

HEROES

"Behind the Curtain"

by  
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PREVIOUSLY ON HEROES

Splashed across a view of Earth taken from space, CHIRON reads "Previously..." These play quick, there's no fluff, tight editing, about 2 minutes.

THE HAITIAN (V.O.)  
Previously on Heroes

**INT. PETRELLI CAMPAIGN HEADQUARTERS BLDG - NIGHT**

NATHAN PETRELLI, ANGELA PETRELLI (Nathan's mother), and CLAIRE BENNETT (Nathan's recently discovered daughter) walk into Nathan's office from the hallway. They are alone in the building. Nathan enters first, followed by Claire and then Angela.

ANGELA  
The helicopter is picking us up on  
the roof in ten minutes.

CLAIRE  
But everyone else will be dead.  
(to Nathan)  
How can you do nothing to stop  
this?

Cut scene to Claire sprinting passed Nathan and diving through the window of this 14th story office. Cut scene to view of her falling with the glass. Cut scene to Nathan and Angela reactions. Cut scene to us seeing Claire, from far above, pick herself up and limp, then run, off.

**INT. NAKAMURA OFFICE BLDG, TOKYO, JAPAN - CONT.**

HIRO NAKAMURA and ANDO are standing in the main hallway of cubical city. Hiro hands Ando his sword.

HIRO  
It is not the sword. It is the man  
(beat)  
This man is ready.

**EXT. KIRBY PLAZA - NIGHT - CONT.**

The season one ending location. MR. BENNETT and PETER PETRELLI are apparently alone in the large plaza. Mr. Bennett's gun is drawn.

MR. BENNETT  
He's here, don't worry.

PETER

Then that means he's hiding in plain sight.

SYLAR taps Mr. Bennett on the shoulder, Peter's attention is elsewhere for the moment. When Mr. Bennett turns SyLAR throws him telekinetically thirty yards into a support column of a building surrounding the plaza. Mr. Bennett's guns spins away from him and the force of the blow has injured him. Mr. Bennett is out of the action.

Peter wheels around. He and SyLAR face each other.

SYLAR

Haven't I killed you before?

PETER

Didn't take.

Sylar reaches out and chokes Peter, telekinetically, across ten feet that separates them. Cut scene to MATT PARKMAN rounding a corner, gun drawn on SyLAR, he fires off four shots. SyLAR extends his free hand and stops the bullets in mid air, a foot in front of his hand. SyLAR closes his hand then extends his fingers and the bullets reverse direction and penetrate Matt Parkman. Parkman is down. Cut scene to SyLAR reaching back behind him for a parking meter fifty feet away. He telekinetically rips it from the bolts that hold it down and it flies into his outstretched hand. He then viciously clubs Peter with it. Peter goes down.

SYLAR

Did you really think you could stop me?

Sylar pulls back his steel club for another whack when Niki grabs it mid swing, takes it away from him with her superhuman strength, and give him a vicious whack that doubles him over and he goes down. Peter gets up.

PETER

Go back to your family. I got this.

Peter then lays his fists upon SyLAR's face a couple of times, bloodying him up. The emotional outpouring has ignited Peter. Literally. Peter's hands begin to glow and radiate light.

PETER (CONT'D)

Great...no, no, no.

**INT. KIRBY PLAZA TOWER - NIGHT - CONT.**

Niki is sprawled out on the floor, surrounded by broken shards of mirror that she was slammed into. In a large piece of shard Niki's alternate ego, JESSICA, appears.

JESSICA  
That's not me.

NIKI  
I'm not strong enough.

We now see CANDICE, who is currently morphed to look like JESSICA/Niki, standing above the fallen Niki.

CANDICE (AS JESSICA)  
Who the hell are you talking to?

Candice advances on Niki to lay the final smack down on her. Niki, summoning her courage, stands up and in so doing unleashes a vicious uppercut to the chin of Candice who launches up and back, flying through the air several feet. Candice lands hard; she was out before she ever hit the floor. The knocked-out Candice morphs back into her native form and the body of the unconscious MICAH disappears.

MICAH (O.S.)  
Mom, mom, I'm in here. It's locked.

Niki rips the door off the closet Micah is locked in. Micah's saved.

**EXT. KIRBY PLAZA - NIGHT - CONT.**

Behind Sylar, who is enjoying the sight of Peter about to go nuclear, Hiro teleports in with a large samurai sword drawn and ready.

HIRO  
Sylar.

SYLAR  
You.

Hiro then charges Sylar with a warrior's scream and jams six feet of fun through Sylar. He removes the blade and Sylar collapses to the ground. Hiro rushes over to Peter.

PETER  
You can stop this. I need you to  
kill me.

Sylar, from his fallen position, points his finger at Hiro and telekinetically throws Hiro backward and upward. Just before Hiro is about to become an ugly stain on the side of a building he closes his eyes, winks out of the scene and is gone.

Sylar's head falls back to the cement. There's a satisfied smile on his face. In his eyes scenes flash of the people he's slain. The last scene is of him lying on the sidewalk, dead. He's gone.

Cut scene to Claire who has her gun drawn on Peter. She shakes her head "no."

PETER (CONT'D)

Do it. You're the only one, Claire.

CLAIRE

(near to tears)

Tell me there's another way,  
please.

PETER

There is no other way.

Then, over a shot of Claire's outstretched handgun, we see a blur from way back and up in the sky come whizzing toward us. Nathan lands in front of the gun.

NATHAN

Yes there is, Claire.

PETER

I can't let you die.

Nathan looks back to Claire.

NATHAN

And I can't let everyone else.

Cut to Nathan hugging Peter. Immediately they both rise and fly up, up, and away - way above the skies of New York city; only a vapor trail tracks their furthest movement as they quickly become too small to see from the ground.

A moment later, from way up there, a nuclear explosion. It's huge! We linger for a moment as the ring of the explosion spreads outward.

