



**The Costume Fanzine of Record**

# **Yipe!**

**Volume 2**

**Issue 6**

**We'll Take It In A Little**



**YIPE!**

[LoCs - EDITORS@YIPEZINE.COM](mailto:LoCs-EDITORS@YIPEZINE.COM)

[WWW.YIPEZINE.COM](http://WWW.YIPEZINE.COM)

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# **The Costume Fanzine of Record**

# Yipe!

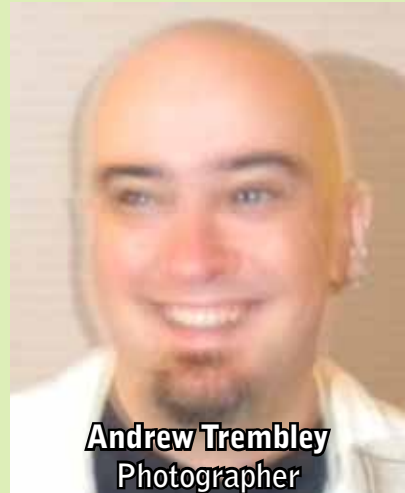
## STAFF & CONTRIBUTORS



**Jason Schachat**  
Editor



**Kevin Roche**  
Editor



**Andrew Trembley**  
Photographer



**España Sheriff**  
Associate Editor



**Deborah Bretschneider**  
Writer



**Mette Hedin**  
Writer



**Joanne Pelaschier**  
Writer



**Leo L. Schwab**  
Writer

Photograph credits:  
Andrew Trembley p28,30,32  
Jason Schachat p8-  
12,14,17-20,29  
Deborah Kopec p3  
John O'Halloran p13,34  
Deborah Bretschneider p4  
Ric Bretschneider p15,16  
p6-7 from the collection of  
Leo L. Schwab  
Dr. Karl Willrich p22  
Robert Szasz p23  
Richard Man p24-27  
Martin Guerrero p33





# Letter from the Editor

Send all complaints to:  
[Jason@yipezine.com](mailto:Jason@yipezine.com)



Overextension? Here at *Yipe!*, we don't know the meaning of the word.

So, like all modern illiterates, we Googled it and saw Britannica Online Encyclopedia says it relates to how infants call all men 'daddy', which sounds like a psychological problem we should save for another issue. Ah, but then Mr. Webster comes to the rescue: *to extend or expand beyond a safe or reasonable point.*

Personally, this seems like a mission statement (safety's best left to housewives and forest rangers), especially considering all the crackpot engineers we have on staff.

But the charge remains that we've pushed ourselves past our limit, and I will admit there's been a lot of pushing. And shoving. And gouging.

Kevin's been hit by a new illness with every con he attends, Andy's lost so much weight I suspect a case of polio, and España... well,

she can still drink us all under the table at any given moment, but I don't think that refutes the charge.

So, as anyone does when they get hit a debilitating illness, are evicted, or need a place to lay low 'til the cops blow by, we head home. In this case, to BayCon. And, as one does when Mom and Dad start arguing over how much more you could do with your life, we immediately slap our heads and wonder what we were thinking.

It was a dysfunctional year, which sort of goes without saying, but the new heights achieved need to be summarized in a series of incendiary words which give vague impressions of the situation without laying blame on anyone

who'd stalk us in a darkened parking lot with a hunting knife clenched in their teeth:

Lies! Freedom. Mutiny! Rebut. Confusion. No one likes anime. Capitulation. Resurrection! Land war in Asia. Confusion.

So BayCon happened, which is more than many people expected six months ago. We were all set to let our hair down, drink all night, and wake up in strange beds the next morning.

Didn't quite work that way.

Everyone else had their little gripes, but, this being my article, I'll briefly detail my main problem. Laryngitis. Uh huh. My first con in four damn months, and I'm reduced to a Charlie Chaplin impersonation for three days and nights. Everyone running around in their corsets and wigs, and all I can do is pantomime for friends to pass me more booze.

Actually, not that different from most cons...

But there it is. We took our readers' advice that our pants were getting too damn big, said "Fine! We'll Take It In a Little", and promptly reverted to straining metaphors and photoshopping bad snapshots-- but we did it at home where Mom and Dad can fight all night while we seek solace in internet correspondence.

Our first BayCon tale comes from our good friend Leo Schwab, who writes of his out of costume life as a man everyone accuses of being in costume. The awkwardness is reinforced by Joanne Pelaschier's take on her first ever outing to the San Francisco Bay Area's... um... BayConiest... convention?

Then, right on schedule, España gives the Masquerade system an atomic wedgie and steals its lunch money. Longtime reader and first-time contributor Deborah Bretschneider



**The Fanboy Planet Podcast always provides a chance for us to sound off on what's wrong in fandom, and, thankfully, this one happened before I was rendered mute for the weekend.**



follows with the tale of “Eat the Guests”, Bay-Con’s first attempt at a zombiewalk... or zombie sit, as the case may be.

And, because we’re all a bunch of selfish bastards who can’t stop talking about ourselves for one instant, Mette puts us back on track with 10 questions for Cosplay goddess and BayCon regular Karisu.

So, there. Happy? We made nice, cut our ambitions back to a normal level, and turned to alcohol and social costuming for solace.

