



THE DIOGENES CLUB
PALL MALL

Three Patch Podcast – Episode Five

May 2nd, 2013

Music voiceover

John Watson: *What are you doing?*

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

John Watson: *Is that...*

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

Music continues and fades out

Rachael: Hello and welcome to episode five of The Three Patch Podcast. I'm Rachael and I'm here with a few fellow Sherlockians.

Drinkingcocoa: I'm Drinkingcocoa.

Qui: Qui.

Hannah: Hannah.

Rachael: Well I'm not going to reveal what the theme of our episode is *quite* yet, but we do have quite an assortment of content. We will be sorting Mrs. Hudson in the Sorting Sherlock segment. Methleigh will be taking us through The Science of Abduction in 243 Types of Tobacco Ash. Finally, we'll round the episode with That's My Division, which will be an assortment of recs which focus on our theme.

Before I talk about our theme, maybe we can do a really brief introduction of the new folks who are on the cast. Qui is a regular to the host segment, but we have Drinkingcocoa and Hannah. So maybe you guys want to introduce yourselves and talk about what you do in *Sherlock* fandom.

Drinkingcocoa: Hi, I'm Drinkingcocoa. I got into the *Sherlock* fandom because some *Harry Potter* fanfic writers begged me to read their stories and I didn't understand them without watching the source material. They said, "But we warn you, it's addictive." I said, "Yeah, I can do this without getting addicted," and I was very, very wrong.

Rachael: Oh you were so wrong.

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Drinkingcocoa: It kind of ruined the first half of 2012 for me in a good way, ruined. I don't write fic – I write meta. But mostly what I do is beta work for Emma Grant's stories, which makes me feel so excited and flattered that she lets me work on her stories because I think they're amazing.

Rachael: I think they're partially amazing because of you as well though.

Drinkingcocoa: Well, I read them before she had any clue who I was and I thought they were amazing then. But thank you.

Rachael: Beta readers are way underrated in fandom sometimes, I think. You guys do a really good job. I wish I had the patience or the skill to do it.

Drinkingcocoa: Sometimes I've tried to hold back because I'm not sure if fanfic writers can take some really hard criticism, but Emma really welcomes it. I think she has such a strong vision for what she wants to do with her characters. I just keep going until I feel like I can really hear them.

Rachael: That's awesome. Hannah, what about you?

Hannah: Well, hi! Gosh, I've been a shipper for a heck of a long time and an Arthur Conan Doyle fan for even longer. In fact – okay, fun story. My mom read me the stories when I was little and I remember distinctly, she was reading to me one night as a bedtime story. I got so confused when they mentioned Mary Morstan. I said, “Mom, I don't get it. I thought that Sherlock and Watson were married and that's why they live together?”

[*Laughter*]

Hannah: I was really confused and upset and my mom had to explain to me, “No, this is Victorian England, alas.”

Rachael: [*laughs*] You thought they were married. Like, who's this Mary?

Hannah: I know! So it was my first ship as a tiny baby. I actually was reluctant to watch the show for a long time because I thought they couldn't possibly modernize it and stay true to the real characters. Then I watched it. A real life friend insisted that I do it. She works a lot in the fandom. I was hooked and now I'm here [*laughs*] Yay!

[*Cheering*]

Rachael: You've committed with the rest of us.

Hannah: Unfortunately, I don't really do anything in fandom. I'm just a lurker, but I read so much fanfiction and that's that [*laughs*]. I don't produce as much as I should for the fandom, but I'm an active lurker.

Rachael: And Hannah you're obviously a Johnlock person. Cocoa, do you have any particular shipping inclinations?

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Drinkingcocoa: I think Johnlock is just natural. I mean, of course, I ship Johnlock. I like Lestrade. My OT3 is John, Sherlock and Lestrade together. I don't ship Mystrade, but I do like the idea of Mycroft and Molly together cause I think they're strange in similar and compatible ways.

Rachael: While we're on the subject of shipping Molly with people, The Science of Seduction in this episode will be focused on Greg and Molly and I wanted to talk a little about the theme for this episode. It was a little bit all over the place.

You may have heard us announce in episode four that because Mother's Day is in May, that May would be the women in *Sherlock* episode for The Three Patch Podcast. Well, we thought about that and we realized that it was short-sighted for at least two reasons. One: there are a lot of women in *Sherlock* and we need more than one episode to talk about them. And two: it's probably a little bit limiting to always be limiting women and mothers, because women can be many more things other than mothers. So in short, we decided to make this episode about tea.

[*Chuckling*]

Rachael: But we kept Greg and Molly together. I don't know how they relate to tea. You can't expect us to be thematically perfect all the time.

Qui: Yay tea!

Drinkingcocoa: To me, the theme is a natural transition from possibly a Mother's Day episode to tea because at first I thought, "Yes, fine, Mother's Day." Then I counted the women who appear in series one and series two and how many of them are mothers. I found that there are almost no mothers and actually almost no parents in series one and two.

Rachael: Really.

Drinkingcocoa: Of the female characters, where we know for sure, where we have confirmation that they are mothers – there are two who appear on screen. There's a mother who does not appear on screen and then there's a mother who was known to have a stillborn child and that's it.

Rachael: Wow.

Drinkingcocoa: The woman who has lines and appears on screen is Dr. Stapleton from "Hounds of Baskerville."

Rachael: Ah yes, with the bunny.

Drinkingcocoa: Yes. The one who is offscreen that we know is a mother is Mummy Holmes, who is one of my favorite characters even though we've never seen her.

[*Laughter*]

Rachael: Mine too.

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Drinkingcocoa: Other than that, we don't have any evidence that Mrs. Hudson has ever had a child. There are women who are - it is almost certain that they don't have children, like Molly or Anthea, who obviously doesn't have time to have a child.

Qui: It would be kind of sad if Mrs. Hudson had children because their father...

Drinkingcocoa: Went to the electric chair, yes.

Rachael: Yeah.

Drinkingcocoa: I thought of that!

Qui: Right!

Drinkingcocoa: So the show is basically about people who are young professionals who either haven't had children yet or have made the deliberate decision not to have children. I thought I would want to respect that and not equate being a woman with being a mother. Anyway, that I found very interesting, that wow there really aren't that many mothers. Although, Mrs. Hudson definitely acts maternal towards John and Sherlock.

Rachael: Yes.

Drinkingcocoa: Which is why Moriarty targets her of course.

Rachael: I was actually going to say it would be sad if Mrs. Hudson was a mother because clearly she doing all her mothering to John and Sherlock. Her kids must feel really left out.

Qui: Right?

Drinkingcocoa: Well, they might be about the same age.

Rachael: Maybe they reject her, so that's why...

Drinkingcocoa: [*flustering*] Who could reject Mrs. Hudson!?

Rachael: That's so sad.

[*Awwing*]

Qui: They hate her because she made sure their father was dead.

Rachael: That's so angsty. God.

Qui: I wonder if anyone has written that fic, from the point of view of the Mrs. Hudson's children.

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Rachael: Who hate her. And Sherlock. One of them could be a super villain who's out to get Sherlock.

Drinkingcocoa: Oooh.

Rachael: Because he orchestrated it.

Drinkingcocoa: Or he replaced them.

Qui: They're jealous.

Rachael: Two reasons for Mrs. Hudson's child to have a grudge against Sherlock.

Qui: Okay, we need some child fic now.

Drinkingcocoa: I just want Mrs. Hudson darkfic in general. It turns out that they wrote her in as a maternal figure. They didn't plan it. It's not from Arthur Conan Doyle. It's because Una Stubbs, the actress who plays Mrs. Hudson, knew Benedict and his mother when Benedict was a little kid.

Hannah: Oh stop it, that's so cute.

[*Awwing*]

Drinkingcocoa: It is! It's incredibly adorable. They lived in the same neighborhood and Una Stubbs and Benedict's mother used to act together. They would hang out and talk and this little kid, I'm sure, was running around into the street and making trouble.

Hannah: Little Benny!

Drinkingcocoa: Yeah, so they behaved that way on set, with that dynamic, and they just kind of wrote the character that way from that interaction. Which I love.

Rachael: That's funny. I did not know that.

Drinkingcocoa: So with the tea, I remember thinking, “Oh there's that one moment in 'Reichenbach'.” There's the assassin who's doing repairs on Mrs. Hudson's flat and she offers him tea. She's just so sweet and welcoming and maternal and then you see he's got this gun. He's going to try and kill her. I thought, “Oh tea.” That's like the first thing we know about her, is when she says, “Not your housekeeper,” when she's offering John tea.

Qui: Right, she offers him tea and gives it a disclaimer.

Drinkingcocoa: Then John says, “And biscuits, too.” Then I went through and – unlike mothers – tea shows up all over the series.

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[*Laughter*]

Drinkingcocoa: Every episode has tea.

Rachael: That is so true.

Hannah: It really is.

Drinkingcocoa: Somebody's drinking tea. Ugh, "The Blind Banker." All those teapots.

Rachael: Yeah.

Hannah: They are British, so...

Drinkingcocoa: In "Reichenbach Fall," there's eleven o'clock and everyone's spilling their tea.

Rachael: I love that scene. I love it. Although coffee is spilled.

Drinkingcocoa: Yes, there is that one. Or you know, in Lestrade's case, he doesn't spill his coffee because he's just too badass.

[*Laughter*]

Drinkingcocoa: Then there's that junction of these two themes, when Mycroft is at the Palace and he says, "I'll be mother," and he pours the tea and Sherlock says, "There's a whole childhood in a nutshell." Ooh, there's that dynamic. There's a lot of missing mothers all over this series. Mummy Holmes, who really fascinates me, I think she's still alive. Do you guys get that?

Qui: I've been torn on that because the way they talk at the end of episode one, it does almost make it sound like perhaps she's gone.

Rachael: I don't think she is just because – I subscribe to this headcanon where the control and the grudge between Mycroft and Sherlock has something to do with funds. Mycroft being the guardian of some trust fund and I can't imagine – why would Sherlock be so dependent on Mycroft if his mother were still alive? Maybe she cut him off financially and she made Mycroft the guardian, but he's an adult, so that doesn't make sense.

Qui: Yeah, and saying, "It made Mummy mad." I do remember past tense. It could be referring to a singular event and not necessarily her as a whole in the past tense. I don't know. I go back and forth on that one.

Rachael: Hannah, do you think she's alive?

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Hannah: Yeah, I wish she were because I love to see her so much in fanfic as a character and I love the whole fancasting of Helen Mirren. I think she would be a simply outstanding character – to see where these two crazy boys came from. I mean, from that first conversation, in the first episode, it does seem like she's not in the picture. However, she would be such an awesome character. I wish she were, but I think she's not.

Drinkingcocoa: The reason I think she's still around is from the commentary from “A Scandal in Belgravia,” when Steve Moffat and Mark Gatiss are talking about the Christmas scene and they say that they did this whole thing where all the Christmas cards in 221B are all for John except for one from his mother.

Hannah: Oh really?

[*Oohs*]

Drinkingcocoa: Then they couldn't think of a way to show that, so they cut it out.

Rachael: Ahh.

Drinkingcocoa: Then later on, in the commentary, when they show Mycroft alone at home at Christmas and they're laughing about his giant chess pieces or whatever they are. Sue Vertue says, “Does he live alone there?” There's this huge pause and then you hear them say, “Well, those things must be thought of,” or, “We're not going to tell you that,” or ...

Rachael: So they think that Mycroft lives with the mother still?

Drinkingcocoa: They didn't say that, but when I imagined Mycroft still living at home with his mother, it cracked me up so bad.

[*Laughter, awwing*]

Drinkingcocoa: I desperately wanted to see it.

