

Archangel Jonathan
Pilot Pitch/Story
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"The spirits of the giants shall be concealed and shall not rise against the sons of man until they come up during the days of slaughter and destruction."

- The Book of Enoch

THE BIG PICTURE

Though the genre dominates the boxoffice - and who doesn't want a piece of that success - successful superhero shows are rare in broadcast TV.

The costumes don't hold up to sustained scrutiny, the concepts feel too unbelievable...and TV can't provide the kind of spectacle that movies do to muster the suspension of disbelief needed to push through the basic ideas.

Most importantly, superhero stories don't feel grounded - the way that *Lost* or even *The Dark Knight* felt grounded in a tangible reality...and in the way that the leaps taken by *Lost* and *The Dark Knight* felt like wish fulfillment.

Either too many sacrifices have to be made to an existing property - alienating the fans and diluting the original intent - or a new idea (like *The Cape* or *No Ordinary Family*) feels derivative of so many things that it doesn't "land" as original.

So how do you do a superhero show on network television? A show that feels like part of the zeitgeist without asking the audience to take so far a leap into outlandish costumes and convoluted mythologies that they become lost and disinterested?

Here's the good news: according to an AP poll from December of 2011, eight out of ten Americans believe in Angels. Even among those who do not consider themselves religious or attend regular services...whereas only thirty-four percent believe in UFOs.

That's a staggering chunk of audience who already think that the guiding hand of a power beyond comprehension has a role in their lives: even though they don't know what that higher power is.

And what are Angels but God's superheroes?

Archangel Jonathan begins like a Michael Mann crime film centering on a cop with a flawed personality and a fraught personal life - a driven human protagonist - and ends with superhuman beings fighting an evil that will be all too credible to a modern audience...

THE SERIES

All successful TV series are about the same thing: **a nuclear family facing every crisis that comes their way.** From *CSI* to *Parenthood* to *Sons of Anarchy*, that basic framework of family - functional or not - is the single unifying thread of all television.

Archangel Jonathan is the story of a father forced to seek redemption: a man who has fallen short and must now become an emotional provider to two families...one of them his broken nuclear unit - the wife he divorced and their two children - the other?

Three Watchers - Angels - Messengers - stuck on Earth on a mission they do not quite yet understand - with Jonathan Finch, a broken man on the edge of faith as their guide.

The Watchers are extraordinarily powerful, yet child-like beings who must be taught the ways, thoughts, and feelings of humanity to fight the ultimate evil...

...because the crisis faced by both families is the same, even if their perception of the world is much different.

Jonathan Finch's ex-wife and kids see their lives as par for the course for the early 21st century in America...the normality of life, school, relationships, all punctuated by the looming threat of attacks by a criminal who seems the second coming of Bin-Laden...

...for the Watchers, this terrorist is something different.

He is one of their own, a very powerful fallen Angel - Seraphiel - bent on the destruction of our way of life...and he has an army of like-minded humans: the long lost descendants of unions between fallen angels and humans who have lain dormant - like sleeper agents - and are now slowly, systematically being awakened into service.

This show is a procedural - about a cop chasing a terrorist with a vast army or scientists, politicians, executives, arms traders, drug dealers and criminals at his beck and call...about four superheroes trying to take down a villain whose tendrils reach into every stratum of society.

Every week, Joanthan Finch's investigations - not to mention his visions - will lead him to a piece of the puzzle, to a criminal plan that must be taken down, to an exigent threat that the world understands as terror and criminality, but which Jonathan and the Angels with whom he works know to be a dark and supernatural conspiracy that knows no human boundaries.

Complicating this? The relationships between Jonathan and his Angels: Arakiel, strident and arrogant, perpetually rebellious and wanting to be in charge at all times...Gadriel, a trickster/seductress for whom Jonathan falls through the course of the series: but can he trust her, are his emotions real or just the product of being in touch with the infinite...and Castriel, a silent warrior whose enigmatic inner life may be driving her toward Seraphiel even as she tries to remain part of the greater good...

...and then there's Jonathan's real family. Carla, the wife he divorced but now realizes is his best friend and confidante...her husband, Fred, the decent and infinitely reliable counterpoint she chose to fill the void he left behind...and his children, Devin - a willful older son bent on fixing his relationship with his father and proving himself as a man, and his daughter Alexandra - young, innocent: and a target for anyone who wants to destroy all that Jonnathan Finch is fighting for.

