

# Records differ on some first day covers

by LARRY MCINNIS

In late 1928 and early 1929, Canada issued 11 stamps that have become known to serious collectors as the George V "Scroll" issue (Scott 149-159).

There are four values showing King George V, and five of Canada's most famous pictorials: the 10-cent Mount Hurd (Scott 155); the 12-cent Quebec Bridge (Scott 156); the 20-cent Prairie harvest (Scott 157); the famous 50-cent Bluenose (Scott 158) and the \$1 Parliament building (Scott 159).

Some stamp catalogues have disagreed on the dates some of the stamps were issued.

A Chateaugay, Que., cover expert, Marcel Cool, has turned up evidence he says should establish first days for each stamp in the issue that can, and should, be accepted by all catalogues.

For example, the 2-cent King George in the series (Scott 150) was issued Oct. 16, 1928, according to the Scott Canada specialized catalogue, the Lyman Standard and others. Cool has the stamp on a cover with "First Day Cover" typewritten in the upper left corner, addressed to Rev. F.S. McCall, B.A., D.D., Alberta College, Edmonton, Alberta, cancelled Oct. 16, 1928.

That would tend to substantiate the catalogues' listing, it would seem.

Not so, says Cool.

He has a cover, also with "First Day Cover" typewritten in the upper left corner. It was addressed to T.R. Legault Esq., P.O. Dept., Ottawa and cancelled at Ottawa on Oct. 17, 1928.

Who was T.R. Legault? He was the accountant in charge of the postage stamp division of the Post Office Department in Ottawa. He was one of the country's early collectors of first day covers, mailing them either to himself, or to his friend, A.F. Brophy, in Montreal.

"Legault was in a privileged position to know the dates of issue at Ottawa," Cool said, "and since he did prepare first day covers for this issue, it is only reasonable to assume these were, in fact, the dates of issue."

But, what about the Oct. 16 Edmonton cover?

Cool offers this explanation: "As other post offices across Canada no doubt received their supplies of these stamps a few days prior to the official issue date, it is possible—if not probable—that one or more of these offices began issuing them before Ottawa!"

Scott lists the first in the series, the one-cent orange (Scott 149) as being issued Oct. 25, 1928. Legault's first day cover was cancelled at 11 a.m. on Oct. 29, 1928.



## Stamps

by Larry McInnis

The more famous stamps of the series are, as I've said, the Quebec Bridge, harvest, Bluenose and Parliament building. The issue dates shown in all common catalogues, and perhaps all catalogues that list issue dates, is June 6, 1928.

Cool presents an array of Legault covers with a date-stamp of Jan. 8, 1929, some addressed to himself, some to Brophy.

This particular discrepancy really aroused my curiosity. The souvenir cards of the Bluenose, issued for the 1982 international youth exhibition at Toronto, gave Jan. 6, 1929 as the first day of issue.

I don't know why, but I was moved to check Jan. 6, 1929 on my Day-Timer Ready-Reference Calendar ("for ascertaining any day of the week for any given time from 1800 to 2050 inclusive").

I was amazed to discover Jan. 6, 1929, was a Sunday; Jan. 8 was a Tuesday.

I can't believe that in 1929, even with a six-day work-week not only common but the norm, that four stamps would have been issued on a Sunday. (Legault's

covers tend to support that.)

And neither could Canada Post. A souvenir card showing the Bluenose, issued for

Canada '84 at Montreal last year, gives Jan. 8, 1929 as the date of issue. Catalogues, however, still use Jan. 6.

Here are what Cool

suggests should be regarded the first day of issue dates: Scott 149, Oct. 29, 1928; 150, Oct. 17; 151, Dec. 12; 152, Aug. 16, 1929; 153, Dec. 12, 1928; 154, Dec. 21; 155, Dec. 5; 156, to 159 inclusive, Jan. 8, 1929.

If anyone has anything to add to information on this series,

you can write to Marcel Cool, 145 St. Mary's, Chateaugay, Que., J6K 2J3. Needless to say, a stamped, self-addressed envelope is required if a reply is expected.

### LETTERS

Letters are invited. Please send enquiries to the writer at P.O. Box 40, Beauharnois, Que., J6N 3C1.

## Movie Review

by TERRY DUPUIS

The romantic historical novels of Sir Walter Scott (1771-1832) have provided Hollywood with some excellent material for good adventure films. The most accomplished of these screen transitions of Scott's works was undoubtedly the 1952 production of *Ivanhoe*.

The MGM Studio pulled all the stops and spared no expense in bringing this story of medieval chivalry to the screen. It was produced on location in England, and it turned out to be superior to most other movies which have been set in the time period of 12th Century England.

The excellent screenplay of Noel Langley followed the outline of the Scott novel. The main character of the story is Wilfred of Ivanhoe, a loyal knight who served with King Richard in the Crusades. Richard has been captured by the Austrians and is being held for ransom.

But Richard's brother Prince John is more concerned with taking advantage of the situation to put himself on the English throne. Therefore, Wildred of Ivanhoe is dedicated not only to raising money for Richard's ransom but to thwart the plot of the Normans to put the treacherous Prince John on the throne.

*Ivanhoe* benefits from good casting. The English at first raised their eyebrows dubiously when they heard that the distinctly American actor Robert Taylor was going to play the fictitious English hero of this piece, but the general consensus after the movie was released was that Taylor had done a fine job.

There were two storybook heroines in this tale, *Ivanhoe's* love the Lady Rowena and a young Jewish girl named Rebecca. Joan Fontaine was cast as Rowena and Elizabeth Taylor, who was just 20 years old at the time,

played Rebecca.

