

# THE/CALENDAR/MAN

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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**PROTOCOL**  
game series **nine**

## CREDITS

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*The Calendar Man* is Game 9 in the *Protocol* game series.  
Inspired by *GMZero*.

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## CALENDAR MAN

*The Calendar Man* is a story roleplaying game about a serial killer who cannot be caught. Mimicking films like *Zodiac*, *Seven*, *Suspect Zero*, and *Silence of the Lambs*, the murders are dark and ghastly, challenging everyone, police and journalists alike. Some of the investigators have seen too much and others have questionable methods to begin with. Can anyone solve the murders or does the Calendar Man walk away?

The Protocol game series uses vignettes, interrogations, interludes, and ensembles to tell a story. Each story explores disparate characters dealing with adversity and isolation in a dramatic fashion.

The Calendar Man is a zero-prep game for 3 or more players. The game length is exponentially long, so games with more players take more time to complete. Home requires a deck of poker cards as well as tokens to track drama points.

This series presumes some understanding of GMless game protocol: scene-framing, shared authority, and so on. If you've never played a GMless game, try one of the GMZero games such as *Dying Memories*, or *George's Children*.

## INTRODUCTION

The Calendar Man is the ninth game utilizing the Protocol game mechanic. Light and quick, the system gives players everything they need to start playing immediately, doing away with over-explanation and getting right to the tools.

In *The Calendar Man*, players take on the roles of directors outside the action and characters inside the action, using the ebb and flow of four different scene-framing styles to tell meaningful stories about characters in crisis. Specifically, they are police and specialists, attempting to solve a series of ghastly murders.

## PLAYERS

Because of the nature of crime drama stories, this game plays best with four, though there is actually no limit.

## GETTING STARTED

Each character is obsessed with finding a serial killer known only as the Calendar Man. His name appears almost daily in the newspaper as the city is gripped with fear. It is unknown how many people have died, but time is running out before he kills again. The characters need names, roles, motivations, and relationships, as well as an understanding of the serial killer. Once each player has completed the following steps, you are ready.

- Name your character
- Select one role for your character — this has no mechanical benefit
- Determine a character's motivation by drawing a card
- Determine a relationship between two characters by drawing a card
- Determine elements about the game world

### DECK SHUFFLING

The deck is shuffled at the beginning of the game and again if the deck runs out of cards. Used cards are discarded. Do not return motivations or relationships to the deck. The same goes for scenes and locations during play.

### ROLES

Roles provide flavor and context, but no mechanical benefit.

- Consultant. The consultant brings a unique perspective, but lacks any actual authority.
- Federal Liaison. Someone needs to be kept in the loop in case this goes national.
- Investigator. The investigator has a knack for asking the right questions and spotting things that are out of place.
- Journalist. Obviously the newspaper has information on the killer that no one else has.
- Lead Detective. The lead detective has been building a case for years.
- Profiler. The profiler has seen this kind of thing before...
- Rookie. The rookie brings a unique perspective, but no real experience to the case.
- Specialist. Specialists analyze blood splatters, data, forensics, pathologies, and even handle cold cases.

### MOTIVATIONS

Motivations are determined by drawing one random poker card from the deck for each character. The motivation descriptions are vague — specificity is your job. For instance, the ♠10 is a motivation of family, impulsively. The player may define this motivation as doing whatever it takes to protect her family.

A list of motivations is on page 6.

### RELATIONSHIPS

Relationships are determined by choosing (any) two characters and drawing one random poker card from the deck. The pair of characters share this relationship. The relationship descriptions are vague. Specificity is your job. For instance, the ♣10 is a relationship of burdensome trust. The players sharing this relationship may define it as an ongoing issue of trust between two brothers who have lied to each other since childhood.

A list of relationships is on page 6.

### WORLD BUILDING

Each player selects one ingredient from the list below. If you are playing a 3-player game, the each player selects two. Now is a good time to determine the era and place you'll be setting your story.

- When and where did the killer strike last?  
How many has he killed so far (that you know of)?
- Why are department resources so limited in the hunt for the Calendar Man?
- What evidence does the newspaper (or federal agency) have that they aren't sharing?
- Name and describe one victim who was close to you or to a person in a position of power.
- Name and describe the only eye witness that has come forth with a credible description of the Calendar Man.
- Describe three details about the last crime scene.
- Describe three details that the majority of the victims have in common.

