



# **Yipe!**

**The Costume Fanzine of Record**

**Volume 1**

**Issue Xero**

**Your Martian Dresses You Funny**



# ISSUE XERO: INAUGURALLY YOURS

p2 Letter from the Editor *by Jason Schachat*

An immediate apology and introduction of our staff: the first collection of geeks brave enough to attempt a regular costume fanzine.

p3 Your Martian Dresses You Funny *by Kevin Roche*

The past, present, and future of costuming in less than 5,000 words? Oh, it can be done...

p17 Letter from the Other Editor *by Kevin Roche*

Yipe! in a nutshell, ingratiations, and a call to arms.

Judy Grivich as Lady Catherina Sforza  
from the anime/manga Trinity Blood.  
Judy's group HCC Cosplay won Best in Show  
at the LACon IV (2006 Worldcon) masquerade  
with their Trinity Blood group.



©2006 Godly @ [www.cosplay.com](http://www.cosplay.com)

# Letter from the Editor

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

This issue's going to be surprising to most of our readers. Firstly because it exists at all. Secondly, we're giving the entire run of it to an article written by Kevin Roche, Sooper Genius.

And, really, we had to.

*Yipe!* is here because Kevin spoke to me one drunken evening (morning) of his desire to see a fanzine dedicated to costuming. Not just fashion or photos, but the meaning of costuming in fandom. The transformative, socially interactive experience of costuming as art.

Since then, we've recruited (enslaved) costumers from all walks of fandom to share their experiences, desires, and creations with our loyal readers. I'm quite awestruck by the wealth of costuming knowledge filling my inbox, and I can say with pleasure and fear we've got our work cut out for us.

But let's take it back to what inspired that first conversation Kevin and I had: the philosophy of the fannish costumer. Here it is; the mission statement of *Yipe!* as viewed through Roche-colored lenses. Enjoy.

-Jason Schachat

# Your Costume Fanzine of Record

Photographs:  
page 2 Godly, from Judy Grivich's website [www.tatteredwings.net](http://www.tatteredwings.net)  
page 4 Robert Madle from [www.fanac.org](http://www.fanac.org)  
page 5 from the collection of Karen Dick  
page 6 from the Costume-Con archives, [www.costume-con.org](http://www.costume-con.org)

page 9 from the collection of Jennifer Tifft  
page 13 Patrick J. Roche, San Jose, 1968  
page 14 Tom Thonthat  
pages 15-17 John O'Halloran, Ohana Photography [JohnO@tyedye.org](mailto:JohnO@tyedye.org)

Jason Schachat Editor      Kevin Roche Editor      Andrew Trembley Photographer

LOCs - [EDITORS@YIPEZINE.COM](mailto:EDITORS@YIPEZINE.COM)  
[WWW.YIPEZINE.COM](http://WWW.YIPEZINE.COM)

# YOUR MARTIAN DRESSES YOU FUNNY

BEING AN IRREVERENT,  
SOMEWHAT  
ICONOCLASTIC,  
OCCASIONALLY  
APOCRYPHAL  
AND ALMOST-BUT-NOT-  
QUITE-ALTOGETHER-  
SUBJECTIVE LOOK AT  
COSTUME FANDOM.

*by Kevin Roche*

*Originally published in the  
Denvention 66th WorldCon  
Program Book*

Several people in my acquaintance have made an effort to write scholarly, reasoned treatises on the topic of costume, cosplay, masquerade, and all the varied topics one might include under the broad umbrella of Costume Fandom. This is not such an article. In the first place, boring the reader is bad; in the second, the level of presumption required on an author's part to claim that a brief essay could be a comprehensive account is so breathtaking, so arrogant, in fact, that I have no interest in fleeing angry mobs of costumers and former friends. Consider this, then, an intensely personal set of observations on the subject, and I shall endeavor to avoid bombast, pedantry, and overly baroque language from this point forward.

All right, then.

