

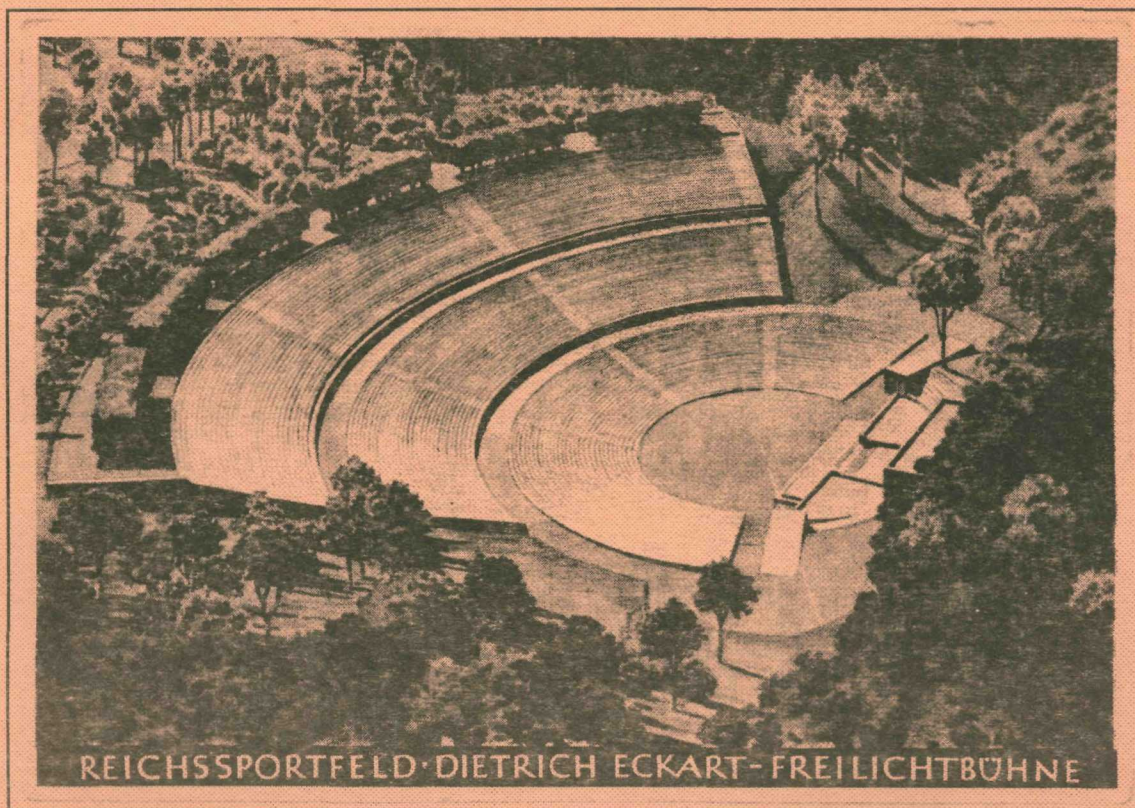
JOURNAL OF SPORTS PHILATELY

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Politics and Olympic Art: The Legacy of Dietrich Eckart and Leni Riefenstahl



Postcard depicting the Dietrich Eckart Open Air Theater, site of the gymnastics competition and arts festival performances during the 1936 Olympic Games in Berlin.



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PRESIDENT'S MESSAGE

by Mark Maestrone

It's Time to Begin Planning for Sydney 2000

Usually, I use my President's Message to discuss a specific theme. This month, however, I'd like to address a couple of important topics.

Over the last year, the Internet has become more and more a part of our everyday lives. Many of us now have email addresses. Others delve further into this new medium by surfing the web, chatting either one-on-one or in groups with our colleagues and friends, or participating in the numerous news groups related to our interests. As you will note in the box at bottom, SPI has a new web site location. I redesigned this from top to bottom and invite all our on-line members to stop by for a look. Over time, we'll be adding to the site, which is provided free by geocities. Of particular importance – we have a members' advertising section in which you may place free ads. Please stop by and take a look, then tell us what you think by sending us an email! Comments, both positive and negative, are cheerfully welcomed. And should any of you have the inclination and time to help us out, we need a new webmaster to keep this site updated and fresh! Let me know if you can help.

It's not too early for those members thinking about attending the 2000 Olympic Games in Sydney, Australia to begin planning. Each National Olympic Committee has designated an official entity in its own country as the exclusive source of Olympic tickets. In the United States,

Cartan Tours, Inc. has once again been selected as the authorized travel company of the U.S. Olympic Committee.

Cartan has just mailed its brochure explaining tours and ticketing for the 2000 Olympics. People interested in traveling to the Games may purchase an all-inclusive travel package, which includes accommodations, airfare and event tickets for one of three "waves." Wave I runs from September 12-20; Wave II extends from September 18-26; Wave III is for the period of September 24 through October 2. Cartan notes that space will be limited, and thus must be reserved with a deposit of \$500 per person. Unfortunately, no package ticket prices are quoted at this time. Event tickets will also be available to those who do not wish to purchase packages. For more information, please contact Cartan at their toll-free number: 800-818-1998, or write them at 1334 Parkview Avenue, Suite 210, Manhattan Beach, CA 90266. They also have a web site at: <http://www.cartan.com> (no info on the Games is provided on this site as yet).

Before closing, I would like to alert members to the fact that we desperately need more articles for your journal. There is currently no backlog, meaning that a cut-back in the number of pages in any given issue is possible. Please take some time to write about your specialty for the journal!

The new SPI web site is located at:
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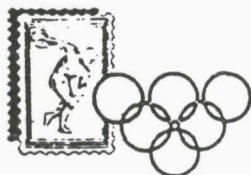
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Politics and Olympic Art: The Legacy of Dietrich Eckart and Leni Riefenstahl

by Sherwin Podolsky

(The author thanks Jim Bowman and Mark Maestroni for assistance with this article.)

WHO WAS DIETRICH ECKART?

When I first read about the Dietrich Eckart Open Air Theater (Figure 1), site of the Olympic Arts and gymnastic competitions at Berlin, 1936, I assumed Eckart to be an illustrious German dramatist or musician. To my surprise, Eckart figured prominently in the politics of the period. He belonged to the class of Germans and Nazis who, like Horst Wessel, contributed to the legend of Nazi heroes.

Born in 1868, Dietrich Eckart was 21 years older than Adolf Hitler and was often called the spiritual founder of National Socialism. He was a witty journalist, a mediocre poet and a dramatist. In Berlin, he led a bohemian vagrant's life, became a drunkard and used morphine. Eckart was confined to a mental institution where he was finally able to stage his dramas, using the inmates as actors.

At the end of World War I in 1919, he held forth before admirers in a wine cellar in an artists' quarter in Munich, preaching Aryan superiority and calling for the elimination of the Jews.

From 1918 to 1920 he published the highly inflammatory paper "Auf Gut Deutsch" ("In Plain German") which specialized in anti-Semitic and



Figure 1. Entire with two strikes of pictorial "Dietrich Eckart Bühne" machine cancel posted from Berlin at printed matter rate of 5 pf plus 15 pf special fee for air transport to S.S. Bremen at port of Cherbourg, France. The S.S. Bremen was en route to New York City from Bremerhaven, via Southampton, to Cherbourg. The flight to Cherbourg originated at Cologne (Koln). Other than the flight required to reach the S.S. Bremen, the entire was intended for surface transportation as evidenced by the obliteration of the MIT LUFTPOST/PAR AVION imprint. Cover addressed to St. Louis, Mo. Arrival handcancel of Saint Louis, MO Field Sta. August 4, 1936 on reverse.



Figure 2. Adolf Hitler in military uniform. Color postcard issued by the National Socialist (Nazi) Party office for the People's Welfare. Inscribed on back: "Become a member of the Nazi People's Welfare!" Card posted from Berlin Olympic Stadium, August 6, 1936 and addressed.

anti-Communist propaganda. His social connections enabled the German Workers' Party to acquire *Munchener Beobachter* (Munich Observer) in 1920. As editor, Eckart renamed it *Volkischer Beobachter* (Ethnic Observer) and made it the Nazi Party's ideological mouthpiece reflecting his belief that Germany must be awakened.

Eckart was quoted as saying: "We need a fellow at the head who can stand the sound of a machine gun. The rabble need to get fear into their pants. We can't use an officer, because the people don't respect them any more. The best would be a worker who knows how to talk...He doesn't need much brains...He must be a bachelor, then we'll get the women." Could it have been more natural, than, that the hard-drinking poet should find in Adolf Hitler the very man he was looking for?

Hitler probably met Eckart in 1919. Eckart became a close adviser to the rising young man in the German Workers' Party, lending him books, helping

to improve his written and spoken German and introducing him to his wide circle of friends. These friends included wealthy persons who were induced to contribute to party funds. Of Eckart, Hitler said: "He shone in our eyes like a polar star. At the time, I was intellectually a child at the bottle."

Through Eckart, Hitler was delighted to meet Alfred Rosenberg. Hitler was impressed by Rosenberg's "learning" and he liked the young man's hatred of Jews and Bolsheviks. Hitler was particularly impressed with Rosenberg's philosophical identification of Communism with world Jewry. Thus, Eckart, Hitler and Rosenberg were among the weird assortment of misfits who founded National Socialism in 1919, a movement that would be elected to control the German government in 1933 and lead it to destruction in World War II (Figure 2).

Eckart wrote one pamphlet which was published some months after he died in 1923: "Bolshevism from Moses to Lenin, A Dialogue Between Adolf Hitler and Myself." The document is considered a representation of the relationships and ideas they shared. Themes in the *Dialogue* appear in *Mein Kampf* (My Struggle, Hitler's seminal work, published in 1925). However, Eckart did not identify Bolshevism with the political force that came into power in 1917 in Russia. Rather, Bolshevism was identified with the Jewish threat of world domination. This contributed to Hitler's world view that he (Hitler) was acting in accordance with "the work of the Lord," and redeeming anti-Semitism to its ultimate expression: the extermination of all Jews.

Hitler's admiration of Eckart never flagged. The final sentence in *Mein Kampf* is an expression of gratitude to this erratic mentor. "He was," said Hitler in concluding his book, "one of the best, who devoted his life to the awakening of our people, in his writings and thoughts and finally in his deeds." William L. Shirer, author of *The Rise and Fall of the Third Reich*, said that had more non-Nazi Germans and foreign statesmen read through the turgid, 782 pages of *Mein Kampf* before the 1933 elections, Germany and the world might have been saved from catastrophe.

Eckart coined the Nazi slogan "Deutschland Erwache!" (Germany Awake!), a call to alert the German people to the source of their misfortunes: Bolsheviks and Jews. The slogan comes from the last line of the "Storm Song," written by Eckart, which became the oldest Nazi song. Even at the funeral of Horst Wessel (*JSP*, July/August 1997, pp. 16-17) in 1930, banners were flown shouting the slogan (Figure 3).



Figure 3. Marching S.S. standard bearers. Banners are inscribed "Deutschland/Erwache" above and below the Nazi swastika. 6pf postal stationery card. Vertical inscription in center notes Reich Party Day. Card sold for 25 pf with 19 pf going to the Culture Fund.

The slogan appeared on four standards displayed at the first Nazi Party Day rally in Munich, 27-29 January, 1923. Rallies in Nuremberg began in September, 1923, and continued through 1938. The high point at the rallies was invariably a long speech by Hitler, in which he attacked Jews, Marxists, Bolsheviks, pacifists, the Treaty of Versailles, the Weimar Republic, France and the Soviet Union. The rallies were discontinued in 1939 because war was imminent and workers were required for the war effort (Figure 4).

Eckart died in December, 1923, of a heart attack induced by alcoholism. Seven years later, Horst Wessel was murdered. Hitler committed suicide in Berlin in 1945. Rosenberg, Hitler's philosopher, supervised brutal slave labor and arranged the extermination of Jews. He was tried in Nuremberg following the war, and executed by hanging on October 16, 1946 at 1 a.m.

HOW DIETRICH ECKART WAS HONORED

An open air amphitheater for the 1936 Olympic Games was constructed and named for Dietrich Eckart. It was the jewel of the whole Reichssports-

field complex (Figures 5a & b) located a short distance to the northwest of the Olympic stadium. The theater lay in a natural depression of the Havel Valley at the western border of Berlin. Modeled on the theaters of ancient Greece (Figure 6), the natural amphitheater was blessed with a setting of great beauty, a pine-covered hillside acting as a backdrop to the stage. It was the largest open air theater in Germany, providing accommodations for 20,000 spectators in three tiers of seats. Tents were used for protection in rainy weather.

The amphitheater survived World War II. In 1982, the stage was outfitted with a tent roof for weather protection. It is now renamed the Waldbühne (Forest Arena).

THE 1936 OLYMPIC ARTS PROGRAM AT THE DIETRICH ECKART THEATER

From August 2 through 7, and again between August 14 and 16, theatrical productions were performed. Prices ranged from 1 to 2 DM in the upper ring, to a high of 6 DM for the best seats. An oratorical opera, Handel's "Herakles," was performed twice (Figure 7). A dance theme in other presenta-

tions had a colorful final scene in which every corner of the vast stage was utilized.

An attractive pictorial machine cancellation shows the expanse of the Dietrich Eckart Open Air Theater (Figure 8). Wording at the top of the slogan portion reads: Dietrich-Eckart-Bühne. Beneath is: auf dem Reichssportsfeld 2.-16 August 36. To the right of the slogan is a double circle date stamp. Two types of wording exist in the date stamp: (type a) BERLIN C 2/du; (type b) BERLIN O 17/pp.

Covers or cards seen with the "type b" postmark are dated July 15, July 20, and July 29, 1936. The author has not seen the "type a" postmark. This is an area that deserves investigation to determine earliest and last usage dates. It is interesting that this cancellation does not bear the word "Olympic."

