

**The Magnus Protocol**

**Episode 53  
"Previous Administration"**

**Written by Jonathan Sims**

**Edited with additional materials by Alexander J Newall**

**[Intro Theme]**

**ANNOUNCER**

**Rusty Quill Presents: The Magnus  
Protocol.  
Episode Fifty-Three – Previous  
Administration**

**[Music]**

**1. OUTSIDE GERRY'S FLAT (ALICE'S PHONE), INT.,  
AFTERNOON, CLEAR**

**ALICE and CELIA stand before the door to the flat. Celia exhales.**

**ALICE**

**So... Are you going to knock, or are  
we just admiring the woodgrain of  
the door?**

**CELIA**

**I just-**

**ALICE**

**Because don't get me wrong it's got  
a real mid-century modern vibe that I  
kinda dig. I wanna say teak? Is that  
teak?**

**CELIA**

**Look Alice, are we sure we're not  
just wasting our time here? We  
already got completely blanked by  
Mrs. Hussain and honestly, I don't  
expect this to go any better.**

**ALICE**

**I'll admit I foolishly underestimated you and Sam's ability to alienate every person you meet, but this is still our best bet. Unless you're finally ready to come with me to the Hilltop Center?-**

**CELIA**

**Enough Alice.**

**ALICE**

**We haven't been back once yet and-**

**CELIA**

**Enough. We've been over this. It's too dangerous.**

**ALICE**

**It's not like I'm going to run up and shove my head in there! I'll keep a nice, NHS endorsed, socially-distanced two meters. Hell, maybe I'll treat myself and stay *five* metres away!**

**CELIA**

**I'm serious Alice.**

**ALICE**

**So am I. It's been almost a month now since Sam vanished and we're still faffing around when we could be in that basement right now investigating an actual lead.**

**CELIA**

**You don't understand-**

**ALICE**

**How can I when you refuse to even consider it!!**

**CELIA**

**(quiet)**

**I can't go back there.**

**Beat.**

**ALICE**

**(softer)**

**Look, I get it. I do. But we're going to have to face it sooner or later. What happened wasn't your fault, but the longer you make us wait for-**

**CELIA**

**(changing the subject)**

**Okay. I get it. Now did you want me to knock, or are you-?**

**The door unlocks and swings open to reveal GERTRUDE.**

**GERTRUDE**

**That won't be necessary.**

**CELIA**

**Oh! Uh, hello again Gee...**

**GERTRUDE**

**Gertrude. Hello again, Celia from the O.I.A.R. And...?**

**ALICE**

**Alice.**

**GERTRUDE**

**Alice. I see.**

**CELIA**

**We're sorry to bother you again.**

**GERTRUDE**

**Yet here you are. Why don't you  
come in?**

**2. GERRY'S LIVING ROOM (ALICE'S PHONE), INT.,  
AFTERNOON, CLEAR**

**CELIA and ALICE sit in the living room as Gertrude bustles in the kitchen.**

**GERTRUDE**

**(calling)**

**Sorry for the mess. Gerry has been experimenting again. Pointillism this time. Tea?**

**CELIA**

**Uh, no, thank you.**

**GERTRUDE**

**You're sure? I was putting on a pot anyway.**

**CELIA**

**No really I-**

**ALICE**

**I'll have one, thanks.**

**GERTRUDE**

**(calling)**

**Wonderful, let me just find- ah there it is.**

**ALICE**

**You have a lovely flat.**

**GERTRUDE**

**(calling)**

**Thank you dear. It's not perfect but it's nice and quiet, just the way we like it. We'll be sad to see it go.**

**ALICE**

**Oh, are you selling or-**

**GERTRUDE** emerges holding a revolver.

**ALICE**  
(cont.)  
Bloody hell!

**ALICE** and **CELIA** instinctively move to stand.

**GERTRUDE**  
(coldly)  
Sit down. Both of you. Slowly.

They both sit.

