

THE DEAD ZONE

WRITER'S GUIDE

2002-03

INTRODUCTION

A few to-dos before you come in to pitch.

1. Watch the pilot.
2. Read the book by Stephen King.
3. Read the script (or the episode when completed) for "Destiny", the first season cliffhanger.

Some don'ts:

1. Although Johnny should help someone in most every story, we don't want this to become "Touched by an Angel". We must find interesting, unique and fresh ways to tell stories. No preaching please. Find the unexpected twist.
2. Don't pitch story arcs that run multiple episodes. What we need from you are self-contained stories.
3. We do not want to hear any pitches based on previously seen material -- whether film or television. Those kinds of story ideas occur to everybody -- including *The Dead Zone* staff. Johnny Smith is a fresh and unusual character, never before seen on television. We want fresh and unusual story concepts that likewise have not been seen on television. If it can be said of an idea "*Star Trek* did that" -- or "*Buffy*" or "*The X-Files*" or "*Twilight Zone*" -- then that is not an idea you should pitch.
4. Some additional things to avoid in your pitches... Please:
 - (a) No ghosts
 - (b) No exorcisms
 - (c) No visions of Walt getting killed
 - (e) No literal angel/devil stories
 - (f) No magic
 - (g) No dueling psychics -- (we want to keep Johnny unique)

- (h) No straight forward crime of the week/serial killer stories

Some wants:

1. We love mysteries. Letting Johnny see a fragment of an image and trying to figure out what it might mean while a clock is ticking will work well for us. Johnny's visions do not have to be as clear as they were in the pilot (and the book); they can be obscure and create puzzles for him to solve. Note: Do not confuse mysteries with crime solving. We do not want to see Johnny solving a new crime every week.
2. We've learned that visions must drive Johnny to action and action must drive Johnny to the next vision. We run into trouble when Johnny acts like a crystal ball at will when the script seems to need a new vision.
3. We'll embrace new and interesting ways for Johnny to use his powers (as well as new ways to visualize those powers on screen) as long as they stay within the boundaries we've established for his abilities (more later).
4. You'll make a good impression with the boss if you bring us a story that is about something. We intend to explore the world in which we live through this series. Smart pitch technique: begin with, "this is a story about..." and then tell us the theme you want to explore (i.e. "This is a story about mass paranoia and the dangers of mob rule, a la the Salem Witch hunts. It begins when Johnny's car breaks down in a small Maine town and...")

SHOW PHILOSOPHY

In season one, we had Stephen King's novel to guide us much of the way. Now, our job is to stay true to the book's characterization of Johnny and the general blueprint of his life's journey while we create new, original stories for him. We are dedicated to satisfying the very smart and very demanding Stephen King fan base. The way to do this, we believe, is to treat King's vision with a reverence. At the same time, we'll bring enough new elements and twists to our episodes that will not only keep it fresh for King fans but will broaden our audience appeal.

Although the character arcs continue to move forward, and we will continue to follow the relationships and conflicts introduced in the first season, plots for each episode need to have a beginning, middle and end. Creatively, that means two things will be happening: In each episode, Johnny will use his powers to solve mysteries, resolve a central dramatic conflict, and usually help someone. At the same time, Johnny will continue to evolve in a classic hero's arc, searching for his destiny in life. As he explores the breadth and meaning of his powers, so will the audience.

Please be aware that Johnny's powers are, for the most part, the only supernatural phenomena in our show's universe. Ghosts, vampires, aliens, etc. are not part of our landscape.

TONE

This is a serious genre piece and we want to give the audience a thrill most every week. But, and this should be underlined so I'll underline it, humor is an important component of this series. We want to maintain the dry wit and sense of irony that is common to all of Stephen King's work. The humor should never undermine the credibility and it should always come out of character.

We believe one of the most crucial elements of success, and one of King's signatures, is a continuing sense of lurking danger. There should be a driving tension throughout each episode. We feel there is a power to the combination of idyllic New England life and the strange supernatural underpinnings of Johnny's experience.

We want stories that will appeal to women as well as men and believe that can be best accomplished by clearly placing the franchise elements into an emotional and personal context.

WHAT'S THE FRANCHISE?

The powers are the franchise. We can go anywhere with this series. However, we are far more interested in telling character-driven stories than big sci fi, super hero ideas.

What are his powers? Although we're trying to avoid a label, Johnny's powers can best be understood in a psychic context. Some of the standard descriptions that would apply would include: Psychometry (sensing images, histories and impressions from holding an object); Clairvoyance (visions of the past, present or future – sometimes foggy – also coming out in dreams); Clairsentience (sensing what has occurred in a room, house, field, etc.); Precognition (sensing events in the future); Retrocognition (seeing things from the past).

In general, his visions of the past and present are clearer than his visions of the future. He can actually explore the past within the parameters of a person's specific memories (but he's not really there, he's only in the memory, so he cannot change the past). Future visions are often more difficult for him to comprehend and process.

We spent a good deal of the first season trying to define the rules for ourselves. The King book has been our constitution, then we've tried to interpret the precedents he established for each new situation Johnny encounters. Some parameters have emerged and the following observations made mid-season by executive consultant Joe Menosky still hold true and may help:

-- Johnny's power is object-based. By touching a physical object, he is able to "read" moments from the history of where that object has been and where it might be in the future. This is a very simple concept. It gets a little more complicated when the "object" is a human being, but the principle is the same: by touching a person, Johnny can see glimpses of where that person has been in the past, and where they might, or possibly, or probably WILL BE in the future. The future is NOT written in stone, so Johnny is SOMETIMES able to change that future by altering a situation in the present. (Though the idea of glimpsing a very bad but absolutely unavoidable future situation is itself an idea for an episode.)

-- Johnny is able to view the past or future of an object or person in "third person omniscient" as an objective observer, or "first person singular" by seeing through the other person's eyes (we could even do a story where Johnny "becomes" an animal or inanimate object.)

-- Johnny's power has a psychological element. In other words, it is mediated by Johnny's mind, and Johnny's mind is not always a pure channel. This is why we can have an episode like "Enemy Mind", where his power is warped after ingesting a hallucinogenic substance. But other variations are possible. In other words, an element of doubt is always present and adds an element of tension to the use of Johnny's power -- he can never be 100% certain of the truth of ANY vision. But he still has to act according to his own conscience and the information he has been given.

-- Johnny's power can be influenced by his will. Johnny's power can be seen as an ability or talent, that he can use to his own ends. If a track star wanted to jump over a high wall, he or she should be able to gauge the height and clear it, reaching the other side. If a psychic wants to find out a certain piece of information he or she should be able to focus their attention to that end, and the information will be revealed. Sometimes the jumper's muscles aren't warm enough, or the wall is higher than they thought and they fall down. In Johnny's case, he is just beginning to learn how to make his powers work for him. Sometimes the psychic's "brain muscle" isn't warm or the situation is more difficult than they expected, and the information doesn't come. Which leads us to...

-- Johnny's power has a "mind of its own." Like every psychic or medium or oracle or mystic or saint or shaman throughout human history, Johnny is never in complete control of his power. There are times when it won't respond and there are times when it comes unbidden, providing him with completely unexpected knowledge about an object or person that he wasn't remotely interested in. And that can lead to unexpected developments, i.e. stories for episodes. Johnny's power also seems to have an inherent intelligence that can drive him in the right direction at critical junctures. It HAS to be this way, because the alternative is chaos. If the power was random, he could NEVER get the information or answer he is seeking by touching an object or person, because that object or person has been through a near-infinite variety of past moments and will experience a near-infinite variety of future moments, any of which could be revealed to Johnny by his power. Again, if that power were undirected and a matter of brute force, it

would show him nothing but random images and we would have no episodes. And finally...

-- Johnny's power is leading him to a greater destiny. The essence of the original novel and film of the Dead Zone suggests Johnny's fate: he has been chosen, beyond his will and understanding, to be the one who will save the world from Death. In our case, a holocaust. There is an escalation to the instances of Johnny's power in the sense that they not only "solve problems" but provide him with lessons about the range of his power (that he can not only see the future but change it, for example). Those lessons help reveal to him the "higher reason" that he has been "given" the power.

A couple of footnote to Joe's thoughts:

-- As a story unfolds, Johnny must work hard at interpreting the confusing messages being sent to him by his dead zone to assemble a clear picture of what he needs to know. This is the mind we're dealing with after all - a damaged one at that - it isn't linear and it doesn't speak in proper English or complete sentences. But Johnny's mind is trying to drive him in the right direction and his actions during an episode ultimately lead him to make sense of what his mind has been trying to say. Take a look at the script of "The House", for example. In the climax, Johnny gets a vision of a neighbor about to commit suicide. Why didn't he see this vision in act one? Because he must work through the entire mystery of his own mother's suicide before his conscious mind can make the connection to the threat to the woman next door. If you look closely at the structure of the visions, his power seems to be pointing him in this direction from the beginning.

-- Johnny also has occasional visions that involve his own future. In effect, his brain is in touch with his own body. (This is not a spurious claim - the psychic relationship between the brain and physical body has been studied for years - it is applied in medicine all the time, i.e. biofeedback for pain management, see Norman Cousins book on cancer recovery). Thus, when Johnny's dead zone senses something traumatic in his own isolated future, the message it sends Johnny through visions and nightmares does not have to be stimulated by any outside source. It can come from within Johnny himself.

