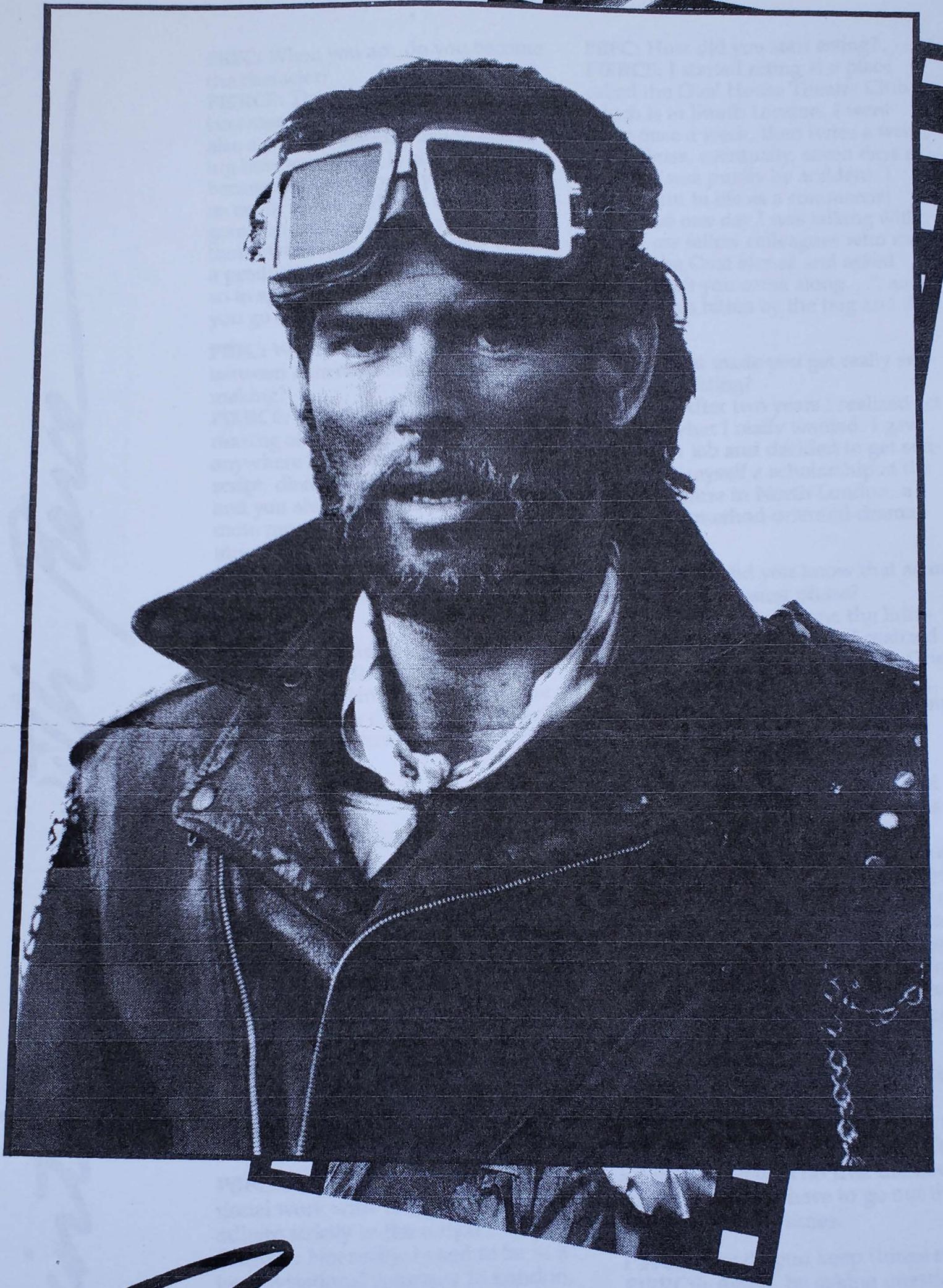


P.B. CHRONICLES

VOLUME II, NUMBER 1

FEBRUARY 15, 1986



February '86

What's Happening.

An interview with Pierce

PBFC: When you act, do you become the character?

PIERCE: There is a part of me that becomes the character, but there is also a part that stands outside assessing how everything is going. This is because as a performer you have to be aware of so many things that are going on around you. Every now and then I will come across a scene within a production where I can lose myself, so to speak. Those are the moments you go for.

