



The Buzz

A semi-regular newsletter about the **Highlander** universe in its many forms. Contributions are welcome. For the time being The Buzz is free to anyone interested in receiving it. If you would like a copy of the next issue, just send a stamped, self-addressed A4 envelope to :
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Welcome to 1998, everyone. May the new year bring you health, happiness and fulfilment.

We start the year with a slightly larger issue than usual. It has a nice mix of the serious and the not so serious, as well as a short piece of fiction by Sydney fan, Brenda Hotop.. As always, my sincere thanks to everyone who has helped to bring this issue about, especially the ever prolific Carmel Macpherson..

The big event on Australia's *Highlander* calendar, is, of course, our own **Highlander DownUnder 2**. The convention is only about 10 weeks away, and further into this issue, you'll find an update on progress. I think you will agree that it sounds good.

I hope to see you all there. It's going to be a lot of fun.

Until then, never lose the magic,
Sonja

Snippets

Filming on *Highlander 4* has been put back to August. I have no details as to why. Location shooting in France and the US have been discussed, but nothing official has been announced yet..

Adrian Paul is currently working with Richard Harris and Jon Voight on a movie called *Dog Of Flanders*. This is a children's story and it is expected (but not confirmed) that Adrian Paul is playing the villain of the piece. In a recent TV interview, AP said his role was a character piece, and that he was growing a beard for the part. Kevin Brodie will direct the film. Australian, Ron Draper was originally to be the DOP, but this fell through. *Dog of Flanders* will have a budget of 12.5 million and will be filmed on location outside of Brugge in Belgium.

Noah's Ark has been renewed, however, **Peter Wingfield** will not appear in the second season.

The next big **Highlander convention** in the U.S. will take place at the Anaheim Hilton in LA on the Easter weekend. Davis Panzer Productions are advertising this event with the news that "Everyone will be there. EVERYBODY".

Adrian Paul features in **Dreamwatch #39**, which is out in Australian shops now.

Highlander continues on **Foxtel's Channel 8**. Season 3 has just started. There is no word of it returning to free-to-air television.

Davis/Panzer Productions estimate that the official "Highlander" **Web site** gets more than 80,000 hits a day.

Highlander DownUnder 2 Convention update

With only 10 weeks until the convention, things are beginning to hot up. Planning is well under way and registrations are flowing in, from across Australia, from across the Tasman, and even one from across the Pacific!

On the Guest front, things look good for **Peter Wingfield** to make it this time. As mentioned in Snippets, *Noah's Ark* has been renewed, however, since Peter will not be in the 2nd season, the renewal will not affect his attendance at HLDU2. As of my last contact with his office, on 6th January, he was still confirmed to attend (professional commitments permitting, of course).

I'm delighted to announce that on top of doing the usual Guest presentations and autograph sessions, **Peter will participate on a panel discussing *Methos***. To my knowledge (and I tend to be in the know) this is the first time a *Highlander* cast member has agreed to do this.

The programme for the con has been drafted, and looks great! We have a mix of the serious and light-hearted, something for the die-hards and something for those of us who are new to the *Highlander* adventure. We'll have panels, discussions, workshops, displays, presentations, demonstrations, competitions, nifty Highlander Travel mugs, raffles, quizzes, and more. We are working very hard at getting a good range of **merchandise** on hand. We have also approached Davis Panzer Productions for permission to screen Highlander's **final 2-parter episode**, *To Be and Not To Be* as part of the convention programme. Last year, DPP kindly gave their permission for us to screen *CaH & Rev 6:8* (plus others). The programme will run non-stop from 8.00am Saturday to 5.00pm Sunday.

Once again, the Saturday night will be an evening of music, food, costumes and fun at the **Ceilidh**. We'll have a cash bar on hand. Ceilidhs are traditionally nights of music, poetry & storytelling. Are you a budding Minstrel? Do you know a poem or ditty? Bring it along to the Ceilidh and share it! The **costume parade** will take place during the Ceilidh. Like last year, the scope for costume ideas is broad. Come in anything from any culture over the past 5000 years. Also like last year, you are welcome to complete your costume with a sword, but please remember that all **weapons must** remained sheathed at all times except by prior arrangement.

Our (unofficial) **charity** for the convention is the RSPCA.

Rooms have been set aside at the **Mercure Hotel** for convention attendees. Rooms are \$110/room/night for single, twin or double and \$130/room/night for triples. Book your room by phoning the Mercure on (07) 3236 3300. Be sure to mention you are with the convention.

The con has its own **webpage!** Check it out at: <http://www.ozemail.com.au/~tunnack/hldu2.htm> (Thanks to Carmel Macpherson for giving us the server space, and a special thanks to Paul Macpherson for creating such a great page for us.)

I'm looking forward to everyone joining in on another great Highlander convention. Remember that single day registrations are available if you can't make it for the weekend. Concession rates are in place for students, unemployed etc.

"They Also Serve"

by

Review by Eleanor Schechter

This is one of the shows with something new to be seen every time it is approached. It is a show about love in its varieties, from the noblest to the lowest. There are questions asked about love--what is its role, how far should it go, how far should it not go, what sacrifices are justified? From the casual "we-ness" of the Russells in their marriage to the intensity of Joe's realization that his friendship with MacLeod takes precedence over his oath, we see love. Love turned to evil ends: Rita Luce, bereft of her own child, turns to Michael Christian with a perversion of mother-love, twisting it, turning it into something predatory. Michael Christian himself, totally absorbed by self-love, unable to feel the value of anyone outside himself.

We are given three different examples of the love/respect of a student for a teacher: MacLeod's near-reverence for the simple but exalted honor of Hideo Koto; his careful



Love turned to evil ends



attention to Mei-Ling, advancing to romantic love only upon her invitation; and Richie's deep concern for his own teacher/father, so well shown as he approaches that path gripping MacLeod's sword, ready to fight, waiting to see who is coming up the hill.

And there is Ian Bancroft, a man with a clear devotion to what is for him a high calling. He is in love with his life's work and his oath. And, through that life's work, he had come to know about and, in his own way, to love Darius--the love of deep admiration, and perhaps of recognition of a kindred soul.

And tying all these different loves together is the unifying story of the developing deep friendship between Joe and Duncan. How far can it go? How far should it go? In the course of the episode we see Joe decide that his devotion to MacLeod is to be without reservation, oath or no oath. And we see MacLeod's appreciation of the depth of this decision.



Watcher. Friend.

We know, from our vantage point three years later, that this friendship, like most, will have its ups and downs. But by the time of AAA (Archangel, Avatar, Armageddon), these two have been through fire together too many times for the friendship to be denied. Each, at need, has offered his life to protect the other. "Greater love hath no man than this, that a man lay down his life for his friend." Please notice: not "lover," not "spouse," not "sexual partner;" just friends. Nobility indeed. And in "*They Also Serve*," we have a chance to be there when the commitment was first made.



