

Highlander Down Under 3
14 - 16 April 2000

Welcome

Firstly, we would like to welcome you all to our third Highlander Convention, here in Australia. We are very proud that a quality show like *Highlander* has continued to build a solid fan base here Down Under - despite its not even having been shown until very recently.

Secondly, we would like to welcome our Guests, Elizabeth Gracen, Anthony De Longis, Valentine Pelka and Maureen Russell and indeed all of our overseas visitors. For us, one of the best side effects of this fandom is the number of people it brings together from all over the world. This brings new knowledge about each others' cultures, values and beliefs. Just like the Immortals, we have become global citizens and this can only help to bring about shared understandings and friendships world-wide.

Highlander DownUnder conventions have become famous for fun, friendship and thoughtful discussions. We have tried to put together a program that reflects all of these elements. Our guests have made this easy. Peter Wingfield is very disappointed that he cannot join us again this year and the fact that Peter wanted to come back says a lot about you, the Con attendees.

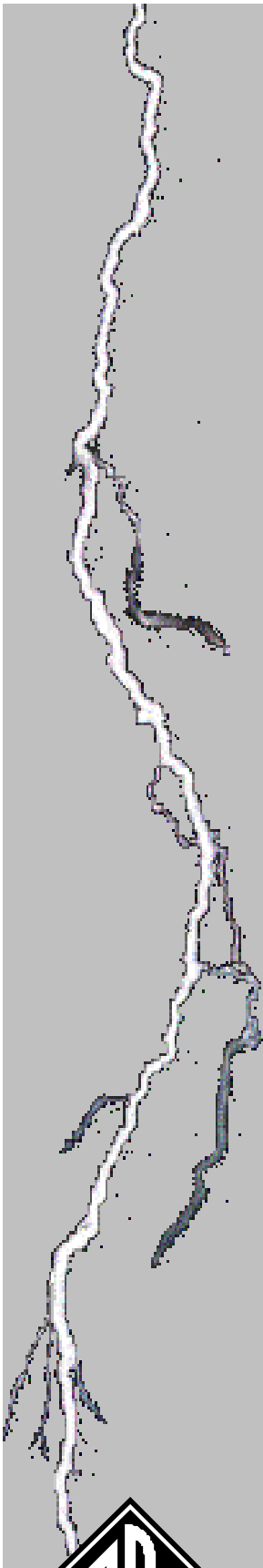
We are unashamedly a *Highlander*-lovers convention and our programme will aim to ensure that, by Sunday evening, we are all more knowledgeable and thoughtful about various aspects of the *Highlander* universe. This will include technical aspects, behind-the-scenes observations, actor perspectives on playing these characters and ethical and philosophical discussions about motivations, intent and consequences.

Of course we have another major *Highlander* event to look forward to—Highlander: EndGame and this won't be forgotten this weekend either.

At the end of the day, every Convention is what we all make it. Based on the abundance of goodwill and enthusiasm everyone has shown in the lead-up to this weekend, we have no hesitation in predicting that we're heading into a weekend of rewarding participation, thoughtful discussion and relaxed, friendly interaction.

So - welcome to another HLDU event. We invite you all to be a part of another 'fan'tastic *Highlander* experience.

Carmel and Sonja



Acknowledgements

Where do we begin? The contributions of time, energy, creativity and material goods that have been offered so unstintingly by so many have made this con an uplifting, heart-warming and invigorating journey. We owe you all! The list of friends who have helped to make this weekend possible is so long that we will almost certainly be overlooking someone who is due recognition. If we do, please forgive us. It will not be due to a lack of deep appreciation.

First and foremost, we owe more than words can express to the invaluable:

- Jody Anderson, Annie Christie, Fran Koerner, and Paul Macpherson. No con in its right mind would ever leave home without them!

We owe enormous debts of gratitude to:

- Martin Engeler at TripleO Travel who has forgotten what 'after hours' means
- Our MC, Peter Budd and our tireless driver, Kevin Sheehan
- Heather Wright for co-ordinating our volunteers, on top of her already generous contributions and donations.
- The unstoppable Tam Smith for more than we can list, not least for catering at our BBQ. Thanks also to Tam's husband, Chris.
- Pagan, artist extraordinaire, for unflinching support at short notice.
- Carmel Hodda and Vortex for their continued assistance.
- Jill Craig and Helen Small for our merchandise table and video programme.
- Rie Natalenko for her assistance with the conbook
- Adrian Ko at Sword Lover's Forum and Genise Graham

Our sincere and genuine gratitude to:

Anthony De Longis, Elizabeth Gracen, Valentine Pelka, and Maureen Russell. Also Bill Panzer, Peter Wingfield, Kelly Andrews, Sandra and Jen at Davis Panzer Productions, Mary Gallien and MaryLee Holzheimer.

For their generous contributions and assistance we thank:

Adrian Paul, Roger Bellon, Jim Byrnes, Margie Stephenson-Richards, Eng, Bev Slick, Roberta Willson-Murray, Deb Morgan, Dianne Shea, Barb Lokos, Nora Jones, Nancy Burdick, Judi Southwell, Chris Hendrickson, Merrie Gail, Vonda Huddleston, Pam Laity, Abby Archambault, Jinny Gillen, Greg Mate, Anne Zukoski, Anne-Claire de Benoist, Paul Edmonds, Maroussia Biancheri, Silvia Barlaam, Carol Forster, Nancye Elliott, Aine Gliddon, Bertha, Bernice Cuffe, Donna Gum, Karen Scott, Kathy Murray, Sharranoelle, Linda Mitchell, Kathleen Hinck, Greg Talyor.

For their contributions to the programme and the conbook:

Rie Natalenko for her tireless work in gathering the contents and Kathy Murray and Bernice Cuffe for editing assistance, Paul Edmonds, Lesley Mock, Kevin Sheehan, Tash Natalenko, Ken Wright, Tricia McKinlay, Brenda Hotop, Bertha, Nina Geiger, Pagan, Bridget Mintz Testa, Janeen Grosmeier, Big John, Roberta Willson-Murray, Jean McArthur, Aine Glidden, Nancye Elliott,

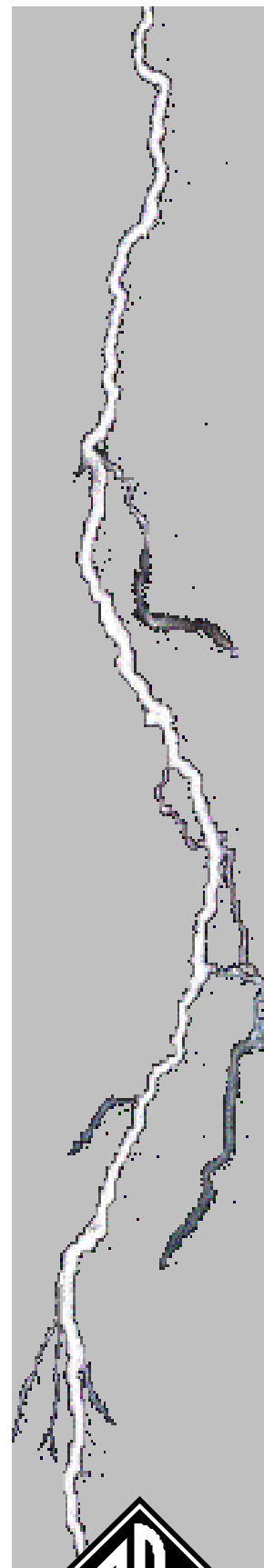
And most especially we thank all of our volunteers who, having paid to attend, now willingly give up their time to make things work. It couldn't happen without you.

Sonja and Carmel

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Carmel Macpherson (tunnack@ozemail.com.au)

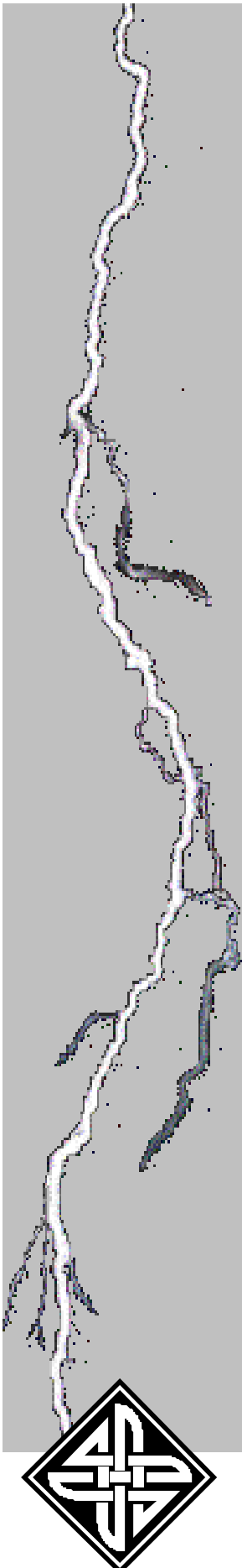
Cover Art by Pagan



Program

Friday

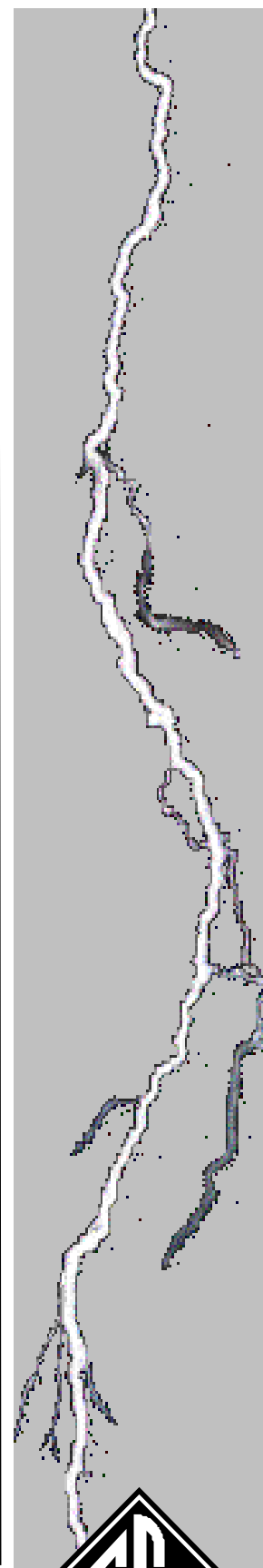
- 8.30 **Beginners Sword Class 1** (*Burke & Wills*)
Anthony De Longis
- 10.00 break
- 10.30 **Beginners Sword Class 2** (*Burke & Wills*)
Anthony De Longis
- 12.00 Registration Open, Dealers Open
- 1.00 **The Best of Highlander: Behind The Scenes** (*Burke & Wills*)
Maureen Russell and Anthony De Longis
- 2.00 **HL Card Tournament** (*Leichhardt*)
Joe Italiano *Open. Decks provided (Opportunity to learn)*
- 2.00 **The Best of Highlander: Behind The Scenes** (*cont*)
- 3.00 **From Screen To Web** (*Burke & Wills*)
Paul Edmonds
- 3.00 **Highlander Trivial Pursuit** (*Terrace*)
Tricia McKinlay & Brenda Hotop
- 5.00 **The Aussie BBQ** (*Southbank Parklands*)
(Includes whip demonstration by Anthony De Longis)
- 7.00 **HL Card Tournament** (*Terrace*)
Open
Joe Italiano
- 8.00 **The Damn Deal**
A Special Premiere Screening
Elizabeth Gracen's directorial debut
- 9.00 **Highlander Trivial Pursuit** (*Terrace*)
Tricia McKinlay & Brenda Hotop



Program

Saturday

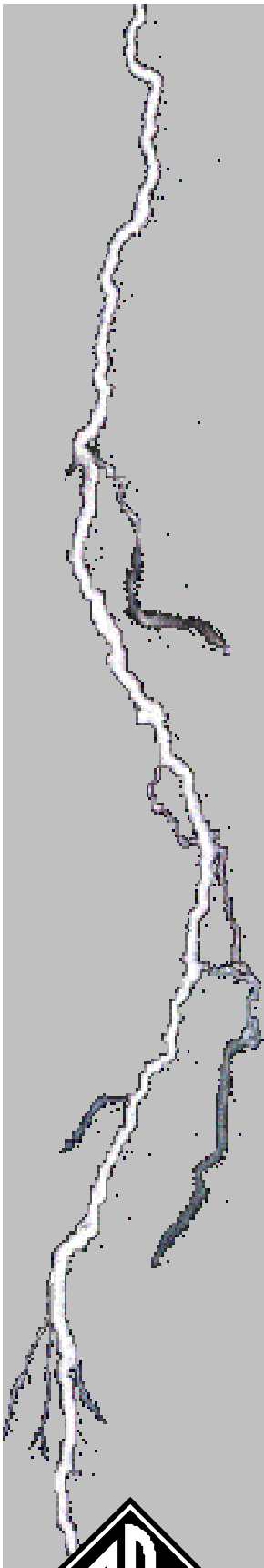
- 9.00 **Opening Ceremony**
- 9.30 **The Class of 2000** (*Terrace*)
- 9.30 **HL Card Tournament** (*Leichhardt*)
Sealed Deck
Joe Italiano
- 10.00 **Duncan's Continuing Journey** (*Burke & Wills*)
Carmel Macpherson & Elizabeth Gracen
- 11.00 **Valentine Pelka and Maureen Russell** (*Burke & Wills*)
Comes a Horseman and Revelations 6:8
- 1.00 **Lunch**
- 1.30 **The Mysterious Circle**
Anthony De Longis and Maureen Russell
- HL Card Tournament** (*Leichhardt*)
Open - decks provided - beginners opportunity
Joe Italiano
- 3.30 **Elizabeth Gracen**
- 4.30 **PEACE Fund**
Elizabeth Gracen
- 5.00 **Autographs 1** (*The Terrace*)
Immortal Equines: The Horses in Highlander
Lesley Mock, Sonja van den Ende
- 6.00 **VPFC Club Meeting** (*The Wills Room*)
- 7.30 **Ceilidh** (*The Terrace*)
Includes Costume Parade and Disco



Program

Sunday

- 8.00 **The Damn Deal**
Special screening of Elizabeth Gracen's documentary
- 9.00 **The Many Faces of Methos** (*Burke & Wills*)
Rie Natalenko
- 10.00 **Elizabeth Gracen** (*Burke & Wills*)
10.30 **Elizabeth Gracen, Valentine Pelka and Maureen Russell**
- 12.00 **Auction**
- 1.00 **HL Card Tournament** (*Leichhardt*)
Joe Italiano *Open - decks provided - beginners opportunity*
- Auction (cont)* (*Burke & Wills*)
- 1.30 **Lunch**
- 2.00 **Anthony De Longis Q&A** (*Burke & Wills*)
- 3.00 **Amanda Discussion** (*Burke & Wills*)
Carmel Macpherson and Elizabeth Gracen
- 4.00 **Autographs 2** (*Terrace*)
4.00 **History in Highlander** (*Burke & Wills*)
Kevin Sheehan
- 5.00 **Closing Ceremony** (*Burke & Wills*)
- 5.30 **HL Card Tournament** (*Location TBA*)



The Clan Macleod from Collins Pocket Reference "Clans and Tartans"

"It is generally held that Leod was the younger son of Olaf the Black, one of the last Norse kings of Man and the North Isles. Olaf died around 1237, and Leod inherited the islands of Lewis and Harris, with part of Skye. Marriage to the daughter of the Norse seneschal or steward of Skye brought the family to Dunvegan which remains the chief's seat to this day. The clan consisted of two main branches, the Macleods of Lewis, later 'of the Lewes,' named after a son or grandson of Leod, Thorkil to Torquil (the 'Sìol Torquil'), and the Macleods of Skye, named after another of Leod's sons, Tormod (the 'Sìol Tormod'), who established their seat at Dunvegan.