PBFC: What are the differences between American and English film-making?

PIERCE: Money. I think the actual making of a film is not that different anywhere in the world. You get the script, director, actors and you go off and you shoot it. In America one has more money; not all of the time, but most of the time. In England the financing of films is very tough. England does, however, have a great stable of talent.

PBFC: What kind of rapport did you have with the director of *Nomads*?

PIERCE: Excellent, John has become a good friend. We danced around each other at the beginning a bit, but that changed quickly.

PBFC: What is it about your work that you really like?

PIERCE: I guess it goes back to the first question about the actor becoming the character. It is becoming someone else, the opportunity to live another life, doing things that you would never do and meeting people that you would never meet. It's also the gamble of the whole thing. Are you going to be successful? Will you be lucky? What's around the corner? Although that can be terrifying, it's also exciting; not knowing where this thing called a career is going to lead you.

PBFC: Do you ever do any improvisational work with your parts or do you adhere strictly to the script?

PIERCE: Not really, I used to be in an improvisational company in London, but that's whole different ballgame. There are times with Remington Steele where I'll ad lib lines and they'll keep them in or cut them.

PBFC: Who is the most stimulating actor that you have worked with?

PIERCE: An actor probably none of you know about. His name is Colin Blakely, an English actor.

PBFC: How did you start acting?

PIERCE: I started acting at a place called the Oval House Theatre Club which is in South London. I went there once a week, then twice a week, three times, eventually, seven days a week. It was purely by accident. I started out in life as a commercial artist and one day I was talking with one of my fellow colleagues who mentioned the Oval House and asked "Why don't you come along..."; and I went. I was bitten by the bug and that was it.

PBFC: What made you get really serious about acting?

PIERCE: After two years I realized acting was what I really wanted. I gave up my art job and decided to get serious. I got myself a scholarship at the Drama Centre in North London, a very good method-oriented drama school.

PBFC: When did you know that acting wasn't just a passing phase?

PIERCE: After I had done the Edinburgh Festival three times, I realized I had "paid my dues" so to speak. One day I made up my mind that acting was it, prepared to be really poor, and just went out there and hustled. I didn't want to do anything else.

PBFC: As an actor, how do you feel about always having your emotions on the line?

PIERCE: You never stop questioning yourself as an actor. I don't think people do even as human beings. But as an actor, more so, because you look and respond to other peoples' lives and throw them back into your own. So there is a constant breaking down, constructing and destroying process that goes on within the actor.

PBFC: How do you feel about taking chances and risks?

PIERCE: I've taken quite a few in my life and I think in this business it's all a gamble. There is no true method to success. You just have to go out there and take risks at times.

PBFC: How do you keep things new?

PIERCE: Again, by asking questions and saying can I do it better and how else can I do it? I've done it that way before so let's look for a new way of doing it. Another angle. Let's tear it all apart. Let's look at myself and throw the past 33 years of my life out the window and start afresh. Who am I? Where am I going? What do I want? All the basic questions of method acting.