Ian Bancroft was Darius' Watcher

Diplomatic Immunity

by

Review by Carmel Macpherson

1. What I didn't like:

I can far more easily accommodate Ahriman from the AAA arc, because he was not of this world and therefore I can construct a whole new set of beliefs and believability factors than I can when they do totally unbelievable things in our real world. And when this happens it is a totally unnecessary distraction. Thus - I cannot believe that security was so lax at the US Embassy. Duncan just appeared to be able to wander around inside and outside at whim. After threatening the Consul's life Willie and Duncan would have been escorted off the property, not allowed to wander off to the garage to check out cars (and presumably leave bombs in them if they were terrorists.) The day after the Consul's life was threatened by a mad gunman (Willie) security was still so lax that Willie was able to clamber up onto the wall with a high powered rifle and simply assassinate the Consul?? Duncan and Willie were able to have a sword fight out in the open grounds of the American Consular building???? Please! So this aspect really annoyed me.

On a totally superficial level (but extremely important!) I'm one of those people who detest polo shirts and combining white with cream. YUK!!!! Where did that man hide his t-shirts???? Find them! I can live with it though in terms of where Duncan is still at - still coming to grips with who he really is but still trying to be Everyman - fading into the crowd.

2. What I liked.

Well - I'll start the in depth discussion and analysis, as always, with how absolutely stunning Duncan looks. I can't work out what it is about his eyes - is it just that the shorter hair throws them even more into the spot light?? I don't know but they positively shimmer. Just stunning. And whilst light coloured suits aren't really my cup of tea he did look something. And that wonderful Wild Child curl is still being totally misbehaved. (When we find his chest with his dark clothes, t-shirts, jeans etc perhaps we'll also find his ear ring case???)

It would be very easy to simply dismiss this episode as a clone of *Nowhere to Run* - derivative, running out of plot ideas etc. So I've been thinking about this. On the one hand we have two Diplomat Fathers who come to bitterly rue the fact that they have placed their careers ahead of the care and nurturing of their sons. Both consider themselves to be failures as parents. Both sons have little in the way of any redeeming features. Both sons brutally attack and in one case kill a

woman. Both sons are set up for revenge killings by the kin of the victim. In both cases Duncan refuses to kill the grieving Immortal who was out for revenge. In both cases innocent bystanders are either hurt or killed. In both cases the Fathers seem to pay a high price.

So is *DI* simply *Nowhere to Run* 5 years later? No. What it presents us with is a tremendous opportunity to analyse Duncan in terms of where he has come from over that 5 year period. How does he react to what appears to be an identical situation? What would we expect and hope to see replicated in terms of his innate moral and ethical code? What effect has the death of Richie and his coming to terms with what happened, Ahriman's vanquishing, and his deeper engagement with his spiritual self actually had?

The episode continues to ask the same question that has threaded the entire series: "Am I my brother's keeper?" The last few episodes have even given us actual blood relationships to test the maxim. Sophie/Andrew; Robert/Jackie; Fathers and sons - Edward/Stephen; George/grandson; Duncan/Richie.

The entire core of christian belief - the Avatar, the embodiment of Father/Son ("I am the Father, Son and Holy Spirit") taking on the sins of the world which was replicated in the Father/Son becoming one when Duncan took into every fibre of his being all that had been his son - Richie. The other phrase that echoes throughout these episodes is "No greater love hath any man than to lay down his life for a friend." We have seen this most recently with Richie, Sophie, Robert, Joe, Edward and of course Duncan. All were willing to die for those they loved. Even the title of *Sins of the Fathers* schoed and re-inforced this theme. In all these cases (except for Duncan/Richie) a wrong has to be righted - a sin paid for. Sometimes it was the sons who were at fault - sometimes the fathers.

It's against this background that I want to explore the essential meaning of *DI* - to go beyond the superficiality of the plot and talk about what I see in terms of Duncan's continuing journey. First, I need to go back to 1781, to Duncan's time in Lhasa with the Dalai Lama, revealed to us in Rebecca Neason's *The Path*. Having had an insight into what 1781 meant to Duncan (this about the time of Hideo Koto and Mei Ling) it was not hard to see why he returned to the Monastery in 1997. There are a number of seminal conversations between Duncan and The DalaiLama that I believe are very important in terms of understanding why he acts as he does:

Lhasa. 1781

DL: "...Although Buddha himself set out the steps anyone may follow, the path to Enlightenment is not easy. We govern our thoughts by training, by meditations and by consciousness...it is choices of which we are aware, choices of thoughts of actions, of karma. We can change our situation because we can change ourselves....."

"But situations can arrive over which there is no control, no choice," Duncan said. "Sometimes all you can do is respond."

"No Duncan MacLeod," the Dalai Lama replied. "Always there is a choice. Always."

Duncan became very silent...what could this holy man know of the situations he faced all too often? A choice, yes - live or die, and he chose life. Was it wrong to want to go on living?..."Are there then no just battles, no causes worthy enough to fight for?...What about justice?" Duncan asked him.

"There is always justice...there is karma...positive out creates positive returning; negative out creates negative returning... the Great Wheel spins, and it is perfect justice."

Duncan shook his head. It sounded so reasonable, and yet in the world outside this graced kingdom, he doubted it was possible to live only by the laws of compassion and karma. At least for him....for all his immortality he was just a man. And there was the Game.

"It is a journey, Duncan MacLeod...you have become aware that the journey exists and that is progress." (pp114-116)

DL: "...you must leave tibet and never return...there is no place for a life of violence in the palace of Enlightenment."

"Perhaps not," Duncan answered as he, too, stared at the tapestry, at the elemental circles of time enclosing the gardens and palace of the way to eternal peace. "Perhaps all I can do," Duncan added softly, "is to guard the gates." (p 212)

Seacouver. 1996

DL: "It has been a difficult life you have lived. Darkness and light have both touched you, I think. Yes?"

Darkness and light, joy and sorrow, hope and despair; Duncan knew these forces shaped him now as they had two hundred years ago. Somewhere between them he walked the narrow path that was his truth.

"...tell me Duncan MacLeod, have you found peace in the path you walk?"

Duncan did not answer right away...No, he admitted to himself, it was not peace he had found. It was perhaps something more important. "I found myself," he said at last..."

"And do you still guard the gates?" he asked softly.

Duncan smiled. "Someone still must, Your Holiness."

"And will you never find a way to put down your sword and enter the gate?"

"Perhaps in time, Your Holiness. When the Great Wheel spins again."