First, let's get a couple bits of foolishness out of the way:

1) Fans in costume have been part of Worldcon since year one. Forrey Ackerman and Myrtle Jones were there in 1939 in a star pilot costume and a dress inspired by Things to Come. Frederik Pohl worried in print that they might be setting an ominous precedent. So costume

fandom (and complaining about it) is as integral a part of convention fandom as readers, filmgoers, fanzine writers, authors, artists and all the rest of us gathered together in this Big Tent we call SF Fandom.

2) Just like SF\* fandom in general, costume fandom is not monolithic -- there are at least as many reasons people make or wear costumes as there are people making and wearing them. I'm reasonably certain, in fact, that there are more reasons than there are costumers, since most costumers I know do it for a bunch of different reasons.

*\*To be clear, let's let SF stand for "Speculative Fiction," meaning fantasy, science fiction, comics, film, etc... An inclusive compendium of all the genres we might find at a WorldCon. OK? I prefer the Big Tent Model of Fandom to the Balkanized Model.*

## MY PERSONAL VERSION OF WORLD COSTUME FANDOM HISTORY

I've been making costumes since I was 8 years old (there is photographic evidence of me in my silver totem pole costume from 1968). I've been reading science fiction since then, too. I did lots of goofy things for dress-up days in high school, and made my own (horrible) *Star Trek* uniform from a painted red sweatshirt. I got to go to the Renaissance Faire with one of my teacher's families, and there was surrounded by wonderfully crazy people in costumes. Then came *Star Wars*, and a group of us decided to go see the movie dressed as Jawas. About then I decided learning to sew was wise.

After graduation, my fellow Starfleet officers threatened to court-martial me if I ever breathed a word about our high school science-fictional adventures to any of my new college friends in Berkeley, so I dusted off the designs for my own starship (the *ISS Ikarus Akaustos*, an intergalactic craft the size of a large Winnebago) and came up with uniforms to go with it. One of my Berkeley friends suggested I enter the costume contest at a small convention in Oakland, and that was my introduction to convention fandom.

I actually won Best in Show in the contest (with a new version of the costume) the second time I attended that convention (Fantasy Worlds Festival, in 1982) and was persuaded to go to Westercon that year in Phoenix,



Forrey  
Ackerman's  
Star Pilot  
at the 1939  
Worldcon in  
New York.

where exactly the same costume crashed and burned with audience and judges alike. I also experienced the hell that was waiting "backstage" in a hotel kitchen in July in Phoenix waiting for the chance to go on stage. On the other hand, I was welcomed into the fold of fandom like a long-lost child.

Besides the authors' households of Greyhaven and Greenwalls, which were chock-full of writers and artists who also happened to love making and wearing costumes,

I met and befriended Adrian Butterfield and Victoria Ridenour, Karen and Kelly Turner, Rusty and Diane Dawe, Kathy and Drew Sanders, Sally Fink and George Paczolt, Pat and Peggy Kennedy, Janet and Gary Anderson, and a whole slew of other top-notch fan costumers. At that particular Westercon, I was also adopted by a foster “auntie”, writer Adrienne Martine-Barnes, who sat me down and told me bluntly but kindly why my nifty-peachy-keen star pilot’s uniform had bored the audience.

I was hooked. I’d been swept into a part of the fan community where the Big Tent really existed -- writers,

editors, artists, fanzines, costumers, filkers were all there. Then, as now, you would come across the occasional complaints that “Those \_\_\_\_\_ers give fandom a weird/bad/dorky/psycho name...” (choose your branch of fandom and adjective, we heard them all), but the folks I’d found were all involved in more than one kind of fan activity. The Big Tent really existed, and I liked it. I also met my dear friend Jennifer Tifft, with whom I have created many a bit of costume history over the last twenty-odd years.

