



Lambda Philatelic Journal

PUBLICATION OF THE GAY AND LESBIAN HISTORY ON STAMPS CLUB * DECEMBER 2009, VOL. 28, NO. 4, WHOLE NO. 108



St. Thomas and Principe 2004 issue featuring Freddy Mercury

The *Lambda Philatelic Journal* (ISSN 1541-101X) is published quarterly by the Gay and Lesbian History on Stamps Club (GLHSC). GLHSC is a study unit of the American Topical Association (ATA), Number 458; an affiliate of the American Philatelic Society (APS), Number 205; and a member of the American First Day Cover Society (AFDCS), Number 72.

The objectives of GLHSC are to promote 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 to having prominent homosexual behavior, and
- Even though emphasis is placed on the above aspects of stamp collecting, GLHSC strongly encourages other philatelic endeavors.

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WINNER OF THE SILVER-BRONZE AWARD AT
 CANADA'S 7TH NATIONAL
 PHILATELIC LITERATURE EXHIBITION

**GLHSC, PO BOX 190842,
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MEMBERSHIP:

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There are two levels of membership:

- 1) Supportive, your name will not be released to APS, ATA or AFDCS, and
- 2) Active, your name will be released to APS, ATA and AFDCS (as required).

Dues include four issues of the *Lambda Philatelic Journal* and a copy of the membership directory. (Names will be withheld from the directory upon request.)

New memberships received from January through September will receive all back issues and directory for that calendar year. (Their dues will be considered paid through the end of the year they join.) Memberships received October through December will be considered paid through the following year and will not receive back issues, unless they are requested.

ADVERTISING RATES:

Members are entitled to free ads.
 Non-members can place ads for \$10 per issue.

Ads should be no larger than 1/4 page. Any ad submitted without artwork will be created by the editor and at the editor's discretion.

PUBLICATION SCHEDULE:

<u>Publication Months</u>	<u>Articles Needed by</u>
March	February 15
June	May 15
September	August 15
December	November 15

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News from the Editor

Articles are urgently needed for upcoming issues. I have no articles for 2010. Formats and the like can be found on page 7.

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2010 dues are now due



French cover franked with French franc denominated stamps after the Euro became the currency.

Poster, Not Postage, Stamps

by Bill Cox

One of the many pleasures to be found in the hobby of stamp collecting is that there are no rigid rules to follow. Each and every collector is free to shape a collection to their own wishes, whether by country, topic, or whim.

Besides the usual U.S. and world, I began expanding my postage stamp collection a few years ago with a topical of nude, or nearly nude, males on stamps, resulting in a rather sizeable accumulation in various categories such as sports, painting, sculpture, and others.

Then, one day by chance a new field appeared, in the form of a poster stamp. Poster stamps date back over 100 years, and were widely used as miniature posters, affixed to mail of all sorts, supplementing the postage stamp, by advertising fairs, expositions, products, and services. Their heyday was late 19th century through World War I, but they continued on, up to the present. A search on eBay produces hundreds of results, and the stamps are being actively collected today.

The first to find its way into my collection was this 1915 Panama Pacific International Exposition held in San Francisco, my adopted city (Illus. 1). It celebrates the opening of the Panama Canal, by depicting the separation of North and South America.

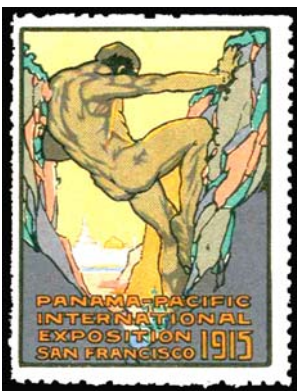


Illustration no. 1

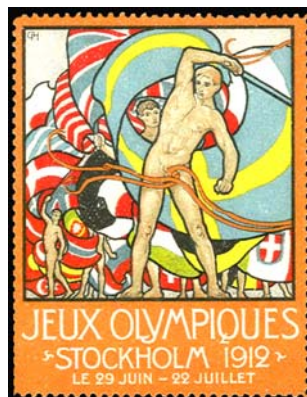


Illustration no. 2

Sports and health were popular subjects, as seen in this 1912 Olympic Games stamp, which was printed in several languages (Illus. 2). Athletic meets and games were announced and publicized, as well as auto shows, philatelic events, and many other gatherings (Illus. 3, 4, 5, 6).



