylee is sitting against a wall, crying, a big wrench in her lap...she just can't use it against the monster that is River. Imagine Kaylee's breathing, shallow and hard...then we see River's face come into from, coming up to the glass of the helmet. Their faces are a few inches apart, then Kaylee screams as River wipes fresh blood on the front of her space suit helmet...

For the adventure, River/Reaver is in capture mode. Her goal is to take out and capture her prey so that she can torture and feast at her leisure. Feel free to take out a player character via River/Reaver, especially if they have had their moment to shine. Let them and the other players think that one has died, or heck, even kill one (so long as it's fair and square by the dice) if it happens. It's a CON game and you're the show runner. Joss wasn't afraid to kill, don't you be either. (As odd as it might sound, just make sure the Player has a good time when they die.)

Confronting River.

Eventually the crew should figure out its River. Try and make any attempt to communicate with River as dramatic as possible. Captured players could be trying to get free while another player (Book or Simon) tries to distract her. Make sure she's wild and chaotic. Let her cut on the crew a bit, minor wounds more vicious then debilitating.

Catching *Serenity*:

While the crew on the station are trying to deal with River/Reaver it is likely that Wash and Malcolm is zipping out to *Serenity* riding some air-canisters like a horse out to *Serenity* or maybe are remote piloting it in. Better yet, someone not so technical doing it, could be very interesting. Seeing Kaylee rocketing and "yahooing" her way across 'the Black' could be a fun moment.

Dénouement:

The Only Way To Be Sure.

In the end, once River is managed by the group and they got *Serenity* back, have River ask them to blow it up. To end the hate, to kill the pain. Make sure that you have a good description of the explosion...

Option 1

Vulture Scum.

If you want to have a bit more of a tense situation, feel free to have another ship show up filled salvagers of the worst kind. Then let Reaver-River chew them up and spit them out as you see fit. Make sure they deserve it though. The Vulture captain and his crew should capture or hurt several of *Serenity's* crew. They are not innocent victims. What Reaver-River does to them should be poetic justice.

Option 2

Space Zombies.

Yes, I said "Space Zombies."

If you want something really different for SERENITY make everything happen pretty much as described in the standard scenario, save don't make River the villain. Be merciless, kill a few of the cast as they endure this horrors and at the end shock the audience back to the moment when *Serenity* first connected up and river stepped out and started screaming and crying about everyone dying. (See Simon's comments in the opening script about it.)

The whole event ends up being a psychotic vision-nightmare of River's twisted and broken mind. (Basically it is a "what if" game.) In the end, when the crew is standing around watching her writhe on the floor in horror she is so vehement about it all that Malcolm (freaked out about how she reacted to the *Star Gazer*) just nods and tells everyone to get back up on the *Serenity*. He tells the crew that the Alliance can have it, that the place just smells of all kinds of bad.

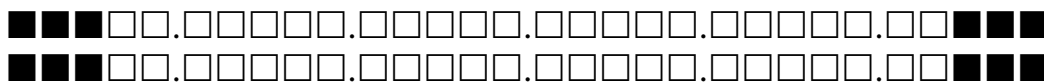
Stats & Mechanics:

REAVES-RIVER

Agi d12, Str d8, Vit d10, Ale d8, Int d10, Wil d10; Life Points 24; Initiative d8 + d8. Traits: Tough as Nails (Major Asset), Fightin' Type (Major Asset), Sadistic (Major Complication). Skills: Athletics d6/Dodge d8, Covert d6/Stealth d8, Discipline d6, Guns d6/Pistol d8, Perception d4, Melee Weapon Combat d6/Knives d10/Club d8, Technical Engineering d4, Unarmed Combat d6/Martial Arts d12.

Special Note: If Reavers feel pain, they are not hindered by it—but rather thrive on it. Reavers ignore the effects of Stun damage, and do not suffer Wound penalties for injuries. (They will, however, suffer penalties for obvious physical problems. A Reaver whose arm has been severed can only attack with one arm!)

WOUND DAMAGE →



← STUN DAMAGE

VULTURE CAPTAIN

Agi d6, Str d8, Vit d8, Ale d8, Int d8, Wil d8; Life Points 18; Initiative d6 + d8. Traits: Tough as Nails (Minor Asset), Rank (Minor Asset), Sadistic (Minor). Skills: Athletics d6, Covert d4, Discipline d6/ Mental Resistance d10, Guns d6/Pistol d10/Assault Rifle d8, Knowledge d6/Military History 10, Perception d6/Tactics d12.