END PREVIEW

TEASER**INT. VOICE'S LAIR - NIGHT**

The explosion of Peter extends as an expanding ring - inside the ring the sky becomes silver. The silver becomes a stainless steel domed ceiling.

We are in a large spherical room, paneled in stainless steel. The place is bathed in light. The floors are stainless steel. The two gurneys are stainless steel. The coffin-looking thing on a third gurney is also stainless. So, too, is the computer, computer desk, the chair at the desk; but not the man seated at the chair. The CHIRON reads "One Hour Ago..."

A door-sized panel of the rounded silver wall slides in, then back. Through this opening steps Sylar. The MAN sitting at the computer station addresses him without turning.

MAN

Couldn't resist one more power,  
right before the end, could you?"

SYLAR

Can't hurt.

MAN

Oh, it might.

Sylar strikes first by yanking the chair with RENAE in it, first around, then sliding toward him across the stainless steel floor; the chair stops directly in front of Sylar. We see Renae, a Beethoven-looking, wild haired man in his mid thirties, dressed in renaissance garb: purple vest, puffy shirt with big, billowy lacy cuffs.

RENAE

I think you're going to find this  
interesting.

From the floor two steel cuffs materialize and form themselves about the ankles of Sylar. Sylar looks down.

SYLAR

Fascinating.

Sylar points his finger at one cuff and makes a motion for it to spring open, it does. He points at the other one...

SYLAR (CONT'D)

This is going to be-

The original shackle clamps shut again. Sylar looks at the resealed shackle more in curiosity than fear.

Then, a powerful VOICE fills the chamber. It's not Renae.

VOICE

Sylar.

Sylar looks about then turns back to the shackles and with a flick of his hand commands them to open. They don't.

VOICE (CONT'D)

It is a matter of will, Gabriel.  
Mine is greater than yours.

SYLAR

No. It is a matter of destiny.

Sylar bends down and touches each shackle and they both liquefy. He's free.

VOICE

What do you know of destiny?

SYLAR

I know you can't keep me here.

Four stainless steel panels about the room push in slightly and slide back. Rotating into this space are four torches with large flames. This happens quickly and then the lights shut off. The torch light hits Renae, Sylar and the other sparse elements of this space casting wild, crazy shadows.

RENAE

Thank you.

Sylar extends his hand toward Renae but the man before him shifts, blends, and stretches, melting into the shadows cast by the torchlight. Whoa.

SYLAR

Neat trick.

VOICE

You will die tonight, Gabriel.

SYLAR

Not by your hand.

Sylar extends his hand toward one of the torches, it wiggles but doesn't come free. He looks to his hand in disbelief and tries again. Not even a wiggle this time.

VOICE

Stop trying to manipulate my home.  
I will not allow it.

Sylar relaxes a bit. His eyes narrow. He's decided to see where this goes.

SYLAR

Who are you?

VOICE

Did you paint it?

SYLAR

What?

VOICE

Your death.

SYLAR

I saw it. Didn't seem like  
something I needed to commemorate.

VOICE

Ah.

SYLAR

Ah? "Ah" what?

VOICE

I am going to give you what you  
want.

SYLAR

Your head?

VOICE

A life of meaning.

Sylar laughs.

VOICE (CONT'D)

You are going to let the Japanese  
man kill you.

SYLAR

Why would I do that?

VOICE

"Evolutionary Imperative." I've  
calculated the future. When Peter  
Petrelli explodes--



SYLAR

We all die.

VOICE

Not all. Renae will spare your body  
from destruction.

SYLAR

Peter has an annoying group of  
friends that will try to save him.

VOICE

There are only two that matter in  
that regard. One is your Japanese  
friend and the other, his motives  
have been shaped.

(beat)

You must remove the Japanese man  
from the calculation.

SYLAR

How do I do that?

VOICE

You will find a way.

SYLAR

Why should I do this for you?

VOICE

Not for me. For you.

SYLAR

I'll be dead.

VOICE

But who says you have to stay that  
way?

(beat)

Time is short.

A door behind Sylar opens, it is a dark square in the  
torchlight.

VOICE (CONT'D)

Renae, see Mr. Sylar out.

With that a dark, hard smoke drifts around Sylar's legs and  
out into the darkness.

FADE TO BLACK.

END TEASER

ACT ONE

**EXT. CAMPAIGN HEADQUARTERS, ROOF - NIGHT**

The door to the roof opens and out step NATHAN PETRELLI and his mother, ANGELA PETRELLI.

ANGELA  
The helicopter will be here any moment.

And, indeed, the light of a helicopter shines off in the distance.

ANGELA (CONT'D)  
I am so proud of you, Nathan. Your father would be proud, too.

NATHAN  
Linderman said my father was weak.

ANGELA  
He was strong...then he got cold feet.

NATHAN  
Did he know?

ANGELA  
Know what?

Nathan looks at her with the "you know exactly what." He's expecting an answer.

ANGELA (CONT'D)  
Of course he knew. He was capable of making tough decisions, Nathan. As are you. Your brother has his part to play and you, yours.

NATHAN  
He changed his mind...didn't he?

Angela stares back at him, sternly resolute.

NATHAN (CONT'D)  
Didn't he?

Nathan takes a step away from her.

ANGELA  
You can't change the future any more than he could.

NATHAN  
But he tried.

ANGELA  
He became nearsighted. We are here  
to save the world, Nathan.

At this moment Nathan hears a voice from his recent past:

HIRO (V.O.)  
You villain. Villain!

NATHAN  
(disgusted)  
By sacrificing our own family?

The helicopter has landed. Angela reaches down, grabs  
Nathan's hand, moves toward the helicopter.

ANGELA  
For the world.

Angela's hand begins to rise, she turns, sees Nathan hovering  
above the ground.

ANGELA (CONT'D)  
Don't be foolish.

Nathan lets go of her hand.

NATHAN  
There's got to be another way.

With that he swooshes away, flying with brilliant speed out  
over the edge of the building. And he's gone.

