



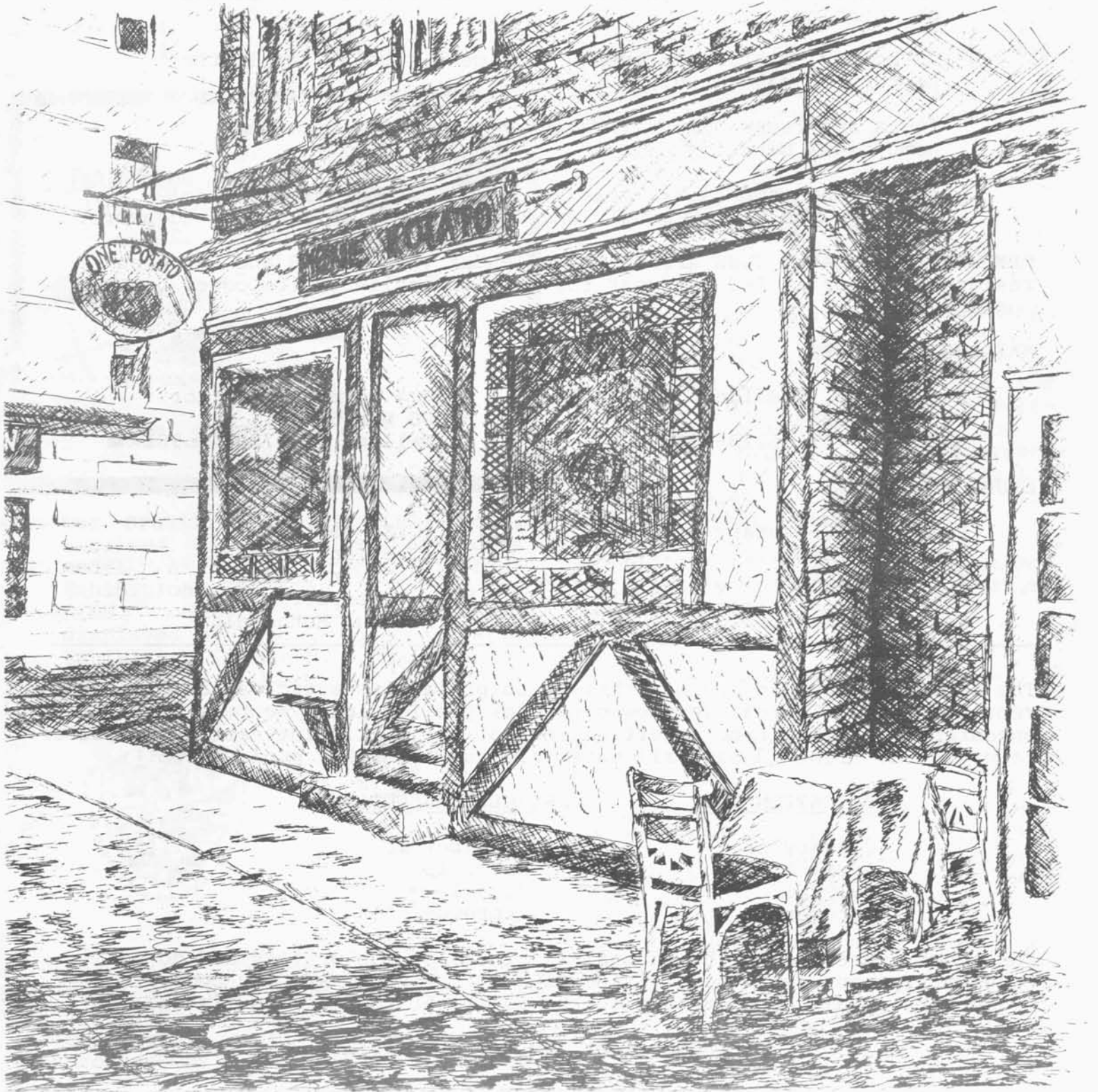
Lambda Philatelic Journal

Publication of the Gay & Lesbian History on Stamps Club
APS No. 205, ATA No. 458, AFDCS No. 72

Vol. 11, No. 2

April-May-June 1992

Price \$1.00



The Lambda Philatelic Journal is published quarterly by the Gay and Lesbian History on Stamps Club (GLHSC). GLHSC is a study unit of the American Topical Association, Number 458, and an affiliate of the American Philatelic Society, Number 205. GLHSC is also a member of the American First Day Cover Society, Number 72.

The objectives of the club are:

To promote and foster an interest in the collection, study and dissemination of knowledge of worldwide philatelic material that depicts:

- notable men and women and their contributions to society for whom historical evidence exists of homosexual or bisexual orientation.
- mythology, historical events and ideas significant in the history of gay culture.
- flora and fauna scientifically proven having prominent homosexual behavior.
- even though emphasis is placed on this aspect of stamp collecting, the Club strongly encourages other philatelic endeavors.

MEMBERSHIP: Yearly dues are \$6 per calendar year for US and Canadian residents; \$8 or 10 IRC per year for foreign residents (to cover higher postage cost).

