



# Lambda Philatelic Journal

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

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JULY-AUGUST-SEPTEMBER '92

\$1.50

ANOTHER  
GAY  
PRIDE  
CANCEL!

15th Anniversary Celebration  
**PRIDE SOUTH FLORIDA**

The 1992 International Gay Pride Slogan  
**PRIDEFEST-PRIDE MARCH '92**  
Fort Lauderdale June 28, 1992  
Broward County

**Gay  
Lesbian  
Bisexual  
Pride**

**PRIDEFEST '92  
PRIDE MARCH '92**

**PRIDE SOUTH FLORIDA**  
Fort Lauderdale - Broward County  
**June 28, 1992**

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).

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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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## Pridefest '92

June 28th marked the 15th Anniversary of Pridefest. It was also the date of the second U.S. postmark/cancellation to commemorate a gay pride event.

Pridefest '92 was celebrated at the Broward County Convention Center in Fort Lauderdale, FL. Pridefest is the gay pride celebration for South Florida. It followed the annual Pride March, which began at 10 am.

"I got the idea (for the cancel)," said Bob Bernacki, Pridefest organizer, "from the New York cancel several years ago." Several ideas were submitted to the U.S. Postal Service. The design chosen incorporates the Pridefest logo. The logo is an inverted triangle with an outline of the state of Florida overlapping the upper right portion of the triangle. A lower-case lambda marks the south Florida area. "15th Anniversary Celebration" is printed above the logo with "Pride South Florida Station" printed below. The postmark portion includes "Pridefest '92 & Pride March", Ft Lauderdale FL and the date.



Pridefest organizers sold three different legal sized envelopes with cachets. Cachet #1 was printed on the 29 cent space station hologram envelope (Scott No. U625). The cachet contains the slogans "15th Anniversary Celebration", "Pride South Florida", "Pride = Power", "The 1992 International Gay Pride Slogan", "Pridefest-Pride March '92", the location (city and county) and the date. The cachet is in two colors: black for all printing except purple for the inverted triangle. "Pride = Power" is the 1992 International Gay Pride slogan.

Cachet #2 was printed on a plain, legal sized envelope. The slogans "Pridefest '92", "Pride March '92" appear above a rainbow flag. "Pride South Florida", "Fort Lauderdale - Broward County" and the date appear below the flag. All printing is in black, with the flag in various shades of grey.

Cachet #3 was also printed on plain, legal sized envelopes. The words Gay, Lesbian, Bisexual and Pride are to the right of a lambda. All printing is in purple.

A series of possibly 4 to 8 postcards were planned. No definite information on these was available.

This cancel was the second U. S. cancel to commemorate a gay pride event. The first postmark was used during New York City's 1989 gay pride celebration. The cancel was designed by gay artist, Keith Haring. It became quite famous due to Senator Jesse Helms' strenuous, yet futile, attempt to get it cancelled. Mr. Helms' U. S. House of Representatives companion, Robert Dornan of California, threatened to push a law banning future gay related cancels. To date, neither has had much success.

Copies of the postmark can be obtained from:

Postmaster  
Pridefest '92 & Pride March Station  
1404 E. Las Olas Blvd.  
Ft. Lauderdale, FL 33301-9998

Requests must be postmarked no later than 30 days after the event (June 28th - the deadline is July 28th). The address on your covers should be on the lower half of the envelope. The postage on the covers should be in the upper right corner about 1/2 inch from the top and side.

For more information on the cachets, send a self-addressed stamped envelope to:

Pride South Florida  
PO Box 2048  
Ft. Lauderdale, FL 33303

### The History of Cross Dressing and Male Homosexuality in Japanese Kabuki

If you want to read about the history of cross-dressing and male homosexuality in the Japanese kabuki theater, don't look in the index of that book you got from the library. Words like "homosexuality" and "sodomy" will not be found there, although they are a part of the history of kabuki and are likely to appear in the text. As you study the early days of this dramatic Japanese art form be prepared also for the misogyny and homophobia which demean the art of both *onna* (women's) and *wakashu* (boy's) kabuki.

