

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

EP 45 - COMEDY DEATH JAM

Daddy Master Notes

Death is running toward Meth Bay, TURNS INTO THE SQUIRREL

Meth Bay is under martial law, a former Mos Eisley type place that is now taken over by cops

Every person in the entire city is being tried for their crimes in the METH BAY HALL OF LAW

Glenn's soul jumped the queue and is now in the urn of judgment

The urn of judgement is being guarded by three dragons; death will meet them and be constantly stymied and pushed back by them, but if he can get past them and shatter the urn, glenn is gone

So THIS episode is a chase?

Raymond Dio Labat is indentured in servitude, guarding the urn of judgement

Ray will attack and spawn his own death, the other will keep running for the urn unless stopped

Audio Edit Notes & Commentary

Title and Intro Notes

This episode was a massive record and one of the most arduous ones to edit. Quite a bit of rules checking, going back and forth, as well as technical issues (Will deleted his character stats! Whoops!) led to a fairly complex edit to trim it all down and keep things flowing.

Alternate titles were: "Death Race 2000," "The Quick and the Doug," and "Don't Fear the Reaper"

Episode Notes with Timestamps

- 3:26 Will appears to have missed the fact that he miscalls the podcast title here.
- 4:50 The playful banter here with my presence is amusing, but also sort of a joke that goes nowhere. My barefoot friend also needed to keep sandals on her person as most places have a whole "no shirt, no shoes, no service" dealio.
- 11:09 Lost Anthony's episode recap so that we get it in the usual spot after the music break.
- 17:15 Much of the conversation with Autumn and reestablishing the rules of death/Doug etc. are aggressively trimmed because sometimes bringing up an idea that is technically incorrect and having that corrected can be counter productive, as it introduces the wrong idea in the first place. More often than not, it's better to just (knowing it's not relevant or technically incorrect) to just ignore it entirely as it ends up being clearer to the listener, I think.
- 21:58 The nature of the improv of D&D seems to be centered around throwing a lot of possible threads into the air (homonculus kids! Oil fire! etc.) and when we move on, there's a degree of "cleaning up the table" that is happening here, as we're all sort of distantly aware that we're moving into a new area. Playing characters that just don't give a shit about their surroundings certainly would get around this.
- 25:23 The slugs and lack of clarity as to exactly how they work will be the source of much confusion.
- 32:45 Better for this to resolve off screen and act a bit like we're just blowing by the oil plan.

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- 39:24 The rules questions around what necessarily constitutes “helping” is another source of wheel spinning in this episode, which comes from an extreme reluctance by everyone to engage in combat with the Avatar of Death (mistakenly, as it turns out, thinking that it’s a more intense fight than it really is at our level).
- 44:01 The specifics of what Scrying ends up being (based on our loose interpretation of 5e) is self explanatory when it’s cast as Anthony describes it.
- 48:12 I could not let my misquote of “Once in a Lifetime” go unfixed, so a quick pickup for that particular lyric.
- 57:28 The edit consolidates Wile E. Coyote plans 2-5 into just one general “We try to talk with Death” plan for simplicity’s sake.
- 1:01:51 The usually foolproof “Problematic Sexy Bugs Bunny”-style plan both doesn’t really go anywhere, and this is definitely a bunch of extra plans per Anthony’s stated rules. Moreover, it’s a bit of a non sequitur derail to begin with. An example of how the recording space is one where we try stuff out and not everything’s a hit!
- 1:12:31 The “Glenn’s Voice in a Guitar” effect consists of me doing some autotune-y pitch stuff with my vocals, while also piping it in through an MXR Talk Box and routing that audio through my mouth, remouthing what I’m saying, and rerecording that to get the sound of the audio itself coming through my mouth. Very weird and using a Talk Box is way way way harder than I thought.
- 1:17:39 Part of the squirrel-iness of this whole section partially comes from us limping into initiative, I think. Also, Matt saying he’s “throwing his axe” is confusing because he has both an axe he uses for melee as well as throwing javelins/axes.
- 1:22:35 Much discussion about what constitutes “helping” in this episode, as well as the strategy for approaching all the different death avatars that are running around at the moment.
- 1:43:41 Combat usually gets a pretty aggressive edit, as the structure of the improv is a little more set, but in this case, we’re overall loose enough that the structure of even combat gets a little loosey goosey and there’s a lot of rules clarification stuff as well as our spell investigations.
- 1:51:15 About 5 minutes of silence/background noise removed here in the uncut as we all take a bathroom break and Will tries to fix his ding dang character sheet.
- 1:54:52 A lot of the math of combat here is also cut because the moment Glenn is brought back, it’s basically a done deal.
- 2:11:13 Whoops! There’s also a dancing spell which would’ve worked too...
- 2:12:54 Part of the reason why the narrative wipe of the fight isn’t that big a deal (which is probably not well communicated) is that, with Banishment, it’s something like a 1% chance that after two turns, I wouldn’t be able to banish at least one of the Avatars (and aiming at the dragon’s avatar basically ends the fight).
- 2:20:05 A bit of group discussion for how to clean up the end. Overall this is an episode where it’s all about cleaning up and getting the various weird threads together for Glenn’s story arc as efficiently as possibl