MAILING ADDRESSES:

Ed Centeno, President
PO Box 230940
Hartford, CT 06123-0940

Joe Petronie, Editor
PO Box 515981
Dallas, TX 75251-5981

CLUB OFFICERS:

President/Secretary.....Ed Centeno
Vice President.....Brian Lanter
Treasurer.....Blair O'Dell
Editor.....Joe Petronie
Associate Editor.....Paul Hennefeld

The Lambda Philatelic Journal thrives on philatelic articles (original or reprinted) and alternative viewpoints for publication. Members are also encouraged to place free advertisements of philatelic interest. The Editor reserves the right to edit all materials submitted for publication.

PUBLICATION DATE

ARTICLES NEEDED BY

January 15
April 15
July 15
October 15

December 15
March 15
June 15
September 15

The views expressed in the journal are those of the writers and do not necessarily represent those of the Club or its members. Any comments or letters should be addressed to the Editor at the address listed.

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FROM THE PRESIDENT'S DESK...

To help celebrate the Tenth Anniversary of the club, I had a friend design a new logo for the Club. The broken inverted triangle represents gay and lesbian history coming forth from decades of oppression. The logo is four-colored: gray background, blue and red stripes surrounding a small lavender inverted triangle. Lavender is the color most often associated with the gay and lesbian movement. It is also the combination of red and blue, which are the traditional male and female colors.

I had forty postcards made with the new logo. Each card was postmarked at the West Village Station in New York City. This is the post office which services the area where "One Potato" is located (See page 4). If anyone would like a copy, please send \$1 plus a stamped self-addressed envelope to me in Hartford.

GLHSC will have one frame exhibited at the World Columbian Expo in Chicago in May. For those of you who would like to meet informally, please contact group member Gordon McCoy. His address is 8847 S. Dante, Chicago, IL 60619-7111.

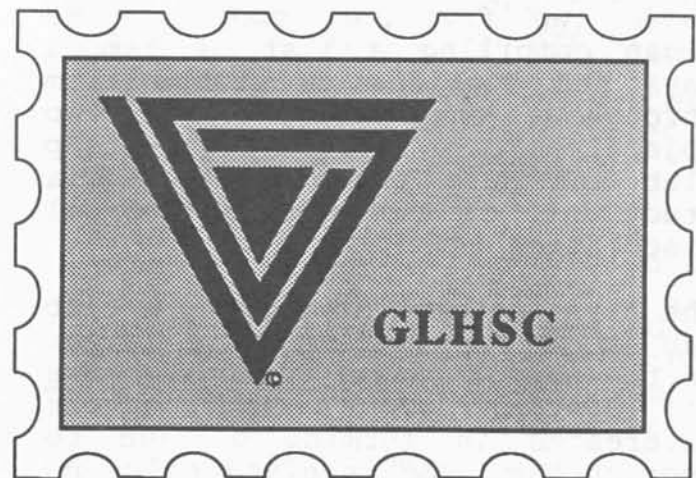
I have some GLHSC brochures and a current AIDS checklist. Either are available upon request. Be sure to include a sase. These may be good items to have for the upcoming month of June, which is GAY PRIDE MONTH!

1991 MEMBERSHIP STATISTICS

AL	1	AZ	2	CA	35
CO	1	CT	3	DC	3
FL	8	GA	2	HI	1
ID	1	IL	6	IN	1
KS	1	KY	1	LA	2
MA	7	MD	3	MI	3
MN	4	MO	3	MS	1
MT	1	NC	1	ND	1
NH	2	NJ	11	NM	2
NV	2	NY	33	OH	4
OK	1	OR	4	PA	13
RI	2	SC	1	TN	2
TX	10	VA	4	VT	2
WA	7	WI	1	WV	1

ARGENTINA	2
AUSTRALIA	1
BRAZIL	2
CANADA	2
ENGLAND	2
FRANCE	1
GREECE	1
INDIA	1
PORTUGAL	1
SPAIN	1
VIRGIN ISLANDS	1

We've added a 13th country in March: Czecho-Slovakia!



**GAY/LESBIAN HISTORY
STAMP CLUB**

1982 • Decade of Topical Services • 1992



A Decade of the Gay and Lesbian History on Stamps Club

The idea of a gay stamp club arose in Hamburg, Germany in 1921. Whether the club was ever founded is unknown, but Germany was home to an active gay movement in the 1920's. Hitler's rise to power ended this era in 1933.

In 1969, gays fought back in New York City at the Stonewall bar. This event sparked a renewal in the gay movement in the United States. The 70's saw a proliferation of gay clubs, bars and books. Several of these books were on gay history. With the energy of the 70's, the idea of a gay stamp club was sure to be revived.

Paul Hennefeld was an avid stamp collector and an avid reader. Two books, Jonathan Katz's Gay American History and Noel Garde's Jonathan to Gide, allowed Paul to merge these two favorite hobbies. He began compiling a list of famous gays and lesbians on stamps from throughout the world. His two objectives were to form a gay stamp club and have the club become a study unit of the American Topical Association (ATA).

