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Alexander J Newall ([00:16](#)):

Hello everybody. Guess who it is? It is us.

Jonathan Sims ([00:19](#)):

It's me and Alex.

Alexander J Newall ([00:21](#)):

It's your spooky boys. We're here. Hello. If you are listening to this, then presumably you have listened to the first season of Magnus Protocol. If not, you are starting to continue the wonderful trend that is jumping on it just uttering random and pointless points, so kudos to you. I wouldn't recommend it, but to each their own.

Jonathan Sims ([00:40](#)):

I have actually done that before with a podcast.

Alexander J Newall ([00:43](#)):

You jumped on a q and a for someone

Jonathan Sims ([00:44](#)):

Accidentally. I got about 10 minutes in and I was like, wait, hang on. This can't be right. Turns out I was correct.

Alexander J Newall ([00:51](#)):

Well, that is unacceptable. Nonetheless, we shall treat this as if it is your first. So with that in mind, why don't you introduce yourself and then we'll go from there.

Jonathan Sims ([00:59](#)):

Hi, I'm Jonathan Sims, Johnny. I am one of the writers and one of the voice actors for the Magnus Protocol

Alexander J Newall ([01:07](#)):

And I am Alexander Jane, founder and CEO of Rusty Quill, the people who make the show and I do some writing with Johnny Direct and do some voice and do some produce because I am a glutton for punishment and today what we are doing is another time on a tradition which is q and as. By which I mean a team has gone through thousands of questions and a lot of them are summarized to basically everyone asks and we're going to be answering questions about primarily protocol I assume.

Jonathan Sims ([01:35](#)):

I mean one assumes,

Alexander J Newall ([01:37](#)):

I don't know, maybe people are really into asking about your skincare routine or something. Johnny, we got a lot of that in archives.

Jonathan Sims ([01:42](#)):

Oh, don't ask about my skincare routine. I've not been keeping up with it.

Alexander J Newall ([01:47](#)):

Oh, that's a shame. What are we going to do with your skin now? We can't harvest and use it for things like book binding.

Jonathan Sims ([01:52](#)):

It's a bit of a shame because I'm often being told that I have very good skin. It actually doesn't take much for me to a very basic skincare routine has dramatic results, so it really is a waste that I'm not doing anything with it at the moment.

Alexander J Newall ([02:05](#)):

The reverse of that is when anyone sees videos of me and goes, oh no, what happened? And you're like, age, we're all rotting. Entropy is coming for you. That's a fun one for me.

Jonathan Sims ([02:14](#)):

You look fine.

Alexander J Newall ([02:15](#)):

Exactly. Before I looked. Amazing. Right. Okay. We're going to go through some questions. So I have the list here, which I'm coming out cold, but I can at least see who asked what.

Jonathan Sims ([02:25](#)):

Now a lot of these are from quote - unquote loads of people. Should we take turns in being loads of people?

Alexander J Newall ([02:34](#)):

Sure. Alright, I'll go first then. This is from loads of people. While writing the story of the first season, did you originally plan to have as many of the TMA characters that's the Magnus archives characters that appeared in the season from the start or they put in as the story progressed?

Jonathan Sims ([02:51](#)):

The number was pretty much consistent from the start. Which ones is the bit that was pretty hotly contested and we went back and forth on a lot.

Alexander J Newall ([03:03](#)):

I Really like the idea though that we're just like episode three, Chuck one in there, episode seven, Chuck one in there. Why not? There was a plan.

Jonathan Sims ([03:11](#)):

We just hit episode 18 and we're like, but what's going on with Helen? We just don't know.

Alexander J Newall ([03:18](#)):

We did have a plan just to be clear, but there were substitutions where people weren't available or timings didn't work out and things like that. So I'm happy to say I'm really, really, really happy with what balance we've struck. Genuinely. I'm like, yeah, this works really nicely. It's not like we were in dire straits or

anything, but at the same time we were careful to make sure that the structure was built in such a way that, I don't know, let's say the Imogen just categorically couldn't be here as Helen, okay, we have other options for who we could have subbed in there if we had to and stuff like that.

Jonathan Sims ([03:53](#)):

We were very cognizant from the start that this was not going to be, let's check up on every single Magnus archives character because there were a lot and trying to get the balance of the show so that it feels in conversation with the original without being too fan. Servicey was a constant discussion. You may think we erred one side or the other, but at the end of the day the archives characters that we definitely wanted to revisit in a significant way have remained pretty much the same since original conception, but there is a kind of a tier two where we were like, well, at some point because of the role Celia gets to play, we can check in on our alternate reality versions of some of the Magnus archives characters and which ones those were. That was what we had a lot of discussions about. We knew that we would probably be checking in on, I dunno, three or four of the archives characters, but which ones A lot of that came down to who was available.

Alexander J Newall ([04:52](#)):

I fought for more than Johnny I think in that it left to my own devices. I turned everything into a Dickensian mess of everyone's accidentally each other's grandmothers and stuff. Johnny had a lot more restraint than me.

Jonathan Sims ([05:03](#)):

I had to be like, no, that's too many. Cut them. No one will ever know what happens to this character in the alternate universe and that's good. Probably.

Alexander J Newall ([05:11](#)):

I'm going to pass across to next question. This is a good example of what's probably going to come up a lot. This is from Riley and Dear Teleport, where did Jack Celia's baby come from? Essentially, did Celia get pregnant and give birth to a baby after finding herself in a strange new dimension? Or did Celia take over Jack's actual mom since she's got severe stranger danger going on from the last episode? I understand if this can't be answered, but I'd like you to know I got the red stringing out so many theories. I feel like this is going to be one of a few. That's a none your business.

Jonathan Sims ([05:40](#)):

No, actually, you know what, this one, there's a lot that I'm like, ah, no spoilers, but this one honestly, I'm quite comfortable answering because it's not, it's a plot

Alexander J Newall ([05:48](#)):

Point. It's just be patient is my stance. You'll find out. I'm

Jonathan Sims ([05:52](#)):

Happy to say, yeah, Jack Celia's kid, when Celia says she had some wild years over the last few years and ended up with a baby that she loves, she's not lying. I'm quite happy to say that. It doesn't feel like a reveal to me.

Alexander J Newall ([06:05](#)):

I mean it's, it's just a confirmation. I guess

Jonathan Sims ([06:09](#)):

To me a lot of the theorizing and the red string about Jack is indicative to me that it's like, oh no, we weren't quite clear enough. The baby's not a mystery.

Alexander J Newall ([06:19](#)):

I think the timing fell a bit oddly where we ended up with some Celia scenes tying in too closely to demon baby script.

Jonathan Sims ([06:27](#)):

Oh yeah.

