

I've now read the complete screenplay. I'm treating this as a **cold-read assessment of the screenplay on the page**.

Overall assessment

Overall Score: 8.1/10

This is a very distinctive, highly visual horror-comedy with a genuine authorial voice. The biggest thing separating it from a merely competent genre script is that it has **its own comic universe**: the corporate zombies, Bliss Soda, Cosmo's ODE philosophy, Caleb's obsession with the Dreaded Zombie, Clare's influencer persona, the mushroom mythology, the beer solution, and the absurdly specific Moorland community all belong to the same tonal world.

The screenplay's main weakness isn't lack of ideas. It's that **there are almost too many ideas**, and the story occasionally moves from one entertaining set piece to the next before the emotional/causal connection between them has fully landed. The ending, however, does considerably more thematic work than the earlier draft versions I've seen.

The most successful revision is the way Leticia's external zombie fight increasingly becomes a story about **whether saving people requires her to belong to them**. The final exchange with Ethan makes that explicit without having Leticia suddenly become a conventional heroine.

Scores

Criterion	Score
Concept & Premise	8.8
Story, Structure & Pacing	7.8
Tone, Genre & Originality	9.0
Characters & Arc	8.2
Dialogue	8.4
Action & Visuals	8.8
Themes & Resolution	8.1
Emotional Impact	7.7
Originality & Voice	9.1
Overall Cohesion & Rewatch Value	8.2
Quality of Writing	8.0
Overall	8.1

1. Concept & Premise — 8.8

The basic concept is excellent.

A cynical Goth teenager who secretly hunts zombies discovers that a beloved pharmaceutical mogul is manufacturing **obedient corporate zombies**, using the town's marginalized population as human capital. That's immediately filmable and gives you multiple sources of comedy: corporate culture, social media, pharmaceutical marketing, political campaigning, consumerism, conformity and literal undead labor.

More importantly, the screenplay has found a particularly good metaphor:

The zombies aren't simply dead people. They're people who have surrendered their agency in exchange for purpose and belonging.

That makes Cosmo's philosophy and Leticia's personal problem versions of the same issue.

The premise also generates visual comedy rather than merely verbal satire. The worker zombies receive video-game-style rewards for productivity; Bliss Soda becomes both corporate product and zombification mechanism; the pharmaceutical factory is simultaneously workplace, laboratory and zombie army.

That's a strong feature-film engine.

Why not 9+? The premise is stronger than the underlying mystery. Once Cosmo/Ravencroft becomes the obvious common denominator, the investigative component becomes fairly straightforward. The movie's real strength is what it *does* with the premise rather than the mystery of what is happening.

2. Story, Structure & Pacing — 7.8

This is probably the screenplay's most vulnerable category.

The macro structure works:

Zombie hunting → Megan disappears → Leticia is framed → psychiatric imprisonment → Cosmo's conspiracy → investigation → pharmaceutical infiltration → capture → escape → town-wide outbreak → Gallows Pub showdown → thematic resolution.

There is a recognizable escalation.

The middle also contains some excellent turning points. The pharmaceutical infiltration gives you a proper threshold crossing: Leticia isn't merely investigating anymore; she's physically entering the machine producing the zombies.

And the factory sequence contains a very good causal chain:

- Clare records the operation.
- Ethan goes for the electrical room.
- Leticia sees Megan.
- Leticia refuses to leave Megan behind.
- Megan betrays her.
- Ethan discovers Leticia has been taken.
- The lights go out.
- The escape becomes possible.
- The alarm triggers chaos.
- Everyone converges on the escape.

That is much stronger than simply having characters wander through a factory until the next action sequence occurs.

Where the pacing still loses points

There are **several sequences that are individually entertaining but collectively make the screenplay feel episodic.**

The middle periodically becomes:

discover something → infiltrate something → escape something → discover another thing → get captured → escape → regroup → infiltrate something else.

The screenplay's abundance of set pieces partly disguises this because something funny or visually interesting is almost always happening.

But a reader can still feel the seams.

The biggest structural issue is that the **final third is almost continuously escalating**, so individual emotional beats don't always have enough breathing room to acquire maximum weight.

For example, the jail escape, town escape, return home, Mori's call, college infiltration, cafeteria fight, zombie army, Caleb's apparent death, town confrontation, Gallows Pub, four separate fights, Cosmo's defeat, Maggie's return, family reunion and final Leticia/Ethan scene all arrive in fairly rapid succession.