It might also be helpful to tell you some powers Johnny does not have. He can't read someone's thoughts, he can't move objects telepathically, he's not a firestarter, he's not a healer. He may very well prove to be unusually empathic (senses emotions in others) and can sense psychic traces of people who once walked in the same space and are now dead (i.e., his mother in their house) but it would be a mistake to consider him a medium.

We encourage you to do research into psychic phenomena.

CHARACTERS

Since there is a book and a several aired episodes, I'm not going into the backstories here but will provide a brief sketch of where we find each of them after the first season:

JOHNNY SMITH - Johnny is an everyman man pulled between an ordinary life and an extraordinary life... struggling to fit into this world with his new talents. How would you or I (or a member of the viewing audience) adjust to our lives if we were suddenly given magical powers – that’s at the heart of Johnny’s dilemma and one of our continuing themes. For example, Johnny’s abilities will force him to live in the glare of unwanted public attention and celebrity. He will often wonder if he’s been blessed or cursed. But through it all, Johnny never loses his natural ability to find humor in even the darkest of circumstances.

SARAH AND WALT BANNERMAN - As the series continues, the relationships between Sarah, Johnny and Walt (her husband, the sheriff of Penobscot County) will evolve in complex and unexpected ways. Sarah will be in love with both men. The guys will come to respect, even like and yet fear one another. In time, they may all decide to have the most unconventional three-way love affair ever seen in prime time.

BRUCE LEWIS - Bruce is a best friend and a continuing source of comic relief and inspiration to Johnny. In an episode now under development for Season Two, we may learn that his laid back and pragmatic attitude is only partly a natural expression of his character, and largely a conscious response to hardship in his own past. Which is not to suggest that the lone black member of our cast fits any prevailing TV stereotype. Far from it. Bruce is no ex-ghetto kid but instead hails from a solidly middle class background. His upbringing also had a deeply religious element thanks to his dad, a strong-willed Baptist preacher. While Bruce no longer shares his father’s traditional religious beliefs, he has his own sense of purpose in the universe, and a conviction – at times even stronger than Johnny’s – that his friend is crucial to it.

While the plots we tell may be astonishing, it is his relationships with Bruce, Walt and Sarah that keeps Johnny human and real to audiences.

Recurring:

REVEREND GENE PURDY - Purdy, who is legally Johnny’s guardian and controls his mother’s estate, remains an antagonist to Johnny but should not be treated as a master villain. To begin with, Purdy is a man who genuinely believes in what he preaches and in his own mind is the hero of our story. He is no fraud. Yes, he craves power and money but it’s the power to influence people and the money to bring God into their lives through the Faith Heritage Alliance. For a time at least, he sees that Johnny can help achieve his goals.

GREG STILLSON - former bible salesman, womanizer, fundamentally dishonest and yet irresistible, Stillson was introduced in our cliffhanger and will be running for Congress during our second season .

DANA BRIGHT - Dana, an attractive but deeply cynical and wounded female reporter with a talent for picking the wrong men (including Purdy) has finally found a good man

in Johnny and has become dedicated to him. She suffers greatly when she sees how much Johnny still loves Sarah. (And Sarah is deeply jealous of her as well.)

SEASON ONE AND BEYOND

Random thoughts:

Taking a look back, I think the first season could be thematically subtitled: DISCOVERY.

This was a cycle in which Johnny discovers his powers and the role he's to play in his new life. It is not the end to discovery as we move ahead – I hope we never end discovery with Johnny – but by the end of these first 13, he has been forced to accept who he is and the stage is set for the next chapter of his life.

I believe this chapter – the next cycle of 13 – will take place against the setting of the Alliance – he will become an icon under Purdy's careful *packaging* – and his good deeds – i.e., weekly episodes – will be used by the Alliance to build a huge populist base. Johnny will not be comfortable in this role but it's not like he has a big choice in the matter – sometimes events seem to take on a life of their own. Every time he does a good deed, it feeds the monster. It's not so different from a musician who suddenly writes and performs a hit song. Where does Britney go to be just a girl? Can she ever really be a girl again? Or does she belong to the world?

She's built her own prison. In a sense, so has Johnny.

For better or worse, Johnny Smith is a brand.

Some love him. Some hate him. To some, he's the second coming. To others, the anti-Christ.

But Americans love heroes. Particularly when they're modest, unassuming cute guys like Johnny Smith. And, at least for awhile, they take Johnny to their heart.

Like checking the papers to see if Barry Bonds hit another home run, people check to see if Johnny got "a hit" yesterday.

But don't forget how people love to boo Barry Bonds. The bigger they are, the more we love to tear them down (to our size).

Now, it's very important to say that, except for an on-theme plot or two, I hope most of the episodes will be the same kind of stories we are telling now.

Our core audience has proven to be women so far and we want to keep them happy. At the same time, I want to make sure our stories have male appeal as well.

My favorite kind of stories explore what it's like to be Johnny Smith – what it's like to live with these powers, the moral and ethical dilemmas a psychic might face, the unique, singular experiences he might encounter because of his powers – that's the quickest way to sell me a story.

From the first thirteen, let's look at what we did:

We had five crime related stories: “What It Seems” (serial killer), “Unreasonable Doubt” (armed robbery/murder), “The Siege” (bank robber), “Enemy Mind” (drug dealer-murder), “Here There Be Monsters” (ritual murders). They inherently have stronger male appeal than some of our other shows, I think. But, with the exception of “The Siege”, I believe our approach to the material rises above TV conventions. And there's nothing wrong with “The Siege”, I think it will be a popular episode. But I find it just beyond the real world when one of the regulars (Sarah) is caught in random jeopardy and Johnny has to rescue her. That's TV. But this episode wouldn't have worked without it. I wouldn't want to go there too often. (That's why I almost always turn down pitches in which little Johnny, Walt or Dana are in danger.)

Of the other crime stories: “What It Seems” told a familiar story in a new way, I felt, particularly with the unexpected consequences that our hero is inadvertently responsible for an innocent woman's death – he saves one woman which leads the killer to pick someone else. How does a guy live with that? That one element alone makes the material rise above the ordinary. Plus Johnny learns what it feels like to kill. So we advance the inner complexity of the character.

“Unreasonable Doubt” is incredibly ambitious: not just “12 Angry Men” but “Rashomon” as well... two of the most difficult kind of stories to pull off. Rarely do we see something like this attempted on TV. Yet, some of the feedback called it derivative and familiar. Something to keep in mind for season two.

“Enemy Mind's” plot of runaways and drug dealers and street murder isn't anything new but what makes the show work for me is that it shows the slow paranoid disintegration of Johnny's mind under the influence of mind altering drugs... and in fact, we twist the ending so that the girl is as important to saving Johnny as he is to saving her. Johnny losing his mind is what sold that premise to me – not the action story – it's a story about our hero.

“Here There Be Monsters” was an irresistible premise: our hero on trial for witchcraft. Everything else was crafted to serve that as a centerpiece.

So, I guess the key for me is: we can do crime stories as long as we find a fresh, original way to use our hero and to always explore the character of Johnny in a new way as we approach these stories. I wouldn't want this to devolve into a crime series, however. Five of our thirteen doesn't feel like a bad mix to me.

Of the other shows, we had a medical mystery in “Quality of Life” – Johnny pits his powers against modern medicine (big worthy adversaries work for us) – plus it’s a show in which Johnny tries to reclaim a piece of his lost life and fails – so again, it’s about his journey as a character. No matter what we do, we need always look for Johnny to be a hero and help somebody, somehow... but it needs an additional layer, i.e., a tension, jeopardy, a personal drama about Johnny himself, to make it work for us.

We had a singular what-the-hell-is-going-on here psychic mystery in “Netherworld” – we should try to do one of these each cycle. Something that breaks format.

We had a few stories that really went into the personal saga: “The House” (death of mom), “Dinner With Dana,” “Destiny,” obviously the pilot.

Time travel per se: “Enigma,” “Shaman,” “Wheel of Fortune.”

Johnny has sex: “Wheel of Fortune,” “What It Seems” (fantasy sex), “Enigma” (fantasy sex), “Dinner With Dana,” “Destiny.”

Johnny in physical danger: “Shaman,” “Here There Be Monsters,” “The Siege,” “Enemy Mind.”

We had three reunions in the first thirteen thanks to Johnny: Mom and son in “Wheel of Fortune,” the old guy and his girl from the Stage Door Canteen in “Enigma,” and mother and daughter in “Enemy Mind”. Do not underestimate the power of bringing loved ones together in stories. But again that’s only a starting/ending point. What makes “Enigma” work for me is that it’s about Johnny falling in love with a figment of his imagination. Sure, I cry when Arthur and Abby get together at the end but it’s because I’ve fallen in love with her as Johnny has and I can’t have her but I want her to be happy. I find a Cyrano quality in Johnny in the ending.

We had lots of fire in the first thirteen: “Wheel...,” “Destiny,” “Enemy Mind,” “Shaman,” “...Monsters,” “Netherworld”...

We did not have a story about Bruce which I think we need to do...

No comedies. Maybe too soon in the first thirteen. But humorous elements are critical to us.

The story of Sarah, the boy and Walt will undergo changes as a result of “Destiny” – to be discussed. It was clear very early that audiences were impatient with Sarah to get on with her life and leave Johnny alone and we’ll need to do some things to make her strong and admirable in season two.