The first attempt at forming a club was in 1980. Paul wrote a letter to the editor of Gay Community News of Boston, MA asking anyone interested in forming a club to contact him. He received only one response. It was from the editor of GCN asking Paul to write an article for the newspaper on his topic of stamp collecting. The article was published on January 17, 1981.

Paul eventually heard from "Lambda Stamps" of Philadelphia, which was a gay first day cover dealer. This response led Paul to several other philatelists also collecting gay people on stamps. On a Sunday afternoon in 1982, Paul, Blair (his

partner) and Brian Lanter met at the Greenwich Village restaurant, "One Potato". The discussion centered on the formation of the Gay and Lesbian History on Stamps Club. Advertisements were submitted to the New York Native, the Advocate, Christopher Street and others. The editor of Mandate was the first to respond. An article and layout of the stamps were featured in their August 1982 issue.



In December 1982, an application for study unit status for GLHSC was submitted to ATA. There were four seemingly easy steps: submit a membership list (at least 10 ATA members), a copy of the proposed unit's constitution and bylaws, a list of the officers (3 elected plus an editor, all ATA members) and a copy of the latest newsletter or journal.

After several months had passed, though favorable comments were made by various interested parties, GLHSC officers had not heard from the ATA Board on the study unit status. Finally, a July 11, 1983 letter from the ATA President arrived. The Board of Directors of the ATA voted not to charter GLHSC as a study unit. No explanation was given for this rejection. Meanwhile, Paul Hennefeld's exhibit, originally titled "Alternate

Lifestyles of Famous People - A Gay and Lesbian Philatelic Collection", won the bronze award at it's first presentation at INTERPEX '83, held in New York City in March 1983. The fact that the exhibit won an award should have helped gain study unit status.

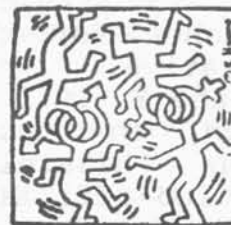
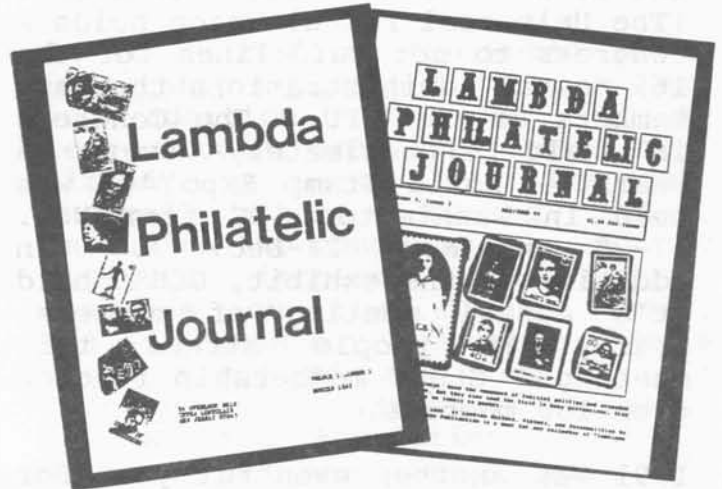
For the next two years, the mails carried letters to and from both GLHSC and ATA. The officers of GLHSC were trying to discover the reason that the club was rejected by the ATA Board. ATA never gave a clear answer, nor would they allow the minutes of the meeting to be released. In the spring of 1984, the Lambda Legal Defense and Education Fund, Inc. was contacted for its assistance in gaining study unit status. At the time, the ATA was chartered in the State of Wisconsin, which had a non-discrimination law that included sexual orientation. The only drawback was that the law specifically exempted non-profit corporations. The ATA fit this category. There was, however, the possibility that the tax exempt status could be revoked due to discrimination.

Study unit status was finally granted by the ATA Board of Directors at their June 20, 1985 meeting in Reno, Nevada. GLHSC was given the Charter with the study unit number 458. The struggle to receive recognition lasted nearly three years.

During the struggle, GLHSC doubled in size. The first submission of the study unit application was comprised of 21 members. By the time status was granted, GLHSC had 53 members and 20 supporters (paid subscribers who did not want their names submitted to ATA.) Paul's exhibit, renamed "Alternate Lifestyles...Out of the Closet", continued to win awards at various stamp shows.

The Lambda Philatelic Journal also grew during the first few years.

Though it has remained a quarterly journal, it grew from four pages in 1982 to the current ten. Discoveries of new materials also increased since it's inception.



MEGAW
STONEWALL STA.
20 YEARS 1969-1989
LESBIAN & GAY PRIDE
JUNE 25, 1989
NEW YORK, NY 10199

An article in the Advocate, issue number 500, printed in May 1988, contained a one page article, "If You Can't Lick'em, Collect'em." It included general information on GLHSC and several stamps from the Club's collection. The response to this article was tremendous. Membership grew to over 100 members.