The Macleods followed the Macdonald Lord of the Isles to the Battle of Harlaw in 1411, but when James IV set out to break Macdonald power the Macleods were successful in steering a path through the tortuous politics of the time. Alasdair Crotach, 'Humpbacked,' the eighth Dunvegan chief, secured a title to Trotternish in 1542 which had long been disputed with the Macdonalds of Sleat. The famous fairy tower at Dunvegan Castle was constructed on Alasdair Crotach's orders, and he also rebuilt the church of Rodel in Harris where he was later entombed. The church and his tomb are considered two of the finest monuments in the Hebrides.

Ruaraidh Mor succeeded as the 15th chief in 1595. He was knighted by James IV and he continued the work of Alasdair Crotach, establishing Dunvegan as the cultural center of the isles. He was described in a contemporary report as 'a very lordly ruler.' No chief of the Macleods can avoid at least once calling Rory Mor to memory.

A great drinking horn, named after the 15th chief, is kept at Dunvegan and forms an integral part of the rite of passage of every Macleod chief. The horn, which holds a bottle and a half of claret, must be drained at one draft 'without setting down or falling down.'

The Macleods of Lewes, leaders of the 'Sìol Torquil,' who had never fully accepted the ascendancy of their cousins at Dunvegan, were forced to do so when the head of that family, Torquil Macleod of the Lewes, was killed in 1597, and the barony passed to Sir Rory Mackenzie of Cogeach, husband of Torquil's daughter, Margaret. The representation of the 'Sìol Torquil' passed to the Macleods of Raasay, senior cadets of the Lewes house. In 1988 Torquil Macleod of Raasay rematriculated his arms to be recognized by the Lord Lyon as Macleod of the Lewes, 'Chief and Head of the Baronial House under the Macleod of Macleod.'

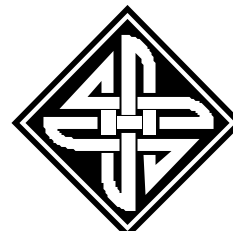
Dunvegan Castle was renovated and remodeled during the Victorian era and it remains the chief's home. An active clan society promotes the fellowship of clansmen throughout the world."

Quoted without permission.



Richie: Like it really matters
where you come from.
Duncan: Richie...it matters. .
Of course it matters.
(Family Tree)

Rachel: Let me guess.
You're here to find your
Highland roots.
Duncan: I didn't know I'd lost
them.
(Homeland)



Elizabeth Gracen

Elizabeth on how she likes to spend her free time: "A museum, a nice guy, a nice lunch" (Gathering 5)

She said that she loved "The Manipulator" on Raven because it was beautifully shot. The director was from England and it was shot like a movie. On the Raven she had the most fun with the actress who played Talia, the terrorist. Liz referred to her as "that crazy Scottish girl". She stole a van and drove it to EG's trailer. Then they escaped for a while. They drank too much champagne and "wreaked havoc," (G5)

Liz said that she was thinking of doing an instructional video on the fan in martial arts for women. She said that the fan katas are great exercise and have low impact on the joints. She said that she learned hopkaido in LA. (G5)

Elizabeth Gracen was born in Booneville, Arkansas. She was Miss Arkansas, then Miss America in 1982. She used her scholarship prize money to study acting at HB Studios in New York City. She's 5' 10" and has been married twice (1982-1984 and 1989-1994). She has an impressive film and television background.

She made her professional feature film debut in *Three For The Road* with Charlie Sheen. Her film credits also include a featured role in *Marked For Death* opposite Steven Segal, *Pass The Ammo* with Tim Curry, and the CBS feature *83 Hours Till Dawn* with Peter Strauss and Robert Urich. Ms. Gracen also starred in *Lower Level* and *Discretion Assured* with Michael York.

On television, Elizabeth has appeared in Shelley Duvall's *Strange Case of Dr. Jekyll and Mr. Hyde*, Sidney Sheldon's *The Sands of Time* and *Death of the Incredible Hulk*. She also appeared with a starring role in the series *Extreme* for NBC and the syndicated series *Renegade*.

The Arkansas native recently wrapped a Willis Entertainment Fund production of a documentary short feature called *The Damn Deal*. The film is an intimate portrait of three young drag queens from her home state who compete in female impersonator beauty pageants. With *The Damn Deal*, Ms. Gracen makes her directorial debut.

Filmography

Highlander: The Raven (1998), *Kounterfeit* aka *Money Crush* (1996), *Extreme* (1995), *Expert* (1994), *Discretion Assured* (1993), *Final Mission* (1993), Sidney Sheldon's *The Sands of Time* (1992), *Lower Level* (1992), *Highlander: The Series* (1992-1997), *83 Hours 'Til Dawn* (1990), *Death of the Incredible Hulk*, (1990), *Lisa* aka *Candlelight Killer* (1990), *Marked for Death* (1990), *Sundown, the Vampire in Retreat* (1989), *Pass the Ammo* (1988), *Three for the Road* (1987)

Notable TV guest appearances

Murder, She Wrote (1984) "A Quaking in Aspen", *Highlander* (1992) *Murder, She Wrote* (1984) "Crimson Harvest", *Fortune Hunter* (1994) "Alpha Team The", *Time Trax* (1993) "Death Takes A Holiday", *Renegade* (1992) "Murderer's Row: Parts 1&2", *The Flash* (1990) playing "Honor Among Thieves", *Matlock* (1986) "The Madam".

On *Highlander: The Raven*, Elizabeth Gracen once again stepped into the role of Amanda, a beautiful and spirited Immortal, as *Highlander: The Series'* Duncan MacLeod passes the sword onto his long-time on-again, off-again lover. With a centuries-old history as a thief and con artist, Amanda has lived the past 1200 years more or less as a roguish femme fatale, always drawn to the good things in life, whether they be stolen works of art, priceless jewels or fine cigars. Never really malicious, Amanda is not without scruples - she just knows how to look after herself - and look after herself very well.



Anthony De Longis

Multi-talented Anthony De Longis masters careers as an actor, fight director, professional weapons trainer, horseman, and writer. De Longis uses his unique blend of skills to enhance the actor's ability to tell a story and create a more visceral experience for the audience. Anthony explains, "I am a storyteller. I have studied a lot of different arts because the more options you have, the more ability you have to make something magic. You can only wing it, if you have the skills to fly."

Anthony is well known for creating the role of Kazon leader First Maje Culluh for *Star Trek: Voyager*, recurring in five of the series' episodes. He has guest-starred on *The Adventures Of Shirley Holmes*, *The Adventures Of Sinbad*, *Conan*, *Babylon 5*, and twice on *Highlander: The Series*, to name a few.

His abilities as an actor, swordsman and bladed weapons scholar helped create one of the most popular and talked-about episodes of *Highlander*. Anthony has created and performed a wide variety of characters, drawing raves for his portrayals.

De Longis is the whip expert who taught Michelle Pfeiffer how to swing a gracefully exact bullwhip in *Batman Returns*. He also coached Angelica Huston in *Buffalo Girls* and Ellen Barkin in *Wild Bill*. De Longis taught himself his skills with the whip, along the way developing his own unique rolling style to better suit the opportunities of film and to capitalize on the blend of danger and sensuality that defines this most dynamic of an actor's tools.

De Longis' bullwhip expertise complements his experience as a martial artist and fight choreographer in such movies as *Roadhouse*, *Expect No Mercy*, *Far And Away*, *Cybertracker Li*, *Cherokee Kid*, *Wild Bill*, *Circle Of Iron*, *Jaguar Lives*, and *Masters Of The Universe*, and the Los Angeles Music Center Opera productions of *Don Giovanni*, *Il Trovatore*, *Othello*, *Carmen*, *Tristan & Isolde*, and *Faust*.

An accomplished horseback rider, De Longis founded "The Australian Light Horsemen" with his partner and friend, Queenslander Colin Dangaard. Together they perform realistic mounted cavalry combat routines with sabers, bullwhips and pistols. He is also a member of the California Desperadoes Cowboy Mounted Shooting Association and the Single Action Shooting Society, and has trained with the Governor General's Horse Guard in Toronto, Canada.

De Longis is the stunt coordinator / swordmaster for the upcoming television action series, *Queen of Swords*, which should begin airing Fall 2000. He is a member of the Academy of Motion Picture Arts and Sciences, Screen Actors Guild, Actors Equity Association, American Federation of Television and Radio Actors, Academy of Canadian Television and Radio Actors, Union of British Columbia Performers, Society of Canadian Fight Directors and is an honorary member of the Society of American Fight Directors.

Visit Anthony's website at <http://www.delongis.com>

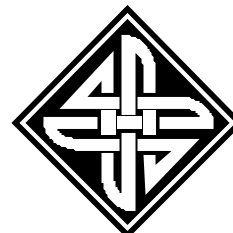
"I loved 'Duende'. 'Duende' was a flamenco, a dance that tells a story about betrayal, passion and vengeance. I thought the fight between Anthony De Longis and Adrian was wonderful. And, basically, 'Duende' happened because Anthony came in with that style of fighting and said, 'Can we do something regarding this?' And I said 'Absolutely.'" (David Abramowitz, headwriter, *Highlander: The Series*)

"Anthony De Longis portrays Iago as a soft-spoken viper, enraged that he has been passed over for promotion in Othello's regiment. Iago cynically and nimbly contrives reasons for Othello to doubt Desdemona's fidelity." (*LAWeekly Series*).

"Anthony De Longis does a brilliantly glittering job [as] the Machiavellian Prince John of Lancaster. Mr. De Longis, who is sensational in 'Romeo' and who gave a marvelously virtuoso performance as Edgar in last summer's 'Lear,' has... icy intensity, an exceptionally strong and expressive voice, a haughty manner that might make any Falstaff quail, and the inborn manner of royalty." (*The Reader*)

"Anthony De Longis, hero of the musical comedy, 'A Vampire Reflects,' can't help being dashing handsome, drawing the ladies to him like a really great men's fragrance, and he can't help being funny." (*Los Angeles Times*)

"Anthony De Longis did the fight choreography, enough said." (*Dramalogue for "Julius Caesar"*)



Valentine Pelka

He felt that Kronos was a concept rather than a character and that the Horsemen were a manifestation of the evil in society. (*Chronicles 99*)

His childhood heroes were an American comedian called Hiram Halliday, cartoon characters Noggin The Nog, and Captain Pugwash. He had liked William Tell and Errol Flynn in the original *Adventures Of Robin Hood*. He also admired writers, particularly French and English writers, especially from the Victorian period, but he had latterly started to read American authors. (*Chronicles 99*)

Asked to contrast Kronos with Andre Korda, Val said that both were arrogant and egotistical, but that Korda was a chess player, playing mind games, and a backstabber, whereas Kronos would just sweep the chess pieces from the board and would tell his opponent to turn round, so that he could face them. Thoughts of right and wrong never entered Kronos' head, just what he wanted to do next. Kronos would definitely bite the heads off Jelly Babies first. (*Chronicles 99*)

Born in Dewsbury, West Yorkshire to a Polish father and an Irish mother, Valentine Pelka is an alumnus of LAMDA (The London Academy of Music and Dramatic Art) where in addition to his stage training he received stage combat training under the direction of John Waller. Mr. Pelka's sister, Kazia Pelka, is also a fine actress in her own right and a graduate of LAMDA. They appeared as brother and sister in the episode 'Sitting Off the Dock of the Bay' of "Heartbeat" and performed together in 1989 in "Caste" at the Watermill Theatre.

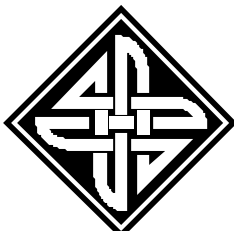
While at the prestigious Royal Shakespeare Company, Mr. Pelka played leading roles in "Romeo and Juliet" and "A Woman Killed With Kindness" as well as performing a one-man show, "Maud". A familiar figure on British television and the stage, he has appeared in "Nanou," "If Tomorrow Comes", "Hold the Dream" and "Good King Wenceslas".

His film credits have seen him appearing with Albert Finney in "John-Paul II", Jason Robards and Glenda Jackson in "Sakharov", Sir Alec Guinness in Graham Greene's "Monsignor Quixote", opposite Hugh Grant in the award-winning "Rowing With the Wind", with Richard Gere in "King David", as Sir Patrise with Sean Connery in "First Knight" and with Parker Posey in "What Rats Won't Do".

Notable TV appearances include, "Peak Practice", "Mortimer's Law", in the episode 'The Virgin in the Ice' of "Cadfael" as Eager-Wright in the episode 'Sweet Danger' of "Campion", as Sarak in 'The Sheriff of Nottingham' episode of "Robin of Sherwood", as Roland in the television series "Crossbow", as Kronos in the episodes 'Comes A Horseman,' 'Revelation 6:8', 'Archangel', 'Armageddon' and 'Not To Be' of "Highlander: The Series", as Maurice de Bracy in A & E's production of "Ivanhoe" and as Korda in the TV series "Highlander: The Raven".

Mr. Pelka's other interests include 19th century literature, particularly the works of Charles Dickens and Jack London. Mr. Pelka also draws and paints and hopes to show his works publicly in the near future. He has a degree in Humanities (French and English) and speaks French, Italian and a smattering of Spanish. He has also been studying Aikido since 1993. Mr. Pelka is a proficient horseman and an enthusiastic and life-long supporter of the Leeds United Soccer Team.

Mr. Pelka has been married since 1995 and he and his wife have a son. He is also quite devoted to his cat "His Nibs".



Maureen Russell

We are told that although Ms. Russell dislikes flying, she braved the 15-hour flight and the big (and not so big!) planes to come to Brisbane so that she could share her thoughts (and some dailies) on the BEST OF HIGHLANDER. For those who have not yet heard, THE BEST OF HIGHLANDER is a 13-episode video set that includes 3 ½ hours of supplemental footage and a great book. Ms. Russell interviewed actors Adrian Paul, Stan Kirsch, Jim Byrnes, Peter Wingfield, Valentine Pelka, Marcus Testory, Richard Ridings, Michael J. Jackson & Anthony De Longis, writer David Abramowitz, sword master F. Braun McAsh, composer Roger Bellon, creative consultant post production Don Paonessa, producer Ken Gord and executive producer Bill Panzer.

Ms. Russell is also known to *Highlander* fans for HIGHLANDER: THE COMPLETE WATCHER'S GUIDE (Warner Aspect, 1998), a wonderful book that details the six seasons of *Highlander: the Series*. The WATCHER'S GUIDE includes a complete episode guide, 120 photos and interviews with actors Adrian Paul, Stan Kirsch, Jim Byrnes, Peter Wingfield, Elizabeth Gracen, Roger Daltrey, Valentine Pelka, Peter Hudson and Anthony De Longis, as well as interviews with the creative teams in Story, Post Production and Production.

Ms. Russell is also the author of the critically acclaimed DAYS OF OUR LIVES: A COMPLETE HISTORY OF THE LONG-RUNNING SOAP OPERA (McFarland, 1995) which chronicles the history and story of *Days of Our Lives*.

Hmmm... we wonder if maybe there is something to this watcher thing?

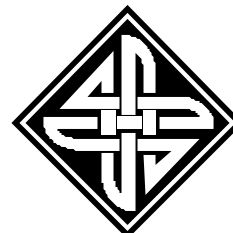
Personally, Ms. Russell tells us that she has a great love of music, literature, and history and that she enjoys horse riding, hiking, and gardening. Ms. Russell is currently working on a book detailing the history of movie sword masters. Its working title is "Silver Blades of the Silver Screen."

At HLDU, we expect that you will be able to find Ms. Russell discussing her two wonderful *Highlander* projects, signing books at Holzheimer's table or in search of chocolate, preferably dark.

Peter Wingfield's had been the longest interview, as he listens to the question and thinks it through. She first saw him faxing something from the production office in Vancouver and they went out for lunch, conducting his interview over a three hour meal of sushi and tempura.

Peter walked down the street in his *Highlander* jacket, but nobody accosted them, much to her surprise. She said that Peter and Jim Byrnes were great fun together. Jim was not so much a joker as a great storyteller and he had had a great time in Scotland whilst filming *Homeland*, because of the large number of pubs around.