**ALICE**  
So uh... What's going on?

**CELIA**  
Ok, let's... Let's all just calm down-

**GERTRUDE**  
I am perfectly calm. Frustrated, certainly, but I have had plenty of time to prepare for this day.

**CELIA**  
What do you want?

**GERTRUDE**  
Right now I want you to avoid doing anything that forces me to shoot you.

**ALICE**  
With that thing? It looks like an antique.

**GERTRUDE**  
It is. My father's Enfield No.2, from his officer days. It's almost a hundred years old but I can assure

**you it has been very well cared for  
and is quite functional.**

**ALICE**

**Cool. Celia, why does this old lady  
want to shoot us?**

**CELIA**

**I don't know!**

**GERTRUDE**

**I shouldn't have let you leave last  
time but Gerry was adamant. I knew  
you'd be back for him, but I am ready  
to stop you.**

**ALICE**

**Gerry, he's your grandson, right?  
Celia, why does she think we want to  
steal her grandson?**

**CELIA**

**I don't know! Gertrude, what is going  
on here?**

**GERTRUDE**

**Phones, watches, any other  
electronics on the table. Now.**

**Celia and Alice do so, including the phone we are listening  
through.**

**ALICE**

**Listen, you don't want to hurt us-**

**GERTRUDE**

**Of course not, but I'll get over it.  
Now turn around, hands on your  
head.**

**CELIA**

**People will notice we're missing.**

**ALICE**  
Eventually...

**CELIA**  
(with the tiniest nervous  
laughter)  
Alice!

**GETRUDE**  
We'll be long gone by then. Just as  
long as we're finished before... ah.  
Too late.

The energy of the room subtly shifts. **ALICE** starts to laugh.

**CELIA**  
What's funny?

**ALICE**  
Sorry I just... this is so daft! After  
everything that's gone on, this is  
what does us in?

**CELIA**  
(laughing)  
Stop! This is serious!

**ALICE**  
(laughing)  
I just honestly didn't see it coming,  
getting shot by an antique wielding  
grandmother.

**CELIA** and **ALICE** start genuinely laughing.

**GERTRUDE**  
Oh for goodness sake.

**GERRY** enters the flat carrying a shopping bag.

**GERRY**  
(calling from the hall)  
Gee Gee! I'm back!

**GERTRUDE** sighs whilst Alice and Celia keep laughing.

**GERRY**  
(cont.)  
I got the milk and loo roll but you  
didn't say what type of biscuits, so-

He sees the tableau. They all turn and look at him as Alice and Celia try to get themselves under control.

**CELIA**  
(still laughing)  
Hi Gerry!

**GERRY**  
(brightly)  
Celia! Hi! Gee Gee, what's all this?

**GERTRUDE**  
I have it under control Gerry. If you  
could just be a good lad and give me  
a few minutes, maybe take a walk  
around the park.

**GERRY**  
That does sound fun, but I do need  
to know why you've got the gun out  
and are pointing it at Celia and...?

**ALICE**  
Alice, lovely to meet you!

**GERRY**  
And you! I love your hair.

**ALICE**  
Thanks!

**GERTRUDE**

They came back, which means the government knows about you, which means we have to leave.

**GERRY**

And you want to shoot them?

**GERTRUDE**

(sighing)

Well, not any more, obviously.

She lowers the gun.

**GERRY**

Great!

**CELIA**

So what... we're good?

**GERRY**

For now at least. Tea?

**CELIA**

Yes please Gerry!

**GERTRUDE**

(resigned)

And Alice already asked for a cup.

**GERRY**

Righto!

**GERRY** heads into the kitchen to make tea. Everyone else sits. It's somehow not as awkward as it should be.

**ALICE**

So like, just to be clear, you were going to shoot us right?

**GERTRUDE**

That was the general idea, yes.

**CELIA**

**But now...?**

**GERTRUDE** sighs and puts the revolver on the table.

**GERTRUDE**

**With Gerry here, I just don't have it in me.**

**ALICE**

**Sorry, am I missing something?**

**GERRY**

**(calling)**

**My fault, sorry! I know it can be a bit strange in extreme situations like this but it's not something I can turn off, I'm afraid.**

**ALICE**

**(realizing)**

**He's an External... But like, a good one, who makes people... happy?**

**GERTRUDE**

**(muttering)**

**Whether they want to be or not...**

**CELIA**

**Woah...**

**ALICE**

**You didn't say anything about this happening last time Celia?**

**CELIA**

**Sam and I were getting along so, I guess I just didn't notice?**

**GERRY**

**(reentering)**

**Most people don't, which is handy, I suppose. People don't often question an unexpected good mood.**

**CELIA**

**Until it happens at gunpoint.**

**GERRY**

**Oh! Speaking of, Gee Gee I'm going to need you to move that off the table so I can serve.**

**GERTRUDE**

**(sighing)**

**Oh very well.**

**GERTRUDE moves the revolver while GERRY serves the tea.**

**GERRY**

**Honestly though, I don't think you're going to need it. These are good people, nice people. I'm sure of it.**

**GERTRUDE**

**Everyone seems nice to you Gerry.**

**GERRY**

**Because they are!**

**GERTRUDE**

**No because they can't not be around you.**

**GERRY**

**Oh I don't know. I seem to recall you getting pretty snippy if I don't do the dishes.**

**GERTRUDE**

(wearily)

I've had practice.

