

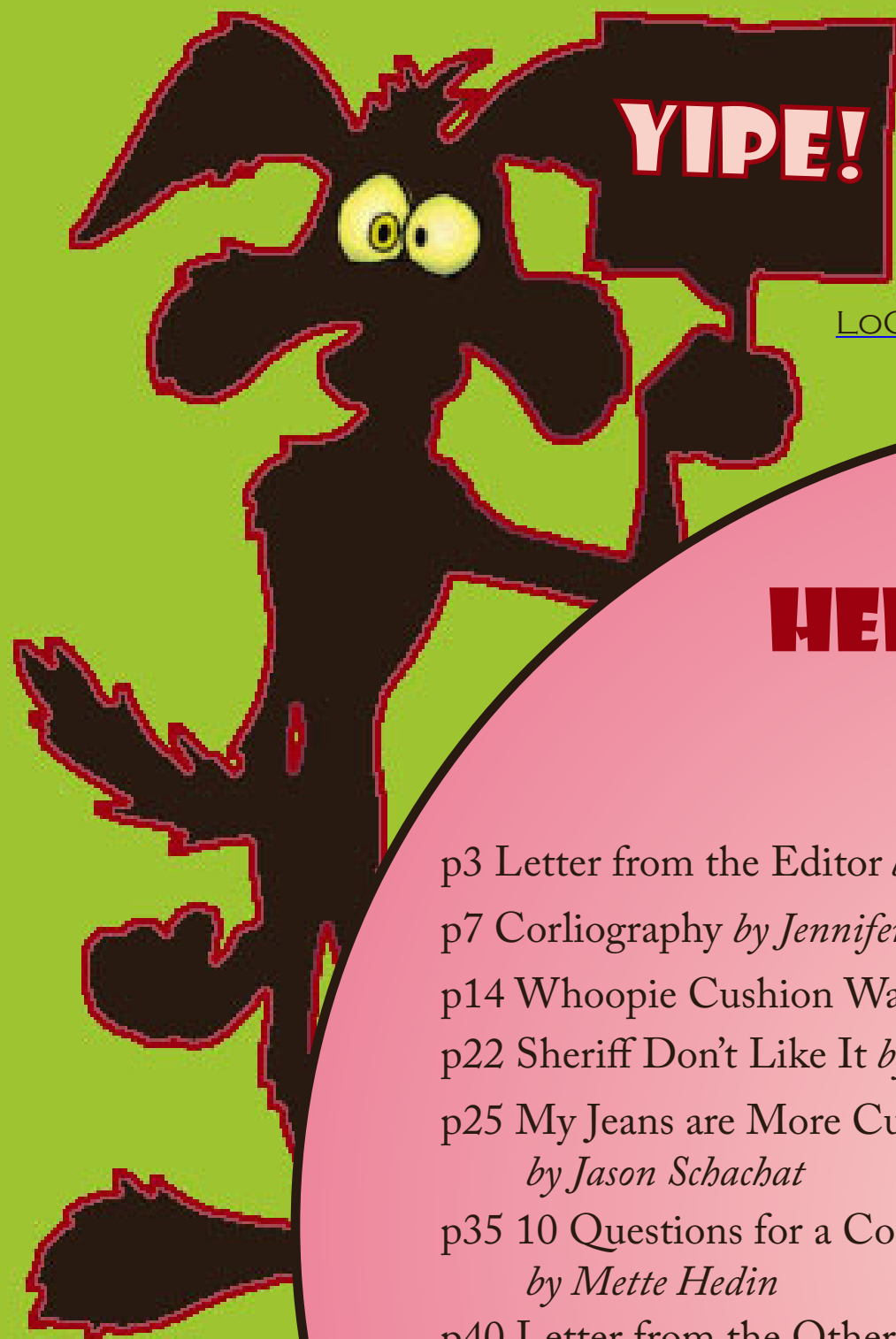
Yipe!

The Costume Fanzine of Record

Volume 2

Issue 5

Hcm and Haw



YIPE!

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ISSUE FIVE: HEM AND HAW

- p3 Letter from the Editor *by Jason Schachat*
p7 Corliography *by Jennifer 'Radar' Wylie*
p14 Whoopie Cushion Wardrobe *by Kevin Roche*
p22 Sheriff Don't Like It *by España Sheriff*
p25 My Jeans are More Cuffed than Yours
by Jason Schachat
p35 10 Questions for a Costumer
by Mette Hedin
p40 Letter from the Other Editor *by Kevin Roche*

Yipe!

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Pages 5-11 from the private collec-
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Dragon and Shield design of St.
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The Costume Fanzine of Record



Letter from the Editor

Send all complaints to:
Jason@yipezine.com

So, what makes this issue of *Yipe!* stand out from what came before?

Aside from everything?

Well, when we first launched this highly advanced piece of fanertainment, I tried putting in futuristic hacks known only to the greatest minds of our generation.


These “links” would allow the reader to click on them and be transported to the corresponding page at “hyper” fast speed. Thus, it was only natural I chose to name them Schachatlinks.

Unfortunately, our innaugural issue was a test of many things: mettle, tolerance, max pressure allowance of the human eyeball, what color flame is produced by a Logitech keyboard...

Long story short, the Hyperlin-- I mean, Schachatlinks never made it into issue Xero.



Or issue one. Or two.

And here we are, at issue five of volume two... and you'll now notice one of these at the first page of every article: .

Clicking on this icon will either reformat your hard drive, or take you back to our table of contents, from which you can jump ahead to any article just by clicking on the title-- though that may also reformat your hard drive. We're still working the kinks out.

We're also extending the same functionality to email addresses and websites when we can, which I'm sure thrills everyone reading a printout copy of this.

What's the point? Why the sudden concern with trendy internet functionality? It's all about communication in the end, isn't it? You send us email about how rotten our last issue was, we add in links to make it easier to send those emails...

Come to think of it, it might not be the greatest idea we've ever had.

But that's the trial and error of working things out together, be it a fanzine or a masquerade routine or a hallway event to set tongues wagging. It all starts with us getting together, telling each other what we're thinking, and stitching the crazy ideas together until a new Frankenstein's Monster staggers to life.

Maybe that's why “Hem and Haw” came to be. We sat down at some conventions with some of our favorite costumers, got good and loaded, and were dumb enough to record the exchanges for your perusal.

First, Radar gets together with beloved masquerader Cordelia Willis to analyze the process of large group performances from concept to execution. Then Kevin assembles a review of some of his favorite humorous costumes, culminating in the ultimate hall costume/religious event: The Great Washed.

As per usual, España tears us all a new one because we can't stop making great costumes based on terrible books and movies.

I enter the fray with an interview of Rockabilly fiend and ne'er-do-well Sylvia Muñoz, and Mette Hedin returns with another episode of 10 Questions for a Costumer, this time putting Galifrey One and Comicon skit master

Bob Mitsch in the hot seat.

Yes, it's a cavalcade of interviews here at *Yipe!* Why? Because we can only listen to ourselves talk so long before we realize what terrible enunciation we get by with. That, and other people talking gives us a chance to knock a few back.

No, we can't do it alone. Or, rather, we choose not to. This is social costuming, after all-- meaning you're all welcome to join the conversation by sending your letters to editors@yipezine.com or, better yet, send along an article or some photos.

We couldn't do it without you!

Jason Schachat

Decadent, elaborate, and the sleeves act as a floatation device!





CORLIOGRAPHY

AN INTERVIEW WITH CORDELIA WILLIS

by Jennifer Wylie

Working with large groups of costumers for a performance on-stage has its own fair share of “awesome” combined with, “oh my gosh, I totally have to deal with this awful thing over here...”, so today I am interviewing Cordelia Willis, a Bay Area costumer and an expert in the subject as she has a long history of creating theatrical song-and-dance numbers with large groups of people.