1989 proved to be a great year for GLHSC. Every year, during the New York City Gay Pride festivities, GLHSC tries to sponsor a booth. 1989 was the 20th Anniversary of Stonewall. Another organization, GLAAD, independently arranged to have a postal cancellation created to celebrate this event. Artist Keith Haring designed the cancel. Senator Jesse Helms thought this was unacceptable. His objections helped pique interest in the cancel, which in turn helped GLHSC experience another boost in membership.

Earlier in 1989, GLHSC was asked to assemble one frame (16 pages) of stamps and covers. The frame was exhibited at World Stamp Expo '89, which was sponsored by the U.S. Postal Service in conjunction with the 20th Universal Postal Congress. (The Universal Postal Union holds a Congress to set guidelines for the 169 postal administrations that are members of the UPU. The Congress is held approximately every 5 years.) World Stamp Expo '89 was held in Washington, DC from Nov. 17-20 and Nov. 24-Dec. 3. In addition to the exhibit, GLHSC held it's annual meeting of members. Nearly 30 people attend this meeting. GLHSC membership reached over 150 members.

1991 was another eventful year for GLHSC. Again with the indirect help of the U.S. Postal Service, GLHSC produced a cachet for the Cole Porter commemorative. This stamp was issued on June 8, 1991 in Peru, Indiana. Then, on August 28th, the American Philatelic Society granted the Club affiliate status. GLHSC is APS Affiliate No. 205. With the close of the year, the Club was nearing the 200 mark.

It has been a decade of growth for a topic most thought would not survive or would not garner much support. The skeptics were proven wrong. Postal administrations have continued to, indirectly, issue stamps of gays and lesbians and associated topics. GLHSC has allowed gays and lesbians and others to come together to share their philatelic endeavors. GLHSC has also helped to inform others of the contributions that gays and lesbians portrayed on stamps have given the world. The next decade should be equally promising for Gay and Lesbian History on Stamps Club.



Julia Morgan: Hearst's Castle Architect

(Ed. note: Reprinted, with permission, from The Gay Fireside Companion by Leigh Rutledge. Published by Alyson Publications, Inc., 40 Plympton Street, Boston, MA 02118, the book is available from them for \$10 postpaid.)

Julia Morgan (1872-1957), U.S. architect, best known for her design and construction of Hearst's Castle at San Simeon, California.

"Miss Morgan, we are tired of camping out in the open at the ranch at San Simeon and I would like to build a little something.." With those words, William Randolph Hearst, the multimillionaire publishing magnate, began an obsessive building project that consumed the next thirty years of his life, as well as the life of his architect, Julia Morgan. The project was Hearst's Castle, a sprawling palace containing over 100,000 square feet of living space and over 150 extravagantly appointed rooms, set on a huge site overlooking the Pacific Ocean, about two hundred and fifty miles north of Los Angeles. Hearst's Castle has been labeled an architectural masterpiece, an architectural disaster, the fulfillment of an enchanted dream, and a fatuous monument to the failure of one man's life. It's architect, Julia Morgan, designed dozens of other noteworthy buildings in her lifetime, but it is the Castle for which she is best remembered today.

A small, driven, fiercely energetic woman, Morgan was the first female engineering student at the University of California at Berkeley, the first female graduate of the Ecole des Beaux-Arts in Paris, and the first woman to receive an architect's license in the state of California. Quiet and masculine in bearing - she favored wearing trim,

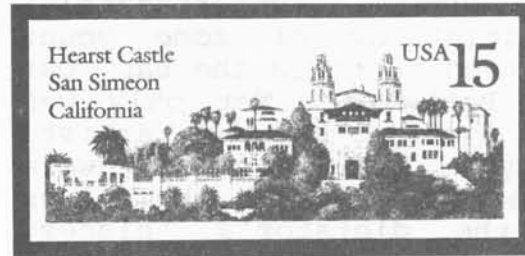
dark suits tailored for men - she shunned publicity and tried to remain as anonymous as possible throughout most of her life. She almost never allowed photographs to be taken of her, and she avoided socializing, even to the point of refusing to join several of the professional organizations standard to architects. Her personal life remains a compelling mystery. In virtually everything written about her, there is little mention of a private life, and reference books maintain - as they do in the case of numerous gay men and lesbians - that she was too involved in her work to have any outside interests, as if devotion to the cause of architecture had somehow elevated her to a plane of serene asexuality.

Morgan's first commissions came after the disastrous 1906 earthquake in San Francisco. She was hired to help rebuild the city, and soon gained a reputation as both a gifted architect and a meticulous engineer. One of her associates later remarked, "Not only was she one of the most talented of West Coast architects; she was also far more accomplished in the area of building technology than any of the men I have known."

As her practice grew, Morgan made a point of hiring as many women as possible for drafting work and as her assistant architects. Later, after she had begun work on Hearst's Castle, she used Hearst's patronage as a springboard for financially aiding various women's colleges, and she also helped set up tuition trust funds for many of her employees' children. Her generosity was such that, when she received payment from a client, she often took only what she needed for her own expenses and then distributed the rest among her employees.