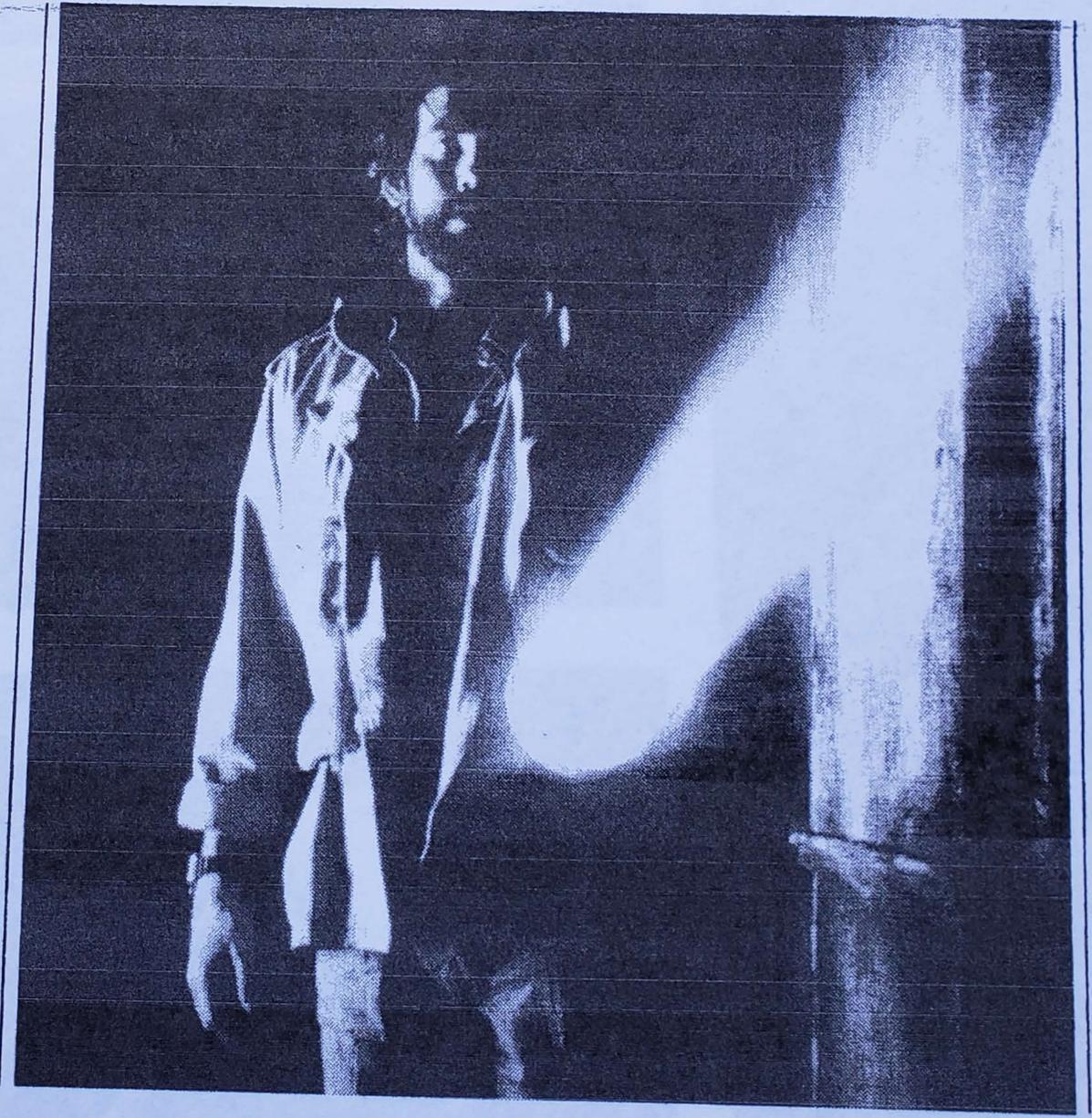
etc...

Let's talk about NOMADS.

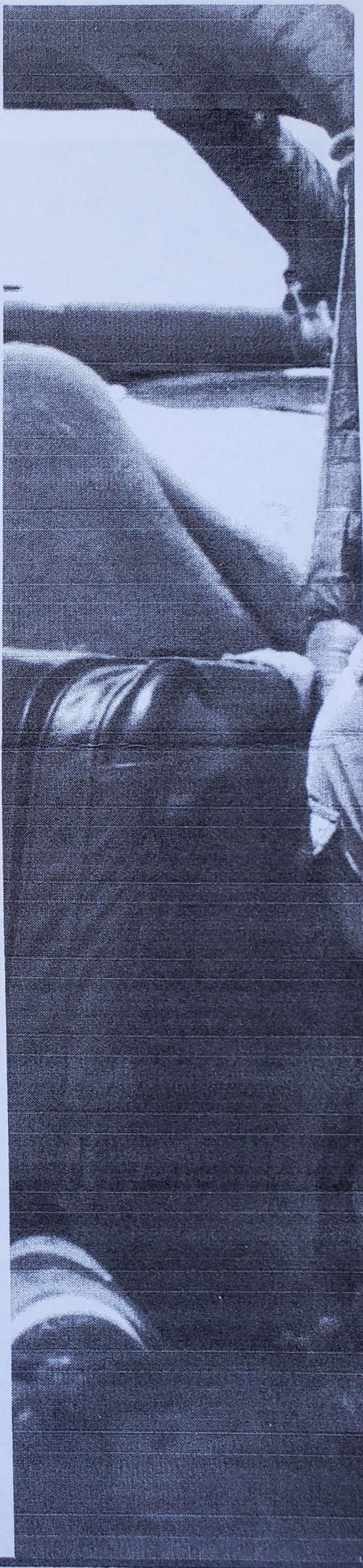
I was in New York. I was all set, two years ago, to do the Corsican Brothers, which was to be produced by Norman Rosemont who does wonderful work for Hallmark Productions. I got a phone call in my hotel suite from a producer named Elliott Kastner who said he wanted to see me that day in Sidney Lumet's office about doing Nomads. I jumped for joy. I met Elliott Kastner that afternoon and he gave me the script. I was just estatic. Cassie and I went to the theatre that night and I couldn't even watch the play because we were so excited. The next morning we were on our way back to L.A. and Cassie read the script. I kept looking at her while she read, asking her, "What was it like?" Then, I said, "No, don't tell me." Then "What's it like?" ... "No don't tell me." "What's it like?" "Don't tell me." Eventually, she finished it and I said "OK, tell me what's it like." She said, "It is brilliant!"