This was a very exciting time to be involved in costume fandom; the early 80s is when, as Bjo Trimble put it, “Costume Fandom became sentient.” On-stage competition between the “stars” was fierce, right down to worries about people spying on your work in progress and secret messages embedded in the trim of costumes. At the same time, there was a serious effort to make the experience of entering a masquerade a less unpleasant experience. The skill division system, designed to let the experienced costumers duke it out between each other while newer contestants could be judged on their own merits, not against the “masters,” was designed by Peggy Kennedy and first instituted at the 1981 WorldCon in Denver (Denvention 2). Her collection of things that worked, The Kennedy Compendium, assembled the observations and experiences of a wide variety of people into suggestions for good, reliable ways to produce a masquerade contest that was not an exercise in torment for either the participants or the audience. To get an idea of how wild things were, consider that the 1984 Worldcon in Anaheim (LACon II) had over 100 entries in the Masquerade.

The 80s, too, saw the birth of Costume-Con (in 1983) thanks to Karen Turner (now Karen Dick) acting on an idea from Adrienne Martine-Barnes. That first Costume-Con in San Diego was successful enough that her friends put on another the next year, and then a group in Maryland asked to borrow the concept and threw Costume-Con 3 in Columbia, Maryland. Those were magical weekends, where all those fiercely competitive people actually got to spend a weekend together not only competing, but working and sharing and showing off together. One of the results of all that interaction was the International Costumers Guild, was founded in Marty Gear’s attic after CC 3 by about a dozen of us. I’m proud to be one of those founders. There

are now nearly twenty ICG chapters (and some local costumer guilds unaffiliated with the ICG), and Costume-Con, I’m glad to say, is still going strong. I met my beloved partner Andy Trembley at Costume-Con 16, and I just finished chairing Costume-Con 26, with nearly 900 attendees!

The expectations for how a masquerade will look and feel at a

general SF convention have evolved from the groundbreaking experiments going on back then; the very fact that one can have expectations for a properly-run contest is thanks to the efforts of many people, those named above and others.

Of course, while masquerade competition is a very visible focus of plenty of energy, time, and talent, it

is not the only costume activity around. Many people spend time wearing costumes for the fun of it in the halls or at dances at conventions and other fannish events. The Society for Creative Anachronism, of course, is still going strong, and there is a significant overlap between SCA membership and fandom. Similarly, plenty of people involved in living history events like Renaissance Faires

**Karen Dick (l) and Jennifer Tifft (r) as Moon Maids from “U.F.O.”, at the 1988 Worldcon**



**Peggy Kennedy, creator of the masquerade skill division system**



or Dickens Fairs can also be found at the occasional convention. If one were to attempt to diagram Costume Fandom, it would best appear in a Venn diagram as the intersection of General Fandom with numerous other Places One Might Dress Up:



TO MASQUERADE AND BEYOND . . .  
COMING TO TERMS WITH FAN  
COSTUMING

Before continuing, it might help to explain a few terms as generally understood by Costume Fandom in my part of the world:

**Masquerade:** An organized (public) costume contest at a convention, often set upon a stage. It may be as simple as having entries walk out to be viewed by the audience, or an elaborate affair with backstage up-close judging and elaborate theatrical vignette presentations. The name “masquerade” is usually in fact a misnomer, because a masquerade is actually a masked ball, but the very first contest at a WorldCon (the second WorldCon) was called a masquerade and it stuck. Some conventions will instead refer to it as a costume contest or cosplay competition (cosplay will be discussed further along in this essay.).

**Recreation Costume:** a costume that is a copy (a recreation) of a design originally presented visually by another creator.

In other words, it might be a copy of a costume from a film, play or television production, or it could be from a piece of 2D art, including drawings, paintings, comics, animation, etc. A gown and cloak copied from the cover of a book would be a recreation, while one created only from the descriptions within the story would not.

**Original Costume:** a costume that is not a copy of an already extant representation. (It is generally Good Form when a design is inspired from a source like a novel to say so: “This is my Imperial Vindicator uniform, inspired by the dueling scene in *High Noon on Mythos*.”). An Original Design may also spring forth completely new from the mind of the costumer, of course.

**Historic (or Historical) Costume:** a costume copied or based on clothing from (Earth, aka factual) history. Lots of SCA garb is historical, as, of course, are costumes meant to be worn at Renaissance fairs, Dickens Fairs, English Regency dances, etc. There are those who



Johanna Mead, Kevin Roche and Andy Trembley  
in their SGSSF Tactical Alcohol Consumption Squad hall costumes

believe historic dress has no place at a General SF convention. I’m not one of them, although I may quibble over their presence in a strictly Science Fiction masquerade contest if there is no science-fictional element to the costume. (Remember, I do not equate the abbreviation SF with only science fiction).

