



THE DIOGENES CLUB
PALL MALL

Three Patch Podcast – Episode 3

March 2, 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

Host Opening

Rachael: Hello and welcome to episode three of The Three Patch Podcast. I'm Rachael and I'm here with three lovely Sherlockians.

Fox: Fox Estacado.

Qui: Qui.

Queen: The Queen of Hearts.

Rachael: So on the Three Patch Podcast, March is Moriarty Madness. So we're featuring an episode that is chockful of the loveable, changeable Jim Moriarty. We'll be featuring an interview with none other than Berlynn Wohl conducted by Olivia. On Mrs. Hudson's Extreme Crafting and Cooking, Qui and Dixie are going to teach us how to make an IOU apple. Then we'll be sorting Jim in the Sorting Sherlock segment and rounding out the episode with some very Jim-centric recs on That's My Division.

So I don't know about you guys, but I'm pretty pumped.

Qui: So excited.

Queen: I love him!

[Laughter]

Rachael: So we have some new folks who I don't think have graced us with their presence on the host segment. Qui has definitely been here before, but maybe Fox and Queen you could introduce yourself and give the listeners a little bit of perspective of where you're coming from.

Fox: Hi! So I'm Fox Estacado and I have always been a Sherlock Holmes fan for as long as I can remember. But when season one came out in the U.K., I remember seeing the promos, I remember people talking about it and I was really reluctant to give it a try because I've always kind of been burned by – or disappointed by previous television iterations of Sherlock Holmes.

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But I gave it a try. I watched a show and I was completely hooked within the first ten minutes when Sherlock goes “The name's Sherlock Holmes and the address is 221B Baker Street.”

Rachael: Ooh, yes.

Fox: And I had to pause right there and scream a little.

[*Laughter*]

Fox: Because it was so good and it was exactly what I wanted. And I read a lot of fanfic. I rec a lot of fanfic on my website Fugues in the Key of X and I also make fanart. So far I only have one painting, but I do lots of digital art for The Three Patch Podcast.

Qui: Oh Fox's art is absolutely amazing.

Queen: So good.

Fox: Thank you.

Rachael: Yes, Fox is our art guru and for those who interested in other iterations of Sherlock Holmes she also does quite a bit of art with Robert Downey, Jr. Sherlock, which I have a soft spot for.

[*Sighs*]

Queen: And I'm The Queen of Hearts. I've actually only been watching *Sherlock* for three months.

Rachael: Oh my god, you're new!

Queen: Yeah I'm a newbie. I started watching it because a mutual friend of the podcast Drinkingcocoa, who I've been friends with for a long time, has been in love with the show for over a year now and I finally caved, even though I was, like, I don't have the time to be obsessed with anything else.

[*Laughter*]

Queen: And I just fell in love from the first second with everything about the show and especially Andrew Scott's Moriarty. Since then I've become part of the podcast and also I'm the organizer for the *Sherlock* meet up group in my city. Philadelphia.

Rachael: And what's your *Sherlock* meet up group like? Is it a pretty active group?

Queen: It's pretty – I mean, we just started off. It's pretty active considering that we only started – we've had three meet ups. It's really interesting because everyone's a totally different fan from different perspectives. Some people really like the *Granada* series. Some people really like the canon. And some people like things I've never even heard of.

Rachael: [*laughs*]

Queen: Like a BBC radio drama version that I hadn't heard of. So it's a good mix and I'm more of a BBC TV show fan. But it's been really fun.

Rachael: Well, you're definitely among like-minded company because here at The Three Patch Podcast we are wholeheartedly obsessed with the BBC version of *Sherlock*. One of the defining features of that version of Sherlock for me is, like you mentioned, Andrew Scott's Moriarty. That's precisely what we're focusing on during this month's episode.

So I'd love to kind of go around the table and get just first impressions of Moriarty. Do you love him? Do you hate him? Do you love to hate him? What are your thoughts?

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Fox: Well, I was completely unconvinced at first. I thought really? This dude?

[*Sounds of disbelief*]

[*Laughter*]

Fox: Ugh, I was just so disappointed at first and then I kind of grew fond of him. I grew fond of him afterward. It took me a while.

Queen: I mean, as you all will know, listeners, at the end of this episode, I *love* Moriarty. I love Andrew Scott.

[*Laughter*]

Queen: I'm an actor, so I love watching Andrew Scott perform. I think it's just absolutely riveting for me to watch. His mannerisms and just the fact that everything he does – Rachael, you mentioned this in *Sorting Sherlock* – how everything he does has this dramatic flair.

Rachael: Mm-hmm.

Queen: He just has this love of like, the *drama* of everything. I just can't get over that. I adore him. I love it.

Qui: I think he grew on me more in series two. In series one, we just get that glimpse of him at the end and you know, you don't really expect Moriarty and this is the beauty of it, but you don't really expect Moriarty's character to be introduced with, “I gave you my number. I thought you might call.”

[*Laughter*]

Rachael: I love it. It's brilliant.

Qui: I love it now, but at first, I was like, “This is Moriarty?” What?

[*Laughter*]

Rachael: He's totally a drama queen goof ball.

Qui: He is. I love him now.

Rachael: Yeah, I'm like Grace. I was hooked. I actually watched the first three episodes, just marathon style, so I saw him right away. I was introduced within the same evening to all of the characters and he was my favorite from the beginning. Well, I fell in love with John first. Sherlock actually, of all of them, took the longest for me warm up to. I thought immediately, as soon as I saw Moriarty, “I'm going to be reading fic of this guy.” He kind of – I think I mention this later on in the show – but he kind of reminds me of the Heath Ledger version of *The Joker*. Totally chaotic and I love those characters. I can never get enough.

Queen: I've heard a lot of people say that about *The Joker*. Someone in my *Sherlock* Philly group has also said that. So for him it was a criticism of Andrew Scott.

Rachael: Oh really?

Queen: Yeah, he said he was copying off Heath Ledger, which I really don't agree with.

Rachael: No and the one distinctive aspect of Andrew Scott's portrayal are the accents. The first time I saw this character I was just like, “What nationality is he supposed to be? He just keeps changing his voice.” And it sounds crazier and crazier and crazier.

Queen: Yeah.

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Rachael: I think that's unique.

So before we get into a pit of Moriarty squee, I'd like to ask a really practical and important question that has to do with March and Moriarty. We definitely think of Jim as the top consulting criminal living this life of drama and flair, jet-setting around the world, moving from client to client and just generally being fabulous. So I'm wondering where you all think he typically spends his March?

Fox: I think he's in the Caribbean in March.

[Laughter]

Fox: I think he's hanging out with a few minions. He has some colorful drinks, some little umbrellas in them.

[Laughter]

Fox: And Sebastian Moran at his side, kind of reluctantly in tow. He's hanging out at gay bars and playing sadistic games with people and he's apprenticing with a cobbler, you know to me. Shoes.

[Laughter]

Rachael: What? Where does that come from? He's apprenticing with a cobbler?

[Laughter]

Queen: To make shoes!

Qui: Skin shoes, baby.

Queen: Oh, that's beautiful.

I actually don't imagine him having like a regular schedule. At least, I like to imagine him never being in the same place at once. I feel like every March it would be somewhere different because he always has to be travelling somewhere new, expanding his web, as Sherlock would say. (Laughs)

Rachael: Mm-hmm.

Queen: That's what I think.

Qui: Maybe he's hitting the American March Madness basketball gambling rings.

Rachael: I can totally see that.

Queen: That's so good.

Qui: Celebrating St. Patrick's Day somewhere. Drinking green beer.

Queen: At Moriarty's Irish Pub.

Rachael: Wait, is he supposed to be Irish?

Queen: It's an Irish name. There's a Moriarty's Irish Pub in Philly. That's where the meeting group...

Rachael: There is?

Queen: Yeah, that's where we had our first meet up.

[Oohs and ahhs]

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Rachael: What's it like?

Queen: It was really funny when we went in there with a huge group of people and they were like, “Why are you here with a huge group of people?” and we're like, “Oh, we're the Sherlock Holmes meet up group!” They were like, “Why?” and we were like, “Because... Moriarty.” They did not understand.

[*Laughter*]

Rachael: That's kind of depressing.

[*Laughter*]

Queen: I know. The owner understood, but no one else did.

Rachael: I hope the owner understood.

Qui: We have two Sherlock pubs here and they're called Sherlock's Baker Street Pub and we emailed both of them to see if we could watch series two there and have it on their big sports screen and neither of them would do it.

[*Collective gasps*]

Rachael: You just wanted to watch it? It was already broadcast?

Qui: Yeah, we were like, “Can we watch – instead of a live broadcast of sports – can we watch *Sherlock* on PBS?” and they were like, “Sorry.”

Queen: That's depressing.

Rachael: Oh, that's disappointing. But now my head canon for Moriarty is spending his March in Moriarty's Pub in Philly, gambling and basketball and drinking green beer.

Queen: I am so happy that he's in Philly.

Rachael: Well, you're going to have to share him.

[*Laughter*]

Rachael: It's time to get on with the episode, so without further ado, I think the game is on.

[*Cheers*]

Music fades in/out.

Coroner's Report

Olivia: Hello everyone. This is Octopieces here for your monthly dose of Sherlockian news.

It's getting closer and closer! The date for filming *Sherlock* is still a mystery, but preproduction has already started and that is leaving most of us on the edges of our proverbial seats. Or, that is, collapsing into feels on the rug as we sob over wallpaper decals because we know that fleur-de-lis so well. Arwel Wyn Jones keeps flooding us with pictures from the set

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of 221B, including a trip to Speedy's Cafe. He's posted several panoramas to add to the increasing list of production photos on his Twitter, including the kitchen and what looks to be the rooftop of Bart's. Also, the yellow smiley face from *Blind Banker* on that gorgeous wallpaper has left little doubt that production is headed toward filming quite soon.

Sue Vertue herself left the fandom a 221B mind tweet on the 14th of February that said quite simply, “Sherlock is dead; John is blue; Series three is coming; I.O.U.”

Two projects that BBC fans will definitely want to know about: *The Art of Deduction* is available on Amazon now, on Kindle and paperback edition. Hannah Rogers has compiled a beautiful amount of fanfic and fanart from various authors and artists. Definitely worth it. Go and check it out.

Also, there's a Kickstarter fund for *The Tale of Sir-Boast-a-Lot*, a fanbook which tells the tale I'm sure we all know very well by this point. Donation of \$15 or more guarantees you a physical copy of the book. \$5 guarantees a digital copy and upwards of \$30 or more includes stickers, t-shirts, prints, buttons and more. I have pledged myself and really encourage all of you to do the same. The artwork peeks I've seen are absolutely gorgeous.