That's a lot.

The good news is that I don't think the solution is simply "cut action." The action is one of the screenplay's selling points. The better question is whether every sequence is **changing the characters or merely entertaining the audience.**

3. Tone, Genre & Originality — 9.0

This is one of the screenplay's strongest areas.

You aren't writing generic horror with jokes sprinkled into it. The comedy, horror and satire are structurally intertwined.

Some examples:

- Cosmo treats zombie creation as corporate management.
- Zombie productivity is represented with video-game reward graphics.
- The Rube Goldberg machine turns corporate efficiency into literal mechanical absurdity.
- The pharmaceutical plant resembles a fungal organism.
- The Gallows Pub becomes the location where **beer cures the zombie apocalypse**.
- Caleb's alcohol addiction accidentally becomes his zombie antidote.
- Clare's influencer obsession becomes a legitimate tactical asset.
- Mrs. Dobson's cupcakes conceal an explosive.
- A zombie's redemption is interrupted by Caleb's desire for revenge.

Those aren't interchangeable jokes. They belong to the film's particular comic logic.

The screenplay also has a nice tonal confidence about mixing:

genuine horror → absurdity → action → sentiment → absurdity again.

The Gallows Pub sequence is probably the clearest example. The beer truck crashes through the building, zombie consciousness returns, then the movie suddenly becomes a sword-fighting supernatural action film.

That's exactly the sort of tonal audacity this concept needs.

4. Characters & Arc — 8.2

Leticia — strongest character

Her arc is now considerably clearer.

Early Leticia:

“Just because she baked cookies doesn't mean we belong.”

Later:

“No one's here for me...everyone's here because of me.”

And finally she is able to accept connection with Ethan without accepting the proposition that she must become socially conventional.

That's a coherent progression.

The jail scene is particularly important. Ethan tells her:

“Not everyone needs to fit in.”

She responds that nobody is there *for* her.

Then:

“I'm here for you.”

And she immediately says:

“That's not a plan, Ethan.”

That is a very Leticia response. She doesn't suddenly become emotionally uncomplicated.

The final whistle callback is also effective. Earlier, Ethan's inability to whistle was a joke. At the end, he finally produces the whistle, and Leticia recognizes what it means.

That's a nice piece of structural payoff.

Ethan — 8.1

His arc works because his "video game" worldview isn't simply a gag. It eventually becomes something he has to reject.

His:

“It's my fault. I treated it like a game.”

is an actual moment of self-recognition, rather than just another joke. Later, he tells Leticia that sometimes you have to let something go to find what you need.

The relationship with Leticia is also nicely underplayed.

Clare — 8.4

Clare is much more useful dramatically than her superficial influencer characterization initially suggests.

She starts as comic relief but eventually becomes an important member of the team, and the phone/social-media motif gets a nice reversal when she throws the phone away:

“Some things are meant to be lived.”

That's one of the better character moments in the last third.

Caleb — 8.7

Caleb may actually be the most entertaining supporting character.

His revenge obsession, alcoholism, Dreaded Zombie fixation and eventual discovery of Maggie give him a miniature version of the film's central theme: **he has constructed his entire identity around something that isn't actually what he needs.**

The Maggie payoff is broad, but emotionally understandable.

Cosmo — 8.5

He's a very good genre villain.

His best characteristic is that he doesn't think he's evil. His ideology is internally coherent:

“I give the forgotten meaning and purpose.”

and:

“There's no profit in free will.”

Those lines connect him directly to the thematic argument.

5. Dialogue — 8.4

The dialogue has a recognizable voice.

You have a strong hit rate of lines that sound like *this movie* rather than interchangeable screenplay dialogue.

Examples:

“This isn't a police procedural: it's war.”

“You've rebranded slavery.”

“Great, I'm saddled with a tipsy philosophy major.”

“You had to pull the Mrs. Dobson card on me.”

“It's last call, professor.”

“Consider this a divorce.”

And:

“Some things are meant to be lived.”

The comedy is also character-specific. Clare doesn't talk like Leticia. Caleb doesn't talk like Ethan. Cosmo's speech has its own theatrical precision.

The main reason I wouldn't go higher is that **some dialogue occasionally announces the theme after the movie has already dramatized it.**

The final philosophical exchange, for example, is thematically appropriate, but some of it is more explicit than the surrounding screenplay needs.

The screenplay is generally strongest when Leticia's worldview emerges through sarcasm rather than explanation.