**Ethnic (or Folk) Costume:** Similarly, costumes representative of a particular

(real Earth) ethnic culture. For instance, wafuku (Japanese clothing). Obviously, historic costume can also be ethnic.

**Mixing it up:** it should go without saying, but because I’ve actually been asked this on occasion by a baffled non-costumer, that when one is creating costumes for the fun (or profit) of it, one is not required to stay inside any of these little boxes unless

one is actually trying to reproduce something. If one wishes to create a Klingon Flower Child, a Bacchanalian House of Gallifreyan Time Lords, or an early Edo-period kataginu for a metallic blue saurian lounge singer (inadvertently transported to the castle in 17th century Japan and trying to entertain the shogun by singing rather than by dying spectacularly), one can do so. I’ve seen the first two and built the third.

**Stage and Hall Costumes:** A stage costume is a costume designed to be shown off on a stage. It may be inconveniently large or too fragile to wear in a crowded space, have a mask or headdress that restricts the wearer's vision, or have a train or other trailing parts that are doomed to be stepped on or snag in a public venue. It may not have pockets, or a simple way to allow the wearer to use the Public Convenience when nature calls. A hall costume, on the other hand, is meant to be worn in public spaces (the "halls"). It may be "fashion from another time and place," a uniform, or a stripped-down version of a stage costume that has had the inconvenient bits removed. Hall costumes may not be big and showy, but they lend

themselves particularly well to oh-my-gosh-will-you-look-at-that detail work that would not show up when viewed on stage by an audience. Hall costumes can most definitely be showy, they just need to inconvenience neither the public nor the wearer when worn in convention thoroughfares.

**Rotsler's Rules:** William Rotsler was an artist and author famous among costume fandom for creating Rotsler's Rules, a series of aphorisms intended to help new (or not-so new) masquerade contestants avoid common gaffes and mistakes. They begin with: *There should be a weight limit on the sale of leotards...* and continue apace; a web search on the title will turn up several versions

of them, with additions and amendments by many people. Many of the "rules" are, in their original form, snarky to the point of cruel, but they do offer some good advice. And, like any set of truisms, a goodly number of them can be discounted if the costumer in question knows what he or she is doing.

## ESCAPISM, ELEGANCE, ANTICS, ART, AWARDS, AND AUDIENCES

Okay, you say, fine. There are all these different aspects to costume fandom. But why? Why spend hours and hours perfecting the perfect *U.F.O.* "Moon Maid" uniform complete with purple wig? Why spend several months and buckets of money secretly preparing a masquerade version of *Night on Bald Mountain* when if you win, winning means a piece of paper, a ribbon, or, if you are really lucky, a plaque or trophy that the lot of you can take turns displaying? What, in other words, motivates y'all to do this?

The first, and perhaps easiest to grasp, is plain old make-believe: a way to escape the hum-drum everyday world and be someone exciting. I still remember as a child tying the hood of our raincoats on (arms out of the sleeves) and "flying" all over the

neighborhood wearing them as "capes." It drove moms crazy with fear we'd snag the coats and manage to strangle ourselves. Putting on a *Star Trek* uniform, a wizard's robes, stormtrooper armor, alien ambassadorial kit or a fursuit lets you play as your secret

identity among people who at least have some sympathy for the idea, and with a good chance of finding others who want to play along. That original starship pilot outfit resulted over time into a whole squad of uniformed members of the Icarian Alliance -- an

"anarchist-capitalist cooperative" -- who managed to design completely different outfits that still represented as uniforms when we gathered together. I still have bits of my Icarian Ambassador Plenipotentiary wardrobe that come out to play on occasion.

