



Phillip Kasman, president of Ascot Clothing keeps a close eye on the detail of the uniforms and costumes his firm is manufacturing for the tattoo. Here he tailors a Black Watch doublet on employee Rolland Daoust. (CF-66-353-4)

Brigadier C. A. Peck, Director-General Centennial for the Canadian Armed Forces discusses with Drum Major Michel Phelan of the 2nd Battalion Royal Highland Regiment of Canada and Pipe Major A. M. Cairns Tattoo Pipe Major RCAF, an 1782 Uniform of the 42nd Regiment of Foot which will be featured in the Military Tattoo.



GETTING THE SHOW ON THE ROAD

Certain portions of the Canadian Forces Centennial Tattoo will be based on history, and its planners are doing the next best thing to calling back the original cast.

The show will go on the road next March.

To establish authenticity, the Department of National Defence Centennial planning staff, directed by Brigadier C. Arnold Peck, has been rummaging through the past 300 years of Canada's history with an eye peeled for such things as the shape of trade axes, the pattern of the moccasins worn by *coureur de bois*, the exact measurement of a Royal Foot lineal in the reign of Louis XIV, the dress of sailors in 1812 and 1910, and the length of a Scotsman's kilt in relation to his kneecaps in the year 1780. Even the sound of military and other music played in Canada at certain points in time between 1665 and the present has been investigated in order to provide the seed for original tunes and special arrangements. Some of the music will be played on duplicates of old-time drums, and

marched to in types of foot drill authentic to the period. All this and more in preparation for a two-hour entertainment woven around military themes and scheduled for presentation at 40 locations across Canada during the 1967 Centennial.

The show will not be a staged lesson in history, however. According to Captain Ian Fraser, producer of the Tattoo, it will be straight entertainment using the Canadian military past and present as the theatrical canvas on which to splash the

colour and sweep of marching bands, pageantry, comedy, fantasy and gymnastics. Even so, it will still provide Canadians with a chance to see what some of the homefolk looked like years ago and at the same time acquaint them with the cooperation existing within the Canadian Forces of today.

Some of the areas of the past being used as a base for a few of the Tattoo segments are the years 1665, 1780, the Boer War and the First and Second World Wars.

Robert V. Rosewarne, designer and art director, has been the "trouble shooter" for a host of the problems concerning costumes. In turn he has asked for and received considerable assistance from such people as the officials at the Royal Arsenal in France, the Curator of the Scottish United Services Museum in Scotland, the National Research Council, the National Library, the Canadian War Museum, Mines and Technical Surveys, the Public Archives, the DND Reference Library, and local museums in Canadian towns and historical sites.





In a small Toronto foundry a mould maker prepares the sand mould for an aluminum alloy pike head, one of 11 weapons being reproduced in quantity for the tattoo by Mr. Denby. (CF-66-353-1)



Examples of the reproductions of weapons is seen in these four samples of British and French trade axes which were cast in moulds taken from original museum specimens.



Military antiquarian Ed Denby, of the Musket and Doubloon shop in Toronto, sorts through the hundreds of Canadian Boer War and First World War buttons he accumulated for tattoo uniforms.



Representative of the scrupulous historical detail being followed in all facets of the tattoo equipment is this costume for a wealthy French merchant to be worn in one of the scenes.

Going back to the year 1665, Rosewarne discovered that there was a difference in the measurement of a foot during the time of Louis XIV of France and that of today. This came to light when the type of weapons carried by the Carignan-Salières, the first troops sent to Canada for the protection of early settlers, was being checked. Rosewarne learned that the regiment was unique for the period since its members were clothed in a common uniform and were outfitted with such things as flintlock muskets, plug bayonets that were inserted into the muzzles of the muskets, and short swords of the "hanger" type. Once he had assembled this and other information received from M. Marcel Baldet of the Royal Arsenal in France, he had then to produce sketches and specifications concerning the weaponry he wanted copied.

"I called the National Research Council to ask if there was any difference between the French inch of the 1600s and that of today," he says. There was. In those years a Royal Foot — so called — was 12¾ inches as compared to today's standard of 12 inches.

Even the decorative design in the lace worn on the royal blue full-length tunics

of the musicians in the Carignan-Salières Regiment has been matched.

Colour has also been a problem for the planners in such things as matching the hues of the Black Watch kilt in 1780 and that of the khaki of the uniforms worn by Canadian soldiers during the Boer War. In researching the Black Watch dress and armament of 1780, the planners were aided by W. A. Thorburn, curator of the Scottish United Services Museum at Edinburgh. Thorburn was the man who did the research for the BBC documentary film on the Battle of Culloden shown on CBC-TV.