Angela lingers a moment looking after him, deep sadness is  
etched in her face. She then turns to the waiting helicopter.

FADE OUT:

**EXT. KYOTO, JAPAN - DAY**

Open on field of tall grass lightly blowing in the breeze.  
HIRO NAKAMURA FALLS into frame, landing hard on the ground.  
He moans, then lifts his head to look about. The SOUND of a  
horse whinnying draws his attention.

Twenty yards away, six mounted horsemen are directly behind  
six archers. They are all decked out in Samurai armor and  
weapons, very good stuff. Each bears a standard: red flag  
with a black circle inside of a black diamond shape.

An order is shouted in Japanese and the bowmen advance, preparing to draw their nocked arrows.

Hiro stands.

MOUNTED SAMURAI  
(in Japanese - not  
subtitled)  
Flight.

The bowmen draw their bows and angle them upward toward Hiro.

Hiro, seeing this, runs in the opposite direction, up a slight slope, the ridge of which is about forty yards away. A lone tree sits atop the ridge, a beacon. Ten paces into his escape a lone horseman tops the ridge. Hiro stops. This warrior is decked out in fine armor and carries a standard bearing the heroes' symbol.

Hiro looks forward, backward, forward...what to do?

One of the mounted Samurai draws his sword.

MOUNTED SAMURAI (CONT'D)  
(in Japanese - not  
subtitled)  
Takae!

The lone warrior atop the ridge draws his sword. Hiro's caught in the middle.

HIRO  
(in Japanese - not  
subtitled)  
I'm screwed.

WIDE SHOT to include whole field. Over this, the CHIRON reads "Outside Kyoto, Japan, 1671"

Just as it appears the nocked arrows of the bowmen are about to be loosed the field begins to go dark, like a curtain is being pulled across the sky. Everyone looks up to witness an eclipse.

A moment later, in darkness, the lone warrior, astride his horse, is beside Hiro. We know he couldn't have travelled that distance that quickly and the horse's hooves didn't make a sound.

Hiro, spooked by the sudden appearance, trips and goes down. He looks up,

WARRIOR

Stay.

And just like that, the mounted warrior instantly disappears. Before Hiro can finish being amazed the sounds of a sword clashing on steel rings out. Then a muffled cry. Hiro pops up like a prairie dog and looks out over the tall grass to the mounted samurai and bowmen.

Hiro's POV:

Only there aren't any more mounted samurai. The last one is falling from his horse and we see the final arc of the lone warrior's blade. He holds this for a moment. There are remnants of the opposing faction's flags tilting at crazy angles, some snapped in half. The horses of the six samurai begin to scatter. The lone warrior walks three paces to his horse and mounts up. He turns toward Hiro and they lock eyes.

For a split second Hiro is in shocked amazement and then he ducks into the grass. We see him close his eyes and we know he's about to stop time.

THEN, from behind,

WARRIOR (CONT'D)

Hiro.

Hiro can't turn fast enough.

CUT TO:

**INT. KIRBY PLAZA TOWER - NIGHT**

CANDICE, sprawled out on the floor and with dried blood on her face from her bloody nose, wakes from having met Niki's fist earlier. She rises and quickly goes to where Micah was locked away. The door that has been ripped open tells her all she needs to know.

She grabs her cell phone and leaves the apartment into the hallway. As she's going down the hall she morphs into Mr. Thompson (Mr. Bennett's former boss, yeah, the dead one).

ANGLE ON phone screen. It's fast but we can see these names on the speed dial list: 1. Mr. L; 2. Mrs. P; and 3. D.L. She chooses Mr. L. and hits the corresponding speed dial number.

She rounds a corner and there are three men with DRAWN firearms ready to drop her. They immediately see Mr. Thompson and lower their weapons.

HENCHMAN

Mr. Linderman has been murdered.

CANDICE AS THOMPSON

(a plea)

No.

HENCHMAN

What do-

CANDICE AS THOMPSON

Lock the building down.

HENCHMAN

But-

CANDICE AS THOMPSON

Lock. It. Down.

Candice (Thompson) is moving again. Cell phone is away. She knows exactly where she's going.

**EXT. KYOTO, JAPAN, 1641 - DAY**

Where we left, Hiro has spun around and is face to face with this warrior that has just slain 12 heavily armored samurai troops.

WARRIOR

Is Sylar dead?

HIRO

Sy...who...are you?

WARRIOR

Your father explained this many times. Weren't you listening?

The reality hits Hiro and he's in awe.

HIRO

Takezo...Takezo Kensei?

WARRIOR

Mmm.

HIRO

(reverent whisper)

The Sword Saint.

Hiro bows quickly and holds the bow.

TAKEZO  
Did you kill Sylar?

HIRO  
I stabbed him, then...then he threw  
me..."

TAKEZO  
Then the path remains open.  
(beat)  
You must go back.

HIRO  
Back?

TAKEZO  
Back.

**INT. KIRBY PLAZA TOWER, MR. LINDERMAN'S OFFICE - NIGHT**

The dead body of Linderman, wearing a shirt and slacks, no jacket, is on the floor. Two suited henchmen stand around unsure of what to do next. Then, poof, the body of Linderman DISAPPEARS right in front of their eyes. At the height of this shocking development, in bursts Mr. Thompson (Candice) into the office.

CANDICE AS THOMPSON  
Out.

They hesitate.

HENCHMAN  
Sir. The body...it...he--

CANDICE AS THOMPSON  
Out.

Out they go, glancing back. Mr. Thompson walks behind them, driving them out, then closes the door behind them. Locks it. When Candice turns around the body of Mr. Linderman RE-APPEARS right where it was.

Candice approaches the body slowly then kneels down next to it. She reaches out a tremulous hand. Tears well in her eyes.

CANDICE  
You lied. We can't fix it. We'll  
never be able to fix it. The world  
is ugly...it'll always be ugly.  
(coming to a conclusion)  
I'll show them ugly.



