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Form **990**Department of the Treasury
Internal Revenue Service**Return of Organization Exempt From Income Tax**

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

▶ The organization may have to use a copy of this return to satisfy state reporting requirements.

OMB No 1545-0047

2009**Open to Public
Inspection**

A For the 2009 calendar year, or tax year beginning 2/1/2009 , and ending 1/31/2010																									
B Check if applicable: ☐ Address change ☐ Name change ☐ Initial return ☐ Terminated ☐ Amended return ☐ Application pending	<table border="1" style="width:100%; border-collapse: collapse;"> <tr> <td style="width:15%; vertical-align: top;"> Please use IRS label or print or type. See Specific Instructions. </td> <td style="width:55%;"> C Name of organization Anthropomorphic Arts and Education, Inc Doing Business As Furcon Number and street (or P O box if mail is not delivered to street address) Room/suite 105 Serra Way PMB 236 City or town, state or country, and ZIP + 4 Milpitas CA 95035 </td> <td style="width:30%;"> D Employer identification number 77-0479860 E Telephone number 510-209-5988 G Gross receipts \$ 180,858 </td> </tr> <tr> <td colspan="3"> F Name and address of principal officer: Brent Edwards 8102 Merlon, Newark, CA 94560 </td> </tr> <tr> <td colspan="3"> I Tax-exempt status: ☒ 501(c) (3) ◀ (insert no.) ☐ 4947(a)(1) or ☐ 527 </td> </tr> <tr> <td colspan="3"> J Website: ▶ www.anthroarts.org </td> </tr> <tr> <td colspan="3"> K Form of organization ☒ Corporation ☐ Trust ☐ Association ☐ Other ▶ </td> </tr> <tr> <td colspan="3"> L Year of formation: 1998 M State of legal domicile: CA </td> </tr> <tr> <td colspan="3"> H(a) Is this a group return for affiliates? ☐ Yes ☒ No H(b) Are all affiliates included? ☐ Yes ☐ No If "No," attach a list (see instructions) </td> </tr> <tr> <td colspan="3"> H(c) Group exemption number ▶ </td> </tr> </table>	Please use IRS label or print or type. See Specific Instructions.	C Name of organization Anthropomorphic Arts and Education, Inc Doing Business As Furcon Number and street (or P O box if mail is not delivered to street address) Room/suite 105 Serra Way PMB 236 City or town, state or country, and ZIP + 4 Milpitas CA 95035	D Employer identification number 77-0479860 E Telephone number 510-209-5988 G Gross receipts \$ 180,858	F Name and address of principal officer: Brent Edwards 8102 Merlon, Newark, CA 94560			I Tax-exempt status: ☒ 501(c) (3) ◀ (insert no.) ☐ 4947(a)(1) or ☐ 527			J Website: ▶ www.anthroarts.org			K Form of organization ☒ Corporation ☐ Trust ☐ Association ☐ Other ▶			L Year of formation: 1998 M State of legal domicile: CA			H(a) Is this a group return for affiliates? ☐ Yes ☒ No H(b) Are all affiliates included? ☐ Yes ☐ No If "No," attach a list (see instructions)			H(c) Group exemption number ▶		
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Part I Summary

1	Briefly describe the organization's mission or most significant activities: <u>Conducting an annual educational convention and providing</u>			
2	Check this box ☐ if the organization discontinued its operations or disposed of more than 25% of its net assets.			
3	Number of voting members of the governing body (Part VI, line 1a)	3	5	
4	Number of independent voting members of the governing body (Part VI, line 1b)	4	0	
5	Total number of employees (Part V, line 2a)	5	0	
6	Total number of volunteers (estimate if necessary)	6	150	
7a	Total gross unrelated business revenue from Part VIII, column (C), line 12	7a	-2,256	
b	Net unrelated business taxable income from Form 990-T, line 34	7b	1,740	
8	Contributions and grants (Part VIII, line 1h)	8	48,187	55,496
9	Program service revenue (Part VIII, line 2g)	9	113,734	120,123
10	Investment income (Part VIII, column (A), lines 3, 4, and 7d)	10	0	0
11	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	11	-2,325	-2,256
12	Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)	12	159,596	173,363
13	Grants and similar amounts paid (Part IX, column (A), lines 1–3)	13	16,600	0
14	Benefits paid to or for members (Part IX, column (A), line 4)	14	0	0
15	Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10)	15	0	0
16a	Professional fundraising fees (Part IX, column (A), line 11e)	16a	0	0
b	Total fundraising expenses (Part IX, column (D), line 25) ▶ 0	b	0	0
17	Other expenses (Part IX, column (A), lines 11a–11d, 11f–24f)	17	126,990	170,491
18	Total expenses. Add lines 13–17 (must equal Part IX, column (A), line 25)	18	143,590	170,491
19	Revenue less expenses. Subtract line 18 from line 12	19	16,006	2,872
20	Total assets (Part X, line 16)	20	180,988	183,825
21	Total liabilities (Part X, line 26)	21	0	0
22	Net assets or fund balances. Subtract line 21 from line 20	22	180,988	183,825

Part II Signature Block

Sign Here	Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.	
	Signature of officer	6/7/2010 Date
	Samuel D. Cooksey Type or print name and title	Director
Paid Preparer's Use Only	Preparer's signature SELF-PREPARED RETURN	Date 6/7/2010
	Firm's name (or yours if self-employed), address, and ZIP + 4	Check if self-employed ☐
	EIN	Preparer's identifying number (see instructions)
	Phone no	

May the IRS discuss this return with the preparer shown above? (see instructions) ☒ Yes ☐ No

For Privacy Act and Paperwork Reduction Act Notice, see the separate instructions.

Form **990** (2009)

(HTA)

1367

Part III Statement of Program Service Accomplishments**1** Briefly describe the organization's mission:

Educational Convention and Charitable Donation to other persons and organizations of interest to anthropomorphic fandom

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No

If "Yes," describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No

If "Yes," describe these changes on Schedule O.

4 Describe the exempt purpose achievements for each of the organization's three largest program services by expenses.

Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.

4a (Code: 142675) (Expenses \$ 170,491 including grants of \$ 18,114) (Revenue \$ 173,363)

Further Confusion Annual Educational Convention

Charitable Beneficiaries

4b (Code:) (Expenses \$ 0 including grants of \$ 0) (Revenue \$ 0)**4c** (Code:) (Expenses \$ 0 including grants of \$ 0) (Revenue \$ 0)**4d** Other program services. (Describe in Schedule O.)

(Expenses \$ 0 including grants of \$ 0) (Revenue \$ 0)

4e Total program service expenses ► 170,491

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A	X	
2 Is the organization required to complete Schedule B, Schedule of Contributors?		X
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I		X
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities? If "Yes," complete Schedule C, Part II		X
5 Section 501(c)(4), 501(c)(5), and 501(c)(6) organizations. Is the organization subject to the section 6033(e) notice and reporting requirement and proxy tax? If "Yes," complete Schedule C, Part III		
6 Did the organization maintain any donor advised funds or any similar funds or accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I		X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? If "Yes," complete Schedule D, Part II		X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III		X
9 Did the organization report an amount in Part X, line 21; serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV		X
10 Did the organization, directly or through a related organization, hold assets in term, permanent, or quasi-endowments? If "Yes," complete Schedule D, Part V		X
11 Is the organization's answer to any of the following questions "Yes"? If so, complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable	X	
• Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," complete Schedule D, Part VI.		
• Did the organization report an amount for investments—other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII.		
• Did the organization report an amount for investments—program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII.		
• Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX.		
• Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X.		
• Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48? If "Yes," complete Schedule D, Part X.		
12 Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI, XII, and XIII	X	
12A Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," completing Schedule D, Parts XI, XII, and XIII is optional.	X	
13 Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E		X
14a Did the organization maintain an office, employees, or agents outside of the United States?		X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, and program service activities outside the United States? If "Yes," complete Schedule F, Part I		X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or assistance to any organization or entity located outside the United States? If "Yes," complete Schedule F, Part II		X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or assistance to individuals located outside the United States? If "Yes," complete Schedule F, Part III		X
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I		X
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II		X
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III		X
20 Did the organization operate one or more hospitals? If "Yes," complete Schedule H		X

Part IV Checklist of Required Schedules (continued)

	Yes	No
21 Did the organization report more than \$5,000 of grants and other assistance to governments and organizations in the United States on Part IX, column (A), line 1? <i>If "Yes," complete Schedule I, Parts I and II</i>		X
22 Did the organization report more than \$5,000 of grants and other assistance to individuals in the United States on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III</i>		X
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5 about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J</i>		X
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25</i>		X
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?		
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?		
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?		
25a Section 501(c)(3) and 501(c)(4) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I</i>		X
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I</i>		X
26 Was a loan to or by a current or former officer, director, trustee, key employee, highly compensated employee, or disqualified person outstanding as of the end of the organization's tax year? <i>If "Yes," complete Schedule L, Part II</i>		X
27 Did the organization provide a grant or other assistance to an officer, director, trustee, key employee, substantial contributor, or a grant selection committee member, or to a person related to such an individual? <i>If "Yes," complete Schedule L, Part III</i>		X
28 Was the organization a party to a business transaction with one of the following parties (see Schedule L, Part IV instructions for applicable filing thresholds, conditions, and exceptions):		
a A current or former officer, director, trustee, or key employee? <i>If "Yes," complete Schedule L, Part IV</i>		X
b A family member of a current or former officer, director, trustee, or key employee? <i>If "Yes," complete Schedule L, Part IV</i>		X
c An entity of which a current or former officer, director, trustee, or key employee of the organization (or a family member) was an officer, director, trustee, or direct or indirect owner? <i>If "Yes," complete Schedule L, Part IV</i>		X
29 Did the organization receive more than \$25,000 in non-cash contributions? <i>If "Yes," complete Schedule M</i>		X
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M</i>		X
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I</i>		X
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II</i>		X
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I</i>		X
34 Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Parts II, III, IV, and V, line 1</i>		X
35 Is any related organization a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2</i>		X
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2</i>		X
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI</i>		X
38 Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11 and 19? Note. All Form 990 filers are required to complete Schedule O.		X

Part V Statements Regarding Other IRS Filings and Tax Compliance

		Yes	No
1a	Enter the number reported in Box 3 of Form 1096, Annual Summary and Transmittal of U.S. Information Returns. Enter -0- if not applicable	1a	0
b	Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable	1b	
c	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	1c	X
2a	Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a	0
b	If at least one is reported on line 2a, did the organization file all required federal employment tax returns? Note. If the sum of lines 1a and 2a is greater than 250, you may be required to <i>e-file</i> this return. (see instructions)	2b	
3a	Did the organization have unrelated business gross income of \$1,000 or more during the year covered by this return?	3a	X
b	If "Yes," has it filed a Form 990-T for this year? If "No," provide an explanation in Schedule O	3b	X
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	4a	X
b	If "Yes," enter the name of the foreign country: ► See the instructions for exceptions and filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.		
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?	5a	X
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?	5b	X
c	If "Yes" to line 5a or 5b, did the organization file Form 8886-T, Disclosure by Tax-Exempt Entity Regarding Prohibited Tax Shelter Transaction?	5c	X
6a	Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible?	6a	X
b	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?	6b	
7	Organizations that may receive deductible contributions under section 170(c).		
a	Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	7a	X
b	If "Yes," did the organization notify the donor of the value of the goods or services provided?	7b	
c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?	7c	X
d	If "Yes," indicate the number of Forms 8282 filed during the year	7d	
e	Did the organization, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?	7e	X
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?	7f	X
g	For all contributions of qualified intellectual property, did the organization file Form 8899 as required?	7g	X
h	For contributions of cars, boats, airplanes, and other vehicles, did the organization file a Form 1098-C as required?	7h	X
8	Sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations. Did the supporting organization, or a donor advised fund maintained by a sponsoring organization, have excess business holdings at any time during the year?	8	X
9	Sponsoring organizations maintaining donor advised funds.		
a	Did the organization make any taxable distributions under section 4966?	9a	
b	Did the organization make a distribution to a donor, donor advisor, or related person?	9b	
10	Section 501(c)(7) organizations. Enter:		
a	Initiation fees and capital contributions included on Part VIII, line 12	10a	
b	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b	
11	Section 501(c)(12) organizations. Enter:		
a	Gross income from members or shareholders	11a	
b	Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b	
12a	Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?	12a	
b	If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b	

Part VI

Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes in Schedule O. See instructions.

Section A. Governing Body and Management

		Yes	No
1a Enter the number of voting members of the governing body	1a 5		
b Enter the number of voting members that are independent	1b 0		
2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?	2		X
3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors or trustees, or key employees to a management company or other person?	3		X
4 Did the organization make any significant changes to its organizational documents since the prior Form 990 was filed?	4		X
5 Did the organization become aware during the year of a material diversion of the organization's assets?	5		X
6 Does the organization have members or stockholders?	6		X
7a Does the organization have members, stockholders, or other persons who may elect one or more members of the governing body?	7a		X
b Are any decisions of the governing body subject to approval by members, stockholders, or other persons?	7b		X
8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:			
a The governing body?	8a	X	
b Each committee with authority to act on behalf of the governing body?	8b	X	
9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses in Schedule O	9a		X

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
10a Does the organization have local chapters, branches, or affiliates?	10a	X
b If "Yes," does the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with those of the organization?	10b	
11 Has the organization provided a copy of this Form 990 to all members of its governing body before filing the form?	11	X
11A Describe in Schedule O the process, if any, used by the organization to review this Form 990.		
12a Does the organization have a written conflict of interest policy? If "No," go to line 13	12a	X
b Are officers, directors or trustees, and key employees required to disclose annually interests that could give rise to conflicts?	12b	X
c Does the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this is done	12c	X
13 Does the organization have a written whistleblower policy?	13	X
14 Does the organization have a written document retention and destruction policy?	14	X
15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a The organization's CEO, Executive Director, or top management official.	15a	X
b Other officers or key employees of the organization	15b	X
If "Yes" to line 15a or 15b, describe the process in Schedule O. (See instructions.)		
16a Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?	16a	X
b If "Yes," has the organization adopted a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and taken steps to safeguard the organization's exempt status with respect to such arrangements?	16b	X

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed ► CA

18 Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3)s only) available for public inspection. Indicate how you make these available. Check all that apply.
☒ Own website ☒ Another's website ☒ Upon request

19 Describe in Schedule O whether (and if so, how), the organization makes its governing documents, conflict of interest policy, and financial statements available to the public.

20 State the name, physical address, and telephone number of the person who possesses the books and records of the organization: ► Laura Cherry 408-504-8066
 346 W, Rincon Ave., CAMPBELL, CA 95008

Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.
- List all of the organization's **current** key employees. See instructions for definition of "key employee."
- List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than \$100,000 from the organization and any related organizations.
- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.
- List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.

☒ Check this box if the organization did not compensate any current officer, director, or trustee.

[illegible]

Part VIII Statement of Revenue

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512, 513, or 514
Contributions, gifts, grants and other similar amounts	1a	Federated campaigns	1a 0				
	b	Membership dues	1b 0				
	c	Fundraising events	1c 0				
	d	Related organizations	1d 0				
	e	Government grants (contributions)	1e 0				
	f	All other contributions, gifts, grants, and similar amounts not included above	1f 55,496				
	g	Noncash contributions included in lines 1a-1f: \$	1,800				
	h	Total. Add lines 1a-1f		55,496			
Program Service Revenue	2a	Further Confusion Conference	Business Code 611710	120,123			
	b			0			
	c			0			
	d			0			
	e			0			
	f	All other program service revenue		0			
	g	Total. Add lines 2a-2f		120,123			
	Other Revenue	3	Investment income (including dividends, interest, and other similar amounts)		0		
4		Income from investment of tax-exempt bond proceeds		0			
5		Royalties		0			
6a		Gross Rents	(i) Real (ii) Personal				
b		Less: rental expenses					
c		Rental income or (loss)	0 0				
d		Net rental income or (loss)		0			
7a		Gross amount from sales of assets other than inventory	(i) Securities (ii) Other				
b		Less: cost or other basis and sales expenses					
c		Gain or (loss)	0 0				
d		Net gain or (loss)		0			
8a		Gross income from fundraising events (not including \$ 0 of contributions reported on line 1c). See Part IV, line 18	a	0			
b		Less: direct expenses	b	0			
c		Net income or (loss) from fundraising events		0			
9a		Gross income from gaming activities. See Part IV, line 19	a	0			
b		Less: direct expenses	b	0			
c		Net income or (loss) from gaming activities		0			
10a		Gross sales of inventory, less returns and allowances	a	5,239			
b	Less: cost of goods sold	b	7,495				
c	Net income or (loss) from sales of inventory		-2,256	0	-2,256		
Miscellaneous Revenue			Business Code				
11a			0				
b			0				
c			0				
d	All other revenue		0				
e	Total. Add lines 11a-11d		0				
12	Total revenue. See instructions		173,363	0	-2,256	0	

Part IX Statement of Functional Expenses**Section 501(c)(3) and 501(c)(4) organizations must complete all columns.****All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).**

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to governments and organizations in the U.S. See Part IV, line 21	0			
2 Grants and other assistance to individuals in the U.S. See Part IV, line 22	0			
3 Grants and other assistance to governments, organizations, and individuals outside the U.S. See Part IV, lines 15 and 16	0			
4 Benefits paid to or for members	0			
5 Compensation of current officers, directors, trustees, and key employees	0			
6 Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)	0			
7 Other salaries and wages	0			
8 Pension plan contributions (include section 401(k) and section 403(b) employer contributions)	0			
9 Other employee benefits	0			
10 Payroll taxes	0			
11 Fees for services (non-employees):				
a Management	0			
b Legal	0			
c Accounting	0			
d Lobbying	0			
e Professional fundraising services. See Part IV, line 17	0			
f Investment management fees	0			
g Other	0			
12 Advertising and promotion	0			
13 Office expenses	0			
14 Information technology	0			
15 Royalties	0			
16 Occupancy	0			
17 Travel	0			
18 Payments of travel or entertainment expenses for any federal, state, or local public officials	0			
19 Conferences, conventions, and meetings	0			
20 Interest	0			
21 Payments to affiliates	0			
22 Depreciation, depletion, and amortization	0	0	0	0
23 Insurance	0			
24 Other expenses. Itemize expenses not covered above. (Expenses grouped together and labeled miscellaneous may not exceed 5% of total expenses shown on line 25 below.)				
a See attachment FC2008 Budget	141,981	141,981	0	0
b See attachment AAE Expenses	28,510	28,510	0	0
c	0			
d	0			
e	0			
f All other expenses	0			
25 Total functional expenses. Add lines 1 through 24f	170,491	170,491	0	0
26 Joint costs. Check here ☐ if following SOP 98-2. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation				

Part X Balance Sheet

		(A) Beginning of year		(B) End of year
Assets	1 Cash—non-interest-bearing	25,692	1	17,647
	2 Savings and temporary cash investments	91,860	2	87,690
	3 Pledges and grants receivable, net	0	3	0
	4 Accounts receivable, net	0	4	0
	5 Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L	0	5	0
	6 Receivables from other disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B). Complete Part II of Schedule L	0	6	0
	7 Notes and loans receivable, net	0	7	0
	8 Inventories for sale or use	10,826	8	17,403
	9 Prepaid expenses and deferred charges	0	9	0
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	28,300		
	b Less: accumulated depreciation	28,300	10c	28,300
	11 Investments—publicly traded securities	0	11	0
	12 Investments—other securities. See Part IV, line 11	0	12	0
	13 Investments—program-related. See Part IV, line 11	0	13	0
	14 Intangible assets	0	14	0
	15 Other assets. See Part IV, line 11	24,310	15	32,785
16 Total assets. Add lines 1 through 15 (must equal line 34)	180,988	16	183,825	
Liabilities	17 Accounts payable and accrued expenses	0	17	0
	18 Grants payable	0	18	0
	19 Deferred revenue	0	19	0
	20 Tax-exempt bond liabilities	0	20	0
	21 Escrow or custodial account liability. Complete Part IV of Schedule D	0	21	0
	22 Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons. Complete Part II of Schedule L	0	22	0
	23 Secured mortgages and notes payable to unrelated third parties	0	23	0
	24 Unsecured notes and loans payable to unrelated third parties	0	24	0
	25 Other liabilities. Complete Part X of Schedule D	0	25	0
	26 Total liabilities. Add lines 17 through 25	0	26	0
Net Assets or Fund Balances	Organizations that follow SFAS 117, check here ☐ and complete lines 27 through 29, and lines 33 and 34.			
	27 Unrestricted net assets		27	
	28 Temporarily restricted net assets		28	
	29 Permanently restricted net assets		29	
	Organizations that do not follow SFAS 117, check here ☒ and complete lines 30 through 34.			
	30 Capital stock or trust principal, or current funds		30	
	31 Paid-in or capital surplus, or land, building, or equipment fund		31	
	32 Retained earnings, endowment, accumulated income, or other funds	180,988	32	183,825
33 Total net assets or fund balances	180,988	33	183,825	
34 Total liabilities and net assets/fund balances	180,988	34	183,825	

Part XI Financial Statements and Reporting

		Yes	No
1	Accounting method used to prepare the Form 990: ☒ Cash ☐ Accrual ☐ Other _____ If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O.		
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?		X
b	Were the organization's financial statements audited by an independent accountant?		X
c	If "Yes" to line 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O.		X
d	If "Yes" to line 2a or 2b, check a box below to indicate whether the financial statements for the year were issued on a consolidated basis, separate basis, or both: ☒ Separate basis ☐ Consolidated basis ☐ Both consolidated and separate basis		
3a	As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?		X
b	If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits.		

SCHEDULE A
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

▶ Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.

OMB No. 1545-0047

2009

**Open to Public
Inspection**

Name of the organization

Anthropomorphic Arts and Education, Inc

Employer identification number

77-0479860

Part I Reason for Public Charity Status (All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 11, check only one box.)

- 1 ☐ A church, convention of churches, or association of churches described in **section 170(b)(1)(A)(i)**.
- 2 ☐ A school described in **section 170(b)(1)(A)(ii)**. (Attach Schedule E.)
- 3 ☐ A hospital or a cooperative hospital service organization described in **section 170(b)(1)(A)(iii)**.
- 4 ☐ A medical research organization operated in conjunction with a hospital described in **section 170(b)(1)(A)(iii)**. Enter the hospital's name, city, and state: _____
- 5 ☐ An organization operated for the benefit of a college or university owned or operated by a governmental unit described in **section 170(b)(1)(A)(iv)**. (Complete Part II.)
- 6 ☐ A federal, state, or local government or governmental unit described in **section 170(b)(1)(A)(v)**.
- 7 ☐ An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 8 ☐ A community trust described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 9 ☒ An organization that normally receives: (1) more than 33 1/3 % of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions—subject to certain exceptions, and (2) no more than 33 1/3 % of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See **section 509(a)(2)**. (Complete Part III.)
- 10 ☐ An organization organized and operated exclusively to test for public safety. See **section 509(a)(4)**.
- 11 ☐ An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in **section 509(a)(1)** or **section 509(a)(2)**. See **section 509(a)(3)**. Check the box that describes the type of supporting organization and complete lines 11e through 11h.
- a ☐ Type I b ☐ Type II c ☐ Type III—Functionally integrated d ☐ Type III—Other
- e ☐ By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in **section 509(a)(1)** or **section 509(a)(2)**.
- f If the organization received a written determination from the IRS that it is a Type I, Type II, or Type III supporting organization, check this box ☐
- g Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?

	Yes	No
(i) A person who directly or indirectly controls, either alone or together with persons described in (ii) and (iii) below, the governing body of the supported organization?	11g(i)	X
(ii) A family member of a person described in (i) above?	11g(ii)	X
(iii) A 35% controlled entity of a person described in (i) or (ii) above?	11g(iii)	X

h Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1–9 above or IRC section (see Instructions))	(iv) Is the organization in col. (i) listed in your governing document?		(v) Did you notify the organization in col. (i) of your support?		(vi) Is the organization in col. (i) organized in the U.S.?		(vii) Amount of support
			Yes	No	Yes	No	Yes	No	
									0
									0
									0
									0
									0
									0
Total									0

Part II**Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)**

(Complete only if you checked the box on line 5, 7, or 8 of Part I.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2005	(b) 2006	(c) 2007	(d) 2008	(e) 2009	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	0	0				0
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf	0	0				0
3 The value of services or facilities furnished by a governmental unit to the organization without charge	0	0				0
4 Total. Add lines 1 through 3	0	0	0	0	0	0
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4.						0

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2005	(b) 2006	(c) 2007	(d) 2008	(e) 2009	(f) Total
7 Amounts from line 4	0	0	0	0	0	0
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources	0	0				0
9 Net income from unrelated business activities, whether or not the business is regularly carried on						0
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)	0	0				0
11 Total support. Add lines 7 through 10						0
12 Gross receipts from related activities, etc. (see instructions)					12	
13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here ▶ ☐						

Section C. Computation of Public Support Percentage

14 Public support percentage for 2009 (line 6, column (f) divided by line 11, column (f))	14	0.00%
15 Public support percentage from 2008 Schedule A, Part II, line 14	15	0.00%
16a 33 1/3% support test–2009. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here . The organization qualifies as a publicly supported organization ▶ ☐		
b 33 1/3% support test–2008. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here . The organization qualifies as a publicly supported organization ▶ ☐		
17a 10%-facts-and-circumstances test–2009. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here . Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization. ▶ ☐		
b 10%-facts-and-circumstances test–2008. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here . Explain in Part IV how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization ▶ ☐		
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions ▶ ☐		

Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 9 of Part I.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2005	(b) 2006	(c) 2007	(d) 2008	(e) 2009	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	41,067	0				41,067
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose	93,275	0				93,275
3 Gross receipts from activities that are not an unrelated trade or business under section 513						0
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf	0	0				0
5 The value of services or facilities furnished by a governmental unit to the organization without charge	0	0				0
6 Total. Add lines 1 through 5	134,342	0	0	0	0	134,342
7a Amounts included on lines 1, 2, and 3 received from disqualified persons						0
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						0
c Add lines 7a and 7b	0	0	0	0	0	0
8 Public support (Subtract line 7c from line 6.)						134,342

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2005	(b) 2006	(c) 2007	(d) 2008	(e) 2009	(f) Total
9 Amounts from line 6	134,342	0	0	0	0	134,342
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						0
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						0
c Add lines 10a and 10b	0	0	0	0	0	0
11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on						0
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)	0	0				0
13 Total support. (Add lines 9, 10c, 11, and 12.)	134,342	0	0	0	0	134,342
14 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here ▶ ☐						

Section C. Computation of Public Support Percentage

15 Public support percentage for 2009 (line 8, column (f) divided by line 13, column (f))	15	100.00%
16 Public support percentage from 2008 Schedule A, Part III, line 15	16	100.00%

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2009 (line 10c, column (f) divided by line 13, column (f))	17	0.00%
18 Investment income percentage from 2008 Schedule A, Part III, line 17	18	0.00%

19a 33 1/3% support tests—2009. If the organization did not check the box on line 14, and line 15 is more than 33 1/3% and line 17 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization . . . ▶ ☒

b 33 1/3% support tests—2008. If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3% and line 18 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization . . . ▶ ☐

20 Private foundation. If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions . . . ▶ ☐

Part IV

Supplemental Information. Complete this part to provide the explanations required by Part II, line 10; Part II, line 17a or 17b; and Part III, line 12. Provide any other additional information. See instructions.

Area for supplemental information with horizontal dashed lines.

Political Campaign and Lobbying Activities

2009

**Open to Public
Inspection**

Department of the Treasury
Internal Revenue Service

For Organizations Exempt From Income Tax Under section 501(c) and section 527

▶ **Complete if the organization is described below.**

▶ **Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.**

If the organization answered "Yes," to Form 990, Part IV, line 3, or Form 990-EZ, Part VI, line 46 (Political Campaign Activities), then

- Section 501(c)(3) organizations: Complete Parts I-A and B. Do not complete Part I-C.
- Section 501(c) (other than section 501(c)(3)) organizations: Complete Parts I-A and C below. Do not complete Part I-B.
- Section 527 organizations: Complete Part I-A only.

If the organization answered "Yes," to Form 990, Part IV, line 4, or Form 990-EZ, Part VI, line 47 (Lobbying Activities), then

- Section 501(c)(3) organizations that have filed Form 5768 (election under section 501(h)): Complete Part II-A. Do not complete Part II-B.
- Section 501(c)(3) organizations that have NOT filed Form 5768 (election under section 501(h)): Complete Part II-B. Do not complete Part II-A.

If the organization answered "Yes," to Form 990, Part IV, line 5 (Proxy Tax), then

- Section 501(c)(4), (5), or (6) organizations: Complete Part III.

Name of organization Anthropomorphic Arts and Education, Inc	Employer identification number 77-0479860
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Part I-A Complete if the organization is exempt under section 501(c) or is a section 527 organization.

- 1 Provide a description of the organization's direct and indirect political campaign activities in Part IV.
- 2 Political expenditures ▶ \$
- 3 Volunteer hours

Part I-B Complete if the organization is exempt under section 501(c)(3).

- 1 Enter the amount of any excise tax incurred by the organization under section 4955 ▶ \$
- 2 Enter the amount of any excise tax incurred by organization managers under section 4955 ▶ \$
- 3 If the organization incurred a section 4955 tax, did it file Form 4720 for this year? ☐ Yes ☐ No
- 4a Was a correction made? ☐ Yes ☐ No
- b If "Yes," describe in Part IV.

Part I-C Complete if the organization is exempt under section 501(c), except section 501(c)(3).

- 1 Enter the amount directly expended by the filing organization for section 527 exempt function activities ▶ \$
- 2 Enter the amount of the filing organization's funds contributed to other organizations for section 527 exempt function activities ▶ \$
- 3 Total exempt function expenditures. Add lines 1 and 2. Enter here and on Form 1120-POL, line 17b ▶ \$ 0
- 4 Did the filing organization file **Form 1120-POL** for this year? ☐ Yes ☐ No
- 5 Enter the names, addresses and employer identification number (EIN) of all section 527 political organizations to which payments were made. For each organization listed, enter the amount paid from the filing organization's funds. Also enter the amount of political contributions received that were promptly and directly delivered to a separate political organization, such as a separate segregated fund or a political action committee (PAC). If additional space is needed, provide information in Part IV.

