



Horse Girls Directing Book

By Rachel Jenny Weiner
Directed by Fiona Burrows



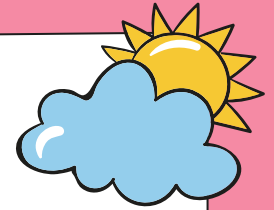
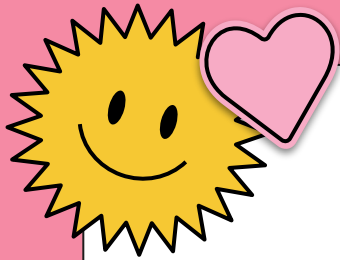
Chapman University Spring 2022 One Act



Vision Statement

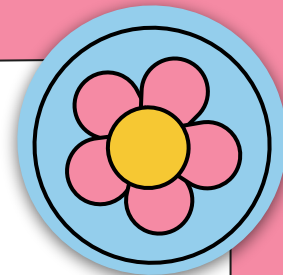
Teenage girlhood is a brutal, bloody, power struggle.

Horse Girls trots the line of realism and ridiculousness in a wildly funny way that feels poignant to today's absurd and tragic world. This dark comedy hilariously and horrifically explores characters in a world audiences will love to be immersed in.

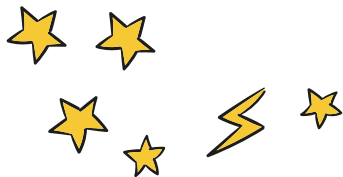


Proposal and Onboarding Presentation

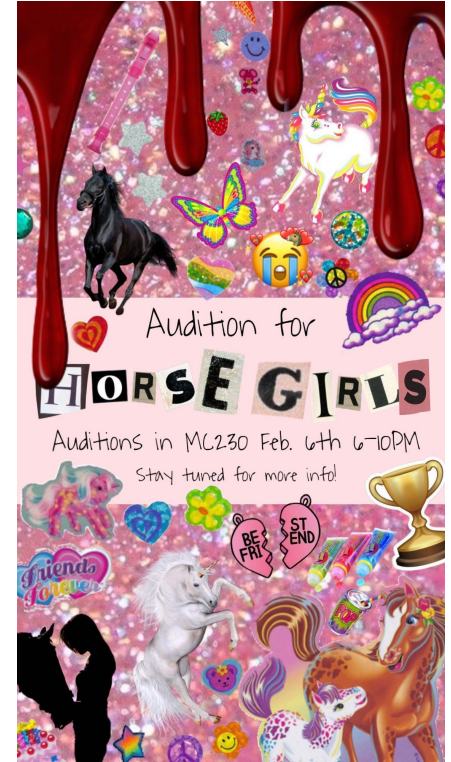




Research and Visualizations



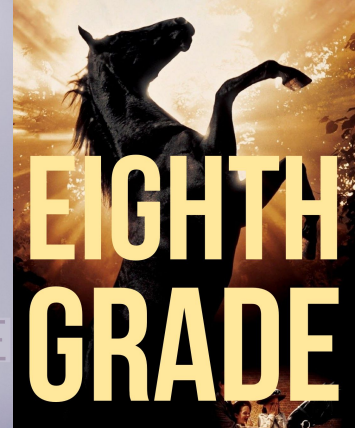
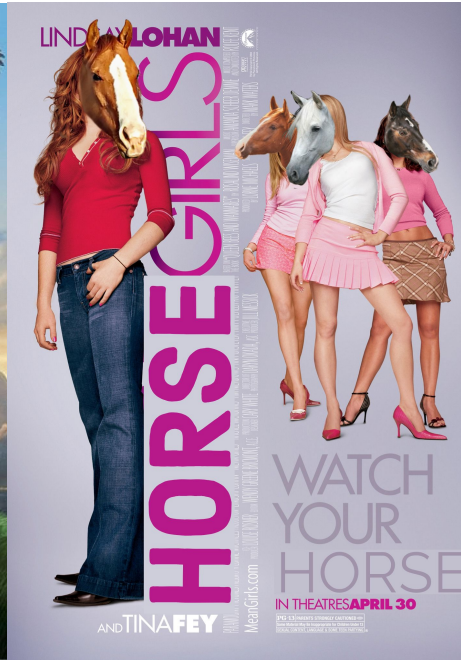
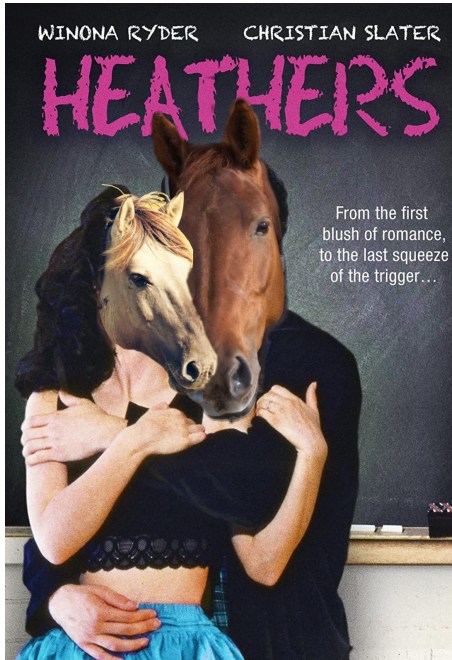
Moodboards



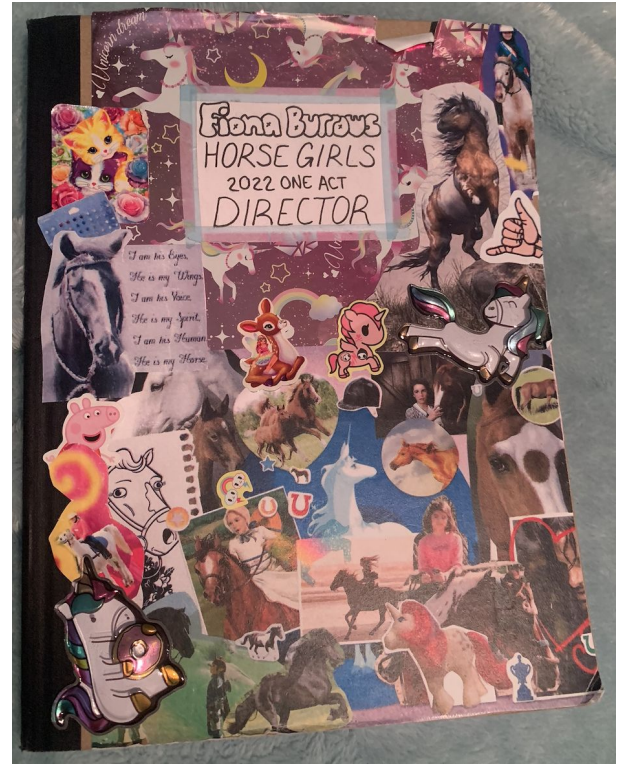
Moodboards



Movie Inspiration



First Rehearsal Collaging



Dramaturgy

By Ariel Bradshaw and Fiona Burrows

Equestrianism

AKA horse riding - covers racing, other competitions, working, hunting sport, polo, jousting, and recreational/cultural activities

English Riding

The Lady Jean Ladies Riding Club rides in the English style. English riding includes hunter/jumper (show jumping), dressage, and eventing.

Dressage

French for "training", dressage horses are highly trained to perform usually subconscious movements on command.



Anne Romney

The horse girls sing a song to summon the spirit of Anne Romney to help them. You may know Anne from her husband Mitt Romney, but did you know she's a famous equestrian?



Rafalca

Rafalca is an Olympian dressage horse co-owned by Anne Romney and trainer Jan Ebeling. She cost \$77,000 and as a result was used as an example of the Romney's rich, out of touch life style in the 2012 presidential election.

Jan Ebeling

Jan Ebeling is a German-American equestrian. In addition to the Olympics, he and Rafalca competed in 3 World Cups.



Dramaturgy

By Ariel Bradshaw and Fiona Burrows

Type 1 Diabetes

Margaret in "Horse Girls" has type 1 diabetes and faints due to severe low blood sugar (hypoglycemia). Type 1 diabetes is a chronic condition where the pancreas produces little to no insulin.

Insulin

Insulin is a hormone needed to allow sugar (glucose) to enter cells to produce energy. Brandi incorrectly says to give Margaret her insulin when she passes out, but doing so would be dangerous and may kill her.



Glucagon Injection

The correct treatment for severe low blood sugar would be a glucagon injection. Glucagon is a hormone that causes your liver to produce sugar. The glucagon pen used in "Horse Girls" is uncapped and pushed into Margaret's thigh to inject her (similar to how an EpiPen works).

2014!

Media

- Golden age of Vine and Youtube (check out the Youtube Rewind!)
- Tumblr, Vine, Instagram, Snapchat
- The Fault in Our Stars
- Mockingjay part 1
- Guardians of the Galaxy
- The Winter Soldier
- Big Hero Six
- Into the Woods (movie)
- Neighbors
- Gone Girl
- Interstellar
- Whiplash

Culture

- iTunes giving everyone the U2 album
- Kim/Kanye and Brad/Angelina weddings
- ALS Ice Bucket Challenge
- Robin William's death
- Slenderman murders
- Ebola
- Rise of ISIS
- Ukrainian Revolution
- #bringbackourgirls Boko Haram kidnapping in Nigeria
- #blacklivesmatter and Ferguson police brutality protests
- Malala Yousafzai awarded the Nobel Peace Prize

Music

- SIA "Chandelier"
- Jessie J, Ariana Grande, + Nicki Minaj "Bang Bang"
- Pharrell Williams "Happy"
- Katy Perry "Dark Horse"
- Ariana Grande + Iggy Azalea "Problem"
- Meghan Trainor "All About That Bass"
- Taylor Swift 1989
- John Legend "All Of Me"
- Lorde Pure Heorine
- Pitbull + Kesha "Timber"
- One Direction Four

And so much more! One of the best years in music for sure - listen to the top hits here!



Dramaturgy Master Doc

By Ariel Bradshaw (click the link!)

Horse Background

- *Equus ferus caballus*
- Humans began domesticating horses around 4000 BC, **widespread domestication by 3000 BC**
- Some domesticated horses live in the wild as "feral horses", not wild horses (horses that have never been domesticated)
- There is an extensive, specialized vocabulary used to describe equine-related concepts, covering everything from anatomy to life stages, size, colors, markings, breeds, locomotion, and behavior.
- Most domesticated horses begin training under a **saddle** or in a **harness** between the ages of two and four. They reach full adult development by age five, and have an **average lifespan of between 25 and 30 years**.