Hannah: She's the one that reminds him to bring his umbrella.

Qui: Aww.

Rachael: That's why he hangs out at the Diogenes Club. “I don't want to go home.”

Hannah: It's why he's always over at Sherlock's place.

Drinkingcocoa: I just imagine Sherlock – that's one of the things he sneers at Mycroft for and it's so much the good little boy versus the bad boy.

Rachael: Although Sherlock is clearly taken care of by somebody because I don't think he is generating enough income to support his lifestyle.

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Drinkingcocoa: Obviously, the family tailor still does all his suits.

Rachael: Exactly. I know how much those dress robes cost. I've looked at Sherlockology.

Qui: Do you think that they would be cheeky enough to cast Benedict's mother as Mummy Holmes?

Rachael: [*gasp*] That'd be crazy!

Drinkingcocoa: I've fantasized about that, her or Helen Mirren.

Qui: I do think it's something – I could see them doing that. I really could.

Rachael: I certainly haven't heard any rumors about it and there are a significant number of spoilers going around, so I did want to talk about that really briefly if we want to switch gears. We announce the official Three Patch Podcast spoiler policy.

Here's how it's going to work: our spoiler policy is going to be in effect from the time that filming begins in *Sherlock* series three until the very first airing of episode one, anywhere in the world. I know everyone who listens to the cast is not going to wait for it to come out in their geographical location.

Our spoiler policy in this main podcast, Three Patch Podcast, we will not discuss spoilers at all. We have this separate thing called Spoilercast. You can go to our website and see links for that where those episodes that contain spoiler content are posted on a regular basis. The question is, what is a spoiler? Fans could argue for forever about this, so we'll just cut to the chase and say we landed on the definition of a spoiler as any detail about the plot, casting, set or other elements of series three that have not been announced officially from the BBC.

So if it's been announced officially from the BBC and we know that it's fact, it's not a spoiler and it's an announcement, we'll be discussing those things. But if it's something like, some random person on Twitter who is on the set and people think they're on the set and they're not quite sure and they're posting pics – all that stuff will be in Spoilercast.

Are you guys here in spoiler tent or outside the spoiler tent?

Qui: Spoiled rotten.

Hannah: Yep, spoiled.

Drinkingcocoa: I've given up on trying to remain unspoiled because there's not that much – you can't always control for that, so heck, sure. I'll be spoiled.

Rachael: Yeah, if the whole internet breaks down and everybody just stops freaking out and everyone becomes spoiled, maybe we'll have to amend the spoiler policy and get more relaxed, but for now we're going to try and keep it clean.

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Qui: I used to be spoiler-phobic in other fandoms. But for some reason, in this fandom, I'm totally fine with seeing all the spoilers I can see.

Rachael: That's funny. I wonder what it is about *Sherlock* that brings that side of you out.

Qui: I suppose part of it is that we do have the canon and obviously this BBC series isn't fully canon, but it is a love letter to canon. It's kind of fun to figure out how they're going to twist canon to their own means.

Drinkingcocoa: The fandoms where you didn't like to be spoiled, was that earlier in time before there was so much Tumblr activity?

Qui: That's possible. Harry Potter, when the books came out, I didn't want to see anything. The movies were different because you've already read the books. It's not the same. Maybe it's books that I'm more spoiler-phobic and films and movies, I'm not as concerned.

Rachael: I think it's easier to get spoiled about TV shows because images. You can see an image for one second and be spoiled, but it was really easy to resist reading the carpet book – and the carpet book, for those who don't know is the completely unauthorized, pirated version of book seven that came out as a spoiler before it was actually released. I feel like it was easier to contain myself and not open that PDF file and squint at that shitty scan. But it's really hard not to check Tumblr all the time and avoid that one picture that will spoil you.

Qui: And you don't really know what's going on in that one picture. We can guess all day, but if you read an actual paragraph, it's the paragraph – it's the paragraph, you know what I mean?

Hannah: I have sort of a different idea about spoilers. To me, all the spoilers coming out – I mean, I'm not going to spoil anyone obviously – to me, it's more like teasers, because the material is not out yet. I feel like with the *Harry Potter* books, for example, it was easier to get spoiled because everyone reads at different speeds. For me, a spoiler is like, “This person dies,” or, “This person is secretly this person.” It's not like we saw a picture of someone in an outfit. It's more like plot points to me. With a book, everyone reads at different speeds, so there are people who read every *Harry Potter* book in four hours and then spoiled. I'm also not really big about spoilers in this fandom. I don't care what I see or what tweets I see because it's not plot and we can all see it at the same time. It takes each of us 90 minutes to watch an episode.

Rachael: Hey, there's some people. I have a friend who watches TV at 1 ½ times the speed.

Qui: Oh really? Oh my god.

Rachael: I feel like it's something Sherlock would do.

Qui: What??

Rachael: He says, “It's an efficient use of my time to watch everything.” It's really fun to watch TV with him.

[Laughter]

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Hannah: What is the dialogue like? Like, [*slo-mo*] “Johnnnn.”

Rachael: No, no, it's faster.

Hannah: Oh!

Rachael: It's 1 ½ times – he's trying to save time by watching faster.

Qui: I really want to hear Sherlock's speech in “Hounds” at 1 ½ times.

[*Laughter*]

Hannah: [*quickly*] “I don't have friends!”

[*Laughter*]

Rachael: So we really need to speed up quite a bit because we're cutting into the content of the show. I think it's about time to say, “The game is on.”

Drinkingcocoa: Bye.

Qui: Bye.

Hannah: Byeeee!

Music fades in/out.

Coroner's Report

Octopieces: Hello everyone. This is Octopieces here for your monthly Coroner's Report.

Filming continues with “The Empty Hearse” entering post-production and “The Sign of Three” entering filming. Also, Amanda Abbington is back on Twitter, username CHIMPSINSOCKS. This is very exciting, but please remember to be respectful of the actors, crew and family members of the team. They make the magic happen.

The “221 Bravo Baker” podfic series continues. I just put up my chapter, chapter two, so check out abundantlyqueer's tumblr or cellardoorpodfic for more information. Both are linked in the show notes along with the fic. It is amazing.

Benedict Cumberbatch and Chris Pine are to appear on The Graham Norton Show on Friday, May 3rd. Be sure to record. The interview should be quite entertaining, along with the release of *Star Trek* on May 17th. I have my tickets for my midnight premiere and I am incredibly excited.

Along with the reveal of the second episode title, “The Sign of Three,” we have tentative season three airdates. “The Sign of Three” is scheduled for 22nd of September and the untitled third episode for September 29th. There's no date for “The Empty Hearse,” but jumping up ahead a week looks like it could be the 15th. Everything is still speculative and may change, but this was enough to send me toppling off my seat with excitement.

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There's lots of news in terms of filming, but it's all very spoilery and since this is a spoiler-free podcast, I'd like to point you to our sister cast, Spoilercast, linked at our website, three-patch.com.

Well, that's it for this monthly Coroner's Report. Have a cuppa and I'll see you next time.

Music fades in/out.

[Voiceover]

Sorting Sherlock

John: *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: *I know you're an army doctor and you've been 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's psychosomatic, quite correctly I'm afraid. That's enough to be going on with, don't you think?*

Music fades in/out.

Shannon: Hi everyone and welcome to the Sorting Sherlock segment and today, we're going to be sorting, one of my favorite characters, who also happens to be missing a first name: Mrs. Hudson. This is Shannon and I'm joined by:

Drinkingcocoa: Drinkingcocoa.

Kat: And Holyfant.

Shannon: Excellent, excellent. Holyfant is also known as Kat. It's okay if I call you Kat, right?

Kat: Sure.

Shannon: Let's start with Mrs. Hudson and I have a very gentle beginning question. It's one we've used before. What three words would you use to describe her?

Kat: My first word is motherly because, well, it's something that I really see in her. I think she's made a kind of core family with Sherlock and John, a strange and sort of dysfunctional family. But she does really love both of those men very much in a motherly way. She tries to take care of them anyway she can, which is in a lot of ways because they're so dangerous and they get shot all the time. I think that she really values that part of Sherlock and John living with her and she's really glad that they're there. It's not that easy to really see because we don't really see her interacting with anyone of her actual family, so I don't know if that's just her old lady-ness or that she's actually a very motherly person. But I do see her as a very caring and loving housekeeper, almost [*laughs*].

Shannon: [*laughs*]

Kat: Yeah, that's my first word. The second one is surprising because there are some moments in the show that she sort of comes at me in a way that I didn't expect her to be. We'll talk about that more later probably. She really does things that I think come out of left field and make me rethink my opinion of her, as a side character who's there to be the motherly old woman.

In the same vein, my third word is inconsistent because I think that her characterization is not always as consistent as it should be almost. There are really moments in the show that really put her in a different light than some others. That makes me think that some of the writers have a different idea about her. But that's also interesting because we don't have a lot of back story for her and from those moments you can really draw an idea about what she might be like. Things that we don't see because she's such a small character.

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Shannon: Hm. I really like your use of inconsistent. I actually struggled with my three words for her and I think that was part of the reason. Drinkingcocoa may have more to say about this as well, but there was a shift in how she was portrayed that I think affected that.

My three words started off with protective because I think we see her – this may relate to your motherly – we see her definitely being protective of Sherlock and John. Even when she stands up against Mycroft for putting his little brother in danger. I struggled between protective and solicitous because she also does tend to act in this very friendly caring manner to people she's just met. When she first meets Dr. Watson, as she refers to John when he's coming to look at the apartment and she's trying to make that claim, “Well will you be needing two bedrooms? Oh don't worry there's all sorts around here.” She seems to try and want to put people at ease. I feel we see a little bit of that with respect to even Molly. When Molly is asking her about her hip in “A Scandal in Belgravia” at the Christmas party and Molly makes a bit of a faux pas. I feel like that was a toss up between protective and solicitous.

Another word that I had and this is actually – I feel that she does things that remind me of my grandmother. My grandmother just turned 90 recently, so she lived through The Great Depression and WWII and she maintains a optimistic attitude despite a lot of that. One of the words I want to use is optimistic. It's kind of a funny word to select. But here we have a woman who, her husband was executed, but she still seems to have a positive attitude. She talks to Sherlock about, “Oh look! There's some murders here, that's right up your alley!” She's, again, not really bothered by it. She gets held hostage and she's crying, but there's some degree of duplicity in that, right? She's having a cry so she can hide the phone, but she still manages to maintain a level head despite having tenants who bring a lot of havoc, mayhem and criminal elements to her apartment. So she's got this level of “It'll be okay.” Even when she comes by to talk to John and Sherlock, she's like, “Oh, having a domestic?” It's almost like she accepts that there are things in life that don't work well, but you just keep going.

Like my grandmother is the same way. She would say things to me like, “Well, you know, things happen and just don't let it bring you down,” and I see similar elements of that in Mrs. Hudson. The word I'm using is optimistic. It may not be the right word, but it was the best one could I reach for.

So I've got protective and maybe solicitous and optimistic.

Drinkingcocoa: It's funny. The two of you hit a lot of the same points that came to me. I have nurturing, non-judgmental and iconic. Nurturing – she's not *exactly* motherly. She's neither exactly your housekeeper or not your housekeeper.

[*Laughter*]

Drinkingcocoa: But she is nurturing. Even when you see the workman who's got the gun in his toolbox, the way she's giving him tea. The way she brings up a snack for John when he's on his date and he can't feed Sarah anything. We don't know if she's a mother or not, but she does provide a nurturing function.

Non-judgmental was what I came up with that partly is she says, “We get all sorts here,” and it's adorable the way she persists in thinking that John and Sherlock are a couple, you know, well into the second series. Well into the second episode of the second series.