OK - anyone still with me? This was such a powerful and accurate image - Duncan MacLeod condemned by his own moral and ethical code to forever guard the gates to the palace of Enlightenment. When Duncan engages with Willie and places his katana handle at his throat, all this background - Lhasa in 1781, Seacouver in 1996, Ahriman in 1996 (not long after the conversation with the Dali Lhama); the Buddhist Monastery throughout 1996/97 and the return to Paris, the vanquishing of Ahriman, the deeper spirituality of his life - and the return to people. So what has all this got to do with *Diplomatic Immunity*? Everything.

DI shows this continuing - he is consciously seeking out old friends - supposedly stable friends, mortals, living stable lives. It should have worked. he should have been able to have some quiet games of boules in the park with an old man-laughing, placing harmless bets. He should have been able to just lose himself at a Diplomatic function, catching up with another old friend. He has little to consume his days and quickly offers to meet for lunch sooner, rather than wait a week. He is reaching out to be amongst people once again - the lure of the clan cannot be stopped. He's looking after himself, has clearly gone shopping for some new clothes - still light, still hoping to look like Mr average (having no idea that he has no more hope of blending into a crowd than does the sun of not rising.) A fruit bowl has returned to the Barge be picked at and he has clearly done some sorting out and re-arranging of his possessions given that the chest containing the katana is now packed with objects, not just paper and scrolls.

He is clearly delighted to catch up once again with Willie and his partner, Molly and is only too happy to share a nice cold glass of champagne with them on the sunny deck of the Barge. Alcohol has been re-introduced into his lifestyle along with its accoutrements - ice buckets, glasses (but not the crystal ones.) And as with everything that touches this man's life, nothing is at it seems - the man we all hope might fill a Fitz role in Duncan's life starts to ring alarm bells with us when he thinks nothing of taking the money from Duncan. Duncan's own recollection proved to us that Duncan was suspicious enough of Willy's underlying morals to warn him that if he killed the mortal in the duel that he would face Duncan. But Duncan essentially at this time shows the same situational approach to ethics as he has often shown with the Amandas etc. He's happy enough to let people go to hell in their own way as long as they don't abuse their immortality (in terms of never risking any real harm to themselves) by killing or harming mortals. We all knew that Fitz was a cad and so did Duncan. So, it seems is Willy. But then we overhear when Willy and Molly are talking alone that Willy never even needed Duncan's money - he's just got very used to believing that the world is his playground and he has every right to pluck from it as the whim takes him. Friend or foe is irrelevant. People and their possessions are his for the taking. The Great Wheel spins. And something precious to him is taken with equal disregard.

Once again Duncan is confronted with having to re-live the senseless, brutal death of a loved partner. The world is still chaotic for him - no matter how much he seeks retreat, if he lives in this world its madness and tragedy and love of farce will keep seeking him out. He takes his friendships seriously and promises to help Willie track down the perpetrators. Ironically, he is thus the indirect instrument of his friend Edward's death. Duncan has no time for Willie's snide remarks and in answer to his query concerning Duncan's seemingly good relationship with the law (if only he knew! Ask Le Brun...) Duncan snaps back "Since I didn't choose a life of crime...". All life is choices. The Wheel spins....consequences must be faced.....he admonishes Willie for the life he leads. He judges him as a person who treats people as objects to be exploited. He knows him and knows that he's "...not that careful..." about his victims. Duncan feels - he feels the sorrow and despair of the families who have lost a fortune to Willie and his scams. He is true to his beliefs that to those to whom much has been given much shall be asked. He has never deviated from this. We can hear his mother and father's voices

still ringing down the years. And thus we have another seminal moment in Duncan's return to the world of people. It was Joe who said the words - "You are still Duncan MacLeod of the Clan MacLeod." Duncan took the sword from him but did not agree with Joe - and immediately put the sword away. He was not yet ready to take up the repercussions and consequences of what *being* DMotCM would inevitably mean for him and for others.

How often have we seen this scene played out - a life for a life. Blood debts. Willie executes Edward and once again Duncan is confronted with the farcical irony of knowing he is one of the most powerful immortals in the world but again and again and again he is unable to protect those he cares about and loves. He kneels in despair as Edward dies before him, gently closing his eyes for him, hearing his last plea - to look after his son. And how could he not help but inwardly guffaw at this request - knowing that his own track record of protecting sons would not give Edward any confidence in him.

In the few weeks he has been back in Paris he has seen four people die gruesomely before his eyes (Sophie, George, Edward, the grandson). His carefully planned life of non-engagement is in tatters and patently a farce - it doesn't matter what he does or where he goes in this world...unless he retreats to holy ground, as did Darius, he will continue to be at the heart of violence and death. And his clan conditioning is just too strong to be able to stop being the Gatekeeper - who will do it if he doesn't? Is it not selfish to just remove himself to a monastery once again and leave us to cope as best we can?

He can't make any sense of it all and loses his temper with Willie - with life and fate.

As he stands staring out the port hole of the Barge his eyes and face take on the exact same features as we last saw when he confronted Methos by the 4 wheel drive in Seacouver. Betrayal.. "We're through!" He allows his anger to burst through and inadvertently offers up Stephen as Willie's next victim. Negativity returns negativity. The Great Wheel spins. And Willie, in taunting him, also serves to remind him that what grounds him, what keeps him struggling through every minute of every day, what connects him to his own beloved family in Glenfinnan - his code. Just as Willie wouldn't expect anything else of DMotCM so Duncan realises that that *is* who he is and what he does - with all its attendant consequences.

And once again he is kneeling before the Dalai Lama and the answers are no more readily apparent than they were 200 years ago. What does a good man do when confronted with such a situation. Are there choices? Should he leave it alone? He has bound himself to a dying request from a now dead father to look after his son. And Willie risks nothing - no matter what happens to him at the hands of mortals, he will rise again to come for Stephen - again and again. Just as Sully risked nothing when he blithely murdered mortals.

When Duncan opens that chest and withdraws his katana he is now echoing Joe's affirmation: "I am Duncan MacLeod of the Clan MacLeod...and all that entails." He engages with a sword with Willie because he is now back in the Game and he is once again the Gatekeeper. And he spares him, just as he has always offered a choice where it was feasible. When Willie spits at him:

"And who are you to choose life or death?"

Duncan retorts, without hesitation:

"Exactly!"

But the "Exactly." is for Willie's sake - who is *Willie* to choose death for these people? Duncan is choosing life. He offers Willie life. He desperately tries to preserve Edward's and Stephen's lives. But if Willie chooses an action that results in a mortal's death Duncan will interpret that as Willie choosing to die at DMotCM's hand - and he will come for him. Not to avenge Stephen - but to enact Willie's choice. He was chosen as Avatar for these very traits - he is an avenging angel - flawed, damaged - but still stunning when in full flight because it is so unusual in this world to find many people who have such firm moral codes and who will be quite public about them and who will actually try to live up to them. And who will take on the consequences of living with the results.

