

FROM *THE UNOFFICIAL* *HORSO WIKI PROJECT* *(PARDON OUR PROGRESS!)*

Welcome to the *Unofficial Horso Wiki Project*. If you're here, it's probably because you love Horso as much as the rest of us, and wish to benefit from—or contribute to—a site that digs a little deeper than wikis dedicated to a broader range of topics. Since CBS doesn't appear to want to use the official site to do anything but peddle DVDs, show clips, and teach kids how to draw horses, we've taken it upon ourselves to do their work for them. Our hope is to provide more than an extensive episode guide. We want in-depth character bios, creator interviews, a thorough and dependable memorabilia price guide, and more behind-the-scenes stuff than a stick can be shaken at. So whether your preferred Horso talks or is of the time-traveling variety, feel free to look around. And by all means, don't be afraid to . . . *Ride the Lightning!*

—Your Humble Moderators

SEASON 1, EPISODE 5 - "IF THE HORSESHOE FITS . . ." **(Original Airdate: 11/02/61)**

Horso blows into Altoona, Pennsylvania, intent on riding the historic Leap-The-Dips roller coaster. While there, he becomes fascinated with the intricate art of Holtzapffel lathe engraving, many fine examples of which are on display in the gift shop attached to his bed and breakfast. He is saddened to learn that their engraver, the brother-in-law of the establishment's owner, has been facing strong competition from an upstart Guilloché worker who has recently moved into the area.

Horso heads off to ride Leap-The-Dips and has a grand time. He learns upon returning to the bed and breakfast that the Holtzapffel lathe has been stolen. He also learns that he has been implicated in the thievery by a trail of muddy horseshoe prints that “more or less” match his size. Despite the Holtzapffel lathe owner’s desire to believe Horso’s innocence, and despite Horso’s calm protest, the evidence appears too damning to dispute. The fiercest of the accusers—the rival Guilloché worker—calls for Horso to be hanged about the neck until dead for his crime. The Holtzapffel owner stares in horror as Horso is bound, fitted with three nooses, and tossed onto a wagon. Horso looks on coldly as townsfolk eager for a hanging follow the wagon out to the gallows.

While being strung up, Horso notices a fellow Leap-The-Dips rider in the crowd. Horso calls out to him to acknowledge they were on the coaster together at the time the lathe was stolen. The man gives a worried look toward the Guilloché worker, then lowers his head.

Tired of this farce, Horso breaks from his bindings, stares down the townsfolk, and tells them he refuses to be hanged for a crime he did not commit. Murmurs from the crowd begin to build, and a number of townsfolk can be heard confirming what Horso has been saying all along: he was at Leap-the-Dips at the time of the heist. The people then begin to question why the Holtzapffel owner’s chief competition, a known scoundrel and opportunist, would be leading the charge to have Horso executed. After all, he would be the only person in town who would stand to benefit from the Holtzapffel lathe’s disappearance.

The Guilloché worker, realizing his game is up, takes flight. Horso rides him down and asks him in a placid tone where he has hidden the Holtzapffel lathe. The Guilloché worker remains silent. He smirks, and mimes turning an invisible key in his mouth. Horso grabs a mouthful of collar and drags him to Leap-The-Dips. The townsfolk follow. “I will not be so unkind as to convict you without first getting a confession,” Horso says.

Horso instructs the Guilloché worker to get on Leap-The-Dips, and tells him the two of them will ride until he is ready to talk. “A trial!” the Guilloché worker yells. “I demand a trial! My heart! I can’t stand the excitement! I have rights!” “And I don’t?” Horso asks. “You’re just a horse!” the man screams. “Wrong,” says our hero. “I’m a Horso.”

NOTES

Though the aired episode ends as described above, the shooting script went further. The episode’s writer, Colin Gurganus, recalls his original ending (taken from the March ‘80 issue of *Horso Monthly*):

From there I had the bad guy admit to taking it. Then the townsfolk all began to cheer, until Horso gave them all a sharp look. He said something like, “And you people! So all-fired ready to see me strung up a few minutes ago!” Then I’m pretty sure he said, “Is this what passes for justice in Altoona?” The only line I’m one-hundred percent on is, “I’d rather be found guilty and hung than presumed guilty and released.”

I was happy with the line. Jude [Jewison] was never pleased with it. We were only a few episodes in, and he didn’t think Horso had earned the right to be so preachy just yet. I’m sure if Jude were around for you to ask, he’d say Horso never earned it. He’s the one who said we should cut it off at “I’m a Horso.” I was sore about it then, but in hindsight, he was right. It’s like he was announcing himself to the world. I wrote the line, but Jude gave it the weight.

I’m glad we got that episode in when we did. We were still feeling our way around Horso. I’ve heard fans say the harsh way he talks to the crowd when he’s trying to convince them he’s innocent is out of character. I guess they’re right. It didn’t seem like it at the time—even to the viewers—since we were making it up as we went along. In reruns, though, it stands out.

SEASON 2, EPISODE 20 - "HORSO THE GIGOLO"

(Original Airdate: 01/24/63)

Horso leaves San Jon and continues westward on his scenic tour of Route 66. Before he's quite to Tucumcari, he encounters Clegg Jorge, a parvenu ranchero and former rail profiteer who mistakes him for a high-priced breeding stallion. Apologies are made when the belated breeder drives up to the ranch with his stallion in tow, and Horso moves to leave. The breeder's stallion turns pusillanimous, however, at the sight of the dozens of expectant mares thrashing and presenting at the corral gate, and cannot be goaded from his trailer. Jorge's eyes fill as the breeder drives off with his horse, and he explains through wet snuffs that nary a stallion in Quay County has been up to the task of breeding his stock. He offers Horso triple the breeder's fee to sire. Horso snorts at the suggestion that such services could be business-rendered, but the agitated state of the many mares in heat compels him to swallow his disgust and breed the lot back into a state of lust-sated complacency. Jorge says any refusal to accept payment would dishonor him, and insists Horso be fitted with double-stacked panniers stuffed to bursting with big bills.

Horso sets off with a bad taste in his mouth. He is shown, distant and centered, making inaudible inquiries of Tucumcari residents in a series of hard match cuts. The final cut frees the camera, and Horso, still distant and centered, is tracked on a slow walk down South Second Street. He arrives at the front doors of the Tucumcari Public Library, where the camera re-fixes. Horso shrugs off the panniers in front of the doors and nudges them closer. With dignity regained and vigor restored, he lifts his head and ambles off-screen.

NOTES

"Horso the Gigolo" never made it past the censors. Its first airing was in 1995, as a capper to the multi-part CBS event, [A Look Back at Horso: Our Horse, Our Time](#).