[*Giggling*]

Shannon: She's the biggest Johnlock shipper, right?

Kat: She is.

Drinkingcocoa: She's also non-judgmental about race. She is thinking about Mr. Chatterjee, which is a tiny detail, but one that I noticed. Just the way she says, “Oh look at you, excited about murders. It's not decent.” It's true and she says it completely without judgment. Sherlock is extremely strange and she just accepts it. She can handle it.

Iconic was the word I came up partly to describe her, but mostly to describe the way the writers use her in the show. Generally, they do have her be a little old lady, sometimes in ways I'm not crazy about. Something that anybody younger than her generation would think of sentimentally and want to protect. But there's also – it's mostly Steve Moffat

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who does this – there's a very British kind of character, and Holyfant, you mentioned this, where they look completely normal and conventional on the surface and then once in a while, they'll say something that is completely bizarre and they'll do it without breaking stride at all. You just do a double-take and think, “Whoa, what was that?” When she says, “They're my herbal soothers. They're for my hip,” and you go, “Wait, what?” Then the moment passes. She goes, “Oh my husband,” blah blah blah. She mentions, “Oh yes, my husband was just like that,” totally not mentioning oh yes, he was in Florida and got executed.

[Giggling]

Drinkingcocoa: Then you think, “Wait, what was that?” That strikes me as very British and very iconic. This bizarre, odd quirkiness.

Shannon: Quirky is a nice word to put. I was thinking about the opening ceremonies or the closing ceremonies for The Olympics and how that was highlighted in The London Olympics. There was this element of eccentricity.

Drinkingcocoa: Yet on the surface, she observes so many proprieties. She doesn't hold back on scolding when other people don't.

Shannon: That's a *really* good point. That's a really good point. I'm really glad that you made the comment about one of the characteristics you identified and I would think Kat's use of – what was the term you used – inconsistent, are also reflections of the writing. It's almost like you're commenting on her character through the lens of how she's written, not necessarily that this is who she is, but this is how she's being dealt with by the authors. I don't think this is something we address as much in the other Sorting round tables.

Drinkingcocoa: Yeah, it was frustrating to try and pin down Mrs. Hudson. It does fluctuate from episode to episode and sometimes I think they just need her to be *the* maternal character. But then I thought okay, there are five people writing Mrs. Hudson. Well, it's all Arthur Conan Doyle fault.

[Laughter]

Drinkingcocoa: He wrote her as very inconsistently. In canon, she's all different ages. Sometimes she's called Mrs. Turner. She doesn't have really a developed character. He doesn't have a strong idea for her except she's there as a foil. Then you have the three head writers, each of whom has a slightly different take on her. Then you have Una Stubbs, who influenced Mrs. Hudson. Well for one thing, she has, of course, by far, the most consistent take on who this character this is. But in the DVD commentary, they say they hadn't set out to make her so affection towards the boys, but it's the way Una Stubbs played her and the way Benedict responded to her. So by series two, she's practically family.

[Agreement]

Drinkingcocoa: I would say that's Una Stubbs writing the character also.

Shannon: Hmm.

Drinkingcocoa: The way I see them – like one example of the difference between how the different writers portray her. Steven Moffat, I didn't like so much when he did this, he de-sexualized her because of age when, in “Scandal,” when Irene has hilarious and annoying sex gasp noise thing. She says, “Is that decent at my time of life?” and I thought, okay? Then the very next episode, in “Hounds,” we find out she's considering going away on a cruise with this guy downstairs. I thought, I like that better and it fits more my idea with where a person of that age would be. She's not aged.

Shannon: No, she's not. When I was talking about her with respect to my grandmother, my grandmother is 90 and that is very old. Pretty awesome to be alive that long. Mrs. Hudson, at the most, is in her 60's. That's how I would read her.

Drinkingcocoa: Yeah.

Shannon: That's a huge age difference. I'm also thinking there are things that I see where I'm – in fanfic. I enjoy embracing fanfic where, you know, you're reading some good Johnlock and every now and again, Mrs. Hudson is

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brought in as a counselor as a counselor for how the boys can handle their domestic tiffs or even their sexual conundrums. I wish I could remember – it's a trope where she'll be like, “Oh I remember my husband. Yeah, you know, he was a jerk, but man, he really could do it in the sack.”

Drinkingcocoa: Right, right.

Kat: *[laughs]*

Shannon: Or she'll remember fondly in the episode where she had an affair with a sailor and I could totally see that. That just because with the herbal soothers, get into that. She's a little bit transgressive, so she is very much about, “Oh that's indecent,” or when she yells at Mycroft, I thought that was pretty amazing. When she *scolds* Mycroft! You never see anyone scolding Mycroft, to the point that she elicits such a horrible response from Mycroft.

[Laughter]

Shannon: So I'm kind of like yeah, she's got some spine there. She also appears to be worried about people seeing her in her nightie, yet what she says and what she does don't jive. There's a lot of, you could say inconsistency or subversiveness in there, or just three different writers dealing with her and an interesting actress who's got her own take on it. But I can totally believe she's definitely much more sexual than we're led to believe and other things like that.

Drinkingcocoa: I like that, even more than Mycroft, she scolds Lestrade. When he comes in as a detective inspector to arrest Sherlock and she yells at him for having no manners.

[Laughter]

Kat: I think it's really interesting what you guys are saying and I agree, I think she's a lot more than we see and she has a really interesting back story that we just don't get to have because she's so – she has a pretty small place in the show. But you do get those hints of it when, for example, she's rowing with Mr. Chatterjee or when you get those hints she's going on a cruise, or she went out with Mrs. Turner. On John's blog, you have her comments as well, which I think are lovely. Because she always types from Mrs. Turner's computer.

Drinkingcocoa: Yes.

Kat: Then she says, “Oh yes, it's Mrs. Hudson. I'm just typing from Mrs. Turner's computer.” You know that she's been talking about Sherlock and John with Mrs. Turner and she says, “Oh I just need to check his blog,” and then she goes on her computer and leaves a comment, “I'll bring round cakes and we'll have tea.”

[Laughter]

Kat: And you just know she has this whole life that we don't about and that we don't get to see because she's not a focus of the show. But I do like that she gets those hints because it's not something that every minor character gets to have but she does and it's great.

Shannon: I'm going to move us into the next question cause now we're starting to talk about storyline and this is one that now moves to look more carefully at the story. What moment from the show would you say best captures her defining characteristics? What scene was like “This is a Mrs. Hudson moment!” where we really get to know her.

Drinkingcocoa: The one moment I found, “Oh I'm sure something will turn up, Sherlock. A nice murder. That'll cheer you up.”

[Laughter]

Drinkingcocoa: To me that captured all of my three words. She's nurturing there. She wants to take care of him. She doesn't judge him and she is iconic too in that bizarre, British, what's-going-on way.

[Laughter]

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Shannon: Kat, what about you?

Kat: Yeah, actually I had trouble deciding which moment I wanted to use for her because she is so inconsistent. You have these different moments that are different types, different aspects of her character. But I chose the moment in “Scandal in Belgravia,” you know after the Americans beat her up and Sherlock goes all vengeance and drops the American on the bins, which is a really dark moment. Which is played off in canon with jokes, but it's kind of scary that he would do that.

Drinkingcocoa: It's terrifying.

Kat: Yeah, it's a really dark side of him. Which, for her as well. We get the scene in her kitchen where Sherlock comes in and wipes his feet and eats something, eats a little pie from the fridge, which is adorable. It shows that he has a really close relationship with her. John is like, “Ah she has to go away. She's not safe. She's going to stay with her sister,” and Sherlock says, “No, she's not going away at all. That's not possible. Mrs. Hudson belongs here.”

Then you get this moment where she reveals that she has Irene's phone, which is something that I really wasn't expecting. Up until then, you get the idea that she's really traumatized by the experience and she's crying. She's hurt. John was consoling her. Even all the time that Sherlock was dealing with the American and then dealing with Lestrade, you know that John was trying to make her feel better. Then she smiles and laughs and goes, “Here I have this phone.”

[*Laughter*]

Kat: They had no idea. That for me – also my three words, the motherly/nurturing element that she goes through, she goes through a big length to protect Sherlock there. She knows that the phone is important to him. She tries to take it away, even though I'm not sure she knows what's going on with it. But she knows that she needs to keep it safe. The surprising element is definitely one of those moments where I thought, wow, Mrs. Hudson is not just some random lady who also lives there and bakes cakes and brings them tea. She actually is involved in their life. She has this whole backbone. She's pretty badass, that she does that. She's being basically tortured – okay that's a heavy word – but she's being intimidated by actual CIA agents and then she does that, which is incredibly. It's something James Bond would do, not just some lady who lives in a flat in Great Britain.

Shannon: [*laughs*]

Kat: That was for me a moment where we really see a different side of her that I didn't know before was there, that I thought, “Jesus Christ, this woman has some balls!” Basically. So yeah, that was my moment.

[*Laughter*]

Shannon: Hmm. I like that you pulled this from “Scandal” because what I did when I went through, I actually spent time and looked at every single scene and I think I counted that she appeared in – if my calculations right – across the two series, twenty-three scenes, of which seven were in the first and sixteen in the second. These can be little things where she's in the scene and leaves then comes back a few minutes later. I counted those as separate. But the one where we saw the most action was “Scandal.” That's also the one where I drew her defining characteristic from.

Cocoa, you were commenting about this elsewhere that there was some inconsistency in the way she was being portrayed, possibly not only by the different writers, but the role she was given in the first season was very different from what she became in the second season, partly due to the actress taking the character and really expanding it in her interpretation. But maybe, also a lot of other things. The stories got deeper. We got to develop character more. Did you see that as well?

Drinkingcocoa: Very much. We don't – yeah, anyway. We don't see her say, “Not your housekeeper,” anymore because that's not a boundary she needs to draw in the second series. She's defined herself as something else now, which is part of their friend circle. Someone who loves them.

Shannon: I'm going to build on that because I think the defining scene for me is when she scolds Mycroft and she says, “It's a disgrace. Sending your little brother into danger like that. Family is all have in the end, Mycroft Holmes.” I think it's really interesting that she talks about family because here she is a woman who, again, we don't know if she has children cause we never see them or hear about them. We do know that her husband was executed and she appears to be living

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alone. But she's got tenants now, so Sherlock and John.

We know she has a sister, who John suggests she go stay with after the break in attempt, but that's it. It's interesting that she mentions family as being so significant, but she's not somebody that would maybe epitomize family. I was going back – this was another source that I was looking at. She made me think of the Disney movie, *Lilo and Stitch*.

Drinkingcocoa: Yes!

Shannon: Which is dealing with these two little girls whose parents have died and they've come across this – I dunno – crazy alien character and a lot of that story is about family. There's a line in there from Stitch, who's kind of adopted by the two little girls, who says, “This is my family. I found it all on my own. It's little and broken, but still good. Yeah, still good.”

I feel like this is what we see really building and coming together in series two, that her family is Sherlock and John now. She's brought them in. She's built this family, so she's very protective. Which is why she scolds Mycroft for how he puts his little brother in danger, but you know, also she scolds Mycroft, Mycroft tells her to shut up and then Sherlock defends her or says, “Mycroft!” They look at her and then Mycroft apologizes, so Mycroft is humbled. But then Sherlock says, “But do shut up.”

Drinkingcocoa: Yes!

Kat: Yeah, that's family.

Drinkingcocoa: Sherlock can say that.

Shannon: Exactly. She accepts a lot of shit from him, but even the very first time they meet – and I thought this was very cute – I'm watching that scene with the whole, “The game is on,” line comes up and he gives her a kiss on the cheek in the very first episode. She's like, “Oh getting excited about murders. It's not decent.” Then she smacks him on the ass, or maybe lower back.