(a) Name	(b) Address	(c) EIN	(d) Amount paid from filing organization's funds If none, enter -0-	(e) Amount of political contributions received and promptly and directly delivered to a separate political organization. If none, enter -0-
			0	0
			0	0
			0	0
			0	0
			0	0
			0	0

Part II-A Complete if the organization is exempt under section 501(c)(3) and filed Form 5768 (election under section 501(h)).

- A** Check ☐ if the filing organization belongs to an affiliated group.
B Check ☐ if the filing organization checked box A and "limited control" provisions apply.

Limits on Lobbying Expenditures (The term "expenditures" means amounts paid or incurred.)		(a) Filing organization's totals	(b) Affiliated group totals												
1a	Total lobbying expenditures to influence public opinion (grass roots lobbying)		0												
b	Total lobbying expenditures to influence a legislative body (direct lobbying)		0												
c	Total lobbying expenditures (add lines 1a and 1b)	0	0												
d	Other exempt purpose expenditures		0												
e	Total exempt purpose expenditures (add lines 1c and 1d)	0	0												
f	Lobbying nontaxable amount. Enter the amount from the following table in both columns.	0	0												
<table border="1"> <thead> <tr> <th>If the amount on line 1e, column (a) or (b) is:</th> <th>The lobbying nontaxable amount is:</th> </tr> </thead> <tbody> <tr> <td>Not over \$500,000</td> <td>20% of the amount on line 1e.</td> </tr> <tr> <td>Over \$500,000 but not over \$1,000,000</td> <td>\$100,000 plus 15% of the excess over \$500,000.</td> </tr> <tr> <td>Over \$1,000,000 but not over \$1,500,000</td> <td>\$175,000 plus 10% of the excess over \$1,000,000.</td> </tr> <tr> <td>Over \$1,500,000 but not over \$17,000,000</td> <td>\$225,000 plus 5% of the excess over \$1,500,000.</td> </tr> <tr> <td>Over \$17,000,000</td> <td>\$1,000,000.</td> </tr> </tbody> </table>		If the amount on line 1e, column (a) or (b) is:	The lobbying nontaxable amount is:	Not over \$500,000	20% of the amount on line 1e.	Over \$500,000 but not over \$1,000,000	\$100,000 plus 15% of the excess over \$500,000.	Over \$1,000,000 but not over \$1,500,000	\$175,000 plus 10% of the excess over \$1,000,000.	Over \$1,500,000 but not over \$17,000,000	\$225,000 plus 5% of the excess over \$1,500,000.	Over \$17,000,000	\$1,000,000.		
If the amount on line 1e, column (a) or (b) is:	The lobbying nontaxable amount is:														
Not over \$500,000	20% of the amount on line 1e.														
Over \$500,000 but not over \$1,000,000	\$100,000 plus 15% of the excess over \$500,000.														
Over \$1,000,000 but not over \$1,500,000	\$175,000 plus 10% of the excess over \$1,000,000.														
Over \$1,500,000 but not over \$17,000,000	\$225,000 plus 5% of the excess over \$1,500,000.														
Over \$17,000,000	\$1,000,000.														
g	Grassroots nontaxable amount (enter 25% of line 1f)	0	0												
h	Subtract line 1g from line 1a. If zero or less, enter -0-	0	0												
i	Subtract line 1f from line 1c. If zero or less, enter -0-	0	0												
j	If there is an amount other than zero on either line 1h or line 1i, did the organization file Form 4720 reporting section 4911 tax for this year?		☐ Yes ☐ No												

4-Year Averaging Period Under Section 501(h)
(Some organizations that made a section 501(h) election do not have to complete all of the five columns below. See the instructions for lines 2a through 2f on page 4.)

Lobbying Expenditures During 4-Year Averaging Period					
Calendar year (or fiscal year beginning in)	(a) 2006	(b) 2007	(c) 2008	(d) 2009	(e) Total
2a Lobbying nontaxable amount	0	0		0	0
b Lobbying ceiling amount (150% of line 2a, column (e))					0
c Total lobbying expenditures	0	0		0	0
d Grassroots nontaxable amount	0	0		0	0
e Grassroots ceiling amount (150% of line 2d, column (e))					0
f Grassroots lobbying expenditures	0	0		0	0

Part II-B Complete if the organization is exempt under section 501(c)(3) and has NOT filed Form 5768 (election under section 501(h)).

	(a)		(b)
	Yes	No	Amount
1 During the year, did the filing organization attempt to influence foreign, national, state or local legislation, including any attempt to influence public opinion on a legislative matter or referendum, through the use of:			
a Volunteers?			
b Paid staff or management (include compensation in expenses reported on lines 1c through 1i)?			
c Media advertisements?			
d Mailings to members, legislators, or the public?			
e Publications, or published or broadcast statements?			
f Grants to other organizations for lobbying purposes?			
g Direct contact with legislators, their staffs, government officials, or a legislative body?			
h Rallies, demonstrations, seminars, conventions, speeches, lectures, or any similar means?			
i Other activities? If "Yes," describe in Part IV.			
j Total. Add lines 1c through 1i.			0
2a Did the activities in line 1 cause the organization to be not described in section 501(c)(3)?			
b If "Yes," enter the amount of any tax incurred under section 4912.			
c If "Yes," enter the amount of any tax incurred by organization managers under section 4912.			
d If the filing organization incurred a section 4912 tax, did it file Form 4720 for this year?			

Part III-A Complete if the organization is exempt under section 501(c)(4), section 501(c)(5), or section 501(c)(6).

		Yes	No
1 Were substantially all (90% or more) dues received nondeductible by members?	1		
2 Did the organization make only in-house lobbying expenditures of \$2,000 or less?	2		
3 Did the organization agree to carryover lobbying and political expenditures from the prior year?	3		

Part III-B Complete if the organization is exempt under section 501(c)(4), section 501(c)(5), or section 501(c)(6) if BOTH Part III-A, lines 1 and 2 are answered "No" OR if Part III-A, line 3 is answered "Yes."

1 Dues, assessments and similar amounts from members.	1	
2 Section 162(e) nondeductible lobbying and political expenditures (do not include amounts of political expenses for which the section 527(f) tax was paid).		
a Current year.	2a	
b Carryover from last year.	2b	
c Total.	2c	0
3 Aggregate amount reported in section 6033(e)(1)(A) notices of nondeductible section 162(e) dues.	3	
4 If notices were sent and the amount on line 2c exceeds the amount on line 3, what portion of the excess does the organization agree to carryover to the reasonable estimate of nondeductible lobbying and political expenditure next year?	4	
5 Taxable amount of lobbying and political expenditures (see instructions).	5	0

Part IV Supplemental Information

Complete this part to provide the descriptions required for Part I-A, line 1; Part I-B, line 4; Part I-C, line 5; and Part II-B, line 1i. Also, complete this part for any additional information.

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Part IV

Supplemental Information (continued)

**SCHEDULE D
(Form 990)**

Department of the Treasury
Internal Revenue Service

Supplemental Financial Statements

- ▶ **Complete if the organization answered "Yes," to Form 990, Part IV, line 6, 7, 8, 9, 10, 11, or 12.**
▶ **Attach to Form 990.** ▶ **See separate instructions.**

OMB No 1545-0047

2009

**Open to Public
Inspection**

Name of the organization

Anthropomorphic Arts and Education, Inc

Employer identification number

77-0479860

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts. Complete if the organization answered "Yes" to Form 990, Part IV, line 6.

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate contributions to (during year)		
3 Aggregate grants from (during year) . .		
4 Aggregate value at end of year		

5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control? ☐ Yes ☐ No

6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit? ☐ Yes ☐ No

Part II Conservation Easements. Complete if the organization answered "Yes" to Form 990, Part IV, line 7.

1 Purpose(s) of conservation easements held by the organization (check all that apply).

☐ Preservation of land for public use (e.g., recreation or pleasure) ☐ Preservation of an historically important land area

☐ Protection of natural habitat ☐ Preservation of a certified historic structure

☐ Preservation of open space

2 Complete lines 2a through 2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year.

	Held at the End of the Tax Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after 8/17/06	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax year ▶

4 Number of states where property subject to conservation easement is located ▶

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? ☐ Yes ☐ No

6 Staff and volunteer hours devoted to monitoring, inspecting, and enforcing conservation easements during the year ▶

7 Amount of expenses incurred in monitoring, inspecting, and enforcing conservation easements during the year ▶ \$

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and section 170(h)(4)(B)(ii)? ☐ Yes ☐ No

9 In Part XIV, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets.

Complete if the organization answered "Yes" to Form 990, Part IV, line 8.

1a If the organization elected, as permitted under SFAS 116, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide, in Part XIV, the text of the footnote to its financial statements that describes these items.

b If the organization elected, as permitted under SFAS 116, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items:

(i) Revenues included in Form 990, Part VIII, line 1 ▶ \$

(ii) Assets included in Form 990, Part X ▶ \$

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 relating to these items:

a Revenues included in Form 990, Part VIII, line 1 ▶ \$

b Assets included in Form 990, Part X ▶ \$

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3 Using the organization's acquisition, accession, and other records, check any of the following that are a significant use of its collection items (check all that apply):

a ☐ Public exhibition

d ☐ Loan or exchange programs

b ☐ Scholarly research

e ☐ Other

c ☐ Preservation for future generations

4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIV.

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? ☐ Yes ☐ No

Part IV Escrow and Custodial Arrangements. Complete if the organization answered "Yes" to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a Is the organization an agent, trustee, custodian or other intermediary for contributions or other assets not included on Form 990, Part X? ☐ Yes ☐ No

b If "Yes," explain the arrangement in Part XIV and complete the following table:

	Amount
c Beginning balance	1c 0
d Additions during the year	1d
e Distributions during the year	1e
f Ending balance	1f 0

2a Did the organization include an amount on Form 990, Part X, line 21? ☐ Yes ☒ No

b If "Yes," explain the arrangement in Part XIV.

Part V Endowment Funds. Complete if the organization answered "Yes" to Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1a Beginning of year balance	0				
b Contributions					
c Net investment earnings, gains, and losses					
d Grants or scholarships					
e Other expenditures for facilities and programs					
f Administrative expenses					
g End of year balance	0	0			

2 Provide the estimated percentage of the year end balance held as:

a Board designated or quasi-endowment ☐ %

b Permanent endowment ☐ %

c Term endowment ☐ %

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by:

(i) unrelated organizations

(ii) related organizations

	Yes	No
3a(i)		
3a(ii)		
3b		

b If "Yes" to 3a(ii), are the related organizations listed as required on Schedule R?

4 Describe in Part XIV the intended uses of the organization's endowment funds.

Part VI Investments—Land, Buildings, and Equipment. See Form 990, Part X, line 10.

Description of investment	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land	0	0		0
b Buildings	0	0	0	0
c Leasehold improvements	0	0	0	0
d Equipment	0	0	0	0
e Other	0	28,300	28,300	28,300

Total. Add lines 1a through 1e. (Column (d) must equal Form 990, Part X, column (B), line 10(c).) 28,300

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation Cost or end-of-year market value
Financial derivatives	0	
Closely-held equity interests	0	
Other	0	
.....	0	
.....	0	
.....	0	
.....	0	
.....	0	
.....	0	
.....	0	
.....	0	
.....	0	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 12.) ▶	0	

(a) Description of investment type	(b) Book value	(c) Method of valuation Cost or end-of-year market value
	0	
	0	
	0	
	0	
	0	
	0	
	0	
	0	
	0	
	0	
	0	
	0	
Total. (Column (b) must equal Form 990, Part X, col. (B) line 13.) ▶	0	

(a) Description	(b) Book value
See attached statement	32,785
	0
	0
	0
	0
	0
	0
	0
	0
	0
Total. (Column (b) must equal Form 990, Part X, col. (B) line 15.)	32,785

1. (a) Description of liability	(b) Amount
Federal income taxes	0
	0
	0
	0
	0
	0
	0
	0
	0
	0
	0
Total. (Column (b) must equal Form 990, Part X, col. (B) line 25)	0

Schedule D (Form 990) 2009

Part XI Reconciliation of Change in Net Assets from Form 990 to Audited Financial Statements

1	Total revenue (Form 990, Part VIII, column (A), line 12)	1	173,363
2	Total expenses (Form 990, Part IX, column (A), line 25)	2	170,491
3	Excess or (deficit) for the year. Subtract line 2 from line 1	3	2,872
4	Net unrealized gains (losses) on investments	4	
5	Donated services and use of facilities	5	
6	Investment expenses	6	
7	Prior period adjustments	7	
8	Other (Describe in Part XIV.)	8	
9	Total adjustments (net). Add lines 4 through 8	9	0
10	Excess or (deficit) for the year per audited financial statements. Combine lines 3 and 9	10	2,872

Part XII Reconciliation of Revenue per Audited Financial Statements With Revenue per Return

1	Total revenue, gains, and other support per audited financial statements	1	
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12:		
a	Net unrealized gains on investments	2a	
b	Donated services and use of facilities	2b	
c	Recoveries of prior year grants	2c	
d	Other (Describe in Part XIV.)	2d	
e	Add lines 2a through 2d	2e	0
3	Subtract line 2e from line 1	3	0
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIV.)	4b	
c	Add lines 4a and 4b	4c	0
5	Total revenue. Add lines 3 and 4c. (This must equal Form 990, Part I, line 12.)	5	0

Part XIII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return

1	Total expenses and losses per audited financial statements	1	
2	Amounts included on line 1 but not on Form 990, Part IX, line 25:		
a	Donated services and use of facilities	2a	
b	Prior year adjustments	2b	
c	Other losses	2c	
d	Other (Describe in Part XIV.)	2d	
e	Add lines 2a through 2d	2e	0
3	Subtract line 2e from line 1	3	0
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:		
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a	
b	Other (Describe in Part XIV.)	4b	
c	Add lines 4a and 4b	4c	0
5	Total expenses. Add lines 3 and 4c. (This must equal Form 990, Part I, line 18.)	5	0

Part XIV Supplemental Information

Complete this part to provide the descriptions required for Part II, lines 3, 5, and 9; Part III, lines 1a and 4; Part IV, lines 1b and 2b; Part V, line 4; Part X, line 2; Part XI, line 8; Part XII, lines 2d and 4b; and Part XIII, lines 2d and 4b. Also complete this part to provide any additional information.

Part XIV Supplemental Information *(continued)*

Area for supplemental information with horizontal dashed lines.

SCHEDULE G
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Supplemental Information Regarding
Fundraising or Gaming Activities

Complete if the organization answered "Yes" to Form 990, Part IV, lines 17, 18, or 19, or if the organization entered more than \$15,000 on Form 990-EZ, line 6a.
▶ Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.

OMB No 1545-0047

2009

Open To Public
Inspection

Name of the organization

Anthropomorphic Arts and Education, Inc

Employer identification number

77-0479860

Part I

Fundraising Activities. Complete if the organization answered "Yes" to Form 990, Part IV, line 17.
Form 990-EZ filers are not required to complete this part.

1 Indicate whether the organization raised funds through any of the following activities. Check all that apply.

- a ☐ Mail solicitations e ☐ Solicitation of non-government grants
b ☐ Internet and email solicitations f ☐ Solicitation of government grants
c ☐ Phone solicitations g ☐ Special fundraising events
d ☐ In-person solicitations

2a Did the organization have a written or oral agreement with any individual (including officers, directors, trustees or key employees listed in Form 990, Part VII) or entity in connection with professional fundraising services? ☐ Yes ☐ No

b If "Yes," list the ten highest paid individuals or entities (fundraisers) pursuant to agreements under which the fundraiser is to be compensated at least \$5,000 by the organization.

(i) Name of individual or entity (fundraiser)	(ii) Activity	(iii) Did fundraiser have custody or control of contributions?		(iv) Gross receipts from activity	(v) Amount paid to (or retained by) fundraiser listed in col. (i)	(vi) Amount paid to (or retained by) organization
		Yes	No			
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
				0	0	0
Total				0	0	0

3 List all states in which the organization is registered or licensed to solicit funds or has been notified it is exempt from registration or licensing.

Part II Fundraising Events. Complete if the organization answered "Yes" to Form 990, Part IV, line 18, or reported more than \$15,000 on Form 990-EZ, line 6a. List events with gross receipts greater than \$5,000.

		(a) Event #1	(b) Event #2	(c) Other events	(d) Total events
		(event type)	(event type)	(total number)	(add col (a) through col. (c))
Revenue	1 Gross receipts	0	0	0	0
	2 Less: Charitable contributions	0	0	0	0
	3 Gross income (line 1 minus line 2)	0	0	0	0
Direct Expenses	4 Cash prizes	0	0	0	0
	5 Noncash prizes	0	0	0	0
	6 Rent/facility costs	0	0	0	0
	7 Food and beverages	0	0	0	0
	8 Entertainment	0	0	0	0
	9 Other direct expenses	0	0	0	0
	10 Direct expense summary. Add lines 4 through 9 in column (d)				0
	11 Net income summary. Combine line 3, column (d), and line 10				0

Part III Gaming. Complete if the organization answered "Yes" to Form 990, Part IV, line 19, or reported more than \$15,000 on Form 990-EZ, line 6a.

	(a) Bingo	(b) Pull tabs/instant bingo/progressive bingo	(c) Other gaming	(d) Total gaming (add col (a) through col. (c))
Revenue				
1 Gross revenue				0
Direct Expenses				
	2 Cash prizes			0
	3 Noncash prizes			0
	4 Rent/facility costs			0
5 Other direct expenses				0
6 Volunteer labor	☐ Yes _____% ☐ No	☐ Yes _____% ☐ No	☐ Yes _____% ☐ No	
7 Direct expense summary. Add lines 2 through 5 in column (d)				0
8 Net gaming income summary. Combine line 1, column d, and line 7				0

9 Enter the state(s) in which the organization operates gaming activities: _____

a Is the organization licensed to operate gaming activities in each of these states?

b If "No," explain: _____

10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year?

b If "Yes," explain: _____

11 Does the organization operate gaming activities with nonmembers?

12 Is the organization a grantor, beneficiary or trustee of a trust or a member of a partnership or other entity formed to administer charitable gaming?

Yes No

9a

10a

11

12

13 Indicate the percentage of gaming activity operated in:

- | a The organization's facility | 13a | % |
|--|------------|---|
| b An outside facility | 13b | % |

14 Enter the name and address of the person who prepares the organization's gaming/special events books and records:

Name ►

Address ►

15a Does the organization have a contract with a third party from whom the organization receives gaming revenue?

15a

- b** If "Yes," enter the amount of gaming revenue received by the organization ► \$ and the amount of gaming revenue retained by the third party ► \$
c If "Yes," enter name and address of the third party:

Name ►

Address ►

16 Gaming manager information:

Name ►

Gaming manager compensation ► \$ 0

Description of services provided ►

☐ Director/officer ☐ Employee ☐ Independent contractor

17 Mandatory distributions:

- a** Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license?
b Enter the amount of distributions required under state law to be distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year ► \$

17a

FC2010 Budget	Est Count 10	Low Est	High Est.	Units 10	Final 10
Artshow taxes		\$3,500 00	\$5,000 00		3,746.44
Artshow Panel Sales		\$1,800 00	\$2,000 00	242	2,407.50
Artshow Proceeds		\$4,000.00	\$5,500 00		4,050 20
Artshow Shipping & Handling					0.00
T-Shirt Sales-Prior Years	100	\$1,000 00	\$1,250 00	34	224 00
Current Years Shirt Sales	400	\$6,000 00	\$7,500 00	351	4,975 00
Hawaiian Tshirt Sales				0	0 00
Campsite Rental Income & Donation		\$300 00	\$500 00		570 00
Dealer Table - Full Table	85	\$8,500 00	\$9,000.00	84	8,400 00
Dealer Table - Half Table	12	\$780 00	\$1,040.00	17	1,105.00
Dealer Table - Double	2	\$250 00	\$375 00	6	570 00
Dealer Room - Electrcnry	60	\$300 00	\$375 00	57	285 00
Market Square Tables	20	\$1,300 00	\$1,950 00	16	1,040 00
DVD Sales-Last Year	0	\$-	\$-	0	0 00
DVD Sales-Prior Years	0	\$-	\$-	0	0 00
Con Store - Conbook & Misc		\$-	\$-		56 00
Donations-General	100	\$500 00	\$800 00		75 00
Donation-Operation					0 00
Donations - Charity					851.21
Donations - Travel					0 00
Charity Auction		\$300 00	\$500 00		0 00
Con Store - Shipping & Handling					0 00
Sale of Assets -		\$-	\$-		0 00
Revenue - Rental of Equipment					0 00
Dealer memberships 0	115	\$-	\$-	111	0 00
Comp Memberships 0	60	\$-	\$-	55	0 00
KIT Memberships 0	15	\$-	\$-	20	0 00
Fursuit Badges	15	\$75 00	\$150 00	34	170 00
Sponsor Memberships 100	175	\$17,500.00	\$20,000 00	223	22,300.00
Patron memberships 200	60	\$12,000.00	\$15,000 00	73	14,600.00
Staff Memberships 20	125	\$2,500 00	\$3,000 00	129	2,580.00
Regular Memberships 40	125	\$5,000 00	\$6,000 00	136	5,440.00
Reg memberships 45	750	\$33,750 00	\$34,875.00	769	34,605 00
Regular Memberships 50	925	\$46,250 00	\$50,000 00	870	43,500 00
Firesale Memberships 35	100	\$3,500 00	\$4,375 00	111	3,885 00
Thu or Mon only 20	0	\$-	\$100 00	0	0 00
Fri only 30	30	\$900.00	\$1,050 00	28	840 00
Sat only 35	100	\$3,500 00	\$4,375 00	154	5,390 00
Sun only 25	50	\$1,250 00	\$1,500 00	91	2,275 00

FC2010 Budget	Est Count 10	Low Est	High Est.	Units 10	Final 10
Hotel Credit					719 00
Hotel Room Credit	50	\$4,900 00	\$5,390 00		8,703 48
Hotel Refund	55				
Internet Credit (10%)		\$520.00	\$525 00		
Hotel Credit - AV					0 00
Electrical Credit (10%)		\$40 00	\$50 00		
Radio rental credit					
TOTAL		\$160,215.00	\$182,180.00		173,362.83
Total Memberships	2645	2950		2,770	

FC 2010

Income

Con Store Misc Items

Registration

Paid

Fursuit Badge

Unit Rev	Jan-02	Feb-02	Mar-02	Apr-02	May-02	Jun-02	Jul-02	Aug-02	Sep-02	Oct-02	Nov-02	Dec-02	Jan-10	Alt Con	Post Con	Total Units	Total Revenue
5														34		34	\$170.00
Dealer memberships - \$0	0												2			111	\$0.00
Dealer membership - minion	35						4	2								0	\$0.00
Dealer membership - minion	40															0	\$0.00
Dealer membership - minion	45															0	\$0.00
Comp Memberships 0	0							7	4	4	1		37			55	\$0.00
KIT Memberships 0	0															20	\$0.00
Sponsor Memberships- \$100	100															223	\$22,300.00
Patron memberships- \$200	200						2	8	5	12	12		94	69		73	\$14,600.00
Staff Memberships- \$20	20						1	1	1	1	3		31	21		129	\$2,580.00
Regular Memberships- \$40	40						10	4	2	1	13		72			136	\$5,440.00
Reg memberships- \$45	45						8	46	16		78		640			769	\$34,605.00
Regular Memberships- \$50	50								15	34				870		870	\$43,500.00
Firesale Memberships- \$35	35								9							111	\$3,885.00
Thu or Mon only- \$20	20															0	\$0.00
Fri only- \$25	25													28		28	\$700.00
Sat only- \$30	30												1	153		154	\$4,620.00
Sun only- \$25	25													91		91	\$2,275.00
	0	0	0	0	0	337	10	15	68	52	107	0	877	1,252	0	2,770	\$134,505.00

Dealer's Room

Dealer Table - half table @ \$65 per	65					17										17	\$1,105.00
Dealer Table - full table @ \$100 per	100					83					1					84	\$8,400.00
Dealer Table - double @ \$125 per	95					2	3				1					6	\$570.00
Electrocity	5					57										57	\$285.00
Market Table @ \$65 per	65										16					16	\$1,040.00
	0	0	0	0	0	159	3	0	0	0	18	0	0	0	0	180	\$11,400.00

Art Show

Art Show Panels	10															159	\$1,590.00
General Full- \$10	5									88			71			1	\$5.00
General Half- \$5	10									0.5			0.5			16	\$160.00
Adult Full- \$10	10									13			42			63	\$630.00
Adult Half- \$5	5									21						1	\$2.50
Adult 3D- \$5	10									0.5			1			2	\$20.00
	0	0	0	0	0	0	0	0	0	124	0	0	118	0	0	242	\$2,407.50

DVD Sales

FC2008 - Staff pnce	10															0	\$0.00
Current Year Footage (FC2007)	15															0	\$0.00
Last Year's Footage (FC2005)	10															0	\$0.00
Last Year's Footage (FC2006)	2															0	\$0.00
Comp 2007 DVD's Patron Gifts	0															0	\$0.00

FC 2010

Income

Registration

Paid
Comp 2006 Dvd's Promotional
Prior Year's Footages
Comp PY DVD's Patron Gifts
Comp PY Dvd's Promotional

Con Store Misc Items

Unit Rev	Jan-02	Feb-02	Mar-02	Apr-02	May-02	Jun-02	Jul-02	Aug-02	Sep-02	Oct-02	Nov-02	Dec-02	Jan-10	At Con	Post Con	Total Units	Total Revenue
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00

T-Shirt Sales

Hawaiian Shirts
Current Year T-Shirts
Current Year T-Shirts (staff)
Prior Year T-Shirts - FC 2009
Prior Year T-Shirts - FC 2008
Prior Year T-Shirts - FC 2007
Prior Year T-Shirts - FC 2006
Prior Year T-Shirts - FC 2005
Prior Year T-Shirts - FC 2004
Prior Year T-Shirts - FC 2002-2006
Prior Year T-Shirts - FC 2000-2001

30														293		0	\$0.00
15													53	5		293	\$4,395.00
10														4		58	\$580.00
10																4	\$40.00
10									20							20	\$200.00
5																0	\$0.00
5																0	\$0.00
5																0	\$0.00
5																0	\$0.00
2														10		10	\$20.00
1														4		4	\$4.00
	0	0	0	0	0	0	0	0	0	0	0	0	0	14	14	14	\$5,239.00

Part VIII, Line 10.

Comp T-Shirts (Gophers), qty

Current Year T-Shirts
Prior Year T-Shirts

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Shipping & Handling

Con Store
Art Show

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	\$0.00

Donations

Donation - General
Donation-Operation
Donation - Charity
Donation - Travel

											25			50			\$75.00
														807	44		\$0.00
																	\$851.21
0	0	0	0	0	0	0	0	0	0	0	25	0	0	857	44	0	\$926.21

Conbooks & Misc Items

FC2010 Conbook Ads
FC2010 Conbook Ads
FC2009 Con Book
FC2008 Con Book
FC2008 Pins
FC2008 Sale Sets
FC2007 Con Book
FC2007 Pins

100																0	\$0.00
50											1			1		1	\$50.00
5														1		1	\$5.00
1														1		1	\$1.00
1																0	\$0.00
10																0	\$0.00
5																0	\$0.00
1																0	\$0.00

Con Store Misc Items

Registration

Unit Rev	Jan-02	Feb-02	Mar-02	Apr-02	May-02	Jun-02	Jul-02	Aug-02	Sep-02	Oct-02	Nov-02	Dec-02	Jan-03	Al Con	Post Con	Total Units	Total Revenue
Pad																	
FC2006 Con Book	5															0	\$0.00
FC2005 Bags	5															0	\$0.00
FC2005 Lapel Pins	1															0	\$0.00
FC2005 Con Book	5															0	\$0.00
FC2004 Conbook	2															0	\$0.00
FC2003 Conbook	5															0	\$0.00
FC2002 Conbook	2															0	\$0.00
FC2002 Patch	1															0	\$0.00
FC2002 Banner	1															0	\$0.00
FC2001 Conbook	1															0	\$0.00
FC2000 Conbook	2															0	\$0.00
FC2001 Patch	1															0	\$0.00
FC2001 Button	1															0	\$0.00
	0	0	0	0	0	0	0	0	0	0	1	0	0	2	0	3	\$56.00

Gopher Refunds

[illegible]

Campground Income.

