

A vibrant, fantastical landscape featuring a winding river with turquoise water, lush green vegetation, 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 ancient setting.

# DUNGEONS & DADDIES

\* NOT A BDSM PODCAST

## Daddy Master & Edit Notes

EP 42 - HENRY'S FATHER AND THE CHAMBER OF SECRETS

# Daddy Master Notes

Anthony's notes outline out the original text of the film.

## Title and Intro Notes

Lark smacks horsey with a head in a sock; they explain they got it during an adventure with some mercenaries and their third twin brother dove who walter said is not a twin just a changeling may we have the gauntlets now deddyyyyyy

The movie horrifies ron and henry but removes their disadvantage

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We see a woman wearing clothing from the 1930s, who looks like the physical embodiment of the word "plucky." She's investigating a science facility along with some friends. We see her scream in terror as something engulfs her. Something that the camera can't seem to pick up -- a undulating, cloudy mass of what seems like film grain, hair, static, imperfections in the film itself, like entropy made manifest. She screams, and it engulfs her.

And when she opens her eyes again, she's somewhere new. She, and the building she was inside -- this building -- are in a new world. And the static, the grain -- it's seemingly gone. Except...there's a little of it in one of her wrists, travelling under the skin, a thin thread of static and decay coursing through her veins like blood.

And she stumbles into a bright forest, and she meets a tall, young-looking immortal -- an elf, with elven ears, handsome as anything.

And we see the two of them fall in love. And they marry. And they have a son. Barry. And we see the static, that grain, that little pinprick of chaos in the older woman -- that transfers into Barry, and it grows stronger.

The child Barry grows up, studying magic, bringing the creatures of the forest to heel, teaching them to respect him and follow his instructions. And travelers through the forest come to listen to his tales, and his wisdom, and slowly, he amasses a little community, of people eager to hear the tales of dimensions beyond this one, and of inner perfection, and of achieving potential and banishing away the negative.

And one day he meets a human woman, a cleric, named Autumn. And they fall in love. And they marry.

And they have a son. Named Henry. And the static, the film grain, it passes to him. And it grows stronger.

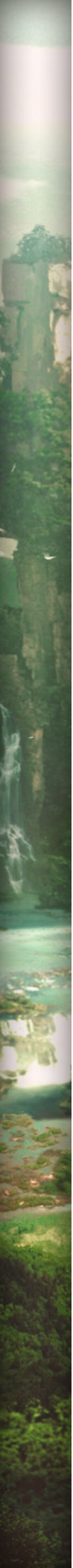
And as Henry grows older, he constantly seeks the approval of his father, this larger-than-life figure who can command crowds of people with just his voice. But try as he might, Henry just doesn't seem up to Barry's standards. He makes art, but Barry finds it derivative: he casts spells, but Barry finds them weak.

Barry believes perfection can be achieved, but that Henry is, as of yet, incapable of doing so. Unlike himself, anyway. Barry learns how to shape the world. He finds a tree he considers perfect, and he replicates it, over and over. And he attracts people to this "forest" who are just as interested in perfection as he is.

As Barry's commune grows in size, Henry's mother, Autumn, grows cold and distant -- even to Henry. In fact, we see her growing more and more loathsome and fearful of Barry, to the point where she attempts to stab him in the back -- literally. Barry survives the attempt, but it's this incident that inspires him to create the anti-violence field around oakvale.

Henry keeps making magical discoveries and works of art, but they aren't impressive enough to Barry. Henry gets angry and Barry chastises him for his anger and negativity.

We see Barry trying to create a sort of looking-glass, with which he can try to spy on other dimensions. And



we get very brief glimpses of worlds beyond this one -- of radiation-scorched wastelands, of neon megacities, of vessels flying through the stars -- but always, his attempts end in failure. Barry is furious, and, thinking he's alone, punches the looking-glass, shattering it.

