

A PUBLICATION OF THE ROYAL NOVA SCOTIA
INTERNATIONAL TATTOO SOCIETY
FALL 2016 • ISSUE 50

Tattoo Times

THE WORLD'S BIGGEST AND BEST ENTERTAINMENT SPECTACULAR

YOUNG
VOLUNTEERS

NEW SHOW
TIMES & DATES

BEHIND THE SCENES
with Annette Rhynold



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What a show! As we close the book on 2016, let's take a look back at everything that made it a spectacular production. In this issue you'll find reviews, remembrances, and profiles on great people who pour their hearts into making the Tattoo the best of its kind anywhere in the world.

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2016 SHOW
REVIEW

ACROBATS,
MUSIC, MARCHING AND
EVERYTHING IN BETWEEN:

the Tattoo
**WRAPS UP
ANOTHER GREAT
YEAR**





Just prior to the opening of the
Royal Nova Scotia International Tattoo
on June 30, show announcer
Paul Hollingsworth
described the annual event as
"one of the greatest shows on Earth,"
and the Tattoo once again
proved him right.





Featuring a unique mix of everything from gymnastics and trampoline acrobats, military bands, RCMP, pipes and drums, drill teams, dancers and more, the Tattoo took over Halifax's Scotiabank Centre from June 30 to June 7, and also held performances around the city as part of the Tattoo Festival.

And after an absence in 2015, the Tattoo welcomed back one of their most requested acts. The Flying Grandpas are a comedic group of German police officers who perform trampoline acrobatics. The costumes and music make for a funny show, but their skills are no joke; the group even has a former trampolining Olympian on their roster.

Member Helge Westphal jokingly described the group as "old men making trampoline sports," and said the trip to the Tattoo, his 13th, is always a high point in the year. They've built a special relationship with the organizers and crowds, he said.

"We know the people. The people love us here, so we love them. It's simple."

They were joined in the show by entertainers like German aerial acrobats the Flying Saxons, as well as the Simba Zambezi Acrobats of Kenya, who performed fire eating,

hoop diving and other stunts.

As usual, unique additions to the 2016 show featured a selection of timely tributes, including a segment honouring the first responders who helped in the aftermath of the wildfires in Fort McMurray,

Alberta, as well as the many residents who dealt with the devastating effect of the disaster.

Jim Forde, Tattoo producer and former director of the Stadacona Band, said it was a no-brainer to highlight Fort Mac in the show after witnessing the impact of the story nationwide and the willingness of Canadians to step up and help.

"We decided that this was a very significant Canadian story this year, so we chose to pay tribute to the resilience of the people up there and to all the Canadians who have helped in different ways."

The show also included tributes to the No. 2 Construction Battalion in their centennial year, with a group of African Nova Scotians wearing the uniforms of the Battalion in the show, as well as the tragic losses suffered by the New-





foundland Regiment at Beaumont Hamel during the Battle of the Somme, which also marks its 100-year anniversary in 2016.

And of course, many military groups were involved to help accentuate those Great War tributes, with the CAF represented by the Stadacona Band of the RCN, the RCAF Band, the CAF Composite Reserve Band and the CAF Pipes and Drums. Other military groups included Germany's Heeresmusik-korps Koblenz Army Band and Wachbataillon drill unit, as well as the United States Air Force Honor Guard Drill Team.

It was especially unique for the U.S. Air Force group to be included, with the Tattoo performances taking place over the American Independence Day holiday. For a U.S. military band or drill team to get permission to leave the country over July 4 is no small feat, ex-

plained Capt Kenda Gusme.

"We travel abroad extensively, but this is the one week where we really are expected to be home and to be a part of those celebrations on home soil. Everyone in Halifax

has been so welcoming, and asking us about our country and how we celebrate the holiday, so we're not missing out. It's pretty special."

The group wowed crowds during the show with their precise drill routines, highlighted by members marching through a path of swinging bayonet blades, each sharp tip just barely missing contact.

Capt Gusme said it's always great to show off skills for new audiences, and that getting to watch the other performers through the week was also a thrill for her team, especially the acrobats and circus-style acts.

"It's very different for us, the show is huge and there's so much involved. It's incredible."

Other Tattoo mainstays like the RCMP, Nova Scotia Irish Dancers, Tattoo Choir and Highland Dancers rounded out the assembly scenes with the massed pipes and drums, making for impressive visuals, especially during the dramatic finale with the entire cast assembled together.