How long have you been participating in Masquerades and other sorts of major costumed events?

I used to do masquerades with my father when I was a kid. When we’d go to cons, my mom would be busy with her writing stuff, so my dad and I would entertain ourselves by coming up with skits and throwing together costumes to perform in. I didn’t really get back into it until 2001 when Judy Grivich, Kelly Bolton, and I entered BayCon’s Masquerade as the “PowerPuff Girls”. I’ve been busy doing Masquerades ever since!

How did you first get started in working with large groups?

It developed slowly...the first year at BayCon there were three of us. The next year, there were five, and the following year, we exploded to ten. Since then, I’ve been working in groups ranging in size from three to fourteen, often with performers from different areas of the country, which can be a real challenge.

What’s your most memorable large group entry?



We got a lot of recognition for One Ring Circus, which was a musical “Lord of the Rings” performance that Judy, Kelly, and I organized. We performed at BayCon and ComicCon and then were asked to perform at TheOne Ring.Net Oscar party in 2004. Richard Taylor from WETA told us we were “Brilliant”, which was probably one of the best moments of my life!

Where do you get ideas from? How do you choose between a straight-up entry (“Mystery Men”) versus parody (“Princess Leia-11”)?

I’ve never really done a “serious” entry; my brain just doesn’t work that way. Our ideas are usually a result of a lot of brainstorming amongst the group, where one person will have the beginning of an idea, and as it’s discussed, it grows from there. Sometimes the song is part of the idea; sometimes it’s not. For instance, I got the idea from the song “Hairspray” to do a collection of big-haired characters from TV and movies; the costumes were straight-up reproductions and we simply used the song as is. For our “Space Girls” entry, on the other hand, we wanted to blend the concepts of Star Trek characters and the Spice Girls, so we not only changed the lyrics of the song but also combined elements from both costume genres so each character could be recognized as both entities.

How do you decide on using the lyrics of a particular song versus a cut version of a regular piece of music?

My background is in musical theater, so I know a LOT of songs. Sometimes, depending on the skit, what we need the music to do doesn’t work with the lyrics that are there. In other cases, the lyrics fit, so why rerecord if you don’t have to.

When working with a piece of music, what sort of work do you put into making it work with the presentation you have in mind as well as keeping within a specific time limit?

Most if not all of our music is edited for time, using only what music/lyrics are necessary. I'll mix and match verses so that they fit both the skit and the choreography.

What was the most challenging piece of music you had to put together and edit?

A "Dreamgirls" medley with three Princess Leias and a Han Solo in 2007. We had to record multipart harmony with new lyrics and splice together six different Karaoke songs, some of which had to be created from scratch because there Karaoke versions didn't exist. We wanted it to sound seamless, which took about 50 hours of editing work before we were satisfied with it.

One of the things you're well-known for is "Corliography"; the choreography used in a presentation. How did you get interested in putting together 'the moves', and how difficult is it for you to get it all put together?

A lot of times, I borrow moves from the songs themselves and the source material. I'm a huge High School Musical fan, and I steal tons of moves from Kenny Ortega. Oftentimes it's a group project where the initial ideas are brought up by one or two people and then other people help fill in transitions. Some moves may look great in a movie but they won't work in a stage presentation so they have to be adapted. Also, the costumes themselves and the people wearing them may limit what moves can be done.

Once the "Corliography" has been finalized, I make training videos for the dance steps, since we're often



working with people from far away. In recent years I've also made audio versions of me calling out the dance steps so people can rehearse on their own. Different people learn dances different ways, and you need to accommodate all those different learning styles.

What is your favorite piece of "Corliography"?

I was very happy with how both "The Spammish Inquisiton" (BayCon 2006) and "Mystery Men" (WonderCon 2010) turned out. Both these involved formations using a lot of people in a small space, yet we designed the moves to allow the audience to see all the costumes.

What is the easiest thing about working with a large group?

Having access to many talents that I don't possess! For instance, I am NOT an artist, but I have worked with Leah Jakusovszky and Nina Kempf who are both AMAZING artists. For "Mystery Men", Leah painted all of the Bowler logos and Nina hand-drew the skull design on eight "bowling" balls while the rest of us sewed the Bowler costumes. Together, we made a great team! Similarly, my crafting skills are not the greatest, so Kelly Bolton made my Eowyn helmet in exchange for me helping her with her Merry tunic and cloak. The more people you work with, the more skill sets are available to you.

What is the most difficult thing about working with a large group?

Two things come to mind: Herding cats and making decisions. When you have a large group, it's hard to coordinate schedules for rehearsals and to make sure that everyone is working towards the same goal. This is especially true when separated by large geographic distances. Sometimes, we

don't have a full group rehearsal until the same day as the performance, so making sure everyone is ready to perform can be stressful.

Making decisions is just as vital. It's important that everyone's ideas are listened to, and brainstorming with a large group is a great way to improve the overall skit. However, a final decision eventually has to be made, and sometimes that involves a lot of compromises. It's hard to please everybody. But ultimately someone has to have the final say or else no progress will ever be made.

Sometimes, such things as personality conflicts and rude behavior (always being late to rehearsals without an excuse, for example) can pop up when working with a large group of people. What advice do you have on making sure that feathers don't get ruffled, and that problems get addressed without epic drama?

The group dynamics are an important thing to consider when putting together a group. Everyone needs to be working towards the same goal, and when the group's focus is split, trouble can arise. Ultimately, someone needs to be in charge and take care of the problems. This responsibility can fall to a single person or be split between a small group. For One Ring Circus, Judy was in charge of the choreography, I was in charge of the the music, and Kelly was in charge of the scheduling and logistics, which was probably the hardest job! This division of labor really helped ensure that everything was taken care of.

When costumes need to be made for a presentation, who makes them? Does one person make all the costumes or is each participant in charge of making their own?

That depends on the costume and



the people involved. For "Spammish Inquisition" and "Mystery Men", an assembly line was created because several 'like' costumes had to be made, and some participants had specialized skills that were useful. For other groups, when the costumes are vastly different, each person is in charge of their own costume, although it's still helpful (and more fun) to work with others. A group of us used to get together every Wednesday night to watch "Angel" (and later "Lost") and work on our costumes together -- lots of chain mail has been assembled in front of my TV

over the years!

Is there a particular costume that you've worn that made getting it to the green room/putting it on/getting on-stage a challenge?

Actually, no. I like costumes that I can dance in, which means that they're generally easy to get in and out of. Lots of costumes have lots of layers, but I try to make each layer as easy to put on as possible. I also like to wear my costume later as a hall costume, so I want it to be something I can wear for hours at a time.

Once you're in the green room with your group and everyone is getting ready, are there particular fun things you like to do to help ease the nerves?

Food is a VERY important part of the green room, so we always have lots of snacks backstage because different people need different things before they go on. Some get butterflies and can't eat at all, while others can't perform if their blood sugar is low. We also enjoy taking "jump pictures", where we all jump at the same time and 'catch air' in our costumes -- it's a good way to get the excess adrenalin out of our systems! And the Green Room is a great place to meet people who share your same interests, and you may even find people for your next skit.

How do you work with your fellow group members to make sure the photo-taking-process post-Masquerade is as painless as possible?

When we first started doing this, we had NO idea how to pose or position ourselves. We'd waste a lot of time figuring that out. Now, that's one of the things we always do in the green room -- we plan at least three different poses so that we can make the process go much more smoothly for both the



photographers and us.