Candice goes over to painting on the wall, feels around the edge. She finds something, maneuvers it. A section of the wall slides inward revealing a secret room. She grabs the body of Mr. Linderman and drags it into this room.

She steps out with her back to us. Closes the door. When she turns around she morphs into Mr. Linderman.

**EXT. KIRBY PLAZA - NIGHT**

Sylar is dead upon the ground. Between Claire and Peter stands Nathan.

CUT TO ground level view. In the foreground we see a manhole cover, then the body of Sylar, and in the back we see Nathan and Peter.

The manhole cover in the foreground lifts up and slides away from us silently.

NATHAN (V.O.)  
You saved the cheerleader...so we  
could save the world.

A HAND comes slowly into frame from the sewer. Billowing, ruffled lace cuffs surround the wrist. The hand is solid only for a moment, like it is adjusting to the light, then becomes dark shadow again. (A wide shot of the Plaza, from earlier, would reveal this whole area is cast in shadow from a building that surrounds the plaza).

In the background Nathan closes with Peter, hugs him.

CUT TO Peter and Nathan going up, up, and away.

CUT TO Claire who cranes her neck back to look up.

CUT TO a dark, black shadow that extends over the ground toward the body of Sylar. The shadow touches Sylar's body and the parts of Sylar that are not illuminated become dark. Sylar's body starts to slide toward the manhole cover with a slippery, effortless grace.

CUT TO view of the sky as we see a nuclear explosion far above.

CUT TO the scene of Sylar. The nuclear explosion briefly illuminates the plaza. In this instant we see Renae with his lower body not in view as it's below ground level but his torso is stretched impossibly long over the body of Sylar which he holds in a bear hug, his arms wrapped about Sylar's body. Renae freezes.

A moment later the bright light of the explosion is gone. The shadow and darkness envelope Sylar and he's slid into the sewer entrance.

CUT TO Claire looking up, tears in her eyes. To Mr. Bennett looking up. To the group of Niki, D.L., Micah, and Molly looking up.

CUT TO to the feet of Sylar disappearing below ground.

CUT TO the sewer tunnel. It's dark, dank, but faintly illuminated down here. A FLASHLIGHT is turned on, the beam shows Sylar's body is lying on the ground and unmoving. The flashlight's beam crosses the face of Renae. We see Renae hold the flashlight behind him but with the light angled BACK at himself. Where the light strikes we see the man, a bit of his wild hair, a portion of his arm that is extended back, and the frill of lace that erupts from his cuff. The lacy cuffs help create magnificent shadows.

Renae angles the light so that his shadow falls on, then envelopes the body of Sylar. The parts of Renae that are not illuminated stretch out into the darkness, this part of the man is black, malleable, and reflexive.

The flashlight is tilted a slight bit and we see Renae's shadow stretch far down the tunnel. Then, with surprising speed, the illuminated bits of Renae glide down the tunnel into the distance. Soon the light is gone from our view. And so is Sylar.

END ACT ONE

**ACT TWO****EXT. NEW YORK CITY - NIGHT**

The nuclear explosion of Peter is illuminating the sky and the light is striking the side of a helicopter in flight.

**INT. HELICOPTER - CONTINUOUS**

The HAITIAN pilots the helicopter. Angela Petrelli sits in the passenger seat. The dull glow from the explosion quickly fades but not before we see a glistening tear streak down Angela's cheek.

ANGELA

He did it.

THE HAITIAN

He did.

ANGELA

It's too much.

THE HAITIAN

Only love can change the calculated future.

ANGELA

Too much.

THE HAITIAN

I can take it away...the pain.

ANGELA

No. I will remember my sacrifices.

THE HAITIAN

As you wish.

ANGELA

I want to see my grandchildren.

The helicopter banks sharply.

**EXT. DOCKS OF NEW YORK CITY - NIGHT**

It is peaceful at the docks. Water laps at the pier. A stray dog scrounges for food. Then BOOM! A huge, wooden, freight train-sized crate explodes in a shower of splintered wood. Close on the wreckage. Poking from beneath crate's remains is a hand. Pan over the wood to see the face of Peter Petrelli. An unconscious Peter Petrelli has come back to earth.

**EXT. KIRBY PLAZA - NIGHT - LATER**

The police are here. Detectives are about. Yellow tape encircles the plaza. Little red cones are set up around where the body of Sylar should be. A detective inspects the manhole cover while two officers look at the smeared blood trail that leads to the sewer entrance.

OFFICER 1  
Something happened here.

OFFICER 2  
You think?

A detective scribbles a note on a note pad then nods to Mr. Bennett. Mr. Bennett turns, crosses a bit of plaza, meets up with Claire.

CLAIRE  
What did you tell them?

MR. BENNETT  
Not a lot...not much to tell.

CLAIRE  
How could he just disappear?

MR. BENNETT  
I don't know.

CLAIRE  
Is he alive?

MR. BENNETT  
I think I know how to find out.

CLAIRE  
How?

MR. BENNETT  
We need to get to the hospital.

He and Claire begin to walk off.

CLAIRE  
Dad?

MR. BENNETT  
Yeah?

CLAIRE  
Do you think...Peter...

MR. BENNETT  
We can find that out, too.

**EXT. KYOTO, JAPAN, 1641 - DAY**

Takezo and Hiro where we left them.

TAKEZO  
You must go. Now. Don't forget to  
take Sylar's head.

HIRO  
Head?

TAKEZO  
Yes.

HIRO  
But...

Hiro shakes his head and fumbles in his pocket from which he pulls a comic book. He turns the pages fast, finds what he needs, folds the page back and shows Takezo.

HIRO (CONT'D)  
Not in the comic. Not in the comic!

TAKEZO  
A moment of battle is not the end  
of battle.

HIRO  
(weakly)  
Head?

TAKEZO  
Yes. Go.

HIRO  
But-

TAKEZO  
Go!

