

THE DEAD ZONE

WRITER'S GUIDE 2004

Season 3

Created for Television
by
Michael Piller & Shawn Piller

Based on characters from
the Stephen King novel

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INTRODUCTION

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

1. Watch the pilot.
2. Read the book by Stephen King.
3. Watch the episode "Destiny", our first season cliffhanger.
4. Watch Frank Capra's *Meet John Doe*.
5. Watch Martin Scorsese's *The Last Temptation of Christ*.

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.)

-- In his visions, Johnny only sees reality - what actually happened, what actually will happen (if he doesn't act). He does not see perceptions, delusions, hallucinations, etc.

-- 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.

-- Only Johnny can change the future.

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 pilot, 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. Johnny has seen that somehow Stillson and Purdy (and perhaps even Johnny himself) are linked to a vision of future world destruction.

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 of 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).

And by the end of the next cycle, I see Purdy turning on Johnny for reason TBD (perhaps Stillson forces him, perhaps control of Vera's estate is involved, too early to say) and destroying the image he has carefully created... in Meet John Doe, the villain turns on Gary Cooper when he tries to destroy the image to reveal the fascist intentions of the politicians – that actually may work well with Stillson... but it really depends on how the Stillson story evolves during the cycle...

So, in a sense, I see the theme to the next cycle as: the RISE AND FALL...

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.

(And how you may ask can he engage in stories of such small potatoes when the future of the world is at stake? It is not difficult to envision a life lesson that makes Johnny understand that there are clues to solving the puzzle of life ending on earth in any and everything he does. Plus any hero on a quest (i.e., to find the Holy Grail) stops along the way to help folks and kill dragons.)

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.

For example, "Minority Report" poses an interesting moral, ethical question that we might explore from a different point of view on this series – although it might be a little soon after the film. What if Johnny touches someone and sees they are going to commit a crime. Innocent person. Hasn't done anything wrong. What does Johnny do about that? Stalk him? (That's a question we'll also face with Stillson.)

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. I believe that would alienate our female audience. 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. The central plot is about as close to “Touched By An Angel” as we got this year and it came early when USA was asking for that sort of thing. 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 her 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 #1001 - "WHEEL OF FORTUNE" (Pilot)

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 #1002 - “WHAT IT SEEMS”

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 #1003 - "QUALITY OF LIFE"

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

suddenly notices Vera staring at him from the stands. He calls a time-out and pulls Todd out of the game, ignoring protests from both Todd and the crowd. The Princeton coach, who has come to watch Todd, shakes his head while an enraged Mr. Paley screams at Johnny from his seat. When the opposing team wins in the last seconds, the incensed crowd bombards Johnny with cups and programs. Exiting the arena, he is approached by Pelson, who informs him that the school board is holding an emergency session to discuss his fate. Johnny, however, decides to save them the trouble and resigns.

As an angered and frustrated Todd rides home with his parents, he suddenly falls unconscious. Johnny and Bruce arrive at the hospital the next morning and stand outside Todd's room while the doctor explains his condition to his parents. It seems he suffered a moderate cardiac arrhythmia, which had the potential to be fatal had it struck while he was playing hockey. After the doctor leaves, Johnny and Bruce enter the room and Johnny receives a heartfelt thank you from Mr. Paley. When Todd awakens, Johnny is shocked to hear Mrs. Paley recite Vera's words, "Thank the Lord. His work is great upon the earth." Walt meets Johnny and Bruce at the hospital entrance to escort them through the crowd of reporters stationed outside. As Johnny looks at the mob of press, he realizes that they are the same people who had surrounded him in his dream. Johnny is flooded with visions as he touches people moving through the crowd, but the one that stands out above the rest is a vision of Dana and him making love.

CAST:

JOHNNY SMITH.....ANTHONY MICHAEL HALL
 SARAH BANNERMAN.....NICOLE DEBOER
 WALT BANNERMAN.....CHRIS BRUNO
 BRUCE LEWIS.....JOHN L. ADAMS
 REVEREND GENE PURDY.....DAVID OGDEN STIERS
 DANA BRIGHT.....KRISTEN DALTON
 LITTLE JOHNNY BANNERMAN, JR.....DOMINIC LOUIS
 VERA SMITH.....ANNA HAGAN
 PRINCIPAL PELSON.....ALVIN SANDERS
 COACH FOLEY.....MICHAEL PUTTONEN
 DOC COOPER.....KEN CAMROUX-TAYLOR
 TODD PALEY.....CHRIS MASTERSON

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
 LLOYD SEGAN
 ROBERT LIEBERMAN
 PRODUCERS.....SHAWN PILLER
 ROBERT PETROVICZ
 CO-PRODUCERS.....ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 STORY BY.....MICHAEL PILLER & SHAWN PILLER

TELEPLAY BYMICHAEL PILLER
 DIRECTED BYJOHN LAFIA

EPISODE #1004 - "ENIGMA"

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.

When Johnny and Arthur arrive at the infamous street clock in Manhattan, Abigail is already there. Johnny watches as Arthur and Abigail shake hands with each other before embracing in a heartfelt hug. Johnny leaves the two alone and returns to Central Park. As he sits down on the same bench as before, he is struck with a vision of Tommy sitting on the bench, feeding the birds. He looks at the elderly man next to him and suddenly realizes it's Tommy. Johnny surprises the old man by telling him he knows him through a mutual friend.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
CHANDRA	SARAH DEAKINS
BILL MACVANE	CHRIS L. GIBSON
ARTHUR 2002	GEORGE MURDOCK
ARTIE 1945	BOYAN VUKELIC
ABIGAIL 2002	SHEILA MOORE
ABBY 1945	ELIZABETH BENNETT
ROSE 2002	SHELIA PATERSON
ROSIE 1945	ALISEN DOWN
TOMMY 2002	ALVIE N. LEEPER
ABIGAIL'S GRANDDAUGHTER	ELIZABETH BENNETT

PRODUCTION:

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
	ROBERT LIEBERMAN
PRODUCERS	SHAWN PILLER
	ROBERT PETROVICZ
CO-PRODUCERS	ANTHONY MICHAEL HALL
WRITTEN BY	JOE MENOSKY
DIRECTED BY	MICHAEL ROBINSON

EPISODE #1005 - "NETHERWORLD"

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 #1006 - "THE HOUSE"

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 around her and gets a sudden vision of Mrs. Davis staring out the second story window of her house. Johnny immediately takes Lindsay home and seeks out her mother. In the master bedroom, Johnny's eyes connect with Mrs. Davis' and he sees a vision of her with a handful of sleeping pills. Realizing what she is contemplating, Johnny reaches out to her to avert a second family tragedy.

CAST:

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

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 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 drive off, rap music blasting. The vision ends, and Johnny now realizes the loud music from the convertible actually covered up the sound of the real gunshots, and what the Female Witness really heard were the crashing beer bottles.

Feather changes her vote, enraging Leading Citizen even more. As a confrontation breaks out between Johnny and Leading Citizen, Johnny is struck by a vision of a gang member shooting and killing Leading Citizen's young son. He realizes this is why Leading Citizen has been so emotional about the case and when Johnny brings this to light, Leading Citizen agrees, confessing he has brought his own bias to the deliberations. He changes his vote to "not guilty" and the jury reaches a unanimous verdict.

CAST:

JOHNNY SMITH.....ANTHONY MICHAEL HALL

SARAH BANNERMAN NICOLE deBOER
 WALT BANNERMAN CHRIS BRUNO
 BRUCE LEWIS JOHN L. ADAMS
 GENE PURDY DAVID OGDEN STIERS
 DANA BRIGHT KRISTEN DALTON
 JOHNNY BANNERMAN JR..... SPENCER ACHTYMICHUK
 MARTHA WANDA CANNON
 LEADING CITIZEN BLU MANKUMA
 FEATHER..... JULIA ARKOS
 VIC GOODMAN..... JIM BYRNES
 AGATHA CHRISTIE..... ESME LAMBERT
 FAN MAN ADRIEN DORVAL
 GOTH GUY KETT TURTON
 PINKY ERIC KEENLEYSIDE
 BRASSY PATRICIA MAYEN SALAZAR
 NIGHT SCHOOL DEAN MARSHALL
 SPORTS NUT..... TOM SCHOLTE
 JUDGE..... ALEX DIAKUN
 CARL WINTERS DEXTER BELL

PRODUCTION:

EXECUTIVE PRODUCERS..... MICHAEL PILLER
 LLOYD SEGAN
 ROBERT LIEBERMAN
 PRODUCERS SHAWN PILLER
 ROBERT PETROVICZ

CO-PRODUCERS ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 MICHAEL TAYLOR
 WRITTEN BY MICHAEL TAYLOR
 DIRECTED BY..... ROB LIEBERMAN

EPISODE #1008 - "THE SIEGE"

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 BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
DANA BRIGHT	KRISTEN DALTON
JOHNNY BANNERMAN JR.....	SPENCER ACHTYMICHUK
DEPUTY ROSCOE	BILL MONDY
CONRAD HURLEY	STEPHEN E. MILLER
KAREN HAYES	ENID-RAYE ADAMS
TOM KELLY	DAYNA VAN BUSKIRK
MELANIE ROMANO.....	NAOMI SНИЕCKUS
HENRY SPAHN.....	FRED KEATING
MR. STRATTON	WALTER MARSH
MRS. STRATTON	BETTY 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 #1009 - “ENEMY MIND”

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, and Officer Kohlan hear his cries. Jill also reacts to Johnny's shouts and breaks loose from Malcolm's hold. Suddenly, Johnny hears the cougar, which is actually Malcolm, growl behind him. As Johnny turns around, Malcolm drags him to the ground and the two begin to fight. Finally, Johnny gets to his feet and hits Malcolm on the side of his head with his cane, sending him to the ground in a lifeless heap. As Sarah, Walt, Bruce, and Kohlan race forward, Johnny apologizes for taking the car and informs them he is ready to go back to the hospital. At the hospital, Johnny is still recovering when he gets a visit from Jill, who informs him she has worked things out at home.

CAST:

JOHNNY.....	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
DR. TRAN	RICK TAE
SCOTT	JESSE MOSS
TAMMY MOE	SARAH LIND
JILL DERR	JULIE PATZWALD
JILL DERR – AGE 6	TALIA RANGER
MRS. DERR	CATHERINE BARROLL
OFFICER KOHLAN	KAREN HOLNESS
MALCOLM	MARK HILDRETH

PRODUCTION:

EXECUTIVE PRODUCERS.....	MICHAEL PILLER
	LLOYD SEGAN
	ROBERT LIEBERMAN

PRODUCERS SHAWN PILLER
 ROBERT PETROVICZ
 CO-PRODUCERS ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 MICHAEL TAYLOR
 STORY BY JAVIER GRILLO MARXAUCH AND DAVID BENZ
 TELEPLAY BY DAVID BENZ
 DIRECTED BY JON CASSAR

EPISODE #1010 - “HERE THERE BE MONSTERS”

LOGLINE:

Johnny's (Anthony Michael Hall) life is threatened when he's charged with witchcraft in a small New England town.

SYNOPSIS:

Johnny (Anthony Michael Hall) and Bruce (John L. Adams) are driving through the small New England town of Hobbs Landing when they decide to stop for a bite to eat at the local diner. As they enter, they realize that all the customers inside are staring at them. Johnny and Bruce sit down and as Johnny takes a sip of his water, he is struck with a disturbing vision of himself standing among an angry mob of people screaming at him. He then sees himself tied to a tree while his body is set ablaze. Confused by his vision, Johnny tells Bruce they must leave immediately. Walking out to the car, they see a uniformed officer, Deputy Nancy Simmons (Kathryn Kirkpatrick) taking down their license plate number. Johnny sees the locals from the diner step outside to watch as Deputy Simmons asks them for identification. She explains to Johnny and Bruce that a mother and her 8-year-old daughter were killed the night before, and the second daughter is still missing. Unaware of Johnny's apprehensions, Bruce mentions that Johnny has used his psychic powers to assist in these sorts of cases before. Wanting to hear more, Deputy Simmons asks the two to step inside the sheriff's station to continue their conversation.

Inside the station, Bruce reveals that Johnny helped find a serial killer in Penobscot County. The Deputy tells Johnny she would like him to look over some of the evidence from the case and, stepping into the outer office, is joined by Sheriff James Danforth (Tim Henry). She begins searching the Internet and finds a newspaper story on Johnny and the serial murderer Bruce alluded to earlier. As she reviews the article, she tells the sheriff she believes Johnny was involved in the Penobscot murders and that he led the Bangor sheriff to arrest someone else to cover his own tracks. She also states that with their crime scene being linked by ritual satanic elements and Johnny claiming to have supernatural powers, there has got to be a connection. Deputy Simmons goes back into the room and presents Johnny with the evidence from the previous night's murders. As he goes through a few of the items including a muddy sneaker, a hacksaw, and a Ken

doll, he sees different visions of a young girl running through a forest, branches of a tree being arranged in the shape of a pentagram, and the face of Tom Reed (Patrick Keating), the father of the murdered girl. Picking up a dagger, Johnny begins whispering to himself fragmented sentences of some strange language. When he comes out of the vision, Johnny tells the astounded officers that the murder was a ritual sacrifice and the dagger was used as the murder weapon in one of the killings.

Later that day, Sheriff Danforth tells Doug Martin (Michael David Simms), the local prosecutor, that he would like to hold Johnny for a while to try to tie him to the evidence. Martin searches for a charge and comes up with an antiquated local ordinance, given Johnny's psychic abilities, he believes will stick. Johnny is later shocked when Danforth places him under arrest for practicing witchcraft.

In the interrogation office, Johnny meets with Gabriel Barnes (Benjamin Ratner), the public defender, to discuss his case. Gabriel explains that Johnny needs to go before the judge in order to set bail. When Gabriel asks Johnny if he is in fact a witch, Johnny explains that he does see things that no one else can, but he is by no means considered a witch. At the courthouse, Doug Martin asks the judge, Donald Wilson (Tom Butler), to hold Johnny pending trial. Wilson is very reluctant, but eventually agrees. The trial begins with Martin explaining to the court that witchcraft is defined as "the practice and belief in supernatural abilities, including the divination of future and past events." He proceeds by recognizing that according to newspaper reports from Bangor, Maine, this is exactly what Johnny does. Bruce is then called to the stand and as he is questioned, Dana Bright (Kristen Dalton) quietly enters the courtroom. The Judge calls for a recess and in the break, Johnny tells Bruce that in order to be safe, he wants Bruce to leave town immediately. Johnny also tells Dana how he saw the father of the murdered girl in a vision and can't quite put his finger on how he's related to the murders. Minutes before the trial gets under way again, Johnny tells Gabriel he wants to take the stand in order to convince the people of the town that he is a human being and there is no reason to be afraid of him.

Later on the stand, Johnny tells the court he has always used his psychic abilities in positive ways to help people. Doug Martin then hands Johnny a hair clip of Cathy Reed (Jacqueline Bennett), the daughter who is still missing. As Johnny reaches out for the clip, he sees a vision of Cathy sitting at a table and hears boat sounds in the background. When the vision ends, Johnny tells the court Cathy is alive, sending the locals into an uproar as they demand he tell them where she is. The judge clears everyone out of the court and Johnny immediately finds Dana to tell her that Cathy is on a boat in the harbor.

Dana goes directly to Deputy Simmons and Sheriff Danforth to urge them to begin searching the harbor. Suddenly, a group of locals led by Eddie Wolcott (Scott Heindl) comes marching up, demanding to speak with Johnny. The mob enters the courtroom just as the judge is ruling that Johnny has broken no enforceable laws and that he has not appeared to use his powers to harm anyone. The mob swarms Johnny and drags him out of the courthouse. As hands grab him, he sees visions of gasoline being splashed on his face and someone near him cracking open an emergency flare, igniting it in a blazing fire.

The vision ends and as the crowd demands to know the whereabouts of Cathy, Johnny explains he must go to the crime scene. They proceed to the location and Johnny is surrounded by the mob as he stands next to the pentagram. Johnny can see Tom Reed looking on as if he knows something terrible is about to happen. Suddenly, Eddie

Wolcott throws Johnny to the ground, and as he does, Johnny is struck with a vision. He sees Mary Reed (Jane Sowerby), the deceased mother, kill her daughter, Susan Reed (Kristen Prout), in a sacrificial ritual while speaking the same strange language Johnny uttered in his earlier vision. He then sees a terrified Cathy kill her mother and the vision ends. Meanwhile, Dana is at the harbor with Sheriff Danforth when Cathy is found hiding inside a yacht, which Tom Reed takes care of when the owner is away. Back at the crime scene, a horrified Johnny sees another vision of Tom Reed ushering his sobbing daughter Cathy to the yacht and slamming the door behind them. Johnny tells Tom he knows he's been hiding Cathy ever since she killed her own mother, after her mother killed Susan. Outraged at Johnny's accusations, the mob grabs Johnny and fastens him to the tree, splashing gasoline in his face. Just as Eddie Wolcott lights the flare and the mob, including Deputy Simmons, is about to burn Johnny at the stake, Sheriff Danforth steps in, firing his shotgun to stop the frenzy. Dana walks Cathy into the clearing and Cathy explains to her father that she tried to stay quiet on the yacht, but the police burst in. With that, Johnny is set free.

CAST:

JOHNNY SMITH.....	ANTHONY MICHAEL HALL
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
DANA BRIGHT.....	KRISTEN DALTON
DEPUTY ROSCOE	BILL MONDY
MIKE KENNEDY	MICHAEL ST. JOHN SMITH
DEPUTY SIMMONS.....	KATHRYN KIRKPATRICK
SHERIFF DANFORTH	TIM HENRY
CATHY REED.....	JACQUELINE BENNETT
DOUG MARTIN.....	MICHAEL DAVID SIMMS
GABRIEL BARNES	BENJAMIN RATNER
EDDIE WOLCOTT	SCOTT HEINDL
TOM REED.....	PATRICK KEATING
JUDGE WILSON.....	TOM BUTLER
MARY REED.....	JANE SOWERBY
SUSAN REED	KRISTEN PROUT

PRODUCTION:

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
	ROBERT LIEBERMAN
PRODUCERS	SHAWN PILLER
	ROBERT PETROVICZ
CO-PRODUCERS.....	ANTHONY MICHAEL HALL
	KIRA DOMASCHUK

MICHAEL TAYLOR
 STORY BY DAVID BENULLO
 TELEPLAY BY DAVID BENULLO AND CRAIG SILVERSTEIN
 DIRECTED BY MICHAEL ROBISON

EPISODE #1011 - “DINNER WITH DANA”

LOGLINE:

Things heat up between Johnny (Anthony Michael Hall) and Dana (Kristen Dalton) during a “pretend” dinner date, which Dana plans to use as the basis for a cover story.