[illegible]

Other Income:

Equipment Rental	\$0.00
Total	\$155,003.71

Further Confusion 2010
Operating Expense Budget Summary

				Data	
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
Business	ArtShow	B 201	Postage	350	400
		B 202	Shipping	100	200
		B 203	Forms	300	400
		B 204	Lighting	100	200
		B 205	Misc	500	600
		B 206	Artshow taxes	3,500	4,250
		B 207	Maintenance	200	200
		B 208	Credit Card Fees	0	0
		B 209	Reception Food & Drink	1,300	1,500
		B 210	Phone Lines - credit cards	200	200
		B 211	Equipment Purchases	100	150
	Con Store	B 401	T Shirts	8,000	9,000
		B 402	Misc	100	150
		B 403	Postage/Shipping/Handling	650	750
		B 404	Con Store Taxes	650	750
	Dealers Room	B 301	Forms	500	600
		B 302	Postage	200	250
		B 303	Misc	350	400
		B 304	Badges & Lanyards	100	150
		B 305	Refund - Tables	0	0
		B 306	Power Box Drop	2,000	2,500
	Pre-Reg	B 501	Staff Pre-reg Refund	0	0
	Reg	B 101	Forms	400	500
		B 102	Badgeholders	400	450
		B 103	Lanyards	500	600
		B 104	Printing - Badge Artwork	350	375
		B 105	Labels	300	325
		B 106	Validation stickers	325	400
		B 107	Postage	100	150
		B 108	Misc	250	300
		B 109	Stanchions	0	0
		B 110	Hardbadge materials	500	600
		B 111	Phone Lines - credit cards	200	200
		B 112	Hardware Purchases	0	0
		B 113	Shipping	50	100
		B 114	Refund - Memberships	0	0
		B 115	Credit Card Hardware rental	600	600
	HR	B 601	Supplies	25	50
Business Total				23,200	27,300
Events	Art Track	E 401	Supplies	50	100
	Creators Lounge	E 101	Supplies	150	200
	Filking Track	E 1101	Supplies	0	0
	Film Festival	E 1501	Supplies	50	100
	Furry Night Live	E 1701	Supplies	200	300
		E 1702	Prop	50	100
		E 1703	Awards	500	750
	Fursuit Lounge	E 1001	Supplies	350	400

Further Confusion 2010
Operating Expense Budget Summary

				Data	
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
Events	Fursuit Lounge	E 1002	Costume Repair Supplies	100	150
		E 1003	Power Box Drop	500	600
	Fursuit Track	E 701	Supplies	150	200
		E 702	Photography	200	250
		E 703	Park Permit for Photograph	75	75
	Gaming Track	E 901	Supplies	50	100
		E 902	Prizes	250	300
	Iron Artist	E 1401	Supplies	150	200
		E 1402	Prizes	100	150
	Masquerade	E 201	Awards	350	400
		E 202	Supplies	75	100
	Ops Misc	E 001	Supplies	500	600
		E 002	Signage	100	200
		E 003	Room Costs	0	0
		E 004	Bed Pull	0	0
	Puppetry Track	E 1201	Supplies	50	100
	Science Track	E 301	Sci/Tech Supplies	50	100
		E 302	Science Supplies	50	100
		E 303	Animal Events	0	0
	Social Track	E 601	Supplies	50	100
		E 602	Coffee Klatches	600	600
		E 603	Tea Panal	200	250
		E 604	Equipment Rental	500	500
	VideoGaming Track	E 801	Supplies	50	100
	Writers Workshop	E 1601	Supplies	50	100
	Writing Track	E 501	Supplies	50	100
	Vidoe Room	E 1301	Supplies	100	150
		E 1302	Room Costs	0	0
	Critter Olympics	E 1801	Supplies	50	75
Events Total				5,750	7,550
Exec	Chanty	X 401	Chanty - Auction	0	0
		X 402	Chanty - Travel Assistance	0	0
	Exec	X 001	Miscellaneous	2,500	2,750
		X 002	Staff Party - Firing	1,500	1,600
		X 003	Staff Exp - Lionman Awards	250	300
		X 004	Safety Net	5,489	6,172
		X 005	Hotel Master Account	250	500
		X 006	Reimbursement for Lost Equip	0	0
		X 007	Licensing - music	350	500
		X 008	Licensing - movies	0	0
		X 009	Licensing - costco membership	50	50
		X 010	Hawaiian Tshirts	0	0
		X 011	Misc Hardware Purchase	0	0
		X 012	Software Purchases	250	250
	Finance	X 201	Bank Fees	100	200
		X 202	Credit Card Fees	1,750	2,500
		X 203	Hardware Purchases	0	0

Further Confusion 2010
Operating Expense Budget Summary

				Data	
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
Exec	Finance	X 204	Miscellaneous	50	100
	GOH	X 301	Hotel Rooms	500	500
		X 302	Travel Arrangements	3,500	4,000
		X 303	Miscellaneous	1,000	1,200
		X 304	Appearance Fees	0	0
		X 305	GOH Dinner	700	800
		Hotel	X 101	Meetings	0
	X 102		Catering	16,000	17,000
	X 103		Con Rooms	0	0
	X 104		Special Electrical	0	0
	X 105		Misc	200	250
	X 106		Shuttle Fees	0	0
	X 107		Catering - HI	0	0
	X 108		Custom keycards	500	600
Props	X 501	Theming Materials	1,200	1,500	
	X 502	Signage	450	500	
Exec Total				36,589	41,272
IT	Ops	I 101	Hurricane Electric (Pre-Reg)	150	200
		I 102	Con Store - merchant hosting fee	0	0
		I 103	Telecommunications	5,000	5,000
		I 104	Hardware Purchases	1,000	1,000
		I 105	Software Purchases	100	100
		I 106	Miscellaneous	200	250
IT Total				6,450	6,550
Marketing	Advertising	M 201	Parties/Picnic	2,500	2,750
		M 202	Program Bags	500	600
		M 203	Postage	250	300
		M 204	Patron/Sponsor Goodies	3,500	3,750
		M 205	Patron Luncheon	3,000	3,500
		M 206	Sponsor Goodies	0	0
		M 207	Lobby Gobo	0	0
		M 208	Misc	100	150
		M 209	Fursuit Parade Sport Bottles	850	900
		M 210	Fursuit Tags	1,000	1,100
		Publications	M 101	Pocket Program	1,300
	M 102		Program Book	8,000	8,500
	M 103		Flyers	900	1,000
	M 104		Ads	2,000	2,250
	M 105		Buttons	0	0
	M 106		Furly Edition	500	600
	M 107		Signage	250	300
	Promotional	M 301	Ribbons	0	0
		M 302	Artist/Writers Keepsakes	1,000	1,100
M 303		Conbook Artsubmission Award	100	150	
M 304		Conbook Artwork party	350	400	
Marketing Total				26,100	28,850
Operations	A/V	O 201	Stage/Lighting/Sound	23,000	24,000

Further Confusion 2010
Operating Expense Budget Summary

				Data	
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
Operations	A/V	O 202	Misc	300	400
		O 203	Equipment Purchases	1,000	1,500
		O 204	Stage Backdrop	2,500	3,000
		O 205	Power Box Drop	1,375	1,500
		O 206	Shipping	300	350
	ConOps	O 601	Supplies	100	150
		O 602	Radios Rental	1,200	1,350
		O 603	Phone Lines - outside line	400	500
		O 604	Room Costs	0	0
	Cullinary Services	O 501	Supplies - Non Food	300	350
		O 502	Room Costs	700	700
		O 503	Bed Pull	75	75
		O 504	Supplies - Food	2,500	2,750
	FCTV/Video	O 301	Supplies	300	300
		O 302	Equipment Purchases & Rentals	1,000	1,500
		O 303	Camera rental	0	0
		O 304	Tape purchase	400	500
		O 305	Room Costs	0	0
		O 306	DVD Production	0	0
		O 307	FCTV Flyers	300	400
		O 308	DVD Software	0	0
		O 309	Camera maintenance	150	200
	FLARE	O 701	Supplies	50	100
		O 702	Radios Rental	1,200	1,350
		O 703	Room Costs	2,100	2,100
		O 704	Phone Line	200	200
	Gophers	O 101	Printing	50	100
		O 102	Supplies	50	100
		O 103	T Shirts/Prizes	0	0
		O 104	Memberships	350	400
		O 105	Room Costs	1,120	1,120
		O 106	Radios Rental	0	0
	Logistics	O 801	Supplies	50	100
		O 802	Truck & Van Rental	500	600
		O 803	Moving Vendor	1,500	1,750
		O 804	Fuel & Feed	500	500
	Stage	O 901	Hotel Labor	0	0
	Storage	O 401	Totes	100	200
		O 402	Racks	300	350
		O 403	Misc Supplies	50	50
Operations Total				44,020	48,545
Grand Total				142,109	160,067

Data

Further Confusion 2010
Operating Expense Budget Summary

				Data	
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
Division	Department	Line	Expense Category	Sum of 2010 Low Est Budget	Sum of 2010 High Est Budget
AAE	Overhead	A 101	Insurance - D&O	1,500	1,500
		A 102	Mailbox rental	125	125
		A 103	Attorney/Fees	0	0
		A 104	Storage rental fees - FC	4,012	4,020
		A 105	AFR	250	250
		A 106	PODS rental fees	1,518	1,512
		A 107	Insurance - general	900	950
		A 108	Storage rental fees - AV Gear	1,200	1,200
		A 109	FCTV Purchase - archiving	250	350
		A 110	Misc Equipment Purchase	0	0
		A 111	DBA Renewal	0	0
		A 112	Website Renewal Fees	100	200
		A 113	Service Mark Renewal Fees	100	200
		A 114	Storage Containers	25	50
		A 115	Misc Expense	150	200
	Charity	A 201	Charity Donations	10,000	12,000
	Grant	A 301	FCTV Equipment Purchase	0	0
	Taxes	A 401	Tax Software	100	100
Grand Total				20,230	22,657

Total Budgeted Expense - FC2010 162,338 182,724

FC 2010 Expense Budget

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC 2010		FC 2010	
				09 Low Est	09 High Est	Budget	FC09 Actual	09 per unit	2010 Low Est	2010 High Est	Budget
B 101	Business	Reg	Forms	\$400 00	\$500 00	\$500 00	\$348 78		\$400 00	\$500 00	\$500 00
B 102	Business	Reg	Badgeholders	\$400 00	\$450 00	\$450 00	\$224 49		\$400 00	\$450 00	\$450 00
B 103	Business	Reg	Lanyards	\$250 00	\$300 00	\$300 00	\$467 42		\$500 00	\$600 00	\$600 00
B 104	Business	Reg	Printing - Badge Artwork	\$350 00	\$375 00	\$375 00	\$-		\$350 00	\$375 00	\$375 00
B 105	Business	Reg	Labels	\$300 00	\$325 00	\$325 00	\$-		\$300 00	\$325 00	\$325 00
B 106	Business	Reg	Validation stickers	\$325 00	\$400 00	\$400 00	\$-		\$325 00	\$400 00	\$400 00
B 107	Business	Reg	Postage	\$100 00	\$150 00	\$150 00	\$69 48		\$100 00	\$150 00	\$150 00
B 108	Business	Reg	Misc	\$250 00	\$300 00	\$300 00	\$200 02		\$250 00	\$300 00	\$300 00
B 109	Business	Reg	Stairluons	\$400 00	\$500 00	\$500 00	\$-		\$-	\$-	\$-
B 110	Business	Reg	Hardbadge materials	\$500 00	\$600 00	\$600 00	\$326 83		\$500 00	\$600 00	\$600 00
B 111	Business	Reg	Phone Lines - credit cards	\$600 00	\$600 00	\$600 00	\$854 13		\$200 00	\$200 00	\$200 00
B 112	Business	Reg	Hardware Purchases	\$-	\$-	\$-	\$113 65		\$-	\$-	\$-
B 113	Business	Reg	Shipping	\$50 00	\$100 00	\$100 00	\$-		\$50 00	\$100 00	\$100 00
B 114	Business	Reg	Refund - Memberships	\$-	\$-	\$-	\$15 00		\$-	\$-	\$-
B 115	Business	Reg	Credit Card Hardware rental						\$600 00	\$600 00	\$600 00
B 201	Business	ArtShow	Postage	\$350 00	\$400 00	\$400 00	\$224 21		\$350 00	\$400 00	\$400 00
B 202	Business	ArtShow	Shipping	\$100 00	\$200 00	\$200 00	\$95 86		\$100 00	\$200 00	\$200 00
B 203	Business	Artshow	Forms	\$300 00	\$400 00	\$400 00	\$-		\$300 00	\$400 00	\$400 00
B 204	Business	Artshow	Lighting	\$100 00	\$200 00	\$200 00	\$-		\$100 00	\$200 00	\$200 00
B 205	Business	Artshow	Misc	\$500 00	\$600 00	\$600 00	\$349 91		\$500 00	\$600 00	\$600 00
B 206	Business	Artshow	Artshow taxes	\$3,500 00	\$4,250 00	\$4,250 00	\$3,588 75		\$3,500 00	\$4,250 00	\$4,250 00
B 207	Business	Artshow	Maintenance	\$200 00	\$200 00	\$200 00	\$-		\$200 00	\$200 00	\$200 00
B 208	Business	Artshow	Credit Card Fees	\$-	\$-	\$-	\$-		\$-	\$-	\$-
B 209	Business	Artshow	Reception Food & Drink	\$800 00	\$800 00	\$800 00	\$909 30		\$1,300 00	\$1,500 00	\$1,500 00
B 210	Business	Artshow	Phone Lines - credit cards	\$400 00	\$400 00	\$400 00	\$481 71		\$200 00	\$200 00	\$200 00
B 211	Business	Artshow	Equipment Purchases	\$100 00	\$150 00	\$150 00	\$260 28		\$100 00	\$150 00	\$150 00
B 301	Business	Dealers Room	Forms	\$400 00	\$500 00	\$500 00	\$469 93		\$500 00	\$600 00	\$600 00
B 302	Business	Dealers Room	Postage	\$200 00	\$250 00	\$250 00	\$51 46		\$200 00	\$250 00	\$250 00
B 303	Business	Dealers Room	Misc	\$350 00	\$400 00	\$400 00	\$377 15		\$350 00	\$400 00	\$400 00
B 304	Business	Dealers Room	Badges & Lanyards	\$100 00	\$150 00	\$150 00	\$-		\$100 00	\$150 00	\$150 00
B 305	Business	Dealers Room	Refund - Tables	\$-	\$-	\$-	\$590 00		\$-	\$-	\$-
B 306	Business	Dealers Room	Power Box Drop						\$2,000 00	\$2,500 00	\$2,500 00
B 401	Business	Con Store	T Shirts	\$7,500 00	\$8,000 00	\$8,000 00	\$7,320 12		\$8,000 00	\$9,000 00	\$9,000 00
B 402	Business	Con Store	Misc	\$100 00	\$150 00	\$150 00	\$17 39		\$100 00	\$150 00	\$150 00
B 403	Business	Con Store	Postage/Shipping/Handling	\$400 00	\$500 00	\$500 00	\$682 40		\$650 00	\$750 00	\$750 00
B 404	Business	Con Store	Con Store Taxes	\$500 00	\$750 00	\$750 00	\$628 25		\$650 00	\$750 00	\$750 00
B 501	Business	Pre-Reg	Staff Pre-reg Refund	\$-	\$-	\$-	\$-		\$-	\$-	\$-
B 601	Business	HR	Supplies	\$25 00	\$50 00	\$50 00	\$6 54		\$25 00	\$50 00	\$50 00

FC 2010 Expense Budget

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC 2010		FC 2010	
				09 Low Est	Budget	09 High Est	Budget	2010 Low Est	Budget	2010 High Est	Budget
E 001	Events	Ops Misc	Supplies	\$200 00			\$300 00		\$500 00		\$600 00
E 002	Events	Ops Misc	Signage	\$100 00			\$200 00		\$100 00		\$200 00
E 003	Events	Ops Misc	Room Costs	\$525 00			\$525 00		\$547 45		\$-
E 004	Events	Ops Misc	Bed Pull	\$150 00			\$150 00		\$-		\$-
E 101	Events	Creators Lounge	Supplies	\$150 00			\$200 00		\$-		\$-
E 201	Events	Masquerade	Awards	\$350 00			\$400 00		\$306 77		\$200 00
E 202	Events	Masquerade	Supplies	\$75 00			\$100 00		\$43 68		\$400 00
E 301	Events	Science Track	Sci/Tech Supplies	\$50 00			\$100 00		\$-		\$100 00
E 302	Events	Science Track	Science Supplies	\$50 00			\$100 00		\$-		\$100 00
E 303	Events	Science Track	Animal Events	\$800 00			\$1,000 00		\$-		\$100 00
E 401	Events	Art Track	Supplies	\$50 00			\$100 00		\$142 10		\$-
E 501	Events	Writing Track	Supplies	\$50 00			\$100 00		\$79 23		\$100 00
E 601	Events	Social Track	Supplies	\$50 00			\$100 00		\$116 08		\$100 00
E 602	Events	Social Track	Coffee Klatches	\$1,200 00			\$1,200 00		\$587 80		\$600 00
E 603	Events	Social Track	Tea Panel	\$100 00			\$150 00		\$181 86		\$250 00
E 604	Events	Social Track	Equipment Rental	\$350 00			\$500 00		\$300 76		\$500 00
E 701	Events	Fursuit Track	Supplies	\$150 00			\$200 00		\$132 88		\$200 00
E 702	Events	Fursuit Track	Photography	\$200 00			\$250 00		\$470 13		\$250 00
E 703	Events	Fursuit Track	Park Permit for Photograph						\$-		\$75 00
E 801	Events	VideoGaming Track	Supplies	\$50 00			\$100 00		\$-		\$100 00
E 901	Events	Gaming Track	Supplies	\$50 00			\$100 00		\$39 00		\$100 00
E 902	Events	Gaming Track	Prizes	\$250 00			\$300 00		\$276 00		\$300 00
E 1001	Events	Fursuit Lounge	Supplies	\$150 00			\$200 00		\$458 00		\$400 00
E 1002	Events	Fursuit Lounge	Costume Repair Supplies	\$100 00			\$150 00		\$97 00		\$150 00
E 1003	Events	Fursuit Lounge	Power Box Drop								\$600 00
E 1101	Events	Filking Track	Supplies	\$-			\$-		\$-		\$-
E 1201	Events	Puppetry Track	Supplies	\$50 00			\$100 00		\$50 00		\$100 00
E 1301	Events	Video Room	Supplies	\$100 00			\$150 00		\$100 00		\$150 00
E 1302	Events	Video Room	Room Costs	\$-			\$-		\$140 00		\$-
E 1401	Events	Iron Artist	Supplies	\$250 00			\$300 00		\$52 00		\$200 00
E 1402	Events	Iron Artist	Prizes	\$100 00			\$150 00		\$90 00		\$150 00
E 1501	Events	Film Festival	Supplies	\$50 00			\$100 00		\$-		\$100 00
E 1601	Events	Writers Workshop	Supplies	\$50 00			\$100 00		\$-		\$100 00
E 1701	Events	Furry Night Live	Supplies	\$200 00			\$300 00		\$200 00		\$300 00
E 1702	Events	Furry Night Live	Prop	\$50 00			\$100 00		\$-		\$100 00
E 1703	Events	Furry Night Live	Awards	\$500 00			\$750 00		\$175 00		\$750 00
E 1801	Events	Catier Olympics	Supplies	\$-			\$-		\$-		\$75 00
I 101	IT	Ops	Hurricane Electnc (Pre-Reg)	\$150 00			\$200 00		\$119 40		\$200 00

FC 2010 Expense Budget

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC 2010		FC 2010	
				09 Low Est	09 High Est	Budget	FC09 Actual	09 per unit	Budget	2010 Low Est	2010 High Est
I 102	IT	Ops	Con Store - merchant hosting fee	\$-	\$-	\$-	\$319.60		\$-	\$-	\$-
I 103	IT	Ops	Telecommunications	\$3,500.00	\$3,500.00	\$3,500.00	\$3,500.00		\$5,000.00	\$5,000.00	\$5,000.00
I 104	IT	Ops	Hardware Purchases	\$500.00	\$750.00	\$750.00	\$293.86		\$1,000.00	\$1,000.00	\$1,000.00
I 105	IT	Ops	Software Purchases	\$100.00	\$100.00	\$100.00	\$-		\$100.00	\$100.00	\$100.00
I 106	IT	Ops	Miscellaneous	\$200.00	\$250.00	\$250.00	\$76.41		\$200.00	\$200.00	\$250.00
M 101	Marketing	Publications	Pocket Program	\$1,300.00	\$1,500.00	\$1,500.00	\$1,364.58		\$1,300.00	\$1,300.00	\$1,500.00
M 102	Marketing	Publications	Program Book	\$8,000.00	\$9,000.00	\$9,000.00	\$6,950.78		\$8,000.00	\$8,000.00	\$8,500.00
M 103	Marketing	Publications	Flyers	\$750.00	\$900.00	\$900.00	\$934.42		\$900.00	\$900.00	\$1,000.00
M 104	Marketing	Publications	Ads	\$2,500.00	\$2,750.00	\$2,750.00	\$1,437.98		\$2,000.00	\$2,000.00	\$2,250.00
M 105	Marketing	Publications	Buttons	\$-	\$-	\$-	\$-		\$-	\$-	\$-
M 106	Marketing	Publications	Furdy Eduon	\$500.00	\$600.00	\$600.00	\$357.23		\$500.00	\$500.00	\$600.00
M 107	Marketing	Publications	Signage	\$250.00	\$300.00	\$300.00	\$28.56		\$250.00	\$250.00	\$300.00
M 201	Marketing	Advertising	Parties/Picnic	\$1,500.00	\$1,750.00	\$1,750.00	\$2,497.85		\$2,500.00	\$2,500.00	\$2,750.00
M 202	Marketing	Advertising	Program Bags	\$300.00	\$400.00	\$400.00	\$627.81		\$500.00	\$500.00	\$600.00
M 203	Marketing	Advertising	Postage	\$250.00	\$300.00	\$300.00	\$-		\$250.00	\$250.00	\$300.00
M 204	Marketing	Advertising	Patron/Sponsor Goodies	\$2,200.00	\$2,500.00	\$2,500.00	\$3,421.25		\$3,500.00	\$3,500.00	\$3,750.00
M 205	Marketing	Advertising	Patron Luncheon	\$2,800.00	\$3,000.00	\$3,000.00	\$3,261.79	\$50.00	\$3,000.00	\$3,000.00	\$3,500.00
M 206	Marketing	Advertising	Sponsor Goodies	\$600.00	\$750.00	\$750.00	\$-		\$-	\$-	\$-
M 207	Marketing	Advertising	Lobby Gobo	\$-	\$-	\$-	\$-		\$-	\$-	\$-
M 208	Marketing	Advertising	Misc	\$100.00	\$200.00	\$200.00	\$49.30		\$100.00	\$100.00	\$150.00
M 209	Marketing	Advertising	Fursuit Parade Sport Bottles	\$700.00	\$800.00	\$800.00	\$819.54		\$850.00	\$850.00	\$900.00
M 210	Marketing	Advertising	Fursuit Tags	\$600.00	\$700.00	\$700.00	\$1,018.24		\$1,000.00	\$1,000.00	\$1,100.00
M 301	Marketing	Promotional	Ribbons	\$300.00	\$300.00	\$300.00	\$-		\$-	\$-	\$-
M 302	Marketing	Promotional	Artist/Writers Keepsakes	\$800.00	\$800.00	\$800.00	\$1,165.32		\$1,000.00	\$1,000.00	\$1,100.00
M 303	Marketing	Promotional	Conbook Artsubmission Award	\$100.00	\$200.00	\$200.00	\$-		\$100.00	\$100.00	\$150.00
M 304	Marketing	Promotional	Conbook Artwork party	\$350.00	\$400.00	\$400.00	\$-		\$350.00	\$350.00	\$400.00
O 101	Operations	Gophers	Printing	\$100.00	\$150.00	\$150.00	\$-		\$50.00	\$50.00	\$100.00
O 102	Operations	Gophers	Supplies	\$50.00	\$100.00	\$100.00	\$38.91		\$50.00	\$50.00	\$100.00
O 103	Operations	Gophers	T Shirts/Pnzes	\$-	\$-	\$-	\$-		\$-	\$-	\$-
O 104	Operations	Gophers	Memberships	\$350.00	\$500.00	\$500.00	\$-	\$50.00	\$350.00	\$350.00	\$400.00
O 105	Operations	Gophers	Room Costs	\$840.00	\$840.00	\$840.00	\$899.85	\$140.00	\$1,120.00	\$1,120.00	\$1,120.00
O 106	Operations	Gophers	Radios Rental	\$-	\$-	\$-	\$-		\$-	\$-	\$-
O 201	Operations	A/V	Stage/Lighting/Sound	\$7,000.00	\$8,000.00	\$8,000.00	\$13,630.00		\$23,000.00	\$23,000.00	\$24,000.00
O 202	Operations	A/V	Misc	\$300.00	\$400.00	\$400.00	\$123.58		\$300.00	\$300.00	\$400.00
O 203	Operations	A/V	Equipment Purchases	\$2,000.00	\$2,500.00	\$2,500.00	\$1,730.91		\$1,000.00	\$1,000.00	\$1,500.00
O 204	Operations	A/V	Stage Backdrop	\$1,500.00	\$1,500.00	\$1,500.00	\$-		\$2,500.00	\$2,500.00	\$3,000.00
O 205	Operations	A/V	Power Box Drop	\$800.00	\$900.00	\$900.00	\$227.33		\$1,375.00	\$1,375.00	\$1,500.00
O 206	Operations	A/V	Shipping	\$-	\$-	\$-	\$-		\$300.00	\$300.00	\$350.00

FC 2010 Expense Budget

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC09 Actual	FC 2010		2010 High Est
				09 Low Est	Budget	09 High Est	Budget		2010 Low Est	Budget	
O 301	Operations	FCTV/Video	Supplies	\$300 00	\$300 00		\$300 00	\$-	\$300 00	\$300 00	\$300 00
O 302	Operations	FCTV/Video	Equipment Purchases & Rentals	\$2,750 00	\$3,000 00		\$3,000 00	\$4,696 76	\$1,000 00	\$1,500 00	\$1,500 00
O 303	Operations	FCTV/Video	Camera rental	\$-	\$-		\$-	\$-	\$-	\$-	\$-
O 304	Operations	FCTV/Video	Tape purchase	\$400 00	\$500 00		\$500 00	\$-	\$400 00	\$500 00	\$500 00
O 305	Operations	FCTV/Video	Room Costs	\$-	\$-		\$-	\$-	\$-	\$-	\$-
O 306	Operations	FCTV/Video	DVD Production	\$-	\$-		\$-	\$-	\$-	\$-	\$-
O 307	Operations	FCTV/Video	FCTV Flyers	\$200 00	\$250 00		\$250 00	\$287 07	\$300 00	\$400 00	\$400 00
O 308	Operations	FCTV/Video	DVD Software	\$-	\$-		\$-	\$-	\$-	\$-	\$-
O 309	Operations	FCTV/Video	Camera maintenance	\$200 00	\$300 00		\$300 00	\$139 18	\$150 00	\$200 00	\$200 00
O 401	Operations	Storage	Totes	\$100 00	\$200 00		\$200 00	\$-	\$100 00	\$200 00	\$200 00
O 402	Operations	Storage	Racks	\$200 00	\$200 00		\$200 00	\$200 00	\$300 00	\$350 00	\$350 00
O 403	Operations	Storage	Misc Supplies						\$50 00	\$50 00	\$50 00
O 501	Operations	Cullinary Services	Supplies - Non Food	\$300 00	\$350 00		\$350 00	\$300 00	\$300 00	\$350 00	\$350 00
O 502	Operations	Cullinary Services	Room Costs	\$525 00	\$525 00		\$525 00	\$812 90	\$700 00	\$700 00	\$700 00
O 503	Operations	Cullinary Services	Bed Pull	\$75 00	\$75 00		\$75 00	\$-	\$75 00	\$75 00	\$75 00
O 504	Operations	Cullinary Services	Supplies - Food	\$2,250 00	\$2,500 00		\$2,500 00	\$2,541 69	\$2,500 00	\$2,750 00	\$2,750 00
O 601	Operations	ConOps	Supplies	\$100 00	\$150 00		\$150 00	\$-	\$100 00	\$150 00	\$150 00
O 602	Operations	ConOps	Radios Rental	\$1,200 00	\$1,350 00		\$1,350 00	\$1,417 50	\$1,200 00	\$1,350 00	\$1,350 00
O 603	Operations	ConOps	Phone Lines - outside line	\$600 00	\$800 00		\$800 00	\$254 13	\$400 00	\$500 00	\$500 00
O 604	Operations	ConOps	Room Costs	\$-	\$-		\$-	\$-	\$-	\$-	\$-
O 701	Operations	FLARE	Supplies	\$50 00	\$100 00		\$100 00	\$-	\$50 00	\$100 00	\$100 00
O 702	Operations	FLARE	Radios Rental	\$1,200 00	\$1,350 00		\$1,350 00	\$1,417 50	\$1,200 00	\$1,350 00	\$1,350 00
O 703	Operations	FLARE	Room Costs	\$1,575 00	\$1,575 00		\$1,575 00	\$2,427 59	\$2,100 00	\$2,100 00	\$2,100 00
O 704	Operations	FLARE	Phone Line	\$200 00	\$200 00		\$200 00	\$-	\$200 00	\$200 00	\$200 00
O 801	Operations	Logistics	Supplies	\$50 00	\$100 00		\$100 00	\$-	\$50 00	\$100 00	\$100 00
O 802	Operations	Logistics	Truck & Van Rental	\$350 00	\$400 00		\$400 00	\$588 84	\$500 00	\$600 00	\$600 00
O 803	Operations	Logistics	Moving Vendor	\$1,200 00	\$1,500 00		\$1,500 00	\$1,697 50	\$1,500 00	\$1,750 00	\$1,750 00
O 804	Operations	Logistics	Fuel & Feed	\$500 00	\$500 00		\$500 00	\$165 00	\$500 00	\$500 00	\$500 00
O 901	Operations	Stage	Hotel Labor	\$-	\$-		\$-	\$-	\$-	\$-	\$-
X 001	Exec	Exec	Miscellaneous	\$2,500 00	\$2,750 00		\$2,750 00	\$2,384 64	\$2,500 00	\$2,750 00	\$2,750 00
X 002	Exec	Exec	Staff Party - Firmg	\$1,500 00	\$1,600 00		\$1,600 00	\$1,108 58	\$1,500 00	\$1,600 00	\$1,600 00
X 003	Exec	Exec	Staff Exp - Lionman Awards	\$250 00	\$300 00		\$300 00	\$159 14	\$250 00	\$300 00	\$300 00
X 004	Exec	Exec	Safety Net	\$4,375 75	\$5,012 00		\$5,012 00	\$-	\$5,488 50	\$6,172 25	\$6,172 25
X 005	Exec	Exec	Hotel Master Account	\$250 00	\$500 00		\$500 00	\$-	\$250 00	\$500 00	\$500 00
X 006	Exec	Exec	Reimbursement for Lost Equip	\$-	\$-		\$-	\$135 00	\$-	\$-	\$-
X 007	Exec	Exec	Licensing - music	\$800 00	\$850 00		\$850 00	\$357 01	\$350 00	\$500 00	\$500 00
X 008	Exec	Exec	Licensing - movies	\$1,000 00	\$1,000 00		\$1,000 00	\$981 00	\$-	\$-	\$-
X 009	Exec	Exec	Licensing - costco membership	\$50 00	\$50 00		\$50 00	\$50 00	\$50 00	\$50 00	\$50 00