In other news, however, according to *The London Evening Standard*, Julian Assange, founder of Wikileaks, says he refuses to see Benedict when he asked for an audience. Benedict is playing Assange in the upcoming November film, *The Fifth Estate*, which Assange has already given an early review on with less than favorable opinion. However filming continues in Brussels and Iceland for Benedict.

Well that's all in The Coroner's Report today and in the words of Arwel Wyn himself, “Remember, it's all about the wallpaper.”

Music fades in/out.

Music fades in.

John Watson: *People want to know you're human.*

Sherlock Holmes: *Why?*

John Watson: *Because they're interested.*

Sherlock Holmes: *No they're not. Why are they?*

John Watson: *Remember what they told you. Don't try to be clever and please, just keep it simple and brief.*

Sherlock Holmes: *I'll just be myself.*

John Watson: *Are you listening to me?!*

Music fades out.

The Notebook of Kitty Riley

Olivia: Hey everyone. This is Olivia, or Octopieces here from The Notebook of Kitty Riley for this, the third episode of The Three Patch Podcast. I'm here today interviewing the lovely, illustrious Berylann Wohl. She's an author in many fandoms, has over fifty pieces in the *Sherlock* fandom and has attended the *Sherlock* Con in Seattle and will be featured on several panels, including a BBC *Sherlock* panel at Norwescon, March 28th-31st, link in the show notes!

Berylann, welcome to Three Patch. It's an honor to have you here.

Berylann: Well, thank you for having me, darling!

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Olivia: Wonderful. All right, so we're going to be going through some questions about you and fandom and your work and what else you plan on doing. Without further ado, let's get started!

The first thing that wanted to talk about was the wonderful story of how you found fandom and started writing fic and any previous fandoms that you wrote in.

Berlynn: Oh sure. Well I discovered slash completely by accident when I was sixteen. It was 1998 and the thing that some of the younger listeners must understand is that at that time, the mainstream media had basically no awareness of slash. These days, every once in a while, you'll see a mainstream newspaper or magazine make snide comments about fanfiction. But at this time, even on the internet, there was no Tumblr. There was no Livejournal. There was no Google. You really had to be looking for things to find them or you would just stumble upon stuff completely by chance. That's what happened to me.

When I was a teenager, I was a big fan of Tommy Lee Jones for some reason and I was on Altavista, or one of those pre-Google search engines, just looking for stuff about Tommy Lee Jones. One of the results that I got was a slash story about Tommy Lee Jones and Harrison Ford's characters from *The Fugitive*, where Tommy Lee Jones' character has this dream where they have sex. My sixteen year old self read this and said, "What?! Why would somebody write something like this?" and I remember even wrote in my journal that night. You know, "Dear diary, today I read this story where these characters..."

I was baffled and a little grossed out. At the time, I thought it was kind of gross. But apparently there was something about it that I found strangely fascinating because I went back.

Olivia: [laughs]

Berlynn: And read it. I copy and pasted it into a Word document and it formatted nice and I printed it out. I still have it! After that, whenever I was interested in something new, I was like, "I wonder if they wrote slash? I wonder if anyone ever wrote slash about Hawkeye and Trapper from *M.A.S.H.*?" The answer is – spoiler alert – yes they did.

Olivia: Yes, of course [laughs].

Berlynn: When [*Star Wars*] *The Phantom Menace* came out in '99, you were just wading through the Qui-gon and Obi-wan slash. It was really amazing. So that is how I sort of stumbled upon it and the first couple of fandoms I read in.

The first fandom I wrote for was U2 and in 2001, 2002, I was really heavily into the U2 fandom. People who are *Sherlock* fans or *Doctor Who* or *Supernatural*, you have no idea how fortunate you are to have – the number of fics is in the quintuple digits probably.

Olivia: [laughs]

Berlynn: Whereas with U2 – I don't know what it's like now, but in 2002, there couldn't have been 50 fics in the entire fandom.

Olivia: Ohh.

Berlynn: I read them all! Can you imagine reading every fic in a fandom?

Olivia: Oh no.

[Laughter]

Berlynn: When I got to the end and I basically said to myself, if I want there to be more slash in this fandom, I'm going to have to write it myself. So then I did. I wrote this epic 17,000 word fic about Bono and The Edge, their relationship over the course of 20 years.

Olivia: Wow.

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BerylInn: I thought it was going to be the only fic I was ever going to write, so I crammed every single idea that I could into it. That's why it took place over such a huge amount of time because every idea I had, I just poured into this fic. The feedback was really incredible and positive and it just made me want to write more. It's like, "Okay, so now what do I do?"

[Laughter]

Olivia: God, what do we do now?

BerylInn: Exactly! I was a big hit in the U2 fandom at least for no other reason than I was writing it, which was, you know – I'm sure a lot of people were very grateful. After that I moved onto *Lord of the Rings* and this would have been when the movies were coming out and it was super huge. That was a very different experience because there was so much. I was a big fish in a small pond and when I moved to *Lord of the Rings*, no one cares.

It didn't help that I was writing Frodo and Aragorn, were my first couple of fics and that little subset of the fandom, they were very in-group, out-group. I think it was because it was interspecies and they took a lot of crap from people. They were very defensive. So when I came in, just waltzing in, very confident in myself because I was such a popular U2 writer and I just plopped this fic in everyone's lap, they were like, "Who *are* you?" I didn't do very well in the *Lord of the Rings* fandom.

[Laughter]

BerylInn: Then when I moved onto *Star Trek*, the original series, I wrote Spock and McCoy. That fandom is just *ancient* and when you walk in there, it's intimidating in a different way. Because I wrote Spock and McCoy and that is a less common pairing, people were happy to see me and I did get a lot of positive feedback, but you just feel like a drop in the ocean when you write in *Star Trek*.

I wrote some other little things, here and there, but *Sherlock* is currently my main thing and it is definitely the fandom that I have enjoyed the most and gotten the most feedback, just the best fans of my work. In addition to being around other fans of the show, the community is just so amazing, I don't want to leave.

Olivia: When and how did you discover the *Sherlock* fandom, this wonderful, bizarre, lovely group of people?

BerylInn: [laughs]

Olivia: And what do you think has kept you here?

BerylInn: Well, the story of how I discovered it is pretty straightforward. My brother happened to have the DVD and he said, "Oh hey, this is a really good show, are you interested in watching it?" and I was because of Steven Moffat, because I was a *Doctor Who* fan. I said, "Oh I've heard about it, this is the guy who does *Doctor Who*." That's why I watched it.

But then, I mean, in five minutes, I was just hooked. All fandom squeeing aside, I really do believe it's the best television program that's ever been made. Just every aspect of it is flawless. Because it struck me so hard, so quickly, I immediately turned around as soon as I finished watching the first series – I turned around and said I just have to see what there is on the internet. Somethings strike harder than others. *Avengers* is so huge and *Supernatural* and *Sherlock*, but sometimes you get something that comes and goes, like *Prometheus*.

I was very pleasantly surprised to see how huge *Sherlock* was. It's basically as simple as that. That's what I do. When I see something I like, I turn around and get on the internet.

[Laughter]

Olivia: Now we're going to move onto your work and your writing, specifically in the *Sherlock* fandom. What first inspired you to write fic in this fandom and what pairings appeal to you most and why?

BerylInn: The show definitely spoke to me because of the dynamic between John and Sherlock. There's a trope that you see people talk about on Tumblr now, the dark haired genius and the blond soldier? I had in my own mind found this archetype of the cold genius and then the guy who stands next to him and humanizes him. Prior to Sherlock and John, I

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had Bono and The Edge. Edge is the guy who is a science nerd and everything and Bono is this guy who wears his heart on his sleeve. Spock and McCoy, obviously cold genius and the guy who stands next to him and humanizes him.

That dynamic – I was basically already prepared to love that. I think the reason why I continued writing is, like I said, the fandom is so amazing. The positive feedback and the positive energy that I get is very encouraging, like I say, much better than walking into a huge fandom like *Lord of the Rings* and basically being shut out by these very defensive fans and that sort of thing. As far as pairings, other pairings within *Sherlock*? Outside of that really depends on the writer. I don't really ship John/Lestrade or any heterosexual pairings.

[Laughter]

Sherlock and Mycroft is another one, very tricky. I've seen some really incredible fics that I enjoy on an individual level that involve those characters, but really I'm just kind of Johnlock five-ever.

Olivia: Your quite prolific in your kink meme fills. I, for one, have maybe read every single one of them multiple, multiple times and maybe have a few saved onto my phone. What attracts you about a prompt and do you find any patterns with what you like to fill?

Berylnn: I have a whole thing about why I love the kink meme. I wrote about it – if you go to my Ao3 page, I wrote a slash tutorial called “Berylnn Wohl's Awesome Slash Tutorial For Cool People.” There's a little bit in there where I talk about prior to the kink meme, it was a lot harder to come up with ideas for stories. It was a lot more difficult. There really wasn't a place for – if you listeners got into fandom after 2008, you have no idea how there was no place for people to anonymously say, “I want to read weird stuff.” Authors were intimidated because they were afraid. “Oh if I write something that's too kinky, I will be stigmatized. People will think I'm gross.”

And now, I'd heard the term “kink meme” in regards to *Doctor Who* and I thought of the word “kink” in the way it used to mean – which is BDSM, you know? And oh well, I'm not interested in *that*. Once I realized what it was, I thought, “Oh this is a porn vending machine! You just type in what you want and someone writes it.” That appealed to me more as a writer. I've posted a couple of prompts myself, but I am much happier – just thrilled – that people are telling me what they want. What attracts me – if there's a pattern, it's wanting to do things that are different. I certainly not going to claim, “Oh I'm the only person that wrote this.” Or, “I'm the only person who wrote that.”

But, for example, I wrote “Dizzy Spell,” which is one of my more recent fics, specifically because I kept seeing over and over and over on the kink meme, “Where is all the sex pollen fic in this fandom?” I felt like it was my duty, since nobody else was doing it.

[Laughter]

I saw that it was a rare thing and something that I felt comfortable writing and that's what attracts me. That's why I've done so much omegaverse, for example. I saw so great a demand and particularly when I started writing it, there was almost no omega!Sherlock. And I was like, “But that's how I would picture it and so I need to help out all those omega!Sherlock people and write some of that.”