Forde said he was pleased to oversee another successful year of the Tattoo, giving credit to the many volunteers and staff, some of whom work year round to ensure a spectacular show.

"And we're already working ahead for the next few years. It's a lot of work but it's also an awful lot of fun. The people of Nova Scotia support us, we get lots of tourists coming out, it's always an exciting time."

This review was initially published in *The Chronicle Herald* on August 11, 2016.

Dear Tattoo Family:

The 2016 Royal Nova Scotia International Tattoo was another great production! This year we were thrilled to welcome the United States Air Force Honor Guard Drill Team from their home base in Washington, D.C. as well as The Flying Grandpas, Wachbataillon, Heeresmusikkorps Koblenz and The Flying Saxons from Germany. Pipes and Drums included groups from New Zealand and Switzerland. The Tattoo Highland Dancers and the North American Brass Band Summer School had members from Canada, the US and the UK. Last but not least, Simba Zambezi Acrobats from Kenya delighted our audience throughout the production. The backbone of the production was all of the amazing Canadian talent from the Canadian Armed Forces to the Nova Scotia Irish Dancers to our choirs to the RCMP. It was truly an international event!

This past year has also been a time of great transition for the Tattoo with the retirement of founding Producer/Director Ian Fraser and long-time CEO/Executive Producer Ann Montague. Ian and Ann have been preparing for this transition over several years – Jim Forde and Tom Peet having been the Producer and Director respectively for both the 2015 and 2016 Tattoos. Jim and Tom will continue in these roles.

The Tattoo family each year literally has thousands of people who design, build and perform in the production. All of us will miss the vision, wisdom and leadership of both Ian and Ann and we wish them each a long and healthy retirement.

The Board of Directors of the Royal Nova Scotia International Tattoo Society conducted an extensive search for a Managing Director over the last six months. On behalf of the Board of Directors, Chairman LCol The Honourable Alan R. Abraham is very pleased to announce the appointment of Jennie King as Managing Director of the Tattoo. As the managing director, Jennie will partner with the Board to lead the organization into the future.

Jennie King is a native Nova Scotian who grew up attending the Tattoo annually with her family. She is a graduate of Saint Mary's University with a Bachelor of Commerce degree and has a very strong background in marketing, communications and fundraising. For the last eight seasons, she led the strategic marketing and business development arm of the Neptune Theatre in Halifax. Prior to the Neptune, Jennie was Sales and Marketing Manager of Satlantic, Inc. for eight years and also has professional experience as a marketing consultant.



*Jennie King, Managing Director
Royal Nova Scotia International Tattoo*

The Board and Staff of the Tattoo are extremely pleased that Jennie has accepted this position and expect that she will lead the Tattoo into a glorious future.

My six month appointment as the interim managing director through Arts Consulting Group Canada is coming to an end, and I would like to thank all of the Tattoo Family for your support and guidance over the past half year. I will return next year to my usual place as a cheering audience member.

Yours sincerely,

Heather Kitchen

Interim Managing Director

Royal Nova Scotia International Tattoo



Briony Merritt



Rachel MacLeod

YOUNG VOLUNTEERS

By Heather De Cleer

If it wasn't for its volunteers, the Tattoo would not be able to present a show as we know it.

They are the backbone of the production, helping out in any way they can: from performing to backstage tasks, distributing posters to pulling curtains, front-line duties to administrative work. They come from Nova Scotia and beyond: retired, part-time and full-time workers who take three weeks (or more!) out of their busy schedules to lend a helping hand. As well, more and more members of the young generations are bitten by the "Tattoo volunteer bug." High school students, university students and young workers – here are four of the many young faces of the Tattoo.

She may be the youngest volunteer at 15 years old, but Rachel MacLeod is far from being new to the job. Her family had already been involved with the Tattoo for over 25 years when she joined the volunteer team five years ago. Over the years, her tasks included handing out flyers at the

Canada Day parade, helping with office tasks, selling merchandise and souvenir programs, stamping badges and photocopying, to name a few.

"I also love trading lapel pins with performers," she says. Every year her lanyard is heavy with lapel pins, signaling the many friendships she makes. It is one of the many Tattoo perks!

The Tattoo was so fun that both student interns from 2015 returned to volunteer this year in new roles.

"I started as an administrative intern in the summer of 2015 and, after experiencing the dynamic of producing a show of that calibre, I decided to come back as a volunteer this year," says Briony Merritt, a 20-year-old university student.

Briony handed out the rehearsal schedules to performers, posted memos around the Scotiabank Centre, answered phone calls, counted meal vouchers, signed out volunteer badges and updated databases.

