

Who Are You Wearing – Sofie Hagen

[Upbeat electronic music]

KIRI PRITCHARD-MCLEAN: Hello there. Thanks so much for listening to this podcast called Who Are You Wearing. Each week I chat to a person I think is very stylish and then I grill them about their relationship with clothes. It's much nicer than it sounds. I'm Kiri Pritchard-McLean. I'm a stand-up comedian and I absolutely love clothes and fashion and style. Now my guest this week is a dear pal of mine and is a really fantastic human that I couldn't respect more. Sofie Hagen is an author and a stand-up comedian.

They're non-binary and use all pronouns. So if you hear me saying 'she', I want you to know that I'm not misgendering Sofie. She uses he, she, and they. Sofie is an endlessly interesting human who always challenges my worldview in the best way. Her book Happy Fat is stunning, and I wish it was on the curriculum in schools. It's my most recommended book to other people, because I'm too tight to buy it for them. I should change that.

Sofie is incredibly open and honest and insightful in this chat, and I absolutely beamed listening to the story about the Beth Ditto gig in this podcast. Also my partner was in the room as I was listening to the edit of this episode and said, 'this is so interesting,' in such an earnest way, out loud, three times. So high praise indeed.

This interview was recorded in April 2021. Sophie was in her place in London with her great dog Hank, and I was, um, cooped up in my cupboard as per. I think this is a really fascinating chat because, um, what we hear is how Sofie's style is so influenced by the intersection of being plus size and being queer. And it's just a really unique conversation but also I think it will resonate with so

many people in so many different ways. I cannot wait for you to hear me ask Sofie Hagen, 'who are you wearing?'

SOFIE HAGEN: I remember the first time I got excited about the fact that clothing was a thing. And it was when we moved, uh, from one part of Denmark to another. And I felt like I could sort of reinvent myself. And around the same time – so I was ten years old. Around the same time, you know, we couldn't afford clothes so I would, uh, inherit clothes from my, um, my cousin who was like 30, 35. And I was ten. Uh, so it was too big.

Uh, but I remember getting jeans in like red, yellow, green, blue, black, white, and maybe purple or something. And I was like, 'I just need a t-shirt in each of these colours. Because then everyday I'll go to school being a different colour. And everyone would be like, "oh my god, I wonder what colour she'll be today." And then they'll be like, "ooh, is it green? Is it green? And – oh, it was blue." And they'll' – I was just like, 'this is the most –' that was – for me, that was fashion, was like, 'but I'm wearing a – a whole colour. So I've clearly thought this through.'

And like the jeans went up to like right under my boobs and I wasn't wearing a bra even though I should've, uh, and like the t-shirts were huge and not the same shade as the jeans. And I would stuff them into the jeans because that's what Joey from Dawson's Creek did. So there would be like – again the jeans too big under my boobs and then just this t-shirt. And I would – oh, and then, um, Crocs. Um, so I would just feel – oh, I felt so smart.

KIRI: Did it happen? Did – were people like, 'what colour? What colour's Sofie going to wear?'

SOFIE: Um, no. People were very, uh, this was the time of – did you call them – do you call them Buffalo shoes?

KIRI: Oh, yeah yeah.

SOFIE: That's what we call them in Denmark.

KIRI: Yeah, like the platform – yeah.

SOFIE: The really tall ones. Yeah yeah yeah. And, um, it was like the time of neon, uh, like techno stripes.

KIRI: Right.

SOFIE: And, uh, really wide legged, uh, jeans and stuff. I – so I did not fit in. So people – I remember one time, uh, all the girls from the class put in like 10p each to pay me to please take my t-shirt out of the jeans.

KIRI: Oh my god.

SOFIE: Because it looked so bad.

[Both laugh]

KIRI: No, I was like, 'ca-ching, this is easy.' I'm getting rich just because you don't like this very smart Dawson's Creek look. So no, it was not popular. Would – and I was just disappointed that they didn't think it was cool. Because I didn't like the – the shoes because they were really just what do – what are you doing?

KIRI: But it – it sounds like even though you're not doing the fashion of the techno stripes and the platform shoes, it sounds

like you had a strong sense of style of how you wanted to look as a kid.

SOFIE: Yes. I mean yeah. You know what? No, I – I was – I think I was – it's – I think it's really tricky because I always really want to know. So I want to know if what I'm doing is considered like – generally speaking considered good or bad or – because I don't know. I just have no knowledge of it. But that doesn't necessarily mean that if I knew I would then conform to that. Like I had a – I got a nickname around town, uh, because of my – the Crocs I was wearing, uh, which was 'farm fashion.' So they would just shout like, 'farm fashion' after me. And I thought it was really cool. I was like, 'yay, farm fashion. That's me.' That was just like – it was fun that they recognised me.

[Both laugh]

KIRI: It's definitely a thing, isn't it? Like it's definitely a, um –

SOFIE: I mean it's a look.

KIRI: Yeah, yeah, exactly. You were turning a look. Um, that's so – yeah, because to me it feels like there's this – there's a phrase 'fashion can be bought and style one must possess.'

SOFIE: Ooh.

KIRI: So to me everyone else was doing fashion and you were doing style. And sure it's farm fashion, but it's your – it's your style that – that suggests – and I know it's so interesting what you say about you just – you don't – you want to know the rules not to know – to make sure you're hitting them but just to know where you are on the landscape. That's so interesting.

SOFIE: Yeah, I need to – I feel like I need control over what people see. And when I was 13, 14, there was this teen magazine that was like huge in Denmark. Probably still is huge. Called Vi Unge. And they were doing this competition where you could go in and get a makeover. And for some reason I was signing up for all of the competitions in all of the magazines.

So I won this makeover. And they were asking all these questions about makeup and clothing and hair, and they were like, ‘so what kind of shampoo do you –’ and all these interviews were always, you know, ‘oh I use this shampoo, I use this makeup, da da da.’ I had worn my Westlife t-shirt.

KIRI: Sure.

SOFIE: To like represent Westlife. And they were like, ‘but what’s your style?’ And I was like, ‘Westlife. Westlife is a style.’ And they were like, ‘what do you do with your hair?’ I was like, ‘nothing. Like shampoo. That’s what I do with my hair.’ And they were like, ‘okay. makeup?’ And I was like, ‘I don’t wear makeup, it’s for whores.’ And they were like, ‘okay, yeah. Um, uh –’ and they were trying to just get something out of me for this makeover interview.

And I ended up saying, uh, ‘I’m just glad that I don’t wear makeup like all the bimbos in my class.’ And then they put makeup on me and stuff and it was a really cute photo. But then I went back to school and, um, yeah. When that interview came out I was, um, accused of bullying by my entire class.

KIRI: Oh, incredible –

SOFIE: Like I had single-handedly – like single-handedly – because I'd called them all bimbos and whores basically for wearing makeup and – and nice clothing. So that was sort of my stance when I was a teenager, of like, 'oh, you're just like – it's just so silly and ridiculous to like put on makeup and stuff. So I'm so much cooler than that.' When actually I just didn't know what I was doing, so I felt it was safer to say, 'oh, it's on purpose,' when actually I was desperate to find out what this thing was all about.

KIRI: We, um, we're so similar in that I had a similar no blowjob policy because I thought I'd be bad at it. And I hated the thought of me being bad at it. So I'd be like, 'I don't actually do those.' But it's because I didn't want to do it and do a bad job of it.

SOFIE: Yeah.

KIRI: Um, so yeah, that whole thing of like failing on your own terms as well of being like what you're doing is – because where do you think you got that from? It's – because you are obviously like supportive of sex workers, sex positive.

SOFIE: Oh, yeah.

KIRI: But – but to be as a – as a kid being like, 'people who wear makeup are whores,' like that's come from somewhere. Like where do you think that came from?

SOFIE: Oh, definitely. Oh, I – but I was so – like up until the age of 21, I was a full-on misogynist asshole. Like I was – it was – this was Denmark, so even where people in this country might have been – oh, what's that, 20 years ago, I was even further behind than that. Like the culture, the society and stuff. Weirdly I was always pro sex work. So if someone had said, 'oh, do you mean someone

who, uh, who's a sex worker?' I'd be like, 'oh, no no no. They're cool. Great. I just don't like the bimbos in my class.'

KIRI: Right.

SOFIE: It was all about – it was all about like this jealousy and like I remember my best friend Sarah, we were both sort of the – the last two who didn't drink, who didn't do drugs, who didn't wear makeup, who didn't shave our legs. And then suddenly one day Sarah had shaved her legs and she'd gotten jeans. And I remember just being so scared and so horrified. And that came out as me saying, 'oh, Sarah, you're just like everyone else and you're just being such a bimbo.' But actually I was just really scared, because then I was the only one who didn't know – like I remember the first time I shaved my legs and there was this like – you know those like, uh, one – one-time plastic.

KIRI: Yeah, disposable ones, yeah.

SOFIE: Yeah, disposable ones. And I was like – and it just was in the bathroom and I just started shaving my legs. And it was old, it was rusty, blood everywhere. Horrible. Horrible. So that was sort of my – because my mom isn't – like she doesn't wear makeup, she wears only like clothes you can find in the men's section in shops, she doesn't do anything with her hair, she gets her hair cut in a men's barber because it's cheaper, you know? Like she doesn't shave her legs, she doesn't do anything like that. So she didn't even know what to teach me.

So I just didn't get that from anywhere so I was just so scared. And it – I think it's the same way with you and blowjobs. Have this thing of going, 'I'd rather just be above this than fail in public.' And then it's easier to go, 'oh, all the other people, oh, losers.'