**GERRY**

Well either way, they don't look like they came here looking for trouble. They're not armed, they didn't bring any police and they're not exactly intimidating. No offense.

**ALICE**

None taken.

**CELIA**

I mean, it's not like we came here prepped for an External.

**GERRY**

External?

**GERTRUDE**

I presume that's the OIAR word for catalysed subjects.

**GERRY**

Oh, I see. So you really didn't know?

**CELIA**

Nope! We wanted to ask you about something else entirely. Complete misunderstanding.

**GERRY**

Now that is funny!

**ALICE**

So, what's your story? Can't really go back to the sweet old lady routine now.

**GERRY**

(to "GeeGee")

You may as well tell them. They've been asking about the Institute and if you're set on us leaving anyway it can't hurt to let them know.

**GERTRUDE**

It very much can, but I'm not sure I have it in me to fight you on it. Could you at least wait in another room, though? I'd rather not have to explain it with a smile.

**GERRY**

All right. But I'm taking this with me.

He picks up the revolver.

**GERRY**

(cont.)

Don't want you tempted while I'm gone do we?

**GERTRUDE**

(muttered)

God forbid.

**GERRY** exits and his effect on them lessens slightly. Gertrude is relieved.

**GERTRUDE**

So... You want to know about the Magnus Institute?

**ALICE**

Yeah. I guess we do.

**3. MONOLOGUE (ALICE'S PHONE), INT., AFTERNOON,  
CLEAR**

**GERTRUDE**

**Where to start? I first became aware of the organisation in the early '70s. At the time I was struggling to make sense of an experience I had had some years before. The details are, quite frankly, none of your business but it had several important effects on me: one, it left me certain that monsters were very real in a supernatural sense, not merely a metaphorical one; two, it rendered me utterly alone in the world, without any remaining family, loved ones or meaningful connections; and three, it led to me taking my first two human lives.**

**You can perhaps imagine the effect such a radical change has on a person. Or perhaps you can't. Either way the few years immediately afterwards were spent searching for the meaning of what happened, or at least an explanation. It should not be difficult to imagine how such a search might lead me to the doorstep of The Magnus Institute.**

**When I first came to them they were rude, dismissive and extremely skeptical. They did not bother to hide the fact that they viewed me as someone who, if not an outright fantasist, had stumbled across something she could not hope to understand.**

The first time I visited they accused me of wasting their time and had me escorted from the premises. It was this, more than anything else, that convinced me the Institute knew what they were talking about. Unlike the many other groups I had found that promised insight into the darker corners of the world, they were not recruiting or selling or reassuring. I was certain they knew what was going on and decided I would stop at nothing to join them and learn the truth for myself.

It was the third time that I broke into the Institute that I finally met Dr Welling. By this point I had found more than enough evidence of the strange and unnatural in that building, and there was no longer any pretense between us. Instead, I could see in his eyes something I had witnessed only once before: someone deciding whether or not to kill me. However, unlike the thing I had met at the bottom of my garden, Welling was too weak to make the decision.

He had me recite my story yet again, and paid particular attention to the point at which I had to murder my father and my sister. Then he was silent for some time.

**“Do you think you could kill again?”  
he asked at last.**

**I said yes. It was strange; the question evoked no feeling in me at all. No fear, no eagerness, no revulsion or discomfort. The violence meant nothing to me at all and I realised in that moment that perhaps the thing in my garden won after all.**

**Dr Welling nodded and gestured for me to follow him. He led me from his small office, through austere wood-panelled corridors, and finally down some ancient stairs to a cold stone basement and there, surrounded by three worried-looking academics, I found my first project with them.**

**It was quite an easy one to start with. While it was still recognisably human, it was clearly in a great deal of pain flailing and spasming on the cold flagstones. A thin trickle of molten gold streamed from its mouth, ears and nose. There was even some below its fingernails and under its closed eyelids and the skin around these areas was cracked and blistered from the extreme heat. I would learn later that this was the first in their new series of experiments, and they hadn't been prepared for such a... grotesque result. The only thing they had available for me to use was a heavy iron spanner left behind by a**

**workman who had been fixing the building's piping.**

**It was enough.**

**After the business was finished, there was no question about my membership of the Institute, or what my role within it was going to be. I still don't know if I ever fully believed in the Institute's goals but I've considered the question for twenty-five years.**

