

# Highlander Down Under 4

## Welcome

Welcome to our fourth Highlander DownUnder convention. We're delighted to have you all here and hope that you'll thoroughly enjoy the weekend from start to finish.

*Highlander* continues in many forms, not least of them our enduring enthusiasm and loyalty. That we're all here once again, greater in number than ever, attests to *Highlander's* quality and its ability to maintain its intrigue and stimulation. The journey of Duncan MacLeod is as engrossing today as it was in 1995, when we first thought of holding an Australian convention.

We know that you will all join us in welcoming our Guests, Peter Wingfield, Elizabeth Gracen, James Horan, Maureen Russell, Roberta Brown and Contessa Ippolita Douglas Scotti Di Vigoleno. We're going to have a lot of fun together. And what a line up for the world's smallest *Highlander* convention! It's even been suggested that we phone the Guinness Book of records and lay claim to the Attendee: Guest ratio record! We stand at approximately 21.66 attendees per Guest. There's got to be a team sport in there somewhere!

This weekend, we will be doing what Highlander DownUnder cons have become famous for: having a great time. We'll be stepping happily into the *Highlander* universe and walking with friends, sharing our love of the show, our appreciation for the wider places it's shown us and the new paths it's opened for many of us. We're going to be true blue, dinky di and unabashed *Highlander* lovers. We'll be revisiting the *HL* and *Raven* Series, exploring the long awaited *Highlander: Endgame*, visiting modern Japan and ancient Egypt with the Methos Chronicles, veering slightly to call in on old friends in 19th century Spanish California and of course, looking toward new *Highlander* horizons.

Thank you all for joining us at HLDU4. A great many of you have travelled far to be here and we intend to make sure your trip has been more than worthwhile.

Sonja and Carmel

### RULES OF THE GAME:

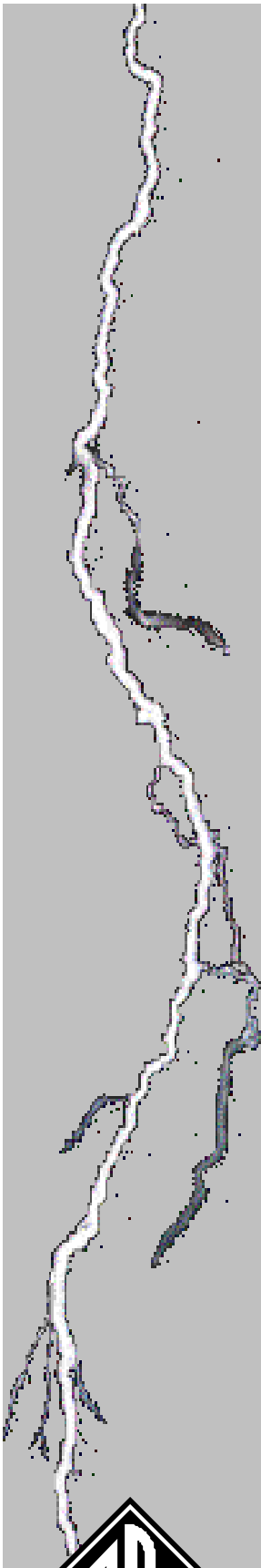
1. The Convention floor is a non-smoking area.
2. Please wear your badge at all times.
3. No Highlander convention would be complete without its swords, but for courtesy and safety **all bladed weapons MUST remain sheathed at ALL times** except by prior arrangement.

**Highlander and its characters belong to Davis-Panzer Productions.  
Highlander DownUnder is an official fan club  
authorised by Davis Panzer Productions.**

#### Editorial Team

Sonja van den Ende, Sonia Hines, Carmel Macpherson

**Cover Art by Pagan**



## Acknowledgements

Our weekend would not have been possible without the almost daily efforts of Jody Anderson, Annie Christie, Fran Koerner and Paul Macpherson. They are champions all.

### Our heartfelt thanks also go to:

- ◇ Peter Budd who rushed home from working cons in the US to be our MC.
- ◇ Jill Craig for once again managing our merchandise table.
- ◇ Bernice Cuffe for her superb banners
- ◇ Martin Engeler at TripleO Travel for smiling through countless midnight calls.
- ◇ Aine Gliddon and Nancye Elliott for always being there
- ◇ Sonia Hines for nurturing our conbook.
- ◇ Our day managers, Carmel Hodda & Heather Wright for making it all work!
- ◇ Kathy Murray, who deserves goddess status.
- ◇ Our hard working AV team, Tash Natalenko and Tim Wood
- ◇ Pagan (another goddess) for her tireless generosity and her superb artwork.
- ◇ Kevin Sheehan for hours at the wheel and assistance with equipment.
- ◇ Judi Southwell for assistance with our competitions
- ◇ Tam Smith for helping to radiate that aura of welcome HLDU wants to be known for.

### Our thanks for their generosity towards our fund-raising and their time to:

Kelly Andrews, Roberta Brown, Nadia Cameron ('Rebecca'), Ian Paul Cassidy ('Cracker Bob'), Josh Davis, Elizabeth Gracen, MaryLee Holzheimer, James Horan, Christophe Lambert, F. Braun McAsh, Bill Panzer, Adrian Paul, Peakviewing, Cassidy Rees, Maureen Russell, Roger Saunden (Miramax/Buena Vista), Contessa Ippolita Douglas Scotti Di Vigoleno, Village Roadshow, Peter Wingfield,

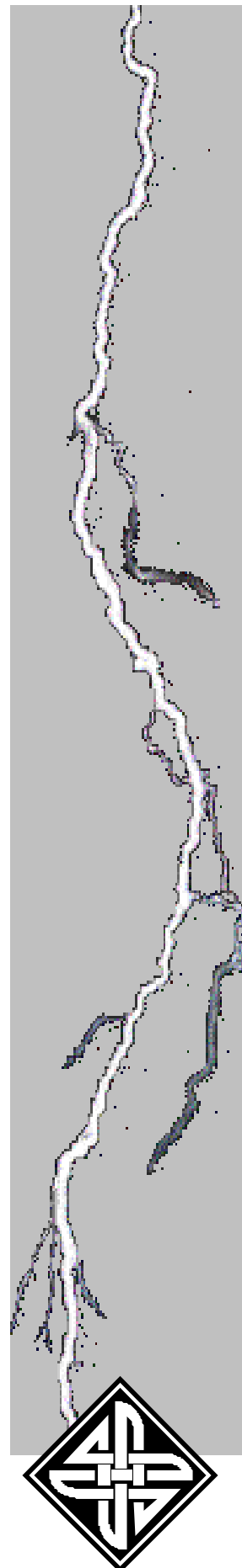
### Our thanks also to:

Gail Allen (VPFC), Robert Anderson, Anne-Claire de Benoist, Maroussia Biancheri, Big John Brierly, Nancy Burdick, Sandy Cohen (PWFC), els, Eng, Carol Forster, Merrie Gail, Gayle, Jinny Gillen, Debbie Gonzales, Janeen Grosmeier, Anthea Hawdon, Jenny Haas, Kathleen Hinck, Nora Jones, kamil, Pam Laity, Jean MacArthur, Tricia McKinlay, Lee Martin, Pam Mitman, Deb Morgan, Karen Scott, Sharranoelle, Bev Shihara, Helen Small, Margie Stephenson-Richman, Greg Taylor, Rachel Trench, the Vortex team, Roberta Willson-Murray.

To all our volunteers, those who helped in the lead up and those who help now to bring the weekend to life! You are the essential ingredient!

A great many wonderful people have helped to bring this weekend to life. If we have missed anyone, it is not because we don't appreciate you deeply, but only because the pre-con lead up can turn an organiser's brain to Swiss cheese.

Carmel and Sonja



## Friday

12.00 Registration opens (*Terrace*)

**1.00 Sword Class** (*Terrace*)

Lessons with Roberta Brown

or **Queen of Swords video** (*Burke and Wills*)  
(Peter Wingfield in *Vengeance*)

**2.00 Behind the Scenes on Highlander** (*Burke & Wills*)

Dailies with Maureen Russell

**3.00 Sword Class** (*Terrace*)

Lessons with Roberta Brown

or **Queen of Swords video** (*Burke and Wills*)  
(Elizabeth Gracen in *Counterfeit Queen*)

**4.00 Behind the Scenes on Queen of Swords** (*Burke & Wills*)

Dailies with Roberta Brown

5.00 *Day program close*

6.00 The Gathering—(*Mercure Hotel lobby*)

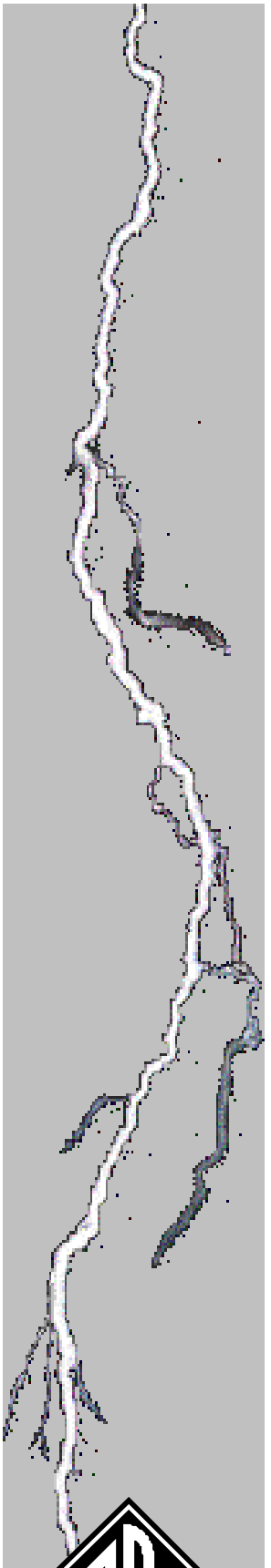
6.30 The Journey—(*walk to Dendy Cinema*)

**7.00 The Prize—Endgame: The Premiere**

Highlander: Endgame Cocktail Party and Premiere  
(*Dendy Cinema, George Street*) Entry by ticket only

### Convention Auction Rules

- Bids are in Australian dollars.
- Items are to be paid for on collection
- Bidders are welcome to pay for multiple items in bulk, but anyone wishing to do so should make prior arrangements.
- All auction accounts must be finalised by the close of the convention.



## Saturday

*Videos continue in Burke and Wills*

8.00 *Registration Opens*

**9.00 Opening Ceremony** (*Burke & Wills*)

**9.30 The Class of 2001** (*Terrace*)

**10.00 The Continuing Journey of Duncan MacLeod** (*Burke & Wills*)  
Carmel Macpherson

**11.00 James Horan** (*Burke & Wills*)

**12.00 Behind The Scenes on Highlander** (*Burke & Wills*)  
Dailies with Maureen Russell

1.00 *Lunch*  
(*Videos continue in main room*)  
(*Highlander games in Terrace*)

**2.00 Elizabeth Gracen** (*Burke & Wills*)

**2.30 Elizabeth Gracen and Peter Wingfield** (*Burke & Wills*)

**3.00 Peter Wingfield** (*Burke & Wills*)

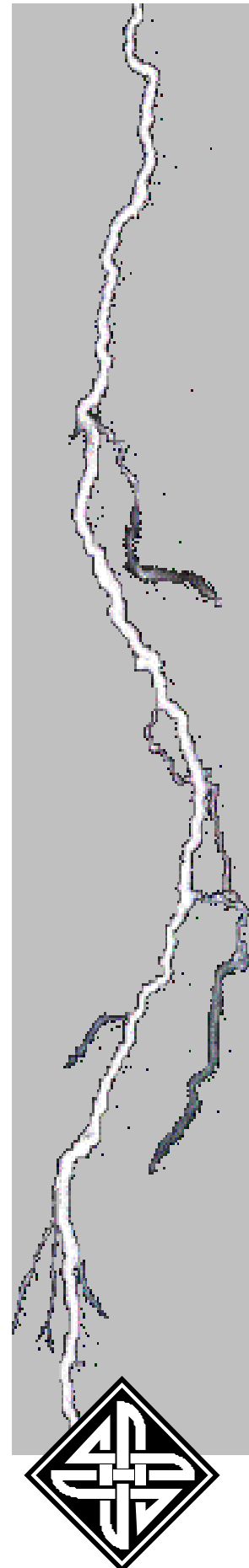
**3.30 Auction** (*Burke & Wills*)