She's a very good yardstick to go by, my wife. I read Nomads and it was a darn good script. The director came to the house, we liked each other and that was it; we went ahead. I was already growing my hair long, and a beard for the Corsican Brothers. The next step was to tell Norman Rosemont that I couldn't do the Corsican Brothers project and, fortunately for me, his project had fallen through because he lost the studio. It all worked out amicably. That's how I got NOMADS. Then we met and I went off to Mexico with a bunch of French archeologists for about four days. I lived with them just to get the flavor of the French and the anthropologists there. I studied with Berlitz for the French and I had a French teacher for the accent. And that was it. We had about a week of rehearsals and then shot the film... so till I see you all at the movies...

Best of Life,



WOMENS





CLUB NEWS...

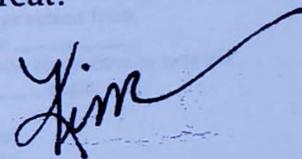
As many of you are aware it's renewal time for our May quarter members. If you fall into this category, you will see that there is a renewal form in this issue of the Chronicles. The new kit will consist of all new photos, 2nd year participation certificate, new membership card, new club button, and another year's subscription to the PB Chronicles. Please allow up to six weeks for the delivery of your new kits.

We've tried to get the Chronicles out a week early this quarter to advise all of you that Nomads will not be released on the 14th of February, but rather the 21st. The film will initially run in 500 theatres on the 21st and in March an additional 750 theatres will be added. So keep your eyes open to the local movie sections in the paper.

Also, the Mademoiselle issue will be coming out in March or April rather than February. Sorry about that, but that's what we were originally told by the magazine. Also coming up, Pierce will be featured in a fashion layout in GQ Magazine, which is the men's equivalent to Vogue ... very sharp.

On a final note, a special thanks to Maria Barbosa, our club Vice President for helping to get this issue of the Chronicles put together. I was very sick around deadline time and Maria rushed to the rescue and was a tremendous help in putting together the interview, pen pals and flea market sections.

Thanks to all of you for my first year as President, it's been great.



One of the nicest things about any fan club is the sharing of common interests and ideas through the club's various formats. PBFC provides the Pen Pal listing and the Flea Market column for the convenience and interest of its members, and does not take responsibility for any transactions that result from the following. It is a courtesy to send a SASE (Self-Addressed Stamped Envelope) with any inquiry.

If you would like to contribute to the Flea Market column or take part in the Pen Pal Network send a SASE to the club address c/o either the PEN PAL DEPT. or the FLEA MARKET DEPT.