This is by no measure a comprehensive document. But it may help lay out the terrain that we have found attractive about the series so far.

PITCHING ADVICE

In your pitches, please be prepared to tell us in the broadest strokes, the beginning, middle and end to your story. Try to describe the arc that one of our central characters moves through during the episode (i.e. “Walt begins the episode as a pure skeptic but by the end of the story has to acknowledge that Johnny has helped the investigation.”)

Please don’t work out all the details of your pitch – I don’t like to sit through a long scene by scene description – if we like your idea, we’ll break down the structure together after we buy it. This is important. Keep it simple. Sell us on your passion for the idea.

The guest star should never drive the story. Johnny has to be active not reactive.

I encourage all writers to literally think outside the box – I don’t want to do traditional television here. Our ambition is to make each hour a classic of the genre that audiences will want to watch over and over again.

Come and help us meet the challenge.

Michael Piller
8/12/02

EPISODE GUIDE

SEASON ONE

EPISODE #1 - "WHEEL OF FORTUNE" (Pilot) - Production #1001

LOG LINE:

After six years in a coma following a near-fatal car accident, Johnny (Anthony Michael Hall) awakens to find he has the gift of second sight.

SYNOPSIS:

Six-year-old Johnny Smith is skating on a pond in Cleaves Mills, Maine when a young hockey player accidentally slams into him. Knocked unconscious by the collision, Johnny sees a subliminal flash of a player trapped under the ice and murmurs a warning as he comes to. When the player crosses the pond to retrieve his hockey stick, the ice cracks and he disappears into the water, mirroring Johnny's terrifying vision. Forming a human chain, the players and coach manage to rescue the boy with only moments to spare.

Twenty years later, Johnny (Anthony Michael Hall), now a biology teacher at the Cleaves Mills high school, is perched high in a tree surrounded by students as he discusses the wonders of nature. At the principal's insistence, the class returns to the building where Johnny steals a private moment with his beautiful fiancée, Sarah Bracknell (Nicole deBoer), the high school's music teacher. When Johnny visits his mother Vera (Anna Hagen) later that afternoon, he is disturbed to find Reverend Gene Purdy (David Ogden Stiers) in her living room, watching himself preaching the gospel on TV. Uneasy about his mother's association with Purdy, Johnny suspects that the evangelist is soaking her for a great deal of money.

That night, Johnny takes Sarah to the carnival and they arrive at the wheel of fortune just as a teenage boy and his date have lost the last of their money. On a whim, Johnny pulls out a quarter and stakes the young boy, guiding him through an amazing winning streak. Leaving the money with the elated teenagers, Johnny and Sarah spend a blissful night making love in Johnny's vintage Cadillac. Just before dawn as it starts to rain, Johnny drops Sarah back at her apartment. As he drives along a slick road towards a hairpin curve, two headlights suddenly explode into view and he collides with a huge tractor-trailer. Johnny's car spins out of control and tumbles off the side of the road as the rig explodes in flames.

Six years later, Johnny awakens from a coma as nurse Elaine Macgowan (Gina Chiarelli) is washing his face. Grabbing her wrist, he convulses and gasps for air. Elaine rushes out to find Dr. Tran Chi Duc (Rick Tae), a young Vietnamese physician who is clearly

shocked by the news of his patient's awakening. Tran explains to Johnny that he's been a coma for six years and is now in a long-term care facility, having sustained severe brain damage in a terrible accident. As Elaine resumes his sponge bath, Johnny is startled by a horrifying vision of Elaine's three-year-old daughter Maggie, trapped in her bedroom as fire rages around her. He sees that there's been a gas explosion in Elaine's home and his revelation leads to the last-minute rescue of the nurse's little girl and her babysitter.

Tran tells his dazed and frightened patient that his vision was probably just a startlingly real hallucination. The only explanation he can come up with for Johnny's astonishing recovery is that he must be tapping into a "dead zone" in his brain in order to function, a region humans don't normally use to handle sensory perception. As Tran touches Johnny's face, Johnny is rocked by another vision. This time, he sees the heart-wrenching separation of six-year-old Tran from his mother during the fall of Saigon. As the vision fades, Johnny cries out that Tran's mother is still alive, despite the doctor's insistence that she was killed by Communist mortar fire.

Johnny asks for Sarah, unaware that she is now married to county sheriff Walt Bannerman (Chris Bruno) and is the mother of a six-year-old boy. Stunned by the news of Johnny's awakening, Sarah drives to the hospital, but can't quite summon the courage to go inside. Meanwhile, on the campus of the imposing Faith Heritage University, Reverend Purdy learns of Johnny's recovery from his legal counsel, Mike Kennedy (Michael St. John Smith).

Within his first few days of consciousness, Johnny is shaken by intermittent visions of past, present and future events, triggered by contact with various people and objects he touches. When Johnny's physical rehabilitation trainer Bruce Lewis (John L. Adams) reaches out to assist him, Johnny foresees an accident with a water bottle. When Johnny meets Dr. Tran's elderly uncle (Donald Fong) who insists he saw Tran's mother die, Johnny is transported back in time by a vision of a Saigon street mobbed with terrified refugees and rocked by explosions. Witnessing the scene from Uncle Tran's point of view, he watches in horror as Tran's mother is mortally wounded. But Johnny refuses to let go of the old man's hand and when he replays the vision from a different angle, he sees that the victim was not Mother Tran, but someone dressed like her. He tells the astonished Tran that she's still very much alive.

Reverend Purdy, who has been Johnny's legal guardian since the death of his mother five years earlier, observes part of Johnny's interaction with Tran and is shocked by what he sees. Sarah visits Johnny and their initial reunion is painful and awkward. Her hug triggers a vision in which Johnny finds himself moving through her house as she talks about what has happened in the six years they've been apart. Sarah tells him about the death of his mother, her marriage to Walt, and her son Johnny. Coming out of the vision, Johnny realizes that the boy is his child and learns that Walt knows the truth, but little Johnny doesn't. Overcome with emotion, Johnny tells Sarah not to reveal the truth, assuring her that he still loves her and the greatest gift he can give her is her freedom. Sarah leaves in tears, insisting they're always going to remain close friends.

EPISODE #2 - "WHAT IT SEEMS" -- Production #1002

LOG LINE:

Johnny (Anthony Michael Hall) uses his psychic powers to help solve a serial murder case.

SYNOPSIS:

Following Johnny's (Anthony Michael Hall) terrifying vision of Allison (Emily Holmes), Johnny and Bruce (John L. Adams) rush over to the young nurse's home, afraid she's already been murdered. But when the two break in to investigate, Allison is gone and there's no sign of a struggle.

At the county sheriff's office, Deputy Frank Dodd (Michael Rogers) reluctantly takes a report from Johnny as his fellow deputy Roscoe (Bill Mondy) plays cards with attractive police reporter Dana Bright (Kristen Dalton). Learning that Allison has only been missing for a few hours, Dodd grows suspicious when Johnny insists she may already be dead. Bruce reveals that Johnny has powerful psychic visions that have actually saved lives and he urges them to listen. When Sarah's husband, Sheriff Walt Bannerman (Chris Bruno), appears, Johnny realizes immediately who he is. Dana asks Johnny if he thinks he can help catch the strangler who is now on the loose, but before Johnny can answer, Walt ushers him behind closed doors. He listens with undisguised skepticism as Johnny describes his vision of Allison, and their encounter becomes even more strained when Walt finally realizes who Johnny is. Eventually, the sheriff is persuaded to have units patrol Allison's neighborhood overnight.

Later that evening, Sarah (Nicole deBoer) tells Walt about her visit to Johnny's that afternoon and talks about his obvious delight in meeting little Johnny. Walt is clearly uncomfortable as he begins to contemplate the ramifications of Johnny's return. The following day, Johnny is taking a walk when Reverend Purdy's limo pulls up. After assuring Johnny he's arranged access to whatever money he needs, Purdy (David Ogden Stiers) invites him to join in the work being done at his Faith Heritage University. Johnny graciously declines and Purdy leaves.

Continuing his walk, Johnny finds himself in front of Allison's house. As he touches the mailbox, he's hit with a vision of himself as a mailman being chased by a barking dog. Moving to the side of the house, Johnny kneels down to touch a muddy boot print under Allison's bedroom window. Suddenly, he's standing in a terrible storm wearing a raincoat and the distinctive boots of the killer. His heart pounding, he sees Allison through the window and then, in a rush of images, he's in a field with a shovel in his hands as a girl's body is dumped into a shallow grave. Walt arrives and is shocked when Johnny reveals details about the killer's boots that have not been made public.

Still skeptical about Johnny's powers, Walt visits Dr. Tran (Rick Tae), who verifies that Johnny's unique psychic abilities should be taken seriously. Walt shows Johnny the

evidence bags from the three previous strangler murders, all of which contain only cigarette butts. As Johnny pulls one out, he is thrust again into the mindset of the killer. He reveals that the strangler's mother did terrible things to him and that he only kills when it rains so all the evidence will be washed away. He also explains that nothing is ever found under the victims' fingernails because the killer always wears a slick vinyl raincoat.