Among her most famous architectural achievements were the Chapel of the Chimes in Oakland, the rebuilding of San Francisco's Fairmount Hotel

after the 1906 earthquake, the Oakland YWCA, the Berkeley Women's City Club, and parts of the campuses at both U.C. Berkeley and Mills College. She also designed numerous private residences, including one in Berkeley for a lesbian couple, Dr. M.L. Williams and Dr. E.L. Mitchell. In 1919, Hearst approached her to build the lavish residence at San Simeon.



For the next three decades, Morgan worked at designing, shaping, re-shaping, building, and rebuilding Hearst's Castle. During those years she had other commissions from other clients, but her work for Hearst was the focus of her career. With an army of carpenters, plasterers, pavers, and painters at her side, she built Hearst a monolithic central residence - looking more like a cathedral than a home - surrounded by several guest houses, each with approximately 6,000 square feet of living space. The residence also included tennis courts, a private zoo, and several luxurious swimming pools.

Hearst died in 1951, leaving many additional plans for the Castle unfinished. Morgan, by then approaching eighty, decided it was time to close down her practice. She spent her last years as a recluse; during the last four years of her life, with her physical energy waning and her memory failing, she rarely went outside of her house. She died of a stroke in San Francisco in 1957. Almost all of her papers were burned immediately after her death. The Castle is now a California State Historic Landmark and one of the most popular tourist attractions in the state.

Eisenstein on Stamps

by
James M. Martin

3095



Henry Ford once remarked that "history is bunk," a somewhat crude way of saying that the past is merely fiction. Revisionists seize every opportunity to capitalize on this truth, as witness post-Stalinist Russia. Unfortunately, the denunciations of some young Russians tend to throw the baby out with the bathwater: Not only was Stalin a tyrant, but the artists who enjoyed his patronage were frauds who prostituted themselves to win the dictator's "highest awards."¹ Such is the fate of the greatest Soviet filmmaker, Sergei Mikhailovich Eisenstein.

Or so Nestor Almendros tells us. Writing in the July-August, 1991 issue of Film Comment, the Cuban-born Almendros (himself a cinematographer who won an Oscar for Days of Heaven) tells of meeting a delegation of young Soviet filmmakers who excoriated Eisenstein as just a decadent poseur. One senses in their disapprobation a latent homophobia. The thesis of Almendros's essay, after all, was that Eisenstein's most famous movie, The Battleship Potemkin, was not "asexual" as some have contended, but, to the contrary, "very sexual," Almendros quickly adding, "Or should I say, homosexual."²

♀

¹ Nestor Almendros, "Fortune and Men's Eyes," Film Comment, July-August, 1991, p. 61. (Note that the title of the essay is taken from Marlowe's Edward II, a tragedy about the English monarch who was executed for his homosexuality. It was the title, too, of a play and movie.)

² Ibid., page 58.

In fact, Almendros sees Potemkin as a celebration of homosexual aesthetics, describing, for example, an early sequence in which Eisenstein's camera lingers upon the battleships sleeping crew: "rough, splendidly built men, in a series of shots that anticipate the sensuality of Mapplethorpe..."³ Almendros can hardly have only recently come to the conclusion that Eisenstein was gay, since he cites Marie Seton, the filmmaker's "official" biographer and friend, for that very proposition.

Seton is quoted as saying that Eisenstein told a friend that if he had not been so dedicated to the principles of Marx and Lenin, he "would have ended up like Oscar Wilde."⁴ Those of us who have studied Eisenstein's films (not to mention being entertained by them), and who have more than a passing familiarity with the sordid debacle that was the abortive filming of Que Viva Mexico!, already know that U.S. Customs officers seized "homoerotic drawings and male nude photos," and that the spiteful producer of the movie, Upton Sinclair, wreaked his vengeance by reporting the incident to Stalin.

Eisenstein was in some ways a tortured man, never able to confront his gayness. What surprises me is that Almendros never comes to the conclusion that there is a homosexual subtext to all of his films, from Strike in 1925 to Ivan the Terrible, Part II, in

♀

³ Ibid.

⁴ Almendros, op. cit., p. 60.

1945. Armed with this knowledge today, one wonders whether Stalin's mothballing of Ivan, Part II was due to its none too subtle depiction of the Tsar as a murderous madman (in one sequence) or its discreet portrayal of Ivan as the ruling Queen of a gay male court (in another).

As I once considered writing my master's thesis on the evolution of Eisenstein's style from his silent period to the two "talkies," I feel a closeness to his work, such that I even refer to the filmmaker by his given names. From my repeated readings of Marie Seton's biography of Sergei Mikhailovich, I believe I can say with no hesitation that the man had only a platonic love for the woman he married, Pera Attasheva, and that the great (and unrequited) love of his life was for the actor, Grigori Alexandrov, his assistant on many of the films. Indeed, "Grici" (as Eisenstein called his dear friend) had the good looks of a matinee idol, which explains his having scores of women at his disposal, a fact Sergei envied.⁵

An examination of Sergei's oeuvre leads one to the conclusion that he was a closet case who continually betrayed his homosexuality in the blatantly homoerotic imagery one sees in his films. From the very beginning, in Strike (1925), we see how Sergei justified inclusion of handsome and/or "splendidly built" males by the theory of "typage," which Ms. Seton described as a means of capitalizing on "projections of the audience's own consciousness...."⁶ Sergei's decision to focus on the degradations of factory workers in Tsarist Russia

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5 Marie Seton, Sergei M. Eisenstein (New York: Grove Press, 1960), pp. 89-90.