Like – and then hopefully make them feel bad about themselves and me being so cool.

KIRI: That's the dream. Get some status back. Yeah, I hear you.

SOFIE: Yeah. Yeah.

KIRI: So you're saying your mum – sounds so similar, again, to my mum, who was, um, a farmer. So everything was about practical and never – I don't really remember her buying stuff that wasn't from a charity shop. So – because it all had to be practical as well. Um, and have pockets, which women's clothes don't do.

SOFIE: Oh, yeah.

KIRI: Um, so who – it seems like you're – obviously you're being clothed because that's a part of a child's welfare, but was there anyone like dressing you? So you – you said you had hand-me-downs from your cousins and things like that, but was it you going, 'this is what I want to wear today,' or would your mum like lay it out for you or did you and your sister decide? Or was it just like what – did it not even enter your head? It was like, 'oh, it's brushing my teeth. It's something I have to do.' Not, 'I get to get dressed today.'

SOFIE: I remember being conscious that when I was four I had a friend coming over and I wanted to wear a dress. That's like – I remember choosing an outfit. And then I remember going to a birthday party when I was ten and choosing an outfit. But other than that I've never – oh, no, and then when I met Westlife on TV, uh, I remember choosing an outfit. Uh, yeah, because I – it just wasn't part of my – I didn't really care. It – it was just something

that had to be done. I just sort of had to wear clothes. I didn't really care.

But then my dad's wife at the time, she was very sort of, you know, conventional, you know? She was feminine, she cared about clothing, you know? She was just like this – unlike my mother where everything was very practical and in air quotes like male, right? So she took me out and bought like a – bought me a – I think it was like a tunic or something and like some jeans. But then I think I just wore that all the time. Like as much as I could. Because that was the only sort of outfit I had.

So I remember that outfit and I remember the Westlife outfit because those were like outfits. But I don't even remember what I wore the rest of the time.

KIRI: Wow.

SOFIE: I just didn't – it just didn't really – oh yeah, then we – did – oh, that's a good question. Do you have – in this country, do you have, um, hoodies that you get when you've like graduated a year in school?

KIRI: Yeah. They weren't huge when I was growing up, but they quickly became so. You – you get them in uni and then it trickled down into high school and stuff, yeah.

SOFIE: Oh yeah, okay. Well we – I think it was fairly normal, like quite normal when I was growing up. So those were like my go-to, you know, those hoodies. Because that was a – it was – it felt individual because it was, you know, from this particular year or school trip. And you could always just wear jeans and that would be like neutral. But, you know, you didn't have to think, really.

KIRI: Wow, so interesting. It's so interesting not just like, 'oh my god,' like – like you're a thing in a zoo, but because of what I know you to be now in terms of your style it's so fascinating. Your origin story. Um, so were you ever made to wear an item of clothing that you hated growing up? Or even when you were a bit older?

SOFIE: Um, I mean there's two sort of – there was – there were things that I would wear – that's more complicated. Well, I'll say this one first. Um, when I became a teenager I was annoyed with my mother for her sort of budget for clothing, which was zero. Like we'd buy a new outfit maybe once a year when there was holes in the one we had, which is both because of her practicality, but also because we didn't have any money.

And – so that was, you know, we would go to the – the Danish equivalent of like Tesco and get whatever they had there. Where I would be like, 'but Mom, all my friends are going to H&M.' And so – and she just couldn't understand why it was important. And to be fair, I didn't understand what it was – why it was important. I didn't really particularly think one was nicer than the other, but I remember understanding that, you know, people would scoff if you wore something from Tesco's. I'd be, 'okay, well I'd better buy something from here so that they don't, you know, think that I'm a loser or whatever it was.'

So there was part of that, like I didn't – I didn't have access to – I didn't get to shop and – and explore fashion like that, which I – which I've now realised is a huge part of finding your style, is having the – is having options, basically, you know? It's how to find out what your style is when you can choose between two separate one pound shirts in Tesco's, you know, that's not really the – the broad scope of experimenting. Like I could see all my

friends were allowed to do of going from more feminine to more masculine to emo to whatever. Um, so in that aspect yes, I sort of was made to wear things I didn't want to wear. But on a whole – and now I'm – I'm jumping a bit so we can – we can pull it back again after this, but, um, I wore dresses for the most of my life, which I didn't want to wear but I wasn't aware of that. So yes and no. Does that make sense?

KIRI: Ooh, that's so interesting. So – so would your – you know when you're going to like Tesco to get the – the new item, would it be – would – would dresses be on the list for your mum or would be on the list for you?

SOFIE: I don't think so. I don't remember wearing dresses until – and I think that was part of my, um, 'everyone's a bimbo' kind of thing, uh, which was – so deep down inside of all of this is that I'm non-binary and I didn't – obviously didn't know that until recently. But there was this sort of complicated relationship with femininity. And for me, oh, you know, generally makeup, hair, clothing was sort of considered to be a – a more woman thing or a girl thing.

So there was both me like not knowing how to do it, but also me not being this and then still knowing that I was fitting into this, you know, they were putting me into this box like, 'you're a girl, you should care about clothing.' And I was like, 'I don't know how to do it and also none of the options are really for me.' Like if anyone remembers Joey from Dawson's Creek it was, you know, jeans and a t-shirt and it was not – she was – like her whole thing was to not be femme. And I was like obsessed with this. And so I think I fought the idea of wearing dresses for a while. Also it wasn't cool. Like dresses in Denmark, not really a thing. Um, so I don't – I don't remember wearing dresses until 18, 19 maybe.

KIRI: Oh, really?

SOFIE: I think.

KIRI: Wow.

SOFIE: I think – yeah, I don't think I wore it before that. Yeah, I think – yes, I – yes, I started wearing it when I got a – a boyfriend. Because I think then there was like a – there was like a recipe for womanhood. Because like I'd seen a lot of TV –

KIRI: Yeah, cosplaying as a woman.

SOFIE: Yeah, exactly. You're like, 'oh, oh, he's a man so I can be a woman and then I'll just wear this and that makes sense. And fine.'

KIRI: Wow. But did you have a like favourite go-to outfit? Or like an item of clothing that you just never wanted to take off? That you're like, 'I could happily wear this each and every day'?

SOFIE: I don't remember anything like that. Oh, again I was a bit older. I remember my – I got a boyfriend when I was 16 and when he went to – he went to like the military for four months and he got these military boots and I – and I wore them. And they were too big but I – I loved them. And then he – he inherited – inherited like a leather jacket from his dad. So it was – it was super big on me but I loved it. I wore it all the time. This huge, oversized leather jacket. And then these like big military boots. That's – I think that's one of the first times I remember being like really excited about something I wore, and feeling really at home in it. And just feeling – it's – oh –

KIRI: Yeah, what you're describing is like – is so like – like genderqueer uniform.

SOFIE: Yeah.

KIRI: Of like military boots being like – it's just so, and be like, 'and how old were you when you realised you were non-binary?' It's so perfect.

SOFIE: But seriously, like if I had had access to a queer community, or if like – if just someone had spoken to me about it, like, 'oh, what do you think that means?' Everything would've been so much different. But I was just like, 'well I like this leather jacket. Period. Nothing more.'

[Upbeat electronic music]

KIRI: Was there a trend that you'd repeatedly tried to pull off but it's just not happening?

SOFIE: Dungarees. I think dungarees has always been my – the one that got away. I just, uh, I – and you know now it's all fashion, right? Oh, dungarees can be so cool and whatever. But I – like you try wearing that in Farham in Denmark in like the early 2000s. No.

KIRI: Farm fashion.

SOFIE: You ever want to reach the pinnacle of farm fashion, exactly. And now it's now all, ooh, all smart and we can get Crocs that are rubber or whatever. But I think I – I so – I loved dungarees. I still love dungarees, but it just never agreed with me. And you just couldn't – it's just – it's always been impossible to

find dungarees that just felt, 'oh yeah, this is how it's meant to – meant to look and feel.'

KIRI: I've got a recommendation then, because, um, I've got a really great pair of dungarees hanging up here. They are this fabric, which is – can you see?

SOFIE: Ooh.

KIRI: It's like a black – it's like jersey material and they're made, um, they've got rainbow stitching. Um, and, um, you just send in your measurements so every – and they're made oversize for your measurements and it's a – it's a gal in Wales, in South Wales who made them, and she did these – she had – just had some fabric left over and I was like, 'yes, please.' And I think they cost me like 40 quid. Um, and they're – so handmade, all ethical, and then the scraps she made into facemasks that match. So I think you should, um, I'll – uh, twin made. Um, it's two twins. Um, uh, Charlotte and, uh, Catherine Joy is their name. Yeah, and they make absolutely brilliant stuff and that's size inclusive as well, so I think you – it's –

SOFIE: Amazing.

KIRI: Try this last pair of dungarees.

SOFIE: Okay.

KIRI: And then if it doesn't work, then move away from them.

SOFIE: It will be my last pair. You simply must send me their details.

KIRI: I will, I promise. So when you were a teenager, what was the big style? Like what was the era style-wise? Of course growing up in a different country it will have been different again, um, but like what was the look? What were the big trends?

SOFIE: Hm, what did people wear? Well the thing is, there – there was such a different between – and again the school system is different, right? So we go – like our sort of main school, uh, so you go from like when you're five, six, whatever, and then until 10th grade when you're 13, 14, 15. And then you go to Gymnasium, which is three years, uh, when – from when you're like 16 to 19-ish. And there are loads of other options but that's what I did.

