

april: Sophie, have you ever tried to prevent chub rub, aka, thigh chafing, by wearing bulky bike shorts under your skirts?

sophie: I have, but not since I found Undersummers. I wore them all summer in LA and I was able to move freely and protect my thighs.

april: You do have a lot of skirts, so I can see why you're a fan.

sophie: Yes. Right now, She's All Fat listeners can get 15% off Undersummers orders until November 10th with code LoveSaf. That's L-O-V-E-S-A-F. Check them out at www.undersummers.com.

sophie: (music playing)

sophie: I'm Sophie.

april: I'm April, and this is She's All Fat.

sophie: The podcast for body positivity, radical self-love, and spooky vibes only. This week we'll discuss evil fat characters, Jonathan Groff, and churning butter.

sophie: April, what are you obsessed with this week?

april: This week I'm going to share my love for the Haim sisters. I don't usually like live music, it's too loud for me, it's too many people, I like to be home in my Victoria's Secret Pink sweatpants.

sophie: I never had Pink sweatpants from Victoria's Secret because they never fit me.

april: Well, okay, no. Here's the secret though, is if you get a large and you wash it 100 times, it will be loose enough for any plus size person, which is how I wear them, so, tip, you guys.

april: My friend, Morgan, she had an extra ticket and she was like, "Listen, I don't know a lot of other people of color who listen to Haim." I love what they represent, I love the idea that they're all sisters. I love that they're all amazing at percussion, which I feel like you never see. Last night at the concert, they all got up and did a drum solo together. They killed it. They do percussion, they do guitars, they do vocals, all of it.

sophie: Love it.

april: I was so inspired by them, I love what they do with genre. Some songs were like, this could be like a Fleetwood Mac song. Some songs I'm like, this could be an R&B, very sexy. Very inspired. I do just want to read some of the tweets of my friends making fun of me for liking these three white girls so much. I just wanted to tell that I'm being bullied for my interests and it's not okay, and I have to stand up to it.

april: Okay. So, on July 6, 2017, I tweeted, "Fellow Blacks-"

sophie: Oh, my God. Jesus, April.

april: "Fellow blacks, please join me in standing for Haim. You won't regret it." My friend, [Kwanza 00:03:10] said, "You're still on this, huh?" I said, "I would never steer you wrong." Then my friend Shay tweeted me the Randy Jackson from American Idol, "Yeah, it's a no for me, Dog." Then I tweeted a GIF of somebody crying. Then my friend Shay said, "I bump My Song 5 from time to time, but that's it," and My Song 5 is their most R&B song, so please. This went on for months.

sophie: I don't know why anyone would be surprised though. Your favorite things are the color pink and Britney Spears. You are a 13-year-old white girl at heart.

april: For you to say that at a time like this in this racial climate, I'm truly hurt, I'm dismayed, I can't believe you. Sorry I'm being myself.

april: (music playing)

april: So, that's one of my favorite songs from them. Anyway, I'm obsessed with Haim.

sophie: I like Haim, too. They're cool.

april: They're awesome. Okay, tell me what you're obsessed with this week.

sophie: Okay. This week I watched a bunch of the new Netflix show called, Mindhunter, that I think a lot of people are watching. It's pretty fun. I love crime shows and murder shows, and things that don't really make sense for me to like. I've watched all of Law and Order: SVU, all 14 seasons or whatever.

april: So, you've seen the Chris Brown, Rihanna episode, my favorite one.

sophie: Yeah, I've seen all of them. Are you kidding? My favorite episode is where this woman uses a fish spear thing, if you hunt fishes, you know that thing of hunting huge fish, where there's gun with a spear that comes out of it, and then the tip explodes, she uses that to kill a guy. Then there's this clip of her where Olivia Benson finds her and is like, "What did you do?" And she's like, "I only meant to cut his penis off."

april: Oh, my God.

sophie: It's iconic. Anyways, I'm not totally comfortable with how much I love murder shows. I think part of it is just being like, thank God that's not me. I think that's why people like scary stories because there's the release afterwards where you're like, wasn't me.

sophie: So, Mindhunter is Jonathan Groff, noted, gay Broadway icon, Jonathan Groff. He was the star of the original Spring Awakening, which in high school, I watched all of the bootleg YouTube videos of that someone in the audience took. He's super hot, and he

plays the person who works for the FBI. It's in the '70s, and then he and this other guy in the FBI are trying to work together to figure out why serial killers are the way they are. Basically, the beginnings of profiling of serial killers.

april: Okay.

sophie: When you watch Law and Order now, they'll have the profiler come in and they're like, "Listen, he's a man in his early 40s. He likes sticker books and talking with his mom and Thursdays." You know what I mean?

april: Oh, my God. I see. Okay.

sophie: It's like the root of that. It's like none of the things that I usually like. It's all white men, it's very slow-paced, all the victims are women, the working theory that they're going with tends to be the men who kill women are messed up because their moms were mean, and yet, I'm still really enjoying it. Watch it or don't.

sophie: I do really like the two women who are in the main cast. In the first episode, you meet the girlfriend of Jonathan Groff's character, and she's just really fun and sassy, and she's a university student. She's always like, "You're so boring." She's fun. Then the other one is this hot professor lady who works at university and is like, "Yeah, you guys know psychiatry and psychology, that's what you're talking about. FBI, get with the picture."

april: Interesting.

sophie: Also, just the thing that I'm actually obsessed with, is as always in October, I just spend half the time with Werewolf Bar Mitzvah stuck in my head.

april: Are you going to play the clip?

sophie: Werewolf Bar Mitzvah, spooky, scary. Wolves becoming men, men becoming wolves.

april: It's ridiculous.

sophie: It's so funny. It's one of my favorite things to come out of 30 Rock. I love it.

april: I'm honestly really excited for the Mean Girls musical, because it's Tina writing the book and her husband, who did the music, doing the music. I think it'll be funny.

sophie: I think it'll be funny, too.

april: I'm excited.