[*Laughter*]

Drinkingcocoa: No, it's his butt!

[*Laughter*]

Shannon: It's such a great deal of familiarity.

Kat: I wanted to say that's actually an interesting point in the light of what we know that her husband was executed because it makes me wonder how she sees that. We don't know how it happened obviously, but when I was thinking about a story for her, I sort of wanted to incorporate the Chatterjee romance, I thought that maybe she got so angry at him because her husband – who was obviously not a good man. If he was executed, he must have done something very bad. But I also think he might not have been the best of husbands which is not something we can know from the canon, but seems to me that is a possibility.

Some of that feeling that family is all we have in the end would seem to contradict with the fact that she's having her husband executed and then having Sherlock move in, who ensured that he was executed. But maybe the execution was what made it possible for her to have a family again and the husband was someone who didn't allow her to have a family or didn't have a good relationship with her or who made it harder for her to have a good family whether with children or not or with marriage.

I think that is in an interesting point to make. That family is so important to her, but she hasn't got any family, apart from a sister that we know nothing about, and this husband who was executed that she seems to be happy to be rid of. So I think that something happened there in the family sphere that made her have this opinion so strongly.

Shannon: How about if we move on to the next question because this is really the meat of it. We've talked about

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characteristics and key words and key scenes. What house would you sort her into?

Drinkingcocoa: I had to think carefully. I ended up with Hufflepuff. I've seen arguments from different people on the internet for every house but Ravenclaw. I am comfortable saying she's not a Ravenclaw because *she* doesn't identify that way. She says in more than one episode, "I don't know." I don't think that way. Not that she's stupid or not intelligent, just that her brain doesn't work that way and she's not interested in thinking that way.

I know people do talk about that phone, when she tricks the CIA agents and hides the phone and some people interpret that as a Gryffindor move because that is a brave thing to do. Some people see it as Slytherin thing because she does have to think how to convey one impression then do something else to achieve her goal. I decided that I think it's a Hufflepuff thing that she did. That was because I watched Una Stubb's face when she talked about it.

Cause Sherlock is the one – he's deduced where the phone is and he says, "It's in the safest place I know," and she produces it. When she explains what she did and how she tricked them and how she used her helpless old lady persona to hide behind, the look on her face, she's so proud of herself and so shaky, like she can't believe she pulled it off. Like okay that's not something she normally would have done. She really rose to a challenge there, but that's outside her comfort zone. She did it out of loyalty and out of protectiveness of her domain and of her beloved friend. I'm thinking she called on her Hufflepuff nature to do that.

Also that moment is one of the things that Steve Moffat wrote in for her that's sort of a curve ball, which I think he might have done just to shake things up as a writer. When he says, "Okay, here's a character. Her husband got executed." He just drops that in there and never does anything else with it, just to make interest. This is a really fun, kick-ass thing she did to hide the phone, but I don't ever see her doing anything like that again in other the other five episodes. It's a great thing. It's unexpected, but it makes me think it's not part of her core personality. It's something she did because she really was challenged.

It was a little bit obvious to go with Hufflepuff for her. I didn't want to just be obvious and say, "Well, she's so giving and because she always pours tea," that she's Hufflepuff. I wasn't sure. Then of course, the stress on family made Hufflepuff a stronger candidate. But then when I thought about Sherlock saying, "England would fall," I thought, oh my God, that's it. She's the domestic spirit. She is the human embodiment, the strength, the power of home. She is the deity that presides over home and the sanctity of home. That's why she rises to the occasion when these CIA agents come and intrude. That's why she's the guardian that scolds Lestrade for being rude for busting in when he's got a warrant to arrest someone. She's upset when he comes for the drug bust – it's sort of like Hestia, the goddess who takes care of the hearth. Even the phrasing when she says, "Are you having a domestic?" which I think is hilarious –

[*Laughter*]

Drinkingcocoa: It's domestic. It was that word too. It was "England would fall" and the word domestic. Okay, she's Hufflepuff. She's earthy and on a completely different and funny take, the herbal soothers. I have this Hufflepuff friend from *Harry Potter* fandom who swore to me that the Hufflepuffs were stoners and I said, "What?!" She said, "Oh you know."

Shannon: This was not Dickie was it?

Drinkingcocoa: No, no! This is [friend name]. They said, "Well, if you think about high school, Gryffindors are the jocks, the Slytherins are the rich kids, the Ravenclaws are the brains, and the Hufflepuffs are the stoners." Yeah, really and she says, "Well, think about it. They have Professor Sprout, so they're growing stuff and they're by the kitchens for the munchies." I thought, oh, Mrs. Hudson and food. Hah, yeah okay! Alright, I'll buy it [*laughs*].

Kat: Also Hufflepuff – I'm grinning like a loon here – because basically everything that Drinkingcocoa has said, I also had but not as eloquent [*laughs*]. I also really have the feeling that she is the sanctuary of home, which to me, is a very Hufflepuff trait. A very strong – like I said in the beginning – a core family, the dysfunctional – not really dysfunctional, but the self-made family which is not very conventional that they've made is so important to her. That is something I associate with Hufflepuff, a very strong sense of house loyalty. Literally the house, the home, the domestic side. I had that as well.

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I was also thinking with Ravenclaw, the defining moment. If I do take the CIA agent scene as a defining moment, I thought that was more a Ravenclaw thing than a Slytherin thing because it is a cunning and sly move, but she doesn't – I agree with Drinkingcocoa that's not something that she does normally, thinking about how she can con people into thinking she's something else than she is. Usually, she's very out in the open about who she is. If she does something like that, it's not going to be out of a Slytherin motive. But it is very well thought out and something that you need to plan – not plan. It's something that she was able to do based on her ability. That was more a Ravenclaw thing for me than a Slytherin thing.

But then I thought further and I don't really see her as a Ravenclaw. I think she's a Hufflepuff as well. That was my interpretation of her as well in the end.

Shannon: I feel kind of bad about this because what's fun is having a sorting where people duke it out and disagree. I almost feel like okay, I'm going to take the contrary position just because, if I were Rachael, who is, you know, a trained lawyer type, she's very good at this. I could do it a little.

But I had the hardest time sorting her because I ended up approaching it more through the process of elimination. She didn't scream specifically one house like some particular characters do and I think this, again, is due to the writing in some ways. When I was going through scene by scene, what I felt was in series one, in particular, she was used as an exposition device. She was the one who brought people into the room and she introduced cases to Sherlock or she helped situate Sherlock's personality relative to John's. She was not, again, written in a way that her background was very integral. We didn't really need to know a lot about her.

But series two brought out a lot more of that and it's so funny because this is what I find interesting. Moffat is criticized heavily for his writing of women characters. She's a woman and like I mentioned, the episode in which she appears the most is "Scandal," based on the number of scenes. A good half of all her scenes across the series come out of that one episode and that's the one where I think two of us in particular drew from for her defining characteristics. I think in a sense that comes from the writer that a lot of people are concerned about with how he portrays female characters. We have found criticism too, like his de-sexualizing of her or his problematizing her sexuality and age.

But at the same time, I thought that posed a problem because that one episode kind of highlighted these two really competing house characteristics. So I was really torn between Gryffindor and Hufflepuff. On the one hand, I don't sort easily into Gryffindor because this is – like what you faced Kat – it's the house that a lot of people are most familiar with because it's the perspective of *Harry Potter*, that's his house. We know a lot of Gryffindor characters and the *Harry Potter* stories are told from a Gryffindorian perspective in particular. The second most prominent house is the adversarial house in Slytherin so I think those two get the most perspective.

I was able to eliminate her from Slytherin pretty early on because I thought well okay, her withholding of the telephone, keeping it on her and allowing Sherlock and John, who seem to bring around people who have knives and cut the table. Shady people. She would not invite into her home somebody who's going to bring that kind of element if she has that level of self-preservation, which I think is something we've talked about in other sorting round tables. So I eliminated Slytherin very quickly.

Then I was thinking Ravenclaw. Well, we talk about knowledge, wit and intelligence, the pursuit of knowledge, pure knowledge, just the knowing. I didn't really see any evidence anywhere that spoke to that as a quality that Mrs. Hudson really embodied. That was eliminated.

So I was left with these other two houses and the issue with the cell phone – she's hiding it in her shirt, or the fact that she seems to flaunt the law. I know people will point out that sometimes Gryffindors like to flaunt the law and do what they want and they do definitely. We definitely see that with Harry and his friends when they think that they're in the right. So her use of herbal soothers, I thought okay well that's not very law abiding. Her concern again.

At the same time, she contradicts that, right? She likes to be proper. She doesn't want to be caught breaking the law. She doesn't want to be caught in her nightie on a camera. She is concerned about Sherlock maybe being a little too excited about murder. It's not decent. But she – again, this is where I had go what she says and what she does contradicts itself. She says, "I'm not your housekeeper," all the time, but all these scenes. She's bringing in food. She's checking the milk and cleaning out the fridge. She's cleaning the lino. She is your housekeeper. She just says she isn't, so you know, whatever. But it's at her own free will.

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The whole situation with family I thought that was also – because that was a defining characteristic and I was thinking how she has a loyalty in the a sense, an enduring loyalty, but a connection to people that goes beyond blood. Again, eliminating the Slytherin which we often see about loyalty through house or blood or whatever. You know, your network? She was able to somehow go on despite her husband being executed for whatever he did and maintain a connection with the man who was responsible for ensuring that he was executed. She protects him. She offers him a favor so he can live in her house in central London, affordably. She defends him against his older brother. She seems to bring John under her wing. She seems to do a lot of things about developing this network.

I didn't think about domesticity in the same way as a very particular kind of loyalty. Unfortunately, I put her in Hufflepuff too.

[*Laughter*]

Drinkingcocoa: It's okay for all of us to agree.

Shannon: It's very frustrating.

Drinkingcocoa: Sometimes we will all agree.

Shannon: No it's not! This is a bad thing [*laughs*].

Drinkingcocoa: If you think about it as all the characters in the series and some of them everyone agrees and some of them, there's tons of disagreement, then you can have a nice distribution of data and feel a little bit better.

Shannon: Okay.

Kat: [*laughs*]

Drinkingcocoa: Oh I was remembering. There was one other thing about Hufflepuffs that I forgot to mention. Because that thing about her husband being executed is such an outlier and I thought well that's the aspect of Hufflepuff that I was forgetting. It's fairness. When we have Cedric Diggory about to win the Triwizard Tournament and he says, “No, Harry,” and he gets very stubborn and says, “No, Harry. I'm not going to take it. You take it. You won it.” Then Harry says, “Okay, we'll take it together.” I can see that sort of a Hufflepuff thing too, like he may be my husband, but if he very clearly deserves to be executed, then let's go ahead and do it.

Anyway, having him be executed didn't fit into any other house for me. Something else. This doesn't really fit into houses so much as the different ways that the writers characterize her. I also loved in “The Great Game,” and this is also Gattiss again who is the writer I like best when it comes to Mrs. Hudson. That moment when they're trying to stop a serial killer who's blowing up buildings full of people and she stops Lestrade and starts talking about her colors.

Shannon: [*Laughs*] Oh yeah.

Drinkingcocoa: Just the very firm, right way she gives this little nod and says she can't wear cerise because it drains her.

[*Laughter*]

Drinkingcocoa: And Lestrade just looks at her adoringly. You could be like, “Woman! What is your problem? We're trying to stop this serial killer.”

[*Giggling*]

Drinkingcocoa: That gets back to iconic for me, but it's a different kind of iconic. But it's a different type of iconic from what Steve Thompson and Steve Moffat write her. It's more gay iconic. Do you see where I'm going?