What suggestions do you have for fellow costumers who would like to put together large stage presentations?

Watch a bunch of Masquerades from different conventions and see what works and what doesn't. You can learn a lot by watching a skit that didn't quite work and analyzing what could have made it better. In general, shorter is better! If you don't change things every 30 seconds or so, the audience will get bored, no matter how incredible your choreography or your costumes are. Also, try to make it accessible to people who don't know the characters, especially if you're doing something obscure that half the audience won't recognize.

As far as finding people for your skit, it depends on what your focus is. For me, the presentation is the most important, so I would rather work with people who are comfortable on-stage than "great" costumers. One of the best places to find people for your presentations is at masquerades themselves. I met Caitlin Shindler backstage at our first ComicCon, and we've been performing together ever since.

Ultimately, we do this for fun! You should work with people that you don't mind spending a lot of time with and who get along well with one another. And hopefully you can pass that fun along to the audience.

BIOGRAPHY: Cordelia Willis began sewing her own clothes at age seven and entered her first masquerade at age ten. Since 2001, she has participated in 23 masquerades, often dressed as a man (because that's what happens when you're tall and flat-chested!) In addition,

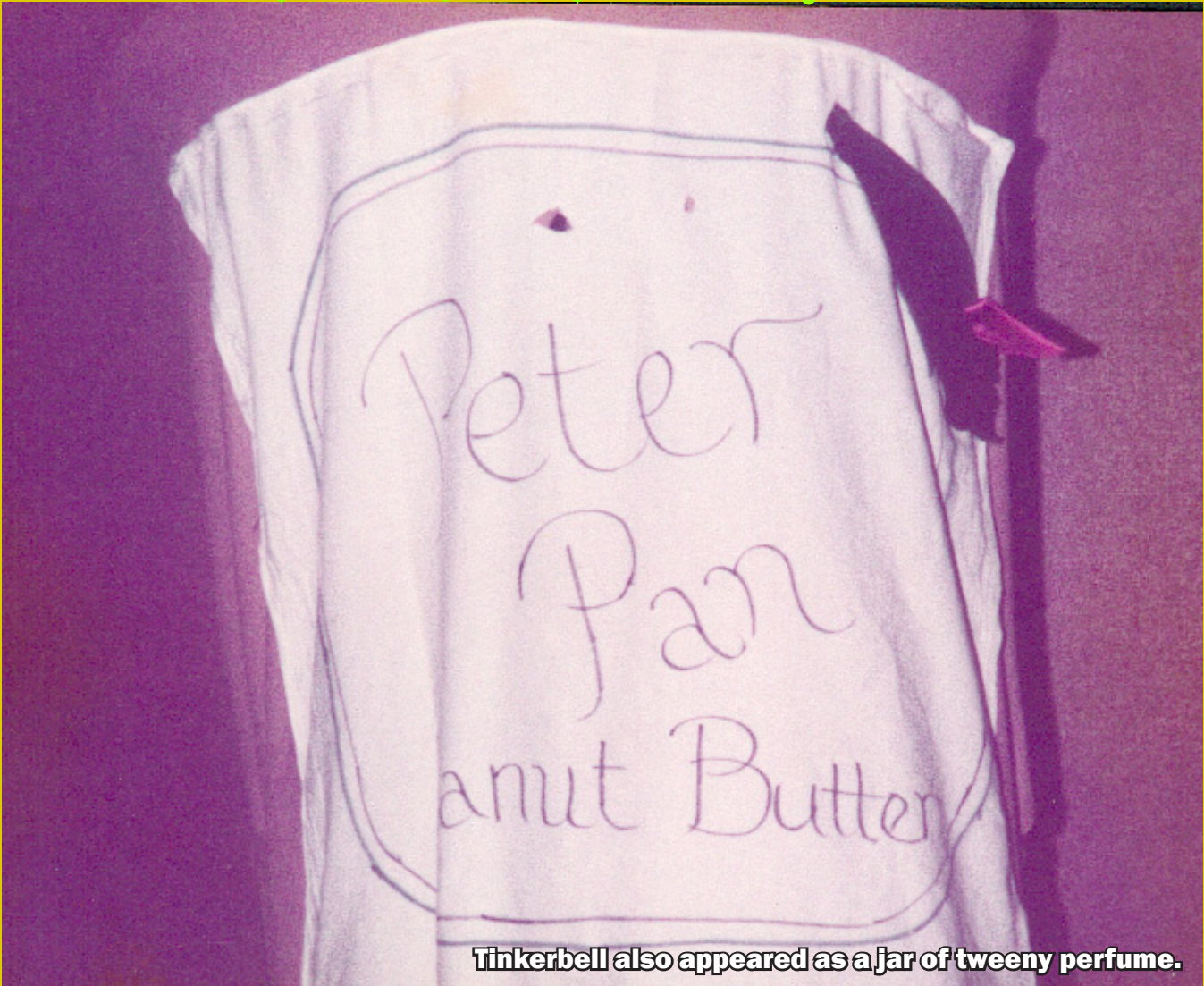
she performed with One Ring Circus at TheOneRing.net Oscar party and with Prancing Pony Players at the Middle Earth Festival and L.A. Con. When she's not doing masquerades, Cordelia works as a Criminalist at a California crime lab.



WHOOP!e CUSHION

WARDROBE

Wearing Your Wit on your Sleeves



Tinkerbelle also appeared as a jar of tweeny perfume.

by Kevin Roche

I've been making goofball costumes since I was eight years old. When I started entering masquerade competitions, it took less than two years before I entered a costume entitled

Peter Pan – a five foot six dancing jar of peanut butter. The judges decided that even though it violated the infamous “no peanut butter rule” and in spite of my attempts to bribe them (with jars of creamy-style JIF), having had the good sense to keep it in the jar

they had no choice but to award me Best in Show. (It was a *small* masquerade.) I have this incorrigibly mischievous desire to tweak the nose of convention, and masquerade traditions offer plenty of opportunity to do so.



I also won the first-ever “Spazzy” awarded by the New York-New Jersey Costumers Guild (the “Sick Pups of Greater Monmouth County”) for my Hall Costume at

Costume-Con 8. It was a dancing building (a foam sculpture classical temple thing) operated by me dressed as the statue visible at the far end of the colonnade. Yes, a costume

of a hall.

That, however, is not the focus of this article. I’ve come to truly appreciate the subtle ways in which



costumers can perpetrate humor in more public spaces -- wearable witticisms that

let the folks around them share in the joke, whether it’s a sly chuckle or a real

belly laugh.

Sometimes the joke is a big and obvious one. When Jay Lake was invited to be the Toastmaster at Westercon 60 in 2007, he contacted me to see if I would build a toast costume which he could then “master” at the convention. The resulting slice of whimsy was donned by assorted members all weekend, and John O’Halloran captured the parade of toasted fandom for posterity.

I love wordplay, and it’s inspired some of my favorite best bits of costume humor. (Including Peter Pan and Hall Costume, above).



Gallifrey One: 20 to Life in 2009 ended up with two successive toga parties on Friday Night. The official convention Fires of Pompeii Toga Party Social, and, a bit later, our “Torchwood 4” It’s Volcano Day! toga party (“The last night in Pompeii at the hottest nightspot in

Pompeii; complete with volcanic eruptions on the half-hour outside the bar. Puns were the order of the day among the guests: Jerry Majors Patterson came as a Spartan Cheerleader. Complete with shield. The Persions were quaking in their

sandals every time she called “ready? OK!” Sara Bruce and Mary Boyle eschewed the staid Prydonian robes of Gallifreyan Time Lords and came instead as Wine Lords.

