

P.B. Chronicles

VOLUME III, NUMBER 1 MARCH 15, 1987



What's Happening...

An interview with Pierce

PBFC: Tell us about your role in NOBLE HOUSE?

PIERCE: Ian Dunross, plays the Tai Pan, leader or principal of a Hong Kong company. The story involves the American takeover of the oldest and most powerful trading house in Japan.

PBFC: Is it a physically demanding characterization?

PIERCE: It is very demanding to the extent that I went straight from filming Remington Steele. It's not physically demanding, but it's very different. Dunross is a businessman, a tycoon whose word is absolute law.

PBFC: Where did you film?

PIERCE: We began filming January 12th in Hong Kong, and, just recently finished a days shoot in China...just across the border.

PBFC: When will NOBLE HOUSE air?

PIERCE: On NBC in November of this year, or February 1988.

PBFC: Was this your and Cassie's first trip to Hong Kong?

PIERCE: Yes, it was my first trip to Hong Kong, although Cassie was not able to join me because both she and became ill after the filming in Ireland. They're recovering in Hollywood, and will be meeting me March in London.

PBFC: What are your impressions of Hong Kong and the surrounding locale?

PIERCE: I like it very much. It's very colonial,...very British. A definite colony.

PBFC: The media has been releasing press about sickness and difficulties on the NOBLE HOUSE set. Are they accurate?

PIERCE: Actually, the shooting is going very well. A couple of people were ill, but when you're flying for seventeen hours, then begin working six days a week and fourteen hours a day, anything that is wrong will be highlighted. For instance, Julia Nickson had appendicitis, so after that long flight and working the long hours she needed surgery. But, for the rest...it was just the press making a ballyhoo.

PBFC: What book are you currently recommending to your friends?

PIERCE: NOBLE HOUSE by James Clavell.

PBFC: We read in the press that you entered into partnership to purchase a brood mare and it's colt in Ireland. Also, it mentioned that you had named the colt NOBLE HOUSE. Is this correct?

PIERCE: Yes, we did purchase both the brood mare named Salidar and a colt, which we have since sold. The colt was not named NOBLE HOUSE. Salidar is currently with foal again.

PBFC: While filming MOONLIGHTING, were Bruce Willis and/or Cybil Shepard on the set? Did you have a chance to meet them?

PIERCE: No, while I was being filmed, neither were on the set, but I had previously met Bruce Willis and liked him very much.

PBFC: Many of our members have written in recently commenting how delightful your recent Diet Coke commercial is. How much artistic input were you allowed?

PIERCE: It was totally my idea from beginning to end. I have been working on this with Coke for about a year. It was great fun! (Coke representatives commented that Pierce's commercial has been one of their most successful commercials. ED.)

PBFC: Have you received any feature film scripts that interest you?

PIERCE: Quite a few, but I've been so busy that I haven't had the time to consider any of them.

PBFC: Since your recent film and television projects have been scheduled back-to-back, I would assume KILKENNY PRODUCTIONS has had to take a back seat for awhile?

PIERCE: KILKENNY PRODUCTIONS is involved in everything that I do. I have our company involved in any project, TV, film or commercial, that uses my talent in any form.

PBFC: When will FOURTH PROTOCOL be released?

PIERCE: On March 18th Cassie will be joining me in London for the Premier. The film premieres as a charity gala with guests such as Margaret Thatcher, the Prime Minister of England, and Andrew and Duchess of York (Sarah). It's unofficially a Royal event because of the guest list.

Pierce in Print...

THE AUSTRALIAN WOMEN'S WEEKLY, October 1986, "Behind The Suave Pierce Brosnan, The Jeans-Clad Happy Family Man."

THE HOLLYWOOD REPORTER, October 21, 1986, MIFED '86 Special Report, S107, "Rank Thriller, 'The Fourth Protocol'."

DALLAS TIMES HERALD, October 31, 1986, "The 'Remington' Rumors' by Lee Goldberg.

DAILY VARIETY, Monday, November 10, 1986, Pierce mentioned in Army Archerd column "Just for Variety."

DAILY NEWS, (Los Angeles), TV Section, 7S, November 18, 1986, 'Busy Brosnan Lands Mini Role' by George Maksian.

USA TODAY, (Inside TV Column) November 18, 1986, "Pierce Brosnan Steps Into a 'Noble House'" by Matt Roush.

IRISH INDEPENDENT, Friday, November 21, 1986 (Ireland), "Hey Cabbie, Follow That Star..."

ORANGE COUNTY REGISTER, (California), November 30, 1986, 'Interest In Racing' Associated Press Photo caption.

ROCKY MOUNTAIN NEWS, December 8, 1986, "Horsing Around" in Marilyn Beck's nationally syndicated column "Hollywood."

LOS ANGELES TIMES, Calendar Section, Page 10, Pt. VI, December 10, 1986, "'Remington Steele' To Return As Movie" by Lee Margulies.

WOMAN'S DAY, Page 24, December 29, 1986, "I Was Just Hours Away From Being James Bond" by Felicity Hawkins.

USA TODAY, 3D, Monday, January 5, 1987, (TV Preview Column) "A Tarnished Return For The Man of 'Steele'" by Matt Roush.

THE HOLLYWOOD REPORTER, Monday, January 5, 1987, "Review of 'Remington Steele'-The Steele That Wouldn't Die" by Miles Beller.

DAILY NEWS, Wednesday, January 7, 1987, Pierce is mentioned in the "Hollywood Freeway" by Frank Swertlow.

DAILY VARIETY, Thursday, January 8, 1987, "Telefilm Review of 'The Steele That Wouldn't Die'" by Daku.

LOS ANGELES TIMES, Calendar Section, Page 40, Sunday, January 11, 'Fourth Protocol' listed in "87 Film Releases."

