



Show Bible

11.13.15

Created by

Max Landis

Based on the Character by

Douglas Adams



Hi.

I am the series bible for

Dirk Gently's Holistic Detective Agency

Read me second.

Read the scripts first.

Go on.

I won't be offended.
Did you read them? Oh
great! Did you enjoy
them? Tell me your
favorite part. THAT
PART? That's **my**
favorite too! We're off
to a great start. This is
great. You're great.
Okay. Great!

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INTRODUCTION

Hi, hello. Welcome. Bonvenu. I believe that's how they say "enter peacefully" in French.

Don't check that. Don't fact check that. You're distracted, stop it, concentrate.

My name is Dirk Gently. And you are reading the Series Bible for my television show, *Dirk Gently's Holistic Detective Agency*. This show, of course, is the long awaited follow-up series to HBO's critically acclaimed *No. 1 Ladies' Detective Agency*, which --

Oh, it isn't? I've been informed that it isn't. I should have googled this. I thought we were doing an *Avengers* thing. Well do we still share a universe with *Veronica Mars*? No? Are we not doing- I thought that was the whole- the quirky detectives thing? No?

I'm sorry, I came into this all wrong. But listen, I'm not going to go back and start again, I've already spent five minutes typing because I spilt blueberry soda on my laptop and now I have to press every letter twice for it to work. You don't need to know this.

"But Dirk," You say, aloud, confusing those around you. "Aren't **you a fictional character created by Douglas Adams and featured in the books Dirk Gently's Holistic Detective Agency and The Long Dark Tea-Time of the Soul?** How could you possibly be typing this to me now?"

And to that I say, "Silence, Wikipedia! You know nothing of the fraught and haughty expanses of the cosmos that might allow for a fictional character to write the introduction to a series bible document! My presence here is luminous and powerful, and you shall tremble before me and read closely and with great reverence, and- s- squ- no- sensuous arousal as I continue!"

I say all of that. I yell it. I yell it in a room filled with people being quiet, and then one man, tears in his eyes, stands slowly. He claps once. And, one by one, everyone joins in, until it's a torrent of applause, and you feel foolish for ever questioning me, and they're chanting "DIRK! DIRK! DIRK!" like that and I leap into the air, one fist raised as --

So.

To do a series about me, I hope you'll understand that things are going to be...odd. This is a show that is heavy both on character and plot, and uses one to illuminate the other. Ideally, to try to give "spoilers" to your friends for the first season, you'd end up sounding like a totally mad crazy person. This is good. This is what we want. Because then you say, "You just have to see it."

I could draw comparisons to *True Detective*, *Red Dwarf*, *Battlestar Galactica*, *House of Cards*, um, *Homeland*, uh *The Sex In The- Sex In The Biker Gang*, that show, the wild west one where they say "cock" all the time, yes, and -- the one -- with you know, the murder guy one with the good bad murder-man, I could talk about the *Breaking Bang Theory* -- look I'm doing this from memory.

They said talk about other successful shows, and I'm doing that.

I suppose what it comes closest to, in its own, wild way, is *Justified*. A funny, colorful, vibrant *Justified*, with a central mystery/problem every season, which every episode of the show slowly works towards

solving, as shit hits the fan in various exciting, UNEXPECTED WAYS SHIT SORRY BLUEBERRY SODA ON CAPSLOCK.

It's a story about two strong central characters, and swirling around them are a plethora of other, equally fascinating people, all constantly in motion, headed for any number of dynamic collisions.

Occasionally we get dark, indeed, very dark. Dangerous folk of all sort with very sinister aims, and very few punches pulled. This isn't *Monk*. It isn't *Psych*. People you like will occasionally meet a startling, unfair end. But I'll do my best to keep that from happening.

So long as those four maniacs in their stupid van stay away from me, everything is going to be fine.

Wait. Ignore that. Ignore what I just said.

What? A van?

What are you talking about?

No, YOU'RE acting crazy.

No, what YOU'RE doing is obviously suspicious.

The show is a ride. There are moments that will make you cry. Scenes where you'll be sitting on the edge of your seat. Lines that will make you laugh, and twists that will make you...be...surprised...by...them. Perfect. Nailed it.

In the end, what's great (and I do think it's great, and that's not just because it's about me, though it is about me, I don't know why the characters section of this document goes on and on about Todd and his sister, Amanda, and that annoying Farah Black. I mean Todd's a great assistant, sure. Amanda is cool and all, and Farah is good with a gun, but the series is called DIRK GENTLY not TODD BORING, okay? Let's be clear this is about ME and not about Todd. TODD SHUT UP AND LET ME TYPE. NO I DON'T KNOW WHY I'M TYPING THAT INSTEAD OF SAYING IT. NO I WILL NOT FOCUS ON THE ROAD. IT IS PERFECTLY REASONABLE TO TYPE ON A LAPTOP WHILE DRIVING.mmmMY FINGERS ARE STICKY FROM BLUEBERRY SODAFEHAEF;LDSKAGHDXCHARGROAGIHRGAESFI- fuck you dirk fuck your document-00feaa

In the end, what's great about the series is the heart. It's ultimately a sweet, caring story about people you like. It's fun, and it wants to have fun. And if there's a little danger or a few minds blown along the way, that's a risk we'll take, because pretty much the only good television is the risky stuff.

So. Laugh out loud funny, mind-twistingly plotted, wild, inventive action, unforgettable characters, and a tone and style like nothing else in the market. Douglas (pardon my Czech) FUCKING Adams, at long last on cable television where he's always belonged.

Well, I'm certainly excited.

- Dirk Gen-RIDA;EGJASDKGA DIRK FOCUS ON THE ROAD

OUR SHOW IN A NUTSHELL:

We follow the bizarre adventures of eccentric “holistic” detective Dirk Gently and his reluctant assistant Todd, as they wend their way through one big, insane mystery a season, crossing unlikely paths and encountering a bevy of wild characters, each episode coming a few seemingly random steps closer to uncovering the truth.

Along the way they are repeatedly waylaid, detoured and setback by problems that seem tangential only to eventually work back seamlessly into the central mystery, as well as enigmatic figures from Dirk’s past with their own set of dangerous priorities.

Its connections to the two books on which it is based are primarily tonal; it’s not fiercely loyal to Dirk canon. That said, there are multiple hints and nods, that of course are episode to episode, and not going to be gone over in depth here, that imply in a none-too-subtle manner that some version of the events of the two books did indeed happen in the recent history of the show.

But you don’t have to have read the books to watch the show, nor even have any knowledge of them at all. It is a standalone piece.