**"A Midsummer Night's Dream," Best in show at LACon II, the 1984 WorldCon. Created by Adrian Butterfield ("Oberon," far right standing) and Victoria Ridenour ("Titania," center).**



Kevin Roche as  
Conrad T. Lizard,  
Lounge Lizard extraordinaire



Another great motivator is the desire to wear something beautiful or elegant that simply has no place in contemporary modes of dress. This is still true for me -- I find contemporary men's fashion pretty boring, and at a convention or other fannish event I can express my own style and mode of fashion to an appreciative audience. I think this is one of the reasons Regency dancing is so popular at conventions -- it's an opportunity to dress and behave elegantly, and

said opportunities are rare for (or beyond the means of) many fans in ordinary life.

Let's not forget that costumes can just be fun. A well timed, good gag costume on stage can be a huge hit (I once "broke" the "no peanut butter" rule by entering a masquerade as "Peter Pan" -- a 6 foot tall dancing jar of peanut butter), but pulling together a costume joke or general silliness to share with fandom in the halls is also great fun.



**The Silver Totem Pole  
by 8-year old Kevin Roche**

You may have run across the "Great Washed," the little-known monastic order dedicated to cleanliness, as they processed through a convention in terrycloth towels and turbans, reciting Rubber Duckie as Gregorian chant. Or perhaps you've downloaded the patch designs and assembled your very own LiveJournal Commando uniform. There was "Sandy's Herd" at Chicon 2000 -- every possible cow-based costume pun they could put together, including "Cownan the Barbarian" and the "Moo-na Lisa." Most recently, Andy and I started the St. George Spirits

Special Forces Tactical Alcohol Consumption Squad 21 in honor of our favorite distillers -- and the TAC squad has been at the distillery twice now to cheerfully hand out hot chocolate for chilled, wet connoisseurs waiting patiently in line to buy St George's just-released absinthe. Never, ever, discount the role of fun in costume fandom.

Sometimes you want to create a costume just to prove that you can. To prove that what appeared possible only in art or animation or special effects can actually be constructed and worn by a living, breathing, human being. To demonstrate your skill with a needle, a dyepot, a soldering iron, a paintbrush, or cardboard and duct tape. Or perhaps to showcase that beautiful fabric/beads/jewelry/object from the back of the junk drawer that demands a setting to draw other people's attention to it. Some costumes are simply works of art, and the art itself is all the motivation one needs.

Then, of course, there are the awards. I mentioned how fierce the competition was in the 80s when I first found costume fandom. It still is fierce (although I generally find it more congenial and less cutthroat than in those days). Some conventions offer cash or merchandise prizes,

but even just a piece of paper that reading "Best in Show" from a WorldCon or Costume-Con masquerade can be one of the most sought-after treasures in the world for a serious competitor. The chance to do something large

and spectacular in public and have it recognized and appreciated by judges whose good opinion you value is heady stuff; winning is an intoxicating thing, even addictive.

Or, perhaps, it's the audience itself that intoxicates -- how on



**Kevin Roche as Liberacicus II  
and Jean Martin as Lt. Uhura  
at SiliCon 2009**

stage, for those sixty seconds, you and your creation have the undivided attention of a hall full of people who want to be impressed, to be drawn in by the humor/beauty/elegance/horror/cleverness/awe-inspiring magnificence of what you've done and who will remember it forever. Or perhaps, on a more personal scale, the reaction in the halls from those people who see you in costume and get it.

I have observed, and this reflects my own personal journey as a costumer, that my favorite artists in costume fandom have moved through many of these motivations -- early on, especially when young, it was all about the make-believe, or perhaps about the awards, but as time goes on, it becomes more and more about the art and interaction. Why do we do it? Because we can, and because we must.