Jim had apparently tried to get them to change the scene in *Comes A Horseman* about who invented the twist, as he says it wasn't Chubby Checker and he's still going on about how they ignored him!
(Chronicles 99)



Duncan: "Maybe. All I know is the evil exists in all of us, Joe. When we deny that, we give evil power. Ahriman said it himself--his greatest trick was to convince the world he didn't exist. But he does--he exists in all of us. Once I accepted that, I was able to defeat him." (*Armageddon*)

Grandfather Lao:
"Duncan MacLeod."
Duncan: "How did you know it was me?"
Grandfather Lao: "They say that every soul has its aura. Yours is very strong."
(*Revenge of the Sword*)

Duncan to Darius: "I was raised a warrior. I choose battles I believe to be just."
(*Band of Brothers*)

Duncan: "I believe there's an order in the universe; that there's purpose; that things eventually fit. Even if you can't see how or why."
(*Unholy Alliance I*)

Duncan: "Some people are evil. Not bad, not misunderstood...just plain evil. And you don't talk to evil, you destroy it!"
(*The Messenger*)

"Hope doesn't conquer a superior adversary. So why do I hope to beat Grayson? Why do I think a good life will protect me from an evil one? What power can I draw from this thing, this hope?" –
(*Band Of Brothers*)

Duncan's Duality: Protector and Predator

Carmel Macpherson (tunnack@ozemail.com.au)

In *Forgive Us Our Trespasses* (FUOT) Amanda sums up for us Duncan MacLeod: "You are the best man I know. You make people better. You know, people like me who didn't give a damn about anything in their whole lives until you came along with your big brown eyes and your boy scout rules".

Paul Edmonds has a very nice summary of these traits on his website:

"...We like our heroes noble, we like them larger than life, but we like them human at the same time. In Duncan MacLeod, *Highlander* offered us a hero who is all three. Through the six seasons of the series, MacLeod faced adversity and tragedy to emerge bloodied but unbowed, a sadder but wiser man. And even as we shared in MacLeod's triumphs and setbacks, we came to care for him and his friends, to want to see him triumph not just because he was the hero, but because he could falter, he was human and his way of winning whilst keeping his honour intact spoke of the best that we could be. From the deaths of Darius and Tessa to the death of Richie at his own hands, the scripts never guaranteed that he would win, with several major characters dying and some of his worst enemies proving hard to kill. Even though he usually wins by the end of the episode, at some time he will have suffered, whether in the present or his long past. We want to see him win against the odds and we come back time and again to make sure he does, because he makes us believe, for a little while at least, that good will always vanquish evil. Before their final fight at the top of the Eiffel Tower, Kalas taunted him, "Stay noble, it's what you're good at". And that's why we keep watching...."

Both Amanda and Paul are right. But this is far from the complete picture of Duncan MacLeod. Indeed, the very reason that Duncan is in such turmoil in FUOT is that he knows that he is **not** as free from sin as Amanda seems to imply. Indeed, Methos' jibes of "Boyscout!" serve only to remind him and us that this boyscout has some very very sharp knives and some very deadly survival skills which he rarely hesitates to use.

Duncan MacLeod is a complex character, at times torn apart by competing inner traits. He can do nothing by halves. Everything he does he does with gusto and with passion. When he commits he fully commits. His living, loving, despairing, caring, judging, - and killing - are all done with deep-seated commitment.

But whilst Duncan is at heart a noble hero, who tries to live his life by high ideals and a philosophy of protecting the weak it should be noted that his achievements are even more admirable given that he is also at heart a warrior - a killer. The same traits of total commitment also see him slip at times too easily into periods of bloody revenge and mindless mayhem. He is, at heart, a warrior. He is in *The Game* and has taken on its rules and its tenets. He will not hesitate to dispatch those whom he finds wanting.

He grapples with difficult issues - life vs. death, justice vs. mercy, what defines a person of honor, the nature of faith and redemption, good vs. evil, the nature of free will. He does not always succeed, as far as he or we are concerned, in making the right ethical choices. There were times when a need for vengeance was dominant - or where he appeared to be out of control.

His duality is just that - his seeming opposites are all sincerely held beliefs and character traits. Joe would be able to draw up the following list



of Duncan's philosophy on life, based on observations of his actions:

- Obligations freely given, in full knowledge of the consequences, must be honored.
- Time does not weaken a vow - so be careful what you promise.
- The strong should protect the weak.
- Evil should be eradicated - not argued with or appeased.
- Be open to tempering justice with mercy. Life is precious - never endanger it or take it without good reason.
- Honor the people who raised you.
- People are stronger together than apart.
- Love is precious - nurture it.
- Be a loyal friend and an honorable foe.
- Never be too proud or arrogant to admit that you were wrong.
- Revenge can sometimes be satisfying but is always ultimately destructive.
- Spiritual life forces must be honored, therefore always respect holy ground.
- Our lives are structured around certain immutable rules that must not be broken.
- Death before Dishonour.
- Celebrate life but also nurture the future.
- We should strive to live our life against a set of ideals that ultimately add value to those around us and those who will follow us.
- There is power in faith and will.
- Hard work is its own reward.
- A sound mind in a sound body.

But what is difficult for Duncan, and we who observe him, is that there also appears to be a parallel set of ethical beliefs in operation that Duncan applies with the ruthlessness of an avenging angel, particularly where immortals are concerned.

He eloquently and succinctly phrased this reality of his approach when he informed an intended victim: 'This is not a court of law!' (*Reasonable Doubt*) - i.e., I am your executioner, not a jury or a prosecutor. The beliefs that appear to drive this side of Duncan are:

- Immortals have been given a great gift - if they abuse it they deserve no sympathy.
- Mortal rules concerning life and death are subordinate to the Immortal Rules of the Game.
- Sometimes the end justifies the means.
- There are some things worth dying for and some things definitely worth killing for.

Duncan attempted, not always successfully, to demonstrate a consistency of ethics and a moral code in the face of what appeared to be, to him, a world characterised by moral vacuums and total nihilism. He himself was often caught in the chaos that resulted.

The side of Duncan which emerged after the Dark Quickening is a dangerous and volatile one not because it offers us a black to Duncan's white but because this Light Duncan and Dark Duncan are quite often a mere hair's breadth apart in their actions and reactions. Which Duncan pushed the Dictator out the window in Promises? They can both co-exist in the same space/time continuum.

One of the most challenging issues for both Duncan, and those of us who observe him, is the ethical dilemma of allowing for himself a totally different set of moral principles on the basis that he is immortal. There is no place in Duncan's world for constitutional rights or due process. Duncan MacLeod has no difficulty with being judge, jury and executioner.

Duncan differentiates on the basis of mortal/immortal - virtually a species difference using the same logic that mortals use to differentiate

Duncan: "I dislike death, but there are things I dislike more than death."

Methos: "Therefore there are times in which I will not..."

Duncan and Methos: "... avoid danger."

Methos: "Death before dishonour?"

Duncan: "For some of us, anyway."

(*The Messenger*)

Elaine: "How'd you get to be so smart?"

Duncan: "Trial and error. Like a rat that bumps into a lot of walls until he finally learns the maze. It's all trial and error." (*Avenging Angel*)

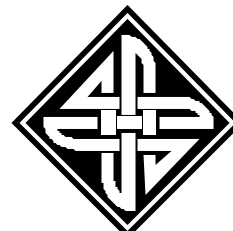
Duncan: "Immortality isn't one long fencing match! What about all the times we've had, all the things we've seen?" (*Courage*)

Duncan: "Who you are can depend on who you meet. I mean, who would I be if Connor MacLeod had never found me? If I'd never met Fitzcairn, or Tessa, or you?" (*Courage*)

Keane: "Do you remember how many men you slaughtered? How many lives you destroyed?"

Duncan: "Yes."
(*FOUT*)

EDM: "Hated it? You're wrong. I loved it!"
(*Something Wicked*)



Duncan to Hamad: "Told you I'd be back..." (Promises)

Duncan, sitting in Darius' church: "I'm so tired of killing. I'm so tired of deciding who to kill. He's a good man, Darius. I don't wanna kill him. All he's done is judge me like I've judged others." (FUOT)

Duncan: "We all make mistakes."
Methos: "And we all have mistakes to forgive."
(FUOT)

Duncan: "Richie, I've tried revenge. I've hunted men, & I've slaughtered them with their wives & children watching."
(Leader of the Pack)

Duncan: "When you stop feeling and you stop hurting, that's when you're dead inside. And that, my friend, is when I'll worry about you." (Haunted)

Duncan: "That's right boy, run...Run and tell every English boy you meet that Duncan MacLeod is coming for their Fathers...they're not safe from me." (FUOT)

Duncan: "There's a lot of evil out there, Richie. It's up to people who can stop it to do so. If we don't...if we do nothing...then evil wins." (Messenger)

different rules for mortals vs. animals.

Duncan appears to have no difficulty with his right to take life and death decisions based on his **own** definition of what is right and wrong. Whilst this has traditionally confined itself to the Immortal world, we saw a radical departure into the mortal world when he "murdered" ("executed") Hamad - the President of a Middle Eastern country. This presented graphic evidence that Duncan places adherence to a code of ethics and to a promise above life itself - indeed, it was Hamad's breach of such ethics (the murder of Boadin Al Deneb) that gave Duncan what he believed to be not only a right but an obligation to kill Hamad. The irony of this was that the episode was about Duncan's unwillingness to abide by a promise he had once made because it was going to result in his taking a mortal life - the very life he eventually took on the basis of a promise made to the victim. This is the difference for our warrior - he will not do something underhand - kill from cover so to speak. If he was going to kill Hamad, he had to somehow make it morally **right**. He had to in effect make it Hamad's choice.

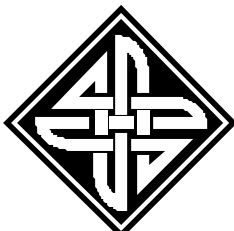
As such, Duncan takes on all the characteristics of God's right hand - smiting the wicked, practicing righteous anger - the Avenging Angel of the Lord - the Archangel. He does act as a small 'g' god. He does believe that he has a duty to mercilessly ensure that ethical rules are adhered to. This genuflection to the black and white ethical world of the Old Testament is very much in keeping with the sort of upbringing Duncan would have had in Glenfinnan.

Duncan has no problem with vengeance *per se* as long as the target of the vengeance is unrepentant, seemingly unsalvageable and evil. He would regard the killing of such a person as doing the mortal and immortal world's a favour. Indeed, despite his earlier statement to Tessa (*See No Evil*) that killing is not supposed to feel good, Duncan does appear on a number of occasions to suffer no guilt at all over various killings. He seems, at times, to take a predatory pleasure in them. Even when he had regrets he still believed that most of these people initiated their own deaths via the actions that they took - and that Duncan was merely the instrument of retribution.

Given that he operates in a world whereby the genetic impetus is to kill other Immortals and take their Quickenings until there is only one Immortal left, then it is not surprising that Duncan has no difficulty with such killings. He does not approve of revenge *per se* (defined as the targeted killing of another, ignoring original motive, time since the event and whether the perpetrator has "reformed") and will temper his own base desire for revenge if he believes that the perpetrator is truly repentant.

Thus, if the Immortal appears to have been redeemed, Duncan still sets aside the over-riding rules of the Game and spares them. His fundamental driver therefore, is not The Game but doing what he can to make the world a better place by eradicating evil when it confronts him or those he is close to. He is judgmental, stubborn and inflexible about how decent people should behave and whilst those around him conform to his beliefs they have little to fear. As can be seen below, the majority of people whom Duncan kills are killed because they have done something to Duncan or someone close to him that he regards as reprehensible.

He takes his role of Defender of the Weak literally and will think nothing of placing himself in extreme danger in order to protect those around him - even when he himself is not endangered. The killings of Kanwulf to protect the people of his village (and avenge his father's death), Tyler King to protect Mikey and Kamir to protect Shandra, Coltec to protect the spirit of the real Jim Coltec (just as Michael Barnes had to die to prevent Quentin Barnes from continuing to torture him), Damon Case to protect



Danny Cimoli are classic examples .

All of the above characteristics are classic in Benevolent Dictators. Duncan has taken it upon himself to define a rigid code of good and bad and to execute people when he deems it appropriate - the execution of Hamad, 'a life for a life' being a quintessential example, as was Kagan.

He regards himself as outside the legal and moral restraints of mortal law and lives his life by his own set of rules. Duncan does not object to the taking of life - he simply has his own code as to when this is and isn't justified.

There are few, apart from Joe, Connor and Richie who will have ever seen this side of Duncan. Methos knows it, no doubt because of his reading of Duncan's Chronicles and his close friendship with Duncan from 1996 through to the present.

One of the character traits of Duncan MacLeod is that his passion and his charisma generate such a burning furnace, that every few decades it appears to ignite and consume and destroy Duncan's own sanity - and those close to him. His duality manifests itself in his seeming calmness and control on the one hand brought into stark relief by his well-recorded instances of his descents into madness and his propensity for suffering delusions.

The very trait that sees Duncan commit so deeply invariably always finds him susceptible to emotional breakdown when the object of his commitment is taken from him - particularly if it is a violent or unfair separation. His self-knowledge concerning his need to keep his darker side under control is manifest in his rigid self-discipline, meditation, physical exertions and exercise. He rules his body and mind with an iron will and a steel spirit because no-one knows better than Duncan MacLeod what is likely to happen when he loses control.

We saw a number of instances of this in the Series - glimpses and insights into Duncan at his most feral. Duncan as predator. Duncan licking his lips at the thought of the kill. Duncan mindless as to the thoughts and feelings of others. This Duncan is no boyscout that any of us want to be alone with. He is one of the most powerful Immortals on the planet. Indeed, it is his volatility that I believe draws Methos to him like a moth to the flame, just as these traits drew Methos to Kronos and to Byron.

There is no doubt that post *Archangel* all of Duncan's close friends were right to be worried that this time Duncan had finally succumbed. Incoherent ravings about red fog - glowing eyes - dead men stalking the Quay? Duncan always had a flair for the dramatic and this, coupled with his stunning physical presence, invariably worked in his favor when setting out to deliberately unnerve his opponents. His dress, style, hair, surrounds...having found a persona and a culture that fitted him like a glove Duncan MacLeod would never easily forsake it. The very name was enough to scare off most Immortals.

Post-Culloden Duncan went on a murderous rampage - insane with grief for the destruction of his homeland and his people. He has always been prone to obsessive behaviour. He had gone on another rampage after the murder of Darius. He had suffered delusions and had almost killed Richie Ryan when his old friend Garrick had visited Seacouver. He fell victim to a Dark Quickening - a complete breakdown - when he took the head of the Lakota holyman - K'oltec. And it wasn't as if all of these rampages were confined to one period - they covered centuries. There is a pattern of breakdown that is clear for anyone to see. But always - always - Duncan recovered. His strength of character, his passion for survival, his determination to live a good life, have always been enough to bring him

"I am a murderer..."
(FUOT)

Methos to Duncan: "We're all good and evil. Rage and compassion. Love and hate. Murder...and forgiveness. Try forgiving yourself for once." (FUOT)

Sean's image: 'Fight him MacLeod. There is more that is noble in you than is evil in all those you destroyed! Summon all you are...all you've been...all who've loved you!' (Deliverance)

Dali Lama: "...Tell me Duncan MacLeod, have you found peace in the path you walk?...And do you still guard the gates?"

Duncan:" 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."
(The Path)

Old Woman: "God will punish him for this."
Duncan: "He'll no' have to wait for God!"
(FOUT)

Duncan: So who judges me?
(The Valkyrie)



Kalas--" Stay noble,
MacLeod, it's what you're
good at." (*Finale 2*)

Joe--"I know damn near
everything about you,
Duncan MacLeod. I
know who you fought,
who you killed. I know
who you loved. I know it
all. ... I know your
strength. I know your
will. I know your
goodness. Whatever
monsters are in you now,
I know you're still in
there, too."
(*Something Wicked*)

Kagan: "It's an
execution."
(*Reasonable Doubt*)

Duncan: "I don't care who
does the killing - I'm tired
of it. I'm tired of the
endless mindless
fighting, I'm tired of
death!"
(*The Gathering*)

Duncan: "Those who
forget the past are
doomed to relive it"
(*See No Evil*)

John Kirin: "We're beasts
when we kill...men when
we
judge...God when we
forgive."
(*Blind Faith*)



back to sanity and reason.

