



DUNGEONS & DADDIES

* NOT A BDSM PODCAST

Daddy Master & Edit Notes

EP 50 - PANIC ROOM / INSIDE MAN

Daddy Master Notes

As I derailed Anthony by pointing out that the Meth Bay Supermax is on the water (thus necessitating a detour into a local Bull E. Wugs), these notes are identical to the previous episode's.

The prison

What's the design of das prison? Everyone has face off boots, obviously

There are four levels: two above ground and two below, and the topmost level is essentially, like, ten stories in one

Level 2: An elevator leads up to the normal security cells, with metal floors and two dozen cells on either side. A panopticon guard post with three auto-crossbows that can swivel around on the railing is in the center of the room around the elevator shaft. The guard post has swords, armor, and a large red button that releases a fairy who can phase through walls, who heads down to the generators and tells them to seal off the floor (which they do by physically sealing off the room, causing the stone to heal itself and sever the elevator). There's also a lever that magnetizes all the shoes. This level is really really really tall, with walkways that extent from the cells bordering the building to the center security station every hundred feet. The walkways, on the side of the guard post panopticon, have a lever you can pull to drop the walkways entirely.

Level 1 (ground): three security checkpoints. A password for a sentient door, a weapon detector (you step into a gelatinous cube and it extracts weapons from you), and a gate that will only open if someone has the mark of security on their hand -- it's a spell that creates a sigil on your hand of a shield, the sigil glows blue. To the west is a waste chute down into the ocean, which consists of a trail leading back to the front entrance and a long hallway with three separate iron, one-way doors leading to the chute. The carts of trash are on a conveyor belt, and the carts always come out smoking (the second door is an incinerator). The carts are dropped off back at the front entrance, where a guard wheels them back in. An elevator leads up to the upper floors, and stairs to the lower ones that can only be accessed by two guards turning two keys simultaneously in suspicious-looking cracks in brick, which creates the staircase leading downward.

Level -1: cells for the most brutal/escape-prone people, like and [someone else we've met before, probably? Everything, maybe, but she's been frozen -- but kept conscious?], and also [SECRET ROOM]

Level -2: glenn cell

Audio Edit Notes & Commentary

Title and Intro Notes

Literally the only thing we've constantly talked about since the beginning of this project is wanting to do a Serial parody intro. We go all out, doing both a Serial parody (which Beth wrote) as well as a MailChimp and Ira Glass parody all rolled into one gigantic, indulgent interlude.

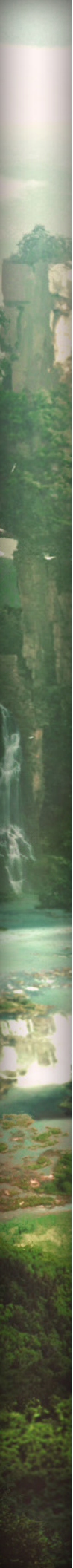
Significant amount of effecting went into matching Beth's "automated call from" voice to be as close to the real one as possible. Much of these segments were built with a real episode (or the real MailChimp ad) as a guide to match timing and inflection as much as possible.

This is one of the most complex edits when it comes to rearranging things and compressing the action, partially owing to us as players spending a lot of time trying to get our footing. In the edit, I think pushing on once the information is established allows for good narrative momentum without feeling like you're stuck in an waffling slog. Additionally, the introduction of Jimmy has definitely increased our "talking over" each other bits (always seems to be the case with 6 people on a Zoom call) so these episodes have required a lot more cleanup.

I'm unsure if we'll be able to keep up with the Jodie Foster movie titles, but this one had a good split.