6 Ibid, p. 68.

is telling enough: Brawn is amply exposed, and many of the young workers have the square-jawed, high-cheekboned look that would characterize Eisenstein's players and even become a "trademark" of sorts.

In his next film, the world-famous Battleship Potemkin (1926), we see, in addition of the "shirtless...rough, splendidly built men" already mentioned by Almendros, several other handsome males, including the young, myopic college type who witnesses the horrifying massacre on the Odessa Steps, called "possibly the most famous movie scene of all time."⁷ In October (1928) Eisenstein recreated the Russian Revolution of 1917, with a scenario Seton says was influenced by Walt Whitman's Leaves of Grass, "a work beloved and cherished by Sergei Mikhailovich."⁸ In this regard, it might be noted that many if not most of Eisenstein's artistic and literary influences were gay: from Leonardo da Vinci and El Greco to Maeterlinck and Mayakovsky. In October (seen overseas as Ten Days That Shook the World), Eisenstein portrays the provisional prime minister, Kerensky, as noticeably effete, evidence of a tendency to "project" (in the Freudian sense) his own unwanted tendencies upon his villains.



867

♀

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7
5
6

7 Leonard Maltin, TV Movies & Video Guide (New York: New American Library, 1988), p. 832.

8 Seton, op. cit., p. 105. Whitman, as we all know, was gay.

Old and New (1929), also known as The General Line, features dozens of steel jawed, rugged peasant types, working in the wheat fields of the Ukraine. Film critic and historian Parker Tyler might have had this film in mind when he observed that Sergei Mikhailovich "had a great personal eye for human beauty, and more especially for male beauty..."⁹ This is certainly true of the Mexican Indian types who people Eisenstein's next project, the unfinished Que Viva Mexico! (1931). Tyler considers it the filmmaker's most blatantly homoerotic work, noting that its cast features "mostly...male protagonists," including "a rebellious Mexican peon of much physical beauty." Added to the characteristic high cheekbones and full lips were the Mexican's wiry, nut-brown bodies. Interestingly, the "rebellious peon" mentioned by Tyler was named by Eisenstein "Sebastian," no doubt in homage to one of his favorite painters, the gay Renaissance artist, Botticelli, whose "Martyrdom of St. Sebastian" has become a gay icon, the inspiration for Derek Jarman's 1976 movie, Sebastiane.

The abortive Bezhin Meadow (1935-1937) was never completed and is now lost. In all likelihood, the commissarial criticism of its being "a harmful formalistic exercise" probably referred to the filmmaker's (unconscious?) homoerotic self-indulgences.¹⁰ Surviving stills from the footage indicate a return to the rugged peasant types of Old and New, but with a difference. In Bezhin Meadow, many are played by beautiful young men and ♀

⁹ Parker Tyler, Screening the Sexes: Homosexuality in the Movies (New York: Holt, Rinehart & Winston, 1972), p. 321.

¹⁰ Seton, op.cit., p. 368.

boys, including Stepok (Vitia Kartachov) whose casting from a reported 2,000 young contenders, surprised Eisenstein's co-workers.¹¹ Seton only says of Kartachov that he was "an eleven-year-old with a very odd face."¹² In a word, the young actor was androgynous, leading one to speculate if Sergei Mikhailovich was revealing a paedophilic side to his personality.

left

3523

right

4931



Alexander Nevsky in 1937 was Eisenstein's first sound film and one of two collaborations with the great Soviet composer, Sergei Prokofiev. It also was the first of two collaborations between Sergei Mikhailovich and actor Nikolai Cherkassov, a tall, extremely masculine leading man with intense, expressive eyes and a deep voice like that of a radio announcer. Eisenstein had to have become intimate with Prokofiev, so closely wedded in the film are sight and sound; in fact, one of Eisenstein's essays in The Film Sense (1942) is illustrated with an elaborate chart juxtaposing the filmmaker's storyboard drawings of each shot with bars from the composer's score. A third column depicts stills from the finished film, including one, "Shot 'X,'" of a handsome young blond soldier, again with the ♀

¹¹ The Complete Films of Eisenstein (London: Weidenteld and Nicolson, no date), p. 89.

¹² Seton, op. cit., p. 353.

trademark square jaw, high cheekbones, and full, sensuous lips.

