

28/IV/88
217 Tanager Socolo,
Tanager, Marac

dear Richard Horowitz:

Thanks for yours which came yesterday. I don't know when it was sent: it was not dated and the franking on the stamps was too feeble to read a date in the ink marks.

I was surprised that you had Bertolucci's London address, and am glad to have it, although I know better than to write him until I hear from my agent that he's really going to do my novel. To try to get in touch with him beforehand would be to fall into the category of people one doesn't want to hear from just then. I'd like him to do the film, and I don't want to make any move that might be taken as a sign of desire to influence either way. When my agent tells me he's received a cheque from production for sequel rights, I'll know Bertolucci is doing the film and feel at liberty to write him. The easiest way to identify what I think is a superb piece is to quote the leitmotiv of the piece immediately preceding it:



Immediately following is the piece I admire. There's one on Side B, I think, which is also very satisfying. My favorite has more (clearer) form than the others, which is one of the reasons for its strength. I hope this reaches you. Best, Paul Bo.