Hiro nods. Doing as he's bid, he concentrates, closes his eyes, and...

**INT. HOSPITAL - SURGERY: ROOM A - NIGHT**

Hovering over the typical scene of surgery is the doctor and her attendants. Matt Parkman is under the knife.

DOCTOR  
And another one.

An attendant holds a tray out and we see a pair of forceps deposit a bullet next to three others.

ATTENDANT  
How could this happen?

DOCTOR  
There's no collateral contusions.  
None of the projectiles are  
deformed. Like he was stabbed.

ATTENDANT  
Not typically how bullets get in  
there.

DOCTOR  
Yeah. Close for me, I'm going to  
report this.

ATTENDANT  
You're going to report that?

DOCTOR  
Might be why the FBI is all itchy  
about this patient.

The doctor turns and walks off.

**INT. HOSPITAL WAITING ROOM - CONTINUOUS**

MOLLY sits in a chair next to Mohinder, he holds her hand. On the television a special news report, at the bottom of the screen it says, "Explosion high above the skies of New York city..." An elderly couple, a young man, and a woman with a baby sit arranged around the television rapt with attention. Micah sits next to Niki, and next to him is a business man busying himself with a laptop computer.

Mr. Bennett and Claire enter the waiting room. Mohinder sees Mr. Bennett. Mohinder approaches Mr. Bennett and Claire.

MR. BENNETT  
How's Parkman doing?

MOHINDER  
They haven't briefed us.

Mohinder searches Bennett's face.

MOHINDER (CONT'D)  
What is it?

MR. BENNETT  
Sylar...he's gone.

MOHINDER  
Gone? How?

MR. BENNETT  
His body was apparently taken.

MOHINDER  
By who? Is he alive?

MR. BENNETT  
That's a question for Molly.

Mohinder is a moment with that.

MR. BENNETT (CONT'D)  
She can't track dead people.

**INT. HOSPITAL - SURGERY: ROOM B - CONTINUOUS**

Two doctors and attendants. D.L. is in surgery.

DOCTOR  
Have a look at this.

The other doctor leans in.

DOCTOR 2  
Is that even possible?

DOCTOR  
Look on the other side of the  
spleen.

DOCTOR 2  
And the duodenum...it's not  
damaged...

DOCTOR  
You see the-

DOCTOR 2  
Whoa.

DOCTOR  
Yeah. Exactly.

DOCTOR 2  
Where's the bullet?

DOCTOR  
Lodged in the spinal erectors.

DOCTOR 2  
How'd it get there?

DOCTOR  
Not through the spleen or any other  
major organ.

DOCTOR 2  
That's...

DOCTOR  
...impossible?

DOCTOR 2  
Very lucky.

**INT. HOSPITAL WAITING ROOM - CONTINUOUS**

Mohinder turns, looks at Molly. She looks back, a little girl  
that's been through a big ordeal.

Mohinder approaches her. Kneels down.

MOHINDER  
The Boogie Man, can you find him?

Molly shakes her head "no."

MOHINDER (CONT'D)  
Can you try?

Molly looks to her feet, she's torn up about something.

MOLLY  
I...I wanted him...

She cries. Mohinder isn't sure what to make of this.

MOHINDER  
Go on.

MOLLY  
I wanted him dead.

The admission has taken something from her.



Mohinder hugs her. Whispers in her ear,

MOHINDER  
He killed my father, too.

That's it. Molly is unloosed. She throws her hands about Mohinder's neck and sobs. Mohinder isn't about to speed this up, he needs this, too.

**INT. KIRBY PLAZA, MR LINDERMAN'S OFFICE - NIGHT**

Linderman is on the phone.

LINDERMAN  
The rumors of my death have been  
greatly exaggerated.  
(beat)  
Fifteen minutes, then.

Linderman hangs up the phone. Reaches under the desk top, grabs something, pulls it out. It's a GUN. Standing, Linderman tucks this into his waistband. The air around Linderman vibrates and blurs a moment as Candice does her morphing special effect - and suddenly Linderman is wearing a suit jacket that hides the gun. He makes his way out of the office and slams the door behind him.

**INT. HELICOPTER - CONTINUOUS**

Angela hangs up her cell phone.

ANGELA  
Turn back.

The Haitian looks at her.

ANGELA (CONT'D)  
We are to pick up Mr. Linderman.

THE HAITIAN  
But, he's-

ANGELA  
I know.

**INT. HOSPITAL WAITING ROOM - CONT.**

Molly and Mohinder finish their hug.

MOLLY  
I can't find him.

MOHINDER

Are you sure, Molly? Really sure?

MOLLY

He's not there.

MOHINDER

That is good news.

CLAIRE

What about Peter?

MOHINDER

(to Molly)

Can you find Peter Petrelli?

Molly nods her head.

MOLLY

Sure.

CLAIRE

(total relief)

I knew it.

Claire hugs her father.

Molly closes her eyes and concentrates.

She's taking too long.

MR. BENNETT

Molly?

Molly, with her eyes closed, slowly shakes her head. Claire's happy face is relinquishing itself unwillingly.

CLAIRE

No.

Claire bolts out of the waiting room. Mr. Bennett takes a few steps after her.

MR. BENNETT

Claire.

Mohinder stands and comes to him, reaches out, grabs his arm. Bennett wheels around in a "don't touch me" kind of way.

MOHINDER

(intense, quiet)

Who took Sylar's body?

Mr. Bennett looks at the closing door Claire has run through, he lingers there a moment. Then, turning to Mohinder,

MR. BENNETT  
The same people who will take Peter  
if we can't find him fast enough.

END ACT TWO

**ACT THREE****INT./EXT. SEWER TUNNEL - THE VOICE'S LAIR - NIGHT**

In the sewers a flashlight, illuminating parts of a wild-haired, renaissance-dressed man, glides to a stop. The light shines onto the wall then shuts off. A dark hand moves to a place on the wall of the tunnel. A keypad materializes, the numbers glow faintly. When dark fingers move to punch the keys the tips of the fingers become solid. A code is punched in. A section of the sewer wall swings inward revealing more dark space beyond. Into this dark hole slips a black shadow. The door closes. The sound of air locks penetrates the gloom.

