DRESSAGE, EVENTING, HUNTERS, JUMPERS VOL. 30

PRACTICAL HORSEMAN EXTRA

EMILY BESHEAR: BUILDING PARTNERSHIPS

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Emily and Shame on the Moon

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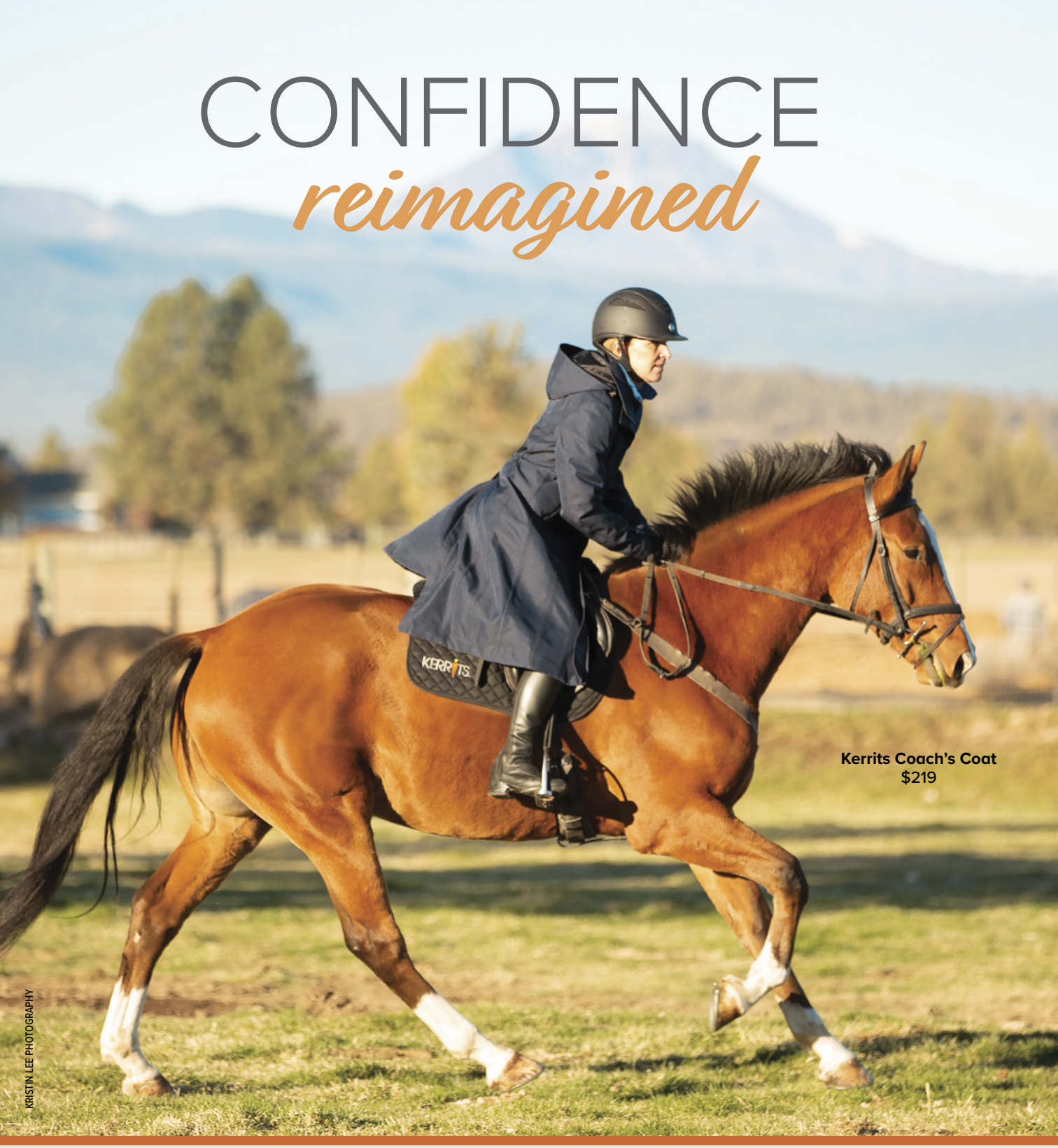

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Emily Beshear and Here's To You

Emily and River King

FROM THE ARCHIVES OF PRACTICAL HORSEMAN

BUILDING PARTNERSHIP

International eventer Emily Beshear's training program for sunken-road success adapts to very different horses.

By Emily Beshear with Sandra Cooke

Like many upper-level eventers, I've ridden every kind of horse you can imagine. I enjoy taking a horse who is a little unsure of himself—whether in dressage, cross country or even just in the state of his life—and figuring out a program to give him confidence. In the long run, my goal is stronger communication and a better partnership with my horse. That's when I feel ready to take on any challenge because partnership is what it's all about for me.

I don't have a set program. I use the basic principles I've learned from some of the best riders in my sport to individualize everything I do. I'd like to show how my approach works by talking about two contrasting horses I've taken to CCI**** level or higher—River King (Riley), a Holsteiner, and Here's To You (Quincy), a Thoroughbred. I'll focus on what I needed to do to train each of them to handle a classic upper-level cross-country question, the sunken road.