### DRAMA POINTS

Each player starts the game with one drama point and only gains additional points during interludes and interrogations. See page 4.

## GAME PLAY

While creating a story of their characters' hunt for the Calender Man, the players take turns directing scenes. Although this document provides the tools for framing the action, map-making and location naming are left to the players. A chart of scenes is on page 7.

Each turn the active player (director) draws two cards, which determine the scene type — vignette, interrogation, interlude, or ensemble — as well as the location. The scene's type (suit) and atmosphere (value) are determined by the first card, while the location is determined by the second card. *For instance, the director draws a ♦6 and a ♣7 indicating an interrogation (♦) about esoteria/paranoia at an isolated (♣) hotel/housing.*

### VIGNETTES (CLUBS ♣)

Vignettes involve no actual dialog, merely setting the atmosphere for the story. The director determines the location from the card drawn and narrates a brief scene. A vignette shouldn't take more than a minute or two to narrate.

*The director draws a ♣10 for scene — Vignette about Safety in Numbers — and a ♦Q — Abandoned/Barricaded News Office/Press Conference. “The Daily Telegraph failed to print the Calendar Man's last coded letter and now the editor is receiving death threats. She's held up in her office, with all the managing editors, until the police break the case or the threats stop.”*

### INTERROGATIONS (DIAMONDS ♦)

Interrogations involve the director asking questions to one character. The director selects a player and steals one drama point from him. Then the director asks five questions — in or out of character — which must be answered by that player in character.

If the interrogation is in character, the director may ask the questions from the point of view of an NPC or his own character. This process should feel organic. If the interrogation is out of character, the director asks the questions in an abstract fashion, as though going down a list. The questions can be anything fitting the theme.

*The director draws a ♦4 for scene — Interrogation about Innocent Lives — and a ♠7 — Guarded Hotel/Housing. The director decides that officer Gutierrez has staked two officers outside the home of a witness — Gail Murphey — a well-known reporter. Gutierrez needs to ask a few questions about what she saw, starting with what she was doing alone in the park that night after the police called for a curfew.*

### INTERLUDES (HEARTS ♥)

Interludes involve two (and only two) characters with a pre-existing relationship. Neither of these characters needs to be the director's character. The director determines the location and sets the scene based on the cards drawn. The scene runs as long as the director likes, without being self-indulgent, calling “scene” when the characters have said or done enough. An interludes involves only one location. Should the characters leave the location, the scene ends.

All players **not** involved in the scene gain one drama point at the end of the interlude.

*The director has drawn the ♥5 for scene — Interlude about Clue in Plain Sight — and the ♣8 for location — an Isolated Coffee Shop. The director decides that Officer Gutierrez has escorted Gail Murphey to the local cafe, so she can get some fresh air and a cup of coffee. Gutierrez is standing at the counter while Gail sits and reads the paper, a massive headline on the Daily Telegraph reporting the killer's handwriting is left handed. The director does not have an agenda beyond this and wants to see where the characters take the story.*

### ENSEMBLES (SPADES ♠)

Ensembles involve all of the characters. Like an interlude, the director determines the plot of the scene, as well as the location. The director may preempt the scene as much as he likes, but once the ensemble starts, the players should let things develop organically. The director still has the right to call “scene” at any moment, but any player may override the director by spending one drama point to end a scene early, or to extend a scene longer.

*The director has drawn the ♠3 for scene — Ensemble about Letters/Theories — and the ♥6 for location — Public Industrial/Railyard. The director decides the group is following a hunch about a cipher they unlocked on one of the killer's letters, leading them to the machine shop at the local high school. However, by the time the investigators uncover the cipher, rain has washed away any trace that the killer was ever here.*

### NPCS

The director may add one NPC to an interlude or interrogation, but the characters remain the focus of the scene. Vignettes do not have dialogue, but any number of NPCs may color the story background. Ensembles may have NPCs, but they are controlled/run by the director. Other players may introduce one NPC by spending one drama point.