The episode is considered apocryphal by the majority of the fan base not only because of its decades-delayed airing, but because it is thought to compromise the integrity of Horso, Jr.'s eventual conception.

**SEASON 3, EPISODE 1 - "HORSO DOO DAH DAY"
(Original Airdate: 09/26/63)**

Horso phones up his old friend, Sam Cooke, and suggests they meet at Camptown Downs to watch the races. Both Sam and Horso are impressed when a female jockey and her mare finish their race after a nasty tumble just out of the gate. The ladies neither place nor show on the track, but they manage to win the men's hearts. Sam and Horso serenade them with a "You Send Me" duet, and a dissolve relocates the four to an impromptu Sam Cooke concert later that night. Sam sings "Camptown Twist" while the jockey, mare, and Horso dance in the front row. Sam calls the jockey up on stage and glides into "Bring It on Home to Me." Horso and the mare look on, cheek-to-cheek, and sway to the music. The camera pulls back to reveal the rest of the crowd swaying along with Horso and the mare, and the episode ends.

NOTES

Even before his *Horso* run, Jude Jewison had become well-known for his stance on equal opportunity in show business. Due to the comic nature of the shows he had worked on in the past, and due to the still-tense post-Comics Code Authority atmosphere during his tenure as a comic book writer, Jewison felt he had never been given the opportunity to create an egalitarian atmosphere in a commercial property. For the first episode of the third season, he decided to flex the creative muscle afforded him by the two hit seasons under his belt. He cast and wrote an episode around an old friend: Sam Cooke. Cooke was eager to appear on *Horso*, but only under three conditions (taken from Cooke's letter to Desilu):

- 1.) I don't play nobody but Sam Cooke.
- 2.) The only race the show needs to concern itself with is a horse race.
- 3.) I wanna see a woman doing a man's job.

Jewison was happy to oblige on every account. He took the second point literally and brought Horso back to the downs, despite there having been three horse race episodes in the previous season. Although the race episodes were among the more popular episodes from season to season, Jewison worried that the returns on them would eventually diminish. (It should be noted that Jewison only wrote one other race episode during his time on *Horso*.) He reasoned that this episode differed from typical race episodes in that Horso was not a competitor.

This is one of a handful of rare occasions in which a celebrity would appear on *Horso* as himself.

SEASON 4, EPISODE 16 - "HORSO'S ON FIRST"
(ORIGINAL AIRDATE: 01/07/65)

When all but three of the St. Louis Wolves' players come down with a mysterious last-inning stomach bug, Horso is bumped up from relief pitcher to "all-purpose relief in- and outfielder." In a show of equine endurance, he wins the pennant by bolting from the pitcher's mound, teeth-catching a pop fly driven deep into center field, and retaining the Wolves' one-ball lead over the Chicago Outfits. Harmon Killebrew guests as Harry "The Hammer" Sledge.

NOTES

When baseball attendance waned in the early seventies, the MLB began to run clips from this episode, along with clips of other famous baseball moments, in televised commercials. Following each commercial spot was the now-famous "Baseball: As American as Horso" tag.

SEASON 5, EPISODE 11 - "BESIDE THE POINT"

(Original Airdate: 11/25/65)

Horso visits Wibaux, Montana, and discovers its townsfolk living in mortal terror of a freak show barker's two "unicorns." Horso senses he should not reveal his speaking ability to anyone, and chooses, instead, to go incognito and get to the bottom of things.

The barker, Horso discovers, has threatened to sic his unicorns on the town's children, churches, and railroad if the people refuse to comply with his every whim, and has promised death to anyone who speaks of him or the unicorns to outsiders. Horso eventually learns that the barker—a disabled veteran of the Canadian Merchant Navy soured by his having been denied veteran's benefits and official recognition for his role in World War II—had been expelled from Alberta some ten years prior for perpetrating much the same hoax.

The unicorns turn out to be little more than well-trained horses wearing the tips of tusks the barker had sawed off a two-tusked narwhal carcass he found washed up on the Labrador coastline. Horso tells the townsfolk this, and tells them it is time to reclaim their freedom. They are fearful and incredulous. Horso rips the tusks off the horses with his teeth to prove the townsfolk have nothing to fear. He tosses the tusks with a heave of his neck and leaves the townsfolk to take their town back, secretly disgusted that no man among them was willing to stand up for himself, his family, or his neighbors.

NOTES

Colin Gurganus on "Beside the Point":

I doubt I did more than five episodes. What's that? Twelve? No. I did a little rewriting on about as many as I'd written. I don't know why I got the credit. Jude [Jewison] probably did as much rewriting on my rewrites as I had done on the original scripts. This is probably

people's second favorite of mine behind the roller coaster one. I think it was my last one, too. Jude kept on inventing reasons for Horso not to talk. At the time, I thought he was embarrassed by how hokey it looked. And of course there was Mister Ed. I'd be willing to bet he stayed sore at CBS for the rest of his life for greenlighting both shows. And then there were those seasons when the shows were on back-to-back. That nearly killed him.

Anyway, when I look back, I don't think he was so much embarrassed. I half suspect he was testing the waters for Horso, Jr. Or maybe he was just making it so that the writers had somewhere to go. People make a big deal about how radically different the show got after he killed off Sr. and left, but I can't imagine it going in any other direction. Whether consciously or unconsciously, he set the tone for the years to come.

It's currently pretty fashionable to try to trace a direct line from everything that's good about the show back to Jude. I don't know that it's wrong to do this. I don't mean to take away from any of the writing done on the show after the sixth season—especially not Ira's [Hertz] and Irv's [Katz] stuff—but Jude seemed to guide as much in his absence as he did when he was running the show. I bet if Irv hadn't dropped off the face of the earth, he'd be quick to agree. That kid was a treasure. Ira told me once the other writers called him Jude, Jr. Not ironically, mind you. It was out of respect. If the Horse Force is real, Jude passed it on down to Irv.

**SEASON 6, EPISODE 36 -
"RIDE NOT A FREE HORSO TO DEATH"
(Original Airdate: 05/25/67)**

Horso succumbs to smoke poisoning after rescuing twenty unconscious babes from the maternity ward of the town orphanage. With his dying breath, he passes the mystical power of the [Horse Force](#) on to his colt.