Alexander J Newall ([06:28](#)):

So as a result that steered people down a route where, don't get me wrong, I get it, but as a general rule, if Johnny and I were going to be doing horror stuff that centers around a baby slash toddler as a plot point, that's really hard to do well and not kind of cheap.

Jonathan Sims ([06:48](#)):

It's a tricky one.

Alexander J Newall ([06:49](#)):

I'm going to be honest, I would've steered clear if even if that was on the cards because it's messy. It's messy,

Jonathan Sims ([06:54](#)):

But it's one of those things where Jack to me is all about emotional stakes for a bunch of different characters. So I'm quite happy to sort of demystify him a bit so he can serve the plot function that I want him to,

Alexander J Newall ([07:07](#)):

And I just wanted to have a one character who wasn't footloose and fancy free because they're always footloose and fancy free. Everyone always sneaks investigations in around their job and I'm like, how do you balance your responsibilities? You Don't.

Jonathan Sims ([07:21](#)):

After you've been writing for a while, you realize why so many protagonists are orphans or don't really have any friends or cut cutoff from society because every time you're like, okay, no, this protagonist isn't going to be an orphan. They're going to exist in the world and so much of your story is like, what do their parents think about this? Because people have noticed

Alexander J Newall ([07:43](#)):

It's inconvenient, but that's kind of why I like it.

Jonathan Sims ([07:45](#)):

Another question from loads of people, why alchemy and not a continuation of the fears? Was there anything specific that sparked your interest in alchemy this season?

Alexander J Newall (07:54):

I love how aggressive your loads of people are Compared to mine. I think you should start with this one because this actually technically bore out from your criteria for what protocol had to be.

Jonathan Sims (08:05):

The big thing is why not a continuation of the fears? Because you all know about the fears or let's do a horror mystery podcast, but we've had 200 episodes explaining what the core mystery is already.

Alexander J Newall (08:16):

It kind of stops being a mystery podcast and starts being a glorified pokedex, doesn't it?

Jonathan Sims (08:20):

We didn't want to just be writing Magnus archives. Again, the fears are great, but we've done them, so we wanted to do something a little bit different. We wanted to explore different ways that the metaphysics of the Magnus universe could work. What I did was I sat down and said, Hey Alex, you get to decide on the metaphysics for this particular reality because I've already done my metaphysics of fear. I could try and do another one, but I'm much more interested in what you are going to come up with. So Alex went away

Alexander J Newall (08:54):

And came back with a system that can be accurate to three decimal places

Jonathan Sims (08:59):

And then I got a text message from Alex saying, Hey, I'm looking into alchemy. Does that sound like an interesting avenue? And I was like, I mean I love a bit of alchemy. About 10 years back I got really into looking into it and I didn't remember everything, but I was like, oh yeah, alchemy. That's fun. A lot of cool symbols, a lot of mystery, a lot of historical stuff going on there. And I was like, yeah, alchemy sounds good. And then our next meeting, Alex turned up with a full notebook.

Alexander J Newall (09:24):

Well, yeah, you got to do your research.

Jonathan Sims (09:26):

60, 70 pages, very close written notes on this intricate alchemical system. I think maybe five to 10% of it has actually made it into the podcast

Alexander J Newall (09:37):

so far. I keep pushing, I keep pushing.

Jonathan Sims (09:40):

All this stuff is no one's going to, okay, we can just pretend these 70 pages are how it works as well, but actually it's these first five pages that we're going to be dealing with mainly

Alexander J Newall (09:50):

Johnny just takes umbridge because as part of it, I insisted that he watched a video on fifth dimensional vectors and then he was like, this feels a bit much. And I was like, what? God,

Jonathan Sims ([10:00](#)):

I don't think I watched it in the end.

Alexander J Newall ([10:01](#)):

Totally hamstringing me, dude. I know he didn't. I referenced it and you were like, what? In Johnny's defense, I set myself two goals when given that which was one, it needed to be compatible in that, like Jenny says, it has to be in conversation with the previous. It can't just be like now it's All aliens all the way down.

Jonathan Sims ([10:21](#)):

The metaphysics are different but also the same.

Alexander J Newall ([10:25](#)):

Yeah, they connect. They have to function around one another. And the other one was that Johnny explained very articulately in a way, I'm going to bastardize now, which was by definition because you did all of the metaphysics for archives, anything that you make is going to feel very archives unless you have a different foundational scaffold to work from to mix my building metaphors a bit. So I was rather explicitly not going into it the same angle that you did. So I actively was turning down options in my head going, no, that would be too similar. That would be too similar. And I from day wanted one that was, I always think of if archives is what happens if history got weird? This one's a little bit more like what happened if other fields of study went weird? And I dunno whether it's worked yet, but that was sort of the guiding principle when generating my unnecessarily huge and pointless Research.

Jonathan Sims ([11:16](#)):

I mean it was very good. We've ended up using quite a lot of it. It was just a lot all at once.

Alexander J Newall ([11:20](#)):

Don't pity me. I mean I did a fairly significant amount on Chinese alchemy that was pages and pages of stuff with the final paragraph being, I don't think any of this is relevant, but I made you read it though. That's the important thing.

Jonathan Sims ([11:32](#)):

Next question.

Alexander J Newall ([11:33](#)):

Alright, this one's from Colby Elizabeth column and Jen Devin, who is your favorite external? Are there any fun ones planned for future seasons We haven't met yet. I'll tell you who my least favorite external is.

Jonathan Sims ([11:46](#)):

It's probably my favorite.

Alexander J Newall ([11:48](#)):

I'm going to swear and I don't do that on podcasts. F-----ing needles.

Jonathan Sims ([11:51](#)):

Yeah,

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Alexander J Newall ([11:51](#)):

Needles is the worst idea.

Jonathan Sims ([11:54](#)):

I love it

Alexander J Newall ([11:54](#)):

That I've ever encountered and the only time that you have vetoed my veto, You are wrong

Jonathan Sims ([12:00](#)):

To be fair, Alex,

Alexander J Newall ([12:02](#)):

The end result is fine, but conceptually needles is dire.

Jonathan Sims ([12:06](#)):

I didn't so much veto your veto as like you vetoed needles. And I was like, okay, but needles is kind of what I got. What do you got for this role, for this episode? Because it needs to serve a very specific function and you didn't come up with anything in time, so I was like, I'm on veto in this.

Alexander J Newall ([12:25](#)):

That's not how I remember it at all.

Jonathan Sims ([12:27](#)):

And then you were like, can you make this go? And I was like, I'm taking this as a challenge and then I won.

Alexander J Newall ([12:32](#)):

That's not how I remember it at all.

Jonathan Sims ([12:34](#)):

I got good.