Episode Notes with Timestamps

- 1:47** As part of an ongoing discussion, we're starting to move away from calling our shenanigans the Forgotten Realms (what with a place named "Meth Bay" and all), which you'll hear reference to throughout the episode.
- 4:12** Not to dunk on Jimmy, but he clearly has never changed his own oil.
- 16:14** A long off topic rant about peeing habits which is removed for fairly obvious reasons.
- 19:54** If you want to hear the sound of Anthony being derailed for the rest of the episode, me bringing up that the supermax is out in the water and Anthony's effortless reaction to it is the closest you're going to get.
- 22:00** We're already all completely terrible with names in general, so why we thought throwing yet another layer of fake names into the mix was a good idea I cannot say.
- 24:15** Beth's audio is muted here so as to spare thousands of internet comments and tweets pointing out that she's likely mixed up Sylvester Stallone with Arnold Schwarzenegger.
- 26:40** While probably a bit out of character, the dads dunking on this new kid is very silly.
- 31:50** As Anthony is flying a bit by the seat of his pants, which means he does explain the layout of the supermax (see DM notes) twice - once here on the docks, and again via the guard. Since the guard fight section has more momentum, this entire explanation (with "panopticon" goofs and everything) is removed in favor of getting the information from a character that makes a bit more sense (i.e. an employee of the Meth Bay). Re-recorded Anthony's bit to simply speak vaguely about an escapee and about how the Meth Bay isn't a fun place, which bridges into Jimmy asking about the escapee.
- 39:19** The fun business about handshakes removed as, due to the length of the group record and the Anthony+Glenn record, in general, the editing is much more discerning in this episode compared to the average. Basically anything that doesn't get a strong laugh or isn't concretely pushing the narrative along is likely getting snipped.
- 42:47** The two potential threads to pull on here ("We pretend to be billionaires" vs "We pretend to be recruiting guards for billionaires") are not functionally different enough to warrant a long nuanced discussion, so this is what I was referring to when Beth took over and moved in.
- 45:15** The nuance of the spare armor, and who exactly can fit in it, etc. removed as it is totally irrelevant to the plan they end up going with.
- 49:50** A totally gnarly editing scenario here - Anthony only settles on the guards as "shes" only after a bit of back and forth (and the 3rd one is never really established). Post edit, we needed to record snippets from just about everyone to establish pronoun consistency and help eliminate confusion. The policy moving forward to keep things straight in our own heads is every "category" of NPC (i.e. all the jellies, all the orcs, etc.) should just be the same pronoun, as there's always the possibility of the same creature getting confused in our non-visual battle system.
- 1:02:11** Technically it should be 10/Glenn@13. Jimmy's gun note plays better just acting like it's always been there. Some dead air removed here as we check our character sheets, (as well as some questions clarifying rules).
- 1:18:19** This fight streamlined quite a bit with the knowledge that the episode was likely running long given the amount we recorded. Essentially anything that doesn't directly result in moving the narrative along is dropped.

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- 1:41:28** Jimmy's good cop routine edited slightly to make him come off a bit more as a "good" cop by removing any potentially intimidating bits.
- 1:52:23** Jimmy's joke, which was the subject of many social media high fives, likely got buried in the actual recording, hence the complete lack of reaction from everyone.
- 2:05:10** The giant cube gets a bit of a pitch shift down and reverb. The bigger the voice, the more pronounced the reverb.
- 2:09:58** This jumble of yelling gets stretched out in order to understand what everyone's saying.
- 2:11:16** The Anthony/Freddie show starts here. Quite a bit of our banter is trimmed, as only having two voices seems to demand more narrative momentum. Most of it is me thinking about my move, or just chatting with Anthony.
- 2:35:15** This altogether way-too-complicated description of a halfway staircase with a landing ends up being totally unnecessary given how the mechanics of the actions play out, so it can thankfully be skipped over in the edit. A slight trim of me confirming what this version of the stairs look like with a physical drawing with Anthony.
- 2:45:00** My discovery of Freedom of Movement gets shuffled for maximum audience impact later on (with Anthony's reaction here preserved). I had a pretty good idea of what kind of musical buildup I wanted to do.
- 2:54:50** The canonical establishment of an exact age gets removed just to give us flexibility in the rest of the show to not be tied to a specific age.
- 3:07:30** I don't actually end up using "Gesh" so this entire bit is removed.