I came as the oh-so-sparkly lounge act for the Porta Aureus Taverna (our fictitious Pompeian nightclub). After one of the children at the official G1 toga party told me I reminded him of “that guy in Las Vegas with all the diamonds” we christened

said lounge singer Liberacicus. Liberacicus proved to be so much fun to wear that I did a second version

in blue glitter banquette vinyl, and promoted him to “pagan god of lounge acts”. He debuted at the 2009 Worldcon in Montreal.

Lather, Rinse, Repent!
-Hygeine 6:2:x



ANATICULA RESILIENS (RUBBER DUCKIE)

**ANATICULA RESILIENS, TU ES UNA
ORAM BALNEI FECI JUCUM MULTUM
ANATICULA RESILIENS, GAUDIUM GAUDII
CUM COMPRIMO TE, FECI STREPTIUM**

ANATICULA RESILIENS, TE AMO MULTO

Liturgical Latin translation © 2002

by Alfred Pettinger

ceremonies at ConJose, the 2002 Worldcon. The one condition was that we do “Rubber Duckie” in Latin. A friend’s brother (a Catholic priest specializing in church Latin) obliged us with a translation, and we did the deed, complete with a pre-recorded chant (done in the hotel room) of Anaticula Resiliens.

**Communion was taken with
mouthwash and Altoid wafers.**



I think, however, that my absolute favorite joke hall costumes are those perpetrated as a group. One that had an almost 18-month run was the result of an in-the-elevator conversation between my husband Andy Trembley and Kate Morgenstern, after sharing the ride with a regrettably odoriferous gamer attending Baycon that year. The result was The Great Washed, a little-known monastic order dedicated to the gospel cleanliness. In terry robes and towel turbans, we made our way through the convention spaces, chanting “Rubber Duckie” as plainsong, handing out soap and encouraging people to take the cleanliness pledge and “Lather, Rinse, Repent!” (Caption for the second

photo observe our fearless leader, the Grand Loofah, in the purple robe)

The Great Washed were popular enough that we were asked to perform an invocation during opening



The few. The proud. The inebriated.

Dagmar Cluster Confederation

SEP5087

Affiliation
**TACTICAL
ALCOHOL
CONSUMPTION**

Branch of Service
UP

Expires
5087SEP15

**Roche,
Kevin, P.**

Unit
TAC 21

Rank
UEU

SAINT GEORGE SPIRITS SPECIAL FORCES

Another group costume that is still going strong are our uniforms for the St. George Spirits Special Forces (Tactical Alcohol Consumption Squad 21). Inspired by t-shirts worn by the staff at an open house at St George Spirits Distillery, the TAC Squad has grown to about a dozen members and has proved quite popular when we appear at events at St. George. The key to the TAC squad is in the attention to detail: the insignia and identification cards are crafted to elicit a chuckle on close examination, featuring (authorized) use of some St. George label art and several layers of cocktail culture, science fiction and Dr Who references.



**There are four different branches to the SGSSF:
Up (the “martini glass”), Whiskey (the tulip glass),
Absinthe (the reservoir glass), and Mixed (the Col-
lins glass with ice cubes).**

And finally, one more mob pun, put together in about 2 weeks time for my 49th birthday celebration. Two dozen of my friends joined me for the opening night of Spamalot, and we went as the Knights of the Log Table. Simple surcoats using mathematical symbols as our coats of arms, with the translation of the symbol and our team name, "[Evil] Kevin 7^2", on the back so the audience members seated behind us could read them. After the show, several cast members

(the actors who played King Arthur, Sir Galahad and Sir Lancelot) came out to pose for pictures with us, and we ended up having post-show cocktails outside the bar where the cast and crew were having a private party.

Obviously, this isn't an exhaustive elucidation of humor in hall costumes, just a few from my own personal costume history. For instance, I searched for photos of Kelly Turner's Software Pirate, but it

predated the ubiquity of digital photography we're blessed with today.

One unexpected result from the Knights of the Log Table outing: after some of the crew chatted with us on the bar patio, a few of us were invited for a backstage tour later that week! All because we wore silly clothes. Well, very silly clothes. So, go ahead, be brave! Wear your wit on your sleeve in public, and see what adventures ensues.

Sheriff Don't Like It

by España Sheriff



It's only a model.



Is there some sort of rule I am not aware of which states all the best genre costumes must from the worst movies?

Last night, I went to see Alice in Wonderland. In fairness it wasn't a terrible movie, just mediocre, but the story didn't draw me in enough to lose myself, and I didn't want to spend the whole hour and forty minutes being annoyed at the blurry visuals (I saw the non-3D version) and gritting my teeth

every time a characters said 'the jabberwocky' instead of 'the jabberwock' so instead I did my best to concentrate on the costumes instead. Being a Burton movie, the costumes were plentiful and elaborate. Alice changed outfits something like seven or eight times and quite naturally looked lovely in all of them (although creepily similar to all the previous hyper-blonde pale young would-be-brides in blue dresses previous Burton ex-

travaganzas). She was an especially pre-Raphaelite vision in her shining silver armor at the climactic final battle (and, if you believe that's a spoiler, you must not have seen any previous Burton films. Or possibly any films at all. The plot is not exactly packed with twists).

I couldn't help but become even more annoyed, because I knew I would be seeing these amazing outfits at conventions, and I wish they

were attached to a better movie or more interesting characters. Atwood had done a bunch of other Tim Burton movies; some of which I recently looked at for Steampunk inspiration. And, in the majority of these, the problem was the same; so many of the best costumes are attached to substandard stories. Take Pitch Black and The Chronicles of Riddick, one of these movies good... the other is pretty.

I guess it's partially a money thing: in order to afford such a talented costume designer in the first place (and to be able to make her extravagant creations a reality) you're generally going to have a big budget. And big budget science fiction and fantasy is often lacking in other departments. Like scripts. But it's frustrating... I realize a lot people costume from a technical angle... they want to recreate something they found beautiful or maybe they want to test their skills. But, as I start to consider doing recreations for the first time, I find that while not a Cosplayer by any means I do care who the character is that I am 'wearing'. Story is important to me.

So I fully expect recreations of the Glinda-like White Queen and all the Alice variations. I already saw at least one Hatter at Wondercon. The grotesqueries of the Red Queen and Stayne might be a little more difficult but I wouldn't be surprised to see an attempt. But I'm wondering now if my disinterest in historical costuming and historical costuming groups