But being a Celt Duncan is incapable of living his life without associated guilt.

His charisma and his many layers are inextricably tied up with his upbringing. The Celtic otherworlds had nurtured him and shaped him, so that he embodies and emanates not only the dark and brooding elements but also the joy, the sheer magnetism of repressed power, the rigid codes of acceptance, duty, honor and obligation. Stability always on a knife-edge of volatility. Haunting beauty. Wildness. Passion and tears.

And few cultures did grief like the Celts of Duncan's upbringing did grief. They had honed it to a sharp, masochistic edge. It delivered heroes and gods and mythical beasts and beautiful heroines. It whispered of treachery, denial, longing. It inspired with brave deeds and raw courage. It threatened. It enticed. It offered Otherworlds for when this one became too unbearable. It taunted with thin veils between the physical and the non-physical. And it was in this world that Duncan so often sought solace, when in despair, or in madness. And Joe Dawson slipped so easily into this world of Duncan's upbringing - playing the role of Bard.

It is not inconceivable that what drew so many, including Methos, to Duncan was the passion that was always on the edge of being out of control. The knife-edge of insanity that always threatened him and his. Methos' own past showed a similar pattern and propensity for being drawn to unstable and dangerous types. And in Duncan all of that chaos combined with a genuine conscience and propensity for guilt would, perhaps, always tilt the scales towards mental mayhem?

The Series is replete with examples of this duality - Duncan: Protector and predator.....In *Family Tree* he takes delight in demonstrating to the body guard in the bar how useful the martial arts can be when they have been taught you by the people who invented it. We see the fine grace of Duncan as he kicked and spun and created mayhem in that bar - all with a suitably arrogant sneer.

In *Bad Day in Building A*, he never hesitates as he cold bloodedly skewers the kidnapper through the toilet door and commits numerous acts of mayhem including the calculated draw at the end when he unerringly stabs Slade through the heart. No moist pitying eyes accompany the action... merely a "Nothing personal!" to echo Slade's death throes. And this execution is contrasted with the poignancy we also know this man to be capable of - his telling of the Fairy story to the little girl, and his deep seated love for Tessa Noel. We are left in no doubt that Duncan will do anything, commit any violence, to protect this woman.

His coolness - indeed, smart-arseness with the Tang Overlord in *Revenge of the Sword*, his violence with the hotel clerk in *Line of Fire*, his violence with the punks in the bar in *The Watchers*, his cold-blooded killing and taunting of Kagan and Tarsis in *Reasonable Doubt*. No jury for Kagan - Duncan had already decided on his guilt. His cat-like sword fight with Cord played out before our eyes up to the malicious beauty of the reverse sword thrust as he sliced Cord's head off. "We'll see how you do." he calmly tells Sheriff Crowley in *Innocent Man*, referring to how he will die beneath Duncan's sword. There are no temporary incapacitations for the thugs in *Black Tower* - they are ruthlessly killed. And they only die once.

During 1996 that Duncan succumbed to a Dark Quickening - a breakdown whereby his usual ability to absorb erratic and powerful Quickenings was disturbed and he was seriously out of control for some weeks. And during this time we saw Duncan at his most predatory. "Oooh - so close!" he whispered amidst that swirling, whirling dance he does around

Richie, and the kiss goodbye.....chillingly wonderful.....that black silk shirt blowing around him.

Here was a man who could caringly farewell Rachel MacLeod and then turn around, calmly walk to the Embassy of the head of a foreign power and cold-bloodedly push him out a window - and justify it to himself as a perfectly logical and ethical action for a man of honour. His history is replete with his informing others what will happen if they do something that displeases him.... "I told you I'd be back!" he reminded Hamad and Tarsis and any number of victims.

There are many other examples but some that particularly stand out are his delight in the killing of Morgan D'Estaing, Johnny K, ("Looks like you never made 250!" he oozes as he goes for one of his favorite splicing actions.) Krage in *Haunted*, Kantos, Consonne, Marek in *Black Tower*.

Duncan MacLeod is a master of war - a Prince of the universe. Every day of his life is lived honing these skills. He does not retreat to holy ground. He chooses to live in the open in one of the most populated cities in the world. He is an Immortal magnet.

And yet within this madness and chaos and violence he genuinely tries to live a good life. It is the fascination with the attempted reconciliation of these conflicting traits that is for me at the heart of my fascination with this man and his journey.

What is also fascinating is to wonder how well people like Amanda really know Duncan MacLeod. So many of the flashbacks show them having fun, running away to the circus, making each other laugh....even after the heartbreak of the Dark Quickening. his killing of Case, he succumbs to running off to the circus with Amanda.

It could be argued that one of the ways that Duncan himself copes is to allow Amanda to fill this part of his life...to keep him buoyed up and resilient. Amanda is not used to dealing with a grief-stricken Duncan. She does not come rushing to him when Tessa dies - or Richie....she leaves him once Corey disappears and Duncan looks like he is going into one of his famous broods - standing by the window of the loft.....facing a lonely future...

But this is not to criticise either Duncan or Amanda. They have long ago resolved what the essence of their relationship is and what they mean to each other. They are not each other's therapists. He is ludicrously indulgent of Amanda and will forgive her anything because she makes him laugh and brings the light into his life. She spreads happiness and beauty in his world. He doesn't have to think or feel or brood too deeply when she is around.

So Duncan MacLeod battles his demons, disciplining them on a daily basis, putting them back in their box when they occasionally slip out. He operates in the world as a minor god, protecting the mere mortals and occasionally executing them, dispatching Immortals as if they are going out of fashion. Methos expresses shock that Ingrid has killed some 40 people in the previous 50 years...Duncan MacLeod has killed more than that in the previous 5.

But never are we left with the feeling that Duncan is a cold-blooded killer. Indeed, it is surprising how many concur with Methos' assertion that he is a Boyscout (little realising perhaps that everything is relative!).

It is only when you do as Joe has done and watch this man and his actions very closely that you realise how misplaced such assessments are. He is ying and yang. He is love and hate. Murder and forgiveness. Rage and compassion.

He is Duncan MacLeod of the Clan MacLeod. And those who oppose him and his code are dead.

Inspector: "When I was a little boy everything was black and white, good and evil, you see. Then I grew up and discovered there was only grey."
(*Valkyrie*)

The Dali turning... weeping.
"...You must leave Tibet and never return...there is no place for a life of violence in the palace of Enlightenment."

Duncan: "Perhaps not. Perhaps all I can do is to guard the gates."
(*The Path*)

Methos--"... it's not just a matter of who's the best fighter. It's about passion & hate. I don't have the fire. You do." (*Methos*)

Ceirwyn--"We are warriors, MacLeod. We avenge our own, we kill the killers. But there's a time to stop, when enough is enough. You know that. ... You've seen too much death. What you need is a taste of life."
(*Take Back the Night*)

Duncan: "There is no justice. Only mercy."
(*Leader of the Pack*)

Tessa--"Duncan, you may be immortal, but you're not omnipotent. ... The world is not your responsibility."



Amazing Gracen!

John "Big John" Bierly (Highlander1015@aol.com)

Duncan: "Amanda, listen to me. You do whatever it takes, and you get me out of here."

Amanda: "No. I have too much time invested in you, MacLeod. I want to keep you around."
(*Forgive Us Our Trespasses*)

Amanda: "The best people I've known didn't always do the right thing. They just wanted to."
(*HL: Raven*)

Duncan to Amanda: "Anything you need, anything I can do--I'll always be there for you, all right?"

Bert: "You can't even trust that woman when she's dead."
(*HL: Raven*)



I've never actually returned anything to a museum. Seems indecent
(*HL: Raven*)



Highlander: The Series boasted a very talented male cast. Women from around the world have joined their fan clubs and tracked down their most obscure performances for their personal collections. Meanwhile, guys like me watched faithfully each week as these formidable actors put their characters through the highest drama, the silliest humour, and everything in between.

The women of *Highlander*, however, are just as impressive. As Tessa Noel, Alexandra Vandernoot brought a mixture of grace, elegance, and strength to the show's first twenty-six episodes. But by the time Alexandra left the show, my favorite *Highlander* character had already been introduced: Amanda, brought to life by the very talented Elizabeth Gracen.

She is graced with an incomparable loveliness: sparkling big brown eyes and a smile that radiates as much mischief and curiosity as it does beauty. But pretty faces are a dime a dozen, and all the beauty in the world means nothing if there's no spark behind it. And Elizabeth's spark does indeed burn brightly.

Elizabeth's mixture of inner and outer beauty makes her the ideal actress to portray Amanda. Amanda is equal parts clever and witty, sneaky and sexy. Her character delights in distracting her victims with her numerous wiles but never are we left with a feeling that she would actually hurt any of them. Nick says to her: --"You know, you can really be a heartless, selfish bitch sometimes." To which she replies: "Well, darling, that's taken centuries of practice." But we who have observed Amanda for many years know that this is not true and that beneath that superficial exterior lies a warm and caring woman.

Her unstopable combination of inner and outer beauty is the key to what makes Amanda such an intriguing character.

Tessa knew that Duncan had loved many women in his 400 years. She'd even met a couple of them. But none of them got to her like Amanda did. One of the defining Amanda descriptions comes in her first episode, *The Lady and the Tiger*. Tessa can't fathom that her noble Duncan would allow this woman to keep sauntering into his life. Duncan offers Tessa the best explanation he can: Amanda made him laugh when there weren't too many things to laugh about, and for that he'd always be grateful to her and for her. Duncan knows the type of life Amanda leads. She herself summed it up for Nick: "I used to travel wherever I wanted to go, & I did whatever I wanted to do. A little burglary here, a little petty larceny there. You know, my life was just rolling along, & it was fine. ..."

Annie Devlin may have shared an intimate moment with Duncan in the wake of Tessa's death, but the act was empty. Amanda, on the other hand, did more for Duncan MacLeod than either of them will probably ever realize when she showed up at the dojo in *The Return of Amanda* in the show's second season. Even when she brings trouble into his life, Amanda can still make Duncan laugh (and love) when there aren't too many things to laugh about. Who can forget the scene where Duncan shows Amanda where the Watchers wear their tattoos? It's one of *Highlander's* most erotic moments. The morning after, as they hold each other in MacLeod's bed, he tells her that he's just made love to the most beautiful woman in history.

Legacy shows Amanda's courage, and *The Cross of St. Antoine* shows her compassion and her fascination with mortals and mortal love. She

knows that Luther is better with a sword and she knows that Duncan is right about being the one who should cut Luther down for what he did to Rebecca. But logic has never had much influence with Amanda.

Rebecca taught Amanda about responsibility, and Amanda is ready and willing to avenge her teacher's murder. She knows that she probably can't beat Luther but she won't deny herself the chance to stop him. Amanda wants to be with Duncan one last time before she goes to meet what very well might be her end, - testament to the fact that she loves him as dearly as any woman ever has. Maurice knows it. And so, in his own way, does Duncan. But he's not ready to admit it. Yet.

The Cross of St. Antoine brings out a new side of Amanda that we see in her interactions with Joe Dawson. Amanda has lived for centuries, but Joe doesn't have forever. What he does have, though, is a passion for life. The tragedy of Lauren's death is far from lost on her.

Amanda knows that she and Duncan can love a thousand times, but for Joe it can never be that way. She's only just met Joe when she stops by the bar to console him and offer him her help. And she doesn't help Duncan steal the cross for fun or for fortune. She does it for Duncan and for Joe.

After a delightful cameo in *Rite of Passage*, we next meet Amanda in *Finale*. Amanda knows what Kalas did to Duncan, to Fitzcairn. And once again she stands up for a friend. Though her plan spins wildly out of her control and Kalas escapes to wreak more havoc, her heart is in the right place.

This isn't a woman who wants Duncan to clean up her mistakes for her. This is a woman who goes to face Kalas a second time, knowing all along that he's more capable than Luther could ever have hoped to be. That Amanda faces Kalas again is a testament to her courage; that she escapes with her head still attached to her shoulders is a testament to her ingenuity. Giving Duncan her piece of the Methuselah stone before he leaves to fight Kalas is her way of knowing that even if Duncan doesn't come back, a piece of her will always be with him.

Their tango on the Eiffel Tower, one of the show's most memorable moments, is just one more way that Amanda makes Duncan smile and "break the damn rules," and remember that when it all comes down to it the most important thing a man can have is people who love him. Now, if he'd only just tell her what he needs to say and she needs to hear ... but all things in time, as they say.

Three early fourth season episodes are perfect showcases for Elizabeth the actress and Amanda the character. *Double Eagle* illustrates Elizabeth's ability to spark immediate comic timing with any actor she plays against.

It's *Reunion*, though, that really allows Elizabeth to shine. Kenny was the closest thing Amanda ever had to a son, and she can't believe that the things Duncan says about him are true. Correction: Amanda can believe they're true, but she understands why they're true. An Immortal has to use whatever works to survive. She knows that. Kenny knows that, and Amanda thinks that Duncan should know it, too. But Kenny also knows that he can manipulate Amanda, and it almost works. When Kenny moves in to take a weakened Duncan's head, though, Amanda is there with a warning. She didn't hesitate to help Kenny when he needed it, and she won't hesitate to cut him down if he tries to hurt Duncan MacLeod.

Elizabeth's finest moment in *Reunion*, however, is the scene in which Amanda places her hand on Anne's pregnant stomach. Her face says everything that needs to be said. Amanda can never have children, and the reappearance of Kenny has, if anything, brought that truth even closer to home. In that moment Amanda is able to live vicariously through Anne, and it's a

"If there's one thing I've learned in 1200 years, it's that nobody--nobody--gets to use me."
(HL: Raven)

Amanda: "I'm an Immortal &, in case you haven't noticed, also a woman. But above all, I am French."
Nick: "Which makes you an expert on?"
Amanda: "Just about everything."

Richie: "She [Amanda] started talking & doing things &, well, I didn't stand a chance."
Duncan: "You wouldn't be the first." (*Double Eagle*)

"The longer I live, the more I get attached to myself."
(HL: Raven)

Duncan, you are the best man I know.
(FOOT)



Duncan: "Why can't I just smile? ... I just made love to the most devious, scheming, deceitful, beautiful woman in history."
(Return of Amanda)

Duncan: "There's this guy watching you, you know."
Amanda: "There usually is." (*The Return of Amanda*)

Amanda--"We use the weapons we have."

Duncan: Never seen you use a frying pan before
(*Legacy*)

Amanda--"I forgot how fragile they are." (to Duncan regarding mortals)

beautiful piece of acting.

She has another wonderful moment in *The Colonel*. It's one of the show's most brutal episodes, but Elizabeth proves once again that Amanda can brighten even the darkest moments. Amanda, still stinging from what happened to Melissa, needs to get out of town to sort things out. But before she goes she's able to convince Duncan to start taking down the wall that he's built between himself and Joe. "Life's too short," she tells Duncan. "For him."

This is a powerfully written scene and is powerfully acted. It is poignant and compassionate. It allows us to see Amanda's deep empathy with mortals – and shows a depth that is too easy to miss amongst her many escapades. With Joe's help, she saved Duncan's life from Killian. And now she's able to save Duncan's friendship with Joe.

In *Methuselah's Gift* we see both Amanda's loyalty to Rebecca and her compassion for mortals. If killing Methos is what it will take to protect the Methuselah stone, she'll do it. But when she discovers why Methos needs it, she offers to help him in any way she can, without hesitation and without limits on what she'll do to help him save Alexa. It's vintage Amanda, a woman with a heart of gold.