Breeds

- Breeds are **loosely divided into 3 categories based on temperament**
 - **Spirited "hot bloods" with speed and endurance**
 - "oriental horses" such as the Akhal-Teke, Arabian horse, Barb and now-extinct Turkoman horse, as well as the Thoroughbred, a breed developed in England from the older oriental breeds.^[103] Hot bloods tend to be spirited, bold, and learn quickly. They are bred for agility and speed.^[103] They tend to be physically refined—thin-skinned, slim, and long-legged.^[104] The original oriental breeds were brought to Europe from the Middle East and North Africa when European breeders wished to infuse these traits into racing and light cavalry horses.^{[105][106]}
 - **"Cold bloods" such as draft horses and some ponies, suitable for slow, heavy work**
 - Muscular, heavy **draft horses** are known as "cold bloods", as they are bred not only for strength, but also to have the calm, patient temperament needed to pull a plow or a heavy carriage full of people.^[100] They are sometimes nicknamed "gentle giants".^[107] Well-known draft breeds include the Belgian and the Clydesdale.^[107] Some, like the Percheron, are lighter and livelier, developed to pull carriages or to plow large fields in drier climates.^[108] Others, such as the Shire, are slower and more powerful, bred to plow fields with heavy, clay-based soils.^[109] The cold-blooded group also includes some pony breeds.
 - **"Warm bloods" bred from crosses of hot and cold bloods, created for specific riding purposes**
 - "Warmblood" breeds, such as the Trakehner or Hanoverian, developed when European carriage and war horses were crossed with Arabians or Thoroughbreds, producing a riding horse with more refinement than a draft horse, but **greater size and milder temperament than a lighter breed**.^[111]

Certain pony breeds with warmblood characteristics have been **developed for smaller riders**.^[112] Warmbloods are considered a "light horse" or "riding horse".^[101]

- Today, the term "Warmblood" refers to a **specific subset of sport horse breeds that are used for competition in dressage and show jumping**.^[113] Strictly speaking, the term "warm blood" refers to any cross between cold-blooded and hot-blooded breeds.^[114] Examples include breeds such as the Irish Draught or the Cleveland Bay. The term was once used to refer to breeds of light riding horse other than Thoroughbreds or Arabians, such as the Morgan horse.^[103]

Behaviors

- Horses have been bred/developed to aid humans for thousands of years
- Prey animals w strong flight or flight response
- Most light horse riding breeds were developed for speed, agility, alertness and endurance
- Herd animals with clear hierarchy, usually led by a mare (female horse)
- Social creatures- form companionship to their species & other animals (such as humans)
 - **Difficult to manage when isolated**, can learn to accept a human as sufficient companion if separated from other horses
 - If **confined** w insufficient companionship, exercise, or stimulation they can **develop stable vices**- bad habits/stereotypes of psychological origin (wood chewing, wall kicking, weaving, etc)
- Communicate through nickering or whinnying, mutual grooming, body language
 - Many horse people have a greater fear of being bit by a horse than kicked
 - There are proper ways to walk around a horse without getting kicked, but feeding a horse always holds the risk of fingers being bit off
- Excel at simple learning & capable of cognitive abilities (categorization, concept learning)
 - Learn through habituation, desensitization, classical conditioning, operant conditioning, and positive and negative reinforcement
 - Each horse has its own individual learning style

Equestrianism

- Horses for sport- **Equestrianism**
 - Origins in military training- focused on control and balance of horse and rider
 - Also rodeo, horseback sport hunting, horse racing, polo, jousting, etc
- Horse Racing
 - Thoroughbreds have a rep for being race horses, but other breeds also race
 - Under saddle:
 - Dominated by thoroughbreds
 - most popular worldwide, "flat racing" in UK
 - steeplechasing (also popular in UK) is racing on a track where the horse jumps over obstacles
 - In harness-

- Standardbred dominates in trotting and pacing varieties
- Light and heavy breeds (and ponies) raced with sulky (carriage) or racing bike
- Distance racing-
 - Endurance racing, usually over natural terrain
 - Vets on standby to routinely check vitals, first horse to finish and be deemed fit to continue wins
- **Dress-age**
 - French for "training"
 - Train horses to a impulsion, collection, and obedience- **show horse performing usually subconscious movements on command**
 - <https://www.youtube.com/watch?v=0TJwSV4CgU0>
 - 2012 Olympic Dressage: <https://www.youtube.com/watch?v=2VdW-i9jBk>
- **Show Jumping**
 - Timed event
 - **Judge ability of horse and rider to jump over series of obstacles in order with fewest refusals/knockdowns of obstacles**
 - Jr Equestrian Wm
 - https://www.youtube.com/watch?v=7yyW4_QzhHc
 - Junior Show Jumping: https://www.youtube.com/watch?v=tpXgy_ttpS4
 - US Equestrian channel: <https://www.youtube.com/channel/UCF7FNFLbwr3zQlbt3bDs3EA>
 - 2012 Olympic Show Jumping: https://www.youtube.com/watch?v=QABaqQw_Es
- Eventing
 - Aka combined training, horse trails, three day event, complete test
 - Cross country jumping
 - Horses jump over fixed obstacles (logs, stone walls, banks, ditches, water) and try to finish course under (optimum time)
- Horse Shows
 - Equitation- seat and hands or horsemanship- rider is judged on form, style and ability
 - Pleasure, flat, or under saddle- horses who are ridden flat (non jumped) and judged on manners, performance, movement, style, and quality
 - Halter, in-hand breeding or conformation- horse is led by handler on ground and judged on conformation and suitability as a breeding animal
 - Harness- horse is driven (rather than ridden) still judged on manners, performance, and quality
 - Jumping or Over Fences- broad, both show jumping and show hunter- horses and riders must jump obstacles
- **"English" riding**
 - **"Classic riding"**
 - Hunt seat or Hunter- judge movement and form of horses suitable for work over fences

Dramaturgy Master Doc

By Ariel Bradshaw (click the link!)

- "Hunter under Saddle" or "flat" classes (sometimes called "hack" classes), in which the horse is judged on its performance, manners and movement without having to jump
- **Includes eventing, show jumping, and dressage**
- Saddle seat- show animated movement of high-stepping and gaited breeds (American Saddlebred, Tennessee Walker, Arabians, Morgans)
 - Park divisions for horses with highest action
 - Pleasure divisions manners over animation (both judged)
 - Plantation/Country divisions have least animation, most emphasis on manners
- Show Hack (primarily UK, Australia, etc) showcase horses of elegant appearance, going, and self-carriage
- **"Western" riding**
 - Evolved from cattle-working/**ranching** needs of American West
 - Distinct saddle- supports horse and rider after long hours of riding
 - Perform with a loose rein, controlled by one hand, wear cowboy outfit (jeans, long-sleeve, cowboy hat, cowboy boots)
 - Cowboy boots are specifically designed to prevent riders from being dragged in case of a fall
- Both styles require riders to have a solid seat, with the hips and shoulders balanced over the feet, with hands independent of the seat so as to avoid disturbing the balance of the horse and interfering with its performance

Horse Care

- [Horse Care](#)
 - Grazing animals- forage for food, eat hay or pasture
 - Can be fed grain, still need to forage if being fed concentrated feed/grain
 - **Eat 2-2.5% of their body weight** in dry feed each day- 990lb horse can eat up to 24lb of food a day
 - **Need 10-12 gallons of water per day**
 - Adapted to be outside, but require shelter from wind/precipitation
 - Require routine hoof care from a *farrier* (hoof care specialist), vaccines, and dental exams
 - Need daily exercise for physical and mental health
 - Require sturdy fences for safe containment
 - Regular grooming helpful for hair coat/skin health

7th Grade in 2014

Key events

- Malaysia flight disappears in the air
- Ukrainian revolution- Russian forces attempting to overthrow independent government while other nations warn against it
- 12 Years a Slave wins big during awards season
- Sia, Lorde, Iggy Azalea, Arianna Grande, Gangnam Style, Taylor Swift 1989, Uptown Funk,
- Ebola crisis in Africa continuing to spread & raise death toll
- Same sex marriage legalized in Germany and UK

- **Sep 18** 8 people (including 2 children) are shot dead in Bell, Florida

- Malala Yousafzai wins Nobel Peace Prize
- Guardians of the Galaxy, The Hunger Games: Mockingjay Part 1
- iPhone 5, 5s, and 5c; iPad Mini (announced in 2013), iPhone 6, 6 Plus announced Sept. 2014

7th Grade

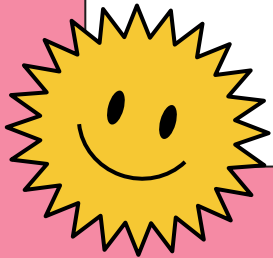
- Punta Gorda begins middle school in 6th grade
 - **Not newbies**, should feel more comfortable at sch
-

Life in Southern Florida

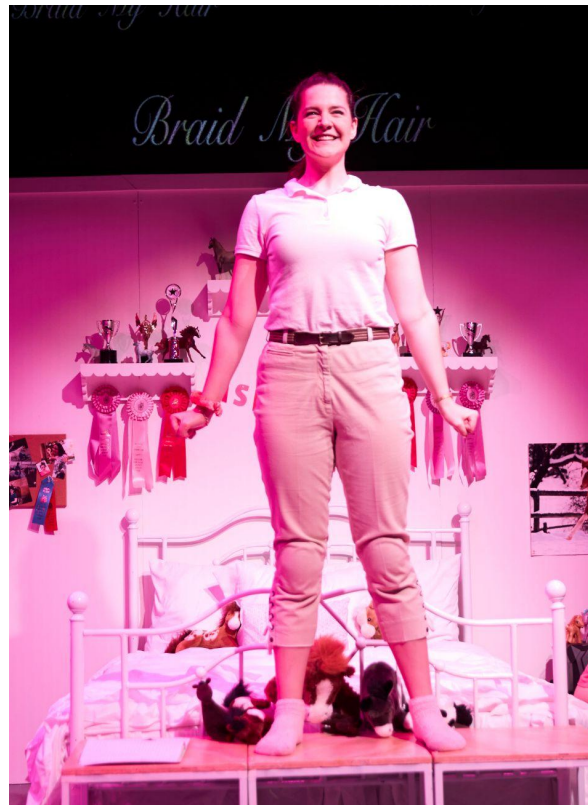
- Ocala/Marion County- horse capital of the world
 - 3 hour drive from Punta Gorda, 15 hour bike ride, 56 hour walk
- Punta Gorda is by the coast- known for sun and fishing
 - Jr championship is not real
 - Hot, humid, sunny- will heavy rain for a few hours every (few) days then be sunny again
- Large ponds/lakes everywhere- do not EVER enter murky water- gators or snakes (will eat you and leave nothing left)
- Ditches on the side of every road to catch rainwater and prevent flooding from heavy rains
- In residential Florida things are closely packed together then rich families own large plots of land
 - Many upper-class families also own their own horses (2-3) for casual riding



