

– Sorting Sherlock

Music Voiceover:

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

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

Music fades in/out.

Shannon: Hi everyone, and welcome to the Sorting Sherlock segment. So we had a bit of a break last month and we're back on track now, and this time we're going to be sorting Mycroft, and this is Shannon, and I'm here with--

Fox: Fox.

Drinkingcocoa: Drinkingcocoa.

Shannon: Great, okay, so are you guys ready to talk about Mycroft?

Drinkingcocoa: Always.

Fox: Oh yes! (giggle)

Shannon: The first question we have is looking more at the scenes that Mycroft appears in, and that is: what is the most Mycroftian moment, or a moment that really highlights his character for you, from the entire show?

Fox: His Power Complex.

Shannon: Well...okay (laughter)

Fox: (laughter) I know the Power Complex is not him, it was Irene, but it's the whole warehouse, subterfuge, you know, driving someone, kidnapping them off the street, threatening them with "I am turning away all the surveillance cameras, look at me!" and driving them away into an abandoned warehouse and making threats, and seeming very threatening, I think that is so Mycroft. Those opening scenes in A Study in Pink led us to believe that he was Moriarty, but then the reveal at the very end of the episode, revealing that he is actually Mycroft, I think sets up his character so beautifully for the show.

Shannon: I love that you picked the Power Complex, and I just have to add that when I was in London for setlock, staying in a youth hostel, right across the river from us, our view was of the Battersea Power Complex, and so I kept thinking of Mycroft, even though you're right, that was actually Irene's.

Fox: And it was brilliant, that Irene knew exactly the place that he would probably take somebody.

Drinkingcocoa: Oh, that's true. I hadn't thought that.

Shannon: And John bought it, hook, line, and sinker.

Fox: Mmmm hmmm.

Drinkingcocoa: For me, it's the conversation between Mycroft and Sherlock on the Flight of the Dead, that is the moment where Mycroft finally gets Sherlock to talk to him, he's been chasing Sherlock down for the whole series up until then, and this is finally when Mycroft shows Sherlock what he's been working on. Until then, Mycroft has always been Big Brother, the literal joke about him being Big Brother with all the surveillance cameras, always unreachably smarter and higher than Sherlock and Sherlock's been the little brother. While Mycroft is controlling the surveillance cameras, all Sherlock does is hack cell phones, you know, for the reporters.

(giggling)

Drinkingcocoa: And meanwhile, Sherlock has been whining, basically, that he's bored, and that nothing is ever new, and then when he comes on to the plane and it's so eerie, and Mycroft says, "Well, what do you think of my solution?" And that line is so chilling to me, I think, "Okay, this is it Sherlock, this is the something new. No one's ever done this before, you've been looking everywhere for something that won't bore you, and it's been Mycroft all along." And then Mycroft even says, "You've been stumbling around the fringes of this one for ages, or were you too bored to notice the pattern?" And Mycroft just makes me feel stupid, like, yeah it has been there, and Sherlock is so proud of himself for being able to put these things together, but he hasn't been, and look at what Mycroft has been doing, the scale is so much grander. And then later on in that scene, Mycroft again shows what he's made of, which he usually holds back, when he deduces Sherlock, and it's so shameful and so painful when he says, "I'm talking about you, Sherlock." And he says, you know, you're lonely, and you're vulnerable to this woman, and it was "textbook"...the more he goes on about that, *I* just feel so ashamed, because I feel how Sherlock is obvious, and it's that obvious in the way you really don't want your smarter older brother to see in you, and it's so true. You know, just the way that Mycroft can look at you and just take apart all your weaknesses, and he usually holds back, he doesn't need to give into that; he only does it when it's absolutely necessary. And this time it really is, and it really hurts. The fact that he is on the airplane with all these dead people, it reminds me of that scene that Fox brought up, not only because he does the same thing to John in that scene where he deduces John's tremor in his hand, and he gets there before Sherlock does, you know I'm sure he figures out that John was the shooter before Sherlock ever figured it out because he saw through that. And I always think of that warehouse scene in *A Study in Pink* as Mycroft being Hades, the God of the Dead, and summoning John to his realm, the seat of his power. And then again on the *Flight of the Dead*, he's being Hades again, the king of the dead, he's just so scary!