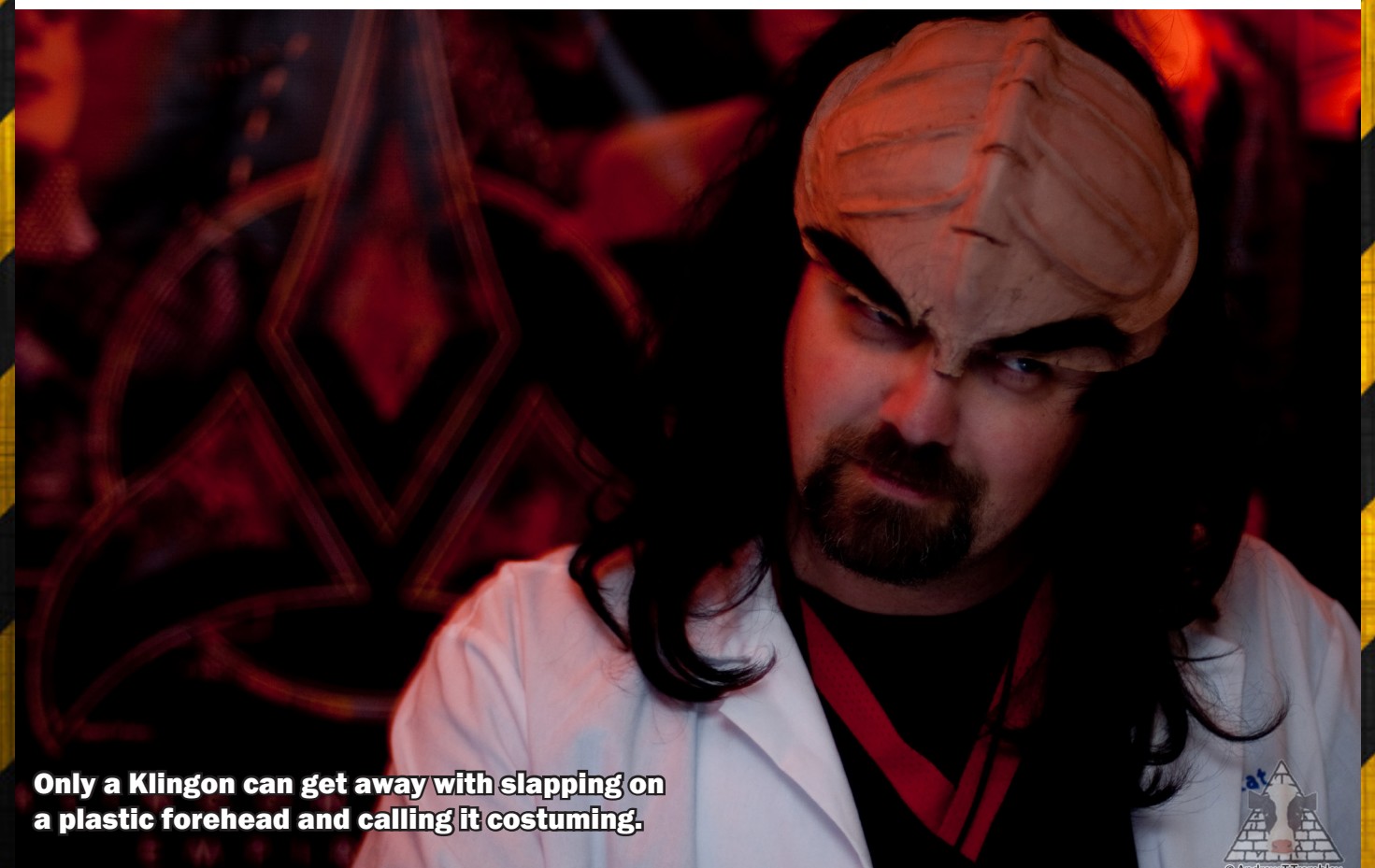


Ah, Loki. Harassing comic book heroes in style for nearly 50 years (though we'll be Ragnaroked if we can remember a single one of those storylines).

is related to a niggling feeling that people inclined towards recreations are more interested in the surface of the thing.

While it's certainly valid in its own right, it reminds me of people who paint copies of the masters. On a personal level, I can understand the challenge of getting something technically right. The mechanics of it are very satisfying in their way... but it seems a bit limited. I look at a costume from a boring movie, and I wonder if it was worth the effort to make. Padme had a dozen intricate outfits for every taste, but I'd rather be Leia any day of the week, "cinnamon buns" and all.

Pirates of the Caribbean: showcasing costumes good enough to resurrect a long dead genre and plotlines dumb enough to send it back under the waves.



Only a Klingon can get away with slapping on a plastic forehead and calling it costuming.





My Jeans are More Cuffed Than Yours

A Rockabilly Conversation with Jason Schachat and Sylvia Muñoz

Sylvia Muñoz draws a lot of attention at work. Part of it's the leopard spot tattoos she sports on her bare shoulder. The other part is her meticulous hair and make-up. See, Sylvia's not just another girl messing around with eyeliner and hairspray; she's a Rockabilly. And the more she tells me about the scene down here in Southern California, the more this bunch of outlaw bikers and 1950s revivalists makes me think they're more like fandom than you'd expect...

J: So, tell me about the Orange County scene versus the LA scene.

S: The Orange County scene is more like the rebel look. It's very sloppy, and not a lot of people dress very... If you go to LA, their dress code is very clean. They actually dress Vintage, but it's very clean.

J: What is the Vintage uniform for a guy at a Rockabilly show in L.A.?

S: 50s slacks, pinstripe shoes, traditional 50s dress shirt... most of the clothes are authentic 1950s. Plaid, tweed coat... Very authentic versus the Orange County scene, which is very modernized. In Or-

ange County, they look at something you could find at Forever 21 that has potential to look Vintage and take it down a notch.

J: Since you come from the punk scene, which is often about taking relatively new clothes and tearing the shit out of them, how would you say that compares to

the Orange County Rockabilly scene?

S: Sort of similar, but not really. Growing up in the punk scene, I would go to Vintage shops, buy stuff that had potential to be Rockabilly, but I wanted to go Punk. So I'd tear the sleeves off. Same thing with the pants. I'd sew them, make them tighter...

It's kind of funny because, when I see someone dressing like Rockabilly, they have potential, but they don't really go the extra mile. It's obvious they want to look authentic, but how authentic is it going to be when five other people have the exact same

shirt?

J: So, you have to get the authentic clothing, but is it cool to alter it?

S: That's fine.

J: It's okay to tailor the clothes for the exact look and fit you want? So, how often do people try to copy a specific outfit? Say, a Johnny Cash outfit?

S: Very often. You'll see a lot of guys dressing like Brando. Leather jacket and the hat. Same thing at every show. But sometimes you'll see a guy who's trying to dress like Johnny Cash, and you don't want to give them that name because it's like "You don't



deserve it!" (laughs). That's another thing: In order for you to gain LA County's respect, you have to prove yourself. You have to have the right clothing, look good in it, and keep it



Rockabilly Night at LA's Farmers Market.



Not all Pachucos are 2-dimensional caricatures, but we couldn't find a better picture.

clean.

J: How much of it's role-play? Like, if a guy tries to dress up like Johnny Cash, does he then act like Johnny Cash?

S: (laughs) No, never.

J: So they dress exactly like a person or a character from a movie, but they'll never act like them?

S: Yeah. (laughs) It's pretty funny.

J: They're going that far, and pull back at the last moment...

S: A lot of

people dress for the role, they dress 1950s...

The best are the women. No matter what, women always have to prove a point. Women in the LA Rockabilly scene don't just have to look the part, they have to know

how to dance. There's The Stroll, which is almost like a square dance, and then you have to know how to Swing.

J: How much does that

relate to the Swing Revival in the 1990s?

S: Depends. Because you have to know traditional Swing. None of the modernized moves.

J: Are there people who crossed from the Zoot Suit Swing scene to the Rockabilly scene and vice-versa?

S: In the Rockabilly scene, you have the typical Rockabilly dude—then you have your Pachucos. The Hispanics have kinda taken over (laughs). Because they dress like Pachucos. 1940s Zoot Suits, pants belted above the stomach, the wide brim



hat, pinstripes, suspenders underneath the big jacket, dress shirt, no tie.

J: Wallet chain?

S: Sometimes they wear them, sometimes they don't.

J: Because you might be sportin' for a fight.