Illustration no. 3



Illustration no. 4



Illustration no. 5



Illustration no. 6

Advertising stamps were produced by the thousands. This Funk & Wagnalls stamp (Illus. 7) was designed by noted illustrator J. C. Leyendecker (see *Lambda Philatelic Journal* Vol. 28), one of four top artists the company chose to advertise their new dictionary in 1913, the others being Alphonse Mucha, Edward Penfield, and Maxfield Parrish.

Printing companies (Illus. 8) were vital to the production of these popular stamps, both here and abroad. Germany led the way in Europe, as the stamps gained in popularity, and German stamps are still widely available in great quantity.



Illustration no. 7



Illustration no. 8

The diversity of these miniature works of art seems endless, and topical stamp collectors should have little problem in finding examples to build on. There are, however, few comprehensive printed guides available. One of the more recent is “Lick ‘em, Stick ‘em, The Lost Art of Poster Stamps” by H. Thomas Steele, still available through search online. Organizations include The Poster Stamp Collectors Club, formed in 2005, and separately, the Poster Stamp Bulletin, which publishes a monthly newsletter and holds an auction open to members.

Poster stamps, or “Cinderellas”, can add greatly to anyone’s enthusiasm for “stamp” collecting, by opening a new door on a little known subject.

Snippets of Literary Artist, Richard Wright

by Bobby Cloud

Drawing on journals, letters, and eyewitness accounts, Hazel Rowley in her book, *Richard Wright: The Life and Times* (Pub. 2008), probes the author’s relationships with Langston Hughes and Ralph Ellison, his attraction to Communism, and his so-called exile in France.

Skillfully mingling quotes from Wright’s own writings, Rowley skillfully portrays an ardent, courageous, yet flawed, man who would become one of our most enduring literary figures. Richard Wright’s story is already well known: a young black man, who grew up on a poor share-

cropper’s farm in Mississippi amid the terrifying violence of the segregationist South, goes to Chicago, where he fashions for himself a celebrated writer’s life with the publication of *Native Son*.

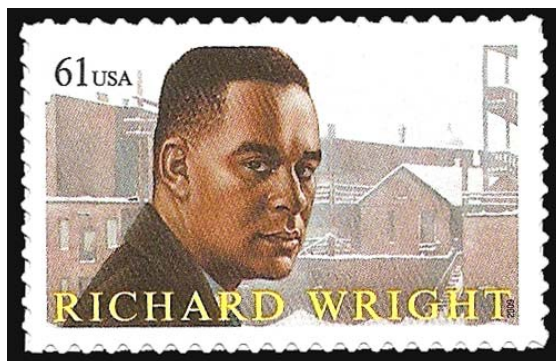
From earlier works, this story told by Wright himself in *Black Boy* and by Michel Fabre in his standard *The Unfinished Quest of Richard Wright*, we know that Wright struggled with his own writing life, his interracial marriage, his homosexual tendencies, and the sheer racism he found in the North after World War II.

Although Rowley provides a bit more insight into Wright’s relationship with Ralph Ellison than previous biographers, she is strangely silent on his touchy relationship with James Baldwin. His homosexual tendencies have been hinted at; whether Wright acted upon them is unknown. However, his homo-social relationships with Langston Hughes and James Baldwin are definitely revealed. On April 9, 2009 former Chicago Post Office employee and distinguished author Richard Wright (1908-1960) became the 25th inductee into its Literary Arts series. Best remembered for his controversial 1940 novel, *Native Son*, and his 1945 autobiography, *Black Boy*, Wright drew on a wide range of literary traditions, including protest writing and detective fiction, to craft constant portrayals of racism in American society. The stamp artwork by Kadir Nelson of San Diego, CA, features a portrait of Richard Wright in front of snow-swept tenements on the South Side of Chicago, a scene that recalls the setting of *Native Son*. Nelson’s portrait of Wright was based on a circa 1945 photograph.

