

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 sunrise or sunset. The overall atmosphere is magical and adventurous.

DUNGEONS & DADDIES

* NOT A BDSM PODCAST

Daddy Master & Edit Notes

EP 53 - THE ROC

Daddy Master Notes

These notes are identical to the previous episode's.

The prison

What's the design of das prison? Everyone has face off boots, obviously

There are four levels: two above ground and two below, and the topmost level is essentially, like, ten stories in one

Level 2: An elevator leads up to the normal security cells, with metal floors and two dozen cells on either side. A panopticon guard post with three auto-crossbows that can swivel around on the railing is in the center of the room around the elevator shaft. The guard post has swords, armor, and a large red button that releases a fairy who can phase through walls, who heads down to the generators and tells them to seal off the floor (which they do by physically sealing off the room, causing the stone to heal itself and sever the elevator). There's also a lever that magnetizes all the shoes. This level is really really really tall, with walkways that extent from the cells bordering the building to the center security station every hundred feet. The walkways, on the side of the guard post panopticon, have a lever you can pull to drop the walkways entirely.

Level 1 (ground): three security checkpoints. A password for a sentient door, a weapon detector (you step into a gelatinous cube and it extracts weapons from you), and a gate that will only open if someone has the mark of security on their hand -- it's a spell that creates a sigil on your hand of a shield, the sigil glows blue. To the west is a waste chute down into the ocean, which consists of a trail leading back to the front entrance and a long hallway with three separate iron, one-way doors leading to the chute. The carts of trash are on a conveyor belt, and the carts always come out smoking (the second door is an incinerator). The carts are dropped off back at the front entrance, where a guard wheels them back in. An elevator leads up to the upper floors, and stairs to the lower ones that can only be accessed by two guards turning two keys simultaneously in suspicious-looking cracks in brick, which creates the staircase leading downward.

Level -1: cells for the most brutal/escape-prone people, like and [someone else we've met before, probably? Everything, maybe, but she's been frozen -- but kept conscious?], and also [SECRET ROOM]

Level -2: glenn cell

Audio Edit Notes

Title and Intro Notes

"The Roc" came naturally from the fact that the giant bird creature (turns out it should be way more giant than how we're playing it, so throw that on our pile of D&D sins I guess) shares a name with the Michael Bay flick, so for once, the episode title was decided upon in the episode itself.

The intro originally was going to be a riff on the Raging Bull scene with De Niro and Pesci but instead of "you fuck my wife?" we replaced it with "you raise my son?" as a sort of scene parody between Jimmy and myself. However, as we don't really get into the specifics and details of the fact that Jodie is Nick's dad until really this episode, it doesn't make sense for this week (it'll likely be the next week's intro).

Beth and Will talked about song parodies, and as we had mentioned Johnny Cash's Folsom Prison Blues in a previous episode, parodying that specific live recording happened to coincide nicely with the fact that Glenn got on a mic and caused a prison riot.

The intersection with the Face/Off call out from the episode ("Ready for the big ride baby") happened to coincide when I was playing around with the solo and realizing it would fit nicely into the chord changes and give another "story beat" to the song so you didn't have to just listen to a guitar solo.

Episode Notes

A slightly different and new format here for notes - please let me know what you think!

Rather than timestamp and lay out specific notes (which, frankly, are 1. Probably a little bit repetitive at this point after 45 odd sets of these notes, so I think the underlying editorial principles applied can be readily gleaned by now, and 2. Probably are a bit obtuse anyway unless you happen to be following along and listening, which given how most podcasts are consumed, probably isn't all that common), I wanted to try just writing out, in a more general sense, the notes about the episode. This allows me to get thoughts down that don't have to be tied to specific beats within the recording, and speak in a way that is hopefully more interesting and educational with regards to the overall recording and editing process to a wider group of people (i.e. not just editor nerds).

This episode also marks the first episode where editorial duties were split up between Chad Ellis (editor on our Patreon content, as well as Story Break) and myself. As there's now two hands on the editing, and it would be, in my opinion, asking a bit much to have Chad keep track of his own editorial decision making process throughout, it seemed like a natural point to transition to this style of edit notes. Chad takes a first pass and is focused on cleanup before handing it off.