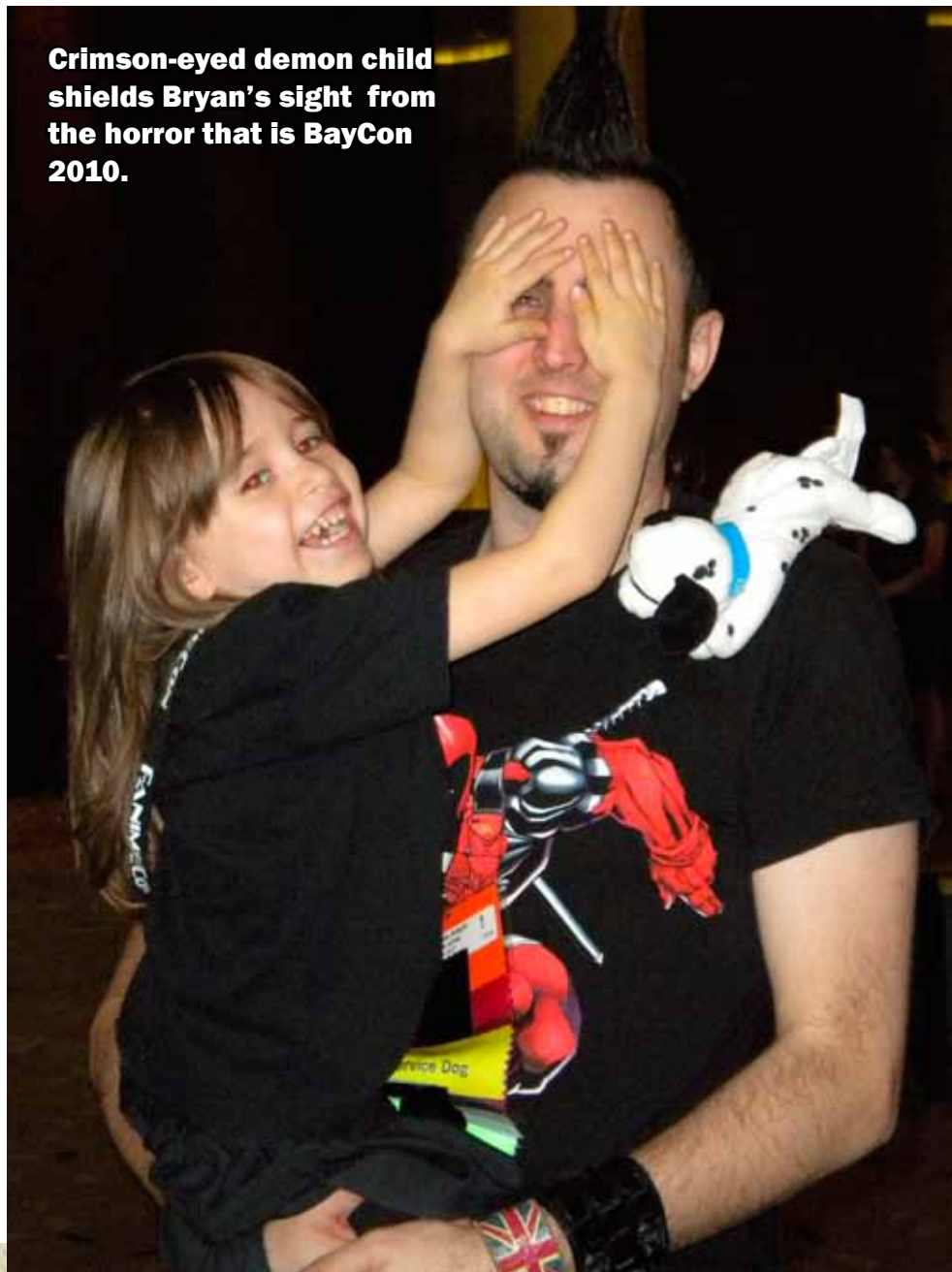
Oh, how do we feel? Are we relaxed? Do we think we’re ready to become more responsible, contributing members of society? Are we gonna buy that Cosby sweater and settle in for a quiet night watching *Touched by an Angel* reruns?

...

Go to bed, old man!

Jason Schachat

**Crimson-eyed demon child shields Bryan’s sight from the horror that is BayCon 2010.**







by Leo L. Schwab

There is, in general terms, a clear delineation between when one is costumed and when one is not. In the contemporary world, one can look at someone and immediately determine they are “in costume.” Or not.

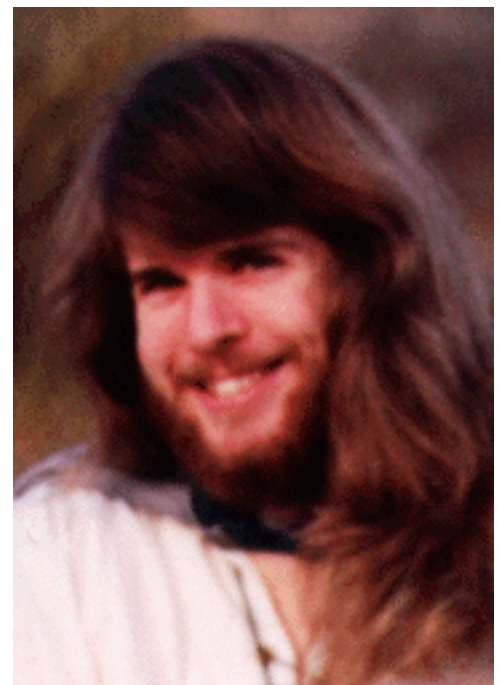
Apparently, I don’t live in this world.

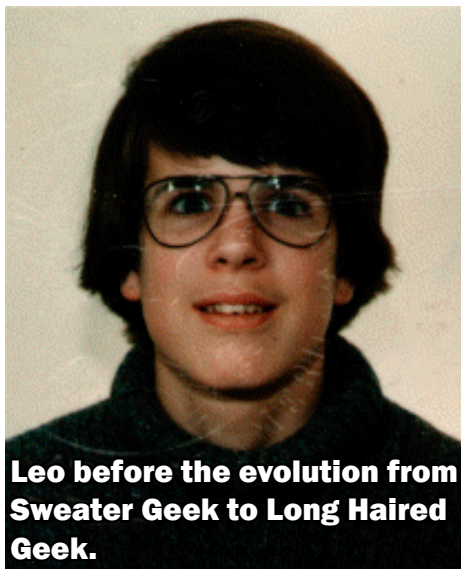
I’ve been a professional software engineer all my adult life (and a little extra besides). The software profession has always had a more flexible dress code than other spheres

of work, but even in that tolerant environment, I push the boundaries somewhat.

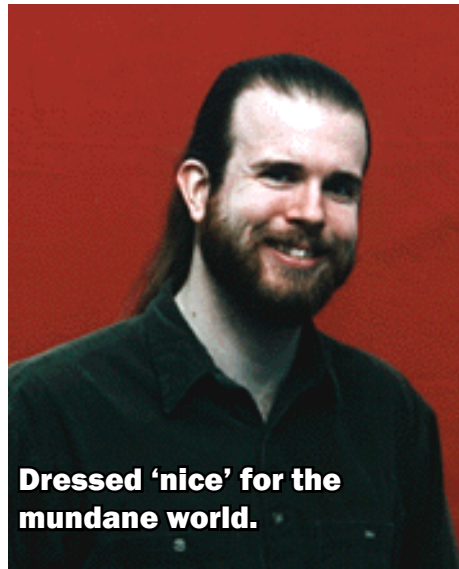
The shoes and trousers are ordinary enough – Ecco lace-ups and Dockers cargo pants. (Aside: It’s a damned shame Dockers ended the “stealth” cargo pants. Those were fantastic.) Above that, however, my fashion sense rolls back about 150 years. The shirt is a white “pirate” shirt, with oversized “puffy” sleeves, and laced ruffles at the cuffs and the front. The neck closes with ties, and there are elastic

gathers at the wrists. Over that, a waistcoat in the Victorian style – points at the bottom,





**Leo before the evolution from Sweater Geek to Long Haired Geek.**



**Dressed 'nice' for the mundane world.**



**The actual photo from Leo's work ID.**

four or five buttons, and full pockets – made in silk brocade, homespun, or simply an eye-catching print (and nearly all of them expertly crafted by my sweetie).