**4.00 Autograph Session** (*Terrace*)  
or  
**Queen of Swords Dailies** (*Burke & Wills*)

5.00 Close of day program

6.30 Queen of Spades River Cruise open for boarding  
(*Eagle Street Pier*) Entry by ticket only

**7.30 Queen of Spades River Cruise**  
Entry by ticket only



## Sunday

*Videos continue in Burke & Wills*

**9.30 Falling Over On The Job—Life on the stunt team**  
Roberta Brown (*Burke & Wills*)

**10.00 Creating The Fight Scene** (*Burke & Wills*)  
Roberta Brown, James Horan, The Contessa Ippolita

**11.00 Autograph session** (*Terrace*)

**12.00 The Immortal Chef** (*Burke & Wills*)  
The Contessa Ippolita, Elizabeth Gracen

1.00 *Lunch*  
(*Videos continue in main room*)  
(*Highlander games in Terrace*)

**2.00 Auction** (*Burke & Wills*)

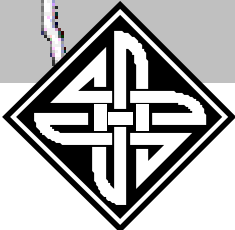
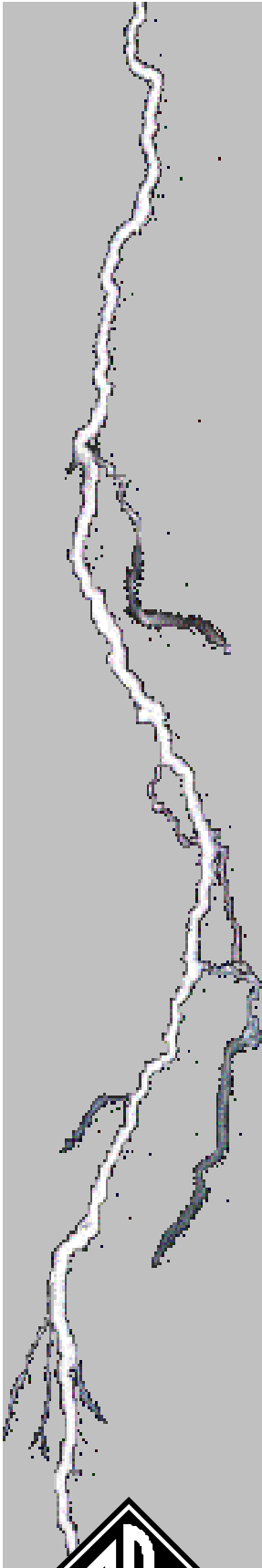
**2.30 Video Montages Recap and Judging** (*Burke & Wills*)

**3.00 Methos Gets His Own Show—*The Methos Chronicles***  
Peter Wingfield (*Burke & Wills*)

**3.30 James Horan** (*Burke & Wills*)

**4.00 Immortal Readings** (*Burke & Wills*)  
A special presentation by Elizabeth Gracen, Peter Wingfield

**4.30 Closing Ceremony**



## Peter Wingfield

Born in Cardiff, Peter trained as a Doctor at Brasenose College, Oxford and St. Bartholomew's Hospital Medical College. His drama training was at the National Youth Theatre in Wales and at the Guildhall School of Music and Drama in London. After playing a series regular in the cult TV hit, *Highlander: The Series*, Peter has been working in Central Spain on the new show from the Highlander team, *Queen of Swords*, where he worked once again with Valentine Pelka and David Abramowitz. Most recently he worked on Disney's *Return to Halloweentown* where he got to dress up as a frog.

### Television

*Medics* - "Alex" (1990), *Soldier, Soldier* - "Lt. Nick Pasco" (1990), *The Men's Room* - "Tom Walton" (1990), *Medics* (second series) (1991), *Six Characters in Search of an Author* - "Fourth Actor" (1992), *Trust Me* - "Paul" (1992), *Blisters* - "Josh", *Alun Lewis: Death and Beauty* - "Alun Lewis" (1992), *Lifeboat* - "Rufus" (1992), *Into the Fire* - "Karl" (1994), *Degas and Pissaro Fall Out* - "Philip" (1994), *Martin Chuzzlewit* - "John Westlock" (1994), *Nice Day at the Office* - "Barry" (1994), *Crocodile Shoes* - "Danny" (1994), *Murder in Mind* - "D. S. Pete Dyson" (1994), *A Very Open Prison* - "Dominic Casement", *Murder Most Horrid* episode "A Life or Death Operation", *Highlander* - "Methos" (1995-1998), *Over Here* - "Tully" (1995), *Noah's Ark* series one - "Tom Kirby" (1997), *The Sentinel* episode "Foreign Exchange" - "Scott Bruenell" (1998), *Viper* (1998) one episode - "Giles Seton", *Cold Squad* season 2, beginning of season 3 (Canadian) - "Simon Ross" (1998-1999), *Strange World* (1999 cancelled after 2 episodes aired) - "Shepherd", *Cold Feet* as a guest in two episodes, only one of which aired before the show was cancelled. (1999), *Stargate* - "Crossroads" - "Hebron/Tanith" (2000), *Queen Of Swords* - "Dr Robert Helm" (Oct 2000), *First Wave* - "Dr Rook" (2000), *Stargate SG1(Showtime)* - "Exodus"- "Tanith". (2000), *The Chris Isaak Show* (2001)- "Denver Lane", *Night Visions* (2001), *Return to Halloweentown* (2001), *The Wedding Dress* (2001)

### Theatre

*Point Valaine* (Noel Coward) at the Chicester Festival Theater-"Martin Welford" (1991), *The Rules of the Game* (Pirandello), directed by Jonathan Ken at the Almelda Theatre -"Miglioritti" (1992), *The Game of Love and Chance* (Marivaux), co-directed by Mike Alfreds and Neil Bartlett, which toured nationally before coming into the Cottesloe Theatre for a season until April 1993 - "Durrant" (1992)

### Film

*Antonia and Jane* - "Taxi driver" (1990), *Uncovered*, directed by Jim McBride - "Max" (1993), *The Man Who Used to be Me*, directed by Jeff Woolnough - "Mark Mason" (1999), *Highlander: Endgame*, directed by Doug Aarniokoski (2000)

### Radio

*Going Wrong* (BBC radio 4) -"Guy Curran" (1990), *The Archers* (BBC Radio4) - "Simon Pemberton" (1995-1996), *If You're So Clever, Why Aren't You Rich?* (BBC Radio4) -"Mark" and "Barry" (1996)

For more information: <http://www.pwfc.org>

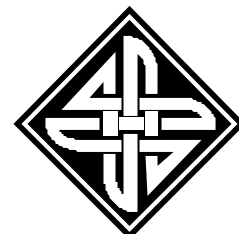
"You never really knew with him which side of the line he (Methos) came down on, and there were people who liked the character for his openness, sensitivity, his vulnerability, and there were people that liked the character when, in the flashbacks, you found out he was one of the Four Horsemen of the Apocalypse, the baddest of all bad guys."  
Peter Wingfield.  
*If Magazine. #25*

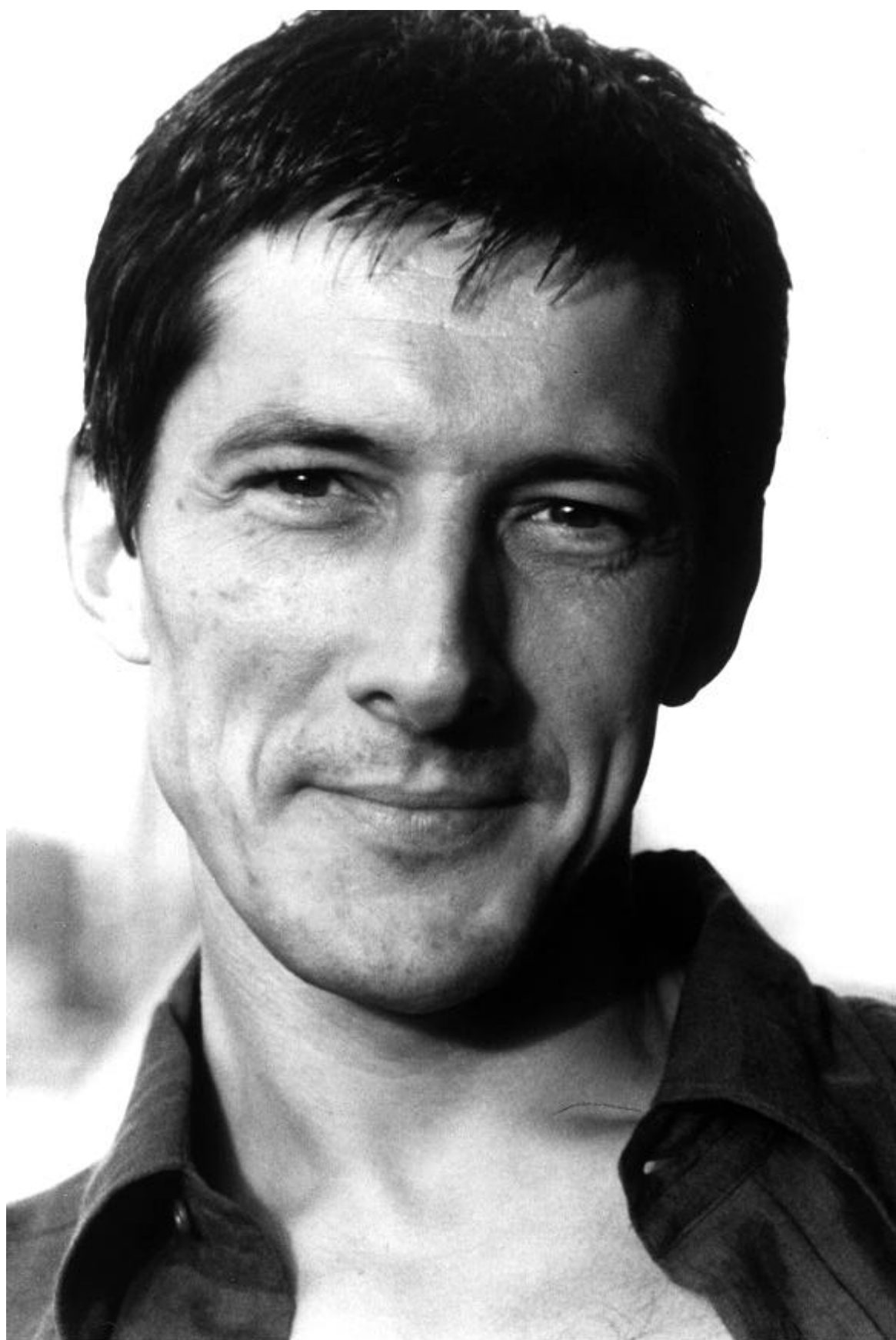
"My whole way of viewing the world is different - I view everything very scientifically, that's how I've been trained."  
Peter Wingfield.  
*If Magazine. #25*

"Highlander challenged, whereas most TV numbs you."  
Peter Wingfield  
*Chronicles '99*

"I guess on some level [Helm] comes out of Methos and the ideas that [Methos] as a character sparked in David and indeed, some of the other [*Queen of Swords*] writers who were involved with *Highlander*."  
Peter Wingfield.  
*If Magazine. #25*

'Then we get our own show!'  
*Highlander blooper tape.*







## Elizabeth Gracen

Elizabeth Gracen was born in Ozark, Arkansas and spent her early years in the nearby town of Booneville. She later moved to Russellville, Arkansas with her family, where she graduated from Russellville High School in 1979.

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 before moving to Hollywood to pursue a film and television career.

She made her professional feature film debut in *Three For The Road* with Charlie Sheen. She made her directing debut with 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.

After appearing as the recurring character, Amanda, for six years on *Highlander-The Series* Elizabeth once again stepped into the role of Amanda, the spirited Immortal jewel thief, on *Highlander: The Raven*. This year Elizabeth has guest starred in the syndicated series *The Queen of Swords* in the episode *The Counterfeit Queen*.

She has many creative interests, including developing a cooking/lifestyle series of shows with her dear friend the Contessa Ippolita and her art work.

Duncan (to Amanda):  
'Never seen you use a  
frying pan before.'  
*Legacy*

### Film

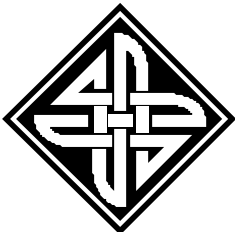
*The Queen of Swords*(2000), *Highlander: The Raven* (1998), *Kounterfeit* aka *Money Crush* (1996), *Extreme* (1995), *Expert* (1994), *Discretion Assured* (1993), *Final Mission* (1993), Sidney Sheldon's *The Sands of Time* (1992), *Lower Level* (1992), *Highlander: The Series* (1992-1997), *83 Hours '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)

### Television

*Murder, She Wrote* (1984) *A Quaking in Aspen*, *Highlander* (1992), *Murder, She Wrote* (1984) *Crimson Harvest*, *Fortune Hunter* (1994) *Alpha Team*, *Time Trax* (1993) *Death Takes A Holiday*, *Renegade* (1992) *Murderer's Row: Parts 1&2*, *The Flash* (1990) *Honor Among Thieves*, *Matlock* (1986) *The Madam*, *Strong Medicine* (2001).

