

HEROES

VOLUME ONE

"Head of State"

Prequel to Chapter 20, "5 Years Gone"

Written by

Ethan Kennerly

FAN FICTION

USC CTWR 421

Taught by Lance Gentile

TEASER

## 1 HIRO'S DREAM - EXT. KIRBY PLAZA, NEW YORK - NIGHT

A statue of orange steps is the centerpiece of a fountain. Although night, the view is too bright, too stylized to be real.

HIRO NAKAMURA looks around, like a little boy, rapt in wonder. He holds the Japanese KENSEI SWORD.

SYLAR is standing before him, beckoning him with his glowing hand and sinister gaze. Sylar, as is everything else, is frozen in time. Hiro draws back his sword to thrust forward. He squints. Time moves forward. Sylar flings his hand. Off-screen, Ando screams. Hesitating, Hiro looks over his shoulder.

ANDO is thrown against a wall. He crumples in a heap, his neck broken. Hiro looks forward.

Click. The explosion starts.

NATHAN (V.O.) (ON RADIO)

Three years ago, our nation was awakened to a new threat.

The dream suddenly ends.

## 2 INT. ISAAC'S APARTMENT, NEW YORK - DAWN

A CLOCK RADIO changes to 7:01. Hiro's hand swipes at it, but misses.

Through the broken window, a harsh morning sun beats a jagged skyline of ruined buildings. A CHYRON reads: 3 YEARS AFTER.

NATHAN (V.O.) (ON RADIO)

Before the explosion, who could have known that a single bomb would destroy New York?

This apartment hasn't been kept up in years. Over the BOMB PAINTING on the floor, disorganized CLIPPINGS hang from a couple STRINGS.

NATHAN (V.O.) (CONT'D)

And kill millions?

One of the pictures on a string shows Ando and Hiro, together, smiling. From a black string hangs a police photo of Sylar.

NATHAN (V.O.) (CONT'D)

Who could have known that the bomb was a person? Sylar. The explosion of a single terrorist took millions of American lives. As President, I am grieved by our collective loss. But their memories inspire us to vigilance.

Hiro groggily rises. His hair is long, with bangs at his eyes and on his shoulder in back. He hasn't shaved any time recently. He is wearing a KIMONO, slovenly, like a bathrobe.

On the disused artist's work table, he swipes aside several comic books to reveal the Kensei sword.

NATHAN (V.O.) (CONT'D)

Today, I am proud to announce our vigilance has paid off. It is an honor to congratulate Doctor Suresh. His dedication, here at the National Sciences Center, has led to a cure. A cure to the kind of evolution that creates terrorists. Today marks the first test on a human pati--

Hiro swigs sake from an ANTIQUE GOURD, and shuts the clock radio off.

Taking the Kensei sword, Hiro looks at the string with the picture of Ando and Hiro together. Sadly, Hiro cuts that string.

With the sword in one hand and the gourd in another, he stumbles out the door into the harsh sunlight.

3 EXT. EXPLOSION MEMORIAL, NEW YORK - AN HOUR LATER

The EXPLOSION MEMORIAL is as wide and long as a small house, but flat and low like a basalt tombstone. Hiro places the Kensei sword and book on the memorial. From the antique gourd, Hiro pours sake directly onto the list of names.

INSERT - LIST OF NAMES

The photo of Hiro and Ando, and the inscribed name "Ando Masahashi" is bathed by the sake. Next to it is the hilt of the Kensei sword, showing the HELIX, a genetic icon.

Peter's HAND places FUNERAL FLOWERS on the memorial, in which his Helix necklace is lying.

BACK TO MEMORIAL

PETER PETRELLI stands by Hiro, and looks down. Peter has a DEEP SCAR from his left cheek to his forehead, crossing the center of his brow. His clothes are grungy, with a hole here or there.

PETER

I see you here, every morning. Saying  
goodbye, again?

Hiro nods. Hiro's accent has improved some over the years.

HIRO

Your scar, it never heals.

PETER

It never will. I absorbed Claire's  
regeneration, not her innocence. Everyday  
when I look in the mirror, I see this scar,  
and it reminds me of all these people.  
Dead. That night, when I felt the blast  
coming, I wish Nathan shot me.

HIRO

You lost someone too?

Peter gets defensive.

PETER

You were supposed to stop this! You can  
travel through time.

HIRO

It was fate. I cannot change fate.

Peter picks up the Kensei sword.

PETER

What's this?

HIRO

That is the sword of Kensei, legendary hero  
of Japan, over three hundred years ago.

PETER

Kensei. What would Kensei do in America?

HIRO

Hm. Kensei saved many Japanese villages.

PETER

Then Kensei would save New York.

Peter hands the Kensei sword back to Hiro. Hiro takes hope.

4 INT. CANDICE'S APARTMENT, WASHINGTON DC - DAWN

The windows are covered. The room is dark, except for light through vertical blinds, and from the static on the TELEVISION.

Sylar, with eyes GLAZED WHITE, finishes a garish PAINTING of President Petrelli in the Oval Office on a White House MEMO PAD.

He is painting with his fingers from a cosmetic makeup palette. Sylar's finger details Candice. She is touching the President's arm. She is wearing RED and looking into the President's eyes.

On a video camera connected to the TV, Sylar puts in a DIGICAM videotape with the handwritten label "Memorial speech - take 3".

INSERT - VIDEO OF INT. OVAL OFFICE, WHITE HOUSE - NIGHT

Candice's hand moves out of the way. President NATHAN PETRELLI is going over a speech. CANDICE WILMER, his aide, takes a chair near him, with a pad. She gives him her attention. It must be late. Both have loosened up.

NATHAN

The sitrep, condolences, et cetera on the assassination. Make sure it's not too obvious that ...

Candice looks up from her memo pad and nods, knowingly.

CANDICE

Already taken care of.

BACK TO APARTMENT

Sylar's eyes fade from white orbs to normal irises. Imitating Candice's rhythm and deference, Sylar says what Candice didn't.

SYLAR

Yes, Mister President, your secret is safe with me.

Sylar studies his sketches, like a puzzle. The off-screen tape bleeds over.

CANDICE (O.S.)

Sorry, but about the N.S.C.. The Suresh report--

NATHAN (O.S.)

I haven't changed my mind, Candice.

The place is a mess. The room has half a dozen impudent and UNFINISHED DRAWINGS of President Petrelli. They are on memo paper with a White House letterhead. Among them make-shift drawing supplies are spilt: nail polish, White House pens, a smeared makeup kit, and a towel crusted with dried blood.

NATHAN (O.S.) (CONT'D)

(clearing his throat)

Is the National Sciences Center treatment dangerous? It has risks. And it requires sacrifice.

One drawing deforms a United States flag, one is President Petrelli being sworn in, another has him ushering Candice.

NATHAN (O.S.) (CONT'D)

Candice, America has sacrificed too much already. Do we have to SAY the N.S.C. requires "sacrifice"?

Completing our pass of the psychopathic drawings, we return to the finger painting of Candice, in red, touching the President.

CANDICE (O.S.)

Suresh report estimates a twenty percent survival rate. But you're right, polls are down. You need to give them hope.

Sylar leans in and lip-syncs the footage on the videotape.