SYNOPSIS:

Dana Bright (Kristen Dalton) is getting dressed for a date when she suddenly realizes the music coming from her living room stereo has changed. Moving downstairs, she is temporarily blinded by the flash of a camera and is startled when she sees that the photographer is her ex-boyfriend Max Cassidy (Callum Keith Rennie). Dana is shocked that Max has entered her home with an old set of keys and she becomes increasingly nervous when he fails to take the hint that she wants him to leave. When he starts to grab her aggressively, she reaches for a kitchen knife and forces him out of the house. After collecting herself, she heads over to Johnny’s house for a “pretend” dinner date, which they have planned as the basis of a story Dana is writing on Johnny. Arriving to find Johnny preparing a wonderful meal, she hands him a bottle of wine she’s brought and as he touches it, he is struck by a vision of the two of them making passionate love in his bedroom.

As the evening progresses, other characters from Johnny’s life show up as psychic projections, intruding on his dinner with Dana. First, he gets dating advice from Bruce (John L. Adams). Then, he sees Sarah (Nicole deBoer), who pointedly reminds him that Dana is known to be promiscuous. Meanwhile, Dana realizes that Johnny’s having visions by the expression on his face and insists that he tell her everything he sees. As the two begin their first course, Johnny takes the corkscrew from Dana to open the wine and is struck by a vision of Dana and Purdy (David Ogden Stiers) having an intimate discussion about the “pretend” date. When the vision ends and Johnny tells Dana what he saw, Dana admits that she had a relationship with Purdy, but they’re now just good friends. Pulling out an old yearbook from her bag, Dana asks Johnny to tell her about his relationship with Sarah. When Johnny touches the yearbook, he is transported back to the past in a vision in which he and his beloved Sarah are at a carnival playfully discussing their future together. As he reveals what he’s seen, Dana studies him carefully, jealous of Sarah who obviously means so much to him. Touching Johnny’s wrist as he clears the table, Dana sends him into another vision in which every door in the room is slamming shut and the sound of a little girl crying to be let out is coming from behind each door. When the vision ends and the room returns to normal, Johnny is left confused.

Meanwhile, Max Cassidy is drinking at the local country western bar with a pretty young woman named Sandra (Leila Johnson). As the two get drunk, Max reveals he's upset about what happened with Dana. Back at Johnny's house, Dana invites Johnny to dance while they wait for their main course to come out of the oven. In the midst of a slow dance, Johnny sees visions of multiple Danas dancing with different men. As his attraction to Dana builds and is reciprocated, Johnny struggles to ignore these visions until he sees one of the men dancing with Dana, who is actually Max, slap her across the face. He reacts and Dana confides that Max, her ex-boyfriend, was abusive when they were together. Her admission draws them closer and when they move into a heartfelt kiss, Johnny is hit with another vision of the two of them making love. He breaks off the kiss and leads Dana upstairs to his bedroom.

Soon after falling into each other's arms, Johnny starts seeing visions of Sarah, Purdy, his mother Vera (Anna Hagan), Walt (Chris Bruno), and Dr. Tran (Rick Tae), one after the other. Frustrated by the intrusions, Johnny is finally able to put mind over matter and the "visitors" disappear one by one. Back at the country western bar, Max and Sandra are making out in the back alley. When Sandra asks one too many questions about the women who have dumped him, Max lashes out, beating her savagely. Meanwhile, as Johnny watches Dana sleep, he is struck by a vision of two blinding lights. Dana awakens and Johnny tells her what he saw. Suddenly, as before, every door in the room slams shut and the little girl is heard crying out for help. When the vision ends, the room returns to normal and Dana gets dressed to head back downstairs.

Later that same evening in the back alley of the bar, Walt watches as Sandra is taken away in an ambulance. He gives a description of the suspect and his car to the other sheriff's personnel at the scene. Across town, Max, now bloodied and scratched, parks his car near Dana's townhouse. Meanwhile, back at Johnny's house, Dana withdraws in the aftermath of their lovemaking and calls a cab to take her home. As she's leaving, Johnny gets another vision of the shutting doors. He finally asks Dana what it all means and she reveals that her father used to lock her up in her room to keep her out of trouble when he left the house. Dana pretends not to be bothered by her past, but Johnny senses the truth.

After Dana leaves, Johnny heads to the kitchen to clean up and when he touches Dana's dish, he again sees the bright lights, but this time the lights are followed by flashes of Dana being hit by Max's car in the middle of the road. When Dana arrives home and gets out of the cab, Max turns on his engine and hits the headlights. Turning, Dana shields her eyes as Max stomps on the gas. But before he can hit her, Walt's cruiser skids to a stop in front of him and he leaps out, pointing a gun at Max's head. Max is thrown into the squad car just as Johnny roars around the corner. Walt thanks Johnny for calling to alert him to the situation and Johnny comforts a shaken Dana as he escorts her inside.

CAST:

JOHNNY SMITH.....ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE deBOER

WALT BANNERMANCHRIS BRUNO
 BRUCE LEWIS JOHN L. ADAMS
 GENE PURDY DAVID OGDEN STIERS
 DANA BRIGHT KRISTEN DALTON
 VERA.....ANNA HAGAN
 DR. TRAN RICK TAE
 MAX CASSIDY CALLUM KEITH RENNIE
 SAUNDRALEILA JOHNSON

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
 LLOYD SEGAN
 ROBERT LIEBERMAN
 PRODUCERS SHAWN PILLER
 ROBERT PETROVICZ
 CO-PRODUCERS ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 MICHAEL TAYLOR
 WRITTEN BYMICHAEL TAYLOR
 DIRECTED BYJON CASSAR

EPISODE #1012 - "SHAMAN"

LOGLINE:

Johnny's (Anthony Michael Hall) visions reach across time when he joins forces with a psychic Native American shaman (Adam Beach) from centuries past to avert a major disaster.

SYNOPSIS:

Bruce (John L. Adams) and Johnny (Anthony Michael Hall) decide to drive to a rural part of Maine to work out in the mountainous terrain. Along the way, they stop at a local gas station to fill up and as Johnny approaches the elderly attendant, he can see the man's young grandson beside him awkwardly beating a toy drum. Johnny hands the old man a twenty-dollar bill and as their hands touch, he is suddenly struck by a vision. The sound of the toy drum becomes much deeper until it's overwhelmed by the sound of a tremendous roar. A brilliant light suddenly illuminates the scene and Johnny sees a fiery arrow streak through the sky before striking the side of the mountain in front of him. Following an incredible explosion, he sees the image of the old man wavering like a flame. Suddenly, the man vanishes and the vision is gone.

Johnny goes to see the astronomer (Michelle Harrison) at the local observatory to explain what he's seen in his vision and tells her that people are going to die unless she can identify the meteor and reveal exactly where it's going to hit. Highly skeptical, she reluctantly agrees to help if Johnny can provide more specific information about what he saw. As they shake hands goodbye, Johnny sees the woman vanish like a flickering flame, just like the old man. He leaves the observatory in search of the mountain, and is driving down a country highway when he is pulled over by a patrolman. As Johnny hands over his license and registration, he hears the same loud roar and the officer suddenly vanishes, ending the vision. Johnny tells him he is looking for one specific mountain and the officer directs him to a scenic turn-off down the road. Parking the car at the turn-off, Johnny follows his topographical map along a narrow brush-lined path towards the mountain he thinks was in his earlier vision. Suddenly, he hears the loud roar again, and is blinded by a bright light above. When the vision ends, Johnny is disoriented and loses his balance, which sends him tumbling down a steep incline into the vegetation below. As he catches his breath, he realizes his leg is bleeding badly. Crawling over to his cane in agony, Johnny sees a vision of Walt (Chris Bruno) and a search party discovering his dead body, frozen during the cold night. Terrified, Johnny knows he must get out of the cold in order to survive. He stumbles to the opening of a rocky cleft nearby and inside, he sees a vision of a group of college kids partying and drinking beer. Johnny watches as one of the kids tosses a lighter behind a rock and when the vision ends, he reaches behind the same rock and finds the lighter. As he begins to gather kindling, he picks up an antler fragment and hears the low beating of a drum. Slowly turning towards the sound, Johnny sees a Native American, a shaman from centuries past, with his eyes closed and a knife carved of the same antler pressed against his chest. A sharp pain suddenly shoots up Johnny's leg and when he screams out in pain, the shaman turns and looks right at him! Realizing that Johnny is holding the same antler shard, the amazed shaman instantly understands that the two of them are connected in some way. When Johnny then drops his antler fragment, he suddenly disappears from the shaman's view.

Later in the day, Johnny hears the faint sound of drumming and picks up the antler one more time. The shaman is drumming quietly when Johnny appears out of thin air. As he takes a few steps closer, the shaman starts blurting out phrases in a foreign tongue, obviously defensive and confused. Struggling for communication, Johnny attempts to tell the shaman that it's possible he is having visions of the past, that the shaman is having visions of the future, and that the antler shard is the link between them. Hearing the loud roar coming from outside once more, Johnny makes his way to the opening of the cleft and again sees a rocky fireball smash into the side of a mountain. When the vision ends and things have quieted down, Johnny looks out across the valley and sees the same mountain across the way. Trying to locate the mountain on his map, he begins to feel faint from the cold and all the blood he's lost from his leg. Knowing the shaman is his only human lifeline, he picks up the antler shard again, hoping this may save his life.

Meanwhile, Bruce's concern about Johnny's whereabouts leads Walt to the local highway patrol. Walt orders a search party to comb the area where the local policeman

pulled Johnny over. Back at the rocky cleft, Johnny's condition continues to worsen. The shaman is watching him try to start a fire, and realizing Johnny needs this heat to survive, the shaman manages to ignite a flame from his own fire. They are a team now and they both know it. The shaman then pulls out a medicine bag, which contains a variety of different items, including a tiny blue bird egg. Touching the egg throws Johnny into a vision of the shaman as a six-year-old boy falling from a tree and hitting his head on the ground. Johnny then sees himself approaching the injured and terrified boy. When the vision ends, Johnny is startled to see a man with a cane on the shaman's drum.

Even though the two men cannot communicate verbally, they are able to understand each other through their visions. As Johnny investigates the rest of the contents in the medicine bag, he comes to realize that the shaman, since his fall as a young boy, has been seeing visions of Johnny throughout his life and they are both operating out of their dead zones. Now that Johnny has seen into the shaman's past by touching the contents of his medicine bag, Johnny hands the shaman his cane to see if he can experience Johnny's past. Sure enough, the shaman picks up the cane and is suddenly swept up in a vision of Johnny's car accident. He then sees him waking up at the hospital with his new psychic abilities. The shaman is shocked, but now understands Johnny completely. As night falls, Johnny's condition deteriorates and he lapses in and out of consciousness. He is barely able to speak a word but when the shaman grabs his hand, both are struck by a disturbing vision. The two are among the people of a tiny community as they watch a meteor flash across the heavens, finally striking a mountain with a tremendous explosion. Time, however, suddenly stops as the flames are halfway down the slope, heading towards them. When the vision ends, Johnny realizes that the old man, the astronomer, and the cop are all descendants of the shaman and they'd all be wiped out if the shaman were destroyed. Johnny knows that he was sent to the shaman in his visions to warn him of this occurrence, and there's still time to save all those lives. Showing him the map, Johnny tells the shaman exactly where to go to get the people out of the range of the meteor. As the shaman gets on his way, he takes the antler knife from its sheath and as he lets it fall from his hand, he vanishes from the present world.

The next day, Bruce explains to Walt how Johnny saw a vision of a meteor that struck in the past, which can be geologically proven. Bruce, who is at the observatory, radios Walt, who is in the same clearing Johnny first entered, with the exact location of where the meteor hit. Back at the rocky cleft, Johnny is unconscious. As the shaman returns and places his hand on Johnny's shoulder, it becomes clear that the shaman's people are migrating to safety with all of their belongings. The shaman tells Johnny that everything's going to be all right and that he is going to be rescued momentarily. The shaman again tosses the antler away and the vision ends. Johnny regains consciousness at the sound of a helicopter, grateful for the visions that have helped avert disaster.

CAST:

JOHNNY SMITH ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE deBOER
 WALT BANNERMAN CHRIS BRUNO

Bruno) immediately to tell them he believes there's going to be a deadly fire at Cathy's Steakhouse, the location of the upcoming high school graduation party. At the restaurant, Johnny, Walt, and Sarah try to warn owner Steve Carrick (Joey Aresco), but Steve refuses to cancel the event and quickly dismisses them. Roger Chatsworth, however, is persuaded by Johnny's warning and begins making plans with his son to host the graduation party at their home in order to avert the disaster. As night falls and the party at the Chatsworth residence gets under way, a young guest gets a call on her cell phone confirming that there has, in fact, been a disastrous fire at Cathy's Steakhouse.

The following day, James Stillson (Garry Chalk) walks in on his son Greg, who's being entertained by a sexy young campaign volunteer. Scolding him like a child for his unprofessional behavior, James orders Greg to get up and get dressed for a major photo opportunity at the fire scene. In the parking lot of Cathy's Steakhouse, Greg makes his rounds with reporters, the fire marshall, and mourning parents. All attention is on him until Johnny arrives with Bruce (John L. Adams). Greg and his right-hand man Sonny Elliman (Jim Francis) take note as Johnny completely upstages them.

In a flashback to the late 1980's, a handsome young Greg is reading passages from the bible to Farmer Crow (David Petersen), his wife (Pamela MacDonald), and his young daughter Charlotte (Michaela Mann) as he closes a sale. It's not long before Greg has seduced the farmer's daughter and he leaves the farm at the point of a shotgun.

Later, Bruce arrives at Johnny's house to find it overflowing with mail, including fan letters, interview requests, and various pleas for "psychic readings." Johnny is distraught about the recent fire and the unwanted attention it has brought him, and when Sarah calls to check up on him, he cuts the conversation short. Meanwhile, at Faith Heritage University, Reverend Purdy (David Ogden Stiers) conducts a press conference in support of Greg Stillson's candidacy. Stillson's strongest ally, Purdy defends Greg's checkered past and assures the press that he is a morally solid candidate. Afterwards, Purdy heads over to Johnny's house where Johnny tells him he wants to drain his trust fund and take a long trip. Purdy knows that Johnny has been having a hard time dealing with all the recent changes in his life, and offers to use all of his considerable resources and power to protect him. He convinces Johnny that his destiny is to help people, and urges him to look towards the positive side of his unique ability. Johnny agrees to consider Purdy's offer of help and as Purdy touches his shoulder, he is struck again by a vision of the red-orange glow but this time, the black obelisk is rushing straight towards him. Johnny's heart is pounding as the vision ends.

That evening, Johnny is startled when Sarah lets herself into his house using a set of keys he had given her when they were dating. She tells Johnny she has come to give him something, and pulls out a red and gold plastic ring Johnny had won for her at the county fair before his fateful accident. Sarah confesses she can't stop thinking about Johnny and is constantly wondering if something could possibly happen between them. As the two draw close, Johnny breaks away, explaining he's afraid of what he'll see when they touch. Looking straight into his eyes, Sarah presses the ring into his hand and the two

fall into a heated embrace. As their passion builds, Johnny, who is still holding the plastic ring, begins experiencing moments from his past in a series of visions.

In a flashback to 1995, Greg Stillson and Sonny Elliman pay a visit to Charlie Richardson (Rob Bruner), a man Greg believes publicized Greg's involvement in dirty real estate deals and payoffs. As Richardson denies the accusations, Greg pulls out a photograph of Richardson and his secretary in a very compromising position. When Richardson dismisses the blackmail, however, Sonny and Greg grab him and dangle him outside the window of his high-rise office. Terrified, Richardson agrees to stay clear of Greg, who threatens to ruin his life forever if he doesn't. Now flashing forward to the year 2001, Greg is inaugurated into office as a state representative. As he gives his solemn oath to support the Constitution and faithfully discharge his duties, Johnny suddenly awakens from his coma for the first time, grabs his nurse and proclaims there is something terribly wrong.

Moving ahead to present time, The Interfaith Rally is being held at Faith Heritage University. When Johnny and Bruce arrive, they are immediately spotted by Purdy. Johnny tells him that he has decided not to take a trip after all, and would like to take him up on his offer of help. Purdy is delighted and as he gives Johnny a hug, Johnny is struck again by the same disturbing vision of flames and destruction and jerks away. Purdy then leads Johnny over to Greg Stillson and introduces them. As Purdy and Greg make their way out onto the stage to face the crowd below, Purdy invites Johnny to join them. Purdy stands between Johnny and Greg and as he raises both their hands, Johnny is hit with a vision of the Washington Monument covered in black soot, which is the blurry black monolith he saw in his earlier vision. Behind the monument, he sees the capital city in ruins, with smoke pouring into the sky. The vision ends and Johnny is left speechless on the stage, with Purdy on one side and Stillson on the other.

CAST:

JOHNNY SMITH.....	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
DANA BRIGHT	KRISTEN DALTON
JAMES STILLSON	GARRY CHALK
GREG STILLSON.....	SEAN PATRICK FLANERY
STEVE CARRICK	JOEY ARESKO
CHUCK CHATSWORTH.....	PAUL CAMPBELL
ROGER CHATSWORTH	MALCOLM STEWART
SONNY ELLIMAN.....	JIM FRANCIS
CHARLIE RICHARDSON	ROB BRUNER
FARMER CROW	DAVID PETERSEN
FARMER'S WIFE.....	PAMELA MacDONALD
CHARLOTTE.....	MICHAELA MANN

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
LLOYD SEGAN
ROBERT LIEBERMAN
PRODUCERS.....SHAWN PILLER
ROBERT PETROVICZ
CO-PRODUCERS.....ANTHONY MICHAEL HALL
KIRA DOMASCHUK
MICHAEL TAYLOR
STORY BY.....MICHAEL PILLER
TELEPLAY BY.....CRAIG SILVERSTEIN
DIRECTED BY.....ROB LIEBERMAN

SEASON TWO

EPISODE #2002 - "VALLEY OF THE SHADOW" - Season Opener

LOG LINE:

The season premiere finds Johnny (Anthony Michael Hall) still shaken by his Armageddon visions and growing increasingly obsessed with Stillson (Sean Patrick Flanery), whom he's secretly investigating. But another mystery draws him back into the public eye: a test of Johnny's powers by an adversary who is as obsessed with him as Johnny is with Stillson.