"Darling, I've seen all his  
moves". Elizabeth  
Gracen (when asked  
about Amanda and  
Duncan sparring), *HLDU3*  
*Brisbane 2000*.

For more information: <http://www.elizabethgracen.org>



## James Horan

James Horan, perhaps best known to *Highlander* fans as the evil Immortal Grayson, originally hails from Louisville, Kentucky. He began his acting career while still in high school building sets as a volunteer at the Actor's Theater of Louisville. During his years at college, James continued to pursue acting roles as well as earning a bachelor's degree in English and a graduate degree in acting. After a season of summer repertory there were two less than stellar years in Hollywood, which ended in James heading back to his first love, the theatre, where he played several successful and well-received roles.

A real career break followed with James being cast as an unscrupulous lawyer on NBC's *Another World* in 1981. Several roles in daytime drama followed, along with guest appearances on many prime-time programs, including *Dynasty*, *Remington Steele*, *Werewolf*, *Hunter*, *The Commish*, *Highlander*, *Baywatch*, *Melrose Place*, *The New Zorro*, and *Walker, Texas Ranger*.

Having proven his singing talents in several musicals, James was approached while still appearing in daytime drama to create a cabaret act, which he has performed in both New York and L.A. at various clubs. He has also sung on the syndicated Joe Franklin Show, as well as The Image Workshop on Lifetime cable.

In leisure hours, the actor enjoys walking, working out, and reading, mostly books on metaphysics. He's a firm believer that your thoughts create your life, and this succeeds for the most part in keeping him upbeat. His charitable support includes such groups as Greenpeace, Amnesty International, World Wildlife Fund and Project Angel Food. James is single and a Sagittarian, born December fourteenth.

### Film

*Song of the Vampire* (2000) Dir. Denice Duff, *The Black Rose* (2000) Dir. Steven Rush, *Counter Measures* (1998) Dir. Fred Olen Ray, *The Power of Observation* (1996) Dir. Bob Kubilos, *Scannercop* (1993) Dir. Pierre David, *The Haunting of Seacliff Inn* (1993) Dir. Walter Klenhard,

### Television

*VIP* (1999), *Star Trek DS9* (1997) (Twice) *By Inferno's Light* and *In Purgatory's Shadow*, *Star Trek Voyager* (1996) *Fair Trade*, *Walker, Texas Ranger* (1996) *Miracle at Morgan Creek*, *Melrose Place* (1996), *Baywatch* (1993) *The Falcon Manifesto*, *Star Trek, TNG* (1993) *Descent Part II*, *Dark Justice* (1993) *Uncle Tony's Cabin*, *Star Trek, TNG* (1992) *Suspicious*, *The Commish* (1992) *The Sleep of the Just*, *Highlander* (1992) *Band of Brothers*, *Zorro* (1992) (Four times)

### Theatre

James had played many roles in his years in the theatre, most notably in New York. Some of his off Broadway experiences include: *Rattlesnake in Cooler* (1995) as The Doctor; *Duse, Duncan and Craig* (1991) as Gordon Craig; *The Dream* (1991) as RB; and *Twelfth Night* (1981) as Orsino.

James has also performed many other roles in repertory and regional theatre.

For more information: <http://www.jameshoran.com>

"For every action there is an equal and adverse reaction."  
*Band of Brothers*

Grayson (to Duncan): "Let's just say I'm a risk-manager. Keeping you neutral is simply good business."  
*Band of Brothers*

Grayson (lighting a cigarette): "I know...these things will kill me."  
*Band of Brothers*







## Roberta Brown

Roberta is both a fight director and an actress, trained in Boston at Brandeis University and in London, England at the Webber Douglas Academy of Dramatic Art. She has taught theatrical combat and swordplay at such places as Hollywood's Howard Fine Acting Studio, The Lee Strasburg Institute, Bogota's Teatro Libre, London's Webber Douglas Academy of Dramatic Art, the University of Southern California, West L.A. College, The Inosanto Academy, and the Westside Fencing Center, where she also teaches sport fencing.

Her European choreography credits include a British national tour of Twelfth Night, two European touring productions of *Richard the Lionheart*, *The Erpingham Camp* in London, and the film *God Only Knows*. Los Angeles credits include the award-winning L.A. premiere of *Fortinbras*, starring Billy Campbell, at the Howard Fine Theatre, *Romeo and Juliet* for Shakespeare and Friends, *Briar Patch* at the Ventura Court Theater, *Twelfth Night* at the Gascon Center Theatre, and a bullfight for FoFo's *Hasta La Muerte* at the Gascon. She has even choreographed a light saber fight at Hollywood's famous Magic Castle, where she also performs as a magician.

She served as swordplay coach on the films *Magic Island*, *Prince Valiant*, and *The Bacchae* (on which she also choreographed the bullwhip sequences) and has appeared as guest fight choreographer on *The Home and Family Show* and *The X Show*.

Among the actors Roberta has trained and coached are Billy Campbell, Tessie Santiago, Patricia Arquette, Lucy Liu, Bo Derek, Bob Goleck, and Patrick Fabian. This year, she choreographed a fencing bout, and doubled as an angel, for Columbia Pictures' *Charlie's Angels*, and you can watch her doubling television's Queen of Swords for swordplay, whip fights, and other combat in the new Paramount series!

### Film

*Deadlock* (Featured), *Fist of the Northern Star* (Supporting), *Dragon Fury* (Supporting), *God Only Knows* (Lead),

### Television (acting)

*The Queen of Swords* (Featured), *Melrose Place* (Featured), *Tonya and Nancy* (Featured), *Wings* (Featured), *Crimestoppers* (Lead), *The Bill* (Supporting)

### Fight Choreography

*Charlie's Angels* (Swordmaster / Double), *The Queen of Swords* (Double and Swordplay Coach), *Highlander: The Raven* (Double and Swordplay Coach), *A Walk in the Park* (Fight Choreographer), *Extra Hard* (Fight Choreographer), *The Home and Family Show* (Guest sword expert), *The X Show Show* (Guest sword expert), *Prince Valiant* (Swordplay Coach), *Magic Island* (Swordplay Coach), *Deadlock* (Swordplay Coach), *Slice of Life* (Guest Sword Expert), *TV Guide* (Guest Sword Expert)

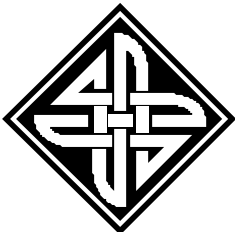
### Teaching

Roberta is also a respected teacher of swordwork with specialties in smallsword, broadsword, rapier and dagger/buckler, case of rapiers, foil, sabre, epee, scimitar, quarterstaff and bullwhip.

For more information: [www.westsidefencing.com/stagecombat.html](http://www.westsidefencing.com/stagecombat.html)

Duncan (on giving Richie his first sword): Take good care of it. Live with it. Make it part of you. It may be the only friend you have.'  
*Eye For An Eye*

Graham Ashe:  
'Personally, I would never use the Thracian Lunge on terrain like this. It was only meant for an uphill strike.'  
*End of Innocence*



## Maureen Russell

We are told that although Maureen 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, *Best of Highlander* is a 13-episode video set that includes approximately 3 hours of supplemental footage and a great book.

Maureen interviewed actors Adrian Paul, Stan Kirsch, Jim Byrnes, Peter Wingfield, Valentine Pelka, Marcus Testory, Richard Ridings, Michael J. Jackson and 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.

Maureen 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.

She 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?

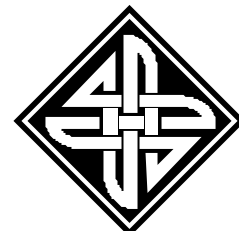
Personally, Maureen tells us that she has a great love of music, literature, and history and that she enjoys horse riding, hiking, and gardening. She is currently working on a book detailing the history of movie sword masters. Its working title is *Silver Blades of the Silver Screen*.

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

"I like to write non-fiction. And I like to tell the tales of real people doing real jobs. I want to share their passions and concerns and hard work with the reader." Interview, *Highlander Fan Central*

"Adrian's recall is amazing. He really does remember every shot. ..."Of course, I remember them; I lived them." Because not only was he directing the episodes, he was starring in them as well. Adrian is very talented and hardworking. The crew praises him most highly." Interview. *Highlander Fan Central*

"Dennis Berry walked over to me and said that on behalf of himself and all the crew he wanted to thank me for writing the "Watcher's Guide" and for telling the story of the men and women of Highlander. He explained that for them it was a real journey, a true labor of love, a family and something very special. They were happy that I was going to share their story." Interview, *Highlander Fan Central*







## Contessa Ippolita Douglas Scotti Di Vigoleno

Ippolita Douglas Scotti di Vigoleno of the Clan Douglas is an authentic Highlander: The Black Douglas were the first lords to join William Wallace in his revolt against English rule.

She has ancient Scottish origins but was born in Florence, Italy where she still lives with her beloved dogs and cats. The versatile Ippolita has been a chef, dog trainer, showgirl, actress and writer. She began her career modeling for famous Italian photographers and painters.

Her first notable appearance was in the movie *Noce di Cocco* in 1995, and most recently made an appearance in Ridley Scot's *Hannibal*. She is a familiar face to Italian television audiences through her appearances in many commercials. Ippolita also worked in Italian radio shows and in live performances as a Playboy Bunny. In 1999 she was cast in the main role of the avantgarde theatre show *Mon cher Wagner, signed Baudelaire*.

That same year in Florence, Ippolita met her dearest friend and partner in crime, Elizabeth Gracen. Not long after that they began to brainstorm and collaborate on the The Sweet Life project, an original cooking show about the adventures of The Immortal Chef. Also in 1999, Ippolita was delighted to be a winner at the National Erotic Poetry Festival.

In 2000, in between her long trips in America to visit with Elizabeth, Ippolita starred in the MTV shows, *Vertigo* and *Viruzz*, and was a guest on many Italian talk shows. At the moment she is acting in an Italian movie with Cosimo Frezzolini and Francesco Sonnati. These two young, talented actors and set designers also collaborate with Elizabeth and Ippolita on The Sweet Life cooking show. Ippolita also tours with her free jazz trio, reading Baudelaire's poems.

She also enjoys practising martial arts such as katana sword fighting and kung fu.

### Film:

*Noce di Cocco*,

### Television:

*Viruzz, Vertigo, Supergiovani*, and other guest appearances.

### Radio:

Radio pongo, Radio planet, Lady radio, Senza Filtro

### Theatre:

*Mon cher Wagner, signed Baudelaire, Femmes Perdus, Eutantimorumenos, The Vampire, Tristan und Isolde*

### Live shows :

20 performances as a Playboy bunny; *Anita Ekberg in the Trevi Fountain; The Last Che Guevara Letters to his Mother; Night Fairy; No one gets out alive.*

### With her jazz trio Bau-settete-dlèr:

*Tribute to Charles Mingus; Les fleurs du mal; Rumi poems; Nevermore, tribute to Poe; Bram Stoker's Delirium; A Season in Hell (Rimbaud); Celtic Poems.*

For more information:

<http://www.elizabethgracen.org> or <http://ippofanclub.supereva.it>

Imagination and passion are the keys to unlock the door of the dreams, but the fire has to be low because you risk to burn your heart.

My philosophy of cooking is just a life parable; there must always be equilibrium between bitter and sweet; a bit of pepper and a bit of salt.

I must confess...all my love stories are stained with spaghetti sauce and good wine! And my personal motto is 'Let the flesh teach the mind.'



## Just For The Kell Of It John Bierly

As fans kept themselves busy rejoicing at the announcement that Adrian Paul and Christopher Lambert would join forces for a new *Highlander* movie, the *Highlander* producers found themselves presented with a major undertaking. They had to find the right story, and finding the right story meant finding the right villain. Clancy Brown's formidable Kurgan, from the original film, remains one of the greatest bad guys in movie history, and the television series tossed what Obi-Wan Kenobi would call "a wretched hive of scum and villainy" at Duncan MacLeod week in and week out. Creating a villain worthy of the first big screen pairing of Connor and Duncan MacLeod would be no small task.