PEN PALS

Anita Adriana
Tebet Barat 55-56
Jakarta 12810
Indonesia

Terri Blarton
2314 Monty Lane
Rockledge, Florida 32955

Sandra Carter
RD #1
Holbrook, PA 15341

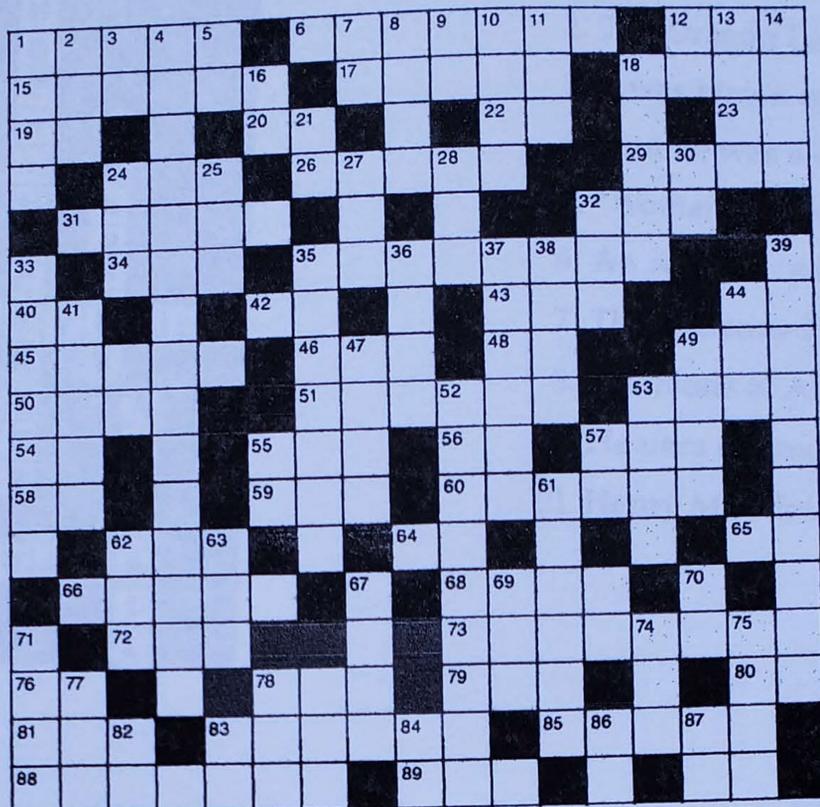
Lynn Kowalewski
12411 Rosselo Drive
Warren, MI 48093

Stephanie Melenbacker
22 Charwood Circle
Rochester, N.Y. 19609

June E. Miley
302 E. Carter Road
Lakeland, FL 33803

CROSSWORD

K. B. Blair



ACROSS CLUES

1. Who's in charge
6. Crimes in 'Steele Trap'
12. Network broadcasting 4 down
15. Unexpected results.
17. Gift from Laura's first client
18. RS played for case fee
19. In reference to (abrv)
20. Not out
22. _____ Stop a Steele'
23. Mildred's pals think she is a _____ top _____
24. Un _____
26. Desert pool
29. Adult newts
31. Theme of 'Vintage Steele'
32. Pool _____
34. DDT damages an eagle's
35. From whence came the diamond fish
40. Pronoun
42. "Et _____, Brutus?"
43. Put an arrow to the string
44. "to _____ or..."
45. Pitch
46. Faster than walk
48. Total (abrv)
49. Nero is one

50. Potter's oven
51. Where the Kilkenny Kid fought
53. Taboo
54. That is (Latin abrv)
55. What Laura does not believe in carrying
56. Identification
57. Dance Laura did for Wilson et. al
58. _____ L Football
59. Where Mildred worked
60. Laura on Devil's Island
62. Electrical Engineers Association (abrv)
64. Observation (abrv)
65. Remington's present profession
66. Mildred _____
68. Laura's mother
72. Beverage
73. What Remington came to steal
76. Being _____ sound mind
78. Slang for Laura's brother-in-law
79. _____ Amin
80. We
81. Angry
83. More than 2.5 cm.
85. Why Remington was in Rio (2 words)
88. Pierce _____