Originally hired as the marketing intern for the 2015 Tattoo, 22-year-old Leigh Melanson also returned as a volunteer.

Leigh volunteered side by side with Mason Browder, a 20-year-old student at The Citadel, The Military College in South Carolina, who heard about the volunteering position through his former band director.

"As backstage assistants, we were tasked with loading the stage into the Scotiabank Centre, helping set up the backstage areas, working on the technical side of the Flying Saxons's routine during each performance, as well as various other backstage tasks, and ultimately returning the stage to its storage place," they say.

What did they all love most about the Tattoo? The answer was unanimous: meeting all kinds of different people, being part of a production that brings participants together from different countries, getting a sneak peek of the performances – and, most of all, making personal friendships along the way.

Rachel, Briony, Leigh and Mason will be back in 2017 – and you can join them! So, what's holding you back from volunteering at the Tattoo? Check out the volunteer section on our website for more information on a fun summer experience.

See you next year!



Leigh Melanson

Annette Rhynold

Civilian Transport Coordinator



Backstage at the Scotiabank Centre is always considered a jungle. Just about every square inch of space is turned into make-shift dressing rooms or offices for the cast and crew. It's here, tucked down a straight stretch that includes props, costumes, and military bands, that you'll find the Transportation Desk, and for many years, Annette Rhynold.

Annette first saw the Tattoo about 25 years ago with some of the women she worked with.

"It was the most beautiful event I'd ever seen," she says.

She later joined the military and was tasked to work at the Tattoo as a driver.

"My duties included transporting the members of the cast and their equipment from the airport, then from their accommodations to attend the rehearsals and the show," she says.

Most of the cast and crew stay at

university lodgings while in Halifax, requiring transportation to and from the Scotiabank Centre. From there, they also need transportation to and from the airport, to Festival events, to media appearances, and anything else that might pop up during the three or four weeks of the Tattoo.

Annette loved the job so much

She was posted out of the area for a few years, but she still made time to see the Tattoo. Once she was posted back to the Halifax area, she was tasked back to the Tattoo, this time as a Sergeant and as the OIC (Officer in Charge) of Transportation. In this role, she was required to book all of the transportation for the many needs



that she volunteered to do it for three more years.

"Working behind the scenes is sometimes very challenging, but very rewarding," she says.

She recalls an old tradition that the cast and crew would exchange hats on the last day of the show.

"It was a good thing I was working late at night, because I traded my military beret for a white cowboy hat from a member of the Calgary Stampers, which did not go very well with my uniform."

of the cast.

Annette retired from the military in November 2015, ending a fourteen-year career as a Mobile Support Equipment Operator. When the Tattoo learned of this, they contacted her to return this year as the Civilian Transport Coordinator and she accepted the position.

"I have met so many great people who come back every year, and who hold the Tattoo as dear to their heart as I do."

**VOLUNTEER OF
THE YEAR:**

Coleen McJannet

If you've ever wondered how they load the Tattoo stage with people so quickly, smoothly and flawlessly in seconds, it's due to the tireless work of our Arena Masters. Our 2016 Volunteer of the Year is one of those hard-working masterminds: Coleen McJannet.

"I am responsible for what goes on backstage on the top-set at all times before and during each show, and during rehearsals; in particular, making sure that everyone gets on and off the set in a safe but efficient and timely manner," says Coleen. "Everything is to appear seamless to the audience."

Coleen studies the show as soon as rehearsals begin, timing scenes with her stopwatch, watching a



screen that allows her to see the floor from backstage, and listening to the music or narration. She then makes up a cue sheet for her team of five and follows it throughout each performance.

Coleen has long been a member of the Tattoo Family, joining the Adult Choir in 1987 – "the best decision I have ever made" – and working her way up to Choir Coordinator in 2011. The next year she came back as an Assistant Arena Master, responsible for one of the main curtains on the top-set, and in 2014 she took up her current position, Arena Master in charge of the top-set.

Outside of Tattoo time, Coleen lives in Cambridge, the United Kingdom, having moved there in 2011, and works at the University of Cambridge as an Admin Assistant. She performs with a women's barber-shop chorus that competed in Las Vegas last year, and spends her time volunteering and travelling.

But what keeps her coming back to Halifax year after year?

"Very simply, it's the people," Coleen says. "Reuniting with people year to year with a very common bond that others would not completely understand unless they are a part of the Tattoo."