INSERT - VIDEO

Nathan nods and continues his rehearsal.

NATHAN

But it is less risky and requires less sacrifice than another evolved terrorist, like the bomb, by Sylar, three years ago.

BACK TO APARTMENT

Disgusted, Sylar wipes his makeup-marked fingers on the bloody towel. He sneeringly comments to CANDICE'S BRAINLESS CORPSE on the floor, which is covered in shadow.

SYLAR

If you had half the brains of Candice, you'd know I didn't blow up.

On the floor, nearly covered in shadow, Candice's skull cap has been cleanly cut off. Her face is not shown. The blood on her head and the carpet is dry. A COCKROACH crawls from the shadow.

Sylar studies the tape, his eyes scanning the subjects, his posture mimicking Candice's. He holds the memo pad, as if reviewing notes.

NATHAN (O.S.) (ON TAPE)

We will make small sacrifices to prevent terrorists. Together, we will save America.

INSERT - VIDEO

The President looks up from his speech, tired and a little distracted by her. He loosens his tie.

NATHAN (CONT'D)

Candice, was that take ...?

BACK TO APARTMENT

Imitating Candice, he practices a reply to the President.

SYLAR

Convincing?

Sylar TRANSFORMS into Candice, and now has her voice.

CANDICE/SYLAR (CONT'D)

Yes, Mister President. We will make ALL sacrifices to prevent evolved terrorists. And, if YOU don't, I will save America from a murdering hypocrite. From you.

END OF TEASER

ACT ONE

5 INT. LOBBY, NATIONAL SCIENCES CENTER (N.S.C.), RALEIGH, NORTH CAROLINA - DAWN

The National Sciences Center is a pristine synthesis of hospital and laboratory. The lobby sports a near future, sterile style.

At the front door, CLAIRE BENNET enters nervously. She glances at the front desk. She also sees--

The President of the United States, Nathan Petrelli, is here! Nathan is looking into a hospital bedroom window.

Claire hides at the corner by the door and looks over.

6 INT. HOSPITAL BEDROOM, NATIONAL SCIENCES CENTER - CONTINUOUS

A dark wall of medical monitoring equipment overshadows the patient in bed, D.L. HAWKINS. A dark, sickly GREEN INTRAVENOUS BAG, hangs above D.L. A chyron reads: National Sciences Center, Raleigh, North Carolina.

D.L. is unconscious. Doctor MOHINDER SURESH, with more stubble than usual, monitors D.L. The E.E.G. readings don't change. Mohinder panics.

MOHINDER

He's rejecting the retroviral antibodies.  
The treatment isn't working!

D.L.'s body convulses. He stops breathing. His vitals flatline.

Mohinder disconnects the dark green I.V. bag. Flatline continues, and then D.L.'s pulse returns.

President Nathan Petrelli bursts into the room.

NATHAN

What the hell!? You said it would work.

MOHINDER

I said we would find out. It doesn't. The treatment--

NATHAN

You have your patient. Treat him. Cure him!

MOHINDER

It--It almost killed him!

NATHAN

One life is a sacrifice. A million lives is ... unthinkable. Three years. We gave you three years. Give me a solution, not an excuse.

Mohinder storms out.

7 INT. LOBBY, NATIONAL SCIENCES CENTER - CONTINUOUS

Mohinder storms past a PORTRAIT of his father, Chandra Suresh.

NIKI walks up to Mohinder. Over the years, she has slipped back into alcohol, and a chintzy blouse.

NIKI

I want to see D.L.

MOHINDER

Who?

NIKI

Daniel Hawkins, my husband, your guinea pig.

MOHINDER

Sorry Misses Hawkins, the President has ordered a quarantine.

NIKI

How is he?

Mohinder's pager beeps. He looks at it.

MOHINDER

Sorry, I have ... a new patient.

Surprised, and a little excited, Mohinder leaves. He passes Nathan and Candice/Sylar.

NIKI

Mister President. Mister President, when are you comin' back to Vegas?

Nathan turns. Beside him, Candice/Sylar notices. Niki closes.

NIKI (CONT'D)

It's been a long time. I know this hotel  
that would LOVE to have you back.

Niki touches her purse and looks coy. Nathan recognizes her  
now. He takes her aside and speaks hushed.

NATHAN

That was years ago. Okay? Ancient history.

NIKI

A person can really change in three years.  
Congressman. V.P. And now Chief. You've  
done well for yourself.

Nathan flinches at a hint of alcohol on her breath.

NATHAN

(hushed)

You want money?

NIKI

I want my husband.

Nathan doesn't follow. Niki's composure slips.

NIKI (CONT'D)

D.L. Hawkins. The bomb took Micah. You  
can't take D.L. He's all I've got.

NATHAN

He's sick. We're making him better.

NIKI

What have you done to him?

Nathan turns and rejoins Candice/Sylar.

NATHAN

We're curing him. And he's giving America  
hope. Your husband has Doctor Suresh's  
personal attention.

NIKI

Why can't I see him?

NATHAN

One day before the anniversary of the  
Explosion? You picked a bad time to visit.

Niki's courage falters, but she stands her ground.

NATHAN (CONT'D)

He's going to be safe. You have my word.

From a reflection in Chandra's portrait, JESSICA, the alter ego of Niki, dressed in black paramilitary garb, glares at Nathan.

8 INT. ISAAC'S APARTMENT - CONTINUOUS

The painted image of Claire's face looks concerned. Hiro, with sword in hand, examines the white timeline of Claire, lined with news clippings, photos, sticky notes, and a piece of a painting.

PETER

What's wrong?

HIRO

When I try to change the past, when I stab Sylar, he regenerated.

PETER

Sylar's not like me. He can't just absorb people's powers. He has to kill them. He could only regenerate if he got Claire.

Hiro nods and cuts Claire's timeline. Peter shakes his head.

PETER (CONT'D)

Claire didn't die. You saved her, so--

Hiro shows the LAST 9TH WONDERS COMIC.

INSERT - 9TH WONDERS COMIC

In the inked but uncolored panel, Hiro stabs Sylar.

BACK TO APARTMENT

HIRO

So I hesitated. I was supposed to stab Sylar. But Ando. If I save Claire, then Ando dies. So I hesi--

Peter picks up Claire's timeline.

PETER

Wait. You don't have to do it alone. Let me help. Go back to the night before. To the subway.

Hiro picks up Ando's cut timeline in his hand and takes Claire's.

HIRO

I can't change it.

PETER

(determined)

Tell me. I'll save Claire. You just stab the exploding--

Hiro flings down the timelines.

HIRO

It won't stop the explosion. Even if you save Claire, so Sylar can't regenerate ... I failed. I hesitated.

Hiro holds his sword to the Sylar timeline, but won't swing.

Peter picks up the 9th Wonders comic. He knows why Hiro hesitated.

PETER

Because...

HIRO

To save my friend.

INSERT - 9TH WONDERS COMIC

An uncolored panel shows Ando crumpled on the sidewalk, his neck broken.

BACK TO APARTMENT

Peter throttles Hiro.

PETER

You're going to let them die? Millions of people. And not just them. More that miss them. I hear them everyday! Their thoughts...

Hiro breaks the gaze and lowers his sword. Peter throttles Hiro again.

PETER (CONT'D)

I won't let you! You must stab him!

