

Hey Everyone! We're trying out this new Chats feature for the first time today! So bear with us, as we have no idea how it works. But after today we WILL, and hopefully we'll be doing more live chats in the future, with lots of different people for lots of different reasons? IDK! What I DO know: You can ask me anything! Music, sound design, editing, story, business, politics, my mom's maiden name, turn ons, turn offs, turn ups, turn downs for whats, shoe size, where I hid the bodies, anything! HIT IT, FAM.

[Editor's Note: Corrections and additions in brackets]

"Taylor, do you have any instrumental motifs for characters/groups that we have not seen yet? And could you share what instruments they are?"

- Oh hell yeah. I'm working on the other Witches right this moment. Very fun to explore all the different string sounds. I can tell you that you'll be hearing a thing called a [BAZANTAR](#), [as well as a custom instrument called the [EverWave](#)] which was a string instrument created specially for the sample library I'm using, then destroyed as it exploded under its own tension. Also, I'm ALREADY developing some sounds for our second campaign. New world, new dm, new everything. [It's a long ways off, my friends, keep it cool.]

"First question- if you were to make a PC in this world, what would you make?"

- Top picks: 1) TOP SECRET ANSWER BECAUSE ITS A SPOILER 2) Hedge Mage 3) Chalice

"How long, on average, does it take you, Taylor, to edit an episode of WBN?"

- anywhere between 30 and 80 hours, historically, though these days closer to 40hrs for a normal episode. With Jared helping and my own music skills getting better, it's a much more manageable amount of labor these days. [Some past episodes with huge amounts of music and design, like episodes 12-16, took over 100 hours each.]

"What are you all looking to try or do more if, on the sound design side in the future?"

- Better music, more detailed environmental sound design, always. Better orchestral arrangements, novel foley.

"Taylor, what sort of musical background or education do you have?"

- I played tuba in my high school marching band, and learned about 6 guitar chords in college, that's it.

"What are your go-to places to find virtual instruments while composing?"

- [Spitfire](#) is def #1. They are so damn expensive, but they sound the best to me. Also a new company called [Fracture Sounds](#), has released some GREAT sounding instruments. The dulcimer you hear in ep24 Knock Knock is their latest release, the Faulkner Dulcichord, [part of the [Trails](#) instrument.]

"taylor! what have you found helpful about being physically present w the gang for production camp??"

- Being able to work with Brennan and pitch/workshop story and character ideas. As much as I love music, story stuff is my favorite part of the job. We have to sneak away to a different room so that the players can't hear us, and then we get to just go BEAST mode on story stuff. A lot of times the clock is ticking, and so we have to move fast and the fun of developing a story that is then immediately enacted at the table is indescribably thrilling. This last camp, there was a particularly gnarly story problem that we took hours of discussion to figure out, and I remember we were driving to Brennan's place in the pouring rain when we finally cracked it. It's the best.

"We know that Brennan needs his almonds to make it through a day but what are your snacks of choice for sessions?"

- These FREAKS will drink a 50 gallon drum of La Croix in 10 minutes. Like a cartoon character.

"In making this show, what CONFUSED you the most? How did you figure it out?"

- Vocal audio processing. EQ and compression felt very complex to me, and I still feel like I'm figuring it out, though I'm very happy with the sound now.

"Taylor, you've spoken a bit about instruments keyed to characters. Are there any modes or keys you have similarly gravitated to?"

- Yes! The main show theme is in D minor, and I also use F major a lot, moving between the two as a default modulation for the score. This chapter, expect a lot of weird modes for the witches. [ep24 already had much of the score in F Lydian, and Indri's solo violin is in some scale and mode that I can play but have no idea what it's called.]

"How do you create the voice effects for the Stranger, the Man in Black, titles, titles etc... I want to steal it for my home game if I can create a similar one with live OST plugins"

- I don't know [what you mean by] "OST plugins", but one of my favorite plugins for vocal sound design is Krotos Reformer. It's the machine heart that beats behind every cool great spirit voice design, and now Costa.

