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Dear Mr. Hansen,

Milton Ward asked me to send you the enclosed video material.

The videotaping of the showcase theatrical production of BOLO, as you will surely notice, is an amateurish and, technically, very flawed production. It serves, however, as a showcase for the character of Bolo and some of the sexual dynamics that Milton attempts to invest his play with.

Fascinated with the raw force of Bolo's personality and the crudeness of his perverse drives, I suggested to Milton over a year ago, that with some major changes in the play's structure and the inclusion of film-particular ingredients, Bolo could be a powerful low-budget film.

At the start, I attempted co-writing the script with Milton, but burdened by a series of other commitments I had to drop out of the project. I did write some initial scenes which gave the script some action and exterior color, which were understandably missing in the play. I also gave the Bolo-Angie relationship deeper seductive tones. As I understand, these scenes may or may not remain in Milton's latest version.

I have no doubt that the underlying strength of the work rests on the development of the sexual interplay between Bolo and Angie as the tensions of their antagonism is played out. To engage audience attention, of course, the drama must unfold under a canopy of parallel action situations born out by Bolo's connection to the Mafia.

I hope my unsolicited comments don't seem presumptuous. They are prompted by the intimate feel I've always had for the character of Bolo and the belief that he'd be as colorful on the screen as he was on the stage when I portrayed him.

Sincerely,

Roger Pretto
cc/Milton Ward