

iZombie
"I See Said the Blind Man"

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Previously on iZombie...

Olivia "Liv" Moore was scratched by a zombie (BLAINE) and went from Type-A super surgery resident with a perfect fiancé (MAJOR) to undead zombie eating brains, working in the medical examiners office with RAVI. Side benefit (and detriment), she takes on the characteristics and memories of whomever she eats. This allows her to help solve crimes with police officer CLIVE.

Blaine was repeatedly turning from zombie to human as Ravi tested various cures on him. He was turning powerful people into zombies so he could extort them for money and moving in on drug kingpin MR. BOSS. He used the law against Mr. Boss by testifying for ADA PEYTON CHARLES, Liv's bestie. Currently, Blaine is human, presumed dead, and has amnesia due to the latest cure, which kills Peyton's case. Those who know him doubt that he has amnesia.

At the end of season two, the company that caused the zombie outbreak (MAX RAGER) was bought out by the mercenary firm FILLMORE GRAVES ENTERPRISES.

Max Rager CEO VAUGHN DU CLARK was keeping zombies in the basement to study them and try to figure out why his sports drink was causing zombie-ism. Among those captives was Liv's boyfriend, DRAKE HOLLOWAY.

Major (who turned zombie earlier in the season) was working for him capturing zombies and hiding them away. On the police side of things, Clive's girlfriend and FBI agent DALE arrested Major for kidnapping and murder.

In order to get Major out of jail before he went Romero (no longer able to think like a human; powerful and hungry for brains), Liv finally had to tell Clive about zombies. This forced Clive to sabotage his and Dale's cases. Major is out, Dale and Clive are over.

With Clive's help, Liv and Major crash the Max Rager buy out party to break in and save the zombie captives. A zombie outbreak ensues at the party. In order to save Clive, Liv kills Drake, who has gone Romero zombie.

The head of Fillmore Graves Enterprises, VIVIAN STOLL, kills all the Romero zombies, but turns herself and her employees into zombies. She leaves Liv with an opportunity to rule with her in the zombie apocalypse.

The following episode takes place within the first five episodes of season three.

And now, onto iZombie...

FADE IN:

INT. BULLPEN - DAY

Clive sits at his desk, studiously working on paperwork. He pauses, looks over at his FBI application sitting on the edge of his desk. Throws it away.

DALE
Surprised you didn't do that sooner.

Clive looks up in surprise, stands up.

CLIVE
Dale...

DALE
Don't get excited. I didn't come here to say goodbye.

CLIVE
Listen, I've called. I need to explain.

DALE
Stop. I don't want to hear it. I'm just here to pack.

Clive steps back, hands up. Dale begins to pack up her desk.

CLIVE
I'd believe that, but you coming here now? While I'm here? I think you want to talk.

Dale packs up her desk with more vigor.

DALE
You thought wrong. I don't want to talk. There's nothing to talk about.

She throws the final file into her box and turns to him.

DALE (cont'd)
And don't think for a minute that you're off the hook. I may be leaving but another is coming in my place. You screwed me over, but I assure you Agent Brian Johnson won't be so easy to screw.

(CONTINUED)

CONTINUED:

She walks out, Clive staring after her.

INT. MR. BOSS' OFFICE - DAY

MR. BOSS
Why isn't this guy dead yet?!

Mr. Boss stands behind his desk looking foreboding despite his small stature.

KENNY
I don't know man, never saw 'm.

MR. BOSS
I should be celebrating. I should be painting the town red. And yet, and still, this low level punk is still walking around selling my stuff!

KENNY
I shot his guys...

MR. BOSS
And they shot ours! Who told you to take an ADA anyway?!

KENNY
You said we had free reign...

MR. BOSS
I wish they'd killed you! I need better employees, really.

KENNY
Maybe they lied, maybe Blaine is dead.

MR. BOSS
Let's find out. Tell everyone, two, no, five thousand dollars to whoever brings me Blaine's dead body. I want everyone on the street after this punk. I want him dead! Truly fucking dead this time!

INT. JASON'S HOUSE - LIVING ROOM - NIGHT

We find JASON RHIMES (black, 30s) in the middle of an argument. The camera angle is low, only allowing us to see below the shoulders of the two men.

(CONTINUED)

CONTINUED:

JASON

I can't let people believe that I condone what you are doing.

THREATENING MAN

I am not like you, you are a completely different person!

JASON

You're full of it! You made that choice!

THREATENING MAN

There is no choice!

JASON

I trusted you! What is wrong with you people?! You're a disgrace!

THREATENING MAN

No I'm not!

Jason grabs for the threatening man. They struggle.

JASON

Why are you doing this?!

The threatening man pushes him, hard. Jason falls back on the coffee table and hits his head. The camera focuses in on Jason's face of betrayal and continually increasing pool of blood as we hear the sound of glass breaking and general ruckus.

In the last moment the threatening man at the entrance turns back and grabs Jason's laptop. Then he turns out the light and shuts the door.

SMASH CUT TO:

BEGIN THEME SONG

INT. JASON'S HOUSE - LIVING ROOM - DAY

Ravi and Liv casually walk into the crime scene. Clive stands near a broken window, as Ravi and Liv approach the body. It lays bloody, an obvious head wound did the deed. Next to the body, a trendy coffee table lies bloody as well.

(CONTINUED)

CONTINUED:

RAVI

Well, I think I may know what happened here...

His hand gestures to the broken window and the coffee table.