Final Costume, Makeup, and Hair Designs



by Joe Mojonier

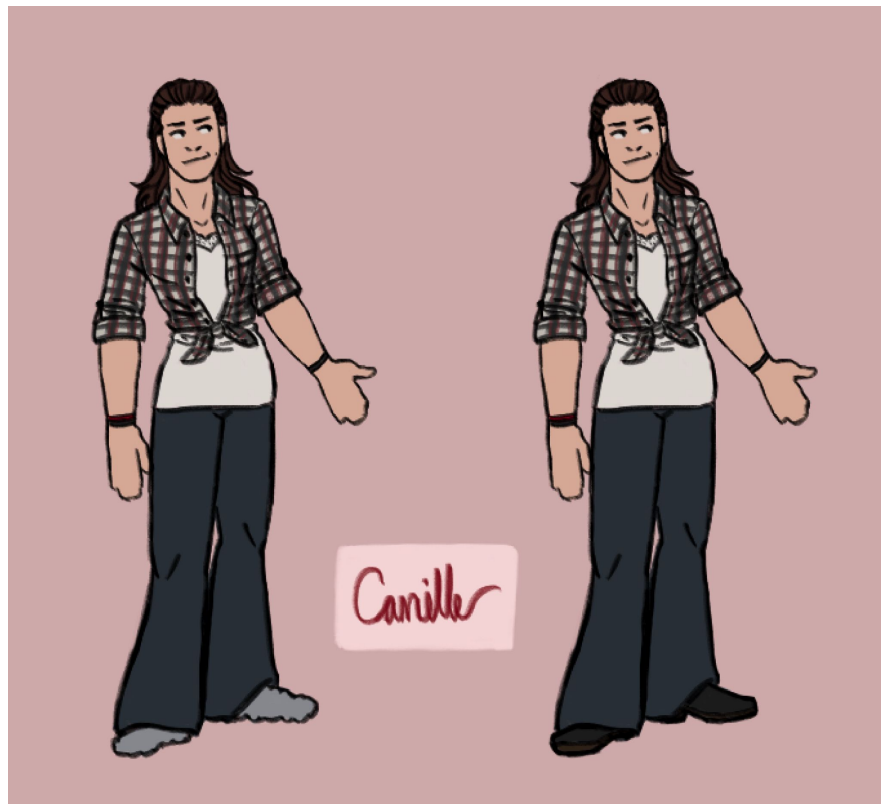


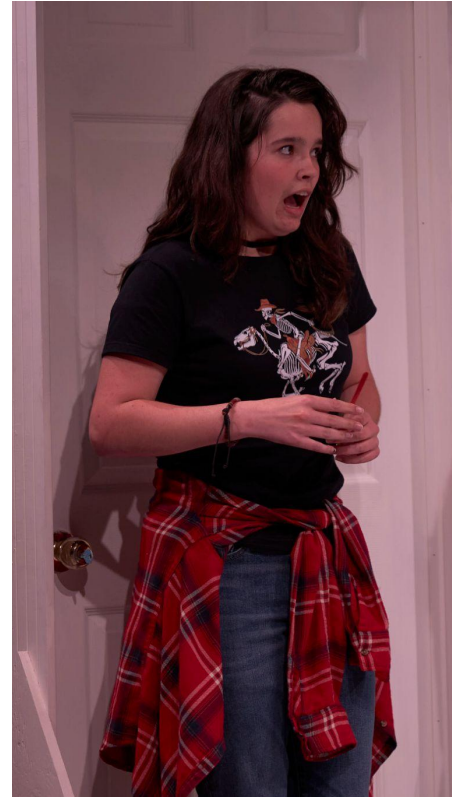


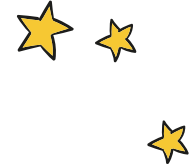
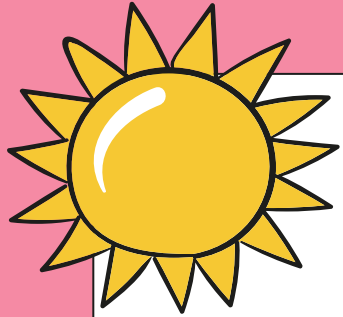




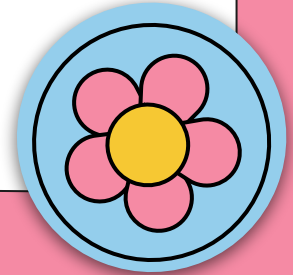
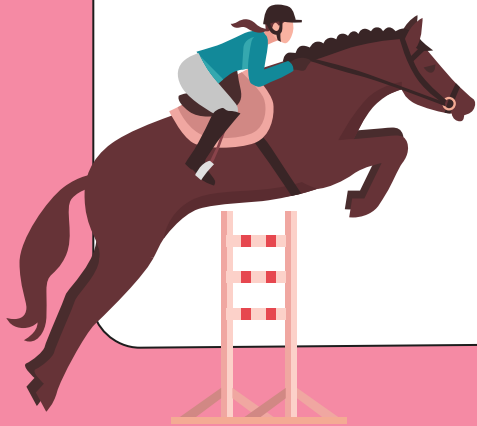








Final Lighting Design



by Ella Nelson

Lighting Cue Sheet

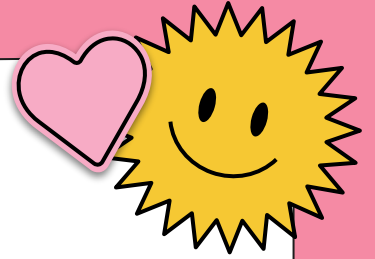
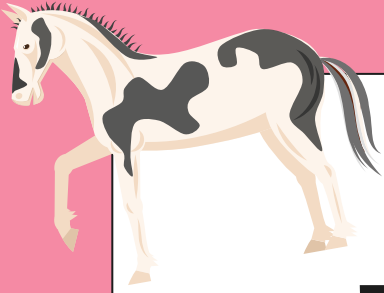


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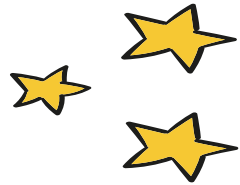
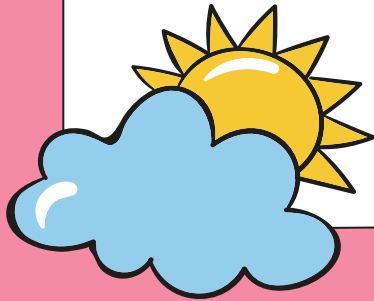






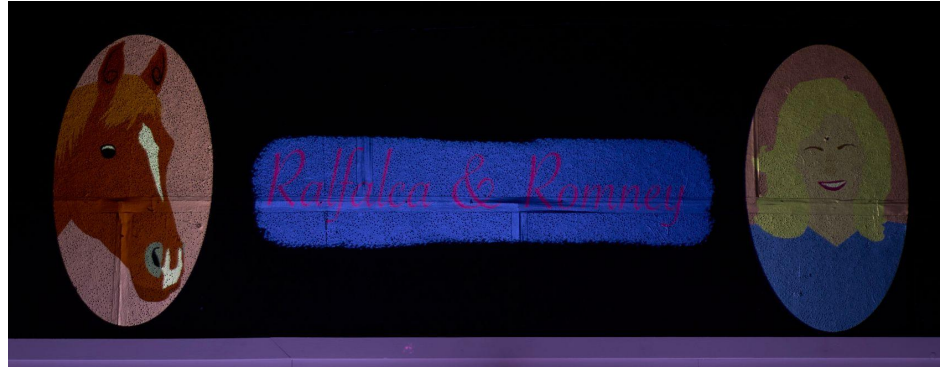


Final Projection Design



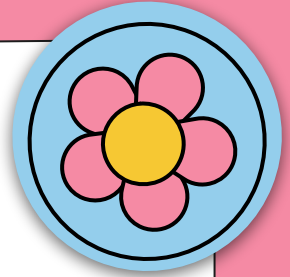
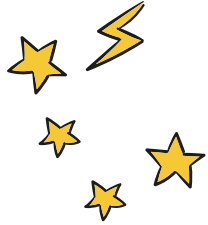
by Sam Trott

Projection Cue Sheet



Click
the
link!



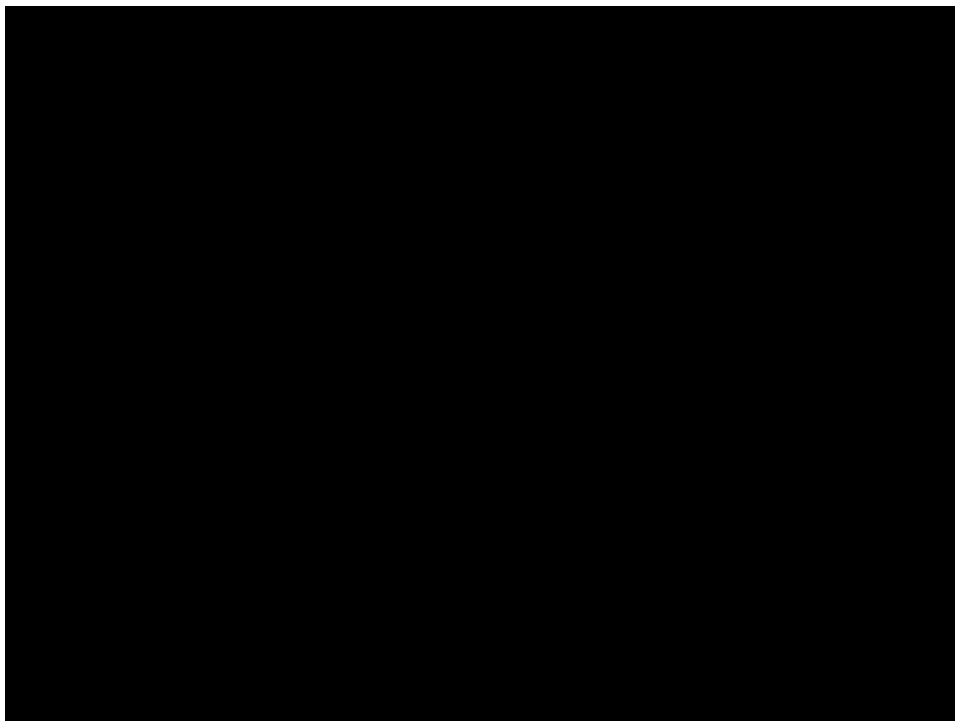


Final Sound Design

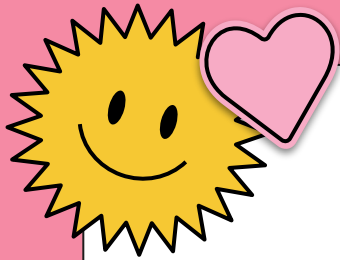


by Elsie Mader

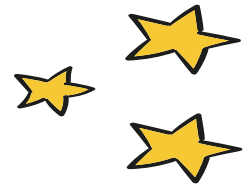
Sound Cue Sheet



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Final Props Design

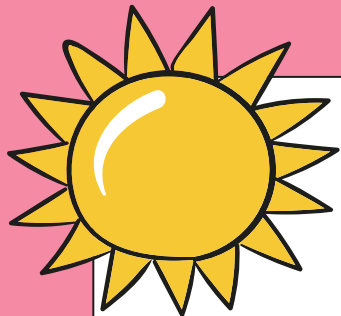


by Lindsay Newland

Props List



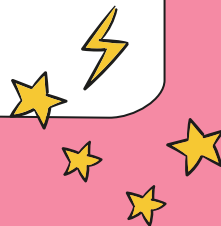
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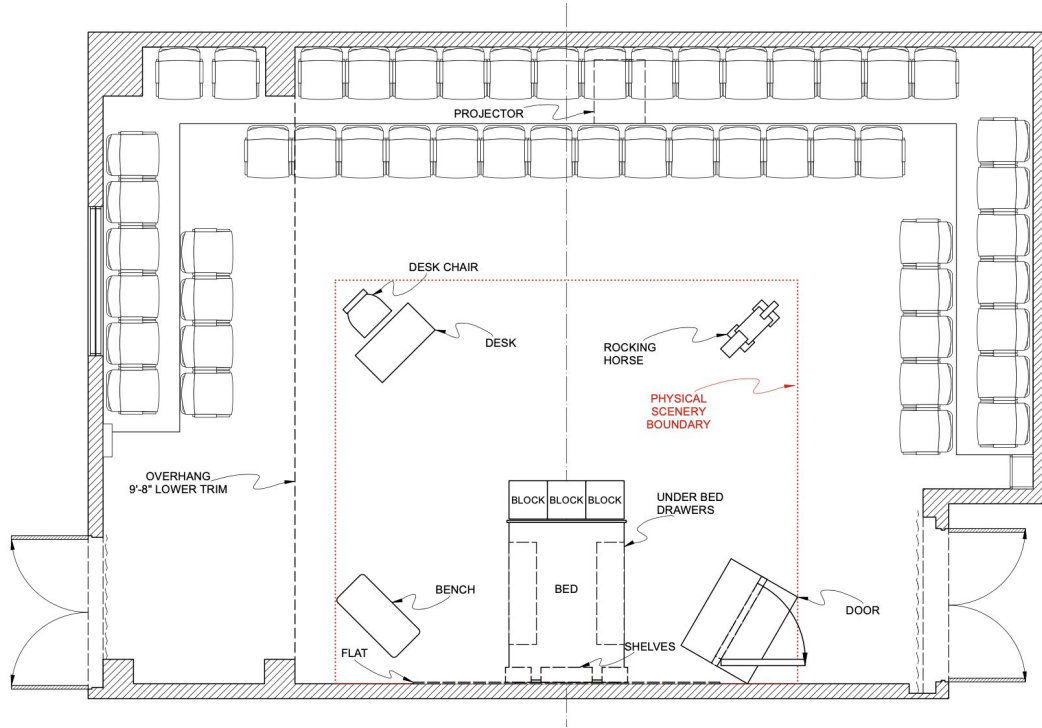
Final Set Design