In *The Immortal Cimoli*, the circus never looked so good.

More of Elizabeth Gracen's comic timing shines in Season Five's *Dramatic License* and *Money No Object*. Her scene with Duncan by the lake in *Dramatic License* is the closest Duncan's ever been at this point to admitting his love for Amanda. But just to keep things fresh he's saving her again in *Money No Object*. She walks out of his life again ... but they'll always have Paris – and Tulsa.

The Stone of Scone is historic not just because of its subject matter but because of Amanda's unforgettable utterance of the word "dirt." Elizabeth and Adrian and Roger Daltrey are a perfect comic trio.

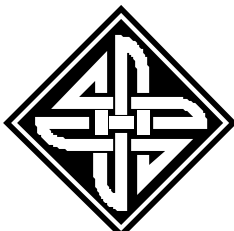
Forgive Us Our Trespasses is, in my opinion, the finest *Highlander* episode ever for Elizabeth Gracen the actress and Amanda the character. As soon as Amanda learns that Steven Keane is hunting Duncan MacLeod, she lures him outside and tries to take his head.

On one hand it's brash and dangerous: Amanda knows nothing about Keane's skill or strength. What she does know is that he wants to kill the man she loves, and that's reason enough. When Duncan faces Keane for the first time, Amanda shows that she'll use any means necessary to save his life, even if it involves framing him for theft. She tells him that his "big brown eyes and Boy Scout rules" made her a better person. She believes it. Duncan doesn't believe it enough. So instead of dropping it she goes to Methos; she'll do whatever it takes to make Duncan realize that he doesn't deserve to die.

But if one thing could ever make Duncan MacLeod think he deserved to die, it was the death of Richie Ryan by his sword.

We don't see the reunion of Duncan and Amanda in *To Be*. I can only imagine that she greeted him with the same "What did you do to your hair?" question that he fired her way in *Methuselah's Gift*. What we do see is what looks to be the last hurrah in a lovemaking marathon between two people who've been making love on and off for centuries and still have just as much fire for each other as they've ever had.

Throughout Season Six it seemed that Duncan MacLeod couldn't remember what it was like to smile and really mean it. But with Amanda in his arms, he doesn't have a choice. And when he offers his head to Liam O'Rourke to save Joe and Amanda, she's unconscious when he finally says the three little words that he's never been able to say before. "Tell her I love



her," he says to Joe, and the sadness in his eyes that comes from knowing he'll never be able to say it to her face is heartbreaking.

But Methos makes sure that Liam's sword doesn't even get close to MacLeod's head, and Duncan, with a little help from his guardian angel Fitz, convinces himself that he's got places to go and friends who need him.

And isn't it fitting that the last words spoken on *Highlander: The Series* are Duncan's words to Amanda: "I love you. You make my heart glad. You always have." I think I cried just as much that he finally told her as I did that the series was ending.

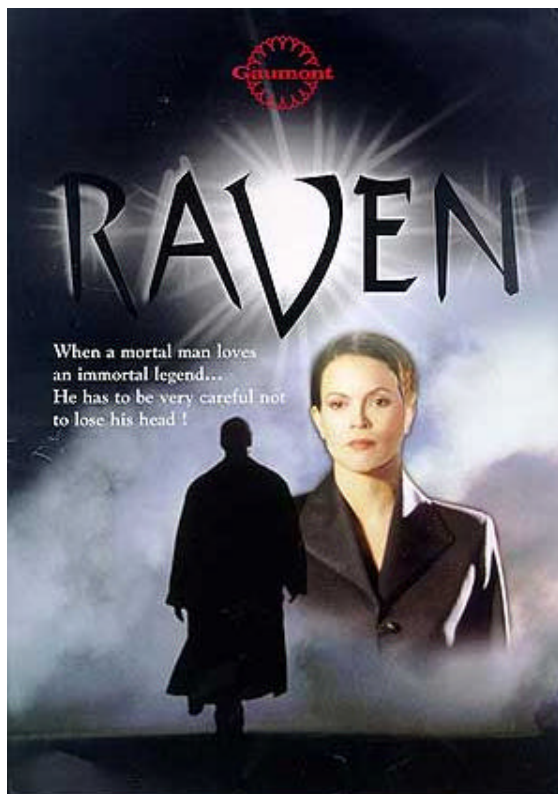
But a new beginning was right around the corner. The face of *Highlander* was about to change.

Sporting the sexy, futuristic hairdo that she first introduced in *Methuselah's Gift*, Elizabeth Gracen and Amanda returned in *Highlander: The Raven*. Though Season Six of *Highlander* had introduced four contestants to claim the title role in a *Highlander* spin-off, it was Elizabeth Gracen who outshone them all. Though *Highlander: The Raven* initially stayed away from the themes and storylines that made *Highlander: The Series* work so well, the show particularly found its footing when it moved to Paris.

Though the cops-and-robbers episodes didn't appeal to all *Highlander* fans, *The Raven* proved one thing resoundingly: Elizabeth Gracen holds a rightful and very well-deserved place beside Christopher Lambert and Adrian Paul as one of the *Highlander* leads.

Elizabeth, if you read this, you make our hearts glad.

You always have.



Rebecca: "Choose your ground, choose your weapon, and face what is to come."
(*Legacy*)

Amanda--"I love you, & you're my best friend. (to Duncan, as she leaves).
(*The Colonel*)

Duncan: "Amanda, what we have is incredibly special, it's just not mortal love. ... How many years could you see us--no, decades or centuries can you see us spending together? I'm not talking about every now & then, I'm talking about every day, every hour."

Amanda: "You mean until one of us kills the other."
Duncan: "That's exactly my point. ... I do love you, Amanda."
(*Dramatic License*)



Cassandra

Janeen Kelley Grohsmeyer (darkpanther@erols.com)

“Her name is Cassandra—long hair, green eyes, a body that will stop your heart.” Roland in *Prophecy*

Cassandra: “Duncan, listen to me. The prophecy tells of a highland founding, born on the winter solstice, who passes through darkness into light and survives, to challenge the voice of death.”
Duncan: Really. Is this before or after I slayed the dragon?” (*Prophecy*)

Duncan: “So if you saw my future, did you see the life I’d lead? Did you see my father disown me? Or did you see Tessa, dying for a chunk of change?” (*Prophecy*)

Such was our introduction to Cassandra. The character (portrayed by Tracy Scoggins) was on-screen for less than forty minutes and appeared in only four episodes of *Highlander: The Series* (*Prophecy*, *Comes a Horseman*, *Revelations 6:8*, and a cameo in *Archangel*). Yet even with this limited exposure, Cassandra generated some of the most heated discussions and some of the longest on-going debates among Highlander fans.

Why does this woman fascinate us so?

At first glance, Cassandra has some of the trappings of a Mary Sue: that annoying and dreaded caricature of an unbelievably wonderful woman. Cassandra is beautiful (of course) and possesses prophetic powers and a form of hypnotic control. Her name has special meaning. She is older than Duncan and has unusual influence on him. She has sex with Methos, Kronos, and Duncan. She changes the relationships between male characters (Methos and Duncan, Methos and Kronos, even Duncan and Joe).

Yet Cassandra fails the Mary Sue test in critical ways, and her amazing failures are even more irritating than her amazing abilities. Why does she ask Duncan to kill Roland? Can’t she take care of herself? Why is she still so angry about the Horsemen? Shouldn’t she get a grip and get a life? Why does she forget her sword in the hotel room? How can she be so stupid? Why doesn’t she kill Methos when she has the chance? Doesn’t she have a mind of her own?

Why didn’t she, why hasn’t she, why can’t she ... the constant questions are basically one: What’s wrong with her?

The answer is simple: Cassandra is a woman.

She is an old woman—a woman of the Bronze Age, the Dark Age, the Victorian Age; a woman of the 1950s and ‘60s and ‘70s. She was thoroughly trained in how to please a man, and she has spent three thousand years living in societies that catered to men’s desires and rewarded women who manipulated men. She learned those lessons well.

She is a betrayed woman—a woman who loved and trusted and then was deeply hurt by a man. She finds it difficult to trust again.

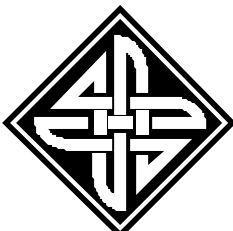
She is a lonely woman—a woman who spends centuries by herself, sometimes reaching out for affection in inappropriate ways. She is always shown in relationship to men, never by herself, never even speaking to another woman on screen.

She is an impotent woman—a woman who has abdicated her power, who does not take responsibility for her own actions, who waits for a man to help her.

She is an angry woman—a woman who realizes she was manipulated before and wants to be taken seriously now. She hates the men who hurt her and used her, who made her feel stupid and worthless, who ignore her, and she hates herself as well.

She is, above all, a human woman—a woman who makes mistakes and does foolish things, who sometimes lets her emotion cloud her reason, who wants to be loved and to give love in return.

Cassandra is not just a woman; she embodies the stereotypes of what society decrees a woman should be. As a Bronze Age Slave, Cassandra is the woman long deemed perfect: obedient and sexually available, nurturing



and forgiving, self-sacrificing in the extreme. As the Witch of Donan Woods, Cassandra is the woman society has come to expect: seductive and manipulative, yet passive and unable to defend herself physically. Her only weapon is her voice. As the avenging Fury, Cassandra is the woman to be feared, the nightmare, the hag: angry, aware, and ready to kill.

Cassandra is not unique. Throughout history and even today, many women have been silent and obedient, have tried to be the perfect daughter, the perfect wife, the perfect mother. Many have been betrayed or have been beaten or raped. Many are lonely or have poor self-esteem, and have been ignored or dismissed at times. All have made mistakes and have regrets; all want love in their lives. Many women have given up some of their control over their lives in return for different types of protection. And many women feel angry—angry at society, angry at men, and angry at themselves.

Cassandra is the woman we have been, the woman we no longer want to be.

Women are changing, society is changing, and Cassandra needs to change, too. Indeed, part of our irritation with her is sheer impatience. She's three thousand years old! Why hasn't she grown up yet?

If we move into the realm of myth, again the answer is a simple one: Cassandra is a symbol.

She is a symbol of what women have been forced to be. In patriarchal societies, women are not allowed to be fully adult or even fully human; they are expected to remain childlike and dependent their entire lives. The role of women is enforced by custom and law and is reflected in religion and myth. The once-independent Goddess with three facets—Nurturer, Creator, and Destroyer—is shattered, and each fragment is demoted to being mother or daughter or wife of a more powerful God. Women can no longer lay claim to holiness or wholeness; they are stunted into isolated roles as Slave or Witch or Fury—mutilated pieces of the original divine.

The fifth season of *Highlander* showed us some of Duncan MacLeod's journey to integrate the Dark and the Light within himself, and it showed us some of Cassandra's journey as well. Cassandra cannot become fully adult and fully human—cannot become fully Woman—until she integrates the three aspects of the Feminine within her soul.

In the Bronze Age, Cassandra is the innocent in white, the Maiden brought by Death to new life. At first reluctant, eventually she accepts the role of Nurturer as her duty and her joy. But unlike Persephone, who ruled as Queen of the Underworld and was consort to Hades, Cassandra is not an equal. She is a slave. Instead of a crown and a wedding ring, she dons a necklace and a single bracelet, a chain around her neck and a shackle on her wrist. When she realizes her status, she rejects the role. The necklace and the bracelet are removed. She kills Death's brother and escapes alone into the night. Her innocence and her childhood are gone, and she has claimed the power of the righteous Destroyer as her own.

Thousands of years later, Cassandra has matured into the Creator in red and green and brown, the Matrix of blood and life and earth, an unclothed woman bathing unashamed in a forest pool. A protective mother-figure and a lover, she is sexuality in both its forms. Yet, following the norms of patriarchal society, she misuses this awesome power, bargains and teases instead of shares. Not only does she manipulate others, she also enslaves herself, allowing the words of an ancient prophecy to become her religion, to dominate her life and to control her every move. In Seacouver, the chains around her neck are back, and she wears bracelet-shackles on both arms. This time, they were not gifts from her master; she put them on herself. And this time, she fails. She does not become the Destroyer she needs to be; her

Hijad: "One day, you will surpass my simple skills.."
(*Comes a Horseman*)

Duncan: "Did you kill all those people?"
Methos: "Yes. Is that what you want to hear?" (*CaH*)



Duncan: "Cassandra! I want him to live!" (*Rev 6:8*)

Will you kill him, Duncan?
Can you kill him?
(*Revelations 6:8*)



Cassandra to Methos: "I never loved you!" (Rev 6:8)

Methos: "One of a thousand regrets MacLeod. One of a thousand regrets." (Rev 6:8)



Duncan: "Killing can't erase what happened. Only living can do that."
Cassandra: "Nothing can do that--nothing." (Rev 6:8)

I know who I am now.
(Revelations 6:8)

Champion fights the battle for her.

After the Voice of Death is vanquished, Cassandra appears once more in simple white with no jewellery, the Maiden reborn. Instead of being chosen by Death, Cassandra chooses life in the arms of her Champion, again naked and unashamed. The Prophecy is completed; she wants to begin anew.

She cannot. Her recent failure still haunts her, and when she discovers her ancient enemies are alive, she goes too far and allows the Destroyer to take over her soul. There is no hint of magic now—her visions are never mentioned, and her Voice no longer works—she has cut herself off from her creative side. Dressed in red and black and grey, she pursues the guilty as Fury personified—grudging, vengeful, and unceasing.

Yet Cassandra does not kill. Her Champion demands a boon of her—the life of Death. We cannot know what thoughts go through her mind as she stands over her former master, a double-bladed axe in her hands, the two of them alone on a barren island amidst stagnant black water. We cannot know why she makes the choice she does. We know only that she drops the weapon and walks away, once more alone, but this time going through the shadows to the light of day, leaving death behind.

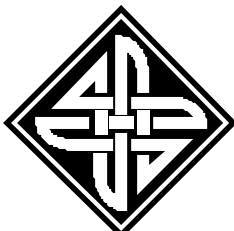
Where does she go? What is she doing? These questions are not answered, for *Highlander* is the story of Duncan's journey, not hers. We catch only a glimpse of her in *Archangel*, when Richie reminds Duncan of the Prophecy, and we hear Cassandra's words again. "An evil one will come, to vanquish all before him. Only a Highland child, born on the Winter Solstice, who has seen both darkness and light, can stop him."

Cassandra has also seen the darkness and the light. Like Duncan, her challenge is to accept the darkness as part of herself, and yet not be overwhelmed. The strength of the Destroyer needs to be tempered by the mercy of the Nurturer and balanced by the power of the Creator. Only then can she succeed in becoming Woman as woman ought to be—fully human and fully adult, accepting both power and responsibility, a giver of life and a bringer of death, an equal and complementary partner to Man.

Does she succeed? We do not know. But it is fitting that her journey is not shown as completed, for neither is our own.

I wish her well.

(Janeen has participated in several spirited discussions and lively debates about Cassandra on various e-mail lists, and she is the founder of the Cassandra Wolf Pack. About two-thirds of her thirty fanfic stories feature Cassandra in some way. All Janeen's stories can be found on her webpage at <http://users.erols.com/darkpanther/>.)



The Many Roles of Methos. Rie Natalenko

Introduction.

As the hero journeys along his path to success, he encounters many others along the way. Some of these guide him, some try to stop him, some give him information, some oppose him, some show him that he is no better than others, some he is unsure of - are they friend or foe?

In Duncan's journey, there are many who fill these roles in his life. One of these is Methos. But what role does Methos play? It is a simple question to answer, really - for in Duncan's journey Methos plays all of these roles. At times he is one, at times another, and sometimes he is filling several of these roles at once.

To understand how he does this, let us look in detail at each of the roles in turn.

1. The Mentor

The Mentor is usually someone who is older than the hero, who has seen more and who understands more. Methos fits the archetype in that sense, perfectly. The Mentor teaches, is wise, he gives the hero advice, steers him to choose right over wrong, acts as a conscience. Some of these things we can immediately identify in some of Methos' actions. Others we wonder about.