She also credits the "exhilaration of being on stage as part of one of the best shows in the world" as another reason she keeps coming back.

So why should people volunteer for the Tattoo?

"They will have a great experience!" says Coleen. "[They will] have the opportunity to meet people from all over the world, create lasting memories, and become a part of the 'Tattoo Family.'"

Congratulations Coleen, see you next year!

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Local Hotels That Benefit From The Tattoo

By Heather De Cleer

It is no secret that hotel rooms in Halifax sell out quickly during the first week of July. With the Tattoo in full swing, flocks of tourists come to Nova Scotia's capital city to experience the largest annual indoor show in the world. Repeat guests, first-time guests, or guests that just happen to be in town at the right moment: they come from across Canada and beyond.

As a long-time sponsor of the Tattoo, the Cambridge Suites Halifax can always rely on their suites having strong occupancy thanks to the special packages offered to guests.

"The Tattoo funnels audience members to our hotel," says Cambridge Suites Hotel's Operations manager Jeff Boudreau. "I meet people from all walks of life who travel from everywhere in North America to attend the show. Welcoming them to the Cambridge Suites makes me feel proud of Halifax."

Scott MacDonald, manager of the Future Inns Halifax, also sees an increase in occupancy during the first week of July. Every year the hotel welcomes a tour operator that books over 20 rooms as well as a family from Prince Edward Island that seizes the opportunity to see the Tattoo and visit Halifax for a few days.

"I love seeing the Tattoo every year. Not only is the Tattoo great for Halifax and the province, but it also presents an important benefit for the Future Inns: it puts us on the map," says MacDonald.

Although these hotels boast a greater amount of rooms, smaller inns also have their share of the market during Tattoo time. The Waverley Inn welcomes a number of guests that come annually specifically for the Tattoo.

General Manager Calvin Blades recalls a couple from Bermuda that travel to Halifax every year to see the show. "They really enjoy it a lot. As well, we have had several guests that have attended other tattoos. Of course, we also welcome guests that have never heard of the Tattoo before they arrive here – but we tell them about it, and they often decide to buy tickets. The Tattoo positively impacts our July occupancy. Our downtown location helps, too."

Marie Billard, innkeeper of the Garden South Park

Inn, is always happy to welcome Tattoo fans as well.

"I enjoy the Tattoo tremendously," she says. "This year was particularly exceptional."

The inn welcomes repeat guests on an annual basis, such as an 80-year old guest from Alberta who comes specifically for the show and a 90-year old former member of the Canadian Armed Forces, who has been coming for 17 years all the way from British Columbia.

"The first time he came to Halifax, he had never heard of the Tattoo. We recommended the show, and he has attended every year since."

The Tattoo is one of the biggest arts events in Nova Scotia and in 2015 brought in \$53 million to the province. Tourists make up a large portion of the Tattoo audience as well, and on average spent 4.5 days in Halifax and 10.5 days in Nova Scotia overall.



LOCATION, LOCATION...

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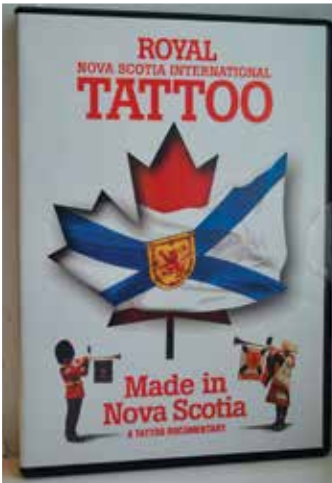
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Don Tremaine Looks Back

Summer 1979 – Something big in the way of entertainment called the Nova Scotia Tattoo made its debut at the then-Halifax Metro Centre. The only thing it could be compared with was the Canadian Armed Forces Tattoo 12 years before, as we marked Canada’s 100th Birthday.

At the first one I was an enthralled spectator, at the second I was dragooned by old friend, Col Ian Fraser into sharing the announcer duties with Maj Doug Bell. Doug Bell and I did this for years until his death in 2000.

Col Fraser, Doug and Sgt Major Don Reekie knew all there was to know about military ceremony and pageantry, and helped me appreciate how wonderfully well the members of the Canadian Armed Forces could transition from the parade square to Broadway seemingly overnight.

Music has always been a cornerstone of the show. The Stadacona Band of the Royal Canadian Navy, the local choirs, soloists and dancers and the various military demonstrations continue to charm and amaze. The Quantico Band of the United States Marine Corps were

very popular performers for the first 10 years and probably encouraged many of their countrymen to come see us.