Yeah, I guess – it attracts me, something that – and keep in mind, I have filled like thirty kink meme prompts, but I have about 300 saved on my hard-drive, number indexed so that I can go back and post a link to the fill. Because I see these things and I think, “Oh I might write that someday. Oh that sounds appealing.” I just wait for inspiration to strike.

Olivia: Just following up on that, some of my favorite pieces of yours are your omegaverse stories. Is that kind of like your exploration of the kink meme? Is that what originally drew you towards and is there anything in particular besides the pure demand for it that appeals to you about it?

Berylnn: The kink meme was definitely where I first discovered the omegaverse. This is so far back in the mists of time, you know, a year ago, that I don't remember precisely where it came from. But I remember seeing a prompt and even though it wasn't explained, I got the idea. I figured it must have come from some sort of anime thing. I didn't realize it came from *Supernatural*. I thought anime or yaoi or whatever to me.

I was not drawn in by the mpreg, I can tell you that. I had seen mpreg in the *Lord of the Rings* fandom. In something

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that big, you're just going to see everything. Eventually, everybody's going to be paired up and everybody's going to be pregnant. I happen to be child-free. I think of idea of *women* being pregnant and having kids is kind of squicky. So when dudes were doing it, I was like, "Why would you even do that?"

But! I was won over as far as the omegaverse is concerned by the alpha and omega dynamics and of course, the frenzy of this idea. It's a perfect way to take a character like Sherlock, who is very cold and aloof and is probably canonically asexual, and just turn him into a sex fiend. I mean, what a great excuse. So that whole idea, just like the sex pollen thing? I was kind of writing sex pollen before I was writing sex pollen because I doing omegaverse. But that whole mpreg aspect has snuck in a little more. Once the omega dynamics put its foot in the door, then the mpreg kind of came in on that. Now I'm okay. I'll read an mpreg story if it's a writer that I trust.

That high weirdness, it's just like tentacles or any other kind of science fiction alternate universe. For some reason, those things speak to me and so that is what gets me started. The most flattering thing for me is when someone comments, "I am not normally into 'insert kink here', but the way you wrote it was so amazing." That to me is the most flattering thing because that is how I – you know, penny dreadful, unfortunately doesn't write for the *Sherlock* fandom anymore, but she would write watersports and medfic and stuff that I wasn't really into. But she wrote is so well that now I will happily click on one of those kinks because I know that I can enjoy it. I adored penny dreadful so much. When someone says, "You are the one that convinced me this was hot." That is basically the best compliment that a writer – that this writer – can receive.

Olivia: Now we're going to be focusing on current or future projects. Is there anything that you're working on now?

Berylnn: Well, I hate to spoil the magic, listeners, but we are recording this and I've just posted the first two chapters of a new sci-fi AU and I will be posting it in instalments that will be finished by the time this comes out. I'm expecting to have it finished, completely posted, by Valentine's Day. After that I have a Hiddlebatch fic that I need to finish. I realize that's not precisely Sherlock related, but I do have a sequel to "Snow Day" that I am trying to complete.

And, as I mentioned earlier, I have 300 kink meme fills – or kink meme prompts, I should say, that I once I have my schedule cleared, I will probably just start going down the list.

Olivia: You've been attending a few conventions. I think most recently was the Seattle-Sherlock? Am I correct in that?

Berylnn: I did four panels, I think, or maybe six. I was pretty ubiquitous there. Very grateful by the way to Mimi who runs the *Sherlock* con. She was very kind to take a chance on me and let me be as much of a presence as I was.

Olivia: Just briefly, any predictions or hopes for season three?

Berylnn: I don't want to make any predictions because I don't want to look foolish a year from now. I do have some hopes. There are three specific things I would really love to see. The first is: I want to see John's bedroom. Now that we've seen Sherlock's, we have to see John's and not only as a consumer of the program. I think there are a lot of people who want to see it because they just want to know more about these characters. But as a writer, it is always helpful to have that sort of information so that you can, you know, inform your stories.

The second thing I would really love to see is any kind of adaptation – even if they just squeak it in for like a third of an episode – Charles Augustus Milverton is my favorite canon, original Holmes story. So I would really like to see any adaptation of Milverton.

The third thing is I just want to see more London location and shooting. It's such a thrill. I've been to London and it's just gorgeous and it was such a thrill to see, for example, when they walked through Trafalgar Square. Cause you know London, if you're not from there, it's just a magic place. I understand that if you do live there, it's a city like any other, but for me when I saw them walking through Trafalgar Square, it's like watching Middle-Earth [*laughs*]. It's like seeing Gondor or something. So I would love to see anything with Tower Bridge – I think that'd be a great location for a suspenseful action sequence. Or St. Paul's. Absolutely gorgeous.

I think I mentioned in one of my fics, Sherlock hanging off the railings in the Whispering Gallery. Then the Houses of Parliament, which, if you're going to London, go in August because that's when they do the Parliament tours and it is incredible. I'd love to see them – since they've been in Buckingham Palace, I'd love to see them in the Houses of Parliament [*laughs*]. Causing trouble.

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Olivia: Before we wrap up, I just want to ask you one final question: Why is writing fanfic and being in fandom, slashing and doing all that wonderful, wonderful stuff – why is that important to you?

Berynn: Oh. This is such a huge question and the thing is fandom is a big part of my life and slash has made up a majority of the fandom activity. I have spent a lot of time writing – there's a couple of essays I posted on my Tumblr about why – because people always want to know, “Why do you do this?” I posted a couple of essays on Tumblr which I will relate here.

Women have a hard time consuming popular culture because we're so marginalized and our roles are so stereotyped and minimized. So when you see two characters like Sherlock and John, or Kirk and Spock, that would be a classic example. When you see these characters and they have this wonderful friendship, they have these fantastic adventures together. Then you see the treatment of heterosexual couples in television and it's always just this soap opera. It's always tainted, even a friendship. What may begin as a friendship is usually tainted by the question of sex. You know, they sleep together then they regret it. It's just this thing that lingers on the show.

So when you see these two very different representations in popular culture, you long for the one with the two guys. The one that is exciting and funny and thrilling and you say, “That would be the perfect relationship. I'd love to have a relationship like *that*. All it needs is a sexual element and it would basically be a perfect romance.” And it's like, “Oh well why can't there be a sexual element?”

I think that's where the original light-bulb, that prompted women who if not write slash, at least read it. It's sort of a pushing back against what mainstream media should be appealing or important to you. I always applaud any – I think it's very important – any time anybody pushes back what the mainstream, what corporations, what they are telling you what you should enjoy and what you should want. Because that's the beginning of the moneymaking process. It's how they feed on our insecurities and get us to spend money to try and feel better about ourselves.

What's so great about slash is, it's free. It's just people getting together and taking time out of their busy days. They're doing it for the love the game. They're giving it away and they just want people to be happy. They just want to be creative and contribute to this community and they're not motivated by money. They're not motivated by a desire for fame. I think that is just wonderful in this modern world.

For me my own self personally, everybody writes it for a reason and everybody gets something different out of it. For me, I have a hard time – I haven't spent a lot of time in relationships. When I was, sometimes I was happy, but a lot of times I wasn't. I think a lot of it has to do with that baggage, all of those gender dynamics and all that emotional baggage. Even when it's not there, it's there because of all the messages that you receive as a woman about what you need to do to make a man happy or what should be making you happy. To remove the gender element, to consume and produce stories about two people who are the same gender, that particular type of baggage vanishes and then you worry about the more fun stuff. That has been my way with coping with the insecurities and anxieties that I have about relationships. I've been very fortunate that most of the friends that I've had and the relationships that I've had were with people who were cool about what I did. They even sometimes thought it was amusing. I mean, I've had more than one guy watch *Sherlock* and say, “I totally understand why you do what you do.” So that's very comforting.

I think that's my reason why I do it for myself. That's kind of my primary motivator. But I also want to entertain people. I've always been that way. This is just what I'm good at. This is how I entertain people best. There's other things that I have done and not gotten the amount of positive feedback. Of course, I get – not criticism – some members of my family who know what I do, they wish that I would stop wasting my time writing pornography and write fiction that I might be able to sell and maybe be a professional writer.

To me that just sounds like work! That's a very different – it's not the same thing. I have written for money and it's much more stressful. Dealing with an editor is much more difficult for someone like me who's got a lot of anxiety about what I do. I just think this is more fun and it's easier and it gets me where I want to be, which is entertaining people.

Everyday people tell me that they love me. I guess you have to be kind of messed up to need people, like strangers to tell you they love you everyday. But really, when I get stuck in the middle of a story and, “Ohhh I don't want to finish this.” I just think of, “This is going to make people happy and they're going to say nice things about me.” That is a really powerful motivator. I'm sure just about every writer feels the same way, so people who are listening, please comment on fics that you like. Tell people that you like them! Because it's so important.

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But yeah, whatever I can do to spread the word about slash. I mean, that's why I wrote the slash tutorial and that's why I wrote the essays that I posted on my Tumblr. You can scroll back; they are maybe in November 6th, 7th of 2012. I wanted something to encourage people. I thought, "This is something I'm really good at and I know there are people who also want to do this and they are scared and they shouldn't be." Once you get started, it's actually pretty easy. Not that the *Sherlock* fandom needs any encouragement! We are already a very exuberant group. I just want to do what I can to make fandom a better place [*laughs*]. If I can't make the world a better place. I guess that's why it's important to me.

Olivia: Well this concludes the file in the Notebook of Kitty Riley. Berylnn Wohl can be found on AO3, Tumblr and Deviantart. She will be attending panels at Norwescon March 28th through the 31st, link in the shownotes for all of these.

Berylnn, it was an honor to have you here on Three Patch. Thank you for joining us.

Berylnn: Thank you, it was a genuine pleasure.

Music fades in/out.

Music fades in – gunshots.

Sherlock: Bored! [*gunshot*] Bored! [*gunshot*] Bored!

Music fades out.

Extreme Crafting with Mrs. Hudson

Qui: Hello and welcome to Extreme Crafting with Mrs. Hudson. I'm consulting crafter Qui and I'm here with consulting crafter Dixie. Um, Dixie?

Dixie: Oh sorry! I'm here. I'm just finishing up my portable crime scene barricade.

Qui: Your what?

Dixie: A portable crime scene barricade. I needed to pack it for our trip.

Qui: Oh god. By the time you're listening to this, Dix and I will be in London on our *Sherlock* fangirl trip. Now why the hell do you need a crime scene barricade?