CLIVE

And that is why you cut up the bodies and I do the police work.

RAVI

(in mock defense)

Detective Babineaux, I'll have you know I have solved many a case.

LIV

And isn't your style always "the wife did it?"

Clive rolls his eyes at them both.

RAVI

I'm thinking this is an open and shut case. No need for Liv's, much appreciated I'm sure, visions.

LIV

Thank you Ravi. In fact, I haven't heard much thanks at all recently for my much used skills.

CLIVE

So you think this was a break-in?

RAVI

Well, obviously. With the broken glass 'n' all.

Clive walks to the glass to demonstrate.

CLIVE

Look at this.

Liv walks over.

LIV

I see broken glass.

RAVI

Like for a break in...

(CONTINUED)

CONTINUED:

CLIVE
Where is the broken glass?

LIV
...outside.

CLIVE
So, obviously, the person who staged this would have loved for you to be the detective on the case.

LIV
And so, my "special talents" will be called upon?

RAVI
Ooo, Liv one, Clive zero!

SMASH CUT TO:

INT. MORGUE - LATER

SERIES OF SHOTS

A) Garlic and onion being chopped up on a cutting board.

B) Brains being cut up on the same cutting board.

C) Everything sauteing in a pan.

D) Everything gets dumped in a plastic container of saag paneer.

Liv takes a euphoric bite. Ravi slips into a seat across from her and digs into some biryani.

LIV
Good choice here, nice and spicy.

RAVI
Just what the M.E. ordered, some comfort food from home.

He takes a bite.

RAVI (cont'd)
Or at least, near-ish to home.

Major walks in and steals a spoonful of Liv's food.

LIV
Hey!

(CONTINUED)

CONTINUED:

MAJOR
Wait, what brain is this?

RAVI
Possible murder victim.

Major quickly puts it down. Liv pulls her food closer, guardedly.

MAJOR
Actually, we got any drummer brain left?

LIV
No, you ate all of it.

RAVI
So what brings you here?

LIV
Besides stealing my food?

MAJOR
But I didn't!

LIV
'Cause you didn't want it anymore.

MAJOR
I thought I might have an idea for testing our rats' memory.

RAVI
I thought we agreed not to create any rat game shows?

MAJOR
Would you just come on please?

Ravi reluctantly gets up and follows Major.

CLIVE
Wow, that looks great.

Clive takes a spoon of Liv's food.

LIV
Why is everyone stealing my food today?

Clive eyes the food, sees some brain there. He puts it back slowly like it might hurt him.

(CONTINUED)

CONTINUED:

CLIVE
Is that brain? Never mind.

LIV
And then judging my food.

She pulls it back once more, protectively.

CLIVE
Is that Jason Rhimes?

LIV
Yes.

CLIVE
OK...Well, let's hope it starts up
some visions. I'm going to his
work, thought you might want to tag
along.

Liv jumps up.

LIV
Sure! I'll take it with me.

He eyes the food suspiciously.

CLIVE
Nah, that's OK. Why don't you
finish him, uh it, here.

INT. BOEING HANGAR - LATER

Liv and Clive walk into a vast hangar. Three people stand
next to a Boeing 737 MAX.

LIV
So, Jason was an aeronautical
engineer? I'm going to be such a
nerd this week.

CLIVE
How do you know? Maybe he was a
pick up artist.

LIV
I really hope not.

They finally reach RACHEL SUMMERS (30s) and her employees.

(CONTINUED)

CONTINUED:

RACHEL

...Let's put it through a couple more wind tunnels before the end of the week, OK?

She sees Clive and Liv.

RACHEL (cont'd)

Hi, can I help you?

CLIVE

Hello, yes. I'm Detective Clive Babineaux and this is my associate Liv Moore.

LIV

Hi, I work with the medical examiner's office.

They shake hands. As Liv does so, she squints her eyes as if trying to get in focus.

RACHEL

Oh...this is about Jason...I can't believe it. Wasn't it a random break-in gone wrong? What can I do to help?

Liv gives Clive a teasing look.

CLIVE

We have to check on all possible leads. Do you know of anyone who would have a problem with Jason?

RACHEL

No. I mean, he was a good guy. He didn't take any crap from people but generally everyone liked him.

CLIVE

Generally?

RACHEL

Well, I mean, some people didn't like that he got a big promotion recently, but, I mean, his design made these babies fifteen percent more efficient. He saved us tons of money, everyone knows he deserved it.

She thumbs toward the plane behind her.

(CONTINUED)

CONTINUED:

LIV

What exactly does, did, Jason do?

RACHEL

He works - worked - on efficiencies of wing behavior. He ran the numbers and by extending the wings by about a meter he made them more efficient. He kept it real quiet 'til he knew it was right. He was always using his personal laptop for work even though I kept warning him not to.

CLIVE

Is his laptop here?

Rachel's voice picks up speed and volume.

RACHEL

No. Wait, it wasn't at home? You didn't find it there?

CLIVE

No...is that a problem?

RACHEL

He wouldn't admit it, but I think he was working on a new project.

LIV

Did anyone else know?

RACHEL

I don't know, maybe his best friend Goran. He works here.

She takes out her phone.

RACHEL (cont'd)

I've got to call I.T. and deal with this. Excuse me.

She walks away, completely ignoring them at this point.

LIV

So, maybe someone wanted to steal trade secrets from Boeing.

CLIVE

Or maybe inside Boeing.