SYNOPSIS:

Ruthless young politician Greg Stillson (Sean Patrick Flanery) and his aide Sonny Elliman (Jim Francis) are among those watching TV as the events of Johnny's past and revelations about his psychic powers unfold in a televised documentary. Meanwhile, Johnny (Anthony Michael Hall) is busy at home, researching Stillson's past online. Printing out an old newspaper story implicating Greg in a shady business deal, Johnny pins the article to a large bulletin board displaying other material on Stillson.

It's "Meet the Candidates Day" in Cleaves Mills and Congressional candidate Greg Stillson stirs up the crowd with a rousing American flag-and-apple pie speech. As cheers erupt, Sarah (Nicole deBoer), wearing a "Bannerman for Sheriff" button, catches Johnny's eye but looks away, a definite chill between them. As Stillson winds down, Bruce (John L. Adams) tells Johnny he's concerned about his obsession with the candidate. Leaving the stage, Stillson takes note of Sarah when he asks what she thought of his speech and she tells him that so far, he doesn't have much to say. When Johnny approaches and shakes Stillson's hand, he is left perplexed that the contact has failed to trigger any psychic impression. Meanwhile, Walt (Chris Bruno), who is about to make his speech, is diverted by the news that someone has broken into the Markoff's estate and abducted their little boy Christopher (Seth Bergen).

Johnny is brought into the investigation by Reverend Purdy (David Ogden Stiers) and quickly draws the attention of the media, including Dana (Kristen Dalton). Arthur Markoff (Rob Labelle), head of the house and a very prominent CEO, greets Johnny with some initial skepticism and his doubts are reinforced when Johnny's exposure to the scene of the break-in fails to produce any leads. Johnny returns home, disappointed and embarrassed, just as a call comes in from the kidnapper (Eric Schaeffer) who has been witnessing Johnny's humiliation on the news. He tells Johnny he hopes he hasn't lost his touch since Christopher's fate depends on it. After ranting about how people have turned their backs on God, he reveals he left Johnny a message to help him find Christopher, but so far, Johnny has blown it.

Johnny tells Walt about the call and as they drive out to the Markoff estate, he confides that he hasn't had a vision in weeks and may not be able to find the kidnapper's message. Tensions mount as Johnny explores the house once again and struggles to come up with something. Just as he's about to be ordered out of the place, Johnny is hit with a vision, triggered by Walt, that focuses his attention on a large painting of a Madonna and child in Connie Markoff's (Shelly Schiavon) study. As he touches it, the face of a masked man suddenly pushes out of the canvas. Transformed into the kidnapper in a flash of images, Johnny disables the alarm system, cuts through the glass doors and finds his way to the sleeping Christopher. As the vision ends, Johnny lifts the painting and finds a classic cut-out-letter ransom note taped to the wall behind it. The message reads "Yea, though I walk...through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff, they comfort me."

Later at the sheriff's office, Johnny tells Walt that the fingerprint found on the note does not belong to the kidnapper, who emailed the file to a copy store where it was printed. Johnny then gets a call from the kidnapper, who congratulates him for being back on his game and realizing it was Christopher who taped the message to the wall. The conversation quickly turns ominous when the caller starts talking knowledgeably about Johnny's relationship to Sarah, Walt and Little Johnny (Spencer Achtymichuk) and reveals that little Chris' air is running out.

Walt finally gets a lead from the copy shop that received the kidnapper's message as an email from a Mr. Nebuchadnezzar. Johnny struggles to make sense of this clue, recalling that Nebuchadnezzar was the name of the Babylonian king who sent Daniel into the lion's den. When Walt discovers the transaction was paid for with a credit card stolen from a Mrs. Cahill (Eileen Pedde), they drive out to her house, which is undergoing renovations. While Walt questions her, Johnny touches a closed door and is struck by a vision of the kidnapper's mother raising a belt to him as she utters a prayer. He then flashes on a 13-year-old boy's hand chained to a bedpost and realizes that the kidnapper lived in this house as a child. Just then, the kidnapper calls and asks for Johnny, who tries to talk him into a face-to-face meeting, but to no avail. Soon Johnny is hit with another vision. He sees the names Shadrach, Meshach and Abednego in red beneath the surface of a freshly painted white wall. Recalling the biblical story about Nebuchadnezzar sending the three into the fiery furnace, Johnny insists that everyone leave the house immediately. Moments later, the house bursts into flames.

A press conference is organized back at the Markoff estate during which Johnny makes a televised appeal to the kidnapper to let Christopher go. Intended to distract the kidnapper, whose identity and address have now been traced by the FBI, the conference backfires. As Walt, FBI Agent Goddard (Angela Moore) and a SWAT team take up positions outside his building, the kidnapper phones Johnny and reveals he's way ahead of them. When the SWAT team charges in, they find the place abandoned. Arriving on the scene, Johnny learns that the kidnapper, who has been stalking him for some time, is Francis Ritter, a college graduate with no criminal record who was forced to sell off his assets to Arthur Markoff's firm when his start-up technology company went bankrupt.

Handing Johnny a message that reads “..and the fourth looks like a son of the gods,” Walt explains that the phrase is part of what Nebuchadnezzar says after the fiery furnace: “I see four men walking around in the fire, unbound and unharmed, and the fourth looks like a son of the gods.” Touching the paper, Johnny flashes on a crumbling stone frieze depicting pawing lions and sees a SWAT team charging into an old bank building. In another flash, he sees himself as Ritter, dragging an unconscious Christopher out of a dark bank vault and firing an assault weapon at the SWAT officers. As smoke from the ensuing firefight clears, the kidnapper and boy lie dead. Afraid that sharing his vision will lead to the devastation he’s seen, Johnny locates the bank on his own, finds and unlocks the vault in which little Chris lies unconscious, and gives the boy CPR before he turns to see the kidnapper. Assuring Johnny that the authorities are on their way, Francis laments that people have put their faith in false gods, just like in ancient times. When Johnny answers that when they did, God sent Nebuchadnezzar to punish them, Francis points out that God also sent the prophet Daniel. Johnny protests he’s no Daniel, but Francis tells him he’s wrong – he’s proved it. Johnny was saved from the fiery furnace. As Francis falls prostrate before Johnny to pay him honor, he urges him to become a teacher again – as Daniel was. Then, ejecting the magazine from his assault rifle, Francis walks outside still pointing his gun and is instantly cut down by police fire.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
DANA BRIGHT	KRISTEN DALTON
LITTLE JOHNNY	SPENCER ACHTYMICHUK
GREG STILLSON	SEAN PATRICK FLANERY
SONNY ELLIMAN	JIM FRANCIS
KIDNAPPER/FRANCIS	ERIC SCHAEFFER
ARTHUR MARKOFF	ROB LABELLE
CONNIE MARKOFF	SHELLY SCHIAVON
CHRISTOPHER MARKOFF	SETH BERGEN
AGENT GODDARD	ANGELA MOORE
MRS. CAHILL	EILEEN PEDDE

PRODUCTION:

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
SUPERVISING PRODUCER	CRAIG SILVERSTEIN
PRODUCERS	SHAWN PILLER
	ROBERT PETROVICZ
	MICHAEL TAYLOR
CO-PRODUCERS	ANTHONY MICHAEL HALL

KIRA DOMASCHUK
 WRITTEN BYMICHAEL TAYLOR
 DIRECTED BYMICHAEL ROBISON

EPISODE #2003 - “DESCENT”

LOG LINE:

Johnny (Anthony Michael Hall) struggles to rescue four teens trapped in a collapsing mine, all while reliving – and in some way trying to redeem – sins from his family’s past. (Part 1 of 2)

SYNOPSIS:

The strain in Walt (Chris Bruno) and Sarah’s (Nicole deBoer) marriage surfaces one evening as the two walk home from a movie. Sensing that something has been wrong for weeks but afraid to ask, Walt begins questioning Sarah about her odd behavior, but is interrupted by a cell phone call summoning him to the scene of an emergency. Meanwhile, Johnny (Anthony Michael Hall) is at home doing research on one of Greg Stillson’s aides when he gets a call from Walt asking for help. Johnny finds Walt’s cruiser by the side of a rural road. A search party is combing the woods nearby. Walt explains that Tom (Colby Johannson) and Doug Hirsh (Bill Switzer) left their house that morning with their girlfriends, Erin (Nicki Clyne) and Kate (Sharmin MacKay), and never returned. Touching the boys’ abandoned SUV, Johnny is hit with a vision of the four teenagers unloading gear from the vehicle and heading off into the woods. Johnny leads the way for Walt and Edgar (Zook Matthews), whose dogs have so far failed to pick up the scent. Nearing the entrance of the abandoned Highsmith Copper Mine, Johnny reveals that the teenagers are inside and that he, in fact, owns the mine.

Walt sends Edgar back to call Terry Collier (Shaun Johnston) at County Search & Rescue before he and Johnny enter the mine to investigate. Once inside, Johnny is struck by another vision of the teens as they walk through the dark cave. Following them, he suddenly hears heavy footsteps approaching. Grabbing a flashlight, he shines it down the left branch of the tunnel, but sees no one. After a moment, the footsteps start again and Johnny watches as a line of miners with silently accusing expressions materializes in front of him. One grim-faced miner, Eli (Angelo Renai), calls him by name.

Continuing their search, Johnny and Walt reach what appears to be a recent cave-in. When Johnny touches the rubble, he is struck by a vision of the teenagers screaming, followed by a gas explosion caused by Tom lighting a match. Johnny can see that the kids are still alive, but they’ve been separated. Suddenly, the walls of the mine begin to rumble and Walt and Johnny realize they have to get out. As they exit, they are surprised to see “Death to John Smith” scrawled on a wooden beam of the cave. Johnny tells Walt that John Smith was his grandfather.

Johnny and Walt emerge from the woods to find the parking lot swarming with people. Walt greets Collier from Search & Rescue and goes off to help him set up the rescue gear while Johnny and Reverend Purdy (David Odgen Stiers) approach the teens' distraught families. As Johnny shakes the family members' hands, he is hit by visions of the four teens and their various locations in the mine.

When Johnny and Walt reenter the mine with Collier and a couple of rescue team members, he is startled by a voice out of a vision yelling "fire in the hole" and hears the subsequent explosion. As Collier's men work to reinforce a support beam, Johnny hears a squeak. Shining his flashlight in the direction of the sound, he sees an ore cart barreling towards them. He yells for the others to get out of the way before realizing it's a vision from the past. A few moments later, however, he hears the squeak again, as do the other men. The rescue team clears the tracks just seconds before a cart rushes past and smashes into the wall.

Moving to the elevator shaft, Johnny questions Collier about the history of the mine. Collier tells him that in 1949, John Smith was going after a new production record and more than twice the usual number of men were in one of the sections when a fire broke out and trapped them inside. The only one to make it out alive was a man named Stengel (David Short). Suddenly, a huge colony of bats bursts out of hidden hole. As Johnny flails his arms to wave off the swarm, he is hit with a vision from a bat's point of view, which sends him swooping through a tunnel and down a shaft to Tom and Erin's location. The rescue team follows Johnny to the crevice where the two teens are huddled.

After rescuing Tom and Erin, Collier, Walt and Johnny move deeper into the mine. Eerie voices whisper to Johnny as he touches the walls and something begins to drip down on his face from the ceiling. Wiping it away, he realizes it's blood. Glancing around, he sees blood trickling from several cracks in the ceiling. Snapping out of his vision, Johnny looks up to see water dripping from the ceiling. He warns Collier and Walt and the three begin to run as the ceiling collapses and water rushes into the tunnel. Fearing for their lives, Johnny and Collier clip onto exposed pipes and pull themselves to safety. As the water engulfs Walt, Johnny grabs his hand and holds on. As the raging torrent washes over them, the pipe holding Collier bursts at the seams and Johnny watches in horror as he is swept away. When the water finally drains, Johnny and Walt exit the mine and share the tragic news about Collier.

Dana (Kristen Dalton), who has now arrived on the scene, hands Johnny a map of the mine. Taking hold of it, Johnny is thrust into a vision in which he becomes his grandfather. Surrounded by miners, he confers with Eli about the location of copper in the mine. Although Eli urges him to shore up the mine before they start blasting, John/Johnny is more concerned with recovering the copper than he is with safety of his men, and ignores their advice. Johnny's vision is interrupted when Kate's mother, Mrs. Tyner (Lesley Ewen), touches his arm. Johnny flashes to Kate trapped in a compartment with rising water. Convinced they don't have enough time to wait for an experienced mine rescue team to arrive, Johnny studies the map with Walt and they prepare to reenter the mine. As their hands touch, Johnny is hit by a vision of himself and Walt feeling

their way through a half-collapsed shaft. Johnny notices abandoned ore cart # 47 just before the ceiling collapses and kills them both. Noticing Johnny's reaction to the vision he's just experienced, Sarah begs Johnny and Walt not to go back in, but they decide they must take the chance.

Inside the mine, the two men reach a four-way intersection and find an abandoned flashlight. Johnny picks it up and immediately flashes to Doug's location. They find him and as he leads them to where he thinks Kate is trapped, Walt suddenly sees ore cart #47 and yells as the ceiling rumbles. Pushing Johnny out of the way, the ceiling comes crashing down and Walt becomes trapped. Johnny leaves Doug with Walt, who's been badly injured, while he goes in search of Kate. Moving through the tunnels, Johnny comes across a passageway marked 4XCN – the section in which the miners lost their lives. As he walks in the darkness, he hears the voices of the men who died there, as well as the sound of a deadly explosion. He is then thrust into a vision of the miners desperately trying to escape the smoke and poisonous gas filling the tunnel and flashes forward to a flood of water that breaks through the wall, drowning them.

Turning a corner, Johnny finds himself standing on the edge of a body of water. He cracks a glow stick and dives in. When he surfaces, he is startled to see himself surrounded by the bones and skulls of the men who died there. His visions come to life and he sees the men floating through the water, arms stretched out towards him. Shaken by the experience, Johnny dives down below the bones and swims through a passageway where he finds Kate – the last of the missing teens. Johnny emerges from the mine with Doug, Kate, and Walt, who is now unconscious. As the EMTs tend to Walt, Johnny notices an old man standing in the background. Realizing he is Stengel, Johnny approaches him, desperate to make amends for his grandfather's actions. The ambulance rushes Walt off to the hospital while Purdy informs the reporters on the scene that the mine will be sealed off permanently.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
GENE PURDY	DAVID ODGEN STIERS
DANA BRIGHT	KRISTEN DALTON
ROSCOE.....	BILL MONDY
EDGAR.....	ZOOK MATTHEWS
TOM HIRSH.....	COLBY JOHANNSON
ERIN SALKOWE.....	NICKI CLYNE
DOUG HIRSH	BILL SWITZER
KATE TYNER.....	SHARMIN MACKAY
ELI	ANGELO RENAI
TERRY COLLIER.....	SHAUN JOHNSTON
MR. SAM HIRSH.....	PAUL KLOEGMAN
MRS. MAGGIE TYNER.....	LESLEY EWEN

Grabbing Walt's hand, Johnny is immediately sent into a vision. He flashes to the abandoned mine shaft where he sees tunnels that end in pinpricks of light. Moving down a tunnel, Johnny transitions to a series of flashes which include significant moments from Walt's past. His first vision is of Walt playing Red Rover as a child, then he sees Walt standing at his mother's grave holding his father's hand, followed by the first time Walt laid eyes on Sarah, and finally back into the mine shaft where rocks rain down on him. Johnny suddenly breaks the connection and stumbles back. As he regains his composure, Dr. Gibson rips Walt's EEG graph off the monitoring device. Realizing there was a change as soon as Johnny touched Walt, she shows it to Johnny and Sarah and explains that it is the first and only good sign they've had.

Johnny is eager to try again and they attach him to machines to monitor his vital signs. Taking hold of Walt's hand, Johnny is struck by flashes similar to the ones he had before. Propelled into another vision, Johnny becomes Walt and is walking with Sarah outside a movie theater. Johnny/Walt then relives the experience of seeing Sarah for the first time and flashes forward to the moment Sarah learned that Johnny had regained consciousness. Next, Johnny/Walt is in a car with his father Joe (James Handy), who tries to convince him to forget about Sarah now that Johnny has recovered.

In Johnny's final vision, he sees himself standing at an intersection of tunnels calling out for Walt, but there is no answer. Just then, Johnny sees tendrils of light drift down the tunnel towards him. Fascinated, he watches as the warm light approaches and embraces him. Reaching out and touching the wall around him, Johnny's arm begins to get pulled in. At the same time, back in the hospital room, Johnny's body begins to convulse and Dr. Gibson orders the technician (Simon Hayama) to separate the two immediately. When Johnny comes to, he expresses disappointment that he was pulled out so soon.

While Johnny is taken for a CAT scan, Sarah and Purdy (David Ogden Stiers) discuss Walt's prognosis. Angered to learn that the hospital has allowed Johnny to use his powers on Walt, Purdy asks Dr. Gibson why he was not contacted. As Johnny dresses, he tells Purdy that he feels compelled to do everything in his power to keep Walt away from the mesmerizing white light. Although Purdy is fearful for Johnny's safety, he understands. Once again, Johnny touches Walt and is instantly thrust into a sequence of visions that depict significant moments in Walt's life.

Moving quickly from one vision to the next, Johnny finds himself watching Walt driving with his father. This time, however, as they pass through the tunnel, there is a bright shimmering light at the end of it. Johnny catches up with Walt and tries to warn him of the impending danger, but Joe intercedes. It is then that Johnny realizes "Joe" is not really Walt's father, but rather the "Angel of Death" who has come to lure Walt into the white light to die. As Joe disappears, Johnny takes the opportunity to remind Walt of everything he'd be leaving behind.

When Joe reappears moments later, Johnny offers to sacrifice himself so that Walt doesn't have to die. Joe is not willing to make the trade and informs Johnny that it is his destiny to go into the light with Walt. Back in the hospital room, Johnny suddenly flat-

lines and the alarm on the monitoring device sounds. As the staff tries everything to revive him, Dr. Gibson orders the technician to separate the two but Johnny's grip is so tight, it's impossible.

Back in Johnny's mind, Joe disappears again. Desperate to find Walt, Johnny moves to all the places he's visited through his visions, but they're empty. All he sees are leaks of light splitting through tiny holes that are eating away at each memory. Finally tracking down Walt at the sheriff's station, Johnny tries to tell him who Joe really is, but Walt doesn't believe him and begins to follow Joe into the light. At this moment, Walt suddenly goes into cardiac arrest and the doctors act quickly to resuscitate him.