A moment later another door opens into a brightly lit space and we're back in the stainless steel room from the beginning. Out from the open door comes Renae who materializes as the light strikes him. When the shadow behind him disappears we see the body of Sylar.

**INT. HOSPITAL WAITING ROOM - NIGHT**

Mr. Bennett is speaking with a NURSE who is behind the service counter.

MR. BENNETT

I'm having trouble accessing the internet from that computer.

Bennett points to the offending computer in the waiting room. And there, sliding into the chair behind the computer, is Micah. The computer screen isn't facing the service counter.

NURSE

It's blocked, viruses and all that.  
But the forms are all there,  
Medline's on there, too.

Bennett nods. He crosses the waiting room and approaches Micah.

MR. BENNETT

(to Micah)

It's not much use, you can't-

On the computer screen is home page for a comic shop. Taking up most of the screen is a the cover of the comic "9th Wonders". This definitely is NOT the hospital's site.

MR. BENNETT (CONT'D)

-get out of...

MICAH  
I thought you were done.

MR. BENNETT  
Can I get on there?

MICAH  
Sure.

Micah slips out of the seat. Bennett slips in. Micah lingers. Bennett uses the mouse to minimize the window and ON THE SCREEN we see the hospital's home page, Kring Memorial Hospital.

A moment.

MR. BENNETT  
There's not a browser.

Micah places his hand on the keyboard and a Google's home page pops up on the screen.

MR. BENNETT (CONT'D)  
That's handy.

Micah smiles.

Mr. Bennett begins to type.

MR. BENNETT (CONT'D)  
Another one that's good with computers.

MICAH  
Another...you know someone like me?

On the computer screen a window pops up, it's got the heroes' symbol along the edge, it's a prompt for a password; which Mr. Bennett types in.

MR. BENNETT  
Yep. You might get a chance to meet her.

MICAH  
Is that who you're contacting?

His fingers fly over the keyboard.

MR. BENNETT  
Mmhmm.

Micah smiles, this is a good diversion from worry.

**INT. HELICOPTER - NIGHT**

The helicopter piloted by the Haitian, and its passenger, Angela Petrelli, lands on the roof of the Kirby Plaza building.

The Haitian gets out, runs around and opens a door for Linderman. Linderman gets in. The Haitian circles around and gets back in. The doors are closed. Angela turns in her chair.

ANGELA

Oh no, there's no need to sit on  
pretense here.

Linderman turns into Candice and when this happens a gun materializes in Candice's waistband.

With wide eyes and a confused look Candice checks herself out. Her illusion is busted.

ANGELA (CONT'D)

You didn't think I was going to  
allow you to tarnish the memory of  
a dear friend, did you?

CANDICE

Someone has got to pay for this.

ANGELA

And on that, we can agree.

(re: gun)

You won't need that.

(a beat)

What we need is for you to keep our  
dream, Mr. Linderman's dream,  
alive.

She looks to Candice with the full weight of powerful disposition.

ANGELA (CONT'D)

Can you be the one we need?

**INT. HOSPITAL WAITING ROOM - NIGHT**

A doctor enters the waiting area.

DOCTOR

Mrs. D.L. Hawkins?

Niki approaches the doctor. Micah looks to the computer, hesitates a moment, then runs to his mother.

NIKI  
How is he? Is he okay?

DOCTOR  
Your husband is going to be fine.  
He's a very lucky man, none of his  
internal organs were damaged and we  
have no reason, at this time, to  
expect anything other than a full  
recovery.

NIKI  
When can we see him?

DOCTOR  
He's still in surgery but I'll come  
get you the moment he's out.

NIKI  
How soon?

DOCTOR  
We don't want to rush the doctors  
but my guess is a couple of hours.

NIKI  
This is good news?

DOCTOR  
Very good news.

NIKI  
Thank you.

Niki and Micah hug.

CUT TO Mr. Bennett at the computer.

ON THE COMPUTER SCREEN

We see the word, "Hana?" beside the screen name: Noah. The  
CURSOR BLINKS as we wait for a response. A beat, then we see  
the response, "Kind of busy..." next to the screen name  
SAMANTHA48616e61.

Mr. Bennett answers this by typing -- "*We need satellite  
feeds from New York proximity. Quickly. Debris track.*"

Claire has come up from behind.

CLAIRE

Debris?

Mr. Bennett turns his head, acknowledges Claire.

MR. BENNETT

We need to find Peter. This is our  
best shot of doing that.

On the computer screen SAMANTHA48616e61 responds, *"You never allow a girl to take a simple stroll through space, do you? Satellites, huh? I'm staring at one right now."*

NOAH types, *"We need debris triangulation from an explosion above New York, can you--"*

And a DISCONNECTED pop up covers the chat window.

MR. BENNETT (CONT'D)

Not good.

His fingers fly over the keyboard. He hits enter. The DISCONNECTED pop up again.

MR. BENNETT (CONT'D)

Micah?

Mr. Bennett fishes about for Micah, sees him hugging Niki.

MR. BENNETT (CONT'D)

Micah?

Niki isn't amused.

MR. BENNETT (CONT'D)

(to Niki)

I need your son's help.

Micah looks up to Niki who nods. Micah comes over to Mr. Bennett.

MR. BENNETT (CONT'D)

It very important I speak with this  
woman

(he points)

With that screen name. I think I'm  
taking too many hops to get to her.  
Can you shorten it?

MICAH

I can try.



Micah lays his hand on the keyboard. He studies the screen. On the screen the "DISCONNECTED" pop up is going down, popping up, going down, and popping up as fast as the eye can register it flicker.