I remember meeting Valentine Pelka at the Celebration convention in Anaheim, California, in 1998. And I remember thinking, "I'm taller than Kronos." And I remember thinking what an unbelievably nice man Valentine was. But when he's Kronos, his charisma burns so intensely that he seems to tower over even Duncan MacLeod, and his scarred, scowling visage scares away any trace of the kind and easygoing actor who portrays him. And who could forget Duncan MacLeod's greatest adversary, James Horton, the monster who haunted the *Highlander* even in death? I met Peter Hudson in Anaheim, too, and again found myself shocked by how sweet a man he is. How do these guys portray such wickedly evil villains? It's a testament to their talent. Pelka and Hudson have been wildly popular guests on the *Highlander* convention circuit and so has James Horan, who played Grayson in the classic Season One episode *Band of Brothers*. It's a testament to James Horan's awesome performance that a character who appeared in only one episode, way back in the first season, no less, remains to this day a fan favourite.

So how could the villain of *Highlander: Endgame* measure up to the long line of baddies who had come before him? The answer would lie in the actor chosen to play him. Luckily for *Highlander* fans, director Doug Aarniokoski knew exactly where to look.

When I spoke to Doug a few weeks before *Endgame*'s U.S. release, I could hear him smiling through the phone when I mentioned Bruce Payne's name. "Bruce Payne is the consummate professional," Doug said. "When I got this job and I read the script and read the character of Kell, I knew that was Bruce. I got on the phone with our L.A. casting director and with our London casting office and I said, 'You have to find Bruce Payne.' We were seeing wonderful actors, I mean, really, really great actors, but always in the back of my mind I knew this was a part that Bruce Payne had to play."

Prior to *Endgame*, Payne was best known for menacing Wesley Snipes in *Passenger 57*. His most recent villainous role found him stealing the show from Jeremy Irons in *Dungeons & Dragons*. Though Payne played the henchman of Irons' character, his performance was far more ominous and memorable.

The first time I saw the trailer for *Endgame*, I knew that Doug Aarniokoski had chosen wisely. The first image I remember of Kell is the moment in the trailer when he splits his sword into two. He looked so powerful and majestic in that shot, and so dangerous, that I knew I could rest assured that Connor and Duncan would have their hands full. When Joe Dawson told Duncan that Kell was way out of his league, I believed him.

So for this special convention edition of HLDU, let's take a look at Jacob Kell, as brought to life by the fiercely talented Bruce Payne. There are lots of versions of *Endgame* out there, but for the purpose of this essay I'll reference only the DVD version, which has become the official version of the film.

### == THE BEGINNING ==

Our story begins in 1655. Connor MacLeod, driven from his home by the same friends and family he'd loved and died for on a bloody Scottish battlefield, races back to Glenfinnan when he learns that his mother, Caiolin, is to be burned at the

"Douglas Aarniokoski, working from a script that elaborates on concepts established by the TV show, brings a dynamic visual sensibility to the creatively staged clashes between Duncan and Kell, and he keeps things moving at a rapid clip to maintain the story's intensity. Replete with the quasi-mythical elements and warrior-ethos references that have made this screen franchise so popular, *Highlander: Endgame* will delight hard-core fans and series newcomers alike."  
Ed Hulse

Richie (to Duncan): "Does that mean if, like, a really good Immortal chopped the head off a really bad ancient Immortal then he could...you know?"  
*Band of Brothers*

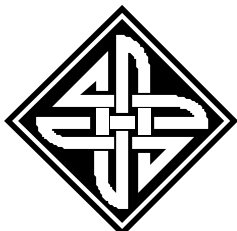


"When it comes to discipline, the first hundred years are the hardest. Kell

Duncan: 'You taught me that in time everything can be forgiven.'  
Connor: 'Did I?'  
HL:Endgame

Mary MacLeod: 'They tried to tell me you were evil, but I knew it wasn't true.'  
Homeland

Connor: Life brings hope and pain, but revenge never brings redemption.'  
HL:Endgame



stake. If Connor MacLeod is a devil, as the villagers believe, then his mother must also be evil. Tiny minds, indeed. One even has to wonder if Father Rainey, the man behind Caiolin's death sentence, didn't have the warning sent to Connor on purpose in an attempt to draw him back to the village to join his mother on the cross.

But Father Rainey isn't alone in the art of murderous persecution. His adopted son, Jacob Kell, timidly stands by him. Connor tries to get through to his childhood friend. "We were friends, remember, Jacob? I stood at your ordination. I vouched for you."

Jacob does remember, and he can't even look Connor in the eye. "You shouldn't have come back, Connor," is all he can say. But the sadness present in Bruce's perfectly understated delivery suggests that he sincerely means it, and that he's just as afraid of what they'll do to Connor as Connor is afraid of what they'll do to his mother.

Jacob clings to his faith tragically and earnestly. The tremble in his voice, when he asks Caiolin MacLeod to "renounce all that is unholy" and declare that Connor is not her son, is sincere. He truly feels pity for her. All Caiolin has to do is tell the truth, and say that Connor was a foundling. But there's just something about those MacLeod mothers. Like Duncan's beautifully strong mother, Mary, Caiolin refuses to sell out her son, regardless of where he came from.

"How say you, Caiolin MacLeod?" Jacob asks sadly. He doesn't want this to happen.

But Caiolin is better than that. "If your God should persecute me into the next world," she says, resolutely, "then I shall simply have to find myself another."

Tears fill his eyes, because he knows what has to be done. "He is your son," he says, almost crying. "I am saddened for you." Later in the film we see the power that Bruce can unleash in his performances, and that makes this scene between Jacob and Caiolin that much more compelling. Bruce and June Watson temper the scene with heartbreaking poignancy: Jacob is truly devastated by her inability to see what he so sincerely feels to be the truth.

The order is given. The torch is lit, and Caiolin MacLeod is set ablaze. Connor breaks free but is too late to save his mother. Father Rainey walks up behind him, and Connor, devastated and exasperated, drives his sword into the priest. Jacob raises his sword and rushes his father's murderer, but Connor's sword finds its home again. Jacob falls to the ground, and Connor leaves the burning village with the body of his dear mother in his arms. Little does the Highlander know that it's far from over...

**== A 400-YEAR QUEST FOR JUSTICE ==**

Connor's murder of Father Rainey was not a calculated action, nor was it indicative of the kind of man Connor MacLeod was. It just happened. But when Jacob Kell embarks on his "400-year quest for justice" - in which he will destroy Connor's loved ones and keep Connor alive to live with it until they are the last two Immortals left alive - his actions are both deliberate and savored. As the antique store shudders and explodes, taking Rachel with it, we see Kell dressed all in black. He pulls his hat low over his eyes, smiles dangerously, and turns on his booted heels to leave Connor with yet another tragedy to deal with.

A decade passes. Next stop? The Sanctuary. The Watchers have no idea what they've gotten themselves into after they dispatch Kell's apostles. "Take their heads," one of them says. "They might be Immortals."

"Yes," the hooded Kell chillingly says. "They might be." He splits the man's head open with his sword and cuts the leg off another before descending into the bowels of the Sanctuary to complete his task. "The Sanctuary," he purrs. "So it's true. What sacrifices they have made of you, warehoused like rotting pieces of meat. Tell me: Is this the better way? I'm sure you've had time to reflect upon it. What you need to understand is that I don't care about the Game. I don't care about the rules. I don't even care about these pathetic souls you keep locked away as a barrier to the prize."

Of his apostles, who look on in awe, only the honorable Jin Ke understands that

his master is about to commit the most heinous act in the history of the Immortals. Kell has hunted Connor's loved ones for centuries because Connor killed an unarmed man. But here he coldly slaughters innocent Immortals who can't defend themselves. Does he do it for the Quickenings? No. He does it to further punish the only Immortal there who matters to him: Connor MacLeod.

== THE WATCHERS ==

"Two hundred years ago, Edmund Burke said the only thing necessary for evil to triumph was for good men to do nothing. That still applies." It was Duncan MacLeod who said that in the episode *Mortal Sins*. But in *Endgame*, it's the Watchers who find themselves faced with that timeless truth. Joe Dawson's friendship with Duncan MacLeod, and its inherent interference with the Game, was not the norm but rather an exception to the Watcher rule, and the Watchers were willing to execute him for it. That was then, and this is now.

Imagine that you're a Watcher. For thousands of years you've done exactly what you vowed to do: You've observed. You've recorded. You've not interfered. But now, one Immortal has slowly gained so much power that he's become unstoppable. You know that no one can beat him. You know that, when he wins the Prize, the world will be plunged into eternal damnation. And suddenly that "no interference" rule doesn't sound so noble. Do you just sit back and knowingly let the world go to hell, just so you can say that you kept your word? Or do you step up to the plate and do something about it? If an Immortal is so powerful and evil that even the Watchers are willing to break the rules, you know he's bad news. This, to me, is one of the most powerful and effective aspects of the *Endgame* story. Kell took care of the "volunteers." The Watchers are willing to hide Duncan MacLeod forever if it means that Kell is cut off from obtaining the Prize.

== FACE-TO-FACE AT LAST ==

Many of the initial *Endgame* reviews I've read have said something that shocks me: A lot of fans felt that Bruce Payne's acting in the cemetery scene, where Kell confronts Connor, was too over-the-top. For my money, I think it's a masterpiece of precision. This is how I see it: For four centuries, Kell has been following Connor from a distance and perpetuating one tragedy after another in the Highlander's life. And even though he savours every tear and every heartache that he causes Connor, he has never been able to speak to Connor ... until now. Connor didn't even know that Kell was still alive, and he certainly didn't know he was an Immortal. What Connor MacLeod thought to be a curse was in actuality a man, driven by murderous revenge. You have to keep in mind that Kell has probably been rehearsing this speech every day of his life for centuries, and now he finally gets to deliver it. Of course he's having a good time! That's the point! As he approaches Connor, he tries to keep a straight face. But as soon as he sees recognition flash across Connor's eyes, his lips twist into a barely contained leer. It's a chilling piece of acting from Bruce.

And of course he brings Faith along, because it's a grand opportunity to start twisting the knife in Duncan's heart, too.

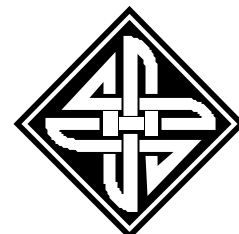
"So here we are," he says to Connor, "both Immortal. Missed the signs ... didn't we? But we were both so new at the Game!" Poor Duncan doesn't know what to think.

"What a glorious sight," he begins, savoring the words so much that his voice slips back into a Highland brogue. "Just look, Connor. Look back at the endless travesties of your life and you'll see me, always there, waiting in the shadows. When friends and lovers are wiped from your sight, I'm there. When those you cherish die abruptly and for no reason, I'm there for you. And when your cellmates in their so-called Sanctuary are left twitching like headless chickens ... guess who?"

When Connor draws his katana from its scabbard, Kell sees not a threat but an opportunity. "Would you kill an unarmed man again, Connor?" he says, solely for Duncan's benefit. The expression that falls across Duncan's face, in a moment beautifully played by Adrian Paul, tells Kell that it worked. "Oh," he says, enjoying every second of it. "You didn't know, Duncan?" He turns his attention

Matthew: "... he's become a perversion to the Game. And if he prevails, that perversion will resonate through everything we know. For eternity."  
*Endgame*

Duncan (to Joe): "For thousands of years Immortals have fought and Watchers have observed. One day, they'll only be one of us left, and someday maybe none at all. Somebody has to record that we've lived, somebody has to record the history that we've seen and the lessons we've learned. Our lives have to be recorded by someone who feels, someone who does. Someone who has honour, like you."  
*End of Innocence*  
\*\*



back to Connor. "Because you didn't tell him. Would that finally put the agony in your soul to rest? Then go ahead! Send me home! What's stopping you? Honor? Guilt?"

He says the words as if he can't decide which is more pathetic. "The nagging sensation that maybe you, more than I, deserve to die? Or somewhere along the way, did you just lose your nerve?"

When Duncan warns Connor that they're standing on Holy Ground, neither man hears him. Connor's blade snaps to Kell's neck, but he can't follow through. "Mmmmm," Kell moans, savoring Connor's indecision. "Take your shot. What better chance than now?" Kell urges him to do it. For his "sweet mother." For his beloved Rachel. And he asks him if they even begin to equal for the murder of the man of God who raised Kell as his own son.