In a last desperate attempt to stop Walt from following Joe into the light, Johnny instinctively blurts out that he and Sarah recently had sex. Enraged, Walt punches Johnny and suddenly the two find themselves back in the mine where this whole odyssey began. Meanwhile, the team at the hospital works feverishly to save them both. As their fight ensues, Walt tries to catch his breath while Johnny struggles to his feet and holds out a friendly hand to help Walt up. Back in the hospital room, Johnny releases his grip on Walt, who miraculously awakens from his coma. Dr. Gibson continues to work frantically on Johnny while Purdy recites a prayer. Within seconds, Johnny's heart begins to beat and he too wakes up.

After a full recovery, Walt is ready to be released from the hospital. When Johnny arrives with a bucket of champagne to celebrate, Walt tells him that he's been having some amazing dreams about the two of them. Dr. Gibson simply explains that coma patients sometimes experience vivid dreams. Enormously grateful for Johnny's help, Sarah invites him to join them for dinner that evening, but Johnny declines.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
GENE PURDY	DAVID OGDEN STIERS
DANA BRIGHT	KRISTEN DALTON
LITTLE JOHNNY	SPENCER ACHTYMICHUK
ROSCOE	BILL MONDY
DR. JANET GIBSON	SULEKA MATHEW
JOE BANNERMAN	JAMES HANDY
TECHNICIAN	SIMON HAYAMA
DOCTOR	HOLLY BURKE

PRODUCTION:

EXECUTIVE PRODUCERS.....	MICHAEL PILLER
	LLOYD SEGAN

testifies that the technology to determine the mutating agent had not yet been discovered at the time the drug was released. It wasn't until 2008 – following the sudden appearance of birth defects from unknown causes – that the computer program known as Anza was developed, allowing identification of the mutating agent. As the vision ends, Johnny realizes he must find Thomas Berke immediately.

With Dana's (Kristen Dalton) help, Johnny finds Berke living in a rundown apartment in a seedy neighborhood in Vancouver. Believing that Johnny was sent by MIT to persuade him to sell his research data, Berke initially slams the door in his face. But after some coaxing, Johnny convinces him otherwise. As he accepts a cup of tea, Johnny is struck by a vision of Berke holding the hand of a woman named Claire (Stacy Grant) as she struggles in childbirth. The attending doctors exchange pained looks when they realize the baby has been born with awful birth defects. Johnny shares this vision with Berke, who insists that he doesn't know anyone named Claire and can't help him.

Following a call from Johnny later that day, Dana persuades her editor Sam (Jerry Wasserman) to run a story about Johnny's terrible premonition, reminding him of Johnny's impressive track record and the fact that the lives of thousands of children are at stake. When Dana's story breaks the next day, it receives nationwide attention and Culp & Belling's stock begins to drop. Purdy is drawn into the mess when the company immediately files a lawsuit against Faith Heritage Alliance. That night, Johnny decides to visit a number of pharmacies with Bruce (John L. Adams) to try to get a fix on whether his claims have changed the future. But he quickly becomes disheartened when his visions indicate that his actions helped spread the word about Revivatin and increased sales rather than preventing them. As he struggles with the situation, Johnny is oblivious to the fact that someone has been secretly photographing him.

The next day, Sam is forced to suspend Dana when rumors that she and Johnny are romantically involved begin to surface. Sam warns her to tell Johnny that Culp & Belling will stop at nothing to discredit him. While Dana is at Johnny's house, Berke calls. When he arrives at the house a short while later, he admits he does know Claire and that he had a crush on her while they were working together on a thesis at MIT. His curiosity aroused by Johnny's visit, he tells them he contacted MIT to find out her whereabouts and learned that Claire was a scientist at Culp & Belling. It was then he knew he had to reach Johnny.

Though very nervous and self-conscious, Berke agrees to telephone Claire and asks her out to lunch. When he greets her at the restaurant, Dana and Johnny are facing away from the couple, but are able to watch them in the mirror behind the bar. Midway through their conversation, Thomas leaves the table to get some private reassurance from Johnny, but Claire sees them talking and asks about it when he returns. He lies, telling her that Johnny was just asking for directions, and begins pressing her for information about Revivatin. When Claire confesses she's thinking of using the drug herself, Berke cannot hide his concern and asks if she's worried at all about potential birth defects. Looking back at the bar, Claire suddenly recognizes Johnny as the psychic connected

with the Revivatin controversy and heads for the door immediately. As she exits, an unidentified person snaps surveillance photos of her.

That night, Johnny and Sarah (Nicole deBoer) meet at a busy market, unaware that they are being watched. She tells him that someone has been questioning the townspeople about their relationship and she is concerned that Walt has hired a private investigator to follow her. Johnny knows better and assures her that it's someone from Culp & Belling trying to dig up information on him. Scanning the market, Johnny becomes convinced that they are being watched. He approaches an old woman as she's about to leave and grabs her arm gently. Seconds later, Johnny yanks open the door to the surveillance van and upon noticing photos of Little Johnny, proceeds to destroy all of the equipment.

Back at Johnny's house, Thomas picks up the phone when he hears Claire leaving a message on the answering machine. When she tells him she's now under investigation by Culp & Belling who suspect she's an insider working with Johnny, Thomas begins talking about his life and admits he's been in love with her since MIT. As he apologizes profusely for getting her involved, Claire suddenly has a change of heart and suggests that they run the research on Revivatin through Anza. When Thomas insists that there is no Anza, Claire tells him that he gave up too quickly, but that she's confident that with her data and his technology, they can learn the truth.

Later that night when Johnny returns home, Thomas and Claire tell him that their research shows that Revivatin may well cause mutations in human embryos. As they explain their findings, Walt (Chris Bruno) arrives to take Johnny to the station in response to a criminal complaint filed by Culp & Belling. Before he is taken away, Johnny urges Claire to call the company to give them a chance to stop the release of the drug. Ultimately, Hahn capitulates and agrees to drop all charges if Johnny allows the company to control the manner in which the drug recall is made public.

CAST:

JOHNNY SMITH.....	ANTHONY MICHAEL HALL
SARAH BANNERMAN.....	NICOLE deBOER
WALT BANNERMAN.....	CHRIS BRUNO
BRUCE LEWIS.....	JOHN L. ADAMS
GENE PURDY.....	DAVID ODGEN STIERS
DANA BRIGHT.....	KRISTEN DALTON
WENDELL HAHN.....	REG TUPPER
THOMAS BERKE.....	DAVID JULIAN HIRSH
SAM BAKER.....	JERRY WASSERMAN
CLAIRE EISENHAUS.....	STACY GRANT

PRODUCTION:

EXECUTIVE PRODUCERS.....	MICHAEL PILLER
	LLOYD SEGAN

resulting in the closure of a smaller logging company and the loss of local jobs. Blind-sided by the attack, Fisher fumbles.

Hoping to prevent Fisher from being sandbagged during the actual debate, Johnny leaves a message at campaign headquarters revealing what he's seen. Later, at the debate, Johnny is disturbed to see Sarah sitting with Stillson's people, but greatly relieved when Stillson's attack regarding Fisher's dealings with Harper Lumber backfires. Prepared for the assault, a very confident Fisher explains how his actions ultimately saved the forest.

Following the debate, Stillson fumes in his office. In a violent burst of temper, he almost crushes the hand of the young woman (Sandra Guerard) who has been giving him a massage. Greg's aide, Sonny Elliman (Jim Francis), suggests it may be time for a "talk" with Johnny. Meanwhile, at Fisher's campaign headquarters, Johnny gets a hero's welcome from campaign manager Hank Cassissi (Robert Wisden) and his staff. But when Fisher arrives and shakes Johnny's hand, Johnny is struck by a terrible vision in which he, as Fisher, is leading a group of Navy Seals through the jungle into a small Vietnamese village. As a Vietnamese man exits one of the huts, he is given the kill signal by his commander and silently stabs the man to death. Too late he spots a 7-year-old boy in the hut, watching his father die. The screams of the boy's mother triggers panic and as the terrified villagers begin running for their lives, Johnny/Fisher realizes there are no insurgents or weapons in the village – only civilians. When another Seal sees a woman concealing a can of rations that he mistakes for a grenade, he shoots her, prompting the rest of the Seals to open fire. Johnny/Fisher screams for his team to stand down, but no one can hear him. Johnny snaps out of his vision, pale and shaken.

When Johnny visits Sarah the next day, she reveals she has joined Stillson's campaign and asks Johnny why he's working for Fisher, whom he's voted against in the past. Just as Johnny is telling her he has his reasons, he's again struck by a vision of the young Vietnamese boy. Later, Johnny tells Bruce about the vision triggered by his contact with Fisher. He reveals that he looked up the citation for Fisher's Bronze Star, which stated that the raid took out Viet Cong insurgents and destroyed a weapons cache. Obviously, the Seals reported a lie and were decorated as heroes for it. When Bruce suggests they have to corroborate the facts, Johnny protests, knowing that if the truth gets out, the scandal will kill any chance of Fisher's reelection. Johnny believes Fisher is a good man who was caught in a bad situation, and rationalizes that he wasn't the one in command. Resolving to leave the past alone, Johnny flashes on the small boy once again.

Later at campaign headquarters, Fisher finally meets with Johnny alone. Claiming he can know a man by the contents of his wallet, he asks to see Johnny's. Sifting through what's inside, he concludes that Johnny's life is very complicated and more focused on others than on himself, much like Fisher's own. As he hands back the wallet, Johnny is sent instantly into another vision in which he, again as Fisher, witnesses the village massacre.

That night, Johnny attends a black-tie reception at the Governor's mansion, attended by all the candidates. Walt and Sarah are also there, as is Purdy (David Ogden Stiers) who expresses his dismay that Johnny is supporting Fisher. After seducing one of the guests

in another part of the mansion, Stillson makes his way over to Johnny and reveals he's been deliberately steering Johnny in Fisher's direction, knowing his opponent has been hiding a big secret. He tells Johnny he tracked down an old Vietnam buddy of Fisher's who wanted to confess to some awful truth, but the man committed suicide before he could learn what it was. Disgusted and angry, Johnny tells Stillson he's now going to make sure Fisher wins. Suddenly, Johnny is hit with another vision in which his throat is cut. He drops to his knees, bleeding and desperate. Snapping out of the vision, Johnny makes a hasty exit, aware that Fisher has seen everything.

Outside in the parking lot, Johnny is seized by another vision of the massacre. As he's coming out of it, Sonny approaches and threatens that if he continues to stand against Stillson, his family will suffer. When Johnny pushes him, Sonny decks Johnny, knocking him into a vision in which he witnesses Stillson talking to lumber magnate Aaron Harper. Harper is saying he's prepared to back Stillson to the tune of six millions dollars for favors on Capitol Hill. Late that night, Johnny tells Fisher that Harper has cut a back door deal with Stillson. Fisher, in turn, reveals he knows Johnny is aware of his secret and he begins recounting the terrible truth of what happened in Vietnam. Haunted by his past, he admits he sees the face of the little Vietnamese boy. Johnny insists that the situation wasn't Fisher's fault and urges him to remain silent in the interests of stopping Stillson's rise to power. But during the final debate, after Fisher maneuvers Stillson into a public declaration that he'd never accept a six million dollar contribution from any big corporation like Harper Lumber, Fisher announces he's withdrawing from the race. Overwhelmed by guilt, he openly admits the lie he's been living and apologizes to the stunned crowd. He also vows he'll continue to keep a close eye on Stillson.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE DeBOER
WALT BANNERMAN	CHRIS BRUNO
GENE PURDY	DAVID OGDEN STIERS
GREG STILLSON	SEAN PATRICK FLANERY
SONNY ELLIMAN	JIM FRANCIS
HARRISON FISHER	GERALD McRANEY
HANK CASSISSI	ROBERT WISDEN
PHIL ROGERS	KWESI AMEYAW
SYLVIA	ALANA HUSBAND
LINDA	SANDRA GUERARD
AARON HARPER	L. HARVEY GOLD

PRODUCTION:

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
PRODUCED BY	ROBERT PETROVICZ
SUPERVISING PRODUCERS	SHAWN PILLER

CRAIG SILVERSTEIN

PRODUCER MICHAEL TAYLOR

CO-PRODUCERS ANTHONY MICHAEL HALL
KIRA DOMASCHUK

STORY BY GRANT ROSENBERG

TELEPLAY BY CRAIG SILVERSTEIN

DIRECTED BY ARMAND MASTROIANNI

EPISODE #2001 - "PRECIPITATE"

LOG LINE:

When Johnny (Anthony Michael Hall) is injured and infused with a blood product stemming from six different people, he begins having visions through the donors' eyes and learns one of them will die unless he intervenes.

SYNOPSIS:

Johnny (Anthony Michael Hall) is shopping in a convenience store when he is recognized by seven year-old Tobey (Matthew Visser), who spots his picture on the cover of a tabloid bearing the headline "Psychic Smith: Savior or False Prophet?" When Tobey's brother Mickey (Brandon Visser) begins questioning Johnny about the story, the boys' mother (Laura Drummond) interrupts and sends her sons outside to wait in the car. Picking up the tabloid, Johnny is struck by a vision of the two boys tossing around a small football. Tobey runs into the street to catch a pass and looks up in horror as a truck skids towards him. Racing outside, Johnny manages to push Tobey out of the way before being struck by the vehicle himself.

Johnny is rushed to the emergency room and hours later, awakens from sedation bruised and bandaged, with some minor internal injuries. After Bruce (John L. Adams) reassures him that he'll be out of the hospital soon, Johnny is shocked to learn that the young boy he saved is suing him. Tobey's mother claims that Johnny chased her son into the street, almost causing his death. Commenting on the irony of the situation, Johnny is suddenly hit with a vision of the recent past. He is lying on a cot wearing out-of-fashion clothes in a large tent, donating blood. On the next cot over, he sees himself again, this time in khaki pants and a bright yellow polo shirt. On the cot next to that, he sees another Johnny wearing torn black jeans and a black T-shirt. As the vision continues, he sees a total of six Johnnies, all dressed differently. Alarmed, Johnny sends for his neurologist Dr. Janet Gibson (Suleka Mathew), who explains that following his injuries, Johnny was given cryoprecipitate, a pooled blood product made from plasma, to get his blood clotting back on track. Since the amount he received would have come from about six different people, she predicts that Johnny may experience visions associated with any or all of the donors for several weeks, until all the cryo is filtered out of his body.

After Johnny returns home, he is intermittently seized by visions of himself as the multiple Johnnies he saw in the hospital. He experiences the humiliation of aspiring writer Jonah (Jesse Cadotte), a bookstore clerk who is continually berated by his manager. He scarfs down oysters in a seafood bistro as Fatty (Jim Bremner). He races around doing daring stunts as a Bike Messenger (Maureen Grealish). In desperate condition, he panhandles for spare change as homeless veteran Mort (John Tench). He anxiously seeks a soul mate as lonely nerd Bob (Jacques Lalonde), and feels the despair of Shari (Courtney Kramer) when she discovers she's pregnant. One morning, Johnny is struck by the most ominous vision all, which foretells the death of one of these "Johnnies" at 3:00 p.m. that afternoon, but doesn't reveal which one.

Aware of the date all his donors gave blood at the bloodmobile, Johnny visits the Red Cross donation center with Bruce and persuades Nurse Park (Patricia Idlette) to reveal the location of the bloodmobile that day. Arriving there, Johnny confirms that the location is the same pedestrian plaza he saw in his vision. When the clock strikes one, he realizes he and Bruce have only two hours to try to prevent the death he knows is imminent.

Johnny attempts to solicit the aid of a female Jack Webb-like cop (Patricia Drake) to track down the potential six victims. He describes them using the details in his visions including their clothing, but no real help is offered. When Johnny and Bruce split up to begin scanning the crowd in the plaza, Johnny spies the homeless Mort, who is coughing badly. By offering him some money, Johnny persuades Mort to get medical treatment at a local clinic, hoping he can prevent the death he's foreseen. But Johnny is quickly struck by another vision in which all the other "Johnnies" are in precarious situations and realizes his nightmare is not yet over.

With less than an hour left, Johnny locates book clerk Jonah and as he shakes his hand, he flashes on the forlorn young man, standing on a rooftop looking down at the plaza below. Johnny explains how they're strangely connected, offers Jonah much-needed words of encouragement about his dreams of becoming a writer and promises to help him in the future. Meanwhile, Bruce gets a sighting on Shari and Bob who, it turns out, occupy adjoining cubicles in the same office. He sees them heading for a park bench and alerts Johnny. When Johnny intervenes, he tells the two they are meant for each other and predicts they'll have a very happy future together. When Shari's angry Harley-riding boyfriend Clyde (Brad Kelly) suddenly shows up, the normally reserved Bob shocks everyone by knocking Clyde out in a stunning series of Aikido moves.

Now with only eight minutes left, Johnny and Bruce must find the bicycle messenger and the oyster lover, without being completely sure that the other potential victims are all still okay. Johnny locates Fatty in the seafood restaurant and whisks away his plate of oysters, afraid they may be contaminated, just as he's about to dig in. While checking out the roof of the building where he saw Jonah standing in his vision, Johnny spots the bicycle messenger and is struck by a vision in which a chain of simple acts of kindness connect all six of the potential victims. The split-second timing of this magical series of events ultimately saves the bicycle messenger from being crushed by a car, which averts the death Johnny's vision predicted.

CAST:

JOHNNY SMITH..... ANTHONY MICHAEL HALL
 BRUCE LEWIS..... JOHN L. ADAMS
 DR. JANET GIBSON..... SULEKA MATHEW
 JONAH..... JESSE CADOTTE
 MORT..... JOHN TENCH
 BOB..... JACQUES LALONDE
 BIKE MESSENGER..... MAUREEN GREALISH
 FATTY..... JIM BREMNER
 SHARI..... COURTNEY KRAMER
 MOTHER..... LAURA DRUMMOND
 TOBEY..... MATTHEW VISSER
 MICKEY..... BRANDON VISSER
 ER DOCTOR..... PAUL MAGEL
 BOOKSTORE MANAGER..... JOHN SHAW
 COP “JACK WEB”..... PATRICIA DRAKE
 NURSE PARK..... PATRICIA IDLETTE
 CLYDE..... BRAD KELLY

PRODUCTION:

EXECUTIVE PRODUCERS..... MICHAEL PILLER
 LLOYD SEGAN
 PRODUCERS..... SHAWN PILLER
 ROBERT PETROVICZ
 CO-PRODUCERS..... ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 MICHAEL TAYLOR
 WRITTEN BY..... TEDDY TENENBAUM
 DIRECTED BY..... JEFERY LEVY

EPISODE #2006 - “MISBEGOTTEN”

LOG LINE:

Johnny (Anthony Michael Hall) is kidnapped by three young women who demand his help in solving a murder mystery from the past.