Richard Wright: The Life and Times by Hazel Rowley

The Unfinished Quest of Richard Wright by Michael Fabre

Native Son by Richard Wright



Scott no. 4386

Role Models

(Submitted anonymously)

As a card carrying member of the G/L community, my developmental teenage years were overshadowed by my very Catholic up-bringing and the verbal assault of Anita Bryant. Her stream of verbal garbage, unfortunately, was the cornerstone of my initial coming out process. Bryant's trash talk along with the teachings of the Catholic Church combined to seriously impede my journey to self awareness and most importantly to self acceptance. I doubt seriously that I was the only one harmed by the events of that era. The one hope that would have given me solace would have been being able to have a role model to look up to.

During my formative years of the 1960s, we had many outstanding G/L persons in the entertainment, religious, political, and business world. Did any of them come forward? Of course not – that simple act of self acknowledgement would have debased them in the public's eye. The names Rock Hudson, Lilly Tomlin, Jim Nabors, Richard Chamberlain, Cardinal Spellman, Ray Cohen and countless others come to mind today as being part of that era. There was no public face for the G/L community at large. The entertainment industry portrayed the G/L community in a less than flattering light – think of the movie "Boys in the Band" from 1970. Even the great TV series M*A*S*H struggled at times to enlighten the masses with a sometimes ribald mix of message and humor.

The Stonewall riots of June 1969 laid the foundation for the modern era of equal rights for the G/L community. This was further re-enforced in the 1970s with the rise of Harvey Milk as the first openly homosexual elected to public office. What a mile-stone. Unfortunately, the future path of Milk was cut short by his murder in November of 1978.

Was there a role model in this eraor even a hero to look up to? Harvey Milk is the only one that comes to mind. Being out of the closet ---

and employed was not a common thing. I know more than one person who was fired/terminated/laid-off because of the swirl of gossip, innuendo or half truths that ended a career. Would a high profile role model have made a difference? For me personally that answer would be a resounding -- YES!

Those in the closet regardless of the era we are discussing, serve no purpose when it comes to advancing public acceptance and acknowledgement of the G/L community. While I do understand the issue of personal privacy, I also am fully aware of the concept of serving the "greater good" -- which is the only issue of importance in this discussion.

Thankfully the 1990s started to yield some out and proud people. From the entertainment world the names B.D. Wong, Chad Allen, Paul Rudd, Lance Bass, T.R. Knight, Ellen DeGeneres, and Rosie O'Donnell come to mind. From the athletic realm, the Olympics of the summer of 2008 yielded the photogenic Matthew Mitcham (who is on a stamp) from Australia. Baseball saw Billy Bean coming out in 1999, well after his professional career had ended. Esera Tuaolo, the 300 pound defensive lineman for the NFL not only played for 8 years, but also was the first player to sing the national anthem --- and then start an NFL game. The political scene has yielded numerous members of the G/L community with Barney Frank, Tammy Baldwin and the late Gary Studds only representing the tip of that iceberg on the national level. On the local levels across this country countless members of the G/L community have been elected to positions from Seattle to Miami, and Boston. Many serve openly, without having to censor what and who they are.

Regardless of the hate mongering that spews from the likes of Limbaugh, Coulter, and other religious spokespersons, the public acceptance of the G/L community continues to grow.

Every one, plays an important role in the foundations of the next generation to follow.

Per Aabel

by Nestor Norona
Reprinted from the June 2001 journal.