"Are there any composers that you particularly admire and draw inspiration from?"

- Yes! I love the Romantics and the Minimalists. And for film scores in particular I love the late 20th century titans, Silvestri, Newman [Thomas and Randy], Williams. These days I love to listen to a younger crop like Mica Levi and Emille Mosseri. Check out [my previous playlist post](#) where I talk about a lot of my inspo for WBN.

"In moments where the music substantially affects the tone of a scene (such as Suv's "bring them to me" or Ame's power flash), do you collaborate with Brennan or the players on the choice of instrumentation?"

- Nope. Not as a matter of principle, they are WONDERFUL creative partners, but just because with 100 cues in an episode it would drag the process to a standstill.

"Will you do another sound design fireside episode?"

- Maybe! I'd also like to do a tutorial on how you can get started making music and sound design for your own thing. That's what I've been fantasizing about recently, helping new folks get started.

"What is your go-to karaoke song?"

- Poor Unfortunate Souls from Little Mermaid

"What's your favorite small and often unnoticed part of the editing process?"

- Fabric. Small movements of fabric to help the listener embody themselves into the physical space of the characters. Such a simple thing but I think it is like salt on food, the subtle dash that cements the whole experience into a higher level.

"Taylor, you famously taught yourself composition to create the music for us all. How did, or where did, you start?"

- Got a midi keyboard and learned the major triads (simple piano chords). Also, like I've said before SO SO SO MANY youtube tutorials

"The cast has talked a lot about how much you are on the same page about the tone and vibe of Umora. Is there anything in your personal vision of Umora that was initially significantly DIFFERENT than what Brennan established?"

- Nope. I think one thing that makes this group work together so well is that we are all very good at keeping our minds open and letting our ideas kind of float in uncertainty, until the group mind concretizes it at the table. So that our vision is THE vision of the project as a whole and not competing individual visions.

"What has been your biggest surprise since starting with WBN?"

- [You](#). That this many people would come along for the ride. And that they would be so patient and so ...i dont know DOWN TO CLOWN?? The universe is hard, life sucks, and so when it doesn't that always comes as a surprise.

"Who would you most want to have as a guest composer next? It's great that there was another voice to the music in the interlude."

- Unrealistic: Phillip Glass, Emile Mosseri, Caroline Shaw, Judd Greenstein Realistic: IDK, def Joseph again, that's for sure!

"Taylor, when coming up with the musicality of the show, did you look at the cultures referenced for the folkloric inspirations? If so, did you learn anything new about music from that examination?"

- Learn anything new, oh my god yes. Constantly. Not just music theory or music history but the history of everything. allow me to get absolutely embarrassingly sincere for a sec. but music makes me feel connected to other people in a way that is overwhelming and indescribable. Not like spinning in a circle at a dance festival, though there's nothing wrong with that. Spin queen! But as in a sort of thread that passes through history and geography. Nothing breaks down the walls between the self and the other for me like exploring music

and knowing that i am hearing and making the same sounds that so many other people have made and feeling the same things, and that everyone who has put a note out into the world has done so to try and bridge that gap to someone else. ALL IS ONE, SUCKAHS.

"The Rain Road lives rent free in my brain. Will we see some more original songs, and would you be open to reaching out to this awesome community to join the choir?"

- I don't know! I don't want to shoehorn diegetic music with lyrics into the show unless the table calls for it, like it did in Port Talon. That's more up to the game, and not me. Honestly, fine with me if it doesn't, cause that shit is HARD.

"Taylor, I must ask: what is your opinion on the most bodacious badonkadonk in Umora so far?"

- Maybe this is revealing too much about me personally, but in all honesty I'm "down" for every single character. Hear that GRANDMA WREN??

"Have you played much D&D/other ttrpgs? What class is your favourite to play or would you be interested in trying?"

- Yes. Last year I started making time to play games NOT for work, and now I play a D&D game with strangers online. Starting a new game soon, and I think I'm gonna try and min/max cause I've never played that way before, so I'm thinking a standard Sorlock build that can also act as the face for the party. Just finished the last campaign by sacrificing the life of my first barbarian [His name was THROAT HOLE GOD]. *Loved it.*

"what is your most joyful/unexpected shenanignas on set (metal shipping crate at 4 am)?"