The show is a serialized comedic thriller, that leans heavily on the Douglas Adams-style dialogue and character comedy that made the book series an enormous success, but adds to this an elevated feel, grounded stakes, and a violent, cable-drama edge that keeps tension high.

HOLISTIC DETECTION – HOW IT WORKS (IT DOESN'T)

Holistic - ho·lis·tic - hō 'listik – adjective. Characterized by comprehension of the parts of something as intimately interconnected and explicable only by reference to the whole.

Detective - de·tec·tive - dā 'tektiv – noun. A person whose occupation is to investigate and solve crimes.

Holistic Detective – No results.

Holistic detection does not work. It is not a real thing. It is imperative that you understand this. You might hear “detective,” and think “procedural.” This is leading you down the wrong road.

Indeed, the paradox of having an imaginary occupation in the title of our show can be seen as a defining example of the show’s tone, as a whole. This is not your average television program, even though it kind of is. As an adaptation of the Dirk Gently novels, and indeed, of Douglas Adams’ work in general, Dirk runs the inevitable risk of becoming convoluted, or the dreaded adjective, “dense.”

This is good. We are lucky, because these are tools.

The mechanism by which we’re going to execute the show relies on ridiculous, barely connected incidents that we weave together into a whole. This isn’t fucking *Lost*. This isn’t *Battlestar Galactica*. The mysteries each season are predetermined; their solutions are all wrapped up by the final episode. But they’re completely bonkers.

I, me, Max Landis, am not going to try to match Douglas Adams’ in the wealth of ideas he executes within the Dirk books. Nor am I going to try to compete with the sheer bizarreness inherent in the mysteries. Because that isn’t the kind of show this needs to be.

This is Dirk Accessible. It’s not Dirk Grounded, because “grounding” Dirk Gently misses the point at championship levels. And this show doesn’t miss the point. Even at its weirdest, it’s aimed squarely for the bullseye of clarity and mystery in storytelling, like a custom built crossbow.

We have been blessed here with a main character, indeed, with a storytelling device, that can nearly perpetuate itself. Dirk WILL be involved in conflict, whether he meant to be there or not; it’s the nature of his gift, and once you jump that hurdle, you’re in for the long haul. Most shows rely on either plot or character; here we’re facing a situation where the characters are (sometimes literally) yanked along by the events of the unfolding plot.

There is very little exposition. We’re almost always playing catch-up. And we’re okay with that because this show is *very very* cool, smart and funny.

And that’s what Holistic Detection really is; it’s our free-pass entrance into the wild world of our series; it’s funnier than being assigned to *The X-Files*, more dangerous than being recruited to the *Men In Black*, and more than complex than answering a WANTED ad for the *Ghostbusters*.

A NOTE ON TIME TRAVEL

One hundred and fifty years ago, in the American West, a scientist named Zackariah Webb invented a time machine. The problem was, it didn't, at least at first, take people's bodies through time, only their souls, which led to disembodied ghosts being flung into the future and past. Zackariah was very frustrated when his first animal tests led to displaced, understandably confused spirits appearing randomly throughout the timeline, sometimes decades, or centuries, from where they were meant to be. This wasn't okay. Webb became steadily more frustrated until he finally attempted to test the machine on himself, except this time, the machine threw itself into the far future, the 1960s, leaving Webb behind. In the sixties, it was discovered by a psychedelic "family" style group called the Autexious Sisterbrotherboys, who very quickly deduced it's "soul throwing" abilities... missing entirely that it was in fact a Time Machine.

Then in the 1960s, a local inventor, Edgar Spring, became aware of the Sisterbrotherboys' machine, and repeatedly attempted to steal it. Meanwhile, through methods unknown, Edgar Spring devised what he patented as a Unified Cycle Device (UCD). He claimed the device was an "unlimited energy machine," and offered free energy to anyone who'd move into his neighborhood in San Diego, taking that neighborhood off the grid.

Edgar Spring wanted the soul-swapping machine, and, in time, the Men Of The Machine came to desire his Unified Cycle Device, the ultimate means by which to power the misplaced time machine, now called the Autexious Soul Exchanger.

Decades passed.

Edgar Spring disappeared into total obscurity, as his son, Michael Spring, took up his legacy. Michael dismantled the Unified Cycle Device in an effort to end the feud with the cult, and allowed the city to buy back into Springborough. Michael Spring reinvested his father's money, and became a billionaire, earning a reputation for an incredible stock market acumen that made him one of the wealthiest men in the country. Good for Michael! However, all his wealth couldn't prevent his murder in the Perryman Grand Penthouse Suite which begins our first episode.

Now... "Who murdered Michael Spring?" This is the actual case Dirk was hired to investigate, so who that was, and why and how they did it, is the backbone of mystery behind our first season. We soon learn that Michael Spring apparently hired Dirk to solve his murder and find his time machine.

How could Michael Spring know in advance that he would be murdered? How could he have this preposterous fore-knowledge of his own demise, and, if he did indeed know what was coming, why didn't he try to prevent it? Okay. Hold on to something. This is not first episode stuff. This isn't even third episode stuff. Prepare yourself for spoilers and mind-fucking.

So. Who killed Michael Spring?

Michael Spring did.

But that's a complicated answer. Because Michael Spring isn't Michael Spring.

Because Michael Spring *is* Edgar Spring *is* Zackariah Webb.

So. Let's take a breath so we can process this.

3 = 1. Two times. Three men? No. One man. Three machines? No. One machine.

Wrap your head around that for a second. *There is only one machine.* The Unified Cycle Device *is* the Time Machine *is* the Autexious Soul Exchanger.

The Unified Cycle Device functions by pulling the energy that powers it from a second in the future and then sending it a second into the past, creating an infinite loop. The Autexious Exchanger of course disjoints souls from their bodies through temporal displacement. And the Time Machine...

It's a time machine.

TONE

Our show should feel like a Coen Brothers movie. Right? Easy. Done.

No, I'm joking of course. I am not a huge idiot. At least not in this venue.

What I mean by Coen Brothers is actually very specific, and that's the language of very slightly heightened reality their films uniformly occupy. Dialogue and characters will often be outlandish, or even cartoony, but the actual **world** of the films always feels starkly real, even as it's more surreal or paranormal elements are revealed.

This is not a "goofy" show. It's always a funny show, and it's occasionally a very silly show, but when a gun comes out, you feel ready to get splattered with something. Your favorite characters are not safe. No one is, as a matter of fact. The action, which there is a fair amount of, should feel as clumsy and dangerous, as reckless and possibly misguided as it does in real life. We shouldn't be "psyched" for fight scenes, barring one or two exceptions.