Dixie: It goes with the boomerang? And it looks really good for photos. There, all finished!

Qui: Boomerangs and photos.

Dixie: Yeah, if you don't have pictures, it didn't happen.

Qui: And what exactly is supposed to happen?

Dixie: Oh! You see, I found the place where they shot the boomerang scene in "Scandal," so I thought we would go there, throw the boomerang at each other and one of us could pretend to be dead, hence the crime scene barricade. The other could wear the hazmat suit and the pictures will be awesome.

Qui: Oh god, now there's a hazmat suit involved?

Dixie: Yeah! A body bag wouldn't fit in the suitcase, so I'm going to pack the hazmat suit instead.

Qui: I'm scared to ask what else you plan on packing.

Dixie: Well, let's see uhm... I'm packing handcuffs.

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Qui: Handcuffs? Wait, what?!

Dixie: Yeah, we're best friends, so we'll need handcuffs.

Qui: Uhm, look Dixie, I mean, you're married and while I'm flattered by your interest, I'm sorta married to my work and...

Dixie: Ah ah nope! Don't be blond, Qui. We need them to handcuff ourselves together and run through the streets of London like Sherlock and John! You know, that best friend sort of thing?

Qui: You're insane.

Dixie: You're just getting that now?

Qui: I keep forgetting, I suppose.

Dixie: Really. You remember that time we rented the pottery wheel? I dressed up as Fenrir Greyback and you dressed up as Luna Lovegood and we made the video spoof of ghost. You know, the pottery scene? It's on Youtube and I didn't do it alone either. So that makes you just as crazy as I am.

Qui: Oh god, we're going to end up in a British prison, I can already see it.

Dixie: No, see, I told you to make sure you save enough for bail money.

Qui: I didn't think you were serious!

Dixie: Yeah!

Qui: Uhm, okay, enough of this. Let's just get on with our crafting projects. Today, Dixiebell's going to tell us how she made her very own non-perishable I.O.U apple. Right, Dixie?

Dixie: Yeah, you take an apple, you carve I.O.U into it and you're done!

Qui: Dixie!

Dixie: Okay, okay! I figured since we had so much to do that we would do something easy today and the I.O.U apples are an Anderson level craft.

Qui: I guess I better explain our crafting scale. An Anderson level craft is a craft any idiot can do. A Donovan level skill is a craft that doesn't take a lot of skill, but some whining is involved. A Molly level crafting skill takes a bit of talent and a lot of persistence. A John level skill is a much harder and you have to be a badass motherfucker to do it. And last, but not least, there's the Sherlock level of crafting, which is so damn hard, you better call a consulting crafter.

Dixie: Okay, let's see. First, you're going to need an apple. Not an orange or a banana, but a fake apple. You can get them at Hobby Lobby or you can also get them online and we'll put links in the notes. They'll cost you about \$8 and you'll also need an X-Acto knife and some Band-aids.

Qui: Band-aids?

Dixie: Yeah, the X-Acto knife is really sharp. Anyway, the apple isn't supposed to be perfect, so you really don't need a pattern. Just look them up on Google and you'll find a picture for reference, or we'll put one in the notes. You can also lightly draw the I.O.U on the apple with pencil until you get it the way you want it.

Qui: Maybe you can practice on real apples and eat your mistakes.

Dixie: Now that's a great idea. Anyway, when you start cutting, don't cut very deeply. You don't need to. If you get blood on it, consider that a bonus. The apple's made of Styrofoam so once you cut out your letters, it already looks like the inside of an apple. So basically, that's how you do it. It's really simple.

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Qui: You can also get miniature apples and make them into Christmas tree ornaments. Be sure to check out the show notes for pictures of Dixie's I.O.U apple, pictures of her *Sherlock* Christmas tree, along with the I.O.U ornaments and other awesome BBC *Sherlock* inspired ornaments.

Dixie: I guess this segment is wrapped up and now I have to go bloody up a shirt.

Qui: Oh god, why do you have to bloody up a shirt?

Dixie: To wear on the subway.

Qui: Maybe we should take donations for bail money.

Dixie: Probably. Okay guys, if you have any crafts that you would like us to cover, or any crafting conundrums that you'd like us to tackle, just send us an email.

Qui: You can email us at bored at three dash patch dot com or leave us a comment at our website, three dash patch dot com.

Music fades in.

John: *[Laughing]*

Sherlock: *[Laughing]* Oh this is getting rather fun, isn't it?

Sherlock and John: *[Laughing]*

Mycroft: *Just once, could the two of you behave like grownups?*

[Voiceover]

John Watson: *We don't know a thing about each other. I don't know where we're meeting. I don't even know your name.*

Sherlock Holmes: *I know you're an army doctor recently invalidated home from Afghanistan. I know you've got a brother who's worried about you, but you won't go to him for help because you don't approve of him, possibly because he's an alcoholic. More likely because he recently walked out on his wife. And I know that your therapist thinks your limp is psychosomatic, quite correctly I'm afraid. It's enough to be going on, don't you think?*

Music fades in/out.

Shannon: Alright and welcome to the Sorting Sherlock round-table and today we're going to be sorting Sherlock's nemesis, Moriarty. This is Shannon and I'm identifying here as a Slytherin. I'm joined by:

Rachael: Rachael and I'm a very proud Gryffindor.

[Laughter]

Drinkingcocoa: I'm Drinkingcocoa. I'm a Ravenclaw.

Queen: And I'm The Queen of Hearts and I'm a Slytherin.

Shannon: Excellent. So like before, we have no Hufflepuffs among us, but we'll get started anyway. The first question I have – let me read it here. On the rooftop of Bart's, Moriarty says to Sherlock, “You need me or you're nothing. Because we're just alike, you and I. Except you're boring.” Do you believe this is true, especially with respect to the different houses they would have been sorted into?

Rachael: Yes! And I think this is great evidence for the proposition that Sherlock and Moriarty need to be sorted into different houses. The qualities that sort them differently – the influence the line that makes this distinction. Now, I wasn't around for the Sorting Sherlock round-table and I won't reopen that discussion, but my position is that Sherlock is a Ravenclaw and that Moriarty is a Gryffindor. Both of them clearly are highly intelligent people. They also kind of march the beat of a different drummer. Sometimes they don't always have strong personal relationships with others.

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They're sort of more about the game and the puzzle solving then they are forming deep emotional bonds with people. Where I think they differ, Sherlock, as Moriarty said, is on the side of the angels. He has certain lines that he won't cross. I had a friend that compared – she made a really apt comparison, and this is vividhoney on Livejournal – comparing Sherlock and Moriarty to Batman and Joker in the Dark Knight.

[*Murmurs of agreement*]

Rachael: That kind of Heath Ledger, chaotic version of Joker. Many of the same characteristics, but why I think Moriarty is different is that Moriarty craves this drama and risk taking and impulsiveness and brashness that Sherlock doesn't. He's very wrapped up in that and I think that is because he's a Gryffindor and Gryffindors are dramatic people.

[*Laughter*]

Drinkingcocoa: I agree with a lot of it. Some of it I disagree with because I think Moriarty's crazy.

[*Laughter*]

Queen: And perfect.

Rachael: Crazy and perfect.

[*Laughter*]

Drinkingcocoa: But I understand his point. I think they are just alike in that I think they're both Ravenclaws, meaning that the thing that makes them both feel most alive is mental stimulation. I think that's what they crave and what they live for. I think, “You need me” is something that Moriarty wishes were still true. I think that was true of Sherlock in season one and not in season two. I think “You are nothing” is true in that if Sherlock is no longer extraordinary, but ordinary because he cares for other people. He has bonds. He has a loving friendship with John. I think that turns him into something that is “nothing” in Moriarty's eyes.

But I think that turns against Moriarty in the same way that love is the force that will conquer Voldemort because he undervalues it. “Except you're boring,” is the part I find most interesting because my understanding of the word “boring” and “bored” in the Sherlock universe is that it's a synonym for lonely. I think that when you're as smart as Sherlock or Moriarty, then when the people around you fail to keep up with you, it's like being abandoned by them and it's very bewildering when all the rest of humanity acts different, thinks different from the way you do.

By becoming somebody who loves John, who has formed a human bond, Sherlock has become one of the people who bores Moriarty, who abandons him. This is the conflict I think Moriarty is having on the roof of St. Bart's – is he going to be able to retain Sherlock's interest in him, keep him as one of the freaks that can't form human bonds? Or is Sherlock just going turn out to be ordinary like everybody else.

I think though, the Ravenclaw bit, I think Ravenclaw is an amoral house. That it's about the mental stimulation, whether you have bonds or not, whether you are for good or for evil, I think that element does remain the same. It's that Moriarty is just now discovering being that brilliant doesn't necessarily mean being cut off from other people.

Queen: I sorted Sherlock in Ravenclaw last time and I think Moriarty could be a Ravenclaw, but I think he's more ambitious than Sherlock and he uses his brain to his distinct advantage. Even when the advantage is just to cause trouble. Sherlock uses his brain to be seen as clever. I mean it really depends, but Moriarty is like Sherlock next level. Sherlock more ambitious. They're very similar. I think he's right that they're alike in a lot of ways. But Moriarty has more drive to get what he wants, where Sherlock doesn't see things the same way.

Rachael: I'm not sure if Moriarty has more drive. There's just a line that Moriarty will cross that Sherlock won't.

Shannon: Really? You don't think he has more drive?

Queen: No, no I agree with that. That's a better way of saying it.

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Rachael: I think that they're both driven, but that Moriarty is willing to do things that will hurt people. He's willing to do things that are highly illegal and highly dangerous. He's a risk taker, an adrenaline junkie, and I think that's why he's a Gryffindor.

[Laughter]

Rachael: Sherlock is a little bit more calculated. He cares more, you know? And that's exactly why, what Drinkingcocoa was saying, I think Moriarty's a little bit jealous of that. At least what he sees with John.

Shannon: See, I was thinking about the ambition question just based on this discussion cause I had other things I made note of that I thought made them quite different, but Sherlock's drug use and history – I mean, granted we don't see what sort of history Moriarty had. Maybe he also had a history of drug use, but I see when you bring it around to the bored/boredom issue and the ambition issue, Sherlock tried to alleviate boredom through mind-altering substances. I guess maybe we can see, like Cocoa had said, he's formed a relationship. That's something else that's alleviating his boredom. That's more internal looking. You know, you look inside the self and you solve your problem alone. You cure your boredom in isolation. You take drugs by yourself. It's a very solitary activity.