Sarah arrives at the sheriff's office for a lunch date with Walt and insists that Johnny join them. During the awkward meal, Johnny gets a flash and is able to prevent a serious accident between a rambunctious young boy and a passing waitress. When Walt gets a call summoning him to Allison's house, he and Johnny take off. Johnny is humiliated and Walt is ready to kill when they arrive to find Allison perfectly all right. She explains she was out of town with her sister and left quickly without even checking her messages. Dana files an embarrassing story, prompting Purdy's lawyer to suggest having Johnny declared incompetent to handle his own financial affairs. Purdy shrewdly resists the offer, concerned that a legal action against the son of his ministry's largest benefactor would be bad public relations.

Johnny is extremely upset and confused by his mistake. When Sarah comes over to comfort him, her touch triggers a vision of the two of them making passionate love and he becomes even more emotional. As Johnny begs her to leave, he gets a call from Bruce who tells him that he's figured out what went wrong. Bruce and Johnny return to Allison's house where Bruce begins to reconstruct the scene. As Bruce talks through possible scenarios, Johnny flashes to events that night and realizes the killer was there. It was Bruce's phone call, prompted by Johnny's initial vision, which caused Allison to run up the walk and race inside before the strangler could attack.

Having felt the bloodlust of the killer, Johnny is certain that he must have murdered someone else that night. Johnny's vision resumes and he begins moving towards a movie theater around the block from Allison's house. The early show is letting out and he sees an attractive young blonde heading towards the parking lot. He attacks her, pulling her into a gazebo in an adjoining park. Johnny is shaking out of control as he experiences the young woman's murder.

Johnny and Bruce arrive at the Bannerman house to tell Walt that the killer has murdered someone else and that they've seen the grave. As police and reporters descend on the scene, Johnny reaches out to touch the corpse, now covered in a body bag. Overwhelmed by what he feels, Johnny reveals he knows who the killer is. He and Walt drive out to the spooky old house where Frank Dodd lives with his mother Henrietta (Fran Gebhard). Henrietta insists that Frank has gone fishing but they quickly realize she's lying. As she tries to block them from searching the house, Johnny is hit with a vision that confirms she knows all the details of the murders her son has committed. As Walt moves upstairs, Henrietta runs to the kitchen and grabs a huge knife. She slashes Johnny's shoulder and is about to stab him again when Walt returns and shoots her. Walt instructs Johnny to call for backup as he descends into the basement.

EPISODE #3 - "QUALITY OF LIFE" -- Production #1003

LOGLINE:

Johnny (Anthony Michael Hall) gains trust in his powers after they enable him to save a star high school athlete from a life-threatening heart condition.

SYNOPSIS:

Strolling leisurely through town, Johnny (Anthony Michael Hall) is approached by a homeless woman who warns, "Heed the still, small voice when it comes." Puzzled, he looks at the helpless woman and realizes that it is his mother, Vera (Anna Hagan), whom he believed to be dead. Johnny reaches out to help her, but she takes off down the street yelling, "His work is great upon the earth," and "Praise the Lord." Embarrassed by the attention Vera is drawing to them, Johnny grabs her arm and turns her to him, but is taken aback by her black lifeless eyes. Suddenly, everyone in the square begins running towards him and he finds himself surrounded by people who are groping him and yelling questions at him. Awakening in a cold sweat, Johnny is relieved it was all a nightmare.

At Faith Heritage University, Reverend Purdy (David Ogden Stiers) puts aside the newspaper which has Johnny's picture on the front page and turns his attention to reporter Dana Bright (Kristen Dalton). Admitting that his and Johnny's relationship is rocky, Purdy candidly requests that Dana keep him in the loop about Johnny, insinuating that it's the least she could do considering their past. Meanwhile, Bruce drops Johnny off at the high school he worked at prior to his accident. On his way to the principal's office, Johnny bumps into Sarah (Nicole deBoer) and the two share an unspoken intimate moment. Johnny meets with Principal Pelson (Alvin Sanders), who assures him that he wants him back, but the only position available is in the Physical Education Dept. When Pelson promises that Johnny can substitute teach as well, Johnny eagerly accepts the job.

Johnny enters the hockey arena that afternoon during practice and is immediately greeted by Coach Foley (Michael Puttonen) and Doc Cooper (Ken Camroux-Taylor). Turning his attention to the ice, Johnny is drawn to Huskies star Todd Paley (Chris Masterson), who just signed a letter of intent to go to Princeton on a full scholarship. Noticing Johnny watching Todd, Foley tells him that Todd is the best offensive player in the state, but he's on defense now, and having some trouble. When Todd skates over, Johnny, a former all-conference hockey player himself, informs him that hockey is just like poker and he should watch his opponent's hips rather than his face. Taking note of Johnny's advice, Todd hits the ice. As Calhoun (Chad McMillan) races towards Todd with the puck, Todd throws his shoulder into Calhoun's chest and they both fall. Excited that his advice worked, Johnny approaches Todd, who points out that he has an old hip pointer that's still a little sore. Johnny grabs Todd's arm to help him stand and is suddenly struck with an odd and terrifying vision in which he's moving through Todd's skin and bones to an artery that leads directly to his heart. When the motion ends, all Johnny can see is Todd's heart beating and he can hear Vera's voice whispering the same puzzling message

that she had in his dream, “Heed the still, small voice when it comes.” Johnny’s vision then vanishes and he finds himself back in the arena surrounded by people congratulating Todd on his amazing play.

The next morning before school, Johnny informs Sarah of the unsettling vision he had of Todd, but confesses that he has no idea what it means. Todd suddenly approaches the two and tells Johnny that he’s the substitute for his first period history class. Thrilled that Johnny will be teaching for the first time in almost seven years, Sarah gives him some pointers as they enter the school. After introducing himself to the class, Johnny proceeds to impress and intrigue the students with his powers. Half-jokingly, he informs them that a teacher with extra sensory perception might be their worst nightmare.

As the class adjourns, Johnny, concerned about the implications of his vision, pulls Todd aside and makes him promise that he’ll have Cooper do a routine check-up on him that afternoon. Making his way through the hallway, Johnny is approached by Dana, who has just finished grilling Principal Pelson about Johnny’s return to teaching. Dana is trying to convince a skeptical Johnny that he needs her when they bump into Sarah. As Johnny introduces the two women, an obvious pang of jealousy overtakes Sarah. Moments later, Johnny finds Doc Cooper in the school parking lot and asks him if Todd’s ever suffered from heart trouble. Knowing what Johnny is insinuating, Cooper immediately let’s him know that he doesn’t believe or endorse any of his psychic nonsense. Johnny, however, still insists that the doctor give Todd a thorough check-up before that evening’s game.

That night at the hockey game, an irritated Foley corners Johnny and tells him that Todd hadn’t needed to be checked out. Cooper then strolls over and condescendingly informs Johnny that he examined every inch of Todd and he’s in perfect health. The Huskies emerge victorious, but when Todd comes off the ice and hands Johnny his stick, Johnny is suddenly rocked with another vision -- this time it’s of Todd lying dead on the ice and Vera’s voice chanting the bizarre phrase from his dream.

The next morning, Dana’s headline story “Teacher By Day, Psychic Deputy By Night,” causes Pelson to be confronted by three angry mothers. When Johnny enters the office and overhears the conversation, Pelson excuses himself from the women and takes Johnny into his office to discuss Todd. After questioning Johnny about the accuracy of his visions, Pelson informs him that benching Todd would cost him his scholarship to Princeton. Worried about Todd’s well-being, Johnny pays a visit to Mr. and Mrs. Paley, who are angered by Johnny’s suggestion and insist that he leave their home immediately. Later that evening, Todd shows up at Johnny’s house to inquire about his visions. When Todd agrees to see a cardiologist before their big game the following day, Johnny calls Reverend Purdy to ask about getting Todd an appointment at the Faith Heritage medical school. The next day, Johnny accompanies Todd to the Faith Heritage Heart Center, where a specialist runs a series of tests and also gives Todd a clean bill of health.

Johnny and Todd arrive at the arena just as the game is about to begin. As Todd moves onto the ice, Foley glares at Johnny disapprovingly. Torn with concern, Johnny

EPISODE #4 - "ENIGMA" -- Production #1004

LOGLINE:

In helping an old man find his long lost love, Johnny (Anthony Michael Hall) himself falls in love with the woman through visions he has of her in her youth.

SYNOPSIS:

At a local restaurant, Johnny (Anthony Michael Hall) is suddenly overcome with a vision when his date Chandra (Sarah Deakins), a friend of Sarah's (Nicole deBoer), touches his hand. In his vision, the two are at the same restaurant and Chandra is telling him that she knows he'll never get over Sarah as tears well up in her eyes. Disturbed by what he sees, Johnny pulls his hand away and the vision abruptly ends. When Sarah asks Johnny about his date the next morning, Johnny indicates that Chandra's not "the one." Moments later, Bruce (John L. Adams) arrives with Arthur Allen (George Murdock), a man in his 70's, and Johnny's new exercise partner. When Arthur tells Johnny that he believes he recently witnessed a woman from his past -- the love of his life who disappeared 55 years earlier -- getting into a taxi in Manhattan, Johnny realizes that Arthur wants his help to find her. Touching Arthur's shoulder, Johnny gets a vision of what the old man claims he saw.