I tend toward earth tones, but a couple of the vests have dominant jewel tones. There would be a pocket watch and chain as well, but it's out of commission until its mainspring gets fixed. I also used to wear a Tudor-style hat out of doors until it literally wore out from nearly 10 years of daily use.

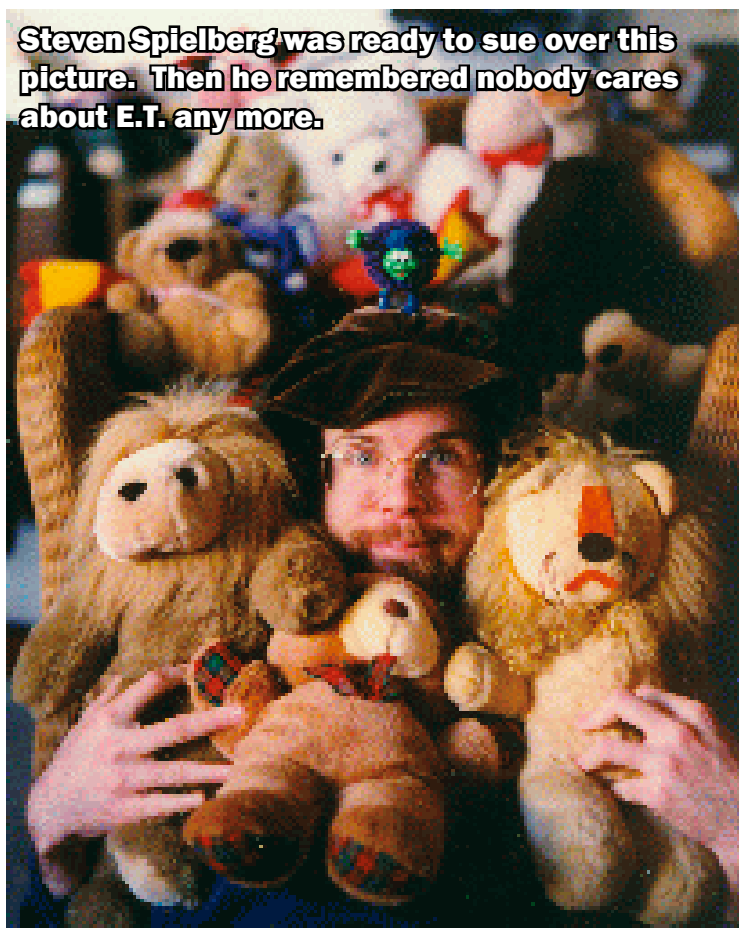
This is my everyday gear. I go to work like this. I give no more thought to putting on the poofy shirt than anyone else might give to throwing on an oxford dress shirt or a polo shirt or even a corporate-emblazoned T-shirt that got picked up at a trade show. But even though it's my everyday wear, is it a "costume?"

A fair number of people seem to parse it that way.

Passers-by occasionally venture to ask me if I am in a theatrical production. Or if I am heading to/coming from a party. One of the oddest queries came from a woman as I was walking through a hospital who asked if I was a minister. "No, ma'am," I replied, taking a cue from *The Blues Brothers*, "I'm a software

engineer." Happily, I have not yet encountered a negative reaction.

This misperception apparently extends among people allegedly skilled in distinguishing costume from not-costume. Whilst dressed unremarkably (for me) and wandering through the



**Steven Spielberg was ready to sue over this picture. Then he remembered nobody cares about E.T. any more.**



dealers' room at an SF con last year, a woman walked up and gave me a hall costume award. The dear woman was very earnest and asked what my name for it was. "Everyday," I said. Slightly puzzled, but undaunted, she wrote it down, thanked me, and moved on.

Often, after revealing this is my everyday wear, my interlocutor will ask, "Why do you dress that way?" If I'm feeling rushed or mischievously cryptic, I'll respond, "Because I can." But if a more complete answer seems welcome, I'll often say, "It's the most accurate reflection of my inner life." It's a way of introducing myself, my aesthetic sense, and the way I think about things without having to say a word. On the other hand, if I am to appear in a formal capacity in court, then I will pull my hair back and put on slacks, a dress shirt and tie – I'm trying to elicit a particular reaction in others via my mode of dress. I would appear "normal" to most other people. But why is that any less a costume than the way I dress regularly?

