

TROTTER

One-Hour Drama Series

Comp: *Succession* on Horseback

Winner, Best TV Pilot – Hollywood Insiders Screenwriting Awards (2026)

Current Semifinalist – Stage 32 TV Drama Screenwriting Contest (2026)

Logline

When a gifted stable boy saves a prized foal on a powerful racing estate at the turn of the 20th century, he is drawn into the inner circle of a dynasty where his proximity to the heiress threatens the very system built to contain them.

World

1904 Goshen, New York—epicenter of America’s harness racing empire—is a playground for the architects of industrial wealth. At its center sits Harrow Hill Estate, home to a new-money railroad tycoon. At the top: industrial wealth, reputation, and strategic marriages. Below: trainers, grooms, and stable hands who sustain the spectacle. Racing is not just sport in this era; it is social currency. Every decision, personal or professional, is made in service of preserving status.

Characters

- **Track:** A stable boy with rare instinct and precision. His talent grants him access, but not equality. Indebted to the estate that elevated him, he builds his worth through discipline and draws others in by force of will alone. He does not bend easily—a strength inside Harrow Hill’s rigid hierarchy that limits him in ways he does not yet understand.
- **Clara Calloway:** The tycoon’s daughter. Observant, intelligent, and raised to understand her value as an alliance. She doesn’t rebel; she masters.
- **Demetria Calloway:** The Matriarch. Perceptive and morally clear, yet structurally constrained. She recognizes the machine—but cannot dismantle the one she inhabits.
- **Henry Calloway:** Industrialist and patriarch. Strategic and untroubled by sentiment, he possesses the chilling patience of a man who knows the house always wins.

Pilot

Trotter opens in the pre-dawn dark of a horse stall. Track wakes to a mare in distress and a premature foal, slick and barely breathing beside him. In the steam and dark, he saves her—an act of instinct that draws the attention of Demetria Calloway and fundamentally alters his standing at Harrow Hill.

The estate is a study in contrast: mud-caked stable hands bartering over baseball cards and toilet paper, forming their own rough hierarchy inside the barn—while silk-clad elites maneuver through the brutal

choreography of status. When Demetria appoints Track to raise the foal, Joy, she inadvertently tethers his fate to her daughter, Clara.

Two years later, the estate is thriving. Track is sixteen—strong, self-assured, a little dangerous in his certainty. When Clara returns from boarding school, their meeting in the stable is awkward, electric, and quietly consequential.

SERIES ARC

Season One

Season One follows Track’s rise as his discipline makes him indispensable to the estate. As he and Clara grow closer, the “parallel lines” of Harrow Hill finally collide. By season’s end, Clara’s pregnancy forces the machine to act.

Henry brokers a deal behind closed doors: Clara is promised to a Florida citrus magnate—publicly framed as a strategic alliance. Track is kept in the dark about the pregnancy, left to believe her departure is the inevitable correction of their class divide. He remains at Harrow Hill, outwardly loyal, burying himself in work.

When Demetria learns Henry struck the deal without her, she detonates. It’s fury—and it is the last thing we see before we cut to black.

In Later Seasons

Consequences unfold rather than explode. Track channels grief into work, mastering a racing world that is rapidly modernizing and financializing. What began as debt hardens into intent; he learns to operate within the structure that once confined him.

In Palm Beach, Clara refuses to disappear, learning to maneuver within her marriage and turn confinement into power.

Seething at Henry, Demetria uses the only leverage available to her: Clara returns every spring—or the performance of “dutiful wife” ends. Terms set, the power tilts. The estate holds, but its center has shifted.

When Track eventually learns the truth about Clara’s child—and that the Calloway estate closed ranks to conceal it—his loyalty to the estate fractures.

Author Note

As a former journalist, I’m fascinated by agency, particularly in systems where the most consequential decisions are made without the people most affected in the room. When I first visited Goshen, I was struck by the depth of its racing history and the spectacle surrounding it. What stayed with me was the hierarchy beneath it: who had access, who held power, and who was excluded. It felt modern. Trotter grew from that realization, and one central question: *Who gets to decide another person’s future?*

Writer Bio

Mary Rose Almasi is a former New York magazine editor and NYU journalism graduate. Her work has been recognized by the Stage 32 TV Drama Screenwriting Contest, the Nashville Film Festival, Flickers’ Rhode Island International Film Festival, the Manchester Film Festival, and the Vail Screenplay Contest.