Eisenstein used Cherkassov and Prokofiev again, for his final masterpiece, Ivan the Terrible, which was shot in two parts, although three were planned, and was begun in 1943 at the height of the German blitz. At first blush, Ivan, like Nevsky, is an anti-Axis propaganda film, but one with at least two sub-texts: a portrait of the Tsar, Ivan Grozny, as a ruthless tyrant, and as a repressed, haunted homosexual (part Josef Stalin, part Eisenstein himself). Sergei Mikhailovich was warned by his friend, Grici Alexandrov, to downplay Ivan's fury, but to no avail, to the result that Stalin suppressed Part II, shown only after his death.

Anyone interested in the autobiographical subtext of Ivan should read Marie Seton's brilliant biography of the filmmaker, which makes it abundantly clear that Ivan, and in particular, Part II, contains a number of Freudian revelations about Eisenstein's own character. One example of many is the relationship between the Tsar's right-hand man, Prince Andrew Kurbsky and Ivan, on the one hand, and that of Grigori Alexandrov and Eisenstein on the other. Kurbsky's flirtations with betrayal of the Tsar mirror Alexandrov's disloyalty to Eisenstein after the failed Mexico project.

Ivan surrounds himself by an iron guard, the Oprichniki, who are sworn to defend the Tsar against the treacheries of his aunt, Euphrosyne, who leads the rival Boyars, or Russian upper nobility, in a plot to put Prince Vladimir Staritsky on the throne in place of Ivan's son, Dmitri. These loyal stalwarts are led by the Basmanovs, Alexy, and his son, Fedor (or Fyodor), played by Mikhail Kouznetsov, a strikingly handsome

young actor with wide, intense eyes, high cheekbones, and a cleft chin. At one point in the screenplay, Eisenstein describes him as gazing at Ivan with eyes "burning in an ecstasy of devotion."¹³

Seton tells us that the historical Vladimir Staritsky was hardly the "effeminate, feeble-minded boy" who swats flies with a limp wrist in Ivan.¹⁴ In Part II, we find out why Eisenstein has distorted his image.

A sequence near the end of the film, shot in color, depicts a pre-vepers celebration by the Oprichniki in the Tsar's apartments, during which Fedor, dressed in feminine attire, dances flirtatiously with a female mask. Upon sighting Peter Volynets, Ivan's intended assassin, Fedor asks, "What is that man doing here?" -- a seeming reference to the uninvited intrusion of a heterosexual. Craftily, the Tsar persuades the wine-befuddled Vladimir into dressing in Ivan's robes, so that when he enters the cathedral for vespers, it is the prince who is stabbed to death instead of the Tsar. Ivan baffles the Oprichniki when he directs them to free Volynets, the assassin, since he "has killed the Tsar's worst enemy." It is a line that can only be understood by reference to the closeted, self-oppressed Eisenstein, who obviously equated effeminacy with homosexuality, the element of his own makeup that he found unacceptable.

Soviet Russia did not see fit to honor this man with a commemorative stamp following his death, in 1948, of heart failure -- prematurely, at age 50. Russia did pay homage to

¹³ Sergei M. Eisenstein, Ivan the Terrible: A Screenplay (New York: Simon and Schuster, 1962), p. 59.

¹⁴ Seton, op.cit., p. 418.

Eisenstein's most famous film, the silent, Potemkin, with Scott #3095 in 1965. Several other Russian issues have tangential connection to Eisenstein, including #2695, Konstantin Stanislavsky (director of the Moscow Art Theatre and subject of essays by Eisenstein); #2756, V. V. Mayakovsky (poet and dramatist whose metaphorical devices influenced Eisenstein); #2891, Shakespeare (Eisenstein used a scene from Julius Caesar as an exercise in stage direction for his students); #3173, Hamlet (some critics compared Ivan, Part II to the Shakespeare play -- unfavorably, I might add); #3450, Maxim Gorki (whose novel, Mother, was filmed by Vsevolod Pudovkin, who appears as Nicholas the Simple in Ivan, Part I); #3523, I. S. Turgenev (author of the story that was filmed as Bezhin Meadow); #3938, Alexander Scriabin (whose theories on synaesthesia profoundly influenced Sergei Mikhailovich, particularly seen in the color cinematography of Part II of Ivan); and, perhaps most noteworthy, Prokofiev, #4931, in 1981. Perhaps the 100th anniversary of Eisenstein's birth, in 1998, will provide an occasion for issuance of one or more stamps, including one with a photo or painting of Sergei Mikhailovich himself. I will be writing to Russian philatelic authorities to see if this can be achieved.

Gay and Lesbian Update

March 26, 1992 marked the 100th anniversary of the death of Walt Whitman. Several events have been planned in the New York area to commemorate this event. Be on the lookout for cancels, covers or other such philatelic materials.

Sierra Leone issued a souvenir sheet for the film Twelve O'Clock High in 1991. The margin shows a

scene from the movie. The driver of the jeep was played by Robert Arthur. Arthur was responsible for the founding of the Society for Senior Gay and Lesbian Citizens in Encino, California.

The grandson of the founder of the American Boy Scouts, William Boyce Mueller, came out in a recent article in the Advocate. He mentioned that Lord Robert S. S. Baden-Powell, who founded the Boy Scouts in England, was most likely gay. This definitely needs to be researched.

