

**BRIANNE (leader):**

Thank you. Chi Meegwetch. We now have time for a brief question and answer period, but before we do that we'd like to introduce ourselves. My name is Brianne Tucker and I played Angelina. I'm Métis and I was born in Iqaluit, Nunavut.

**DAKOTA:**

My name is Dakota Hebert and I play Jesse. My background is Dene and I come from Northern Saskatchewan

**TIM:**

My name is Timothy Hill and I played Pa and Grandpa (and lots of other characters). I am Mohawk and I'm from Six Nations, Ontario.

**ALEX:**

Hi, my name is Alex Lamoureux

I am the on-stage MUSICIAN in the show. I am Métis and I'm from Winnipeg, Manitoba. My fiddling is strongly rooted in the Métis musical tradition: I will tell you more about the instruments I played in the show a little later.

**BRIANNE:**

Our Stage Manager, who manages our tour, drives our van and keeps the show on track is Dana Paul. *(Point out Dana - applause)*

**DANA:**

Thanks. And we couldn't have done the show today without the help of some great students. I'd love it if you could give a round of applause to.....*(give first names of the kids – applause)*

**BRIANNE:**

This play, Spirit Horse, was produced by Roseneath Theatre from Toronto. Roseneath is the largest touring theatre company in Ontario and has been creating plays for schools since 1983.

This tour of Spirit Horse is sponsored by the Elementary Teachers' Federation of Ontario with support from the Ministry of Education. Roseneath Theatre operates under the Independent Theatre Agreement and we are members of Canadian Actors' Equity. This means we are professional performers and this is what we do for a living.

*Spirit Horse* is based on the Irish play *Tir Na N'og* written by Greg Banks, from England, who also directed this production. The play was adapted for North American audiences by First Nations playwright Drew Hayden

Taylor, who is Ojibwa from the Curve Lake Reserve north of Peterborough, Ontario. Tim, why don't you start us off with the first question?

**TIM:**

**QUESTION:** When you first came into the gym and saw this structure, what did you think it was? Hands up.

*TAKE 3 QUICK ANSWERS. THANK YOU. HANDS DOWN*

We heard a lot of great and very different answers because this isn't a REALISTIC set. It's what we call a "REPRESENTATIONAL SET" because it represented many different locations and objects in the story- (even the Spirit Horse itself) without ever changing!

**QUESTION:** What are some of the PLACES were that we visited during the show using this set?

*(TAKE 3 or 4 QUICK ANSWERS.) Thank you. Hands down.*

Your imaginations took you to all of those places! The imagination is a very powerful tool in theatre. Our designer Glenn Davidson created a set that was a very functional kind of sculpture with meaning behind it. He wanted to present aspects of the traditional FIRST NATIONS culture, but also give the set an URBAN feel because the First Nations family lives in a big city, in a high rise. That's one of the reasons he used metal in creating the set rather than just wood.

*(IF NOT ALREADY MENTIONED)* If you look at the set, I am sure you can see a TEEPEE quite easily, right here. *(INDICATE)*. Dakota?

**DAKOTA:**

With a show of hands, who likes to tell stories or listen to others tell stories? *(COMMENT ON NUMBER OF HANDS.)* Thank you. Hands down.

We like to tell stories too- it's our job! Did you know, the Story of the Spirit Horse was a story told to the PLAYWRIGHT by a Stoney Nation Elder called Sykes Powderface - who was told it by his father, who was told it by his father, and so on? The story was passed down as part of the First Nations ORAL STORYTELLING TRADITION. If you like telling stories and exploring magical worlds and new ways of thinking, we have one piece of advice: use your imagination! Write stories, plays, songs and poems and share them with your friends and family!

Alex?

**ALEX:**

In the play, I played the fiddle, which is an instrument widely used by the Métis people in Manitoba where I grew up.

**QUESTION:** Who can tell me the names of some of the other instruments I used in the play?

*(TAKE THREE ANSWERS.)* Thanks, hands down.

The composer, Anne (Leederman), used different instruments to create “theme music” for different characters.

**QUESTION:** Hands up if you can identify the character that goes with this theme music? *(PLAY WILDWIND MUSIC. TAKE ANSWERS UNTIL SOMEONE GETS IT RIGHT.)*

**QUESTION:** Can you identify the character that goes with this theme music? *(PLAYS PAWN SHOP MUSIC. TAKE ANSWERS UNTIL SOMEONE GETS IT RIGHT.)* Thank you. Hands down.

Brianne?

**BRIANNE:** (NEVER SKIP THIS SECTION!) Hands down for a sec. *(IF HANDS ARE UP.)*

Aboriginal peoples have an expression, “all my relations,” that expresses the idea that everyone and everything is related, interconnected and important to one another. It expresses the idea that the health and well-being of one thing or person depends on the well-being of all other things and people.

**DAKOTA:**

In the play, you saw that the girls were called some really awful names when they were busking at the bus station and that the police officers were acting in a violent and discriminatory way towards the Dad.

**QUESTION:** By a show of hands, when you saw that kind of behavior happening on stage, who felt uncomfortable, angry, sad, or confused? *(COMPANY RAISES HANDS TOO.)* Thank you. Hands down.

**TIM:** Racism is the persistent poor treatment of or violence against people because of their race and the belief that some races of people are better than others.

**QUESTION:** How do you think Angelina and Jesse felt being called those names? Hands up! (*TAKE 2/3 ANSWERS.*) Thank you. Hands down.

**QUESTION:** How did the police officers make the Dad feel? Hands up if you have an answer. (*TAKE 2/3 ANSWERS.*) Thank you, hands down.

**BRIANNE:** We show uncomfortable, difficult issues onstage because the chats we have about them afterwards are important. These conversations might even change how we think about things and how we act towards others. If you and I talk about racism and treat each other as “all our relations”, we can create a better world for all people - free from racism.

**BRIANNE:**

So now we have a few minutes to answer some of YOUR questions (about the play, about acting, theatre or anything at all!)

***(Take 3-5 questions, depending on time available – Dana will monitor and signal when to wrap it up.)***

Unfortunately that’s all the time we have for your questions today. If you want to learn more about the play or reach out to us with more questions, please visit our website at [SPIRITHORSE.CA](http://SPIRITHORSE.CA) (*DAKOTA HOLDS UP SIGN FOR EVERYONE TO SEE*) From the website, you can follow us as we tour across Southern Ontario over the next two months. You can draw a picture or write a poem, and if you have a question or a comment, you can send it along to us and we will write back to you. Your teachers can access post show activities and teaching resources on the website as well. Thank you for being a wonderful audience!

*(WAVE AND EXIT)*