Not just a horse, but a war horse

Most people who live on a farm have some sort of a relationship with animals.

The Sidekick and I have farm animals we bond with in our day-to-day chores.

Naturally, the most enthusiastic animal on the farm who is always there to greet us is Hamish, our border collie. He's affectionate, and loving— with an unconditional love for us. If we have to discipline him, he accepts it, then comes back, tail wagging, ready to play.

There are cats in the barn- most of them feral— but one or two who come to greet us, particularly if they hear the rattle of the dish with some kibble in it.

There are always some sheep in the flock who are pets. They walk over to the edge of the pen and nuzzle our hands and sleeves. If we happen to be in the pen, they'll even rub their heads against our legs, like some giant cat.

Being a livestock farmer, one must have a certain 'feeling' for animals, a sense responsibility, watching over them and their well-being, as well as simply enjoying them, as part of the unique makeup of the farm.

One animal that tends to tug at everyone's heart is the noble horse, an animal people often elevate to a near-godlike status.

I like to watch horses—mostly someone else's horses, in someone else's field- as they graze and wander about, picking at the tender bits of pasture. But I'd never elevate 'em to godlike status.

As a kid, we had ponies-basically 'mini' horses. Most days after coming home from school, I'd ride our Shetland pony Vicky to the back of the farm and bring in the cattle for milking. She gave birth to Vince, and we also had another pony, a Hackney named Prince. We had them for decades— all but Prince are buried on the farm.

So I'm familiar with that feeling, that bonding with a horse.

Last weekend, The Sidekick and I went to see a very different horse.

It was a war horse.

For her birthday, my daughters gave The Sidekick tickets to the Princess of Wales Theatre production, War Horse.



We're not strangers to the story, having seen Steven Spielberg's movie version. We both read the book by Michael Morpurgo, so we figured we knew what to expect on the Mirvish stage in Toronto.

Boy, were we wrong.

Oh sure, we knew the storyline, and expected some variation from the book. But we weren't ready for the emotion.

I can honestly say I have never attended a more moving and emotional stage production during my three decades as an entertainment reporter. I wasn't there to review it—simply there to be entertained.

Time and again, I found myself drawn into a vortex of emotion, sometimes my heart in my throat, other times close to

The horses, giant life-sized puppets, were so realistic, with their ears flipping and their heads nodding, at times making it incredibly difficult to remember they were indeed puppets, not real horses.

Driving home, The Sidekick and I talked about the emotional roller-coaster we experienced. I reminisced how, after watching the screen version, I mentioned how 'it would be kinda nice to get a horse...'

"We don't need a horse Ted," she said. "We have more then enough animals."

I agreed that she was probably right.

But Saturday evening after the matinee, we chatted with our neighbours. We told them how it was such a spectacular show, and relayed the highlights to them.

And as we were preparing to leave, I chuckled to myself as The Sidekick said to them in passing.

'We've seen the movie, we've read the book, and seen the play- guess now the only thing left is to get a horse...'



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