VULTURE CREWMAN

Agi d6, Str d8, Vit d8, Ale d6, Int d4, Wil d6; Life Points 14; Initiative d6 + d6. Skills: Athletics d4, Guns d4, Melee Weapon Combat d6/Knives d8, Pilot d4, Technical Engineer d6/Slavage d10, Unarmed Combat d6.

STAR GAZER UNDEAD

Agi d6, Str d12, Vit d10, Ale d6, Int d2, Wil d10; Life Points 24; Initiative d6 + d6. Traits: Frightening (Minor) ["fear" as per *Intimidation Manner*], Mean Left Hook (Minor), Tough As Nails (Major), Undead (Major); Skills: Athletics d6, Discipline d6/Morale d12+d12, Influence d4, Melee Weapon Combat d6, Perception d6, Survival d6/Tracking d10, Unarmed Combat d6/Zombie-Fu d12. Special Note: Undead feel no pain and are not hindered by it. Undead ignore the effects of Stun damage, and do not suffer Wound penalties for injuries. (They will, however, suffer penalties for obvious physical problems. A Undead whose arm has been severed can only attack with one arm! Thought you might let that severed arm attack on its own for a few rounds of added freak factor.)

Damage Tracker Sheet:

WOUND DAMAGE →

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Opening Script:

DEEP SPACE. EXTERIOR: *THE STAR GAZER*, AN ABANDONED SPACE STATION THAT HAS BEEN FLOATING DEAD FOR SEVERAL YEARS. RECENTLY DISCOVERED BY THE *SERENITY*, WHICH IS ATTACHED TO IT. THE CAPTAIN AND HIS CREW ARE ENDEAVORING TO SCAVENGE WHAT THEY CAN BEFORE THE GAZER CROSSES NEAR A MAJOR SHIPPING LANE; WHICH MEANS IT WON'T BE LONG UNTIL THE ALLIANCE GETS INVOLVED.

INTERIOR: IN MANY PARTS OF THE STATION WE SEE BODIES. SOME ARE LYING WHERE THEY FELL, SOME HAVE BEEN MOVED BY THE CREW OF *SERENITY*. ALL LOOK TO HAVE DIED VIOLENTLY—REAVERS. ALL AWAIT THE CHANCE TO BE BLESSED BY SHEPHERD BOOK, SOMETHING PROMISED TO THE HOLY MAN BY CAPTAIN REYNOLDS, ONCE THE SALVAGE WAS COMPLETE. WE FIND WASH AND KAYLEE IN THE ENGINE CORE OF THE STATION, WHICH IS AT THE AFT PART OF THE FACILITY.

WASH:

"Hey, here's a few axial compressor fuses; we could use them, right?"

(Kaylee is looking around, nervous, doesn't hear Wash)

"Helllooo...*Earth-That-Was* to Kaylee. I got some super sexy axial compressor fuses here looking for a perky mechanic to come give them some love."

KAYLEE:

(seems to finally hear Wash)

"Huh? Oh yeah, sure, okay. Compressors."

WASH:

"Kaylee, just try not to think of the bad stuff. Let's just get these parts and get out of here."

KAYLEE:

"Easier said than done. It feels like they're watching us, Wash, you know? At least there ain't any bodies here."

WASH:

"Yeah, it creepyfing to be sure. At least Mal is letting the Shepherd put them to rest 'fore we leave, that's good right?"

MALCOLM:

"This is no good, *feh feh pi goh*."

OUR CAMERA CUTS TO THE RATHER TIGHT COMMAND & CONTROL CENTER OF THE *STAR GAZER*. IT IS BARELY LIT FROM A BANK OF MONITORS AT ONE CORNER OF THE ROOM. IN FRONT OF THE MONITORS SIT MALCOLM REYNOLDS AND HIS FIRST MATE, ZOE. A PORTABLE POWER UNIT HUMS, FEEDING LIFE INTO THE CONTROL PANEL AND A FEW SMALL LANTERNS.

ZOE:

"Sir?"

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MALCOLM:

"I just cannot get into Captain Romero's gorram ship's log. How's it coming on your end? You get that astrogation record to sync up with the downloader yet?"

ZOE:

"Yeah, I believe I have sir. Wash is so much better at this than I am."

MALCOLM:

(nods his agreement, he'd rather be elsewhere)

"He's also better at finding and pulling parts off old heaps like this, which is a might more important."

ZOE:

"Sir?"

MALCOLM:

"Yeah, Zoe?"