Alexander J Newall ([12:35](#)):

No, you got lucky because you had a very, very skilled performer, managed to polish a very specific, it's a bit sharp is not a pitch for a monster

Jonathan Sims ([12:47](#)):

Man made of needles mate.

Alexander J Newall ([12:48](#)):

It wasn't even like, oh, maybe he's interested in blah blah. What if he's like needles? This is late stage three in the morning, drunken Stephen King like needles. I guess

Jonathan Sims ([12:59](#)):

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It is never not funny to me how immediately and viscerally you hated it because it was such a square brackets idea. To my eyes it was so obvious. Probably not actually this, but it's just an idea to sit in this position until we come up with something better. And it was because you were so angry.

Alexander J Newall ([13:17](#)):

I hate it

Jonathan Sims ([13:18](#)):

at the placeholder idea that I'm like, It's no longer a placeholder.

Alexander J Newall ([13:22](#)):

I need to know two things. One, whilst I admit that it has worked and I will confess that I still hate it.

Jonathan Sims ([13:29](#)):

Yeah, oh yeah, that's fair.

Alexander J Newall ([13:30](#)):

And two needles is just what happens when you've committed to the bit and are willing to put my professional life and your professional life on the line for the bit. That's what needles is.

Jonathan Sims ([13:41](#)):

Alex, we are both always ready to put our professional lives on the line for the bit.

Alexander J Newall ([13:48](#)):

[laughter]

Jonathan Sims ([13:48](#)):

It's Maybe Our Achilles heel as creators

Alexander J Newall ([13:52](#)):

A little bit. We should probably actually answer the question that's asked rather than just me using this as another chance to tear you down.

Jonathan Sims ([13:57](#)):

Well, no, I honestly think needles is kind of my favorite external largely because of this

Alexander J Newall ([14:03](#)):

Christ, I will do what I do, which is never answer it straightforwardly, which is my actual favorite despite everything, is Bonzo. It's just f---ng weird and it's come out nicely. I think the one who's arguably the most interesting is Ink5oul. In terms of my writer hat on for a second, I'd be like, oh yes, Ink5oul is an interesting examination of blah, blah, blah. Whereas Bonzo, there's something to be said for just like what is he big and scary? Anything else? No, like the opposite of needles. Not sharp, but still manky.

Jonathan Sims ([14:36](#)):

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I feel like Bonzo is great, but I feel like we can't really take as much credit for Bonzo as all that because
Oh

Alexander J Newall ([14:43](#)):

No, whoa, whoa. It didn't say which we were most proud of. It said, which is your favorite?

Jonathan Sims ([14:48](#)):

I feel like I'm not going to have a favorite that I'm not properly proud of. And I think Bonzo has come out brilliantly and April did some amazing work on the actual design design, but Bonzo is broadly us surfing the crest of the wave that is Mr. Blobby's return because Mr. Blobby has been back in the cultural zeitgeist for, oh, what couple of years now.

Alexander J Newall ([15:10](#)):

I mean he only just got confirmed as an official has a show coming.

Jonathan Sims ([15:14](#)):

Oh really?

Alexander J Newall ([15:15](#)):

Oh yeah, we did it again. So we basically went, wouldn't it be messed up if Mr. Blobby came back? There's a blast of nostalgia that no one. Oh, right. And then a record breaking deal was just signed with the creator Months, months after we reveal Bonzo as a character,

Jonathan Sims ([15:31](#)):

We were very much just surfing a zeitgeist wave with Bonzo and I think we surfed it with some real style, but at the same time, I don't feel like we can take a huge amount of credit. Oh what an off the wall idea

Alexander J Newall ([15:44](#)):

I never said that. Just said, I enjoy, and you know what it was specifically, I can pick the moment where I'm like, oh, it's worked and I like it. It's when he crushes the car on the way out of the house, just that crunch and I'm like, that's such a dick move. Bonzo you prick you absolute unnecessary Prick.

Jonathan Sims ([16:06](#)):

Well, the thing is blobby always was a prick. That's the thing.

Alexander J Newall ([16:11](#)):

That's why I like Bonzo is it is just that being a little bit of a prick. Unlike Needles who is too much pricks.

Jonathan Sims ([16:17](#)):

He's all prick.

Alexander J Newall ([16:18](#)):

Yeah. Next question, Johnny, go for it.

Jonathan Sims ([16:21](#)):

Of how he's made a needles.

Alexander J Newall ([16:22](#)):

Yeah, no, I get that

Jonathan Sims ([16:24](#)):

From loads of people. How different was it writing for the season with a whole roster of guest writers contributing? Did you have to make any adjustments to their material to make it fit into a wider narrative of the guest writers had influences on the greater story?

Alexander J Newall ([16:37](#)):

So that's three questions. We should probably do those one at a time.

Jonathan Sims ([16:40](#)):

The short answers are very yes and no or rather not a lot in that order, but to go into a little bit of detail is very different with the guest writers from my point of view at least because the whole structure of it is different. I mean, to be fair protocol it not just the guest writers protocols. Writing structure has been very different to how archives worked because it's not just the guest writers, it's also there is a structure. I mean, yeah, yeah. The structure of archives was Hey, Johnny Recordings tomorrow. Do you have the script ready? Yes, of course I do.

Alexander J Newall ([17:20](#)):

They're in this box that only I can see

Jonathan Sims ([17:23](#)):

You tomorrow with the scripts that I absolutely have. Whereas with this, because anything I write goes through Alex and then back to me and then back to Alex. Anything Alex writes goes to me, then back to Alex, et cetera. Anything that's guest writers goes through both of us, so there's a lot more of a pipeline, a lot more hands are touching pretty much every script. The guest writer aspect to me has felt of a wider shift in how the pipeline has gone writing wise.

Alexander J Newall ([17:54](#)):

I think probably worth explaining what the process is very quickly for people just because that'll probably answer the questions better, which is effectively for how it worked is we generated out series Bible. We then generated an a bridge series Bible with all of the really interesting bits cut out by Johnny because quote, I'm sorry Alex, but at some point Alchemy just gets boring. That's then provided to the guest writers and along with that we provided a list of prompts and basically said, listen, you can either pick a prompt from here or suggest an alternate that hits the similar kind of beats as this prompt so that that way we're not having a complete tonal shift or whatever. A lot of people pitched their own of those, some got them, some didn't, and then blah, blah, blah. They all get allocated out. Then they wrote their episodes separate with us answering questions in terms of how's it interact and so on. Generally speaking, there was a slow trend towards people preferring just to focus on the cases rather than whole episodes, which makes sense.

Jonathan Sims ([18:48](#)):

It was a sort of bit of a back and forth. A bunch of writers did scenes, but asking people to write plot heavy dialogue scenes halfway through an ongoing season, it's an almost impossible ask.