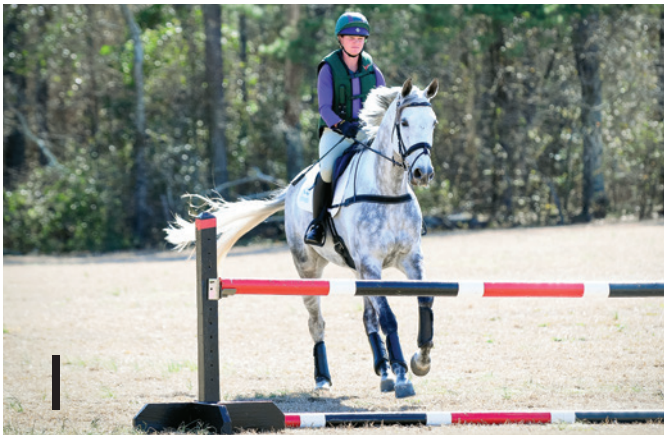
Training Total Opposites

Physically, eventing is easy for Riley—he's brave, naturally athletic and built uphill. When he came to me, he was already going at CCI*** level and he could just pick up his legs over the fences without making a real effort. The biggest physical piece he was missing was that he didn't know how to round himself over the jump, which I knew would cause us some iffy moments when he moved up to CCI****, because at that level and higher the spacing between elements in combinations requires the horse to be able to compress into a ball. If he doesn't round over the jump, he can't become a ball. There was a lot to do in terms of teaching Riley to use his body as a whole.

Mentally, the biggest challenge with Riley was getting him to focus on what was ahead. When there were several elements close together, like a sunken road, he would look down at what was behind the first element just as he was taking off over it and twist, hit the jump or lose his line, making the striding difficult for the next few elements.

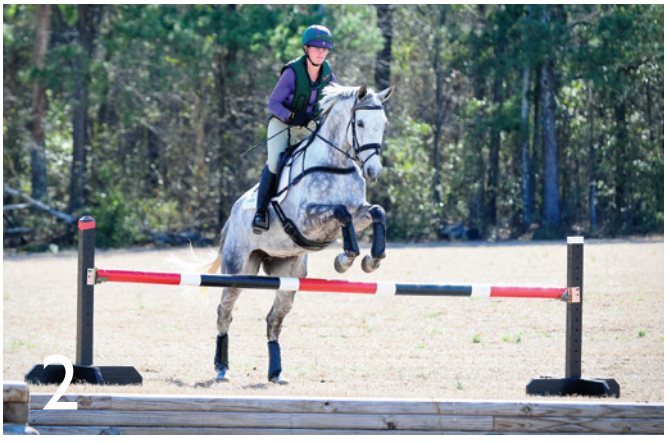
The physical questions that Riley found easy were a huge challenge for Quincy, who has a powerful hind end but is built downhill and otherwise needed so much work on his front-end form that we used to call him "spaghetti legs." Often his hind end pushed before his front end realized it needed to move. If upper-level horses aren't quick enough with their footwork, it's hard for them to make adjustments as they go. Quincy needed to develop his footwork to the point where his muscle

Riding a Fence Down a Plain Drop



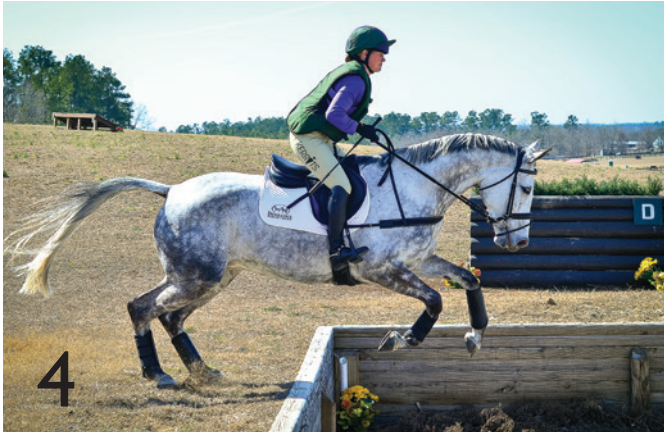
PHOTOS © JUAN BLAS

Shame on the Moon (Delta) is very focused on the fence before the drop, looking at what she's going to do. I'll look at the fence until it goes out of sight between her ears, then keep my eyes up. Delta's withers are up and her front end is light, and I'm reinforcing that frame with my seat close to the saddle and soft but supportive reins with a contact that allows her to look and doesn't restrict but keeps her balance up. My lower leg is on to keep her stepping forward under her body from behind.



With a drop directly behind this fence, I want to follow Delta's motion but not restrict her jump. At the same time, I need to look *ahead* and not down at the drop. I'm still supporting her with the contact, letting her use her head and neck, but channeling her. Delta is very straight, square in front and holding herself nicely, and her expression is alert to what's coming.

Delta's frame changes dramatically as she looks down. I've got my weight back, very close to the saddle with my heel down and leg slightly forward, but I don't have my upper body back because I want to encourage her. I need to be in a position where if something goes wrong, I'm secure in the saddle. While keeping a contact, I'm straightening my elbow to allow her the rein she needs to look down and see where she wants to go. My upper body is poised as I look up and ahead, not down where she's looking.



Delta has rocked her weight back here to free her forehand for the jump down, and I've come forward with the motion: I have my heels down, my weight forward in my leg and I'm close to the saddle. My hands are raised a little to maintain the contact because Delta hasn't started to drop yet. It's a common mistake for riders to sit back too early and too far when jumping a drop; they lock their hip angle and then get that "whiplash" effect on landing. Here my hip is flexing with her motion and is ready to push forward and give me the support I need.

memory came into play when he didn't have time to think about a situation. I knew that the better upper-level horses are with their footwork, the more options they give themselves and the less likely they are to make mistakes.

When I first saw him, Quincy might not have looked like CCI**** material, but I had a great feeling about him from the time he came to me as a Preliminary horse because he had the scope, power and *desire* to get to the other side of any jump. My job was to help him develop his front-end technique.

Mentally, Quincy was easier to ride than Riley because Quincy is very sharp and aware of what is coming up on course. His brain, however, tended to get going so fast that his body, especially his front end, couldn't catch up. His default setting was to push off the ground harder

with his hind end and jump bigger. This could put him too close to the next element, making it difficult to jump.