Willie chooses life and still wants to be Duncan's friend. Duncan can do without friends like Willie in his life - all take and no give. It's all he can do at this point in his life to make it through the night and keep up a social facade through the day - he has nothing left to give to shore up people who have no interest in the sanctity of life. He didn't go through what he has gone through to give the Willies of the world more security in their moral vacuums. And he doesn't care how that sounds. He *is* judgmental - anyone who believes in something judges, otherwise they're just free-falling. He has no interest in free-falling. With DMotCM you know what he stands for and what he'll do about it - and that he'll put himself on the line to do it - risk his life again and again..

And when he talks with Stephen he reminds himself and us what a precious thing life is..when he quietly tells Stephen of

Molly he wants him to *feel* what it is you have to live with, day after day, when you take another's life - just as Duncan feels this day after day, just as Richie did. "They all stay with you Rich...." "...there are consequences.....and in one of Highlander's more poignant moments (and there have been many) he tells us what gave him the courage and strength to go on - a fine example of dramatic irony as we realise the hidden meaning to his quiet affirmation that Stephen's father's death "... was his gift you. Don't waste it." Just as Richie's willingness to stand by Duncan, to die for him, was his gift to Duncan - and such a gift could not be wasted.

And why should Stephen listen to Duncan's admonition - his insistence that Stephen give himself up? Is Duncan just being a pretentious boor? Is it simply because we should all pay for our actions? I didn't get this feeling - it seemed more to me that this was the only way that Duncan could see that Stephen would be given any hope of salvaging the tatters of his life. "Redemption..." Duncan utters as he leaves Stephen to live his own life. Physical and spiritual redemption. And who knows more about this than Duncan. But he has done all he can and he isn't in good enough shape himself to take on the care and responsibility of the Stephens of the world - all he can do at this stage is set out a possible path that will eventually bring Stephen safely home. And Stephen rejects it. Duncan can do no more. He leaves Stephen to karma.

And what crimes of his past makes Duncan's Great Wheel spin? As he told us - every day he relives his crimes and who he has killed... he simply struggles every day to live a good life, to be true to himself, to bring no harm to innocents, to keep busy and better himself, to sponsor talent where he finds it, to play the Game with as much honor as seems to be possible in a world gone mad. And yet his friends and lovers keep dying before him. His children lie dead before him or are taken out of his life (Mary, who truly only lives because of Duncan). But he goes on engaging with people and the world, knowing that this will be the result. And the Mandala, the Prayer Wheel sits before him in the Barge, dominating his living space, standing between him and the battle plating of the Barge - itself standing in the sphere of influence of Notre Dame. This warrior, this Gatekeeper, has always sought spiritual sanctuary - from within and without. He is still seeking the answers to the Dalai Lama's questions.

So while the actual events were very similar to Nowhere to Run what DI demonstrated was that DMotCM is still the Gatekeeper, still the world's Chieftain. In NTR he was able to save Tessa and Richie. In DI all those he sought to protect are dead or damned. Another friendship is dead. He saves no-one but himself and sets things up so that one day Willie and Stephen might think about their souls - - he finds and uncovers those parts of himself that have been buried this past year. He returns to the Game and all it entails. He accepts his role, unashamedly, of Gatekeeper once again. He won't apologise to anyone - including us - for who he is and what he stands for.

The great Wheel spins.....frustrating as Richie often found Duncan, he would not have wanted him to change. It was his gift to him to do what he could to help Duncan defeat whatever evil was intent on destroying him and what he stood for. It was Richie's gift to him.

Morality in Highlander

Peter Briscoe

One of the many reasons *Highlander: The Series* appeals to me and to many others is the characterisation of Duncan MacLeod. The writers, with Adrian Paul, have created a strong moral character forever questioning his own ideals.

Amongst Duncan's ideals is the tolerance of other people's beliefs, familiar or unfamiliar, until they interfere with or affect the innocent. Duncan has often questioned his own actions because of this ideal. For instance, his judgement of Ingrid in the episode, *The Valkyrie* and then with his own judgement in relation to his own past deeds in *Forgive Us Our Trespases*.

I borrow a quote from *The Valkyrie* that I saw on a banner at last year's convention, "When I was a little boy everything was black and white, good and evil. Then I grew up and discovered there was only grey." The show's writers continually enforce this adage and have us ask, is right or wrong only in the ideals and beliefs of each individual, formed in part from their own upbringing? Episodes such as *Diplomatic Immunity* and *Reasonable Doubt* may question one's upbringing, Duncan's remorse and self-doubt at being judge, jury and executioner against those beliefs differ from his own and can only stem from hundreds of years experience, trying to tolerate and understand each person's culture and religious beliefs.

Whilst Duncan respects a person's religious beliefs, he will not stand by and let religious intransigence destroy others' lives. In Duncan's eyes, Kamir (*Wrath of Kali*) Avram (*Zealot*) and Lorca (*Little Tin God*) stepped over the line and regrettably -though not in Lorca's case - Duncan took it upon himself to end their fanaticism. Was he right? Each person must come to their own conclusions. Duncan may have understood why these people acted this way (perverting justice and egotism). Even when dealing with Damon Case (*The Immortal Cimoli*) he realised Case was only playing by the rules. But Duncan's compassion for the innocent and ignorant overrides any understanding he has for the beliefs of

fanatics.

While it may be difficult for Duncan to end the life of a fanatic to save other lives, he has also experienced difficulty in believing people should not die for past sins (as he himself was judged) just because they have seen the error of their ways, as seen with John Kirren (*Blind Faith*). Here Duncan clearly believes Kirren was misleading others and could not change, but his own moral judgement prevented him from killing Kirren.

Duncan's possession by the dark quickening saw him stepping over the line himself, but he, with Methos' help, had the strength to conquer his own personal demons, as he did later in his battle against Evil (*Armageddon*)

Since Duncan has triumphed over some of his own devils, he tries to help those who cling to their beliefs, (religious or non) in order to justify their own actions. Is he right to do so? Perhaps Duncan himself answers this with one word with which he answers Joe in both *Little Tin God* and *Armageddon*, and that is to have "Faith".

Duncan's multi-layered character is only one of the many reasons *Highlander: The Series* appeals so much to me.

Chivalry; The Revisionist Version.....

Carmel Macpherson reviews an episode few may have seen

There's a very boring episode called *Chivalry* - avoid it at all costs. It has the most boring character in it who is a really really old guy - 5000 years old. He is totally inarticulate and can't put together a witticism to save himself. Mumbles and bumbles...