**You're perhaps too young to understand how difficult it can be to remember how you truly felt about something so long ago. It becomes coloured, distorted... Everything you said, you did, you felt, it all bleeds into each other and gets muddled by the things that follows.**

**It certainly waxed and waned over the decades I worked for them. I did respect their mission, though I was perhaps more grounded, less utopian, than my colleagues; it was hard not to be when I was the one disposing of their many, many failures.**

**The messianic rhetoric always irritated me but the fundamental idea: investigating a force that transformed people for fear and evil, then finding a way to invert it, to transform someone for hope and light, that made sense to me.**

**Perhaps I was naïve... No, I was definitely naïve, but I needed there to be at least a chance that something good could come from all that awfulness.**

**I don't know how many people I killed for the Magnus Institute over those three decades. More than twenty certainly. They normally made one attempt each year, although there were exceptions for special circumstances.**

**Not all their failures were killed, of course. One escaped, a few were locked away, experimented on. They kept the Blood-Brewer for almost five years before having me dispose of him, and I think the Archivist was still down there when I burned the place down.**

**I didn't set the blaze personally, of course, but we all knew the OIAR was paying attention and I had little doubt what the outcome of my anonymous tip would be. I was surprised by how sloppy their hirelings were though. It was messy work. Overdone with no eye for detail.**

**As for why I did it? You already met him. Gerry was nine when he underwent the first of the transmutation rituals. I was... out of favour at the time, and so my**

colleagues did not consult with me about the use of children. I didn't even realise they had done so until Gerry had already been changed into the being of raw positivity that I now protect.

I have never had children. I never wished to have children. I don't like children. But even I have my limits, and finding out that in their desperation for results, they had started to use them as subjects... I suppose it was all somewhat academic to them. When it all inevitably went wrong, they weren't the ones that would need to... dispose of the results.

Like me, Gerry had no family to speak of and he was already so... changed that he would need to be cared for by someone who understood. What else could I do?

I took him away, along with a few items from the vault that I could sell to some collectors for living costs.

I remember, I was smiling when I stole him from the Institute; I was smiling when I called the OIAR; and I was smiling when my colleagues were murdered and the building in which I had done such terrible things was burned to the ground. I don't know how much of that was due to his presence. I suspect the point is

**moot. It was an odd experience  
regardless.**

**4. GERRY'S KITCHEN (ALICE'S PHONE), INT., AFTERNOON,  
CLEAR**

**CELIA**

**So you just left it all behind?**

**GERTRUDE**

**We tried to. We moved down to London, tried to move on but that sort of thing never truly leaves you. I ended up keeping something of a watch over the ruins. I would discourage adventure-seekers and explorers however I could, doing my best to hide its existence from them online or rendering it uninteresting. And I would clean up when occasionally one of them would go in anyway and find some dangerous trinket that ultimately killed them.**

**ALICE**

**I didn't hear a peep from you when me and Sam went snooping.**

**GERTRUDE**

**You went there? I suppose I shouldn't be surprised. I don't watch as closely as I once did and truthfully there's not much I could have done, even if I had caught you. My knees have been going for years now, and the journey up to Manchester isn't as easy as it was.**

**ALICE**

**Well then, I've got some bad news for you because the Archivist has escaped.**

**GERTRUDE**

**What? No, it must have died in the fire. And even if it didn't, it's been twenty five years, it would have starved down there.**

**ALICE**

**I mean it's definitely been snackish. It's been feeding on people left, right and center since it got out. Then it grabbed my friend and pulled him into a portal to hell.**

**GERTRUDE**

**I beg your pardon?**

**CELIA**

**(intervening)**

**It's a hole in reality that leads... somewhere else. That's what we're trying to investigate. That's why we're here.**

**GERTRUDE**

**I see. Well I'm sorry about your friend but I don't believe I know anything about such a "Portal to hell".**

**CELIA**

**It was in a property the Institute owned at the Hilltop Centre in Oxford. Do you know it?**

**GERTRUDE**

**Perhaps... I often dealt with the paperwork for property purchases. Some of the researchers believed that locations could be catalyzed the same way as beings or objects and**

they were trying to find a suitable location.

**ALICE**

And did any of them mention a horrifying tear in the fabric of the universe?

**GERTRUDE**

I believe one of them may have referred to a 'rift' at some point, but I just assumed they were talking about a problem with the building's structure, like subsidence. I certainly don't remember anything else.