The Japanese word *kabuki* is made up of three characters that mean music, dancing and acting, the three elements that comprise this form of theater. However, the original meaning of the word was taken from the verb *kabuku*, "a thing leaning" and was used to mean something unusual or "queer". A person who attracted attention with outrageous behavior, wore gaudy clothing, or swaggered about was called "kabuki-mono" ("queer thing").

Oddly enough, the first performer in this all-male form of theater was a woman. It was around the 5th year of Keicho (1600), the same year that Tokugawa Hideyoshi, founder of the longest reigning dynasty of shogun (military dictators) in Japan, won the battle of Sekigahara. This battle brought 2 1/2 centuries of peace to Japan.

In that year, a Shinto priestess, Izumo no Okuni, traveled to Kyoto to raise funds for her shrine by performing a religious dance, the *membutsu odor*. She gave her first performance in a dry place in the bed of the Kamo river where entertainers performed without being taxed. Because of this, kabuki actors for several centuries were called by the derogatory name of *kawara-mono* (river-bed fellow) or *kawara-kojiki* (river-bed beggar).

Early sources describe Okuni performing the *membutsu odor* wearing a lacquered

hat (*kasa*) and a priest's black silk robe over an ordinary kimono as she invoked the spirit of one of the most kabuki men of her time, Nagoya Sanza. He was killed in a quarrel in 1602.

Okuni portrayed the most kabuki aspects of Sanza's life on stage, a scene of dalliance with the proprietress of a teahouse (Scott Japan #1993) and a scene in a public bath house. She wore trousers, the latest fashion introduced by the Portuguese. Her hair cut short, brandishing a sword and dressed in male costume, she made advances to a teahouse girl played by a male actor. Then they danced together, like lovers.



Scott #1562  
Iwai Hanshiro IV  
as Chichinohito  
Shigenoi, a wet-nurse

Okuni dancing in a man's costume was irresistible to the public. Troupes of actresses imitated her and courtesans adopted it to please their customers. *Onna kabuki* or "women's kabuki" was acclaimed by all classes of society.

Confucian scholars and educators soon began to speak disapprovingly of men and women representing the opposite sex. Furthermore, the shogunate disapproved of samurai and high officials mixing with the common people and believed that kabuki corrupted public morals. In 1629, all women in any capacity were banished from the stage by the shogun's order.

The women in kabuki were soon replaced by young male actors called *wakashu*. *Wakashu* was the name originally given the youth of samurai families before they went through the *gempuku* ceremony or the cutting off their *maegami* (fore-locks) to become adults.

During the civil wars, *wakashu* actors had accompanied warriors to the battle front for the purpose of homosexual prostitution and as entertainers. They had been performing alongside the women's troupes from the beginning. Medieval dances, *hoka* (acrobatics) and *No* theater were some of the elements they contributed to kabuki. The acrobatic sword fights and other displays seen in kabuki today originated with *hoka*.

Of course, the end of the civil wars did not end the intimate relations between samurai and *wakashu*. Sodomy, however, was often part of the *wakashu kabuki* performance, and the Shogunate government feared it promoted open indulgence of homosexual acts. They disapproved of the spread of homosexuality from the warriors to the ordinary people.

Eventually, a public brawl occurred between two samurai over the favors of a young actor. The famous Edo marshal, Ishigaya Shogen, then required all *wakashu* in the area of his jurisdiction to shave their forelocks in conformity with adult male fashion.

The heyday of *wakashu kabuki* corresponded with the rule of the homosexual Tokugawa Shogun, Iemitsu. *Wakashu* were recruited

by his *daimyo* to keep him in good spirits and were frequently brought to Edo castle to perform for him.

"Thanks to the special proclivities of the ruler of the day, *wakashu kabuki* flourished greatly, but no sooner was (Iemitsu)..dead than this form of kabuki was officially proscribed...The date was 1652, the period had lasted 24 years."1

One year after *wakashu kabuki* was closed down, it re-opened under three conditions: the actors' hair had to be shaved in front and dressed in adult style; performances must not degenerate to immoral levels; and the performance was restricted to realistic drama featuring dialogue and pantomime without dance.