But the biggest attraction in the very first show was a visit by Her Majesty Queen Elizabeth The Queen Mother. She was 79 and came from London to open the show.

She arrived in an open car, beautifully dressed, diamond tiara reflecting the lights. The whole thing had majesty written all over it. She climbed the many stairs, very smartly, up to the middle of the lower bowl, and enjoyed herself immensely. She drank a gin and orange juice with Ian and the other VIPs at intermission. The next day at Government House, she presented the Colonel with a much-treasured signed photo of herself and as the Colonel was

leaving the reception, offered the comment that the young dancers “looked like wisps of thistledown.”

After that (perhaps with her encouragement), a number of members of the Royal Family visited – Prince Andrew, Prince Edward and Anne, The Princess Royal. Doug Bell and I were completely upstaged!

After about three or four years, Col Fraser decided that 15 minutes before the opening, I’d step out on the floor and welcome the audience, sing the praises of the sponsors (God bless ‘em), determine where everyone came from, and warn them that the guns, when fired, were firing blanks!

Now in order to personalize my pre-show tour, I thought I’d get a word or two from the people in the first row. This little manoeuvre had a short life as very early on I

spotted a young, excited boy and went over and asked him where he was from.

"Bawston."

How old?

"Ten."

Ever see a Tattoo before?

"Yeah, me old man is in the navy and has one of a naked goil on him!"

His mother tried unsuccessfully to shut him up – to no avail. Upstaged again!

Nothing as complex as the Tattoo can go on for 37 years without a glitch or two somewhere along the line. For instance, a couple of years ago, we had the case of the hanging soldier!



There was an act on the floor, heavily army-centric and the plan was that a lone soldier would be lowered from the lighting grid (some 40 feet up) and into the act. He was seated on a small slab and he was secured by a very thick rope which lowered him halfway down to the floor, then stopped. The winch had somehow jammed and he could not be hauled up or dropped down! So there he dangled for about half an hour and watched the show.

At the intermission, a hastily summoned Nova Scotia Power "cherry picker" truck with a long crane attached lowered him down so he could again join the army.

His comment: "Best seat in the house, and the most uncomfort-

able!"

Somehow a German stunt motorcyclist talked Col Fraser into pulling off one of the most bizarre events he'd ever seen. This madman claimed he had appeared in 21 German action movies and assured the boss he could ride his motorcycle up the thirty-or-so steps to the main stage, fly the machine right off it at full throttle and wave a little Canadian flag at the audience!

Col Fraser thought this should be tried at rehearsal (rather than watch him kill himself in front of 10,000 people), so up he roared and off he flew. The drop was at least 30 feet and, as the Air Force

would say, he survived a hard landing. He broke one leg and the motorcycle was a write off!

There have been a fair number of strains, sprains, pains, broken bones and mashed fingers over the years, but so far nothing serious!

The Tattoo is still rated by none other than the American Bus Association as among the Top 100 Events in the world.

It could not have happened without the hard work and dedication of all the loyal volunteers, the superb cooperation of the Canadian Armed Forces and the RCMP, the Scotiabank Centre, the musicians, the actors, and about a million others too numerous to mention.

Thirty-seven years and counting...long may she last!

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RNSIT Welcomes L'Arche to the Performance

By Mike Bonin, BPAO

Opening night jitters were not only reserved for the performers, but for some new and other long-time fans of the Royal Nova Scotia International Tattoo (RNSIT) as well.

On June 29, a group from L'Arche Halifax were in attendance at the final full dress rehearsal as the lights dimmed and the announcer's booming voice said, "Welcome to the 37th annual Royal Nova Scotia International Tattoo!"

L'Arche is an international federation of faith-based communities that provides a warm home environment for adults with intellectual disabilities and those who come to assist, share life and day-time activities together in family-like settings.

These communities are located in neighbourhoods throughout Nova Scotia and the world. L'Arche Halifax is located on Gottingen Street just across the road from Stadacona.

According to Kelly Geddes, Community Leader, one of the main themes of L'Arche is that of mutuality, relationships, equality, that everyone has something to contribute and that people with

intellectual disabilities are full members of society.

"With Commander Wayne DiPersio representing CFB Halifax, it allows him as an official member of the Board of Directors of L'Arche to create a strong link between the community and the base."

"L'Arche holds personal meaning to me as my younger brother lived in a L'Arche community for years and I am happy to be involved with this great organization," stated Cdr DiPersio.