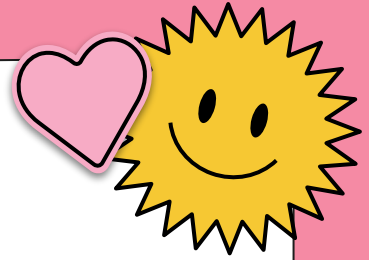
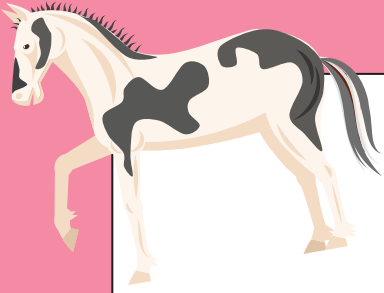
by Teddy Pagee and Riley Russell



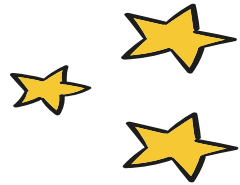
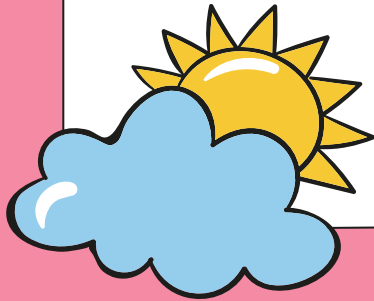
Final Ground Plan







Final Tech Schedule



HORSE GIRLS TECH SCHEDULE

Friday 3/18 (Supervisor: N/A)

1:00p- Actor Call, Warm up, Fight Call
1:20p- director speech
1:30p- Run Through
2:15p- Production meeting
- Tech notes
- Budget
- tech/q2q schedule
3:30p- end
3:40p- photoshoot
5:00p- end photoshoot

Monday 3/28 (Supervisor: N/A)

7:00p- Work/Speed Through (MC230)
7:00p- Designer cue sheets sent to the SM Team to update calling scripts.

Tuesday 3/29 (Supervisor: Kristin Campbell for lighting)

5:30p- Lighting Focus/Color/Gobo
7:00p- Run Through (MC230)

Wednesday 3/30 (Supervisor: N/A)

7:00p- Run Through (MC230)

Thursday 3/31(MC149)

TBD Furniture Installed In Hassell

Friday 4/1 (TH149 Supervisor: Kimberly Weber + Matt McCray @ 1pm)

1:00p- Paper Tech - no actors! Lighting, projections, sound designers, sm team, director
Post paper tech dark time
afternoon Costume/Make Up Load In

Saturday 4/2 (TH149 Supervisor: Kristin Campbell + Matt McCray @ 10AM)

Q2Q 10AM-7PM

Stage Management:

Calling: McKenna Shadow: Kaelin Prep: Carina and Emma

9:30a- Hannah in to set up
10:00a- Wardrobe/Hair Crew Practicum Training
Called: Wardrobe Crew, Costume Designer

10:00a- Dry Tech
Called: Director, SM Team, Designers (Proj/Sound/Light), Crew

10:00am- safety meeting

10:15am- systems setup & tests

10:30am- Fiona meets with each designer, to run through cues

- Sound (10:30-10:50a)

- Lighting (10:50-11:10a)

- Video (11:10-11:30a)

11:30am- Stage Mgrs call Q2Q, a dry-tech. Work notes as needed.

12:30pm- designer notes & director/SM meeting - talk about afternoon: what we learned and what we need to work on

1:00p- Lunch

2:00p- Wardrobe Practicum Complete
Released: Wardrobe Crew, Costume Designer

2:00p- Continue Q2Q: Cast Safety Meeting
Called: Director, SM Team, Full Cast, Designers (Proj/Sound/Light)

2:15 fight call

2:30 start run - killed!

6:00p- Strike Set to Walmart & Technical Systems Moved To Booth.
Tech Meeting
Released: Full Cast

7:00p- End of Day
Released: All

Sunday 4/3 (OFF)

Monday 4/4 (TH149 Supervisor: Matt McCray + Kimberly Weber @ 5:30p)

Tech 5:30pm-11pm

Stage Management:

Calling: Carina Shadow: Emma Prep: McKenna and Kaelin

5:30p- Crew call
6:00p- Actor call
6:30p- Work through with tech (marking the fights)
8:30p- Technical tricky bits
9:30p- Production meeting & cast released
10:00- Stage strike
10:30p- End of day

Tuesday 4/5 (TH149 Supervisor: Matt McCray + Kimberly Weber @ 5:30p)

Dress 5:30pm-11pm

Stage Management:

Calling: Kaelin Shadow: Emma Prep: Carina and McKenna

5:30p- Crew call
6:00p- Actor call
7:30p- Dress
9:00p- Cast notes/shut down (TBD if needed for tech)
9:30p- Technical notes & production meeting
10:00p- Cast released & stage strike
10:30p- End of day

Wednesday 4/6 (TH149 Supervisor: Matt McCray @ 5:30p)

Dress 5:30pm-11pm

Stage Management:

Calling: Emma Shadow: Carina Prep: McKenna and Kaelin

5:30p- Crew call
6:00p- Actor call, ushers
6:45 can we? 7:00p- Fight call, bows, work tricky bits
8:00p- START FULL RUN
9:00p- send actors to costumes: Cast Notes
9:30p- Technical notes & production meeting
10:00p- Cast released & stage strike
10:30p - End of day

Thursday 4/7 (TH149 Supervisor: Matt McCray + Kimberly Weber @ 5:30p)

Performance 1

Stage Management:

Calling: Emma Shadow: Carina Backstage: Kaelin Off: McKenna

5:30p- Crew call
6:00p- Actor call
7:00p- House opens
7:25p- Actors in places
7:30p- Curtain

Friday 4/8 (TH149 Supervisor: Kimberly Weber @ 5:30p)

Performance 2

Calling: Emma Shadow: Carina Backstage: Kaelin Off: McKenna

5:30p- Crew call
6:00p- Actor call
7:00p- House opens
7:25p- Actors in places
7:30p- Curtain

Saturday 4/9 (TH149 Supervisor: Kimberly Weber @ 11:00am & 5:30pm)

SM Pick Up & Performance 3 + 4

Calling: Carina Shadow: Kaelin Backstage: McKenna Leading SM: Emma

11:00a- SM Pick Up (SM team only)
12:00p- Crew call
12:30p- Actor call
1:30p- House opens
1:55p- Actors in places
2:00p- Curtain

5:30p- Crew call
6:00p- Actor call
7:00p- House opens
7:25p- Actors in places
7:30p- Curtain

Wednesday 4/13 (TH149 Supervisor:)

SM Pick Up & Pickup Rehearsal

Calling: Kaelin Shadow: McKenna Leading SM: Carina Off: Emma

7:00p- SM Pick Up
7:00p- cast italian run
8:00p- End

Thursday 4/14 (TH149 Supervisor: Kimberly Weber @ 7:30p @ 5:30pm)

Performance 5

Calling: Kaelin Shadow: McKenna Backstage: Emma (6:30 Hard Out) Off: Carina

5:30p- Crew call
6:00p- Actor call
7:00p- House opens

7:25p- Actors in places
7:30p- Curtain

Friday 4/15 (TH149 Supervisor: Kimberly Weber @ 5:30p)

Performance 6

Calling: Kaelin Shadow: McKenna Backstage: Emma Off: Carina

5:30p- Crew call
6:00p- Actor call
7:00p- House opens
7:25p- Actors in places
7:30p- Curtain

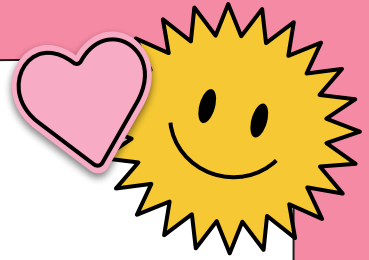
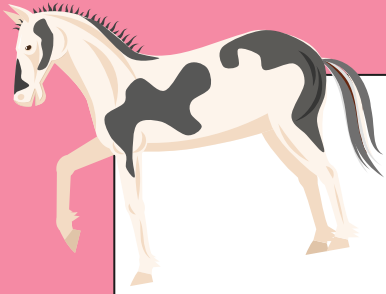
Saturday 4/16 (TH149 Supervisor: Kimberly Weber @ 11am & 5:30p)

SM Pick Up & Performance 7 + 8 & Strike

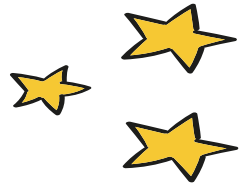
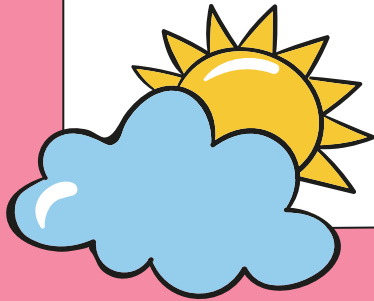
Calling: McKenna Shadow: Emma Backstage: Carina Leading SM: Kaelin

11:00a- SM Pick Up
12:00p- crew call
12:30p- actor call
1:30p- house opens
1:55p- Actors in places
2:00p- Curtain

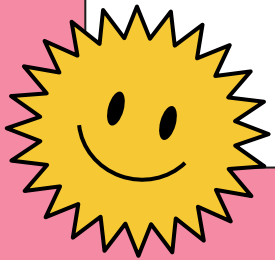
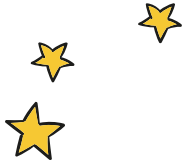
5:30p- Crew call
6:00p- Actor call
7:00p- House opens
7:25p- Actors in places
7:30p- Curtain
7:40p- Strike

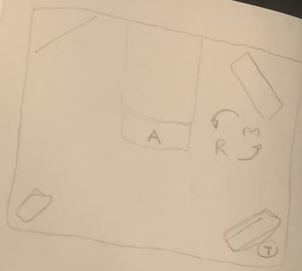


Final Budget



Script





Ash, Tiff, Robin, Margaret

(The pristine bedroom of ASHLEIGH WHITFORD: white bedframe, white pillows, white comforter, white cabinets and dressers, white rocking horse, white carpet, white walls.)

(There is a trophy case with many, many trophies; one is larger than the rest.)

(There is a bowl of chips in the center of the room and a plate of carrots and ranch. A stack of journals and sparkly stickers are sprawled out. There is a laptop close at hand.)

(A karaoke machine sits on a shelf.)

(Lights up.) R + M chasing AS horses

(MARGARET is practicing her recorder. Some of the girls are playing "horse." Some of the girls are eating. ASHLEIGH is working at her desk. TIFFANY is looking at ASHLEIGH. The world breathes as we see the girls in their natural environment.)

(Light shift - in ASHLEIGH's head.) stands on block

ASHLEIGH. BRAID MY HAIR.

(shift - back to normal) steps down, sits, cross

Who wants to braid my hair?

MARGARET. Oh I do!

ROBIN. I do!

MARGARET. Get out of my way!

ROBIN. Shut up, Margaret, move!

(The girls fight to braid ASHLEIGH's hair.)

ASHLEIGH. Whoever wants to better get here first because that's who I will let sit next to me for the rest of the meeting.