DAILY NEWS, L.A. LIFE Section, Page 15, Tuesday, January 20, 1987, Pierce mentioned as Roger Moore's favorite actor in 'Hollywood Freeway' column by Frank Swertlow.

CELEBRITY FOCUS, Volume 1-No. 2, Page 6, February, 1987, "'Noble' Acting" section of "Star Treks" column.

MOVIE MIRROR, Volume 31-No. 3, Page 14, March 1987, "TV's Most Loving Couples."

FAME & FORTUNE, Issue No. 2, Page 17, April 1987, "Pierce Brosnan: This Tiger is a Pussycat."

On The Cover:

Pierce as "Major Valeri Petrofsky" in *FOURTH PROTOCOL*. London Royal Charity Event Premier of the film will be March 18, 1987.

Club News...

UNDER NEW MANAGEMENT... As of mid-February, Maria Barbosa took over responsibilities for PBFC operations. Kim Grant, the club's previous President, was always very active in various other interests and activities. These, unfortunately, have taken her into new pursuits, away from the running of the club. We'll all miss Kim and wish her well in her new endeavors.

WE'RE SORRY FOR THE DELAY... Film production schedules may wreck havoc with personal time schedules and the club's management may change—but despite any obstacles of time or placement, PB CHRONICLES eventually reaches your mailbox. This "SPECIAL EDITION" counts as a Double Issue and is our "make-up" for the regularly scheduled November '86 and February '87 issues that were missed. The next issue will be published on schedule in June, putting us back on track.

As you can see on our mailing cover, PBFC is published BY and FOR Pierce's fans. Assisting us in keeping close tabs on PBFC business is Marcy Robin, who will continue to coordinate our mailing production parties; Gail Norkett, who is organizing our administrative business; and Kathy Hall, who will be coordinating Fandom Activities.

We encourage communication. That's the only way we can build an enjoyable organization for you, and effective support for Pierce's career. Let me know what you are thinking. Let us share ideas. Let's actualize PBFC's original charter of participation and constructive support.

—Maria Barbosa

JUST FOR FUN

There are two ways you can keep in touch with fellow members through the club. One is to participate in the PEN PAL Program; the other is to contribute to the Fan News section of the next issue of the PB CHRONICLES. When renewing your membership, please mark your card YES or NO if you wish to participate in the PBFC Pen Pal listing.

You also may participate in our FAN NEWS section. This is for personal items you want to share: your own special events, accomplishments, activities, etc.

PBFC is People, and people together can bring about strong and lasting bonds with others, thus creating and sustaining an enjoyable club for everyone. So let us know what you're up to!

At this time I want to thank Pierce for giving so many of us an opportunity to get to know each other; PBFC has initiated many international correspondences and get-togethers. We start out as members of the club and grow to share many interests...a bridge of long lasting friendships across the Pacific, Atlantic, and Continental United States.

—Kathy Hall

FAN NEWS

Ruth Slocomb of Frederick, Maryland spent her month-and-a-half long vacation visiting Hong Kong, Australia and Hawaii. During her Australian stop, she visited her PBFC pen-pal of two years, Sue Brereton, in Melbourne. Paul Gibson has recently joined a Tennessee radio station as an announcer.

Remington Steele



Member response concerning the six episodes overall has been mixed. Comments made by members so far has been: "Delighted to see Pierce back on TV again! But, really not pleased with the introduction of Tony's (Jack Scalia) character"; "Photography in the last episode was outstanding"; "Scripts overplotted, not enough attention to characters or the emotional and revelation aspects of each episode...." It seems, that on the whole, PBFC membership feedback about the return of REMINGTON STEELE was... "a disappointment."

The general public reaction can only be gauged by Nielsen rankings, letters of comment to newspapers, and critical reviews. Ratings reflected that audiences were expectant and wanting to see "What happened...." The January 5th 2-hour movie opened with a very decent ranking of 19th place. However, the February sweeps run of the last four hours revealed that the viewers were not inspired to return for the following episodes. The rankings for these two episodes and the 2-hour Finale ranged from the 20's to 40's.

TV Preview by Matt Roush (USA TODAY, 1/5/87) reviewed "The Steele That Wouldn't Die" as follows: "For this, Pierce Brosnan lost the chance to become filmdom's next James Bond?...this comeback suffers from bloat. At two hours, the banter soon wears thin, and despite an exotic Mexican locale, the story plays like just another weekly episode of bicker-

snoop-chase-and kiss..."

Producers and agents who might have Pierce in mind this Spring and Summer for projects will surely hesitate until he is irrevocably released from his Remington Steele commitment. The best way for viewers/supporters to let MTM and NBC know that the show has run its course is to write to your local papers/TV guides as Lorilee M. Gates did from Hidden Hills, California (LOS ANGELES TIMES, Viewer's Views). She wrote: "Now I understand why NBC decided to throw in the towel on "Remington Steele." The two-hour episode was tiresome. I chose to suffer through it, hoping it would save itself before I bailed out. My heart really goes out to Pierce Brosnan. He seems like a good actor in desperate need of a decent script. After the recent dispute between Brosnan and the producers of "Steele," I think we could have lost ourselves a darn good James Bond, and unfortunately, it looks like we aren't going to get anything in return."