INT. BOEING OFFICES - GORAN'S OFFICE - LATER

Clive and Liv sit across from Goran (30s, Croatian) in his glass, sunlit office. Goran's eyes are red, like he was crying and could start again any minute. He speaks with a slight Croatian accent.

GORAN

He worked harder than anyone I know.
He was always drinking. Coffee,
alcohol, both.

Goran laughs.

GORAN (cont'd)

Told him once, that I never saw him
without a cup of something in his
hand.

Liv and Clive look at each other uncomfortably.

CLIVE

Right...Well, I was asking if you
knew of any upcoming projects Jason
was working on?

GORAN

Right, right. He was working on
something. He was a perfectionist
and wouldn't let anyone see anything
until it was done. Not even me...
but I was always the first to know.

LIV

And have you seen his laptop?

GORAN

He always took it with him, it had
to be at home.

CLIVE

And one more thing, where were you
last night?

GORAN

Me?

LIV

We just have to check alibis for
everyone that knew him.

(CONTINUED)

CONTINUED:

GORAN

I was at home with my wife and children. We watched a movie and then went to sleep.

CLIVE

When was the last time you saw Jason?

GORAN

At work. Well, lunch time. We had lunch and then went back to work.

Clive flips his notebook closed.

CLIVE

Well, thank you. If you think of anything else, please let us know.

Clive hands Goran his card and they all stand up.

LIV

Sorry for your loss.

Goran nods and they shake hands.

GORAN

Thank you.

Their handshake triggers a vision.

INT. JASON'S HOUSE - NIGHT (LIV'S VISION)

FIRST PERSON POV - a blurred vision of a man being let in. It's so out of focus, all you can tell is that it's a tall, white man. They shake hands and then embrace in a hug.

They sit down to a bottle of wine in front of a crackling fire.

INT. BOEING OFFICES - GORAN'S OFFICE - RESUME

Goran is looking at Liv, still shaking her hand awkwardly.

LIV

Did Jason have a habit of not wearing his glasses?

GORAN

Uh, well, yes. Even with his glasses he was legally blind, why?

(CONTINUED)

CONTINUED:

LIV

No reason.

Clive and Liv turn to leave, Liv puts her arm in Clive's.

EXT. BOEING OFFICES - CONTINUOUS

CLIVE

Not that I mind being a gentleman,
but you wanna tell me why you're
holding onto me?

LIV'S POV, everything is blurry, even Clive's face is
unintelligible.

LIV

Because...I can't see.

SMASH TO
BLACK.

END OF ACT I

INT. MORGUE - DAY

Ravi is eating a bowl of ramen next to a dead guy. Liv stands nearby, with a coffee to go cup in her hand, wearing a nice black dress. Her hair and makeup is a little off, not quite applied correctly.

Clive walks in with Jason's glasses and hands them to Liv.

CLIVE
Hope this helps, the officer at the evidence locker was pretty confused as to why I needed these.

Liv puts them on in a hurry, then looks disappointed.

CLIVE (cont'd)
So?

LIV
Not much better. I mean, I can recognize you well enough but...

RAVI
Well enough to fix...

He gestures at her hair and make up with his fork.

RAVI (cont'd)
You know, that?

Liv puts her hands to her hair.

LIV
Is it that bad?

CLIVE
What's the deal here?

LIV
I...I have a funeral to go to...

CLIVE
Whose?

RAVI
Drake's...

CLIVE
Oh...Do you need an escort? A cop funeral can be tough.

(CONTINUED)

CONTINUED:

LIV

No, but thanks. I think I need to go on my own. I have to show my face but then I'm out ASAP.

RAVI

It'll be good to be around others who cared about him.

LIV

Not when you're the one who killed him.

CLIVE

Liv, you did what you had to.

LIV

Did I? When I decided to scratch him? When I decided to date him? This is all my fault.

RAVI

Liv...

LIV

Please, I just need to go there, show my face, and get out ASAP.

INT. HOLLOWAY HOUSEHOLD - LIVING ROOM - LATER

The living room is full of officers in uniform. The coffee table is full of casseroles. Liv stands awkwardly in a corner holding a Solo cup in her hand.

Liv catches sight of Drake's mother but before she can approach her, a couple goes to speak with her.

Nearby, Annie from an earlier episode looks at Liv with loathing. She whispers to a friend easily loud enough for Liv to hear.

ANNIE

Maybe Drake was distracted by a girl. Everything seemed fine until she showed up.

Liv downs her drink and moves to the kitchen to find another.

INT. HOLLOWAY HOUSEHOLD - KITCHEN - CONTINUOUS

Liv expertly completes a long island.

YOUNG OFFICER
Wow, can you make me one of those?

Liv shrugs.

LIV
Sure.

She sets up all the ingredients in a line. As she pours the vodka in the Solo cup, a commotion of furniture and grunting is heard from the living room. Both Liv and Young Officer run to the living room.

INT. HOLLOWAY HOUSEHOLD - LIVING ROOM - CONTINUOUS

Annie and YOUNG FEMALE OFFICER are pushing and fighting in the middle of the living room.

ANNIE
I got the same right to be here!

YOUNG FEMALE OFFICER
No you don't! You didn't even know him!

WE PUSH IN ON LIV'S FACE as we SMASH CUT TO:

INT. JASON'S HOUSE - LIVING ROOM - NIGHT (LIV'S VISION)

JASON'S POV: Jason struggles with a man that is trying to push him away.