SYNOPSIS:

Johnny reluctantly concedes it’s time for improved home security after Penny Barton (Tracey Gold), an attractive young woman in her twenties, steals into his house one night

to cook him a romantic dinner. As his new security system is being installed a week later, Purdy (David Ogden Stiers) and Bruce (John L. Adams) remind Johnny of the need for caution given his celebrity. Feeling more isolated than ever, Johnny leaves for a lunch date with Dana (Kristen Dalton). On the way, he pulls over at the scene of an accident. An old Chevy is jammed up against a tree and its driver, Anita (Alicia Coppola), looks dazed. When Johnny offers to call for help, she tells him she thinks she's all right. Grasping the door handle, Johnny is hit with a flash of Penny directing Anita's car into the tree. But before he can react, Penny appears behind him and slaps a chloroform-soaked rag over his face. The last thing Johnny sees before passing out is 20-year-old Maddy (Erin Karpluk) moving in with a video camera to document the scene.

When Johnny fails to show up for lunch, Dana becomes suspicious and pays Sarah (Nicole deBoer) a visit. Sarah tells her she hasn't seen Johnny and in the midst of their chilly exchange, Walt (Chris Bruno) calls with the news that Johnny's Jeep has been found abandoned. A short while later, track marks are discovered that suggest Johnny was dragged through the dirt. Meanwhile, Johnny has been taken to an old abandoned farmhouse where Maddy is editing a raw fast-paced video sequence of Johnny's kidnapping. Thrilled about what she's shot so far, she tells Anita they're finally in business – the movie business. Grabbing her video camera, Maddy enters the master bedroom with her two companions, swooping in for close-ups of Johnny who sits glassy-eyed, gagged and duct-taped to an old office chair. Anita blames Johnny's predicament on the failure of his representatives to respond to Maddy's formal proposal, and he soon learns that the women intend to make a film documenting his revelations about the terrible murders that occurred in the farmhouse 20 years earlier. As Penny wipes Johnny's brow, he is sent into a horrifying vision in which he is slashed by the blade of a bloody sickle and falls to the floor next to Maddy, whose throat has already been cut.

At the sheriff's office, Walt is already researching a possible connection between Johnny's abduction and Penny, the woman who broke into Johnny's house. As he and Bruce begin retracing Johnny's movements during the previous 24 hours, Dana and Sarah go to the Faith Heritage mailroom to search through Johnny's fan mail for potential clues. Back at the farmhouse, Johnny warns his abductors about his terrible vision as soon as the tape is ripped from his mouth. When Anita shows him a dated photograph of the kind of sickle used in the long-ago murders, Johnny reveals that what he saw was in the near future, not in the past, and insists they will be murdered unless they leave immediately.

Anita dismisses Johnny's warning, reminding him the sooner he tells the story of the house, the sooner he'll be released. When Johnny protests that he needs to touch things, Anita tells him to use his feet. As Maddy rolls the camera, Penny begins pushing Johnny's chair. Brushing against the closet door with his toes, he is struck by a vision in which Cheryl Connor (Beatrice Zeilinger), the mother of the house 20 years earlier, is dressing as she talks to her husband Daniel (Peter Nicholas). Anita appears in the vision to verify the identity of the Connors and to show Johnny a photo of the couple lying dead at the base of the stairwell. Johnny then follows the sound of a little girl singing into a nearby playroom where he sees 12-year-old Tina (Harley Reiner) jumping rope, her long hair swaying. Anita shows Johnny a photo of Tina, virtually scalped and lying dead.

Johnny then notices a gawky 12-year-old boy in the room. Anita identifies him as the Connor's son Nicholas (Lucas Margetson), who hid in the basement crawlspace during the killings, and has spent most of his life since then in and out of mental institutions.

When the women take a break for dinner, Johnny tries to persuade them to let him go, but Anita insists he must still identify the murderer. As dusk falls, a dark figure moves through the basement, pulls a plank from the wall and reaches inside to remove a box containing Tina's long hair, stained with dried blood. Meanwhile, at Faith Heritage, Sarah and Dana are sorting through mail from Johnny's most obsessive fans. As they narrow their search down to Penny, whose last letter was sent from a motel in the area, Purdy learns from Mike Kennedy (Michael St. John Smith) that someone has breached the Alliance's computer security and sent them a presentation to watch. The video opens with an animated Maddy informing Purdy she's on location producing her new movie. Images of Johnny's abduction follow, along with footage of Johnny bound in his chair. Maddy reports that Johnny is fine and will be released shortly if Purdy agrees to broadcast the accompanying seven-minute trailer from her film on the Faith Heritage Network that night at 10 PM. She explains she's already advised potential film distributors to tune in, and tells Purdy she's prepared to give Faith Heritage Charities five percent of the adjusted gross profits should the telecast lead to a distribution deal.

Back at the farmhouse, Johnny plays on Penny's obvious infatuation with him to try to turn her into an ally. Unfortunately, he only succeeds in turning her on. Claiming it's her destiny to have his baby, she starts to undress, straddles Johnny and is about to slice through the tape binding his lap when she sees Maddy filming them. As Penny charges over to grab the camera, they hear a chilling scream and race out to find Anita in the master bedroom, staring at a big red sickle scrawled on the wall. Meanwhile, Dana and Sarah pay a visit to the motel where Penny stayed and learn she was there with two other women. With the manager's help, they gain access to the women's room, where they find photos and storyboards for Maddy's film, together with photos of Connor's Farm.

Danger is quickly mounting at the farmhouse. Johnny manages to push his way to the top of the stairs before Anita catches him and as she touches his chair, he is hit with a flash of Nicholas charging towards him with a sickle. Shocked, Johnny leans backwards and crashes down onto the landing below. In a terrifying vision, he sees the three murdered Connors lying beside him and young Nicholas wielding a bloody sickle. A now frantic Penny frees Johnny from his broken chair and the two try to flee, but the front door is padlocked. Touching the lock, Johnny realizes Nicholas is in the house and when Anita grabs Johnny's arm, he gets a startling vision of her morphing into young Nicholas. Seeing Johnny's reaction, Anita is horrified by the dawning realization of who she really is. She runs upstairs, locks herself in the bathroom and in the voice of a man, protests she's no killer. Banging her head against the medicine cabinet, Nicholas/Anita pulls it from the wall and reaches inside to pull out the blood-encrusted sickle. Leaving Maddy and Penny safely locked in the den, Johnny moves through the house calling out to Anita, recounting the tragic story of what must have happened to trigger Nicholas' psychosis. Entering the kitchen, Johnny barely escapes being slashed by the sickle. In

the ensuing struggle, Nicholas/Anita's wig falls off and he begins to sob like a child. Johnny pulls the sickle from Nicholas' hand as Walt and his deputies burst in.

CAST:

JOHNNY SMITH.....ANTHONY MICHAEL HALL
 SARAH BANNERMANNICOLE DeBOER
 WALT BANNERMANCHRIS BRUNO
 BRUCE LEWIS JOHN L. ADAMS
 GENE PURDY DAVID OGDEN STIERS
 DANA BRIGHT KRISTEN DALTON
 DEPUTY ROSCOEBILL MONDY
 MIKE KENNEDYMICHAEL ST. JOHN SMITH
 ANITA/NICHOLAS.....ALICIA COPPOLA
 PENNY TRACEY GOLD
 MADDY ERIN KARPLUK
 CHERYL CONNOR..... BEATRICE ZEILINGER
 DANIEL CONNOR..... PETER NICHOLAS
 YOUNG TINA CONNOR..... HARLEY REINER
 YOUNG NICHOLAS CONNOR.....LUCAS MARGETSON

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
 LLOYD SEGAN
 PRODUCED BYROBERT PETROVICZ
 SUPERVISING PRODUCERS SHAWN PILLER
 CRAIG SILVERSTEIN
 PRODUCERMICHAEL TAYLOR
 CO-PRODUCERSANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 STORY BYELIZABETH KEYISHIAN
 TELEPLAY BY ANDY DETTMAN
 DIRECTED BY NICK MARCK

EPISODE #2008 - "THE MAN WHO NEVER WAS"

LOG LINE:

A terrifying vision leads to Johnny's (Anthony Michael Hall) involvement with a man (Robert Culp) who suddenly disappears.

SYNOPSIS:

Feeling increasingly isolated, Johnny is relieved one lonely afternoon when his grocery boy Raul (Zak Santiago Alam) makes a delivery. He tells Johnny that the jar of capers missing from his last order was inadvertently placed in a bag delivered to a lonely old man named Grissom. As he picks up the jar, Johnny is hit with a vision of 79-year-old Jeffrey Grissom (Robert Culp) pouring himself some tea. Johnny watches as Grissom leaves the kitchen, touches a mirror and asks aloud “Where have I gone?” Snapping back to reality, Johnny glances at his own normal reflection in a small kitchen mirror but when he looks down, he is shocked to see that he’s missing a thumb, then other fingers on both hands. Panicky, he dials 911, but the phone falls to the floor as he realizes his entire hand has disappeared. Soon his arms are missing, then everything but his torso and finally, only his solitary head remains, desperately pleading for help.

Scared he’s losing his mind, Johnny sees Dr. Gibson (Suleka Mathew) for an examination the next day, but his brain wave readouts reveal nothing abnormal. The doctor suggests he’s suffering from anxiety and urges him to spend less time alone. On a whim, Johnny decides pay a visit to Jeffrey Grissom. When he explains their connection through Raul, the stern old man invites him in for a game of chess. As he’s handed a glass of wine, Johnny is hit with a vision of a terrified Jeffrey being engulfed by a rising tide of invisibility. It’s the same nightmare Johnny experienced in his kitchen. Snapping back to the present, Johnny’s eyes catch an old photo of a little boy standing with his parents outside a 1920s farmhouse with a distinctive leaded glass window in front. Jeffrey reveals it’s the house he lived in as a very young child, which he’s wanted to find ever since he retired in Maine. As Johnny offers to look into it, Alma (Rachel Hayward) walks in, explaining she’s Jeffrey’s assisted care nurse. Startled, the old man accidentally knocks over his nearly empty glass, leaving a drop of wine on the hardwood floor.

Alma immediately recognizes Johnny and Jeffrey soon recalls he’s also heard of Johnny’s psychic abilities. Noticing the old photo in Johnny’s hand, Alma takes it from him, telling him it’s time to leave. The old man hands him a cane but it’s his own, not Johnny’s, and as he touches it, Johnny is thrust into a vision of himself as Jeffrey in a 1960s Paris bistro along the Seine. As he listens to the ballad of a seductive female singer, a street maintenance man outside makes deliberate eye contact with him. Back in the present, Johnny realizes the song in the vision is the one playing on Jeffrey’s record player. He grabs his own cane as Alma ushers him out.

The next day, Johnny and Bruce (John L. Adams) visit the historical society where the curator (David Thomson) helps them identify communities most likely to have houses similar to the one in Jeffrey’s photo. Johnny tells Bruce he’s determined to help the old man – who actually believes he’s disappearing – find the house he grew up in. But when Johnny returns to Grissom’s home with Bruce, they are greeted by June Stade (Veronika Hadrava), a woman claiming no knowledge of Grissom who insists the house belongs to her family. Johnny protests she’s lying and she recoils when he reaches out to touch her.

Johnny reports Jeffrey's disappearance to Walt (Chris Bruno) and is infuriated when Walt asks him for evidence of what he thought he saw at Grissom's address. Realizing that Raul can verify his story about the capers mix-up, Johnny heads for the grocery store with Bruce and Walt, only to learn that Raul has been deported. A check of the store's computer records reveals Mrs. Stade's signature for all deliveries made to Jeffrey's address. Suspecting that Jeffrey's nurse Alma was somehow involved in this cover-up, Johnny heads for the hospital with Walt and Bruce. But the Alma there is not the woman Johnny saw. Johnny convinces Walt and Bruce to go back to Grissom's house with him but when Bill Stade (Adam Harrington) reluctantly allows them to enter, Johnny sees that the place has been completely redecorated. Suddenly recalling Grissom's fallen glass, Johnny kneels down to touch the barely perceptible spot of dried wine on the floor and is struck by a vision of Jeffrey, alive but grim, being wheeled out of the house. After removing everything, a crew refurnishes the place before the Stades and their son arrive. As he leaves, Johnny warns the Stades that he's on to them and that he will find Grissom.

After a search of public records reveals no trace of Jeffrey's existence, Bruce drops Johnny off at home. As soon as he enters, Johnny is hit with a flash of blackened faces in dark clothes and ski caps. In the basement, he gets more flashes of the figures going through his things and downloading his computer. Johnny calls Walt to tell him that his house has been searched, though the intruders have left no signs behind. Walt again points out the lack of evidence. Getting into his Jeep, Johnny is hit with a vision of a tiny radio transmitter under his car. Picking up on the signal, he follows it to a van occupied by Alma and Bill, who are the ones who searched his house. Snapping back to reality, Johnny lures the van to a convenience store and as Alma and Bill wait for him to appear, Johnny suddenly grabs Alma's wrist through her open window. In the ensuing vision, he sees Jeffrey being transported by ambulance past an Aroostook County sign to a new suburban house. Johnny releases his grip and the van speeds off.

On his drive to Aroostook County, Johnny alerts the media that he's on to a big story. At dawn, he pulls into the driveway of the house he saw in his vision and finds Jeffrey there. Touching Grissom's hand, he is hit with flashes of Jeffrey traveling overseas using a number of different passports under different names. He finally realizes that Grissom must be a retired spy with secrets the government intends to keep. When Johnny asks Jeffrey about the Parisian singer and touches Grissom's cane, he is hit with another vision of the scene in the Parisian bistro. This time, old Jeffrey stands behind him and reveals that the singer was the last woman he ever loved as Jeffrey Grissom. Johnny sees the street maintenance man move quickly inside as the bistro closes and silently kill the girl. Jeffrey sadly explains that the woman betrayed him and people died as a result. That's when he became the man of a thousand identities, who can no longer hold onto even one.

Alma and the Stades show up just as Johnny is telling Jeffrey he knows where to look for his childhood home. Jeffrey tells Johnny's his life is in danger and warns him that the Stades will simply make him disappear. But before the Stades can make any moves, reporters start arriving. A media frenzy greets Johnny outside. Escorting Jeffrey out to his Jeep, Johnny gets Dana (Kristen Dalton) to announce that the press conference has been moved and everyone should follow Johnny. Left with no choice, Alma and the

EPISODE #2009 - “CABIN PRESSURE”

LOG LINE:

On a flight to Washington with Purdy (David Ogden Stiers), Johnny (Anthony Michael Hall) is hit with a vision of their plane crashing.

SYNOPSIS:

Johnny (Anthony Michael Hall) and Reverend Purdy (David Ogden Stiers) are aboard a plane bound for Washington, where Johnny is scheduled to speak at a high-profile convention. Already nervous about the upcoming event, Johnny is really thrown when young flight attendant Nicole (Christine Chatelain) hands him a cookie on a plate and he flashes on the plane going into a steep dive. In his vision, Nicole slams into the wall of the plane and her neck snaps. Johnny is shaken and shares what he’s seen with Purdy. Eager for more information, Johnny asks the senior flight attendant Lorraine (Venus Terzo) for another cookie and as she hands it to him, he gets another flash. This time, the plane is in a dive and Johnny is at the front of the main cabin with Lorraine as she braces herself and instructs the passengers to remain strapped in their seats. The scene freezes, objects are suspended in mid-air and Johnny notices the time on the wristwatch of a passenger: 10:54 p.m. Snapping back to reality, Johnny tells Purdy they have just 54 minutes to try to avert disaster.

Convinced the pilot will never believe his story without further evidence, Johnny begins walking down the main aisle, touching seats on both sides. At row 26, he flashes on a holstered gun concealed under a shirt and returns to his seat to tell Purdy. Purdy asks to speak to the captain, but Lorraine denies his request, citing security precautions. When Purdy insists that one of the passengers is carrying a gun, Lorraine relays the message to the pilot, Captain Klein (Peter Wingfield). Klein emerges from the cockpit to hear Purdy’s story, but is thoroughly skeptical when he learns that Johnny’s “second sight” is the source of the information. After studying the passenger manifest, Klein asks Johnny if one of the people in the row in question was a Korean woman and when Johnny confirms this, the pilot reveals that she’s an air marshal. He tells Johnny there is nothing to worry about, but Johnny persists and describes his terrifying vision. Klein still insists nothing is going to happen and returns to the cockpit where he tells his first officer, Colin Black (Dan Joffre), about the incident. Black takes the warning a bit more seriously than Klein, who is clearly unconvinced.

Back in his seat, Johnny reaches up and touches the air vent, which triggers another vision of the plane going down. As he looks out the window, he sees the starboard engine explode, ripping a hole in the side of the plane. Johnny watches in horror as flames from the burning wing roar into the cabin. Just as he’s about to be sucked out with other terrified passengers, he snaps out of the vision.

Purdy grabs the air phone and calls the airline’s CEO as Johnny moves forward to try to talk the captain into checking the starboard engine. When he tells the two stewardesses

that the engine is going to explode, Lorraine tells him she needs to go to the main cabin for a moment and leaves him with Nicole, who has heard of some of Johnny's previous psychic feats. Johnny pleads with her to make her colleagues take him seriously and as she touches his arm, he is hit with a flash of her hand post-crash, burned and sticking out from under a piece of charred wreckage. Nicole registers the pained expression on Johnny's face as Lorraine returns with Kelly Park (Linda Ko), the air marshal, who insists that Johnny sit with her for the rest of the flight.

Back in the cockpit, Klein adjusts the controls as the plane moves through some bumpy weather. Nicole enters to tell Klein what's happened and reveals that Johnny's latest vision indicates the starboard engine is going to explode. Klein remains deeply skeptical. Meanwhile, as Kelly pats Johnny down in the rear of the craft, Johnny is hit with some strong impressions. When he finally persuades her to let him hold her St. Christopher's medal, he correctly reveals that the medallion belonged to her late sister Anne. As he recites the actual words Anne used when she gave Kelly the medal and goes on to describe the circumstances of Anne's death, Kelly is overwhelmed by emotion, slams him against a wall and handcuffs him. While Johnny continues to plead for Kelly's help, the pilot receives a call from the airline's CEO, who pressures him to hear Johnny out. Johnny urges Klein to check the starboard engine, but the pilot tells him he's already run a test of the entire system and everything checks out. When he touches Johnny's handcuffs, Johnny is hit with a flash of Klein's hand pushing both throttles forward to full power as he utters "God forgive me." The plane goes into a sudden dive and the rest of the deadly vision unfolds. Klein returns to the cockpit as Johnny snaps back to reality.

