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THE DIOGENES CLUB  
PALL MALL

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Three Patch Podcast – Episode 2

February 1, 2013

*Music voiceover*

**John Watson:** *What are you doing?*

**Sherlock Holmes:** *It's a nicotine patch. It helps me think.*

**John Watson:** *Is that...*

**Sherlock Holmes:** *It's a three-patch problem.*

*Music continues and fades out*

**Rachael:** Hello and welcome to episode 2 of the Three Patch Podcast: “Kissing is Tedious”. We have hopefully not too tedious of a lineup for you today. Since it is Valentine’s Day we will be debuting the “Science of Seduction” segment which is our shipping segment, and we will be discussing what is arguably the most popular pairing in the Sherlock fandom: John/Sherlock. We’ll also be doing some “Extreme Crafting and Cooking with Mrs. Hudson” and we’ll be discussing the “Reichenbach Fallout”, our meta segment we’ll also be debuting. And “That’s my Division”, our rec segment. So in addition to having a really interesting lineup for this episode we also have two new consulting fans on the host bit today. Olivia and Qui, maybe you want to say hello and tell us a little bit about what, you know, your experience in the Sherlock fandom has been, and what you’re here to do?

**Qui:** Well I’m Qui, and I am one of the consulting crafters. I do a lot of crafting in the Sherlock fandom, namely sculpting cameos of characters.

**Rachael:** They’re pretty amazing.

**Olivia:** Hi, I’m Olivia, um, and I go by Octopieces on Tumblr, and I do a lot of podfic, so that’s kind of my area of goofing around in fandom. Other than that, I kind of am an incessant re-blogger and I watch the episodes over and over and over and am a professional feels-attack person.

**Rachael:** A professional what?

**Olivia:** I'm, like, a professional at crying over, like, gifsets that people put up...

**Qui:** Oh, the feels! The feels!

**Olivia:** Yes, um, yes, that's me. I'm a professional feeler.

**Rachael:** Maybe I'm kind of a heartless person, but I don't know if a gifset has ever made me cry.

**Olivia:** Oh it has for me, yes, that's not even a question, yes. \*sobs\* Professional fangirl.

**Rachael:** So our last episode was released on January sixth, which we mentioned briefly is Sherlock's birthday, and I think it'd be interesting to hear how this panel of professional fangirls celebrated Sherlock's birthday, or if you did at all.

**Olivia:** I was actually busy moving back into my building but I received a new bag of tea from Cara McGee, the Reichenbach Reunion, had some of that as a kind of tip of the hat to Sherlock since it was his birthday...I have all these fandom teas and I'm determined to perfect all of them so I had a cup of that and watched Scandal and I felt bad about not celebrating more elaborately.

**Rachael:** Now the Reichenbach Reunion tea: what does that taste like? What's kind of the flavor of the tea?

**Olivia:** It's almost like...an almond cookie.

**Rachael:** Hmm.

**Olivia:** If you make it right, it's delightful, and I pair it with an obscene amount of cream and sugar and usually a Walker's shortbread or two. It's very lovely; I think it's my favorite. Apart from Watson: Watson's nice as a kind of breakfast tea. I have a lot of these, and I really like the Moriar-tea as well.

**Rachael:** The Moriar-tea.

**Qui:** I love the Moriar-Tea...

**Olivia:** That's ginger, and chai, which is a really nice winter tea so I had a lot of that recently...

**Rachael:** But no birthday cake?

**Olivia:** No birthday cake, unfortunately. I was...but I did watch Scandal, I watched Scandal and I watched Reichenbach.

**Rachael:** Oh wow.

**Olivia:** Yeah.

**Rachael:** You said, you were all like “oh I hardly celebrated I kinda felt guilty” but that’s totally celebrating.

**Olivia:** \*laughs\* Yeah, but, I felt like I could have been a little more elaborate, made, like, Sherlock cupcakes or something.

**Rachael:** \*chuckles\*

**Olivia:** “I O U” cupcakes, something along those lines...Next year, next year.

**Rachael:** So Qui, Miss Crafter and Cooker, I’m sure you made some I O U cupcakes?

**Qui:** Oh, yeah, unfortunately I am not a cooker, um, you’ll learn this about Dixie Bell and I in our first, uh, segment coming up. But, I celebrated, you know, like any normal Sherlockian would, I started the day by harpooning a pig...

**Rachael:** \*giggles\*

**Olivia:** Excellent...

**Qui:** I then unsuccessfully tried to catch a cab, and then smoked 243 different types of tobacco ash...I had some Chinese for lunch, and...OK fine, not really, um, actually what happened is we had our debut episode that day and I was kind of watching Tumblr and all of our various sites to make sure no one had any problems.

**Rachael:** Oh yeah, you were tasked with technical support.

**Qui:** Yes, so I mostly sat there biting my nails, worried that things were going to explode, but actually everything went really well, of course I did have season 2 going in the background, um...

**Olivia:** Excellent...

**Qui:** I was scrollin’ through Tumblr a bunch, seeing all the birthday...birthday goodness. There was some good, uh, red pants stuff, that’s for sure. Yeah, that’s about it, no crafting really, though.

**Rachael:** Well, we’ll have to talk about art and fic later, because I didn’t really get a chance to partake in birthday art and fic, because one of the awesome things about Seattle is it’s basically the Sherlock capital of the US, if not the world, and we always have, like, Sherlock events and meetups, and other examples...like today I’m wearing a, um, a H.O.U.N.D. sweatshirt, like the one from Red Bubble, and, um, I go out to brunch, and everybody’s like “I love your shirt! I love your shirt!” and I’m like “what cities are these...”

**Qui:** So jealous!

**Rachael:** Yeah, Seattle is just really Sherlocky, um, so we had actually an event at the Seattle Independent Film Center Theater, where they have, like, the festival, that was sponsored by a, the person that put on the Seattle Sherlock Convention that happened earlier this year, and it was basically a big birthday bash for Sherlock, so people came in cosplay, um, I dressed as Sherlock, and, if you came as Sherlock, there was somebody that actually gave you a little paper birthday hat, and they had cake, and...a bunch of other really strange things to eat, like Jell-O molds of brains and chocolate eyeballs, and things that are, that might, you know, Sherlock might have in his fridge, except he would have a real brain instead of a Jell-O brain, and real eyeballs instead of chocolate eyeballs...

**Olivia:** “Oh dear, thumbs!”

**Rachael:** \*chuckles\*, Another thing they did is they, as part of this little celebration is watch The Great Mouse Detective, which I actually didn’t stick around to watch, because I, I’m more of a Sherlock BBC fan as opposed to, like, Sherlock across all genres and I like, just like, the Mouse Detective doesn’t do it for me, maybe I’m...

**Qui:** \*laughs\*

**Rachael:** And if listeners have seen The Great Mouse Detective, and they think I really missed out, please let me know.

**Olivia:** You did. You missed out.

**Rachael:** Did I miss out?

**Olivia:** Yes.

**Rachael:** So you’ve seen it?

**Olivia:** Oh yes, and I love it.

**Rachael:** What’s so good about it?

**Olivia:** I have a lot of nostalgia attached to it because it was one of my childhood movies.

**Qui:** Yeah, I remember it from my childhood but I have not re-watched it.

**Olivia:** I haven’t re-watched it in years...

**Rachael:** So, you haven’t re-watched it since Sherlock BBC.

**Olivia:** Right.

**Qui:** No...I wonder if there are any Mouse Detective ships out there...

**Olivia:** Oh God....

**Rachael:** Mouse shipping....

**Olivia:** \*laughs\* To the internet...away!

**Qui:** Yes, I'll be Googling this.

**Olivia:** Oh, there has to be...

**Rachael:** Now I kind of want to read an AU of John and Sherlock where they're mice...

**Qui:** Wow, interesting.

**Olivia:** I'm sure that's out there...maybe I'll go digging...

**Rachael:** Well I think there is one where they're lobsters, so if that exists...

**Qui:** Yes...

**Olivia:** Wait, what?

**Rachael:** There's a fic where John and Sherlock are lobsters.

**Qui:** Yes, there is. It's very good.

**Rachael:** We will link to it in the show notes so everybody can read the John and Sherlock lobster fic...

**Qui:** Lobster fic!

**Rachael:** And if people know about mice fic that isn't "The Great Mouse Detective" but is AU John and Sherlock I'd be inte...or "Great Mouse Detective" fic, hell, we'll take any fic recs!

*(Laughter)*

**Olivia:** Any and all.

**Rachael:** Since I was out celebrating in this way I completely missed any of the birthday art or birthday fic that was going around so it'd be good to know if you guys saw any good stuff.

**Olivia:** I saw a bit of art, I didn't see a lot of fic.

**Rachael:** I didn't either, and I wondered if I'd just missed it.

**Olivia:** Yeah. I didn't see barely any fic. I saw a lot of art, a lot of photo-manips, just with the birthday hat and the cake, usually with Sherlock with a sad face on.

**Rachael:** So, this whole idea that Sherlock is sad for his birthday was definitely something that came up at Sherlock Seattle. I walked around and kinda interviewed people for the podcast and asked them how Sherlock would celebrate his birthday and everybody sort of said like "No, he wouldn't celebrate it," or "he'd ignore it," and I don't exactly know where this is coming from, so I'd be interested to know your thoughts.

**Qui:** I think he probably would forget about it, especially if he had a case. I also think that if it were useful to him he might use it to his advantage, you know, manipulate some people with it...

**Olivia:** "But it's my birthday..."

**Olivia:** Yeah, but I have a feeling that if he were busy with a case he probably, it would, it would not even cross his mind.

**Rachael:** Well, when he's busy with a case he forgets to eat, so of course he'd forget his birthday.

**Qui:** Right, right.

**Rachael:** But I do think that the people in his life would certainly remember his birthday. I can't imagine Mrs. Hudson not making him a little cake, or bringing him a little gift...

**Qui:** I could see that.

**Rachael:** ...Or John doing something, or Mycroft doing something that annoys the hell out of him.

**Olivia:** Yeah. I think John would definitely remember. Or, no, I think that Mrs. Hudson would remember, and Sherlock would have conveniently forgotten to tell John, and then John finds out from Mrs. Hudson, and then he's really angry that he has to find out from Mrs. Hudson, and then he brings Sherlock a cupcake.

**Rachael:** See, there's a fic right there.

**Olivia:** There's a fic! There's a mini fic!

*(Laughter)*

**Rachael:** Somebody write it!

**Olivia:** I'm sure it's written out there.

**Qui:** Well if there is any good birthday fic out there, since we all missed it, send us a note, let us know.

**Rachael:** Rec it! Please rec it, yeah. And I actually want to see young Sherlock birthday fic. One thing I have a huge soft spot for is kid fic, and baby Sherlock, like I love stuff where the whole...genre of Sherlock wanting to be a pirate and that kind of thing so, anything with kidlock I totally love.

**Olivia:** Me too. I'm thinking of one of my favorite Babylock fics now, oh no.

**Rachael:** Wait, it's...he is like a baby, like under twelve months old?

**Olivia:** I think it was between twelve and eighteen months, it's mainly from John's point of view, and John has this mysterious bundle, like, placed in the playpen, and he's like "What is that? Wait, it's a boy! A boy can steal your juice!" And they have this kind of afternoon adventure, kind of getting to know each other.

**Rachael:** Whoa...

**Olivia:** It's adorable...

**Rachael:** That's funny. I've read toddler fic, but usually when they're like under eighteen months old they can't really talk, they're just kind of blobs.

**Olivia:** Yeah, it's kind of...yeah, it's kind of toddler fic, but it's...it's so cute. I'm going to find it, and I'll put it in the show notes.

**Rachael:** Awesome. So, other happenings in the Sherlock fandom: We're recording this on January 13<sup>th</sup>, and that is the night of the Golden Globes. And I believe Mr. Cumberbatch just got a big fat snub at the Golden Globes.

**Qui:** Yes, he uh, he did not win again.

**Olivia:** Yep.

**Rachael:** And what was he nominated for?

**Qui:** Actor in a miniseries? Dramatic miniseries?

**Rachael:** Yeah.

**Qui:** I'm honestly not surprised, um, Kevin Costner won the Emmy over him, um, and he won the Golden Globe. Oh God, I don't even know, any, any, as a general rule of thumb, if it has Kevin Costner in it I tend to avoid it.

**Rachael:** I thought he was kind of washed up, I guess I didn't realize he's done something Emmy or Golden Globe-worthy. But that's because I'm in my fandom bubble.

**Qui:** Maybe I need to give him another chance, you know, it's, perhaps it's well-deserved, I can't judge, because, um, I haven't seen it. However I do know what I didn't see, and that was Mr. Cumberbatch winning a Golden Globe and giving a speech, that would have been pretty awesome to see.

**Olivia:** Oh, when he finally, because he will get something, so help me God, when he gets it I can't wait, I feel like he'll say something like "Oh, well, finally."

*(Laughter)*

**Rachael:** Do you think he's a crier? Do you think he'll cry when he finally wins his Oscar or his Golden Globe?

**Olivia:** I think he'll be adorable and kind of shocked like "Oh my God," and then, I think he'll be really really sweet and genuine and just kind of get up and have a nice little speech. I'm not sure if, I don't think he's a crier. Watch him totally be a crier now.

*(Laughter)*

**Olivia:** Oh my God, my heart. I don't, actually, I'm not sure if my heart can handle that. Oh my God.

*(Laughter)*

**Olivia:** Yes, he was nominated for best actor in a mini-series or a motion picture made for television. So he was against Kevin Costner who was in Hatfields and McCoys.

**Rachael:** I don't even know what that is.

**Olivia:** Eh, I don't either.

**Rachael:** Benedict should have won.

**Olivia:** Yeah.

**Qui:** Even Rachael doesn't know what that is.

**Olivia:** I haven't seen, like, half of these that he's been nominated in.

**Rachael:** But isn't..I have to admit I'm not a huge follower of Cumberbatch's career: has he continually been nominated for things and loses, is that why you guys said –

**Olivia:** Yes.

**Qui:** He has, yes.

**Olivia:** He's been nominated for a lot of things and loses. I think actually, was it the Emmys? Where he got nominated for Sherlock and he lost to the man from Downton Abbey?

**Qui:** No, um, I think at the Emmys he lost to Kevin Costner also.

**Rachael:** What?!

**Qui:** Um, it was the BAFTAs.

**Olivia:** Oh, it was the BAFTAs where he lost to the guy from Downton Abbey.

**Rachael:** Yeah, it was, I remember.

**Qui:** Yeah, and both Martin Freeman and Andrew Scott have both won for their roles in Sherlock but poor Benedict has not.

**Olivia:** I think that everyone thinks that he's going to win, so they vote for someone else, they're like "Aw, he's going to get it," and then they just vote, and then all the votes just get lost from him, and that's...ugh, I don't know.

**Qui:** I pretty much went into the Golden Globes thinking "Oh, he's not going to win, eh."

**Olivia:** Yeah. It's like a trope at this point.

**Qui:** Right, right.

**Olivia:** He's like, he's like the British Leo DiCaprio.

**Qui:** It's like when he finally does win we'll be shocked.

**Olivia:** Yeah. And Tumblr will, wow, will explode.

**Qui:** Will blow up.

**Rachael:** I don't know, it's kind of fun though, when your favorite actor sort of gets the snub because it's always kind of fun to root for the underdog, and when you finally get it, it's like...I'm always trying to explain this dynamic in Supernatural too, like, people get really upset

in Supernatural fandom when Sam and Dean, like, don't get along, and it's like, OK, when they don't get along, when they come together it's that much sweeter.

**Qui:** Right.

**Rachael:** SO, I guess it's kind of the same thing. Although I guess it could be very frustrating for him as a professional.

**Olivia:** Which is what will make Season 3 so great is that it's been so long.

**Rachael:** Yeah. And who knows, maybe, well I guess, does anybody get nominated for stuff like Star Trek?

**Qui:** Not generally, I don't see him winning an Oscar, but then you never know, if it's really good...

**Rachael:** If it's a really good villain, that we've never seen before...

**Qui:** I mean, like Dark Knight...

**Olivia:** You never know, I mean that could go for effects or it could go for something, so he may attend the Oscars and that means that I can stalk him...again. Um, not again...

**Qui:** And of course I'm going to be in England during the Oscars so I can't stalk him if he's, um...well actually the nominations have already come out for the Academy Awards...

**Olivia:** Yeah. He was there at the Oscars last year for Tinker Tailor and I remember just watching all the coverage on, like, all the channels going "Where is he, where is he, I want to see him in that Spencer Hart suit, I have to see him in that suit."