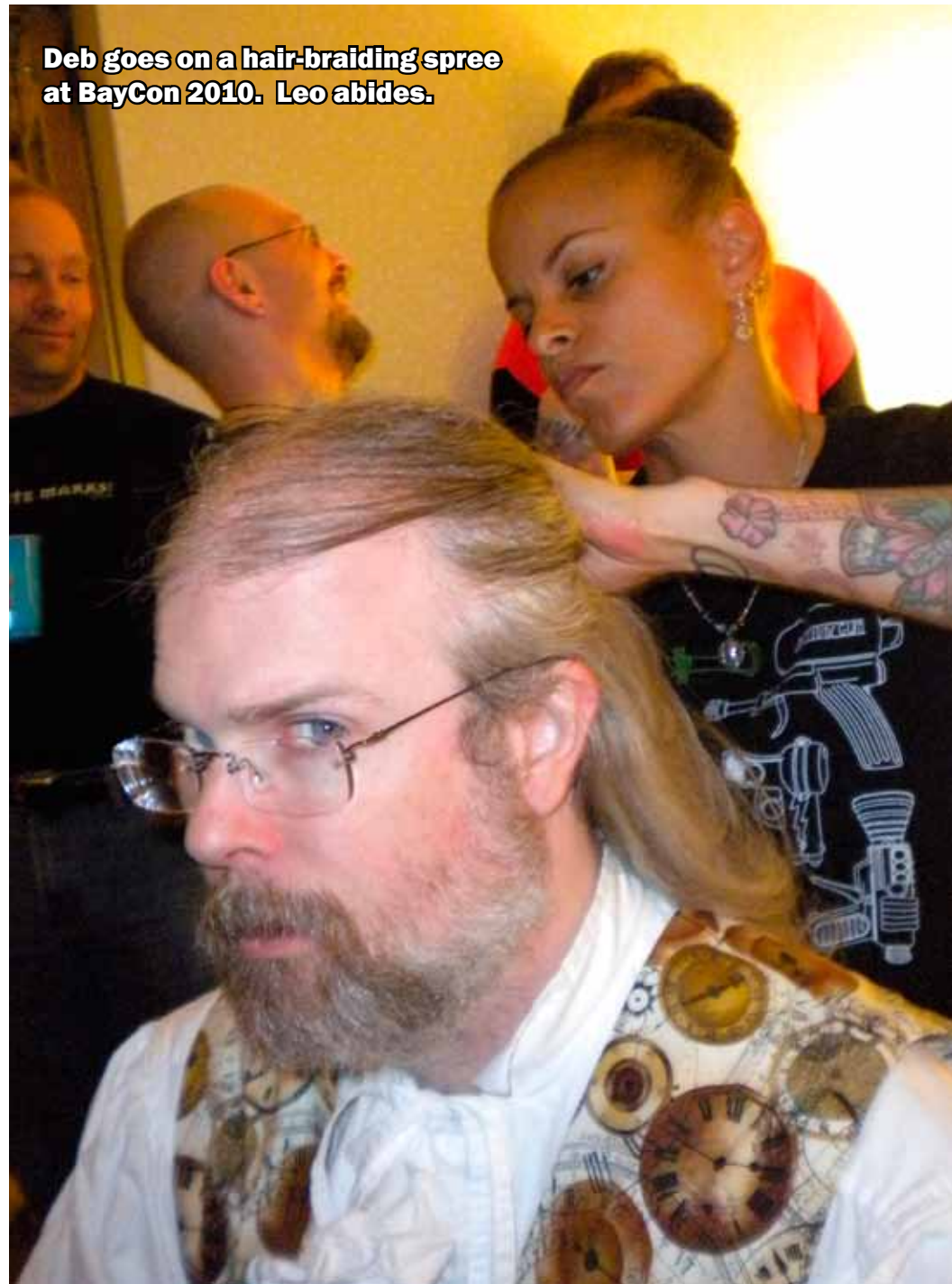
What is meant by "costume," anyway? What we consider to be vintage costume today would have been perfectly unremarkable in 1880's London; and, likewise, what we wear today will almost certainly seem "costume-y" 100 years from now.

This further begs the question: Why do we dress as

we do? Merely to harmonize with our surroundings? Or are we trying to express ourselves? Are we trying to elicit a reaction or an idea in others? And if we want to get hopelessly obscure: Why does clothing matter at all? We would react very differently to someone dressed in finest hand-painted silks than if they were wearing a burlap sack.

But the personality and spirit of the wearer remains the same. Their clothing *shouldn't* matter, but it seems to.

So, I sculpt a reaction with what I wear. As do we all. And whether we wear it every day or just once a year at a con, that sculpting of reactions, in my mind, makes it *all* costume.







# My First BayCon

by Joanne, age 37.



I tell you when I had enough!

I've lived in the Bay Area since 2000, when I got wise enough to move away from the East Coast to a land of tasty ethnic food, liberal people, and a climate that would no longer actively try to kill me - snow, ice, and bronchitis don't mix happily. As a transplant who was also sent to a school with uniforms as a child, I've had a lot of new experiences here to enjoy and process. Somehow, I only made it to my first BayCon this year.

I'm not a costumer, nor do I yet play a costumer playing something else, so here's my naive take on the con.

This is a place where two very different strains intersect - BayCon is knit together out of humor and serious costuming. The quality and the research and the effort twine around loops of humor to make the fabric of the con. It's hard to define humor in costume, but I know it when I see it and there were examples of it all weekend, including myself.

**The Con Chair in all his Merciless glory.**



**The Merc with a mouth. One of THREE we saw this year.**



**Dueling Spectres.**





I spent much of the con walking around in a black underbust corset with a tiny tank top, over a pair of slightly oversized khaki cargo shorts. I've got cleavage and actual useful pockets all in one ensemble. There's something about the unexpected, not quite matching on purpose, but still put-together look that defines BayCon, for me.

There's also a level of flexibility to the costuming that amuses me. Is that woman in the tight britches Captain Jack Sparrow? Is she a newsboy? Indiana Jones? She could go several different ways, and all of them are good ways. Things don't feel as fixed or set in place as I'd expect with a costume. I can see the imagination and the possibilities still inside each person. This comes out for me most with the furry folks and the anime costumers. I can almost see them walking back into their stories and taking me with them. I'll send another report from Over There!



**The initial purpose of this concourse table was not to promote Chris Garcia. Go figure.**



**The only Alice costume this year? Really?**







# Addendum from the Indoctrinator by Lance Moore

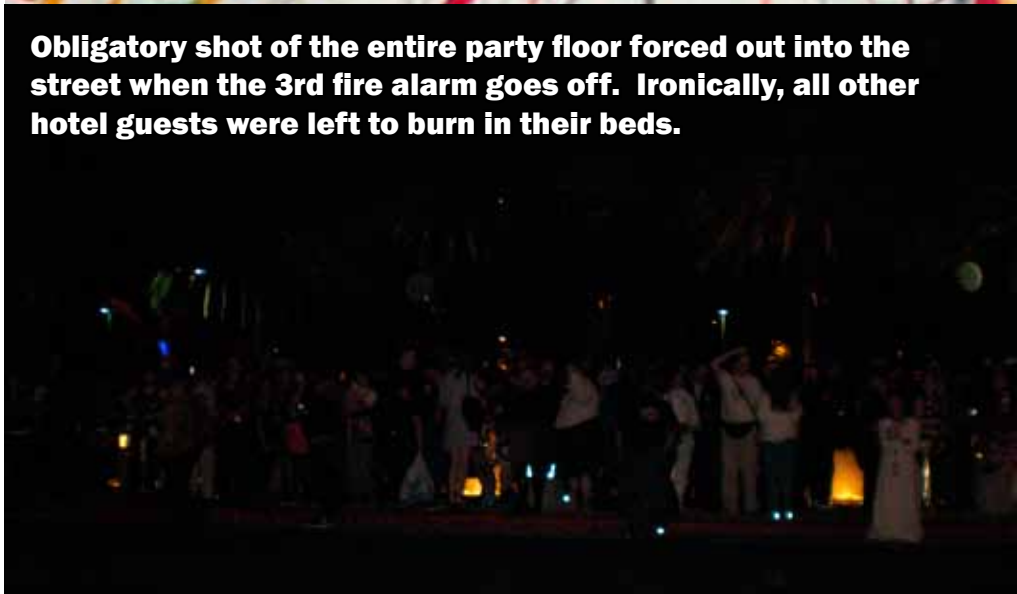
Joanne was a Pantheacon veteran, but had never been to BayCon. The two have the standard fannish/pagan/queer/kinky overlap, but are pretty different. I've been going to SF conventions since I was 14 (anyone else know the Puget Sound Star Trekkers?). So it was time to introduce Joanne to cons (SF cons are the definitions of cons, right? All the rest get modifiers).