MALE VOICE
You don't even know me! I can't do this anymore!

The man's face is so close but still blurred beyond recognition.

MALE VOICE (cont'd)
It's over!

CAMERA POV shifts up to the ceiling as Jason falls to his death.

INT. HOLLOWAY HOUSEHOLD - LIVING ROOM - RESUME

Other officers quickly break up the fight. The Young Officer holds back the Young Female Officer.

Liv is reeling from experiencing Jason's death.

YOUNG OFFICER

It's not worth it. She's not worth it.

ANNIE

I'm not worth it?

Annie shrugs off the officers, shows she's calmed down. She looks directly at Liv.

ANNIE (cont'd)

I wasn't there when he died. I wouldn't have let it happen.

Some try not to stare at Liv, others plainly do.

LIV

Excuse me.

Liv pushes up Jason's glasses and walk-of-shame's herself to the door as quickly as possible.

EXT. HOLLOWAY HOUSEHOLD - CONTINUOUS

Liv closes the door behind her and immediately starts crying and hyperventilating.

Drake's Mother rushes outside to meet her.

DRAKE'S MOTHER

Liv, wait!

Liv quickly tries to calm herself, wipes her tears.

LIV

Mrs. Holloway, I'm sorry. I've got to...I have to get back to work.

DRAKE'S MOTHER

I'm sorry dear. I know what Drake meant to you. He...meant a lot to a lot of people.

Now Drake's Mother is starting to tear up as well.

(CONTINUED)

CONTINUED:

DRAKE'S MOTHER (cont'd)

My boy was a good judge of character. He really cared about you. I know you did your best for him.

But she's looking at Liv, trying to see the truth in Liv's face.

DRAKE'S MOTHER (cont'd)

Do you usually wear contacts?

LIV

What? Oh...yeah.

DRAKE'S MOTHER

You should keep doing that.

LIV

Thanks...

DRAKE'S MOTHER

You know, they won't even tell me what happened. Said its an "active police case"...

Liv grabs her hands.

LIV

I don't know everything that happened but I know that Drake died saving a lot of people. He died a hero.

DRAKE'S MOTHER

I wish he'd been less of a hero so he could still be with me.

INT. PEYTON'S OFFICE - DAY

FLOYD BARACUS

You win some, you lose some.

Peyton throws papers into a filing box on her desk. Most of her case vision board has been taken down.

PEYTON

I failed.

She haphazardly drops more into the box.

(CONTINUED)

CONTINUED:

FLOYD BARACUS

We took on a lot here Miss Charles. But your witness is gone and officers are dead. We have to let this go.

PEYTON

So the people of Seattle can be terrorized by Mr. Boss?

FLOYD BARACUS

Don't be a hero, let it lie for awhile. Let him get comfortable. And then in a year, maybe two, we'll build another case. There are other battles to fight.

PEYTON

Sure, boss.

Baracus nods, gives her an awkward pat on the back, and leaves. Peyton, finished taking down the board, closes the box and picks it up.

INT. STORAGE UNIT - LATER

Peyton puts the filing box on a fold up table.

MAJOR

I wish we had one of those cool cork boards.

Peyton fishes magnets out of a plastic bag.

PEYTON

With metal walls we get an even better board.

MAJOR

That Type-A personality coming in handy again.

PEYTON

Oh, I haven't even started yet. Creating this board over again gives me so many ideas about how to re-color code.

MAJOR

Re-color code?

Peyton gets serious.

(CONTINUED)

CONTINUED:

PEYTON

Major...thanks for helping out.

MAJOR

It's not like I have anything more useful to do.

PEYTON

Seriously.

MAJOR

Seriously, I want to help. I want to have a purpose beyond getting people buff.

PEYTON

And don't tell-

MAJOR

Liv and Ravi, I know. But we are going to let them into the inner circle soon, right? I mean, Ravi and Liv are kinda important.

PEYTON

That's exactly why we're keeping it from them.

INT. MORGUE - DAY

RAVI

People are horrible.

He takes a sip of coffee, winces.

RAVI (cont'd)

Like, lukewarm coffee horrible. I mean, originally from a vending machine and now lukewarm coffee.

He glances at Liv, she's staring off into space.

RAVI (cont'd)

Sorry, weird analogy.

LIV

Yeah, it's OK.

Ravi gives a clap and stands up.

RAVI

How about some fresh coffee?

(CONTINUED)

CONTINUED:

Liv perks up.

LIV

Oh, yes please.

RAVI

I'll get you some disgustingly sugary contraption that will get you on a delicious sugar high.

LIV

No, just black please. Blind brain may not be able to see much, but he can't stand coffee any way but black.

RAVI

Alright then, back in a jiffy.

EXT. MORGUE - CONTINUOUS

Ravi trots out of the morgue. In a WIDE SHOT a black van sits conspicuously across the street.

CAMERA ON GREG HALE (black, early 30s) in Fillmore Graves Enterprises combat gear.

HALE

Target is isolated. Move in.

SMASH TO
BLACK.

END OF ACT II

INT. MORGUE - CONTINUOUS

Liv hears movement behind her as she cleans the work table.

LIV

You know, maybe we should take off early, go get a drink. Blind brain really loves his alcohol and today I am super fine with that.

VIVIAN

Sounds good, know a place that serves some good whiskey?

Liv spins around. Vivian stands at the entry with Greg Hale on her right. Three other ND mercenaries explore the morgue.

Liv is scared as shit.