NOTES

The pained screams of the older children, coupled with the unprecedentedly realistic-looking third-degree-burn makeup covering Horso from head to hoof, effected such a disquietude among younger viewers that all involved with the show's airing—including the show's creative team and sponsors—were advised by the studio's legal eagles to draft, sign, and air a common apology. The seventeen-page apology, scaled back from its original thirty, was read on air by Martin Balsam the following week. Despite Balsam's brisk, commercial-free read-through, the apology ran long, and a noticeably perturbed CBS news crew was forced to squeeze half an hour's worth of news into the fourteen minutes left to them. Only one involved party, lead *Horso* writer and show runner Jude Jewison, refused to sign the apology or address the controversy in any way. He would maintain this silence until a year before his death. From his posthumous *Rolling Stone* interview (1974):

Only way I could do it my way ... was to lie through my teeth to everybody and anybody. I hadn't written one damned episode that said anything. I hadn't written *anything* that said anything since Desilu'd bought me off of EC comics in '55. I wanted to put on at least one half hour of television that didn't spoon feed happy times to kids who didn't know life wouldn't be playing out like milquetoast network television. Kept it a closed set. I've heard people say since it was some kind of daring executive decision. Bunkum.

No one outside the cast or crew knew what was up. None of them'd bothered to check in on us far back as two seasons. We'd never not played it their version of straight, is why. As soon as it's history's when ... anybody wants a piece of it. And once and for all: we weren't canceled. Look at our numbers and tell me we were canceled. I just didn't have anything more to say with the show, and the rest said they didn't want to do it without me. Well, not at first. America started missing the show. And when America misses, its pockets go deep.

“Ride Not a Free Horso to Death” would be Jewison’s last *Horso* episode and his last television script until his return to the fold with *The Two Horsos* in 1973. A stint as a ghostwriter for the Stratemeyer Syndicate’s *Dippy Dogdogg, Detective* series and an unceremonious return to comics would occupy his time in between.

Only after studio heads crashed ashore on a wave of sixty thousand angry fan letters was a decision made to continue the show. From season seven onward, the show would star Horso, Jr.

This season marks the first appearance of the Horse Force, which would come to be represented in a number of ways. In this episode, it is represented as strands of glowing smoke. More often than not, it was heard as a commanding chorus of voices.

SEASON 7, EPISODE 1 - “THE WAGON RESTS IN WINTER,
THE SLEIGH IN SUMMER, THE HORSO NEVER.”

(Original Airdate: 09/28/67)

A new Horso’s in town, but can he fill his father’s horseshoes?

NOTES

Horso, Jr.’s inability to talk would be one of the many ways in which the new Horso was distinguished from the old. [Darbyville](#), introduced in this episode, would soon be established as his home base, distancing him even more from his itinerant father.

Horso, Jr.’s ability to time travel (an ability his father did not possess), along with the resemblance of the grownup Horso, Jr. to Horso, Sr.’s friend and occasional ally, [Tyro](#), would lead fans to speculate that Tyro had, in fact, been Horso, Jr.

SEASON 7, EPISODE 2 -

“THE FILLING OF THE AUGEAN STABLES”

(Original Airdate: 10/05/67)

When introduced to Darbyville’s new short order cook, [Mickey Moww](#) (Jack Weston), Horso recognizes him to be feared rouser of rabble and notorious Maoist from “[over Dade way](#)” come to corrupt the simple, trusting minds of Darbyvillians. A toss of the mane and a mighty flare of the nostrils is enough to send Moww running for the [hummocks](#). Horso gives chase, dodging every obstacle thrown at him with the expected finesse. Just as Horso is about to overcome his mark, he is struck by lightning and transported back to ancient Elis. While recovering from his time travel disorientation, he is mistaken for a mustang, captured by Augean guards and dragged to the stables. He is locked away in a stable lot and left to await the return of Augeas, who has gone to Arcadia to watch the Atalanta/Melanion footrace.

When Horso’s wits return to him, he sets to kicking at his stable door. He does so to no avail. Realizing that brawn cannot free him from this prison, he concocts a plan to hasten his release. He begins to evacuate his penitentialia. The resultant evacuation causes the stablehand to move him to a larger lot. Horso, certain his displeasure was not properly communicated, fills the larger lot. He is moved to the lot that had housed the cows, all of which are slaughtered and dumped into the Alpheus to make way for their loose-boweled stablemate. Horso excretes a waste this time so massive and foul that every Augean subject unlucky enough to be in the vicinity storms the stable with the intention of freeing the steed. Before the first hand can reach the lock, however, a lightning bolt returns Horso to his own time. He tumbles upon Moww, takes a mouthful of collar, and trots him to jail, being cheered by the townsfolk every step of the way.

NOTES

This episode marks four firsts: 1.) Horso has his first run-in with Mickey Moww (later retconned to be a criminal mastermind), 2.) the first mention of something occurring “over Dade way” (similarly to *The Andy Griffith Show’s* Mt. Pilot, viewers would never see Dade), 3.) Horso is transported to another time and place by lightning for the first time (by the eleventh season, he would be able to draw these time-traveling bolts down on himself by will), and 4.) The mystical properties of Horso’s feces are first explored. It is generally believed ^[citation needed] that the last of these four firsts was one of the many ways in which the new writing staff sought to distance itself from the Jewison era. The old Horso famously had to appeal to Immodium (in a catty bit of product placement) to regulate his bowels. The new Horso had complete, unaided control of them (though smart editing kept the audience from seeing any of Horso’s feces).

Several scatologically themed episodes would follow in the wake of this episode’s popularity.

SEASON 7, EPISODE 3 - “THOU ALL-DESTROYING BUT
UNCONQUERING WELL”

(Original Airdate: 10/12/67)

The new Horso writing team continues the tradition of having at least one well-centric episode per season.

NOTES

[Carbine Kirby](#) (Perry Cook) makes his first appearance, and the running gag of Carbine shooting almost anyone who tries to mount Horso is established. Carbine argues he cannot abide the thought of a superbeast such as Horso being straddled, and that any attempt to ride him is an attempt to claim possession of him. Since horse thievery continues to be punishable by death

in Darbyville, firing on a person climbing onto a horse s/he does not own is not a crime.

In this instance, Carbine fires a fatal shot. Horso's disapproving look following the shooting cows Carbine, who promises never to fire a killing shot again. While Carbine's urge to shoot appears to be incurable, he is able to hold his fire on those rare occasions when Horso tosses a child or lamed person upon his own back. Being that no healthy man or woman ever threw a leg over Horso without receiving an unexpected invitation to the leaded ball during Carbine's eight-season tenure (and considering Carbine was often hidden or off-camera when the shot rang), the shot would come as a surprise to those not thoroughly familiar with the show. Following Carbine's death in season fourteen came a relaxation of the writing staff's self-imposed "No Healthy Riders on Horso's Back" rule.