S: Yeah. But, personally, I prefer the Rockabilly guys. You know, the guys who have the nice shirts on, nice pants, nice jacket... It's nice, you know? (laughs)

Oh, and the pompadour's a Rockabilly thing, not

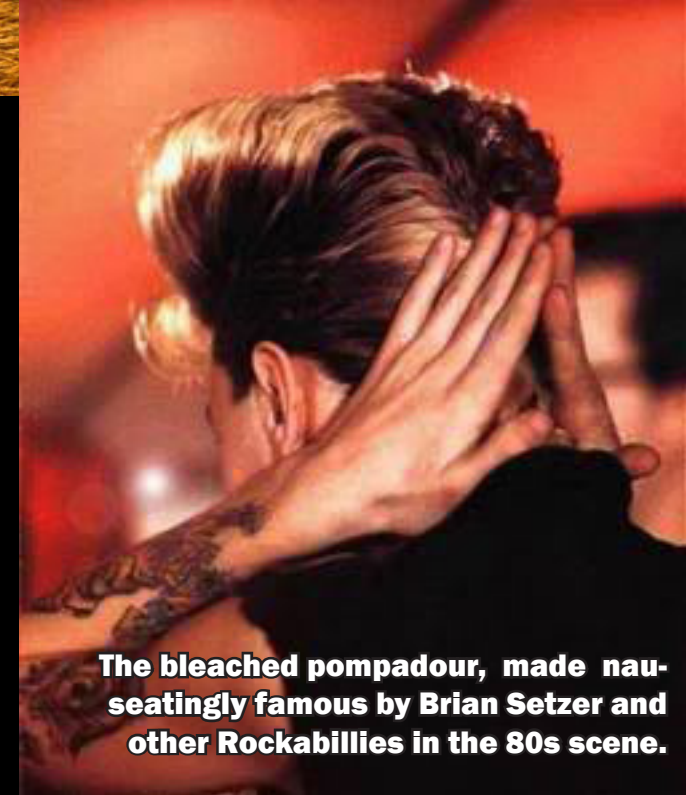
Pachuco.

J: Now, how extreme can a guy go with his pompadour?

S: Oh my God... (laughs) This is where you get into the Psychobilly scene. They have the pompadours, but a lot higher. Traditional scene might



Don't fear the creepers.



The bleached pompadour, made nauseatingly famous by Brian Setzer and other Rockabillies in the 80s scene.

have them like two inches high, but Psychobillies go to four inches or more. Then they bleach the sides of their poms. Almost like The Stray Cats.

J: So, it's the influence of the 80s during that Rockabilly revival? What do the girls do for that?

S: In the Psychobilly scene, the look for girls is almost a clash between Rockabilly and Punk. Except everything's a lot shorter. Well, except the hair. The poms are a lot bigger on the guys, and the girls tease out theirs. They have the leather jackets, fishnets, extreme make-up with cat's eyes, neon eye-shadow.

J: The 80s Punk and New Waver stuff, but on a



HorrorPops are not your mother's Rockabilly.



If the pencil skirt doesn't threaten to cut off circulation to your lower legs, it ain't Rockabilly.

Rockabilly skeleton.

S: And you'll see a lot of the patterns they wear are leopard prints and zebra prints. They wear the big fishnets... You'd never see that on a Traditional Rockabilly. They wear pencil skirts, smaller fishnets and heels. Very classy. Like early 50s outlaw mov-

ies.

Psychobilly girls wear creepers like Brian Setzer, with the thick soles.

J: Is there much drama on the scene based around having the look right?

S: It depends. You have a lot of envious people--especially amongst girls.

Guys tend to let things roll off their backs. Girls, no. I'll say it again, girls will start drama no matter what because they always have to prove a point. I could be dressed up on the scene, and I'll be judged. "How much does she really know?" You dress like it, but how much do you really know?

J: So, it doesn't allow for a whole lot of creative freedom when you put your whole outfit together. Even though it's about you expressing yourself, it's...

S: Kind of like a uniform. And you need it to be in the club.

But every so often you get someone who's really cool with them. My friend knows a lot of people in the LA scene, and she gets away with a lot. She dresses Vintage and plays the part, she looks clean... but she adds her own little fun to it. And, because people are accepting of her, she gets away with it.

J: Because people know who she is, she gets to make new trends?

S: Yeah, as long as you've established yourself, and you're able to pull it off,

people won't talk shit.

J: And that's how you got the Psychobilly look.

S: Psychobilly is the same shit. But you can be neutral. I love the Rockabilly scene. I love the Psychobilly scene. I love most of the scenes. I don't fall under any category. Because I hate being categorized.

When I go to a Rockabilly show, I just wear my jeans, I cuff them, I wear my creepers, fishnets or whatever, and I do my hair. And a lot of people who don't know me look at me and are all like "What the fuck? She looks Rockabilly From the Neck Up." Because of my hair and my make-up.

J: How far do they go with this? Are we talking authentic undergarments and make-up formulas from the era?

S: No. Well, you can't find a lot of that make-up because they don't make it any more, but there are always some people who'll take it to that extreme. They will go to any type of thrift store or Salvation Army to find authentic undergarments. Stuff that never sold. A lot of people

will do that.

J: You'd say the LA Rockabillyies put more effort into it than the Psychobillyies? Do they expect that of everyone?

S: Yeah. If you go to an LA Rockabilly show, you'll find several groups. Everyone knows each other, but you'll get that group that doesn't really give a

shit about how people are dressed. They're there for the music and dancing, so who cares?

But then you have the crowd who's judging everyone. "They're not Rockabilly. What the hell they doing here?"

J: But they have no authority?

S: No.





crews. Especially because a lot of the Orange County crews have a bad reputation they carry with them. Such a bad vibe, they carry it to every show.

J: The difference between the car shows and the music shows? The respect for the look is more at the music shows, and car shows...

S: Car shows are more for the guys. And girls go just so they can check out the guys. (laughs)

J: Is the reverse true of the music shows?

S: No, they both go because of the music. Not just that. It gives them an excuse to dress up.

J: There you go.

S: And get fucked up.

J: (laughs)

S: It's true! You go to a show, everyone's hammered, still dancing, and there for the music. Towards the end of the night, nobody's really worried about what you're wearing any more.

J: Early on you have to prove yourself, but after a certain point...

S: Everyone's so intoxicated, they just don't give a fuck any more. (laughs)

At your typical car show, you'll see a lot of guys wearing jeans. You go to see a band, most of them are wearing slacks, and they all look good. That rebel look doesn't really cut it. The car shows? That's where all the meatheads go. Everyone tries to



Not your father's pompadour... Oh... nevermind.

J: No control over how people dress?

S: No.

J: So, even though there's this uniform, you can't tell people how to dress. There are all these individuals wearing a uniform because

they're all together, but no one can say they have to wear it because then it would all just fall apart?

S: Pretty much. Because not everybody cares. The guys are pretty much cool with everything. With the guys, it just comes down to

If you catch your five year old wearing this, we call that a 'hint'.



The Quiff: A hybrid of the pompadour and the mowhawk.



prove their point and rev up their cars. Seeing bands, nobody gives a shit about that. You could be driving a Honda and still look good. (laughs)

J: How often do they create a new outfit for Rockabilly events?

S: Most girls? All the time. Especially when it's a big show like the Viva Las Vegas show. Lots of people put their outfits together way ahead of time, planning what they're going to wear. Some even go in pairs, trying to match up their outfits. It's almost like prom. And, since it's a three day event, people go out of their way to say "This day, I'll wear this outfit with these shoes, and this type of jewelry. This day, I'm wearing my hair in a ponytail with this outfit and this outfit. And, for the Tiki Pool Party, I'll wear my vintage bathing suit and my vintage wedges."

J: How many outfits is the average girl going to wear at one of these events?

S: Oh my God. Like six different costume changes. It's ridiculous. Because they don't like to look the same way, obviously. Women have to prove a point.

