

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, ethereal light. The overall atmosphere is one of a magical, ancient world.

DUNGEONS & DADDIES

* NOT A BDSM PODCAST

Daddy Master & Edit Notes

S2 EP 26 – THE STAIRCASE

Daddy Master Notes

Next episode

Start with Mae showing the teens surveillance footage of what happened when the door opened, and then later once Scary and Willy came back together— play that scene live.

The door opened, Willy got out. Willy considered just leaving, but went rooting around for something to unfreeze the other dads. He let them beat the everloving fuck out of him, for long enough that it becomes, like, uncomfortable

Does he then re-freeze the dads? It complicates shit if they're out and about, doesn't it? Grant wasn't frozen, so he must have just physically beaten Grant.

Maybe it's okay if the dads are free? But their first attempt is going to be to stop the kids from getting involved and revoking their D.A.D.D.I.E.S access.

So maybe that's part of Willy's plan: to make himself the devil they know by releasing the dads, who want to lock the kids up and kill the Doodler. No, that's dumb, he doesn't need them anymore. He wants the dads out to take the teens off the board entirely, so he and Scary can go get the other three anchors by themselves.

Willy's goal

Audio Edit Notes

Title and Intro Notes (Freddie)

This intro broadly parodies true crime podcasts as a whole, and Beth supplied the script. Elyse Willems returns as Erica, and this is definitely more along the lines of side story/universe fleshing out using our intro, which gives a bit of the reaction to the death of Tony Pepperoni in the previous episode. Knowing that we start the next episode not immediately after the death gives us the opportunity to fill in some of the world building in this way. The key audio move here was to have Elyse record both on a nice podcast mic as well as her phone (all the interview audio was conducted as a Voice Memo recording on my phone) to give a clear quality difference between the “in studio” sound and the field recording, and since this ain’t Ira Glass going around with his big expensive Sennheiser in a windproof blimp, using a phone felt more in line with what you might expect from a high school student doing a podcast. The phone audio was sweetened lightly with real sound effects of me running around plopping my feet around loudly with my phone next to my legs to get Authentic Hallway Sound (that’s just my building’s hallway). To Live and Die in L.A. is the name check we do on the true crime side of things.

Episode Notes (Ester)

Man, what can I say about this episode. The sound design was a blast, the pickups and edits were nuts, the content was out of control. It was just a lot (in a great way).

I love building out big set pieces, so the destruction of both the whale’s tank and the elevator was calling to me. And they called out so many cartoon antics that I finally, after years of sound designing, got to sneak in some truly Hanna Barbara-esque shit.

The confusion factor on the raw record was high, and that’s where most of the technical effort for this episode went. Even after I cleaned it up and turned in an initial draft, we still needed to record a bunch of pickups and swap them out. And we were worried enough about missing a detail that the review process was more involved than usual.

Enjoy these notes, and enjoy the Uncut. There is a lot of new material here for you to listen to.

Timestamp Notes

06:18 - I’ve listened to some of Scary’s upcoming album, it’s gonna be a worthy successor to *Rocks Rock*.

10:55 - We’re coming off of a pretty big turn in the last episode and a bit of a time jump. I wanted to really establish the space and visuals to give weight to that gap. It’s subtle, but I used room tone from a computer lab to give that hum, and some camera zooms to accent the No Betrayers Club “enhance footage” moments.

12:02 - You’re about to hear a whole section that gets cut and redacted. I like the direction we ended up going with.

14:31 - I had to splice this out for the magic lock section.

20:07 - There were online comments about Taylor’s voice changing up a bit (gaining a lisp), this is Freddie’s retcon.

29:34 - Taylor did steal a gun from Lark's desk a long, long time ago. I can't remember what happened to it (I know they requested it when the FBI kidnapped them).

35:32 - I cleaned up and consolidated this item's description.

36:29 - I used the same filter from Taylor's internal monologue for the Ghost Coach, you can get a lot of mileage out of certain plugins if you change the context.