In general, on cross country I want my horses' minds to be going slowly—really analyzing the questions—while their bodies respond quickly. Whenever I focused on a specific question such as the sunken road with Quincy and Riley, I went back to that ideal. With Quincy, I needed to slow everything down, making the elements small and easy for him to execute correctly. With Riley it was the opposite. Our exercises at home had to be significant enough to make him realize he should care and pay attention. If I set the same exercise for both horses, I would set it at 2-foot-6 for Quincy because he is just as aware of a 2-foot-6 fence as a 4-foot-6 fence. But for Riley I had to start right off substantial enough to challenge him in order to create his awareness and sharpen his mind.

Now let's take a look at the question we're going to analyze, the sunken road, and how it challenged each horse. In the photos on the following pages, I'm demonstrating on my newest horse in the barn, Shame on the Moon (Delta).

Sunken-Road Elements

First, what is it?

A sunken road at Advanced consists of an "in" jump, usually a vertical fence immediately followed by a bounce or a one-stride and then by a substantial vertical drop. After the drop comes a one-stride distance across the "road" before the horse jumps up the bank that forms the other side, and right after the up-bank is another jumping effort, the "out" jump. The in element is fairly consistent in terms of the question it asks. On the way out, however, harder courses will ask you to jump something that requires a lot more power; you have to show your horse can maintain his power through the very technical earlier part of the question. This out element can be quite varied. At a CCI****, it might be two strides to a giant corner, whereas at an Advanced horse trial, it might be a bounce to a plain, small rail.

The sunken-road question includes all the elements needed for a good cross-country ride: It requires balance and coordination from both the horse and rider, plus the ability for them to communicate while everything is changing rapidly. On the approach, after riding a transition from a gallop to a balanced canter, both my horse and I need the presence of mind—one of the biggest factors—to read the question and jump through it properly. Personally, I find the biggest challenge in this question is for both horse and rider to rebalance after landing from the drop. The horse lands in the road with all his weight on his front end and must shift his weight back to jump out. If a rider loses her position during this quick transition at the Advanced level, there isn't time to regain it.

Next, how to teach it?

In general, when training a horse or rider to ride a sunken road, I break the

Strengthening Quincy

A major challenge in bringing Quincy to CCI**** level has been developing his ability to rebalance himself, a project made more difficult by his natural downhill conformation. This goal is a day-to-day journey with him. When training, I keep in mind that he needs to spend each day getting stronger, engaging his hindquarters better and lightening his front end.

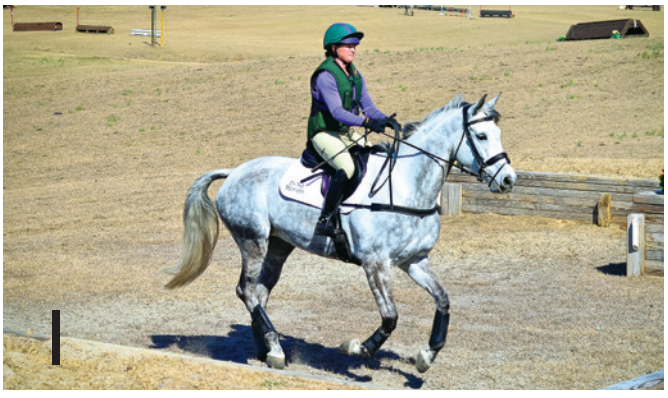
I've also had to learn to stay true to what I *feel* going on with him versus what observers think they are *seeing*. When a horse is built downhill like Quincy, who is also long in his back, it's easy to get a false sense that he's lighter in front because he's higher in the poll. For years I was told to "lift his poll," but when a horse is built downhill, lifting the poll only disconnects him. The more I tried to force Quincy into a lighter frame, the tenser in his back he became and the more he resisted going forward—until I thought, "This is going in the wrong direction."

Transitions and lateral work are the basis of Quincy's program now. I spend most of his work time in a longer, lower frame, focused on strengthening and keeping the connection through his back. He does very challenging flatwork but in a long, stretchy frame so he can't brace and hold himself up. In years of experimenting, I learned it's very beneficial for him to do walk/trot transitions on a gradual downhill—that tells me right away whether he's holding himself. We've also done lots of work over raised cavalletti to teach him to lift through his withers and push through his shoulders.

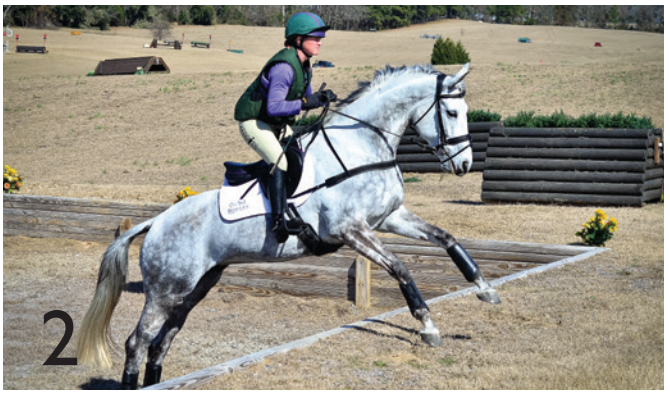
I think of myself as Quincy's physical therapist, pushing him out of his comfort zone—"Come on, do just a little more." I often remember Jim Wofford, with whom I worked a lot when I was younger, telling me at an event around the time Quincy was starting to realize his potential: "It takes years for Thoroughbreds to develop the strength to go the way a warmblood goes naturally." I believe this work has helped Quincy get to the point where he can show his capabilities.

It was in 2012 that he finally became able to engage his hindquarters and lift himself in front. Previously, our dressage tests had comments like "croup high." Then I began getting good marks from international judges. The validation of all this work came at Blenheim, where David O'Connor warned me that Quincy was not capable of better marks than 7s, so I couldn't give away a single point. After our test, he had to admit he was wrong.