april: So, now we're going to shout out some of the people who left us reviews on Apple Podcast, aka, the real ones. Okay, so first is Anna Ray. I know Anna from going to Girls State in 2009. Shout out to Anna. Next is Debbie H. Dell, thank you Debbie, and [MayorMay87 00:08:02]. Thank you mayor. Finally, we want to shout out

[HannsBannans 00:08:06]. [Hanns 00:08:09] left this review that I'm going to read because it really made us giggle.

april: "I like this show so much, I went through the trouble of recovering my password to iTunes so I could leave a five star review."

sophie: That's a lot of work.

april: That really is. There's so many websites where I'm like, guess I'll never return.

sophie: Yeah.

april: I don't know my password.

sophie: Yeah, Google didn't save a plug-in for me, bye.

april: It's a wrap. I don't really need that content anyway. So, wow, we really appreciate you going through that. Thank you Hanns.

sophie: Thank you.

sophie: Okay. We'd also like to give some shout outs to our new Patrons on Patreon. Stephanie [Deal 00:08:37], Natalie Johnson, Alyssa [Mizoni 00:08:40], and Grace [Hammons 00:08:42]. Thank you guys so much. We love having you be part of the Patreon family. I hope you're enjoying all the posts that we write for the Patreon page. We put a lot of time into them and there's some really cute behind the scenes pics and stuff. Yeah, look out for some more behind the scenes stuff and cool stuff happening on Patreon.

sophie: We have a couple corrections.

april: Sigh.

sophie: Number one, the only feedback that we got with a correction is that I would like to give a sincere apology to my best friend, Lindsey [Troybell 00:09:14] because she felt we used a mocking tone when talking about Outlander, and I would just like to say, once again, and for all, that I found Outlander before she did, so I'm the original fan, and so I would never mock it truly, but Lindsey, sorry we made you feel bad or whatever, but I loved Outlander first, and you know that, so I wouldn't mock it, but April would.

april: Why wouldn't I mock that show? It's so mockable. That doesn't mean I won't give it a chance, but that means I watched the pilot and it was at least five straight minutes of different corsets being put on and taken off. I can't do this.

sophie: Okay, the pilot also has two men going down on the main woman, I'm just saying.

april: No, you're right.

sophie: This weekend is when she's meeting up with Jamie again and they are going to smash. It's going to be great.

april: Sorry, Lindsey.

sophie: Our next correction is just that we have had two, hear that? Two hot tips on potential Mels, #Findmel, #Findmel2017.

april: We have not forgotten, literally, you guys tweet us your leads, I'm not kidding.

sophie: I am so happy that everyone else loves Mel as much as I do. I literally look at her Amazon profile to see if there's new clues at least once a week.

april: New clues. Oh, my God.

sophie: So, we have two listeners who found Mels they think might be our Mel SAF Mel. One of them, she's retired, of course, and her career was as a crime scene investigator, which would be perfect. I really hope that's Mel. Honestly, I hope that one is the Mel. Iconic.

april: I want to play this game forever. I almost never want to find the real Mel. This is great because the reality is we're looking for a woman in her 60s who likes crafts and is just getting into feminism. Do you know how many women that is? And birdhouses.

sophie: How many of them have such a cheeky tone?

april: Yeah, that's true. How many have a grocery store themed birdhouse?

sophie: The other Mel that we got a tip about is a different Mel who has a Pinterest board called Mel's Birdhouses, which seems to be a clue, but also, think about it, could be a different Mel. Doesn't match up with the first Mel, and she also had some other clues, and I don't want to say it because I don't really want people harassing these women, but had some other clues that did make me think the first one was the real Mel, but Mel's Birdhouses, it's like that seems real, also? Who's the real Mel? #Findmel #WhoistherealMel?

april: Real Mel. Mel, we're looking for you. Mel, come home.

sophie: Mel, come home. I want someone to make an incredible Journey style poster of Mel because we got to find her. She's got to come home to our hearts.

april: Please keep sending those tips in, guys. We love it.

sophie: Yeah. Finally, I just wanted to say, we really love when you guys tweet us your thoughts or email us your thoughts about the episodes. It's so helpful and it's also just so fun and nice to feel like we're in conversation with you guys. It's just the two of us, there's no intern looking at these.

april: I'm reading all the tweets, you guys. You can @ me.

sophie: Yeah, but it's really fun to see people live tweeting the episodes or just telling us your thoughts on them. It makes us feel like we're all in this community together, and we really love it.

sophie: Also, I am just going to note here that if we have any listeners in New York, you might be interested in this. There's going to be a Nightmare Before Christmas live concert next week. I'm going to put the link in the show notes. I think it'll be tomorrow for you, it'll be the Friday after this show comes out, but it looks really cool. There's this really cool fat woman who's a singer, who is playing Oogie Boogie, and she looks really dope. I'm going to put a link to her singing a little bit in the show notes. She's so good.

april: Her voice is wild. Yeah, if I could be there, I would totally be there. She looks like she could break glass with that voice.

sophie: Yeah.

april: Incredible.

sophie: We're not associated, I just love Nightmare Before Christmas. It looked like a cool event. Okay.

sophie: We should really get to the meat of it, don't you think?

april: Fa show.

april: (music playing)

sophie: This week, on the meat of it, we're talking about media portrayal of fatness when it's used to mean gluttony, sloth, or just plain evil fat people. We're terrifying.

april: Boo.

sophie: Oh, my God. Okay. Sometimes in scary stories, we see fatness in a character used as a way to mean someone has failed. They've given up, they become bad, or they're so evil that they don't even care that they're fat. Can you imagine being that evil?

sophie: Some character that quickly came to mind, the mom of one of the characters in the most recent version of It, which we discussed before, she has a pink track suit she's bulging out of, and she's definitely a villain, although, not as villain as Pennywise, but so evil.

sophie: Augustus Gloop, in Willy Wonka, or Charlie and the Chocolate Factory, depending on which version you're listening to-

april: This is a non Johnny Depp podcast, so miss me with that bullshit.

sophie: Jabba the Hutt, classic example of, oh, look, you can tell they're evil because they're disgusting and fat. The Trunchbull, the aforementioned Oogie Boogie, the Penguin in the old Batman movies.