There's nothing more dangerous than a villain who truly believes he's right. You might think that Kell would also hate Connor for turning him into the very thing that Father Rainey raised him to hate. Something unnatural, something not governed by the rules of life and death that bind most mortals. But Kell doesn't see it that way. In Kell's eyes, he is nothing like Connor MacLeod. He is above Connor, he is above all other Immortals, and he is above the Game. All that matters to him is that Connor MacLeod suffers. In his eyes, that's why he was brought back. Everything else is irrelevant. His faith in his father's narrow-mindedness was born of ignorance. But his actions as an Immortal, and his boundless quest for revenge against Connor, are products of arrogance. The result is truly terrifying.

And so he taunts Connor, asking him if he's afraid he'll lose. "That's your true fear, isn't it?" he hisses. "The thought of giving up your essence to me, making me even stronger by it? What's wrong?" he asks, fearlessly spinning around on Connor's blade and drawing a ring of blood around his own throat. "Don't you want to be inside me?"

Duncan looks on helplessly as Kell and Connor step off Holy Ground. Kell plays with him, slashing and stabbing him ruthlessly, taunting him with every breath, and reminding him that he'll always be there to rip apart everything Connor holds dear. Even Faith seems uncomfortable as she watches the battle. Connor finally falters and falls, and Kell steps in to deliver his final warning: "It's never over, Connor MacLeod," he says. While the fight leaves Connor exhausted and injured, Kell hasn't even broken a sweat. The line of blood from Connor's blade still glistens on his throat. "Living is what matters," he continues, "and you will live with this. Count on it. One far-off day, you and I will be the only two remaining. You will look back on this and know that you had one chance to stop me. You failed. And until that day, I will take my vengeance on those you love. Your living has been my prize."

He drops Caiolin's crucifix onto Connor's chest, for old time's sake.

"You," he says, his eyes slowly following the finger he's already leveled at Duncan, "are on borrowed time."

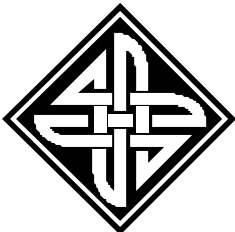
Bruce's delivery of that line is perfect, and if Connor and Duncan are going to beat Kell, they'd better believe it. Two timeless heroes must stand against the ultimate evil. In the end, will there be only one?

== **THINNING THE HERD** ==

The Endgame DVD restores a riveting scene between Faith and Kell that features some of Bruce's most chilling acting. It occurs between Duncan's visit to Faith at the fashion show and their intimate encounter in his New York hotel room. As soon as she walks in the door, Kell knows that she's spoken to Duncan. "A woman is a temple, built on a sewer," he says. "Remember what you were when I first found you. A whore. Now look at you. A liberated whore."

First he degrades her, and then he reminds her of what she owes him. That's how Kell operates. He holds something over everyone he encounters, even those closest to him. After the loft fight, for example, he relished taking Carlos' head as punishment for insubordination. It was a quick and easy Quickening and an example to the others. As long as he can exploit their fears and weaknesses, he feels

Duncan: "They're not my rules. They're meant for all of us. For each and every Immortal alive."  
*Black Tower*



he has control over them. It's why he dangles Duncan's life in front of Connor. It's why he takes Faith with him to the cemetery, because he knows the effect it will have on Duncan.

As Jin Ke says to Faith, Kell's apostles serve him very little purpose except dead. When he gathers them for dinner, he sits Jin and Faith together at the end of the table like punished children, and not-so-subtly reprimands Jin for the "waiver" in his loyalty. He cuts them down with no remorse but spares Faith. Why? It's possible that somewhere, deep inside, he cares for her enough that he can't bear to kill her. Or maybe, just maybe, he needs to keep her around, just in case he needs someone to use against Duncan MacLeod.

== **BROTHERS IN ARMS** ==

So what is Connor MacLeod to do? As long as Duncan is alive, Connor is safe, because Kell wants him to live with the death of the last soul on earth that means a damn to him. Connor can't save Duncan, and Duncan can't save Connor because he can't get close enough to Kell to kill him. And even if he could, Kell might be too powerful for even Duncan to beat.

It's a chance Connor MacLeod can't take.

Duncan's shock when Connor attacks him is heartbreaking. Connor pushes, and Duncan finally pushes back. But when he cuts Connor down to his knees, and snaps his katana into place to deliver the killing blow, he falters. Pay attention to Christopher's perfect acting. His eyes widen in anticipation of Duncan's swing, but they change to anger in a split second when Connor realizes the blow isn't coming. "Do it!"

"I can't," Duncan says, and his entire body shifts under the weight of his words. "Remember how you first found me? Sitting in that bloody bog, scared out of my mind? You taught me how to live, Connor. You taught me why we live. Have you forgotten all of that?"

"No," Connor says. And that little word is one of the most powerful ever spoken in *Highlander* because it defines the difference between Duncan and Connor. Duncan puts people first. But Connor is aware of what is at stake, as an Immortal. Did he teach Duncan why Immortals live? Yes. They live to protect the Prize. So of course Connor hasn't forgotten that. Each man has his own way of being. And Connor MacLeod knows that the only way he can stop Jacob Kell and save his friend is to give Duncan his Quickening, whether Duncan likes it or not.

"Our bonds," Duncan continues, barely able to speak the words, "are all that hold us in this world. Don't break this one. Please, Connor. I'm begging you."

But Connor doesn't want to break the bond. He wants to make it stronger. And when Duncan turns and walks away, Connor engages him from behind and locks him in the move that he taught his student in Ravenna in 1632. Duncan cries out in agony because he knows what Connor has done, and that now there's no way out. "No, Connor! Not like this! Stop!"

"DUNCAN!" Connor yells, snapping Duncan out of it. Duncan's eyes fill with tears as his oldest and dearest friend continues. "One of us has to die now, old friend."

"No..."

"And you know it."

"No, Connor..."

And Connor MacLeod of the Clan MacLeod speaks the one word that he and Duncan have never said to each other. "Goodbye, Duncan," he says, reassuringly. "My true brother."

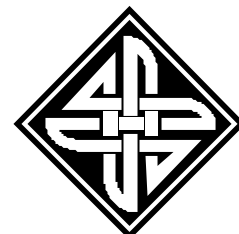
"I love you, Connor," Duncan says tearfully. The smile on Connor's face says, "I know, Duncan. And that is why I am doing this." And so it is. Connor MacLeod gives his life so that Duncan may go on to defeat the greatest scourge the Immortals have ever known.

Adrian Paul and Christopher Lambert give the performances of their careers in this scene. It is the perfect illustration of who these men are, and the definitive *Highlander* moment.

As Duncan moves through his healing kata, his katana carving the air with

"Every life I touch ends.  
Brutally. And for no reason.  
It's a curse that's followed  
me for centuries. I can't  
outrun it and I can't outlive it.  
Connor

The Hermit (to Duncan):  
"When your time comes you  
must be prepared to face an  
evil beyond any you can  
imagine."  
Archangel



"I designed, along with the help of F. Braun, two kick-ass Kell swords. The first is a single sword that can separate and become two swords. Very Oriental in concept. The second sword that he uses most of the film has an inverted cross at the end of the hilt. Read into it what ever you want. I have my reasons why I did that.."  
Doug Aarniokowski

Adrian Paul: "It was kind of fun, kind of difficult and kind of fearful, all in one. It was a challenge to see if he could make it to the big screen. He stands up on the big screen."  
Highlander Fan Central

deadly precision, he comes to understand the choice Connor made. He knows what has to be done. For himself, for Connor MacLeod, and for all the world.

Jacob Kell ... it's time for redemption.

== **ENDGAME** ==

Let's do the math. Joe and Methos show Duncan that Kell has taken 661 Quickenings. Then he gets the Quickenings of Winston, Manny, Cracker Bob, and Jin Ke. Going into the final fight with Duncan, that's 665 Quickenings. If he kills Duncan, well, do the math. No one will be able to stand in his way, and winning the Prize becomes inevitable.

But Jacob Kell never counted on Duncan MacLeod. Amanda once told Methos that Duncan has beaten Immortals older and stronger than he is because he never gives up. And she was right. The DVD restores the final fight between Duncan and Kell to its full, brutal glory, complete with belching fireballs and a battle through a room full of chains. But when Kell finally beats Duncan down, he refrains from taking his head. The reason is the scariest piece of dialogue in the film.

"A valiant effort, Duncan," he says. "Too bad." At first you think he means it like this: "Too bad you lost and I'm going to kill you now." But that's not what he means at all.

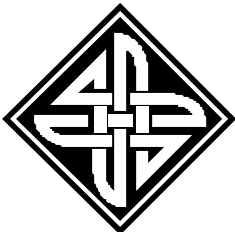
"You see," he continues, lowering his sword and stepping away, "when you absorbed Connor's spirit, you inherited his curse. Revenge is so sweet. I wonder who we'll start with ..."

And as he drops Faith's necklace onto Duncan's sliced up shirt, the true depth of his evil rings true. Rather than kill Duncan when he has the chance, he chooses to continue his quest for revenge. Imagine what's going through Duncan's mind. This is the man who was willing to give his head to Liam O'Rourke because he thought it would save Joe and Amanda. This is the man who blames himself for the deaths of Tessa, Charlie, Fitzcairn, Richie, and countless others. This is the man who just killed his dearest and oldest friend, Connor MacLeod, an Immortal who had more of an impact on his life than even Darius. He thinks Faith is dead. And now Kell has vowed to destroy his loved ones. Amanda and Joe and Methos are still out there. Anne Lindsey and her daughter. Kell has just thrown the possibility of their deaths right in Duncan's face, and by God he'll kill every one of them.

"Kell," Duncan says, slowly but surely getting to his feet and bringing his katana to bear. "Revenge will never bring you redemption ... so I'm going to do it for you." Kell can't believe it at first, but he's more than willing to give Duncan a run for his money. The first step is stopping Connor's unstoppable move, literally, with something up his sleeve. The look on Duncan's face when he realizes what's happened is heartbreaking. Kell brutally stabs him and beats him down yet again. But Duncan MacLeod never quits, and with Connor's Quickening coursing through his system he finds the strength he needs to leap over his opponent and take Kell's head with one quick swipe of his katana. And you can't help but cheer when Kell's headless body thuds loudly against a platform as it falls into its watery grave. The Quickening rips open the heavens as Duncan MacLeod proves once again that, no matter how hard the forces of evil might try, you can't keep a good man down.

Bruce Payne's performance in *Endgame* is a masterpiece of menace and precision, tempered by his intimidating presence and enhanced by his impressive swordwork. The story created a terrifying villain driven by hate and revenge. Bruce brought Kell to life as a powerful, majestic villain well worthy of the piece of the ongoing *Highlander* legend that saw the demise of Connor MacLeod and introduced Duncan MacLeod to movie audiences around the world. Thanks to Bruce, Jacob Kell is a worthy addition to the ranks of villains who've done their best to make sure that nice guys like Duncan MacLeod always finish last.

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## How Many Horsemen Does it Take to Change a Lightbulb? And Other Questions...

Athena

Beside an SUV two men face off against each other. One of them is speaking: "I killed, but I didn't kill fifty, I didn't kill a hundred. I killed a thousand. I killed ten thousand - and I was good at it."

It is arguably the best scene in the best two episodes of the Highlander series. I get a chill down my spine every time I watch it. But then some other part of me sits up and says: "Ten thousand in a thousand years? That's an average of ten a year. Not exactly prolific, when you look at it in those terms."

You see, I'm a nitpicker, although I don't like the term. It's just that I don't have any other word to describe what I do. I like to speculate about what happens away from the camera. Not 'behind the scenes', but what happens to the characters when the camera is not rolling, when we don't see what they are doing. When we can only speculate about happenings and motives.

Actually I really don't like the term 'nitpicker'. Nitpickers ignore the drama and the pathos of *Avenging Angel's* Cahill's descent into madness and murder and concentrate on the fact that he couldn't have been in the SAS and the RAF because the SAS is an army regiment, not an airforce one. Nitpickers pay no attention to how Darius gently and firmly turned MacLeod's life around when they first met because they are moaning about it not snowing at Waterloo.

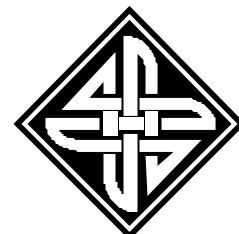
What I like to do is ask reasonable questions and then look at the *Highlander* universe for reasonable answers. Not the boring ones like – what do they do with the bodies? Or where do they keep the swords? But 'interesting' ones - for instance – Who knew about Darius? From what we can see Darius has been the priest at St Joseph's Chapel (St Julien le Pauvre's) for centuries. In all that time someone has got to have noticed that he hasn't been getting any older. I read somewhere that the congregation of St Julien's would be made up of migrants and transitory people, who wouldn't stay around long enough to notice that their priest wasn't changing. Fair enough, but what about the church hierarchy? They (or their records) would be around long enough to spot that the same priest had been in charge of the same church for longer than average. I can see a newly-installed archbishop reviewing the incumbents of the parishes under his care and being told by his secretary: "St Julien le Pauvre? That's Brother Darius – don't ask." So what's an immortal priest to do? I have one solution. Every time there is a new archbishop installed (or whatever the church does with its high-ranking clergy) Darius goes and asks for him to hear his confession. In the course of this, Darius 'confesses' to being an immortal. Thus the archbishop knows the truth, but can never say anything about it. It's pretty sneaky, but an elegant move from the chess-playing monk.