Whereas I think Moriarty is at the center of this web, which entails the managing of a lot of people, accumulating knowledge about a lot of people for the purpose of controlling them and maybe he is indeed bored. But his way of alleviating his boredom speaks to a distinction that would lead to house differences in them. So I would say both get bored. Both like this game when they play with each other. They're both not ordinary. They're both extraordinary and they crave recognition in some way. They're both cunning and manipulative and this all starting to sound bit Slytherin of both of them. But I would say Jim needs to be at the center, needs to be networked in a collective, even if it's not friends. He needs favors much more. He seeks out Sherlock's attention. Sherlock didn't seek him out, but he seeks this out in a way that I think makes him more part of a collective mindset where Sherlock is more isolationist.

There's an old piece of meta I read way back, which I wish I could reference correctly, that talked about parallels and differences between the houses on the level of collective houses, houses where you see the house members act in a way that's very protective of their members and very collective. Versus independent houses where the members are kind of isolated and on their own. The two collective houses were Slytherin and Hufflepuff and I would say that Moriarty doesn't come out much as Hufflepuff here.

[Laughter]

Shannon: But he does fit into this collective, watch your back, manipulate people to do – you know, very Slughorn in some sense, but not so benevolently. To have people looking after you. Whereas with Gryffindor and Ravenclaw are much more isolated. That's where you have the independent hero who needs to learn to trust friends, kind of like Sherlock. So that sounds a little bit like Gryffindor that Rachael is saying. But we see this in Ravenclaw as well. Luna's a great example of how kind of isolated we could see the individual Ravenclaw being. They don't come together as a house as much. So I would say that sorting, I would put Sherlock into the Ravenclaw and Moriarty into the Slytherin based on that distinction.

Rachael: So I definitely see the Slytherin argument there if you view Moriarty's reason for surrounding himself with those people to be solely motivated by power and ambition. But if you're going to take a little bit of a wooby Moriarty perspective and think that maybe that that's how he avoids feeling lonely, is to do these incredibly risky things and hang out with these incredibly dangerous people who don't otherwise have lots of friends. That's my Gryffindor argument for why he surrounds himself with those individuals. It's not to have power over them. It's because he thinks those people will be his friends and those people like doing the incredibly crazy dangerous illegal things that he does as well.

Shannon: So I'm going to move us into our next question: What house qualities, if any, influence Moriarty's decision to lead a life of crime and chaos? What do you guys think?

Queen: Well because I'm a huge wizard rock fan and also because I think he's a Slytherin, I think the band Draco & The Malfoys puts it well in their song *Slytherin Pride* when they say “We're cunning and ambitious and we like to play vicious.” So I think he's cunning and ambitious but I also think he's willing to do anything to – to go to any point to get what he wants, which is a Slytherin quality. He would even become a consulting criminal. He would do anything, which is a Slytherin quality.

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Drinkingcocoa: I think what led him to a life of crime and chaos is that he is a Ravenclaw. It is that he's constantly seeking distractions. He says all his life, he's been looking for distractions, to keep his mind occupied and that's why he's a consulting criminal. He doesn't himself have any crimes he wants to commit particularly. He is happy to have other people give him their crimes to commit as long as he can distract himself. That is why he can even pull off the greatest crimes of breaking into the Tower of London and not be satisfied.

Because it wasn't about the power or the money. Sherlock says to him “You don't want power or money, not really. What is it all for?” He says “I'm going to solve the problem. Our problem. The final problem.” Which to me sounds like a Ravenclaw problem and not a Slytherin problem. What he wants to know is what can motivate him to stay alive? I think it's mental stimulation that makes life bearable for him. Otherwise power and money would do and he has as much of that as he needs. That's why he doesn't want. That's why he didn't take it.

Rachael: I agree that power and money are not what Moriarty's after, but instead of cerebral stimulation, I argue that Moriarty's in it for a little bit of a rush. When I picture Moriarty getting sorted, I picture kind of a similar debate with the Sorting Hat that went on with Hermione. We know that when she wore the Hat, it kind of gave her a choice between Ravenclaw and Gryffindor. It saw both of those as being a potential for her.

She chose Gryffindor and I think the reason why she chose it was because she wanted to be involved in that adventure that was part of being Harry Potter's sidekick, part of being in the trio throughout all of this drama for Harry. She craved that and craved that adventure. I think Moriarty's the same way. He craves drama. He craves passion. He craves not just the puzzle but the risk-taking involved in it.

People always associate Gryffindors with being brave. That's sort of the quintessential house quality, but if you actually look at how they're described, it's “courage as well as daring, nerve and chivalry.” I won't argue that Moriarty is chivalrous at all but you can't see a character in *Sherlock* that's more daring and has more nerve than he does. They're also described as “brave to the point of being reckless” and he's pretty much the most reckless and chaotic character there. I'm going to argue that if there is such a thing as an evil Gryffindor, it's Moriarty.

Queen: Yeah.

Shannon: Excellent.

Drinkingcocoa: The other Ravenclaw quality I saw in him was that he is trying to get Sherlock's attention because he thinks of Sherlock as his mirror. That's something that I got from Shefa a fanfic writer who wrote *Touchstones* and writes in the Harry Potter fandom.

Rachael: Great fic, by the way.

Drinkingcocoa: What Sherlock says to John in *A Study in Pink* is that “genius require an audience.” I'm thinking that the Carl Powers murder, while I doubt that it was Moriarty's first crime, it was the first time that he knew that somebody else, this other boy – This case made Sherlock's name. He knew somebody else saw him, saw his cleverness and that made me think he's found the audience that his genius requires. It made me wonder if Moriarty went into business as a consulting criminal to match Sherlock's career as a consulting detective because he wanted to position himself always to get Sherlock's attention, his audience.

[*Laughter*]

Rachael: The more I think about this question, about why Moriarty's a criminal, it's the strongest support for Moriarty being a Gryffindor. The difference between Sherlock and Moriarty, or one of them at least, is Moriarty's disregard for rules. Sherlock disregards some rules but there's a line that Moriarty will cross continuously that involves hurting people, you know doing severely illegal things that Sherlock refuses to cross. There is no other *Harry Potter* house that is recognized as being the rule breaking house. I mean, Gryffindor is the house with The Marauders, sneaking around at night.

[*Laughter*]

Rachael: It's bad boy Sirius Black's house. It is completely –

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Shannon: The Weasley twins.

Rachael: It's the house that says "I'm too good to follow these rules. These rules don't apply to me because I'm not ordinary."

[*Laughter*]

Rachael: I totally see Moriarty spouting that.

Queen: I think that doing anything to reach your goal is a Slytherin quality though. "Or perhaps in Slytherin, you'll meet your real friends. Those cunning folk use any means to achieve their ends." That's the Slytherin line. So I don't know. I think that's more Slytherin than Gryffindor.

Shannon: Is one of the house qualities for Slytherin ambition?

Queen: Yeah.

Shannon: I come across that a lot. I think on the one hand, I'm thinking here, I can understand the arguments being raised for both Ravenclaw and for Gryffindor. But when I think about Moriarty and I think about ambition – I was consulting that great resource, Wikipedia, and then I was also checking dictionary.com like "What is ambition?"

[*Laughter*]

Rachael: It's a great resource.

Shannon: Yeah, don't do this at home kids. But ambition is defined in different ways, but it seems to be it deals with desire for some type of achievement or distinction: power, honor, fame, wealth and the willingness to strive for its attainment. But I think when you have ambition, you're also very dissatisfied. That's part of what drives ambitious people, is never being satisfied. I think Moriarty's boredom – I mean, he is very powerful. He continues to attain things, control wealth, influence, killing people, getting Sherlock's attention. But he is still dissatisfied. So I almost feel like he's driven by the worse part of ambition, one that can never be fulfilled. I see him as Slytherin here. I can see that as driving his crime.

Rachael: I definitely do see the ambition, but I also see it as why is he ambitious? What is he so dedicated to? I also just see it as a reckless disregard as much as trying to achieve something. In my mind, Moriarty's a little bit too chaotic and scrambled to really be a focused Slytherin with a goal. He's too scatter-brained.

[*Laughter*]

Rachael: He would never take good Hermione style notes either.

[*Laughter*]

Shannon: Are you guys ready for question three?

Queen: Yeah.

Shannon: Okay, so in this one, in her first meeting with Sherlock, Irene Adler says "Do you know the big problem with a disguise, Mr. Holmes? However hard you try, it's always a self-portrait." In series one and two we encounter Moriarty in two disguises: the fumbling and awkward Jim in IT and the somewhat bashful actor Richard Brook. So what house qualities do these brief glimpses of Jim and Richard Brook reveal about Moriarty?

Queen: I think his disguises aren't reflections of Moriarty's identity, but they're reflections about what he dislikes about people. It's kind of a weakness and Jim from IT, he thinks people who hide who they really are, maybe their sexuality – he thinks he's weak and he's not impressive. For Richard Brook, it's a similar story. Brook was supposedly paid by Sherlock, supposedly to play the villain, which he took because he needed the work. Moriarty looks down on anyone who answers to someone else which I think is a Slytherin quality. You know both of his characters, in their own way, are weak characters, who answer to someone maybe themselves for Jim from IT or who answers to Sherlock in Richard Brook,

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and he looks down on that.

Rachael: I make the same argument with respect to the Gryffindor perspective, that Jim and Richard Brook both have qualities that a Gryffindor would not appreciate or are kind of opposite of a Gryffindor. They're both very timid. They're not self-centered. They're sort of the opposite, shadow of what Moriarty is.

Shannon: Would you guys then say that if we do accept the premise that these are a self-portrait, that there are some other house qualities that are being depicted through these characters, or do you reject that outright?

Rachael: I reject that outright. I reject Irene's comment that disguises are always a self-portrait. I think it sounds nice, but sometimes you need to adopt a disguise that serves a certain role and that's what he was doing. He needed something that would be under the radar and he also wanted something that would be emotionally jarring to Sherlock, to see him so different to how he really is.

[Agreement]

Rachael: So powerless, so timid, so shy.

Queen: I think it's a self-portrait of what he doesn't like, of what is the opposite of him.

Shannon: Maybe self-loathing though. Maybe those are parts of him that he hates in himself. He tries to cover with the greater part of him.

Queen: No, he's perfect.

Shannon: I was just thinking about –

[Laughter]

Shannon: Such a fangirl. A Moriarty fangirl.