**Costume Con 27  
Future Fashion Show**

## COSPLAYERS AND COSTUMERS (NOT “VS”)

One of the most energetic fan costuming developments in the last decade has been the growth of “cosplay” among young Western anime and manga fans (to be fair, it isn't limited to anime and manga; we should also include J-pop, J-rock, ok, all Japanese pop culture, as well as a large dose of video games). I specify “young Western” fans because while there are plenty of folk my age and older who have been fans of anime and manga for decades, the Western cosplay phenomena involves, for the

most part, a younger demographic. First of all, the term itself, cosplay is most often attributed to Japanese video game/media publisher and writer Nov Takahashi, who in writing for Japanese publications to describe the hall costumes and masquerade competition he saw at LA Con II in 1984, coined the term as a very Japanese contraction of “costume play” (there being no tradition of similar fancy dress in Japan, and direct translation of “masquerade” implied an aristocratic ball rather than a costume contest). The term filtered back to the US, and anime fans seized upon it as what they perceived as a uniquely Japanese tradition, rather

than the double reflection of Western fan costuming that it actually was. (Some cosplayers adamantly maintain that this bit of history cannot possibly be correct, but doesn't every fandom have some myths that are too precious to let go?)

Ask a cosplayer what makes cosplay different from costuming and the most common answer (if they perceive a difference) is that cosplay is all about the play, whereas costuming is all about the costuming. In other words, cosplay is about dressing up as characters from your favorite medium and reenacting those characters together. Your costume needn't be perfect, indeed you needn't even make it yourself, because it's all about the playing, not about the costume. At first, this seemed like a big difference, indeed, to me, until I reflected a bit more on my personal evolution in costume fandom. My early costumes, too, were all about making believe that I was someone else. The chief difference was that my source of inspiration was usually prose rather than visual media, so I had no template from which to draw designs. Most cosplayers are, by cosplay's fundamental roots in a media fandom, making and/or wearing recreation costumes.

I've met many cosplayers who are consummate costumers, indeed; some do work that takes my breath away. Most of the young cosplayers I meet remind me strongly of myself as a young SF costumer. Why then, is there a perception of “Us vs Them” between Cosplayers and Costumers, particularly on the part of cosplaying fans? Part of it is, frankly, a generation gap, because cosplay is their territory and who are we old SF fogey types to butt into their world? There's



**Sumomo from “Chobits”.  
Presented by Devi at SiliCon 2008  
Constructed by Devi and her mother.  
Best Novice Presentation**

more to it than that, though: after a bit of digging I discovered there is a cosplayer belief that Costumers live to cruelly criticize and critique everything you make. This, alas, is due to a few SF costumers who started attending anime conventions and proclaiming loudly that they knew better and the cosplayers had to do things their way or else. They were eventually banished,

but in the meantime the damage was done.

Things are starting to change. I've made many friends in cosplay circles. Talking to them, I've learned that cosplay competition is going through the same growing pains that convention masquerades went through in the eighties. Cosplay contests are so popular that almost all of them now cap the number of entries;

hand in hand with this I see the need to win, the addiction to winning competitions that I experienced myself for quite a few years long ago. The competition, and the resulting arguments, are fierce. As a result, skill divisions and up-close judging are becoming more commonplace, as are demands for reasonable standards and accountability in the judging process itself. There are ferocious arguments about what makes an appropriate “skit” for a cosplay competition. Public cosplay is, basically, having to evolve its own standards for collegiality, just as masquerade did.

I was thrilled to see numerous cosplayers at Costume-Con 26, happy to see them enjoy the attention they got from “capital-C” Costumers, and even happier to see non-cosplayer costumers blown away by the work the cosplayers were doing. I think as Fandom continues to evolve, more folk on either side of the line will come to

realize that costumers do cosplay, and that we all enjoy different parts of this art.

### THE UNDISCOVERED COSTUME

Cosplay is not the only burgeoning new arena in costume fandom. Fursuiters (people who dress up in creature costumes, a la sports mascots) are doing absolutely amazing work, both the artists who create the suits and the ‘suiters who create the characters (sometimes, but not always, the same people). I’m astonished every year at Further Confusion to see just what will turn up, and there is absolutely nothing to compare with a fursuit parade of several hundred costumed characters processing through a hotel just to have a good time and show off for the crowd. Although, I will admit, seeing a crowd of fursuiters in kaiju (giant monster) costumes battling their way through a breakaway cityscape set up in the lobby comes close. Go Gamera!