FC 2010 Expense Budget

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC 2010		FC 2010	
				09 Low Est	09 High Est	Budget	Budget	2010 Low Est	2010 High Est	Budget	Budget
X 010	Exec	Exec	Hawaiian Tshirts	\$1,200 00	\$1,200 00	\$1,200 00	\$2,178 95				
X 011	Exec	Exec	Misc Hardware Purchase	\$300 00	\$500 00	\$500 00	\$347 08				
X 012	Exec	Exec	Software Purchases	\$250 00	\$250 00	\$250 00	\$108 25	\$250 00	\$250 00		
X 101	Exec	Hotel	Meetings	\$-	\$-	\$-	\$810 10				
X 102	Exec	Hotel	Catering	\$9,500 00	\$10,000 00	\$10,000 00	\$12,605 00	\$16,000 00	\$17,000 00		
X 103	Exec	Hotel	Con Rooms	\$600 00	\$600 00	\$600 00	\$-				
X 104	Exec	Hotel	Special Electrical	\$-	\$-	\$-	\$-				
X 105	Exec	Hotel	Misc	\$200 00	\$250 00	\$250 00	\$137 85	\$200 00	\$250 00		
X 106	Exec	Hotel	Shuttle Fees	\$6,500 00	\$7,000 00	\$7,000 00	\$6,450 00				
X 107	Exec	Hotel	Catering - HI	\$1,000 00	\$1,250 00	\$1,250 00	\$-				
X 108	Exec	Hotel	Custom keycards	\$200 00	\$300 00	\$300 00	\$545 00	\$500 00	\$600 00		
X 201	Exec	Finance	Bank Fees	\$100 00	\$200 00	\$200 00	\$125 20	\$100 00	\$200 00		
X 202	Exec	Finance	Credit Card Fees	\$3,000 00	\$3,500 00	\$3,500 00	\$1,663 01	\$1,750 00	\$2,500 00		
X 203	Exec	Finance	Hardware Purchases	\$-	\$-	\$-	\$-				
X 204	Exec	Finance	Miscellaneous	\$50 00	\$100 00	\$100 00	\$114 21	\$50 00	\$100 00		
X 301	Exec	GOH	Hotel Rooms	\$500 00	\$500 00	\$500 00	\$769 96	\$500 00	\$500 00		
X 302	Exec	GOH	Travel Arrangements	\$500 00	\$750 00	\$750 00	\$-	\$3,500 00	\$4,000 00		
X 303	Exec	GOH	Miscellaneous	\$500 00	\$600 00	\$600 00	\$502 05	\$1,000 00	\$1,200 00		
X 304	Exec	GOH	Appearance Fees	\$-	\$-	\$-	\$-				
X 305	Exec	GOH	GOH Dinner	\$500 00	\$700 00	\$700 00	\$943 59	\$700 00	\$800 00		
X 401	Exec	Charity	Charity - Auction	\$-	\$-	\$-	\$-				
X 402	Exec	Charity	Charity - Travel Assistance	\$1,800 00	\$2,000 00	\$2,000 00	\$1,600 00				
X 501	Exec	Props	Theming Materials	\$1,500 00	\$1,750 00	\$1,750 00	\$851 24	\$1,200 00	\$1,500 00		
X 502	Exec	Props	Signage	\$450 00	\$500 00	\$500 00	\$-	\$450 00	\$500 00		
Total Operating Expense				\$121,390 75	\$138,602 00	\$138,602 00	\$120,154 01	\$142,108 50	\$160,067 25		

Line	Division	Department	Expense Category	FC 2009		FC 2009		FC 2009		FC 2009	
				09 Low Est	09 High Est	Budget	Budget	2010 Low Est	2010 High Est	Budget	Budget

Further Confusion 2010
Actual Operating Expense Summary

Row Labels	Department	Line	Expense Category	Sum of Tot Exp FC 2010
Business	ArtShow	B 201	Postage	225
		B 202	Shipping	49
		B 203	Forms	504
		B 205	Misc	1,240
		B 206	Artshow taxes	3,746
		B 209	Reception Food & Drink	1,200
		B 211	Equipment Purchases	582
	ArtShow Total			7,546
	Con Store	B 401	T Shirts	7,495
		B 402	Misc	222
		B 403	Postage/Shipping/Handling	577
		B 404	Con Store Taxes	406
	Con Store Total			8,700
	Dealers Room	B 301	Forms	613
		B 303	Misc	1,000
		B 305	Refund - Tables	590
		B 306	Power Box Drop	2,550
	Dealers Room Total			4,753
	Reg	B 103	Lanyards	519
		B 104	Printing - Badge Artwork	309
		B 106	Validation stickers	426
		B 108	Misc	349
		B 109	Stanchions	384
		B 114	Refund - Memberships	80
	Reg Total			2,067
Business Total				23,066
Events	Critter Olympics	E 1801	Supplies	60
	Critter Olympics Total			60
	Fursuit Lounge	E 1001	Supplies	304
		E 1003	Power Box Drop	595
	Fursuit Lounge Total			899
	Fursuit Track	E 703	Park Permit for Photograph	75
	Fursuit Track Total			75
	Gaming Track	E 901	Supplies	190
		E 902	Prizes	100
	Gaming Track Total			290
	Masquerade	E 201	Awards	250
		E 202	Supplies	60
	Masquerade Total			310
	Social Track	E 602	Coffee Klatches	576
	Social Track Total			576
Events Total				2,210
Exec	Exec	X 001	Miscellaneous	3,876
		X 002	Staff Party - Firing	1,419
		X 007	Licensing - music	155
	Exec Total			5,451
	Finance	X 201	Bank Fees	130
		X 202	Credit Card Fees	5,291
		X 204	Miscellaneous	346
	Finance Total			5,767
	GOH	X 301	Hotel Rooms	7,290
		X 302	Travel Arrangements	5,094
		X 305	GOH Dinner	2,236
	GOH Total			14,619
	Hotel	X 101	Meetings	159

Further Confusion 2010
Actual Operating Expense Summary

Row Labels	Department	Line	Expense Category	Sum of Tot Exp FC 2010
Exec	Hotel	X 102	Catering	17,256
		X 105	Misc	100
	Hotel Total			17,515
	Props	X 502	Signage	460
	Props Total			460
Exec Total				43,812
IT	Ops	I 101	Hurricane Electric (Pre-Reg)	130
		I 102	Con Store - merchant hosting fee	479
		I 103	Telecommunications	5,850
	Ops Total			6,460
IT Total				6,460
Marketing	Advertising	M 201	Parties/Picnic	3,179
		M 202	Program Bags	424
		M 203	Postage	43
		M 204	Patron/Sponsor Goodies	3,065
		M 205	Patron Luncheon	1,918
		M 208	Misc	92
		M 210	Fursuit Tags	875
	Advertising Total			9,596
	Publications	M 101	Pocket Program	822
		M 102	Program Book	8,820
		M 103	Flyers	96
		M 104	Ads	2,999
	Publications Total			12,736
Marketing Total				22,332
Operations	A/V	O 201	Stage/Lighting/Sound	25,162
		O 204	Stage Backdrop	1,651
		O 205	Power Box Drop	956
		O 206	Shipping	374
	A/V Total			28,143
	ConOps	O 601	Supplies	509
		O 602	Radios Rental	1,418
		O 603	Phone Lines - outside line	577
	ConOps Total			2,504
	Cullinary Services	O 501	Supplies - Non Food	104
		O 502	Room Costs	775
		O 504	Supplies - Food	2,600
	Cullinary Services Total			3,479
	FCTV/Video	O 301	Supplies	56
	FCTV/Video Total			56
	FLARE	O 702	Radios Rental	1,418
		O 703	Room Costs	2,683
		O 704	Phone Line	550
	FLARE Total			4,650
	Gophers	O 105	Room Costs	1,641
	Gophers Total			1,641
	Logistics	O 801	Supplies	29
		O 802	Truck & Van Rental	633
		O 803	Moving Vendor	2,900
		O 804	Fuel & Feed	48
	Logistics Total			3,610
	Storage	O 403	Misc Supplies	20
	Storage Total			20
Operations Total				44,102
Grand Total				141,981

Further Confusion 2010
Actual Operating Expense Summary

Row Labels	Department	Line	Expense Category	Sum of Tot Exp FC 2010
			Add. AAE Expense	28,510
			Total Operating Expense	170,491
			Total Operating Income	173,363
			Net Income/Loss	2,872

FC 2010 Expense Tracking

Line	ID#	Division	Department	Expense Category	Description of Expense	Tax Category	Tot Exp FC 2010
I 101		IT	Ops	Hurricane Electric (Pre-Reg)	monthly debit to FC checking account	Info Tech	130 44
I 102		IT	Ops	Con Store - merchant hosting fee	Con Store monthly hosting fees - Yahoo	Info Tech	479 40
M 104		Marketing	Publications	Ads	Adwords	Advertising	2,998 52
X 202	bank stmt	Exec	Finance	Credit Card Fees	merchant fees - Visa/MC/Amex	General	5,290 66
X 201	bank stmt	Exec	Finance	Bank Fees	bank fees	General	130 20
M 201	A 001	Marketing	Advertising	Parties/Picnic	campsite reservation	Supplies	858 00
M 201	A 001	Marketing	Advertising	Parties/Picnic	picnic site reservation	Supplies	483 00
B 202	A 002	Business	ArtShow	Shipping	shipping supplies costs	Postage	30 72
M 201	A 002	Marketing	Advertising	Parties/Picnic	picnic food supplies	Supplies	662 26
O 201	Operations	A/V	A/V	Stage/Lighting/Sound	AV Rental Gear - DJ equipment	Equipment Ren	204 00
O 601	Operations	ConOps	ConOps	Supplies	misc supplies for con operations	Supplies	450 96
M 201	A 003	Marketing	Advertising	Parties/Picnic	Silicon Room Parties Supplies	Supplies	257 63
M 202	A 003	Marketing	Advertising	Program Bags	Plastic bag for Registration/conbooks	Advertising	423 95
M 204	A 003	Marketing	Advertising	Patron/Sponsor Goodies	vials for gold pieces	General	19 95
M 204	A 003	Marketing	Advertising	Patron/Sponsor Goodies	pyne chunks	General	294 50
M 204	A 003	Marketing	Advertising	Patron/Sponsor Goodies	pouches for pyne gold	General	905 00
B 109	A 003	Business	Reg	Stanchions	stanchions for registration/lines	General	383 67
M 204	A 003	Marketing	Advertising	Patron/Sponsor Goodies	shot glasses for patron gift	General	566 10
M 204	A 003	Marketing	Advertising	Patron/Sponsor Goodies	lapel pins for patron/sponsor gifts	General	680 00
E 703	A 004	Events	Fursuit Track	Park Permit for Photograph	city of San Jose - parking	General	75 00
B 402	A 005	Business	Con Store	Misc	con store supplies	Supplies	30 73
B 303	A 005	Business	Dealers Room	Misc	dealer room supplies	Supplies	73 22
B 301	A 005	Business	Dealers Room	Forms	dealer room forms and copies	Printing	613 15
E 1001	A 006	Events	Fursuit Lounge	Supplies	fursuit lounge supplies	Supplies	304 35
B 108	A 007	Business	Reg	Misc	gaphers/painters tape	Supplies	30 71
X 101	A 008	Exec	Hotel	Meetings	dinner w/ My Fur Con Intergration designers	General	159 00
O 206	A 008	Operations	A/V	Shipping	fed ex shipping - telecommunication gear	Postage	374 03
M 101	A 009	Marketing	Publications	Pocket Program	printing - pocket program booklet	Printing	821 70
M 102	A 009	Marketing	Publications	Program Book	printing - program book - 3K copies	Printing	8,820 49
E 1801	A 010	Events	Critter Olympics	Supplies	supplies for critter olympics	Supplies	60 00
M 203	A 011	Marketing	Advertising	Postage	shipping of flyers to Ranfurrest	Postage	42 86
M 208	A 011	Marketing	Advertising	Misc	Pizza for bag stuffing party	General	80 00
O 301	A 012	Operations	FCTV/Video	Supplies	DVD supply - FCTV	Supplies	4 84
X 002	A 013	Exec	Exec	Staff Party - Finng	catering costs - finng party	General	917 15
X 002	A 013	Exec	Exec	Staff Party - Finng	rental fee & deposit for site location for finng party	General	340 00
X 002	A 013	Exec	Exec	Staff Party - Finng	supplies - drinks	General	125 41
X 002	A 013	Exec	Exec	Staff Party - Finng	supplies - ice/disposable trays for finng party	General	36 63
B 404	A 014	Business	Con Store	Con Store Taxes	state taxes - constore sales	General	406 02

FC 2010 Expense Tracking

Line	ID#	Division	Department	Expense Category	Description of Expense	Tax Category	Tot Exp FC 2010
B 206	A 014	Business	Artshow	Artshow taxes	state taxes - artshow sales	General	3,746 44
B 403	A 015	Business	Con Store	Postage/Shipping/Handling	mailing out of tax letters to patron/sponsors	Postage	114 40
B 108	A 015	Business	Reg	Misc	registration supplies	Supplies	16 16
B 402	A 015	Business	Con Store	Misc	constore supplies	Supplies	191 43
B 403	A 015	Business	Con Store	Postage/Shipping/Handling	postage to patron/sponsors for gifts	Postage	462 13
B 303	A 015	Business	Dealers Room	Misc	postage for dealers room	Supplies	50 69
E 202	A 016	Events	Masquerade	Supplies	batteries for masquerade radios	Supplies	15 27
E 202	A 016	Events	Masquerade	Supplies	copies of forms for masquerade	Supplies	20 00
X 502	A 017	Exec	Props	Signage	signage	General	194 00
E 201	A 017	Events	Masquerade	Awards	awards for masquerade	Prizing	250 00
E 901	A 018	Events	Gaming Track	Supplies	forms - gaming inserts	Supplies	183 26
E 901	A 018	Events	Gaming Track	Supplies	print job/signage	Supplies	6 24
E 902	A 018	Events	Gaming Track	Prizes	gaming trophies	Supplies	100 00
B 303	A 019	Business	Dealers Room	Misc	power cords for dealers room	Supplies	153 64
B 108	A 019	Business	Reg	Misc	printing - certificates for staff comps	Supplies	15 30
M 208	A 020	Marketing	Advertising	Misc	bag stuffing party - drinks	General	11 80
B 303	A 021	Business	Dealers Room	Misc	power cords for dealers room	Supplies	485 36
B 303	A 021	Business	Dealers Room	Misc	power cords for dealers room	Supplies	236 76
O 601	A 022	Operations	ConOps	Supplies	office supplies	Supplies	42 67
O 801	A 022	Operations	Logistics	Supplies	plastic wrap - logistics	Supplies	28 99
O 501	A 022	Operations	Cullinary Services	Supplies - Non Food	hot water kettle for staff feed	Supplies	69 99
O 501	A 022	Operations	Cullinary Services	Supplies - Non Food	coffee maker for staff feed	Supplies	34 01
O 602	A 023	Operations	ConOps	Radios Rental	radio rental equipment	Equipment Ren	1,417 50
O 702	A 023	Operations	FLARE	Radios Rental	radio rental equipment	Equipment Ren	1,417 50
O 803	A 023	Operations	Logistics	Moving Vendor	moving vendor	General	2,900 00
O 804	A 024	Operations	Logistics	Fuel & Feed	parking	Travel	15 00
O 804	A 024	Operations	Logistics	Fuel & Feed	parking	Travel	15 00
O 804	A 024	Operations	Logistics	Fuel & Feed	parking	Travel	18 00
B 203	A 025	Business	Artshow	Forms	electcnal cords & extensions for dealers room	Supplies	137 51
X 105	A 026	Exec	Hotel	Misc	party floor - wrist bands for parties	Supplies	39 95
X 105	A 026	Exec	Hotel	Misc	party floor - wrist bands for parties	Supplies	31 96
X 105	A 026	Exec	Hotel	Misc	party floor - wrist bands for parties	Supplies	15 98
X 105	A 026	Exec	Hotel	Misc	shipping & handling fees	Supplies	11 99
B 305	A 027	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	105 00
O 201	A 028	Operations	A/V	Stage/Lighting/Sound	AV Rental Gear	Equipment Ren	13,154 33
O 201	A 028	Operations	A/V	Stage/Lighting/Sound	AV Rental Gear	Equipment Ren	11,503 33
O 204	A 028	Operations	A/V	Stage Backdrop	AV Rental Gear - backdrop		1,651 00
O 201	A 028	Operations	A/V	Stage/Lighting/Sound	AV Rental Gear	Equipment Ren	300 00

FC 2010 Expense Tracking

Tot Exp FC

Line	ID#	Division	Department	Expense Category	Description of Expense	Tax Category	2010
E 202	A 029	Events	Masquerade	Supplies	printing - forms for masquerade	Supplies	24 85
O 504	A 030	Operations	Cullinary Services	Supplies - Food	food supplies for staff feed	Supplies	300 00
O 504	A 030	Operations	Cullinary Services	Supplies - Food	food supplies for staff feed	Supplies	2,000 00
O 504	A 030	Operations	Cullinary Services	Supplies - Food	food supplies for staff feed	Supplies	300 00
X 007	A 031	Exec	Exec	Licensing - music	BMI Licensing Fees	General	155.22
B 103	A 032	Business	Reg	Lanyards	lanyards/badge holders	Supplies	519 49
B 104	A 032	Business	Reg	Printing - Badge Artwork	picture art for badges	Supplies	6 95
B 211	A 033	Business	Artshow	Equipment Purchases	artshow frame carts	Supplies	129 36
B 205	A 033	Business	Artshow	Misc	lunch for volunteers for frame cart assembly	Supplies	34.01
B 114	A 034	Business	Reg	Refund - Memberships	refund for staff rate	General	15 00
B 305	A 035	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	65 00
B 305	A 036	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	65.00
B 305	A 037	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	100 00
M 210	A 038	Marketing	Advertising	Fursuit Tags	fursuit eartags	Supplies	875 00
X 001	A 039	Exec	Exec	Miscellaneous	photo shoot fee - license w/ San Jose	Supplies	75 00
M 103	A 040	Marketing	Publications	Flyers	Flyers	Advertising	95 51
X 001	A 040	Exec	Exec	Miscellaneous	membership renewal - amex	Supplies	170.00
O 301	A 040	Operations	FCTV/Video	Supplies	Misc supplies for AV	Supplies	51 52
O 403	A 041	Operations	Storage	Misc Supplies	Keys - locker reprints	Supplies	19.67
O 601	A 041	Operations	ConOps	Supplies	measuring tape - 100 ft	Supplies	15.00
M 201	A 042	Marketing	Advertising	Parties/Picnic	party supplies - baycon/silcon	Supplies	90.04
M 201	A 042	Marketing	Advertising	Parties/Picnic	party supplies - baycon/silcon	Supplies	49 19
M 201	A 042	Marketing	Advertising	Parties/Picnic	party supplies - baycon/silcon	Supplies	37 97
M 201	A 042	Marketing	Advertising	Parties/Picnic	party supplies - baycon/silcon	Supplies	164 17
M 201	A 043	Marketing	Advertising	Parties/Picnic	party supplies - baycon/silcon	Supplies	109 02
M 201	A 043	Marketing	Advertising	Parties/Picnic	FC picnic supply	Supplies	154 50
B 305	A 044	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	20.00
B 305	A 045	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	65 00
B 114	A 046	Business	Reg	Refund - Memberships	staff membership refund	General	25 00
B 305	A 047	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	65 00
B 305	A 048	Business	Dealers Room	Refund - Tables	dealer cancelation refund	General	105 00
B 114	A 049	Business	Reg	Refund - Memberships	staff membership refund	General	25 00
B 114	A 050	Business	Reg	Refund - Memberships	staff membership refund	General	15 00
B 108	A 051	Business	Reg	Misc	room screen partitions	Supplies	109 73
B 104	A 051	Business	Reg	Printing - Badge Artwork	badge artwork inserts	Supplies	302.54
M 204	A 052	Marketing	Advertising	Patron/Sponsor Goodies	patron gift - waterskins	General	599 83
B 401	A 052	Business	Con Store	T Shirts	constore T shirt	General	7,495 00
X 302	A 052	Exec	GOH	Travel Arrangements	travel arrangements - Ursula Vernon	Travel	827 02

FC 2010 Expense Tracking

Line	ID#	Division	Department	Expense Category	Description of Expense	Tax Category	Tot Exp FC 2010
X 302	A 052	Exec	GOH	Travel Arrangements	travel arrangements - Thomas Lewis	Travel	629 50
X 302	A 052	Exec	GOH	Travel Arrangements	travel arrangements - Michael Fry	Travel	615 70
X 502	A 052	Exec	Props	Signage	foam core board - signage	General	265.70
X 001	A 052	Exec	Exec	Miscellaneous	staff gift	Supplies	1,749.75
B 201	A 053	Business	ArtShow	Postage	artshow postage	Postage	224 83
B 205	A 053	Business	Artshow	Misc	paypal fees	Supplies	255 96
B 205	A 053	Business	Artshow	Misc	artshow - labels	Supplies	406 80
B 205	A 053	Business	Artshow	Misc	artshow - printing & NPR forms	Supplies	134 11
B 205	A 053	Business	Artshow	Misc	misc supplies	Supplies	135 01
B 205	A 053	Business	Artshow	Misc	costco - supplies	Supplies	118 03
B 202	A 053	Business	ArtShow	Shipping	packing supplies	Postage	18 52
B 205	A 053	Business	Artshow	Misc	palay display ind	Supplies	45.59
B 106	A 054	Business	Reg	Validation stickers	holograms for registration badges	Supplies	425 91
B 205	A 054	Business	Artshow	Misc	artshow supplies - hardware	Supplies	110 87
B 203	A 054	Business	Artshow	Forms	artshow forms	Supplies	366 27
M 201	A 054	Marketing	Advertising	Parties/Picnic	costco supplies - party	Supplies	239.45
X 302	A 054	Exec	GOH	Travel Arrangements	GOH Travel - Michael Fry	Travel	2,432.80
X 302	A 054	Exec	GOH	Travel Arrangements	GOH Travel - Thomas Lewis	Travel	266 70
X 204	A 054	Exec	Finance	Miscellaneous	misc supplies - finance	Printing	92 50
B 108	A 055	Business	Reg	Misc	safe deposit box - for registration	Supplies	88 48
X 204	A 055	Exec	Finance	Miscellaneous	misc purchases - finance	Printing	253.79
O 802	A 055	Operations	Logistics	Truck & Van Rental	rental truck fee - Budget	Equipment Ren	500 53
X 001	A 055	Exec	Exec	Miscellaneous	misc supplies - Fry's electronics	Supplies	236.76
B 108	A 056	Business	Reg	Misc	lock safe registration	Supplies	88 48
X 001	A 056	Exec	Exec	Miscellaneous	vendor - ideal lapeel	Supplies	575.00
O 802	A 056	Operations	Logistics	Truck & Van Rental	lunch - inventory locker cleanup	Equipment Ren	132 00
B 211	A 056	Business	Artshow	Equipment Purchases	artshow - frame carts	Supplies	452 25
M 201	A 056	Marketing	Advertising	Parties/Picnic	picnic supplies	Supplies	73 43
X 001	A 057	Exec	Exec	Miscellaneous	misc parking	Supplies	1,069.80
O 502	A 057	Operations	Culinary Services	Room Costs	room costs & fees - Consuite	General	775.30
O 105	A 057	Operations	Gophers	Room Costs	room costs & fees - gophers	General	1,640.66
O 703	A 057	Operations	FLARE	Room Costs	room costs & fees - FLARE	General	2,683 08
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Brown Mark	General	600 24
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Jeff Eddy	General	1,320 30
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Michael Fry	General	1,320 30
X 301	A 057	Exec	GOH	Hotel Rooms	food costs - GOH - Michael Fry	General	637 61
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Kerry Kelly	General	300 12
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Thomas Lewis	General	1,320.30

FC 2010 Expense Tracking

	Tot Exp FC					
	ID#	Division	Department	Expense Category	Description of Expense	Tax Category
X 301	A 057	Exec	GOH	Hotel Rooms	food costs - GOH - Thomas Lewis	General
X 301	A 057	Exec	GOH	Hotel Rooms	room costs - GOH - Ursula Vernon	General
X 301	A 057	Exec	GOH	Hotel Rooms	welcome basket - GOH	General
X 305	A 057	Exec	GOH	GOH Dinner	GOH Dinner	General
X 102	A 057	Exec	Hotel	Catering	Opening Ceremonies	General
B 209	A 057	Business	Artshow	Reception Food & Dnnk	Artshow Reception	General
E 602	A 057	Events	Social Track	Coffee Klatches	Events - Koffee Klatches	General
X 102	A 057	Exec	Hotel	Catering	Dessert Social	General
X 302	A 057	Exec	GOH	Travel Arrangements	GOH Travel - limo	Travel
X 102	A 057	Exec	Hotel	Catering	Dead dog corkage fee	General
I 103	A 057	IT	Ops	Telecommunications	IT wireless network for event space	General
I 103	A 057	IT	Ops	Telecommunications	Wired Connection - Registration & Internet Lounge	General
O 603	A 057	Operations	ConOps	Phone Lines - outside line	Phone Lines - Con Ops	Telephones
O 704	A 057	Operations	FLARE	Phone Line	Phone Lines - Flare	Telephones
B 306	A 057	Business	Dealers Room	Power Box Drop	Engineering charge - power drop	General
E 1003	A 057	Events	Fursuit Lounge	Power Box Drop	Engineering charge - power drop	General
O 205	A 057	Operations	A/V	Power Box Drop	Engineering charge - power drop	Info Tech
M 205	A 057	Marketing	Advertising	Patron Luncheon	patron luncheon	General
						141,981.01

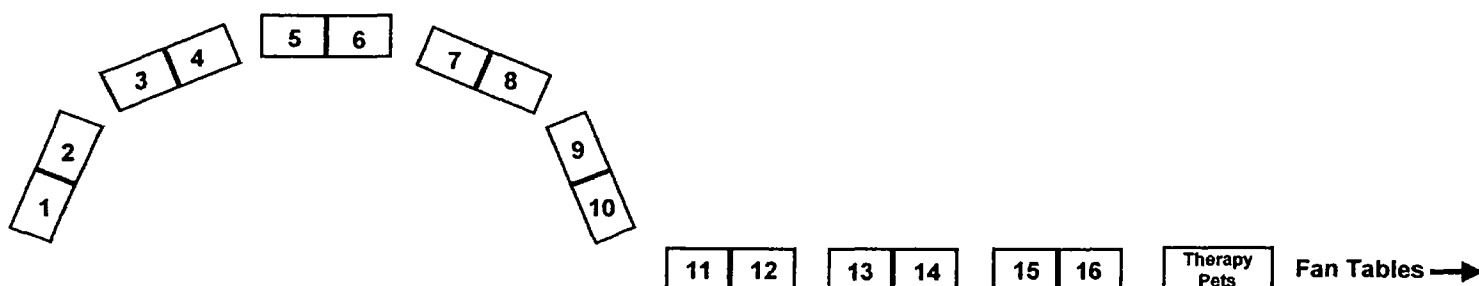
Further Confusion - 2010

Summary of Actual Expenses - for purpose of tax filing

Row Labels	Sum of Tot Exp FC 2010
Advertising	3,518
Equipment Rental	28,629
General	71,016
Info Tech	1,566
Postage	1,267
Printing	10,852
Supplies	17,213
Telephones	1,127
Travel	5,142
(blank)	1,651
Grand Total	141,981

AAE - Chanty	18,114
AAE - Insurance	2,424
AAE - Other	7,972
	<u>170,491</u>

FURTHER CONFUSION 2010 FURRY MARKET PLACE MAP



1	Project RUFF
2	The Furducers
3	Frost Demn's Badge Emporium
4	Blue Mew Studios
5	Brown Wolf
6	Keihound
7	Ugly Dog
8	Desert Wind Productions
9	DrayJay

10	Bay Area Animation Society
11	White Wolf Creations
12	Armand O'Meara
13	Mayhem
14	Alien Eyes Creations
15	Eva Vanecek Costume Reproductions
16	B Coole Designs

Dealer Room General Manager – Karl Maurer
 Dealer Room Assistant Managers – Noriko Miyagami & Patrick Kingsley
 Dealer Room Administrative Assistant – Jo Maurer
 Dealer Room Staff – Paul Lucas
 Furry Market Place Manager – Patrick Kingsley
 Convention Store Manager – Brent Edwards
 Convention Store Assistant – Minerva McGregor

Subject to change without notice.
 Map is based on a guess of the shape of the space and may reality may disagree.