**Qui:** Not a glimpse?

**Olivia:** Yeah. We got a glimpse of him at the after party and he was very very pretty.

**Rachael:** Well see that's the benefit of him continually getting nominated is we get to see him show up in the snazzy outfits like, even if he doesn't win he always looks fabulous on the red carpet.

**Qui:** This is very true. And so does Martin, I always love Martin on the red carpet.

**Olivia:** Martin...they're just so spiffily dressed.

*(Laughter)*

**Qui:** But they're kind of goofy too.

**Olivia:** They are goofy.

**Qui:** Remember the Emmys he stuck those napkins to his head, I mean who...

*(Laughter)*

**Qui:** You don't know what you're going to get with those guys.

**Rachael:** I have to admit I'm looking at some of the Tumblr pictures, and like, you do see disappointment in his face.

**Olivia:** Yeah, you just...awww....

**Rachael:** Yeah, you do see that kind of, like, gracious disappointment.

**Olivia:** "Alright."

**Rachael:** So, I feel bad for him...

**Qui:** Yeah, it's sad...

**Olivia:** I do too...

**Qui:** Well, better luck next time...

**Olivia:** Yeah. There'll be something. But I remember actually, I think it was at the BAFTAs when he lost, and he looked at the camera that was looking at him as the other guy who won over him gave his speech, and he just looked at the camera and said "sorry!" and I'm like "No! No, you don't say that!"

**Qui:** I know, he's apologizing for losing.

**Olivia:** How dare you apologize!

**Qui:** I think he knows how upset his fans, you know, were going to be...

**Rachael:** It's really cute, I'm looking at a little graphic right now that's a piece of fanart of Benedict Cumberbatch and Leo DiCaprio sharing a martini and Leo's going "don't worry, you'll get over it," and Benedict's saying "But I don't get it, I'm huge on the internet."

**Olivia:** Oh no!

*(Laughter)*

**Olivia:** I don't know if my heart can handle it..poor Leo and Benedict...I saw something on the internet a little earlier that was like "So when are we going to have a Leo/Benedict after the awards ceremony comfort sex fic...I'm like "WHOAAA..."

**Qui:** We totally need one of those...

**Olivia:** I'm like, I'm sure that that's got to be out there, if not, it'll probably be written by tonight...

**Rachael:** I think by tonight it'll be out there...

**Olivia:** It'll be up there somewhere.

**Rachael:** Listeners, expect a link in the show notes.

*(Laughter)*

**Rachael:** Well, sex with Leonardo DiCaprio and Benedict Cumberbatch backstage, I'd say that's a good segue, and we're going to get on with the show, so, without further ado, the game is on.

*(Newscast music)*

**Olivia:** Hello everyone, this is Olivia, Octopieces, here, with this episode's Coroner's Report updating you on all Sherlock and related news.

After our hearts were broken once again with Benedict snubbed at the Golden Globes, we're salvaged just a bit by a few announcements on our lovely laddie's new upcoming work. Fox finally announced Ben's long-awaited appearance on *The Simpsons* in Love is a Many Splintered Thing. It will premier on February 10<sup>th</sup> 2013 with Ben playing two characters: the Prime Minister and Mr. Alan Rickman. Now I'm quite excited to hear his impressionist skills after hearing his lovely rendition of *Candle in the Wind*.

The first picture from the upcoming film *The Fifth Estate*, the story of Wikileaks, shows Benedict playing Julian Assange and donning a platinum blond hairstyle that's gotten mixed reactions; some horrified, some hilarious and plenty of post Reichenbach poke. The film is set to screen in November of this year.

Twitter is alive with tentative news about season three. Arwel Wyn Jones has been tweeting pictures from the set of season three as the team appears to be going about rebuilding 221b. David Arnold confirms on his Twitter that he and Michael Price will be returning as the composers for season three; Price declaring that he is sharpening the team quill as we speak. Well, that's all we have here in the file. Until next time, this has been your Coroner's Report. See you next time.

*(Music voiceover [Queen])*

**John:** *We're not a couple.*

**Irene:** *Yes you are.*

*(Music [ Queen])*

**Emma:** Welcome to "The Science of Seduction".

**Dixie:** The shipping segment of The Three Patch Podcast.

**Shannon:** Where we discuss the relationship side of the Sherlock fandom.

**Emma:** For our first round table we're discussing John and Sherlock, also known as Johnlock. So, for our very first question, we're going to ask everyone to talk about the very first time that they realized that they were going to ship John and Sherlock. So, I'm Emma Grant and I'll start. My answer to this question is basically immediately, um the first time I watched A Study in Pink... *(Laughter)* Yeah, right... The first time I watched A Study in Pink, um, I think, pretty much immediately the first time they were onscreen there were sparks but definitely it was sealed by the time, uh, that scene where they run after the cabbie and then they get back to 221B and they're leaning against the wall and they're laughing and they look at each other and it's like, that is such a classic slash moment. I mean thinking of all the canons that I've ever known, all the fandoms I've ever been in, we would've killed to have a moment like that, and you know, you're looking for your favorite pairing and there it was in the first episode and I just thought "Oh my God." And then, what really really clinched it, as if that wasn't enough, what really really clinched it was the moment at the very end of the episode when Sherlock realizes that John was the shooter and he just looks at him and there's this look on his face like he's just heard a choir of angels singing, you know? And it's just clear that he's completely fallen in love in that moment and John is oblivious for a while but it's just completely glorious.

**Shannon:** Yeah, that is really early, you know, I wish I could say I was the same but I had to go back to my LJ and check my blog, and I found that it was February 22<sup>nd</sup>, 2012, and that's when I started reading John/Sherlock fic. In fact, I started reading that before I saw season 2, which came a few weeks later. Um, and I think I was reading "A Cure For Boredom", and, immediately after that, I mean that was just a draft, immediately after that I dove into "221 Bravo Baker", that whole awesomely good AU, but I was reading, I think it started there, I didn't start shipping until I started reading the fic and then I was, it like, opened my eyes, and then I saw season 2 with my slash goggles on.

*(Laughter)*

**Dixie:** Well, I was like Emma, the first minute they appeared on screen, you know they had that chemistry, and it was there, and you'd have to be blind not to see it, and then when you watch the pilot episode, the part where you see Sherlock standing on top of the building and the wind whipping his coat, and through his hair...

**Shannon:** Batman Sherlock.

**Dixie:** Yes, exactly. And then you see John looking up at him and he smiles, and that's the

moment, that's the moment when John Watson became bi-curious about Sherlock Holmes, right then.

*(Laughter)*

**Dixie:** A million slashers just gasped and grabbed their pens and started writing, right there, that moment.

*(Laughter)*

**Kat:** Well for me, I watched season 1 and season 2, um, one after the other, so I just watched them together basically, and immediately after Reichenbach, it was just, OK, these two were made for each other, I need to write them together, need to see them together, I saw the chemistry immediately. I'm not usually a slash, really, um, I'm usually a femslasher, actually, um, and this was the first time that I was hit with immediate slash OTP feelings, and it was just immediately there for me, so, quickly after watching it, yeah.

**Shannon:** Oh, awesome, awesome. OK, um, well, I forgot to introduce myself I think, but I'll do that now, I'm Shannon, and I have the next question, and it's just a nice one, um, why you ship John and Sherlock. Do you guys mind if I jump right into this? Because, it's kind of like a therapeutic question for me, I realized that, um, it serves kind of a fantasy fulfillment for me in some ways, um, we'll get into this more later on, but, I think I really like, I like that this ship pushes us to accept, it's where characters are forced to accept and admire both the amazing and damaged parts of each other, and I think, um, I like a little bit of pain with my love, I like a little bit of angst before the smut, and this ship really pushes those buttons for me.

**Emma:** Well something I'll add to that is that I think that this particular pairing is a very, very much a classic example of something that slashers have always been attracted to, which is the partners that...which is this kind of a partner trope where you have two really good friends who complete each other in a way that, when they're together, they're greater than the sum of their parts. That together, they're better than they are individually, even, so, they work so perfectly together that they complete each other, and other examples of this that are classics like Kirk and Spock or Starsky and Hutch, or, you know, you could even go with like Thelma and Louise, there's lots of examples, Barney and Fred...

*(Laughter)*

**Emma:** Lots of examples of this, right? Out there...

**Shannon:** Do people ship those?

**Emma:** Probably. So they're clearly meant to be together, and one of the things that we do as slashers is that we take the homosocial relationship that's already there, and we ask the question "what would happen if we remove this boundary that's there in canon, that prevents these two men from - or two women, depending on the relationship - from having a romantic or a sexual

relationship?” So if we take that boundary away what would happen? And, great things happen, it turns out, so this is just a great example, John and Sherlock are a great example of this classic slash pairing that we love.

**Shannon:** Interesting.

**Kat:** Yeah, I agree. Um, I think it’s basically this friendship that already transcends, like, so many boundaries about friendship, that it can be so easily be more than just a friendship without really overinterpreting the canon material. So you can go there without having to stretch yourself too much, um, it is there in the show, you can see it if you want to, and it’s not that hard to see it. And they take that relationship to a level where you can see that they accept each other, and they also make each other worse in a way: they sort of spoil each other for other people, they don’t make each other functional, but they do accept each other in their dysfunctions, which makes them the perfect partnership, because they, with each other they just function better even though they don’t really function better in a wider sense but with each other they can actually function better, so that makes them a really good slash pairing I think.

**Shannon:** There’s something very romantic about that idea, maybe disturbingly so, because it’s almost like saying, you know, it’s like two parts of a whole, this destiny, now we’re getting into trope stuff, you know, because I really think, I could see where’s that’s coming up where they complete each other, as Emma had said.

**Dixie:** They depend on each other, I mean Sherlock gives John that excitement and adventure that he craves and John gives Sherlock a moral compass. I mean they complete each other. I mean and you can’t help but want them to build on it, and there’s so much room for angst, you know...

**Shannon:** Delicious.

**Dixie:** ...And they’re the most significant person in each other’s lives.

**Kat:** Yeah, they are. And sometimes it even seems a little unhealthy in the way they have this emotional dependency, I think they both have, um, some issues, and John seems like the more normal one, and Sherlock seems like the weirder one, but I don’t think that’s true. I think John actually has more of a problem being a functional being than Sherlock, and um, they both sort of accept that in each other, and they appreciate it in each other, that they’re different from most people, and they actually really like that. Um, so it’s, they see the problems, and they just are drawn to that, even if they don’t really want to be, and that makes them unhealthily involved in a way that is just, you know, irresistible to people to people who want to write about them.

**Shannon:** Does it have to be unhealthy though? I mean, I think there’s damage in all of us, and I think that’s what draws me to them because I think it’s uh, it’s not, I mean it’s idealized in some ways, and fic does tend to go in that direction, but I like the ugliness, the sourness that’s a part of all of us, that we’re not just in love with someone because they’re so pure and great and awesome, but they’re also total assholes or they’re, they’re, they’re insecure, or they’re lost.

**Kat:** Yeah, I agree, I think it's, the fact that they fit together that way, um, they don't really want to make each other better, and they don't really need to, because they're both a little unhealthy, but you know, who isn't? All of us are, and they don't, they go into the relationship as friends, or as lovers, whatever you want to call it, um, and they just really like what's there, and they don't want to change it, they like it because they're both a bit outside of the norm, and it works for them, and they want to keep it that way and they just like each other the way they are. So it is, you know, it's not unhealthy in that they do, you know, help each other out in a respect, they make each other less lonely, which I think is a very healthy thing, but, um, it can be a bit unhealthy, maybe, somehow, if you look at how they, um, well, spoil each other for other people, because they're the only people that understand, they're the only person that understands the other, really. But, I see your point, they just, they fit together well even though they're not really, um, that perfect socially, or, emotionally.

*(Laughter)*

**Kat:** What are your favorite tropes for this pair? And, you can call some fics, call some names, that are good examples of these tropes.

*(Laughter)*

**Kat:** Um, I'll go first, just to keep, you know, the pattern going. For me, I'm not really that much of a trope person, even though I know I do enjoy the off trope now and then. I do really love, you know, high school alternative universes where they're both young and meet each other at a tender age, and change each other in a different way than they do in the show. And um, I have to say I have read a lot of, um, alternative universes with tropes, and I, they do speak to me more in this fandom than they ever have before in other fandoms, because the universe that they live in is more like our own, um, and you can really change that around and see what happens to the relationships and to the personalities. And for me, one of the things that I really enjoy is, uh, gender-swap, so I'm kind of into that right now, it's more of a new thing for me, I'm not really that experienced with it, but I do like it, because it can be really interesting to see how authors play with, you know, the relationship between them, and how people see them as doctor, or as consulting detective when they're women, and then you have the whole lesbian thing that is a bit different from the gay thing, and it's interesting to see if authors, uh, handle that well, so for me, gender-swap is something that is potentially very interesting, even if it's not always handled that well in my opinion. But for me, that's one of the tropes that I'm, that I'm really interested in. But that's really the only one that I really, really love.

**Emma:** I love tropes, and part of it is, I guess, after being in fandom for a long long time, um, I love watching the way all the same story ideas can kind of be written again and again and again, but never quite be the same, and in multiple fandoms, I love that. Um, in this fandom, some of the things I'm really enjoying are, and I think this may be something that's a bit unique to the Sherlock fandom, but the whole "it's an experiment" trope, so, "It's an experiment!", or, "For science!", whatever, and there're so many stories along those lines, and in fact I kind of wrote one myself...

*(Laughter)*

**Emma:** ...but there's so many stories along those lines it's sort of hard to know where to start but I think that two people who do this really well I think are penny dreadful and this pretty wren, both of whom have written a lot of amazing things along these lines of, I think this pretty wren wrote an incredible chastity belt fic that I will link to in the show notes. Everybody knows this fic, it is unbelievably hot.

**Shannon:** I think I've missed that one, shame on me!

*(Laughter)*

**Emma:** Oh, it's really good. That's a good one. Um, another big trope that's a big one here is, basically the idea that there's a case, and somewhere in the case Sherlock and John are, one or the other or both of them is endangered and something about the situation pushes them to act on their feelings for each other. Um, again, there's tons of examples of that, I think "Twenty-six Pieces" by Lanning is one of my favorites among those lines...

**Shannon:** Oh, yes...

**Kat:** Yeah. It's amazing.

**Shannon:** It's a fantastic story, I remember reading it going "Oh my God, this is amazing!"

*(Laughter)*

**Emma:** Um, so, other tropes that I really like are the one where Sherlock is inexperienced or oblivious about sort of sex or romantic attraction and then he kind of stumbles into a relationship with John and John knows what's going on but Sherlock doesn't. Um, one that I really like that's along those lines is called "As You Consume the Longitudes" by coloredink. Fantastic one. Um, and then, uh, I think, I think this one's going to come up when Shannon talks, but um, virgin! Sherlock is a lot of fun, even if I don't find it very realistic, it's fun to read. Gay-for-you! John is one that I like...

**Shannon:** I can buy that one, maybe.

**Emma:** Yah, I've never liked the "gay for you" thing in other fandoms, I was always was like aw, I don't like it, I find it kind of offensive, but, it works for me in this fandom, with this pairing, this like you know "OK, I'm not really into guys, but, yeah, you're an exception." I love that, and it's such a guilty pleasure. And I think finally then, um, it's not really a trope, but more of a genre, is crossovers with, uh, other universes. Um, when you find a good one, it's incredible, and my very favorite crossover, this may be my favorite crossover fic of all time, is "You Are a Paradigm" by onelectricpirate, which is a Harry Potter/Sherlock crossover. That one.

*(Gasps)*

**Shannon:** Yes!

**Kat:** So amazing, yeah. I second that, yeah. It's good, it's really good.

**Shannon:** Oh, gosh, uh, I had trouble with this question a little bit because it's hard for me to differentiate between tropes and themes, so I love virgin!Sherlock, that's a clear trope, but then I also find, um, omega!verse, and I'm sorry that Olivia isn't here because I know that she's all over that, but I have never read omega!verse, or anything quite like that, I mean I've read mpreg, um, you know where you have, um, what was the nice term that people would use, well, uh, I think omega!verse I like to read without the babies, I like just the other, the sexual compulsion, and in other, um, in other, uh, canons like the Harry Potter canon, that's usually magically-induced sexual compulsion, so I find that this omega!verse is an interesting way of introducing sexual compulsion that is not due to magic. But I really love, uh, all the AU fics and I'm just trying to think, you know, where you have, um, werewolf and vampire Sherlock and John, or where you've got, um, them with very different careers but there's kind of like, uh, an enemy element, and I'd say that, like, "A Study in Winning" is a nice example of that, that's the tennis thing.