(giggling)

Drinkingcocoa: He's so much more powerful than anybody else. And the last element of that scene that is so Mycroft to me is he's so funny, in this deadpan, terrifying humor, when he makes that horrible joke about how the dead are always late.

(laughter)

Drinkingcocoa: And you know, he always makes these awful jokes, like when he offers Sherlock the cigarette, and Sherlock says, “This is low tar,” and he says, “Well, you barely knew her.” (laughter) It’s so funny and so awful and inappropriate, and so deadpan, and it’s always about death. You know how on Olympus, Hades is the most powerful, he’s more powerful than Zeus, although he’s scary and very lonely and alone, and that’s when the scene ends, when Irene comes and talks to Mr. Holmes, and she says, “Not you, Junior.” And she walks right past Sherlock, it wasn’t Sherlock at all, after all, that she was dealing with, it was Mycroft.

Shannon: But she exploited Mycroft’s vulnerability, his blind spot.

Drinkingcocoa: Well, she did, on someone else’s advice.

Shannon: But it was possible...

Drinkingcocoa: Yes.

Shannon: So he’s not all knowing and all powerful, in fact he is...everything you are saying right now about his relationship with Sherlock, well, even though maybe you’re kind of touching it indirectly, but mentioning “bored” - you know how Sherlock is so bored - if he had maybe paid a bit of attention to his brother, he wouldn’t have been caught up with someone like Moriarty, because he would have found someone else not to be bored with, someone who would have been a challenge, but it gets at something else between the two of them, and your whole explanation is giving me Mycroft feels, I mean seriously.

Drinkingcocoa: Yes.

Shannon: It’s interesting the way you position him as very powerful, in a sense, because I would say that the most Mycroftian moment for me is a moment of weakness, where we see he’s come undone. Right after he gets the text from Moriarty, when he finds out about the 747, it’s like, “Dear me, Mr. Holmes, dear me.” We see Mycroft, buttoned up in what we are presuming perhaps is his home, or some very regal-looking office space, with these giant chess pieces, but it’s very powerful-looking. But the minute he gets that message, he just kind of crumples. And then we come back to him later, and we see that he’s got a drink in front of him, so he’s turned to

alcohol, and he looks ruffled, and he's not wearing his coat, so his shirt sleeves are showing, he's in his shirt-sleeves. And he...he realizes the ramifications, and he's smart, the causes: Sherlock fucked up, and undid all that work, and now he's got to fix it, and he is really worried. You know, he's sweating there, if you look at him, he looks really worried. He's a worrier, and I think that's a characteristic that we might see masked by his...he puts on a lot of theater, like the whole way he performed for John by being menacing and creepy, but this is another side to him too. So for me, that scene, that moment where he is surrounded by all the trappings of his power, and comes undone, that was a very Mycroftian moment.

This is bringing us to our second question, and this is maybe related a little to what I said before, but in *A Scandal in Belgravia*, Mycroft memorably says to Sherlock, "Caring is not an advantage." And my question to you is: how does he know? What does Mycroft care deeply about?

Fox: I think it's very obvious at that point, especially at that point in the show, that Mycroft cares deeply about Sherlock. In fact, as we see later in the episode, he was willing to sign over whatever Irene wanted, to keep Sherlock safe, to make sure that, even though his brother messed up, that he's going to pay for it. And he was willing to do whatever it took. And so, I think Mycroft cares deeply about Sherlock, and I think him saying that caring is not an advantage, he's just resignedly stating that as a fact. I think Sherlock might have taken that as advice, as in, this is why I shouldn't care, this is why I shouldn't have a heart, because it hurts. Whereas Mycroft is more stating it in a resigned way. He is resigned to it. He knows he cares about Sherlock, maybe he cares similarly about the rest of his family, I don't know, I think that's relegated to fanon at this point, but I think we see ample evidence of him caring about Sherlock. And he's just resigned to that, that's his fate, that's his weak point.