So once you went from that – like right at the pinnacle moment of being a teenager, when you were 15, to Gymnasium, that's sort of where people began to be a lot more individualistic, especially in the class I was in. Because we were like a, um, a mix of – of all the classes that didn't have enough students in them. So we had the Spanish people, the music people, the drama people. So there were all the music people who were all very sort of hippie, you know, uh, just – what's it called, like earthy materials and, um, lots of –

KIRI: Like bohemian.

SOFIE: Yeah, bohemian, sort of, um, thrift shop clothing. No one really cared about clothes. It was more about sort of your energy. And then there was sort of the Spanish people who – that was all sort of, um, Forever 21, H&M, the more like pop look. Tight jeans.

People started, um, there was also some sports people in that group, and one – one of which I was so in love with. And she – I remember her always wearing like tracksuits. And she was all

about, I don't know, badminton or tennis or something. And there was a year – and I was so in – I was so in love with her without knowing that it was like a queer thing. I – I don't know how you can be in love with a girl and still be like, 'no, no, I'm super straight. I have a boyfriend. But also I want to marry her and kiss her.'

Um, and there was a summer where when she came back from the summer holidays she was wearing high heels and like a skirt, and I felt so betrayed. I was so sad that she was no longer wearing tracksuits and now she was wearing – now she was being like more femme. Uh, again, it was me feeling rejected on my queerness and non-binaryness. Did not know that at the time, I just thought she was a bimbo. Uh, oh, she was so great. Anyways, we did kiss, uh, because we did a drinking game at one point and I rigged it. Anyways, um –

KIRI: What a predator.

[Both laugh]

SOFIE: Tiny bit. Tiny bit. But, um, I mean I didn't cheat. It was more like a statistical game. We were playing Pandora's box.

KIRI: Yeah, loved it. You just – you just gamed the system.

SOFIE: Yeah, because then you just – you had to put three, um, notes in the box and they all had to have a challenge. I just put all of the challenges like 'kiss her,' and then statistically, you know, I would get – and I did – I picked the last one. 'Oh, whoopsie.' Like –

KIRI: Real smart.

SOFIE: Yeah, no, I – you’re right. Predator. I’m so sorry. Um, uh, I didn’t hear any complaints, though. Oh, it really gets into your bones, doesn’t it? Anyways, I don’t remember what I was wearing at this time, but I just remember that was a space where I felt like I could have probably explored it. But at the same time it was so much more confusing because if I start wearing these earthy clothes then I’m just part of this group now. And they were really cool and I didn’t really think I could, you know, live up to that. I think at this – I think this was my skirt time. I think this was where I was wearing these, uh, black skirts and then whatever top. I think that was the time. We’re talking, um, tights, short black skirts, and then whatever I could find goes on top. That was the most neutral thing I could sort of find.

KIRI: So basically what’s happening around you is there’s lots of subcultures appearing of like sporty people and – and you’re right, like fashion pop and then there’s this – and then you’re still like neutral and something I already own.

SOFIE: Yeah, and then to make it all worse for me, my best friend was, uh, was this Muslim girl who was just – she’s the best, but she was wearing a whole hijab and everything. So I – I can’t take any – like I – what – what can I do with that? Like I can’t copy that. So it was so hard to find out what – what do I wear like now I actually have to decide for myself? I can’t just wear whatever my friend is wearing.

KIRI: Oh, it’s so interesting. So did you have – during your teen phase and this bit, did you have like a rebellious phase at all? And if you did, did it show up in how you presented yourself?

SOFIE: I – I think I’ve all – I’ve either never rebelled or always rebelled. There wasn’t a – because I – I was really annoying, uh, at school. At that school. When I was a teenager like I tried to take down the principal and the school. Uh, and like I tried to get the cafeteria lady fired. There was lots – I tried to do a lot of things like that. But it wasn’t clothing based.

Um, it really – clothing really was kind of – well you know what it – it’s not just the clothing was secondhand or secondhand was, um, down prioritised. It was that everything to do with my body was so irrelevant to me because my body was all about, ‘I am fat and that will change.’ So any – any thoughts I would have had about clothing would be, ‘once I’m thin I will wear this,’ or, ‘once I’m thin this will happen.’

Because – so it was sort of like everything from the neck down was, uh, a temporary thing that had nothing really to do with me and who I was because on the inside there was a thin lady who could be – who was good at being a lady and could also wear all the nice stuff that – that I want to wear once I am me, the lady. The thin lady.

So I didn’t – I wasn’t in sync with my body, I wasn’t aware what my body sort of felt like or what it looked like or, you know, because I was scared of mirrors because they would show me this reality that I didn’t like. And, you know, I didn’t think any clothing would look good on me because – well I was fat, so that would taint the clothing. So up until – I mean there’s a – there’s an actually very embarrassing period that we will discuss before I became aware of, uh, body positivity and fat politics and stuff. Um, but up until after this very embarrassing period, which I’m dreading – I’m really dreading it. Dreading being a hint – um, the word dreading it, um –

KIRI: Oh, no.

SOFIE: I know, it's really bad. Up until I started discovering fat politics and I started liking my body, that's when I began to actually be aware of what I was wearing.

KIRI: Wow, so it's like when you, um, when you move into a flat and you know you're only going to be there for three months you don't bother painting the walls or putting any posters up.

SOFIE: Yeah.

KIRI: Because you're like, 'I'm not going to make myself at home here.' But that was your body.

SOFIE: Yeah, exactly. Exactly. And also it's the thing of also every time you went into H&M, uh, you know, all your friends would go find clothes and you'd just go straight for the accessories. Be like, 'oh, I can fit into this.'

KIRI: Oh my god, oh yeah. Always – fat girls, great, um, glasses, earrings, handbags, shoes.

SOFIE: Oh, scarves, earrings.

KIRI: Like so good.

SOFIE: Yes.

KIRI: So yeah, you have to – it's always good when you meet another like – yeah, a fat girl and you're trying to figure out like what's her thing, do you know what I mean? Like what's her –

SOFIE: Yeah yeah yeah.

KIRI: And in my case it's all things. Because I – I like acquisition.

SOFIE: Yeah.

KIRI: Um, but yeah. I love new things –

SOFIE: But then there are also all these – there are also all these, um, fat – fat fashion advice like 'don't wear the' – what's it called – 'horizontal stripes' and 'always wear black' and 'wear skater skirts or skater dresses' or, you know, 'don't wear this, don't wear' – there's all these rules that I was also trying to follow because all of these rules would make you look not fat and that was the goal, to look not fat. So – and that – none of those rules are about having fun or looking great or – it's all about 'shh, just try and not be as much you, because it's very annoying to people when you're, you know, you.'

KIRI: Yeah. Yeah. Yeah, it's all about minimising yourself in every way.

SOFIE: Oh, yeah.

[Upbeat electronic music]

KIRI: Do you think of makeup as part of your outfit? And you – you wear glasses as well, so do you think of – of glasses as part of your outfit?

SOFIE: I do now, yes. Now I do think of glasses as part of my outfit, um, which I think is almost kind of symbolic because when I didn't

– I only started wearing glasses in 2015, I think. And – no, I know because it was during Edinburgh. Everyone – everyone was very mad at me for ignoring them in the street and then I went to get an eye test. I was like, ‘oh, I just didn’t see anyone.’ Um, but I couldn’t find any glasses that fit me. So I just had just regular black glasses that didn’t really do anything for me. But then as soon as I found basically this particular brand and pair, then you could get it in different colours and now I can see it as a whole thing that goes together with whatever I’m wearing. So now I do.

KIRI: Yeah. You’ve gained an accessory. That’s how I felt about facemasks, when everyone was like, ‘ugh,’ I’m like, ‘I’ve just gained an accessory. I’m not mad about this.’ Um, so do you have like a bit of clothing that you’ve held onto? Like your old – oldest item, basically, you’ve had for a really long time and that you love, or because I think of your, um, style as being like more – when I look at you now I’m like, ‘oh yeah, totally Sofie.’

But I wouldn’t have necessarily said and – and really stylish and really sort of like fashionable – um, but I wouldn’t have – I wouldn’t have slagged off what you wore before, but I wouldn’t have thought like, ‘oh, that’s someone who loves style and plays with it.’ So like has anything carried – carried through like from – from the – the older Sofie?

SOFIE: Hm, so I think we need to pinpoint a very specific moment that will make more sense of things, which is Comedy Central Roast Battle between me and Larry Dean, where half my hair was bleached, you know, because I had it – it had been purple and now it was just bleached. Um, it was in like a messy bun. But not like a, ‘oh, that looks like a nice messy bun. You’ve clearly spent hours setting it.’ No, just like a messy bun that clearly was just – just done up.

And I wore leggings under a dungaree dress. I believe the dungaree dress had little patches of like dogs on it that I had ironed on. And then I wore a pineapple shirt, like shirt shirt, uh, with buttons and everything. And I think, I don't know, pink trainers or something. And – and then like my glasses, brown glasses. And then after that, my manager who is so nice, he was like really carefully saying, 'so, um, do you ever think about sort of, you know, what you're wearing?' I was like, 'what do you mean?'

And he pointed out that my style was so different every time. Like every – he was like, 'every time I see you it's – it's something different.' And when I looked at my clothing when I got home that night I was like, 'yeah, I had like a – a black long t-shirt with like a skeleton on it. Like a sort of gothy – and then I had this flowery dress right next to it.