Indeed, that's what I think makes our show different, and edgier, than any other comedy on TV. The blade has an edge. This isn't a "comedy," it's a thriller that just happens to be filled with wacky characters, bizarre imagery and laugh out loud funny dialogue...

The first season's mystery revolves around a misplaced, misused, and deeply misunderstood time machine, and the chaos it's left in its wake. The second season involves cracking a smuggling ring of magical items from a Narnia-esque dimension reached by crawling under a bed. The third concerns an alien who's been kidnapped by a lethal group of hyper-intelligent children.

But let's focus on our first season for now:

Within the walls of episodes 1 to 8, we encounter a kitten with the soul of a shark, displaced souls (ghosts and possessed people), and three types of psychics: a holistic detective, a holistic assassin, and a telepathically-linked posse of vampires who feed off raw human emotion. There is also a sorely misbegotten time machine, which has been used in turn as a soul-swapping machine, an unlimited energy generator, and, of course, to travel through time.

This is to say nothing of the more "grounded" (ahem) elements; a neuropathic disease, a homicidal cult, kidnapping, conspiracies, corruption and murder, our show has it all, or at least, has those things that I listed, which were a lot of things.

But each of these elements, barring perhaps the Holistic Detective, are introduced slowly, naturalistically. By the time we understand the paranormal facets of the pieces in play, our reaction isn't dubious, it's "oh, of course!" By containing, grounding and slowly doling out the more sci-fi elements of the show, we let our characters earn the audience's trust and interest, without piling on oodles of convoluted mythology.

Then, once we've done that, we very slowly, lovingly...pile on oodles of convoluted mythology.

A NOTE ON VISUALS

The visual aspect of the show is deeply important. The style guide we follow should feel closer to something from the BBC; the epic, color controlled cinematography of shows like *Broadchurch*, *Hinterland*, and *Utopia* are a great starting point for a look to grow from. We need to feel in on the fun, and the private, colorful worlds we explore should feel instantly divided. Color is a tool here, as is the canting of camera angles to subtly tip us off that we're about to encounter something weird.

Similarly, certain characters bring with them their own stylistic elements. The Insta-Chaos that the Rowdy 3 bring with them must feel sharply divided (but still organic too) from the more classic cinematography of the rest of the show. And this trend spreads throughout all of the major characters, from episode to episode; style breeds style.

Bart's scenes skew towards long single takes, Amanda's disease manifests visually, and Farah's interrogations and ass-kickings all count as kind of unspoken "special abilities" to very slightly modify the style of the show; room to explore, and experiment, scenes people will watch over and over again on YouTube.

NARRATIVE CONTROL

The show is structured like any other cable thriller/drama. We move through mini-arcs with mini resolutions, following a multitude of characters experiencing seemingly unrelated events that gradually grow to crossover and intertwine more and more as the season progresses, ending with a cliffhanger nearly every time, slowly gaining pieces to several different insane puzzles as we move along.

Watching the show should feel regularly surprising, but not "random." The randomness of our segues must be tightly controlled, with everything referencing back or having a reason for being shown. This is what makes Dirk, and the show, fun; there's a sense of deliberateness, a sense of purpose, in even the most chaotic moments.

A FINAL SUMMATION

I cannot overstate the importance that this is NOT a “comedy” show. That does not mean it isn’t funny. But thinking of, or producing it, in the mindset of “comedy” will do it nothing but a disservice, and one that’s been repeated again and again in this situation.

For nearly three decades we have watched people try and fail to adapt Douglas Adams for public consumption. His nonlinear narrative, information overload style works at genius level on the page, but on the screen it’s led repeatedly to either bland oversimplification or navel-gazing needlessly confusing rubbish.

Not this time.

This show is, must be, slick, stylized, and **cinematic**. It cannot go up its own butt hole with convoluted go nowhere story threads, or scenes built exclusively to execute gags we thought worked great on the page.

The reviews should say “slick.” The reviews should say “compelling.” The tweets should say “omfg #dirkgently is fuckng hilarious.” The texts should say “PLEASE NO SPOILERS I HAVENT SEEN YET.” It’s a show unlike other shows, and that’s a strength.

We will do Douglas Adams proud.

And the way to do that best is by not just “doing” Douglas Adams.

CHARACTER DESCRIPTIONS

DIRK GENTLY

"I would describe myself as indescribably brave, and yes I realize the problem with the 'describe' slash 'indescribably' but that's just the sort of thing I'm brave enough to do."

Dirk Gently is a fundamentally ridiculous person. Funny, eloquent, rude and a bit patronizing; a man with a bizarre sense of style and a brusque, I-don't-give-a-fuck manner that either instantly alienates or annoys the people he interacts with. Dirk exists on the assumption that everyone around him will instantly recognize his authority, an authority that doesn't exist, and that pretty much no one ever acknowledges, leaving how he is able to maintain this assumption a mystery.

And he's having far, far too much fun being that way to sit down and have a think and say, "Oh, mightn't I be in less danger if I didn't pursue a man with a gun? Mightn't I find myself under less stress should I not walk out onto the ledge of this building? Couldn't I, feasibly, not rush into the path of an oncoming car?" These are things Dirk would not say, because he wouldn't ever think them. The safety of Dirk Gently is important to Dirk Gently inasmuch as the seconds are important as they pass; Dirk is not so much a brave or courageous man as much as he is deeply, deeply committed to continuing doing whatever it was he was intending to do.

And it's always been this way. Because somewhere in that electro-firing thermal glow of brain chemistry, Dirk Gently, a wildly goofy man, has a wildly unique gift. See, Dirk is a causality psychic. He can automatically, often unconsciously, sense the invisible, tangential connections between things that no amount of normal deductive reasoning could ever detect. There are no FLASHES OF LIGHT, he doesn't press his finger to his forehead, and he doesn't have to try; impossible ideas come to him as naturally as you or I might notice "Oh, it's cold in this room" or "That music is too loud."

In other words, Dirk is subtly guided by ebbs and flows of coincidence and connection that even he can't trace; should you get tangled up with Dirk, there are high odds that your world is about to get a lot less normal. Indeed, prior to Dirk's appearance in your life, things will start to get weird and intense, the tremors before an earthquake.

Dirk doesn't feel that being a psychic is particularly special or important, and a lot of it hinges on the fact that he can't really use it to make money. Sure, Dirk loves a good adventure, and loves the feeling of putting a puzzle together, but his repeated violent confrontations with villains, accidental insertion into traumatic emotional situations, persecution by various governments and brushes with the dark and insane parts of our world add to his resentment of his ability.