Of course her first question was, 'what do I wear?'. And the answer is con clothing, a bit more expressive than everyday wear (though it can be that, too), and then a bit about hall costumes and more. Interesting how the self-expression of con clothes is skewed a bit differently at Pantheacon than BayCon! I think Pantheacon could use a few more tasty evil doers...

At the con, Joanne finally found the perfect corset. And then enjoyed wearing that with her boy shorts. Yes, con clothing. And then she Got an Idea for a Costume. Who knows what will be next?



**The Lovely and Talented Linda Wenzelburger joins Christian McGuire for an early version of the Hen Tai. And survives!**



**Obligatory shot of the entire party floor forced out into the street when the 3rd fire alarm goes off. Ironically, all other hotel guests were left to burn in their beds.**



**Ms. Sheriff was told to smile 3 times before this shot was taken. Then she punched me in the face.**





# Sheriff Don't Like It

by España Sheriff

BayCon was a mixed bag for me this year. There were a lot of changes, a lot of uncertainty, and you could see the seams in some places as a result of events of the past few months. Some things went smoother than others. Some problems happened through no fault of the convention at all. And, now that the weekend is over, I'm curious to find out what the final attendance was (since, at times, the place seemed pretty deserted

compared to previous years at the same hotel).

But every cloud is said to have its silver lining, and, oddly enough, the best thing to come out of this year's BayCon may be a new way of putting on what's generally the central evening event of most conventions I attend: the Masquerade.

Normally, I couldn't care less. As a basic concept, the Masquerade is great idea, and I have been

known to enjoy it. But the reality, especially at BayCon, is nine times out of ten there's a line to get in, it runs much too late, contains far too many boring or overlong sketches, and has an endless halftime that still never manages to be quite long enough for the judges to come back with results. Most crucially, it eats up time I'd much prefer to spend having a civilized dinner, taking a much needed nap, and getting changed

for the evening. And yes, I do mean to use 'and' not 'or' in that last sentence.

If you've read previous issues of Yipe!, you may well protest this can't be true; I have written with fondness of Masquerades in the recent past. Yes, I admit that of late I have learned to relax and love the event after other conventions like Gallifrey One and Anime LA made me re-evaluate my previous, perhaps overly harsh opinion. But the key phrasing here is "other conventions".

So I was not particularly saddened when I heard BayCon would be doing away with it entirely. But, as it turns out, they didn't so much eliminate as reinvent it.



Instead of the usual skits-on-stage in front of an audience, they apparently had a close-up interaction with the audience and judges. No skits meant no green room wait, no weeks spent practicing, and the ability to have relatively last minute entries from some folks who otherwise would not have participated. From what I hear, this did cause some of the more seasoned master class costumers not to bother (although, to be fair, pre-con confusion as to whether there would be any masquerade contest at all was probably a bigger problem) but encouraged new costumers to participate since there was less pressure and prep.

From all reports, the experience was



enjoyable but still in the rough stages, and some polishing of the concept may help smooth it out. Having the toastmaster

announce the costumes, for example. And I don't think this approach will work for everything. But certainly for smaller

conventions, such as SiliCon, this might be a good option and certainly make me more likely to check it out next year.







# ZOMBIES!

by Deborah Bretschneider



I had a vision... a vision  
of BayCon 2010 over-run  
by zombies...





I enlisted the aid of Bryan Little and Mette Hedin, and they created a Facebook event page. We decided on a zombie meet-up for the Friday night of BayCon - to meet up in the hotel lobby bar. An inspired choice for meeting, it turns out; our ultimate objective was to zombie shuffle a large group down to the "meet the guests" - or in zombie, "eat the guests"!





**Gina brought a large make-up kit and offered to make more zombies. So Eric and I sat around the bar area, chatted with fellow zombies and friends, and had expensive, lovely drinks.**







**Brian and Mette made zombies up in their room and eventually everybody got downstairs. Chris Garcia would streak through the lobby and report that at 8:20 pm the meet the guests still hadn't started.**





We had so much fun in the lobby that we never made it down to "meet the guests". After lots of pictures, we dispersed to the party floor to look for brainssss! With 4-5 zombies in the elevator, it was a great experience to watch the elevator door open and see that people decided not to take that elevator after all!



# Brains





missssssss



# 10

## Questions for a Costumer

by Mette Hedin



  
© Andrew T Trembley  
<http://www.bovill.com>

### #3 - Karisu

Karisu is the sort of costumer we would all love to be, moving with incredible ease between diverse costuming genres and working effectively with a multitude of diverse materials. Her beautiful and meticulously crafted costumes always pack a visual punch, noticeable in their attention to detail and level of perfection. Luckily, her infectious costuming enthusiasm and awesome personality make us forget how intimidating she really is.

#### 1. Q: What was your first costume?

A: The Greek goddess Athena in 3rd or 4th grade for a school production. We were doing a presentation, and they encouraged us to come in costume, so, of course, I went to town on it. It was the first one I made myself-- as opposed to asking my mom for help. I actually got some books and studied how ancient Greek costume drapery worked; studying how they draped it. I made a helmet and a spear and a shield, and they were cardboard, but I made them myself. The shield had the head of Medusa on it made in paper-mache. Attention to detail at an early age!



2. Q: Costumer or Cosplayer?

A: Yes! I don't really see much of a distinction. If I had to try and quantify each term, Costumer could be defined as one who makes the costume and Cosplayer would be defined as one who wears the costume. Costumer would definitely imply you had a hand in making it. In general, I think the terms are relatively interchangeable, and both appeal to me.