Alexander J Newall ([19:03](#)):

So then what happened after that is once we've got that in, if there's scenes missing, generally speaking, we've been trying to flip out who's dominant in an episode between Johnny and myself to spread the workload, but generally speaking, Johnny's been the one who's been focusing more on editing the cases and I've been the one who's been focusing on editing the scenes a bit more and then like Johnny says, if it's a guest, one guest provides their materials, additional materials go in and then it passes between both of our hands. Then I'll do a final pass as a director, but the director's pass is more like, how am I going to record this as opposed to is it working as a script? It's going to be more like, oh, I'll cut this line. Why? Because I know that I don't know, Billie can't say that word without fumbling it. I'm picking an arbitrary example.

Jonathan Sims ([19:45](#)):

This is really throsing Billie under the bus.

Alexander J Newall ([19:48](#)):

Well, no, I was just thinking because Billie had this huge thing about is it Chocoliebnitz and we have to get this right and it was a whole thing.

Jonathan Sims ([19:54](#)):

Oh really?

Alexander J Newall ([19:55](#)):

As a director what I should have done is just cut it out and gone Chochey bickie done.

Jonathan Sims ([19:59](#)):

That's very funny because I say both randomly, I eat them a lot and I don't think there is a correct one.

Alexander J Newall ([20:06](#)):

This is the thing is right, so that's the kind of thing as a director would be like, this feels like that might waste huge amounts of time. I should cut that instead of I'm going to just leave this here and eat up a good hour of April's time based on chocolate biscuit branding. But yeah, effectively it is different working with guest writers adjustments to fit into the wider narrative and no, there wasn't really much in the way of people just going in the wrong direction or anything like that. It was a lot more detail orientation, so it'd be stuff like changing a name here or replace there and stuff like that.

Jonathan Sims ([20:34](#)):

Often we would need to slightly tweak the ending to archivist statements because those had to be much more directly tied into the meta plot in terms of guest writers having influence on the greater story, not directly. The season planning meetings are me, Alex and April, and that's where we sort of hash out how we want each season to work. There were a few bits where we're like, oh, this thing from guest writer statement works really well. It resonates really well with X or Y theme. We can pull that out and add it into season two in this bit or this bit. We might be like, there's a through line to a few of the different guest statements actually, so we can do something in season two that actually is working with the theme that they've sort of set up and started developing.

Alexander J Newall ([21:23](#)):

Yeah, I think for me there was most of that where you'd look at two or three and be like, actually thematically, once you pair this with one that say Johnny wrote or whatever, there's ground there, so rather than it just being, and now part two of this case, most of them it was, oh, interesting, there's something here that we can expand on.

Jonathan Sims ([21:40](#)):

We've not got as many episodes to work with in protocol as archives. We're doing a lot fewer like part twos,

Alexander J Newall ([21:46](#)):

I always laugh that it's like as writers it's like we only have 92 depending if you include bonus stuff, 110 episodes,

Jonathan Sims ([21:53](#)):

How do people live like this?

Alexander J Newall ([21:55](#)):

How could anyone tell a story in this format and then the directory means I already know what a hernia feels like. I don't want to know what a cardiac arrest feels like. This is fine, this is sufficient.

Jonathan Sims ([22:06](#)):

I mean, the thing is it's not that 90 episodes aren't enough to tell a story. It's 90 episodes building a really intricate world. Also because you don't have Season one in protocol. I mean obviously you have season one of protocol, but the thing about the Magnus Archives season one is that it is functionally just an anthology show.

Alexander J Newall ([22:26](#)):

That was odd, that was weird.

Jonathan Sims ([22:28](#)):

The meta plot is very slow burn being introduced, which means that all the focus is on the stories, is on the statements with little bits of characterization being gradually drip fed in for the actual characters that are going to continue through the story protocol. That's not an option because we've got a shorter runtime, so if people are going to be invested in the characters, we need those characters to be front and center quite early. Also, because you can't uncheck the big meta narrative tick box. Once you sound the gong that says huge meta narrative, you can't then go back to being like, oh, but maybe it's just a bit of an anthology series because people would get really impatient and it would be a much harder ask to get rolling and again, with a shorter runtime, you're burning time that you need to establish these characters and to tell your actual story.

Alexander J Newall ([23:22](#)):

I have found it fascinating and I suspect you've seen it as well. I've seen a little bit more of the fandom for protocol than I did for archives just by virtue of I guess the nature of my work being a bit more remote than it used to be, but it's the exact split to my eye of a third of people going, this is moving far too quickly, far too quickly compared to archives a third who are like, yeah, this feels right, and then another heard who are like, this is agonizingly slow. This is killing me slow, which means that we're striking the balance and I can't help but notice that the people who think it's going too fast are the ones who were

there for week by week release for years, and the ones who are like, this is slow are the people who came to it later. In general,

Jonathan Sims ([23:58](#)):

I will bet you any money, the people who are saying this is going too fast are people who were there for season one or there for, and the people who were like, this is way too slow. Are people who binged all of archives in a weekend.

Alexander J Newall ([24:12](#)):

Almost certainly. It seems to be the trend, but it is just fascinating to see. There was a piece of advice I was given by a writing teacher years and years ago, which is if everyone is irritated but not angry, you've probably done it right. I know not about

Jonathan Sims ([24:25](#)):

Everyone. I'd like some people to just be like, I am enjoying this podcast. Thank you.

Alexander J Newall ([24:30](#)):

I don't think that's an option, Johnny. Oh, well. Alright, next one is from loads of people. Well, right. In the last season of do Magnus Archives, did you already have ideas brewing for the sequel or for either case files or character arcs? How did you come up with a storyline for the Mags protocol inspirations?

Jonathan Sims ([24:51](#)):

I don't think we had any of the specifics of protocol in mind when we were working on the last season of archives,

Alexander J Newall ([24:58](#)):

We knew the mechanism that would be available to us.

Jonathan Sims ([25:01](#)):

We knew that what we were doing at the end of season five was essentially opening up a multiverse.

Alexander J Newall ([25:07](#)):

We were just leaving a door open a crack and putting a little doorstep in there and then just,

Jonathan Sims ([25:10](#)):

Yeah, there were and remain all sorts of other Magnus stuff in the works that it is really useful from a sort of meta narrative point of view to be able to go, there are infinite Magnus universes. This can take place in a different one.

Alexander J Newall ([25:28](#)):

The risk of making it a bit unglamorous and showing how the sausage is made as a production company for a moment, it's a very different prospect. Say, trying to work with a third party to make an RPG Monte Cook did a really good job and then being able to go, look, you can pick what you want rather than you have to have memorized basically five years worth of constant work before you can even begin to touch this as an idea. It's untenable unless you give a cheat of some kind.