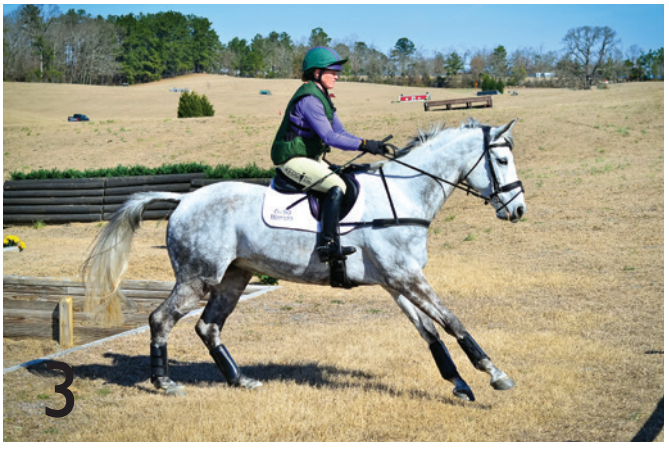
Riding Up a Bank



I've settled into the saddle and am focusing on my stride and timing approaching the bank. Delta has raised her head and neck to look at the jump, and my hand is following her. My lower leg is back to make sure she keeps coming through from behind. Her croup is tucking under and her withers are up. My upper body is upright but relaxed. I've got her canter coiled like a spring so she'll have the power she needs to jump up the bank.

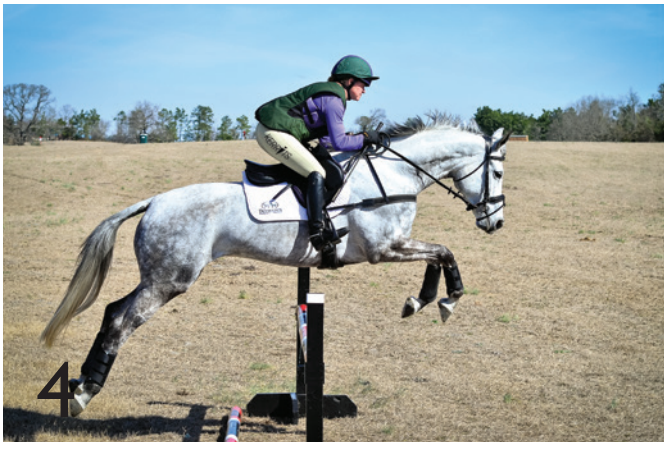


I've bent my elbow and lifted my hand slightly here to give Delta the extra support she needs to land lightly coming up the bank, without creating any backward effect on the bridle. Bringing my hands back would throw my upper body back, which would affect her balance.



PHOTOS © JUAN BLAS

Now I'm back in the saddle, supporting Delta on her approach to the next element. Her head and neck have taken up the reins. If I'd shortened my reins for the jump up, I'd be restricting her in this moment when she needs to use her head and neck.



At the upper levels you can't just get to the jump. You need to get there with enough straightness and balance that your horse can jump anything. If you looked at this jump on its own, you'd never see all those changes in Delta's balance and mine that came before it; we're connected as one unit.

question into separate pieces. I start with schooling a plain drop, then add an element before the drop. Separately, we work on the up-bank and then an up-bank with another element beyond. Often, when the drop portion of the exercise is going well, I add a small (about 2-foot) bounce one or two strides from the bottom of the drop. This is a forgiving way to determine whether the horse can land, get his balance back and be quick with his legs *before* I present him with an up-bank soon after the drop.

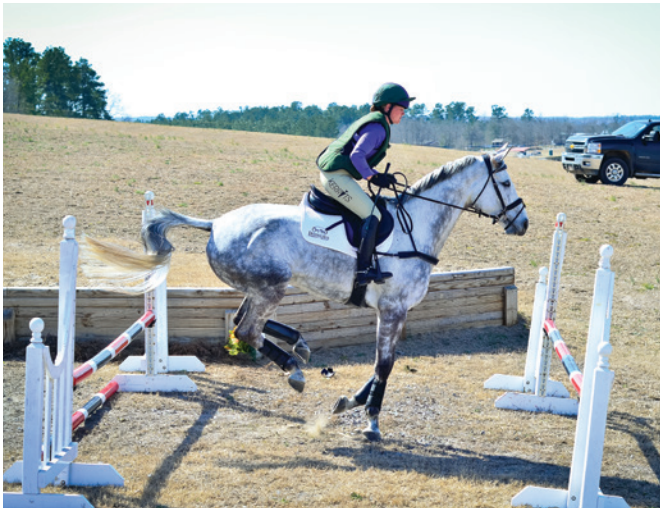
Up-banks are not the most forgiving fences, and it's easy for a green horse to trip when jumping up. Once I feel the horse or student is confident with these elements, I'll trailer to a facility that has a real sunken road, one with two or three strides across the bottom, to put it all together.

This was the basic program I used to teach Quincy and Riley to negotiate a sunken road, but because they were such different individuals, I had to adapt my method to each of them.

Riley: Learning To Look Down

Riley had already dealt with sunken roads before I got him and had plenty of confidence about the question. I knew, however, that when we moved up to Advanced he would have to be able to change his shape and adjust his body, not just get his legs out of the way. Advanced horses need to keep their balance *up* but they have to learn to look *down* so that they know where they're putting their feet.

Riding Down a Bank to a Bounce



PHOTOS © JUAN BLAS

After Delta was comfortable riding the vertical to the drop, I added a bounce after the drop. The bounce teaches Delta to compress and rebalance while I stay in the middle and support her. My elbow has come back and my hands have widened a little to keep the contact, just as I need to do after landing from a drop when my reins are slightly longer. And just as when I land from a drop, my eyes are up and my shoulders are upright but my hip angle is moving with her, not locked against the motion.