I was in a queue for a book signing one late afternoon on December 23, 1999. The book with autographs would be a Christmas present to my boyfriend. Wenche Foss, a famous Norwegian theatre and film actress (loved as a diva by gays and others), had just had a semi-biographical book, *Etterpå (Afterwards)*, published. Along with Ms. Foss was the co-author of the book, Sturle Scholz Nærø, a noted gay journalist.

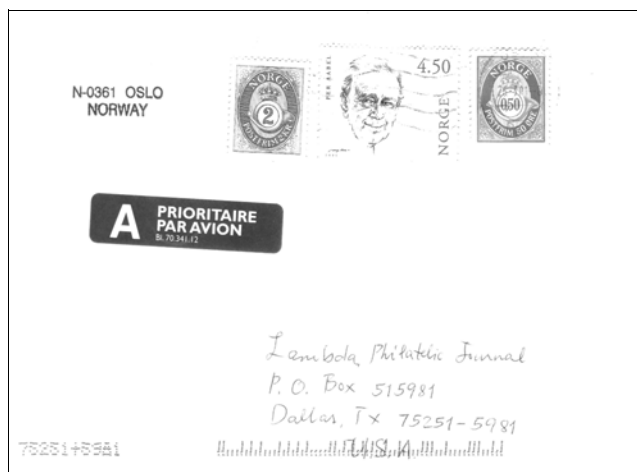
After getting both autographs, a reporter-like guy approached Ms. Foss. He whispered something in her right ear. The news brought immediate tears to Ms. Foss and the book signing was finished for the day.

The news relayed to Ms. Foss was about the death of Per Aabel, her best friend. They had worked together in both theatre and film. As news of Per Aabel's death was released, it was announced that Foss and Aabel had just made arrangements to celebrate New Year 2000 together....

Per Aabel was born on April 25, 1902, in Oslo, Norway. His career began as a dancer, costume designer and choreographer while studying in France. His talent came through early. He obtained an extensive education as a theatre man in design at the École des Beaux Arts in Paris. He spent 2 years at the Russian Ballet School in London. He also studied and appeared with Max Reinhart in Vienna and Praha. Per

Aabel had his debut as a dancer in 1921, and three years later as a choreographer. He arranged the layout of Ibsen's *Brand* in Paris in 1928.

As an actor, Aabel debuted in 1931 at Det Nye Theatre (The New Theatre) in Carlos Pinto's, *The Weak Sex*. He was director of the Carl



Scott no. 1278, on cover.

Johan Theatre from 1933 to 1938. He worked at the Central Theatre for two years, and finally, joined the National Theatre in 1940.

At the Central Theatre, he was the popular man of the world in the boulevard comedy. He introduced a new realistic, human portrayal in his comedies and cabaret. He was able to carry this over to all types of work.

WANTED: ARTICLES

Send in articles on your favorite gay, lesbian, bisexual, topical or country for publication in a future issue of the *Lambda Philatelic Journal*.

- Text file via email or diskette preferred.
- Graphics - 300 dpi or better quality.
- Will scan originals and return if needed.

Aabel was the backbone of the ensemble and a living inspiration in the Norwegian theatre for 40 years. He played Henrik in *Henrik and Pernille*. Humour and human knowledge characterize his often personal form in Moliere's comedies like *Oronte*, *Tartuffe* and *Arvolpe*. He played Valentin in the *Adventure of Caivallet and the Flers* 600 times, both home and abroad. Irony and wit filled the portrait of Bernard Shaw in *Dear Liars* by Jerome Killy (Critics Prize, 1961). He interpreted many tragic fates and did them to the biggest scenic experiences in the Norwegian theatre in the 1970's: the old actor Clark in *The Sunshine Boys* by Neil Simon, the nervous patient Harry in *Home* by David Storey and the doctor in *Sunrise in Riga*.

....The day before Per died, he had dined alone at the restaurant frequented by famous theatrical artists, Theatrecaféen. It is across the street from the National Theatre. According to the news, those that saw him dining did not notice any signs of his pending death.