On top of that he's a total teetotaler. Hates alcohol with a passion and is always preaching at everyone about how they should live their life. He's always putting himself in danger to save others - except for Duncan - who for some strange reason he doesn't seem to like at all. Never goes out of his way to even give him the time of day. And on top of all that he's very plain - nothing to look at at all.

Joe and Richie are typical Joe and Richie. You'd think that for a young hot blooded man Richie would occasionally get the hots for someone but we're treated to another interminable boring episode of Richie sitting around reading the newspaper while all these glorious young things wander around the Dojo.

In fact, this is the famous episode where Richie reveals that he is joining a Monastery because celibacy is just too tempting for him....

Joe continues to play off key and I swear if I hear Moon River one more time....

And then there's Duncan - spends the entire episode avoiding his obligations to try and keep Richie out of the Monastery.. He's selfishness personified in this episode - "Tell me, Narcissus - is there anyone else?" he even mutters at one point. An old lover comes to Seaouver, down on her luck, desperately seeking help and advice from Duncan who had used her up and left her high and dry 300 years ago. But she forgives him and has believed for 300 years that deep down he was good, pure, noble and kind. But all he wants to do is WHACK her head off...which leaves poor Methos (the ugly 5000 year old teetotaler) the awful job of trying to protect Kristen (the ex lover) and to also try and get it through Duncan's thick head that it's not politically correct to behead the fairer species.....but Duncan just won't listen to him....

Now Methos, remember, dislikes Duncan intensely - says that that type of body went out of fashion 600 years ago and there really isn't much call for Scottish warrior types these days - which is why he's at Duncan all through the episode to "...get his bloody hair cut...". Well he's always feeling guilty about something or other and he decides that he really should make more of an effort to get Duncan back on the straight and narrow.

So he tries to reconnect Duncan with the honest basic values in life - persuades him to sack all the contractors Duncan had hired (Duncan detests physical work) to do some work on an investment property he'd bought and drags Duncan out to the property to make him actually get his hands dirty for once and paint the place. But Duncan keeps slacking off and poor old Methos ends up painting the entire house and the one next door - in fact 15 minutes is spent just watching Methos watching the paint dry.....Methos trips at one stage and accidentally spills paint on Duncan's nose so he has to take a bath.....

So - we've sat through all of this and actually think that we might be in for some gratuitous nudity - but NO - Duncan is so coy and Methos has given him such a complex about his body that he puts on a full wet suit for the bath and all we get to see



is a large screen shaped like a red button.

As the episode races towards its exciting conclusion Duncan's ex-lover (Kristen) turns up and, ever the helpful one, offers to help Duncan shampoo his hair before Methos cuts it. In a tragedy of epic proportions she trips over the red button screen and it falls - only to reveal Duncan snorkelling in the bath tub. We get a glorious shot of his backside but unfortunately it is rubber clad.



As he surfaces he collides with his ex-lover who is thrown backwards by the sight of the scuba clad Scottish warrior and, mistaking his spear gun for his.....falls sideways - onto the very scissors Methos has brought to give Duncan a decent haircut. She is instantly beheaded and in the resulting Quickening, (which Duncan and Methos share), Duncan's wet suit is shredded and Methos ends up with a tin of paint on his head.

Meanwhile, the phone is ringing incessantly and the episode ends with Joe crooning Moon River in the background and a serene Richie coming across the Answerphone telling Duncan that he has just taken his vow of celibacy and intends spending his life preaching safe sex from holy ground....as the credits roll

Duncan is seen trying to remove napalm from all over his hairy body (the result of the wet suit frying in the Quickening) and Methos is last heard crying out:

I killed Kristen! I LIKED Kristen....."

...but Duncan refuses to offer him any comfort whatsoever - except for a cruel and malicious taunt when he throws over his shoulder (along with the flippers and the goggles) - "Are you sure you wouldn't like a beer? Ha Ha Ha...."

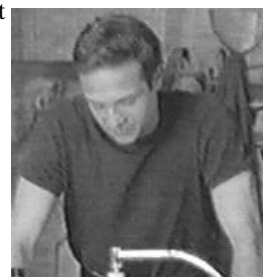


Fin.

If after reading this you would like an alternate version I strongly suggest you go to Pauls Edmond's page:

Paul Edmonds
<http://homepages.enterprise.net/edmonds/highlander.html>
"Wide angle watcher on life's ancient tales"

where a version of *Chivalry* I can only put down to Paul being high appears. It certainly doesn't accord with the above version seen by millions of us!



The Watchers (Missing Scenes)

by Brenda Hotop

[Below are a few scenes that may have happened in the Second Season episode, *The Watchers*. Thanks to Brenda for writing these up. I have distinguished between lines from the episode and lines added by Brenda with changes in font. Sonja].

Joe Dawson crossed the bookstore on his way to the office. It was still early, Robert wasn't due in for another hour and he would have some explaining to do when Lynne got hold of him. His niece hadn't been obvious about it but he knew she had been hurt by her fiancé's absence last night.

As a hand touched his shoulder Dawson turned suddenly to face the intruder: Duncan MacLeod.

"Where's Tessa?"

"So now you're going to kill me too?"

"Where is she?" Demanded MacLeod.

"I really don't know MacLeod," Dawson said shaking his head as Duncan walked past him further into the room. "You know I believed in you. You killed one of us."

"I didn't kill anyone,"

"You're lying."

"Cut the crap," Duncan said turning to face Joe. "This is happening right under your nose. You're not stupid, maybe you're blind"

"Why don't you tell me what I'm supposed to see"

"How about the softball coach whose running a death squad on the side?"

"You're talking about James!"

"No I'm talking about Gunga Din," he said sarcastically. "Don't you get it: Horton killed Darius."

"Darius died in France, James was in Germany on business."



"Check his passport. He was in Paris trying to take my head, together with the other killers he recruited from your Watchers."

"If you believe that, why trust me? I might be with them."

"You would have tried to kill me in the alley yesterday." Duncan moved up to stand facing Joe, with a slight smile. "I think those two men were watching you not me. Besides, like you said; I've had a little more experience at judging men than you have."

"So what are you going to do?"

"The first thing I have to do is find Tessa and Richie. If Horton has them he'll use them to get to me."

"I can't believe James could be doing this. I truly don't know anything about them MacLeod."

"Open your eyes Dawson before it's too late. He wants to kill all of us...."

The ring of the office phone interrupted, much to Dawson's relief, he was finding all this very hard to believe. He had recruited James Horton himself and would have sworn his commitment to the Watcher's tenants was as deep as Joe's own. Yet MacLeod seemed so sure of what he was saying, and from everything Dawson had observed or read about the man his integrity was beyond question. He reached for the phone still trying to reconcile what he had been hearing with his knowledge of both men. He recognized the voice of his niece at once; she was obviously very upset about something.