[Laughter]

Shannon: I was thinking – and this draws a little bit upon what you hear about great lies and sometimes acting too – that great lies are convincing because they contain a modicum of truth. They're not too far from the truth. With acting, depending on the school of acting you go to, you may draw upon experiences to build a history in the character that you're projecting. So there is something there, whether it's something you read or something you experienced. There's some part of you you're channeling in your interpretation of that character.

So I wanted to say that for both Jim and Richard, they actually had something that I think they had in common. But the source of what they had in common was different and that goes back to the differences in house qualities I see. I think this is a part of Moriarty that we're seeing and that is both of them are desperate. There's this degree of desperation for each of them, but they're desperate for different things. So Jim in IT is desperate for recognition by Sherlock. He wants Sherlock's attention. Whereas Richard is desperate for being believed, his story being believed.

Rachael: He's also just desperate for work.

Shannon: Yes! That's a good point.

Rachael: The reason Richard takes the job to begin with is because he's not cutting it as an actor.

Shannon: He needed the job, exactly. So he's desperate for work – yeah, Richard Brook – because he needed the work and now he's desperate to be believed. But Jim in IT is desperate for recognition from Sherlock. Sherlock is someone he values, someone who is potentially not ordinary, someone who's like him. If genius needs to be admired, he's looking for that recognition from someone really high up. He wants recognition from the best and I would say that's a kind of ambition that would derive from Slytherin.

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Whereas Richard is desperate for more mundane things. He's desperate for employment and he's desperate that people like Kitty and John and others who are going to read the newspaper, believe his story. He wants acceptance and believability by normal people, ordinary people. He wants to be accepted by the normal people, by the greater group. That sounds very much like being included, being part of all the rest and that screams Hufflepuff to me.

[*Laughter*]

Rachael: This is my argument for why Moriarty is a Hufflepuff!

Shannon: This is the tiny thread of Hufflepuff in Moriarty

Rachael: That you had to get to through Richard Brook.

Shannon: That's right and you can only see it through that disguise.

[*Laughter*]

Rachael: I love it.

Shannon: I spent hours on this guys.

Rachael: And I think that's probably the best argument for Hufflepuff

[*Laughter*]

Shannon: So let me bring us to our next question. What other aspects of Gryffindor, Hufflepuff, Ravenclaw or Slytherin do you see reflected in Moriarty that we haven't talked about here?

Queen: I have one for Hufflepuff.

Shannon: Okay! Good!

Queen: And this is really me grasping for something, but I think he's helpful to people. This is just one example, Irene Adler. Even if it was all part of his plan, he was willing to help her without asking for anything. So that's something a Hufflepuff would do.

[*Laughter*]

Queen: Right?

Shannon: Help a friend in need.

Queen: Help a friend in need, exactly.

Shannon: I definitely do see a lot of Ravenclaw in him. He's clever and well-learned. We see him showing off his knowledge of binary. He's able to go head to head with Sherlock when talking about Bach and recognizing the music he hears. He throws out puzzles left right and center that are meant to have slight clues. He's a master of puzzles that keep Sherlock occupied. He's clearly very, very clever and cleverness and wit are learning are definitely Ravenclaw traits.

Rachael: Can I make an argument for one Slytherin trait, one particular trait that I think makes him not a Slytherin? In addition to being ambitious and cunning and manipulative and charming, which Jim is all those things, Slytherins also have an extreme sense of self-preservation and we see this with Voldemort, you know, cutting his soul a million times just to stay alive. We see this with The Malfoys, kind of backing down when things get rough because it might mean that they're going to die. This is exactly not what Moriarty does. Moriarty shoots himself on the top of the roof to prove a point and win a game. Although I see Slytherin in so many other ways, I just don't think a Slytherin would ever do that. In fact, I think it's exactly the kind of impulsive thing that a Gryffindor would do to win.

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Shannon: I think that's a really interesting case you're making because all along you were saying this, I was thinking he's been very cautious. In *The Blind Banker*, he has Shan assassinated because she knows what he looks like and he has this web around him. He keeps favors and he keeps people manipulated so that he's protected. He doesn't go and approach Sherlock and John without having a bunch of sniper rifles present. And yes, at the end, he kills himself, but he chooses his own death.

No one killed him. That's very powerful and in a sense, it's like we all die and I called the shot here and this is how I go. I thought that's pretty masterful and manipulative. He manipulated the whole game and he forced Sherlock's hand, although Sherlock again was very clever. He didn't fear death because he had it under control. He didn't need to preserve himself from death. He only needed to preserve himself long enough to play the game. That seemed very Slytherin to me.

Rachael: But that's exactly what Harry did. It's *exactly* what Harry did.

Shannon: But Harry could have been Slytherin though. He could have gone into Slytherin.

Queen: Yeah, but Harry wouldn't kill a bunch of people down his path. Harry's point was to die so that no one would die. Harry sacrificed himself. Moriarty killed so he could win. He won by killing himself.

Shannon: I have a question out of this. If Moriarty lacks empathy for others, does he also maybe lack fear? I don't know if you would say empathy for the self. Maybe death and dying and blowing your brains out, what's so horrifying about that? If you can skin someone, why would it matter if you do it to yourself?

Queen: Right, I agree with that. I think he just thinks this is boring, doesn't matter. He has no fear for himself or anything.

Rachael: You're saying he can't be Gryffindor, back to the again, if it's not scary to you.

Shannon: Might be.

Rachael: No that's the best argument for why Moriarty might be Gryffindor.

Shannon: Well it might in Gryffindor – he even says it so himself, he's insane. Maybe this is part of his insanity. There is something going on here that makes it really hard to sort him.

Queen: You're just figuring that out now? (*laughs*)

Rachael: I just think if you're going to have an evil Gryffindor, this is what it looks like. Otherwise, Gryffindor is this like always good, perfect house.

Shannon: But they're not. There's a lot of assholes in Gryffindor, come on.

Rachael: Ehhh, they're assholes but – like Sirius is an asshole, but he's not evil.

Shannon: But you had Wormtail as a Gryffindor and he was.

Rachael: Wormtail wasn't really a Gryffindor. He was just sorted there so he could hang with those three. He has no Gryffindor qualities.

[*Laughter*]

Queen: Maybe he chose to be sorted there.

Rachael: He did! He chose to be there because he wanted to be Gryffindor, but he has no Gryffindor qualities.

Shannon: Okay, on our next round-table, where we sort Wormtail – no!

[*Laughter*]

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Shannon: Let's move on to our final question. This one is one to have fun with. Thanks to Connie Prince, whom Moriarty helped have killed in *The Great Game*, Mrs. Hudson got her colors done, we're aware of getting colors done. So what house colors do you think Moriarty would look best in?

[*Laughter*]

Queen: Slytherin and I'm not just saying Slytherin because I am a Slytherin and I am in love with him.

[*Laughter*]

Queen: I'm saying Slytherin because Andrew Scott has brown eyes and green and brown look very good together. (*laughs*)

[*Laughter*]

Queen: And I'm thinking like Slytherin green, not neon underwear green.

Shannon: Okay, yeah.

Rachael: Well hey! He wore the yellow underwear. Hufflepuff!

Queen: I know!

[*Laughter*]

Queen: No! They were neon green.

Rachael: Were they? I thought they were yellow.

Queen: Were they yellow? I feel like they were really limey.

Shannon: It depends on your screen resolution.

[*Laughter*]

Queen: I may have had a problem with mine.

Shannon: You know what I think – I personally would love to see him in a crown. Particularly a diadem, maybe with a blue stone. So I think he'd look good in blue.

[*Laughter*]

Rachael: Well, when he's wearing a crown, he looks pretty damn good in that red cape.

Shannon: He does, he does. I think brunettes look good in red. What is that Westwood suit? That was blue.

Rachael: The suit that he wears in court has these nice blue undertones. I'm gonna say in terms of his colors, Ravenclaw works, but I still say he's a Gryffindor.

[*Laughter*]

Rachael: Not everybody who's a Gryffindor looks good in Gryffindor colors.

Shannon: It's true. I still see him as Slytherin.

Queen: Yeah, me too. Brown and green look good. It's beautiful. He's beautiful, whatever. He looks good in anything, that's my final opinion.

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Shannon: Alright. Okay guys, I'm going to thank you for this round-table and we're going to get ready for our next one in which we sort Anderson and Donovan. I'm very excited.

[Laughter]

Rachael: Both of them together?

Shannon: Because I think we have more to say about one than the other. Thanks everyone and see you next time!

Rachael: Thanks, bye!

Queen: Bye!

Music fades in/out.

Music fades in.

Sherlock: *All that matters to me is the work! Without that, my brain rots.*

Music fades out.

243 Types of Tobacco Ash

Methleigh: Welcome to 243 Types of Tobacco Ash: Sherlockian Skills.

My name is Methleigh, and I will be your host for this area of our show. In fandom I write about the ideas in Sherlock Holmes. I like to work to solve the Final Problem, as the show so nicely frames it. In addition, I cosplay Sherlock, and I am keenly interested in Sherlock's skills.

This month our topic will be Morse Code. In The Hound of the Baskervilles episode, John sees a light flashing on the moor and decrypts the letters U.M.Q.R.A. There is no actual Morse Code in the Conan Doyle stories themselves, though it was initially developed in 1836 by Samuel Morse, for whom it was named, in collaboration with Alfred Vail. Morse originally created it as a system of numbers and Vail introduced the use of letters and other symbols. It was in relatively common use by the 1890s.

It can be used by stroke victims who cannot speak or write. It is used for aircraft, ships, and in the military, by radio operators, both amateur and commercial. It is a standard in many areas of life, and would be more effective still were it understood by everyone.

Morse Code consists of series of dots and dashes each of which represents a letter. The most famous are the letters S and O as in the distress call SOS. The S is three dots and the O is three dashes. This is how they are written on the small diagrams you can use to memorize Morse code.

In practice, however, Morse code is (or was) sent with a telegraph key. Or, more informally and more useful for us, it can be sent by a signal light as John thinks it has been in Hound of the Baskervilles. Or it can be communicated by tapping, though this is more difficult. When Benedict was kidnapped in Africa he had said he wished he had known Morse Code when he was locked in the boot of the car.

This shows that Morse Code, even in a digital age, is useful so long as it is generally known. It is a way to communicate in the absence of voice, words, or electronic communication as long as one has a line of sight or is within range of sound.

In the original Hound of the Baskerville Stories, a light was raised in a window. It was raised once for the letter A, twice for the letter B, three times for the letter C, four times for the letter D, and so forth. Using such common letters as R, S, and T would have meant the lamp had to be raised eighteen, nineteen, and twenty times respectively. You can see how this would be a prohibitive system.