Shannon: I totally agree with you there, and in fact, that was exactly what I was thinking about when I saw that very Mycroftian moment that I referenced before, but I keep thinking, "Where does this come from?" I believe exactly what you say, that he cares very deeply for Sherlock, and like I said, I believe Mycroft is a worrier, and that manifests in the way he controls things, he tries to control and do whatever he can to look after Sherlock. So that had an origin, for some reason, which I like to think – again, this is going a little bit into fanon - but something may have happened in their upbringing, whether it was an unstable home life, like divorce, or there was

some situation with maybe an absentee parent, whether due to illness or just neglect, so that Mycroft really had to raise Sherlock, in a way, but wasn't always able to, because again, as a young boy, he didn't have the resources to look after Sherlock sufficiently. But he still felt, you know, here's his little brother, his baby brother, and that manifests itself now in all sorts of really weird controlling shit.

(laughter)

Like, you know, kidnapping people who might be moving in as a roommate and bribing them to test their loyalty and what they're made of, and then being willing to maybe bankrupt the British government for the purpose of covering his brother's ass when he really screws up a giant antiterrorist operation. And then at the same time, we can see that guilt kind of bleeding through a little bit and how it can be a little debilitating for him. In many ways, he's really caught up in this. That moment when he yells at Mrs. Hudson to shut up, when she accuses him of sending his little brother into danger against trained CIA agents. And you know, we focused before on how Sherlock and John pretty much told Mycroft off, and then Mycroft apologized, but I think that came from a point of deep guilt from his caring, because he knew he did put Sherlock in danger. And you see at the end of that scene, when he's saying that Sherlock is going to have nothing more to do with it, and Sherlock's like, oh will I? And Mycroft responds, oh yeah, you will. Like, I will do everything in my power to make sure you're not involved anymore. He is overprotective to the point of spying on his brother, and being creepy and weird, but at the same time we can see him worrying about Danger Nights, and entrusting John and Mrs. Hudson to look through Sherlock's sock index to find illicit substances.

(giggling)

So there's definitely a lot of caring, and it can almost undo him, and that is what he puts up as a front, in a sense, that he works with Sherlock to eventually bring Moriarty down. Moriarty shows his hand early on, his acknowledgement and recognition of how vulnerable Mycroft is to things that happen to Sherlock, so then the brothers have to work together.

Drinkingcocoa: I think it's obvious from the first episode that Mycroft cares deeply about Sherlock, the show just comes right out and says it. What I heard in that scene was not that he

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was talking about himself, but that he was getting Sherlock to talk him, finally, after a whole season of chasing him down. The same way that Harry Watson gives an expensive cell phone to John because she wants John to stay in touch, Mycroft has been desperately trying to get Sherlock to talk, and at this extreme moment when Irene is dead, Sherlock does this. He comes to Mycroft and he talks to him like a baby brother, says, “Mycroft, look at them. Do you ever think anything’s wrong with *us*?” And it’s such a baby brother thing to ask. And Mycroft does not reject that assumption of commonality, which reminds me of at the end of A Study in Pink when he says, “We have more in common than you think.” We don’t know if Mycroft agrees that the two of them are similar, he just doesn’t interrupt the communication from Sherlock. And when he says, “All hearts are broken, all lives end,” the way I hear that is that Sherlock is saying to Mycroft, “Am I normal?” And Mycroft is saying, “In the end it evens out, it’s okay that you’re a late developer. Yes, you’re normal, you’re okay. I know you, you’ll be all right.” I found it very tender, I found it to be the kind of nurturing that Mycroft really wishes he could do more of. This is a time when Sherlock went to him and Mycroft was there for him.

Shannon: That’s really lovely. You know, one of the things I’m thinking of is how Series 2 really focused on the development of the relationship between John and Sherlock, like the solidification of their friendship, so then it was tested through The Fall. And I know that, with the series being about Sherlock, titled Sherlock, and him being the focal character, I keep thinking about: are we going to see something similar happening with Series 3, not about John and Sherlock, because we’ll say that’s established, what they’re going to have to do now is kind of heal and reconcile, but the foundation has been built. But are we going to see Sherlock’s relationship with other people explored, and potentially Mycroft is one of them. And that’s kind of exciting to me, because I think that a lot of it’s been hinted at, if that’s where they go.

Drinkingcocoa: There can never be too much Mycroft for me, he’s a perfectly realized character in my opinion. The way he’s acted, the way he’s written, all his tension, his humor... The more Mycroft the better, as far as I’m concerned.