SEASON 8, EPISODE 8 - "HORSE SENSE"

(Original Airdate: 11/14/68)

The Beach Boys, guest-starring as "The Wild Wests," roll into the nearby after a two-night headliner over Dade way. A brutal, inexplicable double flat sends their caravan tearing down Hummock Pass on its side. With a flash and a mighty clap, Horso appears. He rights the caravan, takes the tow hitch up in his teeth, and trots them into Darbyville. Once there, a crowd gathers for an unscheduled, yet pleasantly received, acoustic concert. Love takes lead on a lyrically reworked version of "I Get Around" (Top 40 entry "[I Horse Around](#)") and trades off to cousin Brian for an *a cappella* rendering of "Let Him Run Wild."

Horso, sensing something amiss, pardons himself with a stately bow. He turns his attentions to a building bustle near Tauber's Tavern. Upon entering, he discovers [Tauber](#) and [Dauber Tauber](#) (Ricardo and Carlos Montalbán)

unconscious and lashed to a bar stool. He wakes them with a neigh and dashes after the small band of Mowwmen making off with the tavern's liquor store. The jaws of the Mowwmen who do not drop their burglings in terror at the sound of Horso's neigh are soon met with a flurry of wrought-iron-shod hoofery. Frightened Mowwmen skitter from the other buildings, and it soon becomes clear: the Wests' two-tire blowout had been orchestrated by Moww. Horso rounds up the Mowwmen with some help from the Taubers, who lead the Mowwmen single-file to the clink. The camera pans down the row of Mowwmen and tracks to Darbyville's outskirts. Moww's workman-shirted elbow can be seen hanging out the driver-side window of his signature Trabant. The Trabant drives away leisurely.

Horso rejoins the concert and is invited to provide percussion on "[When I Grow Up \(To Be a Horse\)](#)" (B-side to the aforementioned "I Horse Around").

SEASON 8, EPISODES 34 AND 35 - "MOWWTOW, OR
MICKEY CURRIES FAVOR (PARTS I AND II)"
(Original Airdate: 05/08/69)

In this striking two-part season ender, Mickey Moww sneaks evil oats into Horso's trough, resulting in Horso turning into the vile [Osroh](#). Although the two strike an alliance, Moww reveals to [Left-Hand Mowwman](#) that he will soon be activating irradiated particles in the oats designed to allow him to steer Osroh remotely. His plan backfires when Osroh's will overrides the particles.

Osroh's hostile takeover of Moww's empire, which had been growing steadily in the shadowdark of the Darbyville hummocks, follows. Moww endeavors to keep the cracks of his Humpty Dumpty empire from fanning, but Osroh anticipates his every move. Soon, Osroh has grown too powerful to oppose. Beaten and humiliated, Moww is forced to capitulate. He laments as he

leaves Darbyville (checkered handkerchief fat with Little Red Books tied to a stick hung over his shoulder), “I just can’t bear to stay in a town where I’m second evilest.” The camera cuts back to Osroh, who winks at the audience.

NOTES

The episodes, aired back-to-back, caused a backlash. The majority of viewers did not realize the wink was meant to clue them into the fact that Horso had been playing Moww. The viewers had good reason to be confused. Horso appears to kill several people during the episode, trampling four in particularly violent fashion and shooting three with his famous muzzle-loading [Mawsket](#) (this replaced the [Equebus](#), the modified arquebus “passed down” to him from his father [fans are quick to point out that at no point was the original Horso seen carrying a gun]). The deaths, as it would be explained in the first episode of the ninth season, were staged.

Viewership for the first few episodes of the following season dropped dramatically,^[citation needed] the public had little interest in watching a show with an evil Horso. When word got out that Horso had not turned heel, petitions began to spread demanding a rebroadcast of the missed episodes—all of which were shown in place of new episodes. The end result of this would be that Horso’s ninth season, at twenty-eight episodes, would be its shortest until the fourteenth. Osroh would return in the tenth season. This Osroh, eventually revealed to be an impostor, would become a well-known Horso villain in his own right.

SEASON 9, EPISODE 5 -
“ALS PFERD: IN LOVE AND (COLD) WAR”
(Original Airdate: 10/16/69)

Horso’s eye is caught by the fiery mare of Heinrich Wilhelm von Plekhanovich, an East German diplomat visiting from

Magdeburg. When it becomes clear that horse and owner are up to no good, Horso is forced to rain his equine justice down upon them.

NOTES

This episode is notable for being the only episode in which Horso is shot. Though Horso is generally depicted as being too crafty to be caught by a bullet, in this instance von Plekhanovich's mare is able to distract him with her beauty. Von Plekhanovich seizes the opportunity and shoots Horso twice through the left gaskin. Von Plekhanovich mounts his mare and rides off at an insultingly slow trot. Snorting through the pain, Horso leaps into the saddle of a nearby gelding, takes the reins up in his teeth, and rides the duo down.

In an on-line poll conducted by *Horso Monthly* in 2004, this scene was voted the third favorite of the series. ^[citation needed]

SEASON 12, EPISODE 22 - "WH*RE SPLAY" (Original Airdate: 03/15/73)

Horso, for some reason unable to ride the lightning back early enough to prevent the Whitechapel Murderer from taking any victims, travels to London in November of 1888. He arrives just after the murder of Mary Jane Kelly, solves the case, and catches the murderer. He is dismayed when the Horse Force insists he release the fiend and keep his discovery silent. Too much good, he is informed, has come about as a result of the world's fascination with the murders: forensics have improved, art has been enriched, and people have learned to be wary of the evil of man.

Horso, clearly believing this to be theodicean over-justification, is punished by the Horse Force for his insolence. He finds himself in a Santa Fe stable in 1848, his ability to ride lightning suspended until his lesson is learned. At the close of

the show, he is sold to Francois Xavier Aubrey, the infamous French-Canadian horse murderer. The next three episodes follow Horso as Francois Xavier nearly kills him on a nonstop drive to Independence, Missouri.

NOTES

The FCC would not permit the word “whore” to appear in the opening credits. It was thought that it would be allowed with the asterisk replacing the first vowel, but this was also not allowed. A black box would appear over the episode’s title for subsequent reruns and syndicated broadcasts until the early eighties.

SEASON 12, EPISODE 26 - “HORSO, ALL TOO HORSO”

(PART 1 OF 3)

(Original Airdate: 04/19/73)

Horso, ever defiant despite the Horse Force’s brutal, three-episode-spanning punishment of him, is dealt a new punishment: he is transformed into a human (played, silently, by Ryan O’Neal), dumped in Paris the day after Voltaire’s death, and sentenced to stay there “at least until the storming of the Bastille.” Even with his powers gone, his body unfamiliar to him, his French rusty, and the Horse Force intent on breaking him, a Horso is still a Horso, and is thus compelled to do good wherever good needs to be done.