(MARGARET gets there first.)

(ASHLEIGH continues writing in her journal, making checklists, preparing for the meeting.)

ROBIN. Oh, Ashleigh, by the way, Camille wanted me to tell you she's running a few minutes late.

ASHLEIGH. What are you talking about?

ROBIN. She said she texted you.

ASHLEIGH. I didn't get a text. Why does everyone know about this but me?

(ROBIN shrugs.)

TIFFANY. Hey Ash?

ASHLEIGH. I'm like really busy right now. Does what you have to say have to do with the meeting?

TIFFANY. Oh, I just wanted to know if you wanted to go to the mall when this is over. My mom said she'd drive us.

ASHLEIGH. That's so sweet. I don't think so. I have like so much paperwork to do.

TIFFANY. No totally.

(TIFFANY, defeated, starts to paint her nails.)

(CAMILLE enters dragging TRISH in by the hand.)

CAMILLE. Hey girls!

ROBIN. You guys! Camille is here!

ASHLEIGH. (referring to TRISH) Who's this?

CAMILLE. My cousin, Trish. She's from the city. Remember I told you she was gonna sit in today?

(Beat. Blank stare.)

Is that OK?

ASHLEIGH. Whatever.

TRISH. (cheery) Don't worry I won't bother anybody.

(uncomfortable beat)

CAMILLE. Let me introduce you to everyone.

OK well this is Robin - she's our secretary and like the nicest person I know -

ROBIN. Thanks, Cam! You're so sweet!

CAMILLE. This is Tiffany, Robin's older sister - she's our vice president. Her and Ashleigh have known each other since they were like infants, she's also an excellent rider, like second best in our group, she just started competing internationally like Ash - the rest of us are pony club! - Tiff owns her own horse and she's like really smart like she gets A's and stuff and she's like really really pretty, as you can see -

TIFFANY. Camille, you're exaggerating -

ASHLEIGH. I own way more than one horse.

CAMILLE. She's lying -

ASHLEIGH. Excuse me?

(beat)

CAMILLE. I was talking about Tiffany.

(beat)

Anyway, Ashleigh technically owns all of our horses except for Tiff's but we've been riding them since they were foals and like we would give our life for them!

ROBIN. We really would -

CAMILLE. - Right, Ash? That's what you always say?

(ASHLEIGH pretends like she didn't hear her.)

(CAMILLE waits for an answer. She doesn't get one.)

CAMILLE. Brandi is on her way I guess - she's our historian and you'll like meet her soon or whatever.

This is Margaret, our treasurer -

(MARGARET waits for more of an introduction.)

and this... is Ashleigh. She is the leader of the group, our president, she started the whole club and everything. And this is her house. See outside?

(CAMILLE moves TRISH to the window to peer outside.)

CAMILLE. Those are the stables. That's where I am every day – every morning on Monday, Tuesday, Wednesday, Friday, and also after school most days. Ash, do you think I could give Trish a tour later?

ASHLEIGH. No.

It's closed.

(beat)

Sorry.

ROBIN. Ashleigh is so lucky because she only lives like ten steps from the stables – she gets to see them every day even when it isn't lesson time.

TRISH. (trying to appeal to the group) I bet you're wondering if I've ever ridden a horse.

(Beat. Nobody answers.)

ASHLEIGH. You can sit over there.

TRISH. Where?

(ASHLEIGH points.)

On the rocking horse?

(ASHLEIGH nods.)

You want me to rock?

ASHLEIGH. You don't have to. *Don't rock horse*

TRISH. Um. Camille? Should I go?

CAMILLE. You know my mom can't pick us up until 5:30!

ASHLEIGH. And nobody is allowed downstairs without adult supervision. My mom collects Liadriós.

(ROBIN looks out the window and sees the horses –)

ROBIN. Ohmygod you guys! Look! Here they come!

(Everyone runs to the window. Except for TIFFANY.)

(She keeps painting her nails.)

ALL. Ahhh!

ROBIN. Ohmygod look how cute they are!
MARGARET. They are so good. They are just so good.

CAMILLE. They are such incredible listeners.

ROBIN. Look at Titus! He's such a ham.

MARGARET. See how they trot in a line like that? We taught them that. We teach them everything.

(To the horses –)

BYE YOU GUYS! I LOVE YOU!

(They all wave and blow kisses and yell a variation of "BYE! Bye you guys!" out the window.)

TRISH. Where are they going?

ASHLEIGH. I don't know, we aren't janitors.

(odd beat)

TIFFANY. God, Brandi needs to just get here already.

ASHLEIGH. Why? Do you have to be somewhere else or something?

TIFFANY. No.

CAMILLE. Normally Brandi is so prompt.

ASHLEIGH. Whatever, I'm annoyed too. I'm giving her five seconds.

(beat)

ASHLEIGH. Where the hell is she!

TIFFANY. I know she was up all of last night watching the dressage championship on ESPN so she really does not have an excuse. She has a TV in her room. Her mom has like no boundaries.

ROBIN. Yeah. Our mom won't even let us have cell phones.

TIFFANY has her period for goodness sake.

TIFFANY. Robin!/
grab

ROBIN. /Which means she's a woman! What? She should at least let her have a cellphone.

TIFFANY. I mean that's what I've been saying for like three months!

cross to desk
RT

(ASHLEIGH presses down on a button.)

ASHLEIGH. (in a borderline offensive accent) Luz Maria?

Can you please bring us up some virgin strawberry daiquiris? The low fat kind? THANX.

TRISH. Woah.

CAMILLE. That's Ashleigh's intercom phone. There's one in every room. That way they can talk and not even have to get up. Luz Maria brings us daiquiris almost every week.

TRISH. You're allowed to have those before dinner?

ASHLEIGH. I can do whatever I want as long is as it doesn't involve fried food or Rachel Maddow.

Anyway, aren't you guys really mad at Brandi?

CAMILLE. What about innocent until proven guilty?

ASHLEIGH. Just because your cousin is here doesn't mean you have a free pass at annoying, Camille.

(MARGARET starts to play the recorder.)

Margaret, would you please stop playing that thing? It sounds like a dying moose.

MARGARET. I have to practice for the Christmas concert. I have a solo part.

ASHLEIGH. Well that's really good for you, but it's hurting my ears.

ROBIN. She plays when she's nervous. What's wrong, Marg?

MARGARET. Nothing.

(She sighs.)

I just had a hard day.

ROBIN. What happened?

TIFFANY. Let me see your wrists.

CAMILLE. Did Kyle call you horse face again?

(MARGARET nods. The girls comfort her.)

ROBIN. Don't worry. He is such a jerk.

MARGARET. Thanks, guys.

Sometimes I wish I could just get away.

Ash, you are so lucky you get to travel all over the country to ride. My mom won't even let me leave the state.

ASHLEIGH. That's because you're poor. *MA*
It's so not your fault though. *stroke here*

Also, I can't take all the credit. Titus Andronicus is truly amazing. *she everyone*

CAMILLE. (to TRISH) That's her lead horse. He is worth like a million dollars. *MACT*

ASHLEIGH. He really does make me what I am today. And Jonah, obviously.

MARGARET. (to TRISH) Her next-door neighbor is like the most famous Olympic Equestrian of our time. *trish*

ROBIN. He was on the cover of ELITE EQUESTRIAN.

TIFFANY. Shouldn't we start this meeting?

ASHLEIGH. (to TIFFANY) This will only take a second.

(to ROBIN)

Go on. *stand*

ROBIN. He won three BETA awards, a Sanctuary Peak performance prize, and was inducted into the EQUUS Foundation/USEF Horse Stars Hall of Fame. THIS YEAR ALONE!

TRISH. Of course I know who Jonah Stockamore is! He's like totally famous. *help off*

CAMILLE. Trish's family follows horse news.

TRISH. We totally have an inside joke about him.

ASHLEIGH. Um. Who does.

TRISH. Me and my friends! Because he's so hot!

(beat)

He lives next door? That's awesome! *TA*

ASHLEIGH. Um he only comes home like sometimes because he already moved out.

TIFFANY. And he's like twenty-two. Isn't that illegal in most states?

ASHLEIGH. Shut up, Tiffany. Don't be jealous. It's ugly.

MARGARET. Ever since last winter break when they kissed behind the stables it's all anyone can talk about.

That story has become an urban legend. *cross up*
I have told all of my church friends about/ it *→ A*

ASHLEIGH. You guys it's not even a big/deal

ROBIN. You are so lucky. I've never even kissed a guy.

CAMILLE. When you grow boobs you'll definitely get felt up don't worry.

Ash, Jonah is so hot.

He probably wants to be your first.

ASHLEIGH. You guys, for someone as mature as me, dating an older man -

I mean in six years when I turn eighteen I'll also be competing for the gold and then we'll totally be a power couple, you know? *from*

By then we'll probably have to move these trophies to the playroom.

TIFFANY. When we were little, he didn't even know who you were, Ash. I guess a lot has changed.

(beat)

(ASHLEIGH makes two knocking sounds on the roof of her mouth like she would call a horse.)

(All of the girls obediently come to her call.)

ASHLEIGH. Everyone come stand by me and look at my newest treasure.

(Spotlight on the biggest trophy.)

(All attention goes to it.)

ROBIN. Holy cow.

ASHLEIGH. Aw, thanks.

MARGARET. Is that a gold horse head?

ASHLEIGH. Yep. And the ears are spikes. Twenty-four carat.

TRISH. Wow. That's awesome.

ROBIN. It looks just like the one they give out at the Olympics.

TIFFANY. It's actually the same exact one I won this summer.

ASHLEIGH. Tiffany always finds ways of making things about her.

It's OK.

I still love you ☺

(TIFFANY has a defensive reaction.)

(tense beat)

MARGARET. Maybe we could go with you to the next competition? So we could win big trophies like these?

ASHLEIGH. I really wish you could, but my mom said that you guys will never be as good as me. And, like, she knows what she's talking about. Also, if everyone had big trophies like these, they wouldn't mean as much, right?

(The girls all nod.)

Robin, give Brandi a mark by her name. We're officially starting officially without her.

(They prepare for the meeting.)

(This might include pressing play on the karaoke track, which starts a "meeting cue." sound)

ASHLEIGH. OK!

Welcome All to the weekly meeting of the Lady Jean Ladies. *? double claps*

We honor excellence in riding and stable etiquette.

We honor bravery in galloping and jumping hurdles.

We praise cleanliness and brushery of all things hair.

(ALL recite.)

ALL. We are one with our horses.

We are one with ourselves.

We are one with the land.

HI HO ISN'T IT GRAND!

ASHLEIGH. Tiff, as Vice President of the club, do you have any news to report?

TIFFANY. Well, other than we have five more likes on our Facebook page, I wanted to make a big announcement. I was officially accepted to the Galileo Horse Camp in Maine this summer.

ALL. *(except ASHLEIGH)* Ahhh!

(hugging and jumping around)

CAMILLE. It's so comp/etitive!

What a huge honor!

ROBIN. Right?! She's been waiting/all week to tell you guys!

MARGARET. That's so amazing, Tiff!

Congrats! /

TIFFANY. Thanks!

ROBIN. We had a celebration dinner at Ruby Tuesday's.

Our parents are like soooo proud of her. They spent all of their savings on Tiff's show horse and now we have like no money, but she's gonna be a famous equestrian so the sacrifice was worth it!

We got like a million desserts and there was chocolate all over our faces and everyone was staring at us, but we were like, WHO CARES!?!?

TIFFANY. Anyway, so I will be missing four meetings this summer because it's a month long, and you get to train with Jan Ebeling and learn dressage, and it's just like the most amaaaazing opportunity ever, so -

ASHLEIGH. If you go, you're out.