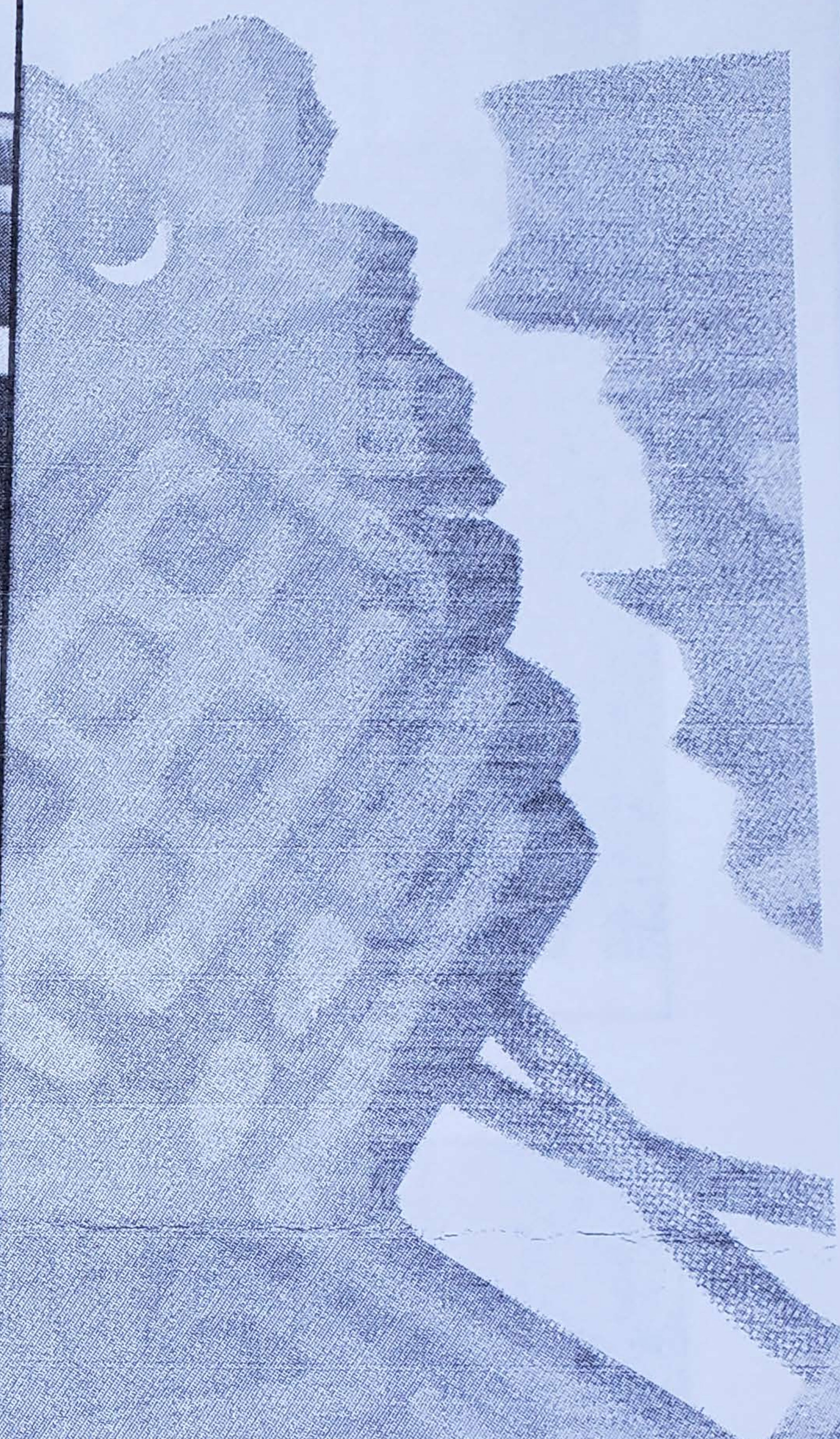
We all have enjoyed Pierce's acting talents in his portrayal of "Remington," and Pierce, in return, has appreciated your interest and active support in his career until now; we now look forward to other projects and roles that will showcase his abilities and skills in even more dimensions and facets. Pierce sincerely hopes your support and interest continues as his career grows.

This Issue's Centerfold: NOBLE HOUSE (sequel to "Tai-Pan"), to be a eight-hour mini-series, based on James Clavell's best seller which sold 5 million books. The mini)series will be produced by De Laurentiis Entertainment Group. Clavell is Executive Producer, Eric Bercovici will write, produce (both had same roles in "Sho-Gun"), and Gary Nelson ("Washington: Behind Closed Doors") will direct.