SEASON 14, EPISODE 2 - “BRIDLE SHOWER”

(Original Airdate: 09/19/74)

Horso presides over a wedding and busts up a tack shop to punish its owner for pushing overpriced anthelmintics.

NOTES

The thin plot and disengaged acting were typical of the season. It is highly likely the episode was written around the

title.^[citation needed] The episode's final scene, in which Horso kicks over a bridle display and is freeze-framed as he rears up in a rain of bridles, supports this likelihood.

SEASON 14, EPISODE 8 - "SLAPSHOD"

(Original Airdate: 10/31/74)

The *TV Guide* blurb for the episode:

"Hockey comes to Darbyville, but the teams are all out of puck. Horso lends a horseshoe—and some chippy cross-checking—to the game."

NOTES

The director's insistence that a partially shod (the back left shoe was removed and used in the game) [Waynebow](#) take to the ice for realism's sake led to a number of dangerous spills, and put considerable strain on the star's weak heart. Following five falls and a hairline cannon bone crack, Dax Landes (Waynebow's owner and trainer) insisted the director personally fund Waynebow's MEDEVAC to Oakland's Montclair Veterinary Hospital. Landes vowed not to return his star to the set until serious revisions were made to Waynebow's contract. Contractual disagreements kept Waynebow from starring in any more episodes until season fifteen.

[Perjurer's Comeuppance](#), Waynebow's stunt double (owned by a different trainer), was brought in, and all but two of Horso's unfinished scenes were completed. Perjurer's Comeuppance would suffer five broken teeth and a perforated cecum following an accidental skid and flip onto an upturned skate. Horso's winning shot was faked in post with a bullhorn announcement and shots of happy hockey fans' faces.

SEASON 14, EPISODE 9 - "DAUBER'S DILEMMA"

(Original Airdate: 11/07/74)

It is learned at the beginning of the episode that Tauber Tauber is away on business. Dauber Tauber is left in charge of Tauber's Tavern. Without his brother there to turn away the usual group of hectors, dimwitted Dauber is beaten more severely than ever before. Five or so kicks after he loses consciousness, the gang leaves. Dauber comes to in his bed above the tavern. An ugly gypsy is seeing to his wounds and preparing a weak belladonna tincture with dried berries "from the Old World." She tells him it will "tough" him up, "but at a price." He disregards the warning and drinks the tincture. Fade out.

A fade in reveals a hardier Dauber physically dominating loiterers and wastrels in front of the tavern. They land one by one in a heap at his feet. He dusts his hands and spits over his shoulder as they collect themselves and run off. "I bounce you good!" he calls out after them. A pan up reveals the name of the tavern to be Dauber's Tavern. In this reality, it seems, Tauber was never born. Throughout the rest of the generally plotless episode, Dauber is shown managing feats of impressive strength, romancing women, being genuflected to by those who were shown beating him at the beginning of the episode, and being generally more like his brother. Fade out.

Fade in. A bloodied and unconscious Dauber is seen lying alone in the tavern, still on the floor where the gang left him. He comes to, sits up, and shakes the cobwebs out of his head. "What was the price?!" he yells, looking directly into the camera. "What was the price?!"

NOTES

Like many regulars, Ricardo Montalbán had left the show at this point. His character was "away on business" because he refused to do any episodes without Waynebow.

Sources^[citation needed] suggest there was no script for this episode.

SEASON 14, EPISODE 10 - "CARBINE'S CURTAIN CALL"

(Original Airdate: 11/14/74)

A band of thieves, traveling as the "Hit Your Mark Troupe," puts on a free, mock performance of Ben Jonson's *Volpone* to remove Darbyvillians from their homes while the rest of the band loots the town. (The recycling of the "Horse Sense" plot device is symptomatic of the lazy writing that drove away the majority of the cast during this season.) Horso, still absent after Waynebow's trainer's refusal to bring him on set, is not there to stop them. The town's only chance is Carbine, whose disinterest in "Shakespearean skylarking" keeps him from going to the performance.

Carbine grabs [Bessilou](#), attaches his makeshift silencer (a modified motorcycle muffler), and goes after the plunderers. Carbine's eagle-eyed shooting downs every man in his tracks, but his unwillingness to shoot to kill proves his undoing. In the final minute of the episode, a proud Carbine can be seen standing before a moaning heap of hogtied men. The play ends and the whole of Darbyville spills out of Tauber's Tavern. A cut to Carbine's smiling face is followed by a shot, and he drops dead. A smoke plume has formed in the middle of the heap. The smoke clears, revealing a man pushing what appears to be a derringer barrel through a hole in the ankle of his boot. The camera holds on the shooter as an off screen voice asks, "You think he's all right?" The response: "Not unless he had a second heart. No. No, that man was all heart. I reckon any shot would have done him in."

Cut to the dead Carbine's still smiling face. A swell of strings announces the end of the episode, and a dissolve replaces the dead Carbine's smiling face with an end credit card featuring the living Carbine's smiling face. Following the end credits is a simple "Thanks" in the trademark yellow Horso font.

NOTES

Perry Cook, one of the few regulars not to abandon the show for want of satisfactory scripts during the earliest episodes of the fourteenth season, eventually bargained his way out of his contract. The writers gave Carbine a noble end as a thank you to Cook for not leaving outright. Following this episode would be a number of series-celebrating clip shows.

SEASON 16, EPISODE 1 - "WAGON 'TRANE"
(Original Airdate: 09/16/76)

The episode begins with Tauber Tauber holding up a vinyl record that appears to have seen better days. He smiles a sad-eyed smile at it. "I suppose this copy, too, should be retired. How about I play something else for you today, Children? How about some of that newer stuff like you hear on the radio?" he asks, to the immediate disapproval of a cluster of children just off from school. "I'll tell you what. I'll tell you the story of how Dauber and I came into possession of this fine record, and then I will introduce you to a personal favorite of mine, Los Shakers' eponymous first album." The children crowd around Tauber and lend him their ears.

Flashback cut.