It also goes along with creating a rounder shape in their bodies so they can compress. Because Riley didn't focus on his jumps ahead of time, he wouldn't look down at what was behind the first element until just as he was taking off over it—and then he'd become unbalanced. (That problem didn't show up until he had to jump the rail before the sunken road and then bounce down the drop.)

As general preparation, we did tons of cavalletti work so Riley had to watch what was in front of him. We also did lots of jumping schools where I varied the elements of the jumps so he had to change his shape. We might go from a tall, airy jump to something low and wide in a bounce or one-stride. I always varied the distances so he never got used to doing it just one way, and sometimes I put something solid like a flower box at the base of the wide jump to encourage him to look at it. I had to keep thinking

As a rider, you have to be careful in something like a sunken road that you're guiding your horse but not interfering with him. As a rider, you never want to distract your horse during his jumping effort, and a question like a sunken road is a continuous jumping effort rather than a series of individual jumps. Plenty of times during the process of trying to teach Riley to look where he was going, as I was galloping along and then trying to set him up for the question, I would end up circling in front of the fence instead. I didn't want him thinking he could halfway listen to me and just brace and bully his way through—but I also didn't want

Putting the Sunken Road Together

1. Approaching the first element of a sunken road, I've already established the balance and focus we need, and my job now is to maintain what I've already created. My leg is making sure Delta doesn't drop behind it: I'm letting her know that she's allowed to look but not to back up. My upper body is very quiet so I don't distract her.

2. Delta makes a big effort over the jump and is looking down. I've stayed just a little behind her on the landing, giving her some freedom by straightening my elbows but not letting the reins slide very far. I want to be sure I can have her connected between my leg and my hand when we land.

3. Obviously Delta's taking a hard look at this drop. My lower leg encourages her, and her hind leg is really stepping under. I'm sitting in the saddle with my upper body tall, waiting for her. With my elbows extended, my reins allow her to stretch her neck down without giving up the contact.

4. As Delta lands from the drop, she and I are both looking ahead. My body is exactly where I want it to be at this moment, except that my heel could be just a bit lower for better shock

to be holding and restricting him through the question because that wasn't going to do him any favors as far as learning to use his body more correctly.

The other part of the challenge was convincing him to ride a transition from the gallop to the frame and speed we needed for the question. I thought we had all these pieces together when we got to the Bromont CCI*** in June 2013. We were having a great run when we came to a massive drop followed by a turn to jump two narrow angled cabins. I thought I had gotten him back enough on the approach. "Surely when he sees that big drop, he'll pause," was my reasoning—but he didn't pause, he just launched off the drop because he couldn't see the next element around the turn, and then there was no way in the world to turn and line up the cabins. We ended up with 20 penalties because we had to circle at the bottom. We spent the summer back at the drawing board, working on the concept, "Even if you don't see something, you have to listen to me!" Over and over, I took him up the bank in my little schooling field, asked him to add a stride before jumping the little fence on the top, then jumped back down and circled. The critical part of this exercise was the little fence before the drop: I didn't want to pound on Riley by practicing over a big drop, but I knew he would just hop off a 2- or 3-foot drop without rounding himself and pushing. The small jump at the top of the bank essentially forced him to make a bigger effort off the small drop. He learned to land softer, and then he could listen to me. It was a lot of repetition.

Quincy: "Use Your Parts, Not Your Power!"

The very aspect of Quincy that I thought gave him international potential—his power—was what we struggled with at technical questions like the sunken road. Although he was somewhat spooky in the beginning, he's not a horse who backs off his jumps. He tends to jump very big off the drops, and his downhill build made it hard for him to recover his balance and be quick and sharp with his front legs; rather than work his front legs, he tried to jump higher. If he got through a combination the first time but was very awkward on the way out, that scared him so he jumped higher and harder the next time. He would find a way out of it, but the awkward jump increased his chances of losing his confidence.

I started working with Quincy sooner in his career than I did Riley, so our communication was better established. His previous owner, Rebecca Polan, came to work with me a little and I competed him in his first Prelim. I learned that we needed to approach a question like the sunken road feeling almost underpowered, giving Quincy time to think instead of jumping himself into trouble. Everything I do with him goes back to the concept "Use your parts, not your power!" Another challenge is that he doesn't accept the bit well. I do a lot of his schooling and conditioning in

Putting the Sunken Road Together

absorption: My shoulders and my hips are in line, but I haven't thrown my shoulders back; I've pushed my hips forward as Delta dropped down. I've allowed her to take the rein she needs, but I still have a contact and can help her right away to get her balance for the jump out.

5. It's not about the strength of the aids, but the timing: Delta's cantering in an uphill frame again. She pushed back up into my hand in her first stride, rather than my having to recover my reins, because I didn't drop the contact on the jump down.

6. Delta jumps up and out just as lightly as she managed the individual up-bank when we were schooling. My weight is up and forward with her and my leg is still on. My hands are down because the substantial fence after the up-bank has really got her focus and she is collecting herself in preparation for it; I don't need to help her.

7. Her jump over this fence is just what we want, very straight, square and balanced, connected all the way through and with plenty of room to spare.

a hackamore or a bitless bridle because we accomplish more when he's not fussing with his bit.

When it came to the sunken road, riding a transition from gallop back to a more compressed frame was a bit easier with Quincy than it was with Riley because Quincy was so focused on the jump that he would look at it and hold himself a little. My focus was teaching him to use his front legs better and be quicker with his feet; otherwise, he got slow with his legs and his hind end pushed before his front end. In schooling, I added small placing poles at a variety of distances and bounce rails before the different elements, between elements—everywhere! We approached everything slowly, and the numerous elements encouraged him to keep his parts moving. I gradually built up the jumps so he learned that just because they got a foot higher, it didn't mean he could disregard everything else and just jump big. He had to concentrate on what was ahead of him and think about it. This was very important in the out phase of the sunken road, where he could easily jump so hard up the bank that he got too close to the final element.