Shannon: So this brings us to our third question, the really important one: how would you sort him?

Fox: I'm kind of known among us as the drive-by sorter, as if I were driving by, rolling down my window, and yelling out, "Slytherin!" and driving away. And I felt the same about Mycroft; to me, there was no question about where he would sort. He would definitely sort as a Slytherin, in my opinion. And it was actually harder to come up with reasons why, so I ended up making a ticky box, or a list of ticky boxes, with all the characteristics of Slytherin that I've associated with the house. Traditionalism: yes, he wears the three-piece suit. Resourcefulness: he uses Anthea as both a PA *and* a bodyguard, in my fanon headcanon.

Shannon: Okay.

Fox: He is Cunning, yes, the Coventry plot, just very cunning. Ambition: abundantly so, yes, despite what Arthur Conan Doyle or Sherlock says. And Arthur Conan Doyle in the Greek Interpreter saying that Mycroft has no ambition, I don't think that's true, at least in this version, this iteration of Sherlock. I think you don't become The British Government without ambition. Power: yes, we see that abundantly as well, I don't think Sherlock would say that he is The British Government flippantly. So yes, I think he's a Slytherin, to me, that's easy.

Shannon: So yes, Fox, you and your drive-by sorting, which often takes the form of an email when we send out the announcement, who wants to be on the sorting round table, we're sorting whomever, and Fox will send a one word response, she'll just sort, she won't even explain, so that's her.

(giggling)

That's her M.O. But I have to agree with you on this one, and I feel a little bad, because I think it doesn't seem very original, but that has never stopped me before. What I drew upon in particular when I was sorting Mycroft was his willingness to use any means necessary to reach his end, and I think that was evident in the scene that we were talking about, with respect to being willing to bankrupt the British government to, in a sense, make sure that they didn't find out that it was his little brother that caused all these problems. His willingness to torture, but I would also say, his willingness to protect Sherlock by allowing his reputation to be smeared, and going along with him in faking his death. I believe very strongly, because we saw that scene at the very end of Reichenbach where, for a brother who is deeply concerned about Sherlock, he seems strangely

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composed reading about it in the newspaper in the Diogenes Club. So to me that suggests that he's in on it, he's in on the pain being experienced by those who were close to Sherlock, Mrs. Hudson and John. He's willing to, I guess, lead The Met on a merry chase, where they suddenly have to doubt all the evidence that Sherlock has collected to help bring down Moriarty's web. But another thing that made me think about sorting him into Slytherin had to do with the character I identified him with. So I wasn't focusing so much on the ambition, but on how he was willing to do what it took to protect his family, and that made me think of Narcissa Malfoy. That moment in the woods when she goes to check and see if Harry has been killed by the killing curse, and notices that he's still breathing, and whispers to him, "Is Draco alive?" And when she has confirmation that her son is alive, she lies to the Dark Lord, and that's her goal, her goal is to protect her family and get them the hell out of there. Narcissa draws upon her Slytherin cunning and willingness to do whatever it takes at that point to protect her family. And it's funny for me to be talking about Mycroft as very family-oriented, but I just get that from him, that's what we see, or that's what I'm focusing, in the show, and in his relationship with Sherlock. So he's protective of family, but he does it Slytherin-style.

Fox: So in that vein, since he's so protective of his family, what do you think was behind him telling Moriarty about Sherlock? Was that part of the big plan, or did he not think it all the way through, or...what do you think is going on there?

Shannon: No, I believe it was part of the big plan, and I know that there's been some theories that have gone around on tumblr where people have said, when he says to John, "Tell him I'm sorry," people have said tell him I'm sorry that you're going to go through this difficult time alienating yourself from those who are close to you and that you've learned to rely upon. I'm sorry you have to go through that. So it's not, I'm sorry I betrayed you to Moriarty, because I do believe that it was calculated. I believe that very strongly.

So, Drinkingcocoa, how about you?