With both arms, Peter furiously grabs Hiro, who still has his sword. Holding Hiro, Peter flies out the broken window.

9 INT. LOBBY, NATIONAL SCIENCES CENTER - CONTINUOUS

Nathan stares out a window at the gray clouds in the sky. Candice/Sylar is looking at her notes on her memo pad.

CANDICE/SYLAR

Do you think maybe it's too risky? Maybe Hawkins shouldn't be the sacrificial--

Nathan faces her.

NATHAN

Suresh. Sorry, Candice, I need to talk to Suresh.

CANDICE/SYLAR

Did you change your mind--

NATHAN

In the polls, that would be suicide. People are dying because of powers they can't control. Families are being torn apart. America expects another bomb. America needs hope. Hope to save us from another genetic ...

CANDICE/SYLAR

... freak.

Nathan looks out the window.

NATHAN

Genes? Is that what we are? Did your genes make you?

That's too close to home. Candice/Sylar swallows.

CANDICE/SYLAR

You used to say: It is not our genes--

NATHAN

--but our actions that define if we are good or evil.

Nathan sounds almost brainwashed by his own speech. Then he turns around to face Candice/Sylar.

NATHAN

Daniel Hawkins is an unknown. He can phase through walls. He's broken out of prison. He could pass through this building, any building.

CANDICE/SYLAR

(with a hint of envy)

He's unstoppable.

NATHAN

Here, Hawkins is well-guarded. Homeland Security has him covered. The Haitian is blocking his phase ability. He's powerless.

CANDICE/SYLAR

And the public? The press reaction would be negative if you reversed your position--

Nathan steps forward, reciting his own press release.

NATHAN

The evolved will be cured. And terrorists will be stopped.

Nathan touches his temple, a headache coming on.

NATHAN (CONT'D)

What if Hawkins, or someone of his kind, turns into another bomb?

NATHAN'S FLASHBACK - NEW YORK CITY SKYLINE

The expanding gray bubble of a nuclear bomb envelopes each building. All is washed white and silent, except for approaching footsteps.

FADE BACK TO PRESENT

Mohinder approaches.

MOHINDER

You wanted to see me... about D.L. We should--

Candice/Sylar looks tentatively at Nathan.

NATHAN

D.L.? You're getting too close to your patient. The subject's name is Hawkins. Continue the treatment.

Nathan turns away and stares out the window.

MOHINDER

But it's not safe and--

NATHAN

Our first concern is the safety of America.

Mohinder steps forward tentatively.

MOHINDER

Another--

NATHAN

That wasn't a request. It's an executive order.

Mohinder steps again, and touches Nathan's arm.

MOHINDER

Another patient took Mister Hawkin's place, to be treated first. She knows you.

Nathan faces Mohinder and finally listens. Mohinder leans in.

MOHINDER (CONT'D)

It's your daughter. Claire.

Down the lobby, at the front desk, Claire is being admitted.

Candice/Sylar restrains herself from licking her lips.

END OF ACT ONE

ACT TWO

10 INT. HOSPITAL BEDROM, NATIONAL SCIENCES CENTER - AFTERNOON

Mohinder checks Claire's I.V., which is clear. Claire is in bed, and in a patient gown. Candice/Sylar is standing stiffly, and staring nervously at Claire. Nathan is sitting on the bedside, his public face on.

CLAIRE

This place is a way cooler than the hospital at school.

NATHAN

We're committed to a cure.  
(to Candice/Sylar)  
I need a minute with ...

Mohinder is holding a green I.V. bag, ready to replace Claire's.

MOHINDER

Of course.

He puts the green I.V. bag away.

CANDICE/SYLAR

Are you sure--

Nathan gives her a look to go. Now. Mohinder has left. Candice/Sylar leaves and shuts the door, just slightly too hard. Nathan hugs Claire.

NATHAN

Claire? Is that really you? I thought you were dead.

Claire is near tears.

CLAIRE

I wish I were. You don't know what it's like to be freak. Just because my body heals doesn't mean I don't feel pain. I just wanna help and they don't--

Nathan holds her head.

NATHAN

They don't understand you. I know. I know. You need protection? We can give you...

CLAIRE

I'm a freak, okay? But maybe I can help people. I started college, med school. When I heard about this center here, I knew if these doctors, if they understood how I regenerate, they can save ... thousands. Or millions.

Nathan stands and turns away, uncomfortable.

NATHAN

Claire, the Suresh treatment is experimental. There haven't been any tests, on humans.

CLAIRE

Then I'll be the first.

Nathan faces her.

NATHAN

Want to save lives? Become a doctor, not an experiment.

CLAIRE

But I'm already an experiment. I used to be a cheerleader, because I wanted people to notice me. When normal people notice my wounds heal, they hit me again. I've been beaten, my house has been broken into.

(especially uncomfortable)

I've been --

NATHAN

I can protect you from that. You can be safe. Let me.

CLAIRE

I don't want to live safe, always hiding who I am, afraid someone will see me heal. What if I want to have a family? Can I? If I have a baby, will she be a freak, too? I don't want to hide her. I can't. I wanna be normal. I want to die normal.

Nathan has no rebuttal.

11 INT. LOBBY, NATIONAL SCIENCES CENTER - CONTINUOUS

Through the glass, Claire is still in bed.

Mohinder is waiting by Chandra's portrait. Nathan approaches. Candice/Sylar tails.

NATHAN

Don't touch her.

MOHINDER

Oh. You were willing to sacrifice Mister Hawkins. The risks look different when it's your family.

Candice/Sylar sides with Mohinder, with determination.

CANDICE/SYLAR

Mister President, with all due respect, America needs to heal. This crisis has gone on for three years. You have to fix it.

NATHAN

Then treat Hawkins like I ordered.

MOHINDER

But another patient wants treatment, and the President is denying it. How would that look in the press?

NATHAN

Simple. It won't. Candice, blackout media coverage for the next two days. Security--

MOHINDER

You. Who are you to--

Mohinder is incredulous. Nathan levels.

NATHAN

I am the President of the god-damned United States. I damn near gave the N.S.C. to you, to fix a problem. Now you fix it!

Mohinder is stunned. Nathan touches his arm.

NATHAN (CONT'D)

You want to make your father proud, researching evolution. Well, we need a cure to the kind of evolution that creates bombs. You needed a subject. I gave you Hawkins. Now you find a cure.

Mohinder breaks away and storms into Claire's room.

12 INT. HOSPITAL BEDROOM, NATIONAL SCIENCES CENTER - CONTINUOUS

Claire looks on as Mohinder turns off her I.V. bag.

MOHINDER

Your father won't allow you to--

Nathan barges in, ushers Mohinder out, and shuts the door.

CLAIRE

Why can't you accept me? You've got powers, too.

NATHAN

(hushed)

I am not dangerous. "D.L." Hawkins is a convicted criminal. For all we know, he could aid the next bomb.

CLAIRE

Tell the people next door you're not dangerous. Tell your Homeland Security you can fly, but you're not dangerous. Tell them I--that your daughter can survive a gunshot, to the heart, but you're not dangerous.

At the window outside, Candice/Sylar perks up.

CLAIRE (CONT'D)

Why are you keeping them afraid of us?