I knew I had turned a corner with Quincy in 2011 at our second CCI**** at Fair Hill International in Maryland, when Karen O'Connor asked how our cross country went and I said, "His brain was in slo-mo the whole way around!" I realized he could finally slow his mind and think about each step instead of just leaping. We finished in the top 10 at that competition and entered the Rolex Kentucky Three-Day Event CCI**** the following spring. Our cross-country trip there was super except for a glance-off at Fence 9C (The Coffin), where the ditch took Quincy by surprise. He caught a front leg because, as I realized afterward, I had surprised him by riding him more aggressively than usual on the approach. He got his legs back underneath him in time to avoid what looked in some photos like an imminent rotational fall, but we lost our line to the next element. His overall performance convinced me that he was ready for international competition and we went to Blenheim Palace International Horse Trials CCI**** in England that fall. After a fabulous dressage test that earned a 44, I defaulted to my "protective mother" mode from concern that he felt subpar in our jumping schools, and we went more slowly than we needed to around cross country. I had time faults and lots of horse left at the end. When we show-jumped clear the next day, I was kicking myself, but I also knew that Quincy really belonged there.

The Wrap-up

My results with Riley, Quincy and other horses have strengthened my confidence in my training program and how I fine-tune it for each individual. Because I've produced Quincy from Preliminary on up, when I got Riley as an Intermediate eventer in 2012, I trusted what I was doing enough to prepare him for Advanced. I also had the confidence to recognize in late 2013 that, despite the huge improvement in his cross-country form, international eventing was not going to be the career for Riley as I had hoped. As he got more rideable, soft and smooth, he also got more casual about touching the jumps he had previously leaped over (if somewhat erratically) in stadium. I knew I was dealing with a horse who, from the beginning, didn't care much what was in front of him. I couldn't create in him a desire not to touch those poles on the last day. He's very happy in his new job as a Young Rider horse.

Meanwhile, with Quincy I can't wait for the day when all the pieces come together and he can shine. I know he's capable of that. If he does well at Rolex this spring, we would love to go overseas again.

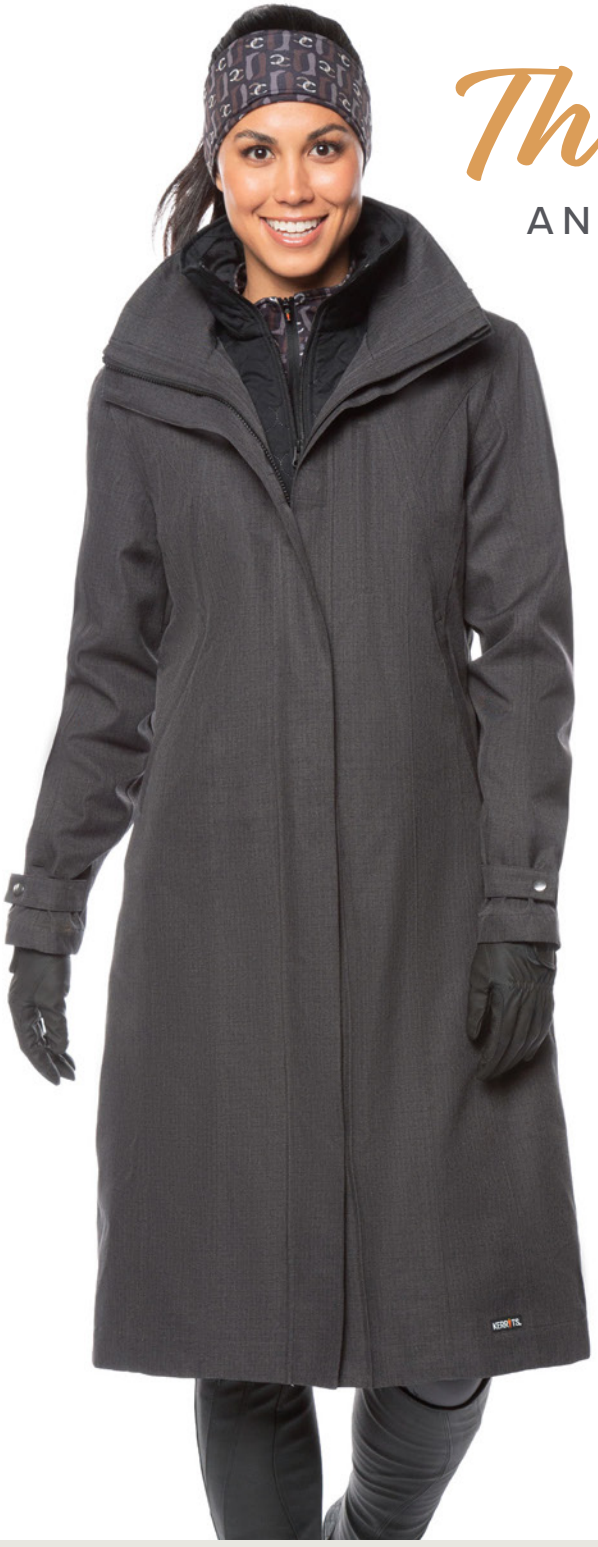
© JUAN BLAS

Emily Beshear's life with horses began in Michigan with the unbroken 4-year-old pony her mother bought when Emily was 6. "It was serious trial and error while I was growing up," she laughs. Early involvement in 4-H fueled her competitive urge and fate took a hand when the first lesson barn her mother found was an eventing facility, Margaret Spencer's Burlwood Stables. Emily was inspired to push herself after taking her first trip to Rolex at age 10 with a group from the barn.

Her success in the sport has been "a matter of being in the right place and connecting with the right people early on," she believes. Clinics with top eventing trainers like Jim Wofford and Karen and David O'Connor were important during her teens. Dressage trainer Gerd Zuther challenged her during a dressage clinic to use more upper-level dressage movements. She credits eventer Ralph Hill with "getting me inside the mind of each individual horse and tailoring the training program to the way each thinks."