- The airbnb where we record has one big glass wall in the bathroom, it faces directly onto the back deck. Showing the cast that bathroom was very, very funny. When someone goes to shit, they have to yell "DONT GO OUTSIDE" which builds camaraderie, I feel.

"I simply have to know how you made the voice effect for Opalthinned"

- Krotos Reformer baby! a little growl, a little sliding stone pitched down, and some secret ingredients always.

"Question: if you were to ever run a game (theoretically, I would NOT suggest being both GM and sound designer, it may kill u), what sort of genre, setting, and tone would you put it in? High fantasy epic adventure? Urban fantasy slice of life? Sci-fi monster of the week? What kinda stories interest you so much you'd run a game in them?"

- I want to run a high fantasy campaign set in a world where FINALLY FOR THE FIRST TIME they realized the actual potential of magic, so that the world is undergoing a massive arcane industrial revolution with global communication networks, post-scarcity economics, etc. [Minor illusion is a cantrip?? Thats WORLD CHANGING, dog!]

"What is your method around building a mood/feeling in your scores? Do you have to set yourself in a similar mood or do you work from other impulses?"

- I let myself be effected by the intent of the cast. Just listen as a loving, adoring fan, then play with music until it matches the vibe. Then again sometimes, the vibe isn't where it needs to be, and I think "oh we can make this more suspenseful, or we really need the listener to pay attention to this line, then I have to use the design and score to help and support. It's like dancing, or any conversation, where sometimes you're following and sometimes you're leading, but never moving orthogonally and always staying close to your partner.

"I also wanted to know this: how do you find guest composers?"

- great question, I'm trying to figure that out myself. If anyone wants to toss their hat in the ring, email contact@fortunatehorse.com

"I am about to start running and editing a podcast of my own! And I was curious what sound library you use/if there are any you would recommend for an intermediate sound designer with no budget :sweat_smile:. And generally any tips for sound design and producing an immersive story podcast! Thanks!"

- For no budget: make your own, record your own, and use freesound.org
- For pro budget: [BOOM audio](#) [and [Krotos](#)]

"What has been a part of doing this job that is unexpectedly challenging?"

- Knowing when something is good enough to publish. Knowing when to stop adding, when to stop polishing. There is not ever, in any way, an answer. The resolution is always a spiritual battle that feels like a loss no matter what.

"Do you all record side quests and one shots at camp when you do the campaign arcs?"

- Yes! It's a GREAT warm up, wind-down, or break between main campaign episodes.

"What chaotic bunch of animal noises did you sample to make the call of the Questing Beast from the painting?"

- Hahaha, my little secret, but isn't it great?

"The original conceit of WBN is a home game. Do you think that this would impact decisions to take your pod in certain directions that other actual plays do (live shows, adaptations, etc)?"

- No not at all. My understanding is that the elements of a home game that felt so attractive were flexibility, duration, scope of story/world/characters, the potential for change and growth that comes from long form novel-like storytelling, where you don't have to, for example, order the miniatures designed before the players roll the first die. Also, I think that if a movie studio approached most home games and said "let's make a movie out of your story," most home game players would say HELL YES, lol. (though to be crystal clear, that has not happened to us.)

"What were you doing before you started working on WBN?"

- I was producing and acting in and editing other AP shows! I co-created Rude Tales of Magic, Oh These Those Stars of Space, and Fun City. All of which are still running and are very good. I enthusiastically recommend. I'm on mic as an actor in [These Those](#) and [Fun City](#) [which I co-DM], and developed my editing and music chops on [Rude Tales](#).

"Taylor a production/logistics question that's always on my mind: Would you ever do a behind the scenes of how you setup the production / recording of a Camp? What are things you'd want to have in a place that you use as the recording space?"