THE 1936 OLYMPIC GYMNASTICS PROGRAM AT THE DIETRICH ECKART THEATER

Gymnastics events were held on Monday, August 10; Tuesday, August 11; and, Wednesday, August 12, 1936 at the Dietrich Eckart Open Air

Theater. The program was as follows:

August 10, 7 a.m.: Men's compulsory exercises.
August 10, 2 p.m.: Elimination rounds for 5th and 6th place, and men's compulsory exercises
August 11, 7 a.m.: Men's free exercises
August 11, 3 p.m.: Men's final
August 12, 7 a.m.: Women's competition
August 12, 2 p.m.: Women's competition

LENI RIEFENSTAHL

Born August 22, 1902, Riefenstahl began her career as a dancer at the age of eight. She injured a knee when dancing and during her recovery period discovered acting and film. She became well known for dramatic mountain movies where she showed an ability to create myth. In 1931, she established her own production company, Riefenstahl Films. She wrote, directed and starred in her first film, *The Blue Light* (1932), which attracted the interest of Adolf Hitler. The film won the silver medal at the Venice Biennale.

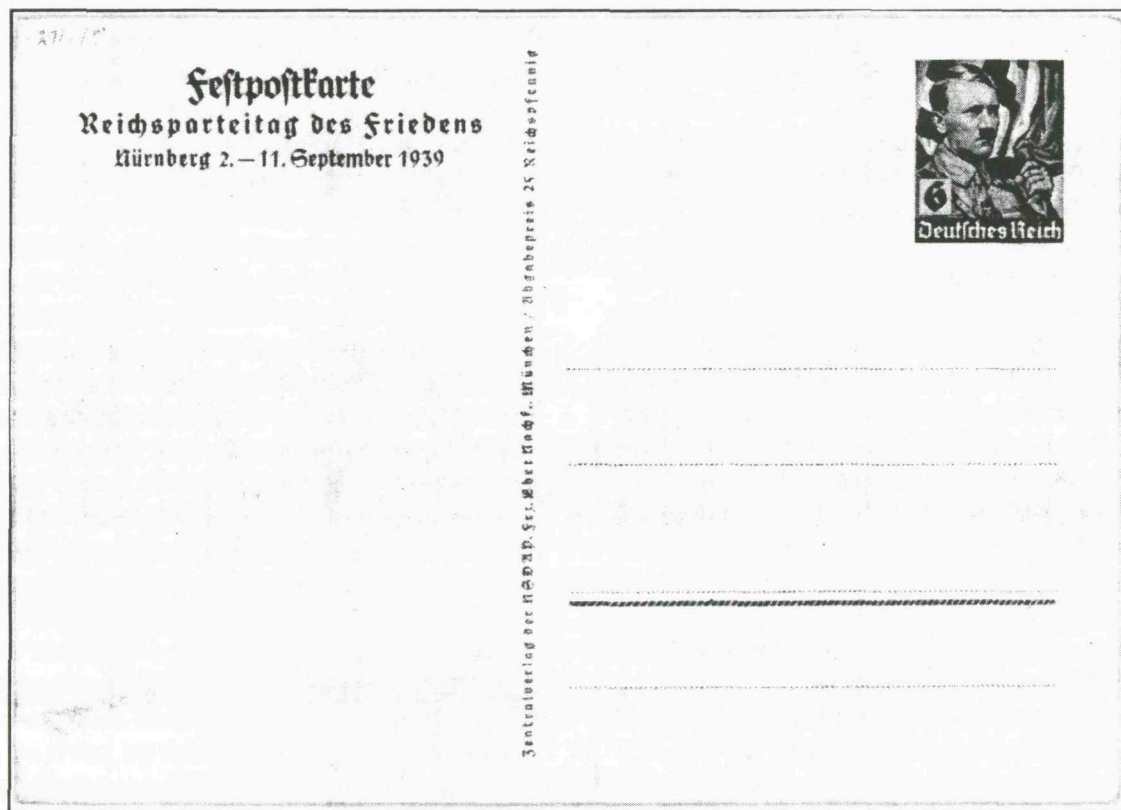


Figure 4. Postal stationery propaganda card for the Reich's Party Rally of Peace at Nurnberg, Sept. 2-11, 1939 with imprinted 6 pf stamp in shades of brown showing Hitler against a flag with swastika. Called the "Blood Flag," it was the swastika flag that had been carried in the abortive Munich Putsch of November 9, 1923. Card sold for 25 pf with 19 pf going to Hitler's Culture Fund. The Reich Party Day rally for 1939 was never held.



Das Reichssportfeld in Berlin.
Der Schauplatz der XI. Olympiade 1.-16. August 1936

Figure 5a. Photo postcard of the Reichssportfeld in Berlin from the air. "The show place of the XI Olympiad, 1-16 August 1936." The Dietrich Eckart Open Air Theater is at center bottom. Postcard is postally used at the Berlin Olympia-Stadion, August 8, 1936. Addressed to USA with 15 pf Olympic stamp showing fencer.

In 1933 she was appointed by Hitler as the "film expert to the Nazi Party." One of her films, *Victory of Faith*, was about the 1933 Nazi Party Rally. This film featured the SA (Storm Division) lead by Chief of Staff Ernst Roehm. Roehm had increased the size of his SA from 400,000 in January, 1933, to over three million by the spring of 1934. On June 30, 1934, Hitler, uneasy that Roehm was becoming a possible rival, had him arrested and shot immediately. Hundreds of others, including top Nazi officials, were massacred. The event became known as "The Night Of Long Knives." No copies of *Victory of Faith* are known to exist. It is believed that Hitler ordered all copies destroyed because they promoted the SA. The massacre allowed Hitler to reduce the SA to a manageable size and establish himself as the undisputed leader of the Nazi Party.

TRIUMPH OF THE WILL

Leni Riefenstahl was the only woman Hitler respected as an artist. Nevertheless, after seeing her fine work, Hitler asked her to document the 1934 Nazi Party Day at Nuremberg. At first she accepted,

Figure 6. Greek stamp showing the ancient theater at Delphi – a possible model for the Dietrich Eckart Open Air Theater.



but then turned over direction to Walter Ruttmann, a communist, so that she could film a preferred project in Spain. Ruttmann filmed a prologue covering 20 years of German history up to 1933. He tried to show the economic circumstances behind Hitler's rise to power from a Marxist perspective. Ruttmann saw Hitler as capable of helping Germany out of its misery.

Hitler discovered that Riefenstahl was not doing the work. He summoned her to persuade her to take the assignment. Hitler, while not angry, was insistent. Riefenstahl argued that she was not a Nazi and did not know "the difference between the SA and SS." Hitler said this would give the film a fresh approach and "that is why I want you to do it."

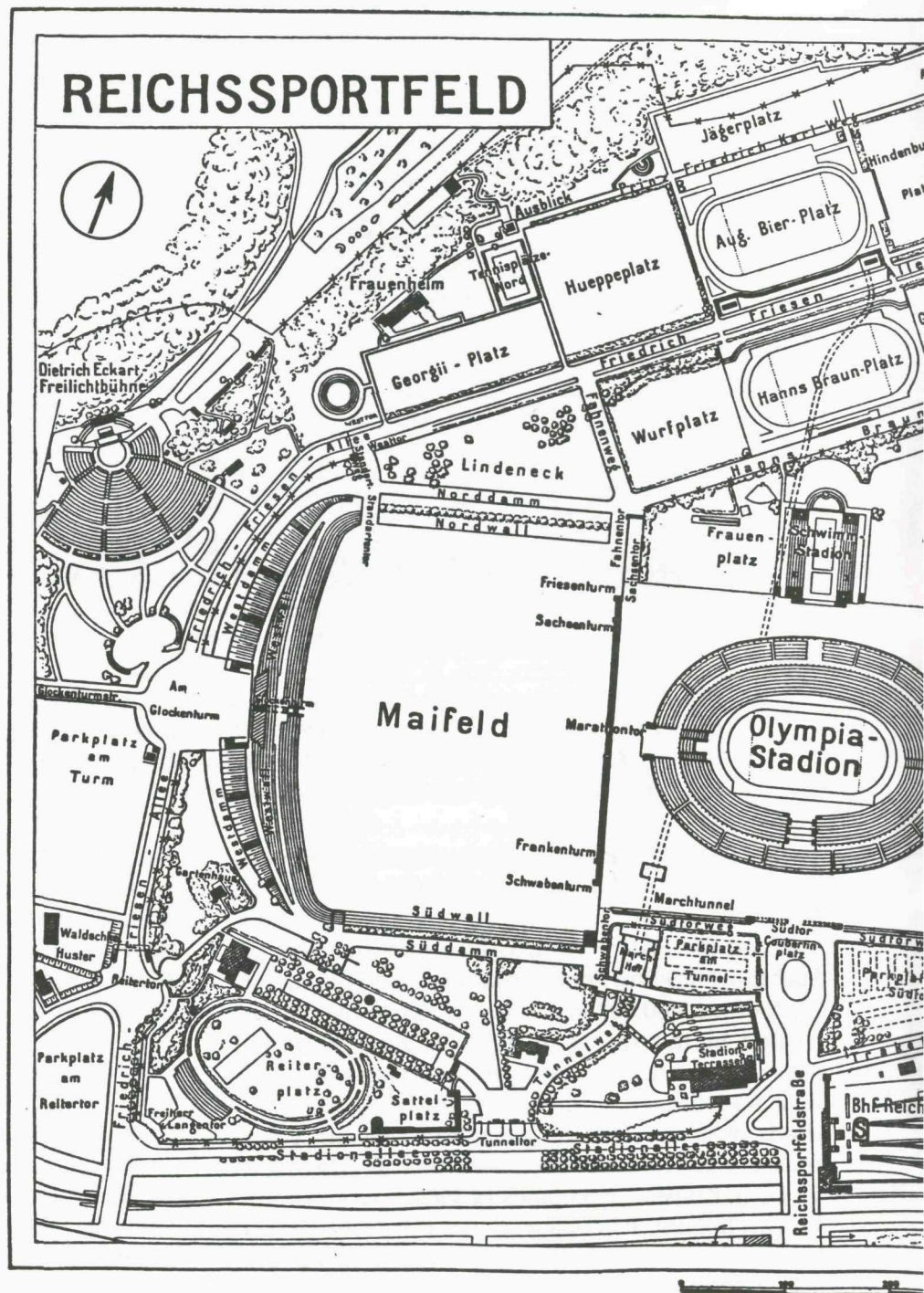
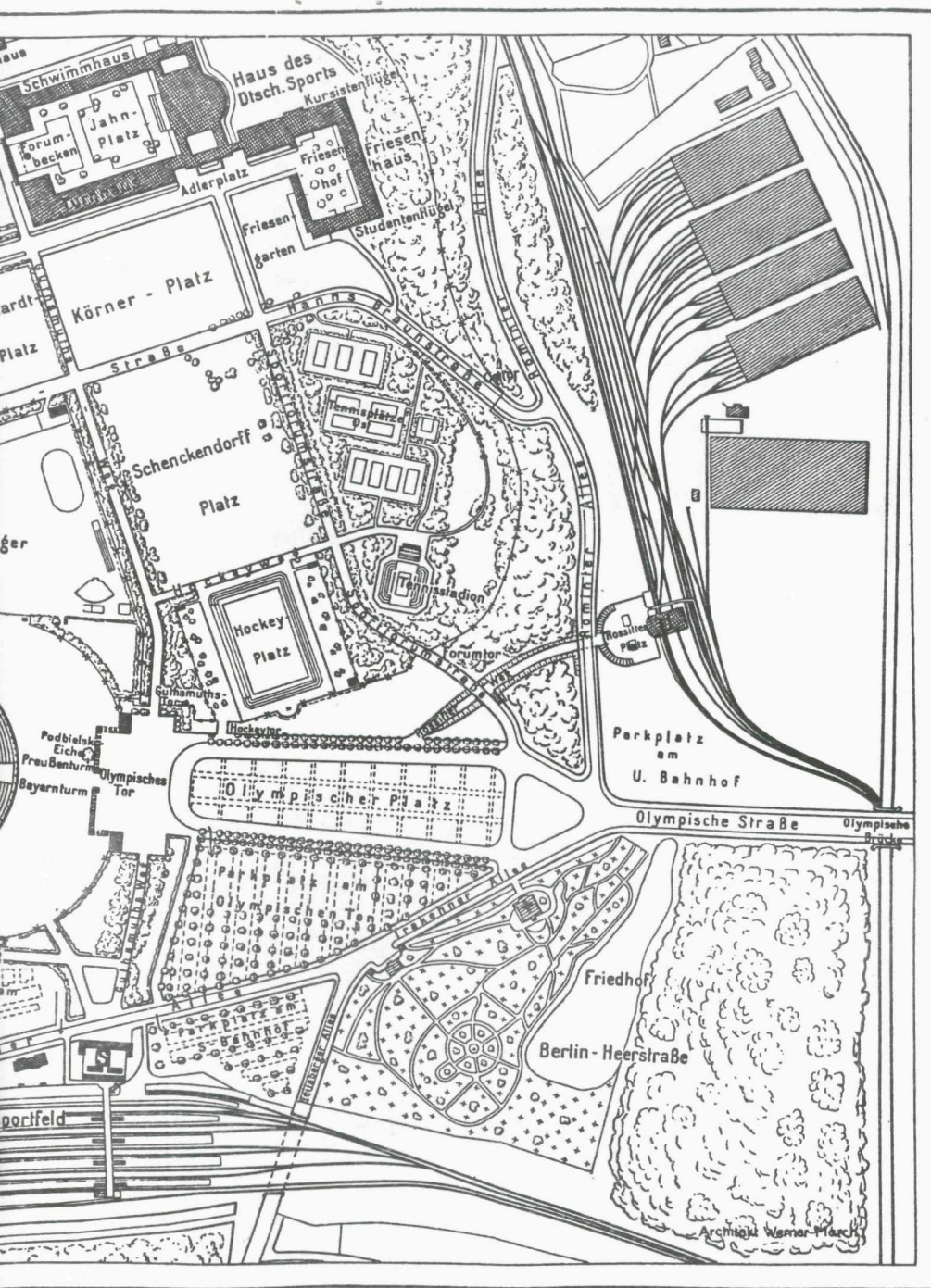


Figure 5b. Map of the Reichssportfeld. At upper left is the Dietrich Eckart Buhne. The Olympic Stadium is at center. Adjacent to Olympia-Stadion is the Maifeld. Northwest of it is the Dietrich Eckart Freilichtbühne (Dietrich Eckart Open Air Theater).