Then, on the screen, SAMANTHA48616e61: *"You're fast. Too fast to be Noah."* Cursor doesn't have time to blink. The response is in before typing could have even been possible, from screen name MicahSanders500: *"You're in outer space!"*

Instantly, on the screen: SAMANTHA48616e61: *You track fast! Yes, I am. I look forward to meeting you, MicahSanders500."*

Mr. Bennett brushes Micah's hand away. Types, *"We need the Sat. triangulation, Hana."*

SAMANTHA48616e61, *"Noah! Your tempo is definitely recognizable. MicahSanders500 is fast. You're kind of slow."* A beat. *"Yeah, yeah, don't bother typing it again, you need...uh-oh."* A moment. Next line of text: *"That's new."* A second later: *"Oh Sh-"*

And the DISCONNECTED pop up flashes on screen.

MR. BENNETT

Micah.

Micah places his hand back on the keyboard. The DISCONNECTED pop up flashes repeatedly as fast as the eye can trace it.

MICAH

I can't.

MR. BENNETT

What do you mean you can't?

MICAH

She's not responding.

The instant messenger turns a shade of red and an overlay reads a solid "DISCONNECTED."

MR. BENNETT

Damn.

**INT. HOSPITAL - OUTSIDE PARKMAN'S OPERATING ROOM - NIGHT**

Audrey FBI is talking with Parkman's doctor.

AUDREY

He'll make it?

DOCTOR

Yes. We'll be moving him shortly to a recovery room.

AUDREY

When can I speak with him?

DOCTOR

He should rest for the night. The morning would be better.

Audrey nods.

**INT. HOSPITAL WAITING ROOM - CONT.**

Mr. Bennett is still punching keys in hopes of getting Hana back online. Then,

MOLLY

He's alive!

Everyone turns toward Molly.

MOLLY (CONT'D)

He's alive!

CLAIRE

Peter?

MOLLY

Yes, I can find him. I need a map.

Mr. Bennett punches up a google map of NYC. Then he beckons Molly over. Mohinder accompanies her.

MR. BENNETT

Can you show me where?

Molly closes her eyes and concentrates as her finger moves about the map.

MOLLY

Here.

Mr. Bennett replaces her finger with his then, with his finger still in place, hits the magnify button several times.

MR. BENNETT

Pier 42.

CLAIRE

How are we going to get there?

MR. BENNETT  
You're not going.

CLAIRE  
Yes I am.

MR. BENNETT  
It might not be safe.

Claire scrunches her face in a "that's a lame reason" way.

CLAIRE  
I think I'll live.

Mr. Bennett can't argue with that.

MR. BENNETT  
We need transportation.

MICAH  
I can help.

Micah again touches the computer keyboard. A moment.

MICAH (CONT'D)  
(all smiles)  
You bought a car from the lot down  
the street. In your name.

NIKI  
Micah!

MR. BENNETT  
Thanks.

**INT. VOICE'S LAIR - NIGHT**

Renae struggles to put the body of Sylar into the stainless steel casket.

RENAE  
If it weren't so bright in  
here...this would be a whole lot  
easier.

The body of Sylar is in the casket. Renae steps back. From the ceiling two stainless steel tiles slide in then slip back over the domed surface exposing a dark hole that is quickly filled with the lowering of a stainless steel slab directly over Sylar's casket. It comes down and forms the roof of the casket.

Several metallic hoses, like those used on hot-rod car engines, come out of the sides of the slab and insert themselves into fittings along the upper edges of the casket. Puffs of cold steam as each one plugs in.

On the computer behind Renae we see the monitor come to life. On it is the face of a godly-looking fellow, well-trimmed beard. This guy's image, even just on the monitor, resonates power.

VOICE

Nathan sacrificed himself.

RENAE

Yes.

VOICE

That's different.

RENAE

You weren't expecting it?

VOICE

We need the others.

RENAE

Which first?

VOICE

The boy can wait.

(beat)

Peter Petrelli is the key.

RENAE

You know where he is?

VOICE

Probable location: Pier 42.

The room goes completely black.

VOICE (CONT'D)

Hurry or all is lost.

END ACT THREE

**ACT FOUR****EXT. NEW YORK, DOCK 42 - NIGHT**

Mr. Bennett and Claire are rolling along slowly in their new car, a Hummer, with the windows down. They look about, searching. The docks are peaceful. They pass a sign, "42". A stray dog skitters away as the headlights swing over it.

CLAIRE

How are we going to find him?

MR. BENNETT

We'll find him.

The car rounds a corner and the headlights of the Hummer illuminate what's left of a wooden crate that's been blown to bits. More interesting is the figure, dressed in renaissance garb, with wild hair, that is hunched down sifting through the debris. When the lights strike him he turns around. Light hits his face. Claire opens the car door.

MR. BENNETT (CONT'D)

(deadly serious)

Stay in the car, Claire.

Mr. Bennett reaches for his firearm, it's not in the empty holster. Crap. He gets out.

MR. BENNETT (CONT'D)

Renae.

RENAE

I know that voice. One never forgets.

(excited)

Noah!

**INT. HOSPITAL - WAITING ROOM - NIGHT - A LITTLE LATER**

In the waiting room are Niki, Micah, Molly and Mohinder. We focus on the television where a news REPORTER comments. She stands on a street, next to a police car. Behind her yellow tape sections off the street.

REPORTER

The search for Congressman  
Petrelli's whereabouts continues.  
As we reported earlier,

FOLLOW CAMERA is it angles up along the building, cheesy news zoom in on the remnants of the busted out window.

REPORTER (CONT'D)  
the window of his fourteenth story  
office was shattered. And on the  
ground below, this reporter is  
hesitant to report, was found  
blood. Who, or what, was thrown  
from that window remains  
speculation.

**EXT. NEW YORK, DOCK 42 - NIGHT**

MR. BENNETT  
Stay in the light. Move again and  
your shadow will get to follow your  
body to the ground.

RENAE  
I don't think so.

A tense moment. Does Renae know Bennett doesn't have a gun?