sophie: Yeah, fatness is often used in these narratives as a way to be like, you're initially turned off by the way this person looks, and then it's an easier jump from there to being evil. It's a different kind of evil than the suave, beautiful evil. This is, they're gross.

april: That just seems like such a jump, because even if someone stinks and smell bad, I don't think about that being a reflection of their morality, but that clearly is the whole premise.

sophie: It was very puritan.

april: Yeah, it's played out.

sophie: Yeah. It's very Chaucer to be like, "and their outside-us reflected upon the inside-us." You know what I mean?

april: Ridiculous.

sophie: I just wanted to play a few seconds of the song in the original Charlie and the Chocolate Factory movie that the oompa loompas sing about Augustus Gloop. Reminder, Augustus Gloop is the kid who is disqualified from being the inheritor of the chocolate factory because he is gluttonous. He eats chocolate from the chocolate river, which like you, would I eat chocolate from the chocolate river? Give me a break.

april: It's a chocolate river.

sophie: Give me a break.

april: It's a trap, is what it is.

sophie: Okay, so this is the song that they sing talking about his flaws.

sophie: (music playing)

sophie: Putting aside the context of the weird racial fucked up-ness of these made up oompa loompas, Roald Dahl was on some bullshit, but yeah. I don't like the look of it, very blatant.

april: Although it's such a. non sequitur you're talking about him getting disqualified and you're like, and it's gross. Fuck off.

sophie: Yeah. Great. You got to laugh because otherwise it's like, oh, I guess everyone sees me as evil. You know what I mean? Once you come outside of it a little bit and you're like, this is so dumb.

april: It's based on nothing. Literally just, I don't like the look of it. That's what fat phobia's based off of.

sophie: Yeah.

april: I don't like the look of it.

sophie: I mean, it's another one of those dichotomies for fat people. There's jolly, or there's evil and gross. There's no neutral. It's either Santa Claus or-

april: Jabba the Hutt.

sophie: Yeah. I'd rather be Jabba, tbh.

april: Wait, explain this. You wouldn't rather be Santa Claus? Everybody loves Santa.

sophie: No. I rather go for power. If I'm going to be lonely and put aside by society, which Santa has Mrs. Claus and that's it. I'm just saying, if I'm going to be inhabiting all of these, quote, non feminine attributes, then I'm going to go for power, too. I'm going to go for it. I'm not going to be up there being altruistic and be rejected by society, no thanks.

april: Sophie's lonely. Sophie's over here advocating for becoming Jabba the Hutt, you guys.

sophie: What? I'm just saying-

april: Get on board.

sophie: Honestly, I don't remember what Jabba the Hutt does. Isn't that the Leia gold bikini thing?

april: Oh, okay. That is what happened.

sophie: Yeah.

april: One of the examples I want to talk about when it came to fat antagonists, first one that came to mind for me was Fat Bastard from the Austin Powers movies.

sophie: I've never seen them.

april: Really? Oh, congratulations. For some reason, I've seen all of them. I don't know why. I think because Beyonce was in one.

sophie: Oh, I saw the Beyonce one.

april: Yeah, I think that's why.

sophie: Yeah.

april: So, Austin Powers, if you guys haven't watched them, they're these late '90s, early thousands movies that are basically just James Bond spoofs. That's all you need to know. One of the villains in the Austin Powers movies is named Fat Bastard, and I'm going to read this description that I found from the Austin Powers Wikia Fandom page, which side note, it's a really detailed Fandom page. Who are you people? This is your life?

sophie: I love it, though. I love any kind of detailed Fandom.

april: Y'all are really in there, I mean, I'll read it. You'll see the minutia of this description. Okay. So this is what the Wikia ... I will link to this in the show notes, if for some reason ... Okay.

sophie: If we got some Fat Bastard heads in the crowd-

april: We're like, actually, 1980s haven't ... Please.

sophie: In the cannon, actually.

april: Please don't do this to yourself, for me and for you. Okay, so here's a description of Fat Bastard.

april: An immensely obese henchman turned semi-pro sumo wrestler hailing from Scotland, Fat Bastard, who serves Dr. Evil in his quests to defeat Austin. He is noted for his foul temper, his frequently breaking wind, and his unusual eating habits, namely a taste for babies and anything that looks like a baby. There's a slur here that I will not be repeating. Fat Bastard has problems controlling his defecation patterns as evidence by his constant remarks of turtle heads and skid marks.

sophie: Can I just note here, this is exactly the way that all Fandom things are written, which is a weird, old-fashioned terms for things, like breaking wind? What the heck? Why?

april: First of all, we'll play a clip and we'll dissect.

april: (clip playing)

april: It goes on for a long time.

sophie: Jesus. Wow, that is worse than I expected.

april: It's really bad. Basically, he's a henchman like they said, but his super power, he goes to the victim, he grosses them out so much that they're like, "Whatever you want. Please just get out of here. You're so gross and disgusting." Then of course, he has his signature tagline.

april: (clip playing)

april: He's in all the movies. Like I said, his super power is basically just being so disgusting, and then he had that moment, weirdly, where he's like, actually, this is me being vulnerable. I'm going to read some of the quotes of things he said in the film, just so you can get a real picture for this villain, Fat Bastard.

april: "First things first, where's your shitter? I've got a turtle head poking out." "I'm bigger than you, I'm higher in the food chain, get in my belly."

sophie: What if I made you reading that my ringtone?

april: Get in my belly. Oh, my God. Out of context, these are much worse than you ever could imagine. Okay.

sophie: What context could make them better?

april: Truly nothing.

april: "Jesus Christ, this diaper's making my nuts rub together. It's going to start a fire." In the movies, he's let himself go so much, because he's fat, it makes him unrulier, it makes him not want to take care of his body or something. It's all linked.

sophie: Number one, truly the greatest writing that American cinema has ever produced. If you look at even any levels of it, that clip is so sad because he starts by saying, "I'm sexy," and then he's like, "What do you mean? Of course I'm not happy, I'm super fat." It's even like, yeah, fat people are pathetic and they pretend they think they're hot, and then they hate themselves because everyone knows they're gross and you should accept it that they're gross. It's really sad.