**Kat:** Amazing.

**Emma:** Yeah.

**Shannon:** And, uh, and you can also that the coming up a little bit in "Performance in a Leading Role" where again they're acting but there's also that opponent, or, and the opponent is both society as well as Moriarty having a role there. Um, but there's also, uh, I guess, re-booting, going back when they were younger, or if they had met before, I think that's another trope, and I don't know what to call that, but, um, there's a really beautiful one, I think where they're in boarding school, or where they're younger and they meet five years earlier when Sherlock still has a drug problem or something like that, so, those are, those really get me, I like these kind of "what if?" scenarios in a way, I mean there's so much potential in that here.

**Emma:** So, this is Emma again, um, Johnlock shippers sometimes get accused of going too far in looking for evidence in canon to support their ship...

*(Laughter)*

**Emma:** So, what do you guys think? Is it, is the John/Sherlock relationship, is it canon? Is it purely fanon? And if you think that there's something in canon that we...and if you see evidence for it in canon, then please let us know what it is.

*(Laughter)*

**Shannon:** Honestly, you know, I don't care about canon. I ship what I want, you know?

*(Laughter)*

**Shannon:** Um, but, I was just thinking that, what I get out of canon that I draw upon are compelling characters that I can see having a relationship with each other, and I would say that the, what I get out of canon may not necessarily be the text, but the interpretation by the actors. So, the glimpses, the touching, the nuances that Cumberbatch and Freeman bring to their characters, that, that kind of layer of vulnerability or the belief that there is some degree of emotion and caring: that is what I latch onto. So it doesn't matter if John is protesting that he's gay; what he's saying is not as important as...not gay, I'm sorry...

*(Laughter)*

**Shannon:**...what he says is not as important...

**Kat:** That's a Freudian slip.

**Shannon:** I...you see? Slash goggles...

*(Laughter)*

**Shannon:** ...What he says is not as important as the interaction and the, um, the chemistry. So the chemistry is enough for me.

**Emma:** I like the fact, I think we're going to talk about this with the next question too, but, I like the fact that it's played with in canon, but I never ever want the thing that I ship in any fandom to become canon. Um, basically because I'm very selfish, and I don't want, once that door is closed, it becomes really hard to have the kind of freedom again, it just, the fandom becomes less accepting of, of fics that do it differently you know?

**Shannon:** Mmm, mm.

**Emma:** Um, so while that door is open, there are, especially because I'm someone who, I like first time fics, I want to read eighteen-gazillion variations of these two characters getting together, I mean, so, once there is a way, that is sort of the canonical way, it just seems like it shuts off a lot of the creativity in the fandom, and I don't want to see that happen here. And so I never ever want that door to get closed. But also, um, another thing is that I don't, as much as I love what Gatiss and Moffat have done, I don't trust them to do that well. Um, and I, how many times have you been watching a show, and like you, there's some pairing that you're kind of shipping, but when they finally get together it's disappointing.

**Shannon:** Mm-hmm, mm-hmm. Right.

**Emma:** Or, it goes in a direction that you wouldn't want it to go. So, I'm selfish about these characters and I want that door to remain firmly open or me to imagine. And other people to

imagine stuff.

**Shannon:** Yes, we need to leave room for us to dream and play.

**Kat:** Yeah, I um, well it's obviously not canon, and I don't think it's going to be canon, and that's quite fine by me, um, but it's also not, you know, it's not purely fanon, there's certainly some evidence there, if you want to see it, and I think it was put there very deliberately by Moffat and Gatiss, and um, what's the other guy's name, Thompson. I think, um, it's sort of tongue-in-cheek engagement I think, with an undercurrent of, you know, the sexual tension in all the Holmes adaptations, Holmes and Watson are always, always sort of involved in a way, and modern adaptations pick up on that because, if you put it into a modern context, you will always have that question. I think we're going to come to that later, um, you have two men living together and there's always going to be that question: what's going on there? And, you know, their environment's going to think that as well, and they play with that a lot in the show, and I kind of like that, I think it's realistic, um, in the sense that, if you had two men of John and Sherlock's age, living together, they would get those comments, and, it's also played for laughs a bit, but it's also quite realistic, and you can pick that up as being evidence for the fact that there should be something going on, because it's not something that happens a lot in our culture, um, in that way. So, yeah, you can see a lot of things there, you know you have the glances, the disregard for each other's personal space, moving into each others' ... "Yeah, John," "Yeah, Sherlock, look into my eyes," ...

*(Laughter)*

**Kat:** ... There's a lot of that and it's between Cumberbatch and Freeman, you know, at the bat, I think they work very well together as characters, and, um, yeah, you can see that John is trying to sustain some heterosexual relationships, but it doesn't work, because he's too involved with Sherlock, and his life with Sherlock, living there, working with him, and Sherlock is, you know, sort of gleefully sabotaging John's plans to get together with women. So if you want to there's loads of evidence there, and I think, um, a lot of people who watch the show, I mean I've watched it with some of my real life friends who are not as into fandom as I am, and all of them see it, and that's never happened before with me, that I ship people and my real life friends are always like "no, that's never going to happen" and now they're like "Yeah, John and Sherlock, totally! I see it, yeah!" So I think it's there, you know, it's addressed in the show itself and you have, you know, they play with it a lot, so yeah, there's a lot of evidence, if you want it, yeah, definitely.

**Emma:** Well, so the next question kind of builds on this a little bit, because it also kind of goes to criticism about the show. Some people have said that there's been a tendency for the script to overplay this sort of gay/not gay situation that we've been talking about between John and Sherlock. So what do you guys think of this, and has that influenced your shipping?

**Dixie:** Well I think Moffat and Gatiss are enablers, I mean, the way they write John and Sherlock, it's a slasher's dream. I mean they still manage to walk that fine line so everyone will continue watching, you know, by making it funny, but, I think they play to what the fans want, I

mean, it honestly wouldn't surprise me, in the next season...

(Anticipatory laughter)

**Dixie:** ...if you were to see John folding the red underpants while he's doing the laundry...

**Kat:** Oh Jesus...

**Dixie:** ...I mean, they like to throw stuff in there for fans. Yes! Just, you've heard it here first, that's going to be the, um, the closing episode there'll be the red underpants and we'll all be going "Oh my God! Oh my God!" You just wait and see.

**Emma:** I don't know if I would say that, um, Moffat, et al., are guilty of queer-baiting in the same way that you see in other fandoms. I mean I think like Teen Wolf is a great example of a fandom where I think there's really genuine queer-baiting going on. Um, because I don't think that they're doing it intentionally, at least if the interviews are to be believed, I don't think that, at least I don't that Moffat is thinking that way because he seems to be, sort of after the first series, things he said in interviews made it sound like he was sort of surprised that people were taking that interpretation. I mean, like, he genuinely didn't think about it. And the actors as well, I mean it wasn't until after sort of getting an idea of what was going on in fandom that they were kind of caught off guard by that. I remember reading an interview with Amanda Abbington where she talked about, watching series two with Martin and saying "Look how, you know, look at that. Look how, you know, homoerotic that is, were you doing that intentionally?" and he's like "No, we're not doing it intentionally!" because I don't think that they're doing it on purpose, um, but one thing that people often, or people who maybe are not in fandom, who are on the edges of fandom say that it's getting old, right? This whole "Oh, John and Sherlock must be a couple" you know, on the show, that it's getting old and they want to move on from it. But I hope that they don't, because, I mean as a slasher, those are the moments that we love, and we live for them. So, so I guess I don't feel like it's queer-baiting in the same sense that it can be in other places. Um, but they're definitely aware of it, and I think they're doing it in a way that works for me, personally.

**Shannon:** You know, I kind of want to give them more credit than other people may, and say that, um, I believe they're obviously aware, due to many reasons, of the slashing that's going on and what people are interpreting, but I can also see that certain things, like, you know the whole Sherlock in a sheet, and John commenting on him wearing any pants, or other things that are just kind of, like, maybe a little over the line, can strike me as kind of cheeky critique of the assumption that we're basing our slashing on that men who are close or touch or who care too much overtly must be in a sexual relationship or have to be moving in that direction, so, if they continue doing that I'd almost thing that was kind of a nice way of saying "why do we always have to rely on this assumption?" Um, it's fun to play with, yes, but after a while, you know, that's what fanfic is for: go off and play there, but they're not going any further from that, so it could almost be a critique about this assumption about what male friendship is allowed to be.

**Kat:** Yeah, um, yeah I kind of agree with you on that, but I do, um, well, you know, I'm a queer

person myself, so I have that queer, you know, um, what am I going to call it? You know, consciousness? And, I do understand that it's frustrating for a lot of people to...there are a lot of shows, especially right now, that play up the gay angle to sort of attract a gay audience, ah, which is OK, um, I don't really mind it that much, but it can be really frustrating to have this opportunity for, you know, genuine representation, you know, dangled in front of you, and then not have it really result in anything at all. But I have more problems with other shows than with Sherlock because I actually like the way that John and Sherlock's relationship is portrayed as, you know, a sort of, um, transgressive male friendship so to speak, almost? They are friends, and, lots of people read them as being more than friends, and they themselves are kind of like "no, that's not it at all," and they're just really not, uh, normal in a lot of ways, and their friendship is just another way in which they're not normal, and I can buy that, I'm OK with that. I can see that their friendship is different than lots of, you know, normal male friendships, and it's also a bit more emotional and a bit more deep and a bit more, you know, co-dependent than most friendships I think, but, um, I don't really see it as queer-baiting because you always have this feeling that it's just, um, it's just the way that they function, they have a lot, um, I'm not sure how to say it, I'm just going to say that, I do feel the concerns more than you do. It seems that you all say it works for you; it doesn't always work for me. Sometimes it does feel a bit hurtful, especially with the sheet scene for example, um, you can say that it's a cheeky way of saying that we over-interpret male friendships, it can also be a cheeky way of, you know, laughing at gay people trying to see gay representation in a show that they like. Um, which I don't really follow as an interpretation, but I do understand that sometimes people do, and I do want to put it out there as a thing that can be problematic in Sherlock sometimes, um, because you have a lot of gay jokes, and usually they're OK, but sometimes, sometimes they aren't, and there isn't a lot of positive queer representation. You have, you know, the inn-keepers in "Hounds", who are happy, it would seem, and you have Irene who is a controversial topic, um, and then Sherlock who is an asexual maybe, or maybe queer, or maybe not, so you have a lot of shades of sexuality, and I do like that, but I kind of sometimes feel like the creators are playing with us in a way that they think might be cheeky, and playful, but might be hurtful to the queer community sometimes. So, I don't know, sometimes I do think that we should be more critical of this issue.

**Shannon:** That's a very nuanced take on it.

**Emma:** I think it's actually an amazing point, and one of things that it makes me think about is the fact that we often have these conversations in fandom about the fact that fandom is a safe space for people to sort of re-appropriate media...

**Shannon:** Mm-hmm.

**Emma:** ...and to take things, and to fix things that they see as wrong, or as, um, oppressive...

**Kat:** Yeah.

**Emma:** ...or, insulting. Um, you know so that's one of the fantastic things about fandom, and particularly I think the slash side of fandom, is that we are re-appropriating sort of media that's, let's face it, created mostly by white men...

**Kat:** Yeah, definitely.

**Emma:** ...and we're actually taking that at we're making it into something that satisfies us. You know, wherever you fall on the spectrum of being queer or, you know, being trans, or any kind of people who really don't feel like they have a voice in media, it's one of the great things that fandom does, is that it gives you a chance to have that voice and to take that material and to re-imagine it in the way that works for you.

**Kat:** Yeah, I agree, I think that the fandom makes this a lot better, and fandom does do these things, um, I've read lots of amazing fics about Irene which totally make sense and just make her so much of a better character than she was in the BBC show, and, um, you know, the John/Sherlock stories that make sense for both of them in, you know, sexuality and identification and it just makes it work. And then when you watch the show again you sort of have that back-story and it just makes everything work so well. And I love fandom for that, because you really have the chance to sort of make voices where there were none before. And I do think Sherlock as a whole is queer-friendly, there is a lot of, you know, openness towards that idea, most of the people who respond to John and Sherlock as, you know, friends or a couple, do it very positively, so there's a really...sense of, that it would be OK if they were, and that's fine, and it's just sort of an ideal, uh, community in that sense that, you know, Mrs. Hudson, who's, you know, elderly, she says "Well, it's OK if you only need one bedroom." That would be an amazing thing if it actually happened in real life so that would be a lot of fun, and sense it's sort of both escapist and a bit dismissive, but, you know, that's, that's media for you. And I do like most of the things that they do with it, and I think fandom plays an important role in this in just, you know, fixing the little things that they sort of dropped and making that better. So, yeah, fandom has a lot of power in that respect, definitely.

**Dixie:** Um, do any of you all ship any other incarnations of John and Sherlock? Like the Guy Ritchie movies, or the other Sherlock Holmes series? I personally don't.

**Emma:** You know, I don't either, and the other versions, I...let me say that when I saw the posters and the first previews for the first Guy Ritchie film, I remember, I went on my LJ, I can go back and find the post where I said "Oh, this is going to hit fandom, this is going to be huge," and then it kind of wasn't. Um, and I was surprised by that, but I saw it myself and was like "Ehh," didn't do anything for me, and I thought it would, and it didn't, and I was surprised but I thought "Eh, whatever," and then I moved on to the next thing which was probably Star Trek or whatever, but, then, you know, when...so when I first watched the BBC series, I thought "Well, people are all over this, it's huge, there must be something more to this than what was in the Guy Ritchie movies," even though people said that the Guy Ritchie movies were, like, really really gay, in fact, that was something that people kept saying about them, and I watched it I was like "Eh." But it wasn't really until this one, there's something about it, just, I think it's the writing? I love the writing, it's really amazing, um, I love the modern reboot, I love that, I love reboots in general, so, but this one I really love. But I think that has been mentioned before, the chemistry between the actors is just phenomenal, and there's something there that's really quite magical. Um, it's like, it's like that old...I mean it's kind of like the Kirk and Spock thing, there's

something magical there, you wouldn't necessarily, you know, think of...you know, maybe there are people who think Leonard Nimoy's hot...

**Shannon:** He is! What!?

**Emma:**...I mean they're not, you know, but there's something more about it, right? There's something more there about that chemistry between them, so, there's that, and I mean the actors are easy on the eyes, don't get me wrong, um, but, but I think there's something special about the relationship there, for me.

**Shannon:** I have to agree with that, because, um, I, I've watched just about every single one from the Granada series and I worship at the feet of Jeremy Brett, he is awesome, but, I didn't want to ship him with either of his Watsons and I think a lot of it has to do with, OK, Martin Freeman brought something to Watson that I don't think I've seen in some of the other interpretations and it made him a much more compelling character that I wanted that to see Sherlock with, so like, while I could believe the friendship, uh, between these men in other interpretations, in this one I see more potential for something that transcends that. So, I really think it's the acting, and of course then the writing, so I think John's character was, was amped up a bit: he's, he's, he holds his own in a way that I, I can see him being a better partner to Sherlock. And so I really, really ship the hell out of this one, and not the others.

**Kat:** For me it's the same basically as I said, I've never been much of a slasher and you know, John/Sherlock in the BBC version is my first actual version of a slash male/male pair that I've actually shipped. It's never really talked to me before in that way and this one just has from the start. It's just them – it's the actors. It's the stories. It's the atmosphere of the show. It just makes it happen, the magic.

**Shannon:** It is magical.

[*Laughter*]

**Kat:** It is, yeah.

Alternate universe fics are very common for this pairing. What do you think it is about the relationship between these two men that makes that so compelling, regardless of the context? Anyone?

**Shannon:** I never found myself drawn to AU in other fandoms that I read like I was drawn here. Like I mentioned before with “A Study in Winning,” they're playing tennis. I don't give two shits about tennis, but oh my god, did that suck me in. I love the whole Potter!lock thing where they're in the Harry Potter verse. I love magical realism fics, so that's where you kind of switch things up a bit. I think SwissMiss' “Best Picture of the Human Soul” [<http://archiveofourown.org/works/413343>], “Touchstone” [<http://www.fanfiction.net/s/7758662/1/Touchstone>], in these reality is transformed a bit. I think, Kat, it may be related to what you said before, that the Sherlock series is situated in the modern

day which unlike, say, Harry Potter, even though it's in the modern day, it was in a parallel alternate universe already, which was fun to explore. I still like that. For me, I love AU because I think I like to play with reality and I like to see Sherlock and John challenged by that. I like to see them pushed in those directions and because they share my reality already, I like to see that warped a bit. I like when their reality is very different, whether it has to do with them being superhuman or their careers are changed. I really, really like that.