ZOE:

"We need to get a move on and get off this thing. Ain't right us being here. You know I don't mind scavenging from ships, but this place is different...it's like stealing from a graveyard. It just don't feel right."

MALCOLM:

"You're not wrong, Zoe, but we that's alive have more need of this stuff than them that's left here. We're almost done now, we just need to stand tall for a few hours and then the Shepherd can say his fine words and we're off to greener moons. Promise."

ZOE:

(Looks over to a body that lies not far away.)

"Malcolm, what's it take to make a person do something like that to another human being?"

MALCOLM:

"Lots o' folk would tell you Reavers ain't people. That they never was people. I don't know what to believe. Maybe they weren't people, but then maybe they were. Just hope to the 'Verse that they still aren't huamnns, if you take my meaning."

JAYNE:

"What in tarnation do you mean by *that*, Shepard?"

CAMERA CUTS TO THE DOCKING PORT, WHERE THE *STAR GAZER* AND FIREFLY-CLASS *SERENITY* EMBRACE ONE ANOTHER. HERE WE FIND THE MERCENARY JAYNE AND SHEPHERD BOOK PREPARING TO LOAD SOME CONTAINERS UNTO *SERENITY*. AS THEY TIGHTEN DOWN SOME STRAPS JAYNE AND SHEPHERD BOOK ARE HAVING AN IMPORTANT DISCUSSION.

"Abyss"

BOOK:

“All I’m saying is that if astronauts and cavemen got into a war, that...”

SIMON TAM ENTERS NOISILY FROM DEEPER WITHIN THE STATION. HE IS PUSHING A CART LOADED WITH BOXES AND SACHELS MARKED WITH MEDICAL SYMBOLS. HE LOOKS VERY NERVOUS.

SIMON:

“I don’t know what’s worse exactly—the one’s we covered up or the bodies of the crew that we didn’t cover.”

BOOK:

“Why do you say that, son?”

SIMON:

“It’s just it seems like that every time I turn about I keep thinking I see something move under the tarps.”

JAYNE:

(begins looking more closely at the bodies, just to be sure)

“What?! You’re half as goram crazy as your sister, and that’s saying somethin’.” (to self) “Bodies movin’. Ridiculous.” (makes sure his gun is at hand) “Ain’t you supposed to be immune to dead bodies being a ex-doctor an’ all?”

SIMON:

“True, I have seen a number of bodies, and we did work on them extensively at the medical academy. But this is different. This is...”

BOOK:

(interrupting)

“Evil. The word you’re looking for is ‘evil’, son.”

JAYNE:

“I don’t know about ‘evil’ Shepard, but I do know theys ain’t natural—Reavers. They’s is all kinds of wrong. And getting killt by one’s got to be about the worst thing I can imagine.”

SIMON:

“I hate it when I agree with you.”

JAYNE:

“I ain’t finding no comfort in that neither. Now get yer ass movin’. Mal said it won’t take too long for this old heap to drift into the shipping lane, and when that happens its only a matter of time ‘fore the Alliance comes snooping.”

ENTER INARA, DRESSED IN ONE OF HER USUAL COMPANION OUTFITS, WHICH IS A STARK COMPARISON NEXT TO THE MORE INDUSTRIAL LOOK OF THE OTHERS, WHO ARE IN THEIR ENVIRONMENT SUITS. INARA SEEMS TO BE LOOKING FOR SOMETHING AS SHE PULLS HER SHAWL CLOSER TO FIGHT THE COLD OF THE DOCKING BAY.

"Abyss"

BOOK:

"Hello Inara. Can we help you with something?"

INARA:

"I'm looking for River. She was with me in my shuttle but when I got done checking my messages from the Guild, I noticed she was gone. I thought she might have come out here to find Simon."

SIMON:

"I was getting some medical supplies." (Looks to Book & Jayne, inquiringly)

BOOK:

"We've been here for quite some time preparing this cargo. If she'd have come onto the station, I am certain we'd have seen her."

JAYNE:

"Plus, if memory serves, the little loon didn't quite take to the station the last time she came 'round out here. Crying and screaming about them that's dying and all."

SIMON:

(annoyed with Jayne)

"Yes, the Neanderthal..."

JAYNE:

(ignored by the rest)

"Neanderthal?"

SIMON:

(ignores Jayne)

...isn't wrong. River most assuredly doesn't like the station. She said she could feel all the folks as they had died. Inara, did you check the...