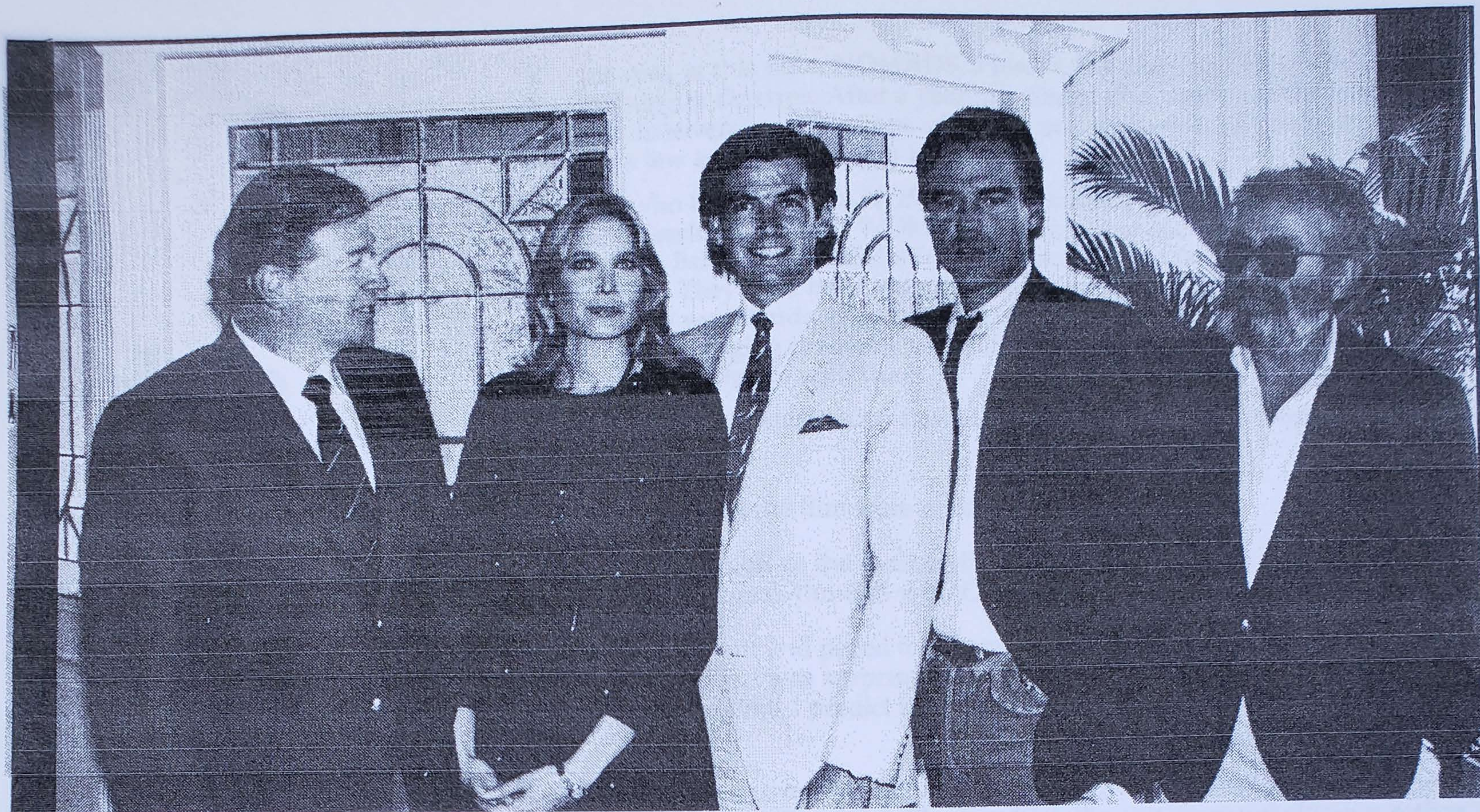
Others in the cast: Deborah Raffin of "Haywire" and "Lace II" will play "CASEY TCHOLOK," Ben Masters of "Kate's Secret" will play "LINC BARTLETT," John Rhys-Davies of "Sho-Gun" will play "QUILLAN GORNT," and Julia Nickson of "Airwolf" will play "ORLANDA RAMOS."



Pierce with Ben Masters at Star Ferry to Hong Kong.



Pierce (foreground) at Hong Kong pier. Technicians filming scene of NOBLE HOUSE in background.



James Clavell, Deborah Raffin, Pierce, Ben Masters, and Director Gary Nelson posing for Hong Kong Press.



Deborah Raffin, and Pierce flanking NOBLE HOUSE's author James Clavell during February Conference for the Hong Kong Press.

In Retrospect...

Last year, at this time, **NOMADS**, Pierce's first starring movie role, was opening in theatres. After a year, members who have seen the film have sent in several contributions of stories and reviews based on that project, of which a few are shared in this issue.

For those who have not seen **NOMADS**, the following is an excerpt from the Atlantic Releasing press kit. "NOMADS, a terrifying tale of the supernatural, is based on the Eskimo myth of the Innuat; nomadic, hostile spirits who assume human form. They have been with mankind since the dawn of time, wanderers of the world's wastelands, they inhabit places of calamity. They hunger for human souls, bringing disaster and madness to the humans who are unfortunate enough to fall in with them.

Now this ancient, restless terror has surfaced in modern day Southern California."

Critical comment of the film were as follows:

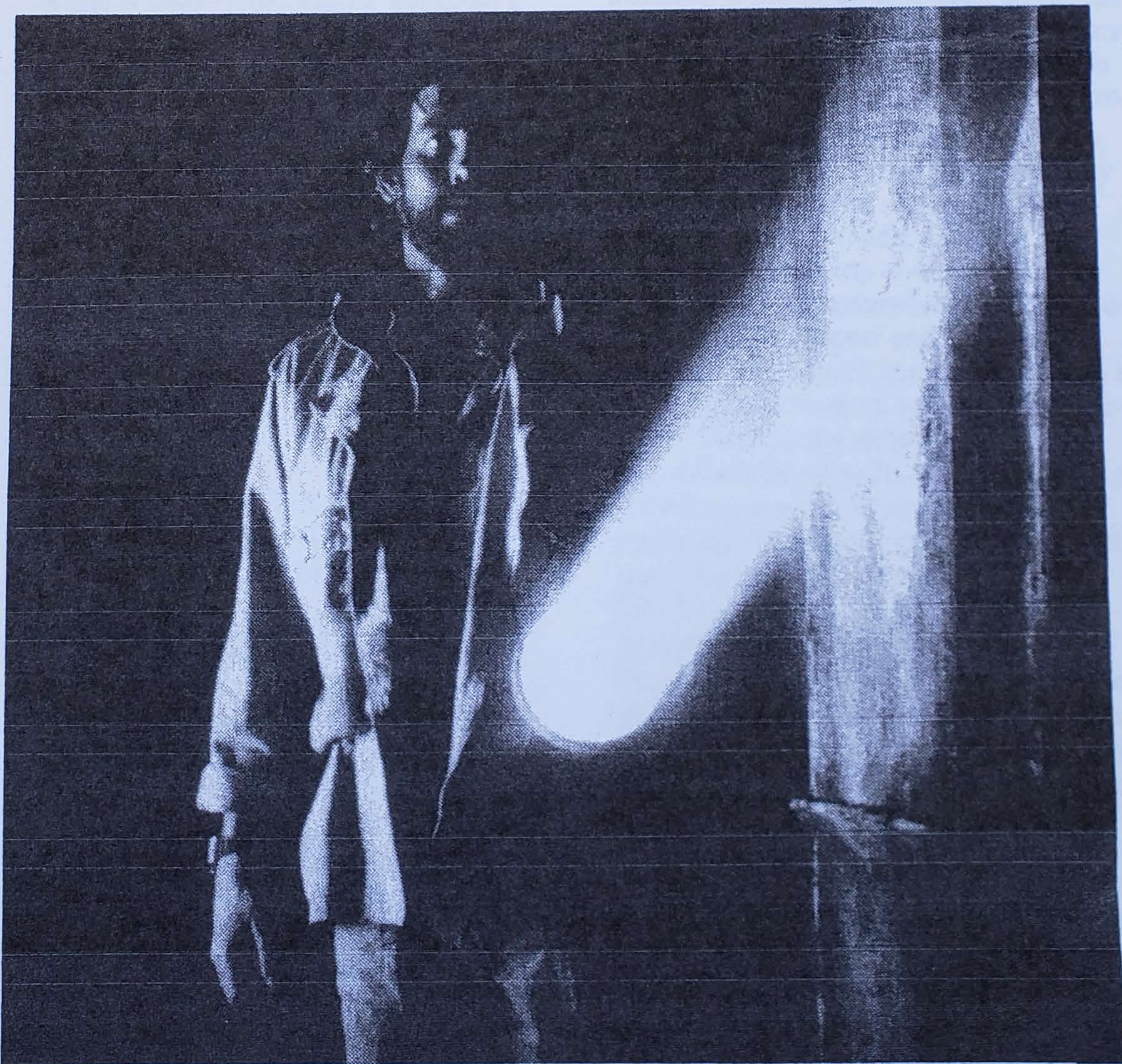
"NOMADS comes off as the most stylish supernatural-theme chiller since Brian DePalma had his break-through with **CARRIE**." Kell, Variety.

"...Well-crafted, taut and paced to a succession of suspenseful peaks. ...A most superior shriekie...I was surprised by how much I enjoyed this obviously shoestring production. I predict it will have become a cult classic by 1991."

Neil Jillett, movie critic.

"Without wishing to overstate the case, **NOMADS** is a remarkably intriguing and satisfying little chiller. It is a film in which the supernatural element rather than horror is emphasized with highly-charged results...Performances are generally excellent...It's one of the best low-budget features for many a long day, a movie with both a sense of purpose and understanding of the fascination of evil."

Ivan Hutchinson, critic.



•N•O•M•A•D•S•

Another Perspective...

This film is not merely a film of nomads, the film is a nomad itself, without tangible structure to watershed a succinct evaluation of plot and theme. It is a kaleidoscope of hypnogogic images, often fragmented and ostensibly isolated, which later shift to fit the pattern and manifest its meaning.

The viewer has the feeling that they are being led through the infinite regress of Jung's unconscious mind, threaded just below the everyday nominalist psyche, for Southern California is depicted in "Nomads" as an appropriate metaphor, with its western casual illusion dropping off at nightfall to reveal another Los Angeles... a more real, animistic underculture where all symbols have meaning. Just as Jung's unconscious, we encounter a paradigm beyond of material experience, but one has the feeling that this is not illusion... that this may be the only "real" world.

It is difficult to compose a linear analysis of "Nomads" for this very reason. It is not a film of linear progressions, following a neat, casual line—as most films do—from plot twist to plot resolution. We should not be too surprised then that the mass media reacted to "Nomads" as it did. Considering that most film critics reside on one of two coasts (either LA or New York), which are the most transitional populace areas, we might also suspect a little unconscious psychological abeyance. People locked into a paradigm rarely transcend their state enough to understand it. In the film, the Nomads pass unnoticed and unchecked by people who have lived their whole lives around them; only Pommier, newly arrived in the States recognizes the black leather people in their black surfer van for what they are.

"Most people are fortunate," Bertrille, the nun at #539, tells Pommier, "they spend their whole lives never knowing that only half of what of what they see is really there." One must stand away to see the matter and sense the meaning... it takes a Nomad to know one. For where this deep and brilliant little film takes us is far into the dark night of the American soul... the motherland of the Nomads.

"What kind of people would do this?" Pommier's wife Niki (played by Anna Marie-Monticelli) asks, after the first seeming senseless attack on them by the

gang in the black van. Her husband Jean-Charles reacts in typical fashion.

Anthropologist, he grabs up his 35MM and follows them through a glitzy neon depiction of LA apocryphal realism, up one dark alley and down an empty, windy beach white with morning. He photographs, he takes notes, and one has the feeling he has done this before many times. But when the Nomads appear to murder a man and Pommier tries to intervene, he sheds his scientific empiricism and becomes subjective to their world. Suddenly, he begins to realize that he has not so much followed them as they have led him "out on the ice," alone in their reality. The rules of his civilization—his "reality"—no longer apply.

They allow him to escape. At home, he develops his photographs only to discover that no images appear. The photos are blank. For all intents and purposes, these people do not exist; that is, there is no meaning to their existence. Life has no meaning in the existential west, so neither does their violence. Like the ax murderers and freeway random killers, the Nomads disappear into the night, with their victims.