april: Later on in the clip he's like, "I eat because I'm unhappy, I'm happy because I eat. My body is a prison"

sophie: Whoever wrote that clearly thought they were really attacking the American psyche.

april: This is a human condition.

sophie: I mean, having that be a character, in order to watch that and laugh at it, you have to have such a disdain for fat people. You know what I mean?

april: You have to have already thought that, [crosstalk 00:22:37] because that's the thing about a joke. You laugh because it's true, so you're laughing because it's confirming the bias you already had.

sophie: Yeah. It really reminds me of this thing I studied in a class about theory of mind in literature about how people put themselves into books, but it applies to TV shows, too. Remember a few years ago when all that stuff came out about reading increases empathy?

april: Yeah.

sophie: So, when you look at the studies about it, and I will link to this journal study if anyone wants to read it, but basically, when readers have to read a text, they may feel less empathy with other people when they can not identify with the characters in the text, and they may experience feelings of rejection, disgust, and disengagement. Hence their empathic skills may decrease when they disengage.

sophie: Basically, your empathy increases if you feel similar to people in the text. The only function of a character like this is to increase disgust and disengagement, and it doesn't promote empathy at all, obviously, when you have a character that's only there to be made fun of and be an object of pity and horror.

april: And disgust.

sophie: Yeah. It's going to increase fat phobia outside of the movie.

april: It's also making me sad because this is one of the media texts, the same with *Shallow Hal*, where I saw it as a kid and it didn't even register that they were making fun of fat people, it kind of went over your head, then a couple years later you see it, and you're like, oh, no, this is horrible. Anyway, check out *Fat Bastard*.

sophie: I mean, I think that's the saddest villain that we have because I think it's the one that's the most sad, misanthropic version of how people think about fatness, it's that.

april: It's all the stereotypes at the same time, times a million, minus any empathy.

april: Who are some of our other fat antagonists?

sophie: If you guys ever seen *Silence of the Lambs*, it's a great movie. It's so good, it's so scary. I think it's the movie where Anthony Hopkins won a supporting Oscar for the fewest number of minutes being on a movie. He's in the movie for 18 minutes total.

april: Wow.

sophie: And yet, he casts this overwhelming presence because he's so good.

april: It's amazing.

sophie: He's so scary in it. If you guys remember ... I'm going to spoil the movie if you don't remember.

april: You're literally 26 years late.

sophie: In *Silence of the Lambs*, Anthony Hopkins character isn't the main bad guy, he's a fascinating bad guy. This whole movie has a lot of body war. He's a cannibal, he eats

people's bodies, and this other bad guy in the movie that Clarice Starling, is trying to ... That's her name, right? Clarice Starling?

april: Clarice, yeah. He said, "Clarice, fava beans"

sophie: Yeah. Good impression.

april: Been working on it for 26 years.

sophie: ... That Clarice Starling is trying to catch is this murderer named Buffalo Bill, who kills fat women in order to skin their bodies and make a skin suit so he can be a woman or something. It's a pretty fucked up take on Psycho, and also probably very damaging narrative for any trans or gender queer people out there for that to be like, oh, yeah, he's bad, and he's man and wants to be a woman so he kills women. That doesn't really happen, but sure.

sophie: He kills fat women and he chooses fat women so that their skin will be loose on him or something.

april: So he can fit inside better?

sophie: It's a questionable logic.

april: Okay.

sophie: I would say that it's an interesting pairing with Fat Bastard to be like, oh, so there's this fat man, who you're disgusted by him, and then these fat women who are disappearing because their bodies are only useful as-

april: Camouflage.

sophie: Yeah, or something. I don't know. I'm going to play this brief clip that I found. Just the way that he says this is so weird and off-putting. He's a very good villain, although, again, I'm sure that if this movie came out now, the trans criticism of it would be like, please, never anyone watch this, and they would be right.

april: Yeah.

april: (clip playing)

sophie: Okay. Part of what's interesting about that clip to me is that Jodie Foster corrects him by saying "She was a big girl."

april: One of my least favorite euphemisms. If you guys voted in the She's All Fat Twitter poll, that was one of the, "What fat euphemism is the worst?" I love, a big girl, or, she's a bigger girl.

sophie: I hate big girl.

april: I hate it.

sophie: Do I get more stay up later privileges now? I hate it.

april: Get a bigger cookie?

sophie: I hate it.

april: So disturbing.

sophie: It's part of the horror fascination, I think, that it's fat women in this movie.

april: I think it's interesting to think about how the fat bodies are dehumanized. Maybe in Buffalo Bill's mind, he's like, this is the least human of women, the most disposable.

sophie: Exactly.

april: So, I'll wear them as a suit.

sophie: I guess.

april: Don't leave your house. Scary.

april: Okay. Who's up next for fat antagonist?

sophie: Okay. We both really want to talk about this next category, which is lighter, thank God. Everyone who was freaked out by what we just said.

april: No more skin suits? Jeez.

sophie: No more skin suits, no more talking about poops.

april: No more skid marks.

sophie: No more skid marks.

april: We're moving on. That's our intro. Skid marks and skin suits. So dark.

sophie: We're talking about Disney villains.

april: Woo.

sophie: These are interesting because Disney movies have their own universe of things to be critiqued about. I love Disney movies. I think a lot of people do, that's why Disney is a

huge multi billion dollar conglomerate, but that doesn't mean, just as with Oprah, we can not take a critical look at them.

sophie: The first one I'm going to look at is the Queen of Hearts from Alice in Wonderland. Lindy West wrote about her in this chapter in Shrill-

april: Oh, we'll link to Shrill. She's awesome.

sophie: Yeah. So, Lindy West, in her book, Shrill, writes about the Queen of Hearts in her chapter where she talks about the fat women she had as media role models when she was growing up. This is a quote from that chapter.