I opened Yahoo.com to research more on Per Aabel, hoping to find information on his private, gay life. Nothing new seems to have been written in any of the articles I found at Yahoo.

I am not very familiar with Aabel since I have only lived in Norway for 10 years. Curiosity about him came when I saw him perform at his 90th birthday. (In Norway, it is a big party when one turns a round number in age. He was expecting to reach 100.) It was televised live and the show was supposed to be made for him. However, he made the show by reading a poem that made people more impressed.

He was known to be gay by close friends and the public, but it was rarely publicized. The media never seemed to make it a big story. This shows how much respect the public has for him, even after his death.

Helpful Addresses

American Philatelic Society (APS & APRL)
100 Match Factory Place
Bellefonte PA 16823
814-933-3803
www.stamps.org
www.stamplibrary.org



American Topical Association (ATA)
PO Box 8
Carterville IL 62918-0008



www.americantopicalassn.org

American First Day Cover Society (AFDCS)
PO Box 16277
Tucson AZ 85732-6277
520-321-0880
www.afdcs.org



Wineburgh Philatelic Research Library
PO Box 830643
Richardson TX 75083-0643
www.utdallas.edu/library/uniquecoll/speccoll/wpri/wpri.htm

ONE National Gay & Lesbian Archives
One Institute
909 West Adams Blvd.
West Hollywood CA 90007-2406
213-741-0094
www.onearchives.org



Homodok (Gay Archives)
Oosterdoksstraat 110
NL—1011 DK Amsterdam
The Netherlands
www.ihlia.nl



National Postal Museum
MRC 570
Smithsonian Institution
Washington DC 20560-0001
www.postalmuseum.si.edu



The British Library
Philatelic Collections
96 Euston Road
NW1 2DB London
United Kingdom
www.bl.uk/collections/philatelic



2010 dues are now due

Robert Indiana's Love

by Laura Clemente

Reprinted from the September 1999 journal

“Pop is love in that it accepts all...” Robert Indiana told Gene Swenson in an interview about the meaning of pop art. Pop art was born in the early 1950’s out of the influence of mass consumption and mass image.

Pop art is made of images found or ready-made objects or borrowed from mass media. These images include products we use, specific works of art or celebrities. To get a better grasp of the term, think Andy Warhol’s paintings of Campbell soup cans and Marilyn Monroe. Pop art is not about anything; it is the thing.

Robert Indiana’s contemporaries of pop art included such stars as Andy Warhol, Roy Lichtenstein, Jasper Johns and Robert Rauschenberg.

Indiana’s pictures were composed of signs (symbols, numbers, words, targets) as seen in his painting *The Demuth Five*, an homage to gay artist Charles Demuth’s *I Saw the Figure Five in Gold*. Demuth’s art was, in turn, influenced by gay artist Marsden Hartley.



Scott no. 1475

Hartley influenced Indiana in other ways. Like Hartley, Indiana changed his last name from Clark to the name of the state where he was born and raised. When he fled New York, he moved to Vinalhaven, Maine, where Hartley had briefly lived decades before.

Indiana’s most enduring image is of Love. The simple image – L and O on top of V and E – has appeared on a Christmas card, several sculptures and, of course, a US postage stamp. The first Love stamp was an eight cent denomination, red on a purple and green background. It was issued

on January 26, 1973, in Philadelphia, the City of Brotherly Love. The first day ceremony took place at the Philadelphia Museum of Art.

However, not all is lovey for Indiana. His failure to copyright the Love design has cost him. “My Love is the most ripped-off piece of art the world has ever seen, There were 333 million love stamps. People knew the love, but not necessarily who did it. I never arrived at the type of [business] situation that Warhol did.” The rest of his life has not always been full of love either.

Controversy dogged him in his adopted hometown, including his arrest for engaging a prostitute. Two young male models claimed he paid them for sex as well as nude modeling. Indiana was later found innocent on these charges.