But he's not alone -- a young Henry is watching him from the shadows.

Later, we see Henry in his private study, mixing magical concoctions, casting spells, trying to repair his father's shattered mirror.

And after many years of experimentation, of secret study, of sleepless nights spend by candlelight as the static, the noise, the grainy anomaly inside him grows larger and more erratic -- after many, many years of that -- success.

The looking glass switches on, and stays on. He can see another world. Another forest in another dimension. But he can't just see it -- he'd drawn into it, pulled into it.

Henry's body crashes into the mirror, shattering it, sending shards of magic and glass everywhere as he's pulled through the dimensions, his very mind being torn at by the process of interdimensional travel. He screams --

-- And his screams summon his father. But when Barry shows up, Henry is gone, the mirror broken. But he knows Henry has done it -- he's figured it out. Done what Barry couldn't.

But now Henry is gone. But maybe...maybe the thing that makes Henry special, maybe that comes from Barry. And maybe it took so long for that specialness to show itself because Autumn's pure humanity polluted Barry's inherent wisdom. So Barry makes another child, out of the mud of the earth. And though he isn't a talented enough warlock to create a soul out of whole cloth, he can animate them with memories -- his memories of Henry. And so, into each new Oak child, he puts a different memory of his time with Henry. And for the souls, he gains the help of a talented Warlock -- one from another dimension -- who siphons the souls out of woodland creatures and puts them into these homunculi. But none of them are good enough -- none of them are truly Henry.

Meanwhile, on the other side of the mirror, Henry's screams finally stop as he falls unconscious.

And then he comes to in a forest. A forest unlike the one of his homeland. A little more drab, but a lot less dangerous. And he meets a hiker named Mercedes Garcia.

And they fall in love. And they get married. And they have two beautiful boys.

And the static -- the noise -- the grainy chaos -- passes into them...but not all of it. A third is with Lark. A third with Sparrow. And a third remains in Henry.

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Horsey tells them to go meet Barry at his temple

Barry has a temple full of trees (that are actually hidden turrets and golems) At the top, the real lark and sparrow, and the anchor -- a jar of overnight oats.

Barry wants to convince Henry that he's special, he and his kids -- they can't go back to the real world, he can't handle controlling them or controlling himself -- Barry can keep him safe, teach him how to use the doodler within him.

The other dads are a bad influence. You need to separate from them, and then we can deal with your REAL grandchildren, rather than the golems I gave you.



a poop joke.

We also do a new pickup for Barry's reaction to Henry achieving interdimensional travel to be a bit more enigmatic, rather than spelling out exactly how Barry feels. Additionally, the Willy/other dimension warlock, is picked up to integrate smoothly into the narrative (rather than as an aside Anthony makes).

- 41:33** Got around the misspeak of going "up" the stairs by simply removing the presence of stairs as it's clear they're just trying to exit.
- 42:37** In general, the rule of thumb for voice changes on large animals is a pitch and formant shift down, combined with a bit of reverb (which is basically the only time we use reverb throughout the show).
- 44:39** The Glenn/Darryl doofus show here is workshopped and instead replaced with Beth's funnier idea.
- 49:55** You cannot convince me that Beth did not have this planned for weeks.
- 1:01:00** Will/Henry's stumbles here lightly cleaned up, and my little joke aside removed for tonal consistency through this segment. Barry's pitch to Henry is also similarly lightly trimmed. If this was a plant, the approach is akin to a bonsai as opposed to cutting topiary - the occasional repetition or uh and um removed can have a big effect. Both Will/Henry and Anthony/Barry back and forth receive a very light touch.
- 1:09:08** The intrusion of game mechanics can sometimes hit like a whip.
- 1:12:47** Anthony's DM ponderings are usually removed, but this one remains because it feels appropriate as a response.
- 1:17:45** The joke is swapped to an earlier part of the legendary Cartwright verse, simply because I think we burned this joke in the previous episode already.