"Lynne calm down, I can't understand what you're trying to say," Dawson listened intently his grip on the handset tightening as his niece told him, through her tears, of Robert's death. "What. No, I can't believe.....He wouldn't..... Why That doesn't seem.... Where's your father?..... What did the Police say?....."

MacLeod had turned his back to Dawson, moving over to the shelf of artifacts that he had been shown the day before, giving the Watcher at least the illusion of privacy. Tessa and Richie's whereabouts occupied his thoughts. His anger had cooled, he had to keep control, losing it wouldn't help anyone especially his missing friends. He would stake his life that Dawson was everything he seemed to be. That being the case, he would have to use an indirect approach to get to Horton. He wasn't thrilled at the prospect of using Dawson to locate and kill his brother-in-law. He had liked what he had seen of the Watcher, but Tessa's and Richie's lives were more important.

Dawson's conversation with his niece had been going on in the background while he had been deciding how best to handle the current situation. From what he had heard, Dawson's side of the conversation had mainly consisted of exclamations of disbelief and soothing reassurances but now it seemed to be drawing to a close.

"No, I'll be there. Lynne, honey, try not to worry about it now if you can." He had been studiously ignoring MacLeod's presence during the conversation, now he turned and contemplated the man's back as he said goodbye to Lynne. "Yes, That'll be fine. I'll see you then."

Replacing the receiver he shifted to face the immortal as MacLeod turned back into the room. "That was my niece, Lynne, you met her here yesterday with her fiancé, Robert. "

"I remember, they made a nice couple."

"Well they're not a couple anymore MacLeod. Robert's dead."

The accusation in Dawson's tone was strong but MacLeod could see doubt in the eyes that met his.

"I didn't do it. He was alive when he left the store. " Duncan reassured, his open hands coming up in the universal sign for peace. "The man he was with can vouch for that."

"What do you mean: 'When he left the store'? Robert was at your antique store? Why would he be there?" Dawson was totally confused, and it was reflected in both his tone and expression. He leant on the edge of the desk, needing the extra support, as his world seemed to be coming apart around him: first James, now Robert!

"He was there to kill me." Duncan took a step forward, his need for this man's belief reflected in his voice and stance. "This is what I've been trying to tell you. When I got back to the store yesterday after our talk, Tessa and Richie were missing and Robert and another of your Watchers was there. They attacked me. The other man was carrying a machete, what do you think he was planning to do with it, trim my potplants?"

"Robert wouldn't try to kill you, he..."

"I'm sorry," MacLeod interrupted. "I don't have the time to convince you of what's happening here." The immortal was already moving towards the door. Turning back, he said, his voice softened slightly with sadness, " Watch your back Dawson."

"MacLeod wait. What are you going to do?" he asked, still standing frozen beside the desk.

"I'm going back to the shop. I'm going to wait for Horton to contact me and then I'm going to get Tessa and Richie back."

The utter conviction in the immortal's voice moved Dawson at last. "I'm coming with you."

"What, are you crazy? This isn't a game."

"I'm well aware of that, MacLeod. You want me to believe that someone I've known for nearly a quarter of a century has betrayed his oath and is a murderer. If that's true then I need to be there, I need to see it with my own eyes."

"Alright, but keep out of my way."

The antique store was quiet, even the traffic noise from outside was muted. The boarded up window cast the ground floor in shadow. The store seemed deserted, which was just the effect the men waiting at the end of the upstairs hall wanted. There were four of them, all large heavy-set men, well able to handle themselves. Horton was not taking any chances this time; MacLeod would not escape again.

Tony Wilson looked at his three companions. He had worked with Phil and Ted before and knew they were both good and reliable, prepared to do whatever was needed to complete the assignment. The fourth man, Henry, was an unknown element. His handsome face and slightly long blonde hair did not detract from his air of determination to do well on his first job in the field, but only time would tell if he had what it took to join their ranks.

The wait was finally over; he glanced at his men bringing them to attention. Wilson had been listening intently to the soft noises coming from the workshop area behind the showroom. Tony pulled back further into the shadows as the sounds moved closer. Two people eased into the area below: a slim blonde woman and a young man. These must be MacLeod's companions, not the man himself but they could be used to get him.

"Do you think we parked the car far enough away?" The boy whispered to the woman as they cautiously entered the shop. It seemed safe enough to talk now, as there was obviously no one here, not even Duncan.

“Yes, it should be..” Tessa broke off her reply abruptly as she caught sight of the boarded up window. “Richie look! The window’s been broken.”

They both moved towards it turning their backs to the stairs. While the two people below were distracted, the four men moved out of hiding quietly, making their way across the upper level and down the stairs.

“Duncan must have come back here.” Tessa’s tone was full of concern as there was no indication who had won the fight. Someone had taken the trouble to board the window up, that at least was a good sign.

Richie’s paused, bending down to pick up the dart he had stepped on. As he came back up with it in his hand he saw the men quickly descending the stairs. He dropped it back to the floor as he moved to intercept the four thugs rushing towards them, not that he had a chance but if he could delay them, then maybe Tessa could escape.

“Tessa get out of here!” he yelled as he met the first attacker.

The drive back to the antique store was completed in silence; both parties had far too much on their minds to indulge in idle chatter.

As MacLeod pulled the black Thunderbird into the space beside the back entrance he gave the building a quick once over. Everything seemed to be as he had left it. Exiting the car, he approached the door carefully, waving the Watcher back, until he had checked out the interior.

As he reached for the doorknob a loud crash came from within the store. Duncan quickly pulled the door open and entered. He took in the situation at a glance. A large man was holding Tessa, her struggles keeping him fully occupied. The body of another man lay near by; he was rolling on the floor and groaning, both hands clutching his groin. A grin flashed across Duncan’s face, obviously the attackers were having a tough time in subduing her. Richie was over by the stairs, he had just thrown off one of his assailants into a packing case, accounting for the noise that had alerted Duncan to their presence, but he was still faced with an older and heavier opponent.

Richie was facing the doorway, a look of relief lighting his face as Duncan came through it. The moment of distraction cost him though as his opponent landed a hard right cross to Richie’s jaw. He flew backwards, unconscious before he hit the floor. The man turned to see what had caused that expression, rushing the immortal as soon as he saw him. Duncan strode quickly forward as the man came at him, sidestepped neatly, delivering a good shove to increase his momentum. The blonde man Richie had thrown into the packing case had managed by this time to pick himself up and was moving in quickly on Duncan’s right side.

Tony was struggling to keep his hold on Tessa, whose efforts to escape had increased with the new arrival. Her cry of “Duncan!” had identified him as the immortal they were after, not that that had really been in doubt. He moved back sharply out of the way as Ted’s rush carried him past them, into the wall. Throwing Tessa to the ground, he moved in to assist Henry.