"What kind of people..." Pommier then mutters to himself, recognizing the irony of his situation. He is surrounded by photographs of nomadic tribes he has followed over deserts of sand and ice; tribes of violent, somewhat paranoid people who must suspect every stranger. Only western conceit could not examine a psychological study of such people, comparing them to the statistics for violence and suicide in America, and not draw the obvious inference. Pommier finally understands the inference himself. What is an American but a nomad who has travelled far from home, either in fact or lineage; Pommier, in cultural flux, learning to eat "American hamburgers wrapped in plastic," has let down the guard he no doubt always used when outside "civilization." He then becomes vulnerable to the Nomads. He is in fact himself a Nomad.

We must now reverse and explain a curious plot point: although Pommier appears throughout the film, he is dead ten minutes after it begins. We first see him as he is dying, being tended to by a young resident working on sporadic sleep and no doubt too much coffee. This is

continued next page...

NOMADS Another Perspective...

continued from page 9

Eileen (played by Lesley Anne Down), with a meaningfully English accent (there are a few stray details in this film). Pommier manages a few agonized words of French, grabs for Eileen, then dies.

Eileen is immediately stunned. Then, slowly, images and thoughts merge into memories within her mind...memories that are not her own. Pommier's last days are revealed through Eileen's brain, which has somehow been infused with the dead man's mind. Eileen stumbles out into the night, being led along by Pommier to somewhere. This mode of omniscient objectivity lends a wonderfully abstract, dream-quality to the film, which only enhances its texture of archetypal animism. The mind of a man subject to a psychic break, experienced by the sleep-deprived sense systems of a woman who is also in a state of cultural flux, leaves open the question of where dreams end and reality begins. And that is John McTiernan's (the writer/director) whole point.

What transpires in the last half of the film is a multi-laned highway of experiences... some hers, some his. The phasing in and out between Pommier's final showdown with the Nomads and Eileen and Niki's flight from them, is dizzying, so we will examine each plot climax on its own.

Like Nietzsche's *Abyss*, the further Pommier looks into the Nomads, the further they look into him. The nun at #539, blind and living in ruined darkness, tells him that they have lured him here. Southern California would logically be the strongest place for this nomadic animism, as the far rim of the Pacific plate and the end place of North American colonial expansion. Beneath the 'installed bushes' and trees and grass (as Eileen's friend reminds us) is as much a desert of sand as any...and the evil spirits of Innuat may abide here just as they do among the nomads who dwell on ice.

Pommier is cornered. He can no longer run. He is forced to kill one of the Nomads (Adam Ant's character). Pommier leaves the tire iron he uses beside the body, then goes inside of his house. Symbolically stripping himself of civilization, he lays down beside Niki who is sleeping. He tries to make love to her, but can only weep. He senses he has lost something important and gained something

ominous. In the morning he rises and goes to the window to stare down at the empty street below. Only the tire iron, his weapon, remains.

Pierce Brosnan is especially effective as Pommier, a man haunted by the archetypal face of the ORPHAN fighting against the uncertain remnants of his heritage. Brosnan takes us through this darkened soul with an actor's grace and a maturity that few other actors could have brought to this role.

Jean-Charles final outcome is given us only in brief glances as Niki and Eileen crawl up into the attic to escape the Nomads who have circled the Pommiers' home. They both can see them now, so they are both in danger. "You know what happened to Jean, don't you?" Niki asks the woman who has stumbled into her life. Eileen only smiles. As the Nomads find Eileen and Niki, they finally take possession of Jean-Charles, for he must surrender his sanctuary in Eileen to save Niki's life. Though the effect of the Nomads—having claimed their prey—merely drying up and blowing away is fairly anticlimactic.

McTiernan might have prostituted this film far more to the god of demographics by hand feeding the viewer a film of plot-twist and plot-resolution. Instead he crafted a movie meant to suggest a pattern from which we are free to draw a meaning, if we wish. The very point that Niki and Eileen escaped the Nomads, gives us the lovely, haunting ending, embellishing (and casting in a new light) all that has gone before. To the gentle, wistful melody of Conti's score, Eileen and Niki drive away, to where we cannot know, just off the metaphorical desert where the Nomads reign supreme.

We see, behind them, they've had an escort. A motorcyclist surges ahead of them, then turns off before they cross the border. "Don't look!" Eileen begs Niki, but she does look, as we all must. The image of Pommier astride the motorcycle, dressed as a Nomad, is our last one, except for the warning sign we read as the car speeds in the opposite direction: Entering California.

—Melody Clark

(Melody Clark is a graduate student in psychology at Chapman College, especially concerned with growing American existentialism from a loss of ethnic identity. She is also a film fan, and a native of Los Angeles.)

ANNIVERSARY

EPILOGUE TO NOMADS

[Condensed Version]

It was a cool, crisp day. The sky was clear blue with only an occasional white cloud racing across the sky as it was chased by the unseen wind. The surrounding mountains looked clean and stood out against the azure sky demanding to be respected. A cloud drifted across the tip of a peak, hiding it from view, denying for a few minutes the mountain's dominance of the landscape. The valley below was peaceful and the river snaked its way along the river bed that had been cut through the rocks since prehistoric time. The asphalt ribbon of road was a foreign intrusion in this pristine setting. From an eagle's perch high atop an ancient pine, a white Thunderbird seemed to creep at a snail's pace along the twisting road. On the surface, the car was being driven fast by a very serious, somber red-headed woman. She glanced hastily at the map she had laid on the passenger's seat and began to slow the car. Just ahead was the sign she had been watching for—"Entering California."

About 50 feet from the sign she pulled onto the gravel shoulder. Niki got out of the car and looked all around her. Then her eyes sought the spot where she had last seen Jean-Charles.

Her heart seemed to stop beating. She drew in her breath, and felt a smothering sensation as she gulped fresh air into her lungs.

Just beyond the sign a man clad in black leather sat on a black motorcycle, his feet resting on the ground for balance. She got out of the car and started to walk hesitantly toward the sign and the man. As she approached, she recognized Jean-Charles. And yet, he wasn't. His eyes were cold and lifeless. Not at all like her memory of her husband. His lips didn't move, yet she heard him scream at her.