When it came to portraying villains in costume epics, there was no other actor in Hollywood, apart from Basil Rathbone perhaps, who could hold a candle to George Sanders. Sanders had provided the villainy in *Samson and Delilah*, *The Son of Monte Cristo* and many of Tyrone Power's swash-bucklers. Therefore, he was ideally cast as Sir Brian, who was Prince John's right-hand warrior in *Ivanhoe*.

Prince John was portrayed by British actor Guy Rolfe. The supporting roles were played by actors like Felix Aylmer, Finlay Currie and Robert Douglas, familiar faces if not names, to anyone who has seen quite a few costume adventures movies. These actors always seemed to be turning up in them.

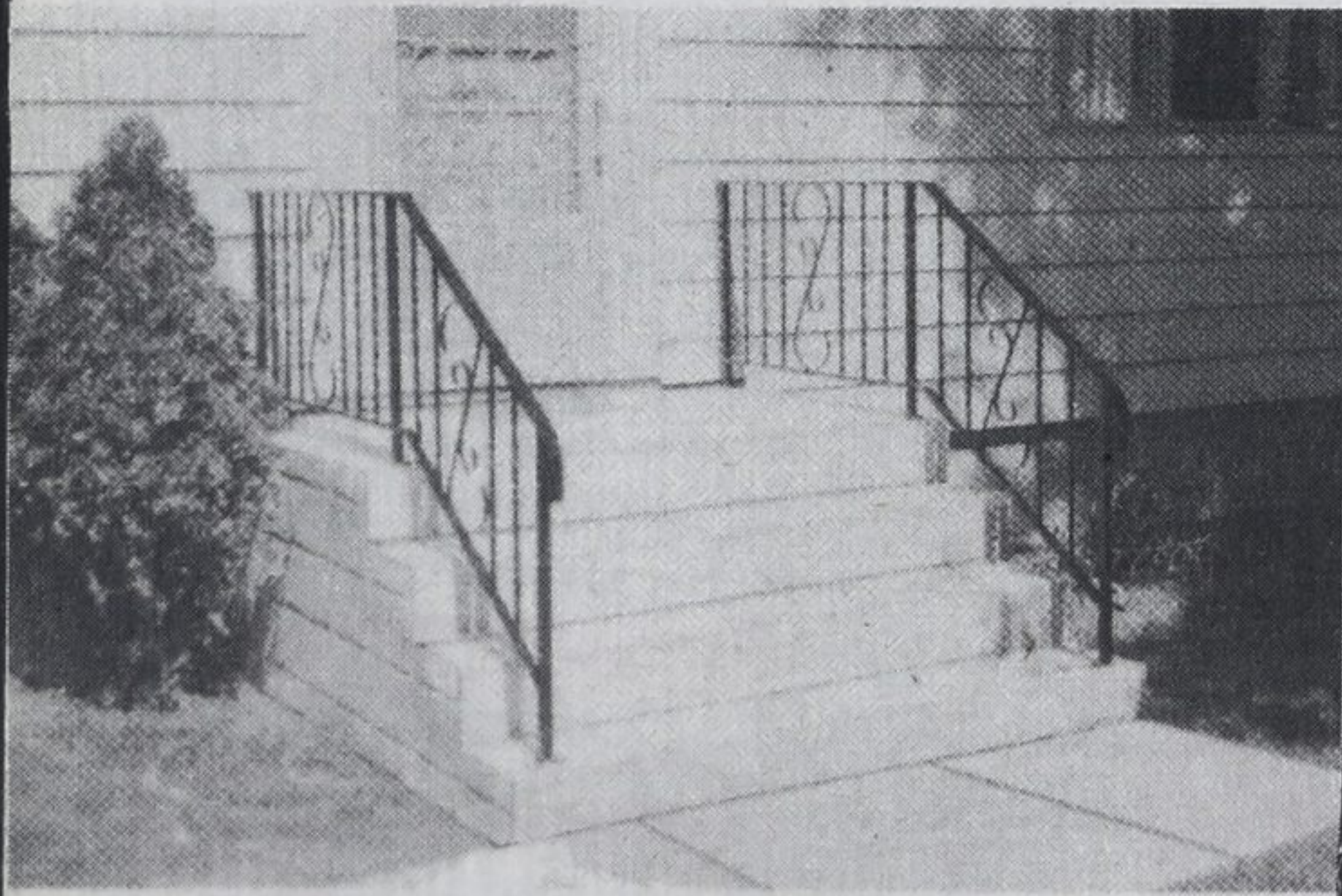
There is a richness of detail and atmosphere in *Ivanhoe* which makes it far superior to most of the other historical adventures made during this period of film making.

Freddie Young was responsible for the movie's glowing Technicolour photography and there was a very evocative musical score by Miklos Rosza. Rosza was one of the greatest composers of symphonic musical scores, particularly for films of a historical nature like *Ben Hur* and *El Cid*.

*Ivanhoe* was shot at the 120-acre Boreham Wood Studios, outside London. Here all of the film's sets were built, including Torquilstone Castle. This was a 12th century fortress and a full scale replica of it was built at the studio, including a moat. The battle sequence which is set around Torquilstone Castle lasts almost 15 minutes on screen, and it remains to this day one of the most authentic battles ever recreated for the movie screen.

This same meticulous detail went into every other sequence of this movie as well. *Ivanhoe* remains one of Hollywood's finest depictions of the age of chain-mail and castles.

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