Shannon: Ah, yes.

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Drinkingcocoa: She's an old lady but she's not just your housekeeper. She's not just your mom. She's not just there to serve you food. She has her own life. She's funny. She has own vanity. She is still dating. Sometimes she's frustrating. Sometimes you would wish that she would be a little more worldly, but it's also lovely. Anyway, I saw a little bit of gay perspective, of gay icon in that portrayal and that's the one I felt most comfortable with. That's the one I liked the most. Also because Rupert Graves was in that scene.

Shannon: Aw, yes yes.

Kat: That is an element.

Shannon: Cocoa is like an unapologetic super Rupert Graves fangirl. That's your number one thing.

Kat: *[Laughs]*.

Drinkingcocoa: I'm afraid yes. People do know me that way. I do like him, yes.

[Laughter]

Shannon: Okay, I'm going to take us to our last question and this is the playful one to wrap up. Although Mrs. Hudson claims she is not your housekeeper, she could be your head of house if she were in the Wizarding world. My question to you is, as head of house, how would she handle student misbehavior and what subject would she have taught?

Drinkingcocoa: Oh I don't think she would be very successful at disciplining. In my five second read of Arthur Conan Doyle canon, it says that she is intimidated by Sherlock and tries never to interfere because he kind of scares her. Cause she does scold, but they don't really listen to her.

[Laughter]

Drinkingcocoa: I imagine if she were making people behave at Hogwarts, she would make them write letters of apology maybe? Or apologize to each other or write thank you letters. Fix what they broke. I think if she ruled at all, it would be by love. I was stumped at first about what class she would teach. I thought, Herbology? Ehh. Charms, okay maybe. I could see her being very quick and clever. Then I thought, oh goodness. She would teach Defense Against the Dark Arts.

Shannon: *[Laughs]*.

Drinkingcocoa: First off, she got her husband executed. He must have done something Dark. Because Sherlock believed in that too. When she gives the boys food – she gets Sherlock breakfast and she gets it for him after he's recovered from that drug that Irene injected him with. That's like giving someone chocolate after the Dementors have gotten to you. Just the way that in J.K Rowling's universe, the Defense Against the Dark Arts is connectedness, affection, bonds of affection between humans and love. The way she always strengthens love and courtesy toward others. I thought, that's not a bad basis for Defense Against the Dark Arts. I think she could handle that.

Kat: I sort of agree with Drinkingcocoa that if she had a rule over a house, it would be mostly by the students not wanting to upset her. I think that the older students would tell the first years not to misbehave or if they did, not to misbehave in front of Mrs. Hudson because we don't want to hurt her. She's our motherly figure. She's our head of house and we respect her. We don't want her to get angry.

I think that she would struggle with really disciplining students that really did misbehave. But I think she'd be really good at playing the disappointment card if she had to. She'd say, "Young man, I'm so disappointed in you." That would actually affect the students to some extent, especially if the older ones also supported her in that and wanted to get the younger ones more under control. I think that she would also accept a certain extent of rule breaking. I think we see that in the way she handles John and Sherlock. She's like Drinkingcocoa said – she's very non-judgmental. I think if she caught someone out of bed after hours, just taking a stroll and not doing, I dunno, illegal drugs or something, that'd she be fine with that.

[Laughter]

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Kat: She'd be like, "Oh you go up to bed," and that would be it and she wouldn't really punish them too hard for things like that. I think she'd be a really gentle head of house. But if something really happened I think she might have to get colleagues on how to handle an actual misbehaving.

As far as subjects, I didn't really know what she could be teaching. I really like the Defense Against the Dark Arts, the thing that Drinkingcocoa said. I also see her teaching Transfiguration mostly because I see her as someone who shifts shape herself. I see her as a shifting character with different sides that writer-wise get emphasized by different people. But also someone who does have different characteristics. That way I could see her teaching the art of changing yourself and changing other things.

Drinkingcocoa: That's a really fun take on that.

Kat: Yeah, yeah.

Shannon: I could keep going on here cause I was just thinking I want to respond about what you're saying with her being intimidated by Sherlock and not using any sort of reprimand. But I was thinking what she did with Mycroft was perfect. She builds loyalty in her students, which is perfect as head of Hufflepuff house.

[*Agreement*]

Shannon: So that the students are loyal to her and she uses the students to discipline each other which is exactly how I think she would do it. So again, the holding the tea might be a way to indicate loss of favor and that's a signal to others. She did say to Mycroft, "Shame on you for doing that." But she let Sherlock and John chastise him because *how dare you?* How dare you say that Mrs. Hudson!? Cause she's there for us. I think she's clever in how she would discipline. It's so interesting to think that yes, she would build up loyalty and use the loyalty and this familial connection to be like, don't let her down. You don't do that to her. We won't let you do that to her.

Kat: That's right!

Drinkingcocoa: Although, I'm also remembering in the first episode, when Mrs. Hudson confiscates the skull?

[*Laughter*]

Drinkingcocoa: He gets it back soon enough! That's a little dominant. That's nice.

Shannon: Yep, yep.

Kat: [*Laughs*].

Shannon: I completely forgot that. That's so true. Wow, okay so we actually had a lot to say about Mrs. Hudson here!

[*Laughter*]

Kat: Yes.

Shannon: Thank you guys. This was terrific and I hope people will be listening to our next sorting round table because we're going to take on yet another very intriguing character. We're going to be sorting Irene and I'm very excited about that.

Kat: [*sighs*] Yes!

Shannon: That can be another challenge. Okay, so thank you and until next time! See you later.

Music fades in.

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

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Music fades out.

243 Types of Tobacco Ash

Methleigh: Greetings. Welcome to 243 Types of Tobacco Ash, the Science of Abduction. My name is Methleigh. In the *Sherlock* fandom, I study Sherlockian skills, work to solve The Final Problem, and cosplay Sherlock.

In this episode, I'm going to talk about Sherlock's use of various types of logic, citing examples from the series and his descriptions of his methods from canon. I'm going to talk about the differences between induction, which he uses with reservation, abduction, which he describes in "Study in Scarlet" and deduction, after which he names his website. Induction creates a rule from a trend. Abduction raises a cause from an effect. Deduction uses a rule and a given fact to calculate a logical conclusion.

First of all, a simple definition of induction is "development of a rule from a prevailing trend or tendency which can be reasonably expected to continue." Looking at the episode, "A Study in Pink," we can easily see Sherlock use this particular logic to create a rule. Because the pink lady's clothing – her coat, her shoes, her lipstick, her nails – were all the same shade of frankly alarming pink, Sherlock creates the logical rule – using induction – that everything she has is pink. Of course, the flaw in this form of logic is that even though the prevailing trend was clearly that everything she had was pink, it would have been remotely possible for something to happen for her to find herself with a black, blue, clashing orange, or even a draining chartreuse case.

Sherlock is aware of the problem of induction about which Karl Popper wrote so definitively: "When something tends to occur, it doesn't guarantee that it will occur the next time, far less that it will continue universally, simply based on its past behavior." Again, in "A Study in Pink," when Sherlock describes the marks around the charging slot of John's phone, he indicates that he does not rely on his rules arrived at by induction. "You never see those marks on a sober man's phone. Never see a drunk's without them," he says. He is stating here that he has derived universal rules of 'never' and 'always' by using induction to conclude an owner's sobriety based on scratches on their phone.

Yet he also says, "Shot in the dark." Never and always are not the absolute conclusions they seem to be. John's sister, or indeed, any owner of a phone with scratches around the charger's slot, could have had a medical condition which caused their hands to shake, for instance. Or, unlikely as it seems, they could have sliced them into the phone with delicate engraving tools. It is improbable, but not impossible.

Sherlock knows one may not rely on induction. Abduction is more reliable, but it still does not provide absolute conclusions. Abduction is the type of logic used when one considers evidence and uses a rule to arrive at a fact which should be true. A hypothetical fact. This fact is subject to testing and verification just as a hypothesis is subject to these things in the scientific method. Scientific method itself is a process of abduction.

Sherlock uses abduction when he observes the small details displayed by those around him and gleans from these the natures and doings of the individual's lives. Does the method he uses when he looks at Anderson and Donovan and draws conclusions about their night from their deodorant. Does the method he uses when he proves his sanity to himself in "The Hounds of Baskerville" episode by drawing conclusions about the unemployed fisherman and his mother. Does the method he uses in "The Great Game" to conclude that Moriarty is gay. This conclusion highlights the weakness of the method, whether Moriarty is gay or not. Moriarty, knowing that Sherlock would use this method, manipulated its results by manipulating the evidence to influence the conclusion.

Abduction is the method Sherlock uses every time he observes a detail or defect and determines what is happened from those observations. In "A Study in Scarlet," he says, "In solving a problem of this sort, the grand thing is to be able to reason backwards. That is a very useful accomplishment and a very easy one, but people do not practice it much. In everyday affairs of life, it is more useful to reason forwards and so the other comes to be neglected. There are fifty who can reason synthetically for one that can reason analytically."

Let me see if I can make it clearer. Most people, if you describe a train of events to them, will tell you what the result would be. They can put those events together in their minds and argue from them that something will come to pass. There are few people, however, that, if you told them a result, would be able to evolve from their own inner

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consciousness, what the steps were which led up to that result.

This power is what I mean when I talk of reasoning backwards or analytically. Now this was the case in which you were given the result to find out everything by yourself. So that's what Sherlock says when he's talking about abduction in "A Study in Scarlet."

To return to the pink lady in a "A Study in Pink," Sherlock uses abduction to determine that she has a suitcase. He observes the spatter of mud on her leg and he uses the rule that he's developed by induction that the trend of such mud spatter always means that someone has dragged a small case behind them. In this case, he is correct. But if Moriarty or a proper genius of a cabbie had arranged the scene, he could have collected mud from an area from which he wanted the woman to appear have come. He could have moistened it with rain water and painted it meticulously with a fine brush to simulate spatter from a case.

In terms of a logic in choosing to tentatively apply the rule that such spatter always means a suitcase, despite other possibilities, Sherlock is applying what is called ontological parsimony, popularly known as Occam's Razor. This, summed up, presumes that the simplest solution to a problem is most likely. What William of Occam actually said is, "Plurality cannot be positive without necessity. Other solutions to a problem than the simplest are possible, but less likely." Indeed, Sherlock accounts for this. He often reserves judgment until a choice is confirmed. He does his conclusions and when further facts disprove a likely one, he moves on to a less likely, but possible, one.

One of Sherlock's most famous quotes, he states, "When one has eliminated the impossible, whatever remains, however improbable, must be the truth." Thus employing induction to arrive at a potential conclusion, Sherlock reserves the option to pursue another possible conclusion should a more likely one prove false. Sherlock often declines to give conclusions before he has enough evidence. In "The Valley of Fear," he says, "The temptation to form premature theories upon insufficient data is the bane of our profession." In "A Scandal in Bohemia," he states, "It is a capital mistake to theorize before you have all the evidence. Bias' the judgment."

But in this case, in "A Study in Pink," his conclusion was correct. Thus, using induction to determine that everything the pink lady had would be pink and using abduction to determine from the spatter of mud on her calf that the woman had a case, Sherlock has both a rule and hypothetical fact. He can now proceed with actual deduction.

A simple description of deduction would be "the mathematical combination of a rule and hypothetical fact to derive tautological conclusion." Deduction, unlike induction and even abduction, is absolutely sound. Presuming the rule is sound and the data is sound. Deduction is a formula. This is the reasoning that Sherlock refers to as synthetic in "A Study in Scarlet." It is the synthesis of a rule and hypothetical fact that allows one to reason forwards.