Nathan warms up and sits on her bed.

NATHAN

I'm protecting America, from bombs that walk. The country doesn't trust people that can leap tall buildings. I wasn't voted into office, remember? If I come out and the polls drop, a risk is another assassi--

CLAIRE

We have to hide in fear to save your head?

Nathan is hurt, but covers it. Claire softens her blows.

CLAIRE (CONT'D)

You can bring us together. Normal humans and ... us. Show them we're the same, that we're still family.

Nathan stands and walks away.

NATHAN

Family. The day before the anniversary of the Explosion is bad timing for announcing family ties. America needs hope. We need to accept the situation, and ourselves--

CLAIRE

What if America realized that the normal children they loved were ... special?

Nathan turns around, following Claire's thoughts.

CLAIRE (CONT'D)

Could America stop loving them?

Nathan looks his daughter in the eye.

NATHAN

The mother's angle. It is a segue to the cure.

Public relations confuses Claire. Nathan steps to her side.

CLAIRE

We're family. They trust you, they listen to you. Not because you're natural. You give them hope. Hope for tomorrow.

Nathan sits by her side.

NATHAN

Tomorrow.

Nathan swallows.

NATHAN (CONT'D)

Tomorrow, during the anniversary speech, I'll tell America that ... that I'm proud to have a daughter with a gift. A gift that can save millions of lives, if only they'll accept her, for who she is.

CLAIRE

You're not just saying that? You're going to tell the world that you're my--

NATHAN

You stay here and get ready for a big day, tomorrow.

He stands and composes the publicity photo in his mind.

NATHAN (CONT'D)

And do something nice with your hair.

At the window, Candice/Sylar listens, concerned.

13 EXT. DEVEAUX ROOF - DUSK

It's quiet. Peter drops some crumbs in a pigeon house. He picks up a wooden BO STAFF.

PETER

This time, you are not going to hesitate. You're going to stab.

Hiro is tired from practice and out of shape.

Peter turns INVISIBLE and pokes Hiro in the gut, hard. Hiro doubles over and doesn't defend.

PETER (INVISIBLE) (CONT'D)

C'mon. Forget that you can't see me. Fight! Fight me!

Hiro lifts his sword.

Invisible Peter swings down, but Hiro blocks with his sword. Hiro swings sideways, but Invisible Peter blocks.

Invisible Peter whacks Hiro in the head hard enough to knock off his glasses.

Those BROKEN GLASSES land on the ground.

Bleeding from a thin cut by his eye, Hiro falls to his knees and drops his sword. Hiro is breaking down. Furious, Invisible Peter kicks him in the ribs.

PETER (INVISIBLE) (CONT'D)

You're just going to let millions of people die?

Hiro is crying. Peter whacks him across the head again.

PETER (INVISIBLE) (CONT'D)

You're going to let Ando die?

Hiro picks up his sword, and assumes a battojutsu stance. Invisible Peter swings hard. In good form, Hiro blocks.

Invisible Peter strikes with all his heart. In perfect form, Hiro blocks, and stabs deep with a shout. The tip of his sword disappears.

Peter reappears, stabbed in the chest and bleeding profusely. Peter gasps, and blood trickles from the corner of his mouth. From finding his heart in the fight, Hiro's voice has become deeper, clear and confident.

HIRO

Why?

Hiro carefully extracts the sword. Peter collapses. Hiro frantically lifts him. Peter holds Hiro off and coughs blood.

PETER

Now I know you can stab the exploding man.

HIRO

Are you alright?

Peter wipes his mouth and exposes his chest. His chest and heart slowly stitches. A sputtering stream of blood slows to a drip. Peter winces.

PETER

You're ready now. To change history.

INSERT - FINAL 9TH WONDERS COMIC BOOK ON THE GROUND

Beside the panel, lay Hiro's broken glasses.

BLOOD splatters on the uncolored PANEL of Hiro stabbing Sylar.

14 INT. OVAL OFFICE, WHITE HOUSE - NIGHT

Wearing red, as in Sylar's sketch, Candice/Sylar scribbles through a note on her memo pad.

Her notes are strewn on the desk. Nathan and Candice/Sylar have been working on this speech for hours. Both are tired, and their clothes have been loosened. For the third time, Candice/Sylar inches toward him, this time with charm.

CANDICE/SYLAR

It's the anniversary. The Explosion.  
They're afraid. So they look to you. They  
need you. To say, No more bombs.

Nathan stands and walks in a new direction.

NATHAN

I'm going to take that fear and replace it  
with hope. Ready?

(Candice/Sylar readies her pen.)

We are connected, by ties of blood, the  
natural and the evolved. We are united by a  
common goal: No more bombs. We must accept  
them. And us. Let me be the first. You  
have heard that Claire Bennet has  
volunteered. She is noble, and I am proud.  
Not just as an American, but as her father.

Candice/Sylar puts her memo pad down.

CANDICE/SYLAR

We can't use that. Your image is a cure, at  
ALL costs. We can't risk exceptions. Not  
even for your daughter. It'd be a scandal.  
Are you going to accept "D.L." Hawkins? Are  
you going to accept ... Sylar?

NATHAN

Sylar was the cause of our nation's loss. I  
can't accept that.

CANDICE/SYLAR

I believed you would protect America from  
evolved terrorists.

Candice/Sylar gets up and closes to Nathan by the desk. Nathan leans against the desk. Candice/Sylar touches Nathan and speaks softly.

CANDICE/SYLAR (CONT'D)

Cover up your family secrets. To keep your head, you need to be ... all natural.

Nathan breaks away and leaves the desk.

NATHAN

I'm not. My daughter is not. We as a country have to accept our family, the old and the new.

Candice/Sylar's greed slips out as she closes and touches again.

CANDICE/SYLAR

Powers like regeneration must be kept out of the wrong hands. Claire volunteered for treatment, so how can you condemn Hawkins?

Nathan breaks the touch and stands his ground in the center of the oval carpet.

NATHAN

No, not Claire! The sacrifice ends with Hawkins!

CANDICE/SYLAR

Once you turn on your own people ...

Candice TRANSFORMS back into Sylar.

SYLAR (CONT'D)

... you don't get to decide where it ends.

Nathan is incredulous. His throat dries.

NATHAN

Sylar. This can't--You blew up.

SYLAR

Sylar, the bomb. For three years I've lived with that lie. Your hill-climbing caused you to ignore the inconvenient fact. You want to know the real danger? It's not me. It's your own blood, your own brother.

NATHAN

No. You're the reason we've gone this far.  
When you blew up--

SYLAR

I didn't blow up. Peter did.

NATHAN

That can't be.

SYLAR

How would you know? You were too busy  
flying away.

Nathan FLIES, but SyLAR TELEKINETICALLY suspends him long enough to grab his neck. Nathan struggles and flies, but SyLAR holds on.

They fly through the window into the night sky, jaggedly, out of control.

END OF ACT TWO

ACT THREE

15 EXT. EXPLOSION MEMORIAL, NEW YORK - NIGHT

Nathan and Sylar CRASH into the Explosion memorial, chipping and denting it. They struggle, near where Hiro and Peter had been.

Sylar is on top, almost choking Nathan with one arm while he reels back his finger to make the fatal incision.