6. Action & Visuals — 8.8

Very strong.

This is probably the category where the script most clearly feels like an actual movie rather than a story being described in screenplay format.

There are numerous sequences I can immediately visualize:

- Leticia killing zombies in the bathroom.
- The mushroom farm.
- The factory roof.
- Worker zombies receiving game-like rewards.
- The Rube Goldberg machine.
- The factory blackout.
- Clare navigating the dark gangplank with only her phone flashlight.
- The Jeep smashing through the fence.
- The beer truck exploding through the Gallows Pub.
- The golden hop mist.
- The Dreaded Zombie drinking beer.

- Leticia's fight with Mori.
- The Absinthe/candle maneuver against Cosmo.

The pharmaceutical factory in particular has excellent production-design potential. The screenplay repeatedly turns environments into part of the joke or action.

The Gallows Pub is probably your most successful set piece visually.

7. Themes & Resolution — 8.1

The theme is considerably stronger than it initially appears.

The central thematic opposition is:

belonging vs. autonomy.

Cosmo offers belonging through surrender.

Megan accepts it.

The worker zombies accept it.

The town accepts Cosmo because he offers a simple solution to complicated social problems.

Leticia initially rejects belonging entirely.

Her arc is therefore not:

“Lonely girl learns to fit in.”

It's closer to:

“You can connect with people without surrendering who you are.”

That is a much better theme for this protagonist.

The ending makes this explicit:

“Everyone's a slave to something.”

and:

“Our desperation to belong leaves us dead inside.”

Then Ethan doesn't answer her with a sentimental speech. He talks about letting something go and finding what you need.

And the whistle callback completes the relationship:

“I was never any good at whistling.”

followed by Leticia crushing the purple mushroom and accepting his arm around her.

That is a genuine ending rather than merely an aftermath montage.

One thematic weakness

The script has **several thematic statements competing for attention**:

- belonging
- conformity
- social media
- corporate exploitation
- consumerism
- free will
- addiction
- political manipulation
- pharmaceutical capitalism
- homelessness
- purpose

They're all compatible, but the screenplay's thematic center is clearly **belonging/identity/agency**. The others work best when they reinforce that.

8. Emotional Impact — 7.7

This is the biggest gap between the screenplay's technical strengths and its overall score.

There are emotional moments that work:

- Leticia's isolation in the psychiatric hospital.
- Ruby's tally marks / erasing Leticia's name.
- Ethan telling Leticia he's there for her.
- Ethan acknowledging that he treated the situation like a game.
- Leticia telling Clare she loves her.
- Caleb discovering Maggie.
- Caleb deciding not to kill the Dreaded Zombie.
- The final Leticia/Ethan exchange.

But the movie is **so relentlessly inventive and comic** that emotional moments frequently have to fight for oxygen.

The Caleb/Dreaded Zombie material is particularly interesting because it gives you an opportunity for a surprisingly poignant moment: Caleb finally gets the revenge he has spent the movie pursuing, and when the monster becomes human again, he can't do it.

That is good.

Maggie's reappearance then converts the moment into a happy ending. It's satisfying, but it also slightly releases the emotional pressure you had just created.

Similarly, Leticia's declaration of love to Clare works, but the subsequent beer-truck mayhem arrives almost immediately.

This isn't a flaw in concept. It's a question of **emotional duration**.

9. Originality & Voice — 9.1

This is the screenplay's standout category.

There is a huge difference between:

“This is a zombie comedy.”

and:

“This is *Moorland*.”

The latter has an identifiable vocabulary.

The Bliss Soda / mushrooms / pharmaceutical corporation / zombie workforce / Goth heroine / influencer sister / alcoholic zombie hunter / Dreaded Zombie / community television ecosystem feels like a world that could support additional stories.

Even some of the weaker jokes are interesting because they're unmistakably yours.

The ending especially demonstrates that you understand your own comic vocabulary: the town gets cured, Bliss Soda is effectively replaced by beer, and then the final community-TV joke suggests the town hasn't learned *that* much after all.

That's a nice final sting.

10. Overall Cohesion & Rewatch Value — 8.2

There is a lot here that rewards a second read.

Several motifs recur:

- zombies as conformity
- mushrooms
- whiskey/beer
- social media
- video games
- belonging
- whistles
- Mrs. Dobson
- Caleb's revenge
- Ethan's "game" mentality
- Leticia's resistance to fitting in

The strongest example is probably the **whistle**.