Now *yaro* (adult male) kabuki emerged. Men who were to play the role of women on stage had to be registered with officials in advance as *onnagata* as opposed to *otokogata*, actors who played male roles. This was the beginning of the characteristic separation of kabuki actors into specific kinds of roles.

♀

1 Gunji, Masakatsu, *Kabuki*, Kondasha International, New York, 1985, p. 23.



Although Izumo no Okuni had performed with a man in women's clothes, Murayama Sakon was the first *onnagata*. Murayama first appeared as a woman in 1649. His rivals were Ukon Genzaemon, Nakamura Kazuma and Kokan Taroji.



Scott #1808  
Iwai Hanshiro IV  
as Chiyo, a peasant  
woman

Once Kikurogo VI  
in the role of Yayoi  
possessed by the spirit  
of the lion



*Onnagata* were trained from early childhood to act as females in everyday life. Until the Meiji Restoration (1868) and the opening of Japan to Western influence, they dressed in female costume off stage as well as on. They took care not to expose their bodies, taking separate baths and usually dressing themselves. They celebrated the Doll Festival and did sewing in their spare time. Others behaved towards them as if they were women. They dominated the field of dancing.

Segawa Kikunojo I (1693-1749), a famous *onnagata* of Edo, wrote detailed notes on female impersonation in Onnagata Hiden. He wrote:

"An *onnagata* should not be 'liked' by women...Let it not be said (by women) 'I wish I were his wife'. Rather, an *onnagata* should evoke from men the words, 'I wish I were her lover'."<sup>2</sup>

The *onnagata* or *oyame* (the second term implies male prostitution) may have been males playing female roles, but they were the ultimate in female allurements.

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<sup>2</sup> Shaver, Ruth M., Kabuki Costume, Charles E. Tuttle Co., Tokyo, 1967, p. 70.

Kabuki now made rapid progress. Permanent theaters were built in three cities: Kyoto, the old capital; Osaka, a commercial city; and Edo, the new capital renamed Tokyo in 1868. Curtains were introduced for a change in scene. Wigs were invented and a natural talent for design brought forth a variety of imaginative and colorful costumes.

Plays soon had simple plots (many early ones with a homosexual theme<sup>3</sup>). Actors experimented and improvised from outlines of plots only, retaining what was well received.

Numerous *onnagata* roles developed. The *ko-yaku* is a child's role. *Wakaonnagata* are young, unmarried girls, fourteen to eighteen years old, such as princesses and courtesans. *Kashagata* (*kasha* was originally a woman servant in a pleasure-house) are old or middle-aged women. Another role is *sewanyobo*, the faithful townsman's wife. Finally, the *akubi* is the rough woman who is often tattooed over arms and shoulders.

An interesting role for the *kashagata* is the *onna budo* or female warrior. The historical figure Tomoe Gozen was an exceptionally strong woman soldier of the Kamakura period. She is famous in kabuki theater. Another woman (*Kagaribi* in Omi Genji Senjin Yakata) dresses as a soldier to help her son escape from captivity. Historically, Japanese women who went into battle wore the same battle dress as men. Here we have the *onnagata* - a man - dressed as a woman who is dressed as a man!

One special characteristic of the *onnagata* is the *sawari*, an aside or soliloquy performed by female characters only; it means literally "to touch". *Onnagata* generally performed only female roles. Another text written by a famous

♀

<sup>3</sup> Two roles that show traces of early homosexual themes are Rikiya in Kanadehon Chushingura ("The Treasury of Loyal Retainers"), one of kabuki's most often produced works, and Koganosuka in Imoseyama Onna Teikin.

onnagata, Yoshizawa Ayame, in Ayamegusa reads:

"As soon as it occurs to an onnagata the he might turn to male roles...his art is finished. Whether she likes it or not, a real woman can never become a man; it is unthinkable that she should get tired being a woman and become a man instead. In the same way, an onnagata who has that attitude can never truly understand and express a woman's feelings."<sup>4</sup>

