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 pa--

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.

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.
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


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.

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?

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.

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 BEDROOM, 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.

(epecially 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.
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.
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
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.
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
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

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. Beside 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 Primatech 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