WHAT IS ARCHANGEL JONATHAN?

It's a procedural - about a talented team of operatives trying to take down an agent of terror in the real world.

It's a show about two families - one broken by divorce, but slowly healing, the other brand new and learning how to become a unit.

It's a show about superheroes - in which there is no magic, no superscience, no spells and no monsters: only a group of beings with extraordinary powers and a very, very dangerous and real world all around them.

PILOT EPISODE
"The Man in Black"

Teaser

In a trailer park near the Palm Desert, a team of POLICE in tactical gear approaches a double-wide.

Leading the team from a video monitor-festooned crow's nest is JONATHAN FINCH, LAPD (45 - played by the world-weary George Clooney of *Syriana*). Tense and nervous, Finch attempts to light a cigarette when ALANNA EDWARDS (30s - an eminently likeable and competent work-wife played by Rosemary DeWitt) stops him before the others can protest.

Finch and Edwards watch as the SWAT team approaches the trailer - the suspected hideout of GARY LOMAX - imagine him as the second coming of Timothy McVeigh. Lomax is believed to be planning a bio-chemical attack on the city: the tone of the operation is tense, the stakes massive.

A SWAT crawls under the double-wide and inserts a snake-cam. The crow's nest gets the video. Lomax is working on a device. Finch gives the order to go in - but as the team moves, Lomax puts on a gas mask and fires the device. The trailer ERUPTS with gas. The approaching team members are hit. Lomax escapes.

In a hard-driving action sequence, Finch leaps out of the crow's nest and chases Lomax - exchanging gunfire until Finch outmaneuvers his target and - in a climactic fight over the last loaded weapon between the two - shoots, wounds, and drops him from the roof of a trailer.

Finch descends, frisks Lomax as Edwards arrives - flanked by a phalanx of MEDICS. Finch finds and takes away the Lomax's cellphone, concealing his discovery from Edwards. As the medics administer first aid, Finch has a serious coughing fit.

As Finch looks at the blood on the palm of his hand...

Act One

Lomax has been taken to a local ER for surgery. Finch and Edwards wait as their boss - TEMPLETON (early 50's, a tough and fair civil servant) - enters. Templeton assures Finch and Edwards that Lomax will be there to interrogate the moment he is

lucid, until then, they had better get some rest. Finch refuses: he wants to interrogate Lomax himself: Lomax was recruiting for and planning an attack and it will happen regardless of his condition.

A weary Edwards assures Finch that Lomax will keep, "if you are going to beat the intel out of him with his own IV stand, we'd better make sure he's on the mend from the bullet you put in him." Finch grudgingly leaves the ER.

Finch comes home to find his son DEVIN (15) sitting on the couch. Devin should be packing for college, but isn't. He opened his father's mail and discovered a letter from his insurance company discussing treatment options for Finch's lung cancer. Finch interrogates his son: "did you tell your mother? Your sister?" Devin shakes his head - but wants to defer his admission and take care of his father. Finch tells his son that he made many bad decisions in life - including being a workaholic and a smoker: but he never made the decision to hold hostage his son's future. Devin has to go and leave his father to his chosen destiny.

Finch spends the night awake, examining the contents of Lomax's phone, furiously trying to find something that could lead to his plans. All he finds is an address. Finch calls for a Black and White to surveil the place...and falls into a fitful sleep...until a call comes in the next morning.

It's Edwards: calling from HQ to ask about the address to which Finch sent a Black and White - where did it come from? Finch answers - he believes the place to be a safe house for Lomax and his cronies. Edwards shakes her head: why didn't Finch report this massive piece of intel earlier? This is a career-ending mistake. Finch tells Edwards that he wasn't about to let this go to some egghead at Homeland Security before he got a shot at it. They argue: and Edwards finally tells him that the surveillance has turned up a derelict house - no one inside. Edwards gets Finch to agree to bring the cellphone - he'll keep the b&w in place while he gets a warrant.

Oh, and another thing - Lomax is awake.

In Lomax's ICU room, Finch conducts his interrogation. Lomax shows himself to be a religious fanatic - which surprises an incredulous Finch, who knows him only as a political dissident. With growing agitation, Lomax speaks of the coming of a second

messiah - a tall, pale man on a black horse who has visited him in dreams since childhood - of the fall of man and the coming time of slaughter, when the children of giants will walk the Earth and drive humanity to their end.