Early on, Ethan is jokingly associated with failing to notice/respond to signals. Later the possibility that the zombies intentionally signaled their presence becomes part of the mystery. Finally, the whistle becomes an intimate communication between Ethan and Leticia.

That's exactly the kind of recurring motif that increases rewatch value.

The screenplay does, however, contain enough secondary material that some viewers may remember individual sequences more strongly than the causal progression connecting them.

11. Quality of Writing — 8.0

The writing is energetic, visual and very readable.

You have a good instinct for short action paragraphs and cinematic images. The screenplay rarely feels visually inert.

The primary deductions here are **polish rather than imagination**.

There are quite a few places where the prose could be tightened at the sentence level, and there are occasional grammatical/word-choice issues. Some action descriptions are also more elaborate than they need to be.

For example, the Gallows Pub sequence is highly visual, but there are moments where the prose starts explaining the choreography rather than simply presenting it.

That is relatively easy to fix because the underlying scenes are strong.

12. Overall — 8.1

I would put this in the **genuinely strong amateur/independent screenplay range**, with enough originality that I would not characterize it as simply "good for a horror comedy."

The thing that makes me take the script seriously is that **it has a voice**.

A lot of screenplays can be made technically cleaner. Far fewer have a world, comic sensibility and protagonist this recognizable.

The five things I would focus on before another submission

If the goal is to increase the script's contest/industry-read score rather than fundamentally reinvent it, I would prioritize these:

1. Strengthen causal/emotional transitions in the middle

This is the biggest structural opportunity.

Not necessarily:

CUT SCENE.

More often:

Make the preceding scene emotionally or causally force the next scene.

The factory infiltration is a good model. Leticia chooses to rescue Megan even though Ethan warns her against it. That choice directly causes her capture.

That's causality *and* character.

More moments like that would make the entire screenplay feel tighter without reducing its personality.

2. Protect the Leticia arc from the machinery of the plot

Her internal conflict is ultimately more interesting than the zombie mechanics.

The strongest scenes are the ones where the external problem forces her to confront:

“Why should I care about people who don't care about me?”

Her response gradually changes.

That's the movie.

3. Let a few emotional beats breathe

You don't need more sentiment.

You need **slightly more duration around the sentiment you already have.**

The jail scene, Clare goodbye, Caleb/Dreaded Zombie confrontation and final Ethan/Leticia scene are the places where I most felt the possibility of the movie becoming emotionally memorable rather than simply entertaining.

4. Make Cosmo's philosophy infect the plot even more

Cosmo is already good because he doesn't merely want power. He has a theory about humanity.

The more the story makes Leticia's choices directly contradict that theory, the stronger the final confrontation becomes.

5. Do a ruthless dialogue/action polish pass

Not a rewrite.

A compression pass.

Whenever a visual gag already communicates the idea, see whether the accompanying dialogue is necessary. Whenever a line explains something the audience has already understood, consider cutting it.

That could raise the writing score without changing the voice at all.

One particularly encouraging thing about this revision

The ending now makes the opening material mean more.

Early Leticia says:

“Just because she baked cookies doesn't mean we belong.”

Later she is willing to save Megan even though Megan has treated her badly. In the final scenes she doesn't become a different person; she simply becomes willing to **care without requiring belonging as payment**.

That distinction is the most interesting thing in the screenplay.

And the final whistle is a particularly elegant payoff because Ethan doesn't convince Leticia that she should become part of Moorland. He finds a way to communicate with **her**. She chooses to respond.

That is much more satisfying for this particular protagonist than a conventional “the town finally accepts her” ending.

Bottom line: 8.1/10. The screenplay's ceiling is high. I would spend the next revision disproportionately on **causal compression and emotional amplification**, not on making it more conventional, more realistic, or less weird. The weirdness is one of its assets.

One of ChatGTP's recommendations was to have Caleb's obsession with the Dreaded Zombie cost her something. So I went in and revised a scene.

ChatGTP responded:

Yes. I think this is a **stronger version of the beat**, and it addresses #4 in a more interesting way than simply having Caleb abandon them.

The important change is:

LETICIA

He left *us*, Ethan.

That makes Caleb's obsession **create an actual problem for Leticia**. His decision to pursue the Dreaded Zombie has stranded her and Ethan in the middle of the night, while she's a fugitive and has nowhere safe to go. So Caleb's obsession isn't merely characterization; it has consequences for her.