One of the things a Mentor does is to aid or train the hero, to teach him.

In the first conversation that Methos ever has with MacLeod, he suspects that Duncan wants to ask him if he 'finds any sense to it, any purpose.' He seems to be offering his services as a mentor - but he doesn't offer any answer. On many occasions he doesn't offer advice if asked for it - when Richie, in *The Messenger* asks directly for words of wisdom, he says 'no', for example, claiming he is not a mentor, and saying he is sorry if this disappoints Richie. He makes jokes about his role of Mentor, saying, for example, in *Indiscretions* 'I am very old and wise' - but is he, in fact making fun of himself, or is he merely stating the truth? He challenges Duncan, 'It doesn't matter what I say, does it? I've only been alive for 5000 years, what would I know about it?' (*To Be*). At the end of the series (*Not To Be*), however, it is the role of Mentor in Duncan's life that he thanks Methos for: 'You did teach me something. You taught me that life's about change. About learning to accept who you are, good or bad, and I thank you for that.'

Often his teaching is in the form of action, rather than words. In *Chivalry*, he has to kill Kristin. In *Forgive Us Our Trespasses*, he has to shoot Duncan, and in *To Be* he has to shoot and break the rules for Duncan to learn.

Another part of the role of the Mentor is to give gifts - actual gifts, symbolic gifts, or gifts of wisdom. In the first episode in which they meet, *Methos*, he offers Mac the most important gift he can - his head, his life, his strength to defeat Kalas. He gives Duncan the gift of his time when he could have been with Alexa - to save Duncan from the dark quickening and take him to the holy spring (*Deliverance*). In the same episode, he gives Duncan the gift of sanity, himself, his life returned - symbolized by the returning of his sword. In *Archangel* he once again gives Duncan the gift of life - he refuses to take his head after Duncan has killed Richie. And again, in *Not To Be* he gives Duncan the gift of life - by refusing to allow him to become a sacrifice.

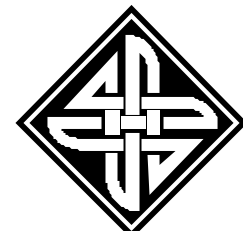
Most of the time, it is the gift of wisdom that he gives to Duncan. He

Methos: "Would I lie to you?"
Kronos: "Have you ever done anything else?"
(*Comes A Horseman*)

Cassandra: "He's done nothing but lie to you. That's all he ever does."
(*Comes A Horseman*)

Duncan: "Why did you lie to me?"
(*Comes A Horseman*)

Duncan: "There are times I really don't like you."
Methos: "Sometimes I don't like myself." (*Valkyrie*)



Kronos: "You can either lose your head. Or you can join me."

Methos: "Since you put it that way . . . Welcome back, brother."

(Comes A Horseman)

Joe: "Just what is so entertaining?"

Methos: "MacLeod tussling with another of his, um, moral dilemmas."

(Valkyrie)



Methos: "It is the ultimate in arrogance to think that one person can alter the course of history."

(Valkyrie)

Methos: "I say... let friendship thrive." (Methos)



passes on the useful tenets by which he lives. This is one of the things we often see Methos doing for Duncan - although they are sometimes cynical comments, sometimes offhand, they are nevertheless freely given to aid the hero on his journey. 'Live, grow stronger, fight another day' (*Methos*), 'You can't keep her here forever' (of Claudia in *Timeless* - interesting, because it parallels what he must face himself with Alexa), 'It's about sacrifice' (*Finale 2*), 'It is the ultimate in arrogance to think that one person can alter the course of history' (*Valkyrie*), of the 'other Methos' he is either delusional or a fraud' (*The Messenger*), the Spanish inquisition story in *The Messenger* - the man who kept his integrity but died screaming in agony. - the real value of integrity, Chivalry etc...

'You cannot fight my battles for me, MacLeod' (*Methos*), 'we rewrite history so we can live with it' (*Through a Glass Darkly*), 'peace and harmony, don't say you haven't fantasized about that?' (*The Messenger*), 'accept it', 'what happened, happened' (*Forgive Us Our Trespasses*), 'you are all dying' (*Timeless*), 'people die. Immortals die' (*To Be*), 'The Christians were happy to face their fate. Afterwards the only happy ones were the lions' (*Finale 2*), 'Life is about change. Civilizations rise and fall' (*Finale 2*), 'History makes men, men don't make history' (*Valkyrie*), 'good and bad, we are all both' (*Forgive Us Our Trespasses*), and 'we all have mistakes to forgive' (*Forgive Us Our Trespasses*).

Often Methos plays the Devil's advocate. Methos understands enough to play with Mac, to let him think it through and come to his own conclusions. For example, in *The Messenger* he says 'do nothing' so that Mac will think it through and act.). In *Judgment Day* Duncan is saying he won't go back for Joe. We suspect Duncan doesn't mean it, but it is when Methos agrees that Duncan shouldn't, that Duncan decides that he, in fact, should.

'Give him room, let him make his own mistakes' goads MacLeod into actually doing something (*Chivalry*).

The advice or comments are often presented in a comic way, combining the roles of Mentor and trickster, e.g. 'get someone in' (*Chivalry*), or 'I spent years losing my conscience only for him to go finding it again' (*Judgment Day*).

The gift that the Mentor gives is often one of friendship or protection, and Methos offers this to Duncan on many occasions. 'You are too important to lose' (*Deliverance*), 'I didn't know if you could beat him. It's a chance I couldn't take' (*Methos*), or 'I would rather you survived' (*Chivalry*). He reveals himself to Christine to protect MacLeod in *Finale 1* and in *Forgive Us Our Trespasses* he even goes so far as to fight Mac's battle for him.

Mentors often provide the hero with important information, and Methos does this in *Through a Glass Darkly*, when Duncan comes to Methos for information on other immortals. He provides other information that he is able to when it is needed, 'this is a dark quickening' (*Deliverance*).

Mentors provide the hero with support and motivation. In *Deliverance*, for example, Methos tells Duncan that he is not alone - Sean Burns is with him. Of course, Methos is also with him, giving him strength and motivation to continue to fight the dark.

In many ways, the Mentor represents the self for the hero - but the wiser, nobler, more god-like aspects of the self. One may ask if this ever applies to Methos, who always seems so much less heroic than Duncan, but then one recalls his words in *Valkyrie*: 'There is an answer - the real question is whether you're ready for it.' Then he points out to Duncan the bottom line about him judging Ingrid. However, he leaves the answer to the question 'who judges me?' to Duncan.

A Mentor often acts as a conscience - and this is clearly one of Methos' roles where Duncan is concerned: 'If she'd been a man, she'd have been dead 300 years ago.' (*Chivalry*), 'we all have things in our past we wish we hadn't done. I know I do.' (*Through a Glass Darkly*). He makes Duncan consider whether the end justifies the means, 'you believe it, you just don't want to hear it.' (*Valkyrie*). He teaches by example, 'If I judged him worthy to die, then I judged myself that way too' (*Rev 6:8*) - but Duncan doesn't always learn from that. For example, in *Forgive Us Our Trespasses*, Methos has to ask, 'Are you playing the hero or being the martyr?'

Finally, it is the job of the Mentor to point out what is right and wrong to the hero, and Methos does this. In *Deliverance* he leads MacLeod to the right path. In *Judgment Day*, he risks revealing himself to the Watchers while trying to point out to them what the Watchers ought to do. Methos certainly plays the role of Mentor to Duncan and others, often while pretending he is not doing so, or when categorically denying it.

But that is part of his charm.

2. The Threshold Guardian

As a hero travels his road, he encounters many obstacles. At the gateway to every adventure often stands a threshold guardian, whose job it is to stop the hero from embarking on the adventure if he isn't ready - to test the hero to ensure that he can endure the trials ahead. Methos often takes on this role. He does this in several ways - either by giving direct advice, by acting to stop Duncan doing something, or by playing devil's advocate, suggesting that Duncan do the opposite of what is necessary, allowing Duncan to see that the suggested course of action is a foolish one.

Many times, Methos takes on the role of an obstacle that Duncan must face. He tries to stop him from taking on whatever problem is facing him. Sometimes I feel he is right, sometimes I feel that he is wrong.

For example, we are right behind him when he tries to stop Duncan from killing Sean Burns (*Deliverance*). In *Through a Glass Darkly* he warns Duncan not to go in search of the Immortal. He does it by just one word 'MacLeod' but it is evident what the warning is all about. Later in the episode he states it more clearly, 'Getting involved with this guy is a mistake.' He tells Duncan he shouldn't be involved in *Judgment Day*. In *One Minute to Midnight* he suggests Duncan go away - 'Bora Bora's very nice this time of year.' Methos steps in and offers a way of stopping Duncan in *One Minute to Midnight* - by identifying himself with the Watchers and saying it is their problem - 'we have to stop this' 'I wear one of these too'. In that episode, he also tries to stop Joe from getting involved too far, from entering the Watcher's hideout. He tells MacLeod to let Richie make his own mistakes (*The Messenger*). He tries to stop Mac from interfering in what Ingrid is doing, 'Let's get out of here' (*Valkyrie*). In *Forgive Us Our Trespasses*, he actively stops Duncan from fighting in the gardens - he shoots him - then he fights Keane for Duncan.

In *the Modern Prometheus*, he acts as threshold guardian for both Duncan and Byron, trying to stop their confrontation. He tells Byron 'you are not ready for this', and Duncan, 'would you be Lord Byron's murderer?' He tries to convince Duncan not to take Byron, not to blame Byron for Mike, to think about the music and poetry. In *To Be*, we see Methos as the archetypal threshold guardian - 'don't go MacLeod. It's a trap MacLeod.'

Another role of the threshold guardian is to test the hero, and there are occasions when we see Methos doing precisely that. In *Through a Glass Darkly*, he tells Duncan not to trust people, not to take anything for granted. 'Lure him outside and kill him. End of problem.' In *Forgive Us Our Tres-*

Methos: "What Keane hates you for, happened. Nothing you do is going to change that. You accept it. It's part of who you are."
Duncan: "We talking about me now?"
(*FOOT*)

Methos: "I spent years losing my conscience, only for him to go and find it again."
(*Judgment Day*)

Methos: Hey, grab a beer, there's a cold one in the fridge.
Duncan: Yeah, I know. It's my fridge. (*Messenger*)



Methos: "Absolutely not!" (*Archangel*)

Byron: "Do you want a tombstone that says, 'He Lived For Centuries?' Or do you want one that says, 'For Centuries He Was Alive?'"
Methos: "You're not listening to me. I don't want a tombstone."
(*The Modern Prometheus*)



Duncan (to Methos):
"Oh, I forgot. We're
talking to the only guilt-
free man in the western
world." (*Valkyrie*)

Methos: "The times were
different, MacLeod. I was
different. The whole
bloody world was
different." (*CaH*)

Duncan: "You owe him!"
(*Judgment Day*)

Methos: "He's a genius."
Duncan: "He's pathetic."
Methos: "Very easy to
think that way. You ever
starve to death,
MacLeod? Byron feels
hunger like that every
day....
(*Modern Prometheus*)

Joe: "Hey, where you
goin'?"
Methos: "Next stage
outta
Dodge." (*Indiscretions*)

passes, the scene in the gardens in which Methos explains that everyone contains good and bad, is a test for MacLeod - which he fails in Methos' eyes. So he shoots him! Usually the hero has to recognize the test and either overcome or ally with the threshold guardian, and this is exactly what happens in *Judgment Day*, when Duncan asks Methos why he is there. Methos replies 'I owe him one' and they join forces.

Threshold guardian is certainly one of the roles Methos plays in Highlander.

3. The Herald

The role of the Herald is to issue challenges, bear messages and announce changes. Heralds often bring information, which the hero must act upon. They motivate the hero to change whatever he is doing and to face the changed circumstances. Methos often takes on the role of the herald - introducing Duncan to what lies ahead. In *Finale 1*, when Mac asks why Joe is there, Methos tells him, 'I called him.' Things have changed within the Watchers.

A Herald issues challenges. In *Timeless*, the challenge is to Alexa: 'spend the time you have left dying...or living.' In *Deliverance*, Methos is the herald of change when he takes Duncan to the Holy Spring. The challenge here is to fight with his inner self and for good to win over evil. In *Valkyrie*, the challenge is different again. Here, Duncan hesitates to act, 'I don't know how to stop her.' He says. Methos then issues the challenge 'don't you?'

Methos often is the one to announce that circumstances have changed, for example, in *Finale 2*, 'you know the Watcher business we were handling without any help?' and 'Clancy is dead and so is Christine Saltzer' he also announces the changes within the Watchers in *Judgment Day*.

Methos certainly is the bearer of messages. He tells Duncan that Kristin is in town (*Chivalry*) and that Richie is with her. He tells Duncan that Cochrane's student is missing (*Through a Glass Darkly*). He announces that Joe has been caught by the Watchers and is on trial for treason (*Judgment Day*). He tells Duncan, 'Shapiro thinks it was you.' (*One Minute to Midnight*). He gives Duncan the information on 'The other Methos' - and he says what he knows about the impostor (*The Messenger*). In *Archangel* it is Methos who informs his friends, 'Millennium theory is nothing new' and he goes on to discuss the 'Saviour myth.' And it is Methos who tells Joe the story of Morgan Walker (*Indiscretions*).

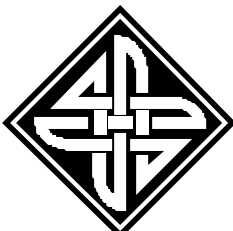
Methos is often the catalyst that pushes Duncan into the adventure, who motivates Duncan. Sometimes he does this directly, but at others he does it by playing Devil's advocate, suggesting that Duncan not act, which encourages Duncan to act.

'What about Richie?' he says, and he goads Duncan to do something (*The Messenger*)

Finally, it is often Methos' comment or piece of information that gets the story rolling. He says of Claudia in *Timeless*, 'and does she know?' - which tells us she is immortal, and it is Methos who introduces the idea of the Methuselah stone (*Methuselah's Gift*).

4. The Shapeshifter

The archetype of the Shapeshifter is a difficult one to grasp, usually, because the Shapeshifter is usually someone who changes over the course of a story, or who appears to be one thing and is, in fact, another. With Methos, it is not such a difficult concept to grasp. We never really know who Methos is, and nor does Duncan. Methos changes throughout the se-



ries. Adam Pierson is not the same person as Doctor Benjamin Adams, who is not the same person as the Bronze age Methos. It is hard to know who is the real Methos. There is even someone who pretends to be Methos, who tries to take on the role of mentor to the immortals. But Methos is elusive, his character is elusive. And this is not surprising for a 5000 year old man.

We are constantly asking ourselves who Methos is *really*. In *The Messenger*, Methos is faced with asking himself what he has achieved in 5000 years. If all he has achieved is to survive, is that enough? He admits that he has had many personae:

'Lawyer, Doctor, Indian Chief - I've got paperwork to cover it all' (*Valkyrie*)

The image he tries to put forward of himself is vague:

'I'm just a guy' (*Finale 1*)

'Why would I tell the truth' (*Finale 1*)

MacLeod says 'I never know when you're kidding' and he replies 'part of my charm' (*Through a Glass Darkly*). Sometimes we get the impression that he loses sight of who he is, himself. 'I'm 5000 years old. I don't know who I am any more' (*One Minute to Midnight*).

Nobody is sure of him, even his closest friends. Joe says,

'I know MacLeod. I know who he is, what he is, but you....' (*Indiscretions*) and later, when Methos has convinced Joe he is a 'buddy', Joe reveals his own deceptions then recognises those of Methos 'Buddy, my ass!'

For MacLeod, he never discovers who is the 'real' Methos, but he comes to terms with it. He accepts that Methos is the sum of all his personae. At the end of the series, when he tells Methos what he has learned from him, he prefaces it with, 'Even though I don't know who or what you are....' (*Not To Be*).