Finch dismisses Lomax's rant. He has no faith and wants only one thing: what Lomax was planning, who his recruits are and when will they strike? Lomax smiles - does Finch want to be there when the biggest event of all their lives goes down? When the Watcher returns to take the world by force?

Fine, Lomax says - this morning, downtown Los Angeles - and warns him that there is nothing to stop it. What has been put in motion goes beyond humanity.

SMASH CUT TO

The financial district of downtown Los Angeles. Every law enforcement agency comes out in force with personnel, choppers, checkpoints and radiological and bio-weapons detectors.

Edwards monitors from a chopper as Finch works the surface: Finch follows a SUSPECT into the basement of a building. The lead turns out to be a dud, and the suspect an innocent...but being in a basement protects Finch from what happens next:

A BLACK METEOR CRASHES INTO THE FINANCIAL DISTRICT

Colliding into the helicopter carrying Edwards before SMASHING through a skyscraper and CRATERING in front of the building into which Finch followed the suspect.

Act Two

You've heard of "event television?" High stakes, big promotable moments? This is it. Finch escapes the collapsing building only to find the streets in chaos - a tumult of fires and first responders, the flaming remains of the helicopter where Edwards watched from above.

Finch's eyes water as he realizes that his best loved and most-trusted partner has died in the fiery crash...but the time for mourning is cut short when he realizes what is at the center of it all...A CRATER - ten meters in radius, and at its core a TALL PALE MAN DRESSED IN BLACK.

This is SERAPHIEL.

Battling shock, sorrow and disbelief, Finch notices a group of FIRST RESPONDERS climbing down the crater, believing the man at its center to be a survivor. Instinctively, Finch cries out for them to not touch him - but they get there...and are attacked by Seraphiel, who snaps their necks and LEAPS out of the crater.

Finch follows the man in black across ground zero - but Seraphiel is intercepted by a pod of black vans, which disgorge several men with submachineguns. The men open fire on Finch - firing a grenade from an AR15. As the shockwave throws Finch into a wall and knocks him out, the men usher Seraphiel into a vehicle.

Seraphiel is taken to an office on the top floor of a Century City high-rise. He is ushered in to meet ARIA VISCONTI. The entire floor is her law office - think of her as a young, hot version of Patty Hewes from Damages.

Aria dismisses the mercenaries she hired to retrieve Seraphiel. Once they have left, she falls to her knees. Like Lomax, she has dreamt of the tall, pale man since childhood. She didn't know if her dreams were real - if this was all a sign of insanity, but she prepared for his arrival, just as her dreams indicated.

Now he is here and she has only one question: who is he, why is he here, and who is she to receive him?

Seraphiel smiles. "It's time for you to awaken."

He then reaches forward and rips off her jacket, tears open her shirt, and...well, for lack of a better word...fucks with incredible intensity. Aria's eyes roll to the back of her head and she sees black, tarry wings - imagine the feathers of a bird caught in an oil slick - PUSHING THROUGH the skin of her back.

Then it's done. Aria wakes up on her desk and sees a shirtless - and inhumanly buff - Seraphiel etched against the fires still raging in the downtown skyline. Seraphiel tells her that she is special - the descendant of giants - and that he has guided her entire life to get to this point. With her at his side, there is nothing they can't accomplish.

Finch wakes up in a quarantine room in a hospital - Templeton standing on the other side of the glass. Finch has many wounds

on his body from the day's events, including a very gnarly one over his chest. Twelve hours have passed since the attack, Templeton tells him, and the current operating theory for law enforcement is that a missile of some kind was fired at Los Angeles. Finch asks why he is in Quarantine.

Templeton's tone turns brisk and businesslike: she asks Finch for his report. Finch gives an explanation of his altercation after the impact: he believes that Seraphiel was somehow involved in the attack - maybe the missile needed a laser from the surface to guide it - and that finding him is the key to solving what happened. Finch asks Templeton to let him out so that he can continue his investigation.

Templeton explains that everyone within three blocks of the impact became dangerously psychotic - many committed suicide, most attacked one another. This might be the first instance of a terror attack conducted with a hallucinogenic agent of some kind: although the department's forensic team is having a hard time finding traces of either a missile or a chemical agent.