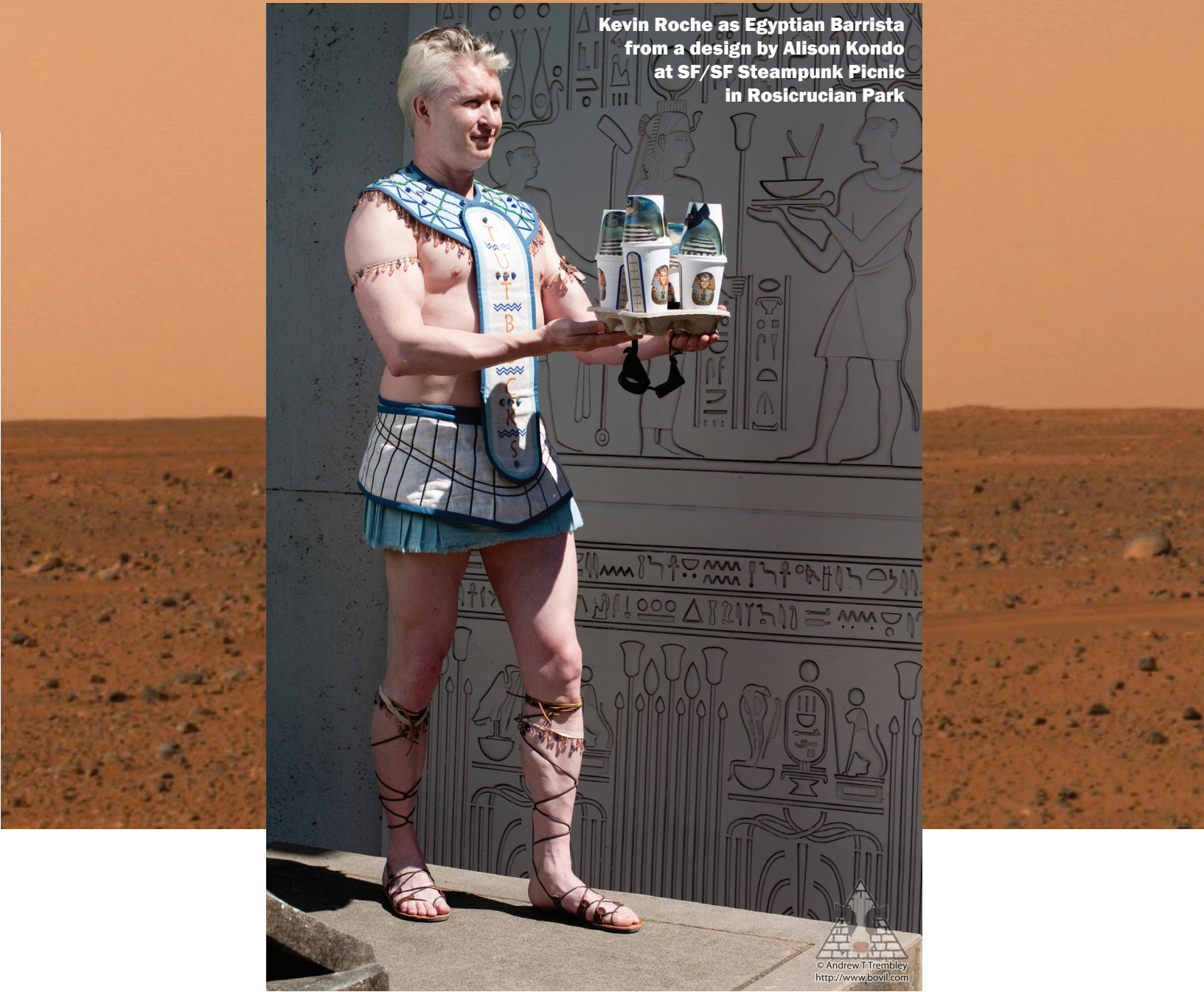
New materials, techniques, and technologies are making it possible for fan costumers to create costumes indistinguishable at first glance from the originals on the large and small screens or to create entirely new concepts in costume (Captain Nemo’s Dream, a denim jacket with animated electroluminescent wire jellyfish, by a talented fan nicknamed Doghood, is one of several pieces he’s built, all mesmerizing to see cross a darkened stage). There are entire platoons of Imperial Stormtroopers out there now. Robotic and animatronic components are now within the reach of the hobbyist costumer, and it’s amazing to see what folks come up with!