sophie: "In Alice in Wonderland, her only personality trait is, likes the color red. She doesn't seem to do any governing aside from executing minors for losing at croquet, and she is married to a one-foot tall baby with a mustache. She is, now that I think about it, the perfect femi-Nazi caricature. Fat, loud, irrational, violent, over-bearing, constantly hitting a hedgehog with a flamingo. Oh, shit, she taught me everything I know." That's a quote from Lindy West's, Shrill.

sophie: I think that's pretty accurate. She's very loud, she's always shouting. She's a loud, nagging, bossy, unattractive, that character.

april: My question is, where do you think the irrational thing comes from? Is that a stereotype that fat people are irrational? I've never seen that one.

sophie: I think this one is more misogynistic at its base of the desexualized, middle-aged woman, than it is fat-based. I think it's more like, oh, she's not an ingenue type. I mean, the whole point of wonderland is that nothing makes sense there. Right? This part in specific is the tiniest bit of send up of monarchy that Lewis Carroll gets in there. In the movie version, she's kind of loud and scary, and her face gets all red when she shouts. It's just like nagging, fat mom basically.

april: What do you think the difference is as far as just misogynistic stereotypes and fat stereotypes when it comes to loudness? Do you think fat women are known as being loud, or think they're known as more as being, as far as stereotypes, being more the quiet, insecure person in the corner? I'm trying to kind of differentiate what the stereotypes are like.

sophie: I don't know. I feel like it's the same thing we're talking about before where there's just a bifurcation, it's one or the other. There's no middle ground. It's either she's fat, and she's quiet, and she hates herself, and you would never know what's going on inside that head. Or it's like she's fat, and she's loud, and she's a feminist, and she's pushing everyone, and blah. There's no middle ground.

april: Yeah. Especially when it comes to stereotypes, no room for nuance. That's the worst part.

sophie: Yeah. There is also for men, a quiet, fat, stereotype. All fat stereotypes are seen as bottom of the barrel/lowest social status, so it's just, what strategy are you taking to counteract lower social status? Is it, don't notice me? Or is it, I'll fight you?

sophie: The last one we want to talk about is Ursula from the Little Mermaid. Let's play a little clip of her here.

sophie: (music playing)

april: Fascinating. You can tell she's evil by the minor key.

sophie: Yeah.

april: So you know. Honestly, Ursula's a villain and everything, but let's just get this out of the way up top, she's so thick.

sophie: She is, yeah.

april: Body goals.

sophie: She's iconic looking for sure. She's the only Disney character I could ever be for Halloween. You know what I mean?

april: Or it would be fat version, like, "I'm fat Cinderella."

sophie: I'm not doing that. I could also be the fat chef from Ariel, the one who goes, "Les Poissons, Les Poissons, he he he," who's trying to kill Sebastian remember that one.

april: I could be the chubby one from Hercules.

sophie: Oh, yeah, the muse?

april: The muse.

sophie: You could definitely be the muse, for sure.

april: She's so cute. Ursula, thick but problematic.

sophie: Yeah. Even in that song, the visual of that song, part of it is her saying she turns fat female mermaids thin-

april: If they beg for it.

sophie: If they beg for it. Also, I had this conversation with [@AnaMardol 00:33:08] who is one of trans activists and writers who I mentioned in an earlier episode that I learned from a lot on Twitter. They were like, "Oh, Ursula's bad," and I was like, "What? Ursula's good," and they were like, "Think about it. I'm a trans activist and Ursula changes people into

bodies that they hate and keeps them forever that way," and I was like, "Shit. Yeah, you're right."

sophie: She's definitely a villain, she does bad things. She is the only character in a Disney movie who is fat and you're like, okay.

april: I just love the way she whips her body around. I love the way that she's existing in her form and stuff. Yeah, she is straight up ruining lives left and right. Ursula, calm down. Well, she dies at the end, right? She gets something shoved through her?

sophie: Yeah. They kill her by ramming a ship through her.

april: Yeah. Wow. I don't know if we're supposed to find her hot, but I always thought Ursula was super cute.

sophie: Yeah.

april: Based off a drag queen, Ursula, the cartoon character's based off a real life drag queen named Divine. We'll link to her in the show notes. It's uncanny, obviously, and what you really get is from the eyebrow placement of this drag queen, you really get that evil vibe, that up to menacing, no good vibe. Beautiful [crosstalk 00:34:17], beautiful artwork.

sophie: One time I went on one of those Wikia things, and I found a Fandom thing that said that canonically, Ursula and King Triton were together, and then they broke up, and then she was exiled.

april: Oh, my God, a scorned woman.

sophie: I was like, you don't know what canonically means, but it's canon.

april: Canon.

sophie: She's the sea witch. She lives on the outside, and it's definitely a part of her magic that she's boundary breaking because she's fat and she doesn't care. For sure, that's a part of it.

april: Honestly, Ursula, also, is supposed to exist as a foil to Ariel.

sophie: Oh, totally.

april: Ariel's like a virgin, and pure, and-

sophie: And silent.

april: Yeah, exactly, and she doesn't want a voice, she just wants to fuck Eric, whatever. Nice, redhead, sweet girl, and Ursula's like, I'm whipping my short, lesbian haircut

everywhere. Please look at my fat ass, I'm going to trap you forever. I'm somehow still on team Ursula even though she is problematic.

sophie: She's definitely an example of how to be joyfully transgressing social norms. I think it's just that she's a fun villain because she takes so much joy in it. It's a lot more fun to watch her having fun.

april: I love when she does the head thrown back cackle at other people's misfortune.

sophie: Oh, my God, totally.

april: It's good, truly.

sophie: Ursula, iconic body, iconic face. It's a lot easier, obviously, to find examples of fat villains in cartoons because it's easier to create a cartoon than it is to hire a fat woman to be an actress, apparently.

april: Why would you hire a fat actress? Ew.

sophie: Just another one off the top is just from the Secret of NIMH. There's this auntie Shrew, who is rude and shit, she's fat.

april: She's a shrew?

sophie: She's a shrew. She's shrewish. She's fat. But yeah. We don't have enough time to get into this, but I wonder how many examples we could think of, of fat as meaning as hulking, or big, as opposed to pathetic or gluttonous.