A darker-haired Tauber is shown telling Dauber Tauber and Horso that Tauber Tavern's copy of *Kind of Blue* has become unlistenable. Dauber grows despondent, and Horso resolves to find a replacement. The album's popularity in Darbyville—thanks in large part to the frequency with which Dauber has been dropping it into the tavern's album rotation—becomes apparent when no one in town is willing to part with a personal copy. Carbine Kirby (Perry Cook, reprising his deceased character's role in a special guest appearance), a fan of neither jazz nor mechanically reproduced music, tires of the tavern patrons' glumness in the absence of mood music, and suggests

with a sigh that Horso might be able to find a copy “over Dade way.” Horso nods, calls down the lightning, and disappears, prompting the first utterance of Carbine’s “[There he goes AGAIN!](#)” catchphrase in almost two years.

Horso reappears, unexpectedly, in front of 30th Street Studio in New York, New York. Record producer Irving Townsend (Russell Johnson) spots him as he rounds the corner, and asks him if he is there “to see Miles.” Horso, deciding to play along, nods and is invited inside. There he encounters Miles Davis (playing himself) and his band setting up to begin recording *Kind of Blue*.

Horso’s [HorSense](#) detects that, despite all appearances, John Coltrane (Bill Cosby, in an Emmy-nominated performance) is strung out. Horso nudges Coltrane aside and stares him down until Coltrane begins to weep. Coltrane reveals first to Horso, and then to the band, that he “ain’t straight.” The band members begin discussing their Coltrane-less options with increasing bitterness, until Horso silences everyone with masterful blows into Coltrane’s mouthpiece. It becomes clear to hero and viewer alike that the Horse Force has drawn him back to pick up the tenor sax slack while Coltrane detoxifies. Horso, having listened to the Taubers’ copy of *Kind of Blue* hundreds of times, knows Coltrane’s part so well that he is able to produce a pitch- and beat-perfect recreation of it.

Davis, Horso, and the rest of the sextet are seen recording “So What,” “Freddie Freeloader,” and “Blue in Green” in montage. The montage ends with an aural fade out, and a dissolve to the same studio space, now emptied and dark. A title card reads “One Month and Twenty Days Later.” An amiable dash of voices can be heard off camera. The lights flicker on, and Miles Davis, Cannonball Adderley, Bill Evans, Jimmy Cobb, and Paul Chambers enter into the studio and take their places. Following behind them is a pasty-but-smiling John Coltrane. He gives a thumbs up to the camera, and a cut to the control room reveals

a pleased Horso. The band launches into “All Blues,” but play dissolves roughly thirty seconds in. Adderley points his alto sax toward Horso and motions for him to come join them. Horso does a happy trot into the studio. Adderley and Horso trade licks on Adderley’s sax, and a pullback reveals the band jamming with enthusiasm.

The flashback ends, and the audience is returned to Tauber’s Tavern. “And they gave Horso the first pressing as a thank-you for his assistance,” Tauber says. From the din of excited children can be heard a voice saying, “Whatta buncha hooley!” An off-camera voice answers, “You believe it, Kids! That horse can blow!” The camera pans to reveal Horso and Miles Davis walking abreast through the tavern’s over-sized swinging doors. “What brings you to Darbyville, Miles?” “Horso,” answers Miles. “Funny you should drop in,” says Tauber, “I was just about to retire another copy of *Kind of Blue*.” With that, Horso disappears in a flash. “There he goes AGAIN!” says Tauber, adopting Carbine’s catchphrase. Horso reappears a second later with a brand-new copy of *Kind of Blue* in his mouth, and the group erupts in laughter.

NOTES

The episode was originally written for the latter half of the thirteenth season by Gus Budd. Budd’s original title, “Off the Horse,” was rejected by censors for its blatant reference to heroin’s street name. Budd refused to budge on the title, and the episode was shelved for almost three years. In the meantime, Desilu had fired Budd (along with a handful of other writers considered to be responsible for the horridness of the fourteenth season), and the episode was kept out of the trash bin solely by virtue of Miles Davis’s continued interest in receiving the handsome sum promised him for a guest appearance. Irv Katz would eventually pick up the episode and give it a considerable polish. Rather than write Carbine out of the episode, he created

the framing device that allowed Perry Cook to make his only guest reappearance on the show. Another major revision came in the form of Coltrane's addiction being made more generic. Many viewers assumed he had been drinking, and not that he had been addicted to an illegal drug.

It was unknown to Katz that Side One of the original pressing was released with the songs played at the incorrect speed, meaning Horso could not have played the tracks perfectly after having learned them by ear. Katz was, like Carbine Kirby, no jazz aficionado. It is assumed that this worked in the episode's favor, as the bulk of Budd's episode output is universally considered to be among the poorest in the *Horso* canon. Budd, a self-described "Modal Jazz Maniac," is said to have filled his original script with tin-eared faux jive and misinformed pomposity.^[citation needed]

Coltrane fans note that Coltrane is thought to have kicked his heroin addiction before the recording of *Kind of Blue*.

SEASON 16, EPISODE 22 - "HORSE D'ŒUVRE"
(Original Airdate: 03/10/77)

With the atrocities of Indochina behind him and his Russian ambassadorship wrapping up, Horso decides to seek out his legendary Siberian cousins, the Yakutian horses of the Sakha Republic. Upon arriving in Yakutsk, Horso is surprised to learn that all the Northern-type Yakut horses from the region have broken from society and moved east of the Lena River. From a few cagey natives, he learns they are thought to have trekked to northeast Siberia "to return to the ways of the Tundra Horse," their supposed ancestors.

Horso eventually catches a horse scent, and tracks it to the Northern-type Yakuts. He finds them not in the savage state he was expecting, but evolved beyond any non-Horse Force-enabled horse he has ever encountered. They have established a working society, have developed primitive tools, and have

developed not only the capacity for human speech, but the ability to speak four human languages: Russian, Sakha, Turkish, and a heavily accented English. Horso senses that the Horse Force is as confused as he is by these horses' evolutionary superiority over the common horse. He betrays no hint of his confusion, and opts, instead, to give the horses a chance to open up to him.

Taiga, the Northern-type Yakut chieftan, tells Horso he and his kind did not leave society to return to their roots, but that they were expelled by the Gathering of Smaller and Larger Southern-Type Yakuts. Taiga then gives him a tour of their village. The more Horso learns of their situation, and the deeper the frozen stares of the other horses penetrate, the more unsettled he finds himself.