NATHAN

You think you can just kill me? America will stop you.

SYLAR

Stop me? After I pieced it together? How you climbed the hill. A heartbeat away from the White House. How America works. It's a clock, only with blood instead of oil. America will thank me, for fixing what you broke.

Being choked, Nathan gasps for air.

NATHAN

You're a monster.

SYLAR

You and me, we're two sides of the same coin. We both want to protect the world, from people like you. We both want to be king. You had your chance. Time to pass the crown.

Directed by Sylar's finger, a horizontal incision crosses Nathan's forehead. Trickles of blood flow down his face.

On the memorial, Nathan collapses with arms out. On their names, BLOOD spills from his head.

INSERT - EXPLOSION MEMORIAL

Blood touches the flowers and Helix necklace that Peter left.

16 INT. DEVEAUX ROOF - CONTINUOUS

Peter awakens bolt upright sweating and gasping. He coughs up blood.

PETER  
NATHAN! No! No.

Alone in a dark and cold night, Peter holds his head and tries to get a grip.

17 INT. ISAAC'S APARTMENT - NIGHT

Hiro turns his clock radio on.

NEWSWOMAN (V.O.) (ON RADIO)  
Tomorrow in New York, President Petrelli's speech marks the anniversary of Sylar's tragic act of terrorism, three years ago.

Hiro holds his sword. He stares at the black string of Sylar, with news clippings of Sylar's murders and photo, ending at the explosion.

Before the explosion, Hiro cuts the red timeline of Sylar, but it falls on the white timeline of Claire. Hiro talks to himself in Japanese, subtitled in English. His voice is deep, confident.

HIRO  
(in Japanese)  
Before the bomb, I must stab. But I must also stop Sylar from stealing the power to regenerate.

He picks up the cut white string of Claire's timeline. Hiro reties the string of Claire's timeline.

NEWSWOMAN (V.O.) (ON RADIO)  
In other news in Raleigh, Claire Bennet volunteered for treatment at the National Sciences Center. She hopes her evolved abilities will save the lives of --

Hiro turns off the radio.

HIRO  
(in Japanese)  
Peter can save her... if I can tell him where. Where was Claire three years ago?

Hiro looks at his sword. Suddenly he has it.

HIRO (CONT'D)

(in Japanese)

I know how Kensei would get the answer.

Without his sword, Hiro squints, and TELEPORTS away.

18 INT. LOBBY, NATIONAL SCIENCES CENTER - NIGHT

Mohinder is pushing D.L.'s bed toward the hall, past Chandra's portrait. They are flanked by Homeland Security goons.

D.L.

What the hell is wrong with you? You weren't satisfied with trying to kill me the first time? You gotta do it again?

MOHINDER

I'm sorry. It's over my head. You must know that I appealed on your behalf. The President, he ordered this.

D.L.

He made you a killer?

MOHINDER

My father made me. A scientist.

Hiro TELEPORTS in, beside the portrait of Chandra.

Hiro sees Claire in bed, behind glass and Homeland Security. The AGENTS are wearing black body armor and carrying submachine guns.

Hiro walks toward the door, but is stopped. MATT PARKMAN and the HAITIAN of Homeland Security prevent Hiro from entering the hallway. Matt looks Hiro over. He knows him, but doesn't like him.

MATT

Woah there, pal. It's after hours.

HIRO

I must talk to Claire Bennet.

MATT

She's under quarantine. It's been a heavy day. Try again--

HIRO

It's urgent! A life or death matter!

Suspicious, Matt steps forward.

MATT

That's why she's here. To save lives. You know something?

HIRO

I need to ask her where she was three years...

Hiro realizes how crazy he sounds and gives up. Hiro squints with all his beans, to stop time, but--

The Haitian PREVENTS HIS POWERS.

Hiro sees Homeland Security agents are armed, as dark warriors. He stares at their dark HELMETS, their hands on their WEAPONS, their ceramic CHEST PLATES, covered in black.

Hiro swallows.

HIRO'S THOUGHTS

(in Japanese)

What would Kensei do in America?

Hiro looks at Claire through the glass.

HIRO'S THOUGHTS (CONT'D)

(in Japanese)

He would rescue her. And ask her, Where were you--

Matt blocks his view.

MATT

What? You need to use the bathroom? It's outside.

Hiro looks around. This is his first time here.

HIRO

Excuse me, which way is out?

Matt has never heard that one before. What a nut job.

19 EXT. EXPLOSION MEMORIAL, NEW YORK - NIGHT

With bloodied hands, Sylar struggles to his feet over the corpse of Nathan and the memorial of America. He's lost his mind.

SYLAR

I'll fix the nation you couldn't. I'll be a better President than you ever were.

Sylar TRANSFORMS into Nathan with the same suit, sans blood. NATHAN/SYLAR picks up Nathan's corpse, and FLIES off into the night.

20 INT. OVAL OFFICE, WHITE HOUSE - NIGHT

Nathan/Sylar telekinetically reassembles the window's broken glass. Then he picks up the phone.

NATHAN/SYLAR

Mohinder? Treat Hawkins. And treat Claire. Now.

MOHINDER

It's untested. It's still experimental. You want your own daughter to be the first?

NATHAN/SYLAR

People are dying every night that passes without a cure. American people that we are sworn to protect. Your father wouldn't hesitate. He would experiment and report the findings.

MOHINDER

My father was a scientist with a hypothesis, to discover evolution, not destroy it.

NATHAN/SYLAR

I'm sorry, I thought this connection was clear. Treat Claire, like she asked. Like I ordered.

MOHINDER

With all due respect, Mister President, earlier today you said not to treat her.

NATHAN/SYLAR

That's the beauty of free will, I can change my mind.

21 INT. ISAAC'S APARTMENT - NIGHT

Hiro TELEPORTS in.

MONTAGE - HIRO TRANSFORMS INTO A WARRIOR

-- Moving the iconic PAINTING of the solar eclipse, Hiro reveals the KENSEI ARMOR. It is samurai armor, that is dark and shiny. There is no helmet.

-- In the dirty bathroom, Hiro shaves with a straight razor.

-- Hiro straps on the Kensei body armor.

Afterward, WARRIOR HIRO is clean-shaven except for a soul patch. His hair is slicked back, and tied back in a ponytail.

In perfect battojutsu form, Warrior Hiro draws his sword, blocks, slices, and sheaths.

Warrior Hiro squints slightly and TELEPORTS out.

22 INT. LOBBY, NATIONAL SCIENCES CENTER - NIGHT

Mohinder closes his cellphone. The Haitian pushes Claire's bed. Homeland Security agents stand guard. Mohinder stands by his father's portrait. Claire looks around.

CLAIRE

Where are we going?

MOHINDER

You're going to join Mister Hawkins. We're going to take your power away. Make you normal.

From Mohinder, Claire senses something is wrong.

CLAIRE

So my -- so the President decided it's safe? You talked to him, right?

The truth is more than Mohinder can bear, so he ignores her.

MOHINDER

(to the Haitian)

Same room. Have them start the pumps. I'll be in to oversee ... the operation.

The Haitian pushes Claire away. Claire looks back, uncertain. Mohinder stares at his father's portrait. Matt joins him.

MATT

He'd be proud of you.