RENAE (CONT'D)  
If you didn't need something from  
me, I'd already be dead.

MR. BENNETT  
We've got a problem.

RENAE  
That we do. I cannot move and you  
cannot approach. It's a head-  
scratcher, isn't it?

MR. BENNETT  
What do you want with Peter  
Petrelli?

RENAE  
Who's in the car? Is that Claire?

Claire is looking on with great interest and for a moment her  
study of the ruins of the crate is replaced with awe that  
this person would speak her name. But then movement from  
behind Renae captures her attention.

We see Peter Petrelli's eyes open and he takes in a giant  
gasp of air. Claire opens the car door. Peter pushes himself  
to his hands and knees. At this moment a lot of shit happens  
really fast:

MR. BENNETT  
(without looking to  
Claire)  
Get back in the car.

Peter stands, very weak.

A shadowy portion of Renae stretches out behind him, a tentacle-like bit wraps about Peter's feet and yanks them out from under him. Peter is upside down, disoriented. Another tentacle pulls a syringe from somewhere and we see this syringe plunge into Peter's neck.

Claire is out. She sprints for Peter. Mr. Bennett moves to intercept Claire and as soon as his body crosses in front of the car's headlights his shadow is cast over Renae.

Renae, in that moment, becomes a dark mass that slides backward, enveloping Peter.

Mr. Bennett nearly tackles Claire, they fall to the ground. She is screaming at him, struggling against him, staring passed him to where a dark mass is suspended before the rapidly receding, partially illuminated Renae.

CLAIRE  
Nooooo!

The headlights again shine on the ruined crate but this time there is no Renae. No Peter.

MR. BENNETT  
Claire!

He holds her tight. Her struggles diminish.

MR. BENNETT (CONT'D)  
They're gone.

Claire, staring at the place Peter was:

CLAIRE  
(weakly)  
Why?

She pushes herself from her father's embrace.

CLAIRE (CONT'D)  
(accusing)  
Why?

MR. BENNETT  
I don't know.

CLAIRE  
You knew that man...that thing.

MR. BENNETT  
Yes.

CLAIRE  
Where'd they go?

MR. BENNETT  
I...don't know.

CLAIRE  
You're lying.

MR. BENNETT  
Claire-

CLAIRE  
What do you know?

MR. BENNETT  
We're going to need help.

**EXT. KYOTO, JAPAN, 1641 - DAY**

Hiro's eyes are closed, his cheeks are trembling slightly from the effort. He opens his eyes, he - and we- are expecting to see NYC but instead before him is Takezo Kensei. Hiro's gone nowhere.

TAKEZO  
I was afraid of that.

HIRO  
I'm stuck!

TAKEZO  
Apparently your journey does not  
lie forward.

Takezo mounts up.

HIRO  
I can't go back, I'm stuck.

TAKEZO  
You will go back, but not wearing  
that.



Takezo gives a disdainful look at Hiro's clothes. Hiro looks down at himself.

Takezo tosses Hiro the loose end of some leather strapping attached to his saddle.

TAKEZO (CONT'D)

Hold this.

Hiro catches it, looks down at it. It's embroidered with the "Heroes'" symbol. We see Takezo scan the horizon. He focuses on the crest of a small hill - two miles away.

HIRO

(looking at the symbol)

What is...

A instant later he and Hiro are THERE, at the crest of the hill. Hiro's eyes go wide as he looks around.

HIRO (CONT'D)

You're special! Like me. Fold space and time.

TAKEZO

Not like you.

HIRO

No?

TAKEZO

Nobody is like you.

Hiro's face reflects that this, coming from his hero, means all the world to him.

END ACT FOUR

**ACT FIVE****INT. VOICE'S LAIR - LATER**

The unconscious Peter Petrelli arrives in the stainless steel lair of the Voice.

VOICE  
He's alive?

RENAE  
Yes. Had to drug him, though.

VOICE  
Complications?

RENAE  
Noah.

VOICE  
Noah?

Renae is struggling to get the body of Peter onto a gurney.

RENAE  
To the note.

VOICE  
They've been keeping secrets.

Renae manages Peter's body onto a gurney.

VOICE (CONT'D)  
The Islander is a problem.

**INT. HOSPITAL WAITING ROOM - LATER**

On the television is Congressman Nathan Petrelli who is at what looks like a hastily set up news conference. Several microphones.

NATHAN  
At this time we have no new information about the explosion. There have been reports of satellites falling from their orbits. This is currently under investigation. I would tell the people of New York to remain calm during this time. We are safe. The future is ours. We're in control, here.

**EXT. PLAZA, FRANCE - EARLY MORNING**

The Eiffel Tower greets the early morning sun. The CHIRON reads, "Paris, France". Two men, SHAWN and ALEX, in khakis and jackets, move around some shrubs angling for a better view of something in the distance that has captured their attention. Shawn steps out from behind the bushes that partially conceal them from whatever they're looking at.

Shawn motions for the camera Alex has. This is one of those big lensed cameras, expensive. Shawn moves the camera up to his eye.

SHAWN'S POV:

Coming into focus is a man, dressed business casual, with his back to us. He's at a vendor's stand making a purchase. We see his hands shaking something. Then he holds it up, and we see over his shoulder, a SNOW GLOBE - inside it is the Eiffel Tower and along the bottom it says "France." At this angle we can't see this guy's face.

Money exchanges hands.

CUT TO Alex, in profile, who unfolds a piece of paper. We can make out that he's looking at a picture of someone but the picture is on edge to us, we can't quite make out who it's a picture of.

ALEX

Is it him?

SHAWN'S POV - through the camera

The zoom on the camera is tight, we see the torso of the man as he turns from the vendor. In his hands is a snow globe box. The camera pans up to reveal the face of SYLAR. Different haircut though. This man is dressed more business-like than SyLAR ever was. He's clean cut, has a calm confidence.

SHAWN

Bingo.

END OF SHOW