FURTHER CONFUSION 2010 STAFF



Executive Staff

AAE Board

وہم ہرگز نہ ہوں

Laura Cherry
David Cooksey
Brent Edwards
Jeff Ferris
Leone Horne
Lee Strom
Peter Torkelson

Chairman	Jason Thomas
Vice Chairman	Leonidas King
Business Director	Sarah Nordstrom
Business Director (and)	Laura Cherry
Events Director	Michael Sawyer
Events-Director (and)	Jerry Tien
GOH Liaison	Chris Bartlett
Hotel Liaison	
Hotel Liaison (and)	David Richards
IT Director	Vince Cardinale
IT Director (and)	Jeremy Doran
Marketing Director	Brian McLean
Operations Director	Mike Baker
Operations and	Leon Horne
AAE Finance	Laura Cherry
AAE Rep	Leon Horne

Будьте

Art Show Lead	Chris Cogdon		Chirman
Art Show Staff	Jonathan Streiner	Mrs	
Art Show Staff	Lester David Frothingher Jr	Joey Leaf Runne	
Art Show Staff	Juanelle Brown	... Sabre Wolf	
Art Show Staff	Tyson Graham	Bit	
Art Show Staff	'Tony Tran		
Art Show Staff	Ayanna M. Ware.	Urban	
Art Show Staff	Paul McNurt	Pokey	
Con Store Lead	Brent Edwards	Chip Unicorn	
Dealer's Room Lead	Karl Maurer	... Jetbird	
Dealer's Room Lead and	Myagami Noriko	Ayukawatur	
Dealer's Room Lead 3rd	Patrick Kingsley	Whyaylooh	
Dealer's Room Staff	Paul Lucas	Fatherwolf	
Dealer's Rm Admin Asst	Jo Maurer	Mhani Lindhaven	
Furry Marketplace Lead	Patrick Kingsley	Whyaylooh	
HR	David Dowdle	Spuds	
Online Con-store Fulfill	Jo Maurer	Mhani Lindhaven	
Registration Lead	Jennifer Lang	Gwenhwyrar	
Registration Staff	Denus Brown	CheffTed	
Registration Staff	Ted Ellis	Brigadeire	
Registration Staff	Kathleen McDowell	Rokaro	
Registration Staff	Rosa Schneidau	Kasia Sundreamer	
Registration Staff	Erick Joya	Puppy Wolf	
Registration Staff	Gabe Stetel	KhordKitty	
Registration Staff	Lisa Seelye	Castcrnich	
Registration, Pre-con	Jo Maurer	Mhani Lindhaven	

EVENING EVENTS			
Art Track Lead	Angela Anderson	Chipl	
Convention Photog	Ashley Kito	Kreggan	
Convention Photog	Toi Arundson	Tugrik	
Critterfrymple	Brian Hagen	Peih Gwyn	
Furry Night Live Lead		Huguen Dragon	

Events

Art Track Lead ————— Angela Anderson
Convention Photog Ashley Kitto
Convention Photog Tor Amundson
Criterlympics ————— Brian Hagen
Furry Night Live Lead ————— Huggins Dragon
————— Pesh Gwyn
————— Tugrik
————— Kreggan
————— 'Chup'

FURTHER CONFUSION 2010 STAFF



Marketing

Marketing
 Con Book Lead . . . Dave Bryant . Tom Clowder
 Merchandising . . . Michael Pickens Cy Carune
 Pocket Program Lead . Dave Bryant . Tom Clowder

Operations

[illegible]

Hotel

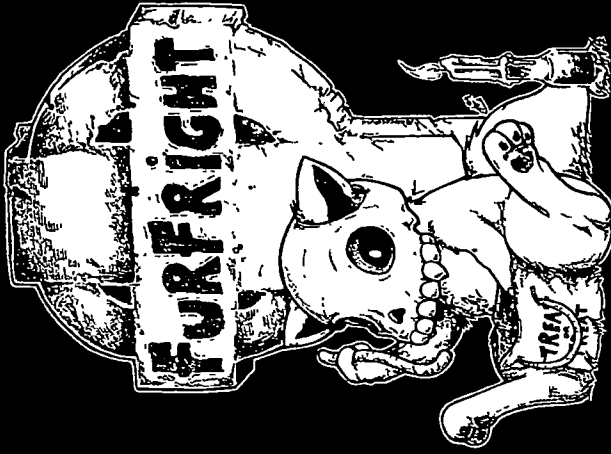
Party Maven	Sasho Windfether	Logistics Lead	Bob Cat
IT		Logistics Staff	Gunner Scott
		Logistics Staff	Tyralhof
Postmaster	Jeremy Doran	Logistics Staff	Island Fox
Webmaster Lead	Jeremy Doran	Logistics Staff	Fennis
(technical/content)		Logistics Staff	Zoren
		Logistics Staff	Kona
IT Technician	Dan Mahoney	Logistics Staff	Male A P Sykes
IT Technician	Karl Thussen	Logistics Staff	Richard Falkner
IT Technician	Mark Hargreaves	Security	
Internet Liaison Lead	Dasha Clancy	Volunteers Lead	
Internet Liaison	Timms Euphrates		
	Marshall Clevesy		

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RedCoatCat, Louvelex,
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Game Room of Death
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Fursuit-Friendly Dances
2 Fursuit Parades!
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\$40 at the door

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Casanova Frankensponsor: \$200+

Dealer Registration:

Opening April 2010!
tables \$45 - \$250

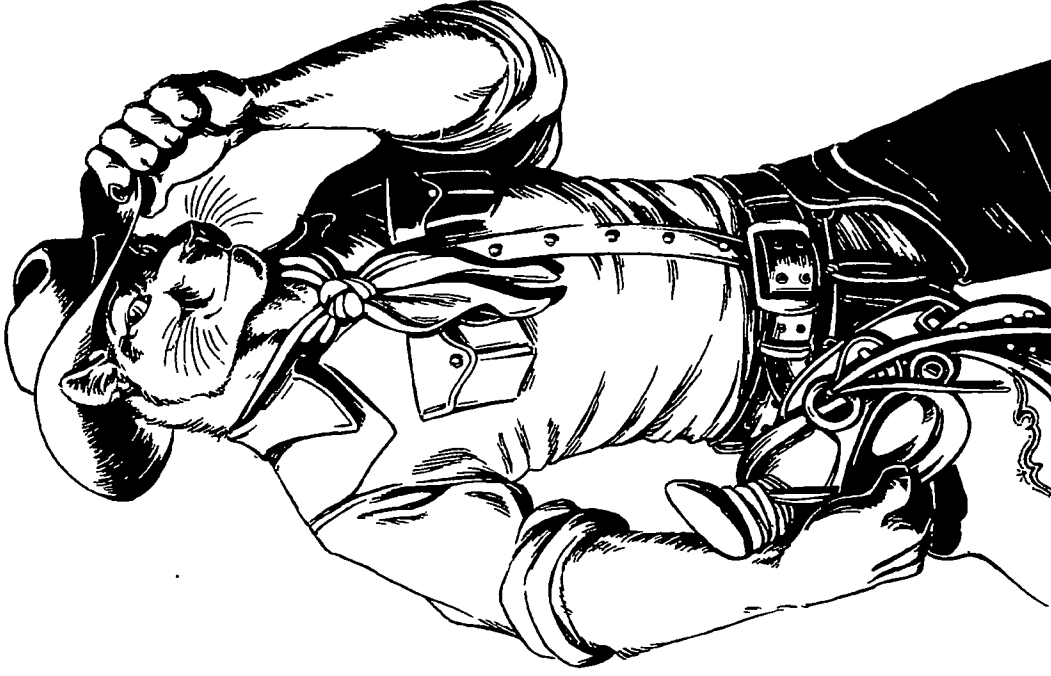
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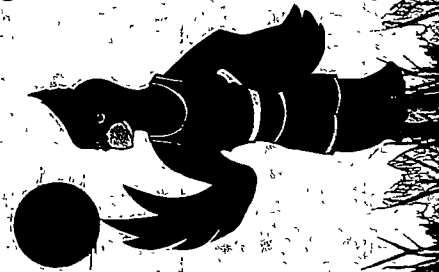
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ifc

IndyFurCon



JAY BLANC

stretchers, while the bed of the river was then dug up. Quartz-bearing rock would be directly mined for its potential gold content, by blasting or with picks. Mercury would be used to leach gold from rocks, substantial amounts seeping into the rivers. Blasting in particular was difficult and dangerous. Dynamite would not be invented till 1866, and while nitroglycerine had been known of by 1847, it wasn't used in California till 1866, for the construction of the railway passes. Black powder was still the only suitable explosive for mining purposes. But by the Gold Rush, the safety of black-powder charges had been increased somewhat with the development of blasting caps, with the first commercial production of electrical charge blasting caps in the US by Benjamin Franklin in the 1770s.

"You may as well go back to China for it," said the goose in the queue.

El Pueblo de San José de Guadalupe had been growing as much as San Francisco. Good grace had provided San José with a cinabar mine, just a year before the gold was found. Now it was a city floating in mercury.

Well, floating in mud. It may have been a prosperous time for the capital city of this new California, but it was a very wet winter, and the streets were muddy. And the queues for the laundry were long. "I say, you may as well go back to China for the laundry the time we're standing here," said the goose again, looking pleased as Punch at his joke. It was the eighth time I had heard that in a week. It was not all that amusing the first time. But this time it gave a little glimmer of an idea. Not a particularly original idea, not a dashing idea, not an idea you'd intentionally cross an ocean for. But an idea all the same. And one that Little Wah I took.

Starting as a small Mexican settlement and made prosperous by the demand for its mercury production, San José was the first incorporated city following California's admission into the United States, and acted as its state capital until the legislature moved to Yelco in 1832, then Benicia in 1833, then settling on Sacramento in 1854. The location of the San José legislature is now marked by the Circle of Palm Plaza.

It is a common myth that San Francisco had its laundry shipped over to China since it was cheaper and quicker, but laundries and the other support and service businesses were booming during the Gold Rush. Foreign immigrants could find work there, when they were excluded from the gold fields. And the gold rush also saw a rise in independent women, as young wives became widows either on the hazardous trail to the west, or from accidents or attacks in California. But led to many women earning a living, and becoming established in California's work force.

And yes, took the little gold I had left from the hills, and came back to where first arrived in this land. And even bought much timber from my old ship. And bought a big copper tub and rollers and all of the things I needed. And so, my child, that is how Little Wah became Fat Old Wah Tak Au, with his own Chinese laundry, and who made more gold from washing dirt than he ever saw from panning dirt.

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LITTLE WAH AND THE GOLDEN DRAGON'S ROAR

JAY BLANC

News spread across the Americas in '48, and settlers calling themselves "The Argonauts" came to San Francisco, then sent word confirming that there were gold in the hills. News continued to spread outward, till in '49 it had become the first "world-class" gold rush. And the influx of people to the area put great demands on San Francisco, which had till then only had a thousand people living in it. Their demands drew in the trade ships, bearing goods from China and India. And once those ships reached San Francisco, many would not return, at their crews abandoned idling to take up prospecting. The ships lay abandoned in the harbours, their owners giving up on them. Many were broken up for the timber to build expanding San Francisco.

Master would rather have had his arms and antlers broken than watch his ship torn apart for making of an inn and stable. Both he and Bos'n were signed up to rival ship rather than see such, and left behind the deckboys, most of would rather go out to answer call of the gold. And sad to say as Little Wah I were among them.

At first, life was good out in the fields, and found myself quickly with a band of courtymen, soon busy with back and forth. Going day on with buckets of salt water to pour into pans my new friends shook to find the little nuggets of gold. That were hidden in stream beds and river mud. And pretty soon, we had not just enough to keep ourselves well fed, but our group bought set of big sluices. Then set claim on a stream bed and there had a little prospectors' camp of our own. Was hard work, but better than the seas storm boxing your ears and salt in your fur. Life was good then for a season.

As the Gold Rush became worldwide, the new prospectors took on the name "Miner Forty-Niners", and most of them took up "placer mining". Commonly thought of as "panning for gold", placer mining is labour-intensive form of gold mining. It was the primary method of gold mining during the start of the gold rush. Placer mining was also very popular because of the unique situation of Northern California at the time, as a recently acquired "US Territory" with no formal land laws, taxes, licensing or private property. Gold was quite literally "there for the taking". Miners instead adopted the common law of Mexico, that a "claim" could be "staked" for mining of gold by those willing to mine it. If the claim holder could no longer mine it, then it was deemed abandoned. It was a legitimately viewed process to "claim" jump abandoned sites, and was a common practice. Many prospectors would abandon sites they felt were not producing enough gold, in an attempt to find larger yields. However, it was not until 1866 that this process was formally legalized, and disputes over claims were often handled without any rule of law.

Life was not so good the next season.

A "committee" of the local miners came one noon to our camp. An angry tall boy shouting out for someone who spoke Spanish or English. Kicking back and forth at the ground, while he snorted.

The tall boy glared at me when the others pushed me for-

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ward "You speak English, yes?" he grunted out, his own accent tinged with Dutch recognised from the salt and tea routes. "We were here first. This is land for us, not you," he said, pointing to the hill and the stream. "We had good claim first here." I approached a little slowly, hat held to chest. "Good sir, saw no sign of a claim, no marks." "We had bare land, no marks." "We had good claim here." He said again, this time paw at his hip. "You say you have claim, not true. We here first. It is so."

"Perhaps, we talk and..." "It is so," he snorted again. "We come back two days. You not be here then." We did not have that wait for two days. Instead, that night, they came back.

"Foreign miners" would suffer the great disadvantages in disputes, as prior settlers and "Americans" sought to claim supremacy over later Latin American and Chinese immigrants. Not only would prospectors argue attacks and intimidation against them, so would the law. In 1852 the new California Legislature established a "foreign miners tax" of three dollars a month, half the income of a Chinese immigrant. Tax collectors were privately hired, and often demanded much more than the legal tax, then bring violent retribution against those who did not pay. But by far the worst to suffer were the Native Americans. Placer mining, damming, and blasting would drive them out of their land, and destroy their hunting, fishing and food gathering areas. In an attempt to protect themselves from these invasions, some tribes retaliated with violence against mining settlements, but would be quickly over-gunned and massacred. The survivors were slowly starved out by the mining settlements' drastic changes to their environment.

They came dressed as Indians on the night. Shooting mules, and tipping over wagons. Lighting off black-powder charge so thought were under bombardment, then setting fire to the tents after all fled.

It is by grace none were injured, but shameful to say it, but we ran far as could that night, not even looking behind. If we had not fled, think they would have cut us down where we stood, and blamed it on the savage natives. We lost almost everything left in the camp, all burnt or looted when come creeping back the morning. We sped back once more a day on, they had blasted our rocks to dam up the stream, band of six men setting up larger sluices and pumpstid brought in, while four stood around with rifles to protect claim. More roars of black powder came as blasted up boulders, then hauled rubble into the mighty sluices. They were quick to make mark on the land, and soon would get to work on turning much of that place into rubble to feed into hungry sluices.

As for I, I knew when beaten, there was no land for Little Wah here any more.

Placer mining operations became more complex—in some cases, streams and even rivers being diverted into artificial sluices for rubble to feed into.

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THE PERFECT BUST OF JAMES K. POLK

by Saint Simian

WEST HEARD THE WHISTLING before he'd even caught sight of the sparrow. He was crouching before the fire and holding up a pewter plate to catch what he could of his reflection. He brushed his fur with his fingers and scratched down the curve of his neck, wondering at the sudden ache in his jaw. He stretched. West noticed uncomfortably that when he squinted he could feel his gums protrude and feel the bone beneath them.

That was when he heard the sparrow whistling. The notes flitted across the scale with the speed of a bubbling stream. At this hour of the night West had no chance of seeing him. All he could discern were the quick, melodic movements, never pausing for long before spinning a new strand. The sparrow moved through the forest. His sounds became more distant when he hid behind trees and hills, but sometimes he sounded so clear that West could swear the sparrow was there beside him.

He tossed another log on the fire, hoping to attract the stranger. He stood close to the blaze, then turned away to feel the cool air on his face and the fire at his back. A tree rustled in front of him and West felt safer now he realized the stranger was moving further away. With most of his opportunity gone, West felt obliged to find the stranger. He climbed the tree quickly, digging his claws into the bark and launching himself up the branches until he had a view over the forest.

The firelight illuminated the base of the tree, but its light could not penetrate far beyond. West's eyes were blinded from the light of his fire, but by measures they adapted to the moonlight. Now he could see the shadows of trees and hills more clearly, though not clearly enough to make out the shapes of the living things amongst them. The sparrow could be anywhere West rested in a comfortable fork between two branches, and used his imperial as padding. He was warm from the climb and the heat of the fire rose to meet him. He drifted off between the branches. As he closed his eyes he thought he saw a flicker between his eyelids, something disturbing the moonlight. But at that hour, and that distance it could have been anything.

It was close to lunch when West finally woke. His head felt fuzzy, but well rested. The fire was burning down, just a

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few sleepy embers slowly leaking the rest of their heat. West climbed down the tree, threw a few logs onto the fire and stoked the embers to cook his breakfast. The day was already warm, but the smell of burning wood and roasting walnuts put him at his ease. It was mid-afternoon before West wandered away from his campsite. It felt like a day lost, but a day well spent.

West came down out of the hills to the main road. There was a farm on one side bounded by a fence of rotting planks tearing away from rusty nails. In the middle of the expanse stood a farmer pounding a new stake into the ground.

"Hey!" called West. "Mister! This your stretch of land?" The farmer looked up when he heard West call. "This sure is my farm, but that land over the road isn't been claimed." "So good for prospecting," said West, "good land for gold."

The farmer cackled and West could hear the dust rattling in his lungs. "Ain't been no gold diggers out this way for decades. That land's been dug clean dry. Sides, you're a squirrel, you ain't right for digging. Got no strength in your arms." "I heard a sparrow out on the goldfields last night. If a sparrow can dig, so can I."

The old farmer stopped and looked up. He wiped the sweat away from his face with the back of his hand and rested his arm on the fence. "That sparrow ain't digging, boy. You heard Kid Sanderson, lives up in them hills. Makes himself scarce nowadays, only steps out onto the goldfields at night. Spooling for bad luck."

"Is he a poacher or what?"

The farmer put down his mallet and set his hat further back on his head. He regarded West with smiling eyes and a broad, roting smile. "The Sandersons came outa Tennessee in '49," he said slyly. "Uncle Sanderson and his nephew Kid out to find their fortunes. Uncle was a magpie, tall kinda feller, feathers that shone like polished stone. He had the kind of eyes that held you so tight you couldn't look away."

An Indian girl used to live in a hidden valley an' spoke a language only she could understand. Local boys used to say she were a witch. I was just a kid at the time, but I was old enough to remember the only time I saw her." The farmer suddenly

THE PERFECT BUST OF JAMES K. POLK

SAINT SIMIAN

grew sullen "She were the most beautiful woman I ever seen She was on the goldfields the day Sanderson turned up, an' outta all the diggers in the whole darn world she walked right up to him and looked into his black, sparkling eyes."

"What did she say?"

"Son, in fifty years I have never figured that out. She whispered something in his ear—dunno if it were some encouraging words, or if it were the future. I always thought, even to this day, she warned him away But there's one thing I do know for sure When she looked into his eyes, she knew Sanderson was gonna find his fortune"

"An' those eyes was fixed on nothing else It were the reason he came all this way, it were his destiny That man knew he was gonna strike it big and go home a millionaire But he knew he couldn't do it alone, so he took the only member of his family that'd follow him on a fool's venture—his nephew Kid. Kid was still wide-eyed enough to think the world of his family but there was one man he admired more'n anyone else He loved his uncle so much he'd follow him to the ends of the earth, and so he did"

"But Uncle Sanderson weren't any kunda example to that kid He dragged him to California and stalked his claim. Kid hated it He was used to farm work, but all that digging and panning made him miserable Kid kept quiet out of respect for his uncle, who was driven more and more to find the fortune he was sure was waiting He dreamed of one gold nugget the size of a man's head that would make him rich and let him retire in luxury, swinging with them height society types an' drinking whiskey out of a glass Course Uncle ler Kid do most of the work Kid scratched at the ground day and night while his uncle stalked across the goldfields looking for land that might promise a richer claim"

"One day Kid got tired of digging It was a long, hot day and Kid had only the best intentions for himself and his uncle He told him they should head back to Tennessee, that in all the months they'd been in California no-one had made a big find Uncle had a wife waiting for him, and Kid had friends Uncle didn't take to it real well He screamed, threw Kid's gold pans as far as he could hurl Uncle Sanderson got mad"

West clicked his tongue "He musta been sore"

"Hell boy anyone can get sore It takes a real special kunda man to go mad like Uncle Sanderson He made such a ruckus the other prospectors were coming to hold him down when he suddenly got silent He picked up the shovel he'd thrown away and began to dig, never taking his terrible eyes off Kid He dug an' dug an' dug, looking for a vein of gold that wasn't there"

"But as it happened, it was He dug up a huge nugget, big as a man's head, jus' like he said he would James K. Polk" he said Again an' again screaming, James K. Polk! The man was obsessed with the idea the nugget he found was the spit 'n' image of the President of the United States He holed up with that thing, wouldn't let it outta his sight He had to make it perfect, hammer it, chisel it, mold it into perfection"

"Kid tried to talk him outta it, tried to get him to see sense"

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and go back to Tennessee where their family was waiting And while he spoke to Uncle, the Indian witch snuck into Uncle's tent and stole the gold head of James K. Polk She replaced it with a fool's gold copy, perfect in every detail, so Uncle could never tell the difference

"The strain of his madness was too much for Uncle, the old man's heart gave out on him But before he died, he grabbed onto Kid and made the poor boy promise to protect the gold nugget at any cost Uncle died believing it was the real thing, but Kid found out someone had taken the real bust and left a fake Kid Sanderson's an old man now, but he's still wandering around the California hills, whistling to himself at all hours. I never met him, but I can hear him still looking for the bust of James K. Polk he promised to protect"

The old man finished talking and looked over at the hills He brushed his hand against his trousers where the dust rose up in great puffs West realized how late it was and the farmer, sucking his teeth, seemed to realise the same thing He picked up his tools and offered West dinner, but West refused Dust was already upon them and he wanted to return to his campsite. He would have told a lie if he said he weren't curious about Kid Sanderson Someone had whistled his way into West's dreams the night before. He was half inclined to find this Sanderson, but half afraid If it was going to happen, then so be it He would wait and see if the whistling came again and if it was near enough to find Otherwise, it was a good story but this Sanderson would probably never cross his path again.

The ashes were cold by the time he got back West held out a stick and struck it against the stone fire ring A snake had been warming itself on the hearth in the rocks When West disturbed it, the snake slid off into the forest

He stopped hitting the rocks and the tapping stopped He tapped a few more times and after each he heard something tapping along with him He tapped once A second later some-thing else made a noise in the forest West tapped again, and this time the voice from the forest burst out in a colorful array of chirps and tweets and whistles

"Who's there?" "An' old man," said the voice, cracking under the weight of the words "An' old man looking for a friend" As he spoke the old man ambled out of the shadows, and into the grove where West was camped His feathers were patchy and all over West relaxed "Pleasure to have the company of a young man with such a fine head on his shoulders What's yer name, son? Been years since I saw anyone in these parts"

"Darrow West," he said The old man extended his wing "Sas Sanderson A pleasure to make yer acquaintance, son" West shivered "Yer gonna get yer self dead a' cold out here Yer got a camp or what?" "Yes," said West "I mean, let me get this fire going, I reckon it'll be more comfy then"

Sanderson waved dismissively "Yer'll never get warm out"

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LITTLE WAH AND THE GOLDEN DRAGON'S ROAR



by Jay Bianco



IT HAD BEEN UNUSUAL, but there it was The biggest bundles of silks and tea we had ever carried, according to Fat Ned The pangolin stevedore said bigger than seen since afore the John Company had bested ol' Daoguang And not bound for London or Antwerp, but a little town on the California called San Francisco And such as I heard of that place but rumour of gold laying in the hills for anyone to take Fat Ned said made his scales shiver, and would that he could jump ship to see it But that were beyond a little panda deckboy, not hardly learnt his letters, and snail called Little Wah So the mighty little clipper ship left Hong Kong in the spring of '49 to venture its wares and timid tall tales of fortune

Such matter of market and trade were then beyond Little Wah, and far beyond rank of little deckboy Was many year now since Little Wah had traded life in muddy field for life on open sea And Ship Master knew where men had money, they wanted their fine silks and teas to spend it on, could feel in his hooves he said, the sea telling him where money was running So he would take his ship to the California with much to sell those who were sure to have riches And little Wah-Tak Au went with him

John Sutter discovered his own downfall On the West Coast, in land once ruled by Spain, he set out to create a agricultural utopia and raise the French flag above Fort Sutter It was not to be His fort was seized by the United States, and his quest led many settlers to deaths on the barren trails across the Sierra But worse was to come

On January 24, 1848, gold was discovered on his land Fearing for his land, Sutter kept everything secret But newspaper owner and merchant Samuel Brannan had heard the gossip, and went up to check for himself On returning, he set up a store filled with prospecting supplies and mining equipment, then announced that gold had been found

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in Sutter's Mill Within a year, the whole world knew of the gold in California His lands overrun by prospectors and men everything he had built destroyed John Sutter was ruined

San Francisco docks were full of ships, a long queue to get a berth at dock if you could get one at all New piers and docks being built quickly to take in more ships And on the hills there were tents stretched out into city of canvas It was as if a city had emptied out all its people onto the little town, and they had all taken to building anew

Big Bull Bos'n James shook his head at some of the ships Could not have been in port for a few months, yet were in a horrid state Some had taken a beating in a storm, but many just seemed raggedy with neglect It was not till we had been in port two days that we found out why His ear twitched, with the annoyance he kept for when deckboy took too long on scrubbing "Slack crews did toll of damage there, Little Wah I'll mark my hide before I see your slackness make damage toll here too," he said, and clipped my ear for stopping to watch when I had my working to do "I see you tardy, and I'll shave you down to your hide and mark it instead"

That morning as Master started to make the lists for the return journey, half the crew did not sign back on, if they even came back to say so at all So be it, says Master, and posts last ing for hands at the dock And not a soul did take up The gold in the hills had the men now, not the ships Why be cold, and wet at sea, those hills sang, come to us and take a better bounty

And now Bos'n James and even Master knew with despair why the ships at dock were so raggedy and unrepaired For they had no men

SAINT SIMIAN

here, squirrel. Yer can take my word on that as a gentleman, I been out here long enough. Come with me, got a cave 'bout a mile from here. Got protection from the wind, all the accoutrements a' home, and a fire you can roast walnuts over."

As Sanderson started to lead the way, West went to put down his stick. Then he thought better of it and, tightening his grip until the bark drove into his skin, followed the old man through the night. By the time they reached his cave it was dark but for the light of the fire inside.

"Not much," said Sanderson, "but good enough for an old man like me. Come in so I can get a better look at yer."

"I spoke to a farmer a couple a miles down the road," said West. "Nice fella. He told me you moved here in the rush in."

"Hah," he said. "What'd he tell yer? I'm just as mad as my poor uncle." West nodded quickly, but Sanderson only smiled. "My uncle died a lonely man, and mad as a cut snake. Adunno what sent him mad. Did everything. I could stick by him, but he had it in his head he was gonna make it big." Sanderson went distant. "But he was right. He was mad, but right. He found it, y'know. I don't know how he did it but out of all them men on that goldfield he found a nugget of solid gold. Until that Indian, that two-faced redskin stole it from him. That trollop. That hag."

"Surely, she's dead now."

Sanderson spat. "I should be so lucky. She's still got it." He giggled for a second. "Yer'll never believe it," he said, "but it was the very image of President Polk. White hair, strong lines around the nose, a determined brow. . . . Step in a bit." He waved to West. "Get warm. Yer'll catch your death out there. I got some nuts against that wall, go grab some and we'll roast 'em up a dinner for the both of us."

West held his stick tight and moved past the fire further into the cave. He saw something stacked against the cave wall and moved towards them; then stopped as his eyes adjusted. They were animal skulls, some stacked high and some which had fallen over and scattered on the ground. His shadow blocked most of them; but some had fallen far enough to catch the firelight and flicker in the darkness.

Sanderson saw his gaze and pre-empted his question. "Disappointments," he said. "People I thought were my friends but showed themselves to be frauds. Thieves. The resemblance was uncanny. It was like looking at a painting." He picked up a skull that had enough flesh left on it to let West know it had been a wolf. "They were the spit and image of James K. Polk—the fine nose, the noble brow. But when I took the bust of President Polk away from them, they just . . . rotted away." He whistled to himself under his breath, a quiet but swift chirping, and let the skull fall to the ground.

"Suy," he said, "you've got fine features yourself. In this light and from this angle, you look almost like the President. Come closer, son, and let me have a better look. Mr. West, do you know, I believe the resemblance is remarkable. You are the dead spit and image of James K. Polk."



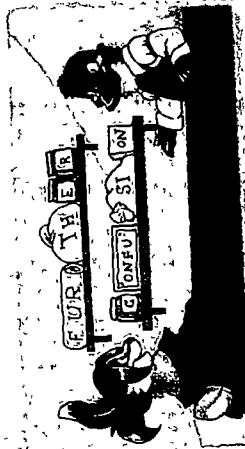
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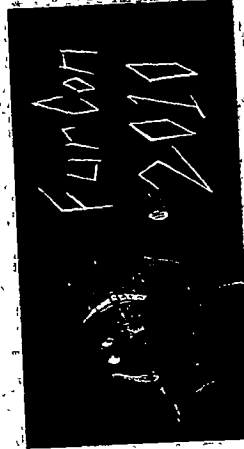
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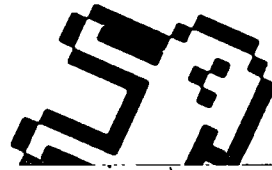
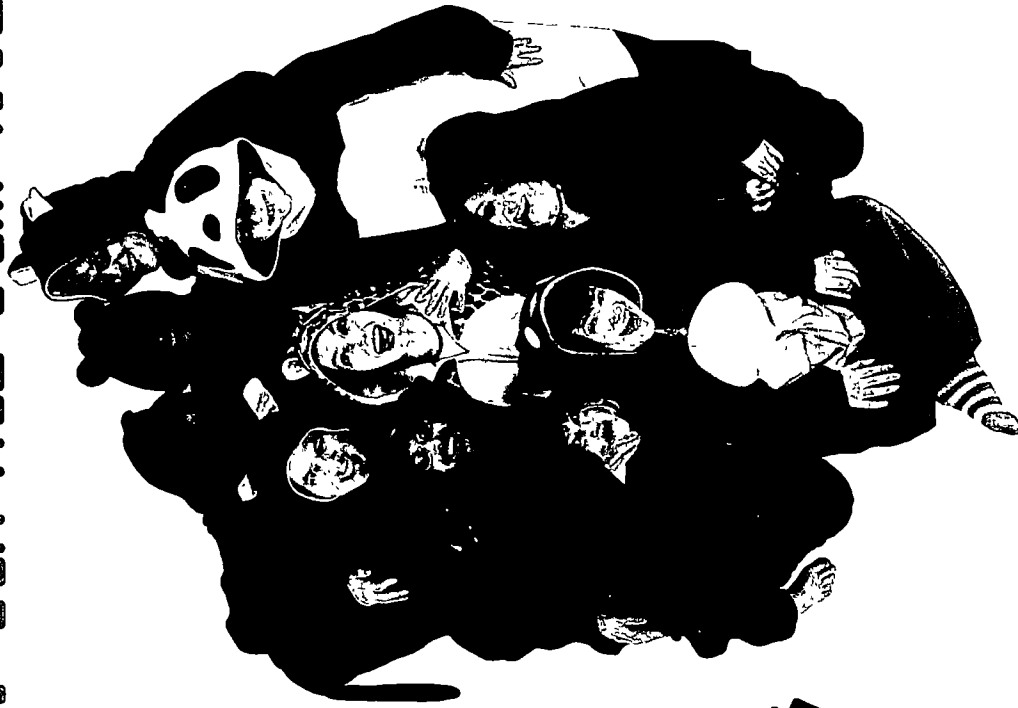
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WRITING TRACK

Q&A with Sofawolf Press Meet the four founding members of Sofawolf Press as they present a brief introduction to the company and a look into their plans for the future. There will be plenty of time for questions and answers, so bring your curiosity about the press, their publications, or the business aspects of furry publishing.

Where Does It Come From? Your mastermind villain dominates the land from his castle of solid iron atop dank dungeons and armories deep in the earth. Who mined all that iron, and where was it smelted? How was that cubic mile of dirt hauled away, and why didn't anyone notice? A good world-builder should be able to answer questions about the origins and implications of characters, artifacts, and infrastructure.

Writer's Workshop Stuck in a rut for a story? Need some advice on how to get over writer's block? Whatever the case may be, come on in and we'll do our best to get ya out of that rut or bust through that block. In any case, stop on by! Ya might learn somethin' new!