april: Well, the Trunchbull is the first one that comes to mind, because the Trunchbull's shown exercising several times, she's muscular.

sophie: She's fit.

april: Yeah, she's training to whoop somebody's ass. It's good. Now that we've kind of explored this obvious connection people are making between being fat and being unruly equals being evil in some way, what can we do? It's so pervasive, it's in all these examples. Is there anything we can do to stop this, or do we just strap it?

sophie: Okay. I mean, I think we're looking at a micro version fatness of just the broader idea that white, heteronormative patriarchy makes everything that's not a cis, white person into something that could be feared, and that includes a lot of versions of femininity, even though there are a lot of things about white womanhood that are revered. In movies like the Witch, where it's explored of ... There's no fatness, there's just other versions of, if you don't fit the norm, you could be evil. I think all we can do is keep fighting against those positions of privilege and be like, listen, we're normal, too. Because until we're more centered as good guys, we're always going to be the bad guys.

april: Totally. I think what people don't realize about media representation is when you present people in these lights of fat equals bad, it just adds to the othering of people in real life society, once you leave the movie theater, if you didn't already have this idea planted in your head, now you do. So I think it's about media representation, it's about, yeah, just trying to push back against all these attempts to make it so that anybody who isn't Christian Bale-

sophie: Or just empathy.

april: Yeah.

sophie: Just like that study I was talking about, it's like, I remember people talking about Fat Bastard and thinking it was so funny. It's impossible for me to watch that without feeling intensely sad. It's like, do you have empathy for the characters you're watching on screen? Do you have empathy for the people, even in dumb things or really scary slasher things that you're watching. People maybe could be encouraged to examine their thoughts about, why is this person disposable to me? Why is this person antagonistic to me?

april: And why can't I have empathy or relate to someone who doesn't look exactly like me? I think the only way you can feel for a character is if they're like you, then chances are in real life, the only way you can relate to other people's struggles, if they're just like you, which is a problem.

sophie: Yeah. Let's be fatties for Halloween. Let's really embrace the power inherent in our marginalization that is what people are so afraid of, and do that. I'm going to be a donut for Halloween. I literally have a costume of the biggest, rounded thing I could find.

april: Oh, my god.

sophie: That's not scary.

april: It doesn't have to be scary. I think just in general, if people are creating media, not to say you shouldn't have villains, like hey, villains is the backbone of our society, we live in a capitals society, but I'm just saying if someone who creates media, just push yourself to think of, how can I create a villain that's not totally based on a stereotype? How can I create something inventive and not just like ... You don't want to be punching down or reinforcing things that already exist and already make life hard for people, or just look when all these people who created these characters were unintentionally or intentionally doing.

sophie: Mostly unintentionally, honestly. I see a lot of inherent, unintentional bias in these. As Lindy West, fat writer icon said in her New York Times op-ed this week, "Yes, this is a witch hunt. I'm a witch and I'm hunting you."

april: It's on.

sophie: Let's be fat witches.

april: I'm down.

sophie: Fwitches? It's not cute.

april: Stitches?

sophie: Fwitches. I was trying to make a word smash. Doesn't work.

sophie: So, that's the meat of it for this week. We've solved the problem of scary fat representation in horror movies. You're welcome.

april: You're welcome.

april: (music playing)

april: This episode was sponsored by Undersummers, a company founded by Carrie Rae. Their soft and comfy shortlette slip shorts will become your go-to thigh protecting favorite panty for underskirts and dresses year round.

sophie: The shorts are manufactured in Los Angeles and are not shape wear. I wore them in New York City, Arizona, Los Angeles, I'm a big fan. As someone who suffers from HS, it's hard for me to find a solution for chafing that doesn't make the problem worse, and Undersummers is that solution for me. I love that they explicitly don't try to pull in your tummy or restrict your waist. The shortlette slip shorts have fun lace bottom to top edging on them, and are made to be seen, so go ahead and let them show.

april: She's All Fat listeners can get 15% off until November 10th with code LoveSaf, L-O-V-E-S-A-F. Check them out on Instagram for outfit inspirations at Undersummers.

april: Now it's time to ask a fatty. If you want advice, you can send a voice memo of yourself asking a question to fyi@shesallfatpod. You can record it on your computer or the voice memo app on your iPhone. Just keep it short, about one minute max, or if you're shy, you can send us a plain old email at fyi@shesallfatpod.com. We might answer your question right here on the show, but also, send a voice memo because I love those.

sophie: This week we're answering a listener letter from Lindsey who asked us, "What is your typical makeup routine?"

april: Oh, my God.

sophie: First of all, Lindsey, thank you so much for this question. Thank you for stepping up to the plate, someone had to ask.

april: I'll start because my answers going to be shorter because someone has a lot of stuff.

sophie: Well, someone gives you a lot of stuff when she's done with it, so do you want to go there?

april: That's true I've inherited a lot of stuff from someone and I do appreciate the stuff from someone. Whatever. My makeup routine is wash my face, roll out of bed. If I want to attempt to try that day, it'll be sometimes foundation, I just bought a new foundation that I'll probably use a lot because it still makes me skin look like skin, which is my biggest pet peeve about foundation-

sophie: That it looks like plastic?

april: It looks like a pancake. I would like to be able to identify some human features.

sophie: Yeah. That's why I like tinted moisturizer.

april: A lot of tinted moisturizer, like at Mac, the one I tried before just makes me look kind of gray, which I don't appreciate, so I got one that's a sheer sunscreen with a little bit of foundation in it. I like that because I just put it on with my hands like I'm seriously so low maintenance, I will get bored doing my own makeup and walk away, I don't have the patience. So rub that on my face, do the brow wiz on my eyebrows if I remember to, do a mascara that I stole from my sister, and then I like very dark lips most of the time, sometimes a lip gloss. I either want my lips to be dark red or look like I dipped them in glycerine and have lube lip. I love lip gloss, call me Lil' Mama.

sophie: You look good in lip gloss.

april: Thank you. I want to draw attention to my giant west African lips because I love them.