VIVIAN (cont'd)

What? I mean, you don't call, you don't write. I said I'd give you time to think about it but really, I'm growing impatient.

LIV

Why do you want me? You have all the files and tech from Max Rager. What could you possibly want from me?

VIVIAN

You're patient zero. You're the oldest, most experienced zombie. Think of what we could learn from you.

LIV

From me?

VIVIAN

And I'd be happy to let knowledge flow both ways. I'd give you what you need to continue your little science project back there.

LIV

What science project?

VIVIAN

Come on. You didn't think I wouldn't notice the rats back there?

(CONTINUED)

CONTINUED:

Liv nervously glances towards their cages. Hale touches his earpiece and whispers to Vivian. She nods.

VIVIAN (cont'd)
Think about it. Things are moving fast, don't get left behind.

And they leave Liv.

INT. MORGUE - MOMENTS LATER

Ravi walks in with the usual pep in his step.

RAVI
So I got you the really good stuff here. Pretty sure they got it from Ethiopia or somewhere yesterday.

He takes a look at Liv.

RAVI (cont'd)
How do you somehow look paler than usual?

LIV
Vivian Stoll was just here.

RAVI
Wow, I can't leave you for ten minutes.

TIME LAPSE

Liv throws her empty coffee cup in the garbage.

RAVI (cont'd)
That can't be good.

LIV
I know, I don't think she wants to braid hair and trade stories.

RAVI
And now I'm imagining that.

LIV
Ravi...

RAVI
What? It's better than the terrifying and more likely situation.

(CONTINUED)

CONTINUED:

Clive walks in.

CLIVE
So, you got any visions yet?

LIV
Well, yes. But I don't know if
visions is the right word.

CLIVE
Meaning?

LIV
Meaning this guy was legally blind
and never liked wearing his glasses,
which still made it hard to see.

CLIVE
So what did you see?

LIV
Everything! I saw him fight with
someone, someone he knew well. They
were arguing and then the guy pushed
him into the coffee table. Then it
was lights out.

CLIVE
And what did he look like?

He opens his steno pad.

LIV
A blob.

Clive sighs.

RAVI
Wait.

LIV
Wait what?

RAVI
We keep calling these visions but
they're more than that.

LIV
Yeah. I mean, they're memories.

RAVI
And memories are made with more than
your eyes.

(CONTINUED)

CONTINUED:

CLIVE

True. Your sense of smell is closely connected to memory.

LIV

Yeah, most of the time my "visions" are triggered by sound.

CLIVE

So think about your other senses, what do you remember?

INT. LIV'S APARTMENT - LIVING ROOM - DAY

Blaine wanders around the kitchen and aimlessly opens the refrigerator. He occasionally turns to Major who is quietly reading a magazine.

Blaine sits down across from Major.

BLAINE

You know, with a little drummer brain, maybe we could have a jam session.

MAJOR

Nope.

BLAINE

Trust me, I'm pretty good. I saw a keyboard in the closet.

MAJOR

Not happening.

BLAINE

Why not?

MAJOR

Because I'm reading.

BLAINE

Woman's Health?

MAJOR

I train women.

BLAINE

OK, how about an alternative.

Major flips a page.

(CONTINUED)

CONTINUED:

BLAINE (cont'd)
I haven't heard from my zombie boss
in days. Maybe we should go check
it out.

MAJOR
Gotta stay here.

BLAINE
Come on, do you really want to sit
here pretending to read a woman's
magazine or would you rather check
up on the people who feed Seattle's
zombies?

He closes the magazine.

MAJOR
No one is texting back?

BLAINE
Not for days and days.

MAJOR
Alright, let's head over. But five
minutes and we're back here, got it?

BLAINE
Crystal clear.

Major pulls out his phone, sends a text, and they're out
the door.

INT. BULLPEN - DAY

Liv and Clive sit at Clive's desk, Liv with a coffee in
hand.

CLIVE
So, in your vision you looked up to
the person so he has to be, what, at
least six feet tall?

LIV
Yes, and his voice, it had a slight
accent that feels familiar but I
can't remember where I heard it.

CLIVE
OK, this is building a clearer
picture.

(CONTINUED)

CONTINUED:

LIV

Ha ha.

CLIVE

You know what I mean.

Liv's phone buzzes a text, she looks at it.

LIV

Oh no.

CLIVE

What?

LIV

Major and Blaine went to the mortuary.

CLIVE

I thought Major was keeping Blaine held up at your place?

LIV

He was supposed to. We have to go.

CLIVE

We have a case to solve here.

LIV

Major could be in danger. I would go by myself but right now I'm not sure I'd be able to tell the difference between Blaine or a column.

CLIVE

Fine, fine. But I hope you're going to come up with some visions-

Liv opens her mouth to speak, Clive puts up a finger.

CLIVE (cont'd)

That will be useful.

INT. MORTUARY - ENTRANCE - DAY

Blaine and Major walk in. Everything is quiet.

BLAINE

Don? Chief?

They walk further in.

(CONTINUED)

CONTINUED:

DON (O.C.)

Down here!

INT. MORTUARY - BASEMENT - CONTINUOUS

Blaine and Major make their way down the steps.

MAJOR

See, I told you everything was fine.

They turn from the stairs to see Don being held at gunpoint by Kenny. Another ND minion stands nearby pointing his gun at Major.

DON

Might be speaking too soon there friend.

KENNY

What the hell, why won't you guys die?!