## RESOLVING CONFLICT

In Calendar Man, whenever two or more characters reach a moment of unresolvable conflict one of the following things happens:

- In an interlude, the director decides who *wins* the conflict, narrates the conclusion, and ends the scene.
- In an ensemble, the scene ends, which leaves the conflict dangling.
- Should the players wish to override any of these rules, they must spend one drama point, or in the case of a tie, more drama points than anyone else. The winner narrates the conclusion.
- Should a scene end unresolved, this creates a cliffhanger effect. Players may wish to resolve this in the following scene. But this isn't always necessary. Use your best judgment. Sometimes the best things are left unsaid.

Vignettes and interrogations have no conflict.

## OPENING SCENE

The opening scene of the game is always a vignette at a new crime scene or at the lab. The vignette focus is either Desperation or Research/Secrets. Determine randomly which player narrates this vignette, but do not draw any cards. Afterwards, take turns until every player has directed four scenes.

## DECEMBER 31ST

Each player takes one turn directing a scene. The order is not important. Players may decide to take turns in a random order, clockwise order, or even bid to be the next director. Just make sure everyone is involved and no one directs two times in a row.

Once everyone has directed four times, the characters begin closing in on the Calendar Man and the final conflict unfolds. The players may also decide to have the game end only after all of the face cards have been revealed (during character creation and game play) for a longer game, or all the aces are revealed for a shorter game.

Once the characters begin to close in on the killer, each player narrates his character's involvement in the Calendar Man's apprehension (or escape). For each drama point a player still possesses, he narrates (in turn) a vignette about the killer. Once everyone has spent their drama points, each player determines if his character dies in the encounter, is promoted, retires, moves onto another case, or is somehow changed by the ordeal.

## OPTIONAL RULES

- The director may spend one drama point to discard a scene/location card and draw a new one.
- If the same suit is drawn three times in a row for a scene or location, discard the card and draw a new one until a new suit appears.
- Add one or two jokers to the deck. When drawn, the director gains one drama point and delivers a short monologue (in character).
- At the beginning of the game, shuffle the deck and remove 10 cards at random. Do not look at them. Remove them from play and never shuffle them back into the deck.
- During an interrogation, the player being interrogated may spend one drama point to avoid answering one question.
- Should a player ever run out of drama points, the director may give him one of his, regardless of the scene type.
- If a scene ends with unresolved conflict, any player may spend one drama point to shift the conflict to an NPC who has already made an appearance in the story, or two drama points to shift the conflict to a new NPC.
- On page 8 is a list of backgrounds. Backgrounds are not necessary to play the game, but add additional color and flavor. No character has more than one. When using backgrounds, these are selected before roles.
- On page 8 is a list of advanced roles. Advanced roles are not necessary to the game, but add additional color and flavor. No character has more than one. When using advanced roles, these replace standard roles.
- Once per game, the players may decide to award one drama point to a director who has framed a particularly good scene.
- Since all of the games in the Protocol game series use the same rules, consider mixing and matching the charts for a universe-bending story.
- Select a permanent director who does not play a character, but instead runs the game like a traditional RPG. Cards are still drawn for scenes. The game lasts for a number of scenes equal to four times the number of players, or as long as the director chooses.

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## MOTIVATIONS

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### SUIT

- ♣ Relentlessly
- ♦ Quixotically
- ♥ Inexplicably
- ♠ Impulsively

### VALUE

- A Destroy/Redeem Innocence
- 2 Academics/Curiosity
- 3 Duty
- 4 Envy/Greed
- 5 Desperation/Fear
- 6 Proof/Redemption
- 7 Glory/Publication
- 8 Obsession (knew a victim, etc.)
- 9 Distance/Time
- 10 Family
- J Retribution
- Q Love/Hate
- K Reward

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## RELATIONSHIPS

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### SUIT

- ♣ Burden
- ♦ Complex
- ♥ Fortune
- ♠ Ominous

### VALUE

- A Survival
- 2 Education/Training
- 3 Loss/Reconciliation
- 4 Codependent
- 5 Reliable
- 6 Generous
- 7 Long-Term/Siblings
- 8 Monetary
- 9 Obsessive
- 10 Trust
- J Rivalry
- Q Lustful
- K Outsiders

**Police identify  
2 more bodies**

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When they fished the first body out of the lake, I assumed it was someone who had gotten lost. But then I saw the cuts. And the missing feet and lips. And the way the body had been dressed... just like the other bodies.