The Japanese Postal Ministry has started a new series of 12 stamps featuring 13 famous kabuki actors, all of whom have obtained membership in the Japan Art Academy. There are six sets with two actors each except for the last set which features three. Of the eleven actors about whom I found information, the following are onnagata or play both female and male roles:

On the first stamp of the first set, Onoe Kikugoro VI (1885-1949) plays the role of Yayoi in Kagami-jishi, a play which he revived to great acclaim. Yayoi, a young attendant in the women's quarters of the shogun's castle is chosen to perform the traditional New Year's lion dance. When she becomes possessed by the spirit of the lion, this becomes a very aggressive male role, but is played by the same actor. Onoe founded Japan's Actor School in 1930 and was a pioneer in the development of New Kabuki (shin kabuki). He became a member of the Art Academy in 1946 and received the Culture Medal after his death.

On the second stamp of this set, Nakamura Utaemon VI (b. 1917) appears as Princess Yaegaki (one of the three most important princess roles) in the play Honcho nijushiko ("Twenty-four Examples of Filial Piety"). He also appears in "Maiden at Dojo Temple" on Scott #1034. He was designated a "Living National Treasure" in 1968 and received the Culture Medal in 1979.

On the third set of stamps, Nakamura ♀

4 Gunji, p. 39.

Baigyoku III (1880-1948) appears as Ogiya Yugiri in Yoshida-ya. This famous onnagata appeared as the wife of the well-known wagato ("gentle-style") actor Ganjiro I for many years.

On the second stamp of the third set, Nakamura Ganjiro II (1902-1983) appears as Kamiya Jihe in Shinju ten no amijima (The Love Suicide at Amijima). Although he is described as "among today's finest veteran onnagata" in the Kabuki Encyclopedia, this role is that of a husband and father.

Scott #1034  
"Maiden at Dojo  
Temple" played by  
Nakamura Utaemon VI



Onoe Baiko VII (1915-?) appears on the first stamp of the sixth set as Wisteria Spirit in the dance play Fuji-musume. He and Nakamura Utaemon VI (above) were described as kabuki's "matchless pair" of onnagata, but he also has had some success playing male roles. The play is based on a painting of a maiden (musume) who carries a branch of wisteria (fuji) on her shoulder. The concept of this character as the spirit of the wisteria was developed by Onoe Kikugoro VI (who appears on the first stamp above).

Another onnagata who appears on Japanese stamps is Iwai Hanshiro IV (1747-1800) known as Edo's best onnagata. He appears as Chichinohito (wet-nurse) Shigenoi in the play Koinyobo somewake tazuna or The Loved Wife's Parti-Colored Leading-rope (Scott #1562) and as a peasant woman in Matsu Wa Miscao Onna Kusunoki or "Steadfast as a Pine Tree is a Woman of the Kusunoki" (Scott #1808). Both portraits are reproduced from theater prints by the artist Sharaku.<sup>5</sup>

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5 Henderson, Harold G., and Ledoux, Lois V., Sharaku's Japanese Theater Prints: an Illustrated Guide to His Complete Work, Dover Publications, New York, 1984.

## Federico Garcia Lorca

by Chris Grippo

Called one of Spain's greatest poets and dramatists, Federico Garcia Lorca was born on June 5, 1898 at Fuentevaqueros in the Province of Granada, Spain. His father was a landowner. Federico studied law and literature at the University of Granada. He realized that his interest was primarily in writing, and he took that as his profession publishing *Impresiones y paisajes* after a trip through Castile in 1918. In 1919, he went to Madrid to study music, but instead began his reputation as a poet. While in Madrid, he became close to many men who later would become prominent in the modern world including

Guillermo de Torre and Salvador Dali. During the next six years he wrote plays and continued to publish poetry. By 1925, he became the center of a group of poets who became known as the Generation of 1927 (that year was chosen to honor the 300th anniversary of the death of the poet, Luis de Gongora).