MAJOR

Look, let's just calm down-

KENNY

No! I am not calming the hell down. I am shooting all of you bastards and burying you in a shallow grave.

Kenny points his gun at Major and shoots him point blank three times in the chest. Major goes full on zombie. Kenny's eyes bug out as he backs away in fear. Don smoothly moves away.

DON

Well, he wanted to know.

INT. MORTUARY - ENTRANCE - CONTINUOUS

Clive and Liv walk in. Hearing the gunshots in the basement, Clive moves towards it pulling out his gun.

CLIVE

Stay here.

LIV

Remember? I don't need to.

CLIVE

You're blind.

(CONTINUED)

CONTINUED:

LIV
And immortal.

Clive makes an annoyed face of acquiescence as they quickly move to-

INT. MORTUARY - BASEMENT - CONTINUOUS

Major slinks towards the cowering bad guys. Kenny points his gun at Major, empties it in him.

It only makes him more angry.

Don laughs, clapping his hands.

DON
Let's eat 'm! Let's eat 'm both!

Clive runs down the stairs with Liv right behind him. He quickly surveys the room, points his gun at Major.

CLIVE
Major...

Major's black-red eyes turn to Clive.

LIV
Clive, don't!

SMASH TO
BLACK.

END OF ACT III

INT. MORTUARY - BASEMENT - CONTINUOUS

CLIVE
Step away from them, slowly.

Major moves away from the men, still full on zombie.

BLAINE
He was just protecting us.

LIV
Clive, its Major. Its just Major.

CLIVE
I know exactly what he is.

Liv runs between Clive and Major.

LIV
Clive.

Clive doesn't put his gun down.

LIV (cont'd)
Clive. You know who he is.

Mr. Boss' men run out. Clive is still pointing his gun at Liv and Major. A beat. He puts it away.

Everyone takes a collective breath. Major goes back to normal. Liv stares at Clive, feeling hurt.

DON
So, thanks for coming by and saving my ass. You can go now.

Clive takes a moment to look around. Sees the brains and containers.

CLIVE
What's going on here? Those brains better have belonged to people already dead.

DON
Oh man, you guys let a cop down here? OK, you gotta go. Goodbye.

Liv turns around to Major and gives him an ardent hug. It initiates a vision.

INT. JASON'S HOUSE - BEDROOM - NIGHT (LIV'S VISION)

JASON'S POV: Jason breaks from an embrace. With his glasses on, we can just make out that it is a shirtless Goran.

GORAN

You know I love you but we have to stop. My wife and kids are coming. I got them the visas to stay here. Please understand.

INT. MORTUARY - BASEMENT - RESUME

Major reacts to Liv's jerking vision.

MAJOR

You OK? Vision?

Liv nods.

LIV

Take Blaine back to my place?

MAJOR

OK.

CLIVE

(to Liv)

There's a lot you need to explain here.

LIV

I got another vision, I know who killed Jason.

CLIVE

Liv, we need to talk about what just happened here.

LIV

No, you need to question Goran again. They were more than friends and Goran tried to end it before his family joined him here.

CLIVE

You're not coming?

Liv exits with Blaine and Major in tow.

INT. BOEING OFFICES - DAY

Clive walks down the hallway toward Goran's office. As he passes the break room, a BLABBERMOUTH WOMAN (40s) gossips to whoever will listen.

INT. BOEING OFFICES - GORAN'S OFFICE - CONTINUOUS

Clive walks into Goran's office as Goran is packing up quickly.

GORAN

Officer, I'm busy leaving at the moment, can I talk to you later?

CLIVE

I think you need to talk to me now.

Goran pauses in his packing.

GORAN

I have a meeting...

CLIVE

Do you want to tell me the real nature of your relationship with Jason Rhimes?

GORAN

I told you, we were friends. Very close friends and I don't really want to talk about it anymore.

Goran grabs his shoulder bag and coat, heads for the door.

CLIVE

Right, friends. And where were you the night your friend was murdered?

GORAN

What is this? I told you, I was with my family all night. I put my daughters to sleep and watched a movie with my wife.

Clive stops Goran at the door.

CLIVE

And will your wife stick with that statement when she hears you and Jason were lovers?

(CONTINUED)

CONTINUED:

Goran completely changes his manner from hurried politeness to a dangerous animal backed in a corner. His accent gets thicker.

GORAN

Our people don't like you cops. My wife was with me that night and you will never prove that was not the truth.

He pushes past Clive.

INT. BOEING OFFICES - MOMENTS LATER

As Clive walks back to the entrance Blabbermouth Woman stops him in the hallway. She is all loud colors and bright prints.

BLABBERMOUTH WOMAN

Detective, detective. What just happened in there?

CLIVE

Just normal police business ma'am.

BLABBERMOUTH WOMAN

Really? Like what?

CLIVE

I can't talk about an active case.

Clive starts again down the hallway.

BLABBERMOUTH WOMAN

So, you know about Jason and that tall glass of water Goran?

He stops, turns.

CLIVE

What do you know about them?

She's got him hooked now.

BLABBERMOUTH WOMAN

I may have seen them in a private moment.

CLIVE

And what made it private?

(CONTINUED)

CONTINUED:

She gets very close to him, strokes the badge around his neck.

BLABBERMOUTH WOMAN

Well...see it was early in the morning. I've been working out, hot yoga, and so I get in pretty early these days. No one else was there but I saw them laughing and kissing at the coffee machine. They were giggling like little girls.

