

1. Concept & Premise — 8.8

The concept is strong and immediately filmable. A goth community-college student who hunts zombies at night finds that the town's most civic-minded businessman is manufacturing obedient undead labor. That opens several comic targets at once: corporate culture (Cosmo's "Order. Discipline. Efficiency." speech, p.21), social media (Clare's "hit Like, Subscribe, and ring my Bell," p.55), pharmaceutical marketing (Bliss Soda), electoral politics (the rally, p.39-40) and the gig economy (Pizza Zombies handing out free soda at 2 a.m., p.69).

The best decision is the metaphor. These zombies are people who traded agency for purpose and belonging. Cosmo says so to Megan on p.22 ("Why take orders...when you can give them?") and aims the same pitch at Leticia on p.59 ("people mock you...ignore you...betray you...but you insist on saving them"). Megan is the proof of concept. Her turn on p.57-58 ("I'm done taking orders from the town freak!") shows the pitch working on someone who has Leticia's exact wound. That makes the villain's philosophy and the heroine's problem the same problem.

The premise also produces visual comedy, not just satirical dialogue. Worker Zombies are rewarded by a treasure-chest slot-machine screen (p.54), and Sally's Rube Goldberg contraption fires a shotgun (p.55-56). The cure is hop-flavored whiskey (p.83), planted by Mori's "Valerian... maybe hops?" (p.49).

Why not 9+? The investigation closes early. Leticia names Ravenscroft "the common denominator" on p.39 and says the pills, mushrooms and missing people "are the same thing" on p.43, and Ethan's lab result confirms it on p.50. After that the film runs on pursuit rather than discovery. The origin is also left open. Caleb ties the Arizona outbreak to Cosmo's flooded plant (p.17, p.35), but the script never says whether Cosmo caused it or inherited it.

2. Story, Structure & Pacing — 8.3

The opening is efficient. The bathroom fight (p.2-3) delivers the heroine, the sidekick, the tone and the Ravenscroft crest (p.4) in three pages. Act One then turns hard on the p.19 arrest. The next seven pages stack consequences, each one forced by the last. Megan's disappearance leads to the arrest, the interrogation, the AI-faked-footage ruling (p.25-26) and the psych commitment.

The mid-script escalation is well built. At the plant, Clare's stream fails ("One bar...not enough to livestream," p.54), which makes her record instead. That makes the dropped phone at the TV station (p.67) cost the group their evidence. Station staff refuse them, the arrest follows, and Bliss goes viral (p.74). Leticia's turn on Main Street (p.75) comes out of that pressure and not from convenience. The Gallows Pub finale (p.84-90) is the best-paced stretch. It builds from the locked door to the beer truck, the mist, and Leticia's own win over Cosmo.

What holds it at 8.2 is repetition. The hospital (p.30-36), mushroom farm (p.43-48), plant (p.51-65), jail (p.72-74) and cafeteria (p.77-81) all run the same shape: get in, get surprised, improvise

an exit. The farm's sprinkler-rope and padlock escape (p.47-48) is the least distinct of the five. The cafeteria sequence is a second trap sprung by Mori, whose betrayal the audience has watched since p.49-50, so the reveal lands on Leticia and the viewer sees it coming. Between those two, pp.37-43 is a long run of conversation with no set piece, and the key deduction rides on it.

3. Tone, Genre & Originality — 8.6

Horror and comedy share scenes without cancelling each other. The park chase (p.12-14) builds real dread before Caleb's "Tastes like pepperoni." The Tommy injection (p.26-27) is played straight, and Megan's "I know some good paper girls" lands after the moment instead of on top of it. The restraint scene (p.29-30) works because the Head Nurse's "took him out in a box" gets a held silence before "I have to pee."

The zombie design carries tone too. The opening describes them as "unkempt, Caribbean-style zombies, not rotting corpses" (p.1), which licenses the physical comedy: the First Zombie rights the lamp, the Second smacks his head. The pop-culture references (Final Fantasy swords, Blair Witch, "What Han Solo said," p.81) belong to characters who work in a video store. The Stephen King line bookends the film from Leticia (p.5) to Ethan (p.94).