Drinkingcocoa: He's a textbook Slytherin to me, in a way that I find very thrilling. His take on ambition reminds me of Snape, of Slughorn, and of Voldemort. In Book 7, Ron says, "Why doesn't Voldemort want to be Minister of Magic?" And Harry and Hermione say, well he doesn't have to be, he wants to be known as the most powerful person, but he doesn't have to

have the recognition or the credit. And Snape of course is all about not getting credit, and doing the hard thing anyway. Slughorn, he just wants to be near power, he wants to be near influence, he doesn't want any responsibility, god forbid. You know Mycroft, when he says that he has a minor position in the British government, that seems exactly that kind of obfuscation, that it's a cover better to enable his ambitions. He is of course extremely interested in power, as everybody has noticed.

I know it's been very persuasively argued that he might be Hufflepuff. The reason why I don't think that – well, there are many reasons why I don't think that – but one of them is that Hufflepuffs are more about process, the hard work and the fair play, and Slytherin is more about the end game. The way that Mycroft is able to hold onto his extremely great powers of deduction except when he absolutely needs them, and then he just devastates you just enough, that measure of control seems very Slytherin to me. Not that anybody has to my knowledge ever argued him for Gryffindor, but that alone would scuttle that argument for me. The way that Slytherins are more associated with Pure Bloods, and with family pride of a certain exclusive sort, feels very Holmes family to me. Tradition too...the Diogenes Club – Hufflepuffs like a sense of belonging, but the Diogenes Club is a *strange* kind of belonging, a strange kind of exclusive and slightly superior club, and it's not about a feeling of togetherness or inclusiveness, you know, they're quiet so they don't kill each other. (laughter) What you see in the Diogenes Club is all of this incredible power at an uneasy sense of truce...I find it very thrilling. Also, Mycroft has that Slytherin sense that he's only not dark because he completely, deliberately chooses not to be, but he could at any moment. It's just choice. I know that people have said well look, he's very loyal to Sherlock, but like what Shannon said, I find it to be a Slytherin kind of protectiveness toward the young, similar to Lucius Malfoy protecting baby Snape after the sorting, very much like Narcissa, and also it's my headcanon for how Snape was as head of house in Slytherin. The common room, every time in Hogwarts the Slytherins got some sort of horrible disadvantage, I always in my headcanon imagined that Snape has gone and given them a pep talk about how we can't rely on anyone else understanding us but we have our own code of pride, and I feel that about Mycroft's protectiveness toward Sherlock.

Shannon: So, three votes for Slytherin. Hmm....

Fox: Hmm... (giggles)

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Shannon: Now, I do know, like you mentioned Drinkingcocoa, there has been also a lot of reference to Hufflepuff as a potential house for Mycroft, and it was surprising to some people, I think. I was initially surprised. I totally didn't put him in Gryffindor, and I didn't think Ravenclaw, like he's not frivolous enough for Ravenclaw, sorry!

(laughter)

Drinkingcocoa: So, he's not distracted, even though he has immense intellectual capacity, he's not distracted by it, and that's not his bliss.

Shannon: When you were talking about the strangeness of the Diogenes Club, and maybe when we see this richness or this idea of being...you know, he's in these very elite levels, these upper social classes, and it was making me think, I think there's a lot of assumption in fandom, especially in fanfiction, that the Holmeses are from a higher social class than, say, the Watsons, and that tends to be a trope you see a lot. And I thought it would be really funny – I don't know that there's evidence for it, but I keep thinking, like a lot of other people, it would be nice to unpack the background of it more – what if the Holmeses are social climbers? I was wondering, what if we find out that the Holmes brothers are really like Niles and Frasier Crane, where they have higher aspirations than their origin?

(giggling)

That's my crack theory for the day.

Drinkingcocoa: I like...I read this theory somewhere that someone's headcanon is that all the Holmeses have been Ravenclaws for forever and ever and ever, and they were really mad at Mycroft for choosing Slytherin.

Shannon: Yeah, that was my headcanon.

Drinkingcocoa: Yeah, I love that!

(laughter)

Shannon: So our last question is a silly one, and it's kind of bringing it back to crossover territory. So if we were to imagine a bit of Harry Potter/Sherlock crossover, what bit of magic – and I mean that broadly, like a spell, a potion, a curse, something – would be Mycroft's favorite?

I'll start, is that all right?

Drinkingcocoa: Yup!

Shannon: This is a spell that we know from the Harry Potter canon that's placed on underage wizards, it's called The Trace. And it's used to make sure...it's kind of to keep track of underage wizards to make sure that they're not doing magic where they shouldn't, but it's also a way of kind of keeping track of them, and I was thinking that Mycroft would have liked that, and he would have modified it to keep track of Sherlock, even after he reached the age of maturity.