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

A: I typically work towards a particular event, so I suppose you could say I am on a deadline. If the deadline is a particular masquerade which I am definitely entering, then the deadline is hard and fast. If it is for a convention, and it doesn't get done, then it's no big deal. For example, I made a costume for Costume Con in Iowa, which was in April. I started in February but went pretty much full time. It was my job, essentially. I can't always afford to do that. If I am working simultaneously, then I need to start earlier. It depends on the particular costume how early I start, but it is good to start

**1977 photo of Karisu as a teenager, I made a movie-stills accurate Princess Leia (including prop blaster and belt) that was later rented by a local mall for publicity events.**



**2003: The whole family in Escaflowne cosplay. Karisu made the costumes and props. Winner of the Design Award at Anime Expo.**



earlier rather than later, due to the time it takes to work on some particular detail or to get specific materials. I guesstimate how long it is going to take and add a little extra time to ensure there is enough time. I never want to be finishing things at a convention, except for maybe last minute hand sewing. I paid good money for the con, so I want to be done when I get there!

#### 4. Q: Recreation or Original?

A: For me, I would have to say 90-95% recreation. I have done originals, and I do not diss them. I think they're awesome. I

love the single pattern competition at Costume Con, for example, but most of what I do is recreations. I love the aspect of trying to realize what is essentially a piece of art and turn it into a real thing. I love being creative on my own, I am more fond of the challenge of trying to realize a particular design. If you take an original costume to an anime convention where they expect recreations, then you need to bring something gigantic and really impressive looking. I have gotten a lot of attention with original pieces because they were big and bad-ass looking, but if it is more low key, people will just walk on by. Not that I am always looking for a lot of attention. Sometimes I just want to have fun wearing costumes.



**2005: karisu and her daughters as Faeries for an entry at Costume Con 23. Original concept and design, part made and part found objects. Journeyman Best in Class Presentation, plus the "Spazzy" award for twisted humor.**

© 2004 ImageCraft.com/photostudio



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

A: Whatever will get the job done, I guess. Stretch twill is very useful for a lot of things. I love Wonderflex as a material, for example, but I don't always use it when I could because I generally want to preserve it for the things where it is really needed. Often, there are a lot cheaper materials that will work just as well. So, for me, my favorite is the material that will get the job done.

6. Q: Loner or Collaborator?

A: I do my stuff alone, I do not like to construct something with someone unless it is a big huge prop thing that needs a lot of hands. I generally work alone a lot and that is what I am comfortable with. Even when I have done things as a group entry, I have done my own costume pieces. Coordinating is still achievable. You can coordinate fabrics, for example, so everyone uses the same type of material. Ultimately, what ensures a good overall look is a similar skill level within the group.



Trinity from "The Matrix". Hall costume.



© 2004 ImageCraft.com/photostudio

2006: Joachim Armster cosplay from the video-game "Castlevania, Lament of Innocence". Part of Costume Con 24 entry, Best in Show for both Workmanship and Presentation .



© 2006 ImageCraft.com/photostudio

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

A: No, I don't think so. Every single damn one has drawn blood though. I have never managed to not end up bleeding at some point in the creative process. I have had moments of frustration, but I am a fighter. It's not going to win, I am!

8. Q: Make or Buy?

A: I definitely prefer to make. I have bought some things. For example, when I did a costume from Prince of Tennis, I bought the uniform the same place everyone else did. They are supposed to look like uniforms, so it was easier to achieve if all our uniforms looked the same. I definitely prefer to make it myself, though. I take great pride in what I make. I feel it is very special to me, if I made it. It is a great feeling to have made something, especially if it is something complex. The process of making can be frustrating, but the feeling when it is done is great. I just feel good when I



**1990: Karisu and husband Richard in costumes when she was pregnant with #1 (15th century is perfect for maternity!)**



am looking at it and seeing that it is exactly what I wanted it to be.

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

A: Joachim Armster from the video game Castlevania: Lament of Innocence. It was so damn accurate to the source material. I dyed the fabric, dyed the leather, hand cast all the beads in resin, and built the armor. I put so much time and effort into getting the details spot on, and it was a lot of work. If there was a small taper in the artwork, there was one in the outfit. On top of that, everything had to be translated from a 6 foot guy down to my size. There were sooo many tiny details on that thing.





**Beatrix Kiddo from "Kill Bill". Hall costume. Karisu made the track suit and hand-dyed the shoes, but the replica Hanzo sword was a gift.**



**10. Q: Historical or Science Fiction/Fantasy?**

**A: Science Fiction/Fantasy. I have never done historical, and I am not ruling it out, but nothing there has really piqued my interest, whereas I am a huge science fiction and fantasy fan and have been ever since I discovered the literature.**

**Necromonger hall costume, borrowing a few items from Joachim to make it more badass. An actual costume used in the Chronicles of Riddick movie--and, yes, she knows how they made it and could reproduce it.**





# Letter from the Other Editor

Send all complaints to:  
Kevin@yipezine.com



When last we left our intrepid adventurers, they were about to embark on a grand journey to Costume-Con in Milwaukee...

So here we are, back again, with Costume-Con, BayCon, FanimeCon, Dundracon and DemiCon out of the way and Westercon looming large on the horizon. While I only made it to Costume-Con in Milwaukee (CC28) and BayCon here in San Jose, we had friends and contacts galore at the others. I did, however, send a Flying Monkey toy costumed as *The Yellow Peril* (*Keeping the World Safe from Banana Daiquiris*) to DemiCon in my stead. If photos from the other conventions don't show up in this issue, I'm sure they'll appear in the near future. I'm happy to say that word of *Yipe!* is spreading and our readership is growing slowly but surely.

Why yes, thank you for asking, the White Star Line Able Seaman uniform was quite well received at CC28 and I earned the *Best Documentation in the Master Class* award, and was *Honored for Excellence in Tailoring*, as well. My stint as Master of Ceremonies for the Fantasy & Science Fiction Masquerade there also went quite well. The Video Masquerade Film Festival that Andy and I organized was a hit and featured 4 fan-made films. You can see them yourself thanks to the magic of YouTube by plugging in this playlist link: [http://www.youtube.com/view\\_play\\_list?p=0F272B8609117DA8](http://www.youtube.com/view_play_list?p=0F272B8609117DA8)

While in Milwaukee, Andy and I visited Great Lakes Distillery (a fabulous micro distiller, makers of Rehorst Vodka and Gin and Amerique 1912 absinthe), which was about a mile walk from the hotel. When

**Mad science created the Hen Tai.  
Alcoholism did the rest.**



we visited before the con, the weather was quite brisk, and I had opportunity to wear the fabulous knitted zebra Mohawk cap Mette Hedin made for me. It made quite an impression. We returned with a carload of friends after CC28, giving Andy and I the opportunity to visit wearing our Saint George Spirits Special Forces Tactical Alcohol Consumption Squad 21 uniforms. The TAC squad uniforms were a big hit, and the photos the staff at GLD took appeared on their Facebook page less than 24 hours later!