Today Emily operates Brickland Eventing in Somerset, Virginia, with her husband, sporthorse veterinarian Jeffrey Beshear; their son, Nicholas, also rides. A popular trainer, Emily is a certified U.S. Eventing Association Level 4 ICP instructor. Currently, she's focused on "getting myself on horses that are not only competitive at the upper levels but will be competitive internationally." (Her plans to compete abroad in 2013 were delayed when she decided to withdraw Quincy from the Rolex CCI**** due to a slight soft-tissue injury he sustained during a warm-up.)

Newest in her barn is Shame on the Moon (Delta), a 7-year-old Trakehner/Thoroughbred mare by Sonnet Seeker. "She has all the attributes we want: She's a beautiful mover, brave, down to earth, with plenty of areas I feel I can develop."



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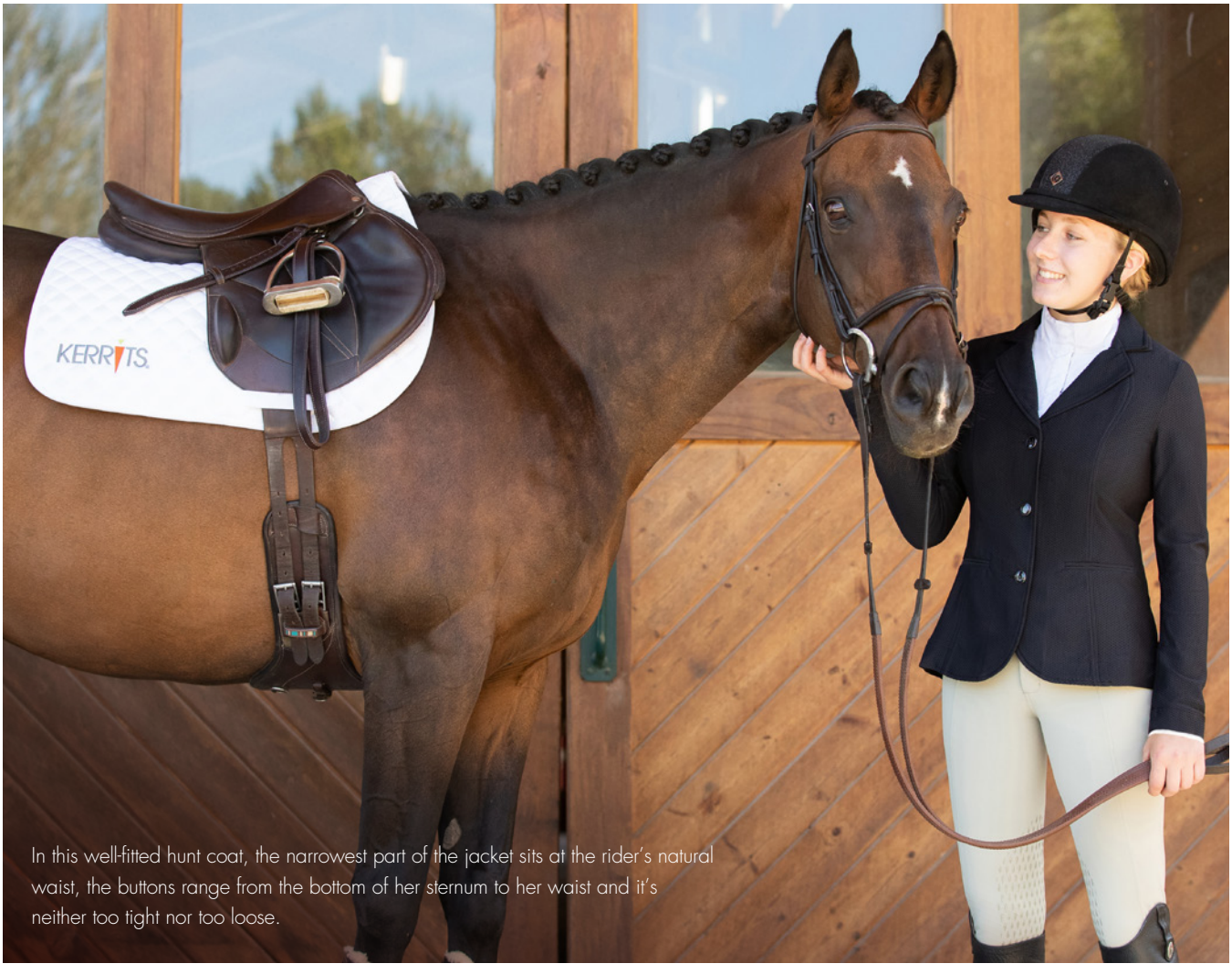

In this well-fitted hunt coat, the narrowest part of the jacket sits at the rider's natural waist, the buttons range from the bottom of her sternum to her waist and it's neither too tight nor too loose.

How should **my hunt coat fit?**

Q I've been showing in the hunters/equitation and a little bit in the jumpers for a while now, and I just recently bought a new hunt coat. The problem is I'm not sure if it fits right or even how it really should fit at all. Any advice?

LYNN THOMPSON

A The look of a good hunt coat is tailored yet comfortable. It should be roomy enough to allow you to move in and out of your jumping position easily but still fitted closely enough to create a neat, polished appearance. For men, this look is similar to that of a nice sport coat—and finding the right size, therefore, is simply a matter of knowing your sport-

coat size (which any tailor or men's fine apparel retailer can measure). Women's coats have a very different fit as characterized by

1. the waist. The narrowest part of the jacket should fall exactly at your natural waist (the narrowest part of your middle). A too-high or too-low waist will throw off the fit of the rest of the coat.