CLIVE

Really? When was this?

BLABBERMOUTH WOMAN

About a month ago maybe.

CLIVE

And would you be willing to come down to the station to make a statement?

BLABBERMOUTH WOMAN

For you? Absolutely.

INT. MORGUE - OFFICE - LATER

Liv sits with a cup of coffee across from Ravi. Clive walks in.

CLIVE

So what've you got? We know this computer thing is a dead end.

RAVI

Oh, something very juicy, pun absolutely intended.

He hops up from his chair to pull the file and hand it to Clive.

RAVI (cont'd)

Our blind man didn't have any food in his stomach so it took some work to differentiate the fluids that were.

LIV

Let me guess, one of them was coffee.

(CONTINUED)

CONTINUED:

RAVI
And point goes to Liv.

CLIVE
Also vodka.

RAVI
And...

Ravi is full of excitement.

LIV
Another hard liquor?

RAVI
Nope.

CLIVE
And...semen.

RAVI
Pretty sure there's only one way
that happens.

LIV
It's got to be Goran's. This will
prove Goran must have been there
that night, right?

CLIVE
Is there DNA for this?

RAVI
Yep, you get Goran's DNA, I'll match
it.

LIV
For the win!

CLIVE
Yes, well, this proves he was there
but not that he killed him. And his
wife is going to back him. We're
going to need more evidence. (to
Ravi) This is good, thanks.

Clive walks out. Liv and Ravi give each other a look and
Ravi gestures her to go talk to him.

INT. MORGUE - CONTINUOUS

LIV
Hey, Clive.

CLIVE
Yeah? You got a vision?

LIV
Well, no. I just...wanted to make sure we're OK.

CLIVE
I really don't think this is the time to talk about it.

LIV
When will it be a good time?

CLIVE
Maybe when this case is over. Maybe when I can get my head around this.

LIV
I know zombies are a lot to deal with.

CLIVE
You don't even get it. That's not the problem. You are the problem. You have been lying to me for two years. Two years. I had your back, I thought you had mine and you could have eaten my brains at any moment!

LIV
I would never do that to you.

CLIVE
I don't know what you would do.

Clive exits.

INT. LIV'S APARTMENT - LIV'S BEDROOM - NIGHT

PEYTON
Guys are just slow to catch up.

Peyton and Liv sit on the bed with a nearly empty bottle of vodka on the nightstand.

(CONTINUED)

CONTINUED:

LIV

To be fair, when you found out, you fled the country for weeks.

PEYTON

Yeah, but I still got over it.

LIV

I didn't know how he would react... but he's right, I've lied to him since I knew him.

PEYTON

You had to! What were you going to say, "Hey cop guy, I eat brains so I don't go all Romero zombie on the world and, side benefit, I can help you solve crimes!"

LIV

I don't know what I would have done. I...don't know what I'm doing. But look what I have done, I've killed every guy that ever cared about me.

PEYTON

Liv...Liv you can't think that way.

LIV

I killed Drake. I killed Major.

PEYTON

You gave them both a second chance!

LIV

I think Major feels differently about that. And you didn't see those people at the wake. All those people. I took him away from them...away from his mother...

Liv is crying and falling apart. Peyton gives her a hug.

FADE OUT.

END OF ACT IV

INT. LIV'S APARTMENT - KITCHEN - MORNING

Peyton walks into the kitchen and bumps into Blaine.

PEYTON
It is really getting too crowded in here.

BLAINE
My apologies, but I made you ladies coffee.

Peyton does her best to navigate around the kitchen making her coffee without touching Blaine.

PEYTON
Don't think you are going to make it back on my good side with an early morning cup o' Joe. (pauses) And don't try to do so with Liv while she's on blind brain.

BLAINE
I wouldn't imagine it. It's the least I could do considering everything you all have done for me.

Peyton is looking for something on the counter, moving around and not paying attention to Blaine.

PEYTON
No, the least you could do is stop pretending to have amnesia.

Blaine finds the sugar she was looking for. Standing close behind her, he places it around her body next to her hand.

BLAINE
I assure you, I truly wish I remembered the relationship we had.

Peyton turns to look at him. They have a moment. As they're staring into each others eyes, Ravi walks in in his P.J.s, yawning and scratching his head. He sees this interaction and is hurt, not knowing what to do. He exits again quietly.

PEYTON
I wish I had forgotten it.

She shoves him off and exits.

INT./EXT. GORAN'S HOUSE - MORNING

Clive rings the doorbell. A bustle of loud, Croatian yelling ensues until the door opens. Goran stares at Clive with surprise.

CLIVE
Mr. Zelcik, would you please step
out of your house?

GORAN
What? What is this about?

A small, prim woman, GORAN'S WIFE (30s), comes to the door. She looks at the badge and fear crosses her eyes. She speaks to Goran fearfully in Croatian. He responds to her calmly.

GORAN (cont'd)
Please, police are a scary thing
where I come from.

Clive is uncomfortable but resolute.

CLIVE
Please step outside Mr. Zelcik.

Now two small girls (7ish and 9ish), all big eyes and long legs, come to the door. Goran speaks to his wife, points to their children. He steps outside.

Clive begins Miranda rights as he handcuffs Goran.

CLIVE (cont'd)
Goran Zelcik. You have the right to
remain silent. Anything you say may
be used against you in a court of
law.

Goran's Wife starts crying loudly and the daughters add to it. Goran is silently in shock.