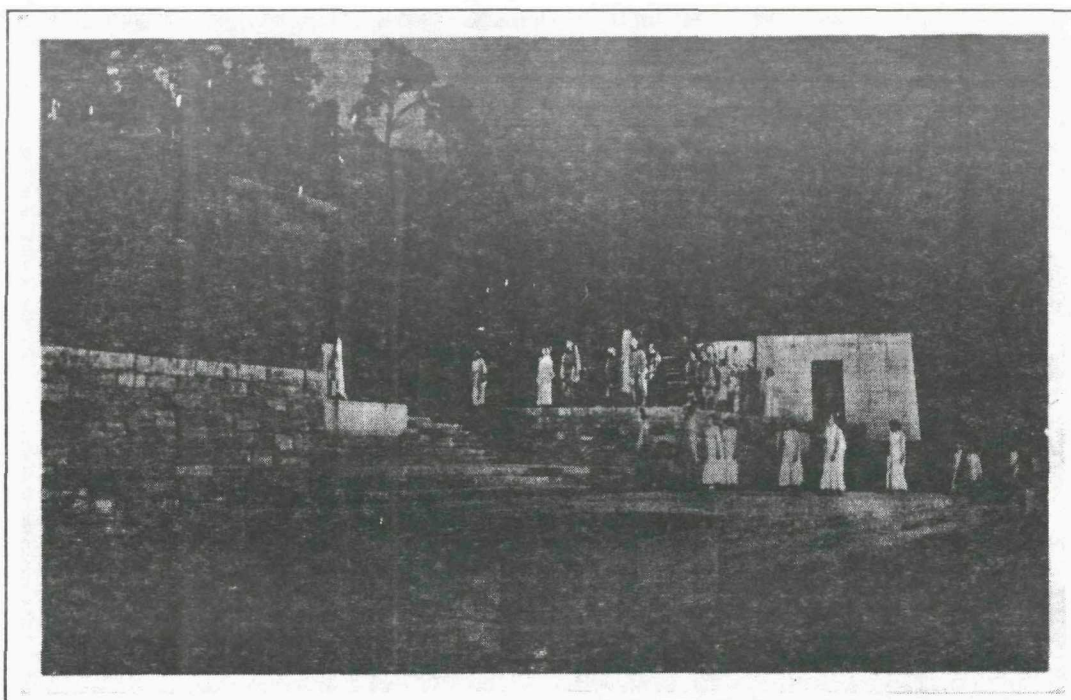


Figure 7. "The Entry of Herakles." Play at the Dietrich Eckart Open Air Theater. Card postally used at Olympic Stadium on August 13, 1936.

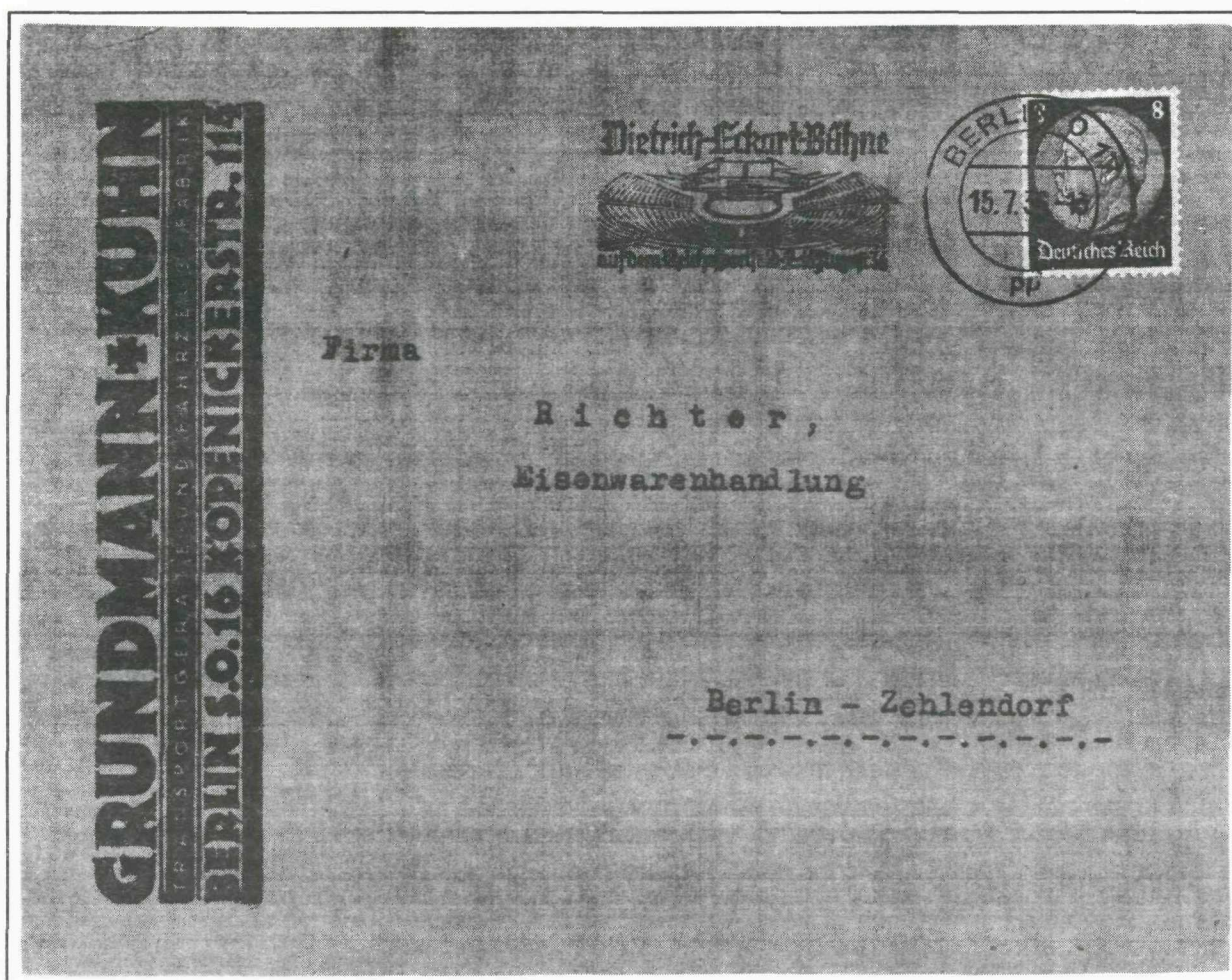


Figure 8. Machine cancellation for the Dietrich-Eckart Bühne on postally used commercial cover.

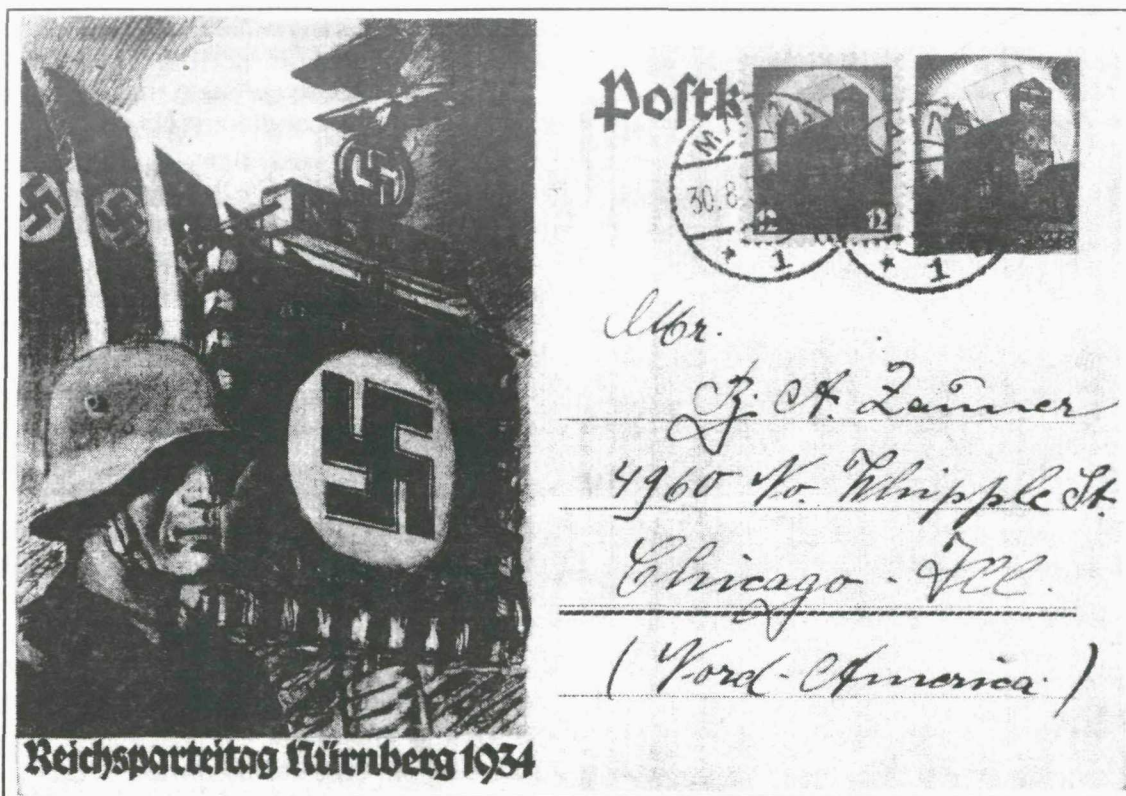


Figure 9. Postal card for the Reich Party Day at Nuremberg in 1934. The rally was the event for the film "Triumph of the Will." The imprinted design includes an S.S. trooper holding a standard bearing the words "Deutschland Erwache" with the swastika in the middle. The drawing and stamp are in dark brown. The card shows an imprinted 6 pf stamp and an adhesive 12 pf stamp depicting a Nuremberg castle against the swastika and sun. The card was valid until December 31, 1935.

Realizing she could no longer evade the assignment, Riefenstahl relented. She demanded, however, that the film be made by her own company rather than by Dr. Josef Goebbels, head of the Reich Film Association and the Ministry for People's Enlightenment and Propaganda. Hitler agreed and granted her complete freedom to make the film as she desired. She assembled a crew of 120, including 16 cameramen, the city's fire-fighting equipment and public utilities. Funding was provided by the Nazi party.

Party faithful, numbering 200,000, gathered for the mass event. Bearing more than 20,000 unfurled flags, they lined up with military precision on Zeppelin field. The film glorified the Nazi regime with its goose-stepping soldiers, banner brigades and adoring crowds saluting their leader, Adolf Hitler. The crowd was delirious and Hitler was exhilarated (Figure 9).

Riefenstahl filmed the 1934 Rally from a dozen angles utilizing elevators to view the 1.5 million people attending the rally. Moving shots were ar-

ranged from a dirigible, airplanes, fire-truck ladders and even roller skates. Sixty-one hours of film were recorded which Riefenstahl personally edited down to two.



Figure 10. The slogan meter with Leni Riefenstahl's name. "Berlin SW68" in the postmark ring comes in large or small letters.

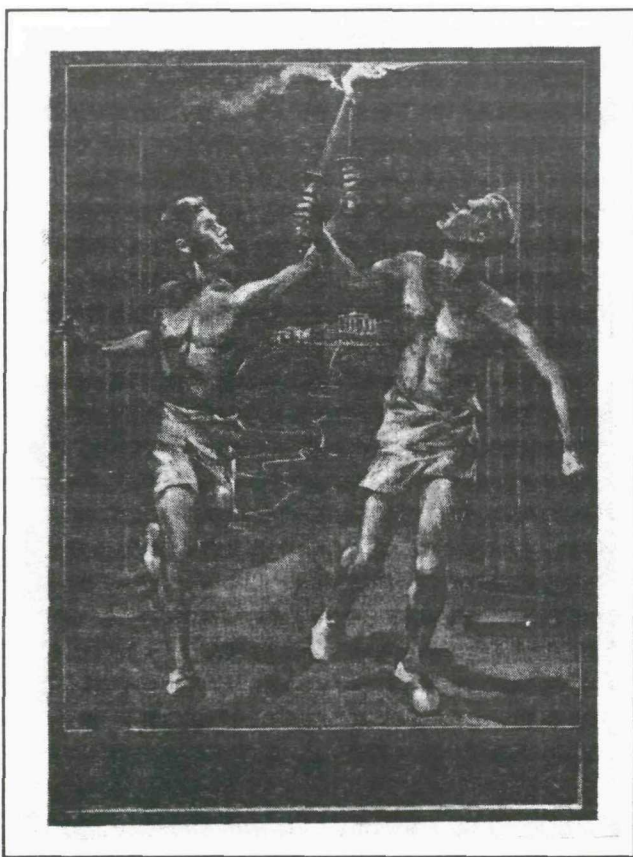


Figure 11. Postcard for the Olympic Torch Run from Greece to Berlin. Grecian columns at left and right with the Acropolis in the background. Two relayrunners, one lighting the torch of the next runner. Color is in shades of gray. Postally used. Published by Werkstatt Albu, Berlin C-2. With short paragraph at top left "Der Weg des Olympischen Feuer" (The Way of the Olympic Fire).

The film premiered on March 28, 1935. No Nazi official had seen the film until then. The film had been entirely Riefenstahl's vision. Very strong feelings are evoked by the film: fear, hope and optimism – depending on the political position of the viewer. Smoke from the torches may remind some viewers of the gas chambers. In the columns of neatly marching youths one might visualize the macabre parade of prisoners at Stalingrad. Riefenstahl's editing centered on three themes: deification of Hitler; solidarity of the German people and Nazi party brought about by Hitler; and, the promise and hope for a future glorious Germany.

The film was successfully completed without any changes. The title of the film was suggested by Hitler himself and Riefenstahl allowed it. It eventually won the gold medal for artistry at the 1937 World Exhibition in Paris.

OLYMPIA

Riefenstahl had agreed to make *Triumph of the Will* under three conditions: (1) no one would see the film before it was released; (2) funds would be arranged by her and not the party; and, (3) that Hitler never ask her to make another film. Yet, Riefenstahl made *Olympia*. The reason is not clear. She may have been enthused by the success of *Triumph of the Will*. Another possible reason was her comfortable relationship with the Nazi leadership and that she was a woman in a man's world. But Riefenstahl says her first interest in *Olympia* was sports.

A meter used by her film distribution company, Tobis, exists (Figure 10). It is inscribed: "Tobis / Filmverleih G.M.B.H. / OLYMPIA / Die Filme von dem Olympische Spielen Berlin 1936 / Gestaltung: Leni Riefenstahl." This translates, loosely, to: "Tobis / Film Distributor / Olympia / The film of the Olympic Games, Berlin 1936 / Producer: Leni Riefenstahl."