That evening, Johnny sorts through a shoebox of old mementos Arthur has given him. As he studies a photo of Arthur's long lost love, Abby Travers (Elizabeth Bennett), he realizes that she is, in fact, the beautiful young woman he saw in his vision. Picking up a silver cigarette lighter from the box, Johnny flashes back in time and finds himself at New York's Stage Door Canteen in 1945. In the vision, he becomes Tommy, a close friend of young Arthur, now known as Artie (Boyan Vukelic). Both are dressed in American Air Force uniforms and seated at a small table. When Artie's girlfriend Abby approaches, he introduces her to Johnny/Tommy, unaware of the instant attraction between the two. Artie, who's consumed by a crossword puzzle, doesn't seem to notice when Johnny/Tommy and Abby suddenly head to the dance floor together. But Rosie O'Halloran (Alisen Down), Abby's loud overbearing friend, instantly marks their connection. When Johnny's vision suddenly ends, Arthur is amazed by the accuracy of what Johnny has just experienced. Later that evening, Johnny picks up the lighter again and finds himself back at the Stage Door Canteen, where Johnny/Tommy and Abby continue to dance. As they acknowledge the fact that they must deny their feelings for each other before things go too far, Johnny's vision ends. Now knowing the truth of Arthur's past, Johnny decides that he must go to Manhattan in search of Abby.

Arriving in New York, Johnny contacts Rose O'Halloran (Sheila Paterson), telling her he's a friend of Arthur's. When Johnny arrives at Rose's apartment, she greets him with open arms and the two sit down to chat about the past. Johnny flips through Rose's old pictures in hopes of getting a vision, but sees nothing. When Rose reveals that an old friend named Tommy took a number of the pictures at a particular spot in Central

Park, Johnny immediately heads there to look for clues. In the park, Johnny sits down next to an elderly man on a nearby bench and is suddenly thrown into a vision that brings him back to Central Park in 1945. His vision shows Johnny/Tommy and Abby's infatuation for one another, coupled with their guilt about Artie. Surrendering to their emotions, they kiss with great passion until Abby breaks it off and Johnny's vision abruptly ends. That evening, Johnny, who is now more determined than ever to find Abby, goes to the street clock in Manhattan where Arthur first saw her. After waiting for some time, Johnny finally sees a woman, who's the spitting image of Abby, round the corner and head toward an approaching taxi. Johnny catches up with her and as he opens the door of the taxi, he sees a vision of Johnny/Tommy and Abby in a cab heading to the Swan Song Hotel.

When his vision ends, Johnny goes in search of the hotel, but all he can find is a shabby-looking building in its place. Johnny checks into the honeymoon suite and searches the room for anything that will trigger a vision. It's not until he lies down on the bed, however, that he suddenly sees a vision of Johnny/Tommy and Abby in the same bed together, in an embrace fueled by both passion and the knowledge of their "sin."

Johnny awakens the next day overwhelmed by the experience he's lived through his vision of Tommy and Abby's tryst. Just then, Sarah calls him on his cell phone and when he tells her what's happened, Sarah -- both concerned and jealous -- tells Johnny that he's too emotionally involved in the case. In an effort to end the mystery of Abby's whereabouts, she informs him that Walt (Chris Bruno) is searching the database to see if he can find any record of her. Later that day, Johnny comes across a commemorative bronze plaque which indicates the prior location of the historic Stage Door Canteen. Upon touching the plaque, Johnny finds himself back at the club where Abby is telling Johnny/Tommy that in order to prevent Artie from getting hurt, it's best if they stop seeing each other. Devastated and filled with emotion, Johnny/Tommy decides he wants to tell Artie about his affair with Abby. Before Johnny/Tommy can give Artie the bad news, however, Artie reminds him that they only have a few days left together before they leave for war. Johnny/Tommy finally decides he must break off his relationship with Abby and leaves the Canteen without telling Artie the truth.

Just as his vision ends, Johnny gets a call from Sarah to inform him that Walt found Abby registered with the New York Stage Actors' Guild, and that "Abigail Travers" was probably her stage name. Upon hearing the news, Johnny goes back to Rose's apartment to inquire about Abigail's real name. Rose tells him it is Abigail Tarnovski. Discovering that Abigail is now a teacher at a small children's theater in New York, Johnny goes to the theater where he is greeted by the elegant Abigail and her granddaughter. Abigail is happy to see him and interested in hearing about Arthur. Upon touching her hand, Johnny has a vision of Abby cradling an infant girl in her arms, her eyes filled with love and sadness. When the vision ends, Abigail explains that she was engaged to Artie, but Tommy is the father of her child. She wrote to Tommy to let him know, but he never wrote back. Even though it was Artie she always loved, Abigail is hesitant about seeing him again, but eventually agrees.

EPISODE #5 - "NETHERWORLD" -- Production #1005

LOGLINE:

Struck with a vision of a fiery explosion, Johnny (Anthony Michael Hall) must distinguish between his dream world and reality in order to prevent a disaster.

SYNOPSIS:

A confused Johnny (Anthony Michael Hall) awakens one morning to hear Sarah (Nicole deBoer) calling him to breakfast. Reaching for his cane that isn't in its usual place, Johnny scans the room which is decorated with a distinctly feminine touch and sees that he hasn't been sleeping alone. Puzzled, Johnny pushes himself to his feet and prepares to take an agonizing step, but realizes that the severe pain in his leg has miraculously vanished. Moving across the room, he is surprised by little Johnny (Dominic Louis) who says, "Morning Dad," on his way downstairs.

Sarah is making pancakes and quizzing little Johnny for a test when Johnny enters the kitchen. Baffled by the whole situation, Johnny approaches Sarah and quietly asks her when she told little Johnny that he was his real dad. Sarah looks at him quizzically and he drops the subject just as Miranda (Brianna Mameli), an adorable three year old, enters and jumps in his lap. Moments later, Walt (Chris Bruno) arrives to take Johnny on a security walk-through of the mall in preparation for an art fair the following day. Convinced he's in a dream, Johnny excuses himself and returns to the bedroom where he slaps his face in an attempt to wake himself up. When nothing changes, he calls his confidant Bruce (John Adams) who, surprisingly, has no idea who Johnny is. Johnny subtly probes Walt for information about his life as they drive to the mall. According to Walt, Johnny is the County Commissioner and has an important meeting at his office later that morning. Just as Walt parks, Johnny is quickly overcome with an ominous feeling and doubles over from a sudden sharp pain in his head.

Walt rushes Johnny to the hospital where nurse Sharon Weizak (Lindsay Price) comments on his many hockey injuries while examining him. Johnny is shocked, however, when she tells him there's no record of a car accident in his file. When Elaine (Gina Chiarelli), the nurse whose daughter's life Johnny saved from a fire, passes by without a hint of recognition, Johnny asks Sharon about Elaine's little girl, and is troubled to learn that she died in a fire. Johnny is released and as he heads for the exit, he notices a man whose face is scarred with burns. Distracted, he accidentally bumps into Bruce, who also shows no sign of recognizing him.

When Walt drops Johnny off at his office, Johnny is astonished to find his mother, Vera (Anna Hagan), waiting for him. Believing her to be dead, Johnny is overwhelmed to see her again and overreacts. As Vera remarks on Johnny's odd behavior, their reunion is cut short and Johnny is led to the conference room where he bluffs his way through the meeting, distracted the whole time by blaring fire trucks in the distance. The meeting adjourns and as Johnny takes a taxi back to the house, he notices a biker whose face is

scarred just like the man at the hospital. At the house, Johnny is looking through photos in an attempt to piece his life together when Sarah enters. Distraught, Johnny tells her that he believes he's dreaming and that nothing they are experiencing is real. Sarah, however, promises that she is real and that the other life he's referring to was just a nightmare. As they embrace, Johnny hears the sound of sirens.

That evening at Vera's birthday party, Johnny is surprised to see Bruce. Excusing himself from Walt and Reverend Purdy (David Ogden Stiers), Johnny heads in Bruce's direction, but misses him. Pushing his way through the crowd, Johnny suddenly realizes that all the guests' faces are severely burnt and scarred. Just as the crowd begins singing to Vera, a confused and scared Johnny orders them to stop. As Sarah stares at him, he sees the wall behind her explode in flames. Panicked, Johnny goes to grab Sarah, but his hand passes right through her and all the guests seem to be frozen in time.

All at once, Johnny finds himself back in his coma state trying to call out to his nurse Elaine, who has just ordered Valium to calm his tremors. Forcing his eyes open, Johnny reaches out to grab Elaine's arm, but instead finds himself back at the mall -- this time with Bruce -- who informs him that they went there to buy sneakers and he fainted. Unable to distinguish between fantasy and reality, Johnny tells Bruce about his experience with Sarah, but Bruce assures him that it wasn't real. When they arrive at the hospital, Johnny bursts into the room he occupied while in his coma, and is horrified to see himself lying unconscious in the bed. Violently shaking his own body in an effort to wake himself, Johnny suddenly opens his eyes and finds himself back at the mall with Bruce, surrounded by students preparing for the art fair. Scanning the courtyard, Johnny notices that the people he had previously seen with burnt faces and the seven men from his meeting are all there. Suddenly hit with a vision of a deadly explosion, Johnny loses consciousness and resurfaces in his bed with Sarah. Panicked, he bolts upright, certain that something terrible is about to happen.