CLIVE (cont'd)
You have the right to an attorney.

Goran wakes out of shock long enough to say some consoling words to his family in Croatian.

GORAN
(to Clive)
Please, can they come?

(CONTINUED)

CONTINUED:

CLIVE

I'll have a car bring them to the station.

Goran nods as Clive walks him down the pathway. Goran's Wife cries miserably after him.

INT. BULLPEN - LATER

Liv finds Clive making his coffee and staring at the now quiet but still destitute Goran family.

LIV

Hey, how's it going?

CLIVE

Waiting on a translator. Not easy to find someone who knows Croatian.

LIV

Sorry this brain doesn't know any.

Clive motions to coffee pot, Liv holds up her travel cup.

CLIVE

Yeah well, it won't do much anyway. That woman will never turn her husband in.

LIV

So what can we do?

CLIVE

I think the best hope is a confession, but he's smart. He knows we don't have enough to convict him.

LIV

Can I sit in?

Clive pauses for a moment.

CLIVE

Fine.

INT. INTERROGATION ROOM - CONTINUOUS

Clive and Liv sit across from a sad but determined Goran.

(CONTINUED)

CONTINUED:

CLIVE

We have proof you had a relationship with Jason. We know you had sexual relations with him that night. Make your life easier and tell us the whole story.

GORAN

I tell nothing.

CLIVE

You can do that. We can play that game. But realize what that will mean. We will put your relationship up for everyone to see. Your co-workers, your boss, your family-

GORAN

Stop!...(more calmly)...Don't threaten my family. They are not a part of this.

CLIVE

They are going to be a part of this if you don't tell us what you did.

GORAN

I do nothing! Nothing! You will get nothing from me!

Goran stands up against the handcuffs screaming what we can assume are expletives in Croatian.

LIV

I know you're angry at yourself.

Clive and Goran look at her confused.

LIV (cont'd)

There is nothing you would rather do than take it all back.

Goran settles back into his chair.

LIV (cont'd)

You keep running the whole thing in your head over and over again trying to figure out what you could have done differently.

Liv and Goran look at each other like two people who share a dark secret.

(CONTINUED)

CONTINUED:

LIV (cont'd)

But it doesn't matter how many times you run it through your head at night, the end result is the same. The only way to make it better, to make things a little more right, is to admit it. Confess, so the others that loved him can find closure.

Tears run down Goran's cheek. Liv is tearing up as well. He puts his head in hands.

GORAN

...I didn't mean to do it.

INT. JASON'S HOUSE - LIVING ROOM - NIGHT

We see that the threatening man that night was none other than Goran.

JASON

This whole time, you had a family? With a wife? A woman?

GORAN

I still love you but...we can't do this anymore. Not with my children coming. Not with my wife.

JASON

How could you?

GORAN (V.O.)

But he did not understand, this is not allowed in my country. And I have a family! I didn't want to admit that it had to end but with my family on their way...

JASON

Just tell her. If you love me, then be with me.

GORAN (V.O.)

Jason was always pressuring me. What would my wife do if she knew? It would kill my mother, she might kill herself from shame.

GORAN

It's over. We're over.

(CONTINUED)

CONTINUED:

JASON

I never thought I would be this person. Falling for a self-hating, lying bastard who keeps a family on the side.

GORAN

You are American. You don't understand.

JASON

I can't let people believe that I condone what you are doing.

INT. INTERROGATION ROOM - CONTINUOUS

Liv puts her hand on his.

GORAN

It had to end. I couldn't pretend with this life anymore. But he kept pushing me! And I was so angry! I pushed back, it didn't seem that hard but he tripped and...

Clive pushes a legal pad toward him.

CLIVE

Write it down.

INT. CLIVE'S APARTMENT - NIGHT

Clive answers a knock at his door.

CLIVE

Liv...

LIV

You said we could talk after the case was closed? I'm here, and I come bearing liquid courage.

She holds up a large bottle of tequila. Clive lets her in.

CLIVE

I don't really know what to say right now...

Liv takes a seat on the couch as he brings two shot glasses.

(CONTINUED)

CONTINUED:

LIV
Then I'll go first.

Clive takes a drink.

LIV (cont'd)
I'm sorry I couldn't tell you. I
couldn't tell anyone. My family
doesn't even know. But I know you
must have a lot of questions and I
know how important trust is in this
relationship. So shoot.

CLIVE
Ok.

He downs another shot.

CLIVE (cont'd)
First of all, are you going to wear
those glasses forever?

INT. MAX RAGER OFFICES - VAUGHN DU CLARK'S OFFICE - NIGHT

A chair facing the window sits behind what used to be
Vaughn Du Clark's desk.

Greg Hale walks in placing a file on the desk.

HALE
Here are the summary reports of all
currently living employees of Max
Rager.

Fillmore Graves Enterprises has truly taken over Max Rager,
even their offices. Vivian Stoll turns in her chair.

VIVIAN
Are any of them scientists?

HALE
Only two. They were sick the night
of the party. Low level though.
They never had access to the
basement.

VIVIAN
Kill them.

HALE
The scientists or the remaining
employees?

(CONTINUED)

CONTINUED:

VIVIAN

All of them. Its time to clean
house and bring in our own people.

Hale nods and turns to leave. He pauses.

HALE

Oh, have you decided what to do with
Olivia Moore?

VIVIAN

Let's just study her in her natural
habitat for now. We'll cage her
when its necessary.

SMASH TO
BLACK.

THE END.