And then I had this – whatever else there was. And I was like, 'oh.' I had this – there was – I went through a period of wearing really – you know when you get through that 'I'm just going to purge everything and I'm only going to own five really expensive, fancy pieces of clothing and I'll never wear anything else.' I had that period. So I had some of that that was very sort of, 'I'm a – I'm a 60 year old lady living in a mansion but I'm still stylish,' sort of style.

And I had bought trousers at one point which I'd never worn because you're not allowed to wear trousers when you're fat. And I went – I started going through my, um, my – I went through my photos from like as soon as I started having my phone, like thousands and thousands of photos. And I would look at every picture of me where I was wearing any kind of clothing and I'd

say, 'did I like wearing this?' And whenever it was a dress, I had this gut – like when I actually asked my body, 'how do – how does this feel?' It was like, 'ugh.' Like, 'ugh.' Like I felt a bit sick, I felt a bit like no, that was like wearing a – a dress made of nails. Like the – that was – I – I hate wearing this, actually.

And I – I was just going through all these pictures and I was looking at these dresses and I thought, 'do I – have I always hated wearing dresses?' And it suddenly just occurred to me that yes, this feels really bad. And I was going to a concert the next night, um, Beth Ditto, and –

KIRI: Love.

SOFIE: Oh god. And, uh, so I put on a dress and I was looking at myself in the mirror and it just felt – you know when you wear something really itchy? And it wasn't itchy but it felt like that. Just like emotionally itchy. So I took it off and I put on these trousers that I hadn't yet worn. And I had this really oversized, um, bought in like the men's – basically like it's something I would sleep in, like a grey, uh, vest top thing. Where the – it was from the men's department because the armpit hole was really big so you could just sort of see in. So you could see my bra from – from the side.

And I had – again the vest shoved into the trousers, and they were these like maroon trousers. And it felt incredible. I was like, 'holy shit. Oh, this is me. Oh.' So I started wearing these trousers and it just felt – and I remember that night there were a lot of like fat – fashion bloggers there, and at one point I was asked to move out of a photo, um, but for the first time I didn't feel like, 'oh no, I failed the clothing thing.' I just felt like, 'yeah, whatever. That's fine because this is – this is just how I look, so who cares?'

And that Christmas I wore a dress, um, because I felt like I had to. Because I was like, 'oh, it's a Christmas thing.' And it just felt so uncomfortable. The whole night I was just so uncomfortable. And I was like, 'okay, I don't think I'm wearing dresses again.' And then I donated all my dresses. And just got a shit ton of trousers and jumpsuits and so many jumpsuits.

KIRI: Do you know what I think's interesting is, it's only occurred to me talking to you, but, um, I think plus size fashion, which is obviously moving forward very quickly all the time, I think early days one of the things that they nailed was very femme clothing and dresses, especially like vintagey 1950s. And I think it's because that hints at a delicacy and a femininity which you feel like as a plus size person – and obviously I'm – I'm fat but I'm not – I don't – I don't experience half the problems that – that people do in terms of shopping, so I'm trying to appropriate a conversation here, I'm more observing the fact that I think that, um, you feel as – as a bigger person you feel denied femininity and denied delicacy.

And so putting something on with frills and it's a tea dress and things like that, so that stuff is easy to buy, you know, in terms of – of plus size fashion. Whereas stuff that is more sort of – like masculine and also high fashion, strong lines, like that stuff on – that we see on a catwalk on a runway is made for very small frames. So they just don't ever put the work into reimagining it to fit plus size bodies. Does – does that ring true?

SOFIE: Oh, 1000 – so what it is is, um, hyper femininity is expected of us because it shows that we're trying. We have to look like we're at least trying. Like don't – I know I'm not like a woman because I'm fat so you don't see me as like a gender, but I'm trying real hard to be one, so, uh, so don't worry. So people are

way more appeased when you are – it's the same thing as being a fat person who's on a diet. It makes people calm down. Like, 'oh okay, at least you're trying.'

KIRI: Right.

SOFIE: So as soon as we look like we don't care, basically we need to look like we're trying to be attractive to men. And if we don't look like that, that's abhorrent. So wearing something that's masculine that a man – and I know this is very sort of binary and stuff, but that's the – the concept and societal structure. It – wearing something that wouldn't attract a man completely erases men and that's what they don't like. So the more frilly and flowery and peplum and red lipstick and big hair, like the more 50 pin girl you can be, the better. Because the more you're saying, 'I am so sorry I'm fat. I – I'm trying to be a real woman for you.'

That's not to say the people who do dress like that all do it because of that, but that's part of the sort of you are more – the more femme you are as a fat person, the more acceptable you are as a fat person. And that's a really interesting thing about, um, perceived gender in terms of fatness as well. Uh, my friend, he's a trans man, uh, and he's fat and has always been fat. When he, uh, presented as a – a woman or was seen as a woman, uh, the trolls online would say, 'you're not a woman, you're a man.' And now he's like, 'yeah, I'm a man,' and they're like, 'you're a woman.'

It's like, 'oh, so regardless of – of what – like whatever I want to be seen as, you just want to erase that.' So it's not actually about – it's just about fatness erases – fatness negates everything you're attempting to be because it's – fatness in itself is seen as a failure. So if I'm fat and I'm trying to be feminine, 'you're not feminine enough, you're not a woman.' If I'm fat and trying to be

masculine, 'you're a failure so you're actually a woman.' And it is so mindboggling. And it's one of the most fascinating things, I think, when we're talking about pyjamas. Plus size sleepwear is always cute. If you go to like a classic site like Asos and you just go through like plus size clothing, um, sleepwear, it's all Disney figures and flowers and cutesy little – 'it's sleep o'clock,' flower pot, whatever. There's never anything sexy. Because we're just not seen as sexual beings.

KIRI: Wow.

SOFIE: And it is – you can't get sexy, sexy lingerie if you're fat because why would you? It's not like you're – you're having sex or anything. You're fat. Don't fool yourself.

KIRI: Yeah, and if you're having sex you're doing it with the lights off because you have respect for your partner.

[Both laugh]

[Upbeat electronic music]

KIRI: Is there an – an era in terms of fashion and this can go either side of – gender-wise. I – because I don't want to think of fashion in terms of gender even though the world does, but is there an era that you wish that – that you wish you lived in just for the fashion?

SOFIE: Oh, okay. This is going to sound – uh, I don't know if this is going to count as an answer, but I really wish I was a teenager now. Like this is a time – because the way – the – and it – I think just because we have so much access to other people's lives, you know, through TikTok, Instagram, social media, I think as a

teenager I would know. Like I would be able to so quickly find my community and, you know, also there's so much more available now. Like I wouldn't want to be fat and sharp, like even – well, when I was a teenager or ten years before that. Like that would've been even more impossible. Uh, unless I was rich and I could have everything tailored to me.

Um, I really think that the – the creativity of kids today, like I am so jealous. I mean there's a lot of things I'm not jealous of, like they – the, you know, have the easiest – they didn't – they didn't pick the easiest era to grow up in, but fashion wise, it's – there's so much more androgynous, uh, choice. Is that a cop out saying now? Is that cheating?

KIRI: No, I think that's an amazing answer. No, I think it's great because also I think that Gen Z, um, as much as they rip into us for our side partings and skinny jeans, which I absolutely love, I'm writing a stand-up about that at the minute, of how much I'm like enjoying being ripped.

SOFIE: It's amazing.

KIRI: Um, is – is that they have such a clear understanding – well, seem to have a much clearer understanding of, um, gender and constructs generally and queerness. And also that, you know, I think they just understand that they can build themselves in their own image as opposed to wait for the world to tell you what you are and then try and manage that.

So, you know, being a lot more expressive and hopefully more fun in terms – you know, I think probably the capitalist side of it of having more and, you know, consuming more and, you know, makeup wise is – is just a lot – a lot more expensive now. But I

think that, um, expressive, you know, expression wise I think it does feel easier. I think that's a great answer.

SOFIE: But I also think that going back – like even the more you go back in time, fashion is also just a lot more divided by gender. So the feminine clothing that I would probably be able to find would be so, you know, Sandy from Greece sort of extreme. Um –

KIRI: Although if you go back far enough in certain cultures, it's way more – well just like the – basically the gender binary and, um, like opposition to – to transness and queerness is largely a white Christian construct that has been forced upon other cultures.

SOFIE: Oh, yes.

KIRI: So if you go back to other countries and other cultures, everything was a lot more fluid in terms of those things. And – and also how people would dress and be perceived as, you know, what is perceived as a gender was – was not really part of the conversation. It's – it's basically like an awful lot at the top going, 'put yourself in a suit or a skirt. That – those are the teams.'

SOFIE: I think – I also think I have this idea that anything – I just – it's just always – I always put comfort above – like I cannot be uncomfortable. I can't wear anything that's too tight, anything that makes me feel – it has to be comfortable. That's why leggings is the best thing in the world. And trainers and leggings is just so good. Like things that are soft, I can't do things that are itchy. Like usually I don't really like, um, hoodies because they go too – too far up to the – the neck, you know?

So I'm just thinking of old fashioned clothing as super uncomfortable. And I feel like now if I was a teenager now I could just wear like a blanket and be like, 'this is my identity.' And people would be like, 'yeah, good.' That's good. I understand that. But also now I – I would be able to go on Youtube and look up how to do makeup. Like the first couple of years I was experimenting with makeup, it was humiliating because I had no idea what I was doing. No one was going to tell me. I was always the person in like school trips where all the girls got together and said, 'Sofie, can we do your makeup?' And they were so desperate to see me with makeup because I didn't wear any. And I was like, 'okay.' I just didn't understand it.

