

SCRIPT COVERAGE

Title: Friend of the Devil **Coverage Date:** [REDACTED]
Author: [REDACTED] **Story Analyst:** Hannah Robertson
Type: Half-hour sitcom, premise **Budget:** High
Pages: 15 **Genre:** Dark Comedy
Circa: Present **Locale:** USA, Various

LOGLINE: Down on their luck, a metal band of washup twenty-somethings sign Satan's son as their manager to taste fame for the low cost... of collecting their audience's souls.

SUMMARY: A charmingly-edgy comedy, three underground bandmates bend to the temptation that Satan's son, Chris, offers them. After signing to make him their manager, their dreams are fulfilled... yet danger surely follows. From Satan himself threatening them should they perform poorly to a crazy conspiracist looking to take Chris away, the boys have to play like they've never played before.

	Excellent	Good	Fair	Poor
Concept/Idea			X	
Storyline		X		
Structure			X	
Characterization		X		
Dialogue		X		
Setting		X		
Formatting		X		

COMMENTS:

The concept of musicians making deals with the devil is familiar from legends and myths, but, to my knowledge, not from a TV show of this nature. It is wonderfully modern, and I can see a wide, young audience being drawn to this charming concept. However, I struggle to see the longevity

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of this idea as it is now since there are few problems that carry into the next episode. The only one left unresolved is Satan's threat to collect 100 souls, which has great stakes, but seems very easy to solve. There is no time limit, no guilt/inner conflict (or so it seems), and no challenges since Chris can land them massive gigs. If this show is strictly a sitcom, it may be good to expand this problem infinitely, such as setting a weekly soul count or removing the number altogether.

I also believe that added conflict could come from the setting itself. Setting the show in various American locations is relevant to this demonic-music myth while also inspiring different points of conflict from these locations, which is excellent. I do believe that this could be heightened more in the pilot, though, to set up the role setting will play as an added source of comedy and conflict throughout the series.

The structure is relatively strong, but some of the act breaks should be reconsidered. I believe act 1 would benefit from ending after Lee signs the contract to establish a "point-of-no-return" moment that will keep viewers watching through commercial break. Similarly, I believe the act 2 break would benefit from ending on a point of high conflict, such as when Satan asks them to collect 100 souls, rather than a resolved one.

The characters are distinct and lovable--wonderfully crafted in a way that builds the world and the tone with every line. Though the boys blend together at times, I am familiar with each of their faults, which makes them easier to distinguish in a way that will greatly present comedy in the future. I particularly thought Chris, Lee, and Satan (oddly enough) were memorable favorites.

The dialogue for the boys is very natural for their age, and it successfully made the tone more humorous and the characters more likable. The humor matches that of the younger generations that it seems to be targeted towards, those who may be similarly rebellious and "metal," which is great. Picking at lines that can be long (pg 9: "Trust me it'll be fine and don't worry I'll get you to the show on time) or on-the-nose (pg 8: "It says here they'll be in Philly tonight") could help keep viewers emersed in these otherwise-natural characters. Overall, this is a fun read that could excel with attention to longevity and structure.