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Dear Freelancer,

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Enclosed you will find several "She-Wolf of London" scripts ç

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that should give you an idea of the tone we are trying to ç

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set. However, there have been some format changes since ç

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those episodes were written and shot.

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The series is no longer set in London, and the only ç

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continuing characters are Ian Matheson and Randi Wallace -- ç

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the others have been dropped.

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There is also a slightly different format. The series now ç

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takes place in Los Angeles, where Ian has his own talk show ç

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on Channel 98, and Randi is his "talent coordinator." It's ç

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primarily through this talk show, and the exposure Ian gets ç

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because of it, and his books, that will bring people to our ç

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heroes (when they don't stumble into adventures on their ç

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own). Ian will still be professorial, but he is no longer ç

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aligned with a university (at least not at this point). His ç

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stature is derived from the success of his books, "Face of ç

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Fear" and "Satan's Sex Slaves."

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Since the format is still "in flux" at this point, we can ç

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tell you more about it when we talk.

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Here are some general points to keep in mind....

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WHAT WE ARE LOOKING FOR

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We feel, if we are to create a "Remington Steele"-type ç

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relationship here, the two characters must be kept together ç

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as much as possible. If we are to understand their relationç

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ship, to understand them and their differences, we have to ç

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see how they relate together to the supernatural situations ç

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they are in.

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We need to illustrate their differences, and define their ç

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personalities, by showing their conflicting approaches to ç

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solving problems and dealing with danger.

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The heart of this series, what will make it work, is the ç

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relationship. In short, we need to see them in conflict... ç

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with each other, and with the guest stars. Ian and Randi ç

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need to be personally involved in the stories, to have strong ç

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motivations and clear obstacles that they have to ç

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overcome...and big plot turns that take them, and us, by ç

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surprise.

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Keep in mind as you think about stories, that the most ç

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important element in any "She-Wolf" story, for us, is not the ç

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monster, or the supernatural element -- it's the "Ian and ç

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Randi story." What is at stake for them personally? How will ç

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their relationship be tested by the conflict they face?

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The adventure, the thrills, the suspense, and above all ç

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the humor, will not come from the stories themselves...but ç

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how Ian and Randi react to what they do. To get those reacç

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tions, we need stories that involve them, that jeopardize ç

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them, not only in the fourth act.

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The "Ian and Randi story" must be the central element of ç

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every episode. Let's use some of our produced episodes as ç

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examples.

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+ NICE GIRLS DON'T was, on the surface, the story of a young ç

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man aged by a succubus. But the real story was Ian being ç

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aged, and how to cure him.

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+ WHAT GOT INTO THEM is essentially about two ghosts, one ç

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being pursued by another. But the real story is how Ian and ç

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Randi cope with Ian's parent's being possessed.

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+ CAN'T KEEP A DEAD MAN DOWN is basically about an evil ç

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witch using an ancient artifact to raise the dead. But the ç

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real stories are a) the conflict between Ian and Randi when ç

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Randi's old boyfriend reappears, b) how Randi copes, and ç

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reacts to, Ian's murder c) and how they both deal with Ian's ç

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return as a walking corpse, and their efforts to cure him. ç

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The evil villain and her plot is a device to explore a series ç

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of Ian/Randi conflicts.

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By contrast...

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+ BOGMAN is the story of a woman who finds a mummy in her ç

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garden. And that's really all it is...Ian and Randi are ç

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reactors to someone else's problem, and because the "Ian and ç

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Randi story" is missing, we aren't as involved in what hap
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pens because we don't have a reason to care. That's what we ç

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are trying to avoid. People will tune in to see what happens ç

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to Ian and Randi, not to strangers.

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We also try to have Ian and Randi provoke the actions that ç

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happen in the script. The fun, for us, in any "She-Wolf" ç

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story are the moments when Ian and Randi have gotten themç

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selves into a terrible fix and we have to see them get out ç

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of it:

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- Ian has just drunk a potion and is going to turn him into ç

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a hideous monster.

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- Randi turns on a light to see who else is in a room, and ç

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unknowing turns on a fake moon that makes her transform into ç

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a werewolf.

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- Ian is possessed by Cyrano De Bergerac, thinks Randi is ç

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Valvert and is going to skewer her.

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- Randi, about to go to bed with her old boyfriend, discovç

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ers Ian is a walking corpse that eats human flesh

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-Randi falls in love with Mr. Right, who turns out to be ç

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Satan.

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All those things occur because of something Ian or Randi do, ç

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by their deliberate (and often foolish) actions. When you're ç

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thinking of future "She-Wolf" stories, remember that our ç

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heroes have to drive the action -- and that whatever monster ç

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or supernatural thing you come up with is a device to give us ç

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interesting situations to explore our heroes' relationship.