Dawson had followed MacLeod into the store, moving as quickly as possible. He reached the doorway in time to see the two men attack the immortal. He stood frozen with shock as he recognized Tony Wilson and Henry Collins, both Watchers.

The blonde aimed a punch to MacLeod’s head, which he ducked while simultaneously grabbing the leg aimed at his stomach by Tony. Hauling up on the captured leg, Duncan swept the remaining leg out from under his attacker, dumping him heavily to the floor. The few seconds required for this maneuver were enough for Henry to regain his balance. He quickly attacked, landing a solid kidney punch with his right hand following that up with a left to the side of the head. Duncan staggered with the force of the blows, using it to give himself the room he needed to maneuver. As the big blonde moved in again, Duncan blocked his punch and delivered one of his own to the jaw. Henry dropped to the floor out cold. Duncan stepped back, eyebrows raised in surprise. His eyes sweeping the room for further opponents, he moved to where Tony was beginning to rise and delivered a quick kick to the head, putting him down again. He glanced up quickly as movement caught his eye and was just in time to open his arms to receive Tessa. After exchanging a very satisfying hug and kiss he leaned back to get a better look at her. “Are you alright, they didn’t hurt you did they?” He asked anxiously.

“I’m fine. They didn’t hurt me. What about Richie?” Tessa asked as she disengaged herself from Duncan’s arms. Her eyes followed her lover as he moved away from her, but quickly turned to the door as the man who had been standing there moved into the room. The fact that Duncan did not see his presence as a threat reassured her. She watched him with

interest as he walked on stiff legs with the aid of a cane to the nearest body.

After feeling for his young friend's pulse Duncan was relieved that both Richie's pulse and respiration were strong and regular. He checked for a possible neck injury before sliding his hands into the short hair feeling a slight lump on the back of the head. MacLeod quickly checked Richie's pupils in case of a concussion.

"He'll be fine," he looked up to see Dawson standing over the man who had been holding Tessa, a look of shocked recognition on his face. Duncan could understand what the Watcher was feeling at this moment. It was never easy to learn that someone you had known for decades (or centuries) and counted on as a friend had betrayed you and everything you believed in.

Dawson's eyes rose to meet Duncan's as the latter stood up. "I'm sorry, MacLeod, you were right." His eyes moved to include Tessa, "I don't know what to say."

"You don't have to say anything Dawson, you didn't know what was going on. Now that you do, what are you going to do about it?"

"First, I'll call some of my people to come and remove these renegades" Dawson stated pulling a cell phone from his coat pocket. "Next, I have to find James. What could he possibly be thinking to do this?" Dawson opened the phone and began dialing.

Duncan could have answered that question for him but felt that Dawson had received enough shocks for one day. It would be better if he heard it from his brother-in-law himself. If he had the chance to talk to Horton before MacLeod found him, Duncan thought, as he moved to check the condition of the downed men. None of them would be going anywhere in a hurry. He walked back to Richie, bent down and carefully picked him up, then headed towards the stairs to put him to bed. Tessa, realizing what he was doing, moved ahead of him to turn down the bed.

Lynne returned to the couch after letting her Uncle out of the apartment. He had been very sympathetic and had listened to everything she had said. Agreeing with her that Robert would not have committed suicide. Something her father had seemed to accept without question. The news had obviously been a shock to him, he had looked awful when he arrived.

She sat back, staring into space as she contemplated what had unsettled her about the visit. She suddenly realized what it was; Uncle Joe had seemed distracted, as if there was something else on his mind. It hadn't been obvious, but it was something she had come to recognize. She had seen it a lot lately in both her father and Robert. The idea that they had both been keeping secrets from her was not a pleasant one. The fact that her father and Uncle were still keeping something from her was even worse. Did this have something to do with Robert's death and the reason he had been acting so strange this past week? Her Father would be home soon, she would see then.

Dawson pulled his car into the curb and cutting the engine he sat back to wait. He had been unable to locate James. Lynne seemed to think he would go back to the apartment, but Dawson wasn't so sure. He wasn't sure about anything that concerned his Brother-in-law any more. There was one thing he was sure of though. If anyone could locate James it was Duncan MacLeod. He glanced across at the black T-Bird parked a little further down the street as he reached for the thermos of coffee.

James Horton placed his arm around his daughter's shoulders, trying to comfort her.

"We had a fight yesterday when we left the store," she said through her tears. "I wanted him to take me to lunch and he put me in a cab and sent me home. He said he had something more important to do, and I shouted at him that I was important." Her tears increased with the memory as she rested her head on her Father's shoulder. "Oh, Dad," her voice broke into a sob and she was unable to continue.

Horton hugged her tighter, repeating what he had already said to her that morning, "I'm sure it was nothing to do with that. He must have lost his balance, maybe he had been drinking..." He couldn't bring himself to look her in the face, repeating instead; "I'm so sorry honey...I'm so sorry." In the hope that it would give her some comfort.

The phone rang and Horton leant forward to pick it up. "Hallo."

"Where are my friends?" The voice on the other end asked.

"So it's you." Horton turned to his daughter and said, "excuse me honey." He got up taking the phone out onto the balcony to talk.

Sins of the Father

by

Review by Carmel Macpherson

This episode left me feeling - well - very neutral really. I look on these pilot episodes as opportunities to see Duncan for some 20 minutes that I wouldn't otherwise get to see. But I have to admit that I'm totally shallow and am just not interested in watching flashbacks of Alex and really don't have any interest in Alex at all. I didn't think she was bad - she was just...well...fair average quality. It's only fair to also give you my partner's reaction and he thought she was very spunky and loved her over-all style (and I thought *I* was shallow!!). But he went on to say that he thought Ceirdwyn (and even Amanda whom he admits to having lost his heart to) wipes the floor with her in terms of overall acting ability and believability re being 2000 years old.



I haven't bothered to get into any debate about her because I just don't care enough about her and I seriously wouldn't be watching any spin-off series built around her. Ceirdwyn is a woman in her own right. Alex was more a caricature - totally unable to sustain my interest. I'll readily admit that this is no doubt more a reflection on me than Alex or the woman who played her.

The plot was OK - pretty average really. I loved the actor who played the older Max - but after Father Beaufort's "JACKEEEEEEEE" a scarecrow would have looked like Sir John Geilgud.

Now - the really important, deeply intellectual and profound things in the episode - all, of course, revolving around Duncan.

1. His clothes. Yep - I love the blue. But since I'm writhing in superficiality I may as well come totally clean and reveal that "I WANT MY HIGHLANDER BACK!" Now that's just me being honest with my baser nature. I just love him in black. I want him in long flowing black coats, cream or colored t-shirts or sweaters is fine but I'd prefer black; finely tailored and pleated trousers or preferably tight black jeans; a belt with a Celtic buckle and DEFINITELY an ear ring with the hair a little longer so we can get some tear away curls totally misbehaving. Now is all of this too much to ask???