KIRI: Oh, wow. Yeah, well of course it is a – it is a dark art unless someone's talking you through it. It is like – yeah, and – and you're right that the access now to resources, um, is – is really wonderful.

SOFIE: Yeah.

KIRI: Um, but I also wouldn't give anything to be a teenager right now.

SOFIE: Yeah, it's a – it's a bit of a, you know, there are ups and downs. There are pros and cons.

KIRI: Um, I think you might've already answered this one, but is there an item of clothing that you put on where you feel instantly just great? Like, 'yes, I feel like me and I feel good in this?'

SOFIE: I mean jumpsuits in general usually makes me feel – there's this a particular one, whilst it does give me a bit of anxiety because there are a lot of buttons, um, but it's by Bethany Rutter

who's a plus size blogger and now clothing designer. She worked for – works? Maybe still works for – what is the name? Navabi. Navabi.com, whatever.

KIRI: Oh, yeah.

SOFIE: German brand. And she designed her own jumpsuits. And she did one that was this like dark blue. Navy I guess is another word for that. Navy jumpsuit and it's so comfortable. It looks amazing. It's sort of boiler suit but it's more jumpsuit and it's just soft and I think that's like one of my favourite pieces of clothing. And then of course Donald Stanley robe. Ugh. And it's weird because when I wear my Donald Stanley robe, which is like silk I think, or silky or something like that, and it's multicoloured, like it's so beautiful. And when I wear it as a robe I'll have people saying, 'I love your dress,' and I'll be really gender dysphoric, being like, 'it's a robe. It's not a dress.' But it's, you know, it – I could go out in that.

KIRI: I love how you're like, 'I'm an emperor, not a woman.'

SOFIE: Yeah. But it's such a weird gender dysphoria thing, but it – it looks exactly like a dress. It's a robe, you know, that's closed and that has a belt. But it changes everything the way I see it if I just know it's a robe and not a dress. But that is so – and you just – I just always feel like, you know, like, 'oh, my – my husband is away at war and I'm just standing here in the – on the porch.' I don't have a porch. 'Standing on the porch with a cup of tea just longingly waiting for him to come back.' You know, the – the fantasy of men not being there.

KIRI: Just very peaceful. Bloody time to get on with stuff.

SOFIE: 'He might not even come back. Oh.'

KIRI: Um, just to quickly explain about Donald Stanley, people listening, um, is the brand that both Sofie and I shop at. It's a small business run by brilliant, brilliant girl, um, called Louisa. A lot of people are like, 'he makes, he makes,' because it's called Donald Stanley. Donald Stanley is after her father, um, who I don't think she'll mind me saying, she talks very openly about it, has Alzheimer's. And the reason she called her company Donald Stanley, which is his name, is like she's like, 'he would absolutely love the thought of like women and non-binary people like parading around feeling amazing with his name in his clothes.' So, um, what Louisa does is incredible. Everything is made to order, made to measure. And because you are a very tall human as well.

SOFIE: Yeah.

KIRI: That I – because I'm small, um, I'm 5'3" ½, but how tall are you?

SOFIE: Well so I'm 100 and – 179 cm, so I think that's 5'10".

KIRI: Yeah, so that must be –

SOFIE: I always forget how it works, is it 5'10"? Because I know it's that one. Yeah, okay.

KIRI: Yeah, because that's an added complication, right, to shopping and buying stuff?

SOFIE: I think so. I've never – I didn't know I was tall until everyone started telling me I was tall. I just thought it was like

whatever. But I don't know. I don't know. I've never noticed that. Maybe all my clothes are meant to be longer.

KIRI: Well yeah, I think – I think of you as being tall, so which means places like Donald Stanley that make things to your measurements, um, is perfect because you never get that bit – you know, the gap where it looks like your trainers have had a fight with your – your jeans. You know, the – like there's a flood coming. Um, so it's brilliant in that respect, and also because they use every bit of, um, material off – off the roll as well. So it means it's – they don't just make a thousand things.

SOFIE: It's beautiful, yeah.

KIRI: And hope that somebody buys them and then burn the rest of them. So it's really brilliant and Louisa did the first, um, size inclusive pop up shop.

SOFIE: Yes.

KIRI: Because Louisa's plus size herself and she was talking about how shopping, which we'll talk about in a second, is pretty horrific. And she was like, 'I just love the idea of people being able to go into a shop and try on everything and know it'll fit.'

SOFIE: Yeah.

KIRI: And it – even if it's not long enough or whatever, it'll be – it'll, you know, 'okay well we'll get one made that's a little bit longer.' But to just feel comfortable actually shopping.

SOFIE: Yeah.

KIRI: Um, and is there – like what is your relationship with shopping?

SOFIE: When I moved to the UK, I moved in with, uh, comedian Evelyn Mok. She moved from Sweden, I moved from Denmark. And she had told me about Asos, which was the first time I experienced, oh, I just had a flashback to another period of embarrassing clothing. Do you remember the website – were you aware of the website called T-Shirt Hell?

KIRI: No.

SOFIE: It was a website with funny t-shirts.

KIRI: Love it. Like Truffle Shuffle. That was one, right?

SOFIE: Oh, I just had this – oh, I don't know. I don't know that one.

KIRI: So like sassy, funny t-shirts.

SOFIE: Yeah, maybe. That almost sounds too cute for what this was. I would – I was what, 14, wearing a t-shirt that said, 'must be this long to ride' and then someone holding their fingers out. Um, I think I also wore a t-shirt that said, 'I put – I put the laughter in slaughter.' Stuff like that. Real fun, sort of grotesque, highly sexual or murderly stuff that I don't even think I really understood what it – what it meant. Oh, anyways, that was just my – my first experience with an online shop, was buying these t-shirts online.

Anyways, then I suddenly discovered Asos that had up to a size 32. And at this point I don't know what – I was probably a size 24, 26. Now I'm 28, 30. And it blew my mind. And I bought so much

clothing in a size 30 and 32 because I had never tried anything that was too big for me. That had just never happened.

KIRI: Wow.

SOFIE: So I was wearing all this incredibly large clothes and it was so – I can't – I can't describe the feeling. I – It's like if you'd worn shoes that were too tight your entire life and suddenly you get to take your feet out of the shoes. It's like, 'oh my god, it's not meant to hurt.' And then – and then I think that – and so what was I, 22, 23? So it's only like ten years ago. So it's only for ten years that I've begun to realise that there are options. And so I think I had a long period of time where I was still in the – and I still am, to an extent, in the mode of, 'oh my god, I can fit into it, I must buy it and wear it.' Because it – it's almost like it's a scarcity. Is that what it's called? Scarcity?

KIRI: Scarcity. Scarcity mentality, yeah.

SOFIE: Scarcity mentality, yes. It's been impossible to find clothes my entire life, and now there's – it's suddenly available. Must get it before it runs out. And without thinking. So it was just about, you know, 'oh, dresses in my size. Let me wear these dresses.' And then I didn't actually start thinking about what I liked wearing until, well, quite recently, which then led to me realising I was non-binary.

So now I don't – Simply Be had a – a physical shop for a bit and I bought some stuff in there, but other than that I don't remember the last time I've bought clothing in a physical store. Yeah, it's all online. All online. I have my – my, uh, bookmarked sites that I go to and then I sometimes go and check oh, what's new? And then I mean it's still – there's still not a lot, especially when I'm like 28,

30 in terms of size. Um, and also my body shape is not what they usually make clothes for. They like, um, what's it called? Time – hourglass. Hourglass figures. And I'm sort of the opposite of that. Um, so it'll be rare, but then sometimes there is something and I think, 'ooh. Ooh.'

KIRI: That's so, um, that's so interesting because I think that Asos, I mean, they didn't behave brilliantly towards their, uh, their workers in, uh – I used to buy loads off Asos. I would buy stuff at – every few weeks, um, because it's great for stage wear as well. It's really good and it comes quickly, so if you get a filming job you can get stuff in time. Um, but, you know, that in itself is quite an unhealthy attitude for me.

Um, but I used to go there all the time. And one of the things I loved about it is that you can get actually fashionable plus size stuff from Asos. And so this is the thing, is like when – I mean we've spoken about it before in that I'm like – I'll ask you where's things from and you're like, 'oh, I'm sorry, it's from Asos.'

SOFIE: Yeah.

KIRI: And like of course like there's no – there's no moral judgment, so it's like what are you expect – I think sometimes there's, um, there's a pressure put on plus size people to have this solidarity, um, that's not put on people who can shop anywhere. And it's like actually the people shifting the units are the – the people who can shop at any shop. So let's tell them to shop ethically. And then plus size people are only just being allowed in, you know, in the sweet shops to look at all the nice things. Like let's ease off them a little bit. Um, but is that something that you think about in terms of – because you had, um, you made your own clothing line with, um, is it Plus Equals Plus as well?

SOFIE: Yeah. Uh, yeah, I'd even forgotten that. It – I mean I think ethics when it comes to clothing is so relevant and so interesting. Because when Jasmine from Plus Equals, uh, and I talked about releasing, uh, my own line of jumpsuits, we didn't know that there was going to be, uh, complaints. Because basically when it comes to plus size clothing, you can only have two out of three. It'll either be ethically made and catering to all sizes but then it won't be, um, cheap. Or it can be cheap and, you know, for all sizes but then it won't be ethically made. You get the drill. So we chose to have it ethically made, uh, because Jasmine would sew it herself. And, um, catering to all sizes. But then it was £98? £110? For the jumpsuits, which is expensive for a lot of people. It's not too expensive for handmade plus size clothing.

KIRI: No.