My heart sank.

This wasn't just a serial killer. This was someone with time on his hands. And a grudge.

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## SCENES

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### SUIT

- ♣ Vignette
- ♦ Interrogation
- ♥ Interlude
- ♠ Ensemble

### VALUE

- A Desperation
- 2 Red Herring/Rumors
- 3 Letters/Theories
- 4 Innocent Lives
- 5 Clue in Plain Sight
- 6 Esoterica/Paranoia
- 7 Another Victim
- 8 Research/Secrets
- 9 Neighborhood Watch
- 10 Safety in Numbers
- J Slipping Up
- Q Internal Conflict
- K External Conflict

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## LOCATIONS

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### SUIT

- ♣ Isolated
- ♦ Abandoned/Barricaded
- ♥ Public/Weather Change
- ♠ Guarded

### VALUE

- A Brothel/Sex Club
- 2 Medical
- 3 Forest/Marsh
- 4 Alley/Parking
- 5 Police Station
- 6 Industrial/Railyard
- 7 Hotel/Housing
- 8 Coffee Shop/Diner
- 9 Waterfront
- 10 University/Park
- J Crowded/Enclosed Place
- Q News Office/Press Conference
- K Night Life

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### 16 Girls Dead. Police Baffled.

What kind of headline was that? What good did that do anyone? It made us look incompetent and it scared people everywhere. Even a few vigilantes appeared insisting they could do a better job than us. True incompetence? That was whoever leaked the story to the press.

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# body found in lake

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## BACKGROUNDS

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### SUIT

- ♣ Ex-Military
- ♦ Working Class
- ♥ Academia
- ♠ Entitled

### VALUE

- A Indentured
- 2 Poorly-Trained
- 3 Aloof
- 4 Overshadowed
- 5 Judgmental
- 6 Jilted/Scorned
- 7 Well-Known
- 8 Sycophant/Bully
- 9 Regarded/Respected
- 10 Mysterious
- J Single-Minded
- Q Sympathetic
- K Crusader

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## ADVANCED ROLES

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### SUIT

- ♣ Novice
- ♦ Multi-Jurisdictional
- ♥ "On Loan"
- ♠ Veteran

### VALUE

- A Analyst
- 2 Consultant
- 3 Interpreter/Public Relations
- 4 Investigator
- 5 Journalist
- 6 Lawyer
- 7 Lead Detective
- 8 Profiler
- 9 Psychologist
- 10 Retired
- J Rookie
- Q Specialist
- K Technician

# Missing Girl Found Slain

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Every time he called us into a conference meeting I just assumed it would be another dead body. It rarely was, but I grew to fear it. Clues. Letters. Interviews. Patrols. None of it was getting us any closer to finding the Calendar Man. So I learned to dread every meeting. I knew they expected progress. And we didn't have any...

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## NAMES

Abigail	Anderson
Arnold	Bennett
Bryce	Blakely
Carl	Cornwallis
Cindy	Clemmens
Craig	Cooper
Dillon	Doyle
Douglas	Drummond
Duncan	Everson
Emitt	Fields
Evonne	Foster
Freddie	French
Gloria	Grant
Greg	Green
Henry	Jackson
Jasmine	Jerome
Jessica	Johanson
Kerry	Keys
Linette	King
Louis	Lacefield
Mandy	Lang
Michael	Marygold
Mitch	Margowsky
Monica	Meyers
Peter	Preston
Quincy	Roberts
Richard	Robinowitz
Sarah	Shepherd
Stewart	Sizemore
Susan	Sweeney
Thomas	Vespers
Trinity	Weber
Veronica	Winthorp

## LOCATION NAMES

Adder Springs Waste Management  
 Basin Creek Motor Lodge  
 Boghead Shores  
 Cargo Street Ferry Terminal  
 Club 36  
 The Daily Bulletin  
 Dogtown Shopping Center  
 Drake's Bar and Grill  
 The Drop  
 Egypt Springs  
 Eight Ball Tavern  
 Franklin Grounds  
 Gipsy Gate Park  
 Gypsum Gorge  
 Hart Street Station Monument  
 Hightower Gardens  
 Hyatts Valley Falls  
 Jasper State Park  
 King Valley Recycling  
 The Klondike  
 Lake Clapper  
 Lakemount High School  
 Mark Twain's Cabin  
 New Barrows Lumber Yard  
 "No Man's Land"  
 Old Grace Medical Center  
 Pelican Green Golf Course  
 Pete's BBQ  
 Pratt Tunnel  
 Rubber Room Gentleman's Club  
 Sleepaway Inn and Suites  
 Twin Rivers Mall  
 Wakefield Estates