The satire is least original where it names its targets directly. "Algorithms, social envy and dopamine hits?" (p.59), "You've rebranded slavery" (p.59) and the rally placards (p.39) label the themes. The sequences where the satire is built into the world, such as the reward screen, the Bliss Soda saturation montage (p.69-70) and Hop Capsules (p.92), are sharper than the lines that explain it.

4. Characters & Arc — 8.4

Leticia has a clear spine. She opens with "Not everyone deserves to be saved" (p.8) and walks away from Caleb (p.37), the TV station ("next time I'll walk faster," p.66) and Main Street (p.75). On p.75 she sees Katy and Taylor, who mocked her in the pizza shop (p.10), drinking Bliss on a bench, and she turns back. Ethan's "Mrs. Dobson needs some tough love" works because it throws her own line from p.9 back at her. "Some places aren't worth belonging to" gives her ownership of the decision.

Ethan is distinct from his first moment ("I was admiring...your fighting form," p.3). He moves from "I treated it like a game" (p.60) to "I'm here for you" (p.69) to covering Mori with his blade while he bleeds (p.89-90). Clare grows from the "Like, Subscribe" influencer to the character who throws the phone away ("Some things are meant to be lived," p.85). Caleb's quest ends on character: he cannot make the kill (p.91), and his hand slipping off the sword is the cleanest image of that. Megan's turn is seeded early by "silver spoon" (p.10) and "One day I'll be schooling you, college girl" (p.11). Sally gets the best use of a minor character in the script with "Consider this a divorce" (p.89).

Two characters are thin. Mori's motive splits across two registers. "You could have been a liberator" (p.60) plays as regret and "virtue-signaling kids" (p.79) plays as contempt, with no

scene reconciling them. Tommy's whole presence is a pizza slice (p.9), the injection (p.26-27), the zombie counter shift (p.69) and the Hop Capsule stand (p.92). Leticia never has a scene with him that gives the last image anything to land on.

5. Dialogue — 8.7

The voices separate cleanly. Caleb is Western-flavored and self-mythologizing ("mostly blades and bad decisions," p.23). Cosmo is courtly menace ("You'd find Baylor most unpalatable." / "Thank you, master.", p.21). Briggs and Darwin run on a deadpan hierarchy bit ("Darwin." / "Yes, boss." / "Shut up.", p.67-68). Leticia answers fear and sincerity with sarcasm, and that is her armor.

The exchanges that land best pair a line with a reversal. "Tastes like pepperoni." / "We had a special." (p.15) is the model. The "I always say" / "You literally never say that" runner (p.18, p.95) is set up and paid off as a bookend. Ethan's "Believe me, getting carded will be the least of your problems" (p.83) is a good example of a plot instruction delivered as a joke.

The weaker lines are the ones that state the theme. Cosmo and Leticia trade "Algorithms, social envy and dopamine hits?" and "You've rebranded slavery" on p.59, and Leticia's "Our desperation to belong leaves us dead inside" (p.93) restates what Cosmo's pitch already dramatized.

6. Action & Visuals — 8.9

The action is the script's best asset. The opening bathroom fight (p.2-3) is built from props: the sponge, the shower curtain, the head thrown like a basketball, the towel gag, and "Shishkabob." The park chase escalates from the corkscrew to the backpack-versus-sumo beat to Caleb's save (p.15). Setups pay off as visuals. The mushroom spores knock Ethan out on p.45 and return to weaken him in the finale (p.88).

The Gallows Pub sequence is the strongest image sequence in the film. The truck bursts through the wall (p.86), cans shake and crack open, a golden hoppy mist drifts over the Zombies, and their eyes clear. Then the choreography splits three ways: Caleb and the Dreaded Zombie, Ethan and Mori, Leticia and Cosmo (p.87-88). Each fight is distinct and tied to a character beat. The absinthe-and-candle fire (p.90) is the clearest case, where the action line is the argument.

The Yukon fireball on p.92 pays off Mrs. Dobson's "demolitions" thread with a clean button.