"Don't come any closer." He commanded and then said, "So, you return."

"Today is the anniversary of my last seeing you." She said uncertainly. It was like she was talking to a statue. Her voice was carried off by the wind seemingly unheard.

"Why are you here?" Niki asked.

Still without sound, his thoughts invaded her mind. "I know you. I know

your life—your choices—that you would come here—today-now.

"How do you know?" Niki was stunned.

"Do not ask," he commanded.

"I still love you. Can't forget...forget you." She half sobbed.

"Jean-Charles is dead." The voice was hard, cruel and slammed into her consciousness.

"But I see you," she pleaded. She held her hand out to him.

"Jean-Charles is not here."

"But you are, and you wouldn't harm me. You escorted us to the border a year ago. You protected Eileen and myself in the house when we were discovered hiding in the attic by one of those..."

"You don't know that." His answer was churlish.

The force of his accusation made Niki flinch. All she could say was "You're here, that's all that matters."

"Enough! Will you listen to me? Hush!" His voice was harsh...commanding. "Turn around and go back. Now! Get on with living. Marry. Be happy. You have the children you wanted."

Niki buried her face in her hands and sobbed. "We were so happy. We loved each other so very much. We had plans. Why did this have to happen to us?"

A more gentle thought now penetrated her mind. "I know, but that part of our lives is finished. I am finished. You must go on. Don't bury yourself with the dead. Forget our tragedy."

She looked at him through tears. And for just a few seconds, she saw the wall behind his eyes disappear. She saw tenderness and love. His lips shaped into the familiar and beloved smile.

"Go, Niki. Don't ever come back. Even I won't be able to protect you again. Believe me, ma bella. I am one of them even if, now, a corner of my mind is not in their control. I am watched, ... Now go."

"Jeany..."

Then just as suddenly, the wall was back. The smile was replaced by a black look. "Do as I say. Go." He com-

manded. He reached up to his goggles and adjusted them over his eyes. He started the bike and impatiently raced the motor. She hesitated a few seconds, then reluctantly got back in the car, turned it around, and started toward Las Vegas.

He watched the car until it became an indistinguishable speck; then he raced back to Los Angeles.

Niki and Eileen embraced when they met at the airport. Niki was strangely silent and Eileen did not push her. Finally when they were several blocks from their apartment in Georgetown, Niki said, "I saw Jean-Charles. He was waiting for me. He knew I would come."

Eileen, so shocked that she almost ran a red light, "What happened?" She asked almost dreading to hear the details.

Niki described in vivid detail her experience on the lonely, mountain road.

"What have you decided, Niki?" The question was so softly spoken, it was hardly audible.

"I'm going to marry Pierre. It will make Jeany happy."

"But what about you? It's your life."

"I will be happy, too. Jeany said so. I will have beautiful children." She was pensive and then said quietly, "I shall name my first son, Jean-Charles. I know Pierre will understand."

Many years later, a lone man on a big black motorcycle stopped in the parking lot adjacent to the Santa Monica pier. Among the debris which had collected around an overflowing dumpster, he saw a torn, dirty and wrinkled newspaper picture of a handsome family. The caption read, "The French Ambassador to Canada, Pierre Augier, and his wife, Niki, with their four children—Jean Charles, Pierre, Eileen and Jeannette..."