How about another one that has kept me awake at nights – Where did Kronos get the virus from? Now, my knowledge of biochemistry is right down there with my knowledge of quantum physics, but although viruses may grow on trees, as far as I know, they don't grow on trees in test tubes. Someone had to develop the virus, but Kronos, Biochemist of the Apocalypse, crouched over the petri dishes and bunsen burners is not an image that comes easily to mind. The lab is there. The test animals are there. But where are the scientists who must have worked there? Well, with a medicine or a virus animal testing will only take you so far. Sooner or later, you have to test on humans. Hmmm. Kronos shoving the scientists into a sealed room and then dropping a flask of virus in after them? Now *that* I can see happening.

How about another burning question. Who decided to put a glass-walled

Darius: 'When I was a young man, the first thing you had to do when introduced to a woman was compliment her father's horse' -  
*Band of Brothers*

Methos: 'No one thinks quite like you, Kronos.'  
*Revelations 6:8*



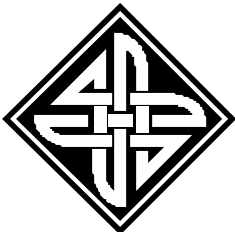
Duncan to Tessa: 'Are  
you compensating for  
me?'  
Family Tree

shower in the living room? The antique store and living quarters in the first two seasons show the influence of many styles: modern, romantic, and classical. Certainly in its layout of levels and steps I would say one influence was Escher. But what influenced them to put a shower in the living room? I puzzled over this for a while and then worked it out. When we first see the shower, Tessa is showering and Mac is on the sofa in the living room. Now think about this. It's Tessa's birthday, but Mac can recline and sip wine at his ease and lech over his lover's body while she showers. Whose influence do we see in this arrangement? I can only think of one – it could be only Fitz.

So, how many horsemen does it take to change a light bulb? Well I don't know, but so far the only answer I can come up with is 'more than four'. Think back to the sub base. In the lab there are lights everywhere, but around the table etc we only see braziers. Why? Did Caspian take Methos' suggestion of having a 'light' snack literally and eat the last bulb? Or is nobody willing to trust anyone else to hold the ladder while they're up there changing a bulb? Is it possible that Kronos captured Cassandra not just for revenge, but to have someone around who could take care of things like that?

Now there are other questions out there, like where did Richie sleep in Paris if not on the barge? Where does Amanda keep her stash of rainy-day jewels? Where does Methos buy his furniture? But I'll leave them to you to find answers for. I'm still trying to work out what to call myself if I'm not a nitpicker. The only word that springs to mind is 'nutcase' and that can't be right. Could it?

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## WOMEN OF HIGHLANDER

Janeen Grohsmeyer

“But ... you are women!”

Duncan MacLeod to Rebecca and Amanda in 1635.

In the *Highlander* novel *The Element of Fire*, Connor MacLeod tells his young student Duncan that immortal women are “a pleasant variation” from immortal men, but, as usual, Connor is being a wee bit sarcastic. “Pleasant” doesn’t begin to cover the variety of women we’ve seen. Strong and weak, confident and frightened, nice and nasty, mortal and immortal, young and old, women who hate and women who love—*Highlander* has them all. Some of these women we admire; some we despise. They provoke us to exasperation, evoke our sympathies, arouse our laughter, and make us cringe. At times we watch in wonder and awe, because the women of *Highlander* aren’t just women, and they’re not just stereotypes, even when they seem to be. They take on aspects of female archetypes for the Highlander myth.

In her book *Goddesses in Everywoman*, Jean Shinoda Bolen, a psychiatrist and Jungian analyst, identifies seven female archetypes and names them after Greek goddesses: Artemis, Athena, Hestia, Persephone, Hera, Demeter, and Aphrodite. Most of the women of *Highlander* appear in only one episode, and so we see them under limited conditions. Thus, they can be easily classified into the seven archetypes ... perhaps too easily. Every person fulfills different roles throughout life, and often takes on several roles simultaneously. A woman can have both children and a career, be both a warrior and a wife. Every person can change, and Immortals have more than enough time to change, and then to change again.

Yet when a woman exemplifies a specific archetype, she transcends human qualities and takes on heroic or mythological aspects within the context of a story. These are the women we remember best, and these are the women we may refer to (half in jest and half in earnest) as goddesses.

### == THE SELF-SUFFICIENT GODDESSES ==

Artemis, Athena, and Hestia were known in antiquity as the virgin goddesses. None of them ever married or had children. For a modern woman, these archetypes do not denote a physical status or age, but a state of mind. Emotionally, she is self-contained, needing only her own approval. While the self-sufficient woman may eagerly welcome company and truly enjoy being a wife and a mother, she also finds contentment in solitude. These three archetypes are often described as independent and strong.

### == Artemis: Warrior - Huntress ==

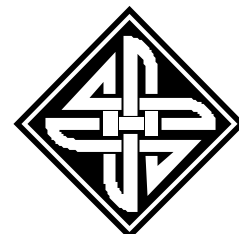
In Greek mythology, Artemis (the Roman Diana) is the goddess of the moon and the twin sister of Apollo, god of the sun. Fiercely independent, Artemis spurns all romantic attachment with men. She prefers the hunt and the companionship of her forest nymphs and dryads.

In our daily lives, few of us must battle to the death or hunt for our food, and so warrior-women are rare. In *Highlander*, armed combat to the death happens all the time, and so we see an unusually large percentage of female fighters (eight out of twenty-three, or nearly one-third). Ceirdwyn is the best-remembered example of the warrior-goddess.

In *Take Back the Night*, Ceirdwyn seeks revenge on the gang of street punks who murdered her husband. She dispatches the first one with blood-thirsty efficiency, yet when Duncan urges her to stop hunting, she displays the essential balancing sense of forgiveness and honor that keeps a warrior from turning into a thug. She also fulfills the role of sister, counseling Duncan to forgo his own path

Grayson: ‘A truly remarkable woman.’  
*Band of Brothers*

Ceirdwyn: ‘You made the English pay, but I don’t think they were the only ones. 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.’  
*Take Back The Night*



of vengeance against the English in 1746, and to open his heart to love again in 1995.

Another warrior, May-Ling Shen, appears in *They Also Serve*, and in the sixth season of *Highlander*, we saw Alex Raven (no fixed job, but obviously experienced with weapons), Kyra (a bodyguard), Reagan Cole (a bounty hunter), and Katherine (a mercenary). Annie Devlin fights for Ireland. Mara Leonin, Charlie's mortal girlfriend in *The Revolutionary*, does the same for her country.

Some women adopt the mantle of warrior to avenge a loved one, even though it is not their primary role. In *Revenge is Sweet*, Rebecca Lord challenges Duncan to a swordfight because she blames him for the death of her fiancé, Walter Reinhardt. Jennifer Hill picks up a sword to take Richie's head when she discovers he killed her husband, Alec. In *Justice*, Katya goes after her daughter's murderer with a crossbow. Cassandra goes after the Horsemen. Not one of these non-warrior women kills her intended target, which is perhaps more indicative of plot requirements or conventions than it is of women's capacity to kill.

A few women go too far along the warrior path and kill because they enjoy power and bloodlust. In *Free Fall*, Felicia Martins is presented as one of Highlander's few out-and-out female villains, willing to play the Game no matter what. Lisa Halle, the Tessa look-alike in *Counterfeit*, shows no remorse for her actions and no pity for her victims. Women who can kill easily and for pleasure are rare, and this is reflected in the small number of female villains.

The female warriors in *Highlander* have the strength to be independent, but unlike Artemis, they choose to enjoy the company of men. They are self-confident enough to face men as equals, both on the battlefield and in the bedroom, and they're not afraid of love.

== Athena: Career Woman ==

Like the battlefield, the boardroom has traditionally been dominated by men, but women work, too. Women who prefer intellectual challenge to physical competition often identify with Athena, the goddess of wisdom and war, and the patroness of all the household arts and the sciences. The daughter of Zeus and Metis (the Titan goddess of wisdom), Athena embraces the logical and the rational. She has no interest in marriage or motherhood; work is her primary interest.

Most Immortals don't seem to have jobs. Hobbies, maybe, or something they dabble in when the mood takes them, but they seldom need to get to work on time or worry about using all their vacation days when they go hunting an immortal half-way around the world. (We assume they've all been saving their pennies over the last few centuries and are living off the interest.) By contrast, Grace is an Immortal with a vocation.

Grace finds great satisfaction and self-fulfillment in her work as a doctor, and this sustains her during the centuries and in her sometimes unhappy relationships with men. Like the priest Darius, she has chosen a path of non-violence, even when it causes her or others pain. "No more killing!" she insists, and she goes with her former lover Sendaro in an effort to stop him from hurting others. Being a healer is not just a job to her; it's what she is.

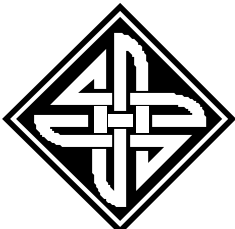
Anne Lindsey is a mortal doctor, and she is also dedicated to preserving life. Yet when Duncan is about to fight the Nazi Daimler in *Mortal Sins*, she demands: "Kill him!" and as she watches the fight she wishes she could take Daimler's head herself. Later, she is horrified by her capacity for violence and hate. "I'm a doctor," she tells Duncan. "I save lives. I can't start wanting to take them." Since the Game isn't going to go away, and Duncan can never stop playing, Anne decides she must leave the man she loves in order to remain true to what she knows she ought to be. Perhaps Grace was also tempted to become a killer, or even was a killer, and so renounced violence entirely, just as Darius did.

Most of us mere mortals have to work, and there are many examples in *Highlander* of mortal women who take pride in their careers. Linda Plager leaves

Cassandra: 'I've grown.'  
Comes a Horseman

Katya: 'Men's justice,  
Duncan.'  
Duncan: 'Katya, it's not  
all men.'  
Katya: 'I don't want to kill  
all men. Just one.'  
Justice

Anne: 'I'm a doctor,  
Duncan! I save lives. I  
can't start wanting to  
take them.'  
Mortal Sins



Duncan so she can concentrate on her photography. Renee Delaney of Army Intelligence always tries to get her man. Diane Terrin reports on the Blitz of London even as the bombs drop around her. Brenda Wyatt pursues Connor MacLeod to find out more about his sword, and Alexandra Johnson follows him from New York City to Scotland, motivated by the intense curiosity of an archeologist. Tessa's passion is art.

Work provides satisfaction and identity and income, but it shouldn't be the only thing in our lives. If a career is a person's only source of confidence, the loss of it can be devastating. Claudia Jardine is a superb concert pianist, but when her gift for music seems to disappear, she asks fearfully: "Who'll care about me if I can't play?" Obsession for work can make one blind to others' reactions or needs. Randy McFarland is intent on getting the truth for her stories, no matter how annoying she becomes. An "all-business" mentality can produce a person with no compassion and no compunctions. In *Family Tree*, Mrs. Gustavson is a ruthless businesswoman who orders Clinch to break Joe Scanlon's fingers to encourage Joe to repay his loan. In *Epitaph for Tommy*, Suzanne Honniger resorts to murdering her own father to get the job done.

Immortal women must work hard just to stay alive, and so perhaps it's unreasonable to expect them to hold down a regular job, too. The mortal women in Highlander are modern women, and almost all of them have jobs.

== **Hestia: Hearth Tender** ==

Some women's jobs require years of formal education or take them to an office everyday. Other women work from the heart or from the home. Hestia is the goddess of sacred wisdom and the hearth. Known as Vesta to the Romans, she was the patroness of the Vestal Virgins, who guarded the sacred flame of Rome and the prophetic writings of the Sibyl. In myth, Hestia is the wise woman of the village, the priestess or seeress in the temple, the witch of the forest. She is the crone aspect of the triple Goddess, no longer beholden to parent, husband, or child, but belonging only to herself and to the tribe.