Passing through more turbulence, the plane suddenly lurches and Klein tells Black that the auto-pilot is acting up. Back in the rear galley, Purdy is shocked to see Johnny in handcuffs next to Kelly. He's further shaken when Johnny reveals that Klein is going to deliberately take the plane into a dive. Purdy makes an impassioned plea to Kelly to assist Johnny in saving the lives of all the passengers. Conflicted about what to believe, she finally removes Johnny's handcuffs and goes to the cockpit, where she quietly asks Klein to voluntarily turn over command to Black. Klein is incredulous and tries to dismiss her when she discloses what Johnny has seen. But Kelly refuses to leave and, removing her gun from its holster, ushers Klein out of the cockpit leaving Black in charge. Johnny and Purdy are temporarily relieved when they see Klein in Kelly's custody, but when Johnny touches his air vent again, his catastrophic vision returns and unfolds in reverse. This time, it's Black who pushes both throttles all the way forward, sending the plane into the dive. Snapping out of the vision, Johnny is hit by the realization that he must have seen both pilots trying to save the plane, not destroy it, and he gets up to speak with the captain. The two proceed to the cockpit, where Klein tells Black that Johnny believes they will have to respond to an emergency situation in just a few minutes by taking the plane into a rapid descent. Klein asks Johnny to describe

exactly what he saw him doing in his vision. After some thought, Klein speculates that if the plane stalled and he was trying to recover, he would go to maximum power. Johnny proceeds to touch various instruments, hoping to get impressions. When he feels the air from the vent above the command seats, he touches it and is sent into another vision. He

EPISODE #2010 - "DEAD MEN TELL TALES"

LOG LINE:

The vision of a hit on crime boss Cathan Donnegal (William MacDonald) leads to Johnny's (Anthony Michael Hall) involvement with the mob.

SYNOPSIS:

In an interrogation room at the sheriff's station, Edgar Lancte (Anthony Ulc) and Walt Bannerman (Chris Bruno) question Johnny about his involvement in the circumstances leading to the hospitalization of a beautiful young woman. Getting nowhere, Lancte leaves the room as Walt tells Johnny to go over his story once more from the top. Johnny calmly begins, starting with a murder.

While completing the purchase of plumbing fixtures for his house, Johnny is hit with a vision of the storeowner, crime boss Cathan Donnegal (William MacDonald), being gunned down in the shop. When Johnny urgently relates his vision to Donnegal and describes the gunman, Donnegal's employees, Fitz (John Mann) and Manny (Mark Acheson), validate Johnny's claim that he has psychic abilities. Donnegal quickly ushers Johnny out of the store, promising his fixtures will be delivered within the week.

Later on, Johnny is in his basement watching a video of Greg Stillson (Sean Patrick Flanery) in which Stillson calls for the defeat of Prop. 151, the Indian casino initiative. During Stillson's speech, the doorbell rings and Johnny goes upstairs to find Fitz and Manny outside. Under the pretense of delivering his plumbing fixtures, the two men talk their way in, grab Johnny and inspect him for a wire. Finding nothing, they ask Johnny to step outside to their van, which contains a long zippered bag in the back. Manny unzips the bag, revealing the corpse of Mickey Doyle (Brannoch Moon), the shooter from Johnny's vision. As Johnny struggles to deal with the fact that he's directly responsible for the man's death, Fitz informs him that Donnegal appreciates what he's already done, but insists on one more favor: Johnny must reveal who sent Mickey to kill him. Johnny realizes he's inadvertently become entangled with the Maine mob.

Forced to touch the body, Johnny is hit with a vision of himself as Mickey kissing a beautiful woman. He tells Fitz, who decides to take Johnny to Mickey's apartment, hoping to find out more. At the spare flat, Johnny quickly realizes that Mickey led a very lonely life. Picking up a photo of a little league baseball team, he learns that Mickey, Fitz, and Donnegal were all childhood friends who played baseball together. Johnny also comes across a disposable camera and when he touches it, he sees a series of pictures of the beautiful woman from his earlier vision. When Johnny can't come up with anything else, an impatient Fitz decides it's time to take him to Mickey's funeral in search of further information. As Johnny grabs the doorknob to leave, he is struck by another vision. Walt bursts into the apartment, grabbing Johnny/Mickey. It soon becomes clear that Mickey was one of Walt's snitches and that Walt has come seeking information on who's brokering a deal between Donnegal and the Indians regarding the Indian casino

initiative. Snapping back to reality, Johnny tells Fitz only that Indian casinos may be involved in what's going on.

Shortly after arriving at Mickey's gravesite with Fitz, Johnny notices the same beautiful woman he's been seeing in his visions getting out of a stretch limo with Donnegal. Fitz identifies her as Nina (Niesha Trout) and introduces her to Johnny. As Nina takes his hand, Johnny flashes on a passionate scene between a man and woman in bed. The woman is Nina and Johnny quickly realizes her partner is Greg Stillson. Anxious to learn about their connection, Johnny becomes much more willing to assist Donnegal's men in finding out more about who sent Mickey. Noticing Johnny's subtle reaction when he shook Nina's hand, Donnegal asks him what he saw. Answering honestly, Johnny tells him about his vision of Nina and Stillson. Donnegal confirms that the two are acquainted and asks if Johnny thinks Stillson was behind the attempted hit. Though the temptation is great, Johnny can't knowingly lie and finger Stillson. Wanting to see if Johnny can get additional information from Nina, Donnegal leads him to a limo where she is waiting in the back seat, and tells Nina that Johnny will be accompanying her home.

As they talk about Mickey and Donnegal, Nina asks Johnny to pour her a drink. Handing it to her, he has a vision of a cocktail party attended by gorgeous women and powerful men. Johnny/Mickey notices Donnegal and Nina speaking with Stillson and his aide Sonny Elliman (Jim Francis), and overhears them mentioning Prop. 151. As Mickey heads towards the group, he notices Donnegal subtly handing Nina off to Stillson. Nina's eyes register a brief flicker of humiliation as she takes Stillson's arm and Donnegal moves away. As this is happening, Johnny realizes that Mickey cares deeply for Nina and is disappointed and hurt by what he's just witnessed. A ringing cell phone suddenly snaps Johnny out of the vision. It's Walt, who's been running surveillance on the funeral, demanding to know what Johnny is doing in a limo with a hooker at the funeral of a mob member. Johnny quickly hangs up. After dropping Nina off at her apartment, Johnny returns home where he and Walt have a very heated discussion about Johnny's involvement with the mob, and Walt's involvement with Mickey Doyle.

Johnny heads to Stillson's headquarters, where he and Sarah (Nicole deBoer) talk about her involvement with the campaign. Though Johnny would rather see her far away from Stillson, he realizes Sarah may have a role to play in the ultimate destiny he has foreseen. As they're speaking, Stillson comes in with Sonny. When Johnny mentions Doyle and Donnegal, Stillson ushers him into his office where he admits he's privately in favor of the casino initiative and that Donnegal is supporting him. When Johnny tells Stillson that Donnegal has not ruled him out as the person behind the attempted hit, an angry Elliman grabs Johnny, triggering a vision of himself as Mickey, violently beating Elliman.

In speaking with Donnegal about his vision of this incident, Johnny learns that Mickey's only responsibility was to drive Nina wherever she wanted to go. He asks Donnegal for Mickey's car and, guided by a vision, sets out on the same route taken by Mickey and Nina, which leads to an Indian reservation. Walking into the casino, Johnny is hit by a flash of Nina entering the door to the administrative offices, but when he tries to retrace her route, he is stopped cold by a security guard. Using his psychic abilities, Johnny

engineers a large winning streak at the tables, which prompts security to take him back to the office of casino boss Jonas (Steven Cree Molison). As he sits down, he's struck by a vision of Nina handing Elliman envelopes Mickey had given her from Donnegan, filled with hundred dollar bills. Sonny, in turn, hands one of the envelopes to Jonas, and the deal is done. Escorted out of the casino, Johnny has a vision of Mickey rushing to Nina's defense after Elliman begins to harass her. As Mickey drops her off at her apartment, Nina realizes he is the only person who genuinely cares for her and she moves in for the amazing kiss Johnny saw in his initial vision. This leads to Johnny's realization that Mickey wasn't hired to kill Donnegan – he did it out of love for Nina. When Johnny discovers that an attempt has been made on Nina's life to guarantee her silence, he rushes in to save her and in a final deal with Donnegan, secures her freedom.

CAST:

JOHNNY SMITH..... ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE DeBOER
 WALT BANNERMAN CHRIS BRUNO
 GREG STILLSON..... SEAN PATRICK FLANERY
 SONNY ELLIMAN..... JIM FRANCIS
 EDGAR LANCTE ANTHONY ULC
 CATHAN DONNEGAL..... WILLIAM MacDONALD
 FITZ JOHN MANN
 MANNY MARK ACHESON
 MICKEY DOYLE BRANNOCH MOON
 NINA..... NIESHA TROUT
 JONAS STEVEN CREE MOLISON

PRODUCTION:

EXECUTIVE PRODUCERS..... MICHAEL PILLER
 LLOYD SEGAN
 PRODUCED BY ROBERT PETROVICZ
 SUPERVISING PRODUCERS SHAWN PILLER
 CRAIG SILVERSTEIN
 PRODUCER MICHAEL TAYLOR
 CO-PRODUCERS ANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 TELEPLAY BY..... MICHAEL PILLER & DANIEL GOLDEN
 STORY BY..... MICHAEL PILLER
 DIRECTED BY GLORIA MUZIO

EPISODE #2011 - “PLAYING GOD”

LOG LINE:

When Johnny (Anthony Michael Hall) is reunited with two close friends from high school, one of whom is awaiting a heart transplant (Lochlyn Munro), he is tormented by a vision of the other (Ally Sheedy) becoming the donor.

SYNOPSIS:

Johnny (Anthony Michael Hall) makes last-minute preparations as he and Sarah (Nicole deBoer) anxiously await the arrival of two close friends from high school – Kate Moore (Ally Sheedy) and her brother Jason (Lochlyn Munro) – along with Jason’s wife Erin (Brenda James). When Kate shows up with Erin, Johnny is at first hesitant to make physical contact, but eventually moves in for a hug and is relieved when no vision is triggered. When Jason arrives, he becomes upset by the “welcome home” banner Kate has strung up and protests he has come to talk to Johnny, not sit in a healing circle and hold hands. Johnny leads Jason downstairs, where his friend explains that his heart condition is now terminal, and he’s come to ask Johnny if he has any future at all. Johnny initially refuses to touch him, afraid of what he may see, but Jason is desperate and Johnny finally agrees. Taking Jason’s hand, Johnny is elated when he gets a vision of his friend surviving a successful heart transplant.

Promising Johnny he’ll keep the news to himself, Jason throws a party at Cleaves Mills High School. Unaware of Johnny’s vision, Erin becomes concerned about Jason’s exuberance and drinking. When she begins questioning her husband about his behavior, Jason says he simply wants to enjoy himself. As their conversation continues, it becomes clear that their marriage is in trouble and that divorce has been discussed. Meanwhile, Kate admits to Johnny that her brother has told her the good news and follows up by asking him about his psychic abilities. Kate then confesses she had a crush on Johnny in high school, but never did anything about it because of Sarah.

Back at the party, Kate and Jason place their arms around Johnny’s back as Sarah lines the three of them up for a photo. Johnny is immediately hit with a flash of Jason’s heart transplant operation. The vision suddenly freezes and begins reversing itself, taking Johnny backwards in time as it follows the donor heart back to its origin – a horrific car crash between a Ford truck and a small car. As the truck backs out of the accident intersection, Johnny walks over to the car and is devastated to see Kate in the driver’s seat. He instantly realizes that it is Kate’s heart that will save Jason’s life. Snapping out of the vision, Johnny can barely hide his shock and he leaves the party to avoid questions. The next day, Johnny visits Reverend Purdy (David Ogden Stiers) to ask him to use his influence to move Jason higher up on the heart donor list. Though Purdy tells Johnny it may not be his choice which of his friends will live, he agrees to try to help.

Kate and Sarah are catching up at a restaurant while waiting for Johnny to join them for lunch. Kate surprises Sarah by telling her she’s interested in Johnny and wants to know

how Sarah feels about it. After some thought, Sarah realizes this may be her chance to let Johnny go completely, and gives Kate her blessing. When Johnny arrives, Sarah quickly leaves to give them some time alone and Kate ends up confessing her feelings for him. When she apologizes for not calling or coming to see him after his accident, Johnny takes her hand and is struck by another vision of the accident. Walking over to the scene, he gets a look at the truck's partially visible license plate and then turns to see a badly injured Kate wedged in the car. Her eyes suddenly snap open and she calls his name. Back in the present, Johnny struggles to cover what he's seen by telling Kate he needs to think about what she's just told him.

After asking Walt (Chris Bruno) to run a check on the partial plate number, Johnny pays another visit to Purdy and learns that his sources are confident they can find a donor match for Jason. Relieved, Johnny explains it was never his intention to play God. Purdy tells him that is exactly what he's doing, and if they get a heart for Jason, it means someone else's life may be lost. Their conversation is interrupted by a call from Kate, who tells Johnny that Jason has collapsed and is at the hospital. As Johnny rushes off, he asks Purdy to call him as soon as a match is located. At the hospital, Johnny finds Kate and Erin waiting by the Coronary Care Unit door. Dr. Hitsky (Klodyne Rodney) emerges and explains that Jason is stable and breathing, but his condition has seriously deteriorated and he needs a new heart within the next 24 hours. Johnny watches Kate as she comforts Erin, knowing it is actually Kate that has less than 24 hours to live.

When Johnny goes in to see Jason, his friend lashes out, believing Johnny lied to him about his future. Johnny swears he told him the truth based on his vision, but Jason won't listen. When Kate jumps to Johnny's defense, Jason blames her for bringing him to Johnny in the first place, getting his hopes up unnecessarily. Understandably hurt, Kate leaves and Johnny goes after her. Meanwhile, Jason calms down and expresses his remorse to Erin for what he's said and asks her to apologize for him. Comforting Kate in the hallway, Johnny pulls her in for a hug and flashes to a scene of the two of them arguing. As he watches Kate get into her car and drive away, he realizes the deadly accident is just moments from happening. When Johnny pulls away from Kate, she asks him to be honest about what he saw regarding Jason, and he reassures her that Jason will receive a new heart. Johnny leaves the hospital, promising Kate he'll be back later.

Johnny soon gets word that a match has been found for Jason. But when Purdy tells him about the young mother who was supposed to receive the heart, Johnny feels terrible and asks if it's possible to find another match for Jason. Purdy tells him they will keep looking, but reminds him that every match they find means another person's life is at stake. Johnny then gets a call from Walt to tell him that the owner of the truck is Patrick Hanchin (John Kapelos), who has a record of driving under the influence. Johnny finds

Hanchin at a bar he is known to frequent, and strikes up a conversation. As they talk, Johnny tells him he has to choose between the lives of two friends and Hanchin tells Johnny he should simply choose the one he wants to live. Angry, Johnny grabs Hanchin's shirt and is hit with a vision of Hanchin running a red light and colliding head-on with a school bus full of children. Johnny realizes that if he saves Kate, the school bus

EPISODE #2012 - "THE HUNT FOR OSAMA"

LOG LINE:

A covert branch of U.S. intelligence recruits Johnny (Anthony Michael Hall) to track down the world's most wanted terrorist.

SYNOPSIS:

Under the pretext of being away for a few days while work is being done on his house, Johnny (Anthony Michael Hall) is actually at home undergoing tests of his psychic abilities for the military. With electrodes attached to his temples and a video camera recording him, Johnny struggles to get visions from a series of items he has been given to examine. Disappointed with the lack of results, Harriet (Terra Macleod) and Frank (Jase-Anthony Griffith), the two agents in charge of the tests, get ready to pack up and leave. When Harriet searches for her car keys, Johnny notices a set of keys on the table next to him. Picking them up, he is hit by a flash of Harriet's father having a heart attack and urges her to get an ambulance to her father's address in Connecticut as quickly as possible. Her urgent call to 911 ends up saving her father's life.

After this impressive display of his abilities, Harriet takes Johnny to the government's remote viewing unit in Vermont. She explains that the U.S. military began using psychics in remote viewing programs in the late '70s to uncover weapons and intelligence that couldn't be obtained by more conventional means. In 1995, the program was transferred to the CIA and shut down. But Harriet tells him that unofficially, it still exists. She leads Johnny through a hidden security door into a large and completely self-contained inner building. As they enter the "war room," Johnny sees huge plasma screens showing satellite images and data, along with rows of consoles and computers staffed by military and civilian personnel. A large window overlooks another space containing a big gray cube, a "room-within-a-room" that's suspended over a pool of water and accessed by metal catwalks. Harriet tells Johnny that the room, known as The Tank, is where the psychics work on locating targets. She leads him to Frank and Colonel Halsey (Donnelly Rhodes) who are watching an array of several monitors. The largest of these shows Major Reg Granowitz (Alex Zahara) sitting at a desk inside The Tank, sketching the interior of a mine-like tunnel filled with weapons and other military hardware. As Johnny looks on, Granowitz describes the tunnel, but Halsey is clearly dissatisfied with the information and asks Johnny if he'd like to give The Tank a try.

Once he's set up in The Tank, Johnny is given instructions by Harriet. Opening the first of two bins, he begins touching the various military items and debris inside and flashes on a series of images from the war in Afghanistan, which he proceeds to describe. Excited by the accuracy of Johnny's impressions, Halsey tells Harriet to ask Johnny to open the second container holding just one item – a torn caftan with a distinctive pattern.

As he touches it, The Tank shakes violently and Johnny is plunged into a vision of chaos. He is inside a cave, watching Al Qaeda and Taliban fighters desperately trying to

evacuate amid terrible explosions. Unconsciously drawing as he describes the scene, Johnny flashes on a couple of fighters as they help a partially buried man who is wearing the same distinctively patterned caftan Johnny is holding. As the debris is cleared away, Johnny sees that the man is a young Arab fighter who is dead. Obviously disappointed by Johnny's revelation, Halsey instructs Harriet to wrap things up. But Johnny is instantly hit by another vision. Everyone in the war room is riveted as he describes a bearded man wearing gold aviator sunglasses leading a pack of fighters who are trying to evacuate a tall man wearing a white turban-like head covering. But before he can see more, the cave is rocked by a series of explosions. When Johnny comes out of the vision, he is shocked to see how vividly he's drawn what he's seen.