7. Themes & Resolution — 8.4

The theme of agency traded for belonging is dramatized, not just stated. Cosmo's "Order. Discipline. Efficiency." (p.21) gets its answer in the climax: "It's not what you do when everything is in order...it's how you act when there's chaos" (p.90), delivered while she wrecks his order with the absinthe, the candle and the fire. Leticia wins through her own action. Sally's bottle in Cosmo's face on p.89 comes earlier, at the moment Leticia is disarmed, so it does not take the victory away.

The ending avoids a clean win. Tommy sells Hop Capsules with "All the taste without the after effects" (p.92), Leticia says "Everyone's a slave to something" (p.93), and the coda has "Beer sales soar" and "Moorland Brewing sues doctor" (p.95). The cure becomes the next product, which keeps the satire consistent to the last frame.

Why not higher? The p.93-94 exchange has both leads spell out the thesis, and the image sits on top of a scene that had already carried it. The Dreaded Zombie standing "protectively next to Mrs. Dobson" (p.92) has no earlier beat to explain the pairing.

8. Emotional Impact — 8.0

This is the lowest score in the set. The moments that land are small and specific. Leticia leans her head back against Ethan on p.69 and then shifts away. She says goodbye to Clare on p.86 ("Clare...I love you. If mom and dad are still with us...take care of them."). Caleb's hand slips from the sword on p.91 while the Dreaded Zombie looks at him "brim with sorrow" (p.88). Mrs. Dobson's cupcake visit (p.70-72) carries real warmth, and "debts we owe to friends" gives the explosive plot a feeling to hang on.

The weak point is the payoff of Caleb's quest. His whole arc is Maggie, and the reunion (p.91-92) takes about half a page. Maggie's only earlier presence is the photograph on p.16. The Dreaded Zombie scene is the real emotional peak, and the reunion that follows relieves it instead of building on it. The parents are a running gag ("Where's mom and dad?", p.19, p.23, p.43, p.51) that resolves in a one-line group hug on p.92. It works as comedy, but the film never shows Leticia's relationship to them.

9. Originality & Voice — 9.0

The voice is the same on every page, in action lines and dialogue alike. The stage directions carry jokes ("Shot from behind...because it's not that kind of a movie," p.3; "(hey, it's a job)," p.7). The names and signage are consistent: PizzaOnly, "Kurbee Is Adequate, What Moor Do We Need?" (p.39), "The Gallows Pub For what ails you" (p.84). The film commits to its world's logic, so a hop-flavored whiskey cure and a mushroom farm taken over by the heroine's parents (p.93) both read as the script's own.

The blend is distinctive too. A Heathers-style outsider, a Buffy-style hunting duo and a corporate-conformity satire share one story, and the zombie-as-labor idea gives them a common machine.

10. Overall Cohesion & Rewatch Value — 8.9

This is the script's most disciplined category. The payoff chains are long and visible. Mrs. Dobson's "demolitions" (p.4, p.6) becomes the putty in the cupcake (p.72) and the Yukon fireball (p.92). The kettle whistle (p.2, p.6) becomes Ethan's weak whistle (p.94). Caleb's whiskey is on screen on p.16, p.30, p.76 and p.82-83 before it saves the film. The empty plaque among the eight on his wall (p.16) returns as "an empty plaque in my house" (p.82). Mori's lecture on a

parasitic fungus that "hijacks its host's nervous system" (p.8) is the film's thesis in the first classroom scene.

On a second pass those early details pay off more. The raven crest on the zombie's neck (p.4) and the college plaque (p.7) show Cosmo's reach before anyone names him.

Two threads stay loose. Tommy has no resolution beyond the counter sales on p.92, and the Dreaded Zombie/Dobson pairing has no setup.

11. Quality of Writing — 8.6

The prose is fast, visual and funny. The action lines are compact and rhythmic, and the one-word beats ("Shishkabob.", p.3) land. The character introductions are efficient (Cosmo on p.20, Briggs and Darwin on p.19), and the stage-direction asides add character ("because it's not that kind of a movie," p.3; "(hey, it's a job)," p.7) carry the voice.

Why not 9+?