In *Highlander*, Rebecca is the keeper of the flame. An ancient woman of mystery and hidden knowledge, she guards crystals which have a power older and greater than Immortals. No matter if the walls of her castle are upright or crumbled, her inner serenity is her strength, and to those who are troubled, she offers a refuge. The Witch of Donan Woods also guards ancient secrets and possesses magical powers, but in *Prophecy* Cassandra is too involved and too controlling to properly fulfill the role of mentor and guide.

In the world of mortals, Rachel MacLeod keeps watch over the MacLeods' ancestral sword in *Homeland*, and Rachel Ellenstein guards the home of Connor MacLeod. Lucy Becker is Amanda's faithful companion, and Mary MacLeod was a respected elder in her village of Glenfinnan, and no doubt remained so even after her chieftain husband died. These older characters embody the dignity of the wise and aged woman, something we have tragically lost sight of in the modern world.

The three virgin goddesses are archetypes of women and their work: the Warrior Caste, the Worker Caste, and the Religious Caste (in a quick crossover to *Babylon 5*). But no man is an island, and in this, women are the same as men. Women have jobs and women have families, and a large part of a woman's life is influenced by the people she knows.

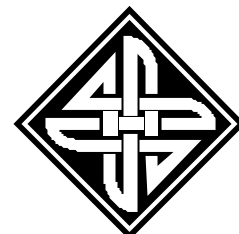
== **THE CONNECTED GODDESSES** ==

Persephone, Hera, and Demeter are three goddesses who are defined by their relationships to others, and they become the archetypes for daughter, wife, and mother, all common stages in women's lives. In a healthy family, these relationships are interdependent, each member giving to the other, but sometimes the roles become dependent or co-dependent, and women may feel trapped in a mesh of hate and love. Jean Bolen refers to this group of three as the "vulnerable goddesses" because they are connected emotionally to other people, and hence are

Rachel MacLeod: 'You think  
you can buy your roots?'  
*Homeland*

Rebecca (to Amanda): 'Has  
no one ever forgiven you  
before?'  
*Methuselah's Gift*

Young Duncan: 'I do not  
understand.'  
Cassandra: 'Not yet, but you  
will.'  
*Prophecy*



vulnerable to suffering from others' actions. However, it is this very vulnerability which opens a woman to change and encourages her to grow and mature, so connections with other people should not be seen in a completely negative way.

The primary bond for all mammals is between mother and child. Immortals are foundlings, and mothers may be entirely absent in their lives. But whether that bond is positive or negative, present or absent, her relationship with her mother affects a woman throughout her life.

**== Persephone: Daughter ==**

Demeter, the goddess of all growing things, named her daughter Kore. As a young maiden, Kore was abducted and raped by Hades, the god of the dead. Having eaten the seeds of the pomegranate, she can never fully escape the land of the dead. Kore changes her name to Persephone, marries Hades, and becomes queen of the underworld. Each spring, she returns to her mother and lives under the sunny sky. When autumn arrives, she joins her husband in the caves. Persephone is both the harbinger of new life and the welcomer of the dead.

The story of Kore can be seen as a metaphor for leaving childhood behind, and since all women start life as girls, it is the one archetype that all women share. Female Immortals face this trial twice: when they progress from girl to woman, and when they change from mortal to immortal. The process of maturation can be exhilarating or excruciating or both, but it is irrevocable. Conflicts with parents and other authority figures are common during this stage. Amanda tests her teacher's tolerance by attempting to steal from her. In *Nowhere to Run*, Lori Bellian argues with her father about his decision to kill the man who raped her. In *Rite of Passage*, Michelle Webster defies first her parents and then Duncan, and in *Duende*, Louisa Hidalgo tries to break free of her mother's control. In *Indiscretions*, Amy Brennan-Thomas struggles to build a relationship with her father, Joe Dawson.

For Cassandra, the myth is no metaphor, and she takes on Kore's role. In the Bronze Age, all the people of her village are slaughtered, and she becomes immortal. She is enslaved and raped by Methos, Death on a horse. Gradually, she accepts her new life. But after Methos gives her to Kronos, she flees; though she can not truly escape. Her love for Methos is the seed of her obsession, and she leaves a part of her girl-woman self with him. Only if she overcomes her fear and hatred of her former master can she finish growing up. Three thousand years later in Bordeaux, she forbears to kill Methos. She drops the axe and walks from the shadows of the underworld into the light of day.

Kore's story is a beginning; Persephone's story contains the end. In *Timeless*, both tales are told. Claudia Jardine is dragged fuming and fussing through her first death into Immortality, while Alexa quietly prepares for a different encounter with death, a journey from which there can be no return. For Alexa, Methos is a gentle guide, taking her on a tour of the sunlit world, until they each must go on alone. The dying Linda Plager also assumes this mantle, and Sophie touches on it in the *Archangel*, *Avatar* and *Armageddon* arc.

The daughter archetype of Kore provokes sympathy or amused tolerance, as long as the whiny or rebellious stage doesn't last too long. The Queen of the Dead evokes profound respect and awe.

**== Hera: Wife ==**

Only one other goddess lays claim to the title of queen: Hera, wife to Zeus. In the myths she is often portrayed as a jealous shrew, but her perpetually unfaithful husband certainly gives her reason to complain. The archetype of wife encompasses lovers and girlfriends; it is a woman who is a loving companion to a man.

Tessa Noel and Duncan MacLeod do not marry, but she is the love of Duncan's life. Strong, smart, and sexy, she has a career of her own and isn't afraid to show her temper or speak up for herself. She graciously welcomes both Richie and Grace into her home. Tessa is Duncan's lover and his friend, the ultimate of what a wife can be. In the Highlander movies, Heather is the beloved and loving wife. She and

Cassandra: 'I know what I am now.'  
*Revelations 6:8*

Caiolin MacLeod: "If your god should persecute me into the next world, then I shall simply have to find myself another."  
*Endgame*

Tessa: 'I'm not the little woman.'  
*Eyewitness*



Connor stay married for fifty years, and even half a century together isn't long enough for them. On her deathbed she tells him, "I want to stay with you, forever," and Connor replies, "I want that, too."

Yet not all couples live happily ever after. A discontented or disappointed woman can become a nagging shrew. After three hundred years of marriage, Angelina de Valincourt is bored and takes to throwing tantrums and tossing dishes at her husband. Carolyn Marsh writes novels about a fantasy lover to make her husband jealous.

When a woman feels betrayed by the one she loved and trusted above all others, her powerful feelings of love can become equally powerful rage. Sexual infidelity is the most common betrayal, and a wife's anger is often directed at the new lover instead of her husband, but other reasons may suffice. In the Horsemen episodes, Cassandra is determined to kill Methos because he abandoned and betrayed her. Kristin, a walking mess of jealous insecurities, goes after anyone who tries to leave her, male or female. Nefertiri kills Constantine's wife because he "permitted" Cleopatra to die, and in the movie *Endgame*, Faith tries to kill Duncan because she is angry that he made her immortal without her knowledge or consent.

Happy marriages aren't common in stories, in part because conflict is more interesting than contentment, but also because happy marriages aren't all that common in real life, either. A good marriage takes commitment and hard work from both partners. If the marriage includes children, a woman must work at being a mother as well as a wife.

== Demeter: Mother ==

Demeter is the mother not just of Kore, but of all growing things. Usually nurturing and giving, Demeter can also be deadly to those who threaten or hurt her children, even to the point of allowing innocents to die. When she is told her daughter must remain in the underworld, Demeter withdraws her blessings from the crops and impassively watches the entire world starve. Like the betrayed wife, the protective mother's deepest instincts are aroused, and she is not a woman to be trifled with.

Because Immortals are sterile and the Game is not safe for children, Highlander contains few examples of this primary role. Mary MacLeod is the mother we know best, a strong woman who raises a strong son. From the moment she lays eyes on the founding child, he is her son, and she lets no one say otherwise, not the midwife, not her husband, not even Duncan himself. At her husband's deathbed, she tells Duncan, "You're Duncan MacLeod of the clan MacLeod," and those words and her love stay with him every day of his life.

The desire to nurture is strong in many women, and those without children may choose to express it in other ways. Rebecca takes Amanda as her student, who in turn does the same for Kenny, although with less favorable results. Tessa cares for the girl Melinda for a time, and, in a way, is a mother to Richie, too.

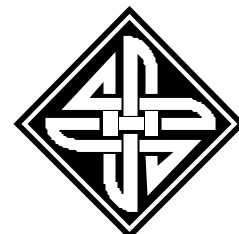
Motherhood is supposed to be an intense experience, but sometimes it can overwhelm. In *Justice*, Katya is the avenging mother, determined to kill the man who murdered her daughter. However, the man is also Katya's son-in-law and the father of her granddaughter, and concern for the little girl stays Katya's hand. Ingrid sees herself as a "mother" to the people of the world, but when she assassinates political targets and kills innocents, too, her grief and rage have taken her too far.

Women can lose themselves in hate, but they can also lose themselves in love. In *Not to Be*, the dream-Tessa has forsaken the artistic part of herself for the roles of wife and mother, and she has lost her sense of who she is. This is not uncommon, and many women emerge from a decade or more of mothering with a new purpose and strength. But other women become controlling, attempting to run their children's lives, or to live their own lives over again. In *Duende*, after Anna

Faith: 'Give me back the ability to have children.'  
*HL Endgame*

Mary MacLeod: 'It matters not who bore ya. Yer are my son.'  
*Homeland*

Katya: "You know, I always wonder why we could never have children. I used to think it was a curse, but it's not."  
Duncan: "We lose friends, and we lose lovers. It always hurts."  
Katya: "But no one should ever have to lose a child."  
*Justice*



Nick: 'Assume the position!'  
Amanda: 'Well, I usually get dinner first.'  
*Rebirth*

Amanda (to Duncan): For once in your life just lighten up and let go and break the damn rules.'  
*Finale II*

Duncan: 'You bet Amanda when she needed money?'  
Fitz: 'Think I'm taking an unfair advantage?'  
Duncan: 'I think you're an idiot.'  
*The Stone of Score*

Amanda (to Duncan): 'You're my best friend and I love you.'  
*The Colonel*



Hidalgo's leg is broken and her dancing career is ended, she tries to "live through" her daughter's dancing until the young woman rebels. In *They Also Serve*, Watcher Rita Luce begins to see Michael Christian as a surrogate son, and she manipulates and kills others so he can take more heads and win the Game.

The mother archetype, like all the archetypes, has positive and negative aspects. Mothers can be possessive and obsessive, or they can be nurturing and empowering. It is a profound experience, and most women will say that being a mother changed not just their daily lives, but their very souls. But before the rocking of the cradle, there must come the goddess who can rock the world.

== **THE SEX GODDESS** ==

The equation "Highlander" plus "sex goddess" has only one answer: Amanda. Charming and infuriating, flirtatious and outrageous, independent and manipulative, self-centered and generous, impulsive and calculating, a stealer of both hearts and purses, Amanda doesn't follow any rules.

== **Aphrodite: Lover** ==

Aphrodite doesn't follow any rules, either. Sexuality is a primal force, amoral and nearly irresistible. Aphrodite's sisters are the Furies, who pursue men and drive them mad. In the grip of sexual desire, people will break oaths, betray spouses and friends, abandon children, jump ship, or start wars. In every society, sexuality for both sexes is bound by taboo and custom to channel its power. Sometimes sexuality is both dammed and damned, and when it bursts free (and it always does), all hell breaks loose, but heaven comes with it, too.

Bolen calls Aphrodite the "alchemical goddess," with the power to change everything she touches. Love can turn your world upside down, and Amanda does that to Duncan all the time. He calls her "a bad habit" but also tells her, "You make my heart glad."

She does that for a lot of other people, too. In an informal survey of about fifty Highlander fans, Amanda was the best remembered of all the women of Highlander. True, she had her own series and was in many episodes, but she made an impact the moment she appeared on *Lady and the Tiger* in 1993. Fans describe her as adventurous, witty, unpredictable, multi-layered, beautiful, and "adorable, horrible, and good-hearted all at once." More than one said, "I want to be just like her."

Yet other fans dislike her. Pushy and obnoxious, they say. A parasite. Not very intelligent, not very strong. Annoying, manipulative, dangerous. A thief and a slut (but never, it must be said, cheap). The terms are similar to those used by preachers and ancient philosophers who warn against the dangers of lust. And they're right; lust is dangerous. Uncontrolled, it can destroy marriages and families, putting children at risk and fracturing the bonds of kinship and society.

Like Aphrodite—like sex itself—Amanda intrigues and excites and frightens and sometimes, she repels. We want to be swept away, and yet we hold back. Should we play it safe or go all the way? What will the neighbors say? What will our parents think? Should we be good girls or bad girls? Can we trust ourselves enough to be fully sexual women, unabashed and unashamed, the way we know we have the capability to be?