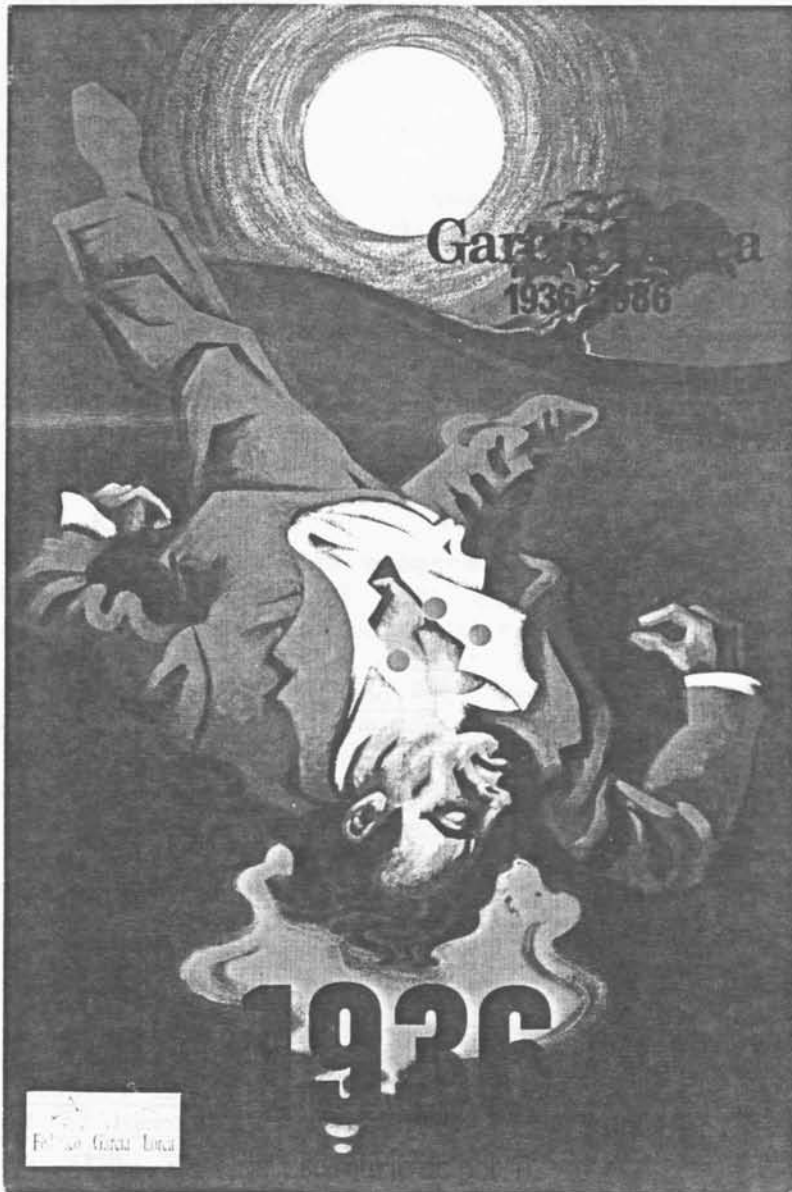
By the late 1920's, his career was established and he produced plays (*Mariana Pineda*, 1927) and poems (*Canciones*, 1927; *Romancero gitano*, 1928; etc.) By 1929, he was in New York which led to the collection of poems, *Poet in New York*. He returned to Spain in 1930. There he went to work for the new Republican government directing theater.

During the mid-30's, Lorca wrote his greatest works, the trilogy, *Blood Wedding*, *Yerma*, and *The House of Bernard Alba*. "Brilliantly structured lyric tragedies about women, (they) strike out savagely at the paternalism and obscurantism characteristic of Spanish society"<sup>1</sup> Like many of his works, there is a strong sexual theme running throughout. For example, *Blood Wedding* concerns a woman who flees from her wedding with a former lover who is then tracked down by her prospective husband who then kills the lover.