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Jonathan Sims ([25:56](#)):

The RPG is a really good example that people are saying like, oh, the art in the RPG is that canon and it's like, I mean it's probably canon for one of the infinite realities that are now possible within the umbrella of Magnus

Alexander J Newall ([26:14](#)):

And also don't forget, this was a few years ago. It wasn't quite the du Jore move as it is now.

Jonathan Sims ([26:20](#)):

I think that we are quite good at accidentally picking up on a zeitgeist just before it becomes overplayed, which is great for our stuff when it releases, but often means that afterwards you are like, oh dear,

Alexander J Newall ([26:35](#)):

ages like Milk. Yeah, we're good at being the last person in the door on stuff. I think we're

Jonathan Sims ([26:41](#)):

the last cool to do multiverses.

Alexander J Newall ([26:45](#)):

Oh yeah, yeah. Cool. That's what I meant. Cool. Yeah. Did we already have ideas brewing or character arcs or blah blah, blah?

Jonathan Sims ([26:50](#)):

Not really. No,

Alexander J Newall ([26:52](#)):

But here's the thing is we did sit and informally nater in. You could see which strands just led off if you're part in the sort of mixed metaphor a little bit, but you could see which ones led through, but we didn't sit there and go, right, let's start work immediately. You got to remember this finish and then you could not have nailed me down near to archives for at least six months just by virtue of I know writers get it. Trust me, directors get it worse. You hit a point of I can't look at this for X amount of time. I can't for Rusty quill gaming, which predated archives. It was something like two, three years before I could even look at an RPG again.

Jonathan Sims ([27:31](#)):

Yeah, something like that,

Alexander J Newall ([27:32](#)):

And archives wasn't that bad, but it was still the same thing where it's like, I'm kind of done. I'm done for a little bit. I'm going to go do other things.

Jonathan Sims ([27:40](#)):

It was conversations about how we could conceivably do a sequel that sort of worked us into a shoot of actually doing it, but what's fascinating is looking back the conversations that ultimately convinced us to do protocol, almost none of the ideas from those conversations actually ended up in protocol.

Alexander J Newall ([27:59](#)):

I have noticed that

Jonathan Sims ([28:00](#)):

Soon as we made the decision, no, we're actually doing this. We kind of just sat down and did it from first principles.

Alexander J Newall ([28:06](#)):

Yeah. I was originally pushing for something that was a lot more corporate, whereas we ended up with civil service and to be clear, all of the good bits from the prior things have made it through, but Johnny's a hundred percent right. I was always in my head going, yeah, we'll do it as this weird corporate thing where it's like, what happens if capitalism gets all mashed up with it?

Jonathan Sims ([28:25](#)):

We had a lot of ideas for organizations, basically none of whom have actually ended up in protocol,

Alexander J Newall ([28:31](#)):

Which is fine. We took all the bits we wanted, but I think it was Johnny that originally proposed civil service. Actually

Jonathan Sims ([28:37](#)):

Probably I was at the start of working on burnout, which also has a character in the civil service, so I was very civil service brained at the time.

Alexander J Newall ([28:46](#)):

That makes sense.

Jonathan Sims ([28:47](#)):

All of it comes out from having lived with someone who worked for the civil service for a few years.

Alexander J Newall ([28:51](#)):

Yeah, yeah. Same. I have publicly said this, and I'll say it again though, which was it was computer game control that pulled the trigger on me.

Jonathan Sims ([28:58](#)):

Yeah. Control was you coming to me and being like, we need to do this.

Alexander J Newall ([29:01](#)):

Johnny recommended to me. I played it and then I went, ah, Johnny's mentioned this before, literally years ago, God world, you were talking about filling the tank. The tank is inspiration that comes from other

Jonathan Sims ([29:12](#)):

People. I think of it as a soup these days.

Alexander J Newall (29:14):

Yeah, sure. A gumbo. Effectively, my tank was empty at the end of archives where you have ideas and mechanically you know what to do, but it's a really bad idea to pursue stuff at that point because you're running on fumes. Weirdly enough, I know that it was the game control that triggered for me that, oh, the tank's full and I know what to do.

Jonathan Sims (29:31):

I prefer to think of it as a soup because a soup can have chunks in and I think that in terms of inspiration and that mess of ideas and thoughts, sometimes you have chunks in them. You have certain ideas or certain things that are thicker, a bit more lumpy than others. Your tank metaphor implies that all ideas and inspirations are sort of equally filtered and of equal consistency, which I simply don't agree with

Alexander J Newall (29:57):

Because you're not disallowing your ideas properly. I also just noticed that April's telling us to hurry along and I shouldn't be breaking the frame in this way, but I'm deliberately now lingering just to annoy producer April before moving on, so is there anything else you want to share about Gumbo before we move on? Johnny?

Jonathan Sims (30:12):

I fear April in a way. You do not.

Alexander J Newall (30:15):

You should. I'm just foolish.

Jonathan Sims (30:17):

So a question from bloody Baroness cosplay. In the cast list of episode 10, Mr. Bonzo has been listed as uncredited. Can you tell us the reason for this and will we ever find out who voiced Mr. Bonzo? No, it's because we got Mr. Bonzo in.

Alexander J Newall (30:31):

He's expensive.

Jonathan Sims (30:32):

It shouldn't say uncredited. It should say as himself. Someone with the legal department meant that it ended up being listed as uncredited rather than as himself.

Alexander J Newall (30:41):

Oh, yeah. There was a bit of a mix up there. No, the problem is is that we had to sort of take certain bits back after he trashed the studio. I mean, we knew he was going to, so we used a decoy studio, but nonetheless that stuff costs and so we had to punish him in some way. Otherwise he just keeps doing that kind of thing.

Jonathan Sims (30:58):

Yeah. I don't know. Actually, I'm not involved in the production side of things.

Alexander J Newall (31:01):

Do you Want to know? Do you want me to dish? Do you want the tea?

Jonathan Sims ([31:04](#)):

I'll be honest. Everything I've heard in the industry, it sounds like Mr. Bonzo is a pretty professional.

Alexander J Newall ([31:09](#)):

You would definitely have heard that from certain parties. Yeah, but all I'm just going to say is

Jonathan Sims ([31:13](#)):

Oh, really?

Alexander J Newall ([31:14](#)):

The thing with Bonzo right is he's got two sides.

Jonathan Sims ([31:17](#)):

Oh, okay.

Alexander J Newall ([31:17](#)):

It's all happy, fun time. Unless people aren't laughing, then the anger comes out and it's a whole thing.

Jonathan Sims ([31:22](#)):

That's fair.

Alexander J Newall ([31:23](#)):

I think we've answered that then. Oh, actually no. Carry on from Sentient Forest orb. Is Mr. Bonzo happy with his job? Does he get good benefits and can I apply for that job as well? So that's a good question. Is he happy with his job? I mean, presumably?