SOFIE: But I mean it felt weird making something that I wouldn't be able to afford ten years ago myself. Um, it's the same with Donald Stanley, you know, it's handmade, beautiful, catering to all sizes. It's quite expensive. It's £100-200 sometimes. And that's just – I mean you can't expect – you can't expect people to – it's just the way fashion works. It's the way clothing works. And at the same time there's all this talk about how, 'well, you can just go to a thrift shop.'

But if you look at TikTok you will see so – it's a trend of thin, thin, thin women going to thrift shops and buying the largest clothes they have and then cutting it into a – a specific piece of clothing that they can wear. And when you watch that as a fat person it's just heartbreaking. Like there might've been like one dress for a fat person in that shop. And these are – I mean there's – oh, there's – my favourite place in the world is the Fat Swap, which

takes place in London. I don't – it probably hasn't taken place during the pandemic, uh, but it'll definitely come back. And I think there's also one in Leeds or York. Um, where basically fat people – you just go there, you bring all your – the clothes you don't want anymore and that you don't fit into, whatever, and then you just put it all on a table and then you can take whatever you need. And it's all – you donate like £5 to get in, but it's all free and it's – and whatever's left gets donated to a shelter or something. And it just really shows how – like so many people show up to that going, 'I have a job interview. I need to wear this. Or I have a job where I need to wear black trousers.'

KIRI: Wow.

SOFIE: And it's impossible to find, so I need to find it somewhere. And then you'll see these thin women on TikTok taking the only pair of large black trousers and like – to make them into something that they could have easily bought themselves. Or that probably was already available in the thrift shop. Uh, so in terms of ethics, there's a lot of things we need to talk about before – before we start attacking fat people for doing whatever we need to do to, uh, to get dressed. And at the same time, sure, let's become – you know, I'm certainly guilty of not being ideal myself, because I don't need more clothing but I still buy it. And that is unnecessary.

KIRI: Yeah, but I – I think everyone can have that conversation with themselves, but it feels like sometimes the pressure is solely put on plus size people to be having that conversation of like, 'do you really need that?' Which also ties into like every conversation we've ever had with food around the people that we love as well.

SOFIE: But also it's often on poor people, right? It's people shopping at Primark and they're like, 'oh, but don't you know?' And you're like, 'yeah, but they have t-shirts that are like £1. And yes it's probably real evil, but maybe it's not poor people's fault, you know?' Maybe we also need to just have a focus on the system that makes this a necessity for people, you know? You know, I – if things were sustainable, like if you can only afford – and that – that's the main problem, isn't it?

KIRI: Yeah, totally.

SOFIE: You spend £5 on a pair of shoes and then you have to do that every six months from now on until you've spent, what a really great pair of shoes would've cost but you never had that big of a – an amount of money so, you know, maybe just don't have poor people.

KIRI: Yeah. Yeah. Did you – did you get, then, like backlash from your – your clothing line?

SOFIE: I don't think backlash. I – there were people being upset and I totally get that. Um, you know, people being upset they couldn't afford it. And then we were talking about doing a Klarna. So, you know, you could pay it off. But then there are also ethical problems with that, right? Because that encourages people to get into debt. But at the same time – I think we – I think we did end up doing that, um, but I – I think what I tend to do when it comes to – well anything I create is to be very honest about how – how what I do is problematic.

So it's – it was very – it was very important for me not to claim that we were doing it in the correct way, you know? And just to say, 'oh, this is really expensive and you don't have to buy this if

you don't have the money. And if you don't have the money please don't buy it on Klarna. Um, but if you can afford it I'd love for you to buy it. And I think that's also my attitude with most of the stuff I do.

KIRI: Speaking of the – the swap – by the way I think I'll send it – I'll find it. I think there's a plus size vintage fashion online thing happening soon on Instagram. So when I next see it I'll send it to you. I might even have followed the account.

SOFIE: Ooh yeah, do that.

KIRI: Um, but yeah, I think it's happening soon. Um, speaking of your relationship with thrift shops, charity shops, whatever you call them, um, I love them. Have you ever got anything great from somewhere like that? Because I know again it's so – it's so hard for plus size people that it's like there's – there's very little.

SOFIE: Yeah. To be honest I have not even – I tried – when I was – the times I've been in Berlin, because Berlin famously have these huge, huge thrift shops, you know, just basically warehouses full of – of, uh, thrift. And, uh, so I've always tried a lot in Berlin and I've never found anything. And maybe I've found like a – a dress my grandmother would wear, but I have never found anything.

I have in the – in the Fat Swaps, uh, I found – I think I found a really great coat in there. Oh, I love coats. I love coats so much. Um, I mean I love summer more. I'd happily have summer and not – not have coats. But I've never – I – I don't even – I don't even go into the thrift shops with the – I don't even look anymore because you get to a point where it's just so disheartening being like, 'oh yeah, of course I don't – oh yeah, I forgot I don't exist. Ugh.'

KIRI: Yeah, of course. And also if plus size people find something in their size, they hold onto it. They don't give it away.

SOFIE: Oh yeah. But that's the same as, um, I also have very large feet. So I'm a – I think 9. I've not really worn shoes for a year now, but I think I'm a 9. And there's always that thing when you go into a shoe shop and they say, 'oh, we only had 10 pairs of this and they were gone within the day.' Because people with large feet also know that there's so little accessible. So when they're finally there, get it. It's – it's off the shelves within a day.

[Upbeat electronic music]

KIRI: Do you see your style evolving as you get older? Because – so when I first properly met you and got to know you, I think it was 2014 we did Big Value together.

SOFIE: Yeah.

KIRI: And when I see Sofie from that era, it's, um, longer hair, no glasses, and it'd be like leggings and trainers and like a black – like skirt, maybe a skater style skirt, and a – and a top. And then like a bright cardigan over the top. So like a pop of colour but largely black, and yeah. That – that's what I remember. And now I think of you, I think of –

SOFIE: Amazing. You remember – you remember me better than I remember me.

KIRI: But now when I think – and – and also like quite – quite femme. Like, you know, like signifiers of like –

SOFIE: Yeah.

KIRI: It would be a pink cardigan and it would be like quite, you know, not a frilly skirt but like skater skirt, so they've got some movement to them.

SOFIE: Yeah.

KIRI: Um, and now when I think of you I think of bold prints and strong colours and mixing – mixing colours, mixing prints. Which feels like very different to me. Like it feels like a real revolution, not evolution.

SOFIE: Yeah. I mean this is a tricky time to be talking about this because I haven't worn proper outdoor clothes for a year. You know, I – I've only gone to my bubble's house and then to one socially distanced gig where I – and even when I went to my bubble's house I – I know when I've gone to the vet and stuff I've still just worn, you know, leggings and a shirt because I wasn't going to properly be out in public.

So I – I have been thinking about that recently, of what will happen when I go back to normal. I don't – I don't – I'm never aware of my weight, so I don't know if I've – I've probably gained weight. Like logically that would make sense. But can I still fit into my clothes? Will it still feel – will I still feel comfortable in the clothing I own? What – like I am not sure I really know who I am in public. Um, so I – and I guess just even me considering that would mean that I'm – I would probably believe that it could evolve and change.

Um, I've – I think it definitely will. At the moment I have no idea what it'll change into. I think I'm still not in a place with my gender identity where I feel like I'm in a steady place. And I don't

think anyone should ever really 100% think they're steady in their – I can't say what anyone should be, but you know, I think we – we can all evolve when it comes to gender as well, um, or gender expression.

And then I'm also considering, 'well, could it be a case of sometimes I'll' – I mean I have so much clothing and it's not necessarily because it's the same – it's also because I have so many different styles at the same time. And then I go, 'oh, but I – I'm not going to wear that. But I might wear it in five months because then suddenly I'm in the mood for flowers again.'

Um, I'm also not going to say that I'll never again wear dresses. I'm still longing for – because it's so – it's so easy. Dresses are the easiest thing in the world. Um, but – and maybe at some point I'll be able to remove the femininity slash woman label from dresses. So I can start viewing it as a woman thing. Or maybe if the world would stop misgendering me then I could feel comfortable wearing a dress if I knew that that wasn't going to make people think that I was a woman.

And there's a lot of things that are still too – that are still left to happen and at the same time I'm in quite intense trauma therapy, uh, particularly framed around me getting back into contact with my body and getting sort of my nervous system aligned with my brain and all of those things. So once I'm more in my body, will I be feeling what I'm wearing differently? Will I be more in touch with what I'm wearing? Basically, Kiri, there are more questions than – than answers at this point.

KIRI: It's fascinating though because it – it just – I guess it shows, uh, it's a – it's a journey, not a destination. Like, you know. Like with everything important, I guess.

SOFIE: Yeah. And everything is sort of intertwined like both in terms of gender and the mental health and fatness and everything is sort of connected in a way. And what I find really interesting is your questions, which have been sort of I imagine quite normal questions for most people to be asked. And I think most people – I imagine you'll find most people being able to answer them. Where it's – there's so many questions where I go, 'oh my god, I have probably lived most of my life not even being aware of what was happening below my neck.'

KIRI: Wow.

SOFIE: And the fact that you remember what I wore in a year where I don't remember what I wore, like that's a big sort of, 'oh, there's a long way to go.' And part of what's to go is me looking back and actually acknowledging that for many many years I've – oh, I have been alive, I have worn things. And I may not have been conscious about if I've worn them because I wanted to or why I put it on, but part of my sort of psychological process is realising that I – my identity, like my core person has always been there, even though I haven't been aware of it.