(All of the girls are shocked.)

(There is a quiet collective gasp.)

TIFFANY. ...what?

ASHLEIGH. It says in the rule book, as you explicitly know, that if you miss more than two meetings in a row, you are kicked out. We all memorized the book. We all know the rules.

TIFFANY. Ash, don't you think that's unfair?

(beat)

ASHLEIGH. Tiff, who befriended you in fourth grade?

TIFFANY. You.

ASHLEIGH. Who let you ride Destiny thereby becoming the gateway to you discovering your passion for horses?

TIFFANY. You.

ASHLEIGH. Who taught you how to do a French braid, Tiffany?

TIFFANY. You, Ashleigh. You.

ASHLEIGH. Exactly.

You should be thanking me every day, and this is what I get?

A slap in the face.

Let's take a deep breathe together and sigh out of our mouths.

(They make horse sounds.)

Do it again! That wasn't good enough.

(One more time. With gusto.)

(ROBIN goes to braid ASHLEIGH's hair to calm her down.)

(ASHLEIGH bats ROBIN away.)

ASHLEIGH. Come here, Margaret.

Robin, I want you to watch Margaret braid my hair so you can see how it's done.

(MARGARET begins braiding.)

ROBIN. Sorry.

ASHLEIGH. Margaret is a total lesbian but everyone knows she braids hair the best in the group.

MARGARET. That's not true! I had a boyfriend at church camp this summer!

ASHLEIGH. Just for the record, like Robin actually write this down, Margaret tried to kiss me once and I never told anyone, but only because I was really sad about Misty getting cancer.

So, Marg, how are we looking on finances?

MARGARET. (wounded, but she moves on -) All good, here, Ash.

Last week we had thirty-seven dollars and fifty-one cents, but with the bake sale this weekend we are now at... forty dollars and ninety-two cents. So that's definitely a plus. But with the new tassel pens and customized barrettes, we will be at... twenty-five dollars and thirty-two cents.

ASHLEIGH. Everyone needs to pay her weekly dues, then.

MARGARET. Sorry girls, I thought we could slide this week, but with the annual Horses for Handicap event next week we need to do everything for Handicap event next out of the hole.

TIFFANY. Pay up, ladies.

Five dollars each.

(They do. ALL except ASHLEIGH.)

ASHLEIGH. Robin - you're gonna need to give extra.

ROBIN. How come?

ASHLEIGH. As an officer you know that if your hair doesn't touch your bra you have to pay a fine

ROBIN. But I donated to Locks of Love!

ASHLEIGH. Rules are rules.

TIFFANY. And Camille you need to give more because you didn't bring a journal excerpt last week.

CAMILLE. I told you, my computer froze.

TIFFANY. That's not a good excuse.

CAMILLE. ...I was busy.

TIFFANY. Getting fingered by Johnson behind the stable?

CAMILLE. Maybe...

(The girls snicker.)

TRISH. Ashleigh, don't you have to pay?

ASHLEIGH. Oh, no, I provide the snacks.

(She screams.)

LUZ MARIA! WHERE ARE YOU WITH THE DAIQUIRIES!?

Robin, your turn. *up an ottoman*

ROBIN. At this point, as per usual, we will read from our journals. Remember, girls - It's important to always be inspiring. You never know what kind of impact you're making.

Margaret, will you take it away?

MARGARET. Sure, Rob. I'm actually really proud of this piece. Mine is a poem I wrote last night.

I was walking at night

I heard the noise

noise following me

it was very dark so I could not see

the noise was getting closer and I, getting scared.

It was like clop clop clop

I turn around and the horse is there

the horse clopped behind me

and I knew... I was safe.

ROBIN. Thank you, Margaret.

Let's go in a circle. *why??*

TIFFANY. Just as a reminder, instead of clapping, if you feel so inclined, you can clop on the floor with your hands like hooves.

(MARGARET jumps in before anyone else has a turn.)

MARGARET. If you're a boy and you don't smell like horses don't even bother talking to me. Horse boys only, am I right?

ASHLEIGH. Margaret, can you not go out of turn -

(ROBIN opens her mouth to speak.)

(MARGARET interrupts again.)

MARGARET. MY HORSE MAKES ME FORGET I HAVE DIABETES.

(ASHLEIGH gives MARGARET a look.)

(MARGARET withdraws.)

Sorry.

ROBIN. At my sister's confirmation party my horse saved me from fireworks. Miracles really do happen.

ASHLEIGH. My daddy bought me my first horse when I was five years old. I named him Jasper. He is my first love. And my husband better not get jealous because that is never changing.

Thank you.

TIFFANY. This is my new saying: "Don't cry because it's over, smile because you had a horse." Don't steal it, but like you can use it if you need to inspire anyone. Be yourself and ride on.

CAMILLE. You can cry into your horse's mane and never have to explain why.

He won't judge you.

He won't tell you you're not good enough.

He won't yell that you look like a slut when you put on make-up for the school dance.

He won't disappear for days at a time and come back with presents.

He won't take your prize money and use it all for himself.

ROBIN. Is that everyone? Has everyone gone?

(BRANDI bursts through the door.)

(All of the girls react.)

ASHLEIGH. Finally.

ROBIN. Brandi!

You guys, Brandi's here!

MARGARET. She isn't dead/ thank God!

CAMILLE. Why are you panting and all/ sweaty?

TIFFANY. Why are your eyes/all red?

ROBIN. What's going on/ Bran??

(beat)

BRANDI. Something has happened.

Something terrible.

I had to get here as fast as I could. I ran all the way from my house. I could barely see, I could barely breathe. I was sobbing the whole way here.

(ALL gasp!)

MARGARET. Brandi, you never cry. Only at *Black Beauty*.

CAMILLE. Tell us! What happened?

ASHLEIGH. Frankly, Brandi, I don't CARE WHAT HAPPENED. Do you know you are twenty minutes late to this meeting? TWENTY MINUTES! That's forty-eight points deducted. You have to pay like so many dollars for this. You have absolutely no respect for all of the work I do. None of you do!

BRANDI. Ashleigh, I have a really good excuse - please, hear me - I just came from town hall.

(Referring to TRISH -)

Who's this?

ASHLEIGH. Go ahead! What happened?

BRANDI. I just had this feeling I had to go. My parents were whispering this morning and I heard them talk about Lady Jean and I just had the worst feeling in the pit of my stomach. So I snuck in through the window.

ROBIN. Did they see you?

MARGARET. What did they say?

TIFFANY. Ash, do you know about this?

ASHLEIGH. SHUT UP EVERYONE AND LET HER SPEAK!

BRANDI. I hid in the back.

And I heard something. Something so terrible that it will make us want to die.

MARGARET. What, Brandi?
 TIFFANY. Tell us!
 MARGARET. Please/tell us!
 ROBIN. What is/happening??
 CAMILLE. I can't take it any longer!
 ASHLEIGH. Brandi, SPIT IT OUT.

(intense beat)

BRANDI. The Lady Jean Stables are being sold.

(All of the girls react.)

ASHLEIGH *laughs* - like it is the most ridiculous thing she has ever heard -)

ASHLEIGH. /Shut up Brandi!

CAMILLE. NO! Ashleigh?

ROBIN. HOW CAN THIS BE!?

MARGARET. OH MY/GODDDDD!

CAMILLE. /Is that true?

ASHLEIGH. Of course not!

You guys! Calm down!

THESE ARE MY STABLES. Obviously I would know if THEY WERE BEING SOLD. Look out the window you guys THEY'RE STILL THERE.

TIFFANY. Who knows about this? Who can we talk to?

ROBIN. OUR MOM CAN CALL SOMEONE.

ASHLEIGH. How many times do I have to say this? Chill out!
 Brandi IS A FUCKING LIAR!

BRANDI. AM NOT!!

TRISH. Cam, I'm gonna go - I'll just wait outside -

CAMILLE. You can't leave without me!

ASHLEIGH. NO ONE IS GOING ANYWHERE. Tiffany, lock that door.

BRANDI. I'm not lying, Ash. I'm not. I heard them. They are serious. This is serious.

Oh my god my heart is beating like a mile a minute.

CAMILLE. Trish I cannot believe you're here for this, normally our meetings are so fun.
 MARGARET. I hate to say this.
 But that isn't even the worst part.

ROBIN. WHAT!

CAMILLE. THERE'S MORE!?

MARGARET. OH GOD.

BRANDI. I overheard a man, a man in a business suit, telling another man, in a business suit, that the horses are not just going to be sold for thousands upon thousands of dollars, taken away from all of us, our stables turned into a mini mall, BUT in the middle of the night -

TIFFANY. What?

MARGARET. WHAT?!

ASHLEIGH. WHAT?!

BRANDI. Killed.

ALL. *(screams and yelps and cries)* AHHHHHHH!?!>>>!!?!>>?!

BRANDI. AND USED FOR MEAT.

(FREAK OUT!)

(At this point the girls go absolutely, undeniably, crazy: there may be the pulling out of hair, cartwheels, silent screaming, undressing, vomiting, interpretive dance, horse noises, making out, recorder playing.)

(This is a heightened, silent, grotesque movement.)

(What we see is the version that ASHLEIGH sees in her head.)

(TRISH breaks the moment.)

TRISH. Camille - I don't know what's going on here -
 CAMILLE. OUR HORSES ARE BEING TAKEN AWAY IN UHAULS AND COOKED IN RESTAURANTS. CAN'T YOU UNDERSTAND ANYTHING, TRISH!

TIFFANY. It's happening everywhere in Europe! How did we not see this coming!?!?

CAMILLE. Ashleigh, WHY DID YOU LET THIS HAPPEN?
 ASHLEIGH. Don't you yell at ME!

MARGARET. Somebody, slap her!

CAMILLE. Ow!

MARGARET. Pull her hair!

CAMILLE. Stop!

ROBIN. I did have a weird feeling the other day when I saw that scout. He wasn't here for scholarships. He was here for other reasons. Bad reasons.

TIFFANY. Then we have to get them out of here. We have to do something!

CAMILLE. We can't let this happen. I don't care if we go to jail! I don't care if we die in the process! We cannot let our babies be killed or...be taken to girls...who won't even ride them!

(like this is the worst of all)

ALL. AGEH!

MARGARET. I'd rather eat Sulton than give him to another girl.

CAMILLE. I've always said when Han Solo dies I will wear his skin so we are one.

TIFFANY. That's kind of beautiful.

ROBIN. I THINK SO TOO!

ASHLEIGH. EVERYBODY CALM DOWN!

(She starts to pace.)

OK

OK

Clearly there is some sort of misunderstanding - somewhere - Obviously.

Let me think.

JUST SHUT UP AND LET ME THINK!

BRANDI. This is real, you guys. This is something more than just you and me. This involves the state. This involves

the black market. This involves the government. The Florida Government. We need power. More power than we've ever needed before.

ASHLEIGH. OK!

I have a plan.

You guys, we need to contact Ann.

She will understand.

She will know what to do.

ROBIN. What if this doesn't work?

CAMILLE. We've written so many times before and she has never written back.

ASHLEIGH. We need to take it to the next level. We need to call the White House.

TRISH. I don't think she's there -

ASHLEIGH. YOU DON'T KNOW ANYTHING, TRISH.

All we need to do is call, and they can make the intro for us!

BRANDI. Ann is a horse god. She probably can even sense there is a problem. She is so connected that way.

ASHLEIGH. Does somebody have the number?

WHAT'S THE NUMBER?

ROBIN. Hand me the computer. I'm really good at this stuff.

(CAMILLE hands her the laptop.)

(ROBIN begins typing furiously - like she is a techy trying to break a code.)

(This happens for a while.)

(The typing underscores the scene.)

MARGARET. Can we sing our song? To call her here in spirit?