## OVERVIEW

### CREATE CHARACTERS

- Shuffle a deck of poker cards
- Name characters
- Determine backgrounds (optional)
- Select roles
- Determine motivations
- Determine relationships
- Give each player one drama point

### OPENING SCENE

- Vignette (Desperation or Research/Secrets)

### SCENES

- Take turns directing scenes
- Draw two cards: one scene type, one location
- Gain drama points during interrogations and other players' interludes
- Charts are on page 11

### DECEMBER 31ST

- Take turns narrating vignettes about the final moments with the Calendar Man.

### END GAME

- Who lives? Who dies? Who is promoted? Who retires? Who moves on? Who is changed by the ordeal?

## SCENES

### VIGNETTES (CLUBS ♣)

Vignettes involve no actual dialog, merely setting the atmosphere for the story. The director determines the location from the card drawn and narrates a brief scene. A vignette shouldn't take more than a minute or two to narrate.

### INTERROGATIONS (DIAMONDS ♦)

Interrogations involve the director asking questions to one character. The director selects a player and steals one drama point from him. Then the director asks five questions — in or out of character — which must be answered by that player in character.

If the interrogation is in character, the director may ask the questions from the point of view of an NPC or his own character. This process should feel organic. If the interrogation is out of character, the director asks the questions in an abstract fashion, as though going down a list. The questions can be anything fitting the theme.

### INTERLUDES (HEARTS ♥)

Interludes involve two (and only two) characters with a pre-existing relationship. Neither of these characters needs to be the director's character. The director determines the location and sets the scene based on the cards drawn. The scene runs as long as the director likes, without being self-indulgent, calling "scene" when the characters have said or done enough. An interlude involves only one location. Should the characters leave the location, the scene ends.

All players **not** involved in the scene gain one drama point at the end of the interlude.

### ENSEMBLES (SPADES ♠)

Ensembles involve all of the characters. Like an interlude, the director determines the plot of the scene, as well as the location. The director may preempt the scene as much as he likes, but once the ensemble starts, the players should let things develop organically. The director still has the right to call "scene" at any moment, but any player may override the director by spending one drama point to end a scene early, or to extend a scene longer.

## MOTIVATIONS

Suit

- ♣ Relentlessly
- ♦ Quixotically
- ♥ Inexplicably
- ♠ Impulsively

Value

- A Destroy/Redeem Innocence
- 2 Academics/Curiosity
- 3 Duty
- 4 Envy/Greed
- 5 Desperation/Fear
- 6 Proof/Redemption
- 7 Glory/Publication
- 8 Obsession
- 9 Distance/Time
- 10 Family
- J Retribution
- Q Love/Hate
- K Reward

## GAME OVERVIEW

- Create Characters
- Opening Scene/Vignette
- Scenes
- December 31st/Vignettes
- End Game

## RELATIONSHIPS

Suit

- ♣ Burden
- ♦ Complex
- ♥ Fortune
- ♠ Ominous

Value

- A Survival
- 2 Education/Training
- 3 Loss/Reconciliation
- 4 Codependent
- 5 Reliable
- 6 Generous
- 7 Long-Term/Siblings
- 8 Monetary
- 9 Obsessive
- 10 Trust
- J Rivalry
- Q Lustful
- K Outsiders

## ROLES

- Consultant
- Federal Liason
- Investigator
- Journalist
- Lead Detective
- Profiler
- Rookie
- Specialist

## SCENES

Suit

- ♣ Vignette
- ♦ Interrogation
- ♥ Interlude
- ♠ Ensemble/Group Scene

Value

- A Desperation
- 2 Red Herring/Rumors
- 3 Letters/Theories
- 4 Innocent Lives
- 5 Clue in Plain Sight
- 6 Esoterica/Paranoia
- 7 Another Victim
- 8 Research/Secrets
- 9 Neighborhood Watch
- 10 Safety in Numbers
- J Slipping Up
- Q Internal Conflict
- K External Conflict