From Ira Hertz's final draft (fans will note Taiga's monolog is wordier, here, than in the episode proper):

TAIGA

The Southern-Types felt we should no longer mix with them. They were frightened by our forward thinking, though they would not say it. They could not say it. We were hungry, My Western Friend, and they would deny us our food. They shared naught with us. They would deny us our sustenance. They would deny *our children* their sustenance. I ask you, My Western Friend, is that how one grouping of souls ought to treat another? We denied them nothing. We invited them to partake. We offered to them our ways. They sent us, their brothers, away, and they sent us away hungry. Still we are hungry. I see from your face that you are wondering how we could be hungry, since our kind is known for its skill with sniffing for food beneath the permafrost. (*The Yakuts begin to circle TAIGA and HORSO.*) I see from your face you, too, are gifted with an uncommon sense of smell. You are beginning to wonder why the ample vegetation beneath your hooves remains untouched. (*The circling Yakuts, snorting and steely-eyed, begin to move more impatiently.*) We have developed a certain taste, you see. Yes, My Western Friend, we have developed

it... and we have refined it. The life that pushes up from the ground here is not like the life that pushes up from the ground on your half of Mother Earth. Here, such life is hard and half-dead. It is not fit to eat. Here, all that is fit to eat grows above ground. It is warm, and it feeds many. (*HORSO's expression twists from one of confusion to one of utter disgust to one of wrath.*) Ah, I see you think us savages. I assure you, though, that we dine with discretion: the feeble, the elderly, those who, with some convincing, give themselves over willingly. Beyond that, My Western Friend, we steer clear of members of the tribe. If you look closely, you may begin to understand our current situation. You may see we have depleted the tribe of its feeble and elderly store.

HORSO, unthreatened by the vulturine narrowing of Yakuts about him, is unnerved all the same. Never before has he been so deeply disappointed with his own kind.

While HORSO contemplates what move to make (should he punish the Northern-type Yakuts? Should he attempt to set them back on the straight-and-narrow? Should he simply leave them to starve?) a Horse Force cloud forms above and eddies ominously. With no warning, a silent sheet of lightning consumes TAIGA, simultaneously killing and baking him through. TAIGA's tribe lights on his corpse with the wild-eyed ferocity of starved coyotes and picks him clean in seconds. Even after TAIGA is reduced to bones, the gnashing and hoof-beating doesn't abate. The flesh-crazy swarm of Yakuts shrinks in on itself, and the ground shakes as they tear into one another. HORSO turns away from the scene with closed eyes and walks away. Fade to a snow-covered hilltop in Yakutsk. Children are sledding. Two Southern-type Yakutian colts are half-frolicking, half-sliding across a frozen pond. HORSO looks down on the scene. Cut to credits.

**SEASON 17, EPISODE 18 - "TIME TABLES TURNED
(PART IV OF VI)"**

(Original Airdate: 01/19/78)

The [Destroyers](#)' uneasy alliance with the [Time Tainter](#) is further tasked when she makes good on her threat to timeslip six [hippolykos](#) (the fierce wolf-horse cryptids first mentioned in Season 16) back to the Oligocene to aid in the assassination of the mesohippus [Primo, Primogenitor of the Horse Force](#). The Time Tainter's control over the hippolykos is tenuous, and it is only with her greatest concentration that she is able to sic all six on Horso. With Horso distracted, the Destroyers are able to crack the [C.A.N.T.E.R.](#) (Coordinated Adjudication Network: Terran Equestrian Regulators) phalanx, and Primo is seized. Before Primo can be destroyed, however, the hippolykos break the Time Tainter's control, and she falls to the ground, psionically spent. They back away from Horso and redirect their attention to the Time Tainter. The Destroyers, insulted by her having summoned the hippolykos (and unwilling to take on any pack of creatures capable of subduing Horso), make no move to help her. A down-tilted camera captures her cowering form as it is eclipsed by the hippolykos' shadows. Rather than kill her, they wrest her timeslipper from her, encircle Primo, and disappear. The Destroyers—no longer fighting for the Time Tainter, but wishing to regain their pride—reengage C.A.N.T.E.R. in battle. General Megalon, amid a hail of blows, smiles at Horso. “This victory is C.A.N.T.E.R.’s, Horso! Find Primo, or there will be no Time!” Megalon disappears under a pile of Destroyers as Horso is carried off by a bolt of lightning.

NOTES

The hippolykos remain unseen for the duration of the episode. The viewer is given only reaction shots, shadows, flashes of fur, and silhouettes. They will remain unseen until the arc's final installment.

SEASON 17, EPISODE 19 - “SILVER ADO (PART V OF VI)”
(Original Airdate: 01/26/78)

The episode opens with Horso flashing through multiple epochs (mostly stock footage from previous episodes) on the scent of Primo's time trail. The trail ends in a field midway between Calistoga and the Mayacamas mountain range in Napa Valley, California. Year: 1897.

He is met there by a man (Clayton Moore) astride a broad white steed. The man, who appears to be in his mid-sixties, introduces himself as "Texas Reid." Reid explains that he is there as a proxy for a "faithful friend" who had been told by a Potawatomi shaman some decades ago to be at this spot on this date. Reid appears to grow sullen. He says he knows nothing more, other than that his friend had been told he would be needed, and that the moment it seemed all hope was lost, someone would (and here Reid knits his brow, clearly more puzzled by this particular piece of vagueness than the rest) "*canter* to the rescue." It becomes obvious to Horso (and the audience) at this point that C.A.N.T.E.R. had anticipated the current turn of events.

Horso learns that Reid had been a lawyer in his younger days, and that the horse beneath him had been his companion for almost two-and-a-half decades. Our hero is unbelieving at first, as the horse's robustness and quality of poise betray no more than three years. His HorSense tells him that Reid is on the up-and-up, however, and he accepts his word as truth. Reid notices Horso looking at a hairless scar on the horse's neck, and explains that a "cretin named Cavendish" had shot his horse there "with my own fool gun." "Too close to the artery to operate," Reid says. "Bullet in his neck one year, then he was nearly torn to ribbons by some wild beast the next. It's a wonder he's here at all."

Horso surmises Reid has been living a very solitary life, and is in desperate need of having someone to talk to. He wishes, at this moment, that he had his father's gift of speech. Reid's dedication to finishing his friend's mission is admired and appreciated, but Horso worries that the man is likely less suited

to the task at hand than this “faithful friend” of his would have been. Reid, Horso guesses, will be a liability. Horso combs the area for clues while Reid continues to talk. The immediate area stinks so much of hippolykos that Horso can’t sniff out which direction they might have gone with Primo.

“If you’re looking for something that’s hidden,” Reid says, “I’d start out there.” He nods toward some mountains off in the distance. “I got here about a week ago, and I’ve been staying in Calistoga. The townspeople tell me there’s an abandoned silver mine out that way. ‘Silverado,’ they call it. I may be of use to you, after all. I have some experience with abandoned silver mines. Whatever’s out there, we’d better get a move on. It’ll be dark soon. It’s a full moon out, tonight, though, so not *too* dark.”

The episode ends with Horso and Reid riding off toward the mountain range.