**Kat:** Yeah me too. I think that because we know the universe that they live, it's interesting to see what people do with them if they're in a different situation. The quality of that really depends on if they're the same and what the differences are, what kind of small differences you have in their personalities because of some things that have changed. A different universe. A different way of meeting. Younger, older, different sex, things like that. It's really interesting to see what people can do with that. They can make them the same characters with these tiny differences that really makes it work in this different world and that really interests me to see what people do with that.

**Emma:** I think to add to that too, these characters are such perfect archetypes and there's a reason why the Sherlock Holmes idea has stuck around for as long as it has, right?

**Kat:** Yeah.

**Emma:** In addition to sort of inventing the whole genre of the procedural, but they also kind of invented this – buddy cop is maybe not quite right. It seems to work that way in the BBC version, maybe not quite so much in other versions. But there is this idea that there are these two characters who fit so well together and complement each other so well as we've said before, that particular device is so powerful and it's a very powerful way to tell stories and it's a great drama. It's great drama in general. It makes for compelling human drama, I guess is what I should say. If you look at all of the different ways that Holmes and Watson have been portrayed in different AUs and mainstream media – think about *House* and *Bones* – and all of these shows that are really doing the exact same thing. Or what's the other one – *Moonlighting*! Just go back to any situation where you have these two characters, and often they've made them a male and female, to sort of put that sexual element into it more explicitly. You keep seeing this come up, over and over again, and there's a reason for it. So when fandom writers do that and take these two characters and put them in another universe, they're really just doing the same thing that writers have been doing for a century because these are such great characters and they always will be.

**Shannon:** I wanted to – I'm sorry to follow up again – I was just thinking how you said they invented the procedural. It occurred to me another reason why I like AUs is because what we see already on TV, for example, are a lot of procedural dramas with a crime element in a modern city context. So whether you're talking about all the *Law and Order* type things or the various spin-offs, like the *NCIS*, stuff like that. It's kind of nice to put them somewhere else, you know? To get away from that. Whether they're in the Appalachian backwoods in “The Bone Fiddle” [[http://archiveofourown.org/works/573857?view\\_full\\_work=true](http://archiveofourown.org/works/573857?view_full_work=true)] or they're dealing with – oh gosh! – Father John Watson in the whole “Hearts at Home” series [<http://yalublyutebya.livejournal.com/22286.html?title=Hearts%20At%20Home%20Masterpost&hashtags=>] as a priest. This is crazy stuff! But it's awesome and you don't see that on TV and in

fact it kind of pushes the boundaries of what you might see in other places in mainstream media.

Alright so, I've got the next question. This is one that kind of takes us back to old canon stuff. Do you feel this ship is a conscious effort by Arthur Conan Doyle and his original work or a fandom phenomenon?

**Kat:** I have a lot of feelings about this. I had a Victorian literature class many, many years ago and I read a lot of Victorian literature so I know a lot about it. In my opinion, it's definitely a fandom thing. Let me talk about that. There are some different issues in this question. The sense that what is homosexuality for Victorians? What is masculinity? How does Victorian literature work? Masculinity for Victorians was very different than what it was for us. You had all these men with very close male friendships, talking and smoking pipes together, having intellectual discussions. They had these very close masculine relationships that today would probably seem quite homosocial or even homoerotic to our eyes.

Living together as bachelors was definitely one of those things. You had these Victorian people, men of a certain age, who lived together, who were very respectable in their respective communities and who were not as scandalous as they would be today, especially not – it was a lot less scandalous to live with another male friend, not a female friend. That was an accepted norm of masculine heterosexuality in Victorian society.

I think that Doyle was just portraying something that really existed in his age as well as a literature trope. The bachelor is thing that happened a lot in Victorian literature. It's a thing that you see happening. You have this eccentric character who doesn't have time for women, doesn't have time to invest in relationships with women, to get married. It's not worth it. Holmes is one of those archetypes. He's definitely one of those bachelor types that just pops up in Victorian literature all the time.

Watson, on the other hand, is also an archetype. He's the narrator of the story. He writes about Holmes. He has this very strong connection to Holmes. He knows what Holmes is thinking all the time, but that's because he is sort of the consciousness between Holmes and the reader. So he isn't really a character. He's more like a literature technique that takes a reader to Holmes. That gives him a very close emotional connection to Holmes, but not really an actual human relationship. It's more a technique to use Watson in that way.

In that sense, I think Doyle definitely didn't mean to write two gay men. He just had this bachelor type that really existed in his society and it was definitely a heterosexual archetype. Two men living together was not homosexual in Victorian times at all. Then, Watson, the narrator of the story and the two very different archetypes just interact very well together.

But today if you see their behavior in the original stories, if you read it today, there's definitely a lot there where you say, "Okay, that's very gay." We definitely see it as a gay thing. Two men living together, sharing everything – that's kind of gay. But it wasn't for the Victorians. So I think even if Doyle was quite liberal in his views of homosexuality – which he was – he still probably didn't mean to write Watson and Holmes as, you know, as lovers or as partners. Just as friends in

a very Victorian sense that men could be, I think.

**Shannon:** I'm ignorant in this area, so I just learned a lot from what you said.

**Kat:** *[laughs]*

**Emma:** Yeah, that's a much better answer than what I had. I was going to say something...

**Dixie:** Same here.

**Emma:** – along the lines of, I think it's revisionist for people to go back and judge, you know, 19<sup>th</sup> century writing by 21<sup>st</sup> century standards, but you said it much better than me.

**Shannon:** We interpret it through our current lens, but it doesn't take into account the historical body and context of that time.

**Emma:** Right, exactly.

**Kat:** But it is okay to read the original canon and see male love there, see homosexuality there. It is okay. I've read some of the stories, not all of them. You can't stop your own viewpoint from intruding and that's normal, that's okay. But it is necessary to – I mean, there was this post going around on Tumblr saying, “All Johnlock shippers: watch this. This is a thing about Doyle wanting to write two gay men, but he couldn't because of society” and things like that. I typed out this whole post as a reply: “No! It's not true! Victorian times are very different! Tropes of masculinity, and blah blah blah.” I was very bleh!

But I didn't post it because it was really stupid, but I think it's important that people sort of realize that those stories are written in a very different time than we are now and those things change a lot. It's okay to see love between Watson and Holmes. I mean, there was love there. You can interpret that in any way you want. That's the beauty of literature. But it wasn't the intention of Doyle at all. We can be clear about that. It wasn't his intention at all, no.

**Emma:** I think something I would add to follow up on that is that what Doyle did or did not intend is pretty much irrelevant to me personally.

**Kat:** Mmhm.

**Emma:** For that fact, what Moffat or Gatiss do or do intend about the characters is irrelevant. I mean, that's the whole point of fandom is that the author is dead. You can take it and do what you want with it.

**Shannon:** We have and will continue to do so!

*[Laughter]*

**Kat:** We will kill them very gruesomely.

**Shannon:** We'll send them to a support group. We'll have them go to a sex club.

**Kat:** Yes.

[*Laughter*]

**Shannon:** Oh god.

**Kat:** Yes, we do do that.

**Emma:** Bringing it back around the BBC series here, what do you hope to see happen between John and Sherlock in series three?

I can tell you that I'm hoping there won't be a three year gap. I hope not. I hope it's more like six months. I think three years in the day and age where we have the technology, you know with texting. It just seems like three years is a really long time for him to disappear. I also hope that John is really, really – I hope John gets to be angry. I want him to be mad at Sherlock. I want him to be able to express that anger in however way he wants. I want them both to realize –

**Kat:** Me too.

**Emma:** I want there to be some sort of emotion coming out of that, that Sherlock is sort of forced to realize that you really did hurt John, with what he did and I want John to understand that Sherlock really did have a good reason for doing what he did. I kind of hope that by the end of the series that they're solving cases and living in 221B and really good friends and all that.

**Shannon:** Ohhh, I hope we don't have to wait till the very end of the series for that to happen. Dixie?

**Dixie:** I personally hope that they take turns tying each other to the bed. But I know that's not going to happen.

[*Laughter*]

**Dixie:** A girl can dream. I do not want John to get married. I will die if he meets Mary and gets married. I just do not want to see that happening.

**Emma:** You don't think it would create this whole new genre of OT3 fic? See, if Mary is a total badass, I think that would be amazing.

**Kat:** Yeah!

**Emma:** I want her to be a total badass that even Sherlock has to respect her badassery and he's

like, “Okay. If you had to pick a woman...”

**Kat:** She's so awesome even Sherlock likes her.

**Emma:** “And then we can have some threesomes.” That's just me though.

**Dixie:** Nooo, I like it between Sherlock and John. I don't want her to show up.

**Shannon:** Well, you know, within the context of what we were talking about here, how the two of them seem to complete each other or how they, in a sense, ruined each other for other people, I don't want to think of it negatively, but they're kind of stronger than the sum of their parts, like you were saying before, Emma. It's hard for me to add something to that equation, so it's going to change the whole formula. But within the show, I kind of think Mary would be a great thing to have. I'd actually like to see a really awesome female character who sticks around and is not just there temporarily.

**Kat:** So would I.

**Shannon:** She will be temporary because the show is not about Mary and John, but she can be relevant and useful and admirable and somebody we want to ship and talk about later. I want that. At the same time it's hard for me think about the formula being destroyed because I'm so happy with it now. I want to see, like you were saying, strong emotional reactions so that will inspire really great make up sex in the fic. I want to see continued sexual tension. I want to see hugging. I don't mind – I would like a hug. I don't need to see anything else more sexual in the show. I don't need to see kissing. I leave that to the fanfic writers who will do it so much better. But I want to see significant looks and tension that inspires fic. So I want that tension to be there. You know, that's got to be there.

**Kat:** I know what I don't want. There was this post going around on Tumblr about how all the season would be Sherlock's hiatus and reuniting with John at the end. I don't want that. I don't. I want them to be together from the start. I want him to come back at the beginning of the first episode and then yeah, basically everything that you guys said. Actual emotions, tension, anger and sort of realistic emotional response to the fact that you thought your best friend was dead.

Even if – I kind of like the idea that John would figure it out somehow or even have some suspicions, have some doubts so that it wouldn't be so completely a surprise. But still have that emotional response, like, “ You dick. You killed yourself in front of me, which is not okay.” And for Sherlock to actually recognize that as being something that he might have handled a bit better and for John to realize that Sherlock actually kind of loves him. That's what I want, more than that. But I'm kind of optimistic that we're going to get that. I sort of hope, I think we will, yeah.

**Dixie:** Another thing I do not want to happen – I don't want it to be the last one.

**Kat:** But it's not going to be. You know, people were saying that it was, but no, it isn't. Moffat has said I think, or Gatiss, one of the two, that it's not going to be.

**Shannon:** Yeah, they'll totally come back when Benedict's career has died down a bit, when he's forty-five and we'll have to wait eight years for the next one.

[*Laughter*]

**Kat:** Well, we're totally used to it. We'll just podcast a lot.

[*Laughter*]

**Dixie:** Since this is our Valentine's Day episode, let's have a little fun here. What do you think the boys would exchange for Valentine's Day?

**Emma:** I think that John would give Sherlock something really thoughtful and useful. Some new lens for his microscope or I don't know, something that Sherlock would be like, "Oh yeah, I actually kind of needed that, thanks." And John would put a lot of thought into it. I think that Sherlock wouldn't get John a gift, I really don't. That would be a sentimental pointless gesture and yeah, no. I don't think he would.

[*Laughter*]

**Shannon:** I had a response to this one where I think they would both get each other the same thing but in a different fashion.

[*Laughter*]

**Shannon:** I thought that body parts. John would get Sherlock, you know, some toes, a corpse, a spleen – whatever he needed for his experiment, which is a common trope in fic. But he'd get him some body parts and Sherlock would get John, maybe, I dunno, his cock in his mouth.

**Emma:** Oh! The Gift of the Magi kind of a situation.

[*Laughter*]

**Kat:** I actually kind of think that they both would forget that it's Valentine's Day. If I think about John, I don't really see him remembering that it's Valentine's Day. I just don't. I think they would be realize it when they step outside for a case and see all the flowers and the balloons and everything. "Oh! Okay, that happened and we didn't take part in it." Not romantic. I don't see them doing it, no.

**Emma:** It's actually hilarious that you say that, cause I'm right now writing a fic in which something very much like that happens.

[*Laughter*]

**Kat:** Ah!

**Emma:** Hey! Maybe by the time this podcast comes out, that fic will be posted.

**Kat:** Ooh, yay!

**Shannon:** Tease! Tease!

**Kat:** Hooray!

[*Laughter*]

**Emma:** So nobody said that John would give Sherlock the One Ring?

**Shannon:** The One Ring!

[*Laughter*]

**Dixie:** Oh, excellent.

**Shannon:** I love crossover. That was genius.

[*Laughter*]

**Kat:** That would be awesome. No! The One Ring in Sherlock's hand that would wreak havoc upon the world.

**Emma:** Oh, everyone would die.

**Kat:** Yeah, they would. It's even worse than Gandalf having the Ring. The whole of the world would just crumble in flame if Sherlock had the Ring. Die.

**Shannon:** Are you saying that if it were in the hand of Smaug Sherlock? Or is it John Harrison Sherlock? Because that's coming up soon too, right? Is that his *Star Trek* name?

**Kat:** Ooh.

**Dixie:** I cannot wait to see that.

**Shannon:** Alright, I think those are all our questions for now, so we've done a pretty good job. This is a crazy long segment.

[*Laughter*]

**Shannon:** We'll see if the next roundtables can hold a candle to this particular ship. Alright, until

next time! See ya later!

**Kat:** *[laughs]* Yes!

**Emma:** And that wraps it up for our first Science of Seduction panel. If any of our listeners want to contribute their answers to the questions we've raised – why you ship Johnlock, what your favorite tropes are, and so on – then you can leave us comments, everywhere where we are: on Tumblr, on Facebook, on our webpage, on Twitter. You can email us at bored at three patch dot com, so please let us have 'em. Thanks for listening.

*[Music]*

**Dixie:** Earlier you heard the story of John Watson's fate after Sherlock's fall, now it's time for Mycroft's story. If you think John's fate was unsettling and horrible, this is much, much worse.

**Qui:** Mycroft had always spent an enormous amount of time watching over his baby brother, and when Sherlock faked his own death and left London to destroy Moriarty's web, Mycroft found that he suddenly had a lot of spare time on his hands.

**Dixie:** Spare time was not something that a man like Mycroft was used to having; I think it drove him a bit mad.

**Qui:** You see, like John, he decided to pursue a hobby of his own. Down in the basement of the Diogenes Club, away from prying eyes, he practiced his craft, a craft he found he was very talented at.

**Dixie:** Instead of starting wars, or manipulating chip and pin machines, Mycroft Holmes.....The Ice Man.....The most dangerous man in London was .....personalizing My Little Ponies!

**Qui:** You may think that was the worst of it, but what he did with those personalized ponies after he finished painting them was even more horrifying.....he mailed them to people.

**Dixie:** Just image opening your mail box to find a personalized My Little Pony by none other than Mycroft Holmes. It's enough to make you run screaming in fear.

**Qui:** One day, poor "not my division" Lestrade opened his mail box to find a mysterious package and in that package, was his very own My Little Pony with handcuffs painted on its ass. He was never the same again.

**Dixie:** To this day, we all live in fear that Mycroft Holmes may open...his very own Etsy shop.

*(Music voiceover)*

**Jim Moriarty:** *I want to solve the problem. Our problem. The final problem. It's going to start very soon, Sherlock, the fall. But don't be scared. Falling's just like flying except*

*there's a more permanent destination.*

**Fox:** Welcome to the first episode of the Reichenbach Fallout, where we will be discussing, explicating, and speculating about the epic showdown between Sherlock and Moriarty in Season 2's season finale, The Reichenbach Fall. How Sherlock even survived the fall and what he has been up to since.