Writing Furry Erotica for a General Audience Writing for a general romance or erotica publication such as Sofawolf Press's magazine *Heat* is often different from writing stories to share with others who have the same sexual orientation and fetishes as you do. Learn what to do and what not to do to increase the chance of your submission being selected for publication.

Writing Resources In this panel, everyone is invited to share what writing resources we know of, either in or out of print, online, or in person. Come share resources you know and find others.

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WRITING TRACK

Writing Track

Characterization Workshop Characterization is the heart of modern fiction. Come listen to experienced writers discuss the topic of general characterization in fiction.

Fashion Tails Fashion can encompass any body covering or decoration. Aside from practicalities such as cleanliness or environmental protection, it sends social signals to one's fellows: status, class, beauty, ethnicity, religion, political affiliation, or a host of others. A good world-builder should put considerable thought into sartorial fads and traditions, and can use them to great effect in scene-setting.

Flash Fiction Making every word count is important in fiction, and the shorter the work, the more important that is. Come and hear about, and possibly take some time to write your own, flash fiction—stories of 100-200 words.

Gold Rush Characterization Workshop Every period of history is distinctive, with its own outlooks and mannerisms. Learn about the particulars of this rough-and-tumble time and place.

History of Furry Publications Join a few greymuzzles and look back at how this whole publication thing started, from the old days of *Voote* and *Roverbrazzle* to *Sofawolf* and *FurPlanet*. We'll talk about how some publications evolved from others, what helped some succeed, and where we're going from here.

How to Make Your Stories Furry Writing a furry story is easy, right? "Once there was a fox who..." But furry stories are more than just characters with ears and tails. Talk to some authors with years of experience in building furry worlds and creating furry stories to discuss where the line is between "humans in animal suits" and "mentioning species in every sentence" so that your stories can be as furry as you want them to be.

How to Stop Thinking About Writing and Start Writing All of us at one time or another have considered writing, whether fiction or non-fiction, short or long. But going from that to getting a written piece finished is an often-baffling process. Procrastination, writer's block, and many other hazards stand in your way. How to navigate the uncharted waters of getting your idea completed? Ask a couple of writers who have been through the process several times.

How to Submit for Publication Okay, you've written your story. How do you give yourself the best chance of getting it published? We'll talk about how to get ready to submit, how to prepare your work for submission, and even what you need to do after submitting.

How to Write Dialog That Doesn't Sound Like You Wrote It Real speech does not sound at all like good written exposition. Come hear tips on how to write dialog that sounds natural, the way your characters actually would talk.

Kyell Gold Reading Kyell Gold will read from an upcoming book and answer questions about his newly-released novel, *Shadow of the Father*, as well as any other topics people care to bring up.

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THE WAY OF LEGENDS



by **BILL "Hafoc" ROGERS**



"THE ROOM LOOKS good, Swabbie. You can buy yourself a drink after you've cleaned out the spittoons."

The silver coin spun glittering through the air, falling toward the mouth of the spittoon on the floor beside me. Before I could think, I reached out and snatched it. I turned from the bar and handed it to the mangy sea otter who had been pushing a mop across the floor. "Here," I said, pressing it into his palm.

His eyes met mine. I can't read anything in the eyes of the natives—well, not those of the Coast People, anyway. For an instant, though, I thought I saw some emotion in the depths of the otter's dark eyes.

His webbed hand closed around the dime. He nodded, ever so slightly, dropped the dime into the pocket of his black canvas trousers, and bent down to pick up the spittoon. Carrying that and the mop, he walked away toward the rear of the establishment.

I turned back toward the bar, making sure not to speak until I wasn't facing the dapper wolf who had tossed the coin. "You should be careful where you toss things."

From the corner of my eye I could see that the smile on the wolf's lips never wavered, although it no longer touched his eyes or the posture of his ears. Perhaps his hackles were stirring. I know mine were.

Finally, I turned to lock my gaze with his for a moment. Dog-against-wolf, we all know how that's supposed to go.

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But I'm not exactly delicate. Usually I consider my bulk an inconvenience, but it's also kept me out of a few fights. If it is enough to make even a wolf think twice about taking me on, I won't complain about it too much.

The wolf kept his false smile, eventually breaking eye contact in a slow manner that said he was only doing it out of courtesy. Of course, not even the nose-numbing cologne he wore—we all did, back then, perfume being easier to come by than hot baths—could prevent my scenting the anger in him.

He had wanted dime to land in the spittoon. He'd wanted otter to have to reach into spit and tobacco juice, wrist deep, to get it.

"I'll remember that," the wolf said, in a way that could be taken as a threat or not, whichever I preferred. He flicked an imaginary speck from his vest. "What brings you to the Versailles Palace Saloon, Mister?"

"London. John London. People call me Jack. I'm down from my claim. I'm only here to let off some steam. And you are?"

"Alexander Larsen. Captain Larsen to many, although some just call me 'Wolf.'" He waved a hand dismissively. "The Versailles Palace is a bit of a sideline for me. I'm into imports and exports. I started on the sea, still have a little schooner, the *Ghost*, and I run cargo up and down the coast in her when the mood or need strikes me."

I cursed inwardly. I knew of him, of course. Captain Larsen was the one person I had most wanted to avoid angering when

THE WAY OF LEGENDS

I came here today. So of course he was the one person I did anger. Somehow, it just figured.

He sipped his whiskey, which from the scent was pure, unadulterated Kentucky Bourbon, none of the stuff his men mixed up in the basement for him. "You seem to be blowing off steam with an unusual level of decorum," he said.

"I've seen too much hell up in the camps to want to raise more. I want to be civilized for a while. That's why I came to the most genteel saloon in San Francisco."

The Versailles Palace Saloon wasn't really genteel. True, it was near the waterfront, not in the Barbary Coast; that region, our district of vice, crime, and debauchery, is several blocks from the bay along Pacific Street. But in truth the Versailles Palace wasn't that far from a Barbary Coast dive, either in distance or in what it provided. I thought complimenting his place might butter Larsen up a bit, though. It seemed to have worked. Now his smile seemed genuine again.

"We appreciate your business. If you need anything else while you're here, feel free to ask the staff. I'm sure we can provide whatever you'd like. You might like our gaming tables, for example."

"They offer good odds, then?"

He laughed, showing a set of very formidable teeth. "What a polite way of asking if my games are honest! Of course they are. A dog of your education and intelligence knows that a property run gaming establishment has no need to cheat, its customers. In the long run, Mr. London, nobody beats the house. You should remember that."

He touched the brim of his tall silk hat, and with a little nod, turned to go with the wheel of fortune and the faro tables. I stayed at the bar and sipped my beer, making it last a long time, watching the crowd.

Finally I finished my beer and walked through a wide archway into the dancing parlor. A piano played. Dancing girls, almost the only females you could find in San Francisco in those days, danced with miners and townspeople. The girls wore scandalous gowns, with low necklines and hems at the ankles, sometimes even as high as the calves. You could see layers of brightly-colored petticoats beneath the skirts.

There was a smaller bar here, for the convenience of patrons who wanted to buy adulterated whiskey for themselves and colored sugar-water, also supposedly whiskey, for the girls. A more respectably dressed female stood behind it, selling drinks and dance tickets. "Good evening, Stranger," she said. Her accent sounded as if she might even have been French.

"I'd like to dance."

"The ticket is a dollar and a quarter." That was high, but then the Versailles was supposed to be a high-class establishment, so I wasn't surprised.

"All right. Could I dance with that lady there, the one in the green gown?"

"Ah, Antonette. She is our most popular dancer, but I think you're in luck this evening. She is lovely, is it not so?"

"She's beautiful." And indeed she was. From her amber

BILL "HAPOC" ROGERS

eyes, fur colors and the shape of her ears she had much of the Scotts Border in her, but she was slimmer and more elegant than the typical "collie" of the glens.

The real trick of her beauty was how she presented herself. Her gown was as respectable as any you could have found in the most polite of society. She was what lonely miners really wanted, a reminder of the mothers, sisters, wives, and girlfriends they'd left behind. By showing reserve, she made herself irresistible. No wonder she was so popular!

The song ended. The lady known as Antonette came to the bar, saying farewell to the starchy-eyed miner who had been dancing with her.

"Your gentleman the next, Antonette," the ticket-seller said. The lady known as Antonette turned to me, smiled, and held out her hand. She seemed a bit stiff and unnatural when she saw me, but she handled her surprise well.

"Good evening, Stranger."

"Chained to meet you." I brought her hand to my lips.

"Shall we dance?"

"Of course."

This was a slow piece, a waltz. Smiles on our faces, we spun across the room toward the back corner. Nobody was near enough to watch or hear us except that otter, and he was busy sweeping the floor.

"They call you Antonette here? I suppose 'Virginia' wouldn't work for a dancer at a place called the Versailles Palace."

"Why did you do this? You could have just come to visit me in my room."

"No, I don't think I could. It's better you don't meet your brother openly. I think you're in danger here, Virginia. That's why I came. Not to try to convince you to find 'respectable' work, even if you could, I don't think I care about what so-called polite society thinks any more than you do. I take your safety seriously, though."

"I'm safe here. Captain Larsen keeps watch on us all, and most of the gentlemen dancers are true gentlemen, as best they know how—except for the occasional big lug of a brother who stumbles in stinking of beer. How'd you find me, anyway?"

"Mother sent me a letter and told me you'd found 'work' 'cooking' at a place called the Versailles. I got her letter inside one from Doctor Bunker. He says she's doing well. She still spends her time talking to 'spirits,' but she hasn't tried to kill herself lately."

"That's good to know."

"Virginia, please listen. This place is dangerous. I think you know that, otherwise, why didn't you tell me yourself that you were here? But if you don't know, then open your ears, open your nose. Even here I can smell fear and death. You say Larsen will protect you, but it's Larsen I fear. You're dancing on the edge of a cliff. Dance with lonely drunken miners if you must; it lets you send Mother money, and she'd thank you for that if she understood. But do it somewhere else. Please."

The song was ending. She nodded ever so slightly. Then,

SPECIES TRACK

Species Track

Aquatic Furs "Aquatic" means all you otters, seals, polar bears, penguins, and beavers as well as all sea-going mammals of any species!

Avian Panel Birds of a feather flock to this panel!

Bunnies! Panel For all you hares, cottontails, and jacks out there!

Canines Domesticated, wild, or not-well-known species—all are welcome!

Created Species Anyone whose character is a species they created that's new to the world—this is for you!

Dragon Panel All you scales out there who call themselves dragons, come and meet one another at this fiery panel!

Feline Panel Spots, stripes, or both! All species, extinct or not, are welcome!

Four on the Floor For all you quads out there!

Gryphon Panel Are you an ancient and noble species of the half-bird-half-feline kind? This panel is for you! PS: hupogriffs and lupogriffs are welcome too!

Hybrids For all of you who could never choose just one species.

Mustelids You know who you are!

Rodentia All of you small furry critters, come on in!

Ungulates Hooved brethren gather here!

SPIRITUALITY TRACK

Spirituality Track

Buddhism Panel A discussion of the basics of Buddhism, with a short meditation session to follow.

Furry Christianity A chance for furry Christians to get together and discuss matters of faith.

Norse Spirituality A discussion of Norse spirituality and how it intersects with the fandom.

Spirituality Roundtable People from various faiths and traditions are encouraged to get together to discuss similarities and differences with each other.

Totemism A discussion and workshop focusing on totems and how they're featured in various traditions.



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SOCIAL TRACK

Social Track

Bass Grooves An alternative-style dance featuring your favorite drum and bass, dubstep, hip hop, and more. For those who like it a little harder and dirtier than the usual dance

Capoeira for Furs Come learn the basics of capoeira, an art form that combines elements of martial arts, music, and dance. Learn some basic moves that you can practice later at home or break out on the dance floor. Prepare to be active and wear loose-fitting clothes

Chill Lounge Come and listen to some chill, relaxed music. Featuring the best downtempo, ambient, and chill-out music from our favorite DJs.

Coffee, Tea, and Memes Come see the panelists hold forth on nearly every subject under the sun, including topics suggested by the audience. Listen to anecdotes, discussion, and debate, and put in your two cents' worth—but keep it short, because your two cents' worth will be up in just a few minutes! Modest new topics will be provided

Ded-Dog Dance Once again, we say farewell to another year at Further Confusion. Come join us to another dance and another chance to say goodbye to all your many new friends.

Desserts to Die For Come enjoy our traditional dessert social.

Flowology Toy Workshop Workshop designed to focus on getting in touch with the body again, with the aid of a few tools—one being poi! Come learn, play, and explore a fun and challenging way to get in tune with your body through the art of poi, hoop, and fire dancing. We will provide socks for you to use, but if you bring your own, more power to you!

Friday Night Dance (fursuit dance) Everyone is welcome at this dance where fursuiters are the stars! Come shake your tail on the dance floor with a score of other critters. Our favorite DJs will be playing all kinds of retro hits. Expect to hear everything from rare disco grooves to some old school new wave goth, as well as all kinds of great music from the '70s, '80s, and '90s.

Fursuit Dance Competition Who has the best dance moves in the fandom? Come and find out! Fursuiters can come at the beginning of the panel to sign up for the competition. Bring your own song to dance to, either on CD or on a flash drive in MP-3 format.

Improv Workshop Bring your wits and sense of humor for this audience-participation improv workshop.

Losers on Stage II—Stand Up Comedy Show Kigs and company return for a second year at Further Confusion. Expect audience participation!

Meet the Guests Who are these guests of honor? And what makes them so honorable, anyway? This panel answers those questions and others you might have about this year's honorees.

Musical Performance With Funk the Band Come shake your tail to the groovin' sounds of the local rock group Funk the Band. A high-energy group playing ska, funk, and rock, these guys are sure to get you dancing.

Opening Night Dance Immediately following the opening ceremonies, come join us for a celebration of dance and music. Reconnect with all your old friends while making some new ones.

Saturday Night Dance Come dance the night away to the finest furry DJs playing the best in electronic dance music. This is not just a dance, but a full multimedia extravaganza featuring music, video, art, and performance. Be sure not to miss it. And yes, fursuits are always welcome and enjoyed!

Sunday Night Dance And once again, we dance! Come join us for another great night featuring even more talented DJs playing the best electronic dance music. And yes, we love fursuits and welcome them to join us!

HILL "HAPOL" ROGERS

she walked me back to the side of the room, wearing her best professional smile. Again I bowed slightly and lifted her hand to my lips.

I went back to the main bar. It was full dark outside now, but the action in the saloon was just beginning to pick up. Larsen was talking to the bartender as I came over. He glanced at me, nodded slightly, and wandered away.

For a moment I had the feeling Larsen and the bartender might have been talking about me. That being the case, ordering and drinking my second beer of the evening was probably the most foolish thing I'd done in my life.

The first thing I knew was that there were gritty floorboards pressed to my face. I opened my eyes the tiniest bit. The light was dim, but I could see that I was in a cage. It smelled like fear, mud, and the foul waters of the bay. There were other scents too, whale oil, opium, formaldehyde, raw alcohol.

"If he's that dangerous, just put him in the bay." That was a deep voice, as if from a big dog.

The voice that replied was Captain Larsen's. "No. Listen and learn. Going too far is as dangerous as not going far enough. Besides, a big fellow like him will bring me plenty of money from the captain of a ship sailing to China. That puts him out of the way as well as if I killed him. If he doesn't die on the voyage, he'll be gone for at least a year or two."

"And come back looking for revenge."

"If he's not broken. If he's strong enough to threaten me, when I own this town and everyone in it. And finally above all, if we're still here San Francisco is just another boom town. Another year and this town dies, while another boom town rises somewhere else. And that new town is where we will be, with different names if we need them. It's a wonderful place, the West, a land of endless golden opportunities, just like they say."

"In the meantime, he won't be troubling Antonette. Fifty dollars a night she brings me, including the drinks she sells, and that's just until someone offers me enough money for her. Another year and she'll be gone too, and of course we won't have any idea where she went."

"How do you know she might go with him?"

"You couldn't see it? You disappoint me. He came here tonight just to speak with her, I'm sure of it. He only had two beers and one dance, and it had to be with her. They spoke, and whatever he said moved her. I could tell that much from clear across the Versalles, scent un-mixed. He's something important to her, an old lover, perhaps. But he must have wandered away before she went. She won't ask too many questions when he does it again."

"I still think he might be better off at the bottom of the bay."

"Well, perhaps. I'll consider it, easy enough to fall out of a rowboat on the way out to Ghast. Meanwhile, I have business to attend to. Stay on your guard."

I heard footpads walking across hollow floorboards. From

THE WAY OF LEGENDS

somewhere not far away I heard shouting

"Let me out!"

"Please, Mister"

"Dann you, you can't. There was the sound of iron rattling against iron, an animal snarl from Larsen, the sound of something heavy striking flesh, and again, then silence broken by a whimper.

I was half-conscious at best, and what I felt in my head was worse than the worst hangover I've ever had. But I still had enough presence of mind to be still, keeping my eyes open only behind my back. They seemed a bit loose. I might be able to wiggle out of them. I had to escape. My life, and Virginia's, depended on it.

I heard a thump, another, and a rattle of iron. "Please..." Just that one word, then silence. Feet shuffled. To the side I could see them, the curly black fur of some working dog covered them. They moved forward nervously, then back.

"Mick?"

No answer.

The feet walked away to my left. Then another thump, a clatter of iron, the start of a scream that died down to a strangled guggle.

"No! Don't kill them! Take them with you to the Vigilantes!"

"Let us out! Let us out!" The voice was female.

"I will, I just need the right key. There. No, haven't forgotten you either. There. Go. Get out of here, go for the Vigilance Committee's headquarters. Rouse the guards, turn out the militia, tell your story and make them hunt down Larsen, don't let him escape again! Hurry!"

I sat up in the cage. I tried to stand, but my wrists held me down. I heard footsteps coming, and then the outer from the Versalles hurried in. He was carrying a toolbox and a carpetbag. A bundle of keys on a string dangled from the belt that held up his trousers in place of a belt.

"There you are," he said. "I let them all go, but I wanted to find you. He chained you to the floor? I was afraid he might. He found the key, opened the cage, came in, and rattled around inside the toolbox for a few seconds before he began jerking on my irons with something. The rivets are soft, I can cut them."

"Why did you come?" I was surprised that one of the Shore people could speak European as well as I could. On the stage they only say "ugh" or "How!"—but then on the stage they're only dogs with clipped fur, bound-down ears, and paint. And what we see on stage is all we think we know about them.

"You reminded me that even among dogs there are good people. I needed to remember that. And you are trying to help your sister."

"How did you know?"

"You think dogs are the only ones with good noses? My people are hunters too. Yet Larsen—" he made the name a curse—"Larsen treats me like prey. Prey, me. Let us meet in

THE WAY OF LEGENDS

the winter, just once, and then let us see who comes up for air. You can see it in your eyes."

He grunted, jerking the reins. They hurt. "Your sister," he said, almost to himself rather than me. "I had sisters once had come to San Francisco to trade with the dogs from over the sea. And then the dogs found gold in the riverbeds and the city grew."

"The hill people, the deer and sheep people, retreated into the mountains as the city grew. The Shore People sailed away and landed up and down the coast. But some of us stayed free. He moved. Something popped and my right wrist was who should have known better. But the city fouled the bay. The fish and shellfish died, and what remained were tinned. Hunger came, and disease, and death."

"Say, he said. Stay and there will be a house on shore where it's dry and fires to keep us warm in the cold months. We can trade with the dog people, we can have boots and tools have known there was nothing here but death. The fool should have known. I should have known."

The other river snarled and I was free. I turned to look at him. There were tears in his eyes. "It is too late for my sisters Go save yours. Get her away from here. This city is a festering place of disease and death."

We walked out of the cage. He left the toolbox, but carried two or three oil lamps provided weak light across a myriad of crates and barrels. Almost at our feet, an open trap door showed a ladder going down to a dock in the water.

"Behind those crates over there you'll find a doorway. A few feet along is the stairway to the warehouse, the tunnel itself goes on to the Versallies. There were only two guards, one there, one here at the trapdoor. Go."

"You're not coming with me?" He spat and hefted that carpetbag. "The trap door is my people. I found who had been shooting my people and why."

"I would tell him if I could. I am not dogs, so nobody would tell him if I could. I am not dogs, so nobody would tell him if I could. I am not dogs, so nobody would tell him if I could."

"This gold came from the water and brought nothing but death. The bag of dust I had carried stashed to my res decided it. If he wanted to sink Larsen's gold into the sea, he had surely earned the right."

I turned to run. But then I stopped, turned, and grabbed the Colt's pistol from the floor. Because a pistol in the hand was the only law I could trust. Only then did I run away. Virginia was in the Versallies Palace Saloon, so I knew

BILL "HARBO" ROGERS

Something exploded. The other choked back a scream. He fell through the trap door. I heard his body hit the dock below, and then a splash. I heard a curse, a thump, another pistol shot, the ball striking a beam above, a thump, another pistol shot, him off, but even as he struggled for his grip he was trying to point a long-barreled pistol at me.

I stepped back from the trap, out of the line of fire. Captain Larsen came up the ladder and into the warehouse. He aimed his pistol at me.

The world lost its color. I heard a snarl that was almost a roar. Something hit me—or had I hit it? A crash, the smell of hot whale oil, heat of a growing fire. The fear of a pistol shot, jerking on my teeth, jerking them hard, something furry filling my mouth. There was a hot, coppery taste. The fur of my face was soaked.

I blinked and caught my breath. Somehow, Captain Larsen had ended up on the rough floorboards beneath me. Blood spread from his torn throat. He looked dead.

Dazed, sickened, I turned away from the scene. My head was spinning and I didn't know what to do. The fire was spreading. Was there anything I could do to put it out before it took the whole warehouse with it, and maybe the whole city? No, and with those barrels I'd better just run. Whatever was in them—gunpowder, opium, raw alcohol—odds were I wouldn't want to be here when it caught fire.

I turned to run and something hit me in the back. There was a biting pain. I woke me out of my daze. Clutching his throat with one hand, he was reaching his other toward the pistol, which was resting on the floor a few feet away from him. It was one of the new Naval Caliber Colt's Patent Revolving Pistols, which explained how he had managed to fire it out. It had spent most of its energy on my canvas jacket and the thick fur beneath, but pulling it free like that must have looked impressive. I held it in my hand, then, and took a fighting stance. I'd faced someone with a knife in my hand before. I could probably grab the Colt's from the floor and shoot me down before I could reach him. Probably. But his eyes said

he wasn't sure. He snarled, then, and flipped me a little salute, grabbed the carpetbag of gold, and jumped down through the trap door. I heard him hit the dock, I heard thumps and scrappings. I caught a glimpse of his shoulder, a bloody hand pulling an oar, and the side of a rowboat gliding away, heading out to sea.

I turned to run. But then I stopped, turned, and grabbed the Colt's pistol from the floor. Because a pistol in the hand was the only law I could trust. Only then did I run away. Virginia was in the Versallies Palace Saloon, so I knew

GAMING TRACK

Game Track
Furoticon (adults only) Furoticon (Euro for short) released July 2009 at Anthrocon. Its creator will be on hand to demonstrate playing the game

SCIENCE TRACK

Science Track

Anatomy and Art It is important to understand anatomy when working with art in any form. This panel will discuss anatomical issues related to art from a biological view.

Furry Ham Radio Amateur or "ham" radio has been around for decades. Even with the advent of the Internet, it remains of interest to a dedicated subset of the population.

Gold Rush in Space Space is where we must go to fulfill our potential and find our destiny. This series of panels, "Gold Rush I", "Gold Rush II", and "Mining Camp/Clam Jumpers", will discuss what's happening, what has changed that will make this gold rush succeed, and what must happen to make this gold rush succeed.

Live Animal Presentation The Wild Cat Education and Conservation Fund, also known as Leopards Etc., will return this year for two live presentations. The goal of the Fund is to educate the public about the decreasing population of wild cat species around the world, provide funding for wild cat refuge for captive wild cats, provide funding for world-wide wild cat conservation projects, and offer safe can go directly to a specific conservation partner or to the general fund for support of the ambassador cats and educational efforts.

Science of World Building When creating worlds for writing, comics, or any form of fiction, it's important to get the science right. We will discuss the issues around building realistic worlds. Five published authors with real science backgrounds will be ready to share their experiences with you.

Second Life Second Life is an online world where there is no gaming beyond social interaction. There is a growing furry community on Second Life, which will be discussed at this panel.



FURSUIT TRACK

FURSUIT TRACK

Advanced Bodysuit Construction This is a follow up to our beginner panel and covers some more challenging designs and ideas. Digitigrade legs, padding, muscle suits, and non-traditional body shapes will be some of the topics covered.

Advanced Head Construction Geared toward people wanting to hone their skills after completing their first costumes. This panel covers advanced techniques and materials such as airbrushing, casting, latex, and Fiberglas. We also cover how keep your character on model as you go from 2D to 3D.

Basic Bodysuit Construction Another class for the beginner costumer. Learn how to pattern, tailor, and create your first bodysuit, paws and tails.

Basic Head Construction Covers the basics of design and construction, how to purchase materials, and getting started on a first-time project.

Costumes 101 Interested in getting into cos-tuming? What's it like to wear a giant fuzzy parka? We'll go over the basics of wearing, caring for, and traveling with costumes.

Critterlympics Back again this year, Critterlympics sics costume against costume in a test of skill and endurance!

Exotic Materials (and Using Them Safely)

Covers different foams, furs (including NFT), adhesives (plus safety information), coatings, and structure. We also cover how to use them effectively and how to put on a large show-and-touch display.

Furry Night Live FNL features a live MC and a multitude of live furry stage and video performances competing for the Audience Choice Awards. Come vote for your favorite act and see who walks away with the cash prizes at the end of the show. *Note:* Interested participants must attend the dress rehearsal on Saturday and the tech rehearsal before the show.

Furry Night Live Dress Rehearsal (partier pants only) Mandatory pre-show rehearsal for FNL. We will be doing a complete show run-through. Acts must appear at this rehearsal or they will be stricken from the roster. Interested participants who have not otherwise turned in their participation forms should first attend the dress rehearsal.

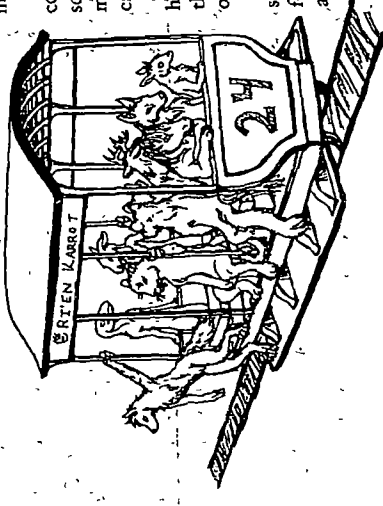
Fursuit Dance Lessons Do you have two left paws? Want to break away from all the wallflowers? Learn to strut your stuff on the dance floor with some hands-on lessons from our talented critter crew.

Fursuit Lounge Come in, cool down, and relax in our fursuit lounge! Drinks and snacks will be available, as well as a station to repair any "wardrobe malfunctions". Enjoy!

Fursuit Performance Now that you have a costume, you'll want to develop an expressive personality and character to match. We'll help you get moving, acting, and learning how to work with the crowds and get people pumped.

Masquerade Have a fursuit? Come show it off here! Want to see what everyone's been making over the past year? Come see their hard work. Join us for our annual Further Confusion masquerade!

Masquerade Sign-Up and Judging Come show everyone your new costume! Masquerade information and paperwork for sign-ups will be available, and costumes will be pre-judged.



BILL "HAPOC" ROGERS

which path I had to take for my escape. The tunnel to the saloon came up through a trap door in its back storeroom. The storeroom door was locked, but I had no patience for trifles like that. I just ran straight through it.

The place fell silent, as you can well imagine might happen when a tattered, burned, smoky, bloodstained, hatless and wild-eyed stranger comes crashing in, brandishing a revolver and trailing splinters of a wrecked door. "Get out of the building," I said in a normal voice, but it was so quiet anybody in the saloon's main bar room could have heard it. "There's a fire in the warehouse behind us, and it's coming this way! There's time to get out, so don't panic, but get everybody out now!"

Virginia came out of the dancing parlor with someone who looked quite a bit like the Mayor. Whoever he was, he hid his face and hurried away. "Jack! What are you?"

"Virginia, we have to get everyone out of here immediately! Somewhere, something went boom. I felt the thud through the floorboards."

"I knew you'd try something to end my job here." I jammed the revolver into my belt and grabbed her by the elbow then. "We have no time! A fire is coming. Really!" I could smell the smoke. I must have left the trap door open in the storeroom.

Her eyes widened. "You're covered in blood! What have you done?"

"Never, ever ask me that." But the way I said it was more like a plea than a demand. I remembered the horrible roar I'd heard; the beast who tore out Larsen's throat; the taste of Larsen's blood; and it sickened me. "I didn't kill, and I didn't set the fire, but never ask me more. Never."

It was she who took my elbow then, and I think she might have been trying to hold me up. My memories of that, and the rest of the evening, have a soft and dreamlike quality, edged in fever and pain.

But I do remember walking down the street toward the more respectable parts of town, with Virginia at my side, the moon above, and a growing uppour and glare of fire behind us. We had left the Versailles Palace and the world of Captain Alexander Larsen behind. Nothing else mattered!

The years have been good to San Francisco. She has become a sprightly yet respectable lady. But even a respectable lady can be happy that her grandfather was a pirate. And so in a strange way, the years have been good to Captain Alexander Larsen, too.

Today's San Franciscans remember him as a charming rogue, smart, brave, and rough. All of that he was. He was also a cold-hearted, murderous bastard who would kill thinking people to get the stuff to make a coat. Today's citizens have dismissed that part of him. Such is the way of legends.

His mysterious disappearance only added to his legend. In the morning, *Ghost* was gone from the bay. Sailors aboard two ships saw her on the Pacific, sailing north under the full moon, disappearing into a fog bank, as superstitious sailors have

THE WAY OF LEGENDS

reported seeing her on moonlit nights ever since. Somebody must have been sailing her. But if Larsen was aboard her, nobody can prove it. Nobody has heard from him since. I will not complain of legends, for they, and the years, have been good to me, too. For I didn't find my fortune by panning streams, nor in mining the miners No, the gold I found, the gold that let me raise my children and keep my late, beloved wife in a certain amount of luxury, came from the legends I myself wrote.