Morse code is much better designed. The ease of the letters to transmit is based of frequency tables at the time Morse

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Code was developed. These are rankings of the letters of the alphabet in the order in which they appear most often, in this case in English. The easiest letters to remember and transmit are the most common. E is the letter which appears most often in an English passage. E is represented by a single dot.

Of course dots and dashes are not the literal way Morse Code is transmitted. You cannot draw a dash or a dot with a light, and you certainly not with a tap. A light is turned on and off. A hand or a foot or an object hits against hard object. So the transmission, or sending, relies on duration. A light is turned on for a longer time for a dash than for a dot. It is the same for a telegraph key, which makes an electrical connection, and which also makes a sound so long as the connection exists. A tap is much different, however.

A tap makes a single abrupt sound as it strikes a surface. The sound cannot be adjusted for length. You can try it yourself.

Practically, then, Morse Code relies on timing. Beats are determined to be dots or dashes according to the length of the spaces between them. And the beginnings and ends of individual letters can also be determined by the spaces between them. If a dash is longer than a dot, you may imagine this and demonstrate it to yourself with the familiar SOS pattern. Imagine yourself in a boat, kicking your foot against the metal above you. Three quick kicks for S, three long kicks for O, three quick kicks for S. You can try it, tapping on the table.

An E, as I mentioned, is a single quick tap then. A T is a single long tap. Imagine a pattern of three E's, three T's, and then three E's. Try it. EEET- T- T- EEE. How would you distinguish the difference between that pattern and the one for SOS?

It is based on rhythm. Imagine a metronome, measuring beats. In standard Morse code a dot is one beat. A dash is three beats. A space between a dot and a dash is one beat. A space between letters is three beats. A space between words is seven beats.

Try the pattern with the E's and T's again, tapping your foot for the metronome. E - space - space - space - E - space - space - space - E - space - space - space - T - ! - ! - space - space - space - T - ! - ! - space - space - space - T - ! - ! - space - space - space - E - space - space - space - E .

Now compare it to the SOS pattern. S - S - S - space - space - space - O - ! - ! - O - ! - ! - O - ! - ! - space - space - space - S - S - S.

You see, it is quite different, and the E-T combination is much longer when the spaces between the letters are added to the rhythm of tapping.

And that is how to transmit and read Morse Code when you are tapping. It is the same for a telegraph key, and the same for a light. Of course you can be innovative with light. You can turn a torch or a light-switch on and off. You can put your hand in front of a candle. You can reflect the sun with a mirror, even during the day. One can lengthen the speed by slowing the metronome, virtual or real. In effect this is increasing the length of time for a dot, as all other elements are based on the dot.

It takes quite a bit of practice to learn the rhythm, even once the letters have been memorized. This is true of both encoding and decoding. As is true of many things, to be effective the rhythm needs to be practiced until it is instinctual for it to be sure. John exhibits this level of practice. He simply sees the flashes and translates them into letters. The standard required for a Boy Scout Badge, for instance, is five words per minute.

Morse code can be sent in words, or it can be encrypted. The standard for a Second Class Commercial Radio License is 20 words per minute in plain text - in actual words, and 16 'words' per minute, where the 'words' are seemingly random groups of letters. The record for copying Morse Code was set in 1936 and still stands at 75.2 words per minute. You can compare this to typing for instance.

It was usual for radio operators, aboard a ship of the era of the Titanic for instance, to be able to simply hear the transmissions as hearing words and sentences automatically, rather than breaking the transmissions into letters, they were so practiced.

Please visit our website to find a chart of the letters as well as links to sites where you can practice and learn. There are also a variety of iPhone apps available.

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Thank you very much for listening and I do hope you enjoy Morse code.

Music fades in.

John Watson: *This is your living, Sherlock. Not 240 different types of tobacco ash.*
Sherlock Holmes: *243.*

Music fades out.

Music fades in.

John Watson: *Fantastic!*
Sherlock Holmes: *You know you do that out loud?*
John Watson: *Sorry, I'll shut up.*
Sherlock Holmes: *No, it's ... fine.*

Music fades out.

That's My Division

Rachael: Hello and welcome to “That’s My Division,” the rec segment for the Three Patch Podcast.

I’m Rachael and today I am recommending three Moriarty centric fics in celebration of March Moriarty Madness. Please be warned that I like my Jim slashy, kinky, and dark so the fics I will be discussing contain slash, BDSM, noncon, and various other potential triggers. Additionally, most of them are appropriate for adult audiences only. Please see the warnings listed with each individual fic for more details.

It is probably also a good idea to forewarn folks that I have a particular fondness for Jim and Sherlock together. Although I know that there is much love in the fandom for MorMor, Jim/Mycroft, and other Moriarty pairings, I just haven’t explored those yet. So I am recing what I know, but I promise that it’s good...

The first fic is called Mutual Parasitism and it is part of the Kindgom Animalia series by etothepii (Stochastical). This fic is set in a BDSM AU where D/s relationships are the norm, and sexual identity is understood in terms of BDSM power dynamics (e.g., top, sub) rather than sexual object choice (e.g. gay, straight). Sherlock identifies as a sub and has secret trysts with Moriarty that are played out via text messages and clandestine encounters in hotel rooms all over the world. Although other fics in the series contain clear noncon, I would classify the sex in this fic as more dubious consent. The relationship dynamic is bittersweet, but steers clear of the dark and inhuman realm that some Sherlock/Moriarty fics easily veer into. Here’s a snippet that captures the mood...

Sherlock has a hidden folder of images under two levels of encryption on his laptop's hard drive. Most are of Moriarty, of his hands and his body and his groin. Several are of himself, taken without his noticing, with his eyes closed or his face turned away from the camera.

He barely recognizes the man in those images. He's different from the man Sherlock sees in the mirror, different from the man everyone else knows.

There are layers upon layers stripped away that Sherlock recognizes only when they're gone -- shields of words and breeding and courage, each of them dashed to pieces. Sometimes there is an extra hand in the shot -- in his hair or cupping his chin or just touching him, fingers brushed against his skin. And when he sees those images he wants, wants the feel of the cold air on his skin and a hand anchoring his thoughts in place, wants the attention - demanding sensation of fingers in his mouth. The images make him feel hollow inside. They make him feel wistful and empty and sad. But for some reason, those are the ones he looks at most.

This fic isn’t for everyone, but if you like the Sherlock/Moriarty “I kind of hate you but also want to fuck you dynamic” and a bit of kink, I highly recommend it.

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My second rec is probably something that many of you have read, but it deserves a proper shout out. The Anatomist by rosa_acicularis retells the storyline of Series 1 with a bit of a twist. Moriarty is actually not a single person. Jim and Molly are twins, orphans, who constructed the “Moriarty identity” at the age of 12. They live a wild life of crime and deception, traveling the globe with different identifies and playing dangerous games mostly to keep themselves entertained and reaffirm their status as “better and different from everyone else on the planet.” The best way to explain it is to read a passage from the fic...

When they are children, Moriarty is a game. A story they tell only to each other, in whispers. In the narrowing spaces between them. The Moriartys aren't like other people, Jim says, murmuring in her ear as they slip through the crowded corridors of their Brighton comprehensive. The Moriartys aren't like anyone, and there's no one like them. Not anywhere, not in the whole wide world.

The Moriartys are clever, Molly says as she holds a tea towel full of ice to the darkening bruise high on Jim's cheek. People call them freaks, but only because they're frightened. Because deep in the lizard parts of their little, limited minds they know what the Moriartys can do.

The Moriartys don't need anyone but each other, Jim says, her fingers pinched between his as they watch the machine lower Carl's casket into open ground. The world could burn around them, and they wouldn't care.

Not so long as they got to light the first fire, she says, and he hides his smile in the long swing of her hair.

As one might imagine, the major source of conflict in the fic is that although Molly and Jim are so much alike and so much a part of one another, Jim is fundamentally psychotic and Molly isn't quite there yet. I won't spoil the ending, but I will promise that it will make you think. Additionally, when perusing the author's AO3 page in preparation for this segment, I was also pleased to see some Elementary fic has been posted there. So I know what I will be reading tonight.

My final rec is another Moriarty and Sherlock story, but it's just as much a Johnlock as well. Broken Toy by gwenweybourne is premised around Moriarty's brutal rape of Sherlock being Sherlock's first sexual encounter. Although the fic starts off on a very dark note, what happened between Jim and Sherlock (and also what continues to happen between these two men) eventually helps John and Sherlock realize how good they are for each other. If you're a hardcore Johnlock shipper, I recommend the last chapter, but if you're willing to stomach something more dark with Sherlock and Jim, read the rest of the fic, which contains some great passages that illustrate the strange chemistry between these two men like this one...

Jim's mouth was very close to Sherlock's ear. "Don't you think we were born in the wrong time?" he asked, breath hot against the detective's neck, his hands sliding down the sides of Sherlock's body. Sherlock was still rigid under his touch, but he felt the slightest shiver.

"What do you mean?" A slight catch in his voice.

"I mean," Jim's hands tightened around Sherlock's slender hips, the sharp bones fitting into the hollows of his palms, "what a terribly dull time we live in. Democracy, bah. We the People, equal representation for all, a future fair for all, kumbaya, my lord. Ugh. You and I, Sherlock we were born for different times. We would have been kings, emperors, despots. Making decisions for the mindless masses too stupid to do it for themselves. Our decrees as law. Heads on pikes if we were disobeyed. Can't you imagine it?"

His voice was slow and thick as he drew his hands up the front of Sherlock's torso, feeling lean muscle working under his fingertips. "In Roman times, we would have made Caligula blush. Fuck Nero, it would have been you fiddling as Rome burned. And it would burn because we wanted it to. All that power. Doesn't it make you hard thinking about it?"

And all that power is precisely what I love about these two.

Well that's it for my Moriarty rec list. If you happen to check out any of these fics on AO3 or elsewhere please be sure to leave Kudos or a comment to let the authors know that you appreciate their hard work. And if you think I missed some epic Moriarty recs feel free to contact us at bored at three patch dot com with your suggestions. Who knows...by next March I just might be a MorMor shipper.

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Music fades in/out.

Post Mortem

Rachael: Hello and welcome to the little part of the show at the end that we like to call The Post Mortem. I am Rachael and I am here with a few fellow Moriarty lovers and Sherlockians.

Fox: Fox Estacado.

Qui: Qui!

Queen: The Queen of Hearts.