Now there's no point going "Na na na nah nah" at me and telling me I deserve Zen Duncan because I had the hide to really like the AAA arc. I want it all.

So I'm torn between my baser instincts which want the old style back and the rational part of me that reminds me that I came along for the journey and to stand along side this man, not to have him behave as I'd like him to behave. For a man who has just come through what he has come through, his clothes are highly appropriate. A year in loose clothing isn't suddenly going to be cast aside for tight chaffing jeans and high heeled boots. The rational side of me truly knows these things.

2. Likewise, while I know that it is very skilful (if a little foolhardy) to go up against a sword with whatever that implement was - I want my Duncan to take up his sword again. The rational Carmel though can well understand why he would not have in this instance. I really liked the whole scene where he was sitting sipping the tea, the incense burning - reminding him and us of what he had been learning in that Monastery about himself. The katana dominated the scene. Duncan sitting at the small end of the table was awkward and conveyed a subliminal unease without him saying anything. He couldn't take up the sword because a close friend had been murdered and Duncan knows what an unforgiving weapon it is if he were to allow himself to get angry. I don't think that he trusted himself to take it up and chose instead a weapon that could maim (and no doubt kill) but not without more effort and thought than a razor sharp katana.

Had he simply been going off to wander around Paris I think that he would probably have taken the sword. I've no doubt that he is moving quickly towards taking it up again. And of course he's in a no win situation here. If he takes it up too quickly the cyber world will be aghast with the weeping and wailing of those who say how appalling it is that he can put

Richie's death so quickly behind him etc etc. and if he doesn't, he gets people like me and Joe saying "Pick it up, MacLeod. What's done can't be undone etc etc etc."

3. His car. The superficial me loved the style and color of the Citroen and I've no doubt that, like the T-bird, it's in safe storage. I have been amused by many of the references to the LandRover as some sort of crass or down market car however and am wondering if this is some cultural thing. Are Land Rovers sold in the US??? Let me assure you that in Australia and Europe they are considered a very prestigious car - all the best of a four wheel drive with the luxury of a Jaguar. We'd be paying over \$100,00 for such a car. English Dukes drive these sorts of cars. I don't have any trouble at all in seeing Duncan in this type of car - getting off the beaten track, away from it all. We don't even know that it's his car - it may well be one of the many De Valincourt cars that he has on loan. Maybe, for four wheel driving, a 30 year old jeep isn't really as sensible as a new state of the art machine.

I loved the opening scene - his banter with his old friend while they played boules was marvellous - particularly when he was joking about how much he was owed. And I loved the final scene. For all his 405 years I was really feeling for him as he asked her out to dinner.....he was hesitant.....almost sure of rejection.....and those wonderful grimaces after she'd turned him down. Oh yes - I loved the flashback in relation to the wonderful sight of him riding that horse (and I thought Alex did a pretty good job as well). Of course I now have to admit that whilst I still believe that Duncan regards Quickenings as intensely private that he is clearly willing (or was, as a younger lad) to put all such sacramental beliefs aside when it comes to witnessing a bonny wench being Quickened in her wet underwear. No casting of the eyes aside for our boy here! But we can't really blame him for this can we? And he did ride away.....

So - overall OK - certainly not in the league of any of the great ones.....but our boy is recovering.....coming back into the world of people and passion and the trials and tribulations of immortality. He's opened the door to re-entering this world. Now if I can only get him to find that terrific old chest with all his black clothes in it.....and the ear ring -and the boots.

"Six years is a long time for an actor. It takes a lot of energy to do this show. You spend 14 hours a day getting beaten up and learning your lines and then working on the next script. For nine months of the year, you don't have any life."... "I want to move on to something else, and I hope the audiences will follow me and identify me with the other characters. I can't stay too long here, or I'll end up having a career like Columbo or Capt. Kirk."

Adrian Paul

Merchandising, Clubs, Sites

[This issue, our entire back page is dedicated to an extensive list of magazines carrying articles of *Highlander* interest. Many thanks to **Karen Scott** for her efforts in compiling this list. If anyone knows of other articles, The Buzz would love to hear from you. Sonja]

TV ZONE

Highlander Episode Guides: Season 1 - T59 & T60 Season 2 -T65; Season 3-T80; Season 4 - TS24

Highlander Video Reviews T52, T53, T58, T59, T60

Interviews Alexandra Vandernoot - TS15; Stan Kirsch - T58, T91; Adrian Paul - T72;

Ken Gord - T72; Jim Byrnes - TS19, Antony de Longis - T93, T94

Fantasy Flashbacks: The Gathering - T77; Book Reviews: Element of Fire - T78; Scimitar - T79;

War of the Worlds Episode Guide, Seasons 1 & 2 - TS10; Interview: Jared Martin - T89

STARLOG

Profile of Series, Animated Series - Starlog Platinum; TV Series - Starlog #185

Interviews Adrian Paul - #152, #186; Stan Kirsch - #237; Jim Byrnes - #239

War of the Worlds Episode Guide, Seasons 1 & 2 - #166

STARBURST

Interviews Phillip Akin - #194; Adrian Paul - #189

Profile of Series #177, #178; Location Visit: The TV Series - Special #26, Yearbook 95/96

IMPACT (Unfortunately, this magazine does not number its issues)

Profile of Series - June 1995; HL Legacy & Films & Series - 1996; Interviews: Adrian Paul - 1997; Ken Gord - 1997

CULT TIMES

Interviews: Stan Kirsch - #3; Poster: Adrian Paul - #6; Instant Guide: HL: The Series - #21

DREAMWATCH

Interviews Adrian Paul (with profile on Series) - #12; Peter Wingfield (100th Episode) - #34;

Tracy Scroggins - #35; Adrian Paul - #39 (**out Jan 98**)

CULT TV: A-Z of Highlander #1 or #2

SCI FI UNIVERSE: Highlander Convention

SPFX: Behind the scenes of HL, Interviews with Adrian Paul & Jim Byrnes #13

FRONTIER (Australian SF magazine): The TV Series, The Movies

RETROVISION

#1 Background to series, Episode guide for Season 1, Behind the scenes to each episode, Making of the series.

Snippet of interview with Adrian Paul which will appear in a later issue

#2 - #6 Will have detailed features on Season 2-6.

The next meeting will be **Sunday, 14 March 1998**

We hope you've enjoyed this Issue of *The Buzz*. If you would like to receive the next issue, or get backissues, just send a self addressed, stamped envelope to the address on the front page.

If you would like any further information, feel free to phone me (Sonja V) on (07) 3282 4220 or find me at:
sonjav@powerup.com.au (please add HLDU to the subject line to draw my attention)