BayCon was quite fun for us this year; we ended up as celebrity guest hosts and bartenders for a very successful Further Confusion party (they asked for advice and *listened*, set everything up, and we arrived and helped keep the party hopping, but it didn't take much to do so.) I, of course, maintained my reputation as the least-dressed party host of the con, ~~dusting off~~ reviving my old now-classic Icarian Ambassador Plenipotentiary Summer Formal uniform. Saturday midday, we hosted a viewing of the live stream of the Eurovision Song Contest, always guaranteed to generate at least one "What

on earth are they *wearing*?" outburst in the course of the twenty-five performances. On Sunday, we went to a three-couple (well, two officially plus us) anniversary party as the Ambiguously Gay duo Ace & Gary, then Andy changed into Evil Genius lab kit and I into Liberacicus and we participated in an extended cocktail mixing experiment to perfect the *Hen Tai*, a disturbing but tasty concoction celebrating the meeting of tentacles (Kraken rum) with pink (X Rated liqueur). I'll let other more, um, intimately, involved sponsors of that project describe it in detail (right, Leigh Ann and Allison?).

If you missed it, cleverly slipped in there before the tentacle porn references, Andy and I celebrated the fifth anniversary of our big family beach wedding hoopla right before BayCon. Shameless plug: if you have an opportunity to enjoy the great food being created by Josh Schisser, the new executive chef at Fahrenheit in San Jose, seize it! Full disclosure: besides being a fantastic chef, Josh and his lovely wife Sarah are friends of ours.



Gay Rodeo season is coming up, which is always fun for us (you should see the costumes the cowboys and cowgirls create for the Wild Drag Race event!), but next on the Giant Costuming Agenda of Doom: Westercon, in Pasadena on July 4 weekend. I need to start planning wardrobe now; I'm going to be on both the daytime and "After Dark" editions of Match Game SF. What to wear, what to wear...

Kevin

Kudos and brickbats to [Kevin@yipezine.com](mailto:Kevin@yipezine.com)

(It's all my fault)

PS We've got several new contributors this month, including a "my first BayCon" journal from my friend Joanne, with added commentary by her enabler Lance. Got a story you want to tell us? We're always looking for fresh voices! Drop a note to [editors@yipezine.com](mailto:editors@yipezine.com).





May 15, 2010

Dear Kevin, Andy, Jason and even Anti-Kebin:

Many thanks for two Yipes! Or maybe 1½. 2.3a and 2.4 say the files. Had some trouble downloading these, not sure why; probably something on this ancient computer I have.

*Jason: That, or the trojan we hid in the executab-- I've said too much.*

No. 3a or No. Fool, who knows, Anti-Kebin escaped again, and caused havoc on paper. Has he been slipping his restraints again, or did he bribe his keepers again? Wherever anti-Kebin comes

from, they seem to have lots of naked mannequins in stock.

*Jason: In Bizarro communist Russia, clothes wear you. What a country!*

If Chris Garcia ever wanted to disappear, he'd go and get a shave and a brushcut; we'd never recognize him. Now I see that we don't have to worry about Anti-Kebin any more. Once España is finished with him after that column, he'll be just a small pile of bite-sized pieces.

And now for the real issue... ah, steampunk costumes! So much variety of what to do to look steamy. I still think we can get that Garcia guy into a costume. If you can get me

into a costume, Chris should be no problem. Looks like your interocitor problems have been fixed, courtesy of your local interocitor dealer.

Ah, the usual suspects in the masthead, and big, big hugs to Leigh Ann. Thank you for this steampunk issue, it looks grand. Inedible, yes, and incredible. Yeah, yeah, make it all my fault. Come up and try anything, and I'll get US Customs after you, and then you'll be sorry.

*Jason: You have any idea how hard it is to find images of riveted copper online? THEN I had to build our logo around it. Oh, the reckoning will be legendary...*



The steampunk Star Wars costumes are great, but I did read some bad news about them online, that some of the costumes and the costumers' bus were heavily damaged in the flooding around Nashville. I guess it's nothing that can't be replaced, but it's a shame it happened at all.

I've got to find some of those steampunk backgrounds, they look great, and I may have need for them in future projects.

*Jason: Some truly great work by Lost and Taken, Ewark, Grunge, and Alberto Gordillo Villafuertes. Fingers crossed they all remain under Creative Commons a while longer so we don't have to swap them out.*

One of the things I like about steampunk costuming is the fact that you can be of any body type. So many costumes requires its wearer to be tall and thin, and I am none of the above. Also, many steampunk costumes can be cobbled together from what you can find in used clothing shops, or just buy something of quality from your favourite men's wear store.

One thing that does amuse me is that with the addition of various steampunk icons, like goggles, pocket watches and

goggles, some think anything can be punked up. Maybe, maybe not, but there's a lot of allowance for what constitutes such a costume, and people have been quite resourceful. One criticism I might have is that everyone wants to be a lady of leisure or an adventurer; there's too many of each.

*Jason: Steampunk lion tamer. Make it happen.*

The reason I went with a

steampunk railway conductor is that the conductor is nearly symbolic of the steam age, the locomotive, and not everyone can be an adventurer. Many people have to create the romantic age of steam for all the gentlemen and ladies.

As much as I like it, I cannot see it lasting for more than a few years. People will get a little tired of it, it will be everywhere, and they will drift away, looking for the next big

**He's in a better place, now. One where his ghost isn't played by some little punk with girl hair.**



thing.

*Jason: I don't like forecasting things like that. Remember everyone talking about the anime 'fad'? Or how cyberpunk was dead and buried just before The Matrix released?*

*Steampunk costuming will probably remain popular until some other quasi-SF fusion you can slap together takes its place.*

(As I write, it's Saturday night, and the Steampunk World's Faire is taking place in Piscataway, New Jersey, and a number of fans from Toronto and Ottawa are there. I will be looking for more pictures and a report on how

it went. As you say, there's so many steampunk cons and steampunk-themed cons out there...the interest may be watered down to nothing soon.)