MOHINDER

Proud? Proud that I used my dying sister's blood to manufacture a vaccine that might erase what he gave his life for? Or proud that I am about to give the lives of two innocent people in the name of science?

Matt walks around and looks him in the eye.

MATT

How about in the name of safety? Last week, do you know what I was doing? I was kicking down the door of a mother in her bedroom. Do you know what I found? Her husband and her baby girl, bleeding from their eyes. The mother was silent. But in her head she was crying, "Baby, I didn't mean it." Over and over.

MOHINDER

This is madness. A treatment that we know doesn't work. Am I to be a butcher--killing every patient like a lab rat until I haphazardly stumble on the key to reversing the genetic code?

MATT

You're risking a lot more if you don't. You think I like this? You think I don't want a normal life--a normal family? I have a job to do. So do you.

Mohinder swallows and walks down the hall after the doctors. Matt watches him go.

Warrior Hiro TELEPORTS in.

Warrior Hiro assesses positions and armaments of the Homeland Security agents, and instantly decides on his stance. His hand is on his sword, ready to draw.

WARRIOR HIRO'S THOUGHTS  
(in Japanese, no subtitles)  
In the name of Kensei!

Hearing the battle cry and seeing the warrior, Matt's eyes grow big, and he reaches for his holstered pistol.

END OF ACT THREE

ACT FOUR

23 INT. LOBBY, NATIONAL SCIENCES CENTER - NIGHT

Dark and armored, Homeland Security agents approach Warrior Hiro with submachine guns drawn. Warrior Hiro slices some agents, steps by the others, and approaches Matt, who points his PISTOL.

Warrior Hiro kicks Matt in the gut, and runs through the hall toward the operating room. An agent stops by Matt, who Matt waves on.

MATT

I'm okay. Put him down!

Led by the Haitian, MORE AGENTS hustle after. Matt sounds an ALARM.

24 INT. OPERATING ROOM, NATIONAL SCIENCES CENTER - CONTINUOUS

Warrior Hiro enters, slashing OTHER AGENTS at the door. He crosses a VAT OF TREATMENT.

He sees Claire in bed, with doctors around. He approaches. The doctors, only having scalpels to Hiro's sword, back off. Warrior Hiro cuts the straps on D.L. and Claire. D.L. gets up, but Claire does not.

CLAIRE

What? My f--the President said we need a cure--

D.L.

There ain't no cure. The President is a god-damned liar.

WARRIOR HIRO

(to Claire)

I don't have time to explain. It's about Peter. Millions will die if you --

THE HAITIAN

Freeze!

The Haitian steps into the room, flanked by two Homeland Security agents. Warrior Hiro squints to freeze time, but the Haitian is PREVENTING ALL POWERS.

Warrior Hiro grips his sword, readying to move and strike. Claire spots a gun aimed at Warrior Hiro's head.

Knowing she can regenerate and that she needs to save her rescuer, Claire leaps and takes the bullet in the chest.

WARRIOR HIRO

No!

Warrior Hiro is stunned. Claire falls to the ground, her gown staining red, and the floor with it.

Enraged at his failure, Warrior Hiro goes berserk and chops down Homeland Security left and right.

His sword slashes through CABLING and sickly green I.V. BAGS OF TREATMENT. The cabling sparks.

D.L. knocks out the Haitian, so powers are again possible.

Claire, pale and lifeless, suddenly RETURNS TO LIFE, hacking blood and ... a bullet.

WARRIOR HIRO

You risked your life, for me. Why?

CLAIRE

That's funny, I was going to ask you the same question.

Mohinder arrives and looks around. He notices the sparks, the trail of treatment, and the leaking vat through the glass that is now BROKEN by bullet fire. Checking that no one is watching, he kicks the CRACKLING CABLE into a spill of green liquid from the vat. It begins to burn, with a green tint.

MOHINDER

The treatment! It's explosive. Out! You have to get out. Now!

Matt arrives and helps Mohinder drag the unconscious Haitian away.

Warrior Hiro gathers D.L. and Claire close to him.

Matt stares at him as Warrior Hiro TELEPORTS D.L. and Claire out.

MATT

Son of a--

In the operating room, the treatment blossoms into a GREEN TIPPED FIRE that fills the room.

25 EXT. NATIONAL SCIENCES CENTER - AN HOUR LATER

In the background, GREEN TIPPED FLAMES of the N.S.C. die down. FIRE TRUCKS are hosing the flames.

A FIREFIGHTER holds Niki back.

A haggard and coughing Mohinder talks to a REPORTER.

MOHINDER

The experiment was a failure. I'm sorry.  
Patient Claire Bennet. And Mister Hawkins.  
They didn't--

Niki faints. The firefighter catches her.

FIREFIGHTER

You okay, miss?

Instead of Niki, Jessica wakes up, sneering.

JESSICA

Finally. Hands off.

She walks away. The firefighter watches her go, confused.

Niki, in a reflection of the firetruck windshield, is trapped in the flames.

An ash-faced Matt Parkman muscles Mohinder aside and talks to the reporter. Matt has a personal vendetta to settle.

MATT

An evolved terrorist, positively identified as Hiro Nakamura, destroyed the N.S.C. And killed twenty-three Homeland Security agents. Injured dozens of civilians. He is responsible for--

26 INT. ISAAC'S APARTMENT - NIGHT - CONTINUOUS

Having heard the news, Warrior Hiro knocks the clock radio off the table.

Warrior Hiro, D.L. and Claire are gathered around, bruised and dirty. Claire has dried blood on her patient gown. Over it she has a LEATHER JACKET that was lying around the apartment. D.L. grabs Warrior Hiro to calm him down.

D.L.

Hiro! This ain't our battle. They think we're dead. We go with it. We gotta stay low.

Claire jumps in.

CLAIRE

I know somebody. Who can hide us. In Texas. We just have to get there.

D.L.

Oh yeah? How are we going to do that? If Homeland sees us, we're dead.

Warrior Hiro smiles. He knows exactly how to get there.

27 INT. BACKROOM, PRIMATECH PAPER, ODESSA, TEXAS - DAWN

Primatech paper company has been stripped down to a warehouse backroom. Birth certificates, social security cards, drivers' licenses, and blood vials are among miscellaneous paperwork. A CHYRON reads: Primatech Paper, Odessa, Texas.

Claire is cleaned, in a fresh T-shirt, and the same jacket.

The man with the HORN-RIMMED GLASSES (H.R.G.) hugs Claire. Claire is crying, and H.R.G. is brimming.

H.R.G.

Claire-Bear! After you ran away... How could you--

CLAIRE

Daddy, I thought I could be like... I thought my power could save people.

H.R.G.

Claire, after all you've seen here, how could you be so, so--

CLAIRE

Naive? I thought I could trust him. My real father.

H.R.G. looks away in shame.

H.R.G.  
Power changes people.

D.L.  
Daddy? I thought you said the Presi--

H.R.G.  
Adopted. Mister Hawkins. I'm her adopted  
father. But she's my little Claire-bear.

Over Claire's shoulder, H.R.G. looks at D.L., a convict in his  
hideout. D.L. has been judged plenty of times, and he doesn't  
like it. Warrior Hiro, in a BLACK COAT, steps between them.

WARRIOR HIRO  
Will they be safe?