Today we will be discussing the beginning of the end, our first look at the interchange between these two brilliant minds on the rooftop of St. Bart's. We will be doing a very close reading on Moriarty's taunts to Sherlock. In many ways, this scene is an opening gambit for a life and death chess game where the opponents are arguably two of the most brilliant and chaotic minds of our times. I am Fox Estacado and I am joined here today by:

**Rachael:** Rachael.

**Qui:** Qui.

**Methleigh:** And Methleigh.

**Fox:** So first let's revisit the scene that played out.

*(Music voiceover)*

***Jim Moriarty:** Oh. Here we are at last. You and me, Sherlock, and our problem, the final problem. Staying alive. It's so boring, isn't it? It's just staying! All my life, I've been searching for distractions and you were the best distraction and now I don't even have you. Because I've beaten you. And you know what? In the end, it was easy. It was easy. Now I've got to go back to playing with the ordinary people and it turns out you're ordinary just like all of them. Oh well.*

**Fox:** At the beginning of this scene, Moriarty says, "Here we are at last. You and me, Sherlock and our problem, the final problem. Staying alive." What do you think Moriarty means when he says to Sherlock on the roof these things?

**Qui:** I think when he says "the final problem," the final problem isn't staying alive. I think the final problem is each other, or themselves. They've reached a stalemate, you know. I don't mean to go Harry Potter here, but I'm going to Harry Potter.

*(Laughter)*

**Rachael:** It's always okay.

**Qui:** Neither can live while the other survives in a way. They're going to constantly be playing the game with each other until the end of one of them or both of them. I think that's the final problem. And perhaps staying alive is part of the problem, you know, being bored and trying to

keep yourself distracted.

**Fox:** Well, I saw the final problem as their solution to staying alive and Moriarty and Sherlock are plagued with this almost fatal boredom. They feel like life is not worth living, almost, if they're not constantly being intellectually stimulated. Perhaps, this is me just speculating and I'm not trying to armchair psychoanalyze Moriarty, but maybe he was really concerned about intellectual stimulation and he wanted to constantly be stimulated and he got caught in this – well not caught, but involved – in this consulting criminal cycle that he's doing. He does probably see the end coming and he wants to have that final problem, that final thing that he can just go out and have a really good time and not have to worry about the constant boredom anymore. So that's my take on why he constantly says “staying alive,” I want to stay alive because I want to be constantly simulated and yet he knows that's not sustainable for him. So that's why there is this rooftop scene, because he is playing out his last chess game.

**Qui:** Yeah, after the game's over, perhaps there is no point in staying alive. He's beaten his greatest nemesis.

**Fox:** Well, he was planning on killing off his greatest nemesis, which would take away the game! So I thought that was an interesting game to play.

**Qui:** Torn between winning the game and having the game be over.

(Agreement)

**Fox:** Methleigh, what do you think?

**Methleigh:** Well, I pretty much agree with Fox. He states it pretty explicitly that – he says the final problem, staying alive, I think that he means that. As far as doing the last great thing with Sherlock, I think that's probably what he's doing here. His problem is literally staying alive, arranging his life in such a way that it's interesting and that's the way he stays alive.

**Rachael:** So there are very few times that you will hear me say we are thinking about this too much and putting too much emphasis on it. However, I think this is one scenario where that might be the case. Thinking back to Season One, “staying alive” was basically a big joke from Moffat and Gatiss. It was Moriarty's ringtone in the pool. It was sort of cheeky. People were waiting a year for it to happen. It was kind of a let down and it sort of became a fandom joke because of that. I don't think the reference to staying alive and playing the ringtone at the beginning of this scene is anything more than just telling the joke again.

(Giggling)

**Rachael:** I don't see any – I think all of what you're saying is true in terms of the characterizations but I'm not so sure that there's some problem with staying alive and that it's a deeper issue for both of them. I just think it's the writers being a little bit cheeky.

**Qui:** I agree, but I do think that the final problem is significant, but perhaps it's the final problem and instead of saying staying alive is the final problem, he's just saying "the final problem" and then it kind of gives that shout out back to the pool scene with the "staying alive" bit.

**Rachael:** Yeah.

**Fox:** Well, it does bring their relationship full circle as well, right? Because Moriarty created this elaborate kind of game for Sherlock to engage in in The Great Game and it ended with "Staying Alive," the ringtone, just kind of breaking that standoff.

**Rachael:** Mm-hmm.

**Fox:** And then now, Moriarty has done it again. He's created a game for Sherlock, but now it's going to end with them both possibly dying.

**Qui:** Picked up where they left off at their last confrontation.

**Fox:** Yes.

**Rachael:** It would be interesting to know if the writers had that full circle envisioned when they wrote the pool scene.

**Fox:** So Moriarty next says, "It's so boring, isn't it? It's just staying alive! All my life I've been searching for distractions and you were the best distraction and now I don't even have you." So what do you think is the significance of boredom to both Sherlock and Moriarty. What do distractions give them in light of this?

**Rachael:** So clearly both Sherlock and Moriarty are sort of two peas in a pod. They're both these super geniuses who see the world in a different way and because of their abilities, they're isolated and this leads to boredom. We see Sherlock doing things like shooting the wall and doing these elaborate experiments with heads and fingers in the fridge. We see Moriarty running basically an international crime syndicate. So I think the difference – both of them have the same problem. Both of them need entertainment, they need stimulation. The key difference between them is that Sherlock addresses his boredom by generally doing things that I would say are on the side of the angels. Whereas, not to put a shout out to things that happen later on the roof, but Moriarty tends to play in a dirtier sandbox. He tends to do things that are riskier, that have a disregard for people's lives, for people's safety. He has no morality where Sherlock seems to be restrained by some amount of rules. I'd go as far to say that they're both a little bit maybe on the spectrum in terms of autism disorders and that for whatever reason Sherlock still regards human norms as far as being kind to people, not breaking laws generally. Although Sherlock certainly breaks laws. But Moriarty seems to have even more disregard for social norms than Sherlock.

**Qui:** I tend to think that they are a lot alike in that they need distractions or they begin to self-destruct. I think maybe when Sherlock distracts himself he kind of distracts himself with order, I guess. Maybe not order.

**Rachael:** Ooh, I love the order and chaos thing with them.

**Qui:** But Moriarty kind of distracts himself by creating chaos. Whereas when Sherlock isn't distracted, that's when he begins showing signs of chaos. That's when bad things happen and he needs to smoke, self-destruct. So I think they both need to be stimulated.

**Fox:** Qui, I love your order and chaos interpretation. That's something I never sort of thought about and it's really interesting. Because justice – finding justice – for people, so that people can have closure, that's actually a very on the side of the angels thing. But it's also, you know, bringing order to entropy and in that way, Moriarty and Sherlock are perfect foils for each other. One creates the chaos and one tries to make it right. That's so interesting. Yeah, Sherlock refuses to say that he is a good person. He acknowledges that he's not a good person, he's not a hero and that he's really only doing this for the intellectual puzzle of it all. He takes the emotional element out of it.

**Rachael:** He says that, but do you think it's true?

**Fox:** I do think it's true to some extent. Or he wants it to be true.

**Qui:** He tries very hard for it to be true.

**Fox:** Yeah, and I think if we really wanted to psychoanalyze him, maybe he doesn't want to trust people or has trust issues himself and he just kind of decided not to invest in people any more and just to invest in the rationality, the puzzle. But, yeah, I think that's a really great interpretation. Methleigh, what do you think?

**Methleigh:** First of all, I think that boredom is basically a short hand for meaninglessness and that they're trying to find meaning and trying to find ways to be in the world. The difference between them is that Sherlock now cares about other things. He's got John. But Moriarty still doesn't have anything. Going back to the pool, if you look at what's happening there in the standoff, Sherlock is about to blow everyone up by shooting the bomb. What happens is – Moriarty has just screamed at Sherlock and shouted – that when Sherlock says, “People have died.” – You know, that's the problem here. What Moriarty screams at him is, “That's what people do.” So after Sherlock is going to shoot the bomb – and I'm just going through the scene – but then the phone rings. That's a distraction, so what Moriarty says there, “Wrong day to die.” He's been distracted by this telephone call.

**Fox:** So having these momentary distractions keeps him alive in some ways, keeps the game going, having those kind of little blips – or, I don't know – rays of distraction happen.

**Methleigh:** Yes. You know, the various crimes that he does with varying degrees of elaboration, this is probably the most elaborate one he's come up with yet. He's awfully happy with it. But if you look on Twitter for example, if you take the hashtag “stay alive”, it's really about suicide and how to stay alive and prevent yourself from committing suicide. You have to look at that and

think about what does Moriarty do next? He shoots himself in the head, so I think that's what happens with boredom. He's trying to give himself reasons to stay alive and those are distractions.

**Fox:** Well, that's really interesting that you bring up the staying alive hashtag. I actually didn't know that that was a – I guess that people talk about suicide, they talk about staying alive and that's the hashtag they use. I didn't know that and I think I kind of want to look into that. But in my –

**Methleigh:** It's a self-prevention hashtag.

**Fox:** Hmm, got it, okay. Yeah, that's really quite significant to me because I used to work in suicide prevention in my previous work. I was a clinical case manager with HIV positive clients and one of the things that we would for suicide prevention was literally – and not just suicide prevention, actually – as a coping mechanism for people who are depressed. We tried to kind of give a schedule. Not give a schedule, but work on a schedule together with the person to fill up their entire day and literally hour by hour, just making sure that they're supposed to be somewhere, that they are involved, engaged in some activity, that there's other people around them, that they get out of the house. So we have all of these different coping mechanisms and perhaps Moriarty having these momentary distractions from minute to minute, that provides his distraction from boredom.

**Methleigh:** Yes, that's exactly how I see it.

**Fox:** That's really interesting.

**Methleigh:** And not just momentary distractions, but the elaborate plan distractions as well. That's exactly, exactly.

**Fox:** Do we think that Moriarty has a big plan? Or is it just a series of little distractions that kind of don't add up to anything? Does he have a big, overarching plan for himself? And does Sherlock have big overarching distractions for himself?

**Methleigh:** Well, I don't think so. I think Sherlock's cases are what he does. And he's got John. John changes everything.

**Rachael:** I think to analogize Sherlock's use of cases to drug addiction, I don't think – that's clearly the parallel the show draws – you don't have an overarching addictive plan, other than maybe than *Leaving Las Vegas* style, like I'm going to drink myself to death. That's perhaps an overarching plan. But generally drug use is like I need to kill this feeling right now, what am I going to do? You think about one hit to the next, one day to the next. But not necessarily the big picture. So I don't know, I actually just like that comparison I made. Perhaps Moriarty has a *Leaving Las Vegas* style, I'm going to drink myself to death and crash and burn type view along with little plans, little day to day distractions and Sherlock is more focused on the day to day distractions.

**Methleigh:** Well, I think this is Moriarty's plot.

**Fox:** That this was his *Leaving Las Vegas*?

**Methleigh:** Well, I haven't seen *Leaving Las Vegas*, so I don't really get the thing, but I can infer from what you're saying that that's probably what you mean.

**Rachael:** *Leaving Las Vegas* is just an alcoholic who decides to go to Vegas and drink himself to death. So the end of his plan is just to die.

**Methleigh:** Yeah, so I think Moriarty is plotting himself up to this rooftop.

**Fox:** And that his way out is a double-suicide.

**Methleigh:** Suicide-murder.

**Fox:** Oh, okay.

**Methleigh:** Cause a coerced suicide is a murder, as we saw in episode one.

**Fox:** Oh. Oh, I didn't think of that. Because he engineered those as well and so now it's actually coming really full circle.

**Methleigh:** Well, I think so.

**Fox:** Wow. Yeah, I didn't think of that. So Moriarty next says, "Because I've beaten you, and you know what? In the end, it was easy. It was easy." Do you think Moriarty thought he really beat Sherlock at this point? And in what way?

**Methleigh:** Basically, he's got this beautiful elaborate plan that really is a work of art and I think that he believes he's arranged it in such a way that it's going to come out. And that's beating Sherlock.

(Agreement)

**Fox:** Rachael, what do you think?

**Rachael:** I think he definitely thinks that he's beaten Sherlock. He obviously missed something because we all know how this turns out. Sherlock beats him. I kind of think at the same time he's also on quite a bit of a high, analogizing this to drug use again. This is his distraction. This is his kick and he gets sort of irrational because he's enjoying it so much. He gets arrogant and braggadocio. I think he thinks it, but he's not thinking straight.

**Qui:** I tend to think that he doesn't know if he's beaten Sherlock yet. I think he's kind of sizing

him up at this point.

**Rachael:** He doesn't have enough data.

**Qui:** He doesn't really get – he seems to get really upset when he realizes, when Sherlock starts to say, “Beats like digits.” He gets very upset that Sherlock has lost the game, or, I don't think he's actually lost the game. Pretending he lost the game. He seems very, very upset. So I think at this point, he's just sizing Sherlock up and kind of calling his bluff a bit.

**Fox:** I guess I take a completely different view because I think Moriarty really thought he won at this point. Again, using the same evidence that you brought up, Qui. He just seems like he's gloating. He had to point out these little things, did you get it? Did you get it? Did you get this? It's almost like he's a little disappointed that he felt like Sherlock wasn't quite following. But then he was a little pleasantly surprised that he did kind of follow, but then he fell, still, for the code. Or so Moriarty thought. I think that because this is his way out, this is Moriarty's final problem, this is the way he's going to finally end his life. So he kind of felt a little disappointed in Sherlock, that he wasn't quite playing along.

**Qui:** What gets me is the “Oh well.” Like, whatever. He doesn't seem to really be that upset until...

**Fox:** Mmm.

**Qui:** I think at this point, he's still sizing up Sherlock, trying to figure out, did he really beat him?

**Fox:** Mm-hmm. Well I also do think he's at such a high right now, going back to what Rachael said. That he's kind of lost a little bit of his sense of, not reality, but he's lost his edge a little bit at this point. Because he's so high. He thought he did it. To be honest, I was a little disappointed in Moriarty for thinking that. If my reading is wrong of this one, then I would be quite happy. Because I thought Moriarty thinking that he beat Sherlock at this point was really... Moriarty, I expected better of you.

**Rachael:** So wait, what did you expect? You expected him to what exactly?

**Fox:** I expected him to be a more brilliant consulting criminal at this point.

**Rachael:** Uh-huh.

**Fox:** I expected the game.

**Rachael:** Cause you don't want the game to end either.

**Fox:** I don't want the game to end either and I'm kind of confused why Moriarty wants the game to end. Because here he is at the height of his great game, you know the great game continued.

He has gotten Sherlock up to this roof. He had Kitty Riley. He had Sherlock being slandered in the media, in everything. And he's got Sherlock.

**Qui:** Actually, Sherlock got Moriarty on the roof.

**Rachael:** Yeah, Sherlock got Moriarty on the roof.

**Fox:** Yeah, but I think Moriarty thinks at this point, still, that he's played Sherlock up the roof. So I'm a little disappointed that Moriarty didn't want to drag it out further and that he wanted to end it right there. I think Moriarty was saying the truth, from his perspective, that I've beaten you, in the end it was easy.

**Rachael:** Do you think at this point he knows he's going to die?

**Fox:** I think so. I've kind of wavered on that. Last week, I actually thought he was impulsive and he didn't plan the whole thing. This week, I think he planned it. This is his suicide. This is his way out. This is his final swan song, or whatever.

**Rachael:** See, I'm thinking, I'm leaning towards the impulsive side. I think he went up there with a few different outcomes and I think part of him was hoping that the game would continue. Part of him was hoping that this would end with Sherlock joining him on the side of evil. Then possibly running off towards the sunset together to wreak havoc with all the other ordinary people. I think he foresaw a number of different outcomes and part of his overconfident, frenzied delivery is the excitement of dealing with all that plotting. But at the same time the nervousness because of how high stakes it is. He knows that one of the outcomes is that he might have to die.

**Qui:** Yeah. He's sizing up the situation still at this point. Testing Sherlock to see his reaction, to because I beat you. Because they're both very arrogant.

**Methleigh:** I think he absolutely meant to die and to kill Sherlock. He wanted company. At the pool he says, "Dying is what people do," and that's what he was doing. He was doing what people do.

**Rachael:** But he doesn't consider – I think he says, "Dying is what ordinary people do."

**Methleigh:** No, he says, "Dying is what people do."

**Rachael:** Cause he's not an ordinary person.

**Methleigh:** He's including himself in that and he's including Sherlock in that. He wants company and I think that this whole elaborate plan is exactly what he wants and maybe if Sherlock had been less easy to beat, that might have been enough distraction, but it wasn't. So he may be disappointed in that, but I think this is his plan.

**Rachael:** I can't take that depressing of a view of Moriarty.

*(Laughter)*

**Rachael:** I love him too much. I don't think Moriarty...

**Methleigh:** But he shoots himself in the head!

**Qui:** I can't see him as suicidal. I think he would go there to beat Sherlock. He's not afraid to die to beat Sherlock, but he wouldn't...