**ALICE**

Seriously? Nothing?

**GERTRUDE**

By that point I was sufficiently ostracized that they told me very little about Phase 2 of the 'Great Work'. I suppose in some ways it's a blessing. If I'd known about this then I'd have had to watch over it too.

**CELIA**

And now?

**GERTRUDE**

Now I'm too old and too tired to do anything except try to protect Gerry from his own naivete.

**GERRY**

(off)

I heard that!

**GERTRUDE**

Speaking of which, since I have answered all your questions I would appreciate you doing me the courtesy of answering one of my own.

**ALICE**

Go for it.

**GERTRUDE**

When should we expect a visit from your hired killers?

**CELIA**

What? I mean... Never?

**GERTRUDE**

I find that hard to believe.

**ALICE**

Look, I don't know what the OIAR was like in your day, but now? It's... crap. There's three of us in a basement cataloguing junk that's fuck-all use to anybody. The only way anything burns down is if I drop a joint on some paperwork while I'm napping.

**GERTRUDE**

(unconvinced)

And yet you found us.

**CELIA**

By accident. Sam and I were looking into the institute for personal reasons, not for the OIAR.

**GERTRUDE**

And your superiors?

**ALICE**

**(laughing)**

**Yeah, I wouldn't worry about that.  
They know less than we do.**

**Pause.**

**GERTRUDE**

**Fine. You may go. But don't expect  
to find us here again. Regardless of  
how "crap" the O.I.A.R. may have  
become. We've clearly stayed here  
longer than was sensible.**

**CELIA**

**Fine by us.**

**ALICE**

**(Standing)**

**Thanks for the tea.**

**GERTRUDE**

**Good luck finding your friend. And  
make sure you thank Gerry on the  
way out. He gets upset when people  
leave without saying goodbye, and  
he did save your lives after all.**

**5. MANAGER'S OFFICE (LANDLINE), INT., NIGHT, CLEAR**

**GWEN** sats at her computer, typing slowly.

She sighs, stretches, then returns to typing.

The door to the office opens.

**GWEN**  
(not looking up)  
You're late. Again.

**NIGEL**  
Sorry I, uh, I did try to call but...

**GWEN** sees **NIGEL DICKERSON** standing sheepishly.

**GWEN**  
Mr. Dickerson? What are-

**NIGEL**  
Nigel, please.

**GWEN**  
How did you get in here... Nigel?

**NIGEL**  
The front door wasn't locked and reception was- That is to say, there wasn't anybody there. I thought I might have to find a security guard but...

**Beat.**

**GWEN**  
Was there something you needed?

**NIGEL**  
Oh er yes. I've been trying to get through to Lena, but I haven't had much luck.

**GWEN**

That would probably be because  
Lena no longer works for this  
department.

**NIGEL**

What!? Oh. Oh dear.

**GWEN**

I am currently the head of the OIAR.

**NIGEL**

You? Really?! But I thought- You  
only just-  
Right. OK... OK. Right. Well, then,  
um, I suppose I need to talk to you,  
then.

**GWEN**

I suppose you do.

**NIGEL**

I was hoping... That is to say,  
wondering, whether you had any  
work. For, uh...

(whispering)

For Mr B. It's been a little while and I  
was worried that we might have  
missed something or...

**GWEN**

You haven't.

**NIGEL**

Oh. So...

**GWEN**

This department is currently  
undertaking a review of its  
relationships with all External  
partners. Until that review is

completed, no new... assignments  
are being given out.

**NIGEL**  
(getting nervous)  
None at all? A-are you serious?

**GWEN**  
I am.

**NIGEL**  
Well, how long is this 'review' going  
to take?

**GWEN**  
...the timeline has not yet been  
finalized.

**NIGEL**  
(scared)  
No... No, you don't understand. It's  
not- If I can't get him any more-  
Please, you're making a mistake, a  
huge mistake!

**GWEN**  
No. No more free lunches, the buffet  
is closed. If, if, I decide we will  
continue working with externals  
like... your client, it will be on our  
terms.

**NIGEL**  
And what are your terms?

**GWEN**  
For now? Don't call us, we'll call you.

**NIGEL**  
Don't be a fool, he knows who you  
are! He'll find you, he'll-

**GWEN**

He'll do as instructed, otherwise He'll lose access to our systems forever and all the... opportunities that we have been providing him.

**NIGEL**

(desperate)

I'm begging you, you can't send me back without something-

**GWEN**

Goodnight Nigel. Feel free to leave the way you came.