- Our recording setup is extremely simple. Four mics, into an audio interface, recorded as raw waves, no effects or treatment. This only occasionally bites me in the ass when someone really screams and it peaks a bit, but I appreciate the simplicity too much to change it too much. Also the more simple a setup is, the more likely it is to always work.

"Hey, Taylor! Have there been specific films or sound effects artists you've studied for the effects you've incorporated into WBN?"

- Yes, Looney Tunes cartoons. Everything a person could ever hope to learn for sound design and scoring you can learn there.

"Hi Taylor! This is cool. What's the most unusual foley you've used for WBN so far - both the actual sound & its role in the show?"

- There are some secret layers to some of the great spirit voices that I cannot divulge. Especially when I design for the Great Spirits, I'm on the lookout for secret ingredients that are unrecognizable but function to me as thematic components of the domain of the spirit. It's almost like I'm casting a spell myself, a little chaos magicks in the DAW. I will say that there is a sound effect used ALOT in arcs 1 and 2 that is someone putting an LL bean backpack on a chair and opening it, rummaging around it and then lifting it off the chair. Every time someone takes something from a pocket you are hearing an LL bean backpack get touched.

"When recording episodes, do you ever have to do ADR or ask the cast to take something again? The editing makes it all feel so seamless!"

- Almost never. Less than 5 times in the history of the show so far

"Just curious if there was a bit of music or sound design that you're most excited for us to hear in arch three? Thanks for answering questions!"

- Tricking me into calling my shots, I don't think so honey! But I will say I am REALLY enjoying making the entrance cue for the other witches.

"Have Brennan and Lou recorded "This is the sound of Worlds Beyond Number"? Why haven't we heard it yet?!"

- THEYVE TRIED. Neither of those absolute goons will give me a usable take. They do a joke take every single time to fuck with me.

"Question: other than rain road what is your favorite music piece"

- I am extremely fond of the Arrival at Haverward and then the music that underscores the giant clam at Churra's chowder

"What's your favorite chord progression in Roman numerals?"

- i-VII-VI-V in aeolian (which i cant use because it sounds like i'm ripping off Philip Glass too much)

"Taylor, which pokemon?"

- [\[insert gif of gary oldman screaming "EVERYONE!" from The Professional\]](#)

"What shows or performers do you think people should be paying attention to in the next few years? Any standouts for you in the AP space right now?"

- I have no idea, I spend so much time making the stuff I don't have the time or bandwidth to listen to much AP! I wish this were not so, as I hate being so out of touch.

"Any advice for a new podcast team (especially concerning sound and editing)?"

- make SURE that you are recording good quality audio at the table. Don't count on post to fix it for you. Pre-production scales in a way that post-production cannot. And hold off on the crosstalk as much as you can without feeling inhuman

"To what extent does psychology play into your non-music sound design? I'm thinking the chanting around witches and that kind of thing, what's your process to curating a specific mood or tension?"

- This question and many others boil down to "how do you make art choices" which is THE question, isn't it. No one can answer this for you, but here's some stuff to do that might help. 1) read and listen and watch. Consume a LOT of art. Become familiar with how other people create moods, and not just today, go deep. Listen to Palestrina *and* Hans Zimmer. Watch every movie. Read Freud, Jung and Campbell. Try to understand the throughlines of what makes people feel certain ways. Which of those ways have always been true and which of those ways are new? 2) Practice a lot so that the road between your subconscious and your hands is wide and clear of traffic.

"Hey Taylor! Do you ever cry while making the music? Or like when you hear it altogether?"

- I laugh and cry all the time while making the show. Even when I have heard it 100 times. It makes no sense to me. I think it has to do with what I was talking about earlier, with keeping your subconscious open as you work. It's a vulnerable spot! I am very thankful for those times.

"How much do the mechanics of the game influence the composition? (Ex suvi being a wizard, ame being a witch etc.)"

- Almost none. I only consider the mechanics when they generate strong emotions, like the tension/release of an important dice roll, etc.

"What, if any, sounds or instruments have you not used in WBN yet but are dying to try out when you can?"