(laughter)

Drinkingcocoa: Maybe it only works when Sherlock is behaving like a baby.

(laughter)

Shannon: Ohhh!

Drinkingcocoa: Like when he's not putting on his clothes to go to Buckingham Palace, or you know when Lestrade says, "Well, I'm dealing with a child," the trace suddenly activates.

Fox: I have this headcanon where Mycroft had to deal with Sherlock as a toddler, and looking after him, so he was probably constantly...what's a good leash? A good leash spell? Like keeping him from jumping out the window, or climbing a tree, or getting into the refrigerator, or climbing onto the counter. I think that would be Mycroft's preferred spell, at that stage. And then after he grew up, of course, I think he would want to be a Sherlock Secret-Keeper, and just keep

him hidden away, in Baker Street, and just keep him hidden away, so Sherlock can't get anywhere, can't go anywhere, can't get out, just keep him imprisoned.

Shannon: No one could find him. Oh, that's brilliant!

Fox: And keep him entertained, while imprisoned, but ideally he would not want Sherlock running around anywhere, because he can get into places -

Drinkingcocoa: With poisons and everything.

Fox: That Mycroft will roll his eyes later, like oh my god, I can't believe this is happening again.

Drinkingcocoa: I just realized that I want to see a story about the Holmes house elf, because when you were talking about a leash spell, that's what Winky does with Barty Crouch Jr., she binds him to her.

Shannon: Yes!

Fox: Ohhh...yes.

Drinkingcocoa: And if Mycroft is trying and trying to get Sherlock to behave and he can't, maybe he'll set the house elf on Sherlock, but the house elf probably loves Sherlock more than Mycroft, and has his or her own agenda, and loves Sherlock needing to go out and have adventures, and will sometimes betray Mycroft that way. Any fic writers, if you feel like writing this, I will love you forever!

Shannon: So what spell do you pick, is that it?

Drinkingcocoa: When you wrote this question, I thought you had this in mind, because we have seen Mycroft do a spell. And this is WAY crossover-y, this is like four-way crossover. This was during the opening ceremonies for the 2012 London Olympics.

(laughter)

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And of course we know that Benedict Cumberbatch did the intro for the London Olympic Opening Ceremonies because he had just come off the collaboration with Danny Boyle, who directed both *Frankenstein* and also the opening ceremonies. So we have Benedict saying Welcome to London, and then we have the world's biggest manifestation of Voldemort, in the opening ceremonies, that thing was enormous! And then what chases Voldemort away is this kind of hailstorm of Mary Poppinses.

(laughter)

So I saw that, and on my Livejournal I posted a poll where I said, okay, whose Patronus is Mary Poppins? And I had a whole bunch of answers, and I didn't even think of the obvious answer, but by a runaway landslide write-in vote, the answer was Mycroft Holmes, of course! It's the umbrella!

(laughter)

Because we know from Hagrid that umbrellas have magical properties, and we also know that because Mycroft is the British government, but he's in this covert capacity, that of course he would be on-hand for security for the opening ceremonies, especially since the Queen was there, and present, and apparently jumping out of airplanes. So he was there, and he was watching, and then the world's largest Voldemort appears, so he has to cast *Expecto Patronum*. And so all of his Mary Poppinses come out!

(laughter)

And like McGonagall, she's so powerful she casts three cats and has them go in separate directions, like Hecate, but since Mycroft is the King of the Dead, since he's Hades, he can do even more than three, so he can have as many Mary Poppins as he needs to calm down this arena. I don't know if it's his favorite spell, but we've seen him do it. And you know since his baby brother was at the opening ceremonies, he had to tag along and make sure that nothing bad happens to Sherlock, nor that he didn't screw up the opening ceremonies somehow.

(laughter)

Shannon: Oh my god. You know, that wins for best crack theory, I think that's the best.

Fox: Mm hmm. Oh my gosh.

Shannon: So I think with that, we are going to wrap up our sorting segment. Thank you guys.
Bye!

Drinkingcocoa: Bye!

Fox: Bye!

Music fades in/out.