

A vibrant, fantastical landscape featuring a winding river with turquoise water, lush green forests, and towering, moss-covered rock formations. Waterfalls cascade down the cliffs, and the scene is bathed in a soft, golden light, suggesting a magical or otherworldly setting.

DUNGEONS & DADDIES

* NOT A BDSM PODCAST

Daddy Master & Edit Notes

S2 EP 21 — FINDING FOREST HER

Daddy Master Notes

Football rules. If they can get the sun out of the undergrove, the trees won't be able to quickly follow.

They're at the 100 foot mark, and a treant stands in front of them and Erin behind them, and they're surrounded by, let's say, five trees.

TREANT

TRAITS

False Appearance: While the treant remains motionless, it is indistinguishable from a normal tree.

Siege Monster: The treant deals double damage to Objects and Structures.

ACTIONS

Multiattack: The treant makes two slam Attacks.

Slam: Melee Weapon Attack: +10 to hit, reach 5 ft., one target. Hit: 16 (3d6 + 6) bludgeoning damage.

Rock: Ranged Weapon Attack: +10 to hit, range 60/180 ft., one target. Hit: 28 (4d10 + 6) bludgeoning damage.

Animate Trees (1/Day): The treant magically animates one or two trees it can see within 60 feet of it. These trees have the same Statistics as a treant, except they have Intelligence and Charisma scores of 1, they can't speak, and they have only the Slam Action option. An animated tree acts as an ally of the treant. The tree remains animate for 1 day or until it dies; until the treant dies or is more than 120 feet from the tree; or until the treant takes a bonus Action to turn it back into an inanimate tree. The tree then takes root if possible.

Audio Edit Notes

Title and Intro Notes (Freddie)

We had the idea for the cover of *Welcome to the Black Parade* by My Chemical Romance a few episodes back, but felt that here, at the conclusion of the little mini arc, would be the best timing for it as a sort of summary of the arc itself. An acapella of the song (ripped from the game Rock Band, as much of the DLC had the actual stems from the musicians) provided valuable insight into Gerard Way's mouth shape, pronunciation, and delivery during the screaming section, especially as in the original mix of the song he is far lower in volume compared to the instrumental backing than you might expect.

Beth fortunately has a good raspy screaming voice, and it all falls under the Scary Marlowe vocal universe (I can't imagine how Ron would sing this), and coupled with very heavy, breathy, pushed delivery (and the occasional wild mouth shape— Way sings "Marching Band" as closer to "Mwahrshing B-yeah-nnd") allowed for a pretty close match and one of the nicer parodies.

It strikes me as pretty weird that this podcast may be, for some people, a far, far inferior Weird Al as like a weird source for song parodies the way Weird Al was for us.

Episode Notes (Ester)

If episodes had categories, this would fit in the "players try and repeatedly fail to do something" box. And that can be a lot of fun, but it can also be frustrating for audience members if the wheels spin too much. I try to go through and highlight the key moments, the key failures, get an idea for what the listener might be feeling through the ups and downs, and cut around that. The casts' chemistry has been fire over the last few episodes, which really brought this thing together.

There's always a risk of removing something crucial, so color coding sections and keeping handwritten notes for the ebbs and flows of the characters attempts at their goals makes life easier. Sometimes just removing a sentence or the right pause does the trick.

This is the first time since Season 2 Episode 1 that Freddie handled the last bit of the episode! I left for vacation the weekend before release, which is usually when we do notes and I apply sound design. I got the episode done early, then snuck away on Saturday to add some audio before passing it his way for final review and upload.

Timestamp Notes

3:36 - Outside of this being one of the most brutal traps every triggered on the podcast, Freddie often speaks under his breath. I isolate the quiet clips and turn them up for legibility.

Anthony is referencing the main character of the classic and traumatizing 90's mech anime "Neon Genesis Evangelion".

13:11 - I always appreciate some self editing. If I hear too many stumbles I'll usually hold off on editing that section until I get confirmation it's the final take. It was harder to judge when I first started working on the show but I've got a pretty good sense for when they're going to amend now.

16:06 - I deleted a lot of gaps in this section to tighten things up.

18:17 - I was on vacation when this episode dropped, and I know Freddie made some adjustments. He wanted me to remove this bit of Anthony saying “cut this”, I thought we should keep it as it explains Anthony’s escalating frustration. Based on a comment in Teen Talk I think Freddie did end up removing it.

21:07 - Relating to the last note, if I hear something that I think might turn into a running joke, I won’t cut it on the first pass. When I go back I’ll delete anything that doesn’t have a payoff and emphasize the bits that do.

50:40 - Don’t worry, your Podcatcher didn’t die, this silence is part of the recording.

52:52 - Parts of this recording were on the knife-edge of “chaotic fun” and “wheel spinning”. I pruned moments like this to push it back towards chaotic fun.

55:48 - I snuck in what sound design I could before heading out on vacation, like this little moment where I altered the EQ and added some reverb.

57:22 - My favorite part of attaching music to characters is bringing it back when they reappear. Can’t have Nick without metal.

1:01:20 - I trimmed this section down a bit, but I think it’s valuable to show a group finding better solutions to many roleplaying games poor take on “insanity”, so I kept Beth and Anthony’s comments.

1:06:18 - I originally made this Grappler Gun sound for the harpoons in “Whale Song” (a Whaler audio drama pilot I released recently— Will is in it!) It was tricky to source the FX for originally and I was happy to have them for this.

1:09:46 - This is definitely on the shorter end for a raw recording but given how no major cuts needed to be made it was enough to have a complete episode.

1:11:31 - The last bit of sound design I snuck in before handing the edit to Freddie. I love me a big monster, I feel like I’ve set a precedent and I don’t want to let you all down now!

Different wood creaking and tree elements come up a lot in audio drama sound design, so I had plenty to work with for making this big guy. The main trick is layering enough of it on top of each other to create a dynamic audio creature.