So if I look back at all of the outfits I've ever worn, I would be able to see my personality, which is quite an important thing to realise when you're working on connecting with your own existential existence. That – that got pretty heavy, didn't it?

KIRI: No, because I think – you're right that there's always like – everything that you've mentioned, it's always – it's like the Sofie is in there and she's like negotiating with what the world is – the constructs that are being put upon her. So like when I think of you, I think of the, you know, all in black, which is what plus size

people are told to do, is like, 'hide yourself. Trick everyone into thinking that you're thin.' But also like you could not help but have an incredibly bright pop of colour, because you love colour.

SOFIE: Yeah, I love colour.

KIRI: Whereas someone who completely conformed would be all in black. They would understand that that was their role. So – and you know like you're saying about being – being with a boyfriend who's in the military and then being like, 'well yes please to these boots.' Like, you know, the – it's always you trying to sort of – going, so yeah, you're playing the part of – of dutiful girlfriend wearing, um, boyfriend's clothes because it's cute, but being like, 'and I'm having the leather jacket and the military boots.' Like it's always you negotiating you – Sofie with – with the world and what – the expectations the world are placing on you. I think it's amazing and fascinating.

SOFIE: Can I add one thing that is very relevant? But I also know that I've spoken for a long time? Which is the difference between the UK and Denmark. So everyone in Denmark wears black. Like it's weird to wear colours. Um, and I – I remember wearing my red coat when I went back to Denmark recently. Well, not recently. Lockdown. But a few years ago. And I was standing at one of the big stations and I looked around me and every single person was wearing a black coat. I was the only one wearing a red coat. It was – must've looked like a – you know, a painting of some sort.

Um, so there's a whole extra thing of wearing colours is not really a thing in Denmark. Like you're – and at least like Copenhagen, or like if you want to be fashionable, the Danish fashion is black clothing. Black oversized clothing. And I always go into a weird

state of, 'oh no,' when I go to Denmark and I realise, 'oh, I'm wearing my like more colourful clothing. Oh, now I stand out even more.' And there's such a huge difference. Like and I also think that if I'd been – if I was still living in Denmark there would be a whole different thing happening with clothing, which I can't even fathom what that would be. But it's just –

KIRI: Wow.

SOFIE: It's just an extra sort of – I had to think about it when I – when I go back. And when I wear colourful clothing, people will, um, uh, in Denmark will treat me like a tourist. And when I wear black they'll speak Danish to me.

KIRI: That's fascinating. So – so culturally is it just – what – what is it about wearing black clothes? Because over here black clothes is quite funereal.

SOFIE: I don't – what's that – what does that word mean? Oh, funerally?

KIRI: Oh, to – to be of or around a funeral. Yeah, funerally, basically, yeah.

SOFIE: Oh.

KIRI: Or business-like. It's – well there's a sombreness to it. Like it's, you know, black is – is mourning and it's business and it's suits and it's, you know, it's very serious – it's in a serious bracket of things.

SOFIE: Yeah.

KIRI: Is it because – is Denmark a very serious nation? Or does – does it not have – does the colour black not have connotations?

SOFIE: No, it's arrogance. It's arrogance. It's, uh, it's, um, it's sort of, 'oh, I'm not even trying.' It's like, um, it's like the oversized thing is like, 'I have a great figure but like I don't need to show it,' you know?

KIRI: Right.

S Like, 'I'm beautiful but I don't even need to show you like how beautiful.' Like – it's like there's like – like the – it's a whole thing of looking like you're not wearing makeup and messy buns and stuff but they're actually really styled. So there's a whole thing of sort of, 'I'm not even trying. Like I'm not even trying to be good looking, I just like sort of am.' And it's like –

KIRI: Right.

SOFIE: I mean there is of course cultures in Denmark where – especially like when it's the more sort of, um, the polar areas obviously have a completely different style, but the – the fashionable Copenhagen crowd, it's oversized black. Oversized black, not wearing makeup, just the – not really giving a damn. That's sort of the Danish way, is like, 'oh, I don't even care. I'm not even trying.'

KIRI: That reminds me of everyone I follow on Instagram who like is involved in the craft world somehow. It's sort of like natural black linens in oversize, and they're all sort of like tiny with – with gorgeous messy hair.

SOFIE: Yeah.

KIRI: Um, and it's just this like, 'I'm just so busy being an artist I couldn't possibly.'

SOFIE: That – that's one of the – the more fascinating things about fatness. And it's also a thing about whiteness, is this look of, 'I don't even care.' You can – you can only be thin and white with that. Because the stereotypes around being, uh, fat and black – there's a lot of similarities between the stereotypes, uh, ironically enough. Not ironically. What's the word? Typically.

KIRI: Yeah, like – yeah. Yeah.

SOFIE: Anyways, because fatness stems from racism so it makes a lot of sense it's the opposite of – anyways, black people and fat people, we both have the – the lazy stereotype on us. So if a fat person walks around pretending like, 'oh, I don't even care. I'm just wearing my – my, uh, yoga clothes and like a messy bun and no, um, no makeup,' that just – to a person that'll look like, 'oh, you – you're not even trying. You're just lazy. You didn't even bother putting on makeup.'

If a thin person does it it's like, 'oh, you're on the way from the gym. You've probably been to the gym.' So the – the privilege of looking like you don't even care, but that being fashion is a very white, thin privilege thing.

KIRI: Yeah, and also – not to detract from that, I think it – it feeds into it as well, is a – it's a class or a wealth thing.

SOFIE: Yeah.

KIRI: In that I – you know, you – you get afforded credibility. If you take your children to school in pyjamas and you're poor you are a reprehensible mother.

SOFIE: Yes.

KIRI: And if you do it you're eccentric if you're – if you're rich.

SOFIE: You're so right.

KIRI: And it's the same in terms of, um, yeah, because like I think also race and – and weight tie into class so much as well.

SOFIE: Yes.

KIRI: That, um, the – the very wealthy people I know in comedy, um, all their friends who are usually sort of – Oxbridge lot, I can – I can never quite get my head around how they all dress like they have no money. They dress like farmhands. And I think it's because it's – I don't – it's because they can get away with it. They can still be respectable and still get work even though their like – their shoes have holes in them and their jeans, you know, are like knackered and they've got a jumper covered in bobbles.

And I think it's – it's also signified to the world that like, 'oh, they don't worry about those things,' whereas when you grew up with no money or you want to show the world that you've done well and, you know, wear it on your – on your outside, you don't – it like – it just feels like a luxury to sort of tap out and say, 'oh, I'm not – I'm not a part of that.'

SOFIE: Yeah, there's a Danish, uh, rap that says something like, 'you – you spend all your money to show people you have

money,' or something like that, and it's – it's the classic new money thing.

[Upbeat electronic music]

KIRI: Are there any trends that you are hoping never come back that you've experienced?

SOFIE: Any kind of snobbery around fashion makes me so angry. So people who are pretending – I hope they're pretending – to hate, uh, people who wear socks and sandals. That whole thing of people who have some rules about what people are not allowed to wear. That annoys me so much. So I hope that dies out. I hope anyone who suddenly has some opinion, 'oh, but you can't wear that,' oh, shut up. Shut up. Let people wear what they want.

Um, there was this guy in Islington when I lived there who wore gold. Everything was gold. Gold suit, gold hat, gold, uh, cane, gold everything. And I fucking loved him. And the amount of times I saw people being like, 'what's he doing? That's so weird.' I'm like, 'shut up.' Um, and this is not a trend, but it's something I feel very passionately about and I know that so many people, uh, disagree with me, including my ex. Was very furious about my opinion.

Uh, school uniforms should absolutely go fuck themselves. That is – it's not okay. It is – 'oh, but it – bullying.' Uh uh. No. People – the UK is the country in Europe that has the most bullying, so oh, maybe shut up and stop – stop making your child wear a baby suit. It's so creepy. And it's not okay. I – it's just making kids out to be this monotone, um, mass of, 'we all have to be the same and respect our teachers and call our teachers Madam and Miss or Mister or whatever instead of their real names,' which is also

weird. I have – I'm passionate about school uniforms should not be a thing.

KIRI: Interesting.

SOFIE: I know that wasn't really your question, but it – it made me feel what my answer should be.

KIRI: Okay. Yeah yeah yeah. Because that was always the argument in ours because I – my secondary school was, um, had a big, uh, a big, very poor housing estate, uh, in its catchment area. And there was the – there was a party line about own clothes day being because the – the kids would – the poorer kids who weren't wearing the right stuff would get shit on those days and it would be – some of them would come in still wearing their school uniform because the – the families didn't have the 50p or a quid or whatever it was to pay it.

Um, but also I think that I didn't see those – those teachers who would try out that line, didn't necessarily – necessarily see them doing anything about stopping those children being bullied at any other time of the year. And I actually think it's more likely to be that kids are giddy kippers when they get to wear their own clothes.

SOFIE: But that's the thing. So you're like, 'okay, so what if all the kids were bullying each other about their hair? Well let's just give them all the same haircut. Or what if they bully someone about being fat? Well let's make sure they all weigh the same. What if – like what? What? No, like let them – also clothing is not – is made for specific bodies. So this – like one school uniform won't look the same on two different kids. So again the privilege will be on

the person that it just so happens to look great on. Like it's so random.

And also in terms of poverty, that will also show up in other ways. That'll show up in your language and the way you – you talk and your – the – I guess the – how clean your clothes is if you, you know, you don't have time to clean it or whatever. Like that can come across in so many different ways. And kids will always find a reason to bully. The – the school uniforms, it has nothing to do with bullying. It has everything to do with making British children into these little accomplices who will never speak up to authority, who will always just keep calm and carry on and don't ask any questions and make fun of the man wearing gold and –

KIRI: No, I think you're right.