To return to "A Study in Pink," Sherlock uses deduction to determine that the case would be pink. If the rule is that everything the woman has is pink and if it is a fact that she has a case, then the case will be pink. If the rule is sound, which it may not be because he arrived at it by induction, and if the fact is sound, which it may not be because he arrived at it by abduction, then his conclusion that the case will be pink will also be sound.

That sounds obvious and tautological. It is. Deduction is exactly that. With deduction, one can plot formulas of rules and verifiable facts. This is the field of symbolic logic. I find it a thing of beauty and a joy forever. But it is limited because it is so sure. It is abduction on which Sherlock must primarily rely to solve his cases. If I were Sherlock Holmes, I would name my website "The Science of Abduction."

Thank you very much for listening. My name is Methleigh and this has been 243 Types of Tobacco Ash.

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.

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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

Octopieces: Hello everyone. This is Octopieces. Pardon my slightly scratchy throat. I'm getting a bit of cold. But I am here today for That's My Division.

I'm recommending four of my favorite teas from Cara McGee's *Sherlock* blends and I'll try to keep this short as I have four instead of three, but my tea cravings change with my mood along with the time of day. I will say that all of these teas that I'm recommending today are blended with black tea, which contains caffeine, so if you have a caffeine sensitivity or an allergy, please take note.

My first is a classic: The Watson. Made with Irish Breakfast, green Earl Grey and a hint of cinnamon. I love a good Irish Breakfast, but that's not too much caffeine and I find myself able to drink it before bed to settle in a bit. But it doesn't put me to sleep. However, do make sure that you don't steep it too long as the green will turn bitter. I find a minute forty-five tends to do the trick after you've waited for the water to kind of cool down for a minute or so.

A good morning tea for cold days is Moriartea, which is ginger and masala chai. It definitely has heat to it and it will warm you up nicely, but beware of the ginger bite if you don't like strong flavor. I adore ginger and I relish a bit of burn, and I could take this plain, iced or with milk and sweetener.

The last two, I consider a pair. The Reichenbach Recovery and The Reichenbach Reunion. I got Reichenbach Recovery at the beginning of the summer and within a month, I was halfway through the bag. It's blended with Earl Grey bravo, caramel, and hazelnut. It smells a bit fruity at first when you open up the bag – it's almost like Fruit Loops. But the taste is really different. It mellows and warms and it doesn't tend to go bitter, but I still wait about a minute for the water to cool, just in case.

Reichenbach Reunion is *hands-down* my favorite right now. It's even a bit sweeter and more addicting than Mycroft, which is good on a rainy day. Made with Earl Grey moonlight, almond, and hojicha, I blazed through an entire bag almost in a few weeks. I usually take it with milk and sugar and Walker shortbread and it ends up tasting almost like an almond cookie.

You can find all of these blends online at Adagio dot com slash Sherlock, as well as Cara's other blends on her Adagio profile. Each bag is about \$8-10 dollars or you can get a sampler set with ten tins for about \$40. I definitely recommend trying all of them. I'm trying to work up my character collection right now. Happy steeping everybody. Enjoy.

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.

Dixie: Hi, I'm Dixie. We have a lot of exciting things to talk about today. We're going to talk about 221 Con, cosplay

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and the trial and tribulations of making a glowing Bluebell costume. Qui is going to explain how to make your own glowing, stuffed Bluebell.

Qui: Sort of. Hopefully.

Dixie: You did a pretty good job. The pictures are wonderful. It's glowing and everything. But first, let's talk about con.

Qui: It was really amazing. I was a little bit nervous and I think Dixiebell was too because we didn't really know anybody that would be at this con, other than a few people.

Dixie: I saw two people I knew. Just two.

Qui: Right.

Dixie: We're so used to going to *Harry Potter* cons and seeing familiar faces. It was a very different experience not knowing everyone. But I still had a wonderful time and I really need to give a shout-out to the organizers of the 221B. They did a fantastic job. It was well-organized and they had *lots* of entertaining things to do.

Qui: Yes, it really was. It was very well-organized and they had a lot of great panels, a lot of great activities. I don't think anybody was bored for one second of that whole weekend.

Dixie: They had the tea party, scavenger hunt. They had the vendor room and a mock-up of the TARDIS.

Qui: They did and they also had a mock-up of the 221B door which was based on your tutorial, which was kind of awesome, I thought.

Dixie: Yes, we really need to do a segment on making your own door.

Qui: That would be fun. The other thing that I was also blown away by was all the cosplay.

Dixie: Oh there was so many wonderful costumes. But first, we've got to talk about the Sherlocks.

Qui: There were so many Sherlocks. It was like Sherlock heaven. Oh my God.

Dixie: We saw The Purple Shirt of Sex Sherlock.

Qui: At least five of them.

Dixie: We saw the bloody Sherlock with the harpoon.

Qui: Which was a really great – it was a brilliant interpretation and I saw her trying to scrub the blood off of her arms. It did not look like a fun task.

Dixie: No and we saw a Sherlock with wings.

Qui: Yes.

Dixie: And we also saw lots of Johns running around, which was great, and of course we had – red pants. It's all about the red pants.

Qui: We did! There was quite a few instances of the red pants.

Dixie: We saw lots of Irenes.

Qui: There were some pretty racy Irenes.

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Dixie: Oooh.

Qui: Some scandalous outfits there.

Dixie: We also saw an Anderson. Did you see the Anderson?

Qui: There was an Anderson. Was there a Donovan?

Dixie: No! I didn't see any Donovans.

Qui: I missed the – if you were a Donovan at 221B Con, send us your picture, bored at three dash patch dot com.

Dixie: There was lots of Moriartys, some really wonderful ones.

Qui: There were sooo many Moriartys.

Dixie: I saw a wounded Moriarty. I saw Richard Brook.

Qui: I didn't see a Moriarty with a head gunshot wound to the head.

Dixie: Yeah, I saw that one. I loved that one. It was great.

Qui: Oh! There was one! Okay I didn't see that one. I missed it.

Dixie: I saw a Kitty Riley getting her boobs signed by Sherlock *and* Moriarty, so she really had a good con. I think I saw a Molly. Did you see any Mollys?

Qui: I did see a few Mollys. I was actually stuck. I had a vendor table, so I was in the vendor room a lot of the time. I mostly saw people who went into the vendor room, so I think I missed some stuff, if people didn't go into the vendor room. I think next year, 221B Con, I will not do a vendor table. I like to run around the con too much.

Dixie: Yeah, I had a great time running around and talking to everybody. When I first decided that I wanted to go to 221B, I was worried about – there's not a lot of stuff you can cosplay for Sherlock and Qui and I have been in the *Harry Potter* fandom for years and there's so many characters you can play. So I was worried about the creativity of the costumes, but we were very happily surprised. We saw some amazing creative costumes like the fireplace. The fireplace was fantastic.

Qui: Yes, she basically painted her face up like the skull and painted a sheet sort of thing as the mantle and when she put out her arms – boop! – you've got the fireplace from 221B.

Dixie: It was brilliant, it really was. We also saw John's jam jar. That was so cute.

Qui: That was hilarious.

Dixie: The Victorian Irene Adler.

Qui: That was an amazing costume. The workmanship that went into that was just – it was amazing.

Dixie: It was so beautiful.

Qui: It was really cool because at the costume contest for 221B Con, we had multiple versions of Sherlock there. You had the traditional Sherlock, Victorian Sherlock. You also had Robert Downey, Jr. Sherlock and then you had, of course, the BBC Sherlock. Oh and we did actually have an *Elementary* Sherlock also. So we had all of these different Sherlocks represented in this costume contest. It was so cool.

Dixie: We also had Joan. Joan Watson was there.

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Qui: We did have a Joan Watson! For some odd reason, there was a Dean and Castiel and it was actually pretty entertaining.

Dixie: We also had the Victorian Mrs. Hudson.

Qui: Oh, she was so cute.

Dixie: Her costume was beautiful.

Qui: It was awesome. What about the girl dressed like 221B?

Dixie: Oh, I loved that. There was two of them.

Qui: There were, yes!

Dixie: The 221 dress had a door knocker on her knockers. It was awesome [*laughs*].

Qui: It was hilarious. Everybody was totally knocking on her knockers. She had a note that said, "Please interrupt. Crime in progress." If you look at the 221B Con tag on Tumblr, you'll see a lot of her knocker on her knockers. It's pretty awesome.

Dixie: [*laughs*].

Qui: Anyway! Dixiebell and I, we had been talking about a week before the con, trying to figure what the hell we were going to do for cosplay. We came up with the crazy idea of doing a giant, glowing Bluebell. Do you want to talk about that, how that came about happening, Dixie?

Dixie: Oh my God. The trials and tribulations of Bluebell.

Qui: Ohhh.

Dixie: That was the hardest costume I have ever done.

Qui: But you also got it done it so fast. I mean, I can't even imagine how you did it.

Dixie: It was hell. It was absolute hell. I had went away for the weekend and I was expecting them to deliver the package. My friend Cheche, she mailed me her bunny costume. She had went as a plot bunny to a previous con, so I was expecting it to be there when I returned home.

I got home and there was a Fed-Ex box in the middle of my yard, torn to shreds by the dog. A bunny ear here. The whole neck was ripped out of the costume. The rest of it was in the flowerbed, dirty, muddy and I got out of the car and just stood there in shock, burst into tears and was hysterical. I ordered me another costume, had it Fed-Ex'd so I got it on Wednesday. So I had Wednesday and Thursday to complete this costume.

Qui: When you go Bluebell, you decided Bluebell actually needed to be blue. So you had a white bunny costume and ...

Dixie: Disaster number two.

Qui: [*laughs*].

Dixie: I decided to dye the bunny. So.

Qui: You're insane.

Dixie: Yes. I put the Rit dye in the washing machine, threw the bunny costume in there, it came out the prettiest purple you have ever seen.

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Qui: Purplebell!

Dixie: Yes, Purplebell.

Qui: But it just doesn't have the same ring as Bluebell, so.

Dixie: No, it doesn't. Not at all. It looked like I was ready to march in an Easter parade and carry eggs in a basket.

Qui: *[laughs]*.

Dixie: It was horrible. The tears started again and I was frantic. So I called you.

Qui: Oh my God and you were in tears. You were frantic. I had never heard you so panicked. I was seriously concerned.

Dixie: I ran back to Hobby Lobby and bought every single color of blue that they had of Rit dye. Got home, figured I would just go down the line. No matter how long it took, that damn bunny was going to be blue. No matter what. It finally turned out a beautiful blue, but my lights were not there yet. My lights got there Thursday morning.

Qui: Wait, your lights?

Dixie: LED lights.

Qui: Do you want to explain to people why you needed the lights?

Dixie: So I would glow – like a fairy!

Qui: *[giggles]* I just wanted to hear you say that. “Glow – like a fairy!”

Dixie: I love saying it. “Glow – like a fairy!” Eight strands of LED lights sewn into that costume. Well, mostly sewn because I ran out of time.

Qui: Right.

Dixie: Yeah, you know that one, don't you? Cause you had to help finish the costume off when we go to the hotel.

Qui: Yes, we did enter the costume contest and it was about thirty minutes before we had to go the pre-judging and I was taping LED lights to Dixiebell. You know, we're pretty good friends and we went to England and we both got sick and we got to know each other a bit better because of that, but I can honestly say that I have never taped her up before. That was an interesting experience.

Dixie: And we've done a lot of stuff together. Some wild and crazy things, but I think that about tops it. You know, you taping me into my costume. Do you know the difference between an amateur cosplayer and a professional cosplayer?

Qui: No, what is it?

Dixie: It is the convenience of being able to get out of your costume and go to the restroom.