89. Indian tribe

DOWN CLUES

1. Bait
2. "Kessler and his _____, Meef" were one reason he became RS
3. Magazine which featured 58 down
4. The show we know
5. Location
7. Not down
8. Cheats at a game
9. Chief prosecution lawyer
10. Tolkien's tree folk
11. Kanga and Baby
12. Opposite of yes
13. Absorb
14. Detective Jarvis for one
16. Yes (Spanish)
18. Refers to air
21. Opposite of yes
24. Remington is seldom without one
25. A car broke one and Laura the other
27. Competition for 12 across
28. Gremlin
30. Faith (Spanish)
32. Civilian Conservation Corps
33. Laura and Remington stole them twice
35. Remington's car
36. Character Cassandra Harris played
37. Messy
38. Laze about
39. Remington and Laura's work
41. Remington's previous profession
44. Forbid
47. What Remington and Laura searched in the funeral parlor looking for 78 across
49. What sugar comes from _____
52. Stephanie _____
53. RS is on the committee to save the _____ eagle
55. Soldier
57. Foot (abrv)
61. Laura's car
62. Bill Laura no doubt supports
63. 9 days after this president's birthday the Major and Minor struck
67. A drink Remington can't make. Tropical _____
69. Our team gets the _____ guys
70. Greeting
71. What redecorated Laura's house
74. Where the 'steele threads' were analyzed
75. RS wears them so well
77. Distant
78. Designer 'genes' molecule
82. Make happen
83. Not out
84. Prefix meaning true
86. Kine; rhymes with 85 across
87. "Either, _____"

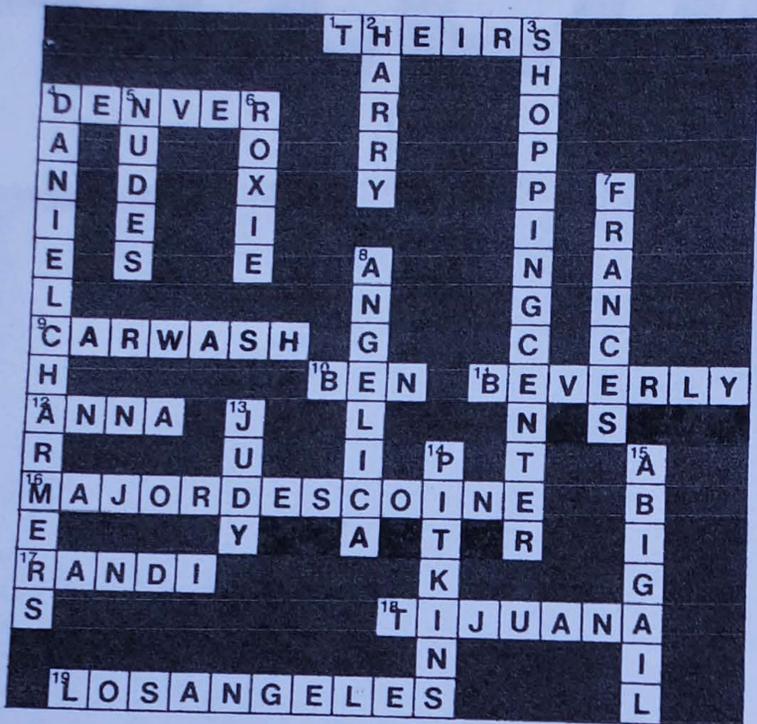
THE FLEA MARKET

Theresa Koppie wants to obtain a VHS video copy of "Manions of America" and also the "PM Magazine" featuring Pierce December 19th last year. She will send blank tape and postage. Write 320 Park Avenue, New York, NY 10022

Vickie Dean would like a VHS video copy of the September 25th CBS Morning News Show featuring "The Remington Steele Story." She, also, has some hard-to-find articles which she would be glad to trade. Write 415 E. Elm St. Box 82, Vernon, MI 48476.

Kathy Storey is looking for video copies of Remington Steele which she can convert. Send SASE to 44 Weardale Ave., Forest Hall, Newcastle, Tyne, NE 12 OHY, England

CROSSWORD

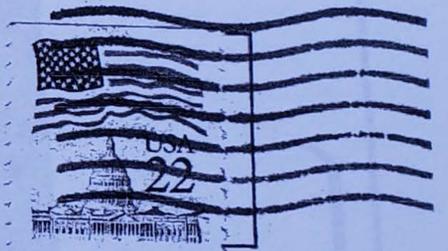


TRIVIA QUIZ

1. International thief
2. The Dragon Ladies
3. It was blown up
4. That he was a boxer in Brazil, South America
5. "Woman of Steele"
6. An Auburn, white
7. The Kilkenny Productions
8. "Manions of America"
9. He uses old movies
10. Henry Mancini

Pierce
Brosnan
 F • A • N C • L • U • B

P.O. BOX 25858, — LOS ANGELES, CA — 90025



010285
 KRISTA KNAPP
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August '86