It is clear from this scene - **that neither the world, nor the law enforcement community and Finch believe anything supernatural to be taking place:** this will be the hallmark of this pilot and series. Under the surface, known to only a few people, great events are being motivated

Finch pleads for Templeton to release him - that he could help her break this attack wide open...but as he realizes that she believes him to be either psychotic or contagious, that his story about Seraphiel must sound extraordinarily insane, and that no one is letting him out any time soon...

In a clever and cunning sequence, Finch removes the sedative drip in his arm, convincing his guards that he is fast asleep and slips out of the hospital where he is being held. During this sequence, Finch notices a PAUL GIAMATTI-looking man, watching him from a gurney.

Finch's journey out of the hospital and through the chaos-strewn streets of Los Angeles (imagine NYC in the aftermath of 9-11) takes him to a house in Silverlake. The home of CARLA ROSENBERG, formerly FINCH. Carla lives with her husband FRED - a very kind, reliable, voice-of-reason type - as well as Devin and ALEXANDRA, her 11 year old daughter with Finch.

It is a difficult reunion at first: the family has been worried sick about Finch - not in the least because he has not touched base since the impact and there have been rumors of mass psychosis in ground zero. The tension is not made any better by Finch asking Carla for a cellphone, whatever cash she has on her, and the revolver he gave her for home defense.

Fred corners Finch: what the hell is wrong with him? What is he into? Finch looks Fred in the eye and tells him the complete truth: he was under quarantine at the hospital, escaped and now is on the run trying to break the case before Templeton catches him. Fred is stunned, Finch tells him that he can think whatever he wants, but whether Finch is right, or completely deranged, the best way of dealing with a situation like this one is to give the interloper whatever he asks for and let him go.

Carla steps between the men and gives Finch what he's asking for: she truly loves Finch and the two of them have developed a good, symbiotic relationship in the wake of their divorce, something Fred is clearly ambivalent about.

Finch stands outside the house - making a call, asking a buddy in the LAPD to run a plate for him and keep it on the QT: it's the number from one of the black vans that took Seraphiel away. Devin and Alexandra step up - concerned for their father, wanting to know what he, a lone person, could possibly do when the entire city is falling apart around them. Devin looks at his father and asks him if he has considered how much good he could do here, staying with his family. Finch thinks this over - and then his phone rings. It's his friend with the ID on the license plate. Finch tells his children that he loves them - but right now, Carla and Fred are better suited to take care of them, and if he succeeds, he will have taken care of them in a very important way.

Before leaving, Finch asks his kids for one favor. Cops are going to come here looking for him. He wants Devin and Alexandra to tell them the entire truth.

Using the plate ID from his friend in the force, Finch tracks down the head of the mercenary team and conducts the kind of rough interrogation that would make Jack Bauer flinch. The mercenary has no idea who the tall man is, only that Aria Visconti hired them, knew an attack was forthcoming, and gave them explicit directions.

As Finch leaves, he sees someone - another woman. This one dark and mysterious, her slick black hair falling over her face as she makes eye contact and then sweeps back into the street. Imagine her as Gina Carano (from the film *Haywire*).

Finch bears up and makes his way to Century City, where he infiltrates Aria Visconti's law firm, rises to her penthouse office...and comes face to face with Seraphiel. As Aria evacuates the office, Seraphiel overpowers Finch and throws him through a 30th floor window!

Finch falls. A heavy wind WHIPS. Lightning FLASHES. He finds himself in an embrace - held by a tall, dark-haired young man who brings him to a soft landing on the street before the building (this is played abstract - imagine the crash landing from *Fearless* as opposed to *Superman's* rescue of Lois Lane).

Stunned beyond shitless, Finch looks up to see three more figures coming toward him - all of them in generic black clothes and overcoats - the dark-haired woman, the beautiful woman and the Paul Giamatti-looking guy. The dark-haired man looks down at Finch and declares: "our work here is done."

Act Three

Picking right back up: Finch - on the ground, shocked, and incredulous - shouting questions. Who are they? Who sent them? What do they know? And how did they save him from his fall?

The two men and two women are vague - but Finch quickly realizes they aren't agents of a government. The dark-haired man - his name is ARAKIEL (he is played by Zach Quinto) is perturbed, they should have been extracted by now. Something has gone wrong. Their mission was to "save the dying man," now they have done it - why are they still here? The Paul Giamatti-looking guy, his name is PENEMUE, intuits that clearly, their mission is not over. The beautiful Adrienne Palicki woman, her name is GADRIEL, helps Finch to his feet while suggesting that he is very handsome. The Gina Carano-looking woman - her name is CASTRIEL - says nothing, standing guard like a sentry.