Guys? Guys can be like that, but they don't get like women



do, planning months ahead.

J: What about you? How much work have you done sewing and hemming?

S: I used to do it a lot. Every week. But after a while it's like, "Ah! It's pointless."

It depends. Because I have to try on the vintage clothes, make sure they fit. Doesn't feel right, I'll fix it, but it depends on my mood, as well. I could look at it like "I'm not feeling

it."

J: You can always add accessories.

S: A lot of Rockabillies wear flowers in their hair. Versus the Psychobilly scene, where they'll wear something with a bow with a spider on it or Frankenstein. That's another thing that's big on the Psychobilly scene: Frankenstein and the Bride of Frankenstein. Huge thing. Though not a lot of them know that's Boris Karloff.

J: What do they think?

S: They don't know the history behind it. They just don't care.

J: But, even in the Psychobilly scene, which is the breakoff scene, the offshoot—you have to know your history. So, even amongst the rebels of the rebels, there are rules.



10

Questions for a Costumer

by Mette Hedin



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#2 - Bob Mitsch

Second out in our series of costumers to be subjected to the 10 questions is Bob Mitsch from Southern California. If you attend Gallifrey One, North America's premiere Doctor Who convention, or even peek at the pictures from the convention afterwards, then you will recognize Bob. His large masquerade groups has for the last couple of years delighted long time

fans of the series with their large number of faithfully recreated characters performing elaborate and witty [skits on stage](#). His attention to detail is a large part of what makes his costumes so noteworthy, and few can rival his knowledge of materials, patterns and colors used in the original costumes. In addition, Bay Area Doctor Who fans may recognize him as the winner of last years "How Who are You?" competition on [KTEH](#).

1. Q: What was your first costume?

A: If we're talking Halloween, it was superman as a kid, if we're talking about high level costuming at conventions, it was The Greatest American Hero. It was a private commission, but I researched the pattern and the material, I did about as much as I could do without actually sewing it. As an added bonus I had a costume I could wear at both Halloween and Comic Con!

2. Q: Costumer or Cosplayer?

A: I prefer the term costumer, based on what I know of the terms, but Cosplayer probably fits me better. Wardrobe costuming, a term my friend came up with, is probably an even better term, because the effect

we are always shooting for is looking like we just walked off the set of a movie or tv shoot. That is what we aim for.

3. Q: Do you work on things for a deadline or year round?

A: I am always working to a deadline, there is always a convention coming up you have a costume in mind for. The big ones for me are Gallifrey One and Comic Con, so in that sense it is 90% deadline. Bearing that in mind there is always the inevitable ongoing upgrades, when you happen to find a nicer piece than what you currently have, for a costume that you made maybe a year ago.





4. Q: Recreation or Original?

A: I am more of a recreationist, because a I gravitate to characters who meant something to me as a child. I do have great admiration for people who do original costumes because it takes a lot of creative skill, and it does seem to give a lot more freedom. It can be really aggravating to try to reproduce certain costume pieces at times. I do enjoy it a lot, but I envy the freedom, because the original costumers can go with their whim on what feels or looks good, and I definitely think it is the way to go if you are a professional costume designer, but I am primarily playing to all of those childhood wish-fullfillment fantasies.

5. Q: What is your favorite material right now?

A: I know materials I hate, but let me avoid that whole topic. I would say that I am a big fan of wool, especially suitings and gabardines. Wool has a wonderful universal appeal for Doctor Who costuming, because it always tends to appear somewhere in the doctor's costume no matter which incarnation, so I have developed an affinity for wool.

6. Q: Loner or Collaborator?

A: I would say I started as a loner, but I am definitely a collaborator now. I am a big believer in sharing the craft and sharing the knowledge. You can only get better when

sharing, and other people can only benefit as well, so everyone benefits. In the end you end up with a better piece or costume, and so does everyone around you. I am constantly giving opinions and receiving help from others. You trade with others between your skill sets and information and theirs.

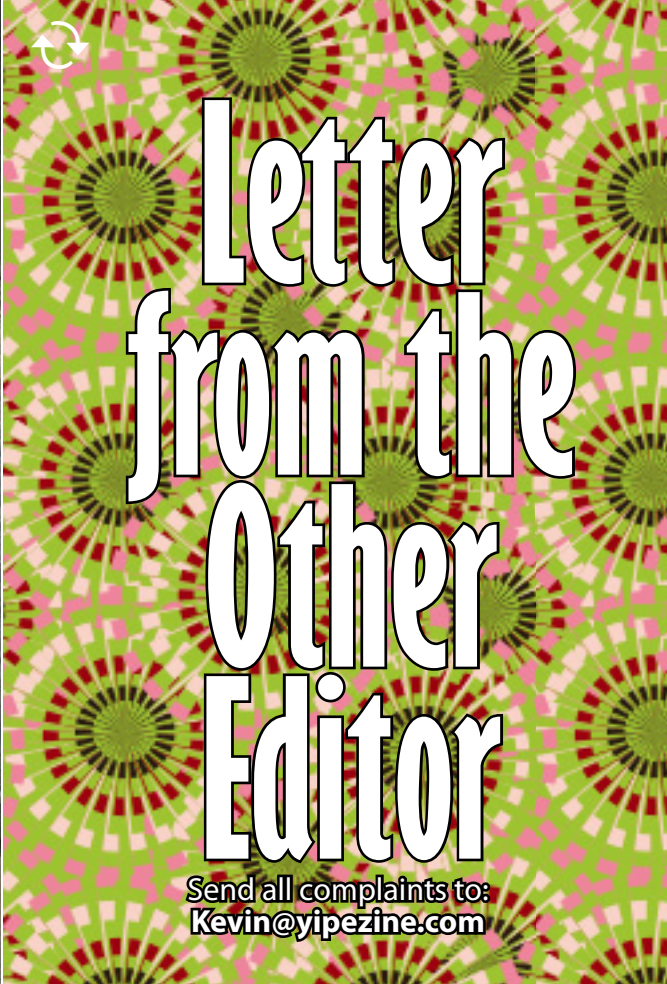
7. Q: Has a costume ever brought you to tears?

A: No, but a costume has made me pass out a few times. I would say the most difficult one is the classic series Cyberman costume. That wasn't so much outsourcing to a seamstress, the only piece I had to have specially made was the helmet. It also took a lot of thinking outside of the box, and has required constant upgrading. You will find me

before any convention working on that costuming, because it constantly needs tweaks, such as adding coats of paint, to the wetsuit, and I will pass out in the middle of it from exhaustion. I have been known to fall asleep over the helmet, or chest piece a couple of times.

8. Q: Make or Buy?

A: It depends on your skill set and what you want to do. I tend to err on the side of buying more than making, which doesn't preclude the fun in the material search. I love to locate that stuff, special items, materials and information, and as for choosing to make something, it does reach that ceiling when I can't make it to a certain standard I want. In those cases I will outsource



to someone who can. If it is your passion and your skill set to make, absolutely! It depends on you and what you want to get out of it and where your skill set lies.

9. Q: What costume are you the proudest of?

A: On a personal hands on level, I made it level, it is the Cyberman, it took the most blood sweat and tears. On basis of overall effect, it is my 4th doctor Tom Baker costume. He is the quintessential doctor to me. It is the most bohemian out of all the doctor costumes, it feels the most like his character as I see it. It gives me a thrill every time I see a picture of, it, since I am wearing a costume that I loved as a kid, It has always given me great satisfaction to wear that and represent

Tom Baker.