Those were not the only literary material he turned out in this period, but they became the best known. The last part of the trilogy was written in the year of his murder.

The Spanish Civil War began on July 17-18, 1936 with the uprising of the Spanish generals against the Republican government. General Franco was the most important. While Lorca did not take sides (he was known to have Republican sympathies), he did decide it would be safer if he returned to his native Granada. He went to live with a friend, Luis

<sup>1</sup> Academic American Encyclopedia, p. 39





Rosales, who was an important falangist. However, soon after he arrived in Granada, he was left alone for a short time. Some rebels broke into the house and kidnapped him. He was executed on August 19, 1936. It has been assumed that he was executed for his well known sympathies for the Republicans and not because he was a homosexual (the latter does not seem to be in question.)

Bibliography:

Academic American Encyclopedia (1984), Vol. 9, pp 38-39.

Encyclopedia Britannica (1982), Vol. IV, p 412.

The Heritage of Spain: An Introduction to Spanish Civilization, by Nicholson B. Adams. New York: Holt, Rinehart and Winston, 1959.

\*\* Thanks to the member in Spain for the postcard.

Federico Garcia Lorca can be found on Spain Scott No. 2208-09

Gay & Lesbian Update

A new book on Greta Garbo is in the stores. The cover specifically mentions her numerous lesbian affairs. The book, "Garbo: Her Story" is by Antoni Gronowicz, published by Simon and Schuster, New York, 1990. Sweden honored Swedish filmmakers on a sheetlet of five stamps. A young Garbo can be found on the upper right stamp of the block, Scott No. 1386c.

Sweden honored another lesbian, Selma Lagerlof (1858-1940), on Scott No. 843. She is also on Sweden's new 20-crown note. Lagerlof was the first woman to receive the Nobel Prize for literature in 1909. Her diaries and a collection of letters were published in 1990. They tell of a "long relationship" between her and Sophie Elkan, another writer.

Mongolia issued a souvenir sheet to honor Mother Teresa of Calcutta. Around the edges of the souvenir sheet are reprinted the names of previous Nobel laureates. Dag Hammarskjold can be found on the upper right-side edge of the sheet.



A cachet maker in Indiana has several different styles of covers available on Cole Porter. A special "Feel the Notes" was produced in raised-printing (thermography); you can actually "feel" the notes of its' border design. "The "champagne toast" to Cole on his birthday was appropriate for a man of Mr. Porter's stature and adult lifestyle," according to Eugene Bella, the designer. "The raised, black printing gives the design a very distinctive look....I was very happy with it's appearance, and, frankly, I think Cole would have liked it!" concludes Bella. A second design consists of Comedy/Tragedy masks at the top...much of Porter's music was written for the stage. Below this is listed the 3 major music awards that Porter earned. For more information, or orders, write:

Bella Buttons  
PO Box 1953  
South Bend IN 46634

Design #1 is \$3 and design #2 is \$2. Payment must accompany all orders.

France recently issued a stamp depicting Sandro Botticelli's 1492 "Fondation d'Ajaccio. More information will be sent as it is received.



#### AIDS Update

Morocco issued a single stamp for the fight against AIDS on December 16, 1991, Scott No. 730.

Uruguay issued it's second set of AIDS stamps during 1991, Scott Nos. 1408-09. This set was issued for World AIDS Day. Uruguay becomes the second country release more than one issue on AIDS.

A member, John Tierney, suggested that other members contact their local AIDS organizations about using an AIDS related meter on their mail. Three main benefits (other than possible education of the general public) would be 1) interest can be stimulated to begin collecting AIDS meters from various communities, 2) a market will for such material will be created, and 3) funds can be provided for an important public health cause. It is also hoped that by stimulating involvement of new people in the pursuit of AIDS meters, a unique pathway to stamp collecting could be established.

Rhode Island Project/AIDS, a private non-profit organization providing services to people with AIDS is offering as part of its fundraising a Rhode Island Project/AIDS envelope with a metered message which states "Rhode Island Responds to AIDS" for a \$1 donation. Those interested should write:

AIDS Meter  
Rhode Island Project/AIDS  
95 Chestnut St, 3rd Floor  
Providence RI 02903-4110

Enclose the name and address of the addressee and a dollar bill.