As Sarah watches Johnny dress, she tells him that the explosion at the mall was just a nightmare and that he needs to seek therapy. Ignoring her advice, Johnny insists she tell Walt to meet him at the mall with as many men as possible. As Johnny gets out of his car at the mall, he sees Walt arrive alone. Johnny's headache returns and he adamantly tells Walt that they need backup. Using his leverage as County Commissioner, Johnny insists they clear the area and conduct a thorough search of the mall, scouting for anything suspicious. Their investigation turns up nothing and they are about to call it off when Johnny heads to an area of the mall that's under construction. Observing a worker welding a piece of metal with a flaming torch, Johnny's eye is suddenly drawn to an exposed gas line that has just broken. When the gas ignites slightly from a spark, the welder turns the torch off and Walt evacuates the premises seconds before the whole mall explodes. Finding Sarah and the kids in the crowd, Johnny tells them that this has all been a dream. As Miranda reaches out for Johnny, everything suddenly evaporates into thin air before his very eyes and he awakens back in the mall courtyard with Bruce by his side. He immediately heads to the construction site and orders the welder to shut off the torch. Pointing to the exposed gas- line foretold in his vision, he averts disaster.

Relieved and exhausted, Johnny enters his house and answers his ringing telephone. It's Sarah, who is calling to invite him to dinner, but he graciously declines telling her he's had a terrible headache all day.

CAST

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE DEBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
LITTLE JOHNNY BANNERMAN, JR.	DOMINIC LOUIS
VERA SMITH	ANNA HAGAN
DEPUTY ROSCOE	BILL MONDY
MIKE KENNEDY	MICHAEL ST. JOHN SMITH
NURSE ELAINE MACGOWAN	GINA CHIARELLI
SHARON WEIZAK	LINDSAY PRICE
KEN	BISKI GUGUSHE
MIRANDA	BRIEANNA MAMELI
MARCO	KEVIN BLATCH

PRODUCTION

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
	ROBERT LIEBERMAN
PRODUCERS	SHAWN PILLER
	ROBERT PETROVICZ
CO-PRODUCERS	ANTHONY MICHAEL HALL
	KIRA DOMASCHUK
STORY BY	DAVID GOLDSMITH
TELEPLAY BY	MICHAEL PILLER
DIRECTED BY	ROBERT LIEBERMAN

EPISODE #6 - "THE HOUSE" -- Production #1006

LOGLINE:

Johnny experiences disturbing visions in his home that lead him to discover the truth about his mother's death.

SYNOPSIS:

Johnny (Anthony Michael Hall) and Bruce (John L. Adams) are busy restoring a vintage Jeep when Johnny notices three neighborhood children spying on him with binoculars. Creeping over to the bushes where the kids are hiding, Johnny takes them by surprise and they dash off down the street. Later that day, Johnny is alone in his house looking over his mother's will when he hears the sound of footsteps and sees dark shadows moving up the stairs. Assuming that the neighborhood kids are toying with him again, Johnny goes upstairs, but finds nothing. Entering his mother Vera's (Anna Hagan) bathroom, he hears a strange gurgling sound and blood suddenly begins gushing from the tub drain, spilling onto the white tile floor. Rushing back into the bedroom to escape the river of blood, he is left horrified as the vision abruptly ends and the blood disappears. Badly shaken by what he's seen, Johnny tells Sarah (Nicole deBoer) he's concerned that the vision is indicating that something awful might have happened to his mother, even though he was told she died peacefully in her sleep.

Returning home that evening, Johnny hears the sound of a woman crying upstairs in the master bedroom. When he goes to investigate, the crying is suddenly interrupted by the crash of a breaking window downstairs. Rushing back down, he sees the neighborhood kids racing down the street. Johnny runs after them and catches up with a young girl named Lindsay Davis (Stephanie Wyder). Grabbing Lindsay's arm, he is suddenly struck by a vision of two naval officers standing in a doorway while Lindsay looks up at them. When the vision ends, Johnny, confused by what he's just seen, walks Lindsay home to tell her parents about the broken window. Aware of the stories surrounding Johnny's psychic powers, Lindsay's parents are distrustful and pull her away from him. As Johnny turns to exit, he notices a photo of Lindsay's brother, a naval flight officer, on the foyer table.

Approaching his house, Johnny sees the figure of a woman sitting in Vera's old room. Inside are two figures moving in the shadows. Catching a glimpse of their faces, he realizes they look just like Elvis Presley and Marilyn Monroe. Johnny's attention then turns to the sounds of a young boy singing upstairs. Entering the master bedroom, he sees a 31-year-old version of his mother Vera (Anita Adams) brushing the hair of a five-year-old version of himself (Patric Coulter). Awestruck at the sight, Johnny reaches out to touch the boy, but the mother and child abruptly vanish.

At Faith Heritage University, Johnny confronts Reverend Purdy (David Ogden Stiers) about the truth of his mother's death. As Purdy assures him that his mother died of a heart attack in her sleep, he touches Johnny which triggers a vision of Purdy in Vera's

bathroom, his hands covered in blood. Johnny leaves the university and heads straight to the sheriff's office to tell Walt (Chris Bruno) about his vision. Walt informs him that Art Paulson was the Sheriff on the scene at the time of his mother's death and that he must have concrete evidence of foul play in order to open up an investigation. Taking matters into his own hands, Johnny heads to the coroner's office where he admits to Dana Bright (Kristen Dalton) 'off the record' that he has reason to believe that the coroner's report on his mother's death was inaccurate. As the two search through the reports looking for clues, Dana gets a call on her cell phone and learns that a local navy flier has been reported missing in action. After Dana drops Johnny off at his house, she heads down the street to the Davis residence, where a military car is parked in the driveway. Meanwhile, Johnny notices Lindsay sitting on the porch of her house and approaches her. Looking up at him with tear-filled eyes, she asks Johnny if he can tell her if her brother is still alive. Touching her arm, Johnny is suddenly seized by a vision of Lindsay's brother (Wes Wain) piloting a plane in Afghanistan that is out of control and heading straight for the ground. Horrified by the vision, Johnny cannot bring himself to tell Lindsay what he's just seen.

Johnny and Bruce are outside Johnny's house later that day when Johnny hears music coming from inside. When the two enter the house, Johnny is transported back to the 1960's in a vision of a costume party taking place in the parlor. Scanning the room, he gets a closer look at the Marilyn Monroe and Elvis Presley characters he had seen the previous day and realizes they are actually his mother and father. He then notices a young Purdy dressed as Zorro (Jodie Graham) staring at Johnny's young father Herbert (Noah Beggs) as Herbert announces that he and his wife Vera (Anita Adams), are expecting a baby. Witnessing the heartsick look on Purdy's face following the news, Johnny becomes increasingly suspicious of Purdy's involvement with his mother. Suddenly, Johnny gets a call from Walt, ending his vision. Walt tells him that he tracked down Sheriff Paulson who has verified that the housekeeper found Vera in bed just like it was stated in the coroner's report, but it was Reverend Purdy who called the police, not the housekeeper.

Later that day, Johnny tells Purdy about his vision of him with blood all over his hands. Cutting to the chase, Johnny asks Purdy directly if he killed Vera. Purdy vehemently denies the accusation. But when Johnny grabs his arm, he is struck by a vision of Purdy with the same bloodied hands, and the housekeeper Mrs. Runyon (Wendy Morrow Donaldson), kneeling by the bathtub which holds Vera's lifeless body. On the side of the tub lies a bloody razor blade. With tears in his eyes, Purdy moves to the phone and calls for a hearse to take Vera to the mortuary for immediate cremation. Turning back to Mrs. Runyon, he orders her to bandage Vera's wrists, put her in bed and promise that she will never tell anyone what has happened. Johnny's vision ends and he looks to Purdy in confusion. Revealing that Vera lost all will to live while Johnny languished in his coma, the Reverend explains he chose to protect Vera's name and legacy by covering up her suicide.

That evening, Lindsay comes to Johnny and informs him that her brother was killed instantly when his plane crashed in the mountains. Comforting her, Johnny puts his arm

EPISODE #7 - “UNREASONABLE DOUBT” -- Production #1007

LOGLINE:

Johnny (Anthony Michael Hall) is called to serve on a jury and uses his powers to uncover the real facts in the case.

SYNOPSIS:

When Johnny (Anthony Michael Hall) receives a jury summons in the mail, he is immediately struck by a vision of the members of a jury individually declaring a “guilty” verdict. As the vision ends, Johnny is left with the sight of the jury, expectantly awaiting his vote.

Arriving at the courthouse, Johnny moves through the crowded lobby and accidentally bumps into the wheelchair of fellow juror, Vic Goodman (Jim Byrnes), sending him into a vision of a younger-looking Vic facing an even younger male prisoner across a glass partition. As the trial gets underway, the prosecutor (Dion Johnstone) immediately recognizes Johnny and reveals that Johnny claims to have psychic abilities. After a quick sidebar, however, the Judge (Alex Diakun) rules Johnny fit to serve. The first witness to testify is a young woman named Emily (Kirsten Williamson), who states she heard gunshots as she ran out of a local convenience store. Following her testimony, a security videotape shows a gang of teens, including the defendant, a 17-year-old African-American named Carl Winters (Dexter Bell), harassing the female witness as the store clerk (Manoj Sood) tries to stop them. The prosecutor insists that a gun is clearly visible in Carl Winters’ belt and that he was the only one in the store who could have shot and killed the clerk. The defense attorney (Geoff Adams), however, maintains that his client didn’t fire any shots, and what the witness heard were glass bottles crashing to the floor.