2. the shoulders. The seam of the jacket should create a point right where your shoulder ends. If it hangs off the edge of your shoulder, it is too big. If it falls short of your shoulder, it will pull the jacket out of shape, making it too tight and uncomfortable.

3. length. When you're standing, the bottom edge of the coat should cover about two-thirds of your rear end. Viewed from the front, the bottom edge should fall at about your crotch. In general, it's better to err on the side of too short rather than too long as the latter can make your legs appear short and dumpy. A too-long coat will also get in your way when you ride because you end up sitting on it.

4. sleeve length. When your arms hang straight down by your sides, the bottom edges of the sleeves should reach the point where your wrists bend. When you bend your elbows as if you are holding reins, the jacket sleeves should slide up your arms just enough to expose 1 to 1½ inches of your shirtsleeve cuffs.

5. button position. For the best fit, the highest of the three coat buttons should be at about the level of the bottom of your breastbone, or sternum. The third button should be no lower than your natural waist.

6. width. To check that the coat is roomy enough in the chest area, grasp the material near the top button and pull it away from your body. You should be able to create about 2½ to 3 inches of space, but no more than that. Do the same with the material around your waist. There you should have no more than about 2 inches of slack. When you let go of the material, it should snap back into place and lie flat against your body again.

Many of today's coats are made with lightweight, stretchy fibers, which allow for a slimmer fit. Be sure there is still plenty of material to cover your entire middle nicely. When you're standing, the vertical edges of the coat below the third button should meet, rather than split apart from one another, creating a gap.

Today's coats are made with lightweight, stretchy fibers, allowing for a slimmer fit.

In general, both men's and women's coats should have a smooth, symmetrical appearance. When you're standing up, all of the material should lie flat across your body—both in front and in back— without bunching or puckering in places. When you squat down into jumping position and reach your arms forward to simulate a release, you should feel the material pull gently across the back of your shoulders. If you don't, the coat is too big. If the material restricts your movement or feels like it's stretching so much at the seams that they might rip, it's too tight.

In a very few situations, a tailor or seamstress may be able to help you improve the fit. Hunt coats are not easy to alter because there's very little extra fabric in the seams (so a too-short or too-tight coat can't be let out much) and because the overall look of the coat may be distorted. For example, shortening the length of a coat will shift the position of the pockets too low. Some simple alterations, however, such as shortening the length of the sleeves or taking the coat in at the waist, are possible.

Otherwise, if your coat doesn't fit and you haven't worn it yet, see if you can return it or exchange it for a betterfitting one. With the wide range of different cuts available on the market today—tall, short, regular, plus, narrow, full, slim and so on—there's a perfect fit out there for riders of almost every shape and size. Be aware, though, that many manufacturers trend toward particular cuts. For example, some make coats that fit shorter, stouter bodies while others make ones that fit longer, leaner bodies. So it's very important to try a number of different brands.

Even with the wide variety of cuts available, a small number of riders (very tall women, for example) may still have trouble finding a perfect fit off the rack. For those cases, higher-end brands do offer custom fitting, starting in the $500 range.

The good news for everyone else is that when you do find your perfect fit, you won't have to spend a fortune for a well-made coat. Unlike years ago when "affordable" meant "cheap" quality, today's manufacturers make very goodquality coats available at very reasonable prices, ranging from as little as $100 to about $200 or $300.

Lynn Thompson *has owned and managed The Horse and Rider, Inc., an English riding apparel and equipment retail store, since 1990. In addition to its permanent location in Greensboro, North Carolina, The Horse and Rider sends a mobile tack trailer to many area shows throughout the year. Lynn also operates a boarding facility, Hickory Hill Farm. After foxhunting for years and making a brief foray into eventing, Lynn now competes in the Adult Amateurs and trains in dressage.*

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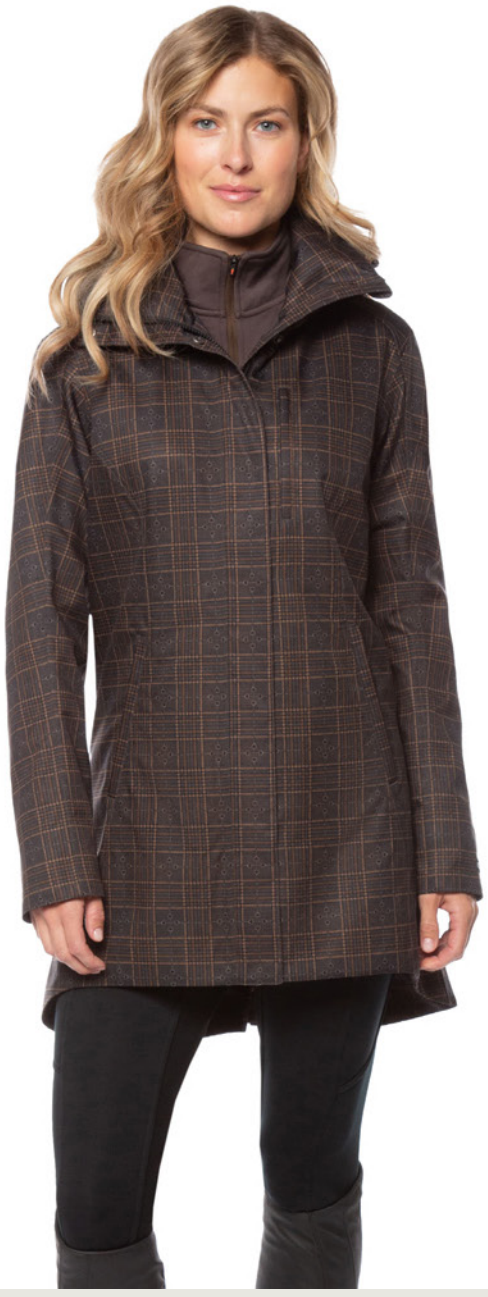

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