H.R.G. grabs papers from the table.

H.R.G.  
I can hide them. The company I used to work  
for tracked "evolved" humans. I know how to  
find them. So I know how to hide them.

H.R.G. gives Claire a new birth certificate. Claire studies it.

H.R.G. (CONT'D)  
Claire, after your mom left, I didn't know  
if you would come back. I've been saving  
this for you. In Midland.

Claire smiles and hugs H.R.G. again. Warrior Hiro zips his coat  
up. H.R.G. offers his hand to Hiro.

H.R.G. (CONT'D)  
You saved my daughter's life. I owe you  
mine.

Warrior Hiro bows slightly but honorably. He addresses Claire.

WARRIOR HIRO  
Your wound. It's gone.

Claire pokes Warrior Hiro.

CLAIRE

I can regenerate, remember? But you can't.  
Why did you risk your life to save me?

WARRIOR HIRO

I need to know how to change history.

H.R.G. shoots D.L. a confused glance. D.L. looks up, to suggest that yeah, Hiro's crazy.

WARRIOR HIRO (CONT'D)

This is important. When Sylar attacked you, three years ago, before the bomb, I need to know exactly what you were doing.

Claire steps to recount.

CLAIRE

It was homecoming. In high school. I was cheerleader. What does that have to do--

Warrior Hiro picks up his sheathed sword, and slides the strap over his chest. Claire's knight is leaving.

CLAIRE (CONT'D)

Where are you going? You just saved me.  
And us.

WARRIOR HIRO

But millions died. I tried to do it all alone. I'm going back. This time, together, we're going to save the world.

Warrior Hiro nods and barely squints, TELEPORTING out.

Claire cannot digest all of this.

28 INT. PRIMATECH PAPER - DAY - AN HOUR LATER

H.R.G. is going over D.L.'s papers. D.L. is sitting.

D.L.

She's gonna be alright, Mister Bennet. I know what it's like. Before the bomb, I had a son.

H.R.G.

After Sandra left, my Claire-bear is all I've got.

D.L.

After Micah ... Niki is all I got.

H.R.G.

New Orleans? Two covers. Hmm, I might have just the--

Matt Parkman and the Haitian bust the door down!

MATT

Freeze! Homeland Security! Hands where we can see them!

Matt and the Haitian are in their room, covering them with drawn pistols before either can fully get out of their chair.

D.L. stands up. The Haitian grips him where his shoulder meets his neck. D.L.'s eyes roll up and he collapses. The Haitian drags D.L. away.

Matt aims his gun at H.R.G.

MATT

Where's Hiro Nakamura?

H.R.G.

He vanished.

H.R.G.'S THOUGHTS

How the hell should I know?

MATT

Where's Claire?

H.R.G.

How did you--

MATT

Come on, there's only one place Claire would go. Where is Claire?

H.R.G.

Where you can't hurt her. Not my daughter, Matt. Stay out of my family.

Matt bypasses dialogue, going straight for his thoughts.

H.R.G. (CONT'D)

And stay out of my head!

MATT

You can hide people?

H.R.G.'S THOUGHTS

Only the innocent.

MATT (CONT'D)

You want to hide the innocent? Well I want to bag the bad guys.

H.R.G. looks around. There aren't any other Homeland goons.

H.R.G.

You didn't come here to arrest me.

Matt lowers his pistol and holsters it.

MATT

I came here for peace of mind. For both of us. I'll keep your secret. You keep mine.

Matt moves some identification papers on the desk, and pulls from his pocket a folded BIRTH CERTIFICATE.

MATT (CONT'D)

You hid your daughter. Now hide my son.

H.R.G. processes this new side of Matt.

29 INT. SHOOTING RANGE, NORTH CAROLINA - NIGHT

Jessica wears the apparel of a black-clad mercenary. She is the antithesis of Hiro. She locks and loads an ILLEGAL SNIPER RIFLE, black and shiny.

In a glass barrier, Niki, still in her chintzy blouse, pleads.

NIKI

D.L.'s gone, but you can--

JESSICA

I can what? Let him do it again? Petrelli owes me. His life.

Jessica aims the rifle, eye to the scope.

Reflection of Niki in glass shakes her head, and pounds the glass, like a booming heartbeat. On the last beat:

Jessica shoots

INSERT - POSTER, DOWN RANGE

The POSTER displays the American flag and the face of President Petrelli. The BULLET HOLE strikes the midbrow.

END OF ACT FOUR

ACT FIVE

30 EXT. EXPLOSION MEMORIAL - CLOSE - RAINING, DAY

In the crowd, ignoring the rain, Peter, wearing a black leather TRENCHCOAT, squats beside the memorial.

INSERT - MEMORIAL FACE

Peter's hand touches the CHIPPED AND DENTED memorial, where Sylar and Nathan crashed. He picks up his flowers, ruined by rain and blood.

BACK TO PETER

From the flowers, he takes his Helix necklace, and WEARS it.

EXPLOSION MEMORIAL - CROWD

Peter muscles through the crowd that is gathered to hear President Petrelli's anniversary speech.

Peter approaches a SECRET SERVICE AGENT, mocha-skin, formerly Nathan's campaign manager. He still wears a black suit and a white ear bud. Peter is headstrong.

PETER

Nathan's in trouble. I need to tell him--

As Peter tries to move past, the agent stops him.

SECRET SERVICE AGENT

Peter. This is his day.

PETER

No, I've got to tell him, I saw this vision. He--

The agent glances over at Nathan/Sylar, who is preparing to approach the podium.

SECRET SERVICE AGENT

The President is okay. Look, just leave the security to us. If you need medical atten...

The voice is drowned out by distorted thoughts.

JESSICA'S THOUGHTS (O.S.)

C'mon. Give the speech already. I've got a bullet with your name on it, baby.

Peter looks around.

NIKI'S THOUGHTS (O.S.)

No, don't shoot. D.L. can't come back.

Peter spots a window that seems to be the source of the thoughts.

Peter turns invisible and flies away. The Secret Service agent doesn't know what the hell he just saw.

31 INT. DEVASTATED LAB, KIRBY BUILDING - CONTINUOUS

The room has deep shadows, cast blue by the rain. The building's broken window is overlooking the Explosion memorial. Broken shelves and medical equipment from a corporate laboratory litter the room. The walls are crumbled. The rain drips into puddles.

Jessica sets up the bipod on the sniper rifle. She adjusts the scope and looks in.

INSERT - EXT. PODIUM, EXPLOSION MEMORIAL - SNIPER SCOPE

President Nathan/Sylar Petrelli approaches the podium.

BACK TO DEVASTATED LAB

Peter FLIES through the window, toppling Jessica.

PETER

That's my brother!

Jessica rolls and throws Peter into an unsteady PYLON, causing it to crumble and Peter to collapse by a puddle.

JESSICA

Your brother killed my husband.

Jessica closes and whacks Peter across the face with the butt of her rifle.

JESSICA (CONT'D)

I am doing you, and America, a favor.

While Peter is down, Jessica's rage FLOWS INTO Peter. His eyes and nostrils flare.

PETER

Nathan is protecting America. He's trying to save lives, of millions. I'm sorry for whatever happened to D.L.

With one arm, he grabs Jessica's leg and THROWS her into another pylon, which crumbles.