Riefenstahl always admired physical superiority and this shows in her closeups of faces and bodies of male athletes, especially of other races. Goebbels objected to the emphasis Riefenstahl gave to non-Caucasian athletes. She was fanatically devoted to her work in making *Olympia*.

She faced the many challenges of filming the various sports through her own innovative techniques. These included handling vibrations in horse racing shots, using an automatic miniature camera to follow the Marathon race, and placing cameramen in the water to record the Olympic divers.

In *Olympia*, she used angular shots to make the athletes look bigger, more heroic. She had wanted the torch runners to race in classical, photogenic nudity, but the Greek youths were too modest (Figure 11). Backgrounds and lighting maximized the athletes' musculature, including her trademark use of clouds.

Riefenstahl exposed some 400,000 meters of film, yet only 6,150 meters appeared in the final edited version. After World War II, the German version had most scenes of Hitler and Nazi officials excised. Parts of the musical score of the "Horst



Figure 12. Hitler head stamp issued in copper brown to honor Hitler's birthday, April 20, 1938. Leni Riefenstahl's film, *Olympia*, was released that day.

Wessel Song" were also eliminated. Female nude scenes were expurgated from the American version. It is believed that one of the nudes was Riefenstahl herself. There were five different language versions produced in 1938. Perhaps none of the versions available today is identical to the first shown in Berlin in April, 1938.

On April 20, 1938, Hitler's 49th birthday, Leni Riefenstahl released her masterpiece, *Olympia*, as a two-part documentary on the 1936 Olympic Games (Figure 12). Its release had been delayed by Goebbels' interference.

Each part ran for about two hours, as compared to the original unedited film of 61 hours. The first part was called "Festival of Nations," while the second was entitled "Festival of Beauty." Both parts won first prizes at the Venice Biennale. In 1939, the International Olympic Committee gave her the Olympic Diploma of Merit for the two Olympic films.

Olympia was a critical success. The German censorship board found the film a "politically valuable, artistically valuable, culturally valuable, educational film." One German critic said the film elevated the Games above mere sports reportage, something the 1932 Olympic Games at Los Angeles failed to do. *Olympia*, in his view, was the result of National Socialism, which was penetrating the total life of the nation, and made the viewer see reality

and idea together. Only in the ideological structure of National Socialism was it possible to create this great documentary as an artistic achievement. Germany was made to appear disciplined, united and full of vitality – all under Hitler's leadership. The film was a hypnotizing seance.

LENI RIEFENSTAHL'S MOTIVATIONS

Myth-making was an essential element of German totalitarianism in the 1930s. For example, the massive parades using flags and drums were spell-binding ventures. In *Triumph of the Will*, she built up Hitler by filming him against a dramatic skyline so he appeared "like a Greek god coming from the sky." Riefenstahl knew exactly what she was doing. "She was probably the best propagandist the SS [SS=Schutzstaffel=elite guard of the Nazi party] had." Documentaries in general are dangerous because they can be staged and are not a pure depiction of truth. *Triumph of the Will* has been termed one of the most notoriously propagandistic films ever made.

According to Dr. Ann Stutts, a physical education professor at California State University, Northridge (CSUN) at a panel discussion on March 18, 1988, many film critics argued that Riefenstahl should be acknowledged for the quality of her films regardless

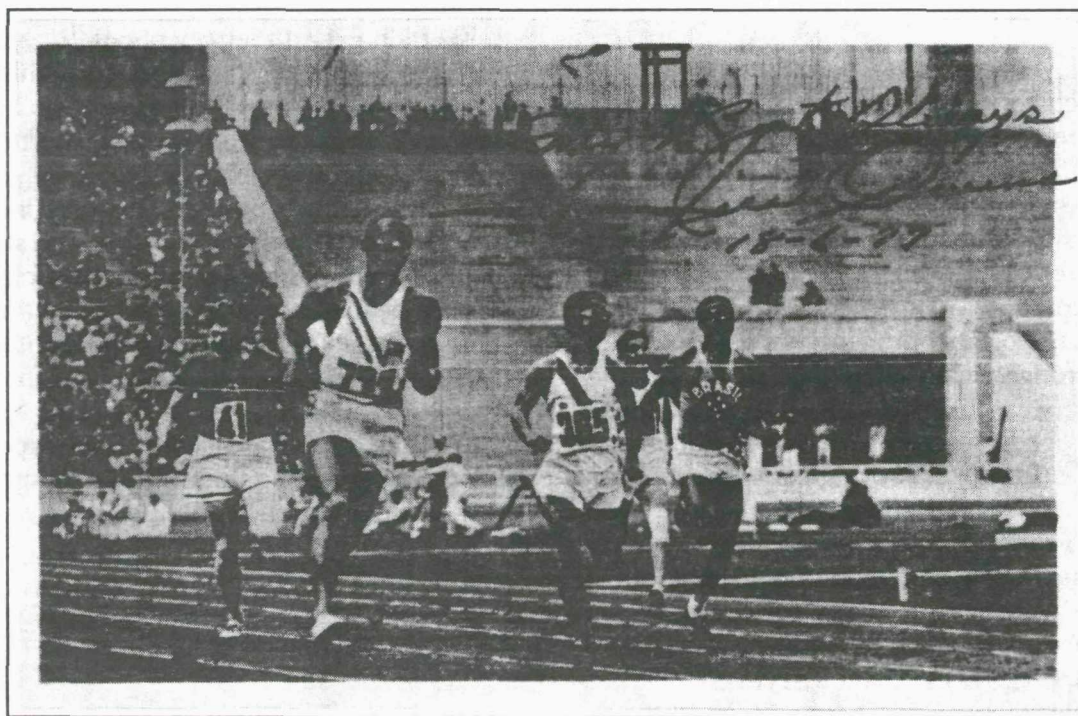


Figure 13. Jesse Owens (U.S.A.) reaching the World record in the 100 meters in 10.3 seconds. Card has cancel of Berlin Olympia-Stadion, August 16, 1936. Autographed "My Best Always, Jesse Owens, 18-6-77."



Figure 14. Leni Riefenstahl as she appeared at the 1972 Olympics at Munich.

of her association with the Nazis. Others felt they could not praise her work because they would be praising the Nazis. Riefenstahl claimed she was a political illiterate and not a Nazi. She denied political and romantic complicity with Hitler. Other film makers described her as "a genius glorifying the wrong cause."

The charge of Nazi propaganda has not been made so strongly against *Olympia*. Some say the propaganda was not effective because Jesse Owens, a black athlete from the United States, was the star of the Games, destroying the Aryan-supremacy point the Nazis were trying to make. The head of Nazi propaganda, Dr. Goebbels, wanted to remove Owens from the film, but Riefenstahl fought to keep him in. Indeed, Jesse Owens received more lavish attention than any other individual in Riefenstahl's films. His physical perfection was scrutinized as the camera examined Owens' thigh muscles, pulsing arteries at his temples and powerful grace (Figure 13).

However, a French magazine wrote: "During the entire film of the 1936 Olympic Games, Leni Riefenstahl does nothing but glorify Nazi athletes. So little does she concern herself with the other competitors, that all countries must protest the spirit in which these scenes were made."

"Riefenstahl has an eye for exaltation of the human body, of which is beautiful," said Temma Kramer, an assistant professor in the radio-TV film department at CSUN, "and that is a thread that goes through her whole life regardless of politics."

In 1997, when she turned 95, Riefenstahl exhibited 50 photographs of her work in her native Germany (Figure 14). A subsequent film festival in Los Angeles in September, 1997, included *Triumph of the Will*. Both were greeted with protests that her works glorified the Nazis. One critic said that "you cannot separate her art from her. Artists in the Nazi concentration camps during WWII were not treated any differently. The artists were burned up with all the others." (Figure 15).

The tribute in Los Angeles failed to include a discussion about the implications of her films. "It was inappropriate to honor Riefenstahl without acknowledging her role in furthering Hitler's campaign." (*Los Angeles Times*, August 22 and September 1, 1997).

CONCLUSION

Dietrich Eckart's legacy of hate was not readily apparent to foreign spectators and athletes at the 1936 Olympic Games. Hitler's murderous ambitions were subdued during the Games. The inspiring and majestic beauty of Leni Riefenstahl's films, the magnificence of Olympic architecture (including the Dietrich Eckart Open Air Theater), and suppression of anti-Semitism during the 1936 Olympics gave the world a peaceful opinion about Hitler and the German people. This was against a confrontational display of Nazi pageantry throughout the Games.

Is it possible to abhor Nazis and Nazism and admire and appreciate its art? Does respecting Nazi art mean respecting the evils of Nazism? Remarkably, these questions continue.

Figure 15. Stamp showing holocaust survivors. What do you think they feel about Leni Riefenstahl and her work?



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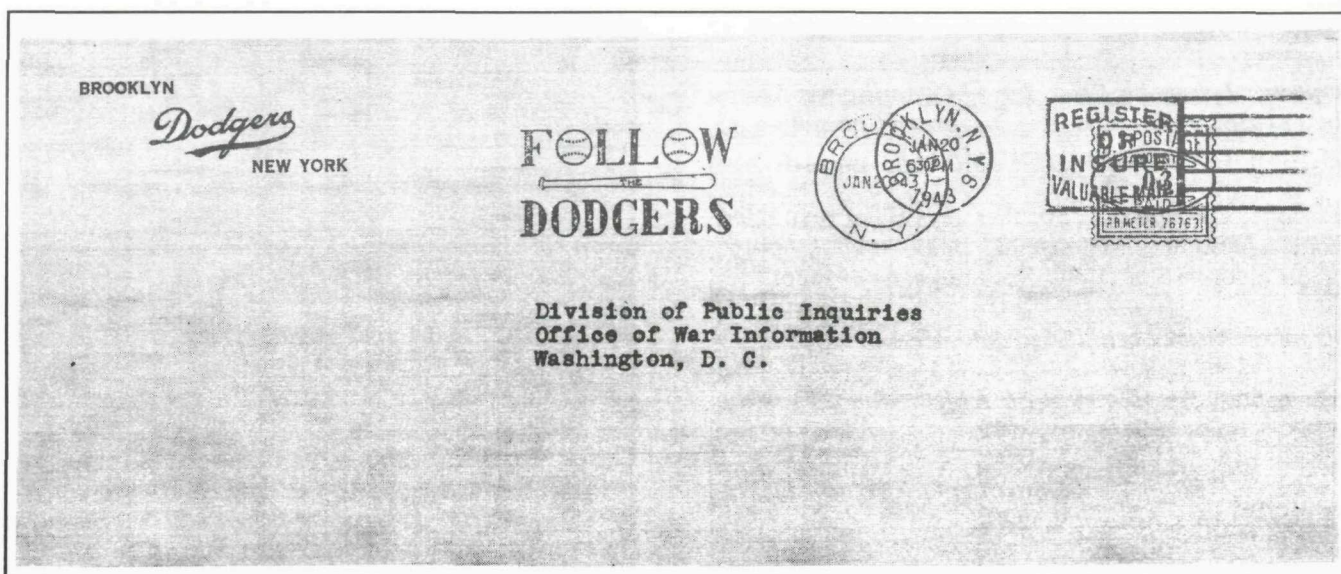


Figure 1. Baseball continued to be played during World War II, even though its ranks of top level players were depleted. In Brooklyn, fans were encourage to "Follow the Dodgers."

Baseball In Brooklyn

by Norman Rushefsky

The year, 1997, may be remembered in Major League baseball history for the inordinate number of home runs being hit. However, on each player's sleeve there is a patch identifying 1997 as a special year of remembrance of an important event that occurred 50 years ago.

In 1947, Jackie Robinson joined the Brooklyn Dodgers to become the first black modern day professional athlete to play for a major league team. Prior to his signing with Brooklyn, black baseball players played on all-black teams or left the United States to play in Latin America. The caliber of play on the better black teams was similar to that of the white Major League teams of that era. Robinson was one of the stars of black baseball and a veteran of World War II. Branch Rickey, the Dodgers' General Manager, believed that the first black Major League player would have to be an exceptional individual to endure the verbal punishment that would likely occur. He believed that Jackie Robinson had the ability to be a great player and help his club, while being able to weather the storm of abuse. Robinson proved that he could excel on the field and turn the other cheek. After an outstanding baseball career with the Dodgers, Robinson served as a spokesman for civil rights issues. His appear-

ance in the Major Leagues under very trying circumstances earned the admiration of millions and helped bring down racial barriers in this country. Thus, Robinson's accomplishments extended far beyond baseball and other sports. He was honored for these accomplishments by a U.S. commemorative stamp in 1982.

Prior to World War II and on into the 1950s, baseball was big in New York City. Three teams, the Yankees, the Dodgers and the Giants, were each strong contenders and had great players. A 1943 slogan meter used by the Brooklyn Dodgers during World War II urges "Follow the Dodgers" (Figure 1). Baseball was relatively depleted of star players during the war as the better players were engaged in military service. Indeed the question of even continuing with baseball during the war was resolved by President Roosevelt, who felt that Americans needed the game for relaxation from the stress of the extra work being done because of the war. For those who could not come to the stadium, or when the team was on the road, the game was brought to fans via radio.