The favor the public shows my stories is not deserved. My stories, my tales of loyap across the plains hunting buffalo with the Sioux, of duels on dusty Western streets, of sailing aboard clipper ships to China, I imagined, pure and simple. Yet my readers say "He was there!" and marvel at the authenticity of it all. That too is the way of legends.

My children are on their own, and prosperous. I have my house on Nob Hill. I have San Francisco and a bit more celebrity than I wish. Virginia keeps trying to introduce me to suitable ladies—imagine that, Virginia of all people, trying to encourage me to do the conventional things society expects! But I have become comfortable living here as a widower. Gods help me, I have become old and respectable.

Perhaps, just perhaps, I am not too old for one last adventure. The wild calls to me. To the north, in Alaska, lies our last frontier. There lie vast forests beneath the lights of the Aurora. Somewhere there, perhaps, one might find the glitter of golden flakes in the bed of a clear brook. There I could find adventure and lose myself in a vast, cold wilderness.

Along the way, I might settle on an old mystery, if I wished. A sea captain I know gave me a clue toward the solution of that mystery in a tale of the Inland Passage he once told me.

It seems that many years ago—he wasn't sure how many, but Russia still owned Alaska then—a fine little, American-built schooner, with a crew of Shore People. Their Captain kept to among the many islands south of Juneau. He made a name for himself, but he was brave and respected. He made a name for himself with the rescue of the survivors of the steamer *Mary Dean*, thrown onto the rocks by a gale. After some years he sold his ship and disappeared, probably into one of the Shore People villages in the islands.

I would like to be the older who rescued me. I would like to think that it was he who sailed the *Ghost* out of San Francisco Bay and then northward under the moon. I would like to think he found a new home in Alaska, and perhaps even happiness. Surely he deserved them.

But if I met him again, it would only bring him memories of despair, loss, and horror. So I will never seek him out. It saddens me that we will never meet again.

That is not the saddest thing for if, as they say, the truest test of devotion is what you are willing to risk for another, that sea officer may have been the greatest friend of my life. And even now it brings a tear to my eye that I never even knew his name.



Elliott's Spring Gathering — 2010 —



His Majesty, King Elliott Ingonyama the 1st, cordially invites you to his next Royal Festival: Elliott's Spring Gathering 2010. As always, this event will feature a wide variety of activities and special events for guests of all ages. Included free with all three day registrations are the following special events:

Friday: King Elliott's guests return to Fun Spot USA, where they will receive a wristband for unlimited Go-Karting and rides on most of the other attractions. Each participant will also receive lunch and a free round of mini-golf. Once again, fur suits and costumes are welcome.

Saturday: The Fursuit Head Construction Clinic. Back by popular demand, this event is hosted by several well known fursuit creators. Participants will be able to make fursuit heads and will end the session with a fursuit head they can finish on their own. This session will last 4 hours and will be open to the first 20 guests to register. All materials will be provided.

Sunday Morning: Simba Lives! Our own Simba and possibly a guest or two will prepare breakfast for all our guests.

Sunday: King Elliott's Party will once again return to Orlando's We're in the Wild for the third year in a row. As always, this will include a full dinner buffet and two hours of private time in the park exclusively for His Majesty's Guests.

In addition to these special events, His Majesty will provide those things His events always include:

An Artists' and Dealers' Marketplace where artists from the world over (including several who have never been to the United States before) will be able to display and sell their goods.

A video and pinball game arcade, featuring both current game consoles and many classic arcade and pinball games.

Fursuiting, Cosplay and other costume activities with a dedicated changing room for participants.

Fursuit/Costume portraits: Lifesize prints will be available for the cost of materials.

King Elliott has arranged special rates at the host hotel. Rooms will cost \$60 a night (for up to four guests in a room). No guest should feel that staying in the host hotel is required.



Event Time and Place:

Friday, May 21, 2010 (starting 10am EST) through Sunday, May 23, 2010 (9pm EST) in the Metro Orlando Area, Florida, USA

Hotel Information:

Radisson World Gate Hotel
3011 Mangrove Lane • Kissimmee, FL 34747
(Adjacent to Walt Disney World)
(866) 705-7676 — Ask for Elliott's Live Events rate

For more information and updated news, visit our web site:
<http://ele.furryhost.com/ESG-2010>

* This invitation is wording as in the spirit of fun, like the event it represents.

ART TRACK

Ursula Vernon Q&A Join our guest of honor and a moderator as we examine the history of her work and get her to really dish on her most famous creations

Web Comics How-to Thank you're better than Mike Fry and T. Lewis? Well, get your pencils and pens ready Keenspot's Kelly "StirRedWolf" Price will help you get you started, from background and plot to layout and design. Be on the lookout for other comic artists to boot!

Digital Zone: Storyboarding/Animation An introduction to digital storyboarding and animation

Figure Sculpture Learn figurine sculpting with Ruben Avila as he takes you through the various steps and demonstrates with his current projects.

Fry and Lewis: Hedges and Trails Join our guests of honor and a moderator as we examine the history of their work and get them to really dish on their most famous creations.

Fry and Lewis: Retrospective and Futures Join our guests of honor and a moderator as we examine what's next in the artistic and entertainment futures of our multi-talented guests

Gold Leaf How to use gold leaf in paintings, illustrations, and modeling. Accent your art with real gold leaf in this demonstration.

Gold-Rush-Era Art (and History) A survey of artistic styles and expression from the period.

High-Tech Tools in Artistic Expression TechShop introduction: high-tech tools in artistic expression. Monoceros Studio: building the high-tech studio

Life Drawing: Models Life drawing session covering the human figure. Models wearing nothing to form-fitting Lycra pose for sketch exercises.

Life Drawing: Objects Life drawing session covering artifacts and background objects from the gold-rush era.

Making Digital Art on the Cheap No money for Photoshop? No problem! You don't need a high-powered rig to make digital artwork — or the expensive software. From Gimp in Windows to Ubuntu Linux, Keenspot's Kelly "StirRedWolf" Price will show you what open source software has to offer

Manga Studio: Front to Back Join Astolpho for a walk-through of the interface and tools of Manga Studio 4. He also demonstrates the methods he uses for the creation of his online comic *The Dawn Chapter*, found at dawnchapel.com. If you can, be sure to bring a laptop and a tablet to follow along!

Poses and Expressions Having difficulty making your art come alive? Come let us help you with poses and expressions and liven up your art



AAE & VARIETY TRACK

AAE & Variety Track Art Track

AAE Public Meeting Anthropomorphic Arts and Education, the non-profit agency hosting Further Confusion, holds an annual public meeting at the convention on Sunday.

Hiss 'n' Purr This is your chance to give FC10 feedback on what was hot and what was not, so that the staff can work on things for FC11.

Kaffeeklatch With Fry and Lewis A chance to enjoy coffee and conversation with our guests of honor, Michael Fry and T. Lewis, in a more intimate setting. Spaces limited.

Kaffeeklatch With Sofawolf Press A chance to enjoy coffee and conversation with our guests of honor, the founders of Sofawolf Press, in a more intimate setting. Spaces limited.

Kaffeeklatch With Ursula Vernon A chance to enjoy coffee and conversation with our guest of honor, Ursula Vernon, in a more intimate setting. Spaces limited.

Opening Ceremonies Join the Further Confusion 2010 staff to kick off the convention with our opening ceremonies celebration.

Anthropomorphic Sculpture Learn sculpting, including use of additive and subtractive construction, using armatures, building up and out from a central mass, and how the various materials inform the finished work. Materials will include wire mesh, *papier-mâché*, and oil- and water-based clays. Some attention will be given to surface treatment as an important component of the finished piece.

Artpocalypse For the second year the Artpocalypse will descend on artists, challenging them as never before. Join Gogh Cheerah as he gets all emo on artists and subjects them to his tormented challenges in a twisted Iron Artist-style event. Audience members are encouraged to join in on the fun.

Business Practices for Artists 1 "Convention Business Operations for Creators" is a comedy skit about running a dealers' den table.

Business Practices for Artists 2 "Bookkeeping for Creators" (not to be confused with "creative bookkeeping") focuses on basic bookkeeping and busting myths—e.g., many artists think they don't have to report income from commissions on their taxes if they are hobbyists and not businesses.

Colored Marker and Pencil Katie "Wolf Nymph" Hoggard will demonstrate how to blend markers and colored pencil in a quick, seamless technique with smooth, brilliant results. If you want to try markers, but are hesitant to spend the money without knowing how to use them, this live tutorial will help you get started.

Copyright & You The truth about copyright. Learn what your rights are as a creator and how to protect them.

Digital Zone: 3D Programs Learn the latest and best tips and tricks in 3D Studio Max.

Digital Zone: Illustrator Introduction to, and tips and tricks for Adobe Illustrator.

Digital Zone: Photoshop Learn the latest and best tips and tricks in Adobe Photoshop.





Wet'n Wild

▲ King Elliott's friends from Avenue Q after their performance at Elliott's Spring Gathering 2009



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Elliott's Spring Gathering 2010

Friday, May 21 thru Sunday, May 23, 2010
in the Metro Orlando Area, Florida, USA
Radisson World Gate Hotel
3011 Maingate Lane • Kissimmee, FL 34747 • (866) 705-7676



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THE HOUNDS



by Sean Silva



THE OW GOES IT THERE, friend why the long face?

Grady squeezed the handle of his mug a little tighter, with that comment. It never failed. No matter where he went, there was always somebody who couldn't resist blurring out that stupid horse joke.

"You know what, friend," Grady mumbled in his gravelly voice, trying not to sound too harsh as his tail began whipping against the sides of his pants, "that joke wasn't funny the first five hundred times I heard it. So what makes ya think hearin' it outta your mouth would be any different?"

"Oh, well—I'm sorry, sir. Wasn't ever that good at making introductions and all," the stranger responded, but this time there was apprehension in his tone. Good.

"How 'bout we cut to the chase? Am I supposed to know you or somethin'?"

"No, but—Samuel told me I could find you here. He said just look for the big brown stallion with a white mane."

"Yeah," well, he forgot to add that it was grayin'." Grady finally caught a good whiff of the stranger's scent as he sat down next to him. And how'd he guess it—a gosh-darn fox. Always the dang foxes trying to be the comedians.

"So, are you the 'kid that was lookin' for work?" Grady asked, trying to make his voice sound more pleasant.

"Yep, Rupert T. Moss, at your service," the fox replied as he extended an open paw across his body.

Grady looked at Rupert's outstretched arm, only to briefly glance up and make eye contact with the young tod before turning back to his drink. After a few more seconds, the vulpine awkwardly dropped his arm onto the counter.

"The name's Grady Jackson, you'll be helpin' me take supplies up to a claim on the Feather River."

"Sounds good," Rupert muttered while staring at his paws. After a few seconds, he anxiously started rapping his claws

against the wood

"Foxes make for good diggers, right? You guys are supposed to have the instincts for it—and good noses from what I hear."

That grabbed the kid's attention. "Absolutely."

"Then you'll work out fine."

"Oh, okay. So it's just us then, huh?"

"For now," Grady replied, frowning at his nearly empty mug. "Got a couple a buddies comin' from the valley. They should be up there in a few days."

Rupert nodded before taking a moment to look around the bar.

The fox could almost smell the tension inside the dingy, dark establishment, and as his eyes wandered through the rough crowd, he couldn't help but notice the diversity of its patrons. There were badgers, moles, foxes, deer, horses, mules, and even a few canines scattered around the place, all of which appeared to be stout workers, or the kind of folks nature had blessed with the instincts to burrow and tunnel. Eventually, Rupert's eyes met the piercing glare of a fierce-looking badger at a corner table, and the fox quickly shifted his sights back to the bar. For the time being, it just felt safer to stare at his paws again.

"S—so . . . is it—you know, always like this around here?" Rupert asked, unable to hide his stammer.

Grady raised his now-empty mug and shook it, trying to catch the bartender's attention. "This ain't a place for the faint of heart, kid, especially when gettin' rich is involved. It tends to bring out the worst in people."

"You mean everyone here's looking for gold?"

"Yep. And they all left somethin' behind for it, too. Jobs, family . . . that sort of uncertainty adds to the tension. Makes people . . . nervous. Amongst other things."

"Wow. I had no idea it was like this."

THE HOUNDS

SEAN SILVA

GUESTS OF HONOR ♦ MICHAEL FRY, T. LEWIS

Finally, the bartender brought Grady another drink. About time. "So, kid, tell me what you left behind?"

"Not much, really, just a fiancée in San Francisco. Didn't have much going on in terms of work except for a few odd end jobs, and they weren't anything special."

"That usually ain't the case," Grady said as he leaned forward, looking over at a fox and a mule seated near the far end of the bar. "Mason over there, he quit his job at the shipyard to go diggin'. And the boy there next to him—name's Brannan, I think. He was a writer for the *California Star*."

"The newspaper?"

"That be the one. I think they stopped publication of it."

"How come?"

"Ain't nobody workin' there any more. They all left to get rich."

"I guess this is the kinda opportunity you don't wanna let pass you by."

"I reckon so."

Just then, a loud bang resonated through the bar and everyone turned toward the entrance. A group of three canines marched into the establishment and immediately scanned the room with tense eyes and a few snarls. Rupert was quick to notice that most of the patrons turned away or went back to their quiet conversations. Even Grady had shifted back to the bar.

"Turn around, kid," Grady whispered, trying his best to sound pleasant in case the dogs overheard him. Luckily, Rupert did as he was told.

"Who are...?" Rupert started to ask as he hunched closer to the stallion and motioned his head ever so slightly toward the canines.

"The Hounds."

"Are they—"

"Just keep your ding muzzle shut."

"Grady! You got somethin' ta say to me?" a voice growled from the entryway, causing the stallion's ear to twitch.

Grady quietly cursed his luck as he heard footsteps approaching from behind. He slowly set his glass down and swiveled around on his stool, trying not to make any sudden movements. It was Howard, one of The Hounds' unofficial leaders. The burly Rottweiler had two German Shepherds at his sides, both of them with their arms crossed as if awaiting orders. Typical gang followers.

"What's the matter with you, Grady? You think I can't hear ya whisperin' from all the way over there?" Howard questioned as he carefully sized up the thick stallion with his eyes.

"I was jus gettin' ready to explain some things to my young friend here, that's all," Grady replied, glancing at Rupert out of the corner of his eye.

"Explain what?"

"How there ain't no foreigners in here today, Howard and ain't nobody lookin' for any trouble either."

"Who said anything about them good-for-nothin' immigrants? Sure as heck wasn't me." The muscular Rottweiler couldn't help bearing his teeth after that statement, and Grady

had to wonder if it was meant as a smile, or a growl. "Most of them dang foreigners got the picture that they ain't wanted in our country. The Hounds have been doin' a mighty good job chasin' 'em out."

"So what's your business in here then?"

"Oh, you ain't heard? The Hounds are expandin', Grady. We've decided it was time to do the locals here a favor, so we're gonna start protectin' them from all those dirty immigrants tryin' to take their gold. For a small fee, of course."

Grady breathed heavily out his nostrils. He was tempted to stand up, but he kept calm and remained seated, even forcing his tail not to whip. "Ain't nobody in here needs protection, Howard. Especially me."

"I didn't say you had a choice, now did I?" This time, Howard definitely let out a snarl.

That's when another clang echoed from the entrance, and everyone turned to see Sheriff Bowers tapping the barrel of his revolver against the wood frame. "Excuse me, fellas, but are we havin' a problem here?" the Sheriff asked, taking a long, hard look at Howard and his cronies. Vultures had a way of piercing you with that stare. It was enough to make the dead crawl.

"Not at all, Sheriff. Not at all."

"Then if ya'll didn't come to drink, I suggest you and your buddies mosey on outta here. I don't need any problems today."

"Sure thing, Sheriff. As a matter a fact, we were just leavin'." Howard turned to look at Grady once more before whispering, "We'll be comin' through here again, so... you and your little friend better pay up or get outta town—if you know what's good for ya."

With that, the three canines walked out of the bar, and the Sheriff made sure he was following closely in stride. Their departure definitely left the place quieter, but the tension inside the establishment was thicker than it had ever been before. Grady decided that was his cue to leave.

"Let's go, kid. I think it's time we got a head start," Grady said as he stood up and started digging in his pants pocket.

"You really think those guys are coming back?"

"Until something changes... they'll keep comin' back. But one of these days, The Hounds are gonna take things too far. And when they do, those thugs will get what's comin' to 'em."

Grady grumbled as he pulled out a small piece of gold and tossed it onto the counter.

The young toddler eyed the shiny piece of metal for a few seconds before turning back to Grady, who was giving the fox a half smile.

"There'll be plenty more where that came from when we get up northern. So come on, kid—we got ourselves some work to do."

Based on the anti-foreigner gang officially called the San Francisco Society of Regulators, who would later become known as The Hounds.



MICHAEL FRY HAS BEEN a professional cartoonist and writer for over twenty-five years. He has produced four internationally syndicated comic strips, including the current *Over the Hedge* (writer with T. Lewis illustrating) for United Media. *Over the Hedge* runs in over 130 newspapers, including the *New York Daily News*, *Austin American-Statesman*, *Portland Oregonian*, *Dallas Morning News*, *Stars and Stripes* and others. *Hedge* also appears daily on the web at www.comics.com.

Over the Hedge was released May 19, 2006 as a CGI animated feature produced by DreamWorks Animation with the lead voices of Bruce Willis, Gary Shandling and Steve Carell. Tim Johnson (*Antz*) and Karyn Kirkpatrick (*Hitchhiker's Guide to the Galaxy*) directed with Bonnie Arnold (*Toy Story: Tarzan*) producing and Jim Cox (*Verily*) co-executive producing. Fry (with Lewis) was a creative consultant.

Over the Hedge earned \$36 million in worldwide box office and has sold over 15 million DVDs.

The feature was previously in development at Fox Family films where Fry (with Lewis) co-wrote the original screenplay.

In 2006 the *Over the Hedge* comic was nominated for Best Newspaper Strip by the National Cartoonists Society.

Fry is also a co-founder of RingTales, a new media company that animates print comics for all digital media. RingTales produces short (fifteen- to thirty-second) ad-supported animations for all digital media. RingTales has the exclusive rights to animate *Dilbert* and the cartoons of *The New Yorker* as well as several other cartoon properties including *Over the Hedge*, *Bloom County*, *Pooch Cafe* and *Cat in the Hat*. RingTales animations have been viewed over 135 million times since March '07 through on-line distributors such as iTunes, YouTube, MSN, New Yorker.com, Dilbert.com and many other sites.

Fry also executive produced the prime-time animated series *Committed* based on his previously syndicated strip of the same name. Catherine O'Hara, Eugene Levy, Andrea Martin and Dave Foley provided lead voices. The show debuted in Canada in March 2001 on CTV. In the US, *Committed* debuted on the WE Women's Entertainment network in October 2002. *Committed* was nominated for Outstanding Series for All Audience at the 2001 Cartoons on the Bay Television Animation Awards.

Fry has had eight books published, including several anthologies of *Committed* and *Over the Hedge*. A fourth edition of *Hedge: Over the Hedge Stuffed Animals*, was published in May 2006.

Fry lives on a small ranch near Austin, Texas with his wife, Kim; two daughters, Sarah and Emily; dogs Max and Jack, and a dozen or so unnamed shrub-eating cows.

LEWIS WAS BORN in Texas and has lived in such exotic places as Africa, Switzerland and Alaska. He holds a bachelor of fine arts degree from North Texas State University, where he had his first comics published. Lewis has illustrated fourteen children's books so far, including *Peter Pan* (Troll Associates, 1988), *Alan's Adventures in Wonderland* (Calico Books, 1988) and *Cinderella, the Ugly Story* (Birch Lane Press, 1990). Lewis was also the artist for the *Mickey Mouse* comic strip for King Features Syndicate and Walt Disney Productions. Together with Michael Fry, he created *Over the Hedge* in 1995. *Over the Hedge* successfully filled the spot left vacant when *Cahoon and Hobbes* ended its syndication. He has received the National Cartoonist Society Book Illustration Award for 1999. He illustrates the comic strip *Over the Hedge*. Lewis worked for Disney on the *Mickey Mouse* comic books in the early 90s, where he met Michael Fry, his future collaborator on *Over the Hedge*.

GUESTS OF HONOR

SOPAWOLF PRESS



WWW.SOPAWOLF.COM

JIM EDDY AND TIM SUSMAN started Sofawolf Press in 2000, officially launching the press with the release of *Anthropulations* #1 at Further Confusion in January 2001. Since then, Sofawolf Press has gone on to publish over fifty titles, including graphic novels, anthologies, and full-length novels.

Initially based in Massachusetts, the press moved to St. Paul, Minnesota in January 2002, where Alopex joined the team and eventually became the lead editor for Sofawolf's adult anthology, *Hat*. Mark Brown became the fourth member of

the team with the launch of the the Artistic Visions series, *The Art of "Herbie"*, in 2003.

Also in 2003, with the assistance of Fred Patten, Sofawolf compiled and released *Bar in Snow*—a collection of twenty-five previously published short stories, covering many years of fandom history. Both the anthology and the cover illustration by Ursula Vernon went on to win Ursula Major Awards, the first of many such wins for Sofawolf and its contributors.

The publication of the first two novels by Kyell Gold, *Volte* and *Pendant of Fortune*, as well as the first volume of Ursula Vernon's highly acclaimed web-comic *Digger* came in 2005. Both publications helped to bring a whole new group of readers into contact with the Sofawolf Press and their growing catalog of furry titles.

In the summer of 2008 the press reached yet another milestone with the release of *Dog's Days of Summer* by Blotch, their first full-color publication and their fastest-selling title to date. This was followed the next year by the release of Kyell Gold's *Out of Position*, which has received unprecedented acclaim outside of the fandom and has become their fastest-selling novel.

As they enter their tenth year of business, they are looking forward to the release of *Across Thin Ice*, the second full-color graphic novel from Blotch and the first to be intended for all ages.

GUEST OF HONOR

URSULA VERNON



URSULA VERNON is the author and illustrator of *Nurk*, *Digger*, and a number of other projects, including the latest, the *Dragonbreath* series from Dial Books. The daughter of an artist, she spent her youth attempting to rebel and become a scientist, but eventually succumbed to the siren song of paint. In addition to writing and making art, Ms. Vernon is an avid birdwatcher, occasional neophyte practitioner of the sword art of *iaido*, and an amateur thrower of pots. She is active in her local webcomics community, and can occasionally be found at local science fiction conventions, looking vaguely baffled by the crowd and signing anything put in front of her.

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We've got a new hotel,
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it's dark,
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MIDWEST FURFEST 2010

**NOVEMBER 19-21 - HYATT REGENCY O'HARE
CHICAGO**



ATTENDEE CODE OF CONDUCT

one drinking alcohol is checked. You should also designate someone not to drink, so that there is a fully competent person present to deal with any emergencies that might arise. Further Confusion *does not* tolerate the use of illegal substances. The violation of the above rules could subject you to the immediate loss of your badge and convention privileges and referral of the matter to other authorities.

Water Pistols, Silly String, & Weapons

Due to the potential damage to property, water guns, silly string and the like are prohibited in public areas of the hotel or convention space.

If it looks like a real gun in any way, shape, or form, it should not be brought to the convention. The State of California has recently instituted new state laws regarding replica weapons.

There should be no "live" steel or whips being wielded in any area of the convention. If a bladed weapon or whip is part of your costume, please have it peace-banded. This can be done at the **FLARE** Bar at any time. If you kill it, you have to eat it!

Photography & Video

Further Confusion wants you to have great memories from a fantastic convention. Photographs and videotape footage by attendees are generally allowed in all common areas of the convention with the exception of the Art Show. Specific rules regarding these matters may exist for selected events. Please consult the program guide at the convention for information relating to specific events. Flash photography will be allowed at the Masquerade.

When photographing or videotaping individuals or costumes, please use common courtesy and ask before photographing them. Please respect their rights if they do not wish to be photographed or videotaped. If someone asks or otherwise indicates (remember many folks in costume do not speak) that they do not wish to be photographed, do not photograph them!

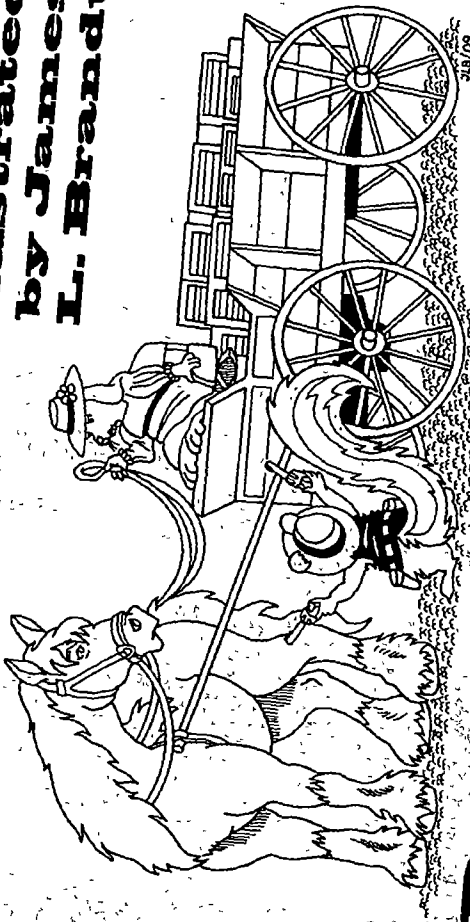
Photography or videography for the purpose of sale or publication to the press is expressly forbidden unless written permission has been obtained from AAE, Inc. in accordance with its press policy. Individuals may take pictures and videotapes for private viewing or sharing with friends. We ask our attendees to be courteous to those they wish to take pictures of, especially if you wish to place those pictures or video clips onto a personal Web page or similar Internet archive. In this case, please ask your subjects for their explicit permission to do this.

Attendees should be aware that footage gathered by staff members in public areas of the convention, including events and panels, may be used in a highlight tape and that attendees may appear in that tape without compensation. As mentioned above, please consult the pocket program guide for specific

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BECKY BUNNY PANS A PROSPECTOR

Written and illustrated by James L. Brandt



During this California Gold Rush, the beauty and renewable natural resources of the great state were overlooked in an all-consuming, single-minded compulsion to capitalize on the simple fact that most people were convinced a certain rare element hidden spontaneously within the earth, was worth more than almost anything else in the world. But, even back then, not everybody who occupied the coastal area was there to chase a self-serving, get-rich-quick-or-die lifestyle.

Becky Bunny was a mere sodabuster to the prospectors and claim jumpers. She worked a little truck farm that was growing progressively more successful each season. In fact, this particular season, she managed to get her carrot crop in early. After delivering her harvest to a local cannery, she pledged to help out her long-time friend and next-door neighbor, Hazel, route to Hazel Rabbit's farm with a buckboard full of empty vegetable crates that the two had planned to use to carry another successful harvest to the local cannery. Plodding there in front of her, effortlessly pulling her wagon along, was her horse named Valentine. Retired from the local freightrails, Val was still more than enough to do Becky's work and earn his keep. The two became close friends in the bargain, so a day's work really didn't seem much like work at all.

"Val, this is him, I gotta tell ya, pal," Becky spoke to her equine comrade. "Sunny day, bunny-breeze blowing 'round the clouds, and plenty of nature's finest to feed us all winter. All you have to do is take care of her, treat her right, and Mother Nature will provide anything we need."

The big horse neighed in agreement, nodding his head repeatedly, so strongly that the long mane flopped up and down upon his tree-trunk-thick neck.

Apparently, not everyone was willing to wait for Mother Nature to provide. From behind a large roadside boulder a black vest and overcoat hat, leapt into their path. He landed squarely between Val and the wagon, waving around what looked like two revolvers, sometimes in the air, sometimes at Becky. It was hard to tell; he was moving so fast.

Becky yanked on the reins and Val ground to a halt, almost screeching his huge hooves in the dirt.

"Hey, you little loony," Becky cried, peering over the toe board of the wagon, down at the freaky little furry creature there before her. "Don't do that! We almost ran you over! Who the heck are you, anyway?"

"Me! Me!" shouted the angry California ground squirrel, "Why everybody knows me! I'm Montana Joe, the meanest, toughest, full-bonneted, up-roanget, doggone-worstest, shoot 'em firstest bombre whatever, packed a pair of six-shooters."

Becky looked down into the mad eyes of the diminutive lunatic. They glared up at her from beneath his diminutive sombrero, framed by two pistols, clenched tightly in his little fists, the barrels pointing up at her appearing not unlike a second set of bumpy eyeballs.

"You're watching too many rabbit cartoons," Becky

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BECKY BUNNY PANS A PROSPECTOR

JAMES L. BRANDT

assured the little nut

Val was growing very annoyed. Alarmed by the idea of somebody pointing weapons at his driver, he moved slightly to present his powerful haunches and began to lift his massive, hairy left rear hoof, aiming to punt the antagonistic little squirrel clear into the twenty-first century.

"Easy, big boy," Beckky called softly to the horse, stopping his motions by pulling a bit on the reins. "Let me handle this one."

Valentine reluctantly held still, watching the confrontation. "What can we do for you, fellow?" Beckky, with mock sweetness, requested of the squirrel.

"Fellah? Fellah?" the squirrel shouted, even angrier, now "Don't you patronize me, there, varmint! I'm, uh, taken" over this here operation. Hijacked! That's what you are!"

"No, I'm Beckky Bunny, that's who I am," the lady lop told him sternly. "You're being very rude. Besides, I highly doubt that I have anything the likes of you would want."

"Oh, yeah, ya do!" Joe claimed loudly.

"Oh, no I don't," Beckky asserted.

"Ooh, yeah, ya sure do!" Joe demanded.

"I'm sure I don't," Beckky maintained.

Val was glowering back over his considerable rump at the two of them, in a standoff.

"Why don't you just let me step on the little creep?" his brown eyes begged Beckky.

"I know you got plenty of empty crates in that wagon," Joe insisted ominously. "I done struck it, and I needs to get me find into town and collect I hear them crates goes at least twenty-four carats each!"

The farm girl lop rolled her eyes toward the blue sky above. It was clear to her that this moron was thinking of entirely the wrong sort of carats.

"Go soak your head," Beckky told him.

Joe did just that, albeit inadvertently. First, he charged around the left front wheel of the wagon, so quickly he left a dust cloud in his wake. Then he began jumping up and down again in a veritable frenzy of motion. He raised the pistols over his head to fire off warning shots.

"Woah!" Suddenly he was greeted to a mudday shower as a spray from his two worthless weapons soaked him with a gush of water.