## DRAMA

- Gain 1 Drama Point
  - During an Interlude
- Steal 1 Drama
  - During an Interrogation

## LOCATIONS

Suit

- ♣ Isolated
- ♦ Abandoned/Barricaded
- ♥ Public/Weather Change
- ♠ Guarded

Value

- A Brothel/Sex Club
- 2 Medical
- 3 Forest/Marsh
- 4 Alley/Parking
- 5 Police Station
- 6 Industrial/Railyard
- 7 Hotel/Housing
- 8 Coffee Shop/Diner
- 9 Waterfront
- 10 University/Park
- J Crowded/Enclosed Place
- Q News Office/Press Conference
- K Night Life

## SCENE TYPES

- Vignette. Narration.
- Interrogation. One character.
- Interlude. Two characters.
- Ensemble. All characters.



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## OPTIONAL RULES

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- The director may **spend one drama point** to discard a scene/ location card and draw a new one.
- If the same suit is drawn three times in a row for a scene or location, discard the card and draw a new one until a new suit appears.
- Add one or two jokers to the deck. When drawn, the director **gains one drama point** and delivers a short monologue (in character).
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- Since all of the games in the Protocol game series use the same rules, consider mixing and matching the charts for a universe-bending story.
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NAME/ROLE

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BACKGROUND

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MOTIVATION

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---

RELATIONSHIP

---

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NOTES

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SCENES

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DRAMA POINTS

Spend to end or extends an ensemble

Spend to resolve conflict

Spend during final narration

## HELPER MONKEY

Diana Kwalkoski Stoll

## REGULAR BACKERS

Catherine

Dale Murchie

Daniel Boles

Ed Pegg

Fernando

Hana Kucharova

James Wood

José Luis Porfirio

Julian G Hicks

Keith Brake

Stras Acimovic

## IRREGULAR SUPPORTERS

Alejandro Albert Garcia

Alex W

anderland

Andrew Wells

Ben Woerner

Benjamin Tham

Bernard Gravel

Black-Thing

BlackWyrM Publishing

Brett Easterbrook

C P

Caoimhe Ora Snow

Charley Brandum

Chris Carlson

Chris Schoenthal

Chris Shorb

Christian Nord

Clayton Falconpunch

Daniel C

David Margowsky

David McGuire

David Terhune

Derek Guder

Descendingform

Diana Stoll

DivNull Productions

Ed Possing

Felix Girke

FelTK

Filthy Monkey

flashbytes

George Panopoulos

George VanMeter

George Vasilakos

Glazius

Glen Conolly

Greg Chapin

Happion Laboratories

irriion

Jack Gulick

Jake McGrath

James Glover

James Stuart

Johan Kristian Milde

John A W Phillips

John Diffley

Judd M. Goswick

Kairam Ahmed Hamdan

Ketwyld

Khyron

Lars Erik Larsen

Laura Scott

Leslie Weatherstone

Lin Liren

Malk

Marc Majcher

Marcus Johnson

Mark Kilfoil

Mark Nau

Martijn Tolsma

Martin Blake

Michael Bergh Hansen

Michael Leader

Michael McNeal

Michael Wight

Morten Berg

Natalya Alyssa Faden

Nate Miller

Nathan Hillen

Nathan Lax

Nathanael Cole

Nathaniel Brengle

Nils Kullberg

Owlglass

Pablo Martinez

Paco Garcia Jaen

Pete

Philip Espi

Philip Reed

Richard Carter

Robert Carnel

Robert Mull

Robert Posada

Ross Isaacs

Ruth Phillips

sbr

Scott Jamieson

Sean Cameron Crane

sehmerus

Seth Harris

Seth Johnson

Shane Hensley

Solid Art Labs

Stephen Kilpatrick

Steve Bean

Steve Dulson

Steven Lord

Steven Watkins

Stew Wilson

Svend Andersen

T. Anthony Moore

Teppo Pennanen

Tijn Rams

Tim Clouse

Timothy Hidalgo

Tobie Abad

Tom Pleasant

Tomer Gurantz

Trevor Smith

Tristan Zimmerman

Vic Smith

Volker Jacobsen



PROTOCOL  
game series