Not entirely understanding the conversation, Finch suggests that they get out of the open.

In a house somewhere in the Adams corridor of South Central Los Angeles, a Black and White police vehicle carries out

surveillance...until Finch calls them, pretending to be their superior, and using his knowledge of jargon and the chain of command, gets them to call off their surveillance. The house is Lomax's safe house, Finch explains, the hideout of a religious wingnut who thought the new Messiah was on his way.

The entrance is desolate...the next room in? A trove of Angelic lore and arcana. A stereotypical mad planner/serial killer/religious zealot collage art set up...alongside a terrorist's secret survival stash: a gun safe filled with cash, weapons and fake identity documents. Penemue is immediately seduced by all the Angelic lore - he starts reading Finch keeps hammering at the four: who are they...until he sees an image of Seraphiel on the wall and points it out.

The four are immediately taken by the image: "that," says Penemue, "is Seraphiel." Penemue tries to explain - he is the highest of the highest, the one closest to the Light. Finch finally puts it together - are they saying he is an Angel? A second messiah, like Lomax believed? Penemue shrugs - that's a human distinction, but yes. Sure. And if he is here, now, it's very bad news. Finch pitches a fit, this is bullshit, and it needs to stop immediately. Who are they and what -

Penemue touches the wound on Finch's chest. Finch passes out.

Finch wakes in a room in the house - hovered over by Gadriel. Her beauty is overwhelming - and his wound is completely healed. She explains to Finch that things are very confusing for her and her group. They were sent to save him, but now one of their own - Seraphiel - is here, and the fact that they didn't see it coming is terribly disturbing. They are cut off from the source of their guidance and none of them understands why. Normally, she and her friends know all they must know.

They are not like ordinary people - they are part of something greater from which they have become now cut off.

Now they are just trying to figure out what to do next: and they are not very good at acting like individuals - they're not human, and the concept of free will is an anathema to them. Finch looks at Gadriel and remarks on her beauty.

"That's how I get my way," she replies with a grin.

Be that as it may, replies Finch, she is asking him to believe - what, that there is a god and they are his angels? That they were sent to save him for some higher purpose while letting thousands of people die? How can he possibly believe any of this when half of downtown is still burning and the hospitals are full of casualties?

Gadriel smiles again. "God" is a human term. All she knows is the Light. When you are in it, there are no contradictions - good and evil, suffering and bliss, it's all part of the plan and it all clearly leads back toward the source, the Light. It's only when human beings truly understand this that they can move beyond this world and into the next.

Finn looks at her, pissed, he's in this world and from what she's telling him, god isn't. Gadriel asks him to believe his own experience: the healing of his wound, the soft landing from a thirty story fall.

Finch's phone RINGS - it's Templeton, calling from Carla's home. Finch smiles - trusting his kids to tell the truth has now given him an exact idea of what the cops know and don't know about his whereabouts. Finch warns Templeton not to come after him - he won't leave this phone on long enough to track. Templeton appeals to their years of collaboration - he needs to give some thought to the idea that this may all be a psychotic episode triggered by the attack.

Finch makes his way downstairs and corners Penemue: what did he do to his wound? How did he heal him so quickly? Penemue replies that there's a lot more that's wrong with Finch than meets the eye - but healing him of what's killing him would exact a greater toll than he is willing to pay in this time of crisis.

Arakiel picks up on the word "crisis," this is a crisis, they are stranded here, cut off from the Light, with no mission and no means to know what is expected of them. Arakiel looks at Finch with a not inconsiderable amount of disgust, showing off his arrogant bearing and contempt for humanity: not that Finch - who is little more than a meatsock could possibly understand how difficult this existence is for beings of light like them.

Finch shuts Arakiel down - they don't truly expect him to believe any of this. "What's so obviously before you?" says Castriel, that he is surrounded by messengers from a reality he doesn't understand?

Finch shakes his head. He doesn't believe in God. He doesn't believe in Angels.

"Or Avatars, or Bodhisattvas, or Malaks?"

"Or Watchers," adds Castriel.

"None of it," replies Finch.