A Tale of Twenty Pickups

Freddie felt that the D.A.D.D.I.E.S. HQ layout was too confusing (you're in for a treat if you listened to his art exercise during this episode's Teen Talk) and wanted one of the two staircases removed entirely. He drew me a map of what he wanted included in the edit; anything not on the map needed to be removed and any necessary context replaced with a pickup from Anthony.

So Anthony recorded for about 17 minutes and I individually spliced those pickups into twenty different sections. I had to turn down the pickups and alter the EQ a bit so that it sounded natural within the episode.

I'm only going to mark a few of them for the sake of not inflating these notes.

37:59 (Sparrow's staircase) was the first.

39:06 - After Freddie's live paper Foley I was tempted to add paper FX to all of Linc's notes, but there were a few moments that worked better without them so I cut the whole idea.

39:55 - There was an unusual amount of mouth clicks and loud mouth noises in this episode. I remove these all individually, either by cutting the small section where the click happens, or using the spectral frequency of the audio and painting out the offending piece.

40:43 - Another pickup.

43:25 - Hermie/Normal shippers eating well this arc.

43:43 - Pickup.

45:33 - I skipped straight to Sparrow casting a spell to make it look like it was always the plan. You gotta focus on where they got to, not how they got there.

47:21 - I skipped the start of Normal's turn to just get to the geography clarification (which was a pickup).

50:40 - Freddie's slip noise earlier is where I was first tempted to add Looney Tunes sounds, and this is what made me commit to the idea. I managed to find most of the sounds I needed in a sound archive, but Freddie provided me with the pot.

52:12 - This is the same reverb I used for the Ghost Coach earlier. After the Taylor/Hero internal monologue bit last episode I've committed to using this for any internal thoughts in the future.

52:29 - You might be wondering why I didn't add more cartoon FX to this bit. I just couldn't compete with the sounds Anthony's actual mouth was making.

54:47 - "DO YOU WANT TO SEE THE WHALE" the sequel.

58:56 - While the spirit guardians didn't end up panning out, I kept them in as they kicked off the Thomas Crown Affair bit.

1:05:53 - So back during episode one, I spent time putting together a few BUS's (collections of sound FX/mods in a specific order that would save from episode to episode for easy access) for the whale. They've been sitting there, biding their time since the last time they visited the whale.

And that saved me a bunch of time! I was able to crack those bad boys out, adding the glass breaking to the whale FX bus and the vocals to the whale VOX bus. I had a folder of underwater movements that I use to accent the voice, which I also added.

1:11:06 - I initially marked this to get moved earlier, but with context it fit nicely in this spot, and pickups helped keep things clear leading up to this moment.

1:12:13 - I kept the Scary/Willy watching, but cut any implication that they might help.

1:17:35 - As a lifelong Scooby Doo fan, this fall was so fun to put together.

1:17:48 - As a recent fan of larger than life sound design, this was a dream. I layered cracking glass in that whale reverb track, then found a mix of waves crashing and one 45 second long tidal wave file, weaving everything to give you a sense of enormity. Then for flavor I added one of my banked whale calls to the rushing water towards the end.

1:27:53 - The Elevator

For "engaging" I dropped the pitch and added some of Audition's more boxy presets to get that robot tone. I put a heavy metal impact through the reverb track for the door slamming, then used a mix of firework rockets and long term explosions for the acceleration of the elevator. As the elevator sped up I increased the volume and added shuttering metal carts to make the thing sound like it was going to fall apart.

1:28:24 - For the impact, I used an actual firework lighting to communicate the speed, then just so, so many metal crashing sounds with a subtle explosion in the background to convey the damage. I didn't want to go too crazy with it to the point where the audience might wonder how Normal and Linc survived.

1:33:55 - Normally I'd add some blood splatter to this kind of thing, but you'll hear in the next episode why I didn't. Pay attention to that "like a knife through butter" line.