Ironically, the drawings of the boys were part of a series of work Indiana called the Marsden Hartley Elegies, a tribute to works Hartley painted at the beginning of the first world war. Indiana said about the incident, “Fortunately, it was all resolved, but very disruptive and extremely unpleasant. However, everybody still speaks to me and I think it’s pretty well over by now.”

Bibliography:

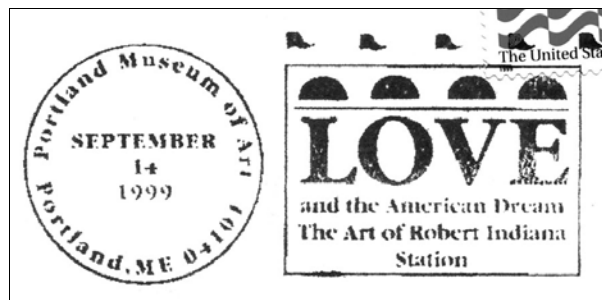
Pop Art Redefined by John Russell and Suzi Gablik, Jarrold and Sons Ltd., Norwich.

Hand Painted Pop-American Art in Transition, editor Russell Ferguson, Rizzoli International Publications, IWC.

The Advocate magazine, Liberation Publications Inc., March 10, 1992 issue.

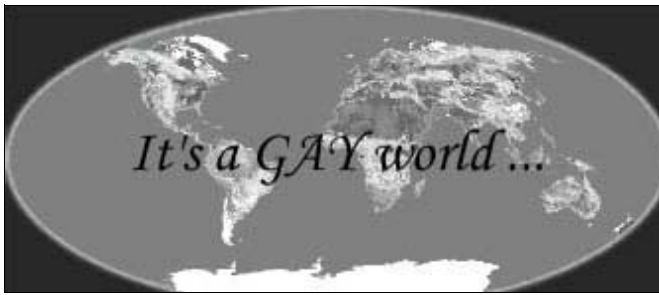
“A Love of a Lifetime”, article by Alicia Anstead, Bangor Daily News (Bangor, Maine), February 8, 1997. (Reprint of article obtained through the USPS.)

Other information regarding the design and release of the Love stamp was obtained through the USPS, provided by Paula Rabkin, research associate of postal history, corporate information services.



The Art of Robert Indiana postmark, Portland Museum of Art
Portland, Maine
September 14, 1999

Gay & Lesbian Update



Bulgaria issued a set of four stamps on February 6, 2009. The set features famous men born in 1809.

Abraham Lincoln, Scott no. 4494
Nikolai Gogol, Scott no. 4495

Gambia issued a sheet of four stamps on December 4, 2008, for the 100th anniversary of the birth of Abraham Lincoln. Scott no. 3176a-d.

Gambia issued a sheet of four stamps on April 30, 2009. The stamps feature scenes from the whistle-stop inaugural journeys of Presidents Abraham Lincoln and Barack Obama. Scott no. 3193a-d.

Greece issued eight stamps on March 30, 2009. Lord Byron can be found on Scott no. 2390.

Ireland issued two stamps featuring paintings by Francis Bacon on April 24, 2009. Scott nos. 1835 - 36.



Marshall Islands issued a block of four stamps on April 7, 2009. Abraham Lincoln is featured on each stamp. Scott no. 935a-d.

Russia issued a sheet of four stamps and a souvenir sheet to commemorate the 100th anniversary of the birth of Nikolai Gogol. Scott nos. 7132a-d and 7133.

United States released a pane of 20 stamps featuring early TV memories on August 11, 2009.

Dinah Shore, Scott no. 4414i
Raymond Burr, Scott no. 4414n



AIDS Update

A new website is on the Internet. Be sure to visit www.aidsonstamps.com. The site is the result of hard work of one of GLHSC's newest members.

We're on the web!
www.GLHSC.com

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Recent AIDS issue from St. Thomas and Principe