As the scene develops, the personalities of the four continue to come out - Arakiel, as described is arrogant and petulant, a classic middle brother. Gadriel goes with the flow, always looking for an angle, Castriel only states cold hard facts. Penemue is a seeker and a guide. Being a guide, Penemue tells Finch the backstory for the series using Lomax's collage as a visual aid. There is a missing book of the Bible - the Book of Enoch, which tells the story that before the Flood, 200 Watchers escaped from heaven to Earth. Rebel Angels, they gave us forbidden knowledge and bred with humans, creating a master race of giants - the Nephilim.

God - as we call the Light - sent the Flood to rid the world of the half-breed giants and reset humanity to its rightful place. Now, Seraphiel has rebelled - and it probably took all his power to arrive on Earth without knowledge of the Light. "Why would he do that?" Asks Finch, playing along. To fulfill Enoch's prophesy, replies Penemue - "the spirits of the giants shall be concealed and shall not rise against the sons of man until they come up during the days of slaughter and destruction."

"The End of Days," Penemue concludes, "the final chapter of the human experiment." Finch shakes his head. His terrorist is a renegade Angel here to awaken the souls of a race of half-human-half-angels thought to have been wiped out by the flood: why here? Why now?

Penemue shows Finch something he found in Lomax's things - blueprints for a mansion in the Palisades: the highly-secure home of a collector who has in his vault the Uncial of Merkabah.

The Uncial is a manuscript, the only existing one, that relays the forbidden knowledge of how to destroy an Angel. "Our kind is hard to kill," adds Castriel, "with that knowledge destroyed,

Seraphiel would be invincible, and no one will be able to stop what he plans to bring."

"The time of slaughter," Finch snickers - but Penemue touches Finch - and he FLASHES INTO A VISION.

Finch sees himself in a plague-ravaged Los Angeles...in a ward full of sick and dying people, and a single doctor - his own body wracked with plague - struggling with no medicines to keep a patient alive. The patient dies. The doctor strides to a window to see the war-ravaged landscape before him...the doctor is a much-older Devin - and the dead patient is Alexandra.

Finch comes out of the vision galvanized. Fine. He'll help them get the damned book. As Finch steps out of the room, his mind overwhelmed by his new knowledge of the existence of God, Angels and renegade Watchers...

Seraphiel enters Lomax's hospital room.

Lomax is overjoyed. Seraphiel commends him on his work and touches him - for a moment, Lomax sees himself as a black-winged angel. Seraphiel thanks him - now he knows the location of the Uncial, now nothing will stop him from awakening the Giants.

And with that, Seraphiel kills Lomax...and as he walks out of Lomax's room, unseen - nurses and doctors hurry to Lomax's room, his heart monitor FLATLINING.

Act Four

In an awesome action sequence that shows the power of each of the Watchers, Arakiel calls forward a fog that enshrouds the mansion in the Palisades - shutting down all security. Castriel overpowers all the guards with inhuman martial arts skill...and Gadriel charms the guards inside. Finch and the Watchers have the Uncial in hand...

...and that's when Seraphiel appears. Alongside Aria - and tells the Watchers to join him or die. It is time for humanity to cede this realm to those with the will to become something better (Seraphiel's beef with humanity is the same as Lucifer's, we are God's favorite yet we have brought the Garden to the tipping point of destruction). There are thousands of humans with the DNA of the Nephilim waiting to awaken - Seraphiel has been

talking to them in their dreams, preparing them to bring the slaughter.

Penemue refuses to hand over the Uncial. Seraphiel shrugs - the Uncial is a fake - a trap - who do they think inspired its writing? Seraphiel then lays out a tenet of this series: there is no magic on Earth, there are no holy objects with the power to destroy Watchers. All the Watchers have here is their powers and their will. That's right - the sole reason the Uncial exists is to lure whoever the Light sent to lure Seraphiel into a trap.

Seraphiel grabs Penemue by the throat - the other Watchers try to fight him, but Seraphiel is much too strong and beats them back single-handedly before HURLING Penemue against the wall, shattering his body.

Finch tells Seraphiel that he has a plan of his own. He is - after all - a fugitive, believed to be a contagious, psychotic escapee from a hospital. All Finch has to do is turn on his cell phone and an alert goes off in the headquarters of the LAPD...and a team gets dispatched to retrieve him by force in record time.

"It's a good thing I know their response time," Finch concludes, "because I turned on my phone, dialed chief Templeton and left the line open an hour ago."

The mansion is promptly flooded with armed police, led by Templeton herself. In the melee, the Watchers escape - as does Seraphiel. Finch is left alone with Penemue - who, with his last breath, lays hands on him and CURES HIS CANCER before dying. His last words?