We'll come to understand that Dirk's vocation of "Holistic Detective" is more complex than the average "Superhero Trying To Do Good." What actually drives Dirk is a mysterious, unstable blend of altruism, guilt, boredom, ambition and wanderlust -- and somewhere deep, there's a painful sense of having been born trapped into a life and an ability he doesn't necessarily want. Worth knowing: The English accent, though real, isn't the foreign lilt he was born with. And his name isn't really Dirk Gently.

TODD BROTZMAN

"He's a nice, average joe, if you can get past the fact that he's not nice, he's quite strange, oh, and his name isn't Joe."

Todd was never meant to be Dirk's Watson. He hasn't got a sidekick personality; he has a "don't go on adventures in any capacity" personality, to the ironic extreme that it's always led him into problematic situations. A natural grump whose passive manner hides a biting wit and a sharp mind, Todd always attempts to solve things with the fewest steps possible; despite being a compassionate, sweet, smarter-than-average man, Todd often finds himself at the intersection of morally gray crossroads. Thus, his bad habits of lying and stealing have dire consequences that he can't put off forever, even though he tries.

See, Todd's not a bad person. He's not a good person yet, either, but he'll get there. His real problem is confidence; he doesn't believe in himself nor does he like himself very much, and his arc in the first season centers around him confronting this, forgiving himself, and rising with new purpose, with some brutal ups and downs along the way.

But he's not Watson. He's not a sidekick. See, first off, Todd's just flat out BETTER than Dirk at A LOT of things. He's a far better communicator, even without Dirk's deft grasp of the English language. He's able to solve people problems that Dirk only seems to exacerbate, and he solves them smartly, without apology. More practically, Todd is easily a better fighter, driver, a better shot, has a better memory, a better dancer, and just generally an easier-to-talk-to person than his holistic employer. He's better with women too, if he wasn't so crippled by the perception of himself as a fundamentally undesirable person.

When faced with a problem, Todd should always, with rare exception, present the smarter and more practical solution than Dirk, whose "solutions" usually make the problem worse. But where Dirk's solutions worsen bad situations, Todd's often only make them "different" -- or simply put off the inevitable. Todd is crazy like a fox, and by this I mean he will chew his own foot off to escape a trap.

Todd should initially be presented as an Everyman, in muted colors, living a muted life. But as we get to know him, even within the first episode, an edge starts to shine through; his "quit before it starts" attitude is slowly stripped away to reveal a lion of a man intent on the safety and happiness of the people he cares about. As stakes rise, Todd's a fellow unafraid of putting the fate of the world on his shoulders.

AMANDA BROTZMAN

"I'm reading a lot of really negative energy, especially right now when I'm talking about your negative energy."

Poor Amanda. She's not where she should be. At least, not when we first meet her. Amanda Brotzman always wanted to be in a band. Her personality is spunky, outgoing, smart, extroverted, wild, impulsive, fun. She's a punk; she's a rebel. Or at least, she was.

The disease Pararibulitus is hereditary, a congenital bomb set in her, ticking from the moment she was born. It's a nerve disease and it makes your life suck. Episodes are unpredictable both in frequency and intensity, and so severe (even at their gentlest) as to make everyday activities like driving or grocery shopping impossible. Amanda became a veritable hermit; the fact that her brother Todd overcame the same disease gives her a wee bit of optimism that she'll be cured, too.

Amanda goes through a huge evolution over the course of the first season; the punk inside her is awakened, and she becomes an important ally, and, for a time, adversary to Dirk and Todd; she was always meant to be in a band, and in the Rowdy 3, she finds the punks she was looking for.

FARAH BLACK

"She's the sort of girl that would catch the bouquet at a funeral."

Born to a family of athletes, and the only daughter amongst five sons, Farah Black has been fighting since the day she was born... without ever having actually been in a fight. A natural born athlete, her body built lean as a whip handle, Farah's high academic marks and competitive nature led her to the Game Theory program at Oxford, and from there to the Navy, where she became a Systems Officer.

Farah has a very specific brooding, dark energy. She has an easy snarl to her, a sneer in her voice at the slightest provocation, a jagged, clipped way of speaking that lends itself to functionality, and, if provoked, biting deadpan sarcasm. She can't help feel a twinge of bitterness about her current employment. Security advisor to some reclusive billionaire? This isn't where she saw herself at thirty. From a practical game theory point-of-view, marriage made a lot sense, but that never materialized -- and for now, she's given up on love, or even friends, entirely. It's for this reason that Farah has adopted, almost subconsciously, one of her most immediately evident mannerisms: she talks to herself.

Farah is, above all else, a survivor. She's very quickly drawn into Dirk's strange world; it excites her, and offers her an escape, a possible way out from the anxious autopilot. The strangeness is nothing new to her. As we'll come to see, she's been strange the whole time.

BARTINE "BART" CURLISH

"There is a woman who is possibly entirely made of lint, dirt and gunpowder, and she seems to hate me very, very much."

Bart Curlish has killed over one thousand people in her time on this earth. She started young, preposterously young, when she was four, in fact. She wandered out into traffic, into the path of a car fleeing police, causing it to veer off the road. The man driving had just robbed a bank, killing the guard and two hostages. He did not survive the crash.

Bartine didn't do this herself, of course. Like Dirk, she is a causality psychic; an agent of the invisible ebbs and flows of reality itself. Unlike Dirk, whose hunches point him towards information and puzzle solving, Bart's subconscious ability leads her inexorably towards violence. Bart is the near invincible hand of a greater force,, an angel of Vengeance in the most lo-fi format possible. And she has accepted this role gladly since puberty, with a "don't give a fuck" attitude that is characteristic to literally every aspect of her personality.

Bart doesn't determine who she kills, or when and how she kills them. It's all instinctual; Bart is drawn towards people who kill or endanger others, and feels a second nature urge to eliminate them, which she can do with very little effort. She's rough, rude, kind of gross and an upsetting person, but there's a real sweetness to her. More so than any of the other characters, Bart is comfortable with who she is; unlike Dirk, she's found peace with her power.

THE ROWDY THREE

"The Rowdy Three."

"...There's four of them."

"Oh, I'm wildly aware."

Blackwing's global search only produced two genuine empath's: Svlad Celli, who came to be known as Dirk Gently, and Bartine X. Curlish. Both were brought in briefly as teens. However, General Scott Riggins's search was wide enough that a few extras were caught in the net...though they weren't the kinds of "psychics" anyone on the research team was expecting. These four "extras," collectively dubbed "Project Incubus," had a different gift entirely. They seemed to be able to "smell" the various conditions of human existence; their abilities functioned very literally like a sixth sense, as they seemed to "smell" and "taste" emotions. But these talents were discovered to all be secondary manifestations of a much darker central power.