Similarly, events and venues for historical costume aficionados can be found everywhere; if there’s a name for a period of fashion, someone, somewhere, is planning an event with that theme.

Another tremendous shift over the last decade has been the manner in which costumers share their knowledge. In the early years of Costume-Con, I was lucky to be one of the dozen or so members of CostumeAPA, the amateur publishing



**Little Pink Vader at BayCon 2007**  
**Created by Allie Mundstock and Mom (Kymbr Mundstock)**  
**Best Interpretation of Pink as the New Pink**  
**The Pink Award for Excellence in Spray Painting**



**Kevin Roche as Egyptian Berrista**  
**from a design by Alison Kondo**  
**at SF/SF Steampunk Picnic**  
**in Rosicrucian Park**

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

association whose entire raison d’etre was costume fandom. (Yes, that’s right, an intersection of fanzine fandom with costume fandom!) Today, thanks to the Internet and the World Wide Web, there are numerous online compendia of costume information, email lists, and huge online communities (especially popular with cosplayers and the younger crowd) dedicated to costume and cosplay. Besides sites and forums specifically built for costumers, there is a sizable costuming presence on LiveJournal, MySpace, Tribe, and other web social networking sites.

Costume fandom today is very much alive and kicking (and biting, and screaming, like any other active fandom). Don’t be put off by “some nut in a cape.” Find your towel, hitch a ride and come join the fun. Or, if you don’t want to join in, enjoy the show. Remember, members of costume fandom are no less normal than members of any other fandom; after all, why be normal?

Why do we costume? Because we can, and because we must. And because we have a good time doing it!

# Letter from the Other Editor

Send all complaints to:  
**Kevin@yipezine.com**



When I asked Jason if he would like to use the article I wrote for the Denvention Program book, I had no idea it would become the majority of our inaugural issue. I'm tremendously flattered, as well as pleased that we've been able to render it for a larger audience than one year's Worldcon attendees. I'm even more pleased that we can publish it with more photographs and in full color.

During that early-morning late-party discussion with Jason, I had several things in mind. One is that I need to write more. Another is that we usually (not always, but usually) see and hear about costume as a secondary topic mentioned in the description of some other event, or limited to the results of a competition. I hope that YIPE! will

fill that gap with reporting and plenty of photography about an art and craft I've loved since I was eight years old.

Jason has done a beautiful job of designing our 'zine; I said I wanted the feeling of a glossy pictorial and he's done a bang-up job of delivering that. We welcome submissions from costumers, writers and photographers so we can keep delivering the art of costume as a feast for both your eyes and mind.

Until next time...

**-Kevin Roche**

## Resources and References

The International Costumers Guild:

[www.costume.org](http://www.costume.org)

Greater Bay Area Costumers Guild:

[www.gbacg.org](http://www.gbacg.org)

Costumers Guild West:

[www.costumersguildwest.org](http://www.costumersguildwest.org)

Costume-Con:

[www.costume-con.org](http://www.costume-con.org)

[www.costume-con.com](http://www.costume-con.com)

Cosplay.com community and  
Cosworx cosplay store:

[www.cosplay.com](http://www.cosplay.com)

LiveJournal communities:

[costume\\_con.livejournal.com](http://costume_con.livejournal.com)

[con\\_costuming.livejournal.com](http://con_costuming.livejournal.com)

[costume\\_events.livejournal.com](http://costume_events.livejournal.com)

The Costumer's Manifesto:

[www.costumes.org](http://www.costumes.org)

Costuming.org - for  
cosplayers who make  
costumes:

[www.costuming.org](http://www.costuming.org)

Society for Creative  
Anachronism:

[www.sca.org](http://www.sca.org)

**YIPE! OCTOBER 2009**

**Yipezine.com**