NOTES

This episode occurred roughly a year before Jack Wrather and Bonita Granville acquired the rights to the Lone Ranger character, meaning that nothing prevented CBS (who had shot their own *Lone Ranger* pilot in the early sixties, some four years after ABC had cancelled) from revealing Clayton Moore’s character to be the aged Lone Ranger. The show’s writers opted, instead, to treat the character as they had treated the Paladin-like figure played by Richard Boone in the sixteenth season by making only oblique references to the character’s history.

SEASON 17, EPISODE 21 - “SOMETIMES A CIGAR”

(Original Airdate: 02/09/78)

Horso ventures to a sanitarium in the Swiss Alps at the turn of the century to wind down from the events of the six-part arc kicked off with “Oligocene Stealer.” He encounters key members of the Vienna Psychoanalytic Society there on a brainstorming

holiday. Horso is first seen at the breakfast table, listening with interest as Alfred Adler relates a disturbing dream about mice to his colleagues. Sigmund Freud and Carl Jung offer slightly differing interpretations, and the conversation grows heated as one colleague after another chooses a side to champion.

The argument reaches a head when Wilhelm Stekel rips a cigar from Freud's breast pocket and stabs it into Jung's forehead. Jung demands satisfaction from Stekel, and a Swiss Army knife duel (to be fought, as per Otto Rank's enthusiastic suggestion, with strict adherence to "Corkscrew Rules") is scheduled to occur in three days' time at the foot of a small waterfall. Freud becomes Stekel's begrudging second, and Adler offers himself as Jung's, despite insisting he takes little stock in either man's interpretation.

Freud confides in Horso that he does not wish to have Stekel fight his battles for him, and enlists his help in putting a stop to the duel. But will Jung's constant taunting (calling Stekel "Freud's Bulldog," among other things the subtitles translated gingerly enough to keep censors from pulling the episode) drive Stekel past the point of reasoning?

NOTES

Entire episode subtitled. Crude fan dubs for subtitle-averse fans exist.

SEASON 17, EPISODE 22 - "OPEN A SORREL BETWEEN
THE PRESENT AND THE PAST"
(Original Airdate: 02/16/78)

[Winnie Marie](#), spending the last weeks of her pregnancy breathing in the clean air of the Old West at Horso's insistence, is corralled by [Sleeps with Three Eyes Open](#) and his Apache warriors while Horso is away. Winnie Marie tears through the tightening sphincter of Apaches and dashes off to find Horso.

Sleeps with Three Eyes Open rides up alongside his prey and drives an arrow through her left eye and out the right one. She continues her run, braying in terror for her lover. Apache warriors tomahawk her legs and shoot arrows into her heart. Sleeps with Three Eyes Open scalps her, then kneels at her belly, intent on removing her colt from the womb and scalping it.

[Horso III](#) bursts from his mother as Sleeps with Three Eyes Open is making his primary incision.

Horso III, being a Horso, is born both fully aware and nimble-of-hoof. He brains Sleeps with Three Eyes Open with a kick, takes his braids up in his teeth, and gallops off at such a speed that Sleeps with Three Eyes Open's scalp is removed with a clean snap.

Sleeps with Three Eyes Open stumbles in the slick of Winnie Marie's innards and lands in the cradle of her legs. His warriors, dumb-stricken by the rapid-fire transpiration, close in to check on their leader. Winnie Marie grunts out a few breaths and expires. The expulsion of her final breath draws a sharp crack of lightning down on her, and she is immolated. Sleeps with Three Eyes Open and the rest of the Apaches are set alight. They shoot off like Whirling Dervishes, yipping in agony as fire ignites their bullets.

Horso III finds his father and drops Sleeps with Three Eyes Open's scalp at his hooves. Horso's eyelids draw together, then go slack. He gives a knowing nod. He and his son ride lightning to the scene, and find the Colonel and his men already there. They are torturing what's left of the scalp-less chief.

When Horso claps eyes on the sad crisp of a man being bounced like a pinball between the [Colonel](#) and his people, he reasons that the worst thing he can do to Winnie Marie's murderer is not grant him an easy death. "He's all yours, Horso," says the Colonel. Horso stands firm. "I reckon he aims to let him live," says [Glanton](#), laughing. "The *Hell* I say!" says the Colonel, "Somebody bring me some war plars and a blowlamp!"

SEASON 19, EPISODE 14 -

“THE CITY OF DARBYVILLE VS. HORSO” (PART II)

(Original Airdate: 12/27/79)

Immediately after Horso is declared guilty by a jury of his “peers” ([Mayor “Lefty” P. King’s](#) goons), the resistance batters down the door and busts him out of the kangaroo court. Horso, who could have left at any time but refused to dishonor the American legal system, realizes that the spirit has returned to the people, and that now is the time to fight.

NOTES

Since Horso (II) cannot speak, his motivations are often subject to fan debate. While his refusal to dishonor the legal system is the writers’ explanation for Horso allowing himself to be captured, a popular alternative provided by the fan community is that he let himself be wheeled in as a kind of Trojan Horse. The reasoning for this is that the idea of Horso’s culpability was never entertained by the viewing public (even though the audience is given ample reason to question his innocence), and his being made a martyr in a scenario from which he could so easily avolute was unacceptable to some. The fifth most watched episode of Horso.^[citation needed]

The title marks a symbolic change: through King’s underhanded dealings and entrepreneurial expansion, Darbyville is now on paper as a “city.”

SEASON 19, EPISODE 15 - “MY KINGDOM FOR A HORSO”

(Original Airdate: 01/10/80)

Mayor “Lefty” P. King throws all his resources at Horso. With Horso exonerated, the townsfolk now openly behind him, and [Sylvester Kirby](#) (Carbine’s daughter, leader of the resistance, and one of the few members of C.A.N.T.E.R.’s

human task force) elected *de facto* mayor, things are once again looking up for the town of Darbyville. King's finger is on the button, however, and he is not afraid to push it.

SEASON 19, EPISODE 16 - "COMBINE (PART I)"
(Original Airdate: 01/17/80)

Darbyville, having been transformed from the peaceful borough of seasons past into a cutthroat industrial Babel in the space of half a year, is imploding, and Horso's powers are tasked as never before. While Horso is engaged in the Sisyphean task of holding Darbyville together, Mayor "Lefty" P. King sends the [Bowdler Brothers](#) to kidnap Horso III. Horso must ask himself if he can do what needs to be done on his own, or if he will have to enlist the aid of C.A.N.T.E.R.

In the shocking final seconds of the episode, the mayor reveals himself to be Mickey Moww.