Regular radio broadcasts of Brooklyn Dodgers games began in 1939, even though other cities had already been covering their own teams for more than a decade. The owners of the New York teams, fearing radio coverage would adversely affect

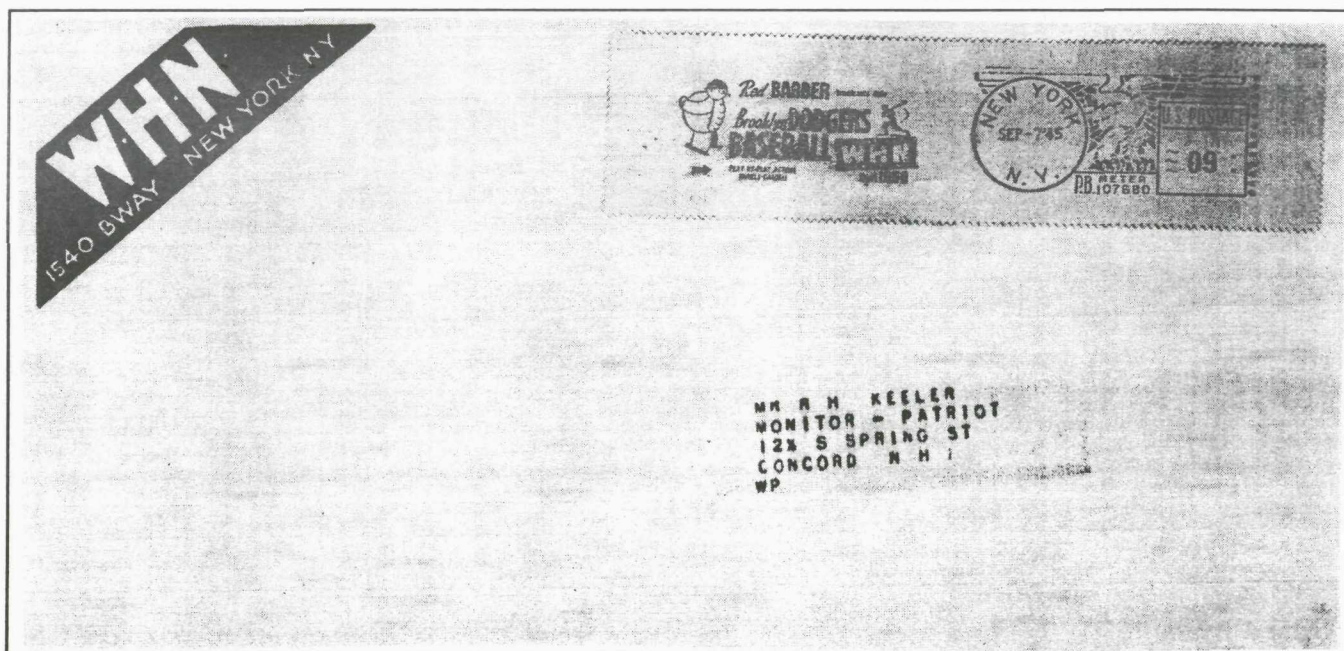


Figure 2. While the Dodgers' owners resisted broadcasting games over the new medium of radio, they eventually relented in 1939. Their first play-by-play announcer was Red Barber.

attendance at the games, had forbade broadcasts until that time. The first regular broadcaster for the Dodgers was Red Barber who provided play-by-play from Brooklyn of away games by reading descriptions of Western Union telegrams from an associate at the away ballpark. Often, Barber would embellish the action using his own imagination and knowledge of the players. A slogan meter used by radio station WHN in 1945 promotes Red Barber and the "play-by-play action thrills galore" (Figure 2).

Following the conclusion of World War II, the star players returned from service, and interest in baseball grew. Youth baseball became more organized and international youth tournaments were established.

An international youth baseball tournament in Brooklyn was noted on machine postmarks in 1947, 1949, 1950 and 1951. The cancel used in 1947 reads "BROOKLYN vs WORLD"/BASEBALL COMBATS/JUVENILE DELINQUENCY/AUGUST 15-16-17 1947" (Figure 3). This cancel is known with different postal zone numbers (PZN 3, 4, 5, 6 and 7) as reported by Moe Luff in the United States Postal Slogan Cancel Catalog (1968 edition, revised, 1975). The 1949 cancel is similar but for the date which is July 26, 1949 and reported to be used at PZN 5, only. The 1950 cancel reads "INTERNATIONAL SANDLOT/BASEBALL CLASSIC FIGHTS/JUVENILE DELINQUENCY/AUGUST 14, 1950" and has been reported with PZN 5. The 1951 cancel reads "SANDLOT DAY/

BASEBALL CLASSIC FIGHTS/ JUVENILE DELINQUENCY/JULY 29,1951" and is reported with PZNs 5 and 7. The different PZNs represent cancel machines used at different post offices in Brooklyn and are printed in the circular portion of the cancel.

With the growth of numbers of television sets in the 1950s, baseball was now broadcast directly into the home via TV. Figure 4 illustrates a slogan meter used by TV station WOR that reads "SEE THE DODGERS ON CHANNEL 9."

In 1957, the Dodgers left Brooklyn for Los Angeles and a drought of Brooklyn baseball philatelic items ensued until the issuance of the Robinson stamp. Curiously, the Robinson stamp generated no Robinson commemorative postmarks. U.S. stamps honoring Babe Ruth, Roberto Clemente and Lou

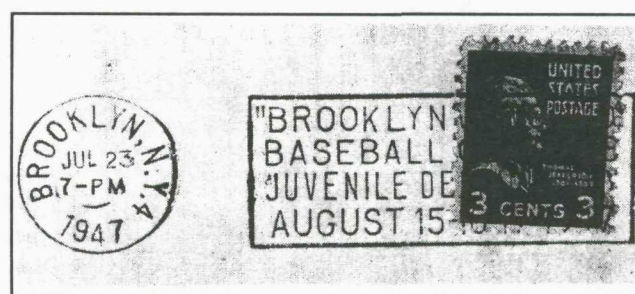


Figure 3. One of many Brooklyn meter slogans noting the importance of baseball as a tool in combating juvenile delinquency.

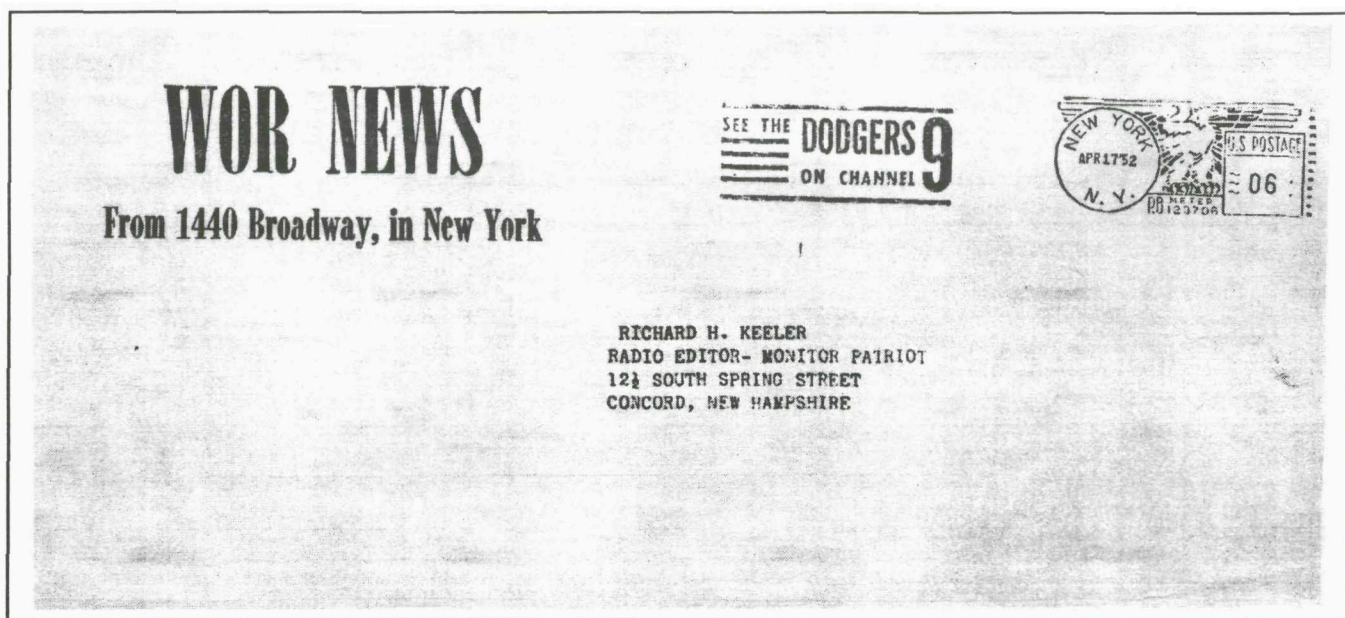


Figure 4. By the 1950s, Brooklyn Dodgers games were being televised on WOR channel 9 in New York City.

Gehrig each resulted in the use of several related postmarks. With great national interest in the 50th anniversary of the debut of Robinson's playing in the Major Leagues the U.S. Postal Service in Brooklyn used two Robinson-related postmarks. The first (Figure 5) illustrates the front entrance of Ebbets Field where the Dodgers played in Brooklyn. The other (Figure 6) shows a striking picture of Robinson. Figure 7 illustrates a postmark used at Shea Stadium in Queens, New York and home field of the

New York Mets. President Clinton attended the Mets game where the cancel was used to note this anniversary. The U.S. Postal Service in Los Angeles typically notes the opening day of the LA Dodgers with a special postmark. This year's postmark (Figure 8) appears to feature Jackie Robinson sliding. The last postmark to honor Robinson was used at LISDA, the Long Island, New York stamp show sponsored by the American Stamp Dealers Association (Figure 9).

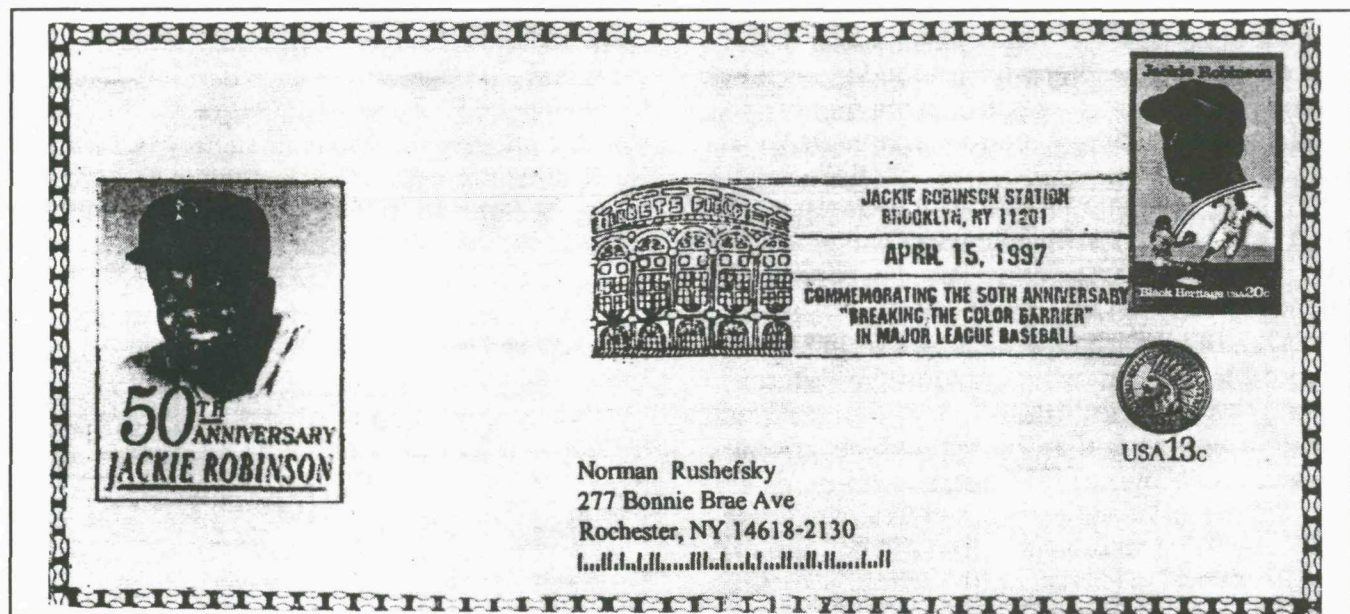


Figure 5. USPS commemorative cancel honoring the 50th anniversary of Jackie Robinson's "breaking the color barrier" in the Major Leagues. The cancel shows Ebbets Field, home of the Dodgers.

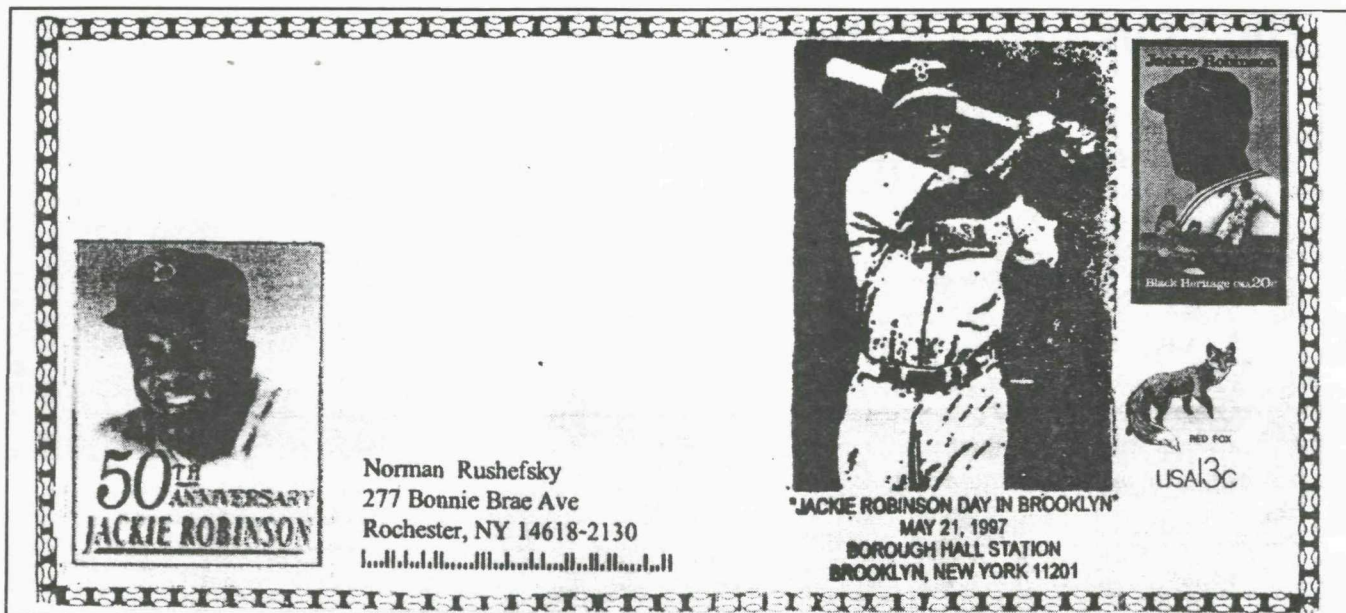


Figure 6. Commemorative cancel for Jackie Robinson reproducing a photograph of him.