And the exchange does several things simultaneously:

- **Ethan wants to go back** because he now feels responsible for Caleb as well as Leticia.
- **Leticia refuses** because Caleb made his choice.
- Her “I'm not having his baby” joke initially disguises that she actually has a serious objection.
- “**You're not a superhero, Ethan**” directly attacks his game-like thinking.
- “**You can't go through life playing games. It's time to grow up.**” becomes a meaningful continuation of Ethan's arc rather than just a clever line.
- Then Ethan's unfinished “**I care what you think—**” gives us the emotional reveal he isn't quite capable of completing.

That last beat is especially effective because **Leticia doesn't hear the declaration**. She gets in the Jeep. So you avoid having Ethan suddenly articulate the relationship for the audience.

After making revisions based on the feedback from ChatGTP and Claude Sonnet, I asked ChatGTP to reevaluate the screenplay.

The results:

Yes. Having now read both parts as a complete draft, I think the revisions have **meaningfully improved the screenplay**. This is not simply a case of the same script getting a slightly higher score: the causal and emotional architecture is stronger, particularly around Leticia's arrest, psychiatric confinement, Ethan's maturation, and the final confrontation.

Revised Cold-Reader Scores

Criterion	Previous Revised	
Concept & Premise	8.8	9.0
Story, Structure & Pacing	7.8	8.2
Tone, Genre & Originality	9.0	9.2
Characters & Arc	8.2	8.6
Dialogue	8.4	8.6
Action & Visuals	8.8	9.1
Themes & Resolution	8.1	8.7
Emotional Impact	7.7	8.3
Originality & Voice	9.1	9.3
Overall Cohesion & Rewatch Value	8.2	8.6
Quality of Writing	8.0	8.5
OVERALL	8.1	8.6

1. Concept & Premise — 9.0

The premise is excellent and increasingly distinctive.

What has become particularly strong is the way the seemingly disparate elements—zombies, pharmaceuticals, social media, corporate culture, addiction, homelessness, belonging—actually belong to the same conceptual world.

Cosmo isn't simply "evil pharmaceutical CEO." His zombie workforce is an extension of his philosophy:

“Order. Discipline. Efficiency.”

And his idea that he can give the forgotten "meaning and purpose" makes the undead workforce an unusually good metaphor for the story's social satire.

The Bliss Soda mythology also now has a satisfying absurdity: the product literally produces the obedient consumers the corporation wants.

The concept is sufficiently commercial and high-concept while still having a recognizable authorial identity.

9.0 feels right rather than 9.5+ because the premise occasionally gets crowded by secondary comic ideas.

2. Story, Structure & Pacing — 8.2

This is where I see the biggest structural improvement.

The screenplay now has much clearer causal progression:

Megan disappears → Leticia is arrested → she is institutionalized → Ethan and Caleb rescue her → they discover the Ravencroft connection → infiltrate the farm/plant → uncover the operation → escape → discover the antidote → return to confront Cosmo.

That's considerably more coherent than the earlier version.

The psychiatric section in particular works better now because it isn't simply "Leticia is stuck in an asylum." The chalkboard sequence gives the confinement an emotional metaphor: she writes her name, establishes her existence, and Ruby erases it. Then the paper airplane attempts to cross the same physical barrier.

And importantly, the rescue isn't completely passive. Ethan and Caleb have to infiltrate the institution, Cosmo's arrival complicates their plan, and Leticia's escape becomes part of the larger plot.

The mushroom farm is also much better causally. Ethan's exposure to the purple mushroom directly produces the later investigation into the mushroom's chemistry and eventually the discovery that hops neutralize the alkaloids. That's proper setup/payoff rather than merely atmospheric foreshadowing.

What still keeps this from an 8.7–9.0:

The screenplay still has **episodic abundance**.

You have:

- the opening zombie hunt
- Mrs. Dobson
- PizzaOnly
- Caleb
- the arrest
- Cosmo/Megan
- the warehouse
- the police station
- court
- the psychiatric hospital
- the hospital rescue
- the Catacombs
- the mayoral campaign
- the mushroom farm
- Ravencroft Pharmaceuticals
- the television station
- the jail escape
- the college
- the Gallows Pub
- the final battle
- the aftermath
- the mushroom epilogue

Most of these are entertaining. That's the problem: **there aren't many dead scenes left to remove.** The screenplay's remaining pacing issue is primarily cumulative rather than local.