A Shapeshifter changes constantly especially from the point of view of the hero. At times he opposes the hero and at times agrees with the hero. This is Methos exactly.

In *Methos* and *Finale 1* he plays Adam Pierson, the innocent grad student. It is merely one of his many personae. In *Finale 1* he adopts the role of the fool for the watcher superior, although we know he has his own agenda. In *Chivalry*, he changes from the innocent to the aggressor. In *Rev 6:8* he shows how different he was in his past.

He hides out in the watchers, playing a role as a mortal. Duncan tries to insist that he chooses, that he can't have it both ways: 'you're either one of them or one of us' (*One Minute to Midnight*), but nobody is sure of which choice Methos has made. Duncan, certainly, is not always sure of Methos. In *Methuselah's Gift*, Duncan questions his motives about the stone, about Amanda. In *Till Death* Methos says he must have 'lost his mind' to go along with Duncan - to change his habits - but of course, he is always changing his habits. He alters facts - as in *Judgment Day* when, trying to save Joe - he tells the story of the journal written by Methos' watcher who knew and was friendly with Methos.

In *Comes a Horseman*, Methos is called a 'survivor' and it becomes evident that he has used different personae to survive as long as he has. He says 'I'm all for choice', 'you don't know me' and 'It wasn't me MacLeod' - all statements which serve to confuse the issue about his real nature. Joe refers to 'our Methos' as someone who wouldn't act in the way Cassandra describes. Methos has changed. But there are layers of change.

'I'm not like that anymore' he says to Cassandra, 'I changed.'

'No', she replies, 'You pretended to.' What is pretence and what is real here? As Methos says to Mac, 'Times were different. I was different.'



Joe: "Will you turn the car around?"

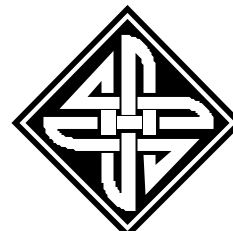
Methos: "Gimme one good reason.?"

Joe: "Because we're going the wrong way!"

Methos: "I beg to differ! The bullets are back that way!" (*Indiscretions*)

Methos: "MacLeod? He's my friend."
(*Comes a Horseman*)

Duncan: "When he [Methos] rode into a village, there was life; when he rode out, there wasn't. ... I'm talking about a bunch of marauding bastards that burned & raped across 2 continents. They butchered innocent women & children, Joe. ... This is different. Because he loved it. Because he had pleasure in killing." (*CaH*)



Methos: "You try living one year knowing that your time is running out, knowing that however much you train, whatever tricks you have, you still lose!" (*Timeless*)



Methos: "Well, who the hell is Chubby Checker in the grand scheme of things anyway?..." (*Comes A Horseman*)

Kronos: "I didn't know you had a heart. Does it hurt?" (*Comes a Horseman*)



The hero, through the Shapeshifter, must find a balance and accept the conflicts within himself. Methos helps Duncan do this by emphasising the Shapeshifter role. In *Through a Glass Darkly*, he says of Bonnie Prince Charlie, 'Does it matter what he was really like? Surely it's the legend that matters.' Duncan says that it's the truth that matters. This comment reflects on Duncan's view of Methos - he is after the truth. In *Not To Be*, after shapeshifting in the world without Duncan into a modern horseman persona, it is interesting that Methos actually dresses as one of O'Rourke's men in order to rescue his friends, to save Duncan's life.

Methos is willing, however, to take on the guise of the enemy to save MacLeod. It is arguable that he does that throughout *Comes a Horseman* and *Rev 6:8* - he sides with Kronos to ultimately save the world and to save MacLeod. He acts against his own desires ('I liked Silas') for the greater good. However, the episode is cleverly constructed so that it is not altogether certain which side he is on and why. He says he goes with the winner - but does that mean that he goes with MacLeod - the ultimate winner, even when it appears he is going with Kronos? The viewer is never sure. MacLeod is not sure. Kronos is not sure. He says to Kronos 'I've changed' but he also says, 'Would I lie to you?' and Kronos answers, 'Have you ever done anything else?' Cassandra says, 'He's done nothing but lie to you. It's all he ever does.'

She claims 'He's not your friend, he's no-one's friend.' Methos admits, 'I have been many things MacLeod', and Mac asks, 'Who are you now?' But there is no answer to that. Mac wants to know, 'What game are you playing?' To Silas, also, Methos is a Shapeshifter. He says 'I am not your brother' and 'You don't know anything about me.'

The role of Shapeshifter brings suspense in a story - the question is always there as to how the hero will react. In *Methos*, the very first time the two men meet, the question is always there - what will Methos do? In *Methuselah's Gift* - how will Duncan react? In *Comes a Horseman* and *Rev 6:8* - what will Duncan's response be to Methos' revelations?

Methos is the ultimate Shapeshifter. And with someone who has lived for 5000 years, it is hardly surprising.

5. The Shadow.

The Shadow archetype is the representative of the dark side, the side the hero must oppose in order to succeed in his quest. The shadow represents evil, or the repressed things in the self. The shadow is a manipulator, a villain, an antagonist. The role of the shadow is to give the hero a worthy opponent to face in order to create tension.

Methos, on several occasions, represents philosophical positions that are in direct contrast to those of MacLeod. In *Chivalry*, he kills Kristen, saying that he was born long before the time of Chivalry. In *Comes a Horseman* he is portrayed as acting without mercy, without fear, without conscience. 'Killing was all I knew.' He was 'Death' - and the problem for MacLeod was not that he killed, but that he took pleasure in killing - 'I was good at it.'

How are the visions in *Not To Be* are to be interpreted - as an alternative truth, or as Duncan's fears for his friends? Methos is seen as potentially an evil Immortal - one who Duncan judges as worthy of death. He is the dark mentor in *Not To Be* - and he has no hesitation in killing his friends. In this, he is the representative of Duncan's guilt - the guilt of killing innocents (*Forgive Us Our Trespasses*) and of killing his friend and student. Methos here represents the unexpressed, unrealised, rejected aspects of the hero's personality. He has killed innocent people - but so has Duncan...

Duncan does not want to accept what Methos has had to do in order to

survive over the millennia. In a certain sense, Duncan may be afraid that in order to 'survive' he may have to act in a similar way. Duncan wants to be the moral, upright immortal who always plays by the rules. However, in *Not To Be*, he breaks his own rules when he breaks his promise to O'Rourke. And at the end, he says to Methos that he has learned that you have to accept who you are, good and bad - incorporate into your personality those aspects of the shadow that are normally repressed.

In the *Not To Be* visions, Methos' treatment of Joe is amoral, cruel, as is his treatment of Richie. He acts without a conscience. MacLeod sees himself—or we are meant to see MacLeod—as Methos' conscience. When they fight in *Not To Be* he denies the existence of the hero. When Duncan says, 'I'm Duncan MacLeod of the clan MacLeod' Methos replies, 'Never heard of you'. They reflect the dual nature of good and evil. It is hard to tell them apart - they wear the same clothes - brown trousers, black coat. They mirror each other - they both contain the essence of good and evil. This is an interesting reminder of the way they mirrored each other's actions in *Comes a Horseman* at the car—and it emphasises the final lesson that MacLeod claims to have learned—that there is good and bad in everyone.

6. The Trickster

Methos often plays the role of the trickster - the comic relief. The trickster role is one that allows the ego of the hero to be cut down to size. The trickster provokes laughter, points out stupidity, folly, hypocrisy. And tricksters bring about healthy change. Methos is often cast as the trickster. He has a multitude of good one-liners to reduce the intensity of the lesson, however serious, which Duncan is learning.

Methos' role in *Till Death* is the epitome of the trickster archetype - he takes on the role of the Immortal trying to take Robert's head. He jokes with Duncan, plays tricks on Duncan's friends and on Duncan himself. He helps Duncan change Gina's feelings so that she can reconcile with Robert - and, of course, it works.

Methos' lines often serve as comic relief, or to bring Duncan down to size: 'If you die, Amanda will be free to date' (*Finale 2*), 'give me the barge' (*Till Death*), 'where's your sense of drama?' (*Till Death*). He makes smart, cynical remarks about life, and in many episodes has all the great lines (*The Messenger*, *Valkyrie*). When we first meet him, he seems to take on the role of trickster from the start, saying that if it's the 18th March, it must be 200 years since he took a head. He is a joker, and he continues to be right through to the last adventure we see him in: 'Your pants are on fire' he says, in *To Be*. When asked by Joe why he insists upon the jokes and the tricks he plays, he answers, 'I'm easily amused' (*Indiscretions*).

He often jokes to relieve the seriousness of the situation, as with his comment, 'your pants are on fire.' His light-hearted comments in *Timeless* about the nose and the accent lighten the burden of Alexa's knowledge that she is dying. In *Indiscretions* he banters with Joe as they hitchhike, trying to get to Joe's daughter in order to save her: '12' 'who's counting - 11 anyway.'

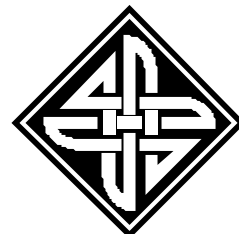
Humour has the added ability to show that we all - heroes and everyone - have common bonds. Methos, 'just a guy', links all people through all time in this common humanity. His discussion with Joe of his feelings for Alexa shows us that we are all the same (*Timeless*). He brings reality into the most amazing adventures: 'six of us in a rowboat and no facilities' (*till death*) and his story about the vomitorium in *To Be*: 'we ate, we drank, we vomited'. He links the past and present with a healthy view about everyday trivia (*Comes a Horseman*), his examples to Joe in *Indiscretions* when he

Methos: "Just because I don't like to fight doesn't mean I can't." (*Indiscretions*)



Methos: "I love good guys."
(*FOUT*)

Duncan: "You know, I don't know who or what you are, Methos, and I know you don't wanna hear this, but you did teach me something. You taught me that life is about change, about learning to accept who you are, good or bad - and I thank you for that." (*Not To Be*)



Methos: "Only you and Joe know that I am Methos, the immortal. To the rest of the world I am still Adam Pearson, mild-mannered Watcher." (*Chivalry*)

Duncan: "Do you think it's easy, killing a woman you've held in your arms? A woman you've made love to?"

Methos: "Take it from me. It's easier than dying. Look at me MacLeod. I didn't last 5,000 years by worrying about anyone but myself."

Duncan: "Really! Could have fooled me." (*Chivalry*)

Methos: (pointing to her sword) "Pick it up."

Kristin: "Who the hell are you?"

Methos: "A man who was born long before the age of chivalry. Pick it up!" (*Chivalry*)

Methos: I have been many things, MacLeod

Duncan: And who are you now?

(*Revelations 6:8*)

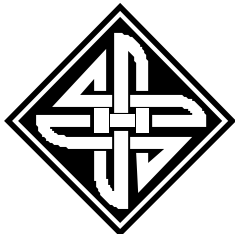
says, 'we make a really good team', his comment about the follies of youth, 'look at disco' (*The Messenger*) and he makes us laugh with his own attitude to life, 'I think I'll buy some socks.' All these examples show the common humanity of all people through all time - and link immortals with ordinary human beings. They help us laugh at ourselves.

Methos uses humour to point out to MacLeod his follies. In *Comes a Horseman*, he says, 'I know when to disappear' - he is pointing out to Duncan the folly of seeking out another, potentially dangerous, immortal. When he tells the story of the lions and the Christians, we know he is telling Duncan how silly he is being.

The trickster is often seen as one who affects the lives of others and remain unchanged themselves. One wonders if this is indeed the case with Methos. Did Duncan affect him? It is a good question. Maybe we will never know.

So what is Methos? A trickster? A mentor? A threshold guardian? A herald? A Shapeshifter or a shadow?

I think the answer must be, overwhelmingly, 'all of the above.'



Who Is Connor MacLeod?

Bridget Mintz Testa

If we look at Connor MacLeod's resume, it's pretty darn impressive:

- Defeated the Kurgan
- Won The Prize
- Saved humanity from radiation poisoning
- Defeated Kane
- Won The Prize (again)

But wait, you say. How could Connor have won The Prize twice? And for that matter, how could he have won The Prize "even once" and then shown up at Duncan MacLeod's place a few years later, in a world with many surviving Immortals, both good and evil?

Hmmm. Obviously, there's a bit of ... discontinuity ... between Connor's world in the three *Highlander* movies vs. the world of the series. Can we work out a way to resolve that discontinuity?

No, we can't. So, to explain who Connor MacLeod is, we must focus not on his deeds, but on the one thing that remains constant - his character.

A crucial facet of Connor's character is revealed the first time we see him in *Highlander 1*. He sits, alone and separate, in shouting, sweating crowd in Madison Square Garden. The thousands of people surrounding him are focused on a tawdry wrestling match, but Connor seems oblivious to it all - alone, isolated, and distant.

In the next few moments, we get a chance to see just how alone Connor is. He leaves the stadium, disappears into the parking lot, and faces a deadly enemy in a fight to the death - with swords. Yet Connor does not initiate the duel. His opponent, Fasil, calls out "MacLeod," and Connor turns to him and says, "Wait." But Fasil doesn't wait. He presses his assault. When forced to fight, Connor smiles a little, then fights hard, without hesitation. And when the fight is over, he shows no mercy to his enemy. As soon as Fasil is disarmed, MacLeod beheads him.

In these first brief moments of *Highlander 1*, we have learned a few things about Connor MacLeod. He is alone, both when he is in the midst of a crowd and when he fights his adversary. He seems to have no great desire to fight, but when confronted, he fights hard, without hesitation. And he does not flinch from the final act - killing the enemy.

In his role as warrior, we see these characteristics of Connor again and again. When he must fight, he fights with everything he has, he fights to win, and he shows no mercy to opponents who mean to kill him. Against Clan Frasier, in his first battle in 1536, though he denies being frightened, we know he must be. Yet he does not hesitate, and during the battle he complains to his friends, Angus and Dugal, that no one will fight him. When the Kurgan arrives on his great black horse, the young Connor says, "Mother of God!" and we can tell he is terrified. Yet he stands against the Kurgan. When Connor battles the Kurgan again in the twentieth century, he doesn't hesitate - and he's not frightened any more. It's the same with the Immortal Kane in *Highlander 3*. Though Connor has no wish to return to New York and take up his sword again, he goes because he must. And when the time comes to take Kane's head, Connor doesn't hesitate.

Yet we see repeatedly that Connor never kills for the sake of killing. There's Fasil, of course, who Connor tells to wait. There's a moment during Connor's training when Connor has his teacher Ramirez at his mercy - and Ramirez knows it. But instead of taking his teacher's head, Connor holds

I'm a friend of Duncan's ...
from the old neighbourhood.
(*The Gathering*)

Connor: "Hey! I know you
loved her, but you can't
keep them from dying. They
all do. Men kill men. We kill
each other." (*The
Gathering*)

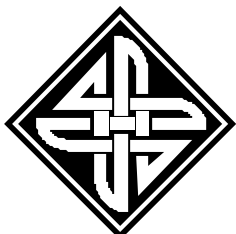


Connor: "There can be only one--remember that rule?"
(*The Gathering*)



Connor: "Do you think we ever lived like this, like a tribe, together, with a common language, a reason & a name for every living thing? Ever once belonged somewhere--a time, a place, however briefly?"
(*The Gathering*)

Makano: "The sword has its own nature, highlander. It can be the gate either to heaven or hell...this is for you to decide...the real power is to fight and to overcome without fighting...to win empty-handed." (*HL3*)



out his hand and calls Ramirez brother. Another such moment occurs in *Highlander 3*, when he disarms another teacher and has a chance to take his head. But Connor tosses away his sword and refuses. The teacher, a powerful sorcerer, says, "Not even for the power of illusion?" And Connor says, "Not even."

If Connor doesn't take that much joy in killing, why does he fight? In *The Gathering*, Connor explains to Tessa, "The last Immortal will have the power of all the Immortals who ever lived - enough power to rule this planet forever. If that last one is one like Slan, then humanity will face an eternity of darkness." This is the same lesson that Ramirez taught Connor and that Connor surely taught Duncan.