**Rachael:** Yeah, dying is a means to beating Sherlock.

**Qui:** Exactly.

**Rachael:** It's not because he really wants to – I think he actually really likes his life.

**Qui:** He has to win against Sherlock so much that he would die to beat him.

**Fox:** And Moriarty next says, “And now I have to go back to playing with the ordinary people. And it turns out you're ordinary, just like all of them. Oh well.” So what is the difference between Moriarty and Sherlock and ordinary people and what he perceives about that? Rachael?

**Rachael:** They sort of already alluded to this. I think the difference is that both of them are obviously highly intelligent. They also see the world in a different way. They disregard some social norms. I'd say if I were to break it down to what's the difference between Sherlock and Moriarty and ordinary people, it's the heightened sense of observation, that desire to distraction and problems and disregarding the rules that other people play by. Ordinary people don't think up these elaborate schemes. They don't even just study tobacco ash, or keep fingers in their fridge. Ordinary people are more concerned with ordinary things. In a way, I guess it's both of them being kind of snots, because –

*(Laughter)*

**Rachael:** I'm sure that in this big world, there are people who are equally as intelligent as Sherlock and Moriarty and choose to use their intelligence for different things. But they're unique because they're highly intelligent and they are obsessed with the puzzle.

**Qui:** Highly intelligent and egotistical. (Laughs)

*(Laughter)*

**Rachael:** Yeah, egotistical and narcissistic.

**Qui:** Yes.

**Fox:** Qui, what are your thoughts on the difference between Moriarty and Sherlock and ordinary people?

**Qui:** Well, the fact that they place all other people into this category, “ordinary.” Again that's very, very kind of egotistical. They seem to kind of place each other on the same level. There's a respect there. Perhaps a bit of jealousy? I don't know. Maybe.

**Fox:** This really makes me think. Who would Moriarty respect? And who would Sherlock respect? Who in their world is not ordinary?

**Qui:** Each other.

**Fox:** Each other and I think Moriarty was also trying to engage Mycroft, right?

**Qui:** Mycroft.

**Fox:** Between the three of them one of them is refusing to leave the Diogenes Club. One of them refuses to do leg work. So it's Sherlock and Moriarty on the roof, but potentially it could be Moriarty, Sherlock and Mycroft.

**Qui:** And maybe even Irene. Cause she definitely captures the attention of all three of those men.

**Rachael:** And actually, I don't know about that. I think maybe a difference between Sherlock and Moriarty is that they both categorize the world into “ordinary people” and “everybody else” but Sherlock seems to have this third category that becomes very relevant in this episode as “people that interest me.”

**Qui:** That's true.

**Rachael:** Those people that interest him, interest him for a genuine reason, not because he can use them, not because they distract him. But because he cares ultimately. Moriarty doesn't have that. Moriarty is interested in Mycroft, for example, because Mycroft gives him information about Sherlock. So for whatever reason, Sherlock has this bubble, this categorization of people, that he is closer with that I don't think Moriarty has. Unless you read a lot of fanfic, he might have it with Seb.

*(Laughter)*

**Fox:** So if Moriarty had a John, you know, earlier on in life, would he be a consulting criminal? Would he have turned out different?

**Rachael:** I think that might be the deciding thing that is the difference between them.

**Qui:** Sherlock had a brother that probably helped him through his darker times. Whereas, Moriarty, did he have anybody?

**Rachael:** Probably not. Poor Jim!

*(Laughter)*

**Rachael:** Poor little Jim. I love stories of Jim as a kid, by the way.

**Qui:** An evil child.

**Fox:** Methleigh, what do you think about this? Ordinary people, Mycroft – I mean, not Mycroft – Moriarty and Sherlock.

**Methleigh:** I think I'd put Mycroft into that category, too. They are brilliant, more brilliant than ordinary people. But I don't think that that's really enough. There's brilliant people that get on in other ways. There's several other things that make them, that they consider makes them other than ordinary. One of those is the ability to plan and to sacrifice for plans and to commit themselves to plans, absolutely. Another is the amorality. They're going to do what they're going to do and they're not really going to think so much about right or wrong, or good or evil. They're going to do what they believe despite that sort of thing. Another thing that I think makes them different, you know you mentioned the autism spectrum. I read a really nice interview with Benedict once where he said that he didn't think that it was Asperger's, but that he thinks that what happened was that something happened to Sherlock and he tried to turn himself into a robot, that it was more deliberate than something organic.

**Rachael:** Interesting.

**Methleigh:** It was a beautiful interview, I loved it. But I think that that and the whole “Caring is not an advantage” thing that Mycroft says. The whole “Sentiment is a chemical defect.” I think that those things play a really large part in what makes them extraordinary and I think that they know that and there's not that many people like that. What they've got – they've got Mycroft, they've got Sherlock, they've got Moriarty and now Sherlock has John. I think that those are the things that make them see themselves as extraordinary and where they draw that line between “ordinary people” and extraordinary people.

**Rachael:** So you put Mycroft in that category? Because I think Mycroft certainly cares about rules. I mean, he is the British government. Granted, he makes some of them but I think Mycroft cares more about what society thinks. I don't know if I'd put Mycroft in that category.

**Methleigh:** I'd put him in that category except for the amorality part. But all the rest of those things apply to Mycroft, yes.

**Fox:** Well, it's interesting you bring up the whole, like, little talk that Mycroft gave to Sherlock and I just can't help but think that this is how Mycroft kind of schooled young Sherlock when they were children.

**Methleigh:** Yes, I think so.

**Fox:** Yeah, and he told young Sherlock, for some reason, “Caring is not an advantage.” For this entire time Sherlock has been carrying that ideal. Yet, what does Mycroft do? Mycroft cares so much about Sherlock.

**Methleigh:** It's a bit ironic.

**Fox:** I don't get it. Yes, it is very ironic.

**Qui:** Maybe Mycroft knew that was his greatest weakness, how much he cares for his little brother.

**Rachael:** Mm-hmm.

**Methleigh:** I think we see that in the airplane episode.

**Fox:** Right. Any final thoughts on this question?

**Methleigh:** Well, I think it makes him alone in the world. They've got each other and how many times do you see people like that? Not often.

**Fox:** And Moriarty wanted to take out two of the three more interesting –

**Methleigh:** I would suggest three of them.

**Fox:** All three. Because how would Mycroft react to Sherlock's death?

**Methleigh:** And he's also trying to take down Mycroft in the airplane episode, I would argue.

**Fox:** Mm-hmm, and I think he would actually accomplish that by causing Sherlock's suicide.

**Qui:** I think he was trying to get Mycroft's attention and motivate him into detaining him. It was part of the game. That would be my argument. All chess pieces.

**Methleigh:** Well, maybe he does leave out Mycroft because of the morality part of that whole thing.

**Fox:** That actually makes me very very scared for people, for everybody, for society! What would happen if Mycroft went off his rocker?

**Qui:** Bad things would probably happen.

**Rachael:** I don't think Mycroft was remotely even close to going off his rocker. I think he's incredibly restrained. I fundamentally disagree with the characterization that Mycroft is in the

same pool of people as Sherlock and Jim. I think yes, they're similar and they're both highly intelligent and they are a little bit quirky, but the similarities end there. If they were more similar, Sherlock and Mycroft wouldn't have such disdain for each other.

**Qui:** Right.

**Methleigh:** Going back to the boredom thing, Mycroft is not bored. He's got the whole world in his hands. He's the British government. That's going to be meaning right there. He's not going to be bored and he's not going to have all those other constraints. He's not going to need distractions. He's got the whole world in his hands. He's the British government. And sometimes the CIA on a freelance basis.

**Qui:** Yeah, he has to go on diets.

**Methleigh:** He doesn't have the same problems as the others do.

**Rachael:** But I still disagree cause I don't think having the British government at their disposal would entertain Sherlock or Moriarty. So Mycroft has a lower threshold of what it takes to entertain him. I don't see them together. Maybe other people do. This is partially because I like Sherlock and Moriarty to be in their own special bubble.

*(Laughter)*

**Methleigh:** I don't see it as having the British government at his disposal, but what he does all day is run the British government, which is running a huge part of the world. Do you want to be a mastermind who controls the world, you know, the villains, brains of the cartoon shows – Mycroft's got all that. He's got everything.

**Fox:** I think it's interesting that Moriarty and Mycroft, those two names together – they're really similar names. In fact, I think one of the rules... I don't know if Conan Doyle knew, if these rules were around when Conan Doyle was writing or if they were, he probably didn't listen to them. But one of the rules with creative writing is in a novel, or a long book, you can't have two characters with the same first letter.

**Qui:** It's like Sauron and Saruman in *Lord of the Rings*.

**Fox:** Yeah! I don't know! Was this deliberate to have Moriarty and Mycroft both have names that sound a little alike, or the same number of letters almost, and start with the same letter.

**Qui:** No telling.

**Methleigh:** They're not etymologically similar.

**Fox:** But Morcroft – sorry!

*(Laughter)*

**Rachael:** Morcroft!

*(Laughter)*

**Fox:** Mycroft! Moriarty! (Laughs) I've actually confused those two before when I was reading.

**Methleigh:** I just did it.

**Qui:** Is that the Mycroft/Moriarty ship? Morcroft?

*(Laughter)*

**Rachael:** Morcroft.

**Qui:** Morcroft! If that's not the name...

*(Laughter)*

**Qui:** Because you want more!

**Rachael:** Morcroft.

**Fox:** Okay, so finally Moriarty gives Sherlock an incentive: "Let me give you a little extra incentive. Your friends will die if you don't." Sherlock says, "John." Moriarty says, "Oh, not just John. Everyone." "Mrs. Hudson." "Everyone." "Lestrade." "Three bullets, three gunmen, three victims. There's no stopping them now, unless my people see you jump." So the million dollar question: would Sherlock have jumped if it had only been Lestrade and Mrs. Hudson? If there had been no John? And would Moriarty have arranged this at all if there had been no John?

**Rachael:** Hmm. If there'd been no John. So, meaning John just didn't exist?

**Fox:** If John was never walking, he never ran into Stamford and Stamford never introduced John to Sherlock and they never became flatmates.

**Rachael:** Yeah, I think. First of all, if that were the case, Moriarty would have to completely reconstruct his plan. Sherlock would not have this separate bubble of people that he thinks are interesting. I think that bubble sort of existed before John but part of what John did for Sherlock was solidify that bubble and make it clear that these people are not only people that interest him for entertainment but that he has some feeling for, that he cares about, that mean more to him – help him bring himself outside of himself, and outside of his brain. So without John, Moriarty would have to think of a whole new scheme. If Moriarty were to construct this scheme and not put an assassin on John, he would be an extremely ineffective planner.

*(Laughter)*

**Rachael:** And I would be very very disappointed in Moriarty then.

**Fox:** Methleigh, what are your thoughts? I know this was a question you were very much looking forward to.

**Methleigh:** I like this question. I think it's the million dollar question because John's changed everything, as far as I'm concerned. I think that the whole arrangement of this is Moriarty's jealousy that Sherlock now has a heart and that heart is John. Before that, Sherlock would have been very much like Moriarty, I think. They would have worked in parallel, in tandem. But now Sherlock's got something Moriarty doesn't have, so I don't think he would have arranged this at all. And looking at Sherlock himself: he values Lestrade. He values Mrs. Hudson. But as for jumping off a roof for them, giving up his life, in essence what he does, his reputation, his goodwill of everyone he knows, his profession, his home, everything that he owns. Even with the plan where he survives, he's giving up all of that, so I don't think he would have done that if it were just Lestrade and Mrs. Hudson. He wouldn't have put that commitment into it. He would have maybe told Mycroft and arranged to have them protected, or whisked off to the Canary Islands or something.

*(Laughter)*

**Methleigh:** I think this is really a significant question. That's what I think about this.

**Fox:** I agree. Qui?

**Qui:** I was thinking – I had read, would he have jumped if John's life hadn't been threatened? I was thinking that yes, he would have jumped, because he orchestrated the whole thing. We only got to see Moriarty's side of the game. We get to see Sherlock's side, because he lured Moriarty onto that roof for a reason. I doubt he chose Bart's just randomly. But I think you're all right that John is definitely, I mean, he's changed his life, his outlook. If this game had happened with no John, I think it would have been a lot more chaotic. Perhaps a lot more destructive. I think John kind of grounds Sherlock a little bit, helps him put his chaos in order, gives him a reason to care, I guess.

**Fox:** I agree with everyone's viewpoints, that John has significantly altered the path of Moriarty and Sherlock. I guess if John wasn't there, I can kind of see Sherlock and Moriarty just continuing their epic battle with each other across the globe and it would become, you know. But with John in the picture, Sherlock – I don't know if Sherlock would have jumped off the roof actually.

**Qui:** I don't think they would have made it that far. I think the pool scene would have happened completely different.

**Rachael:** I agree. I like what Methleigh said about there being some jealousy between Moriarty

and John. I don't think it ever would have escalated to this point if John hadn't come into the picture. Now it is an interesting question, what if Moriarty just planned really badly?

*(Laughter)*

**Rachael:** If you argue that Mrs. Hudson having a gun pointed on her, Mycroft having a gun pointed on him, is not enough to get Sherlock to do what he did, you're kind of arguing that Sherlock is just as amoral as Moriarty. I mean, what's the difference between the two of them if that's the case? Is John the difference? And I think the answer is yes.

**Methleigh:** Well, I think Sherlock is as amoral as Moriarty, apart from the fact that John's changed that. It hasn't changed his morality, but it's changed his values, which is not exactly the same thing.

**Fox:** I agree. If Moriarty planned this really badly and did not have an assassin on John –  
*(Laughter)*

**Fox:** Which, I would be really disappointed with Moriarty by that point, but I would have thought that John and Sherlock would have double-teamed and if Sherlock did actually jump off the roof, he would have somehow involved John in the picture as well. It would not have been a whole act to mislead everybody, including John. John would have been in on it. John would have helped him. I would actually be interested in seeing that. I would love to see that in fanfics. For John to actually know, okay, Sherlock is going to perform a magic trick, he's going to fall off the roof. But he's going to survive and then we're going to go into hiding and then we're going to go and chase down Moriarty and the whole syndicate. The whole criminal network.

**Rachael:** Yeah.

**Qui:** I think Sherlock wanted to keep John out of the game as much as he could. Especially after the pool.

**Fox:** Exactly.

**Methleigh:** Is Sherlock really going to let John see him jump? John's going to try and stop him. He's not going to let him jump off that building, even if he's figured out the magic trick, I don't think.

**Fox:** Yeah, John values Sherlock's brain, very much.

**Methleigh:** And his heart.

**Fox:** Mm-hmm, and his heart. But I don't know, a jump from that height, I'm constantly just thinking about cranial damage.

*(Laughter)*

**Fox:** So I think John, as a doctor, even if he knew that it was just a stunt, he would be scared so much for Sherlock. Sherlock jumping off the roof was really, really heartwarming to me because it shows that even though he knew he was somehow going to get out of this alive, he was still taking a risk. Because it's not 100% foolproof. I don't see how this could be 100% foolproof. He was still risking the integrity of his mind to some extent and he was doing that, arguably, for John.

**Methleigh:** I completely agree with that. The other thing, as far as Moriarty is concerned, the other reason that he's up here is because he's not able to continue his game Sherlock's way and all that, but I don't think that's the real reason. The real reason – his real motivation is the thing about John and the fact that Sherlock's different now because he has a heart and he cares.

**Qui:** I'm looking forward to exploring this further because there's so much more that we haven't looked at yet.

**Fox:** Well, that concludes our first segment of Reichenbach Fallout. I hope you enjoyed our discussion, explication, and speculation about this epic showdown between Sherlock Holmes and James Moriarty. We look forward to hearing your thoughts, ideas and questions about this pivotal scene. Please leave us a comment at [bored@three-patch.com](mailto:bored@three-patch.com). That is b-o-r-e-d at t-h-r-e-e dash p-a-t-c-h dot com. And your question might be included in a future episode during the mailbag segment.

*(Music)*

**Emma:** Hello and welcome to the "That's My Division" segment for this second episode of the Three Patch Podcast. My name is Emma Grant, and I'll be reccing you a few of my very favorite fics. If you know me at all, you probably know that I'm really into slash, so be warned that the fics I'll describe here are going to feature slash and will be very much for adults only. So, proceed with whatever level of caution or enthusiasm is appropriate for you.

All of the fics I'm reccing today are one-shots and are relatively short, around 10,000 words each, and the pairings will vary. Also, all of the links can be found in the show notes, so you can go there or just go to [archiveofourown.org](http://archiveofourown.org) and search by title or author.