ASHLEIGH. Of course, Margaret. That's a great idea.

(a knock at the door)

(It's, presumably, Luz Maria with the daiquiris.)

TOO LATE, LUZ!

(They sing to a karaoke track of a song in the style of "Wind Beneath My Wings" by Bette Midler.)

(The music comes from the karaoke machine.)

OHHHOHOH
OHH OH OH OH

ALL.

TO THE AMERICAN LADY WHO INSPIRES US ALL.
YOU'RE THE WONDER WOMAN, WHO'S TAKEN A FALL.
YOU'RE A PRETTY LADY, WITH BLONDE HAIR IN RED
WE DEVOUTLY LOVE YOU, UNTIL WE ARE DEAD
YOU'RE THE NUMBER ONE HORSE GIRL, THE FIRST
YOU SHOULD FEEL SO PROUD, YOU'LL NEVER BE CURSED
YOUR HUSBAND IS MITT AND HE LOVES YOU LIKE CRAY
YOU DESERVE TO LEAD THE US OF A
DID YOU EVER KNOW THAT YOU'RE OUR HERO?
WHENEVER WE NEED YOU ANN, YOU'RE THERE
RAFALCA WILL WASH AWAY ALL OUR FEAR, OH
YOU'RE OUR HERO, ANN ROMNEY! WE CARE!

CAMILLE. Trish, do you like our song?

TRISH. Oh, um, yeah. My dad's friend is a Republican.

TIFFANY. Girls. Let's say our prayer.

(ASHLEIGH cuts her off -)

ASHLEIGH. LET'S SAY OUR PRAYER. *Light shift horse wash head project.*

Dear Lord. Please protect our fearless equine beauties:

Jasper
Angel's Glory
Titus Andronicus

BRANDI. Ash Winter

Paladine
Knob Creek

ROBIN. Xenia

Bandido
Barleda

*The publisher recommends that the licensee creates an original composition that stays true to the author's intent.

CAMILLE. Perfect Harmony
Peanut Butter
Hon Solo

TIFFANY. Hickory Hills Panosh
Hoof Prince
Natural Element

MARGARET. King's Prize AKA Freddie
Believe N' Miracles AKA Tristan
Beauty's Star AKA Dylan
Jet Black Jasmine AKA Jazzy
Brave Vision AKA Monica
Savant.

ASHLEIGH. Please, God, bring in the spirit of Ann to protect us. *Pray*

Robin, do you have the number yet?

ROBIN. Your internet is super slow. Do you have dial-up or something?

ASHLEIGH. No, we aren't hoodlums! Just refresh the page! And hurry! I'm so stressed!

(Feverishly typing.)

ROBIN. OK...

FOUND IT!
GOT IT!

Ash. You ready?

(ASHLEIGH goes to her intercom phone. She puts it on speaker.)

ROBIN. 1-202-456-1414

VOICE. White House Operator.

(All of the girls try to speak -)

ASHLEIGH. SHUT UP.

Hi! This is an emergency! We would like to speak to the First Lady please.

VOICE. Well, Miss, that isn't going to be possible right now, but I can connect you to the Gift Shop.

ASHLEIGH. THE GIFT SHOP?! WHY WOULD I WANT TO TALK TO THE GIFT SHOP?!

VOICE. Miss, please don't scream. What is the nature of this call?

ASHLEIGH. We are calling on very important business. We need to speak to the First Lady of the United States. There is a very serious thing happening to us and we know she can help.

(Beat. The VOICE is silent.)

Do you know who my father is? *Ash*

(Beat. The VOICE is still silent.)

What's so hard about this to understand?!

VOICE. The First Lady is a very busy woman. And she does not take calls from strangers.

ASHLEIGH. Well, we know her!

ROBIN. (hushed -) Ash, don't lie!

ALL. SHH!

VOICE. If you know her, than you can call her private line.

ASHLEIGH. Well, I'm calling from my private line shouldn't that count for something?!

VOICE. Miss, I'm going to hang up now.

ASHLEIGH. Well, can you at least just connect us to Ann Romney? We can cut out the middle man.

VOICE. ...What?

ASHLEIGH. UGH!

IDIOT!

CONNECT ME TO YOUR SUPERVISOR IMMEDIATELY!

(The White House Operator hangs up.)

(dial tone)

ALL. AHH!

ROBIN. What are we going to do now?
Ashleigh, I'm scared.

ASHLEIGH. (starts to pace) I need to call Jonah.

TIFFANY. I hate this town. Nobody understands us.

We can't all be cheerleaders, you know. Some of us have other interests.

ASHLEIGH. Jonah will know exactly what to do - he'll fly home and hold me.

MARGARET. Why does Brian Bergman always laugh at my horse drawings? They are beautiful, majestic creatures IT'S NOT THAT WEIRD!

ASHLEIGH. He is so good in conflict.

MARGARET. Riding is my life. My entire life. Without it I just think I would die.

BRANDI. We all feel that way. That's why we come here. That's why we have Lady Jean.

ASHLEIGH. I am so lucky to have him.

MARGARET. Without Lady Jean I am nothing. I don't want to live without them and I don't want to live without you guys.

ROBIN. You're gonna make me cry, Margaret. Oh my god. *Wag*

ASHLEIGH. Are you guys listening to me?

CAMILLE. Maybe my mom can home school me.

TIFFANY. I guess I can switch to cross-country.

ASHLEIGH. It's OK. I'll just call him later.

MARGARET. You guys -

(MARGARET seems weird, like she is going to faint.)

BRANDI. SOMEBODY! GET MARGARET'S INSULIN!

ROBIN. Oh my god! Margaret is dying!

TIFFANY. WHERE IS IT?! WHERE IS HER SHOT?!

BRANDI. I don't know!!!! I think she just needs sugar - her blood sugar is low -

CAMILLE. BRING HER SOME OF THOSE SUGAR CUBES WE GIVE CHASTITY! I HAVE SOME IN MY BAG!

ROBIN. GOT 'EM!

BRANDI. HURRY!

TIFFANY. I found her shot in her pencil case! Robin, give it to her!

ROBIN. I can't I'm scared!

ASHLEIGH. Oh, I'll do it, Jesus!

(ASHLEIGH stabs MARGARET with her insulin shot without reservation.)

(MARGARET comes to.)

ROBIN. EVERYTHING IS BEING TAKEN FROM US!

TIFFANY. EVERYTHING IS GOING WRONG!

CAMILLE. THIS IS THE WORST DAY IN THE HISTORY OF DAYS!

ASHLEIGH. WHY DON'T WE TAKE A BREAK!

(ASHLEIGH has an idea -)

I think everyone could use a little breather.

Girls, I know this is scary. I'm scared, too. But I promise it's all going to be okay. I know what it's like to stay calm in stressful situations: I've competed in twelve championships: two of which I was sabotaged by that whore Bonnie Kate, three where my horse had tetanus, and seven where I placed. Did I fall off Titus when he bucked so high I got a cut on my *privates*? No. Did I quit when Angel's Glory got spooked and bit a chunk out of my face? No, I just had a minor procedure. And did I end it all when I was disqualified from the Horse of the Year show in Britain because Perfect Harmony decided to get knocked up during show season? No. I tended to that foal like it was my own and persevered. And that's what we're going to do.

Ladies, we need a beacon of hope in this great time of darkness.

And I, as your leader, will light the way.

(MARGARET claps.)

(All the girls clap.)

Now go downstairs and tell Luz Maria to take out the homemade ice pops! *she is loved*

(They ALL begin to go downstairs -) *who unlocks*

Hey, Tiff. Come here. *it*

(Everyone leaves except for TIFFANY.)

TIFFANY. What's up, Ash? *wait + sit*

ASHLEIGH. Let's run away. Just me and you. *AT*

TIFFANY. But what about that speech you just gave? About us all being in this together?

ASHLEIGH. Tiff. You're my best friend. And the only other person I know who is as serious about this as me. It's perfect.

(beat)

(A confession -)

TIFFANY. I don't know if I love horses as much as I used to.

Ashleigh.

ASHLEIGH. I'm going to pretend you did not just say that.

TIFFANY. OK.

stand ASHLEIGH. We can leave right now before it gets dark. My parents won't even realize that I - I mean it's perfect. We've been trying to figure out a way to get out of here anyway. And I bet we could like totally meet up with Jonah or something.

(Hesitant -)

TIFFANY. I guess we could ride out to my Aunt in Ocala.

ASHLEIGH. Do you think she would let us stay with her?

stand TIFFANY. She has a whole ranch out there!

ASHLEIGH. Perfect! *hug*

So we'll do this? We're running out of time.

shep TIFFANY. I don't feel right about leaving the other girls.

ASHLEIGH. Tiffany, be mature. Just us.

TIFFANY. What about my sister?

ASHLEIGH. She's too weak! Toughen up, Tiff. Or you'll never survive.

(beat)

So you're in?

TIFFANY. Ashleigh...

ASHLEIGH. This is life or death, Tiffany.

TIFFANY. I know.

ASHLEIGH. Don't be stupid, OK?

TIFFANY. I'm not, Ash, I'm just trying to think rationally. Someone here needs to.

(beat)

ASHLEIGH. Fine. The other girls can come, too, but it's all of us or nothing. I'm serious. If one of them squeals, no one is safe. We have to get our horses and get out of here before my parents come home from work.

TIFFANY. OK.

(beat)

I'm gonna go get an ice pop now.

ASHLEIGH. Fine.

(ASHLEIGH is left alone.)

(She paces.) *duffle bag in se drawer*

(She takes out a travel bag and begins to throw all the clothes from her drawers and her closet into it.)

(There is no precision or organization. It's manic and hurried.)

(TRISH walks in with ice pop all over her face.)

TRISH. Oh, sorry.

ASHLEIGH. Ugh! Get out! What are you doing here?

TRISH. I finished my ice pop. *in hand*

ASHLEIGH. Well, leave!

TRISH. I just wanted to say goodbye - and to thank you for letting me sit in - um it's a really great club. I know Camille really loves it - uh and also sorry about your

stables or whatever and your horses - I'm sure it'll all work out -

ASHLEIGH. What do you mean goodbye? Where are you going?

TRISH. Camille's mom is outside.

ASHLEIGH. Well I haven't ended the meeting yet. All of the girls know that until I call time no one is excused.

TRISH. I don't know...um. I can go get her?

ASHLEIGH. Yes. Go. All of them. Now. Thanks.

(TRISH stares at ASHLEIGH like an alien.)

Go! Are you deaf?

(All of the girls come in, some still finishing their ice pops. The blue and purple and green food dye is all over their faces and tongues.)

Back in! Now! You've had a long enough break.

OK, girls. Here's the plan.

We are going to run away.

You're all going to pack bags and meet me back here in an hour.

That's enough time to get your things in order, say your goodbyes *discreetly*, write whatever notes you need to write, you get my point.

Then we are going to get on the horses and leave. We will take what is rightfully ours, we will ride away and never come back to this awful town, is that clear?

(beat)

(ASHLEIGH waits for a response.)

ASHLEIGH. Hello?

(The girls exchange a few looks.)

What's going on?

(long beat)

(The girls are scared to speak up.)

Were you guys talking about me behind my back?

TIFFANY. I told the girls about your plan, and we took a vote downstairs, and we decided that we don't want to run away.

ASHLEIGH. What do you mean you *decided*?

TIFFANY. It's not safe, Ashleigh.

ASHLEIGH. What are you talking about?

TIFFANY. We're going home when the meeting is over.

ASHLEIGH. No one is going anywhere. Read my fucking lips.

(She locks the door.)

(TIFFANY unlocks the door.)

(ASHLEIGH re-locks the door.)