Qui: *[laughs]* That is so true because I'll tell you, when I was taping you up, I didn't think for a second how the fuck you were going to go to the bathroom in that thing.

Dixie: I didn't.

Qui: But, when it got to that point, oh no *[laughs]*.

Dixie: From – I think, what was it? One o'clock in the afternoon we got dressed in the costume? Till what time did we go back to the room?

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Qui: I don't even know. You were a drunk bunny by then and I was a drunk doctor.

Dixie: It was after midnight, so I had to hold it for a long, long, *long* time. It was horrible.

Qui: Wow. Well, we learned our lesson.

Dixie: Yeah, never do that again.

Qui: But it was worth it! Because we got downstairs and we had a lot of fun running around. Bluebell glowed in broad daylight because she was covered in LED lights.

Dixie: “Like a fairy!”

Qui: “Like a fairy!”

Dixie: I love saying it. “Like a fairy!”

Qui: So yes, Bluebell glowed in bright daylight – “like a fairy!” – because of all these LED lights she had inside her of her costume. It was just amazing. We had a lot of fun going around, making people laugh and smile. Dixie and I tend to be on the silly side.

Dixie: You mean *you* had a lot of fun.

Qui: Well *okay*. Dixiebell might not have had as much fun. She was a bit toasty.

Dixie: I was sweating like a pig. I could not see and one thing that I did not think about – okay, LED lights do not get hot. Battery packs get hot and they were around my waist and I had eight strands so that's twenty-four batteries scorching hot around my waist. That was another awful thing to happen with that damn costume.

Qui: It didn't even occur to me either. But I've got to give a shout-out to all the people who were in line for the costume contest who helped fan Dixiebell. It was a group effort, fanning her and I think it was the only thing that kept her on her feet for the whole thing.

Dixie: You guys were lifesavers. Seriously. I think I would have died if I hadn't had all those people fanning me. It was that bad.

Qui: Yeah, it was bad.

Dixie: We need to give a big shout-out to Wear Sherlock for hosting the contest.

Qui: Yeah! It was awesome. A huge turnout and they handled it very well for having so many people in the contest. It was really cool.

Dixie: And best of all, we won the group category. I think if we hadn't of won, I would have set that damn costume on fire. That's how bad it was. We were so excited.

Qui: Yeah, that was really cool! I'm so glad that your hard work and your creativity and ingenuity of throwing this shit together in three days – it paid off. You deserved it. Your suffering and sweating and –

Dixie: Pain and suffering. It was horrible, but it was worth it. I mean, I've never won anything! I was so excited! I was to the moon. After we won the contest, we decided we'd celebrate. I'm usually the one that keeps everybody else out of trouble, but this time I decided to drink a little bit too and I'll go ahead and apologize.

Qui: She means “a lot of bit too.”

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Dixie: Yes, I drunk a lot and I shouldn't have.

Qui: And I did too.

Dixie: *[laughs]* So I will apologize to all these people I talked to because I had no idea what I said to you and I hope it wasn't that bad. I believe at one point, I was outside making snow angels on the sidewalk? Oh God, how embarrassing.

Qui: She was!

Dixie: God, I'm mortified.

Qui: It's okay!

Dixie: Did I hop down the hall or did I dream that?

Qui: I don't know because honestly, I got a bit drunk too, which is not something – I've never ever gotten drunk at a con. The day after, I realized why I never got drunk at a con, cause I had the worst hangover ever. But, you know, I think, Dixie? We need to cut loose and have a bit of fun. Yes, we apologize to anyone we may have traumatized and everyone we stopped and made see happy bunny sad bunny.

Dixie: Oh my God, I forgot about happy bunny sad bunny.

Qui: *[laughs]*.

Dixie: That was so funny.

Qui: I think we'll have to post a link to the happy bunny sad bunny. I do believe we have a video of that. We'll post a link to that in our show notes.

Dixie: You have a video?

Qui: Yes, on your camera!

Dixie: Oh my God, really?

Qui: Yes!

Dixie: That is so funny. Happy bunny sad bunny. Maybe you should explain it.

Qui: Okay, so if you don't have time to click on the link to watch the video. Happy bunny is, in Dixiebell's costume, ears are up and she has them up. Then she pulls them down and she's sad bunny.

Dixie: Sad bunny.

Qui: I don't know it is, but something about that costume, you put the ears down and it's just the most depressing thing you've ever seen in your whole life.

Dixie: I was a depressed bunny, so sad.

Qui: Aww.

Dixie: Sad bunny.

Qui: Anyway, we'll link some pictures and the video in the show notes and you can check out –

Dixie: The bar photo.

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Qui: Yes, the bar photo. There's going to be lots of very silly, lots of very fun Bluebell pictures in our show notes. We'll definitely link you to the album.

Dixie: Embarrassing Bluebell pictures.

Qui: No one can see your face. It didn't really happen.

Dixie: That's true. If you can't see my face, it didn't happen.

Qui: Well, it didn't happen to you. It happened to some other poor sod.

[*Laughter*]

Qui: That got drunk in a glowing, fucking bunny costume.

Dixie: And you were out there for all the world to see. Everybody knows you.

Qui: Oh no. Actually, that was really hard for me. I looked like crap. I'd been wearing a wig all day and sweating. I didn't have any make-up on and ... yeah. It was a little bit odd for me. I'm used to being behind a costume.

Dixie: I like being behind the mask.

Qui: Right? I'm used to even like a wig or something. I'm not used to wig hair me. Oh well, it was still fun.

Dixie: You didn't look as bad as I did when I got out of that costume. Oh my God.

Qui: You looked like a rabbit that had been thrown into a toilet.

Dixie: [*laughs*] That is so true.

Qui: [*laughs*]

Dixie: Horrible, but true. Oh God.

[*Laughter*]

Dixie: You know, we're going to have think of something brilliant to wear next year.

Qui: Oh, I know. We're already coming up with ideas, so it should be fun.

Dixie: Oh yes. Everybody really needs to go to the con next year. It was wonderful. It really was. It was so much see everybody and meet new people and the costumes were amazing. You will not be disappointed.

Qui: Yeah, it really was amazing. I was skeptical flying in Friday night and leaving Sunday, but it was totally worth and I had a lot of fun and met a lot of really awesome people. I'm looking forward to next year!

Dixie: So Qui! Why don't you tell everybody how to make their own glowing bunny?

Qui: Okay, well, I did not make a full-sized glowing bunny like Dixiebell, but I did get a bunny on clearance, Easter clearance, at Hobby Lobby and I made it glow. I got a blue one. I didn't want to have to deal with the Rit dye. Still traumatized from the frantic phone call from Dixiebell.

Anyway, I took my blue bunny and I got some glow in the dark paint from the acrylic paint section, just at any crafts store. I mixed it with fabric medium, which you can also get in the same section. Basically, I covered this bunny in glow in the dark paint with fabric medium and you can get both of those with the acrylic paints, you know, in your local craft

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store.

Basically, I covered that stuffed bunny in glow in the dark paint. I started with a paint brush and, as things often do, it deteriorated into me slopping it on with my hands and sort of massaging the bunny, rubbing glow in the dark paint all over the bunny.

Dixie: You massaged the bunny?

Qui: I did. Bluebell got a massage. That's the little Bluebell. There's no way I'm massaging your Bluebell ass.

Dixie: *[laughs]*.

Qui: But little stuffed Bluebell got a nice massage, so that's what I did! I let it dry for about 48 hours and I threw it into the washing machine because it felt a bit like a bunny who had been covered in glow in the dark paint. It was not the most pleasant thing to touch. It was kind of stiff. So I threw it in the washing machine and the dryer and Bluebell got nice and clean. It still glows. It's still a little bit stiff to the touch, but it glows like crazy. I cannot believe how bright this thing glows.

Dixie: Maybe you should massage it some more.

Qui: Massaging might help, but I think the cat was getting jealous. Actually the cat is a little bit afraid of it because I had it sitting out by the window to get charged up and it was glowing. The cat would not go anywhere near that part of my house.

Dixie: Aw, poor kitty. Scared of the bunny.

Qui: Yeah. So anyway! If you have any ideas on how to make your own Bluebell glow, write into us: bored@three-patch.com.

Dixie: Or if you have any other crafting ideas, write into us at:

Qui: Bored at three dash patch dot com! I get my announcer voice when I say that.

Dixie: I like your announcer voice. Mine sucks, so that's why I let you always do it. Okay, so I guess we will see you next time.

Qui: See you next time!

Dixie: Bye!

Qui: Bye!

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?*

Music fades out.

Rachael: Hello everybody and welcome to the flip-side of the episode, otherwise known as The Post Mortem segment. I'm Rachael and I'm here with my fellow fans:

Qui: Qui.

Drinkingcocoa: Drinkingcocoa.

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Hannah: Hannah!

Rachael: I think now is the time in the show where we usually drag out the body bag and see what's inside.

[Voiceover]

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

Qui: Dragging in is correct. It is quite full this time, I'm excited to report.

Rachael: That's exciting because prior to this episode, listeners were not participating!

Qui: I've never been more excited to drag a heavy body bag in, ever. But I'm kind of hearing an odd sort of ... tweeting sound coming from it?

[Tweeting sounds]

Qui: Honestly, I'm a little bit afraid of it. Drinkingcocoa, do you want to open it up and investigate?

Drinkingcocoa: Opening it up now... yes! We have a here a tweet from gensherlock who says, "Three Patch, thank you all. This is so much fun! I kept having to stop myself from speaking and joining in. Hee!"

Rachael: [chuckles] And it looks like we have another tweet from Sarah. She says, "To Three Patch: You guys are fantastic. Still need to finish listening as phone doesn't let me download, but so far I'm loving it. Keep going."

Hannah: Oh, we've got another one from NL at Pennswood and Three Patch, "I'm listening RIGHT NOW. It's awesome and it's all Johnlock shippers. Fucking perfect."

[Laughter]

Rachael: So I'm glad NL brought this to our attention. We have a disproportionate amount of Johnlock shippers on the cast. In fact, when we were thinking about names for this podcast, the name Red Pants Cast or Red Pants Podcast was definitely considered. But that said, I'm not so sure we're *completely* dis-representative because the fandom does have a lot of Johnlock shippers. But I am concerned that we're not representing everybody, so if you are a *Sherlock* fan and you don't like Johnlock and you want to be on this podcast, please let us know. Because I do think we need a diversity of voices and I just want to hear somebody argue that John and Sherlock don't need to be together. Just because it would be an entertaining argument.

[Laughter]

Hannah: They can try.

Rachael: They wouldn't win because they'd be out-numbered here, but...

Qui: I dunno, I think there are some Moriarty shippers out there that could put out some good arguments.

Rachael: See, I started out as a Sherlock/Moriarty and Emma just converted me. But I think if I read the right Moriarty fics, I could totally make that argument.

Qui: There is some really good John/Moriarty out there also.

Rachael: Yeah.

Qui: So now that the tweeting has quieted down enough for us to continue on to our emails – Rachael, did you want to start and read our first piece of mail?

Rachael: Our first mail is from Alicia Collins and she writes, "Hey ya'll hey," – which is an awesome greeting by the

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way – “First off, I love this podcast. Ya’ll didn’t have to do this and I think with your show, I may just make it to season three. I love the length and segments so *please* don’t worry about it being too long. It’s perfect.

I wanted to say that I really appreciated the conversation on Sgt. Sally Donovan because I may be the only person in fandom who likes her. When I took a close look at her character, I realized how much of a *boss* she was. She’s obviously worked so hard in her career and it’s important to her. She loosely – very loosely – reminds me of Rory in *Doctor Who* in that there’s this extraordinary thing going on and they’re not majorly impressed or going to let it get in the way of what’s real. What’s real to Sally is standards and procedure.