Most of us say no. Amanda says yes, and we both love and hate her for that.

== **WHAT WOMEN WANT** ==

Aphrodite is a powerful force, but she can never be tamed, and our uneasiness about that unpredictability is reflected in our ambivalence toward Amanda and toward our own sexuality. Our reactions to the other six archetypes are more straightforward.

Highlander is a fantasy, and sometimes we like to lose ourselves in a fantasy world. The Worker garners our respect, but nothing more exciting. We already know what it is to work everyday, and that is not part of our dreams. We also respect the Mother, but washing diapers is not a glamorous occupation. No one said they wanted to be just like Mary MacLeod; a fair number of us probably already

have a job a lot like hers. No one wants to be the Child struggling to grow up, either. We've been there, done that, and it's not a lot of fun. Although we all still carry an "inner child" within us—often hidden, at times painfully obvious—we don't have much patience for those who don't grow up. Alexa touches us deeply, and we wouldn't mind having Methos as a tour guide, but we don't want to die.

So, what do we want? We want love, of course, a companion to share our lives and dreams. Sex is of great interest, too. But we also want to be in control of our lives and our destiny. Bolen notes: "Goddesses representing all three categories need expression somewhere in a woman's life—in order for her to love deeply, work meaningfully, and be sensual and creative." To be a positive role model, a woman must be both self-sufficient and loving, with a touch of Aphrodite, too.

Tessa loves Duncan, has an exciting and respected artistic career, and is beautiful and sexy. She balances the three roles of Worker-Wife-Lover. Almost all of us admire her, though some wonder if she isn't a little *too* good to be true. Many of us are living that life in some form, and we know it's not so easy, especially when children are included.

Traditionally, the wifely role has not been one of equality, and over the ages women have developed ways to cope with that. Modern women have no patience for such stratagems anymore. We immediately recognize the manipulative wife, and we despise her. We might sympathize with a jealous wife, but only so far. We have no respect for a woman who puts up with bad treatment by a man, and we cannot stand a woman who accepts the helpless little female role.

Thus, the Warrior earns our regard. We remember these women as strong, independent, kick-ass, courageous, and intriguing. We are also impressed by their warm and loving relationships with their husbands or lovers and friends, and their physical prowess and beauty. They are Warrior-Wife-Lover, and many of us fantasize about having those qualities in our lives. Some of us go beyond mere imagining and take classes in how to fight.

Our fantasies go farther to include the magic and mystery we may never see in our mundane lives. While we admire the production of the Worker and respect the physical strength of the Warrior, we absolutely revere the wisdom of the Keeper of the Hearth. Rebecca is described by fans as graceful and luminous, saintly and wise, beautiful and strong, ethereal, serene, gentle and noble, an angelic mother. In the Witch of Donan Woods persona, Cassandra is remembered as mysterious and powerful, and many fans find that potential very intriguing, regardless of what Cassandra actually accomplished on screen. Cassandra and the mortals in this role are without partners, but Rebecca has both magic and a man. She is WiseWoman-Wife-Lover, and there is a deep hunger in us for that balance, both in our lives and in the world.

*Highlander* has taken us on many adventures and shown us many lands. We've watched friends become strangers, and strangers become friends. We've learned of ancient and yet-somehow familiar ways. We've seen reflections of who we are, and—even more importantly—we've caught glimpses of what we want to be.

What we *can* be. For ...

***Whatever you can do, or dream you can, begin it.***

***Boldness has genius, power, and magic in it. Begin it now.***

**--Goethe**

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Duncan: 'I love you, Tess.'  
Tessa: 'I know.'  
*Saving Grace*

Duncan: "What do you want from me?"  
Amanda: "You know MacLeod, it's amazing! We've known each other for 350 years and you still don't know!"  
*Money No Object*

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



## Some Handy Web Links and Addresses

### CLUBS & SITES

**Highlander DownUnder** The Official Highlander Fan Club of Australia  
PO Box 198, Brisbane Albert St QLD 4002, Australia web site: [www.hldu.org](http://www.hldu.org)

**Claymore - the Official UK Highlander Fan Club**  
Elaine Nicol 107 Cairnswell Ave, Halfway, Cambuslang, Glasgow, G72 8SP UK

**Roger Bellon** PO Box 46-2030, Los Angeles CA 90046-2030  
[www.bellchant.com](http://www.bellchant.com) Email: [fanmail@bellchant.com](mailto:fanmail@bellchant.com) or [roger@bellchant.com](mailto:roger@bellchant.com)

**Roberta Brown** [www.westsidefencing.com/stagecombat.html](http://www.westsidefencing.com/stagecombat.html)

**The Jim Byrnes Appreciation Place:** <http://jbap.org>  
PO Box 33053, Las Vegas, Nevada, 89133-3053, USA  
[Dail42rt@aol.com](mailto:Dail42rt@aol.com) [www.helsingorfiles.com/jbfc](http://www.helsingorfiles.com/jbfc)

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

**Contessa Ippolita Douglas Scotti di Vigoleno** <http://ippofanclub.supereva.it>

**Elizabeth Gracen** [www.elizabethgracen.org](http://www.elizabethgracen.org)

**The James Horan** [www.jameshoran.com](http://www.jameshoran.com)

**Lisa Howard Fan Club** (official)(online club) email: [lhfc@lisahoward.net](mailto:lhfc@lisahoward.net)  
PO Box 15295, Irvine CA 92623-5295, U.S.A. [www.lisahoward.net](http://www.lisahoward.net)

**The Peter Hudson web page,** Deborah Okoniewski,  
[www.geocities.com/Hollywood/Picture/6098/index.html](http://www.geocities.com/Hollywood/Picture/6098/index.html)

**Stan Kirsch** [www.stankirsch.com](http://www.stankirsch.com)

**Valentine Pelka Fan Club**  
PO Box 528306, Flushing, New York, 11352-8306 USA. For Europe only c/o  
Carol Looby, 152 Otley Road, Headingley Leeds, LS16 5JX, UK [www.vpfc.org](http://www.vpfc.org)

**Marcus Testory Appreciation Society:**  
<http://members.tripod.com/~MTAS/index.html>

**Adrian Paul**  
**PEACE The Adrian Paul Fan Club:** [www.celebrityblvd.com/adrianpaul/](http://www.celebrityblvd.com/adrianpaul/)  
**PEACE Fund:** <http://members.aol.com/Peacefund/index.html>  
Hi-Def web appearances: [www.hidef.com/adrianpaul.html](http://www.hidef.com/adrianpaul.html)

**Peter Wingfield Fan Club**  
PO Box 1294, Pepperell, MA 01463 USA [www.pwfc.org](http://www.pwfc.org) Email [info@pwfc.org](mailto:info@pwfc.org)



## DISCUSSION

**Holyground Highlander Forum:** Replaced the old and much loved Rysler Forum. Very friendly and lots of fun. <http://www.holyground.addr.com/>

## FANFICTION

**The Highlander Quill Club:** [www.7parabian.com/main.htm](http://www.7parabian.com/main.htm)

**Highlander Anthology Page:** <http://www.mindspring.com/~vfoster/HL>

**The Net Café** <http://www.enook.net>

### **Seventh Dimension**

The largest archive of fan fiction in the fandom. Great links page too.  
[www.seventh-dimension.org](http://www.seventh-dimension.org)

**Janeen Grohsmeyer** Wonderful selection of fiction, links, timelines.  
<http://users.erols.com/darkpanther>

## RESEARCH FOR WRITERS

**Women and Gender in the Ancient World:** <http://www.stoa.org/diotima/>

**Archaeology Online:** <http://www.archaeology.org/online/index.html>

**The Amazing Ancient World:** <http://www.omnibusol.com/ancient.html>

**Quotations:** <http://dir.yahoo.com/Reference/Quotations/>

**Thesaurus** etc: <http://www.thesaurus.com/>

### **Mother of all Art History Links**

<http://www.umich.edu/~hartspc/histart/mother/>

**Art Resources on the Web:** <http://witcombe.sbc.edu/ARTHLinks.html>

## GAMES

### **Highlander Card Game Site**

<http://www.tcgames.com/highlander/>

## GOOD WEBSITES

**Aeternus Methos** [www.aeternus-methos.com](http://www.aeternus-methos.com)

Fanzine on line : <http://perso.club-internet.fr/egerard/aeternus>

### **The Methos Chronicles**

A new animated online series featuring the voice of Peter Wingfield.

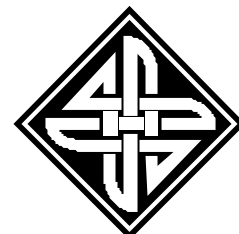
<http://www.themethoschronicles.net>

### **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 Seasons 5 & 6

<http://www-personal.umich.edu/~jmh/highlander>



**Highlander: the Series**

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

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

**DCE's Highlander - the series page**

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

**Highlander Fan Central** [www.highlanderfancentral.org](http://www.highlanderfancentral.org)

**Jinifore's Land of Highlander Synopses** [www.yak.net/jinifore/index.htm](http://www.yak.net/jinifore/index.htm)

**The Ultimate Highlander Link Page** An ever-growing list of links.  
<http://www.geocities.com/Area51/9198/links/highland1.html>

**Celedon's Web Site:** great pictures and much more: Some of the best HL screen captures on the web. <http://members.tripod.com/~Celedon/index.html>

**Gemma-Mac's Web Site:** A wealth of information on Fan Clubs, links etc.  
[http://www.geocities.com/gemma\\_mac/](http://www.geocities.com/gemma_mac/)

**The Book of Darius** Stories, histories, facts and fantasy, lore and legends related to Darius <http://www.fortunecity.com/tattooine/leguin/165/index.html>

**People Magazine** <http://pathfinder.com/people/profiles/adrian/index.html>

**Links to the HL Universe** <http://www.modernartist.com/highlander/links.html>

**methosluvr's Kronos Page**

Devoted to the character of Kronos, this site contains screen captures, publicity photos, and links to other Kronos sites. [www.methosluvr.com/kronos.html](http://www.methosluvr.com/kronos.html)

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

**Paul Edmonds** has a wonderful site with some great pics:  
<http://www.pedmonds.f9.co.uk/highlander.html>

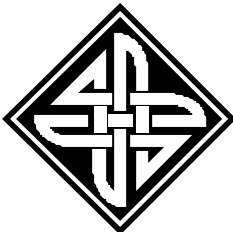
**Carmel's Highlander Pages** <http://www.carmelmacpherson.com/>

**Highlander Sword Shoppers' Guide** <http://www.angelic.org/highlander/>

**UPCOMING CONVENTIONS:**

**Reunioncon** Los Angeles, last weekend of August, 2001: <http://reunioncon.org/>

**2001: A Fan Odyssey:** Los Angeles, late April 2001: Stan Kirsch, Elizabeth Gracen, Maureen Russell <http://www.onholyground.net/2001con.html>



## **AUCTIONS**

**HLDU Web Auction:** These are our major way of raising the much needed funds to counter the Aussie dollar's lack of purchasing power and ensure that we can run these Conventions for you. [www.carmelmacpherson.com/auc8-00.htm](http://www.carmelmacpherson.com/auc8-00.htm)

**Ebay:** For a fun browse at Highlander items being auctioned go to the following URL and use the search engine to find out what is being auctioned under Adrian Paul, or Highlander, or Peter Wingfield.. hours of fun...remember that you are bidding in American dollars, though!!! <http://www.ebay.com>

## **TRAVEL**

### **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/>

### **Highlander Web Magazine**

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

**Visit to Scotland:** <http://www.visitscotland.com/>

### **Highlander's Fans Tour of Scotland:** (Jette Golde)

<http://www.jette.pwp.blueyonder.co.uk/tour.html>

**Visit to France:** <http://www.francetourism.com/>

**Foreign Language Guide :** <http://www.travlang.com/languages/>

**Gaelic and Gaelic Culture:** <http://www.ibiblio.org/gaelic/gaelic.html>

### **\$\$ Exchange Calculator**

<http://www.commbank.com.au/Today/ForeignExchange/TBC->

## **MISCELLANEOUS**

### **Music of Scotland**

Scottish and celtic music direct from Scotland with mp3 sounds.  
[www.musicscotland.co.uk](http://www.musicscotland.co.uk)

### **DVD Players**

Many Aussies want to be able to play the *Highlander: EndGame* DVD on an Aussie TV. Here is how: <http://www.codefree.com/>

### **ACDSee**

To really appreciate all those fantastic *Highlander* pictures you need a great graphics browser. Here it is: <http://www.acdsystems.com/index.htm>