"Arrrrrr!" Montana Joe shouted. "I uses me water guns to wash down me sluce boxes! And, I plumb packed the wrong dad-gum shootin' irons!"

Val still had his head turned around. He and his driver exchanged incredulous glances. Beckky merely spun a finger around her left temple, then she pointed at the frantic squirrel.

Val nodded, again, his long mane waving in agreement. The squirrel was ignoring them now, talking to himself and cussing up a storm.

"Hoofie, hoofie!" Beckky said to Valentine, shaking his reins twice. That gave the big horse the signal to start pulling

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ATTENDEE CODE OF CONDUCT

FURTHER CONFUSION strives to give as many people as possible a fun time. Most of the convention is for general audiences (young teens or older). We will mark clearly the few areas and events which may exceed a general audience rating. At registration you may choose to sign an age statement stating that you are eighteen years of age or older. If you choose not to sign this statement, or are not eighteen years of age or older, your badge will be marked and you will be allowed admittance only to those areas or events that are for a general audience. Please be prepared to show your badge at any time you need access to convention space or events—it identifies you as a fully-paid attendee of the convention.

Further Confusion likes to hold itself out as a professional convention. We also hope that each attendee enjoys the fun that our wide-ranging community can provide. Please consider how your actions reflect on the convention and how they may impact or affect others. We take pride in our appearance and we want you to as well, whilst still having fun. To this effect, if the convention becomes aware of any of our attendees engaging in illegal activities, either in convention space or in private hotel rooms, we will be forced to inform the proper authorities.

Although this year we are consuming all of the function spaces at the hotel, keep in mind that there are always other guests of the hotel, especially on the first floor and lobby areas. Offending the hotel's other guests is inappropriate. Impressing them with how much fun and enthusiasm we have for our fandom is appropriate. What you consider to be acceptable behavior may not be so for others. Consideration of others is the hallmark of a mature individual and a healthy fandom. We encourage that courtesy from all participants in our community.

Safety and security matters are generally handled by FLARE, who are a group of experienced individuals used by Further Confusion and other conventions. FLARE can be contacted through Convention Operations (see below) or by asking any of the convention staff. FLARE may ask you to stop an activity or to move it to a private room. Repeat offenders may even be required to return their badges and to leave the convention premises. We ask our attendees always to comply with FLARE's requests promptly. If you feel that FLARE has made an unfair request, or has not dealt with you in a fair manner, you may bring this up at a later time with the convention chair or vice-chair.

Costumes & Clothing

Use your common sense in public areas. If you have to ask or think twice about doing it in public, take it to your room. For example, kissing and holding hands, regardless of sexual orientation, are fine. Groping, tongue battles, and nudity, regardless of sexual orientation, are not. While collars and leashes may be worn discreetly, blatant displays of bondage or BDSM in public may result in FLARE asking you to return your badge. No costume is no costume. We ask you to wear at least

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a shirt, shorts, and shoes in public areas of the hotel. Body painters should keep shirts handy at all times in case they need to pass through the lobby or other areas that the hotel's other guests might frequent. Additionally, if you are wearing body paint of any kind, please refrain from sitting on hotel furniture. Similarly, the lobby and hotel furniture is not the proper place for decorating someone as a tiger. We have a Creator's Lounge that may be used for improv make-up demonstrations. Public exposure of genitalia, buttocks or (female) breasts is not permitted. As a rule, a minimum of a non-thong braless suit must be worn at all times in public areas. "Anatomically correct" costumes must be likewise clothed.

Harassment & Assault
No means no. Stop means stop. Go away means go away. If someone won't understand these simple rules, contact a member of FLARE. They have the power to remove an attendee's badge for not following these commands. Harassment is any behavior that intentionally annoys or alarms another person. This includes unwanted physical contact, following someone in a public area without a legitimate reason, or threatening physical violence. Offenders may lose their badges and the matter may be referred to the proper law enforcement authorities. If you are being harassed, immediately contact FLARE, through a nearby staff member or by phoning Convention Operations from any hotel phone and asking for FLARE. Convention Operations' phone number is in the pocket program or you can dial 0 and ask for Further Confusion Convention Operations.

Buying & Selling

Further Confusion has two main areas where merchandise and services are sold—the Dealer's Room and the Furry Market Place. Anyone who receives payment for goods or services (such as body painting, massage, etc.) in convention space must comply with all the convention's rules regarding this. The Dealer's Room Rules apply in this situation, regardless of the location, and vendors must ensure they have proper California Sales Tax IDs.

If anyone wishes to request payment for goods or services and to donate the proceeds to charity, Further Confusion must be informed of this ahead of time to allow for the convention to organize the correct tax reporting.

Further Confusion takes very seriously its legal obligations in this area. Any solicitation for payment at the convention that does not comply with these obligations may result in the offender losing their badge and being required to return all payments.

Parties, Alcohol, & Zero Drug Tolerance

Further Confusion does not tolerate serving of alcohol to minors. If you are hosting a party where alcohol is being served, it is your responsibility as host to ensure that the age of any



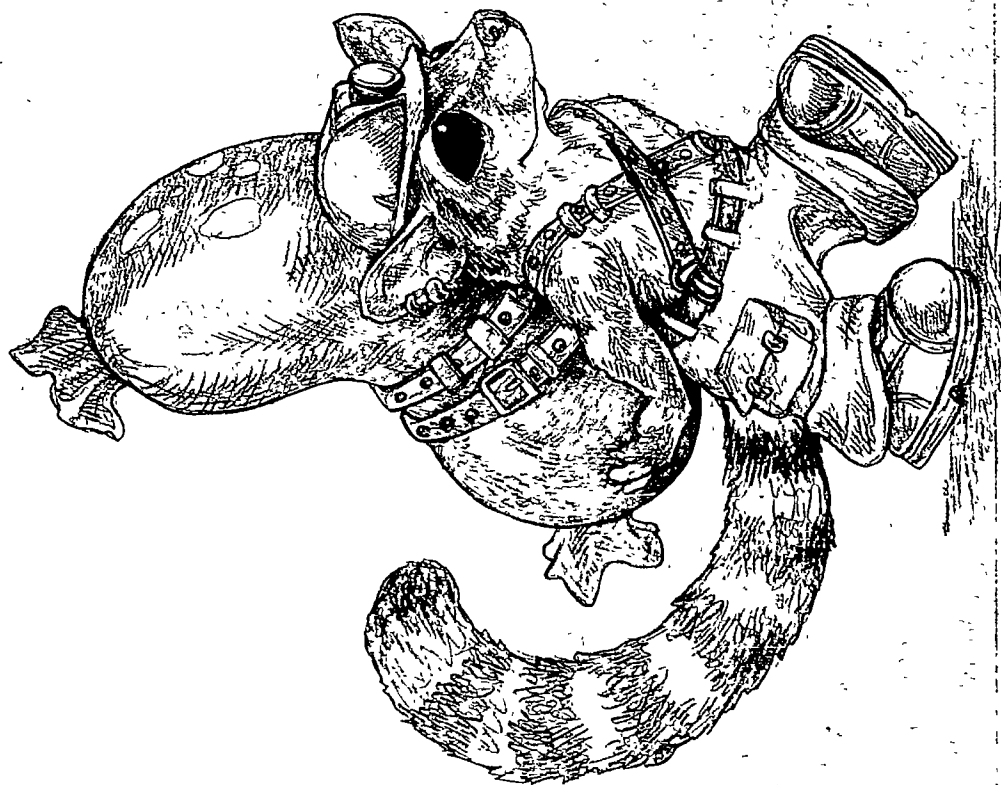
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PLAN FOR A GOOD TIME



TETA the 13th

September 1st to 5th, 2010, Algonquin Park, Ontario



for rapid on-site processing. From there, the famous Carlisle Fossil Sausage is shipped to the nearby town, and goes out to hungry consumers the world over, bearing the motto "Carlisle Fossil Sausage—A Taste of the Ages."

The miner cats unionized some decades past, following an outbreak of the peculiar medical malady known as "sausage lung", and following a strike and the subsequent drop in Carlisle Corp.'s profits (immediately taken up by the Baconsmiths of Snod) the mine was overhauled and modernized, making it today one of the safest mines in the world.

SEVERAL MILLION YEARS ago, give or take a few, a unique geologic event involving huge herds of wild pigs and a mineral spring prone to random and violent eruptions of fiery steam came together, much to the detriment of the pigs. Preserved and delicately spiced with mineral salts, and ground fine under the weight of eons, the end result is a unique and deliciously aged sausage, mined at the Carlisle Sausage Mines located in the Cacomustly Mountains.

At the Carlisle Mines, wary miner cats excavate the valuable sausage ore, or "fat gold," with picks and squeegees. They load it into carts, taking it up several levels to the meat refinery

FURTHER CONFUSION

A MESSAGE FROM OUR CHAIR



Patrons FC 2008

Be sure to pick up your thank-you gifts at the Con Store, inside the Dealers' Room!

Chris Varnell

Jaeger Zabel

Wesley

Kagur

Walker

Orze

Greybow

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Vulper Rex

Kes

Beig Polarbear

Vixfox

Slashberry

Chris Cogdon

Chimur

Blue Dragon

Trigger Happy Squirrel

William Di Paolo

Jerome Dunham

Romano Elberwein

Francis Elliott

Steven Engel

Baron Engel

John Garcia

Jeff Glover

Timothy Goddard

Matthew Joseph Harrington

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Jaeger Zabel

Wesley

Kagur

Walker

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Greybow

Tom Clowder

Vulper Rex

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Vixfox

Slashberry

Chris Cogdon

Chimur

Blue Dragon

Trigger Happy Squirrel

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Jerome Dunham

Romano Elberwein

Francis Elliott

Steven Engel

Baron Engel

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Timothy Goddard

Matthew Joseph Harrington

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Ashley Kito

Jennifer Lang

Shon Lawry

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FJ McCloud

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Mindy Sherwood
Sean Silva
Brian Simpson
Lus Seelye
Fletcher Smith
Vincent Tannahill
Siddal Thares
Sven Tighthaf
Brian Thomas
Marchew Thomas
Dana Uehara
Mannaco Cornel Villalobos
Gill With
Lorrie Wilson
Lonnie Wilson
Patrica York

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A LETTER FROM THE BOARD

Eureka! You've found it!

Welcome again to Further Confusion 2010. We are all glad you could be with us in our new hotel, the beautiful Fairmont, in downtown San Jose—the first capital of the State of California during the Gold Rush, from 1849 to 1851, just a mere 160 years ago. As we are sure you are finding out, this new venue is, well, different, new just about everything. However, at this new venue we have tried to address the concerns of many folks over the last few years.

Folks asked for a larger hotel—and the Fairmont is just that. Folks asked that, if we had to have an overflow hotel (which, by the way, we didn't at first think we would need), it be closer to the main hotel. We did this also, adding the historic Hotel Sante Claire, just one block from the Fairmont. In moving to this beautiful new place, we also were able to expand almost all the function space used by the convention.

In addition to all of this is the plethora of restaurants within walking distance of the Fairmont, as well as the wealth of clubs, museums, parks, and attractions in downtown San Jose. All this is connected by some of the best public transit

anywhere. We hope you feel, as we do, that this was a move for the better for all of you, the attendees of Further Confusion.

This was also difficult for the staff that brings you Further Confusion, again, new just about everything. So we hope as you enjoy the facilities of the Fairmont and the surrounding area, that you can acknowledge all of the work that goes into a convention of this size, and the effort that has been made by all of the convention staff.

Again, welcome to Further Confusion 2010 and to San Jose.

*Anthropomorphic Arts and Education, Inc.
Board of Directors*

*Brent, "Chip Unicorn," Edwards
David "Film Overball" Cooley
Liz "Chase" Brown
Lynn "Squirrel" Cherry
Lynn "Elmira" Stone
Peter "Whisper" Torkelson
Jeff "Tamanu" Ferris*



09 **FEL**

January 21-25 GOLD RUSH



PAXTON PORTRAITS



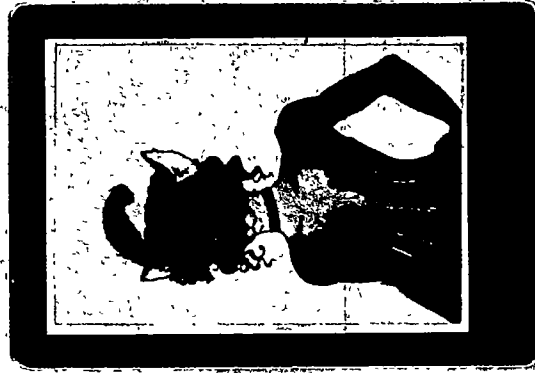
San Jose, California

Complete images are presented throughout the program book

FURTHER CONFUSION **CALIFORNIA** **2010**



Patton J. Brown

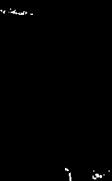
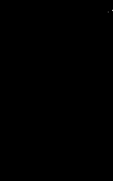
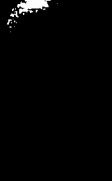


The Fairmont Hotel

Photo frames and borders by Steve Paton (patonprints.com), parchment texture by Dave Bryant (bryantart.com/texture/)

FURTHER CONFUSION **Small Return** **AT ITS ACCUSTOMED WHEREABOUTS** **One Year Hence**

The Fairmont Hotel
San Jose, California
Anno Domini 2011
January 20-24



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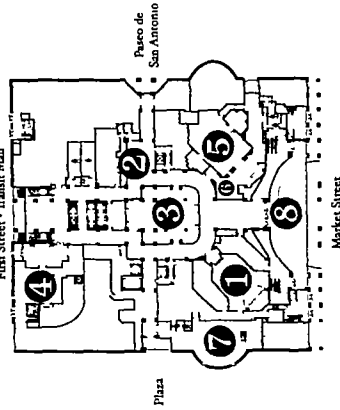
ASAP-OTOF-THREOBTWO



Lobby Level

- 1 Club Regent
- 2 Hotel Registration & Concierge
- 3 Lobby Lounge
- 4 Pagoda Restaurant
- 5 Grill on the Alley
- 6 Grill Lounge
- 7 Fountain Room
- 8 Main Entrance

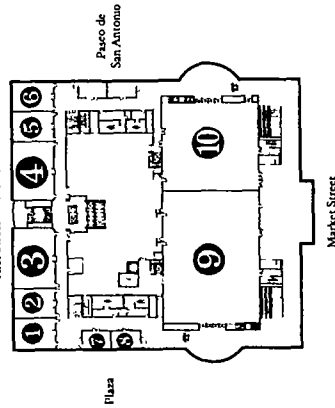
First Street • Transit Mall



Ballroom Level

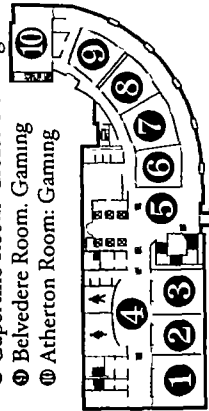
- 1 Garden Room
- 2 Empire Room
- 3 Crystal Room
- 4 Gold Room
- 5 Valley Room
- 6 Art Show
- 7 Regency Ball
- 8 Dealers' Room
- 9 California Room
- 10 Plaza Room
- 11 Terrace Room
- 12 Main Stage

First Street • Transit Mall



Tower Meeting Rooms

- 1 Sacramento Room: Registration
- 2 Piedmont Room
- 3 Hullborough Room: Con Ops
- 4 Self-Registration Kiosks
- 5 Internet Lounge
- 6 Glen Ellen Room
- 7 Fairfield Room
- 8 Cupertino Room: Creators' Lounge
- 9 Belvedere Room: Gaming
- 10 Atherton Room: Gaming



POCKET PROGRAM

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HOURS OF OPERATION

	Registration	FC11 Pre-registration	Photo Badging*
Thursday 21 January	2 PM - 5 PM† 5 PM - 10 PM	— Closed —	— Closed —
Friday 22 January	10 AM - 9 PM	— Closed —	Noon - 6 PM
Saturday 23 January	10 AM - 8 PM	— Closed —	Noon - 6 PM
Sunday 24 January	10 AM - 7 PM	Noon - 7 PM	Noon - 6 PM
Monday 25 January	10 AM - Noon	10 AM - 4 PM	— Closed —

* For fursuiters and staff † Pre-registered attendees only

Round-the-Clock*	Location	Opens	Closes
Convention Operations	Hillsborough Room	Thursday 4:00 PM	Monday 4:00 PM
Creators' Lounge	Cupertino Room	Thursday 6:00 PM	Monday 1:00 PM
Gaming Room	Belvedere & Atherton Rms	Thursday 8:00 PM	Monday Noon
Internet Lounge	Tower Meeting Rooms Foyer	Thursday 6:00 PM	Monday 11:00 AM

* These functions operate twenty-four hours a day from opening to closing of convention

HOURS OF OPERATION

Art Show (Gold and Valley Rooms)		Closed Thursday	
Friday 22 Jan	10:00 AM - Noon Noon - 7:00 PM 8:00 - 10:00 PM	Artists' set-up Open for bidding Artists' and dealers' reception	
Saturday 23 Jan	10:00 AM - 7:00 PM 7:00 PM start	Open for bidding "Rolling" close of show, starting with adult section	
Sunday 24 Jan	10:00 AM - 6:00 PM Noon - 1:00 PM 1:30 - 4:00 PM	Pick-up of sold art and artists' pick-up at Gold Room Adult art auction at Main Stage General art auction at Main Stage	
Monday 25 Jan	10:00 AM - Noon	Pick-up of sold art and artists' pick-up at Gold Room	

MONDAY ÷ 25 ÷ JANUARY

Starts	Ends	Title	Location	Track
11:00 AM	12:30 PM	Life Drawing: Models	Crystal	Art
3:00 PM	4:30 PM	Hiss and Purr	Club Regent	Exec
7:00 PM	11:30 PM	Dead-Dog Dance	Crystal	Social

HOURS ÷ OF ÷ OPERATION

— Dealers' Room, Furry Marketplace, and Con Store —

	Dealers/Marketplace			Business Hours		Breakdown
	Sign-in	Set-up	Dealers/Market	Con Store		
Thursday 21	4 PM-9 PM	5 PM-9 PM*	— Closed —			
Friday 22	8 AM-11 AM	8 AM-11 AM	11 AM-6 PM	11 AM-6 PM	6 PM-7 PM	
Saturday 23	- Closed -	9 AM-10 AM	10 AM-6 PM	10 AM-6 PM	6 PM-7 PM	
Sunday 24	- Closed -	9 AM-10 AM	10 AM-6 PM	10 AM-6 PM	6 PM-9 PM†	
Monday 25	— Closed —			10 AM-2 PM	— Closed —	

Patrons and sponsors, pick up your thank-you gifts at the Con Store sometime during the convention!
* Dealers' Room only — no exceptions.

† For Furry Marketplace, 6 PM-7 PM.

THURSDAY ÷ 21 ÷ JANUARY

Starts	Ends	Title	Location	Track
7:00 PM	8:30 PM	Opening Ceremonies	Club Regent	Exec
9:00 PM	12:00 AM	Opening-Night Dance	Club Regent	Social

HOURS ÷ OF ÷ OPERATION

	Con Suite*	Fursuit Lounge†	Photo Shoot	Info Desk‡
Thursday 21	— Closed —	6:00 PM-Midnight	— Closed —	3:30-9:00 PM
Friday 22	Noon-Midnight	10:00 AM-Midnight	2:00-10:00 PM	9:30 AM-7:00 PM
Saturday 23	Noon-Midnight	10:00 AM-Midnight	2:00-10:00 PM	9:30 AM-7:00 PM
Sunday 24	Noon-Midnight	10:00 AM-Midnight	By ap pointment	9:30 AM-7:00 PM
Monday 25	— Closed —	10:00 AM-4:00 PM	— Closed —	9:30-11:00 AM

* In Room 414 † In Garden Room ‡ May close later Fri-Sun if needed

	Dance	Where	When
Thursday	Opening-Night Dance	Club Regent	Thursday 9:00-Friday 12:00 AM
Friday	Dance/Fursuit Dance	Imperial Ballroom	Friday 10:30 PM-Saturday 2:00 AM
Saturday	Saturday-Night Dance	Imperial Ballroom	Saturday 10:30 PM-Sunday 2:00 AM
Sunday	Sunday-Night Dance	Imperial Ballroom	Sunday 10:30 PM-Monday 2:00 AM
Monday	Dead-Dog Dance	Club Regent	Monday 7:00 PM-11:30 PM

FRIDAY ÷ 22 ÷ JANUARY

Starts	Ends	Title	Location	Track
11:00 AM	12:30 PM	Copyright and You	Crystal	Art
11:00 AM	12:30 PM	Fursuit Roundtable	California	Fursuit
11:00 AM	12:30 PM	Writing Resources/Writers' Meet	Empire	Writing
11:00 AM	12:30 PM	Mustelids	Fairfield	Species
11:00 AM	12:30 PM	Fursuit Dance Lessons	Glen Ellen	Fursuit
11:00 AM	12:30 PM	Fry and Lewis Kaffeeklatch	Plaza	Exec
1:00 PM	2:30 PM	Fursuit Performance	Club Regent	Fursuit
1:00 PM	2:30 PM	Buddhism Panel	California	Spirit
1:00 PM	2:30 PM	Fry and Lewis: Hedges and Trails	Crystal	Art
1:00 PM	2:30 PM	How To Submit for Publication	Empire	Writing
1:00 PM	2:30 PM	Digital Zone: Illustrator®	Fairfield	Art
1:00 PM	2:30 PM	Four on the Floor	Glen Ellen	Species
3:00 PM	4:30 PM	Anthropomorphic Sculpture	California	Art
3:00 PM	4:30 PM	Costumes 101	Crystal	Fursuit
3:00 PM	4:30 PM	How to Write Dialog That Doesn't Sound Like You Wrote It	Empire	Writing
3:00 PM	4:30 PM	Totemism	Fairfield	Spirit
3:00 PM	4:30 PM	Feline Panel	Glen Ellen	Species

Starts	Ends	Title	Location	Track
3:00 PM	4:30 PM	History of Furry Publications	Empire	Writing
3:00 PM	4:30 PM	Advanced Bodysuit Construction	Fairfield	Fursuit
3:00 PM	4:30 PM	Gold Rush in Space II	Glen Ellen	Science
4:00 PM	5:00 PM	AAE Public Meeting	Imperial B.	Exec
5:00 PM	6:30 PM	Venturing Out of the Den	California	Exec
5:00 PM	6:30 PM	Ursula Vernon Q&A	Crystal	Art
5:00 PM	6:30 PM	How to Make Your Stories Furry	Empire	Writing
5:00 PM	6:30 PM	Exotic Materials (and Using Them Safely)	Fairfield	Fursuit
5:00 PM	6:30 PM	Mining Camp/Clam Jumpers	Glen Ellen	Science
5:00 PM	7:00 PM	Furry Night Live Dress Rehearsal	Imperial B.	Fursuit
6:00 PM	7:30 PM	Capoeira for Furs	Club Regent	Social
8:00 PM	9:30 PM	Ungulates	California	Species
8:00 PM	9:30 PM	Business Practices for Artists 2	Crystal	Art
8:00 PM	9:30 PM	Coffee, Tea, and Memes	Empire	Social
8:00 PM	9:30 PM	Life Drawing: Objects	Fairfield	Art
8:00 PM	9:30 PM	Anatomy and Art	Glen Ellen	Science
8:00 PM	9:30 PM	Furry Night Live	Imperial B.	Fursuit
9:30 PM	11:00 PM	Musical Performance With Funk the Band	Club Regent	Social
10:00 PM	12:00 AM	Improv Workshop	Crystal	Social
10:00 PM	11:30 PM	Anatomy and Art <i>(adults only)</i>	Glen Ellen	Science
10:30 PM	2:00 AM	Sunday-Night Dance	Imperial B.	Social

SUNDAY ÷ 24 ÷ JANUARY

Starts	Ends	Title	Location	Track
12:00 AM	4:00 AM	<i>Eye of Argon</i>	Crystal	Writing
11:00 AM	2:00 PM	Writer's Workshop	California	Writing
11:00 AM	12:30 PM	Q&A With Sofawolf Press	Crystal	Writing
11:00 AM	12:30 PM	Furry Christianity	Empire	Spirit.
11:00 AM	12:30 PM	Poses and Expressions	Fairfield	Art
11:00 AM	12:30 PM	Rodentia	Glen Ellen	Species
11:00 AM	12:30 PM	Fry and Lewis Kaffeeklatch	Plaza	Exec
11:00 AM	12:30 PM	Ursula Vernon Kaffeeklatch	Terrace	Exec
12:00 PM	1:00 PM	Adult Art-Show Auction <i>(adults only)</i>	Club Regent	Art
12:00 PM	3:00 PM	Critterlympics	Imperial B.	Fursuit
1:00 PM	2:30 PM	Fry and Lewis: Retrospective and Futures	Crystal	Art
1:00 PM	2:30 PM	Manga Studio: Front to Back	Empire	Art
1:00 PM	2:30 PM	Basic Bodysuit Construction	Fairfield	Fursuit
1:00 PM	2:30 PM	Gold Rush in Space I	Glen Ellen	Science
1:00 PM	2:30 PM	<i>Ratha's Courage</i> Reading	Plaza	Writing
1:00 PM	2:30 PM	Sofawolf Kaffeeklatch	Terrace	Exec
2:00 PM	5:30 PM	General Art-Show Auction	Club Regent	Art
3:00 PM	4:30 PM	Hybrids	California	Species
3:00 PM	4:30 PM	Web Comics How-to	Crystal	Art

FRIDAY ÷ 22 ÷ JANUARY

Starts	Ends	Title	Location	Track
5:00 PM	7:00 PM	Flowology Toy Workshop	Club Regent	Social
5:00 PM	6:30 PM	Spirituality Roundtable	California	Spirit.
5:00 PM	6:30 PM	Masquerade Sign-up and Info	Crystal	Fursuit
5:00 PM	6:30 PM	Flash Fiction	Empire	Writing
5:00 PM	6:30 PM	Furry Ham Radio	Fairfield	Science
5:00 PM	6:30 PM	Created Species	Glen Ellen	Species
8:00 PM	9:30 PM	Fursuit Dance Competition	Imperial B.	Social
8:00 PM	9:30 PM	Losers on Stage II — Stand-up Comedy Show	Club Regent	Social
8:00 PM	9:30 PM	Science of World-Building	California	Science
8:00 PM	9:30 PM	Where Does It Come From?	Empire	Writing
8:00 PM	9:30 PM	Second Life®	Fairfield	Science
8:00 PM	9:30 PM	Gryphon Panel	Glen Ellen	Species
10:00 PM	1:00 AM	Furoticon Sealed Tournament	California	Gaming
10:00 PM	11:30 PM	Second Life® <i>(adults only)</i>	Fairfield	Science
10:00 PM	11:30 PM	Writing Furry Erotica for a General Audience	Empire	Writing
10:30 PM	2:00 AM	Bass Grooves	Club Regent	Social
10:30 PM	2:00 AM	Friday-Night Dance (Fursuit Dance)	Imperial B.	Social

SATURDAY ÷ 23 ÷ JANUARY

Starts	Ends	Title	Location	Track
10:00 AM	12:30 PM	Masquerade Sign-up and Judging	Empire	Fursuit
10:30 AM	12:30 PM	Furry Night Live Rehearsal	Crystal	Fursuit
11:00 AM	12:30 PM	Live Animal Presentation	Club Regent	Science
11:00 AM	12:30 PM	Writer's Workshop	California	Writing
11:00 AM	12:30 PM	High-tech Tools in Artistic Expression	Fairfield	Art
11:00 AM	12:30 PM	Bunnies! Panel	Glen Ellen	Species
12:00 PM	1:30 PM	Patron and Guest-of-Honor Luncheon		Exec
1:00 PM	2:30 PM	Live Animal Presentation	Club Regent	Science
1:00 PM	2:30 PM	Gold Rush Characterization Workshop	Crystal	Writing
1:00 PM	2:30 PM	Colored Marker and Pencil	Empire	Art
1:00 PM	2:30 PM	Kyell Gold Reading	Fairfield	Writing
1:00 PM	2:30 PM	Cannes	Glen Ellen	Species
1:00 PM	2:30 PM	Fursuit Parade	Imperial B.	Fursuit
3:00 PM	4:30 PM	Digital Zone: Photoshop®	California	Art
3:00 PM	4:30 PM	Basic Head Construction	Crystal	Fursuit
3:00 PM	4:30 PM	Characterization Workshop	Empire	Writing
3:00 PM	4:30 PM	Making Digital Art on the Cheap	Fairfield	Art
3:00 PM	4:30 PM	Aquatic Furs Panel	Glen Ellen	Species
3:00 PM	4:30 PM	Meet the Guests	Imperial B	Social

SATURDAY ÷ 23 ÷ JANUARY

Starts	Ends	Title	Location	Track
5:00 PM	6:30 PM	Figurine Sculpture	California	Art
5:00 PM	6:30 PM	Advanced Head Construction	Crystal	Fursuit
5:00 PM	6:30 PM	How to Stop Thinking About Writing and Start Writing	Empire	Writing
5:00 PM	6:30 PM	Norse Spirituality	Fairfield	Spirit.
5:00 PM	6:30 PM	Avian Panel	Glen Ellen	Species
5:30 PM	8:00 PM	Masquerade Setup and Rehearsal	Imperial B.	Fursuit
6:30 PM	8:00 PM	Desserts to Die For	Imp. Foyer	Social
8:00 PM	9:30 PM	Business Practices for Artists I	Crystal	Art
8:00 PM	9:30 PM	Fashion Tails	Empire	Writing
8:00 PM	9:30 PM	Gold Leafing Demonstration	Fairfield	Art
8:00 PM	9:30 PM	Dragon Panel	Glen Ellen	Species
8:00 PM	9:30 PM	Masquerade	Imperial B.	Fursuit
10:00 PM	1:00 AM	Furoticon Constructed Tournament	California	Gaming
10:00 PM	11:30 PM	Unsheathed Podcast	Empire	Writing
10:00 PM	11:30 PM	Adult Dragon Panel (adults only)	Glen Ellen	Species
10:30 PM	2:00 AM	Chill Lounge	Club Regent	Social
10:30 PM	2:00 AM	Saturday-Night Dance	Imperial B.	Social
Midnight	4:00 AM	Eye of Argon (early Sunday)	Crystal	Writing