- I made a commitment early on to only use "real" sounds for WWW. No pure synthesis, and light on any "synth-like" effects, like granular re-synthesis. Sometimes I regret it cause I can think of a synth patch that would be PERFECT for a cue, but I remain steadfast. One day, one day....;)

"Fav episode to compose so far?"

- Suvi's first scene in the children's adventure, the first scene of the show. I've gotten better and I've made better, but you never forget your first time.

"Q: as a dnd game, I assume bards exist in Umora. What kind of music do they play do you think?"

- I hate bards. A class designed for your most annoying "friend."

"What's your least favourite sound"

- In the show: waterfalls and fireplaces. VERY annoying to design and mix. In da world: car horn/car alarm/seatbelt reminder sound

"What's the biggest "oops" or most panicked you've been while working on this podcast?"

- Launch day. I passed out and woke up on my studio floor, hours late.

"Can you give any insight into how much raw audio gets cut down to a 1.5hr episode?"

- Not a lot! At the beginning we edited for clarity and flow, but as the show has found its feet, that happens less and less. Nowadays we, and by we I mean my boy Jared, edit mostly for removal of deadspace, vocal static (uhmms, incredibles, lets gos, ahhhhhs, etc), and other obvious things. Some of the eps in arc 3 had a raw runtime of less than 90 minutes! The cast has gotten tighter and better. We don't cut much these days. I've seen people talk about the show and assume that we cut a lot of mechanics stuff, etc, but we really don't! I'll speed up a dice roll, so you hear the ask for the roll, then immediately the result, then the ruling from Brennan, but that's just cutting out dead air, not removing anything substantial. And I couldn't tell you the last time we cut a full roll, that just doesn't happen anymore. I promise you, you are missing NOTHING from the cut tape.

"Knock Knock knocked my socks off. Incredible work! Any strong opinions or feelings on AI art/music? "

- Oh hell yes here we go. Yeah. First off, lemme say I have felt and succumbed to the siren call of easy image generation. I know what the pressures of indie culture-making online are and I cannot hate anyone who in a moment of desperation uses a nearly free service that works like magic. Post launch of WBN, I'm extremely happy to say that the pressure is off a little bit. I don't feel the need to go off on a morally dubious limb to generate maximum content for fear of losing my house. So thank you all for that! Unfortunately I think the fight against GenAI is a fight that we might lose. Where I see hope is this: We cannot stop making things and we cannot stop celebrating and supporting each other when we do. The most obvious terror, to me, with GenAI is that humanity loses the profound joy, the indescribably vast

spiritual act of creation. The dorks that are making these robots think the point of art is the art. It isn't. It's becoming who we become when we make it, and making it is fundamentally an act of love, love for other and the self and the world. A world where we make nothing is a world where we love nothing.

"Is there something you already know you'll be super excited to design sound/score for that hasn't been explored in the show yet?"

- I can only say this: there is a folder on my desktop called The King of Night, and I YEARN to open it again ;)

"What's an example of a time you had to "kill your darlings" with a particular sound or score?"

- EVERY EPISODE I don't make something I wanted to because I don't have the time. the release schedule demands that every episode gets a finite production runway, and there's always something I think could have been more.

"What software do you use for music and themes? I'm launching my own podcast on animal welfare, Paws & Reflect, in association with ROLDA, this May. Would love some tips and tricks!"

- Keep it as simple as you can. If you're not writing music, and just dropping in production music from elsewhere, just use Audacity. Simplicity works best, always.

"How did you do the 3D sound effects in Twelve brooks and others? I legit turned around because I thought someone was behind me"

- The great Jared Olson designed that! Amazing what you can do with audio in the left vs right ear, isn't it?

"This most recent episode Brennan made a sound of someone scarfing baklava. Was that his voice or did you add that!? I genuinely couldn't tell and it's bugging the crud out of me lol"

- Brennan did that! we tend to leave in Brennan's effects and design behind or over it. We also do this with npc voice design now. You'll notice that Costa's voice for example is a deep growly, reverbant bear voice that sits behind Brennan's natural character voice. I call this Julie Taymor Style after her costume designs for the stage adaptation of The Lion King

"Totally random question... whats your favorite ice cream "

- No bad ice cream, all are precious in HIS sight!