The first fic I'll recommend is written by one of my very favorite authors in any fandom, Keelywolfe. She's written a handful of gorgeous Johnlock one-shots, and I recommend you read all of them. But one of my very favorites is called "A Study in Reflexology." This one is nearly 11,000 words, and so it's a bit on the long side for her, but it's a perfect example of what she does really, really well: gorgeous, hot, well-developed, in-character sex scenes. This one is a hurt-comfort fic that leads to first-time sex, which is one of my favorite things ever, and it's so, SO well done.

Here is an excerpt:

The bare skin against his own caught John's attention again, a pale contrast to his hands. Sherlock was still warm from the shower, John noted absently, the chill of the floor hadn't had a chance to seep in. Soft, soft skin, thin and delicate as a baby's bum over the strong, slim lines of his bones, their structure visible with every involuntary flex of his foot. Sherlock had long, narrow feet and John realized he was stroking this one almost meditatively, tracing the bluish lines visible beneath the nearly translucent paleness. Sherlock was as motionless as a statue cast in porcelain.

John forced his hands to still, one cupping Sherlock's heel and the other wrapped around, his thumb resting on the tender skin beneath the bandage. He could feel Sherlock's pulse or perhaps it was his own, the thin, rapid beat of it in his thumb, throbbing in his ears. Oh, John Watson, what are you doing, what are you thinking of doing...

While you're on her AO3 page, you should also read "Astronomy 101", which is set just after the Hounds episode, and whatever you do, do not miss "Bedside Manners". It's a rare non-explicit fic by this author, and actually could read either as pre-slash or as a friendship fic, but it's so, so fantastic. So basically, go read all of her stuff. She's also written some Cabinlock and some Bagginshield, by the way.

<http://archiveofourown.org/users/keelywolfe>

<http://archiveofourown.org/works/318867>

My second rec is an AU by an author whose work you've probably already read. Her name is Lotherington, and she's probably best known for the "Long Ago and Far Away" series, which is a Sherlock AU set during World War 2. Highly recommended, if you haven't checked it out yet. But the fic of hers that I want to talk about right now is called "Ad Meloria". It's also an AU, and it's one of a handful of what are known in the fandom as the priest AUs. In my opinion, this is the best of the lot. In this story, John is a priest and Sherlock is training to be a priest, and John spends much of the fic desperately trying to deny the connection between them.

Here's an excerpt:

‘I did ask, John, whether you had sugar in your tea,’ Sherlock said quietly. John spun round, trying to compose his face, his head, his heart, his gut.

‘S-sorry, I must not have heard you. Two. Please,’ John stammered. Sherlock stepped forward until he was right in front of John and stretched his hand out, resting his thumb against the pulse point in John’s neck, which was fluttering frantically under Sherlock’s hand.

‘I’ve seen, John,’ he murmured, his voice deeper than usual, and oh, *oh*, John was going to hell. ‘I’ve seen the way you watch me when you think I’m not looking. You stick your tongue out when you’re thinking, did you know? Usually when you’re struggling with something, in your head, your tongue sticks out a little bit. I noticed it a year ago when we went over ambiguous bits of scripture together in the sacristy. Six months ago, after

you witnessed that car accident and started questioning your faith - I know about that too, don't try and tell me otherwise - you started doing it when you were watching me.'

John frowned, his mouth slightly open.

'Combined with various other things I've pieced together and the erection you were sporting while reading Ginsberg's poetry - you didn't answer when I asked you about sugar so I stood in the doorway and watched you - I've come to the conclusion that, as a result of your witnessing the accident, you are questioning your faith and as a result of *that* your deeply-repressed homosexuality, possibly bisexuality, is rising to the surface and you're wondering what it would be like to shove me against that wall and kiss me, would you say I'm right?'

I have to say that I didn't even know I had a priest kink until I read this. And it's a permanent feature on my Kindle to this day, so: Not to be missed.

<http://archiveofourown.org/users/lotherington>

<http://archiveofourown.org/works/287616>

My third rec is for another pairing I love, John Watson/Greg Lestrade. This one is by Imachar, and it's called "I've Been Chasing Grace". This one is a bit longer at 13,000 words, and for me it captures the two characters perfectly. Even if you're a die-hard Johnlock or Mystrade shipper, you really ought to give this fic a chance. Just let go of all your shippy preconceptions about who should go with whom, and enjoy this gorgeous little fic. Imachar has a really fantastic writing style and her characterizations of John and Greg are just spot-on in-character. The way she develops their relationship feels so raw-edged and perfect. And, of course, hot.

<http://archiveofourown.org/works/548303>

Excerpt:

With the back of his head resting on the lip of the bath Greg grins lazily at John.

"Alright, this was a good idea." He sounds comfortably relaxed and the contented warmth in his voice makes John smile.

"Glad it's helping." John drapes the clothes over the free rungs of the electric towel rack and turns it on, trying valiantly to avoid looking at the expanse of naked DI that's sprawled in the bath. Really, *really* trying not to look at the way Greg's biceps and triceps flex as he stretches, the way a couple of drops of water track a meandering path down his throat as he arches slightly against the back of the tub and displays a little more chest for John's viewing pleasure. John feels that familiar little shiver of raw lust that he always gets when his body makes the shift from *I quite like your company* to *I'd quite like to see you naked* and he's pretty sure he should be leaving the bathroom *right now* before mind follows body and he finds himself in *I'd quite like to fuck you into the mattress* territory.

Oh, that last line. Imachar is primarily a Star Trek writer and she's only ever written two Sherlock fics, but if you're interested in Trek, you should definitely check out her other stuff; it's just as fantastic. I, for one, am looking forward to what she will write for "Into Darkness" later this year.

My next rec is for Greywash's "In Practice," which is a John/Sherlock/Irene fic. Greywash is known for her beautiful and thought-provoking Johnlock fic, and if you've read her stuff before (and if you haven't you absolutely should. The "Good Morrow" series is phenomenal), then you already know that she writes amazing het erotica as well as slash. This story features a really fascinating almost-three-way between John, Sherlock, and Irene, all of whom are vying for control and dealing with the multiple layers of attraction they feel for one another. As in all of Grey wash's fic there are half a dozen things going on at once, and the complexity comes together to paint an incredible picture. It's cerebral and erotic and glorious.

<http://archiveofourown.org/works/461711>

Here's an excerpt:

"It's just—it's mechanics, from my perspective," Sherlock explains from the sink, dumping their glasses out before adding new ice. "I find it useful to be familiar, to an extent, with sexual behavior, because it occasionally becomes relevant to my work, but it's not something where I'd ever expect to have occasion to use my knowledge in any more hands-on arena, that's all." He doesn't measure the whiskey, this time; he can eyeball it well enough. When he looks up, John is still watching him from the sofa. It is, inexplicably, embarrassing.

Irene, for her part, has gone back to watching the both of them: her eyes flicking back and forth, back and forth, expression considering, but she looks up at Sherlock alone as he comes back in. "Not ever?" she asks, watching his face, intent. "You don't intend to ever have sex?"

Sherlock clears his throat. "Why should I?" He hands John his drink without looking away from Irene's face, then realizes, too late, that he's got the glasses mixed up.

"Even people on a diet occasionally have a slice of cake," Irene says.

I really want to say more about this one, but I don't want to spoil it for you. If you haven't read it already, go check it out.

My final rec is for a slash pairing that is often shockingly neglected, and that is Sherlock/Greg. This fic is by Thirdbird and it's titled "Amazing." It's set before the BBC series, during that wonderfully murky time when Sherlock was still probably dabbling in drugs and just starting to work with Greg on cases, well before John comes into the picture. Both characters are younger, rawer, and tougher, and the hint of desperation we feel from both of them feels so very true to their characters. Thirdbird says that this is the start of a series, and I know I will be looking

forward to reading more of it!

<http://archiveofourown.org/works/650565>

Excerpt:

Lestrade turns on him again and gives him a harder shove, pinning him up against the wall with both hands this time, and Sherlock begins to laugh. “You’re amazingly *stupid*,” Lestrade says. “I could run you in. You’re probably holding right now.”

“Mmm. You want to search me, Inspector?”

Sherlock’s breath is quick, and he’s staring intently at Lestrade’s mouth, his own lips slightly parted, tongue darting out to wet them as he waits to see what Lestrade will do. *Crime scenes turn me on*, he’d said once. Rough trade turns him on, too, apparently. Anger, pursuit, adrenaline rush. Not to mention the effects of whatever he’s using.

Or else he’s acting. Could be. Probably is. He should have gone on the stage, Lestrade’s told him, the way he can fake up human reactions--and it’s uncanny to watch him drop the mask the moment it no longer suits his purpose.

“I’m not,” Sherlock says, watching him. “Could I fake this, do you think?” He grabs Lestrade’s left hand and drags it down his body, guiding it to his crotch, and Lestrade cups him there reflexively, feeling him through his jeans. Sherlock’s eyes flutter shut, and he moans a little. He’s hard and growing harder, his erection pushing insistently into Lestrade’s palm.

“Wouldn’t put it past you,” Lestrade tells him. He should walk away, he knows. If Sherlock’s not acting, then what? Either he’s being manipulated by a clever kid in a back alley not six hundred yards from a murder scene, or he’s taking advantage of an underfed drug addict who gets off on looking at dead bodies and being manhandled by authority figures. He can’t possibly let this happen.

Not again.

I love that little "not again", which she leaves to your imagination. Thirdbird also wrote a fantastic series of John/Greg/Sherlock OT3 fics called "Not Your Average Threesome," which does what it says in the tin, but not in the way you might expect. I highly, highly recommend it for any of you other OT3 fans out there.

And that's it for this episode's "That's My Division" rec segment. If you read and enjoy these fics, please leave the author kudos, or better yet, leave them a comment telling them how fantastic their fic is and just how much you enjoyed reading it. It's the only payment we authors receive, and we treasure it more than you know. Thanks for listening, and happy reading!

(Music – [LMFAO – “Party Rock Anthem”])

**Rachael:** OK, so I'm here at the Sherlock Seattle Birthday Celebration and I want to ask some of the many fans that are here how they celebrate Sherlock's birthday. So I'm here with two people; how do you think Sherlock would celebrate his birthday?

**Pookiealert:** Well, I'm Pookiealert. For his birthday, I think you should obviously give him a mystery. There's going to be nothing else that satisfies him.

**Rachael:** That's a good one.

**Pookiealert:** Yes, but it's got to be something that he doesn't see through in the first five seconds so obviously you're going to need to employ his brother.

**Rachael:** Ooh, so you've gotta get Mycroft involved?

**Pookiealert:** You've gotta get Mycroft involved, there's no other way to it - to do it. So I think John would get Mycroft, I think it'd be, like, the reverse of the John is summoned by Mycroft scene, so then Mycroft is tackled by John, so to speak, for the people who like that, and then they put together a mystery. Perhaps Mycroft will find a real mystery that he wouldn't mind Sherlock solving on his birthday, just to take advantage of the situation. That's how I think it would all go down.

**Rachael:** That's a good one. How would John celebrate Sherlock's birthday?

**Pookiealert:** Cake and jam.

**Rachael:** Cake and jam, jam-filled cake? That sounds really good, actually. So, knowing this, if you had to get Sherlock a birthday gift, what would you recommend getting him?

**Pookiealert:** Turning off their doorbell for the day?

**Rachael:** No clients?

**Pookiealert:** Well, I don't know, it depends, because if he doesn't want anybody to know it's birthday then, in theory, he shouldn't interact with people. I guess I feel like Mycroft probably got in there and was like, "Go pester my little brother," just because that's what siblings do, right? A hidden video camera of a cake being delivered to Mycroft's office.

**Rachael:** (*laughs*) I love it. Next one, how do you think Sherlock prefers to celebrate his birthday?

**Misplaced Sam Winchester:** This is Misplaced Sam Winchester and I'm pretty sure that he doesn't celebrate his birthday.

**Rachael:** By the way, I've just realized Sam Winchester is wearing a birthday hat with moose horns.

**Misplaced Sam Winchester:** It was given to me by Sebastian Moran.

**Rachael:** I wouldn't turn that down. What about fandom Sherlock at least?

**Misplaced Sam Winchester:** Fandom Sherlock would fuck John senseless.

**Pookiealert:** Yes, that! Yes, fuck him into the mattress.

**Rachael:** OK, so what present do you think Sherlock would prefer for his birthday, or what would you give him? Or maybe what should John give him?

**Pookiealert:** The automatic thing you jump to is human body parts. Like, the most interesting ones you could find; like, the brain of a serial killer would be an incredible gift.

**Misplaced Sam Winchester:** Absolutely, that would just be fascinating and pretty close to his own brain, so.

**Rachael:** That seems to be the most popular answer so far, body parts.

**Pookiealert:** Like I said, it's where the mind immediately jumps.

**Misplaced Sam Winchester:** There's a scene in the Paradox series where John hooks himself up to a brainwave machine so Sherlock can see his brainwaves while he has sex with him.

**Pookiealert:** Happy birthday!

**Misplaced Sam Winchester:** That'd be pretty hot.

**Rachael:** Any other birthday gift ideas?

**Misplaced Sam Winchester:** You could give him a box with a note inside of it says, "Well, you already guessed, I'm not giving you anything, you stupid clot."

**Rebecca:** My name's Rebecca and I think Sherlock would celebrate his birthday by putting more holes in the wall and annoying John. I can imagine... I would get him as many chemicals as I could find that were slightly not explosive but I can just imagine Molly just dragging in, like, giving him a coupon for one free body at the morgue or something.

**Kylie:** My name is Kylie, aka SassySherlock.

**Rachael:** Ooh, you are sassy, you're wearing a hot pink shirt.

**Kylie:** I don't think he really likes to celebrate his birthday. I bet, like, Mycroft probably gives him, like, a cookie or something though.

**Rachael:** A cookie. "Here you go, brother."

**Kylie:** Yeah. I'd give him red pants.

**Rebecca:** Oh, my God, Kylie.

**Kylie:** I would give him a limb, like, just for him to experiment freely on, you know what I'm saying?

*(Laughter)*

**Rachael:** That's a good one.

**Kylie:** Just take me, just have me, my love.

**Rachael:** What about John? Do you think John might have any preferences for celebrating Sherlock's birthday?

**Rebecca:** I think he would persist in finding a cake, whether Sherlock wants it or not.

**Rachael:** He'd eat it himself. How do you think Sherlock would prefer to celebrate his birthday?

**Gabby:** My name is Gabby and he'd probably just lay in bed and cry. That's what I'd do.

**Rachael:** Lay in bed and cry?! That's really depressing.

**La Fonda:** My name is La Fonda and I think that Sherlock would drop hints about it to people who forgot and then just kind of sulk.

**Rachael:** Ah, that's angsty.

*(Music – [LMFAO – “Party Rock Anthem”])*

*(Music fades in, fades out)*

**Rachael:** Hello and welcome to the Post Mortem, the bit of the show where we close things out and also answer listeners' mail. I am Rachael and I am here with:

**Qui:** Qui.

**Olivia:** And Olivia.

**Rachael:** Alright, guys. So we had a good, nice, lovey dovey Valentine's Day episode and we decided in the opening that Sherlock definitely wouldn't celebrate his birthday, but I'm kind of curious about Valentine's Day. What do you guys think?

**Olivia:** Depends on if John has a girlfriend or not. Or if he's messed up something in the flat.

**Rachael:** Mm-hmm.

**Olivia:** He kind of leaves like apology limericks. Like “Roses are red, violets are blue” style all over the house.

**Rachael:** *(laughs)*

**Qui:** I see him taking the box of chocolates Molly gives him anonymously, since he knows it's from Molly.

**Rachael:** Oh yeah.

**Qui:** And I see him injecting different types of poison to try – as a study to figure out the best way to poison people.

**Rachael:** Into the chocolate?!

**Qui:** Into the chocolate. The best way, or ways people can poison another with Valentine's Day chocolate.

**Olivia:** Musing on the most romantic holiday as the most perfect to kill someone.

**Qui:** Time to murder, definitely.

**Olivia:** Perfect lover's revenge.

**Qui:** Yep. That's what I see him doing.

**Rachael:** So even the Johnlock shippers out there don't think there's any Johnlock love on Valentine's Day?

**Qui:** Not really.

**Olivia:** I don't know. I'm, like, torn about this. I feel like if John has a girlfriend – I don't think Sherlock would pine over him just because it's Valentine's Day.