Harriet leads Johnny to a break room where he is introduced to Reg Granowitz, Sylvia (Karin Konoval), and Monty (John Burnside), all of whom are psychics participating in the program. Sylvia invites Johnny to pick a Tarot card from the deck she's holding and when he does, she tells him it feels like he's carrying the weight of the world on his shoulders. Johnny abruptly releases the card. Before Harriet returns to escort Johnny to his windowless motel-like room, Granowitz and Monty make it clear that they're extremely annoyed that Johnny has been brought in to "save the team."

The next morning, Harriet informs Johnny that they've identified the bearded man in the sunglasses, whom he saw in his vision, as a mid-level Al Qaeda official. She explains that they've obtained new targeting materials to help Johnny locate him, hoping he may lead them to the primary target. Inside The Tank, Johnny opens a bin containing a 9MM pistol, a headscarf, a Koran, and a pair of broken aviator glasses. Picking up the glasses, Johnny is thrust into a vision of a crowded Pakistan market street. He sees the man from his previous vision in a new pair of identical sunglasses, but now he is clean-shaven. The man stops at a vendor who hands him a box filled with different types of plastic tubing. Taking the box, the man quickly glances toward an upper-story window covered by a white curtain rustling in the breeze. As Johnny takes all of this in, his hand draws the market scene with detailed precision. In his vision, Johnny follows the man in sunglasses, but loses him when he is momentarily distracted. His point of view quickly shifts to inside the apartment containing the white-curtained window. Johnny sees the man in sunglasses as he arrives and is greeted by two guards. A fourth man appears from another room with a stethoscope around his neck. The man in the sunglasses hands him the plastic tubing, which the doctor attempts to attach to a port in a large high-tech machine. When it doesn't quite fit, he storms out, shutting the door behind him. Johnny approaches the door and as he reaches towards it, he reacts in pain and is forced to let go of the vision. Back in the war room, Halsey and Harriet show Johnny a picture of a portable dialysis unit, which he confirms is identical to the machine in his vision.

In The Tank the next day, Johnny immediately reaches for the sunglasses. He again finds himself on a busy market street, looking through the eyes of one of the vendors. In his trance, Johnny begins speaking as the vendor, in a Pashtu dialect. As a technician researches where the dialect is spoken, Harriet asks Johnny to provide details on his surroundings. Describing the traditional clothing of the men and women, they narrow the search to Northwestern Pakistan. Continuing to describe his surroundings, Johnny's hand

is sketching as if on autopilot. A technician takes the image of the sketch from a monitor, converts it into a 3-D model, and pivots it until it becomes an aerial view. The printout is sent to Central Command and a reconnaissance mission is authorized in an attempt to find a match for this location. After several restless nights, Johnny is back in the Tank when Harriet comes to show him a photo of a market street, which he confirms is the one he has seen in his visions. This information in hand, Halsey is able to get the authorization for a Delta Force team to go in and snatch the target, despite Johnny's open admission that he's never actually seen the target.

Feeling an awesome sense of responsibility for the mission about to unfold, Johnny finally gets some words of encouragement from his fellow remote viewers, who have been through missions before. Though it's against the rules, Johnny convinces them to compare notes on what they've seen. Soon after, they realize there has never been a visual confirmation of the target. They also realize that they've all seen scenarios similar to those in Johnny's visions, but at different locations in Pakistan, which is suspicious. Johnny takes this information to Harriet to tell her it's possible they're being set up and that the team may be in grave danger. Wanting to be sure, Johnny goes back into The Tank and grabs the sunglasses. He is thrust into a vision in which he's back in the apartment and after a psychic boost from Granowitz's touch, is finally able to open the door the doctor went through. Johnny sees that the room is empty of the target and bobby-trapped with explosives. Halsey immediately alerts Central Command and the Delta Force team gets the call that it's an ambush just as they are about to enter the deadly room. As the team rushes out of the building, the man in the sunglasses detonates the bombs with a remote device. Out on the street, the team quickly comes under fire. Using his psychic powers to relay enemy positions, Johnny is able to safely lead the team out of danger.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
FRANK	JASE-ANTHONY GRIFFITH
HARRIET	TERRA MACLEOD
COLONEL BURT HALSEY	DONNELLY RHODES
MAJOR REG GRANOWITZ	ALEX ZAHARA
SYLVIA	KARIN KONOVAL
MONTY	JOHN BURNSIDE
DEPUTY SECRETARY OF DEFENSE	J.B. BIVENS
THE SENATOR	SCOTT HYLANDS
GENERAL LASSITER	GARY HETHERINGTON
SUNGLASSES MAN	TONY ALI

PRODUCTION:

EXECUTIVE PRODUCERS	MICHAEL PILLER
	LLOYD SEGAN
PRODUCED BY	ROBERT PETROVICZ
SUPERVISING PRODUCERS	SHAWN PILLER

alive. Johnny gently puts a hand on Bruce's shoulder while Bruce is still touching his father, and a three-way connection is made. Bruce grabs his head in pain and Johnny's head snaps back as if a vision has hit him. The adult Bruce, now shocked and confused, is sitting in the church watching himself as a child giving the sermon. The 10-year-old Bruce is suddenly gripped by a terrible headache, which is followed by the vision of Johnny's death. Another flash, and it's ten years later. Bruce is about to leave home for good, and again, he grabs his head in agony as though he's just had the same vision. But this time, Bruce doesn't leave. With comforting words, his father ushers him away from the door. Confused, Bruce turns to tell Johnny that this isn't what happened, but Johnny has disappeared. Bruce's hair is shorter, he's dressed in a preacher's suit and the casket is gone. Rushing outside to look for Johnny, Bruce notices that his name is listed on the church sign as Elder Bruce Lewis in this strange alternate reality.

Bruce speculates he might be caught in one of Johnny's visions, but is perplexed because he has seen things that never actually happened. He's also frightened for Johnny because he saw someone shoot him. Worry turns to shock when Bruce's father suddenly appears to tell him his mother is looking for him. Stunned to see his father alive, he becomes tongue-tied, prompting a warning from the Pastor that he'd better get his act together before the Sunday service starts. As Bruce's mother helps him on with his robe, Bruce objects, saying it's been ten years since he's preached. She clearly doesn't know what he's talking about and urges him on. Initially uncomfortable at the pulpit, Bruce soon relaxes as he gets into his sermon on "The Misunderstandings That Divide Us." Claiming he's seen an angel named John, he asks the crowd to raise their voices so John can hear them. With growing intensity, Bruce asks John for a sign and is worried when nothing happens. Following the service, Dr. McCants and his wife, along with Alvin and Norma, gather at the Lewises for Sunday supper. Bruce's blessing over the food is unfamiliar and Pastor Lewis remarks that his son is full of surprises. As the conversation continues, Norma, who is sitting next to Bruce, makes repeated passes at him under the table. Shocked, he finally excuses himself and tries to call Johnny at home, but when he gets a recording that the number has been disconnected, he tries Johnny's cell phone.

Meanwhile Johnny, who bears little resemblance in this alternate reality to the friend Bruce knows, is in Maine at a big campaign event for Greg Stillson when his cell phone rings. He doesn't answer it. Stillson moves close to Johnny in the crowd, but pays no attention to him since he's never seen him before. Johnny sees Sarah (Nicole deBoer) in Greg's entourage but when she notices him, she quickly turns away. Suddenly, Johnny is face-to-face with Stillson, who smiles at him and shakes his hand, triggering a vision of Armageddon. When the vision ends, there's a look of terror in Stillson's eyes. As Greg quickly moves away, Johnny's cell phone rings again and he still ignores it. Bruce slams down the phone on the other end and turns to see his father, who is eager to talk. Unable to explain what's happening but needing to reach out to his father, Bruce tells him he's been searching for a way to be closer to him, and wants to make him proud. That night, Bruce quietly leaves the house and heads to Maine in search of Johnny.

Bruce finds the house he knows as Johnny's boarded up, so he goes to Faith Heritage to see Reverend Purdy (David Ogden Stiers), who's preparing for a rally in support of

Stillson. Purdy angrily informs him that he's had no contact with Johnny for some time and doesn't know where he is. Bruce has no better luck with Sarah, who reveals that the stress caused by Johnny's involvement in her family's life caused the break-up of her marriage. She gives Bruce the last address she had for Johnny, but when he arrives, no one's at home. Bruce breaks in to find the place filled with pictures and articles on Stillson, as well as photos of famous assassinations. Just as he finds a cache of guns and ammunition in the bedroom, Johnny surprises him and demands to know who he is. Bruce insists they're close friends, but Johnny obviously doesn't recognize him. Hoping it will trigger a vision, Bruce grabs Johnny's arm but all Johnny sees is that Bruce is a preacher. Bruce explains he was Johnny's physical therapist and that the reality they're experiencing is the one that would have been had they not been part of each other's lives. Noticing the Faith Heritage web site announcing the Stillson rally on Johnny's computer screen, Bruce suddenly realizes what Johnny intends to do. Taking advantage of Bruce's distraction, Johnny bashes him in the head with a flashlight and knocks him out.

By now, Pastor Lewis has tracked his son to Maine and ultimately, to Faith Heritage, where he learns from Purdy that Bruce was there looking for Johnny. Meanwhile, Johnny arrives at the auditorium for the campaign rally and, passing himself off as an electrician, climbs up to the catwalk above the stage. As Greg Stillson moves through the adoring crowd, Johnny assembles his rifle. Having regained consciousness, Bruce arrives and races over to the security guards. When Stillson moves to the podium, Johnny takes aim and fires, barely missing him. Before he can shoot again, the security guards fire and Johnny is hit twice. He falls to the floor and Bruce rushes to his side. Pastor Lewis is kneeling beside Johnny, praying for him, when Johnny grabs his hand. Bruce puts his hand on theirs and flashes back to his previous visions of himself and his father, ending with the moment Johnny embraced him at his father's funeral service. Pastor Lewis walks over to the casket and is confused when he sees himself inside. Seeing his son with Johnny, he reaches out to touch Bruce's unfamiliar dreadlocks before turning to see the alternate Bruce – Elder Bruce – walking towards him. Realizing what's happened, he explains that when a man dies, he dreams of what might have been and that his last thoughts on earth were of the day Bruce left. Bruce admits he was thinking similar thoughts and that's what he must have tapped into with the help of Johnny's powers. The Pastor insists that what Bruce has been searching for – his destiny – is to be at Johnny's side, protecting him. As they hug each other good-bye, the vision ends and Bruce is back at the funeral with Johnny, who is shocked to learn that Bruce has had a vision and happy that the experience has enabled his friend to make peace with his father.

CAST:

JOHNNY SMITH ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE deBOER
 BRUCE LEWIS JOHN L. ADAMS
 REVEREND PURDY DAVID OGDEN STIERS
 GREG STILLSON SEAN PATRICK FLANERY
 BOY BRUCE (10-year-old) J.R. MESSADO
 PASTOR DAVID LEWIS LOUIS GOSSETT, JR.
 MRS. ROSE LEWIS LORENA GALE

safety as soon as the storm hits, or people will die. But despite his efforts, the manager clearly has a hard time taking him seriously. As Johnny and Bruce leave the café, Johnny shares his pain about having to live with his visions. Bruce realizes he must take control, so he tells Johnny they're going to a nearby airfield to warn the weather service about the approaching storm.

At the weather station, meteorologist Toni Donahue (Anne Marie Loder) tells Bruce and Johnny that the tracking system shows no indication of a storm and adds that the only time the system failed was on June 6, 1995. The date grabs Johnny's attention since it was also the day of his fateful accident. Meanwhile, Purdy, Sarah, Walt and Dana have arrived at the cabin at Moosehead Lake. As Dana prepares for a swim, Purdy sets off on a walk but is suddenly caught in a downpour of fish – both dead and alive. Back in Bruce's car, Johnny expresses his frustration that few people take his visions seriously until it's too late. It soon begins to hail, forcing them to pull off the road. The howling wind starts rocking the car and when Johnny touches the roof to steady himself, he is hit with a vision. Pushing open the door, he tells Bruce they have to get out of the car immediately and the two take cover in a nearby culvert. Seconds later, Bruce's car comes crashing down from the sky just yards away from them.

Johnny and Bruce are trying to hitch a ride after the storm has passed when a Winnebago finally pulls over. Flo (Jane Lynch) and Mitch McMurtry (Robert Picardo), who are traveling with their children, offer them a ride as Bruce explains that they got caught in the storm. Flo, who recognizes Johnny, is obviously thrilled at meeting him in person. She relates a story about how her own intuition saved her son's life when he was a toddler. A short time later, the McMurtrys pull up to the café, half of which has been flattened by what appears to have been a tornado. As Johnny touches the debris, he realizes there are people alive inside. With Mitch's help, they clear the way to a basement door and are able to rescue those inside, including the manager. He tells them that when he heard the storm, he remembered Johnny's warning and moved everyone to the basement. Meanwhile, back at Moosehead Lake, Walt assures Purdy that he's read about "raining fish," which can be caused by a waterspout in a thunderstorm, and Dana breaks the news that the phone lines are down.

Shortly after the emergency team arrives at the disaster scene, meteorologist Toni Donahue pulls up in a small truck containing weather equipment and a laptop computer. She tells them the storm didn't show up in the system, but admits it looks like a powerful tornado came through, and another may be on the way. It slowly begins to rain and as the drops hit Johnny, he gets a flash of Dana being rained on at the lake and tells Bruce and Toni the storm is heading there.

Taking off in Toni's truck, they come upon a state patrolman who informs them that the road ahead has been washed out. Continuing towards the lake on a country road, they soon pull up behind a small traveling carnival that cannot proceed past a fallen tree that is blocking the route. As Toni checks the readings on her equipment, Johnny and Bruce approach the carnies to help them with a jack-knifed rig. When one of the carnies turns to Bruce, Johnny realizes he's the same one who was operating the Wheel of Fortune the

night of his accident. More than a little unnerved, Johnny joins the effort to move the tree but when he touches the pulley device, he sees the tree struck by lightning and yells for everyone to get back. As people scatter, the tree is hit and another bolt of lightning crackles nearby. Johnny looks toward the sound and finds a strange man staring at him. The man utters Johnny's name but Johnny is momentarily blinded by another lightning bolt and when his sight returns, the mystery man is gone. Noticing one of the carnies' daughters near a propane vehicle, Johnny races towards her, grabbing her just before the truck is hit by lightning and explodes. Johnny returns the girl to her mother and sees that a path has opened and they can get out. As Johnny finds Bruce and Toni, the Wheel of Fortune is engulfed in flames.

As they make their way to Moosehead Lake, Johnny tells Bruce that it's more than just coincidence that he's encountered the same carnival troupe and the same kind of mysterious storm he experienced the night of his accident. Meanwhile, Sarah tries to calm a scared Dana, who unexpectedly apologizes for being so hard on Sarah. Dana tells her it's clear that Sarah's feelings for Johnny run too deep for her ever to be just Johnny's best friend. Moments later, Johnny, Bruce and Toni burst into the cabin and tell everyone there's a tornado coming. As they rush toward the basement for cover, pieces of the roof tear off and a tree crashes through the ceiling. While Purdy ushers Sarah and Toni into the cellar, Walt and Bruce crawl under the tree. As Johnny and Dana start to crawl under the tree, Dana is suddenly sucked toward an open window. She grabs onto the refrigerator and with Bruce and Walt's help, Johnny pulls her to safety. Once everyone is in the storage cellar, Johnny latches the door from the outside and walks out of the cabin.

Wind and rain whipping his face, Johnny contemplates the tornado and asks what it wants of him. He attempts to bargain with the storm and promises that if his friends are spared, he will accept his place in the world. Some time later, Johnny's friends break down the cellar door and emerge to see that the cabin has been destroyed. Sarah starts running in search of Johnny and finds him lying face down on the ground. When she touches him, his eyes snap open and he sits up, astonished to be alive. Johnny tells his enormously relieved friends that an intervention is no longer necessary.

CAST:

JOHNNY SMITH	ANTHONY MICHAEL HALL
SARAH BANNERMAN	NICOLE deBOER
WALT BANNERMAN	CHRIS BRUNO
BRUCE LEWIS	JOHN L. ADAMS
REVEREND PURDY	DAVID OGDEN STIERS
DANA BRIGHT	KRISTEN DALTON
TONI DONAHUE	ANNE MARIE LODER
MITCH McMURTRY	ROBERT PICARDO
FLO McMURTRY	JANE LYNCH

PRODUCTION:

EXECUTIVE PRODUCERS.....MICHAEL PILLER
 LLOYD SEGAN
 CO-EXECUTIVE PRODUCER.....KARL SCHAEFER
 SUPERVISING PRODUCERSSHAWN PILLER
 CRAIG SILVERSTEIN
 PRODUCED BYROBERT PETROVICZ
 PRODUCERMICHAEL TAYLOR
 CO-PRODUCERSANTHONY MICHAEL HALL
 KIRA DOMASCHUK
 STORY BY.....LAURA J. BURNS & MELINDA METZ
 and MICHAEL PILLER
 TELEPLAY BYMICHAEL PILLER
 DIRECTED BYMICHAEL ROBISON

EPISODE #2015 - “PLAGUE”**LOG LINE:**

When J.J. (Spencer Achtymichuk) falls prey to a deadly new virus sweeping across the Northeast, Johnny (Anthony Michael Hall) must use his powers to solve a medical mystery in time to save his son’s life.

SYNOPSIS:

After working with J.J. (Spencer Achtymichuk) on his project for the Cleaves Mills Elementary School science fair, Johnny (Anthony Michael Hall) joins the Bannermans for the event. Inside the gym where the projects are being displayed, J.J. and his fellow students are immediately drawn to Amy Grantfork’s (Genevieve Buechner) project, which demonstrates the effects of surface tension through the blowing of bubbles. When a stray bubble suddenly pops on Johnny’s arm, he is hit with a startling vision of Amy becoming deathly sick. Popping more bubbles, Johnny sees other children at the fair also becoming gravely ill. As he moves towards Amy, Johnny gets quick flashes of hospitalized children and people in hazmat suits, which culminate in a vision of J.J. in the grips of the terrible disease affecting the other kids.