*Jason: I'm jotting that down as a commitment and preparing the lawsuit for when you fail to submit. =D*

When it comes to the punk aspect, that kind of lifestyle doesn't appeal to me the way it does to others. Admittedly, the costuming part does, for Yvonne and I were last involved in any aspect of costumes more than 20 years ago. I created a character upon request, and I don't use it any

**Little punk with girl hair.**



further than that, I'm just in the costume, and enjoying the look.

I've been a student of fan history, and in the 30s to 50s, any male who attended a convention showed up in a suit. I can often be better dressed than most people at a con simply by wearing untorn jeans and a polo shirt. Could the costuming aspect of steampunk be merely the desire to return to a more formal way of dressing for any social event? People certainly to enjoy the kind of events stages by BAERS and PEERS. I get people looking at me simply because I've had cause to add a sportscoat to the jeans and polo. Do I look so much more dressed up than the rest? Is this a bad thing? Don't think so.

*Jason: As Steampunk cos-*





*tuming largely represents the “dressing up” look, I’d concur. This also accounts for the lack of vagabonds, footpads, ladies of ill repute, beggars, cutpurses, highwaymen, urchins, dogsbodys, miners, and other common characters of the Victorian Era.*

In my first contacts with SCA many years ago, they said that their area of anachronism was the Arthurian area of British history. They seemed to discourage any other part of British history, or non-British history, for that matter, which made the Anachronism part of their name seem a little odd. Since then, I’ve heard of other groups who have blown off SCA, and chosen a part of British or non-British history they like, and have created their own anachronistic fun.

Hey, Kevin! God keep our land, glorious and free...I’m impressed. That’s a great sailor suit on page 42, but it looks straight from the front of a box of Cracker Jack. There, I officially dated myself. I like the idea you express here, that any three-day steampunk con may be a three-day LARP. I’m not sure I could do that all day, and I have only so many white dress shirts. I’d want the opportunity to get back into my civvies and relax.

*Jason: Cracker Jacks with the*

*sailor icon are still sold in stores throughout the States. And they still go stale way too fast.*

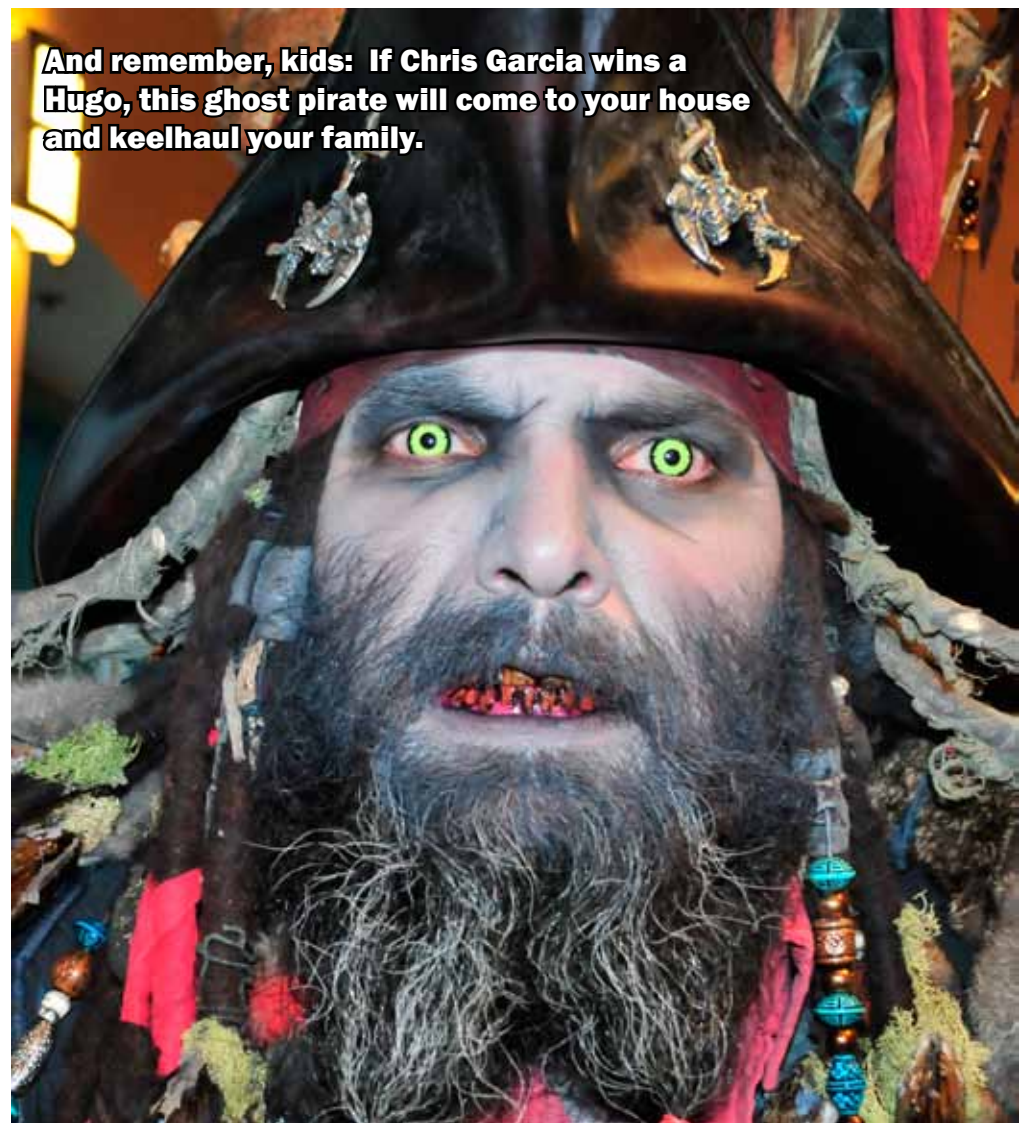
My loc...I honestly thought the novice/journeyman/master system was gone; I hadn’t heard anything about it after we left costuming in the late 80s. I am pleased to be wrong about this, and good to see that Kevin and Andy clarified the divisions that I think Marty Gear set up many years earlier.

Yes, Mr. Garcia got on the Hugo ballot. And, so did I, to my surprise and delight. Chris

seems to think Fred Pohl will run away with the Best Fan Writer silver rocket, and I sure hope he’s wrong.

Just made it onto page 3, and time to wrap it up. Many thanks, guys, the zine is looking better with each issue, and thanks for the steampunk articles. There’s a lot to think about and discuss, and once the steampunk community discovers this issue, you may have a lot more people writing in. Thank care, see you nextish.

Yours, Lloyd Penney.





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