Dominica released two souvenir sheets based on the Disney movie, The Little Mermaid. Howard Ashman co-produced and wrote lyrics for this movie. Mr. Ashman died in March 1991 from complications related to AIDS. He recently won an Oscar for his work on Disney's Beauty and the Beast. The Oscar was accepted by Bill Lauch, Ashman's lover of seven years. With Beauty capturing three nominations, and winning the Oscar for best song, several countries are sure to issue stamps related to this movie.

AIDS Update

1988 meter from Winchester, England. Used in early 1988. Reads, in a box, "AIDS: LEARN THE FACTS, Wessex Regional Health Authority, Winchester S022 5DH".

Brazil used another postmark for the fight against AIDS. Used for World AIDS Day, December 1, 1991. A post card was also issued by the Brazilian Health Ministry.

Capetown, South Africa meter slogan, "AIDS Stay informed, stay alive help to stop AIDS". This appears in both English and Afrikaans.

Cancel used in London for 1991 "World AIDS Day, Dec 1st, Sharing the challenge". A piece of a jigsaw puzzle was in the lower right hand corner of the cancel.



"Medici". (Can any members provide further information? The stamps used on the covers are 1983 or 1985 issues.)

New AIDS meter available from the Rhode Island Project AIDS (RIPAS) in Providence, Rhode Island. The meter was originally purchased by the children of a recently retired Assistant Director of Public Health for the State of Rhode Island. He, in turn, donated the meter to RIPAS. Copies of the meter, which reads "RHODE ISLAND responds to AIDS", are available from:

AIDS Meter
 Rhode Island Project AIDS
 95 Chestnut Street
 Providence, RI 02903-4110
 USA



Metered envelopes from The Project are available for \$1 or health related philatelic material of equivalent value with your name and address. Or, you can send a self-addressed envelope and enclose a \$.29 USA stamp. (For overseas requests, the US rates are \$.35 for Mexico, \$.40 for Canada, and \$.50 for all other countries.)

Our Brazilian member, Luiz Mott, received his first silver-bronze medal at the Brazilian 1991 Exhibition for his collection on AIDS. His exhibit was to be displayed at the Argentina-Brazil Exhibition in March. Congrats and best wishes to him!

Kenya issued a set of four stamps on January 31, 1992 for the fight against AIDS.

Last Lick Last Lick

Anyone who can help with translations, please contact the Editor. Any and all languages. Would like to send out a news release on the Club's 10th Anniversary to as many philatelic and/or gay/lesbian publications as possible.



Bucharest, Romania used two different AIDS postmarks on June 21, 1991. These were used in conjunction with a cachet (?) produced by A.F.B. Cercul Filatelic

The APS 106th Annual Convention and STaMpsHOW 92 will be held on August 27-30 in Oakland, California at the Oakland Convention Center. The headquarters hotel is the Parc Oakland Hotel. Special rates have been obtained for all STaMpsHOW 92 attendees. Contact either the Editor or APS at PO Box 8000, State College, PA 16803, for more information.

If anyone would like to represent GLHSC at the Affiliates Luncheon at STaMpsHOW 92 on August 29th, please contact the Editor. This luncheon is open to one person from each APS Affiliate. There will be an open discussion on APS/Affiliate relations. GLHSC should be represented. Also, any member who would like to help out at the Affiliates Table during the convention should contact the Editor.



Memorable Magnets - What if the Post Office came out with commemorative postage stamps for gay/lesbian milestones? Samples, three different designs in refrigerator magnet form, can be obtained from:

Shocking Gray
1216 East Euclid
San Antonio, TX 78212-4159
1-800-788-4729

Price is \$6.95, plus shipping and handling. Magnet Set #4010.

The BBC recently taped an interview with Paul Hennefeld. It is scheduled to be shown at the film festival in New York City during the month of June. The running time of the interview is approximately 1 and 1/2 minutes.

Phil Stager's exhibit on VD received it's first gold medal at the Florida West Coast Stamp Expo in early March. It received another gold and Reserve Grand at the Garfield-Perry March Party in Cleveland, Ohio. Congratulations!

Several members have written for copies of back issues. For members only, the price will be cost plus postage. The cost for all issues (from the first issue through vol. 10, no. 4) is about \$15. An updated index will be printed as part of either the July or October issue of the Journal.

Nominations for Officers are due by August 31, 1992. Elected officers include President, Vice President, Treasurer and Secretary. Ballots will be mailed with the October issue of LPJ.

**DUES FOR 1992 ARE NOW DUE. PLEASE
SUBMIT THEM TO THE HARTFORD
ADDRESS. THIS IS THE LAST NOTICE!**

IN MEMORY

Mike Scott - passed away on March 17, 1992 in Arkansas at his parent's home. Mike was a member since 1989. He was active in numerous Dallas area organizations. His help with preparing the journal for mailing will be missed.

Jerry Ridder - January journal returned stamped "deceased". He was a member since 1982.