The Incubus subjects are vampires.

Not the nightwalking bloodsuckers of legend, but rather something much stranger; they feed on emotion, on the electrical energy of the human mind, which they extract in blasts of crackling pink electricity. "Smelling" Dirk Gently's energy on another floor, the Rowdy Three, then little more than teenagers, used their psychic link to fool their guards and breach Dirk's area. Feeding on the terrified young Dirk's amplified aura, they were able to fully charge themselves for the first time since their incarceration. This is how they escaped, with brutal, destructive force. In the aftermath, Blackwing was closed, and annexed into the CIA. Meanwhile, the Rowdy 3 have tried to make a life for themselves out in "the real world," forever hunting Dirk Gently, the Rowdy 3 have taken up the habit of deliberately entering Dirk's life in moments where it will cause him the most emotional terror, and **TURNING IT UP TO ELEVEN.**

BLACKWING

THE UNITED STATES GOVERNMENT HEREBY DENIES ANY ASSOCIATION WITH OPERATION BLACKWING. Accessing this file has triggered security protocol x513. Stay where you are and await arrival of security team.

FK388100://343 INTERNAL COMMUNICATION

Hey Carl, it's me. Look, I'm getting a lot of calls about lack of response times on these security teams, that they don't show up. What's the deal? People are tweeting this shit. We need to get it under control. -- Riggins

FK388100://343 INTERNAL COMMUNICATION

Yeah, about that...So it seems we lost funding for the security teams. Also, after they cut funding the auto-locks and the gate, some kind of raccoon or something got into our server room. We lost a lot of data. – Carl

FK388100://343 INTERNAL COMMUNICATION

A raccoon? This is a government installation. I never thought I'd say this, but please say it was an infiltration.

FK388100://343 INTERNAL COMMUNICATION

...It might have been a possum, sir. Or a...a squirrel?

XskdfJKDSLfJEkfj*CONNECTION LOST***laksdfe32453523***

GENERAL SCOTT “SCOTTY” RIGGINS

“He’s got the right idea. But he’s got the wrong brain.”

Scott Riggins used to be a bright-eyed West Point grad. A born optimist with a cheery demeanor, Riggins is a True Believer: Aliens? Yes. Psychics? Yes. Demons? Magic? Past lives? Yes yes yes yes yes. Disappointed by the lack of paranormal secrets hidden within the government, Riggins secured funding for Blackwing, a secret bureau intended to look into the paranormal. He was delighted when local news ran a story about a young Dirk Gently, then called Svlad Celli. He located ten lost pets within an hour of learning their names. Less than a month later, Riggins acquired a young girl with a strange history of being surrounded by accidental death: Bart Curlish.

Both were orphans. Both were voluntarily entered into the program -- and testing began. But the nature of their abilities wasn’t “results friendly;” And after the Rowdy 3 prison break led to the escape of all six subjects, Riggins was deemed unfit to control the Blackwing program. He was demoted to second in command. To no one. Since then, Riggins has tailed Dirk from a distance; he hopes that, given the right opportunity, he’ll be able to recruit Dirk peacefully into Blackwing, and from there, rebuild the dream he’s lost.

SERGEANT HUGO FRIEDKIN

“I thought he was just stupid, but it turns out he’s stupid and -- you know, evil. Evil too.”

Friedkin’s first couple of appearances paint him as a harmless moron, the bottom of the barrel there to support General Riggins in his futile quest to peacefully reacquire Dirk Gently. But as Friedkin slowly, stupidly osmoses the true nature of Dirk Gently and The Rowdy 3, his character undergoes a slow but steady transformation. Friedkin, moreso than Riggins, seems the consummate military man, and his boneheaded nature isn’t immediately evident in debriefs. Oversight at the CIA begins trusting him over Riggins, and this leads his behavior to change immediately.

Friedkin becomes obsessed with capturing and controlling psychics, at all costs. His dumbness begins to find a clearer focus. What starts as a goofy comic relief character slowly builds to being the frightening, deeply hate-able villain. By the end of the first season, he becomes the Big Bad for the rest of the series.

THE BROTHERHOOD OF THE MACHINE

“Imagine if a huge group of people all got together based on the principle of making a mistake, and were so committed to making this mistake they made a religion out of it.”

Formerly a fringe, Source Family style cult, the Men of The Machine have grown and evolved in their five decades of existence. What started with flowers and free love has metamorphosed into something much darker, more encompassing and dangerous. The inter-cult rhetoric is deceptively simple: we are bigger than our bodies, beings of energy and light. However, the presence of the Autxious Soul Exchanger has led to an ugly evolution of these ideals.

The Men of The Machine believe their ability to literally leap living-consciousness from vessel to vessel is a form of enlightenment, and therefore those not initiated into the Brotherhood are physically expendable. The Brotherhood kills without compunction, and thanks to their abilities to swap in and out of bodies, generally without consequence. If you're deemed worthy, you could experience life as a bird, while the bird's soul, in your body, is kept in a cage at the Brotherhood's secret headquarters. Or maybe you'll be swapped into someone else they kidnapped; a pro-athlete, a local or national politician, anyone who could help the brotherhood grow their sphere of influence. All for one clear goal:

Gain enough power and influence to create more Autxious Soul Exchangers, mass produce them, and take over the world, MWAHAHAHAHAHAHA.

The Brotherhood is at its heart, like most cults, a self-perpetuating pyramid scheme. The look of a vested Man Of The Machine is generally associated with their “loaner” bodies, of which they keep a few dozen in the headquarters at all time. They're well-muscled, bald, and heavily tattooed with schematics of the Autxious Soul Exchanger. However, thanks to the exchanger, the Men Of The Machine can come in *almost any living form*.

GORDON RIMMER

“I was hoping he'd be more...scary. Like...I don't know...taller, maybe?”

Gordon Rimmer, a married veterinarian, didn't used to be the creepy, perverted, scheming, sweating, desperate pig of a man he is by the time we meet him. But that makes sense, because Gordon Rimmer *isn't* Gordon Rimmer; the real man, the veterinarian, was swapped into a bird and killed in a microwave years ago.

The soul inhabiting the body of Gordon Rimmer is a nameless, high-ranking, long-tenured member of the Men Of The Machine. He's deeply embittered about his new role, and his new body; he prefers to be physically beautiful, and Rimmer is inhabiting his fifth (and fattest) body to date. His former body was a rock star called Lux DuJour, which allowed him to get away with, and even be rewarded for the deviant, sexist, disgusting behavior that typifies his every interaction. Rimmer is, by his nature, a perpetually scrambling, unreliable but egomaniacal agent of the Brotherhood's intent. He certainly believes in the Brotherhood's doctrine of enlightenment, but he also uses it as a tool to callously get sex and gain power over other people. Rimmer loves giving orders, and whenever possible will remind his fellow brothers of his seniority within the cult.