"They will need a seer, and a guide."

Act Five

Finch watches from a vestibule as Templeton grill Aria. She has gone from ultra-wealthy lawyer to religious fanatic, telling them that the children of the giants are everywhere, awaiting their orders, and they will awake.

Templeton steps out of the interrogation room to face Finch...and tells him that this may be a feint to negotiate an insanity plea. No matter, the tall, pale man seen in the videos

from the crash will be apprehended as an agent of terror - and Finch will be commended for following his hunch to reveal an influential attorney as part of the organization that attacked Los Angeles.

As before, it is clear from this scene that the authorities have no idea what is really going on, and that the world will see what happened in Los Angeles as an act of terror - as opposed to the breaking of the first seal in a war between higher powers for the lives of all humanity.

Finch smiles and thanks Templeton, who tells him that he is going to be promoted - and his transgressions swept under the rug. Finch shakes his head and tells her that he won't be accepting promotion. He has been diagnosed with terminal lung cancer and plans to spend his last days on Earth on paid sick leave.

Templeton is shocked by the admission - how long has he known this? Finch tells her that it's been too long - and now he has to take better care of his children...which he should have done a long time ago.

Templeton looks at Finch, putting a hand on his shoulder "if you ever need anything...I'll be around."

At her house, Carla watches as Finch talks to Devin. Finch looks like a different man - full of faith and purpose, more like George Clooney in *Ocean's 11* than *Syriana*. Devin, however, gives his father the news - with all that has happened, he is going to defer his admission, maybe go to school locally. He is not going to be away from his father.

Finch assures Devin that everything is going to be all right with the cancer diagnosis. Finch tells his father that it's time he realized whose son he is dealing with: this is Devin's choice, and nothing is going to change that. The world is changing around them, their city has been attacked and he does not want to be away from his family.

Finch looks at his boy...and can't help but feel pride.

Alexandra arrives - and Finch assures her that there is a plan in place, for everyone. Fred and Carla arrive to drive Devin off...and Carla notices Finch's newfound stride, even as she bids him a platonic good-bye.

Later, Finch arrives at Lomax's safehouse: this is where the Watchers will live and base their operations during their time on Earth, with Lomax's money to support them, and his research to guide them. Finch tells Arakiel that their work has only just begun, and he had better get used to living among humanity.

"Great," answers Arakiel, "and what exactly is our work?"

Finch then feels something descending on him. Like a flash of insight, he closes his eyes and RECEIVES A VISION...

Of a man in a containment suit, working in a Biohazard Level Four Lab (the kind of place where they keep incurable diseases like Ebola, Hantavirus, Lassa fever and Smallpox). The man scrubs out of the lab, swipes his card and exits a large building labeled CDC - the Center for Disease Control. The man gets into his car. The passenger door opens. Seraphiel walks in. The man looks at Seraphiel - dumbstruck - "it's you - from my dreams."

Seraphiel smiles - "it's time," he says, "for you to awaken."

Finch SNAPS OUT OF THE VISION. It is clear that Penemue passed his power on to Finch on his death.

"Follow me," Finch says...

...and as the Watchers fall in line behind him...

End of Pilot

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Poll: Nearly 8 in 10 Americans believe in angels

Angels don't just sing at Christmastime. For most Americans, they're a year-round presence. A new Associated Press-GfK poll shows that 77 percent of adults believe these ethereal beings are real.

Belief is primarily tied to religion, with 88 percent of Christians, 95 percent of evangelical Christians and 94 percent of those who attend weekly religious services of any sort saying they believe in angels.

But belief in angels is fairly widespread even among the less religious. A majority of non-Christians think angels exist, as do more than 4 in 10 of those who never attend religious services.

Beyond the religious gap, women are more likely than men to believe angels are real, and those over 30 are more apt than younger adults to think they exist.

The finding mirrors a 2006 AP-AOL poll, which found 81 percent believed in angels.

Previous polling has found the public a bit more likely to believe in God, but far less likely to believe in other other-worldly beings. In May, 92 percent of adults told Gallup pollsters they believed in God. But just 34 percent in an AP-Ipsos poll in 2007 said they believed in ghosts or UFOs.

The AP-GfK Poll was conducted Dec. 8-12 and is based on interviews with 1,000 adults nationally. The margin of sampling error is plus or minus 4 percentage points.