(TIFFANY goes to unlock it again, and ASHLEIGH bats her hand away.)

(The girls react.)

I KNOW WHAT'S BEST AND I KNOW EVERYTHING SO SHUT UP AND LISTEN TO ME! Don't you understand what this means, you idiots? Our horses are about to be BRUTALLY MURDERED and you're just going to sit back and watch. You're cowards. If you want to save them, if you want to do the right thing, then you'll come with me. Now.

MARGARET. Oh god.

ASHLEIGH. See? That's why I'm in charge because I think fast on my feet. We can go down through the balcony. Nobody is ever back there. Margaret, get the whips from under the bed. We can tie them together and climb down to the pool. And then we can go through the garden path and sneak out through the gate and get on the horses while nobody is watching!

ROBIN. But what would we do about a house? And money? And food? And what if we ended up in a place where the horses couldn't run free? And what if someone found us and made us come home? And then we were arrested? And they killed the horses anyway? My mom -

ASHLEIGH. YOU THINK YOUR MOM CARES ABOUT YOU? You're wrong! Nobody loves you like a fellow horse girl can love you! We get each other! We need to stick together! We could start a horse farm!

CAMILLE. I don't have money to do that.

ASHLEIGH. We'll be off the grid! Like wild stallions! Don't you want that for us? Huh? Brandi?

BRANDI. I have like a lot of homework to do tonight and also a lot of life plans.

TIFFANY. Ashleigh, we already decided together, and we're not going anywhere.

We're not running away. Understood?

(beat)

ASHLEIGH. Why are you doing this to me?

TIFFANY. We're trying to do the right thing.

ASHLEIGH. You're traitors, that's what you are. We had paradise in our hands! Don't you see what you've done?

ROBIN. We haven't done anything.

ASHLEIGH. Robin, don't be a fucking bitch.

TIFFANY. Ash -

ASHLEIGH. *(to TIFFANY)* I trusted you! I gave you everything I have! Do you realize that you're ruining what I've worked for my entire life! Was that your plan all along? To take over as President and turn everyone against me in my own home!

TIFFANY. Ashleigh, we talked about running away when we were kids, but we're not kids anymore. We're almost at Coral Springs Prep and we could be the Queens of the school! Don't you want that for us?

ASHLEIGH. No! I wanna be QUEEN OF MY OWN COUNTRY! And we could have done that if you didn't stab me in the fucking back!

TIFFANY. If we are really going to be true horse women we need to step up and pave the way. Right, ladies?

ASHLEIGH. Who wants to be a horse woman? We're still girls and we need to stay that way for as long as we can!

Now we're gonna have no horses *and* no freedom! What do you think life will be like now?

BRANDI. We can have another bake sale to raise money for new horses?

ASHLEIGH. What are you TALKING about?

CAMILLE. Stop yelling!

ROBIN. Tiff, can we go downstairs now?

(ASHLEIGH stands in front of the door and hits it hard.)

(She's going wild.) ~ huc

ASHLEIGH. WHAT DID I JUST SAY?

TIFFANY. Ashleigh. You're scaring her.

ASHLEIGH. Let her speak for herself!

Do you all agree? Am I scaring you?

CAMILLE. Um!

ASHLEIGH. Look at me! ALL OF YOU, LOOK AT ME.

I am the 2014 Punta Gorda Junior Champion, I deserve respect!

(She walks over to her trophy case.)

I deserve to be honored!

I am the leader of this group for a reason!

You put your faith in me, you trust me to make decisions! I let you in here. I let you ride my horses. I give you something to believe in!

(She takes out the biggest trophy, the one that has been in spotlight, and holds it high.)

Look at this! Look at what I am! *ppp huc to*
NOBODY IS LEAVING THIS ROOM DO YOU HEAR ME! NOBODY IS EVER LEAVING ME!

(ASHLEIGH flings the trophy in a way that is reckless and almost hits CAMILLE.)

(TRISH jumps to push her out of the way, and physically gets in ASHLEIGH's face. There is a tussle.)

(ASHLEIGH, on instinct, slams the blunt base of the trophy into TRISH's skull.)

(Blood splatters everywhere.)

(all over the girls)

(all over the white room)

(TRISH falls dead to the floor.)

CAMILLE. Trish!/
TIFFANY. OH MY/GOD!

BRANDI. SOMEBODY/CALL 911!

ROBIN. SOMEBODY HELP! SOMEBODY/HELP!

CAMILLE. THAT'S MY COUSIN!!!!

ASHLEIGH. SHUT UP EVERYONE! She's fine! She's just sleeping!

(silence)

(The girls all take in dead TRISH.)

BRANDI. Ashleigh, you're crazy. You're insane. Just because YOU USED TO BE FAT doesn't give you the right to treat us this way!

ASHLEIGH. ... What did you just say?

BRANDI. You heard me.

ASHLEIGH. NO I DON'T THINK I DID.

BRANDI. I said you are a BULLY ASHLEIGH, a bully. Nobody deserves to be treated the way you treat people! Nobody does, Ashleigh - AND ANOTHER THING - I know Jonah Stockamore. We met last Thanksgiving, AND HE DOESN'T EVEN KNOW WHO YOU ARE. You are a liar, Ashleigh. An insecure, mean, horrible, rotten person with a black heart who deserves to be alone for the rest of her life! JONAH STOCKAMORE DOESN'T KNOW WHO YOU ARE AND HE NEVER WILL!

ASHLEIGH. AHHHHH!

(ASHLEIGH punctures BRANDI in the chest with the spiked horse ears on the top of the trophy.)

ASHLEIGH. YOU'VE ALWAYS BEEN JEALOUS OF ME, YOU'VE ALWAYS BEEN JEALOUS OF HOW MUCH MY HORSES LOVE ME. I HATE YOU! YOU'RE WRONG! JONAH LOVES ME! JONAH LOVES ME! JONAH LOVES ME!

(ASHLEIGH spears BRANDI as more blood spatters all around ASHLEIGH's white room, all over the girls, once again.)

(quiet)

(maybe some whimpers)

(ASHLEIGH looks around at what she's done – she is broken.)

(ASHLEIGH cradles the trophy.)

TIFFANY. Girls. Come with me. We're leaving.

(beat)

ASHLEIGH. NO!

Please.

TIFFANY. Get your things. I'll meet you outside.

(ROBIN and CAMILLE grab their journals, backpacks, and crawl out the window.)

(MARGARET lingers behind.)

(to TIFFANY)

ASHLEIGH. I didn't mean to, I was just trying – we have to save them – we have to protect our – it's our duty, our honor, it is what we live for – it's what we were meant to – they're my horses, it's my responsibility. I trusted you, I thought that we – we just have to –

TIFFANY. I'm calling the police, Ashleigh.

(MARGARET begins to sneak up behind TIFFANY.)

ASHLEIGH. Tiffany. Don't do this, please. We've known each other since we were in our moms' stomachs. We've been through so much together. We could still

go – still run away – like we always wanted to – like we always planned –

TIFFANY. What happened to you?

(beat)

ASHLEIGH. I just wanted to be the best.

(MARGARET begins to choke TIFFANY with TIFFANY's braid.)

(ASHLEIGH does nothing.)

(TIFFANY falls to the floor, dead.)

(beat)

Margaret? I –

MARGARET. I'll go with you. I'll ride away with you.

(She steps over the bodies to talk to ASHLEIGH.)

I love you.

And I love those horses.

You're my leader.

I look up to you. I always will.

The Lady Jean Ladies is the best part of my life. It is my favorite part of the day. I wake up in the morning and I can't wait to see their faces, to see your face, to laugh and ride and feel free.

I have had the time of my life with –

I just don't think it can get any better than this.

You never cared that I had diabetes.

Or that my left eye goes lazy in pictures.

Or that I can't jump a hurdle.

You always accepted me for who I am.

And most people can't say the same thing.

Especially in the seventh grade.

You've changed my life, Ashleigh.

So I'll go with you.

I'll go with you if that's what you want.

I don't want this to end.

(MARGARET kisses ASHLEIGH.)

(ASHLEIGH doesn't pull away, but doesn't kiss back.)

(She is gentle with MARGARET.)

(ASHLEIGH slowly lowers the trophy.)

(Quietly –)

ASHLEIGH. Go out the back door. That way you won't track blood.

MARGARET. But –

ASHLEIGH. Go, Margaret. Go. Please.

Tell them –

Um.

I hope your winter show goes well. You are the best recorder player I know.

MARGARET. Thank you. That means – coming from – OK.

Um – Ashleigh –

ASHLEIGH. Just go.

(MARGARET leaves.)

(ASHLEIGH crawls over to the intercom.)

ASHLEIGH. Luz Maria – can you please bring up some towels?

And run me a bath?

Thank you.

(Spotlight on the place where the trophy once was.)

(ASHLEIGH looks at the empty spot.)

(beat)

(ASHLEIGH plugs in the microphone and presses play on the karaoke machine.)

(The karaoke track of a song in the style of "Forever" by Mariah Carey begins to play.)

(She takes in the room.)

(She takes in the girls.)

(She takes in the blood.)

(She takes in her coveted trophy.)

(She begins to sing her final swan song.)

(The lights turn romantic.)

(A disco ball drops.)

(ASHLEIGH takes in her fantasy.)

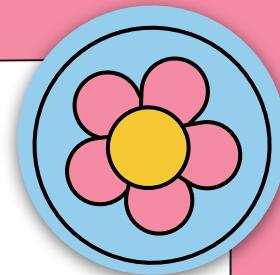
(A fan begins to blow ASHLEIGH's hair like a model.)

(The singer's voice comes in booming.)

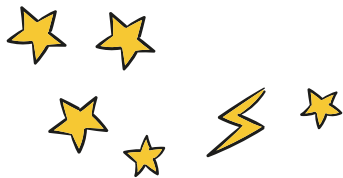
(ASHLEIGH begins to sing along. Together they sing a gorgeous, serious, and heart-felt rendition of a song in the style of "Forever" by Mariah Carey.)

(blackout)

End of Play



Directing Notes



Directing Notes

Horse girls follows Ashleigh, a girl that is deeply lonely and isolated. Ashleigh's mom Doesnt let her eat fried food or rachel maddow. Her mom says she's the best. Her mom says she should stay a girl for as long as possible. Her dad is wealthy and important, but not very involved. She has anger issues and has a hard time relegating emotion. She finds it very difficult to make friends and starts an entire club around her horses to get as much as possible. She has an overactive imagination and frequently day dreams about her power and her admirers, but sometimes her anger makes her dream up all sorts of violent things. She really is a good kid at heart, but acts out. A twinkle and a burst of pink travel her and the audience into her head, where she can be as powerful as she knows she is! News that her stables and horses are being sold sends ashleigh into a spiral. how will she keep her friends if nothing keeps them there? How will she live without the horses that have been her entire life? She can't accept it, so she and her friends try everything to make it better! She then realizes they should just all run away and truly be free, that's all she's ever wanted! They were talking behind her **BACK THE BITCHES!** And of course she freaks out! Nobody is ever leaving me! She cries. Ashleigh then imagines how she could really make everyone never leave her- locking them in and killing them. Her worst nightmare is coming true. Her friend Brandi calls her out for being a bitch and a liar and mean and then says the man she's in love with doesn't know who she is and she kills her. Then her best friend Tiffany tries to leave and she holds her back, but OH! Her comes her lesbian friend Margaret, someone she's been in love with this whole time, and she's her knight in shining armor as she defeats Tiffany. Everything's turning back around and Margaret confesses her love, says she'll run away with her, and kisses her. Ashleigh refuses and lets Margaret go because Ashleigh doesn't like who she is. Ashleigh then is all alone and tries to cheer herself up by singing a song.



Click
the
link!