This is a guy you want badly to see get got.

SERIES THEMES

For a very silly show, Dirk Gently addresses one theme sincerely and it addresses it again and again. That being: identity and belonging. The idea that people don't belong or don't feel like they belong or feel like they're living a lie or out of themselves or other than themselves or not where they should be repeats throughout the entire show from season to season. Of course, in season 1, wherein time travel is a central element, the idea of people being displaced, switched or moved around recurs constantly. Not only in the travel through time of Zachariah Webb who subsequently becomes Edgar Spring who subsequently becomes Michael Spring, but also in the body switching of the Men of the Machine. Even Gordon Rimmer, the first season's villain, if one could call him that, is a person trapped in an identity he doesn't want.

Dirk Gently, and may I remind you that name is not really Dirk Gently, is the ultimate example of this in the show. Nena once referred to him as the ultimate orphan and he is that. He is a person that is being led from life to life interfering in stories that he doesn't understand in ways he doesn't mean to, hopelessly attempting to be a hero in sagas that aren't his own. His wandering into Todd's life is the first time Dirk has collided with a similarly emotionally displaced person. Todd Brotzman is a person who when you meet him has trapped himself in a labyrinth of lies, deception, and self-loathing. And inside of this has felt safe for years; however, his house is coming down upon him if not now, eventually, and in the worse way possible. Todd cannot maintain what is happening to him. In fact, when we open the show, we witness Todd receive the first of many recompenses for previous sins when his car is destroyed. Thus begins an emotional arc of Todd's rebirth in an attempt to become more himself. Todd is ultimately a good person, a brave guy, and an outgoing and intelligent detective. As we will discover throughout the various seasons of this show, but in the first season, we just have to pull him away from being an asshole or at least thinking he is one and therefore acting like one. Dirk Gently's role in Todd's life is incredibly key as is Todd's role in Dirk's. Todd gives Dirk a friend. Dirk gives Todd purpose. They also fulfill the same functions to each other that they fulfill to one another but in different levels of importance.

We then go to another person who is trapped, that being Farah Black. Our limited insight into Farah throughout the first season gives us a portrait of an anxious, uptight person, dealing with the cataclysmic failure of ambition. Farah's goals and identity were both tied into Michael Spring, a man who we open the season with having been horribly murdered. Farah spends the entire first episode literally trapped on a bed. Again, once you start looking for themes of identity and being trapped in situations you don't want to be in, our first season becomes wildly transparent, as I have intentionally and subtly woven this into every storyline. Ken is trapped with Bart. Bart is stuck following Dirk. Bart eventually has to question her role when she's injured and her identity and everything she based it on.

Riggins, a man whose ambitions were bounced skyward is now trapped in a program that doesn't appreciate him and Friedkin is not happy with his role as the assistant. I can keep going. The missing persons detectives don't want to be in missing persons. They want to have a major case. And Lydia is literally inside of a dog. This is not a subtle theme, but by the end of the first season, those characters who survive will ultimately have found a sense a place, only for most of them to be captured to restart this system for the second season.

EPISODE SYNOPSES

Episode 101 – “Horizons”

- **DIRK GENTLY, Holistic Detective, fails to prevent the murder of his client, reclusive millionaire MICHAEL SPRING, at a San Diego hotel. A murder, it turns out, Dirk has already been hired to investigate — by the future murder victim. (But we’ll get into that later; it’s the “holistic” part of being a Holistic Detective.)**
- **TODD BROTZMAN, a bellboy at the same San Diego hotel, is having a very bad day. He’s broke, stealing from his homicidal landlord to provide for his invalid sister, and now A SUSPECT in said murder, being first on the crime scene. It’s becoming clear Todd’s life is a tangled web of lies and anxiety. But then he meets Dirk, and Dirk tries to convince him he’s essential to solving the case; that Todd is fated to become Dirk’s new best friend and loyal assistant — Watson to Dirk’s bizarre inversion of a Sherlock Holmes.**
- **Todd resists.... Until through a very “Dirk” combination of circumstances, he catches a glimpse of LYDIA SPRING, the murder victim’s kidnapped daughter and possible key to solving the case. Will our reluctant sidekick step up to the challenge, join forces with Dirk? (Not that Todd has many forces to begin with...)**

Episode 102 – “Lost and Found”

- **Todd continues to resist Dirk’s belief they are destined to be Best-Friends/Detective-and-Assistant, even while he finds himself assisting in Dirk’s abortive rescue attempt of Lydia (acting strangely dog-like), being held captive by a certain GORDON RIMMER. Rimmer appears to be an ordinary suburban veterinarian. In reality he’s the head of a cult of bald, tattooed men, THE MEN OF THE MACHINE, our most likely murder suspects.**
- **Todd is again hijacked by Dirk, but Dirk’s carefree attitude from the first episode begins to show cracks; indeed, Dirk seems almost afraid of his own life, implying subtly that he’s “trapped” as a detective. We get a sense of Dirk’s loneliness: how he treats his own strange “powers” of deduction and connectivity as a burden instead of a gift.**
- **Episode 102 ends in a crazy at-cross-purposes failed HOSTAGE EXCHANGE: Rimmer’s dog RAPUNZEL for FARAH BLACK, Michael Spring’s former head of security. Farah, lovely yet lethal, is motivated to help Dirk solve the murder of her former boss. Will she be the one to keep Todd involved with the case?**

Episode 103 – “The Work You Didn’t Do”

- **DIRK, TODD and FARAH quickly decide to join forces, return to Todd’s apartment at the RIDGELY BUILDING and just as quickly split up, each with their idea of how to solve the case. Todd attempts to fully tug back the reins of his life, separating from Dirk and making one last grasp at the rational world with the POLICE and his SISTER.**
- **We learn more about Todd and the protectiveness he feels for sister AMANDA. Todd is his sister’s hero. Even if he’s a loser at everything else, he conquered and survived the same rare nerve disease (PARARIBULITIS) afflicting Amanda (or so Amanda believes). We learn more about Dirk’s own orphan status. Farah and Todd see Dirk confront and shake off his one-time father figure, U.S. ARMY GENERAL SCOTTIE RIGGINS. Riggins heads up the secret government program, BLACKWING, that once tried to harness the powers of a child Dirk Gently, separating Dirk from his family. Now Riggins is trying to lure Dirk back under the protection of his Blackwing but he’s had his funding cut; has only a clueless SERGEANT HUGO FRIEDKIN to obey his orders.**
- **The episode ends with Dirk and Farah returning from the reading of MICHAEL SPRING’S WILL having inherited AN IMPORTANT CLUE, and Todd offering Amanda the shelter of his Ridgely Building apartment. Todd has a growing sense of his own relevance — and a growing attraction to Farah. Will it help Dirk finally convince Todd he’s essential to the case?**