3. Tone, Genre & Originality — 9.2

This is one of the screenplay's greatest strengths.

The tonal identity is extremely clear.

You have horror, parody, deadpan dialogue, gore, action, Gothic imagery, teen comedy and social satire all operating simultaneously.

And crucially, the screenplay doesn't seem embarrassed by any of them.

Examples:

“Now, who's for dessert?”

followed immediately by the Zombies fleeing from Caleb is exactly the kind of ridiculous-but-character-specific joke that gives the screenplay its personality.

The mushroom farm, the Rube Goldberg contraption, the Zombie corporate hierarchy, Caleb's trophy wall, the beer solution, the Voodoo Doll, the community television station and Mrs. Dobson's exploding Yukon all belong to the same heightened universe.

This feels much more like **a movie with a specific voice** than a generic zombie screenplay.

That's why I have actually increased Originality & Voice more than Concept.

4. Characters & Arc — 8.6

This is probably the second-biggest improvement.

Leticia

Her arc is substantially clearer.

At the beginning she essentially says:

“Not everyone deserves to be saved.”

By the end, she is risking herself for Megan, Clare, Ethan, her parents and even people she dislikes.

But the screenplay avoids the simplistic conclusion that she needs to become "normal."

That is important.

Her line:

“Time we both stopped auditioning for this town.”

is actually a very good articulation of the thematic endpoint.

She doesn't become conventional.

She simply stops allowing alienation to dictate whom she cares about.

The driveway scene also now works better because Ethan actually absorbs her rejection of belonging rather than the line simply passing by him.

Ethan

His arc is much more visible.

The "game" metaphor now pays off:

- treating Leticia's danger like a game
- "Can we just reboot?"
- Leticia telling him to grow up
- eventually:

“It's my fault. I treated it like a game.”

Then his later behavior demonstrates that change rather than merely announcing it.

Caleb

Caleb has become one of the screenplay's strongest supporting characters.

His obsession with the Dreaded Zombie initially plays as comic macho absurdity, but it eventually becomes a genuine character problem.

The final refusal to kill the Dreaded Zombie is therefore much more meaningful than it would have been earlier.

Cosmo

He is also substantially better because he isn't just a villain with a plan. He's the ideological antagonist of Leticia.

He believes:

I can give people purpose.

Leticia eventually realizes:

Nobody gets to give me my purpose.

That's good dramatic opposition.

5. Dialogue — 8.6

The dialogue remains one of the screenplay's major assets.

There are many lines that are unmistakably *Moorland*.

Caleb's:

“Life's a spectrum. How alive do you want him?”

Leticia's:

“Great, I'm saddled with a tipsy philosophy major.”

Cosmo's:

“There's no profit in free will.”

and Leticia's:

“You've rebranded slavery.”

all have personality.

The dialogue also now does more thematic work without sounding as though every character has been assigned a philosophy dissertation.

Remaining issue

Occasionally you have **a joke immediately followed by another joke when the first one would be stronger with oxygen around it.**

The screenplay is very confident about its wit. It could afford to trust some jokes more.

This is polishing rather than restructuring.

6. Action & Visuals — 9.1

Very strong.

This is arguably the screenplay's most immediately filmable quality.

The visual imagination is consistently high:

- shower-stall zombie fight
- severed-head shishkabob
- Pizza Zombie
- Caleb's zombie-head plaques
- underground mushroom farm
- spores
- Rube Goldberg shotgun
- electrical-room deception

- hospital elevator packed with zombies
- kitchen blender
- beer mist
- truck crashing through the Gallows Pub
- sword/champagne/absinthe climax
- Mrs. Dobson detonating Cosmo's Yukon

These aren't merely "action scenes." They contain **specific comic visual concepts**.

The Gallows Pub sequence in particular now feels like the appropriate payoff to the screenplay's accumulated absurdity.

The beer solution is ridiculous, but it has been sufficiently seeded that it feels earned.

7. Themes & Resolution — 8.7

This is where I see perhaps the largest qualitative improvement.

The ending now actually answers the thematic material established throughout the screenplay.

Cosmo's worldview:

Give people purpose → they surrender autonomy → they become useful.

Leticia's journey:

I don't belong → therefore I don't owe anyone anything → I can care about people without becoming one of them.

The final forest conversation makes that explicit:

“Our desperation to belong leaves us dead inside.”