I identify with Sally because I’m like her. I’m a woman of color who has put work into my field and I get easily irritated with people who don’t understand or care about their privilege. I would be *so* irritated that Sherlock doesn’t take fees from Scotland Yard. Not even a gift card or compensation for taxi fare or anything. I love this podcast and your spoiler episode was awesome. Can’t wait for more.”

Qui: So Alicia, you are not the only person who can identify with Sally. I have thought a few times – I’m an analyst, professional, and if someone like Sherlock went into my workplace and started showing me up constantly *for free!* I understand why she is the way she is.

Rachael: Yeah, he’s really mean to her. I mean, I’m one of these people who gets really annoyed with Sherlock and thinks he can be just a bully and a douche and totally spoiled and awful. That’s endearing sometimes, but in reality if I had to work with somebody like that – especially somebody who is just so mean...

Qui: He deduces things about their personal life, you know, the fact that she’s banging Anderson.

Rachael: Mm-hmm. Although that’s pretty funny [*laughs*].

Qui: [*laughs*] Not out there in the public like that. That’s really harsh and she puts up with him pretty well. The fact that she doesn’t run away crying like I probably would do, honestly. She’s a strong woman.

Drinkingcocoa: I really loved this email because I was one of the people involved in the Sorting Sally round table. I found really that the more I thought about her, the better I liked her, which I think is partly credit to the actress that she makes Sally a consistent character. You can kind of guess where she’s coming from, more than just the lines on a page. Then when I thought about her for the Sorting segment, I realized wow, I’d really rather spend time with Sally than with Sherlock.

Qui: Hannah, do you want to read our next piece of mail?

Hannah: Sure. Our next piece of mail is from Vivi, who writes all the way from Brazil: “Hello! I’m Vivi. I’m a Sherlockian from Brazil and the first Three Patch Podcast I heard was the fourth one and now I’m going back to hear the other ones because I loved it. Now I would like to help fill the body bag for the Post Mortem segment. Anyway, here is my question about fic: I love retirement fic. What alchemy has some great ones. So what are your thoughts about older Sherlock and John action? Loved your podcast and can’t wait for more – Vivi.”

Rachael: Well, we should be able to answer this since we have so many fucking Johnlock shippers.

Hannah: [*laughs*]

Rachael: One of us must like retired John and Sherlock.

Hannah: Fucking *lovely* Johnlock shippers [*laughs*].

Qui: I do love fic that has a conclusion of them growing old together. I actually don’t know if I’ve ever read any retirement fics. Like are they beekeeping or...? [*laughs*].

Rachael: I’ve actually never read any retirement fic, but I’ve seen retirement art and it usually involves beekeeping.

Qui: I know, that was the thing that came to my mind. So I guess I need to check out what alchemy. But I do like the

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idea! It sounds awesome.

Hannah: I actually have read some retirement fic and some from what `_alchemy` and I actually really like it. It's often times a little bit deeper. It goes into a little more character development because they're not on cases. I read one – I'll have to find the link and put it in the show notes if I can find it again. But it dealt with Alzheimers.

Rachael: Oooh.

Hannah: I believe it was Sherlock getting Alzheimers, I could be wrong about that. But it was really powerful because we see them when they're young. It's interesting to see them when they're old and there's some good ones. I'll have to find them and put them in the show notes.

Qui: Yeah, definitely. I would love to read those.

Drinkingcocoa: I've read a number of retirement fics, although when I read fanfic, I just kind of devour it. I don't even remember who wrote it or what the title was. I just remember that retirement fics – I find them really deeply moving because that's what this whole show is about, but more so. Like what Steve Moffat says, that friendship. This kind of love is what you do with your life. Who do you spend your life with? Whether you're romantically involved or not. The fact that John and Sherlock are so compatible that they stay with each other for decades and decades... I mean, that I think gets to the core of what I love about this series. Also, Emma Grant just finished a story that was older, but it's like ten years older, not retirement yet.

Hannah: Yes, it was awesome. I read it.

Drinkingcocoa: Called “Nothing to Make a Song About.”

Hannah: It's outstanding.

Drinkingcocoa: Yeah. Even that, even just ten years later, ten years after what we see in the show – just showing that they're compatibility is something that lasts no matter what else changes.

Qui: I think that's something I like about it because I do enjoy a lot of AU. Sherlock and John in totally different universes. It's their compatibility no matter where they're thrown. What time period. They're not even consulting detectives. I think it's very fulfilling.

Rachael: Now I want to read some retirement fic.

Qui: Let's move on to our last piece of mail from the body bag. Drinkingcocoa, do you want to read it?

Drinkingcocoa: Sure. Learnfromthewintertree says, “Serious question: why is fandom so women dominated? I finally got round to listening to episode one of Three Patch Podcast and there is something I cannot get out of my head. There's a long history there of the ways in women engage in media and the ways in which we transform it and make it into ways which satisfy us and satisfies needs that we have that we're not seeing in the media” – which is a quote from the podcast – “fandom participation,” she says, “as far as we can reasonably deduce, is a world consisting mainly of women. But why? In the podcast, the panel – all female, interestingly – make the answer seem obvious.

Many texts, be it TV, film, books, are written by men. So do women feel a need to adapt these stories into something they want? Is this a bizarre, dare I say, feminist approach to the text? Interestingly, this conversation about women in fandom arose in a discussion about the difference between fans and enthusiasts. So enthusiasts, historically male, feel comfortable with the text as it is. They are happy to engage in meta. But for them, fandom is about the text itself and feel no urge to adapt it.

But fans, often women, and as the podcast suggests, anyone else who feels their needs have not been met, have this urge to extrapolate the text and make it their own. The podcast panel used the word transgressive for this moving away from canon. Is the predominantly female participation – write fic, do fanart, make cosplay – simply down to our needs for more women orientated media. I don't think it's that simple, but I am fascinated. Has there been much research

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conducted about this? Can anyone link me?"

Rachael: So, I'm not aware of any specific research on other reasons or other explanations for why women tend to dominate fandom, but I can link to some articles and transformative works on culture that back up the argument that was made on the podcast, that the reason why women have embraced fandom is because the perspectives that generally privileged males are already portrayed in the media. Like, their view is already there, but the feminist perspective or the female perspective is not, so we have to create it. And it's particularly satisfying to create it by transforming stuff that is in existence as opposed to just writing our own original stuff. We're kind of like reclaiming or reappropriating.

But I like the listener's argument that perhaps it's more complicated because I do think that maybe when fandom started out, it was women who got together, but there's clearly a whole bunch of other groups of people who are disenfranchised by mainstream media. I mean, generally the queer community is like that. There's other racial and ethnic minorities that must feel the same way, but I do believe that fandom tends to be mostly white. And I can link to, I know there's an article in *The Daily Dot* that says fandom is 60% queer. But I don't know, does anybody have any ideas about other explanations other than this reappropriation theory for why fandom is full of women?

Qui: I noticed that, especially in fanfiction, it does seem to be mostly females, but cosplay or you know, like, local fandom groups that I'm part of, like Harry Potter. You know, we do have a lot of males. And they do participate in cosplay and fanart a lot. But they don't necessarily participate in fanfiction. And a lot of them have said to me, you know, maybe it makes them feel uncomfortable.

Hannah: Well, I think that, cosplay and fanfiction, for example, are both fan works, but cosplay is sort of a replication whereas fanfiction is taking the fandom and molding it for your own, which I think is what we're talking about. For me, it's interesting to note, and I don't, this is something that I thought about for years and years, but I still don't have an exact viewpoint that I could possibly explain right now. But it's interesting to note that this phenomenon spreads all over the world. I mean, the entire concept of yaoi, the fact that there's *Shojo Beat* manga, which is basically manga with all male characters interested in each other written exclusively for girls and why that is and why this phenomenon occurs and how interestingly it's been marketed or not marketed. That's an answer that raises more questions, so not an answer. [laughs]

Rachael: So I think your point about this being a global phenomenon is interesting because what it indicates to me is that there's something about women that kind of lit the fire that got fandom started. It's not a cultural thing. It's a female thing, and right now I'm reading Cheryl Sandberg's *Lean In*, which is kind of about women in corporate America and leadership. It's definitely a particular perspective, but it does advocate this position that women tend to be more collaborative than men and cooperative, and they're more of a consensus culture. And I think it takes that level of collaboration to enjoy and cultivate fandom, so, you know, men certainly get together. Like, I hang out on lots of male circles, like I play Magic, and I play video games, but they don't collaborate as well, I don't think. So, a male fan-run con is very different from a female fan-run con.

Drinkingcocoa: Something that I was thinking, I have no idea why this fandom is so women-dominated. But just from the experience of consuming fanfic and fanart, I know that in the 1980s and early 1990s, I was frustrated because there was so little porn available for women to consume. You could get porn that was directed at straight men, and you could get porn that was directed at gay men, but the porn for women that you could buy was really limited. And I found it to be almost condescending. And this was often stuff that you had to pay for, stuff that was often photographed that required casts, that required money. And now decades later with the Internet, anyone who can draw or write can put it out there without expending any money, without having to deal with that kind of power and income. Just what's available for women of all sexual orientations to read that's porn has really exploded. I don't know how that connects to Sherlock fandom being so women-dominated. I just know that there's a big difference just from the consumer end of things for me.

Rachael: I do think that there's something to be said about fandom being kind of in the forefront of leading the fight against just having one view of porn, that porn being heterosexual male porn. Because fandom porn is definitely queer, definitely female-oriented, and that's not something we see so much in the mainstream media. Or if it is gay porn, it's one kind of gay porn. It's not across the queer spectrum.

This is a great segue into pimping what our next episode will be about because our June episode, Episode 6, is going to be focused on being queer in Sherlock and the queer aspects of Sherlock. Now we're not saying that all of the queer aspects of Sherlock can be contained in one episode, and queer discussion is limited to this one episode. But we thought

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it would be nice to have an episode where we just really focused on that and kind of chewed on that concept a bit.

Qui: Thank you to everybody who wrote in. Like, I was so excited to have to drag in a very full body bag. That was very exciting. And it was making tweeting sounds, which was slightly disturbing, but exciting at the same time. So if you have any other comments, feedback, rees, something you'd like to share on the podcast, there are so many ways to get in touch with us. On our website, www.three-patch.com, e-mail us, bored@three-patch.com. You can send us an ask on Tumblr, we're username threepatchpodcast, LiveJournal, we're username threepatch. Find us on Facebook, [facebook.com/threepatchpodcast](https://www.facebook.com/threepatchpodcast). You can send us a tweet @threepatch or leave us a skype voicemail, username is threepatchpodcast. And no one's left us a voicemail.

Rachael: Seriously. But there is an incentive for you to leave a voicemail or another insightful type of message for us because we will be doing a giveaway during the month of May whereby we will select the listener who has contributed the most witty, thoughtful or otherwise entertaining piece of feedback to the podcast. And they will receive a special prize. That prize is a piece of fanart that I purchased at Sakura Con last month. I will provide a link to what this fanart looks like in the shownotes, but it's basically a Johnlock piece by Fictograph called Believe in Sherlock that...

Qui: Oh, it's amazing. I want it. I want it! I want it!

Rachael: Well you just havet to submit a comment, Qui.

Hannah: The game is on.

Qui: Okay.

Rachael: And it has to be the best.

Qui: Okay.

Rachael: The game is on.

Qui: It is.

Rachael: So typically at the end of the podcast we go and get takeaway, but I think given the episode we should go for tea. I know it's late, but what do you think? Cup of Earl Grey?

Qui: Some bedtime tea.

Rachael: Chamomille? Okay. Let's go put the kettle on then.

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.