Episode 104 – “Tangent”

- **At AMANDA’S urging, TODD joins DIRK on their next adventure and for the first time Todd fully engages in the mystery. He and Dirk follow a trail of clues through an underground LABYRINTH in Todd’s Springborough neighborhood, searching for what was apparently a REVOLUTIONARY ENERGY DEVICE invented by Michael Spring’s father. Todd displays moments of surprising cleverness and derring-do. Dirk points out he has the makings of a real detective-adventure-hero. He may even be better at this than Dirk!**
- **But Todd’s adventuring leaves sister Amanda alone and vulnerable back at the Ridgely. She gets a visit from a sinister FALSE FBI AGENT — whose body has been possessed by one of the MEN OF THE MACHINE! It turns out our villains have a revolutionary device of their own: *a machine that can transfer souls into other bodies — people’s or animals’*. It’s only a timely intervention by FARAH that saves Amanda from an evil, almost unimaginable fate.**
- **The episode ends with Farah ready to lose her shit on Dirk and Todd. *What are they doing to solve the murder of her boss, Michael Spring?* (—whom we’re starting to realize Farah had something of a thing for, professional or otherwise.) But Dirk and Todd are happy. They’ve survived some cool danger. Dirk is starting to feel he has a real partner. And their quest has left them a new and even more exciting clue: a map to the location of that mysterious missing Spring family energy device. They’re going to Mexico!**

Episode 105 – “Loose Ends”

- **DIRK and TODD leave AMANDA and FARAH behind for a trip to Mexico. Todd is now firmly on board with Dirk's investigation. He's saved Dirk's life in that labyrinth. He's excited by the baffling yet spellbinding clues the murder victim seems to have left behind. Todd is embracing his role as Dirk's Watson.**
- **But this is the episode where things begin to fray between our boys and our girls. Farah questions Amanda, her doubts growing about the truthfulness of Amanda's brother Todd. Farah has also lost patience with Dirk and his erratic forensics. She decides to track down the MEN OF THE MACHINE on her own, even if it means turning to that BOGUS FBI AGENT for help.**
- **Meanwhile, in Mexico, Dirk and Todd fend off another attack from said Men — using the KITTEN POSSESSED BY A SOUL OF A SHARK that killed Michael Spring (long story, but trust us; it all connects.) Afterwards the two dig up the disassembled fragments of the Springs' mysterious energy device and also find time to share each other's back stories. Each, in their own way, feel they've estranged themselves from their respective birth families. Dirk, because he was given up by his family because of his abilities and entrusted to Riggins. Todd trusts Dirk with a secret he's never shared with anyone: that he faked his own pararibulitis. He's been lying to his sister and his parents all this time... There's a real bond developing between these two trapped souls, unhappy with their pasts. (And we don't mean souls trapped in someone else's bodies — though each of them is in his own kind of pain.)**

Episode 106 – “You Had This Coming”

- **DIRK and TODD return to the Ridgely on a high point, feeling at their closest after their exploits South of the Border. But all is not well at home as FARAH and AMANDA prepare to confront Todd with his own failings as a brother and a human being. Farah has done her research and found out the truth: that Todd was never a victim of the same hereditary nerve disorder as his sister. He'd faked pararibulitis to get money from their parents. That revelation shatters Todd's relationship with his sister and any hope he had of getting with Farah.**
- **And Dirk finally meets up with his nemesis and parallel, para-psychic doppelganger: BART CURLISH, Holistic Assassin. The two engage in a wild shoot-out in a local mall but both survive, both under a holistic dispensation; both protected by the unseen forces that connect all matter. (It is revealed that Bart was also a childhood test subjects of Riggins' Blackwing government research program and she and Dirk have a vaguely remembered but strong connection from childhood.)**
- **Amanda abandons Todd to join up with another team of former Blackwing research subjects, the “psycho-emotional vampires” known as the ROWDY 3. Dirk and Todd wind up trapped in the inner sanctum of the evil Men of the Machine, who have been trying to get their hands on the Springs' Unlimited Energy Device... Except Dirk has figured out the Device is actually A TIME MACHINE! Todd, in a monumental act of trust, decides to come on board as Dirk pulls a switch and sends he and Todd hurtling BACK THROUGH TIME... To a week ago. The morning of the day of our Pilot Episode...**

Episode 107 — “Solved It!”

- **ALL IS EXPLAINED** — sort of — as Todd and Dirk come face to face with the actual **MICHAEL SPRING**. They witness him invade the Men of the Machine Headquarters the morning of his own murder, cut down dozens of the cult members in a blaze of Western-combined-with-Hong-Kong-Action style **GUNFIRE**.
- Without going into details, let’s just say it turns out Michael Spring, his father Edgar Spring and an original inventor genius from the 1880’s, **ZACHARIAH WEBB**, are all **THE SAME PERSON**, inventor of a **TIME MACHINE** that threw itself forward into the future to become, in turn, the diabolical **SOUL SWAPPER** used by the Men of the Machine and later that same **UNLIMITED ENERGY DEVICE** hidden down in the Mexico. Spring has been engaged in a war with the Cult to repossess their stolen version of his device since the 1970’s. It culminated in the Cult murdering Spring’s wife **ANGELA**, mother of **LYDIA**, fifteen years ago, and now Spring has flung himself forward in time — one last time — to exact his revenge.
- All this breathlessly comes out as Dirk tries to explain himself to Michael and how he and Todd solved the case. He also blurts out that Michael’s Present Self is about to go through with a deal to regain his kidnapped daughter Lydia from an evil Gordon Rimmer. An enraged Past Michael Spring hurries to the hotel to stop himself... Todd and Dirk race to catch up with him... Only to get there in time to see Past Michael release the **KILLER KITTEN/SHARK** and kill — not only the Cult Members there to attack the Present Michael — but Present Michael Spring. That’s right. Past Michael Spring is responsible for his own, Present-Self murder. The murderer of Michael Spring is Spring himself...
- So much for plot. The emotional consequences of this episode are also fairly momentous, as Todd witnesses Dirk run into **PRESENT DIRK GENTLY**, racing up the hotel stairs but too late to stop his own client’s murder. Todd sees Future Dirk Gently assure Present Dirk Gently that things aren’t as bad as they look: *that this all has to do with a TIME MACHINE and that another version of Dirk’s client, Past MICHAEL SPRING, will survive*. Todd takes all this in and is furious. He realizes Dirk must have known all along about Michael’s time travelling and the solution to the murder. It’s because **DIRK TOLD IT TO HIMSELF**. Dirk has been concealing this foreknowledge from Todd, even while Todd was risking his life becoming Dirk’s assistant. Dirk feebly explains it was all to protect his and Todd’s friendship, but the betrayal is shattering. It will take an entire last episode for Todd to get over it...