So with that - this episode:

I felt, after this episode was recorded, that this one was a particularly good one. The sense of whether or not an episode feels good, I've found, comes down to how much "stuff" happens, and how funny that "stuff" was. In particular, one of the things we've been discussing behind the scenes is how to approach, from a gameplay point of view, our somewhat pacifist style when it comes to playing D&D (certainly pacifist compared to the usual "murderhobo" gameplay approach that seems to be more common with D&D groups).

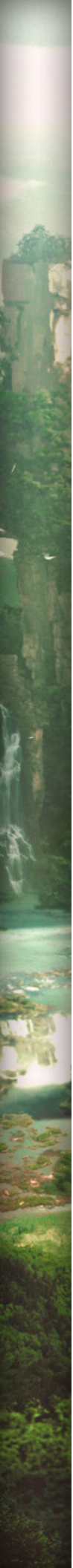
Attempting to be authentic to modern dads means that a lot of combat is generally not engaged in with willingly, let alone with any degree of fervor. The balance of the talking bits and being a bit more freeform with the order of things allowed for the game to defer to the whims of the party, rather than us feeling constrained by the turn order (as was the case in the previous episode).

One thing that is turning into a homebrew tradeoff - Henry isn't taking on additional HP from changing into an animal, but in return, it feels more interesting/entertaining for a podcast to simply let him be any (reasonable) animal. The tracking of various stats is often pretty obtuse on D&D podcasts (broadly, you might simply describe the state of any character as "healthy," "in danger," and "death saves"). The number of damage rolled usually is either meaningless from a plot standpoint, or "whoa that's a lot of damage oh no!" with very little in between, in general. Thus, being able to change into any animals ignoring the restrictions of the spell re: animal challenge ratings feels like it yields more improv possibilities.

In general - we tweak D&D rules in favor of improv possibilities, and try to reduce moments of a lot of number crunchiness, which can be hard to track if someone's listening while doing something else (driving, doing the dishes, etc.) That's not to say combat or number crunchiness can't be interesting - but it often comes down to a matter of feel. In general, what the spell is tends to be more interesting than the numbers that spell does.

From a plot standpoint, there is a logical, albeit serpentine, path that our actions take - Henry becoming a spider, which enabled Glenn to get up to the bird (a slight mid-episode retcon to place him in a better "rule of cool" position), and face off with Jodie, and then to our escape, makes sense. As you can hear, there's a bit of an additional retcon to merge the places of "Book Castle" with the "Bard Rock Cafe," as both stories addressing Jodie/Nick are coming to a head here. It's a bit of a stretch that Book Castle has a Bard Rock Cafe in there like Barnes & Noble stores have Starbucks in them, but if we could change a previous recording, we'd likely simply say that the anchor is in Book Castle.

Being a combat-focused episode means the editing is much more intense - losing about a full hour from the 2 hour 20 minute record. We also, to an extent, lightly touch on the Glenn/Jodie conflict as getting deep into



the wife implications at the very top of the episode had a real chance of derailing the escape, and our time here at the Meth Bay is starting to feel a bit long in the tooth, so from a plot standpoint, it felt important to get out this episode. As Henry says - sometimes you gotta “deal with your feelings later!”

We had a small technical error from Matt’s end which required a restart midway through the episode.

I also don’t think we’ll ever reach the audio insanity of dropping a bag of dice down a staircase (part of why that works is that, I think, it switches very obviously to a very different, reverberant space, but alas - we’re all remote thanks to this global pandemic amirite?)

Additionally, our homebrewed “help” mechanic actually does do something - as the assessment that two rolls to get two rolls ignores the fact that everyone’s proficiencies are different. Regardless, it’s a bit clunky but the general idea of it should be risky to help a party member (in that you could screw it up for them) feels intuitively like a fun risk/reward mechanic. As with a lot of our homebrew stuff, it’ll likely be subject to changes and adjustments as we continue on our adventure.