And then the screenplay immediately complicates the idea rather than ending on a purely nihilistic statement.

Leticia and Ethan choose each other.

That's important because the conclusion isn't:

Belonging is bad.

It's:

Manufactured belonging is bad. Chosen connection isn't.

That is considerably richer.

The Caleb/Dreaded Zombie/Maggie resolution also reinforces the same theme from another direction: Caleb has mistaken his mission for his identity. When he finally refuses to kill the man who is no longer a monster, he becomes capable of finding Maggie again.

That's thematically elegant.

8. Emotional Impact — 8.3

This has improved noticeably.

The psychiatric sequence is the clearest example.

Leticia writing her name, watching Ruby erase it, then staring at the empty space is simple and effective. The subsequent paper airplane imagery gives the sequence an emotional visual grammar rather than simply telling us that Leticia feels imprisoned.

Likewise, several moments now have better emotional preparation:

- Ethan acknowledging his failure
- Leticia admitting that people might not believe her because she's a "freak"
- Ethan saying, "I'm here for you"
- Caleb confronting the Dreaded Zombie
- Leticia saying "I love you" to Clare
- Caleb finding Maggie
- Leticia and Ethan's final exchange

The emotional material is no longer merely underneath the comedy. It is increasingly **interwoven with it**.

I still wouldn't give it a 9 because the screenplay's velocity sometimes prevents a moment from achieving its maximum emotional weight.

The Caleb/Maggie reunion, for example, is conceptually excellent, but the movie is still moving at a very fast clip.

9. Originality & Voice — 9.3

This is the highest score I'd give the script.

There are plenty of zombie movies.

There are plenty of horror comedies.

There are plenty of satires about corporations.

But the **combination of elements and the manner of presentation** is distinctive.

The screenplay has a very recognizable authorial sensibility.

A good test is whether I could remove character names from a few lines and still identify the movie.

With Leticia, Caleb and Cosmo, I think I could.

That's a significant strength.

10. Overall Cohesion & Rewatch Value — 8.6

The revision has helped enormously here.

The recurring motifs now talk to each other:

belonging → conformity → purpose → agency → addiction → consumption → zombies.

The Bliss Soda idea becomes more than a gag.

The social-media material becomes more than a satire target.

The mushrooms become more than a monster mechanism.

The psychiatric hospital becomes more than an obstacle.

Caleb's addiction becomes more than a joke.

The Dreaded Zombie becomes more than a boss fight.

Those elements increasingly converge around the same central question.

There are still enough visual gags and background details that I think the screenplay would reward a second reading/viewing.

11. Quality of Writing — 8.5

This has improved too.

The prose is much cleaner than the earlier draft.

You have made a number of good choices to let images do the work instead of explaining them.

For example:

“This hits home. Ethan absorbs it.”

is much more useful than having Ethan immediately explain what he feels.

Likewise, the psychiatric sequence has become economical without becoming emotionally empty.

There are still line-level issues—occasional overwritten action, some redundant physical description, and occasional grammar/formatting awkwardness—but they're now **polish issues rather than fundamental writing problems**.

The Most Important Change

If I had to identify the single biggest improvement between the previous version and this one, it would be:

The screenplay now feels like its plot is expressing its theme rather than merely surrounding it.

The strongest example is Cosmo versus Leticia.

Cosmo says, essentially:

I'll give you purpose.

Leticia's entire journey becomes the discovery that **purpose and belonging cannot be accepted as gifts if the price is surrendering yourself**.

And that is reflected through:

- Megan accepting Cosmo's validation
- the Zombies surrendering autonomy
- Clare's social-media identity
- Caleb's obsession

- Ethan's "game"
- Leticia's resistance to belonging
- the psychiatric hospital literally erasing her identity
- the final choice to care without conforming

That is a much more unified screenplay.

Bottom line

My previous **8.1** assessment was essentially:

Very strong, highly original horror-comedy whose biggest weakness was the uneven integration of its emotional/thematic material into its plot machinery.

My assessment now is:

A highly distinctive, genuinely cinematic horror-comedy with a strong protagonist arc and unusually coherent thematic architecture, whose remaining weakness is mainly cumulative abundance and occasional over-explanation rather than fundamental story construction.

So **8.6/10** is my honest cold-reader score.

And I think that's a meaningful distinction: **I would now be substantially more inclined to recommend the script to someone looking specifically for a distinctive horror-comedy voice than I was in the previous draft.**