Ed. Note: 1) Since most AIDS organizations are not-for-profit, offer to donate the meter impression or money to pay for it. Impressions can be obtained for about \$40, depending on the make and model of the machine. 2) Be sure to share any information, or suggestions, on new meters with the Club. 3) Submit your ideas on other philatelic avenues with regards to AIDS related materials. 4) This could also be used to begin a gay or lesbian collection of meters. Does anyone know of any gay/lesbian related meters?



Last Lick Last Lick Last Lick

Deadline for the APS Luncheon reservations is July 31st. Can anyone represent GLHSC on August 29th in Oakland at STaMpsHOW '92? I need to know by July 24th, so I can notify APS. Thanks.

The newly updated Gays and Lesbians on Stamps handbook is now available. The handbook costs \$8 plus \$1.50 for postage and handling. Make your checks out to GLHSC and mail payment to:

GLHCS Handbook  
PO Box 230940  
Hartford CT 06123-0940

Large topical list called "The Male Form on Stamps". For a copy, please send request to:

Bill Blank  
PO Box 85  
Chaffee MO 63740

Will trade for your list(s). Compuserve: 70662,1042.

Special thanks go to my other half, Larry Sullivan, for the pen and ink drawing of the One Potato that was used on the April-May-June cover. It appears to be quite popular with GLHSC members!

### The Ultimate "Gay Stamp" - Harvey Milk

by Herb King

Although I'm not an active philatelist, I've always been interested in stamps, especially unusual or interesting ones. Like stamp collectors all over the world, I've found stamps to be a wonderful source of history, geography, biography and much other information.

Several years ago, I became more and more aware of stamps commemorating rather obscure people. In fact, a stamp appeared commemorating an expatriate American author who I felt was more deserving of obscurity than celebration. I thought,

"why don't we have a stamp honoring one of our prominent gay or lesbian activists who have contributed so much to social progress?" And, of course, my thoughts immediately went to Harvey Milk.

Being totally unfamiliar with the process, I contacted the Postal Service and learned that they required a person commemorated had to have been dead for ten years - too soon for Harvey at that time. Among those that I contacted at that time, incidentally, was GLHSC. I realized that I'd need an organized campaign to achieve my goal.

I'm active in the Human Rights Campaign Fund. I decided that this organization, with it's Washington know-how and its connections with influential politicians would be the perfect group to promote my idea.

In early May, 1992, I attended the "Leadership Conference" of HRCF in Washington. There, I was able to present my proposal that HRCF sponsor a campaign to achieve a Harvey Milk first class letter rate stamp. The evidence of several hundred attendees from all over the United States enthusiastically endorsed the idea, and the project is now being undertaken by HRCF.

I hope that members of GLHSC will join in support for this effort - it will be the most educational public relations effort ever made for gay/lesbian visibility. Imagine millions of Harvey Milk stamps going into homes everywhere!

I urge you to express your support for this campaign by sending letters to:

Gregory King  
HRCF  
1012 14th St, NW, 6th Floor  
Washington DC 20005

Correction to the state listing of members. New York should be reduced by two and APO should be increased by two. Sorry for any misunderstanding with regards to APO addresses.



Cover submitted by Paul Darsa. He used all known U. S. stamps that depict gays and lesbians (at that time). The major exceptions seem to be the \$5 Alexander Hamilton, the American Revolution Bicentennial sheets and the President sheetlets. The stamps were affixed to a 9" x 12" lavender colored envelope. In the lower left corner, a rainbow flag sticker was placed. It took five of the 1989 Stonewall cancel to cancel all of the stamps.

Not only is the cover a great addition to Paul's collection, he said that he "received the greatest satisfaction from the research I had done and the search for the stamps I wished to include. I'm looking forward to designing a 25th Anniversary Stonewall cover."

Thanks for sharing this cover with us, and we look forward to your next cover in '94!