Peter stares at the newfound strength in his hand.

INSERT - REFLECTION IN A RAIN PUDDLE

Niki, still in a chintzy blouse, speaks out.

NIKI

D.L.'s gone. Killing Nathan--

BACK TO DEVASTATED LAB

PETER

D.L.'s gone. Killing Nathan won't bring him back.

In the reflection, Niki is surprised.

NIKI

You can hear me?

In the devastated lab, a GHOSTLY WIND flies from the window into Peter.

Jessica recovers.

JESSICA

You and your brother are too close. I was too close, to my sister. But I got over it. Niki's weak. I do what needs to be done.

Jessica knees Peter. He doubles over and coughs blood into a puddle.

INSERT - REFLECTION IN A RAIN PUDDLE

A reflection of Peter appears, but this reflection is wearing NATHAN'S FINAL SUIT. In this reflection, PETER/NATHAN, shakes his head. His diction is Nathan's.

PETER/NATHAN

C'mon Pete, let me help you. I know how to handle this lady.

BACK TO DEVASTATED LAB

Peter shakes his head, and gasps.

PETER

Nathan?

In the reflection, Peter/Nathan grips his fist.

PETER/NATHAN

Peter. This is not your fight. Let me take care of my problem.

In the devastated lab, Peter stares at his own hands incredulous. He is being possessed!

Controlled by Nathan's personality, Peter/Nathan FLIES, ramming into Jessica. He slams her into the wall, hard enough to BURST through into the next room.

32 INT. DEMOLISHED RUINS - CONTINUOUS

Compared to the devastated lab, this room is rubble. The ceiling has collapsed, exposing the storm-clouded sky.

Still under his dead brother's influence, Peter/Nathan casts Jessica down into rubble. He gloats over Jessica.

PETER/NATHAN

You thought you could take the fate of America into your own hands.

Peter/Nathan knocks away her rifle, picks her up, and chokes her.

PETER/NATHAN (CONT'D)

Who are you to decide who lives and who dies?

INSERT - REFLECTION OF GLASS

Trapped in the reflection beside Niki, Peter presses the glass.

PETER

Nathan! That's enough.

BACK TO ROOM

Jessica smiles at Peter/Nathan's violent nature. She struggles with him close to her face, and then kicks him away.

INSERT - REFLECTION OF GLASS

Trapped, Niki bangs on the glass that forms the fourth wall. Besider her, Peter throws his shoulder into the glass, but it doesn't break. Seeing Peter, Niki reaches out.

NIKI

You--you're here?

Peter takes Niki's hand.

PETER

You're not alone.

Holding Niki's hand, together they hurl themselves into the glass. It shatters.

BACK TO ROOM

Peter regains control of himself. He closes his eyes and holds Jessica's hands.

PETER

You're not alone.

Peter grips. The glass SHAKES. Peter gasps. The glass breaks.

Jessica's head droops as she releases control of Niki's body. Niki's head rises as Niki comes back. She is breathless.

INSERT - REFLECTION IN BROKEN GLASS

Jessica and Peter/Nathan stare back. Their rage fades to peace, and then, as ghosts, their forms FADE AWAY.

BACK TO ROOM

In metabolic shock, Peter trembles. Niki holds Peter close, comforting him. Peter coughs. Niki looks over his shoulder at the broken glass, but sees nothing.

NIKI

Jessica?

PETER  
Jessica can go now.

Niki and Peter embrace.

PETER (CONT'D)  
(whispering)  
No more killing, no more ghosts. Let them  
go.

They kiss.

33 EXT. EXPLOSION MEMORIAL, NEW YORK - CONTINUOUS

To keep the rain off, a BLACK UMBRELLA is held for President Nathan Petrelli. To prevent assassination, GLASS PLATES flank the podium.

Secretly SyLAR, Nathan Petrelli delivers his memorial anniversary speech.

NATHAN/SYLAR  
We have been vigilant. No more fear.

The speech becomes voice over for the following.

MONTAGE - NATHAN/SYLAR DELIVERS HIS SPEECH

-- Demolished ruins - Niki and Peter, head to head, gaze into each other's eyes.

NATHAN/SYLAR (V.O.) (CONT'D)  
America will not live in fear of the  
evolved, taking their loved ones, the  
evolved taking their own lives. No more  
bombs.

-- Explosion memorial - Nathan/Sylar continues speaking.

NATHAN/SYLAR (CONT'D)  
Our fear is over. We are making progress.

-- National Sciences Center - The flames are gone. The smoke is gone. The center is charred rubble. Among smoldering piles of burnt clothes, chemicals, and furniture, Mohinder walks.

NATHAN/SYLAR (V.O.) (CONT'D)

We have been valiant in our search for a cure. Our research has not been in vain. It will continue until all are cured.

- Insert - Mohinder picks up a charred copy of ACTIVATING EVOLUTION. On the back the portrait of his father, Chandra, survived the fire.
- Explosion memorial - Nathan/Sylar continues speaking.

NATHAN/SYLAR (CONT'D)

No more terror. The shadow of our past ends today.

- Demolished ruins - Over Niki's shoulder Peter gazes toward the window, in grief.

NATHAN/SYLAR (V.O.) (CONT'D)

Three years ago, an evolved terrorist tried to break America. I'm going to fix it.

- Outside Primotech Paper - Matt Parkman and the Haitian place D.L. in the back seat. The Haitian stares at D.L.

NATHAN/SYLAR (V.O.) (CONT'D)

Until we have a cure, we will remain vigilant. Those responsible for the N.S.C. will be brought to justice. The Linderman Act authorizes blood tests. It warrants the sacrifice of the few to save the many. No more exceptions.

- Matt has new identification papers for his son in hand. He stares back at the building. From the building's door, H.R.G. stares back.

34 INT. "BURNT TOAST DINER" - SUNNY DAY - CONTINUOUS

A waitress, Claire has DARK BROWN HAIR and the nametag "SANDRA".  
A chyron reads: Midland, Texas.

NATHAN/SYLAR (ON TELEVISION)

Claire Bennet was a gift, of life itself. Her D.N.A. may have encoded the cure to injury, to death. They took her from us. No more mistakes.

The Presidential speech on the TELEVISION stuns her. She is deeply hurt by her father's speech and misuse of her name.

Crash! She just dropped a cup of coffee.

ANDY, 19, a busboy, rises with her order PAD, and a rag, damp with coffee. He hands her the pad and stands close.

ANDY

You alright, sugar?

She's not, but when she looks into his eyes, she swallows.

CLAIRE

Yeah. I'm going to be okay.

35 INT. SUBWAY, NEW YORK - NIGHT, OCT 4, BEFORE THE EXPLOSION

All is dark and blue. The passengers are frozen in time, except one. An UNSCARRED PETER, in a gray sweatshirt, is terrified. A chyron reads: BEFORE THE EXPLOSION.

Warrior Hiro strides down the aisle. Peter backs to the wall.

WARRIOR HIRO

Peter Petrelli.

PETER

What? Are you doing this?

WARRIOR HIRO

You look different without the scar.

PETER

I don't know you.

WARRIOR HIRO

Not yet. My name is Hiro Nakamura. I'm from the future. I've a message for you.

END OF SHOW