In the jury room, Johnny takes a seat at the long conference table with the eleven other jurors, who are referred to descriptively as Martha (Wanda Cannon), Feather (Julia Arkos), Agatha Christie (Esme Lambert), Night School (Dean Marshall), Pinky (Eric Keenleyside), Brassy (Patricia Mayen Salazar), Leading Citizen (Blu Mankuma), Sports Nut (Tom Scholte), Goth Guy (Kett Turton), Vic Goodman, and Fan Man (Adrien Dorval). After electing Martha the foreman, each juror begins by stating his or her initial vote. As each declares the defendant “guilty,” Johnny realizes he is seeing exactly what unfolded in his earlier vision. Reaching over to the table with tagged evidence items, Johnny picks up the defendant’s key chain, and is sent into a vision of the future in which Carl Winters is being stabbed in the back by a fellow prison inmate. As the vision ends, Johnny announces his vote is “not guilty.”

When the jurors go into an uproar over Johnny’s decision, he insists they must examine the evidence more carefully before returning a verdict that could cost the defendant his life. Picking up an the affidavit of a 75-year-old male witness, Johnny is struck by a vision of himself as the elderly man in the parking lot of the convenience store. He watches as Carl Winters and two other boys (Doron Bell, Jonathan Ndukwe) arrive in a

convertible, booming with rap music, and enter the store. Suddenly, Johnny/Elderly Man notices a third vehicle in the corner of the lot, even though the testimony of both witnesses stated there were only two. As the vision ends, Johnny explains what he saw. Agatha Christie carefully thumbs through the affidavit to find that Johnny is correct. But Leading Citizen, who totally rejects the notion of Johnny's psychic visions, tauntingly places the gun from the evidence table in front of him, demanding he tell the jury the identity of the killer. When Johnny picks up the gun, he is instantly transformed into the anonymous gunman ordering the store clerk to open the register. When the vision ends, Johnny is unable to determine who the killer is, but tells the jurors there is no doubt the gun in hand was used as the murder weapon. He also professes that the videotape shows the defendant with "a" gun in his belt, and that there's no hard evidence to prove Winters was the one who fired the murder weapon. Another vote is called but before anyone can say a word, Johnny interrupts when he notices Vic Goodman with a curious look on his face. Flashing back to his earlier vision of Vic at the prison, Johnny realizes Vic was visiting his own brother, and after asking Vic to consider that his brother may actually be innocent, Vic changes his vote.

As the late-night deliberations continue, the Judge arrives for an update on the jury's status. Apprised of the difficulty the rest of the jurors are having with Johnny, he reminds the group that the case must be decided strictly on its own merits. As the Judge leaves, Johnny moves over to the evidence table to pick up a baggie that contains two bullets. Removing one, he is sent into a vision dressed as the store clerk. As he watches the gang of teens harass the female witness, he sees Winters slip two bottles of beer under his jacket. Johnny/Clerk yells to Winters to put the bottles down, and as they crash to the floor, Johnny/Clerk notices a shadow shifting slightly at the back of an aisle. Johnny is frustrated as the vision ends, and wanting to see more, he picks up the gun with his other hand and is back in the vision, this time dressed as the shooter. He sees the same sequence of events as before but this time notices that Winters' convertible is already leaving the parking lot when the clerk is shot. Johnny now realizes he must find real evidence to back up his visions and prove to the rest of the jury that the defendant is innocent. He asks to see the security videotape one more time and as the group reviews it again, Sports Nut points out the gun in Winters' waistband. Not satisfied with what he sees, Johnny asks to rewind the tape, and in the replay, Goth Guy suddenly becomes aware of a security mirror in the back corner of the store that reveals a blurry figure.

More time has passed throughout the evening and another vote is taking place. The outcome is now 10 "not guilty" and two "guilty" votes, the latter cast by Leading Citizen and Feather. Leading Citizen, who has been the most adamant about his vote, insists the evidence proves the defendant's guilt, but the rest of the jurors now agree that the sudden appearance of another suspect has given them reasonable doubt.

Feather, after diligently looking over the affidavit of the female witness, contends that she heard gunshots before the boys left the store. When Johnny picks up the affidavit, he is struck by a vision of himself as the female witness. He/Female Witness rushes out of the store and is getting into a car, when he/she hears a muffled "popping" sound coming from inside. Turning around, Johnny/Female Witness sees Winters and the two teens and

EPISODE #8 - "THE SIEGE" -- Production #1008

LOGLINE:

Johnny (Anthony Michael Hall) attempts to manipulate the events during a hostage situation in a bank but each time he makes a move, the ending changes for the worse.

SYNOPSIS:

Johnny watches Little Johnny Jr. (Spencer Achtymichuk) outside the Cleaves Mills bank while Sarah (Nicole deBoer) takes care of some business inside. Sarah is busy chatting with bank teller Karen Hayes (Enid-Raye Adams) when local electrical contractor Conrad Hurley (Stephen E. Miller) arrives and tells Henry Spahn (Fred Keating), the vice president and general manager, that he must speak with him immediately. When Henry, who is busy helping elderly customers Mr. and Mrs. Stratton (Walter Marsh, Betty Phillips), tells Conrad to wait, Conrad becomes enraged, pulls out a 12-gauge shotgun from his toolbox and orders everyone in the bank to put their hands on their heads. Meanwhile, Dana (Kristen Dalton) approaches Johnny and Little Johnny outside the bank. As she hands Johnny a quarter to put in the toy racecar Little Johnny is riding, Johnny is struck by a vision of the future. It's nighttime and Johnny sees police cars, ambulances, broken windows and body bags being carried out of the bank. As his vision ends, he tells Dana to contact Walt immediately as something terrible is going to happen.

Back inside the bank, as tellers Karen and Tom (Dayna Van Buskirk) empty their drawers, Conrad realizes he forgot to lock the front door when it swings open and Johnny enters. Conrad orders him to join the others and Johnny takes a seat next to Sarah. As she touches his hand and their fingers intertwine, Johnny gets a flash of Sarah being shot in the chest when a struggle for the gun breaks out between Conrad and the security guard Rudy (Michael P. Northey). When the vision ends, Johnny quickly distracts Conrad in order to change the outcome he's just seen and manages to avert the deadly confrontation. Once Conrad has all the bank's goods in hand and is ready to leave, he instructs the group to stay put and count to a thousand – except for Sarah, who he wants to take with him as a hostage. When Johnny insists Conrad take him instead, Conrad pokes him with the barrel of the gun, sending Johnny into a vision of Henry taking a fatal shot as bullets begin to fly. As the vision ends and he sees Henry tell Conrad he'll go with him, Johnny knows he must act immediately and informs Conrad that the Sheriff's outside. When Johnny then reveals that he was able to call the police ahead of time because he knew what was going to happen, Conrad is shocked, realizing that Johnny is the "guy who can see things."

Later in the day, as Johnny helps the elderly Mrs. Stratton out of her chair, he is struck by a vision of Mr. Stratton kneeling over his unconscious wife. Johnny warns Conrad they're going to need emergency personnel because Mrs. Stratton is about to have a heart attack or stroke. Minutes later, cries of help can be heard coming from Mr. Stratton. As Johnny begs Conrad to let Mrs. Stratton out to get help, the phone rings and it's Walt

(Chris Bruno) on the line. Conrad allows Johnny to talk to Walt to inform him that Mrs. Stratton will be released, but no one can come inside. As Johnny moves towards the door with Mr. Stratton and his wife, Conrad grabs his arm and tells him he must come right back and bring a TV set. Conrad's touch sends Johnny into a vision of wounded and dead hostages in a smoke-filled bank. Outside, Johnny gives Walt the details of the situation and Walt is very reluctant to let Johnny go back in until Johnny reveals a vision he had of himself in a body bag. Insisting that Walt must trust him, Johnny goes back inside with the TV.

As the group watches the news coverage, Conrad realizes Sarah is the Sheriff's wife and tells her he is going to use her as his ticket to freedom. Sarah is forced to relay Conrad's demands to the police, which include a helicopter with enough fuel to fly to Jamaica and his insistence on keeping Sarah as a hostage. Shaking with fear, Sarah is comforted by Johnny who assures her he won't let anything bad happen. The phone starts to ring and it's Conrad's estranged wife Arleta (Deanne Henry) on the line. Arleta tries to talk Conrad into surrendering, but he becomes increasingly upset by her comments and hangs up the phone. As Johnny continues to watch TV, he turns the sound knob and is sent into a vision in which he sees a newscaster reporting that a police team intervention has gone terribly wrong and has resulted in numerous casualties. When the vision ends, Johnny warns Conrad that the police team is under the floor planning an attack and not to answer the next call since it's their signal to fire. Conrad, who has gradually come to trust Johnny, uses Sarah as a shield to stop the tactical team's attack. The team is very confused when they realize Conrad somehow knew their plan, but Walt is sure it was Johnny who revealed the outcome to Conrad.