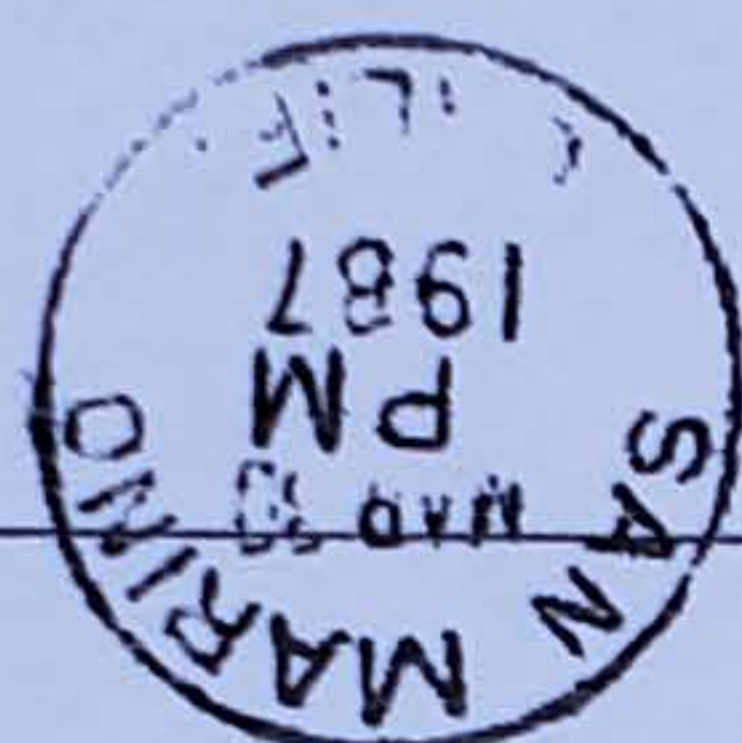
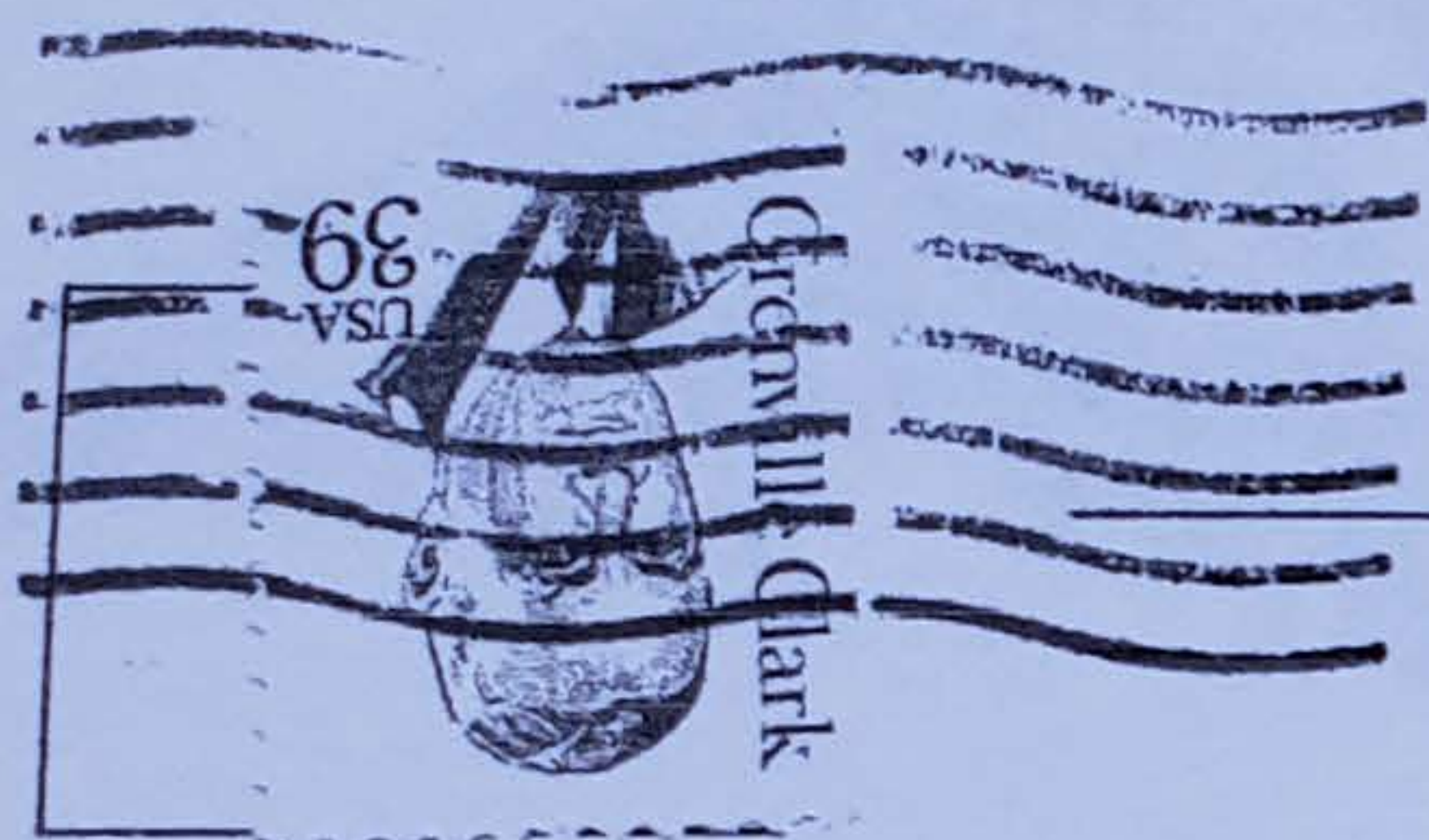
An uncommon smile briefly broke the scowl that permanently masked his face.

—Ruth B. Slocomb

(Ruth Slocomb resides in Frederick, Maryland and is retired. Her favorite pastimes are writing and traveling.)

USA
COLUMBUS OH 43212
1222 NORTON AVENUE
KRISTA KNAPP

010387



P.O. BOX 9851 — GLENDALE, CA — 91206-0851

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

P.B. CHRONICLES • MARCH 15, 1987
SPECIAL ISSUE • VOL. III, ISSUE 1

If a checkmark appears here ☒ this is your LAST ISSUE unless we hear from you. To renew annual membership, send the enclosed RENEWAL MEMBERSHIP card with your check or money order payable to MARIA BARBOSA.

STAFF

President/Managing Editor
Maria Barbosa

V.P. Production/Proof Editor
Marcy Robin

Admin. Director/Associate Editor
Gail Norkett

Fandom Liason/Associate Editor
Kathy Hall

Art Direction, Design & Production
Seay & Associates, No. Hollywood, CA

Contributors
Melody Clark, Ruth Slocomb

THE PIERCE BROSNAN FAN CLUB (PBFC), P. O. Box 9851, Glendale, California 91206-0851. Subscription included in PBFC annual membership (U.S.A. \$13.00/year, CANADA: \$15.00/year—FOREIGN: \$26.00/year). Please include an S.A.S.E. (SelfAddressed Stamped Envelope) with all correspondence that require a response.)

CONTRIBUTION GUIDELINES... This past Summer and Fall we received many contributions for the PB CHRONICLES. I wish we could publish everything, but the reality of space (8 pages/issue) requires that we choose fan contributions based on the theme of each issue and the space allotted. I realize when the creative urge hits, it's hard to keep publication specifications in mind. As a helpful suggestion, these are the things we are looking for in submissions.

SHORT STORIES, REVIEWS, etc. — Maximum 1,000 words

POEMS, FREE VERSE — Maximum 600 words

LINE DRAWINGS/GRAPHICS — Dark Pencil or Pen & Ink Medium

ART INTERPRETATIONS — B&W & Grey Tones — Medium in Ink or watercolor wash.

PHOTOGRAPHY — B&W (Color submission require half-tone/velox)

P.B. CHRONICLES is a newsletter published by and for fan supporters of Pierce Brosnan, published quarterly by