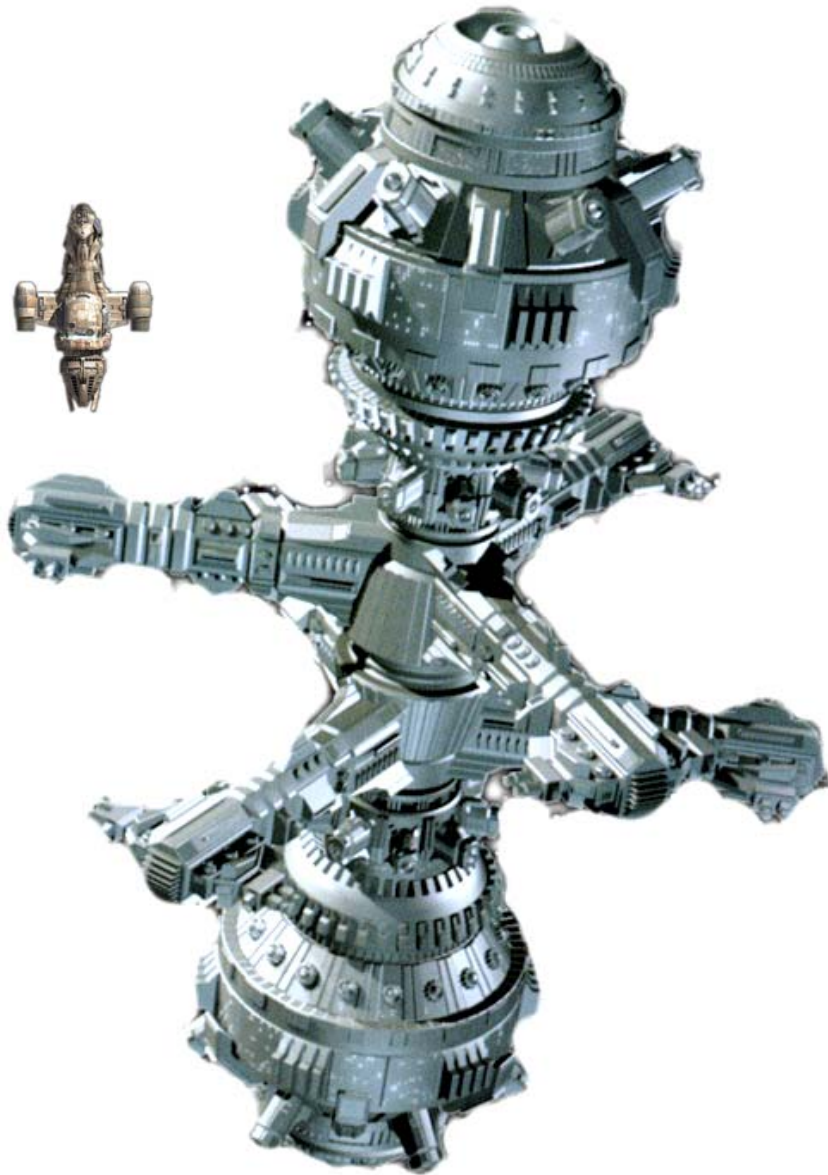
BEFORE SIMON CAN COMPLETE HIS SENTENCE, THERE'S A TREMENDOUS RIPPING NOISE AS METAL SHEARS AND THE EXPLOSIVE DECOMPRESSION IN THE DOCK AS *SERENITY* SUDDENLY PULLS FREE OF THE STATION!

IMMEDIATELY THOSE ON THE DOCK BEGIN TO FEEL THEMSELVES GETTING PULLED OUT INTO SPACE TO A NOT-QUITE-INSTANT DEATH. BOOK, SEEING INARA LIFT OFF THE GROUND REACHES OUT TO GRAB HOLD OF HER. A DEAD BODY FLIES UP AND SLAMS INTO JAYNE, LIFTING HIM UP AND OUTWARD. AND SIMON REACHES FOR A RAILING AS MEDICAL SUPPLIES AND OTHER DEBRIS PEPPERS HIM.

ON THE COMMAND DECK MALCOLM AND ZOE HAVE ONLY A MOMENT TO REACT AS THE POWER GENERATOR FEEDS BACK UPON ITSELF AND EXPLODES!

IN THE AFT SECTION WASH AND KAYLEE WATCH AS TWO LARGE BULKHEAD DOORS SUDDENLY BEGIN TO FALL TO EITHER SIDE OF THEM, THREATENING TO LOCK THEM IN.

A Thousand Words:



What the Star Gazer would have looked like in her prime. Now she is beat up and burnt out, a shows of its former self.