Johnny continues to try to convince Conrad nothing good will come out of this situation if he continues to hold the hostages. Eventually, he talks Conrad into freeing four of the hostages. Conrad is still adamant about keeping Sarah, believing she's his only protection, but after more convincing, Conrad agrees to let Sarah out provided that Johnny stays with him to the end. As Sarah hugs Johnny goodbye, Johnny is struck with another vision of himself in a body bag. Johnny knows the game's not over yet and he must continue to act to change the events of the future. With his own life hanging in the balance, Johnny continues to reason with Conrad, convincing him he really wants to help. Johnny ultimately reassures Conrad that although he's destined to go to prison, Johnny will be there for him when he gets out, even if no one else is. With this, Conrad surrenders to the police and exits the bank with his hands on his head. A relieved and exhausted Johnny follows behind, and is complimented by Walt for his patience and great work. As Johnny leaves the scene, he watches longingly as Sarah heads home with Walt.

CAST:

JOHNNY.....ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE deBOER
 WALT BANNERMANCHRIS BRUNO
 BRUCE LEWIS JOHN L. ADAMS
 GENE PURDY DAVID OGDEN STIERS
 DANA BRIGHT KRISTEN DALTON

JOHNNY BANNERMAN JR..... SPENCER ACHTYMICHUK
 DEPUTY ROSCOEBILL MONDY
 CONRAD HURLEYSTEPHEN E. MILLER
 KAREN HAYES ENID-RAYE ADAMS
 TOM KELLY..... DAYNA VAN BUSKIRK
 MELANIE ROMANO..... NAOMI SНИЕCKUS
 HENRY SPAHN.....FRED KEATING
 MR. STRATTONWALTER MARSH
 MRS. STRATTONBETTY PHILLIPS
 RUDY YOUNG..... MICHAEL P. NORTHEY
 HARLAN CASEY MITCHELL KOSTERMAN
 ARLETA HURLEY..... DEANNE HENRY

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
 LLOYD SEGAN
 ROBERT LIEBERMAN
 PRODUCERS..... SHAWN PILLER
 ROBERT PETROVICZ
 CO-PRODUCERSANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 MICHAEL TAYLOR
 WRITTEN BYPHILIP DeGUERE JR.
 DIRECTED BY MICHAEL SHAPIRO

EPISODE #9 - "ENEMY MIND" - Production #1009

LOGLINE:

While trying to rescue a runaway teen, Johnny (Anthony Michael Hall) is exposed to mind-altering drugs, which have a uniquely adverse effect on his brain.

SYNOPSIS:

Johnny sees a vision of a 16-year-old runaway named Jill Deer (Julie Patzwald) at a desolate warehouse in Portland and immediately goes in search of her. Moving through the old warehouse, Johnny, Walt (Chris Bruno) and Officer Kohlan (Karen Holness) suddenly detect an unusual ammonia smell that leads them to Jill and four other teens, including Jill's boyfriend Scott (Jesse Moss) and good friend Tammy (Sarah Lind), working secretly around a lab table. As Walt and Officer Kohlan move in on the group, Scott knocks over the table to block Kohlan's approach, sending various containers of liquid spilling to the floor. Walt and Kohlan take off after the fleeing teens, but Johnny is paralyzed when he is caught in a cloud of fumes and he passes out.

At Bangor Hospital, Dr. Tran (Rick Tae) informs Johnny that what he inhaled was a large dose of "Special K," the street name for the drug ketamine, a common pet tranquilizer. Aware of the dangers of the mind-altering drug, Dr. Tran tells Johnny he's deeply concerned about how it might affect his "dead zone." Johnny, however, determined to find the missing girl, dismisses the warnings and leaves the hospital. At Jill's mother's house, where Johnny has gone in search of anything that may give him a clue about Jill's whereabouts, he picks up a photograph of Jill dressed as a six-year-old Tinker Bell (Talia Ranger) at a Halloween party and is struck by a vision. He sees the young Jill being chased by a boy in the woods.

Heading over to the Sheriff's station, Johnny sits in as Walt questions Jill's friend Tammy. When she refuses to give up any information, Johnny grabs her wrist, sending him into another vision of the six-year-old Jill, who is in an alley looking at a dumpster where two legs of a body can be seen. Suddenly, a large hand with a cougar tattoo grabs her from behind, and the vision ends. Later that day, Johnny admits to Bruce (John L. Adams) that his visions have been a little "off," and he doesn't understand why he continues to see Jill as a young girl. Bruce's concern heightens, especially when Johnny insists he must go back to Portland in search of Jill. Bruce decides to go with Johnny and is just about to call the hospital to arrange for someone to cover his patients when Johnny is struck by a vision of Bruce conspiring to get him back to the hospital against his will. But when Bruce makes the actual call, Johnny realizes that his vision was totally inaccurate.

At the Portland warehouse, a rave is in full swing when suddenly Jill's boyfriend Scott is grabbed by a hand with the same cougar tattoo from Johnny's vision and pushed to the wall. Scott is now face to face with Malcolm (Mark Hildreth), a tough-talking bully, who demands that Scott come up with the \$10,000 he says he is owed by the next day, or

Scott's life will be in danger. Noticing the concerned look on Jill's face as she watches the confrontation, Johnny reaches out and grabs her arm, sending him into another vision. He sees himself with the six-year-old Jill in the woods surrounded by trees, which have morphed into sulfurous flames in which the rave kids are writhing. Bruce watches as Johnny, reacting in terror to his vision, chases after Jill who has managed to escape out the door.

Outside the warehouse, a defiant Johnny grabs the car keys from Bruce and shoves him into nearby garbage cans. As Bruce struggles to get up, he watches as Johnny takes off in the car after Jill. Johnny is busy forcing himself to focus on his driving when his cell phone rings and it's Sarah (Nicole deBoer) on the line. After getting a concerned call from Bruce telling her what has happened, Sarah questions Johnny about what he is doing and where he is going. Johnny instantly gets a paranoid vision of Sarah and Walt tracing the call, and believing they are conspiring against him, throws his cell phone out of the window. Arriving at the warehouse where they first discovered the teens, Johnny picks a dime up from the floor and is struck by a vision of the six-year-old Jill panhandling near a local diner. Heading straight for the diner, Johnny pulls up to see the teenage version of Jill soliciting spare change. Johnny offers to buy her breakfast and the very hungry Jill reluctantly agrees.

Back across town at the dumpster in Johnny's vision, a fight between Malcolm and Scott turns deadly. When Scott tells Malcolm that Jill is holding the money and she's across town at Rosie's Diner, Malcolm, enraged by the news, stabs Scott in the stomach and kills him. Meanwhile at Rosie's Diner, Johnny is suddenly thrown into a vision when he touches the check from the waitress. In his vision, Johnny sees Malcolm stab Scott, leave his lifeless body sprawled at the foot of the dumpster, and head to Rosie's Diner. As Malcolm walks into the diner, Johnny can see the distinctive cougar tattoo on his hand. The vision ends and Johnny informs Jill they must leave immediately. Minutes later, Sarah, Walt, and Bruce show up at the diner to find that Johnny has just left. As Johnny and Jill move down the street, Johnny describes his vision of Scott's murder and Jill takes off running. Johnny's visions escalate and he becomes more and more disoriented. Eventually he finds Jill at the dumpster kneeling over Scott's body. As the two stand in the alley, they suddenly see Malcolm driving a large pick-up headed straight for them. As the truck speeds towards them, Jill pulls Johnny into a warehouse. Hiding inside, the two sit in silence as they see the silhouette of Malcolm's head move towards them but then disappear into the darkness. Johnny is almost paralyzed in fear by the visions he now sees of himself and Jill in an impenetrable forest.

Tracking Johnny and Jill, Walt, Bruce and Sarah finally discover Scott's body. Inside the warehouse, Jill tries to comfort the terrified Johnny, who doesn't understand what's going on in his own head and still believes the two of them are trapped in the woods, with a cougar coming towards them. Just as Jill is telling Johnny she is going to help him get through this experience, a hand with a cougar tattoo shoots out of the darkness and drags her away. Now alone with his hallucinations, Johnny desperately tries to find Jill. Suddenly, there is a lightning storm and the trees in his vision catch fire. The flames seem to be reaching out and grabbing him and as he yells in agony, Sarah, Bruce, Walt,

{Please note: full synopses will be added for each episode as they become available.}

EPISODE #10 - “HERE THERE BE MONSTERS” - Production #1010

Logline: After leaving a medical conference, Johnny stops off in a town that has been devastated by the murder of a star high school girl. The town folk cannot believe the murderer is one of their own and seize upon the idea that the stranger is the killer. Johnny is held on an ancient witchcraft charge dug up by a local lawyer as the citizens work themselves up into a frenzy and mob rule takes over.

EPISODE #11 - “DINNER WITH DANA” - Production #1011

Logline: When Johnny and Dana try to have a “pretend date” for a newspaper story she’s writing, other characters from Johnny’s life keep intruding in the form of “psychic projections,” with comic results. But when the date turns serious, and Johnny and Dana land in bed, Johnny’s visions turn serious as well: he sees Dana dying.

EPISODE #12 - “SHAMAN” - Production #1012

Logline: This is a story about unique forms of communication. Johnny's visions reach across time and space to meet a psychic Indian shaman who lived a millennium ago -- and they can only communicate through their respective visions.

EPISODE #13 - “DESTINY” (Season Finale) - Production #1013

Logline: A vision helps Johnny save a group of kids from dying in a tragic accident on the eve of their high school graduation. The incident brings Johnny unwanted national media attention as well as the attention of an ambitious young candidate for Congress.