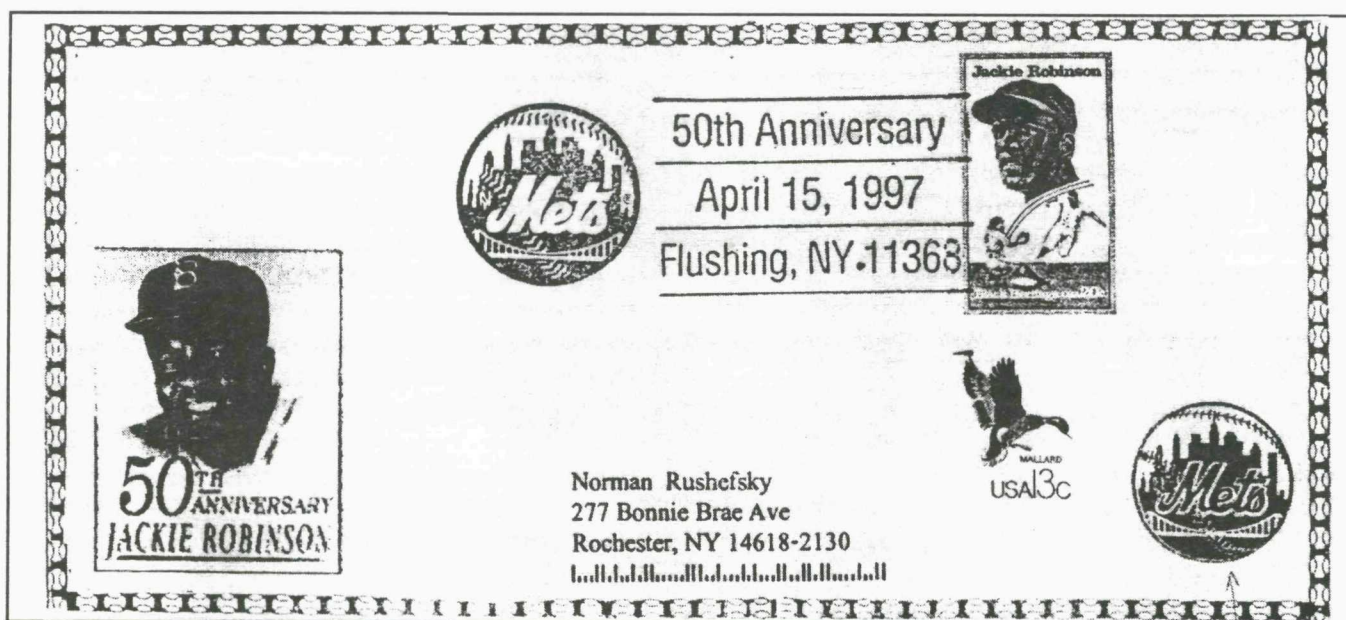


Figure 7. 50th anniversary commemorative cancel for Jackie Robinson applied at Shea Stadium in Queens.

The elevation of Robinson and other black baseball players resulted in the demise of the Negro Leagues. However the game has become more

universal and players from every continent now play in the Major Leagues.



Figure 8. Jackie Robinson sliding into base.



Figure 9. Jackie Robinson at bat.

2004 Olympics Return to the Land of their Birth

by Mark Maestronc

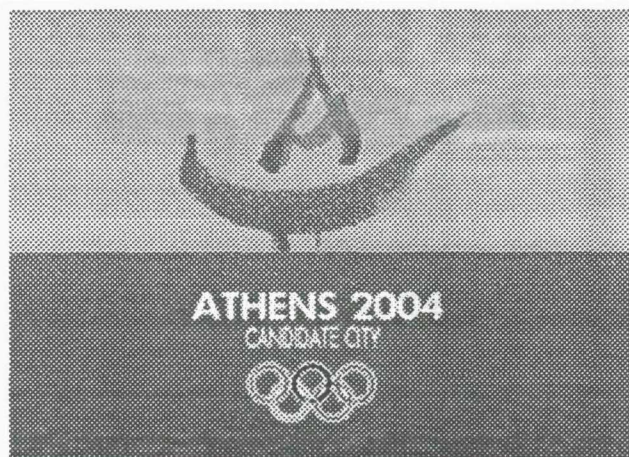
After 108 years, the Summer Olympic Games will return to Greece, cradle of the ancient Olympics. Come 2004, the trumpets will blare and the athletes will march into the stadium in Athens, much as they did at the very first games of the Modern Era in 1896.

The decision taken by the 107 members of the International Olympic Committee (IOC) was hardly a foregone conclusion. The voting went all four rounds with Athens finally besting runner-up Rome by a 66 to 41 margin – a mere dozen votes over the absolute majority (54) needed to win. In point of fact, though, Athens led in all earlier rounds, and very nearly won a majority in the third round with 52 votes (please see accompanying table for summary of voting). IOC President, Juan Antonio Samaranch, announced the winner at 6:52 p.m. (16:52 GMT) on September 5 in Lausanne, Switzerland. The elated Greek delegation was lead by Gianna Angelopoulos-Daskalaki, the first woman to head an Olympic bid committee. The contract between the City of Athens, the National Olympic Committee of Greece, and the IOC was signed immediately following the announcement.

While the final outcome is known only to the three vote scrutineers before the official announcement, one Greek delegate seemed moderately unsurprised. Commenting on this fact later, Greek IOC member, Nikos Filaretos said, "It was like us against Atlanta for the 1996 Olympics, only in reverse. I knew how many votes we had and how many we would get from Africa. That was why I was smiling."

The road to hosting the Games of the XXVIIIth Olympiad began with a record number of candidates. A total of eleven cities met the January 10, 1996 deadline for submitting bids. In addition to the five finalists, the bid cities included: Istanbul, Turkey; Lille, France; Rio de Janeiro, Brazil; St. Petersburg, Russia; San Juan, Puerto Rico; and Seville, Spain. The IOC Evaluation Committee submitted its recommendations to the IOC Selection College, which in turn winnowed this list down to five candidates on March 7, 1997.

Preceding the final vote during the IOC's 106th Session, each finalist was given the opportunity to make a 55-minute presentation to the full assembly of IOC members.



Stockholm went first, emphasizing its long summer days, stress-free environment for the athletes, convenience and reliability. Unfortunately, recent Olympic-related bombings at facilities in that bid city may have done much to dampen chances of being elected – despite the announcement the day before the vote that a lone bomber had been arrested.

Cape Town, with an outside chance, gave the second presentation. Headed by South Africa's charismatic President, Nelson Mandela, the delegation hoped that widespread sympathy might turn the tide in its favor. South Africa was only recently readmitted into the IOC following decades of banishment due to apartheid.

Athens drew the middle slot of the day with a less flashy, but certainly more pertinent, presentation. Bid committee leader Angelopolous-Daskalaki concentrated on diffusing potential concerns regarding pollution and traffic. "Athens for the athletes" were this committee's bywords,

2004 Olympic Games Voting Summary

	1	Run off	2	3	4
Athens	32		38	52	66
Rome	23		28	35	41
Cape Town	16	62	22	20	
Stockholm	20		19		
Buenos Aires	16	44			

Because of a tie in Round 1, an elimination round was held between Cape Town and Buenos Aires in which Buenos Aires was eliminated. Round 2: Stockholm eliminated. Round 3: Cape Town eliminated. Round 4: Rome eliminated.

“South America is a continent which has never hosted the Olympics,” declared President Carlos Menem of Argentina in support of Buenos Aires’ candidacy. While this may have been true, as it was for the African continent’s Cape Town bid, there was little else to draw the attention – and votes – of enough IOC members to keep this city in the voting past the initial round.

The day wound up with Rome's demonstration. Along with Athens, it was a strong favorite to win these Games. Experience in hosting major sporting events (the 1960 Olympics, 1990 World Cup of Soccer), its cultural attractions and beauty, and the overwhelming support of the public were all elements expounded upon by the bid committee. However, the bid committee's honorary president (as well as President of the powerful International Amateur Athletics Federation), Primo Nebiolo, had come under fire for recent comments suggesting that Athens was too much

The proposed dates for the Athens Games are August 13-29, 2004 – a period carefully selected to coincide with traditional annual vacation time. Thus, traffic (and pollution) should be at a minimum. Over the last few years, Athens has augmented its sporting facilities with a number of new venues. To date, 72% of Olympic venues are complete, including the main stadium, used for the recent World Athletic Championships, the swimming center and a modern velodrome. New subway routes and a new international airport are also slated for construction. The bid committee projects costs for these Games at \$1.57 billion (plus capital investments of another \$1.5 billion), and expects a surplus of roughly \$25.3 million. As we have seen, projected surpluses can quickly disappear over the seven-year life of an Olympic Organizing Committee!

Collectors and visitors to Lausanne during the time of the IOC Session were treated to a special postmark, six different handstamped cachets (one per finalist and an IOC cachet), two cacheted covers and a cacheted post card.

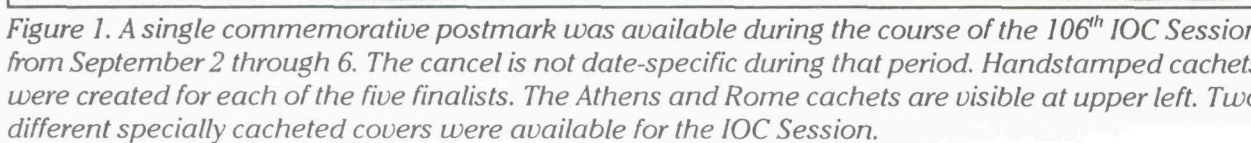




Figure 2. The candidate city handstamped cachets applied in Lausanne during the 106th IOC Session. The Athens and Rome cachets are depicted in Figure 1. Refer to text for cachet colors.

The commemorative postmark, machine-applied in black, depicts the columns outside the Olympic Museum in Lausanne. At bottom is the inscription "106^e Session CIO." Unfortunately for Olympic philatelists, the date inside the cancel was not movable, reading "2- 6.9.1997". This will make it more difficult for collectors to pinpoint the date that Athens was selected as the host city for the 2004 Games. This postmark was available from the Olympic Museum on September 2. From September 2-6, the postmark was applied at the temporary post office at the Palais de Beaulieu. The cover reproduced in Figure 1, while registered, received no auxiliary postal markings.

Each finalist was favored with its own special cachet reproducing the bid logo (Figures 1 & 2). The color of each cachet was different: Athens (light blue), Rome (purple), Cape Town (green), Stockholm (red), Buenos Aires (rose). With the exception of the name of the bid city, text was identical. The words "Ville Candidate" (Candidate City) appear along the upper part of the cachet, while "Jeux Olympiques 2004" (2004 Olympic Games) is inscribed at bottom.

Following the announcement of Athens as the host city on September 5, a special rectangular boxed cachet in red was available at the Palais de Beaulieu. It read: CIO (rings) IOC / 106^eme Session / Lausanne 5 Septembre 1997 / Proclamation Ville Organisatrice / Jeux Olympiques 2004. It was used in conjunction with the Athens cachet. The boxed IOC cachet was also available on September 6, however it is impossible to differentiate from those applied the previous evening since the date in the cachet was not moveable.

Two different cacheted covers, plus a post card, were available for purchase. The first (shown in Figure 1) duplicates the scene on the special postmark. A similarly designed post card was also on sale. Both were FIPO productions and sold for Sfr 0.50 (mint) apiece. The second cacheted cover shows a flaming cauldron representing the Olympic Flame. This cover was created by the Swiss Post Office as a commemorative cover for the postmark. It was sold, already canceled, for either Sfr 3.50 or 4.00. All three items were available at the Olympic Museum on September 2, and then at the Palais de Beaulieu from the 3rd to 6th.

(The author thanks Robert Farley for providing many of the philatelic details for this article.)

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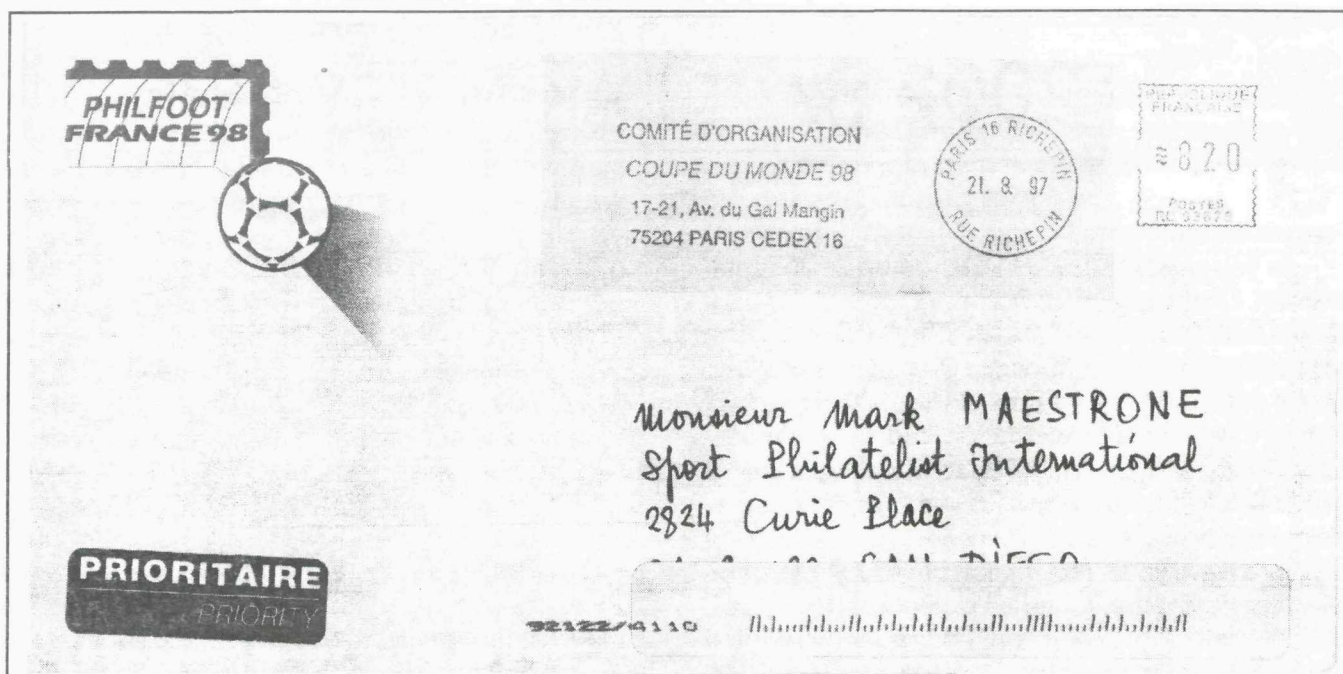
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Slogan meter of the World Cup organizing committee on PHILFOOT 98 stationery.