Episode 108 — “Closed Loop”

- **DIRK and TODD jump forward in time to finish their mission, save Lydia Spring and destroy the remaining time machine(s) so it (they) can never be used for evil again. They arrive back in the Men of Machine hideout where they were being held captive at the end of Episode 106 — just in time for Dirk TO BE HIT BY AN ELECTRIFIED CROSSBOW. Todd reaches and yanks the arrow from Dirk’s shoulder, receiving a near-fatal jolt of electricity himself.**
- **Todd saves Dirk’s life. And even though it will take another a series of adventures — a final defeat and destruction of the Men of the Machine; the recovery of Lydia and returning her from the body of a corgi back into human form; plus the sending back in time of the last remaining version of Zachariah Webb’s Time Machine, closing the time loop forever — Dirk and Todd will end up where they were both meant to be in the first place. Partners and comrades of a sort. Ready for further adventures. Dirk finds a version — with Todd and FARAH — of the family he never had. Todd finds a purpose. Farah sees an odd kind of future with these guys and a way out of her own self-involvement. (And Amanda finds she can be her real, healed self with her new, punk posse, the ROWDY 3).**
- **Too bad it all goes away in an instant, in the final moments of our LAST ACT, in a shocking twist we meet our NEW VILLAIN, more vicious and frightening than Gordon or the Machine Men. It’s FRIEDKIN, Riggins’s seeming bumbling SECOND-IN-COMMAND, who seizes control of Blackwing, makes Dirk his captive, and puts Todd, Farah and Amanda on the run — fugitives from their own government and afraid for their lives. Their dark pasts have caught up with them: Dirk is recaptured by his old, wrong, dark family while Todd suffers his first ever attack of pararibulitis.**

END OF FIRST SEASON

THE EXPERIENCE OF WATCHING THE FIRST SEASON OF DIRK GENTLY

So. Now that you have all the confusing details, let's get general. Here's the experience of watching the first season of our show. These are possibly the most important pages in this document.

A reclusive millionaire has been murdered in a manner that defies all explanation, merely one week after his socialite daughter has mysteriously gone missing. Stranger still, he seemed to know it was coming: weeks prior, he hired a "holistic" private eye by the name of Dirk Gently to look into the murder before it had even been committed.

Swept up into this is Todd Brotzman, a down on his luck hotel employee who first discovers the Michael Spring crime scene. However, after Todd is Shanghaied into being a part of Dirk's wild investigation, and Todd's own coincidental connections to the case start to pile up, Todd finds himself inextricably drawn into a new, weird world that will force him to confront his own darkest secrets.

Dirk is a shadowy figure in his own right, seemingly pursued by three different parties by the time we meet him; stalked by a top secret CIA operation called "Blackwing," repeatedly assaulted by what appears to be a group of vagrant lunatics called "The Rowdy Three," and, though he's half a state away, apparently the target of a uniquely talented female assassin named Bart, who relentlessly and inexorably draws closer and closer with each passing episode.

The Murder – **WHO KILLED MICHAEL SPRING?** The facts just don't seem to add up, but more and more we find our suspicions being brought towards an enigmatic, murderous cult, and a decades old feud involving Michael Spring's father and his community, Springborough, with several clues pointing us oddly in the direction of a 19th century inventor who disappeared without a trace.

The Missing Girl – **WHERE IS LYDIA SPRING?** Kidnapped by an unknown party before our show even started, it's unclear how related Lydia Spring's kidnapping is. When we finally see her, she appears distant, and mentally withdrawn...But a misbehaving Welsh corgi terrier might hold the key to saving Lydia, and defeating her kidnappers.

The Government Conspiracy – **WHAT IS BLACKWING?** When we meet Dirk, it becomes clear that he's on the run from military types who seem to know him intimately, and identify as CIA. But who are they, really; friend or foe? If they're really government funded, why do they seem so under-staffed and incompetent? What did Dirk do to earn their constant surveillance, and what do they want from him?

The Inevitability of Bart – **WHO IS BART AND WHAT DOES SHE WANT?** Introduced on the hunt for Dirk hundreds of miles away, this "holistic hitman" is clearly involved in the bigger picture. Who hired her? Is she a force of evil? A force of good? And if she's a force of good, what does that mean for Dirk? Bart's kidnapping of Ken and progressively more violent and dangerous road trip towards San Diego, and an ultimate confrontation with Dirk, the man she's been hired to find, forms the backdrop of the first half of the season.

The First Truth Of The Machine – **WHAT IS THE MACHINE THAT THE BROTHERHOOD HAS?** Early on, we become aware that the villainous cult has access to a machine that allows them to swap consciousnesses with animals, and even other humans. Where did they get this machine? How does it work? And what do they intend to use it for?

The Second Truth Of The Machine – **WHAT IS THE MACHINE THAT EDGAR SPRING HAD?** As we delve deeper, we realize that the cult's feud with Michael Spring started with a war with his father. He wanted their machine, and they wanted something of his; a contraption called the Unified Cycling Device? What did this machine do, how did it do it, why did the Brotherhood want it, and where is it now?

The Final Truth Of The Machine – **WHAT IS THE CONNECTION OF THESE TWO MACHINES TO THE MYSTERIOUS DEVICE ZACKARIAH WEBB BUILT?** As more and more evidence links the Spring Dynasty to an obscure Old West inventor who vanished without a trace. He appears, at the time of his disappearance, to have been attempting to patent a device that, on close investigation, appears to be some kind of middle step between the soul-exchanger and the Unified Cycling Device. Who is this man, and how on earth could he fit into a murder mystery over one hundred and fifty years after his disappearance?

Can We Possibly Stop Them? - **SUSPECTED BY THE COPS. HARRASSED BY THE FBI. STALKED BY THE CIA. AND NOW UP AGAINST A FORCE THAT SEEMS OVERWHELMING: CAN DIRK AND TODD POSSIBLY STAND A CHANCE?**

Luckily, we have answers to all these questions. You just read them. Seriously, go back and look, this whole document was that. Hurray! Yes!

WE DID IT!