sophie: Yeah, you have good lips.

april: Thank you. It varies sometimes. I always do either a bronze look or ... I don't really venture out that much. I wish I did more, but again, I get overwhelmed with where to put the stuff and then I get tired and walk away.

sophie: That's fair.

april: I'm bad at it. Please share your routine with the people.

sophie: Okay. Well, when we're talking about a makeup routine, really we got to start with the skin care routine, which-

april: The most important part.

sophie: Yeah. We can go into that in detail later, hopefully at some point, we'll have a skin care sponsor because both of us have, honestly, great skin, and we use some great products. I'm just saying, I would talk about them if they paid me. For makeup, I feel like my makeup philosophy is kind of the same as my clothing philosophy, which is I either want

it to be clear I tried, or I want to look like garbage. I either do nothing or I do my whole thing. My everyday look is either nothing, garbage, or I put on all my skincare stuff, and then I usually like a tinted moisturizer.

sophie: Right now, I like the Milk makeup tinted moisturizer. You press the top like a roller ball pen, kind of. I use the Nars matte creamy concealer under my eyes and on little spots if I have any, and then the one in the tube for if I have pimples. Then I also do either Boy Brow or Benefit's Gimme Brow, the little wand thingy. Sometimes if I'm going to a party, I'll draw on a full brow because I find that makes the biggest difference in your face. I don't like to do it every day because I want to look more effortless or whatever.

april: No makeup makeup.

sophie: No makeup makeup. Then I always do mascara, because without mascara, I have light lashes, so I look like Tilda Swinton. Then I do blush. Right now, I really like Nars, the liquid orgasm blush.

april: Oh, I didn't know it came in a liquid.

sophie: Yeah, it's really nice.

april: Wait, so how do you apply it?

sophie: You shake it up, and then you put a little bit on your hand and then dab it and blend it. So I do pink, red, or berry, usually just red or pink. Then I use a variety of setting powders that all have SPF in them, because I have to reapply SPF at least three times a day or I'll get burnt.

april: Yeah, dang.

sophie: I'll put some more of my favorite makeup things in the Patreon post this week. I love playing with makeup and experimenting with it, but I usually don't do the whole thing unless I have a meeting or more likely a party because I like just looking like I tried and I did a good job on me just a little bit.

sophie: What was your high school makeup look?

april: Oh, my God. My high school makeup was, there's a color by Mac, an eyeshadow color called Bling, and it's a frosty pink. I used to dip my fingers in Bling, rub it against my eyelids, heavy eyeliner, heavy mascara, and then Victoria's Secret lip glosses, and go out the door.

sophie: Amazing.

april: Baddest bitch alive.

sophie: I used a lot of Covergirl eyeshadow pallettes, tried out different ones. I had my mom's cast off Estee Lauder freebies.

april: Nice.

sophie: I spent three years trying to learn how to do eyeliner, and then I always did winged eyeliner in college and after, but in high school, I would try, and try, and try, and try, and I couldn't do it and then I would just wipe it all off.

sophie: How do you feel like your relationship with makeup has changed as you've gotten more into body positivity?

april: I definitely went through phases where I felt like I couldn't leave the house without it. I felt like I needed to put my face on or whatever. With my self-love journey, it's more like I like my original face a lot, I don't do contour, I don't really want to change the shape of my face looks, I more just want to point to the stuff that I like. I like my lips, I'll wear a dark lip. I think my eyes are cute, I'll put on mascara, but I feel like my philosophy before was like, distract from the stuff you don't like, whereas now I'm like, how can I point an arrow at my favorite thing?

sophie: Yeah.

april: What do you think?

sophie: I think for me, it's been that part of my journey towards all of this has been, not necessarily jumping straight from I hate all of these parts of myself to I love all these parts of myself, but to this kind of middle ground of being like, it doesn't matter, or who says this is beautiful and this is not beautiful?

sophie: For a long time when I was first getting into it, it was just a big thing for me to be like, I'm going to work without makeup, not because I'm like, I'm beautiful the way I am, but because I was like, I don't have to care, this is bullshit that I have to care.

april: I have to get up an hour and a half early to prime my face.

sophie: Yeah. Instead I was like, no, take me as I am. I can be beautiful, I can be ugly, I don't fucking care. You don't have to think I'm beautiful I don't even have to think I'm beautiful. I do now, but I don't have to. I can just be chill with myself. Thank you so much for this question.

april: Thanks Linds.

sophie: Bye.

sophie: (music playing)

sophie: Now let's move onto, it's okay, you can ask. A segment I am forced to participate in. We'll find out the answers to our burning questions like, who is Tokyo Tony?

april: Or why do you let dogs kiss you on the mouth?

sophie: Let's get to it.

april: Okay. I was wondering if you could tell us a little bit about what drew you to historical reenactments as a child? I'm fascinated by this.

sophie: Is this about whiteness, or is it just me, is it just to drag?

april: I think historical reenactments are exclusively a white activity. I don't know any people of color that are like, yeah, I want to pretend to churn butter this weekend and put on the little hat or whatever. Off mic, you've told me a little bit about your venture into this as a child. I just want to hear a little bit about what drew you to it? What's your favorite part? Just tell me about it, because I don't know anything about this.

sophie: Okay. I grew up in Pennsylvania for part of my childhood. We lived in Bucks County, Pennsylvania, specifically in Washington Crossing where Washington crossed the Delaware. There's a lot of history there. When we moved to Arizona, I didn't do it anymore because there's no history there before 1950.

sophie: Number one, I was just a nerd, I just read a lot of books, and a lot of them were either books from the 17th and 18th centuries because my mom has a doctorate in 17th and 18th century British literature, so those were the books that were around. Or, I read a lot of historical fiction. I read everything Phillippa Gregory ever wrote. I don't know, it was just kind of the ultimate escape for me.

sophie: I think part of it is that even as a child, I kind of chafed against the idea of having social roles set out for me already, either as a woman or as a fat person. There's something perversely comforting about the social roles being set in place already for you in the 18th century, if that makes sense. For a minute, you're like, the thing that I'm focused on is flirting at a ball. It's very simple. I don't know. Just as a child it felt like a totally different world from the one I was living in.