"Hey Taylor would you be willing to post a YouTube playlist of the videos you watched to teach yourself music"

- Physically impossible. Would require weeks of labor, no joke. [Figuring that out on your own is an important part of the process.]

"Are you someone that avoids listening to the things they've created once releases or do you enjoy your work as much as we all do?"

- No, I relisten constantly. Things hit EXTREMELY different after sitting out of my head for a while. Important to me to experience the show in the same way you do, so I can adjust and adapt and hopefully make it better for you.

"Taylor - In what ways has working on the podcast changed or impacted your life and your aspirations for the future?"

- Every single way. Being able to pay my mortgage and afford health insurance for my partner and I is life changing. I aspire to always be able to do that. Also, music is great. I want to make it forever. And working with this cast has taught me so much about writing and performing. Every DM and cast I work with teaches me so, so much, but this one especially, has taught me a lot about writing specifically for this medium. Brennan, for instance, is a master of theme. I'm a better writer and thinker about theme because I've gotten to work with him. The rest of the cast have taught me about how to play the long game, how to leave room, which I think is another way to say patience.

"I'm curious: what got you into audio design? Was Rude Tales your first foray into the editing world?"

- No! My first editing project was a podcast called [Make Yourself Comfy with Abra Tabak](#), which I believe is still live. We would have improvisers come in and do a set, then I would edit it and add sound effects. Go listen and tell me if it still holds up, but don't cancel me if it isn't woke, it was a long time ago!

"What's your favorite thing about Lou Wilson? Just like, generally?"

- Every week Lou venmos me \$200, just to be sweet. Love him!

"Do the performers do any improv style warm-ups before recording starts?"

- Sort of! We use a fireside chat or a Prelude like Twelvebrooks to warm up. It rules. If they did an improv warmup like crazy eights i would quit.

"What is your personal favorite theme between all of the PC's to make?"

- They are all my favorites!! (Eursulon)

"Is there anything on the sound design or music side that you wanted to do in an episode but couldn't make work?"

- I'd love to do more genuinely disturbing horror design. Maybe a one shot someday?

"Hey Taylor, has there ever been a moment when you've had to edit/mute a cast member in a dramatic moment? (Question coming from someone who audibly gasps and awws at dramatic moments)"

- Yes, I occasionally have to yell "Wait go back and get it clean!"

"Taylor, what are some other things besides music and D&D that you enjoy nerding out about?"

- Union organizing, politics, Stephen King, the Sopranos, ST:TNG, the fact that so many people who experience night terrors describe identical hallucinations of archetypal figures from the collective unconscious, Deleuze and Guattari's concept of "milles plateaux" and "the body without organs" [i do not understand it but i cannot stop thinking about it]

"Kind of a generic question but is there any advice Arc 3 Taylor would give to Arc 1/Children's Adventure Taylor?"

- Yes, but it's all very specific technical/musical knowledge and Jared Olson's phone number

"There's a sound effect used a couple of times that reminds me very much of the sound played for Sting (the sword) from the 70s cartoon of The Hobbit. Any chance that's an intentional reference?"

- OKAY YOU CAUGHT ME. That is my "wilhelm scream." Its an anime sword sound and I LOVE IT

"How long have you known the Worlds Beyond Number cast?"

- I've known Brennan for a long time, but couldn't honestly say when we first met. It was bumming around the UCB in NY together. Lou and I were sort of ships in the night in the comedy world, we briefly overlapped but never met before I moved on to making stuff and he moved to LA, so I didn't meet the rest of the cast until I went to LA to help them finish recording the CA

"If you had the ability to travel to anywhere in Umora, where would you least enjoy being sent to?"

- Indri's front yard or the Kassov collection, for sure.

"When you think of the forest where Eursolon grew up, are there any areas on Earth that you had in mind?"