10. Q: Historical or Science Fiction/Fantasy?

A: Why can't we have both? We can put those hands together. And Doctor Who is a primary example where you take historical and merge it with the science fiction. If you forced me to choose, I would go with historical due to the fantastic source material available. Science fiction involves a lot more looking ahead and working with materials such as plastics. I have a great affinity for fashion in the 60's, and even the earlier Edwardian and Victorian fashion that recurs in the look of the earlier doctors.

As I write this (after finishing the several-times-postponed humor in hall costumes article in this issue), I'm about to start packing for Costume-Con 28. On the off chance that you are a *Yipe!* reader unfamiliar with Costume-Con, CC is a weekend conference dedicated to the art and craft of costume in all its forms, organized by costumers and costume aficionados *for* costumers and costume aficionados.

Karen Turner organized the first Costume-Con 1983; if you want to read her version of its genesis, it is available online at <http://www.costume-con.org/genesis.shtml>. I had the privilege of chairing Costume-Con 26 in 2008, bringing it to San Jose (and back to California for the first time in 14 years). If you have the chance to attend, take it!

This year I'm entering the Historic Masquerade competition with my 1912

White Star Line Able Seaman's uniform, a costume that started as a lark for the Torchwood 4 *Titanic* party at Gallifrey One last February. Along the way it turned into a real research project (did the WSL crew actually wear the "square rig" uniform? The *Titanic* sailed in April – were they in the blue wool winter version or the white duck summer version? And so on...) and I ended up patterning and building everything from scratch.

Fortunately, I was able to purchase a custom-graded pattern for the trousers from fellow GBACG member Tamara Schirmacher who does patterns professionally, so that was a matter of fitting rather than drafting from scratch. While I've entered the Historic Masquerade before, my past entries were either comedic or supported

by someone else's research. This is in some ways the first seriously researched historical costume I've built, and I'm looking forward to presenting it to the judges, who will get to examine it inside and out in an interview before I put it on and show it off on stage.

As I put together this month's hall costume article, I realized it was necessarily a fairly narrow personal account. I'd like to see what other people are doing, so if you have worn (or seen) hall costumes that sparked a giggle or guffaw, *please* consider dropping us a line with a photo. If enough of you respond, we might even end up with a new regular feature for *Yipe!*

As always, we're hungry for photos, stories and other submissions for future issues. Contact us at editors@yipezine.com if you have something you want to share. Our submission deadline is the first Saturday of the month.

Time to wrap this up and go back to Costume-Con preparations. Expect some spectacular photos from CC28 in the June issue of *Yipe!*

It's all my fault. Brickbats to Kevin@yipezine.com

Kevin Roche



Hi Kevin,

Thanks for posting the latest Issue of YIPE! This has been the most interesting one yet. Kudos on your ability to get these out so fast.

I am specifically writing you regarding Lloyd Penny's most recent comments in Yipe!

Lloyd and I are friends, and many of our mutual friends are costumres, so I was shocked to see comments that seemed oddly out of touch for him, so I wrote him and

poked at him a bit about it.

He's a dear sweet man, and was nice enough to clarify that he was basing it all on what he had experienced 20 years ago.

I know he's going to contact you as well.

I'm forwarding you this, as this is my take on what was said, for your eyes only. (And presumably Andy's ^_^) Nothing there is really controversial, I just can't stand idly by and have people believe notions such as the

Divisional system isn't being used here.

Thanks. Dawn.

P.S. Lloyd is a good guy, really. :)

From: kaijugal@hotmail.com
To: penneys@allstream.net
Subject: YIPE!
Date: Thu, 22 Apr 2010 04:56:12 -0400

Hi Lloyd,

I just finished reading YIPE,

and I'm a little perplexed by some of your comments:

"There was more direction years ago when the novice/journeyman/master system was set up, but in spite of best efforts, that uniform system didn't stick. Yvonne and I were journeymen when we got out of costuming fandom, but still stay in touch with local costumers through get-togethers at a library in the east end. I have to wonder if today's fans are going to put together a costume with per-

haps a year and a half's worth of work, just so it can be on stage for 30 to 45 seconds "

1) The system did stick, at least here. Most of the major conventions in Ontario and Quebec use the divisional system. Polaris, Anime North, Otakuthon, G-Anime, even FanExpo to name a few. Even the little dinkaroo cons like Conbravo and Northern Anime Festival use them, and some of the cons inbetween as well, ie. Ad Astra. There are cons that don't, but most of

the most successful ones do.

Hi, Dawn...I guess we did get out of touch with costumers when we stopped World-con costuming in 1987. I had thought the novice/journeyman/master system disappeared. Good to know it's still around.

It defanately is. I was kind of non plussed, since I have over the past many years teaching it to other masquerade directors, and even running panels on how and why it works.

This picture, aside from being taken at a masquerade, has little or nothing to do with the accompanying letter chain. Gorgeous though, isn't it?



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<http://www.bovil.com>

Worst. Superhero team. Ever.



Furthermore, I have just finished reassuring people in the US that we do use it here, and it's especially more prevalent in our anime cons than theirs.

2) Fans working a year on a costume for their 45 seconds on stage? Again your comments surprise me. We run in the same circles Lloyd. I know you and Yvonne know plenty of costumers who do just that. I'm wondering why you are wondering. 0_o It seems wierd and out of touch and I give you waaaaaaaaaaaaaay

more credit than that. 0_0 Totally wierded out man, ":)

If today's costumers would work a year and a half on a costumer to show it on stage for 30 to 45 seconds, that's fine. I guess to me, that's a poor return on investment of money, time and skill, and a couple of people I know who costume, I'm not sure they'd want to do that. They seem happier to do the hall costume thing, and spend a little time putting the costume together for some compliments

in the hallway.

I think what's you're confused at is that it must be one or the other. Many complicated costumes, or whole groups of costumes, take a long, long time to make. Yes we like to do competitions, where in fact, one is usually on stage for less than a minute, HOWEVER, there is nothing saying that we cannot wear the same costumes in the halls after the competition, and indeed at other cons in the future. Last year's competition costume is

this year's hall costume and all that. :)

When Yvonne and I put together our steampunk costumes, this was the first time we'd done any real costuming in about 20+ years, but had and have no intention of competing, so I admit to ignorance about how more modern masquerades operate these days. The remarks in Yipe! are based on my reminiscences of my own experiences, 20+ years old, and what I thought was fact about

the novice/journeyman/master system. I'm happy to be proved wrong.

I was thinking of writing some more to Kevin and Jason before the next Yipe! comes out, correcting what I said in the last issue. I wrote what I honestly thought was the case. A big hug when I see you at AN, and we can talk there, if we've got the time! AN's always busy.

Hi, guys...found out that my experiences and recollections of what happened in the past are definitely wrong. Dawn McKechnie, better known as Kaijugal in many circles, wrote to me after she read my letter of comment.

I wrote that the novice/journeyman/master system went away at some point...Dawn says that this system is still in use in many masquerades, and with her good work to keep it going, it is used in



Admittedly, not all arranged marriages need to be forced

many anime conventions as well, including smaller cons, too.

I expressed an opinion that many costumers might not work for a year to a year and a half to be on stage with the finished costume for 30 to 45 seconds...Dawn says that many costumers do just that, and then will wear those costumes as hall costumes in succeeding years.

Hey, I have been away from costuming for a while, and I wrote what I thought was the case...I am happy to be proved wrong.

Not sure if this can go in after my loc, but I am sure others will disagree with what I have to say, and if I can nip this in the bud...well, the angry villagers won't be marching to

my castle with pitchforks and torches. Many thanks, guys...

Lloyd

Jason: You are a bad, bad, bad man. But we will always keep a pitchfork burning just for you.





YIPE! MAY 2010

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