**Rachael:** I can see him doing horrible things to his girlfriend, though.

*(Laughter)*

**Olivia:** Yes. Kind of intercepting a date or something.

**Qui:** I can see that.

**Olivia:** Yeah, someone's hair catching on fire.

**Qui:** Perhaps giving him or giving her some of the candy that he's experimented with. Perhaps it won't kill her, but it may have some interesting side effects.

**Rachael:** Yes, or somehow using the gift that John has planned for his current girlfriend in his experiments. Ruining that. I can definitely see that.

**Qui:** Exactly. He goes to give it to her and he's like, "Where are the chocolates, Sherlock?"

**Rachael:** *(laughs)*

**Olivia:** "Sherlock, where are the chocolates?" I can see him arguing with John over, "Why should you say you love her more today than you did yesterday? Or tomorrow?" or "Why should you love me more today? Because it's Valentine's Day. Did you know most people are incredibly sad on Valentine's Day?"

**Rachael:** Mm-hmm. Spoiling it. Just to be fair, I know this show is largely about Sherlock, but he's not the only character on the *Sherlock* BBC show. Any thoughts about how the other characters might – I mean, Moriarty, Mycroft? Are these guys into Cupid? Irene?

**Olivia:** I think that – Oh! Irene would have some dirty fun with someone.

**Rachael:** I think Irene wouldn't turn down an opportunity to use Sherlock on Valentine's Day.

**Olivia:** Ho-ho no.

*(Laughter)*

**Qui:** Some text messages. Some racy--

**Rachael:** Sexting.

*(Laughter)*

**Qui:** Yes. Yes.

**Olivia:** And then Sherlock no longer allows John to see his texts.

**Qui:** *(laughs)*

**Rachael:** On Valentine's Day. It's the special thing. He keeps them secret.

**Olivia:** For some reason he doesn't delete them.

**Qui:** And I do see John giving his current girlfriend something totally cheesy and stereotypical.

**Rachael:** Oh yeah.

**Olivia:** Like the twelve roses or the chocolates or the teddy bear.

**Qui:** Yeah.

**Olivia:** What do you think Lestrade would do? Sit there and pine over Molly?

**Rachael:** Ooh.

**Qui:** For his wife? Or for Molly?

**Olivia:** I have a soft spot for Greg and Molly.

**Rachael:** Greg and Molly's hot.

**Olivia:** *Such* a soft spot, like it hurts.

**Qui:** So cute.

**Olivia:** They're so cute.

**Rachael:** I have a soft spot for Greg and Sherlock, too though.

**Olivia:** Oh my god, yeah.

**Qui:** You know, I actually don't know if I've ever read any of that.

**Rachael:** Well, Emma's fic, The Making Of [<http://archiveofourown.org/works/474757>], is what hooked me. So...

*(Laughter)*

**Qui:** Okay, I'll have to go check it out.

**Rachael:** It's John, Sherlock, and Lestrade and I didn't think I would like it, but I do.

**Qui:** I can see Lestrade kind of hopeless romantic. He has this romantic thing planned with

Molly or whoever and he ends up having to work a case late. It's just totally ruined.

**Olivia:** I see him having a melancholic kind of Valentine's Day.

**Qui:** Yeah.

**Olivia:** Oh, honey. Ohh.

**Rachael:** Any love for Jim or Mycroft?

**Olivia:** I feel like Jim would try to make the shape of two hearts – or the shape of a stereotypical heart by, like, sewing two people's hearts together.

**Qui:** *(laughs)*

**Rachael:** Two actual hearts.

**Qui:** I can see him sending Sherlock a new puzzle or crime to solve as a Valentine's Day gift, like a twisted Valentine's Day.

**Rachael:** Mm-hmm.

**Olivia:** Send him the two hearts.

**Qui:** Exactly.

**Olivia:** “Happy Valentine's Day!” Oh god.

**Qui:** No one would realize it was Moriarty except Sherlock. Sherlock would get the gesture.

**Rachael:** Perhaps. I know I read a lot of fic with Mycroft where he has some sort of relationship with his secretary. That's who people seem to pair him with.

*(Laughter)*

**Qui:** Yeah.

**Olivia:** I see a lot of Mycroft and Lestrade.

**Rachael:** Oh really?

**Qui:** Yeah, there is a lot of Mystrade, I think they call it?

**Rachael:** Mm-hmm.

**Olivia:** Mystrade, yeah.

**Qui:** He's the Ice Man. I don't know, I don't really see him doing much of anything.

**Rachael:** The Ice Man and Valentine's Day, they don't mix?

**Qui:** Not really.

**Olivia:** Some Mystrade Valentine's Day – Oooh!

**Qui:** I see him eating the whole box of chocolates.

**Olivia:** Yes!

*(Laughter)*

**Rachael:** And Sherlock making fun of him for being fat.

**Qui:** Yes and Sherlock will of course tell him, “You know you didn't have to eat the *whole* box, Mycroft.”

**Olivia:** “As a matter of fact, I did.”

*(Laughter)*

**Olivia:** “I did. I had to eat the whole box, little brother.”

**Rachael:** How do you – I actually just realized this is one of the reasons why podcasts are good. I don't know how to pronounce the club that Mycroft hangs out in. Is it like –

**Qui:** Diogenes?

**Rachael:** How do you say it?

**Olivia:** I think it's die-ah-jo-nees.

**Qui:** Yeah, Diogenes.

**Rachael:** I've said die-oh-jen-is, die-ah-jo-nees, but I don't really know.

**Qui:** Die-oh-jeans.

**Rachael:** So listeners, if you have thoughts about Valentine's Day or how to pronounce the little no talking club where Mycroft hangs out, where I imagine they have special little Valentine's Day tarts to celebrate (*laughs*).

**Olivia:** Oh my god, you know what? I don't think even they know how to pronounce it because they never speak.

**Rachael:** They never say it! There's no talking.

*(Laughter)*

**Qui:** I tend to think die-ah-jo-nees.

**Olivia:** I do, too. That's how I heard it in *Game of Shadows*. So I just call it die-ah-jo-nees.

**Rachael:** Cause they never pronounce it in *Sherlock* BBC, right?

**Olivia:** Yeah, or I think Mycroft says it once, but in passing. Maybe in the office when he's talking to John, who gets hushed up? I don't know.

**Rachael:** Cause he was talking.

**Olivia:** Now I just have another excuse to watch "Reichenbach".

**Qui:** Yes.

**Olivia:** Ooh, and that premiered a year ago in two days.

**Rachael:** Really? So it's been a year? A year of "Reichenbach"?

**Qui:** It's been a *year*, wow.

**Olivia:** Oh my god.

**Rachael:** So January 15<sup>th</sup> was "Reichenbach". Oh yeah!

**Qui:** Wow.

**Rachael:** And then it came later in May in the US.

**Olivia:** I watched it online. I was horribly illegal. Wonderfully illegal.

**Rachael:** I think everybody did. I watched it online even though I'm an intellectual property lawyer and I strongly feel that if fans are ready to buy something through a particular distribution channel and the rights holder don't make it available for a reasonable price, that piracy is a reasonable alternative *(laughs)*.

**Olivia:** There we go!

**Rachael:** You know, if I *could* have bought it...

**Qui:** Eventually.

**Rachael:** I did buy it eventually and I probably would have paid a lot more for it in January if they had made it available. I would pay twice as much to get it earlier. So, come on.

**Olivia:** I streamed it. I did not download it. I downloaded it later, but not immediately. Not right away, but yes, I bought it.

**Rachael:** So yeah, Three Patch Podcast promotes piracy when it's reasonable, I think.

**Olivia:** Reasonable pirating.

**Rachael:** Reasonable. I don't know, maybe not everyone on the staff agrees with that, but I think that everybody on staff watched “Reichenbach” in January when it came out.

**Qui:** Yes, yes.

**Rachael:** I don't think anybody waited until May.

**Olivia:** (*laughs*) I have a picture of my face right after watching it and I made the wonderful decision to watch *Third Star* [<http://www.imdb.com/title/tt1510906/>] a day beforehand, so I was just in all cry mode.

**Rachael:** I actually watched it with a totally mean Slytherin friend that I have who knew that I wasn't really keeping up with the fandom and told me, “Okay, we're going to watch *Sherlock* season two and, by the way, this is the last season.”

(*Gasps*)

**Rachael:** I just like – I didn't check, because I wasn't really into *Sherlock* until season two. I watched season one and liked it, but *really* got into it in season two. So I was just like, “Okay, I'll believe her. She told me it was the last season. I'll watch it.” And then when we watched “Reichenbach”, I turned to her and was like, “What the! This isn't the last season!”

**Qui:** They totally – the way they ended season one – I could totally see them doing something like that to us (*laughs*).

**Olivia:** Oh yeah. I actually'd only been in the fandom for two weeks at that point because I was through my Netflix instant queue like last week and it was on the 30<sup>th</sup> of December that I watched “A Study in Pink” for the first time in 2011. Then two weeks later it's “Reichenbach”! So I just got like BAM, the whole *Sherlock* experience in one. And then I was like, “Wait! I just discovered this! It can't end already! No! I've gotten it right at the end!”

(Laughter)

**Qui:** At least you didn't have to wait very long for the conclusion to that cliff-hanger. Because *phuh...*

**Rachael:** Well, shall we get to the mail?

**Qui:** Yes!

**Olivia:** Yes!

(Voiceover)

*Jim Moriarty: I gave you my number. I thought you might call.*

**Qui:** Welcome to the Mailbag segment where we'll be reading and responding to listeners' comments and feedback. With that, let's get on with the mail! Olivia, I believe you have the first comment.

**Olivia:** This is from Livejournal user joking. They say "Great, great job everyone! You're all so vibrant and enthusiastic. My favorite parts were the interview with Ivyblossom and Sorting Sherlock segment. Ivyblossom was very articulate and a great intellectual angle on the fandom and the Sorting Sherlock segment gave me a good range of head canons to choose from. I would love an interview with Mary Sutherland because I agree that there's a dire lack of female characters in general and femslash, in particular in *Sherlock* fic, and Mary Sutherland does an amazing job at both. I would love to hear her answer questions about her interpretation of Irene Adler. More generally, anything in the podcast celebrating minor characters, i.e., not Sherlock and John, especially female minor characters would make me squee a lot."

**Rachael:** So thanks a lot for that input. I have not read anything by Mary Sutherland, but I understand she's a pretty prolific writer? Right?

**Olivia:** Yeah, it says about 139 *Sherlock* fics here on AO3.

**Rachael:** Wow.

**Qui:** Wow.

**Olivia:** Yeah.

**Rachael:** So we will definitely try and get in touch with her as well as any other authors, artists, vidders, and other fanartists that listeners think we should get in touch with. As long as they're willing to be on the show, we're willing to interview them.

**Qui:** Yep! Rachael, did you want to read the next piece of feedback that we have?

**Rachael:** Ruth0007 on our website left a really nice comment. She says, "I particularly enjoyed the author interview segment and her insights about how the fandom and fans construct their own meanings. In acting, the words actors use to describe their inner life and motivations is subtext. And yes, I like that authors explore that too. That's one of the things I love about reading fanfic. I also loved the topic of gifs and how authors can create meaning from even the briefest of interactions. The section on Sorting Sherlock into a *Harry Potter* house was a funny and brilliant fan crossover idea. I felt like I was part of the discussion just listening. Will you be taking audience questions or input if you know the topic in advance? I also liked the recs section from Holyfant. Will you take audience recs as well? Claps, anyway kudos to all of you for a job

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well done. I will look forward to more.”

**Qui:** Well, Ruth, in answer to your question – yes! We will be taking audience questions and input before we record segments. In fact, we have one coming up. Next month, we'll be sorting Jim Moriarty into a house, a *Harry Potter* house. So if you have any thoughts on that, please, please chime in.

**Rachael:** On the recs segment as well, we are definitely taking recs from listeners. So please feel free to email us or contact us at any our social media platforms to let us know what kind of recs you would like us to suggest in "That's My Division".

**Qui:** Great! Okay, I'll read one more. It's from Drinkingcocoa on our website.

**Rachael:** Yay! Drinkingcocoa!

**Qui:** She says, “This was such a wild ride. Every segment was fascinating in its own specific way and made me proud to be in the fandom of such depth and brilliance. For my tastes, there's no limit to how complex or controversial or cerebral this podcast can be or should go. It's so satisfying and I love the shameless joy of it all, especially Dixie saying, 'Oh god yes.' Yes, yes and yes! Thank you guys for your tremendous hard work.”

**Rachael:** I did love it when Dixie said that.

*(Laughter)*

**Qui:** I was trying to do a Dixie impersonation, but she's just so unique, I don't think anyone can impersonate her.

We'd also like to give a shout-out to other listeners who left us some love. Alicia on our website, tehfanglyfish on our website, and Heather who sent us a very lovely email. Thank you!

And if you would like to get in touch with us and leave us some feedback, or love, or if you have any questions, or you have any thoughts for upcoming episodes or people you would like to hear interviewed, please. You can contact us by email [[bored@three-patch.com](mailto:bored@three-patch.com)]. That's bored at three dash patch dot com. You can leave us a comment on our website [<http://www.three-patch.com/>]. We're on Tumblr [<http://threepatchpodcast.tumblr.com/>]. Twitter [<https://twitter.com/threepatch>] and Facebook [<https://www.facebook.com/threepatchpodcast>]. Our Skype username where you can actually leave us a message – we're Skype username [callto:\[threepatch.podcast](https://www.skype.com/people/threepatch.podcast)]. So thank you for your feedback and we look forward to hearing more from you in the future.

**Rachael:** And just a reminder that March is Moriarty March Madness so if you're a Moriarty fangirl or fanboy, be sure to reach out to us and let us know your thoughts about this character. Specifically for the Sorting Sherlock segment. We'll be sorting Jim, so please send us your comments about the loveable, changeable Moriarty.

**Olivia:** Ooh-hoo-hoo

**Rachael:** Finally, one more thing before we go out to get take-away, an important question on the Three Patch Podcast is speculation about what will happen in season three. So Qui and Olivia, I would like to know, for you, in season three, when John and Sherlock get together, is it going to be slugs or is it going to be hugs?

**Olivia:** Slugs.

**Rachael:** That was quick!

**Qui:** Oh, yeah. Decisive. I think neither. I see Sherlock walking – or him walking wherever and seeing Sherlock and going “Right.” You know, like Martin Freeman does.

**Rachael:** Yes!

**Qui:** And just kind of “Right” and walking out of the room. Then maybe the next scene is –

**Olivia:** A slug and then a hug.

**Qui:** His therapist and he's going “My best friend, Sherlock Holmes, is not dead.”

**Rachael:** *(laughs)*

**Qui:** But this is my head canon, so...

**Olivia:** I love your head canon.

**Rachael:** I actually really like the approach of John just being annoyed. Doing this kind of like sigh.

**Qui:** I really do!

**Olivia:** “How very dare you?”

**Qui:** I see him going “Right” and then leaving and kind of processing it for a bit and then maybe the slugs and hugs will come. However I don't see either, even after things have calmed down. I think he just gets back into the routine and goes back to his therapist once more at least for a little while.

**Rachael:** Do you think he'll write a blog post about it?

**Olivia:** I think it will be something short, just like “Oh my god.”

*(Laughter)*

**Olivia:** A picture of, like, a tabloid that says “Sherlock Holmes Lives.”

**Qui:** Or just a blog post that says “Right. That's it.”

*(Laughter)*

**Olivia:** “Well, back in 221B.”

*(Laughter)*

**Rachael:** And Olivia, you said slugs, but any elaboration?

**Olivia:** Now I'm thinking slugs and then, maybe at the very end of the episode, a really awkward hug.

*(Laughter)*

**Olivia:** Like a *really* awkward hug. *(Laughs)* Like obscenely awkward. Just kind of Sherlock trying to pat him on the shoulder and John's like “You know, if you're going to go for it just go for it.” He hugs him and Sherlock's like –

**Qui:** I can see Sherlock being an awkward hugger.

**Olivia:** Yeah and then kind of sidling into it, like “Alright, this is nice. This is nice.” Then John walks away and tells him he has to pay for take-away for the next three months or something as payback.

**Rachael:** Well speaking of take-away, I think it's about time to head off. I don't know, I think I'm in an Indian mood for tonight. Curry?

**Qui:** Chinese! Ooh, curry.

**Olivia:** I'd like a curry.

**Rachael:** Alright, curry it is. Until next time.

*(Music and voiceover)*

**Jim Moriarty:** I've given you a glimpse, teensy glimpse of what I've got going on out there in the big bad world.

*(Music fades)*