Theme-stating dialogue. Cosmo and Leticia's "Algorithms, social envy and dopamine hits?" / "You've rebranded slavery" exchange (p.59) and Leticia's "Our desperation to belong leaves us dead inside" (p.93) state what the scenes around them already dramatize.

Overall Score — 8.6

Moorland is a confident, voice-driven horror-comedy with a clear thematic engine and unusually thorough setup and payoff. Its premise, set pieces and cohesion are the strongest parts, and the Gallows Pub finale is among the best things on the page. What keeps it from 9+ is the repetition across the five infiltration and escape sequences, the early closure of the investigation, the thin Tommy and Mori threads, an emotional payoff for Caleb that is shorter than the quest behind it..

On the basis of this feedback I started revising the problem scenes. My first attempt elicited some positive feedback, but not unconditionally positive. Claude made some suggestions. I looked at the suggestions and then did things my way.

Claude responded:

This rewrite is a real improvement. Two of your changes beat my suggestions.

What works. Having Zack throw the hoe pays off Ethan's "I don't think we can count on any gratitude" on the page, with no extra line needed. The identified man tries to kill the woman who fed him, because he is under Baylor's orders ("Kill them! Kill them!"). Baylor then nails him with the shovel for letting them escape. That is Cosmo's p.22 line ("Cull the zombies from the early trials") shown as a result, and it lands on someone we know. Cutting "Imbeciles!" is also right, since the shovel says it. Leticia's "Mayor Kurbee said the homeless left town" is better than my "Zack didn't leave." The audience supplies the conclusion, which is the same principle you

applied to p.62. "Ethan wipes his wet hair" ties the sprinkler idea back to the trough dunk on p.46.

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

The results:

The overall rises from 8.6 to **8.8**. I compared this draft against the last one line by line. The fixes you made account for the whole increase. Page numbers are script pages.

1. Concept & Premise — 9.0 (unchanged)

The premise engine holds. The new beat that pays off an old one is Mayor Kurbee's coffee for the former Zombies (p.90). It answers his "decline in homeless population" headline (p.10), so the satire about who counts as a citizen now has a visual close.

Why not 9.5? The scheme's reach is still told through headlines and branded soda. Nothing on the page shows the rest of the town's inhabitants resisting it, so the premise is more elegant than expansive.

2. Story, Structure & Pacing — 8.7 (was 8.4)

The Pub sequence is repaired and reads as a clean cause-and-effect run. Scott radios that he's "coming in hot" (p.84), Megan offers surrender (p.85), the Beer Truck crashes through the wall, and Clare and Scott jump out of the cab. The p.85 farewell moved to p.86, after their arrival, so "Briggs, get Clare and Scott out of here" now responds to something. The CB radio logic also fixes the walkie problem, since a truck CB can reach Ethan's handheld, and "What's your twenty?" is correct CB talk. Mori's "Valerian maybe, hop...?" (p.48) is now a slip. "Professor Mori catches herself. Deflects —" turns the lure into a character beat and keeps the cure path from being volunteered.

Why not 9+? Leticia's own goal is still stated as tasks ("dig up some dirt," p.43; "grab the records, and broadcast live," p.50) with no statement of what she wants for herself. The test-tube tendrils (p.51) recede without a payoff, and the blender gag (p.79) is still gore for its own sake.

3. Tone, Genre & Originality — 8.8 (unchanged)

The shower fight (p.2–3), the silence around "took him out in a box" (p.29) and the Craps Zombies (p.80) keep the blend intact. The Bikers now get a setup. They wander into PizzaOnly (p.68) and arrive as Biker Zombies at the cell block (p.72), so the p.72 fight no longer comes from nowhere.

Why not 9+? The Bikers' setup is a one-line "Hey, you still open?" and a grunt. It plants the idea, but the connection between the two scenes is still carried by the reader.

4. Characters & Arc — 8.7 (was 8.6)

Zack now gets a closing beat among the former Zombies on Main Street (p.90). Leticia handing Clare the Voodoo Doll (p.86) turns a prop into a sister gesture. Mori's slip adds a sly layer to her. Leticia's "walk faster" pattern (p.65) still pays off at Main Street (p.73–74), and Caleb's sword release (p.90) still works.

