

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 otherworldly setting.

DUNGEONS & DADDIES

* NOT A BDSM PODCAST

Daddy Master & Edit Notes

S2 EP 20 – I BROUGHT YOU MY CATBUS, YOU BROUGHT ME YOUR LOVE

Daddy Master Notes

Drum Major Drops

Item: Drum Major Baton

From: Adam

Basically a bow staff that can be flipped, thrown, and twirled. For combat it can be similar to Glenn's nunchucks, but it can be used as a distraction item if the player can succeed multiple different throws/tricks with increasing difficulty. If the player fails the check, it will drop to the ground alerting as many enemies as the DM wishes. And if you want to have a bonus for Normal, every successful check will heal Normal one d4, but every fail will deal one d4 psychic damage.

Something about Normal needing to get them to work together to make actually-good music?

Does the Parade act as an army against someone and they now expect Scary to lead them? Against the trees? Maybe, if Erin wants to get Vince back. Vince is too depressed to understand life is worth living. All of them want to just, like, die.

Create argument over who gets control of the Black Parade? Because Normal is actually darker?

Still put Terry in danger. They want to kill Terry because he's an adult and inherently doesn't understand.

One reads Normal and says Scary isn't the darkest, wants to kill her? I mean it's true though, you can't just have her die because that's accurate. Do you have them argue over who gets control of the army? I guess that's the stakes.

Vince doesn't want to go back to undergrove because his heart was broken?

Vince was like 'oh thank goodness the drum major was dead, he wanted to make us run around and eat people, can we finally just lie down and die?' Nah that's dull and a bummer.

Or, okay, they're all gonna just end themselves into the forever-sleep if the kids don't stop them? But no they'd just let them sleep, and then they'd never have a reason to wake up and kill Terry.

Worst case you can send them to undergrove.

Audio Edit Notes

Title and Intro Notes (Freddie)

At some point we'll need to do Beth singing a Black Parade parody for this arc (for the next ep seems logical and a good recap) but Will came out of nowhere with the idea for this one in our Discord: essentially a bad version of Lose Yourself.

It took Anthony exactly three takes to do this one (where we decided it's better he didn't really hear what I had written down and to just try and mash the rhyme cadence into the beat). The entire second easter egg from this episode (a first, I think) is genuine freestyle off the top of the dome where he pulls some slant rhymes that would make Dickenson proud, assuming she was a fan of Schwarzenegger movies.

The trick, by the way, for bad rhymes is to go to every songwriter's favorite website RhymeZone.com, find those rhymes, and work backwards from there. Many bad love songs strung on acoustic guitars written in adolescence are conceived in this way, and the method is foolproof.

Episode Notes (Ester)

The players were concerned about how this episode would turn out, so much so that they had me produce a "lightning cut" (a draft where I only cut "um's" and obvious material to give a streamlined version as quickly as possible). I thought it was fine!

When I went back for a proper pass, the episode required a lot of trimming and focusing, but the end result was a character-centric piece that leaned in to the drama between the Teens and NPCs. We didn't end up doing any pick-ups or corrections, and according to the Teen Talk for this episode, it turned out better than they anticipated.

I had the most fun putting together the very brief travel encounter, as well as timing out that ending, all of which I talk about below.

Enjoy!

Timestamp Notes

1:31 - Literally called "The Berenstain Bears and TOO MUCH JUNK FOOD", the snacks on its cover have lived rent free in my head since I was a kid.

2:20 - For those who are concerned that Mommy and Daddy have been fighting lately, please seek out your nearest "Story Break" listener.

12:28 - I normally cut flubs like this on sight, but there was no way to remove Freddie's laughter from the correction and it shows a bit of the human side of DMing.

20:34 - I had a few choices on how to play this for laughs, and ended up going with just the "Sca...Scary".

34:40 - Will is once again dropping those My Chemical Romance references (as is Beth).

43:12 - Freddie faded himself out perfectly here, to the point where it sounds like sound design and I had to

adjust the pause before Scary's next line to account for it.

46:52 - With the assumption that Scary will continue to use the "Night Cap" to contact Willy, I wanted to create a reusable dreamscape to help these scenes stand out. I put both the background track and the players dialogue under a moderate reverb and tuned it to be obvious enough to distinguish from background chatter but subtle enough for repeat use.

52:15 - Matt took this Agent Hales slander back, I cut out the reaction and spliced in the change.

53:15 - And here's the amendment!

55:20 - I make a lot of notes when it comes to longer character reveal sections like this: color coding specific topics, checking to see if anything is revisited or redundant. After a few passes I send the whole thing to Freddie for notes, who has a good ear for unnecessary fluff, then take a final crack at it to get things as streamlined as possible.

59:40 - I worked at a book store when Rupi Kaur's "Milk and Honey" absolutely took over our best seller shelf. The nicest thing I can say about the book is that it inspired many teenagers to write poetry, many of whom are likely to write a better poetry book in the future.

1:00:56 - I used the same ol' portal FX here.

1:05:28 - Encounter Table!

As soon as I heard this scene I wanted to do a big gag with it. The episode made for a pretty straight-forward edit and could use some spicing up sonically.

First, I went hunting for music. The goal was "Godzilla". I didn't find anything that fit that vibe exactly, but the track I landed on was epic enough to work.

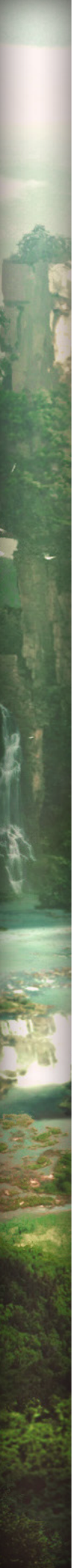
Then I went for the under layer, utilizing earthquake FX so set up the size and gravity of the giant centipedes burrowing, before capping off the entrance with a volcano explosion.

From there I built the worm, with hissing and a bunch of plates clacking together (I stitched so many plate and movement nosies together that I had to add a few more FX tracks to fit them all)

In the end it made for a cinematic encounter that was over before it started.

1:07:13 - I rearranged this whole section to work Anthony's clarification into the original description (as well as getting the stair segment closer to Grant's reveal)

1:09:29 - An 80 minute record is usually the minimum if we want episodes in that 1 hour range.



1:15:47 - I don't add any music or sound FX until I've done a few passes of an episode, so I knew "It's a fleshlight" would be the close-out moment of the episode. I figured Anthony was describing a sun (he mentions they've only felt this in a vision) so I grabbed an epic, swelling track, knowing the audience would expect a reveal.

All of this added more weight to Beth's undercutting, in one of my favorite episode endings to date.

1:16:28 - I rarely use the ending of an episode as the post credits Easter egg, but the follow up was too funny (and probably still on the audiences mind)

Freddie then provided more of Anthony's free styling from the intro as the elusive second Easter egg.