Jonathan Sims ([31:35](#)):

Yeah,

Alexander J Newall ([31:36](#)):

On the whole,

Jonathan Sims ([31:36](#)):

Yeah, I think so.

Alexander J Newall ([31:37](#)):

Does he get good benefits? He gets better than I get. I can tell you that

Jonathan Sims ([31:42](#)):

Better than any of us. We're all, we

Alexander J Newall ([31:44](#)):

Not all of us, get the big bucks like Bonzo and can you apply for that job as well? What, being a different person I suppose. Are they asking can I be a voice actor? No,

Jonathan Sims ([31:52](#)):

I think they're talking about within the fiction, so strip club murderer I think is the job that they're asking for.

Alexander J Newall ([31:59](#)):

Live your dream.

Jonathan Sims ([32:00](#)):

I mean, I haven't seen many listings on LinkedIn for strip club murderer.

Alexander J Newall ([32:04](#)):

Live your Sexy murder dream.

Jonathan Sims ([32:09](#)):

Moving on,

Alexander J Newall ([32:10](#)):

seeking Murderous host must provide own cleavers. Okay. Loads of People.

Jonathan Sims ([32:15](#)):

Beth Eyre plays the archivist in protocol, but also Lucia write in archives. Is there a connection? There is Error slash the archivist, someone that we know all someone new altogether. What were you looking for when you cast her? Did you consider bringing back a character from TMA for the role instead? Again,

Alexander J Newall ([32:33](#)):

Lots of questions after you, Johnny.

Jonathan Sims ([32:35](#)):

This one's like we're not answering most of those questions because it's a spoiler. In terms of what were you looking for when you Cast her, why did you cast Beth Eyre? Broadly speaking, because Beth Eyre rules

Alexander J Newall ([32:45](#)):

Did a really, really good audition. Yeah, very good to work with. The problem is it's not just having worked with people before. There's a reason that you'll see some of the same people coming up and that's by virtue of really good to work with, very reliable, thoroughly recommend, and that's not a put down on the people who aren't because availability shift, I'm not going to go into the story reasons like Johnny said, because of be patient, but it's odd that people feel the need of why we need to justify it. She's really good. She's a fantastic voice actor and next one then is from Robin Ryder. Oh, I need a new voice. I was immediately wanting to do my Duffy duck and I'm like, no one's going to be able to hear me. Trans woman here. What made you want to write an explicitly trans character for the Magnus protocol? Why will or why won't Alice's trans identity ever be important to the Story?

Jonathan Sims ([33:31](#)):

I write a lot of trans characters, so does Alex. We like writing. Our lives are full of loads of different people, a lot of whom are trans and we want to see that reflected in the fiction that we create.

Alexander J Newall ([33:45](#)):

I mean it was a day one point as well actually. It was literally, it was like the second thing that Johnny was like, I'd like this. Yes, I think that is a good idea

Jonathan Sims ([33:55](#)):

And also Alice's trans identity will not be important to the story because broadly speaking, I always think that everyone deserves to be able to see themselves in the fiction they consume without needing to feel an urge to justify their presence. There doesn't need to be a story reason that Alice is trans. I'm not really necessarily the one to write the story about being trans, but that doesn't mean that trans people don't exist in the worlds that I imagine, in the worlds that I Write,

Alexander J Newall ([34:29](#)):

I can't think of any situation I would want to hang plot off a section of someone's identity like that because it kind of abandons the idea of intersectionality entirely, which is weird to me and I find it really hard to conceive of things like that.

Jonathan Sims ([34:44](#)):

It's like with archives, no one's asking like, Hey, what made you want to write a dude main character? Right. Nothing made me want to, I just

Alexander J Newall ([34:51](#)):

Flipped a coin.

Jonathan Sims ([34:52](#)):

Actually, no. What made me want to is my voice. Yeah, that's not a good example

Alexander J Newall ([34:56](#)):

For basically for the rest of the characters, it was a coin flip half the time. In fact, we have actually not even due to logistical things, just as we figured it out, we've either gender or sexuality flipped a few characters whilst you iterate on the story for protocol.

Jonathan Sims ([35:08](#)):

Yeah. Sometimes it's rarely for plot reasons, but often thematic consistency. I don't mean we've sexuality flipped anyone, but we've definitely gender flipped a few people for voice acting reasons.

Alexander J Newall ([35:20](#)):

Well, the problem is it is hard to say sexuality flipped because basically you and I both pretty much write everyone as bi all the time and we'll pay attention to it if it comes up.

Jonathan Sims ([35:29](#)):

Yeah, sometimes thematically or for plot reasons or because two characters just feel like they got a vibe. You're like, they should go together. You don't want to be like, oh yeah, but we decided this one was straight for some reason.

Alexander J Newall ([35:42](#)):

No, I very much have come to realize that at least in any world that I write, every character is bi. They just might not have met someone sufficiently sexy of a specific vibe.

Jonathan Sims ([35:52](#)):

We are very much of the everyone's bi because we are lazy writers schooled.

Alexander J Newall ([35:59](#)):

Okay, okay. Okay. I think it's your question now,

Jonathan Sims ([36:03](#)):

Morgan Mitchell and Marline Gaming. You've mentioned your influences for the horror aspect of Magnus in previous q and as, but does anything specific inspire the comedic slash satirical aspect of the show after avoiding making TMA workplace comedy despite a fan outcry, but this show has wrapped that up. Why the change? I don't know. Magnus archives was pretty funny.

Alexander J Newall ([36:26](#)):

I have been told that I may be pushing the comedy satire a little harder, so the fact that I'm a little bit more involved on the writing on this one means it might be coming through a bit more, but I think it's underestimating archives quite a bit there. Archives is a really bleak humor.

Jonathan Sims ([36:43](#)):

I think the thing is that you write jokes more than I do. I think archives is very funny, but it is very much my sort of sense of humor, which is not, there are very few things you could point to and say like, oh, that's a joke. Whereas in protocol you've got a much bigger presence in the dialogue and I think how you tend to write that same tone,

Alexander J Newall ([37:06](#)):

Well, I came up through comedy, it influences you.

Jonathan Sims ([37:09](#)):

Yeah. You are from a background of jokes.

Alexander J Newall ([37:11](#)):

It's just sometimes in the jokes that people buy and then you have horror,

Jonathan Sims ([37:14](#)):

And so I think that the comedy is a lot more obvious in protocol. I think it is more readable as comedy with archives, the number of times I've had people come up to me and be like, it's dreadful, but I actually find X or y think very funny, and I'm like, yes. The number of people who would be like, you know what? I actually found Monster Pig quite funny. Yes. Because of how it's very funny of how I'm very funny.