PHILFOOT France 98

by Mark Maestrone

PHILFOOT 1998 will be the first international philatelic exhibition ever to be organized during a Football World Cup. This exhibition will feature the best football thematic exhibits from around the world.

In 1994, on the occasion of World Cup 94 in the United States, the Amateur Athletic Foundation of Los Angeles mounted a small display of football philately at its headquarters.

PHILFOOT will take place between 25 May and 18 July, 1998, at the Musée de la Poste in Paris (The

Post Office Museum). This event is sponsored by the France 98 Coupe du Monde Organizing Committee, International Federation of Olympic Philately (FIPO), and La Poste (French postal administration).

For more information on PHILFOOT, please write Mr. Jean Pierre Picquot, 172 Boulevard Berthier, 75017 Paris, France. The deadline for submitting exhibit applications was September 30, 1997, with final selection notification set for October 1997. 🐶

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2002 SALT LAKE CITY UPDATE

by Leslie Gailey

As you read this, only 1500+ days remain until the XIX Olympic Winter Games open in Salt Lake City, Utah (February 8-24, 2002). It seems only yesterday that the International Olympic Committee (IOC) selected Utah as host of the 2002 Olympics. Figure 1 depicts the celebration in downtown Salt Lake City at the City and County Building on June 16, 1995 after the momentous announcement. My name is Leslie Gailey and over the next few years I will try to give you a feel for Salt Lake City and Utah as planning for these Games evolves.

Salt Lake City first began bidding for the Winter Olympics in 1966 (Sapporo elected to host the 1972 Winter Olympic Games). After further failed attempts in 1973 (Innsbruck, 1976), 1985 (lost to Anchorage, Alaska as the U.S. candidate city for the 1992 and 1994 Games) and 1991 (Nagano, 1998), Salt Lake City was finally awarded the honor of hosting the Olympics.



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SALT LAKE 2002



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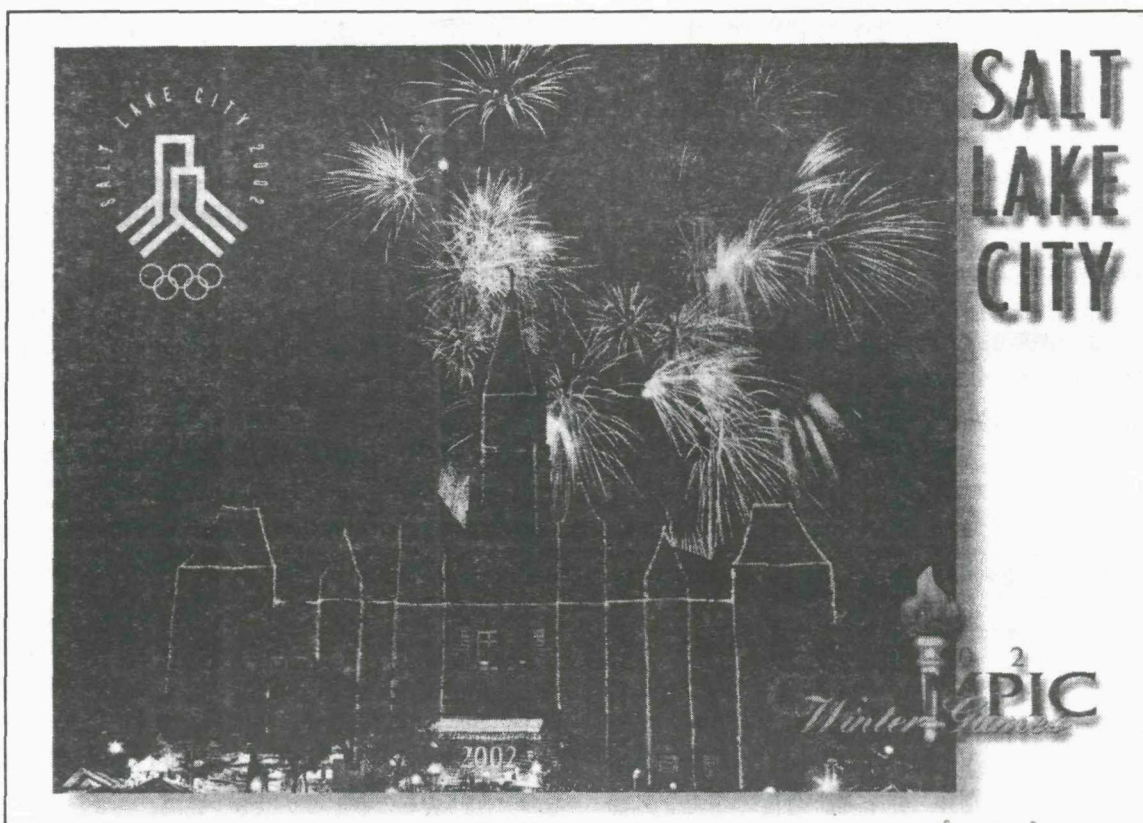


Figure 1a. The City & County Building all decked out to celebrate Salt Lake's winning the 2002 Olympic Winter Games. Folded greeting card by licensee, Great Mountain West.

On August 29, 1997 the president of the Salt Lake Organizing Committee for the Olympic Winter Games of 2002 (SLOC), G. Frank Joklik, unveiled the new Olympic emblem at Abravanel Hall, venue for the IOC General Session in 2002. The new logo (facing page and Figure 2) features the theme Contrast, Culture, and Courage. "Contrast is symbolic of Utah's landscape – from the arid desert to the snowcapped mountains. Culture represents the blend of cultures that make up the region's unique American heritage. Courage is the spirit of the athletes – the true essence of the Games."

Why a new emblem? To quote one SLOC official: "The logo is our only asset. We plan to generate \$1 billion dollars with this emblem."

In 1989, the citizens of Utah, in a state wide referendum, voted to defer sales tax to create a \$59 million fund to build and maintain a world-class winter sports center even before the Olympics were awarded. The venues are very centralized, with none more than 60 minutes away. A competitor can land in Salt Lake City and within 1 hour be training on the ski slopes, speed skating, figure skating, sliding on the luge or bobsled tracks, or ski jumping.

VENUES:

Rice Stadium: Opening and Closing Ceremonies. Located at the University of Utah, the stadium will complete its expansion in 1998.

University of Utah: Olympic Village. Planned capacity: 3,500 athletes, coaches and trainers.

Delta Center: Figure Skating (M & W) and Short Track Speed Skating (M & W). Completed in 1994. Planned capacity: 13,000.

E Center at West Valley City: Ice Hockey (M & W). Opened September 19, 1997. Planned capacity: 10,000.

Oquirrh Park Oval at Kearns: Speed Skating (M & W). The oval is complete, but will be covered. Planned capacity: 6,500.

Utah Winter Sports Park: Bobsleigh (M); Luge (M & W); 90 and 120 meter Ski Jumping (M); Nordic Combined Ski Jumping (M). Located at Bear Hollow



Figure 1b. Reverse of greeting card shown in Figure 1a. Card comes with colored envelope with candidate logo gold-embossed on back flap.

the bobsled/luge run and 90 meter ski jump are fully-operational. Facilities include summer training facilities for aerial events, jump pool and padded jumping pit. Tours of the facilities are conducted daily. Planned capacity (Bobsleigh/Luge): 14,000; (Ski Jumping): 10,000 seating, 10,000 standing.

Deer Valley Ski Area: Slalom and Alpine Combined (M & W); Freestyle Moguls and Aerials (M & W). Planned capacity: 10,000 seating, 10,000 standing.

Park City Mountain Resort: Giant Slalom (M & W); Snowboarding (M & W). Planned capacity: 10,000 seating, 10,000 standing.

Snowbasin Ski Area: Downhill, Combined Downhill and Super Giant Slalom (M & W). Planned capacity: 20,000 seating, 20,000 standing.

Ice Sheet at Ogden: Curling (M & W). Planned capacity: 2,000.

Salt Lake Convention Center: International Broadcast Center and Main Press Center. Planned capacity: 10,000 broadcast/press.

Cottonwood Heights Ice Arena: Practice site for Ice Hockey (subject to approval).

Note: Biathlon and Cross-Country Skiing courses have yet to be approved.

For those wondering about official sponsors, US West and Texaco are the only corporate sponsors announced so far. In the last few months, the SLOC has undergone a few changes. G. Frank Joklik has replaced Tom Welch as President. Replacing Mr. Joklik as chairman of the SLOC is Robert H. Garff.

Members of SPI with questions, are welcome to contact me at: P.O. Box 308, Sandy, UT 84091 or via email (leslieg@webtv.net).

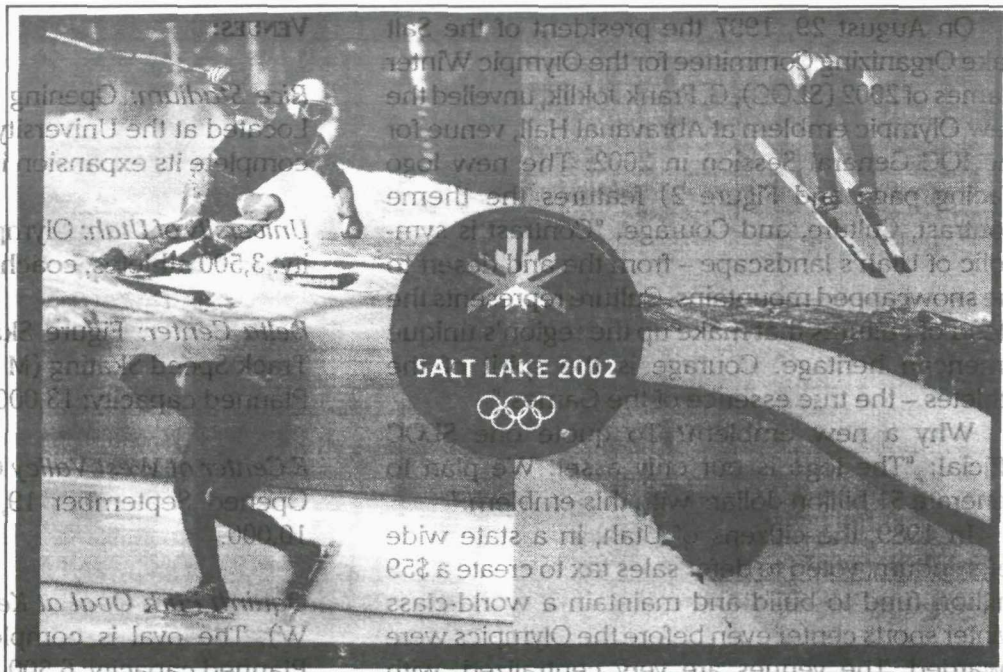


Figure 2. Great Mountain West official postcards showing the new logo. Cards have been reduced to a standard postcard size of 6" x 4" thereby requiring postage of only 20¢ (the current domestic rate for postcards).

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BOOK REVIEW

by Mark Maestrone

Bicycle Stamps: Bikes and Cycling on the World's Postage Stamps by Dan Gindling. Published by Motorbooks International, 1997. Hardbound, 144 pages, 6" x 9", 800 color illustrations. Retail price: \$24.95. To order from the publisher, call toll-free in the U.S.: 800-826-6600. Or write the publisher at: 729 Prospect Avenue, P.O. Box 1, Osceola, WI 54020-0001, U.S.A.

Author Dan Gindling, himself an avid cyclist, stamp collector, and editor of two outdoor magazines, presents an enlightening, and often entertaining, review of the history of bicycles and cycling. To assist him in telling his story, Gindling uses over 800 full color illustrations of stamps and other philatelic elements. Printed on slick paper, the colors are both vibrant and true to the original stamps as issued.

Thematic philately drives the organization of this book (a boon to any budding cycling exhibitor). The author thoughtfully, and very logically, categorizes bicycling stamps issued to date either by their design or purpose of issue. The result is 13 chapters each ending with a helpful "Listing of Stamps" alphabetically by country and year issued.

The first four chapters introduce the reader to bicycling philately and discuss the development of the bicycle as both a recreational and sports vehicle. It is here that we are acquainted with the wide array of bicycles beginning with the rather crude, foot-propelled "Draisienne" model and ending with today's high-tech light-weight racing cycles and mountain bikes.

The Olympic Games, having been the inspiration for so many cycling stamps, is given its own chapter. After a brief overview of the Olympic Games, Gindling discusses specific stamps depicting Olympic cycling, medal winners, and even Olympic mascots.

"It seems that as soon as two bicycles had been produced, people started racing them," the author points out. In his chapter on non-Olympic bicycle racing stamps, Gindling notes that "the first recorded bicycle race, a 1,200 meter track competition, took place at Saint-Cloud, outside Paris, on 31 May

1868." While this very early event was not recorded philatelically, one can go back as far as 1931 (Bulgaria) to find the first cycle racing stamp. Other races, both road and track, are also noted. Even Belgian legend, Eddie Merckx, has a brief sub-chapter! And for modern day athletes, a section on the triathlon is provided.

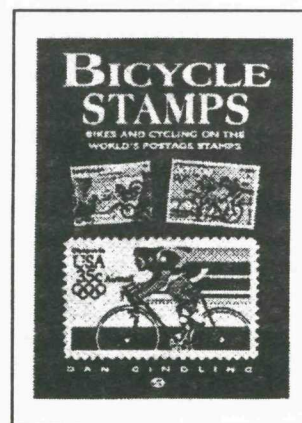
Subsequent chapters are organized along more philatelic lines. These include semi-postals, postal carriers, special subjects, local issues, booklets, first day covers, maximum cards, and postal stationery.

Chapter 11 – The Artists – is a particularly interesting one. Four leading stamp designers are discussed. Gyula Vasarhelyi, from England, is an astoundingly prolific stamp designer. Since 1962, this emigrant from Hungary "has produced over 6,000 stamps and First Day Covers for 148 countries"! The works of Paul Flora (Austria), LeRoy Nieman (U.S.), and Sue Passmore (Australia) are also reviewed.