When their inquiry was completed the planners knew many things: that the Black Watch kilt was worn just above the knee in 1780 instead of slicing across the kneecap as it does today; that corporals wore a white shoulder knot instead of stripes; and that other ranks wore a red and white button-facing with the red striping slightly off-set from centre.

Pipe-Major Archie Cairns of the Pipes and Drums, CFB Rockcliffe, was concerned with researching old pipe and drum music during a trip to Britain. He discovered that no music was written for the pipes until about 1810, the pipers previously borrowing the reels, jigs and

strathspeys of country fiddlers and playing them with a minimum of phrasing and allowing the melodies to flow plainly and evenly and with little adornment. The pipe music for the Tattoo's 1780 segment will therefore be played without quite the embellishments common to the music of today, and will be accompanied by drums constructed exactly as they were in 1782.

The drumming scores are being arranged by Drum Sgt. John Kerr, RCAF, who has become somewhat of a specialist in old Scottish drum music.

The volumes comprising the Picture Gallery of Canadian History by C. W. Jefferys and published by Ryerson, have also been a picked-over source of information in creating plans from which trunks, canoes, farm implements and the period dress of civilians can be made.

Major R. J. Reynolds, who is looking after supplies for the Tattoo, expects that uniforms and costumes including navy, army, air force and civilian, will total about 3,000, some of them modern and the others made from government materials where possible. Items include such things as trade axes, French muskets, spontoons, swords, halberds, *Brown Bess* muskets carried in various models by British troops during the 18th and 19th

centuries, gorgets, claymores, wigs, dirks, pistols, sheath knives, naval field guns of the type used in 1812, and army equipment of Boer War times; navy, army and air force items from the First and Second World Wars, weaponry of the present time, a host of flags and pennants of different designs and years and, of all things, a Town Crier's bell. Add to this the fact that supply also means the provision of thumb tacks, scratch pads, staples, jeeps, motorcycles, carbon paper, pens, pencils and erasers, and you are overcome by the entire venture.

The Tattoo itself was selected as the vehicle best suited to display the Canadian Forces during Centennial year since it is a presentation steeped in military tradition and used extensively in celebrations of national significance.

It is a military entertainment developed from a custom of 17th century British troops stationed in the Dutch Lowlands. As was the practice in those days, active operations ceased in the late autumn and troops of the rival forces went into billets in the towns and villages surrounding the battlefields. For the troops the social centres of the towns were the inns and taverns, and the majority visited them during the evenings. It was therefore

necessary to find some way of getting them out of the inns and back to billets at a specified time. This was done by sending a drummer through the streets between 9:30 and 10 p.m. to beat a warning call for the troops and to indicate to the tavern owners that it was time to turn off the beer taps. The old Dutch expression for the signal of closure was *doe den tap toe* which, when freely translated into English, means *shut off the taps*.

Although the origins of the word *tattoo* are not unanimously agreed upon, the majority agreement is that it developed from the shortening of the longer Dutch phrase to *taptoe* by the British and, by constant use, the changing of the pronunciation of *taptoe* to *tattoo*.

A number of Tattoos were produced by Canadian servicemen prior to the Second War; and since the end of that war many have been performed in camps and cities across the country. Perhaps the best known are the Tattoos produced as part of the Vancouver Festivals in 1958 and 1961, and the highly successful Canadian Tattoo staged at the Seattle World's Fair in 1962.

The Centennial Tattoo, however, is to become one of the greatest military

displays in Canada's history; and also an historical first for Canada's two main railway systems, which will be tackling their most remarkable enterprise in transportation.

Both the CNR and CPR are producing special trains of 24 cars each that for five or six weeks will serve as hotels on wheels. The two trains are to be used to carry two Tattoo troupes of about 335 people each westward across the nation to perform at towns and cities on the way. The trains will be self-sufficient as far as accomodation, messing and recreation facilities are concerned. In addition they will carry all stage equipment, plus the vehicles to haul the items from the railway sidings to the performance locations.

At Vancouver the two troupes will link up and, joined by troops from the area, will stage large shows at Vancouver and Victoria before flying eastward for additional performances that will end in shows involving a cast of about 1700 at Expo 67 and the Canadian National Exhibition. On completion of these, three smaller versions of the Tattoo will be staged at Charlottetown, P.E.I., and St. John's and Corner Brook, Nfld., to conclude the Canadian tour.