Alexander J Newall ([37:41](#)):

Archive still has my favorite funny moment to date of anything that's Magnus related, which was what are you going to cut your eyes out beat? Fuck off. That's

Jonathan Sims ([37:52](#)):

Not, yeah, because the thing is that's not a joke. Funny, but it's funny.

Alexander J Newall ([37:56](#)):

Yeah. I'd love to give some like here is the specific references for comedic typical, but no structurally, unintentionally, it often follows sitcom structures by virtue of office environment, which means that there's a reason that office sitcoms follow a specific shape and there's probably an unconscious element of following those, but it's not a specific like, oh, it's like the Office but or anything like that. Unless you've got anything specific, I genuinely don't have a specific point I go to for it.

Jonathan Sims ([38:25](#)):

It's tricky bringing up specific examples. I think overstates the importance of that specific show or book or whatever. I think that we are both very influenced by the shift and flow of comedy in British comedy like Peep show. I don't think there is a lot of peep show in protocol, but I think that that slight style of, it's not awkward comedy in the way that someone like Peep show really leans into, but it's got that slight bite to it, that slight edge.

Alexander J Newall ([38:57](#)):

See, I'd argue it wasn't intentional, but I think there's a dash of the thick of it.

Jonathan Sims ([39:01](#)):

Yeah, thick of it. Well, thick of it is an evolution of the Peep Show style into a more realistic, into a different format.

Alexander J Newall ([39:08](#)):

Yeah.

Jonathan Sims ([39:08](#)):

This is what I mean when I say that we are heavily influenced by the currents of British comedy because that is a scene that we have both been in for most of our life to one degree or another.

Alexander J Newall ([39:18](#)):

I think it'd be safe to say though, it's definitely a UK vibe, not a US vibe, although people always ask you to quantify that and it's tricky to do it seriously. I genuinely, it's quite hard to quantify, but it's definitely more UK than us, but I think that's the best I'm going to be able to manage.

Jonathan Sims ([39:33](#)):

Weirdly, if I had to pick specific influences, I'd probably reach for a handful of sketch comedy troops I saw six to seven years ago at the Fringe that no longer exist. There was this one, what were they called? What were they called? Casual violence. Was that the name?

Alexander J Newall ([39:51](#)):

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Oh, no, no, I don't think so. I think it was whatever was really successful was the ones.

Jonathan Sims ([39:55](#)):

Just to explain that little digger at Alex's, Alex used to direct a sketch company called Casual Violence.

Alexander J Newall ([40:00](#)):

I have directed many things. They were amongst them. Okay, Charlie B, an anon and what's made you decide to create a guy in it and then make him scared of machines? I love it. His client actually being tormented by the eye or is he just having a breakdown due to being an overworked Undersupported It manager during late stage capitalism? I mean for start that is a false binary,

Jonathan Sims ([40:22](#)):

But also this is a very easy question. Every single person I know who works in it is scared of the machines.

Alexander J Newall ([40:29](#)):

Well, yeah,

Jonathan Sims ([40:29](#)):

Every single one.

Alexander J Newall ([40:30](#)):

The more that you know about them, the more it's like, oh no. The one that's the scariest is the internet. That is a cough away from imploding.

Jonathan Sims ([40:38](#)):

If you think you understand machines and you're not afraid of them,

Alexander J Newall ([40:41](#)):

No, you don't. You know what? That's as pithy as you're going to get. I'm happy to move on because that is bang on. We're

Jonathan Sims ([40:46](#)):

Just writing realism. It's just realism here

Alexander J Newall ([40:49](#)):

After you, Johnny, for the next one,

Jonathan Sims ([40:51](#)):

This is the RQ plebs discord cath and Jared Sage.

Alexander J Newall ([40:55](#)):

I really hope they call themselves the RQ plebs and that someone hasn't just been really mean in RQ when writing up who did this,

Jonathan Sims ([41:02](#)):

Are Case D-P-H-W, categories plus ranks, things that we as listeners are able to work out given current information. Also, why did you do this to us when determining the case info for each episode in production, not in universe? Do you look up in a master spreadsheet based on the theme slash sub theme the way Alice describes or do you pick the appropriate DPHW CAT and rank for each episode knowing what those systems mean?

Alexander J Newall ([41:30](#)):

I think you should definitely answer this one, Johnny, since you're so oay with all of the nuances of this highly specific system,

Jonathan Sims ([41:37](#)):

Alex just kind of makes it up.

Alexander J Newall ([41:39](#)):

This is a chunk of that enormous bible that Johnny was alluding to earlier.

Jonathan Sims ([41:43](#)):

DPHW categories and ranks absolutely have meanings. They are not arbitrary well, they are arbitrary in so far as they reflect the numbers that we would personally ascribe to these things.

Alexander J Newall ([41:55](#)):

They are work outable at this stage as well.

Jonathan Sims ([41:57](#)):

Categories and ranks should be pretty simple. If you can't work out categories and ranks yet, what are you doing? Come on. Alright, calm down, Johnny. Calm down. Fools. All of them fools. Yeah. Categories and ranks pretty discreet. The DPHW. You should probably be able, right? I know. I dunno about should. It is theoretically possible that you could work it out.

Alexander J Newall ([42:17](#)):

I have become aware of a couple of people who have danced around it a bit, but I can't stress enough to have worked it out at this stage is proper sleuthing. This isn't something that you'd just passively be like, it's probably this.

Jonathan Sims ([42:32](#)):

I will also say in something that is very, very funny to me, what you have to remember is the DPHW, the categories. The ranks. That is how the OIAR defines these things, which means whether it has any relation to the actual world to what's actually going on. Who knows? Yep. Who knows? There's a non-zero chance. It doesn't matter at all, but it could

Alexander J Newall ([43:02](#)):

All connects together and that's the same thing as objective truth, right? If a system's coherent,

Jonathan Sims ([43:09](#)):

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So yes, it is a coherent system used by the OIAR. We don't have a big book of categorizations. We vibe it a lot more.

Alexander J Newall (43:18):

We have a book of previous mentions and stuff that has to be, but that'll be like for consistency.

Jonathan Sims (43:25):

Yes, so if we have something that's similar to an earlier episode, we can look at the DPHW from the earlier episode and be like, ah, maybe adjusted a little bit, but our way of categorizing them is the same as the OI, except ours is more vibe based.

Alexander J Newall (43:40):

I mean, let's be honest, the OIAR is also vibe based. I reckon.

Jonathan Sims (43:44):

It's just the vibes are dreadful,

Alexander J Newall (43:46):

Especially because deliberately in the show notes, we have the first few ones that Sam's done and they're just either wrong or barely a thing because ultimately their entire system relies on someone going, I think this just with bells and whistles.