"Errors on Stamps," a fascinating topic for any collector, is briefly addressed beginning with the 1899 "Immediata" error of Cuba. The author also considers errors in design. For example, he notes that the USPS cycling stamp for the 1996 Olympic Games showed a pursuit bike, while the text on the reverse of the stamp describes sprint racing – two very different Olympic cycling disciplines.

In order to encourage cycling philately, Gindling provides a helpful "Getting Started" chapter at the end, along with a glossary of philatelic terms.

All in all, I was most impressed with this book. The text, while not exhaustive, is instructive. And the listings of some 1,500 bicycling stamps are immensely helpful to any philatelist. The publicity release says it all: this is indeed "a unique resource for stamp collectors, as well as a colorful gift for any cycling enthusiast."



REVIEWS OF PERIODICALS

by Mark Maestrone

Olympsport **Vol. 30, #1A & 2/97**

Olympsport is published by the Czech association of Olympic and Sports Philately. Number 1A is a special issue devoted to soccer. It examines the various soccer clubs around the world from the perspective of philately. This 48-page study is profusely illustrated with meters, cancels and stamps.

Regular issue #2 begins with a look at 50 years of the Peace Cycle Race. Additional articles discuss the story of the Czech Olympic flag which was first displayed at the 1912 Stockholm Olympic Games; continuations of two articles (shooting competitions at the Olympics, and Olympic winners in philately); and a review of the 1976 contest between the football teams of Czechoslovakia and Germany. Recent postmarks, news of members, and announcements for the society's meetings are also included. *Olympsport* is in Czech.

Contact: Jaroslav Petrsek, POB 13, 282 23 Cesky Brod, Czech Republic. - M.M.

Podium **August 1997 (#17)**

As we get closer to the announcement of the host city for the 2004 Olympic Games, the Argentine candidate, Buenos Aires, is gearing up for the event. *Podium*, the journal of the Argentine sports thematic group, reports on the latest developments, including a look at that city's proposed plans for the Paralympic Games that always follow each Olympic Games. This issue also features a series of short articles on a variety of sports: soccer (the Mario Filho Stadium in Brazil, and Bolivia '97 America's Cup competition); basketball (Eurobasquet '97 in Barcelona); auto racing; and the winter sports of ice hockey and skiing (World Championships of Skiing in Trondheim, Norway). New sports and Olympic philatelic issues and member information are also provided.

Contact: Jorge A. Casalia, C.C. 30 Suc. 19, C.P. 1419, Buenos Aires, Argentina. - M.M.

Torch Bearer **Vol. 14, #3 (August 1997)**

The predominant theme of this issue focuses on the recent debate over how to control unnecessary and speculative Olympic stamps. Manfred Bergman responds to Ken Lake's analysis of the new IOC philatelic regulations. Pointing up the fact that this discussion is not a new one, century-old articles about the 1896 Greek Olympic issues are reprinted.

Additional articles: Berlin Olympic Congress of 1930; "Schuss," mascot of the 1968 Grenoble Winter Olympics; updates on 1996 British Olympic sponsors; and postcards issued to date for the 2002 Salt Lake City Winter Olympic Games.

Contact: Mrs. Elizabeth Miller, 258 Torrisholme Road, Lancaster LA1 2TU, Great Britain. - M.M.

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NEWS OF OUR MEMBERS

by Margaret Jones

New Members

2103 Susan A. Holmberg, 2025 Balearic Drive, Costa Mesa, CA 92626-3514 USA. Miss Holmberg is an accountant. ***Olympics, Horse Racing, Olympic Equestrian Events.*** (Jones)

2104 Marsha J. Lopez, Contributing Writer, American Skating World, % Group Publications, Ltd., 1816 Brownsville Road, Pittsburgh, PA 15210 USA. Marsha is a former professional skater. ***Figure Skating, Speed Skating, Winter Olympics, Summer Olympics, Gymnastics.*** (Jones)

2105 Veniamin M. Kramer, Box 141, Kiev, 253166, Ukraine. Dealer in stamps, postal stationery, FDC, maxi cards, cancels. ***General sports, Olympics*** (Jones)

2106 Steffen Eckstein, Schenkstr. 142, 91052 Erlangen, Germany. He is an engineer, interested in ***Olympics*** only. (La Porta)

ADDRESS CHANGES

Maria Bajema, 4185 Bedaki Avenue NE, Lowell, MI 49331 USA.

J. Michael Berry, Healey & Wise, PO Box 3, Tunbridge Wells, Kent, TN2 4ZE, England.

Benoit Carrier, 11821 Boul Lacordaire #8, Montreal-Nord Quebec, H1G 4K5, Canada.

Denise Huffhines, 2044 Vista Hermosa Way, El Cajon, CA 92019 USA.

Michel Larouche, 18049 Poiriau, Pierrefonds, Quebec, H9K 1J9, Canada.

Colm Thomas Murphy, 11 The Mariners, Valletta, Rochester, Kent, ME1 1FB, England.

David Schneider, 1400 Oakland Avenue, Piedmont, CA 94611-4115 USA.

Martin B. Schneider, 1104 Eagle Bay Drive, Ossining, NY 10562-2359 USA.

Nick Schroeder, 7719 West Grantosa Drive, Milwaukee, WI 53218-3713 USA.

John T. Slater, PO Box 243, Niagara Falls, NY 14304-0243 USA.

Bruno Cataldi Tassoni, Phila-Sport, Via dei Monti Tiburtini, 600 - 00157 Roma, Italy.

Stephen Tosti, 10 Court Street, Box 40, Arlington, MA 02174 USA.

Does anyone have current addresses for Edward B. Epstein and Mike Sullivan?

Total Membership, August 31, 1997 = 427.

Members' E-mail Addresses

Members wishing to have their e-mail addresses listed both here and in the upcoming supplement to the Membership Handbook, must e-mail their permission to the editor (markspi@internetmci.com).

Larouche, Michel

larouche@cae.ca

Tissington, Paul (changed)

pault@cgcable.net

Van Lint, Jack

wsdwjhl@urc.tue.nl

Exhibit Awards

NATIONAL SHOWS

COLOPEX 97, Columbus, OH. Charles V. Covell, Jr. received a silver for "Soccer (Just for Kicks)."

NAPEX 97, Washington, DC. Michael Jaffe won a vermeil award for "The Resurgence of Hunting and Fishing on Indian Reservations."

ROMPEX 97, Denver, CO. Holly & Gary Gibson won a gold, ATA first, and Topical Philatelists In Colorado awards for "The Dimensions of Gymnastics."

REGIONAL SHOWS

SOPEX 97, Medford, OR. Walter E. Pressel received a bronze award for "Olympics, the 1996 Olympic Games," plus two ribbons for 1st and 2nd place at the V.A. Domiciliary in White City, Oregon.

WISCOPEX 97, Wauwatosa, WI. David Kraase won a youth silver award for "Olympics."

NEW STAMP ISSUES

by Dennis Dengel

Bhutan: 15 June 1996. 1996 Atlanta Summer Olympics. The set features pictures of their Olympic coins: 5 ngultrum, soccer coin; 7 nu, basketball coin; 5 nu souvenir sheet, judo coin; 15 nu souvenir sheet, archery.

Columbia: 16 July 1996. 1996 Atlanta Summer Olympics. 500 pesos shows ancient Greek runners.

Cuba: 25 March 1997. 1998 World Cup Soccer Championship in France. A 10 centavos, two 15c, a 65c, a 75c and a 1 peso souvenir sheet showing various soccer scenes.

France: 30 August 1997. World Championship of Rowing. 3 franc value shows a boat with 4 rowers.

Israel: 15 July 1997. 15th Maccabiah Games. 5 shekelim value shows an ice skater.

Japan: 17 April 1997. 1997 Men's World Handball Championship. 80 yen value shows a handball.

Korea, South: 10 May 1997. Second Pusan East Asian Games. 150 won, runner with torch.

Maldives: 13 March 1997. 1998 Nagano Winter Olympics and Medalists from former games. 2 rufiyaa, speed skater Ye Qiabo; 3rf, downhill skier Leonhard Stock; 8rf, cross-country skier Bjorn Baehlie; 12rf, bobsledder Wolfgang Hoppe. A block of four se-tenant 4rf stamps showing figure skater Hema Von Szabo-Planck, figure skater Katarina Witt, ice dancers Bestemianova & Buka, and ice dancers Torvill and Dean. Two 25rf souvenir sheets: one shows figure skater Sonja Henie and the other shows figure skaters Andree Joly and Pierre Brunet.

Micronesia: 15 July 1997. Second Federated States of Micronesia Games. A se-tenant block of four 32 cent values showing women's tennis, discus throw, women's swimming and canoeing.

Mongolia: 1996. 1996 Atlanta Summer Olympics. two souvenir sheets. A 500 tugrik value shows basketball and a 600 tugrik value shows judo.

Nevis: 1 May 1997. The cricket players of Nevis: 25 cents, Elquemedo Willet; 80c, Stuart Williams; \$2.00, Keith Arthurton. Two \$5.00 souvenir sheets feature the above players.

Niger: 1996. German Soccer Team, the 1996 European Soccer Champions. A pane of 4 se-tenant 400 franc stamps showing different scenes including Oliver Bierhoff, Chancellor Helmut Kohl, Mathias Sammer, the soccer stadium, the Championship logo and Queen Elizabeth II.

1996. The 1998 World Cup Championships in France. 125fr, shows the trophy and a US player; 175fr, a Brazilian player; 750fr, an Italian player; 1,000fr, a German player; 1,500fr souvenir sheet showing a typical soccer scene.

St. Vincent and the Grenadines: 23 Jan 1997. Jackie Robinson. A \$1.00 self-adhesive showing a portrait of the famous baseball player.

Taiwan: 9 September 1997. Sports postage stamps. 5.00NT, Badminton; 12.00NT, Bowling; 19.00NT, Tennis.

15 July 1997. Famous Golf Courses of the World. A pane of nine se-tenant \$1.00 stamps. Each stamp shows a different course.

Tunisia: 13 June 1997. The Mediterranean Games at Bari, Italy. A 350 millimes stamp shows a tennis player, a runner and a map.

Eastern European Sport & Olympic Material Available

Stamps, overprinted stamps, postal stationery, FDCs, maxi cards, specially canceled covers and cards, view cards, etc. All kinds of themes: SPORTS and OLYMPICS, as well as others, from the USSR, CIS, etc.

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COMMEMORATIVE STAMP CANCELS

by Mark Maestroni

THE NUMBERING SYSTEM

Catalogue numbers are shown at left, such as 88101-911. In this example: 88=Year [1988]; 1=Month [January]; 01=First day of use; 911=First 3 ZIP code digits. The months of October, November and December are 2-digit months, and are expressed as X, Y, and Z. The place of use is listed next, followed by the dates of use. All cancels are in black. The numbering system is from the Commemorative Cancel Catalog published by General Image, Inc., PO Box 335, Maplewood, NJ 07040, and is used with their kind permission.

SPORTS CROSS INDEX JULY-AUGUST 1997

Auto Racing: 97731-462,
97805-148.
Baseball: 97803-133, 97803-172,
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97816-198, 97818-177.
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Horse Racing: 97802-128,
97804-128, 97823-128.
Running: 97810-546.
Skiing, Snow: 97811-804.



97719-5?? Iowa 19-26

RAGBRAI '97, a seven-day bicycle race across Iowa, celebrated it's 25th anniversary with a pictorial cancel from 33 towns:

Missouri Valley, IA 51555	19
Underwood, IA 51576	20
Hancock, IA 51536	20
Oakland, IA 51560	20
Carson, IA 51525	20
Red Oak, IA 51566	20
Corning, IA 50841	21
Prescott, IA 50859	21
Creston, IA 50801	21
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Pilot Grove, IA 52648	26
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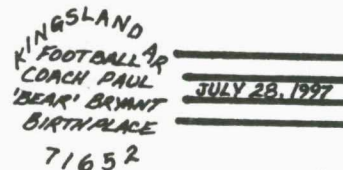
97726-141 Springville, NY 26-27



97726-447 Canton, OH 26-27



97726-497 Grayling, MI 26



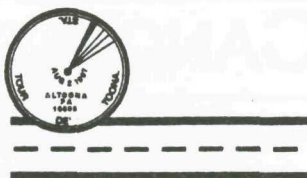
97728-716 Kingsland, AR 28



97731-462 Indianapolis, IN 7/31-8/2



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97803-133 Cooperstown, NY 3



97803-172 St. Thomas, PA 3



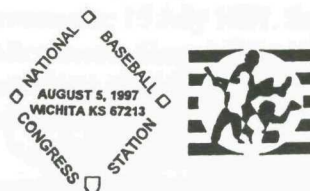
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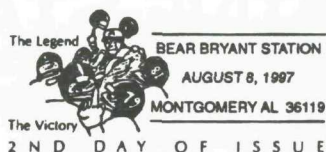
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97805-148 Waverly, NY 5



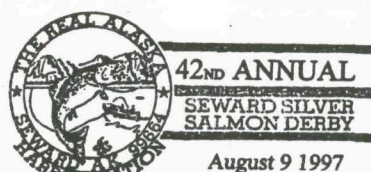
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97808-361 Montgomery, AL 8



97809-874 Farmington, NM 9



97809-996 Seward, AK 9-17



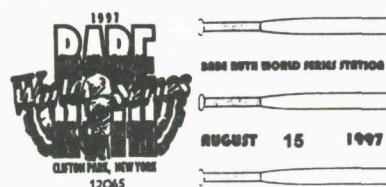
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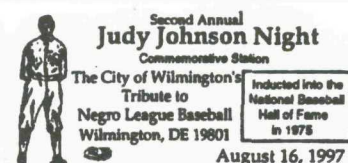
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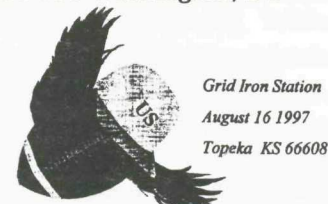
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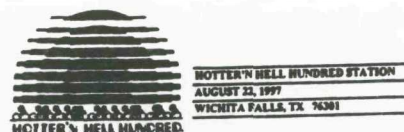
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97817-605 Aurora, IL 17



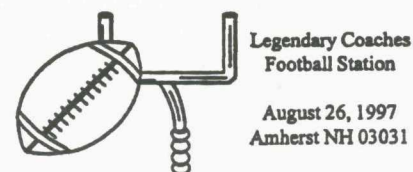
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