Beat. NIGEL finally turns and moves to exit.

**NIGEL**

(opening the office door)

You don't want to play this game with him...

**GWEN**

I'm not here to play games Mr Dickerson, I'm here to work. And its about time everyone else did the same.

NIGEL exits despairing, closing the door behind him.

[Music]

**ANNOUNCER**

The Magnus Protocol is a podcast distributed by Rusty Quill and licensed under a Creative Commons Attribution Non-Commercial Share-alike 4.0 International License. The series is created by Jonathan Sims and Alexander J Newall, and directed by Alexander J Newall.

**This episode was written by Jonathan Sims and edited with additional materials by Alexander J Newall, with vocal edits by Nico Vettese, soundscaping by Meg McKellar, and mastering by Catherine Rinella with music by Sam Jones.**

**It featured Billie Hindle as Alice Dyer, Anusia Battersby as Gwendolyn Bouchard, Lowri Ann Davies as Celia Ripley. The Magnus Protocol is produced by April Sumner, with executive producers Alexander J Newall, Dani McDonough, Linn Ci, and Samantha F.G. Hamilton, and Associate Producers Jordan L. Hawk, Taylor Michaels, Nicole Perlman, Cetius d'Raven, and Megan Nice.**

**To subscribe, view associated materials, or join our Patreon, visit [rustyquill.com](http://rustyquill.com). Rate and review us online, tweet us [@therustyquill](https://twitter.com/therustyquill), visit us on facebook or email us at [mail@rustyquill.com](mailto:mail@rustyquill.com)  
Thanks for listening.**

## **The Magnus Protocol 53 – Previous Administration**

**CAT123RABC4565-24121999-27062024**  
**transmutation (human) -/- catalyst (alchemical)**

### **Incident Elements:**

- child endangerment
- imprisonment
- human experimentation
- threats of violence
- emotional manipulation

Transcripts available at <https://rustyquill.com/transcripts/the-magnus-protocol/>

You can find a complete list of our Kickstarter backers  
<https://rustyquill.com/the-magnus-protocol-supporter-wall/>

Created by Jonathan Sims and [Alexander J Newall](#)

Directed by [Alexander J Newall](#)

Written by Jonathan Sims

Script Edited with additional material by [Alexander J Newall](#)

Executive Producers April Sumner, [Alexander J Newall](#),  
Jonathan Sims, Dani McDonough, Linn Ci, and Samantha F.G.  
Hamilton

Associate Producers Jordan L. Hawk, Taylor Michaels, Nicole  
Perlman, Cetius d'Raven, and Megan Nice

Produced by April Sumner

### **Featuring (in order of appearance)**

**Billie Hindle as Alice Dyer**

**Lowri Ann Davies as Celia Ripley**

**Sue Sims as Gertrude Robinson**

**Jon Gracey as Gerry Keay**

**Anusia Battersby as Gwen Bouchard**

**Steve Newman as Nigel Dickerson**

**Dialogue Editor – Nico Vettese**

**Sound Designer – Meg McKellar**

**Mastering Editor - Catherine Rinella**

**Music by Sam Jones (orchestral mix by Jake Jackson)  
Art by April Sumner**

**SFX from Soundly and Freesound: serõtōnin, Yuval, biralion, moneybags-anon, Nickh69, OwlStorm, pauliepaulpaul, SpliceSound, jriches1, Dredile, AugustSandberg, SpliceSound as well as previously credited artists**

**Support Rusty Quill directly by joining our new membership platform at [members.rustyquill.com](https://members.rustyquill.com) or on Patreon at [patreon.com/rustyquill](https://patreon.com/rustyquill)**

**Pre-order links for From the Library of Jorgen Leitner:  
<https://rustyquill.com/novel>**

**Check out our merchandise available at  
<https://www.redbubble.com/people/RustyQuill/shop> and  
<https://www.teepublic.com/stores/rusty-quill>**

**Support Rusty Quill by purchasing from our Affiliates;  
DriveThruRPG – [DriveThruRPG.com](https://www.drivethrurpg.com)**

**Join our community:  
WEBSITE: [rustyquill.com](https://rustyquill.com)  
FACEBOOK: [facebook.com/therustyquill](https://facebook.com/therustyquill)  
X: @therustyquill  
EMAIL: [mail@rustyquill.com](mailto:mail@rustyquill.com)**

**The Magnus Protocol is a derivative product of the Magnus Archives, created by Rusty Quill Ltd. and licensed under a Creative Commons Attribution Non-Commercial Share alike 4.0 International Licence.**