SOFIE: No, I don't – I hate it.

KIRI: It's training them to be little capitalist like parts – cogs in the machine.

SOFIE: Yeah.

KIRI: Like little, um, little – little business people who go off and make sure that they, you know, work hard and they never have, you know, are never on benefits and they make – they make money so they can pay tax. Yeah, I think – I think that's –

SOFIE: And there's also – yeah, and it's about not – not standing out. It's also this idea of not speaking out. And having to call your teachers Miss or Mrs. or whatever, that blows my mind because it's so official. And it's just your teacher. They're meant to be those like – I mean we would call our teachers by their first

names. And that would, you know, we wore whatever we wanted to wear. And I mean I'm saying this as someone who was bullied because of what I wore, but I mean it just encouraged us to ask questions and to figure out who we were and find our groups of people and I find it ridiculous – I would not – I would not have a child in the UK. And if I did they would not be wearing a school uniform. I have very strong opinions about this, Kiri.

KIRI: And also as you were saying that, uh, I could hear Hank sort of like shaking his, um, his little sharp hay rolls in the background.

SOFIE: Yeah. He's now ascending upon the chair next to me.

KIRI: Aw, I, um, I've got one more, um, final question. It's a bit of a sombre one. Um, what outfit would you want to be buried in?

SOFIE: Ooh. Oh, probably one of my Donald Stanley robes. Just like all silky and like – I can see like flowers in my hair and, um, like all of my jewellery, which is all like £5 from Asos. And, uh –

KIRI: Like the Egyptian king that you are.

SOFIE: Yeah. My partner next to me. Regardless of whether or not they're dead. And yeah, just – like this like peaceful smile on my face. And I wouldn't be like buried, I'd probably be, you know, burned on a fire somewhere and then send to seas. Yeah. That's right. I stand by that.

KIRI: No, it's great. It's – it's nice that I – most people are like, 'oh, I guess' – and then you're like, 'oh, I'll paint the scene. There's flowers in my hair.'

SOFIE: People are crying.

KIRI: I'll be sent to sea.

[Both laugh]

SOFIE: I have, uh, one, uh, I have classical but it's like a singular voice and it's acoustic. [sings] 'She was the champion,' and people are crying.

KIRI: Like in – is it Romeo and Juliet where she's walking down the aisle and there's a – that kid singing and it sounds so beautiful?

SOFIE: I haven't seen that. Haven't seen that or read it.

KIRI: What? You've not see Baz Luhrmann's–

SOFIE: I haven't. I know.

KIRI: I think you would really get quite a lot out of, um, Romeo and Juliet.

SOFIE: I like Baz. Big fan of Baz.

KIRI: Yeah, you have to see Romeo and Juliet then, definitely.

SOFIE: I will, I will. It's Leo, isn't it?

KIRI: It is Leo. It's Leo and Claire Danes.

[Upbeat electronic music]

KIRI: So that was Sofie. Can you believe that she hasn't seen Romeo and Juliet? That is a whole other podcast in that. Um, I've

been dying to get this episode out in the world. What a privilege to have a chat with such a superhuman. I mean how many podcasts have guests who are so smart and dynamic that they forget they have an ethical clothing range? I don't want to brag, but the calibre of guests on here. Um, we've had some great messages from, uh, you gang, including this little nugget from – I think it's Jael? J-A-E-L. Apologies. I'm not confident in how you pronounce your name.

So it says, 'hi Kiri, love the podcast. You asked if we agree with matching masks with outfits and I absolutely do. I think it looks so good when people do that. Over here in Germany only medical masks are allowed, at least if you want to enter any stores or supermarkets, so there aren't many options when trying to match.' Interesting. 'The best I could do was to get a big box of black FFP2 masks. Better than nothing. And black goes more or less with everything.'

Well I absolutely love that attention to detail. And, um, sort of being like bang on the money with not wanting to spread the virus and also turning a look. I love it. I apologise that I – I'm not confident in how your name is pronounced. That's, um, just pure ignorance on – on my behalf. Um, but, well I – yeah, I love the – do you know what? I actually always think when people have got the medical masks that are black, they do look very chic. So I think you've gone, um, you've gone for the classic Posh Spice 'if in doubt wear black' thing and I love it.

Got a message from Jessica here who says, 'hi, I love the podcast. It's so, so brilliant. Just spent a lot of a train journey considering what I'll be buried in. I think it'll involve some kind of quick change reveal, probably with my painty work dungarees with shit loads of poppers.' And then she's put brackets, '[theatre

designer]. So if my funeral isn't the one time I'll be on stage, when will I be? Thank you.'

Oh my gosh, yeah. Do you know what? I'll whack that on the Instagram soon. I'll ask you what outfit would you be buried in, I – because I'd love to hear what you guys have to say about that. Um, I keep changing. I flip flop every – every goddamn day. And I do think about it a lot, what I would be buried in. I think it's such a difficult question.

Um, now it is a no-brainer who I'm going to talk about for this week's indie biz. Obviously it's Donald Stanley. As I mentioned in the podcast, Donald Stanley is a fully size-inclusive indie biz that makes beautiful clothes for all heights, sizes, widths and genders. Now the clothes are made to order, so there's very little waste on the fabric and not thousands of items just sat there waiting to go to landfill.

So it's actually, um, although obviously it is a privilege to be able to afford or find or even have the emotional, um, kind of – what's the right word I'm looking for? I guess the emotional labour of – because I know that like measuring yourself can feel tricky. Um, but if you are going to want – if you're investing in something I think going for something handmade like Donald Stanley's a really great way to go.

Also Louisa, the brains behind Donald Stanley, holds pop-up shops sporadically so you can come and book an appointment and then try things on and then work with their team to find the person item and the perfect size. Because they've got loads of great cuts, all of which I would say are mad flattering and really timeless as well. Um, so I think they've got something for everyone.

Now they're a tiny little business who have been hammered by Brexit and Covid. So if you wanted to spend your money with a bunch of really good eggs and have a stunning bit of clothing I do genuinely think that you will have forever, um, check out Donald Stanley.

Um, I've got – I'm just looking up at some of the bits that I've got now. I always get compliments. I've got a green sequin, um, sort of – oh god, their trousers are so good. So they're like a – that loose cut. Is it palazzo pant? Kind of like loose cut fit, elasticated waist. Hello, speaking to my heart. Um, and then it's sort of like a, um, a jacket that you can tie closed or have open. So you can wear it with just like a great bra underneath. Or you can have a top. And it's like an emerald green and it's so, so beautiful and so comfortable. It's just really easy to wear.

I've got an amazing, um, rainbow sequinned jacket that goes to the floor that they very kindly sent me as a thank you. Um, so – oh yeah, maybe I should be transparent about things, like – well I have been, I think. Um, this is like – no one's paying me for this and Luisa doesn't know that I'm going to plug her on this podcast. Or even that, uh, Sofie and I had this conversation, um, but yeah, they very kindly sent me a thank you. I think because I've been wearing loads of their stuff on telly and loads of people had asked about it. So just out of the blue I got sent this stunning rainbow floor-length jacket that if you watched The Covid Arms I wore at Christmas.

And I've got a – ooh, here's what they do as well. I forgot to mention. They do do every now and then a ready – a readymade sale. So I think it's – maybe it's returns or stuff that they've had made for the photo shoots to show a new collection. So every now and then things will pop up a bit cheaper because it's already

like – it's this, it's made for this height, it's in sizes, you know, 16 to 24. Because there's a lot of room in their stuff. So if you shrink and grow like me, constantly fluctuating, um, their – their clothing doesn't, you know, doesn't stop being wearable.

I got an absolutely black velvet with like electric blue and copper sequins on it sort of, um, floor length jacket affair. And it is absolutely stunning. I feel like a million dollars in that one. And I've got something else. Oh, and I've got a really beautiful, um, blue and white, uh, sort of porcelain print silk dress. Sort of midi length dress that I wore to – that I whacked on the gram that I wore to a wedding. And everyone was like, 'where is that from?'

And I've never worn a dress to a wedding where I have felt comfortable all day. Like it's the kind of thing that looks great in a hotel. Then you sit down or then you eat or then you have, you know, like some P-sec or a cider, you know, something that fills you full of gas and you suddenly get self-conscious or, you know, or it gets a bit tatty towards the end of the night because it's in a light colour and a child's run over and put mud on you or you've spilt red wine. That's actually what's happened. I've just spilt food or wine on myself.

But this was just – looked absolutely banging if I do say so myself. To the wedding of producer Jo. Um, I don't want to say I looked better than the bride because it wouldn't be true. Um, but yeah. I, uh, I really loved wearing that. And I've got some other bits as well. Have I got some other bits? No, I think those are all my bits, actually. Um, but yeah, they are real favourites of mine. So do check out, yeah, Donald Stanley.

Um, so next week is the final episode of series one. And we're going to have a wee break and record the rest of series two.

We've already got some amazing, amazing guests in the can. Is that what you call it? Is can the toilet? I hope not. Um, I'm going to go out with a bang, though, for the last episode. And I'm chatting to a phenomenal drag artist who rightly identifies Miss Piggy as the style icon that she is. It is TeTe Bang. See you then.

[Upbeat electronic music]

Who Are You Wearing is produced by Jo Southerd, the artwork is by Mary Phillips, and the music is by Ani Glass. This has been a Little Wander production.