april: Was it that you found solace in acting out the old version of those roles?

sophie: I mean, I just remember feeling that way reading the romance scenes in those novels of being like, this is so scripted and easy, as opposed to seeing what was around me and being like, this is already a mountain I know I got to push against. You know what I mean? Not like I would ever want to be in the 18th century for real, but I think the fiction of it is like, oh, it's easier, it's a simpler time. I obviously still like crafts and doing stuff with my hands, and I thought it was fun to learn about wood working and spinning and how to make yarn and how to cross stitch. I really like the idea of finding out more about history and then the idea of seeing things that only are in books in real life.

sophie: I mean, because I was in Pennsylvania, and most the books I read were 18th century, it was all revolutionary war stuff. I didn't even know that people did civil war stuff. That has much more fucked up sides to it. I was just interested in wearing a costume, I like costumes and themes, and I liked the needlework stuff a lot. Yeah, I don't know.

sophie: I really was just drawn to the performative femininity of it in a way that was like, I get to wear all these skirts. I get to just sew and be courted or whatever. Again, not in a, I want to be oppressed kind of way.

april: No, it makes sense to me actually. It's kind of like this is a space where you would know the rules.

sophie: Yeah, exactly.

april: Whereas in real life you're like, what? What? What?

sophie: Yeah, exactly.

april: That makes sense to me. I didn't know.

sophie: I think a lot of people probably find the same kind of escape I did in it, where it's like, imagine if I had a totally different life, and I was a woodworker. White people especially don't have a great handle on our cultural heritage. One of the things that I can connect to is, what did my people do? Oh, physically they did these things.

sophie: There's some Irish culture that I connect to, but it's what? Saint Patrick's Day? No thank you. You know what I mean?

april: Mm-hmm (affirmative).

sophie: We're kind of creating an American sense of history, almost the only way to do that because we have such a short and violent history, is to play act these parts of it that are daily life, mundane things, which again, I think understanding people's daily lives, there's a nobility in the mundane. You know what I mean?

april: Totally. Just understanding how they used to live and understanding, oh, this is how they used to get butter, meanwhile I could just get my Kerrygold at Trader Joes. I mean, it's just another one of those corners of white culture where I'm like, what? I think about it so I like want to hear about it.

sophie: I do think that white people are constantly searching for a spiritual basis that's rooted in history.

april: Yeah.

sophie: You know what I mean? If you're not religious, and you live in America, and your family came here in the last 200 years, and you're aware of the history of the United States,

then you're like, yeah, I guess I'll churn butter. What else am I supposed to remember? Right?

april: I mean, that would make sense. Damn. Well, thank you for providing that thoughtful explanation of why you were, as a child, churning butter.

sophie: It was fun, dude. It was fun. I liked it a lot.

april: You looked really happy in those pictures.

sophie: I've been remembering recently some more roots of my interests in social justice as a kid. I remembered that I had read a book about Phyllis Wheatley. Do you know who she is?

april: Who's Phyllis Wheatley?

sophie: Phyllis Wheatley is known as the first published black american poet. She was brought to America as a slave, she was a slave in Boston, and then they like, family, that she was a slave for, they were like, "Oh, you're good at this, here, do poetry." And then she wrote and published poetry. It's super boring by modern day standards, very dry 18th century poetry, but I distinctly remember learning about her and then making that an intentional part of my character.

sophie: We had this open house thing where we would do tours of historical houses, and so my character would be like, oh, I'm a servant girl and I'm giving a tour of the house for the guests at dinner, and I made it part of my character that I would be like, "Have you heard of this new girl, Phyllis Wheatley? Her poems are so wonderful."

april: What? Oh, my God. That's adorable.

sophie: Yeah. I remember doing that and being like, I'm so excited to do this.

april: Oh, my God.

sophie: I don't think I had ideas about social justice.

april: You were just like, I want to share this person's story.

sophie: Yeah.

april: That's really cute and does make a lot of sense also.

sophie: Literally, all the grown ups walking through are like, no.

april: Oh, my God. I love that. I love that you shared that. Will you write about that in the Patreon, too?

sophie: Sure. I'll write about Phyllis Wheatley. Again, her poems are bad, but-

april: It's what she represented to you.

sophie: Yeah, exactly.

april: I love that. All right. Thank you for that.

sophie: Yeah. So now do you want to do historical reenactments with me?

april: Oh, no. Not at all. But I do understand more, so thank you.

sophie: You're welcome.

sophie: (music playing)

sophie: That's our show. Be sure to check out our show notes for links to the stuff we mentioned today, and don't forget to send us your questions via email or voice recording to fyi@shesallfatpod.com.

april: Please make sure to leave us a review on Apple Podcast. It's super important in making sure people find the show. If you leave us a review on Apple Podcast, we'll give you a shout out on the pod next week.

sophie: She's all that is created, produced, and hosted by us, Sophie Carter-Kahn, and April K. Quioh. We are an independent production. If you'd like to support the work we do, you can join our Patreon by visiting Patreon.com/shesallthatpod. When you pledge to be a supporter, you'll get all sorts of goodies and extra content. This week, we're posting more information, resources and readings about evil fat people, just for our Patreon supporters, and about historical reenactments, I guess.

april: Our music was composed and produced by Carolyn Pennypacker Riggs. Our website was designed by Jesse Fish, and our logo is by Britt Scott. This episode was mixed and edited by Victor D. Jackson. Our Facebook, Instagram, and Twitter handles are @Shesallfatpod. You can find the show on Apple Podcast, Stitcher, Google Play, and wherever else you get your podcast.

april: Bye.

sophie: Bye.

sophie: (music playing)

april: HannsBanans, who left-

sophie: I think it's Hannsbanaz.

april: What do you mean?

sophie: I think it's like Hannah banana. It's like HannsBanans.

sophie: [crosstalk 00:57:57]

sophie: I think it's more likely we have a Hannah fan than a Hans fan.

april: In retrospect, of course it's not Hans Banans.