Later in *The Gathering*, when Connor goes to fight Slan, Tessa says, "You don't have to go." Connor replies, indicating himself and Duncan, "We don't have a choice." Thus, it seems clear that Connor fights to keep The Prize out of the hands of men like the Kurgan, or Kane, or Slan Quince. Of course, in the case of the Kurgan, Connor must want a little revenge. After all, the Kurgan killed Ramirez and raped Connor's wife, Heather. And Connor obviously had a grudge against Slan, since Connor tells Duncan he's headhunting for Slan. But overall, Connor fights because he must - as a protector of humanity - not from bloodlust or even a desire to win The Prize.

It's a heavy burden, and it could create a man who is dull, joyless, and humorless. But Connor is none of those things. He shows this when he's interrogated by Lieutenant Moran about Fasil's beheading. Connor's a murder suspect, but of course he's not admitting anything. Moran presents Fasil's Toledo Salamanca broadsword to Connor and asks, "Know what that is?" Connor leans forward, takes a good look, then says with complete innocence, "A sword?" A moment later, Moran suggests his theory of Fasil's murder: Connor met Fasil in the parking lot to buy Fasil's broadsword, they argued over the price, and Connor took his head. Connor offers his own sarcastic theory: "This Fasil was so upset by the lousy wrestling tonight that he went down to the basement and in a fit of depression, cut off his own head."

Connor's ironic humour is evident in duels, too. During a *Highlander 1* flashback to 1783, Connor is about to duel with a mortal named Bassett. Connor is so drunk he can't stand up. At one point, his powdered white wig covers his eyes, and Connor exclaims, "Christ, I've gone blind!" After Connor has been impaled a number of times by the unfortunate Bassett, Connor at last staggers to his feet, raises his hand, and says, "Please, sir, stop, I beseech you! I apologize for calling your wife a bloated warthog, heh-heh-heh, and I bid you ... good day!"

In Connor's first twentieth-century encounter with the Kurgan, while the Kurgan is busy tossing Connor around like a rag doll, Connor mutters, "Nice to see you again, Kurgan." Later, in the church, Connor laughs out loud when the Kurgan calmly says he wants Connor's head. But without a doubt, the definitive proof that Connor not only has a great sense of gallows humour but stays cool in a crisis comes near the end of *Highlander 1*. Brenda Wyatt faces the Kurgan, weaponless, after smacking him in the back with a pipe to keep him from killing Connor. She is alone, with the Kurgan towering over her and Connor nowhere in sight. The Kurgan's blade slashes down to kill her, and suddenly Connor's katana halts that deadly arc. As the two men stand with swords crossed, Connor smiles at Brenda, and says wryly, "What kept you?"

Connor's love for Brenda in *Highlander 1* and for Alexandra Johnson in *Highlander 3* is proof that Connor isn't a joyless man. This is true even though he resists involvement with women with almost as much passion as

he displays when he finally surrenders and lets them in. Connor's first true love is his bonnie Heather. She asks him if he will stay with her forever, and Connor replies, "Aye, love, I will." And he does, even though Ramirez tries to convince him to leave her so that he won't be shattered by her death. Many years later, when Heather dies in his arms, Connor is shattered. The pain of Heather's death drives all of Connor's later relationships with women. He doesn't want to fall in love again, only to watch them die. So he's abrupt and rude, and he bluntly tells them to keep away from him. But it doesn't work.

Women keep chasing Connor; at first for the secrets he keeps (and perhaps in part because of his distinctive good looks and singularly sexy voice). Later, they chase him because they sense his terrible loneliness and vulnerability, and because they can't help but fall in love with him. And Connor, though he denies it, wants to love and be loved. So when women such as Brenda (*Highlander 1*) and Alex (*Highlander 3*) finally breach the secret of Connor's Immortality - finally penetrate beyond the barriers of isolation and aloofness and rudeness into the passionate heart of the man - he can't resist them any longer. All his barriers fall, all at once, and Connor MacLeod, lover, is revealed.

Long before this revelation, we have learned that Connor is a friend who gives and inspires tremendous loyalty. Though everyone else in the clan turns on Connor when he revives for the first time, screaming, "Burn him! Burn him!" his friend Angus prevents Connor's burning and convinces the clan to banish him instead. Connor says, "I'll ne'er forget you, Angus." And Connor never does.

In the twentieth century, Connor hasn't seen his friend Sunda Kastigir in a hundred years, but the two men walk off together, arms around each other's shoulders, obviously planning to get drunk and relive old times. It's not something two Immortals would do if they were worried about each other's intent. In *Highlander 3*, an Immortal friend even sacrifices his own life by going to the guillotine in Connor's place.

These aren't Connor's only friends. In *The Gathering*, the one and only time we see the two MacLeods together, it's obvious that Connor and Duncan share a close, deep, loyal friendship.

But their relationship, as depicted in this one priceless episode, goes far beyond friendship. Connor found Duncan after Duncan had revived from the dead and been cast out from the clan. Connor told Duncan who and what he was, taught him the rules of The Game, and taught him out to fight. "Who would I be if Connor MacLeod hadn't found me?" Duncan says to Richie Ryan in *Courage*.

Who, indeed? Duncan was raised by his parents and his clan to be a man of honor, courage, and compassion. But Duncan the Immortal was - in no small way - shaped by his first teacher. As that teacher, Connor's own love for humanity and compassion for mortals must have served as powerful examples for the student, Duncan.

The bonds between Immortal teachers and students are often strong, but Connor and Duncan also share the bond of clan and brotherhood. While the true origin of Immortals is shrouded in mystery, two men raised in the same culture, with the same name, the same heritage, the same language, the same beliefs - are they not brothers in every respect but parentage? Ramirez called Connor brother, and we may be sure that Connor also called Duncan brother, even if we don't see it. Indeed, the two MacLeods are the only Immortals (that we know of) who can actually claim living Immortal relatives.

Connor definitely is the older brother in the relationship, with all that

Connor: "There was a woman. Sarah. A long time ago. You could be her."

Alex: "Who are you?"

Connor: "I am Connor MacLeod of the Clan MacLeod. I was driven from my home in Glenfinnan on the shores of Loch Shiel over four hundred years ago. I have wandered the world ever since. And I cannot die." (*HL3*)

Tessa: You didn't say goodbye

Duncan: We never do. (*The Gathering*)

Duncan: "Connor taught me everything I needed to know to survive as an immortal, the rules, the tactics needed to win."

Connor: "As once someone taught me." (*The Gathering*)



implies. In *The Gathering*, Connor obviously still considers Duncan to be his student and a protected younger brother, no matter how good a swordsman Duncan may be, no matter how many years Duncan has survived alone. Connor's reasons for showing up at Duncan's home are a little unclear in the English version of *The Gathering*. However, the French version shows that Connor comes because he thinks Duncan has been out of The Game too long to be capable of fighting a killer like Slan. Connor is there to protect Duncan, whatever Connor's own reasons might be to "headhunt" Slan. When Duncan won't agree to let Connor fight this duel for him and argues, Connor slugs him and goes anyway, protecting his student, clansman, and brother at the risk of his own life.

Connor also feels right at home correcting Duncan and giving him orders. In the presence of Tessa and Slan, Connor directly orders Duncan to "Let the boy go," referring to Richie Ryan. Connor shows up unannounced the next day and lectures Duncan severely for not telling Tessa the whole truth about Immortality. In the flashback to the island, where Duncan is building a cabin on Holy Ground, there are hot words between the two about Duncan's efforts to leave The Game, and Duncan tells Connor, "I'm not asking for your permission." And that suggests, of course, that in the past Duncan very well did ask for Connor's permission.

The two men compete the same way loving brothers do, too. When they spar in Duncan's warehouse, they enthusiastically cross swords, but they also exhibit plenty of macho humour. Connor claims Duncan has merely scratched him in their practice. Duncan replies, "You look more like a pin-cushion to me!"

Even while they compete and even while Connor still plays the teacher, it's clear that the two MacLeods love one another. When Connor finds Duncan grieving for Little Deer in the American West of the 1870s, he grieves with Duncan and helps him put her to rest. And in the end, when Slan is dispatched, Connor also discounts Duncan's wishes to leave Tessa, to protect her from The Game. As a kinsman and friend, Connor knows Duncan needs Tessa to be happy. Because Connor wants Duncan to be happy, Connor does what he chooses and takes Tessa to Duncan's island.

Who, then, is Connor MacLeod? He is a courageous warrior, a protector of mortals, a reluctant but passionate lover, and a loyal and worthy friend. He lives alone, resisting love, yet fights legendary duels so that mortals can live in light instead of darkness.

Connor MacLeod, epic hero, is a true prince of the universe.

(Thanks to Nina Geiger and her trivia group Highlander TAG for the list of Highlander: The Series episodes which mention Connor, to Johanne Briere for the translation of the dialogue in the French version of The Gathering, and to Janeen Grohsmeyer for her invaluable comments.)

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Some Handy Web Links and Addresses

Aeternus Methos

The French fanzine on Highlander
505 Champ de la dame, 38210 Vourey, France.
AMethos@iname.com
Fanzine on line : <http://perso.club-internet.fr/egerard/aeternus/>

Roger Bellon

PO Box 46-2030, Los Angeles CA 90046-2030
<http://www.belchant.com>

The Jim Byrnes Appreciation Place: <http://jbap.org>
2588 El Camino Real D-357, Carlsbad, CA 92008-1290 USA.
Dail42rt@aol.com
<http://diversions.simplenet.com/jbfc/>

Claymore The Official HL Club of the UK

C/- Elaine Nicol, 107 Cairnswell Ave., Halfway, Cambuslang.
Glasgow. G72 8SP, Scotland.
Compuserve :- 100425.1552@Compuserve.com or
ElaineN@Compuserve.com

Anthony De Longis Fan Club

PO Box 323, Burbank CA 91503-0323, USA
The Anthony De Longis webpage: www.delongis.com
The Anthony De Longis Fan Club: members.xoom.com/adlfc/

The Gathering The Official Highlander Fan Club

PO Box 123, Arora CO 80040-0123, USA
<http://www.dwarflander.com/fanclub.htm>

Highlander DownUnder The Official Highlander Fan Club of Australia

PO Box 198, Brisbane Albert St QLD 4002, Australia
<http://www.hldu.org/>

The James Horan Fan Club:

4 Starboard Lane, Patchogue, NY 11772, USA
<http://www.jameshoran.com>
There is presently no fee to become a member.

Lisa Howard Fan Club (official)(online club)

email: lhfc@lisahoward.net
PO Box 15295, Irvine CA 92623-5295, U.S.A.
<http://www.lisahoward.net>

The Peter Hudson web page, Deborah Okoniewski,

<http://www.geocities.com/Hollywood/Picture/6098/index.html>

PEACE The Adrian Paul Fan Club

<http://members.aol.com/peaceapfc/index.html>
U.S, Canadian and non-European residents write to: PEACE-APFC, P.O.
Box 4593, North Hollywood, CA 91617
PEACEAPFC@aol.com. (For club business only)



European residents write to: James Thompson, PEACE-APFC, P.O. Box 519, Bromley BR2 9WX, England
Email: 100746.3114@Compuserve.com.

Valentine Pelka Fan Club

P.O. Box 16181, Lubbock, TX 79490-6181, USA.
<http://www.geocities.com/hollywood/hills/5573/pelka.html>

Marcus Testory Appreciation Society:

<http://members.tripod.com/~MTAS/index.html>
No membership fees or newsletter.

Peter Wingfield Fan Club

PO Box 4472, Ithaca NY 14852-4472, USA
pwfc@sonosphere.com
<http://www.lightlink.com/hilinda/pwfc>

1. Highlander-The Series: Bellchant Music, Inc. Home Page

The Home Page of 'Highlander-The Series' Composer Roger Bellon.
<http://www.bellchant.com/>

2. Highlander: The Series Credits - Highlander:

Highlander: There Can Be Only One! Credits for Season 1 Credits for Season 2 Credits for Season 3 Credits for Season 4 Credits for Season 5 Credits for Season 6 <http://www-personal.umich.edu/~jmh/highlander/>

3. Highlander-The Series

His name is Duncan MacLeod, the Highlander. He was born in 1592 in the Highlands of Scotland and he is still alive. He is immortal. The only true official site.... <http://www.rysher.com/highlander>

4. Highlander: the Series

Highlander: the Series, Adrian Paul info, Cast Bios,
<http://www.mbay.net/~family/highland.htm>

5. Dragon Lady's Kinky Linkys

Highlander the Series and Movies Links On the Web.
<http://www.geocities.com/Hollywood/Set/7680/>

6. Highlander: The Official Site

Welcome to the ALL NEW Highlander: This is the STORE.
<http://www.highlander-official.com/>

7. DCE's [Highlander - the series page](#)

Site contains quotes, images, sounds and more. Some great collages. <http://www.dlc.fi/~dce/hl/index.html>

8. Highlander

Contains character and actor info, episode summaries, extensive galleries, sounds and movies, and more. <http://www.yauger.simplenet.com/highlander>

9. The Ultimate Highlander Link Page

Info --> The Ultimate List Of: Highlander Links. Constantly there will be an ever-growing list of links to Highlander pages.

<http://www.geocities.com/Area51/9198/links/highland1.html>

10. The Book of Darius

This site contains stories and histories, facts and fantasy, lore and legends related to Darius, the Immortal priest of Highlander the Series.

<http://www.fortunecity.com/tattooine/leguin/165/index.html>

11. Highlander's Hole in the Web

Home page with various items about Highlander The Series and The Movies including links including a brief coverage of G5.



<http://www.geocities.com/Hollywood/3739/highlander.html>

12. highlander music Ltd and Highlander Web

Highlander music is one of Scotland's premier music distributors and retailers on the web. on line streaming music with the hear before you buy option. [Http://www.highlander-music.co.uk/index.html](http://www.highlander-music.co.uk/index.html)

13. methoslvr's Kronos Page

Devoted to the character of Kronos, this site contains screen captures, publicity photos, and links to other Kronos sites.

<http://www2.cybernex.net/~laurena/kronos1.html>

14. Highlander: The Series" 2nd Season immortals List - Immortals Archive.html

A gunfighter in the Old West who got drunk and lost his head.

<http://ieva05.lanet.lv/~pm80030/highla/immort/immort2.html>

15. Highlander -The Series

Still and video files from Ryshers: <http://www.rysher.com/highlander/theseries/stillandvideogallery/season2.html>

16. Highlander-The Series" An Immortal Tradition

Here is a view of the music man Roger Bellon – his history and bio.

<http://www.bellchant.com/html/series.html>

17. Methos: Our Blue-Faced Love God!

The world of Methos, aka Adam Pierson, played by Peter Wingfield, from Highlander the Series. <http://worship.to/methos>

18. Highlander Web Magazine

Highlander Web Magazine. Probably Scotland's leading independent on line publication. <http://www.highlanderweb.co.uk/>

19. Highlander: The Series - A retrospective

Introduction to a work in progress.

Highlander <http://carmel.simplenet.com/retro/index.htm>

20. Highlander Hunks Multimedia Postcards

Send a Highlander Hunks Multimedia Postcard. The gorgeous guys and gals from Highlander:The Series, Highlander:The Raven and Highlander:the Movie yours to send free and fast.

<http://members.aol.com/kimlgt2/cards/cards.html>

21. A visitor guide to film and TV locations in Scotland

Braveheart, Hamish Macbeth, Highlander, Local Hero, Loch Ness, Rob Roy and many, many others.

<http://www.scotlandthemovie.com/>

22. Welcome to Quink's Links - the only Highlander Bookmark you will ever need. <http://www.darkmage.net/quink/quinklinks/links.html>

23. Gemma MacWench's wonderful links to all current and timely Highlander information and/or links.]

<http://www.geocities.com/Area51/Shire/7526/index.html>

24. A beautiful site that takes you on a virtual tour of Scotland - including Glenfinnan. <http://www.celtvisions.org/index.html>