- YES. Upstate New York, north Hudson valley. GIANT towering white pines and massive oaks and maples.

"How do you decide which background sounds to leave in? It's one of my favorite things tbh, because I really only listen to podcasts where it's obvious the hosts are having fun and like each other, but it's *SO HARD* to find the right balance"

- The answer to this is extremely easy. There's what HELPS the emotional journey of the listener through the story (both the fiction story and the table story) and what is extraneous. Cut the second.

"I'm not sure what your role was in this, but I'm so curious what the story was behind the cryptic promotion of WBN way back in December 2022. I remember a cryptic website, spooky audio files, 'heaven split open, and oh what a sound.' What was the story and intention?"

- Yes, I came up with all that. Ya. Gotta. Get. People. Talking. Two answers, one is that modern "crowdfunding" is as much about the pre-launch as the launch, also we wanted to set a tone for the new relationship we intended to forge with the listeners, one of playfulness, mysteriousness, and novelty. And it was so fun.

"As someone trying to break into the actual play space, what's one thing you wish you knew sooner and/or one thing that you did right and highly recommend"

- Know what you need from the project. Do you need the project to pay for itself? Do you need it to be profitable? Or does the money not matter? In each of those cases, you will need to make drastically different decisions. Be extremely honest with yourself about that choice. A lot of confusion and frustration I see from other folks comes from an early failure to understand that choice. Also this: If it's fun AT THE TABLE, then there is 100% a way to bring that fun to the final product. Good luck!

"Hi Taylor this one is more of a question than a comment: were you astonished at how unnecessarily good the Cram Daniels fan song turned out to be?"

- absolutely not. Night Yorv rules.

"How does WBN source sound effects? Is copyright a big issue for the show?"

- No [What I mean here is that we are not concerned with breaking copyright because all our SFX are licensed and our music is either original or legally licensed.]. I spent a fortune on really good foley libraries. I recc BOOM and Krotos. For new designers, get Krotos Studio, the subscription price is absolutely worth it, and it will cover 90% of the needs for most simple sound design projects. [If you're looking for ambiances or environmental backing tracks go immediately to [Michael Ghlefi's patreon](#), which I think we link to in every show notes. Back the patreon, and get access to a mountain of sound design. Great for audio projects and for sound design during your home games.]

"What video game(s) do you play to relax?"

- I don't have time to play video games but if I did, I would play BG3 and Elden Ring. Elden Ring looks like it was MADE FOR ME PERSONALLY and I am dying to play it. I have to be very careful because once I start a game I will play it until I fall over from exhaustion. It is as bad as opiates for me. [I once didn't eat for two days because I was playing Stellaris.]

"What moment did you hear as it was being recorded that made you think, 'man, THAT is going to be fun to create!'"

- NARAM NARAM NARAM NARAM

"Do you ever intervene as a producer, for example if someone has said something magical that didn't quite pick up or got lost in crosstalk, and asked them to re-run the line?"

- Absolutely. If there's a very important line, and a bit of cross talk or cough or something happens, I'll ask to "get it clean." Or sometimes something will just be a little hard to parse, and I'll ask that we rephrase for clarity, little notes like that aren't uncommon. My first job is to be the first audience member so if something doesn't scan we can fix it before the moment passes and it's hard to recall the original energy.

"Hello Taylor! What is one of your favorite underrated music artists/band?"

- the first three ben folds five albums are very good and I think they hold up very well

" if you had infinite money to buy some piece of kit or bank of samples or something for the pod, what would you think would do the most to improve the production?"

- In my opinion, we already have the best orchestral sample libraries. But just imagine how powerful I could become with a collection of original analog synthesizers: my own minimoog, prophet 5, or jesus christ- an original Yamaha CS80. [Upon further reflection, no. This would be a bad idea. Software analog emulators are indistinguishable from the real thing now, and the workflow on the original interfaces would be agonizingly slow. The answer is nothing. We have everything we need! As someone who loves buying gear as much as breathing, this is devastating news.]

"What's your favourite snack for when you're working?"

- Adderall