Jonathan Sims (44:01):

Yeah,

Alexander J Newall (44:02):

Fatal drum asks, okay, I need to know what kind of dog was in the Newton statement. I've heard Newton's favorite dog was a Pomeranian, but he's given me terrier vibes in the statement. Thank you.

Jonathan Sims (44:13):

You need to answer this one because you wrote the statement and you know more about Newton than I do. What was Newton's dog?

Alexander J Newall (44:19):

To answer things in an order that will help people. Number one, Johnny was rightfully reticent to include Newton and Hall. I wasn't pushing for Newton as something I was obsessed with. It's just that if you do anything to do with alchemy, you, you

Jonathan Sims (44:31):

Can't not Newton. If you're doing alchemy, you can't not Newton. All roads lead

Alexander J Newall (44:36):

To Newton. It actively makes things go really weird historically if you don't include Newton because he just sort of sat at the middle of everything being a bit of a dick in terms of the dog. I'll be honest, I can't even remember the breed off the top of my head. It is whatever it is historically.

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Jonathan Sims ([44:51](#)):

Do you want me to just literally on air Google Newton's dog.

Alexander J Newall ([44:54](#)):

Go for it. I wrote it whilst looking at some wood cuttings of the burning down of his, I think he called it the lab. I can't remember, and it has images of that dog, so I just wrote with that in mind,

Jonathan Sims ([45:06](#)):

Diamond brackets. Dog diamond was according to legend, sir Isaac Newton's favorite dog who set far to manuscripts containing his notes on experiments conducted over the course of 20 years. They weren't experiments. It was all alchemy. He was

Alexander J Newall ([45:18](#)):

So into

Jonathan Sims ([45:19](#)):

It. Some historians claimed that Newton never owned pets,

Alexander J Newall ([45:22](#)):

But yeah, I did it based on wood cuttings that I'd seen of what the dog looked like.

Jonathan Sims ([45:26](#)):

No, those historians are ignorant.

Alexander J Newall ([45:29](#)):

I'd believe it. The brutal truth is I didn't have a specific breed. I just wrote it based on, there's a very specific wood cutting, which is the one where it's literally, it has like a penny dreadful esque quote underneath, which is something like, oh, diamond, what hath done now or whatever it is. I can't remember. That's all I did.

Jonathan Sims ([45:45](#)):

Yeah, it's like a shaggy little guy. Oh, diamond. Diamond. Thou little noticed the mischief. Thou hast done.

Alexander J Newall ([45:52](#)):

That's it, and then there's a little wood cut over the top, which is paired with it. Yeah, that I just wrote to that, so whatever that is,

Jonathan Sims ([45:58](#)):

It's claiming he was a Pomeranian.

Alexander J Newall ([45:59](#)):

Alright. If it existed, then it's a Pomeranian. I'll be honest. You're right. Does have terrier vibes, but your mileage may vary. I'm happy to move on with, sorry. I looked at a picture and did it off that I knew there wasn't much data on it.

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Jonathan Sims ([46:12](#)):

To be fair, given that this is our own universe and we can change whatever we like. I might declare St. Bernard, I was thinking of a St. Bernard, just a big slobbery St. Bernard, just a

Alexander J Newall ([46:23](#)):

Huge, unnecessarily massive St. Bernard.

Jonathan Sims ([46:27](#)):

Yeah. Basically the dog from the movie Beethoven just lolloping around.

Alexander J Newall ([46:33](#)):

That scene changes so much when you do that.

Jonathan Sims ([46:36](#)):

Just lolloping around Sir Isaac Newton's workshop.

Alexander J Newall ([46:39](#)):

It's a Beethoven. Then Johnny, this is the last question, which is from Anon appropriately enough, what's something you wished fans knew about making the show?

Jonathan Sims ([46:50](#)):

It's really hard.

Alexander J Newall ([46:51](#)):

All the bits you think are easy are really, really hard. All the bits you think are hard are just a bit hard.

Jonathan Sims ([46:57](#)):

Yeah.

Alexander J Newall ([46:58](#)):

Getting it to sound accurate that someone has sat in a chair is exhausting and agonizing painstaking work, and it's something that you'd just be like, they probably just sat in a chair

Jonathan Sims ([47:10](#)):

Sometimes just to punish Alex. I'll write the words. The character leaves closing the door behind them,

Alexander J Newall ([47:17](#)):

Which is why I have the director passes.

Jonathan Sims ([47:20](#)):

No, actually, even worse. Even worse, there is brackets at the start of a dialogue tag while leaving.

Alexander J Newall ([47:27](#)):

Oh, that's the one that really, really annoys me with Johnny, which is, and I know you do it to mess with me because I have a pet peeve, which is irrational, which is you'll write something like there is the sound of, and then a description, and I'll immediately wade in and start editing that because I'm of the opinion that you should never in an audio script write the word. There is the sound of it should always be like a knife is dropped.

Jonathan Sims ([47:50](#)):

I mean, you're not wrong,

Alexander J Newall ([47:51](#)):

But yeah. Honestly, it's just the bits that you think are easy, are really hard. Genuinely, the editors are actual miracle workers at this point in a way that you'll never, never appreciate, and I think that we have successfully answered the more than 1000 questions we have received in that time. I think we're good.

Jonathan Sims ([48:10](#)):

Yeah. If anyone has any other questions, then

Alexander J Newall ([48:13](#)):

They're bad and should feel bad.

Jonathan Sims ([48:15](#)):

They're wrong. They're incorrect. They don't actually, we've answered question. They're in. Yeah, they're mistaken. They think they have questions, but actually, look,

Alexander J Newall ([48:21](#)):

It's a mystery show, but there's X amount of mystery and beyond that it's just noise.

Jonathan Sims ([48:25](#)):

Yeah. After a certain point, that's not a question they have. They just think they have. It's a mirage.

Alexander J Newall ([48:30](#)):

See, the funny thing is I have no idea at all what the selection criteria is for questions, so we are chucking vast dreams of people under the bus with no understanding of context.

Jonathan Sims ([48:43](#)):

Yeah, I'll do that under the bus you go if you are like,

Alexander J Newall ([48:46](#)):

Oh,

Jonathan Sims ([48:46](#)):

My question wasn't answered under the bus stop

Alexander J Newall ([48:49](#)):

Busing the fandom. Get

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Jonathan Sims ([48:51](#)):

Under the

Alexander J Newall ([48:52](#)):

Bus. See, they all mocked me when I said it was busing. Little did they know.

Jonathan Sims ([48:57](#)):

Oh no. Oh god, I didn't even clock. Oh no, I didn't even clock what was happening.

Alexander J Newall ([49:01](#)):

Oh, nice. Talk to you all soon. Bye

Jonathan Sims ([49:05](#)):

Bye.

Alexander J Newall ([49:12](#)):

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