"Reaching into the community just feels right. Thank you to the Tattoo folks for being such gracious hosts. Their support was fantastic."

"It is hoped that by forming relationships with people at Stadacona, we will enrich your lives and you will enrich our lives through your community-spirited outreach", added Geddes.

To find out more about L'Arche Halifax and what you can do to volunteer, go to their website www.larchehalifax.org or contact Cdr DiPersio, Base Chief of Staff.

This article first appeared in *Trident Magazine*.



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Women in LEADERSHIP

The Tattoo is chock full of talented people planning, producing and leading the production year after year. This year we noted that a lot of these positions were filled by women, so we reached out to several of them to talk about leadership.

Patricia Tupper has been the Tattoo Choir Director since 2011, but she's been involved with the production since 1983, when she performed as a member of a Loyalist Choir. The next year she formed the Children's Chorus, which she directed until 2010.

Her daughters, Emma, Olivia and Kate, have been involved with the choir and wardrobe departments as well.

"I am pleased to look back over 33 years and see that my work and loyalty has been valued. I was happy to turn over the Children's Chorus to Martha Healy, another qualified director, while I took on the more demanding position of Choral Director and Conductor when Dr. Kemp retired," says Patricia.

Martha Healy joined the Tattoo in 2008 as a member of the Choir, and has since gone on to direct the Children's Chorus. The Chorus helps bolster the historical scenes in the show, and the kids are famous backstage for befriending foreign groups and collecting pins.

"I think it's wonderful that there are so many women in leadership positions at the Tattoo," says Martha. "To be very honest, I had never done a head count to see whether or not there was gender equity. I have always thought of us as one big group that meshes together on every level to create these wonderful performances."

Martha acknowledges that she feels the Tattoo has recognized skill over gender – another piece to the large puzzle that makes up the best team.

"I am very pleased and proud that there are lots of 'us' there and I look upon it as an acknowledgement of the strength of our skill sets and abilities, rather



than a mere need to have a balanced quota of male vs. female," she says.

In addition to Patricia and Martha, several other women act as leaders throughout the production. Barbara MacLeod, the Business Manager, has worked for the Tattoo for over 28 years.

"Leadership is not a matter of muscle, it's a matter of mind," says Barbara.

"Women have made significant progress in traditionally male-dominated professional fields and I was so pleased this year to see several participating groups being run by female leaders."

Leah Whitehead has been the Director of Marketing and Business Development for several years now, and joined the Tattoo in 2009 from CTV Atlantic. She

leads an entirely female marketing department.

“For me, I see an organization that, throughout the years has been largely military and, in the past, there’s been an assumption that goes with that,” says Whitehead. “I feel like the Tattoo is a leader in so many respects and looking at its leadership team – both military and civilian – you can see that.”

Ann Montague, the CEO/Executive Producer of the Tattoo, retired this past July after a long career with the Tattoo. Her interim replacement, Heather Kitchen, came with over 40 years of professional theatre experience. Kitchen has worked with theatres in Canada and the United States, including Neptune Theatre in Halifax, and currently works as a Senior Advisor for Arts Consulting Group.

Women leaders can be seen in all areas of the Tattoo – not just the Production Team.

Marilyn McLaren is the long-time Costume Designer for the Tattoo. Joy Forde acts as Extras Coordinator, wrangling performers for costumed scenes. Amanda Murphy is the Visuals Director, designing and producing all visual elements that appear on the performance screen.

Several performing groups were led by women this

year as well. Marla MacInnis and Elizabeth McCorkell led the Highland Dancers. Warrant Officers Karen MacLean and Katie Buckland acted as Pipe Majors for the 1 Nova Scotia Highlanders and 12 Wing Shearwater Pipes & Drums respectively.

Capt Kenda Gusme led the popular United States Air Force Honor Guard Drill Team – the first active military unit to join the Tattoo since the 1990s.

LCol Alexandra Schütz-Knospe was the Director of Music for Heeresmusikkorps Koblenz from Germany, and is the first and currently only female Director of Music in the entire Bundeswehr Military Music Service.

“The Tattoo is fortunate to have a group of strong, talented and very competent women working behind the scenes who may not be in the spotlight, but without them the show would not be the production that it is today,” says Barbara.

Martha says it best when she sums up what makes the Tattoo work, regardless of gender:

“To run a show of this magnitude, you need people who are motivated, capable in their area, team players, critical thinkers, very organized, extremely focused, and not afraid to get the job done. Those skills come in all sorts of packages!”



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