Rachael: So if we're on track like we were last time, we just produced about two and half hours of Moriarty content.

[Laughter]

Rachael: Hopefully not. We don't want to have two and half hour long episodes all the time. I don't know – what do you guys think Jim would have thought of the show?

Queen: I think he'd have his own say about what house he'd be sorted into (*laughs*).

Qui: I think he would probably be rather horrified.

[Laughter]

Queen: Yeah. Probably his thoughts.

Fox: He would think we were all rather dull.

Queen: [*laughs*]

Rachael: Oh he would definitely think we were ordinary. Definitely ordinary. But I firmly believe that some fictional characters, like Severus Snape, are horribly annoyed with the fact that they have fangirls. I think Moriarty would appreciate that he has fangirls and find a way to harness our energy.

Fox: This is true. I can see that.

Queen: Or take advantage of it, either one [*laughs*].

Rachael: He can take advantage of me any day.

Queen: I was going to say that.

[Laughter]

Queen: You stole my line.

Rachael: So I didn't want to mention it earlier, I didn't want to be rude, but is that a ... body bag over there?

Qui: Actually, Rachael, that's our mail bag and I think it's time we read some messages we received from listeners.

Rachael: Sounds good!

[Voiceover]

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

Qui: Rachael, why don't you do the honors and read us our first piece of mail?

Rachael: So the first piece of mail is from Eleanor, or schmellanor on Rav and she says: "Hey Three Patch podcasters. Just wanted to say I've been really enjoying the podcast so far. Re: Extreme Crafting with Mrs. Hudson for Sherlocky knitters who are or should be on Raverly, I'm hosting a knit-along for John's Christmas jumper if anyone would like to join us. I'm schmellanor on Raverly and the group is called 'John Watson's Christmas Jumper Cow'. We're sort of a splinter group of the 221B Group – also awesome, worth joining for crafty fangirl – and we've got a couple of knitters a few inches into the body of the sweater. Come play! Thanks for all your hard work, podcasters."

Qui: Wow! Can I just say that I'm not a knitter, but I wish I could knit just so I could knit a John sweater. So this group sounds awesome! Definitely check it out. If you have any other crafting groups or crafting events that are going on that you know about, definitely write in and tell us about them.

Rachael: And Qui, didn't you say that you actually have read this listener's fic?

Qui: Oh yes!! Yes! Mistyzeo on AO3. She's writing "50 Good Reasons" to have sex.

Rachael: You need fifty?

[Laughter]

Qui: You need fifty. I think she's on thirty now and each chapter is a reason.

Rachael: Ah.

Qui: And it's amazing.

Rachael: Well, we'll make sure to include links to both the crafting group and the fanfiction in the show notes.

Qui: Awesome. So on that note, let's go ahead and read our next piece of mail.

Fox: So from Tumblr user cleverelysion [???]: "Man alive! I'm excited about this episode. There is an amazing conversation about queer-baiting in television shows and fandom and the possibility of it being hurtful. How shipping and John and Sherlock's relationship fits into all of it. I always try to maintain a level of social consciousness about the queer community and I consider myself an ally. I however have never put myself in their shoes while experiencing fandom, seeking representation and feeling hurt or teased with certain things in the show. I will say that I'm proud of the Sherlock fandom and the show itself for carefully handling these kinds of issues, though they and we aren't perfect. It was really eye-opening for me. Thank you, Three Patch Podcast."

Rachael: Well, these are exactly the type of mails that I love to get because queer-baiting is certainly a sensitive issue in fandom, but if we don't talk about it, everybody stays silent and nobody learns anything and we never get anywhere. So I know it's a controversial topic but I enjoy some of the queer-baiting in *Sherlock*. I don't know if I'd call it queer-baiting. I enjoy some of the sexual tension in *Sherlock* and I hope it continues. I kind of feel guilty for it.

[Laughter]

Qui: Don't feel guilty.

Queen: I don't think the show intentionally is queer-baiting, but I can see how it would be alienating. The way John says, "I'm not gay." I can see how that would.

Rachael: "Confirmed bachelor."

Queen: I can see how that would be alienating to someone. I think it really just depends on the way you take things or the way your interpretation is or what your background.

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Qui: And a lot of times when I get to those points in the show where I think maybe, I can see it being hurtful, it's when I remember that Mark Gatiss is gay and there are gay characters in the show. Irene Adler, they made her gay.

Rachael: That's true. That's true. Although, Irene Adler, to some degree, is a heterosexual man's fantasy of a lesbian.

Qui: I can see that.

Rachael: Down to that she likes girls except for that one guy and that happens with Sherlock.

[Agreement]

Rachael: She doesn't identify as bisexual. She's gay, except for Sherlock.

Fox: There are people like that.

Qui: She says that John – or she implies that John is straight except for Sherlock.

Rachael: Mm-hmm. So they're definitely dangling it.

Qui: They really are.

Rachael: But I'm not offended by it. I relish in it and I hope it continues in season three. I think in that segment, Dixie made a prediction about John folding red pants in season three?

[Laughter]

Queen: Please!

Rachael: And that would make me happy.

Qui: That would be amazing.

Fox: Well, I agree very much with Emma Grant's opinion from episode two. I don't see it so much as queer-baiting in the show, but more playing with the dynamic of Sherlock and John's relationship. Agreeing with Shannon's point as well, I don't think that seeing a close male relationship needs to mean that one of them is gay or that they're gay or they're both questioning or it's anything to do with orientation or sexuality.

Qui: It's a good point.

Queen: Next, we got a great compliment from someone on tumblr named unknownsister. Unknownsister said: "I can't even express how excited I was that this was two and half hours long. Every minute was great. The only bad thing is that now we've all got to wait for another month for the next one. Give it a listen."

[Laughter]

Qui: Well, I for one am glad that somebody was excited it was two and half hours long because I was a little bit worried about the length. What do you guys think?

Queen: Yeah I think some of us were uncomfortable, we were embarrassed. We're like, "Oh we talked a lot."

[Laughter]

Rachael: Yeah the problem is we're all very passionate about *Sherlock* and we need to learn to edit, so luckily I don't think anyone has storage problems anymore. Everybody's Ipod or non-Apple mp3 player holds two and a half hours. You just have to break it up. Maybe listen to one segment while you're at the gym and listen to the next segment on the commute. You can savor it over a few days.

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Qui: Exactly. You don't have to listen to it all in one go.

Rachael: But that said, if folks do have comments about our format, length of the show, or other issues like that, we'd love to hear from you because it would be kind of boring if we made a show that entertained only us.

Qui: So our final comment is more a technical note that someone sent us, comments regarding our iTunes. This is from ozzies : “You may be aware of this, or already addressed it, and if that is the case, then I'm very sorry to bother you. But I can't seem to be able to listen to the podcast on iTunes. It appears – at least to me – that only a second of audio has been uploaded for each episode. I know I could listen to it on the website, but I thought you should know in case I'm not the only person experiencing this problem. Thank you.”

Rachael: First of all, thank you so much for writing in about this. We really appreciate all of the technical feedback that we get about whether or not the podcast is working or is not working in terms of just getting out from our servers to people's computers and devices and things like that. We think we've tracked down this issue.

If you go to the Three Patch website – three-patch.com – you'll see that each episode has a blog post associated with it and at the top of the blog post, there's a little graphic. One says “Subscribe with RSS”, the other one says “Subscribe with iTunes.” If you click on that “Subscribe with iTunes”, it will take you to an iTunes website and if you are not subscribed to the podcast, you cannot play the podcast in the browser.

So the surefire way to get to listen to Three Patch is to actually subscribe to it iTunes or subscribe to it with any kind of podcast catcher using the RSS feed. That way whenever we put out a new episode, it will be downloaded right to your computer right away. There's also of course, the player that is embedded in each one of the posts on three-patch.com. So hopefully, ozzies, you've been able to listen to the whole episode, all two and half hours of it.

[*Laughter*]

Rachael: And it's gotten to you. If you haven't, please drop us a note and that goes for any of our listeners who might see a little technical snafu, or a big technical snafu in how we deliver the podcast.

Qui: Great! We're also looking for a few experienced audio editors interested in helping with the podcast. If you have any audio editing experience and are interested in joining our crew of consulting fans, please email us at bored@three-patch.com. So even if you're not an audio editor, if you have any other comments, feedback, fic recs, craft recs, art recs, any other types of recs – anything! Or something you'd like us to share on the podcast, there are so many ways you can get in touch with us.

You can leave us a comment on our website at www.three-patch.com. By email: bored@three-patch.com. On tumblr: username [threepatchpodcast](http://threepatchpodcast.tumblr.com). On Livejournal: username [threepatch](http://threepatch.livejournal.com). On facebook.com/threepatchpodcast. You can tweet us, [@threepatch](https://twitter.com/threepatch) or leave us a Skype voicemail, Skype username [threepatchpodcast](https://www.skype.com/people/threepatchpodcast).

Personally, I'm really hoping someone leaves us a voicemail on Skype.

Queen: Yes!

Rachael: Yes voice mails will automatically make it to the top of the body bag/mailbag.

Qui: Yay!

Queen: That sounds dangerous!

Rachael: It does. One more thing, I do want to solicit some specific feedback for episode four. Episode four is the April episode and although we won't be doing a traditional April Fool's episode, we will be focusing on trickery. We'll be sorting Anderson and Donovan in the Sorting Sherlock round-tables. If you have a thought as to where those two fall on the spectrum of Harry Potter houses, be sure to chime in. The Reichenbach Fallout will be returning in which we will be looking at how exactly Sherlock pulled off his biggest trick – faking his own death.

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Qui: It's going to be awesome.

Fox: Can't wait.

Rachael: It's about that time. Time to wrap up the show and get some take out. I think last time we got Indian, but this time I think we need to select take out Jim would get.

Qui: Nice, greasy kabob.

[*Laughter*]

Rachael: Ooh!

Qui: I don't know!

Queen: That sounds really dirty!

[*Laughter*]

Qui: I know! I didn't mean for it to!

[*Laughter*]

Rachael: It did.

Qui: Sorry! Now I can't think of any other type of take out.

Queen: [*laughs*].

Rachael: I see Moriarty as a sushi guy.

Qui: Oh sushi! I like sushi. And green beer.

Queen: Shamrock shake.

[*Laughter*]

Queen: He's a little too classy for that.

Rachael: Alright guys, I'll see you at the sushi bar with shamrock shake.

[*Laughter*]

Rachael: Until next time. Bye

Qui: Bye:

Music fades in.

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

Music fades out.