Why not 9+? Tommy's pizza kindness (p.9) still has no payoff beyond the Hop Capsule sign (p.91), and Scott remains a function. Leticia's inner want is still absent.

5. Dialogue — 9.0 (was 8.9)

"There's an easier way, Letty. Surrender." / "Easier for me, or easier for you?" (p.85) is the best new exchange: compact, in character, and a perfect setup for the horn. The p.78 Mori line now reads cleanly ("satisfied with being a nursemaid..."), and "No, not surprised...just... disappointed" lands. Cosmo's "Tell me, how did you find out about my wife?" (p.89) is more natural than the previous phrasing.

Why not 9.5? Caleb's p.79 list is untouched ("The flood at the chemical plant, the mushroom bloom, the pickers in Flagstaff got infected"). I cited it as p.78 last time; it is p.79. The p.94 speech ("Choose your poison mushroom or your poison echo chamber") still states the theme outright, as does the p.90 chaos line.

6. Action & Visuals — 8.9 (unchanged)

The shovel muddle at p.47–48 is fixed. Leticia's extra swing is gone, so only one shovel is established in her backpack, and a Zombie's shovel is distinct. The two stock phrases ("frenzied dance of blades," "relentless ballet of death") are out. The truck crash and the can mist (p.85–86) are strong.

Why not 9+? The tendrils (p.51) is still unpaid.

7. Themes & Resolution — 8.8 (was 8.6)

The homeless thread now has an on-page answer in a satiric key. The former Zombies sit on Main Street, Zack among them, and the mayor who claimed credit for their disappearance pours the coffee (p.90). Belonging versus authority and order versus chaos still pay off in Leticia's absinthe-and-candle finish (p.89–90).

Why not 9+? "Cured Zombies hug their loved ones" (p.90) still leaves out the people with no one to hug, and the coffee beat is a note, not a resolution. The p.94 theme speech is still spoken aloud.

8. Emotional Impact — 8.6 (was 8.4)

The Voodoo Doll in the p.86 farewell gives Leticia and Clare a physical object to hold at the moment they part. It is the strongest addition. The Dreaded Zombie's collapse (p.87), Caleb's released sword (p.90) and Maggie's "You should have been looking for me" (p.91) remain the peaks.

Why not 9+? Leticia's isolation is still told ("No one's here for me," p.67), and Tommy's cure carries no emotional return.

9. Originality & Voice — 9.0 (unchanged)

The stage-direction voice is intact, and the new "Professor Mori catches herself. Deflects —" is more of the same.

Why not 9.5? The p.90 and p.94 speeches still step out of the script's register, and the duel's compressed beat (see #6) is now plainer than the lines around it.

10. Overall Cohesion & Rewatch Value — 9.0 (was 8.7)

The two items that held this score below 9 are fixed: the Pub contradiction and the dangling Voodoo Doll (p.6 → p.75 → p.86). The Kurbee headline (p.10) now pays off (p.90), the Bikers are planted (p.68 → p.72), and the CB radio (p.76 → p.84) is coherent. The kettle/whistle, demolitions, red-lens flashlight and roof hole still land as before.

Why not 9.5? Tendrils (p.51) and Tommy's thread are still open.

11. Quality of Writing — 8.9 (was 8.7)

Fixed: "beak-nosed," "Find them!," "start to move," "more for me than her," the "PIZZAONLY" slug (p.9), "flask," and the p.78 Mori line.

Why not 9.5? The "Pizza Only cap" is still spaced differently on p.10 against PizzaOnly everywhere else. Caleb's p.79 list is still a noun series with one verb. The new duel line ("Leticia dodges Professor Mori's strikes") is the plainest prose in the draft.

Overall Score — 8.8

The eleven scores average 8.85, and the overall is 8.8. Characters & Arc and Emotional Impact are the categories that hold the ceiling, and both hinge on Leticia. A line that makes her own want specific (not a task, but something she says she needs) would lift Structure, Characters and Emotional Impact at once.