As soon as Johnny shares what he’s seen with Sarah (Nicole deBoer) and Walt (Chris Bruno), Walt orders his deputies to secure the building and calls the State Health Inspector, Jim Pratt (Stephen Tobolowsky). While waiting for Pratt to arrive, Johnny touches J.J.’s project and is hit with a vision of two men in blue paper suits walking past him. As he relays this information to Walt, Amy’s mother Phyllis (Jennifer Clement) approaches to ask if there’s a problem. Walt and Johnny assure her that everything’s

fine, but she soon becomes suspicious when her husband, who has just arrived at the school, reaches her on her cell phone to tell her that no one outside is being let in. Walt remains vague when she questions him, explaining only that he wants to insure everyone's safety. When Jim Pratt arrives, Walt fills him in on Johnny's visions. Realizing Pratt doesn't believe in his powers, Johnny suggests he run tests on J.J. But when nothing conclusive shows up right away, Pratt informs the crowd that there was a possible health hazard, but it's proven to be a false alarm. The gym doors open and as Johnny is rushed by anxious family members, he is hit with a vision of himself standing alone in the middle of a desolate and deserted Main Street.

The next day, Johnny visits Reverend Purdy (David Ogden Stiers) and asks for his help. Purdy calls the Governor and Johnny heads to the hospital where Sarah has taken J.J. for a more extensive examination. At the hospital, the doctor talks to Sarah and Walt privately as Johnny sits with J.J. in the office. When J.J. asks him what's wrong, Johnny hesitates, but ultimately decides to tell him the truth before J.J. undergoes further tests. That night, Johnny, Pratt and a team from the health department return to the gym under the governor's orders. Johnny comes across the bucket containing the soap solution Amy used to blow her bubbles and as he touches it, he flashes on her morphing from a healthy young girl into a tragic victim of the mysterious disease. Johnny tells Pratt he believes the breath contained in the bubbles spread the disease, and they head to Amy's house.

Arriving at the Grantfork home, Johnny and Pratt find that Amy is running a slight fever. Johnny puts his hand on Amy's forehead and is hit with a vision of Amy's babysitter and her boyfriend kissing. He then sees her boyfriend smoking a joint with his friend and follows the friend to the house of Rob Cirillo (Jason Diablo), from whom he bought his drugs. Emerging from the vision, Johnny tells Phyllis to take Amy to the hospital and he calls Walt for help. The next morning, Johnny, Walt, Pratt and a deputy burst into Cirillo's house and find him seriously ill. While there, Walt gets a call from Sarah telling him J.J. is sick and has been rushed to the hospital. The men race off with Cirillo in tow.

Arriving at the hospital, they are immediately struck by the number of children in hospital beds. J.J. is flushed with fever and Sarah is desperately afraid he might not recover. She begs Johnny to touch J.J. to see if he'll make it through, but Johnny refuses, not wanting to face what the future might hold. Johnny heads to the hospital conference room where he finds Pratt working on possible causes of the illness. A short time later, Rita Navarro (Kaären deZilva) of the C.D.C. arrives with her team and equipment.

Meanwhile, Cirillo's condition is quickly deteriorating. Johnny, Walt and Pratt begin questioning him about some heroin they found under his bed, which they know to be of Chinese origin. Cirillo refuses to help, so Johnny holds the heroin in one hand and grabs Cirillo with his other. He is instantly struck by a vision of an exotic raven-haired beauty in a stewardess uniform. As the vision continues, he sees that the woman has died from what appears to be the same illness that Johnny has foreseen killing the children. Coming out of the vision, Johnny tells Walt and Cirillo that the woman is dead. A devastated Cirillo reveals that the woman was a flight attendant for an Asian airline, who flew the Hong Kong to Boston route.

Later that day, Johnny, Walt and Pratt are in the morgue with Rita Navarro examining the flight attendant's body. As Johnny flips through one of Rita's microbiology texts, Navarro reveals that they have found 16 other cases of the disease in the Northeast and all have been traced to a flight from China. She adds that it may be weeks before they can identify the disease. That night, Johnny goes into J.J.'s room and finds an exhausted Sarah and Walt sitting nearby as a nurse draws blood from the boy. The nurse's beeper goes off and she rushes out of the room, leaving the blood sample behind. Johnny encourages Sarah and Walt to get something to eat and when they leave, Johnny reaches out and touches his son, triggering a horrifying vision of J.J. being zipped into a body bag. Johnny is so shocked that he breaks the connection. As he looks lovingly at J.J., his eye catches sight of the blood sample and syringe left behind by the nurse.

Johnny injects himself with J.J.'s blood just as Sarah and Walt enter the room, followed seconds later by Pratt. Johnny explains that he's hoping the blood will lead him to the disease after it reaches his "dead zone." Suddenly, he gets an intense vision of a crash team trying to resuscitate his lifeless body, but with no success. He then sees himself at the morgue, looking on as his own autopsy is being conducted. When a piece of his lung is removed and the sample is placed under a microscope, Johnny gets a good look at the killer virus. The vision continues and Johnny watches as the team works tirelessly to find a cure and soon discovers that an anti-malarial drug is the answer. Coming out of the vision, Johnny stumbles to the blood lab with everyone close behind. Johnny is able to locate the virus in the microbiology book and tell Navarro about the anti-malarial drug that will treat it just before he collapses. Three days later, Johnny is awakened by the sound of J.J.'s voice and is overjoyed to know his boy has survived. Walt embraces Johnny in a flood of emotion and he and Sarah look on as J.J. thanks Johnny for saving his life. For the first time, Johnny senses the potential for a much closer relationship with his child, who is still unaware that Johnny is his biological father.

CAST:

JOHNNY SMITH..... ANTHONY MICHAEL HALL
 SARAH BANNERMAN NICOLE deBOER
 WALT BANNERMAN CHRIS BRUNO
 REVEREND PURDY..... DAVID OGDEN STIERS
 JOHNNY BANNERMAN, JR..... SPENCER ACHTYMICHUK
 AMY GRANTFORK..... GENEVIEVE BUECHNER
 PHYLLIS GRANTFORK..... JENNIFER CLEMENT
 BOB GRANTFORK..... KEITH MARTIN GORDEY
 JIM PRATT STEPHEN TOBOLOWSKY
 DR. GRANGER..... P. LYNN JOHNSON
 ROB CIRILLO..... JASON DIABLO
 RITA NAVARRO KAAREN deZILVA

PRODUCTION:

EXECUTIVE PRODUCERS..... MICHAEL PILLER
 LLOYD SEGAN

Lawrence for her newspaper. Noticing the book in Johnny's hands, she turns to Natalie and quips that even psychics need help with women. She takes his arm and steers him away, but Johnny soon breaks free and goes after Natalie who has left the store. He finds her looking in the window of a travel agency and when he approaches, Natalie asks why he's following her. Instead of answering directly, he asks if she's planning a trip and she tells him that she's always wanted to vacation in Italy. As they continue their conversation, Johnny reveals he has psychic abilities and insists he had a vision of the two of them kissing at their present location. Natalie is understandably skeptical but when Johnny predicts that the light across the street will begin to flicker and it does, Natalie senses that something incredible is happening and leans in for the kiss. Just as quickly, however, she pulls away and slaps him. But before she can explain, a man approaches. Pointing a gun at them, he demands their valuables, shoots Natalie and then turns the gun on Johnny. The gun goes off and Johnny is shocked to find himself back in the bar once again, handing Natalie her purse.

Johnny gathers his composure and buys Natalie another drink. This time, when Bruce leads Johnny to their table, Johnny describes this latest vision that ends with him and Natalie dying. As Johnny heads back to Natalie at the bar, Bruce calls Walt Bannerman (Chris Bruno). Meanwhile, Johnny suggests to Natalie that she check out a nearby bookstore and when her co-workers invite her to go with them to another bar, she tells them she's going to the bookstore instead. Johnny again finds Natalie there and when he reveals he's interested in travel books and wants to take a trip to Italy, she drops the books she's holding. He notices that all her selections deal with failed relationships and she explains her friend has received a marriage proposal, but is unsure about what to do. When Dana interrupts them and pulls Johnny away to meet the author, Natalie leaves.

Rushing after Natalie, Johnny notices two men sitting in a parked car, one with a cell phone pressed to his ear. When he gets out of the car, Johnny instantly recognizes him as the shooter. The man approaches Natalie and pulls out the gun but before he can fire, Johnny races up in his Jeep and Natalie jumps in. Moments later, a car pulls up behind them and, realizing the same two men are following them now, Johnny takes off and is able to hide his Jeep in a used car lot. Once the men pass them, Johnny takes Natalie back to her hotel. In the parking lot, Natalie confesses she, not her friend, received the marriage proposal. As she moves closer to him, Johnny starts to tell her about his vision, but they are suddenly surrounded by gunfire as their pursuers pull up behind them. Johnny snaps back to find himself in the bar once again, handing Natalie her purse.

Johnny is about to say something to Natalie when Bruce tells him their table is ready. Johnny goes with him, filling him in on the strange visions he's been having all night, and asks him to call Walt. Returning to Natalie, Johnny tells her about his abilities and as proof, reveals he knows about the decision she must make regarding the proposal. He then advises her to stay away from the bookstore. Knowing Natalie's not yet convinced, Johnny tells her exactly what her co-workers will say and do when they interrupt them momentarily. When everything Johnny predicts happens, Natalie decides to trust him. They're shooting pool a short time later when the two killers walk in. Noticing Johnny's reaction, Natalie demands the truth and Johnny confesses what he's seen. A terrified

Marc and Pauline emerge from the shadows. Explaining they came to help in the search, Marc takes a twisted bolt from his pack and hands it to Johnny, who gets a vision of two pilots fighting for control of a careening plane before it goes down in the forest.

Sarah, Walt and J.J. go inside for the night while the others set up their sleeping bags outside. Johnny joins Marc by the fire as he toasts the last of the marshmallows. Pauline calls for Marc who tosses his stick on the ground before joining her. When Johnny picks up Marc's stick to toast the last marshmallow, he is hit with a vision of Marc going through newspaper clippings of the plane crash that reveal there was a two million-dollar cargo onboard. As the vision continues, Marc pulls out a gun. Back in the present, Johnny quietly enters the cabin and wakes Walt, revealing what he's seen. They quickly confide in Turman and are stunned when the ranger pulls out a gun of his own.

Later, while being guarded by Turman and Marc, Johnny asks about the cargo on the plane. Turman admits that the only thing they know is that plane contained a single package insured for over two million dollars. Meanwhile, Sarah is listening to the conversation from inside the cabin when she notices a walkie-talkie outside next to Turman's pack. She eases her way towards it, but the moment she touches it, she hears a click and turns to see Pauline pointing a gun at her. As she's pushed towards the others, Turman promises that if they find the plane, he will let everyone go home safely.

The group sets out early the next morning and when J.J. finds a chunk of black asphalt, he proudly hands it to Turman, unaware of the previous night's surprises. Johnny asks to take a closer look and when he touches it, he sees that Turman and Pauline are having an affair. As J.J. and Turman continue on ahead, Marc catches up with Johnny, who remarks that it must be nice that the Ranger Station is always open, leaving Marc with an uneasy feeling. A short time later, they come across a part of the trail that's been washed out, so Turman scouts ahead for a nearby railroad bridge. When Marc's back is turned, Johnny and Walt see a gun in the back of his pants and Walt hands Johnny his water bottle. Touching it, Johnny sees that Walt is going to try to take the gun from Marc, but his plan will lead to Sarah being shot. As Walt gets up, Johnny cries out, alerting Marc, who sidesteps Walt and hits him on the head with the gun just as Turman returns.

Turman tells Marc to take Walt back the way they came and tie him to a tree until they find the plane. Walt hands his pack to Johnny, triggering a vision of Walt and Marc at the edge of a gorge looking down at a rushing river. Walt has his back to Marc who unexpectedly pulls out a gun and shoots him. As Walt and Marc set off, Johnny quietly tells Walt to jump at a precise moment that he describes. Johnny and the others soon arrive at the unstable bridge and Turman insists that Johnny go first. Johnny places his foot on the first plank and gets a series of visions showing which planks will break if he steps on them. Johnny then cautiously leads the group across the bridge. Meanwhile, Walt and Marc arrive at the river's edge and, when Walt recognizes the moment Johnny warned him about, he jumps over the cliff. Hearing a gunshot in the distance, Sarah begins to turn back, but Johnny urges her to continue across the bridge. Marc soon rejoins them, telling them that he had to fire a warning shot as Walt tried to escape. Turman guides him across the bridge, but the last plank breaks. Marc grabs onto the

EPISODE #2018 - "THE COMBINATION"

LOGLINE:

Johnny (Anthony Michael Hall) goes public with his vision of a heavyweight contender dying in an upcoming bout, but instead of stopping the fight, his announcement turns it into the pay per view event of the year.

SYNOPSIS:

Returning home from a trip, Bruce (John L. Adams) is happily surprised to see Johnny (Anthony Michael Hall) waiting for him at the airport. As they head towards the baggage area, they notice a photographer and a couple of reporters surrounding a man signing autographs. Bruce identifies the celebrity as Danny Avila (Greg Serano), a boxer in town for the middleweight title fight and one of Bruce's former physical therapy patients. Bruce introduces Johnny to the young fighter and his pregnant wife Helena (Alex Castillo). Noticing the boxer talking to the psychic, a reporter asks the two to pose for a picture. When Johnny hesitates, Avila steps beside him and playfully punches Johnny in the jaw, which triggers a flash of Avila dying during the title fight.

The story that breaks the next day, however, belies Johnny's vision, with a headline that reads: "Johnny Sees Bright Future for Local Boxer." Determined to warn Avila, Johnny and Bruce pay a visit to the gym where the boxer is sparring, but Avila's trainer Vic (Ken Pogue) intercepts them and insists they leave. Vic finally relents and allows the fighter a short break, during which Johnny reveals he saw Avila dying during the upcoming bout. Convinced that Johnny is running some kind of psychological number on his fighter, Vic becomes angry and jabs Johnny with his finger. The contact thrusts Johnny into the same vision he had before. But this time, he notes that the fatal blow occurs in the twelfth round and he quickly relays this information to Avila before Vic throws them out.

Hoping to stop the fight, Johnny and Bruce go to the Maine Athletic Commission to speak with Executive Director Fred Jenkins (Doug Abrahams) and the ring physician Dr. Kowalski (Paul Jarrett). As they're talking, boxing promoter Jimmy D (Glenn Plummer) bursts into the room accusing them of conspiring to cancel the match by raising medical concerns about his fighter, who is Avila's opponent, Darryl Tibbs (Jay Winston Kramer). When Jenkins explains Johnny's vision, which obviously has nothing to do with Tibbs' health, Jimmy D apologizes for his outburst and asks Johnny and Bruce to give them some time alone to discuss the future of the fight. Later, Jimmy D's assistant tells them that a press conference has been scheduled for the next day. Assuming the match will be called off at that time, Johnny and Bruce attend and are shocked when Jimmy D uses Johnny's vision of Avila's death as a way to further publicize the bout.

That night, as Johnny is watching ESPN's "Tuesday Night Fights," the announcers begin discussing his prediction. He's soon interrupted by the arrival of Avila, who demands to know why Johnny is messing with him. When Johnny says he can't just watch him die

without trying to intervene, Avila grabs him, and throws him up against the wall. Johnny is hit again with the vision of Avila's death and relays what he's seeing as it's flashing in front of him. Avila insists he won't walk away from the match and tells Johnny to stay out of his life. The following day, Johnny and Bruce meet privately with Avila's wife, Helena, who believes and trusts Johnny. She explains that although her husband is scared of what Johnny has said, he's even more afraid of failure and will never back out of the championship match. Johnny tells her that the future can be changed and asks for her help. Johnny, Bruce and Helena find Avila sparring at the gym. Upset by what he perceives to be his wife's betrayal, Avila listens skeptically as Bruce explains that Johnny will tell him about the exact events leading up to his death, hoping they can work out an effective defense.

Johnny takes hold of Avila's wrist and describes in detail the series of punches Tibbs throws right before Avila goes down. Vic soon recognizes that the deadly combination begins with a move that's not been used in years, followed by a right uppercut and ending with a left hook to the temple. Vic then sets Avila up in the ring with another fighter to teach him how to defend against the combination. After intense training, Avila is able to recognize the pattern and blocks the blows and Johnny and Bruce are very much encouraged. No longer afraid, Avila touches Johnny, who is once again thrown into the vision of Avila dying in the ring. When he tells the fighter that nothing has changed, Avila storms off.

That night, Bruce tries to reassure Johnny that he's done everything possible to try to prevent Avila's death. Suddenly realizing his prediction might become a self-fulfilling prophecy, Johnny considers the possibility that if he changed his prediction, Avila might believe him and the outcome could change. When Bruce asks if he would feel right about lying to Avila, Johnny tells him that it might now be the best option. At the weigh-in the next day, Tibbs provokes Avila into a scuffle and Johnny, sensing an opportunity, rushes into the melee and puts his hands on both fighters. Though the flashes he gets are again of Avila dying, Johnny tells the crowd that it is Tibbs who will lose the fight. Johnny immediately sees that his new prediction is having a big effect on Avila.

The night of the fight, Jimmy D is talking to ESPN 2 before the bout begins and assures the commentators that regardless of the outcome, they're going to witness a great fight. Meanwhile, in Avila's dressing room, Johnny confirms that Avila will knock Tibbs down. As Helena exits to take her seat, she thanks Johnny and gently squeezes his arm. Johnny gets a quick flash of Helena sitting ringside, her horrified face in her hands. Avila then hands Johnny and Bruce team jackets and Johnny is barely able to hold his smile when he touches his. Suspicious, Avila asks for a moment alone with Johnny and demands that he tell him the truth. Johnny makes contact and again sees Avila lying dead in the ring, but tells him that he will emerge the winner. As Vic enters the room to finish prepping Avila, Johnny joins Bruce and the two men head towards the ring.

In the early rounds of the fight, Tibbs is easily beating Avila, knocking him down a couple of times and opening up a bad cut above his right eye. At the start of the twelfth round, Vic asks Avila to call in the doctor to end the fight because of the bloody cut.

SYNOPSIS:

Johnny (Anthony Michael Hall), Sarah (Nicole deBoer) and J.J. (Spencer Achtymichuk), are on the sidelines of Faith Heritage's "Race for Peace" marathon, waiting for Walt (Chris Bruno) to complete the race. As Walt crosses the finish line and J.J. runs to greet him, Johnny hears a voice yelling "the end is coming" and turns to see a disheveled homeless man. Johnny starts walking in his direction and is surprised when the stranger unexpectedly points at him and says his name. Johnny freezes in his tracks, suddenly aware that he's seen the man's badly scarred face before. When the man walks away, Johnny follows, but it's as if he has disappeared into thin air.

Johnny tells Bruce (John L. Adams) about his bizarre experience and reveals that the first time he saw the strange man was the night of the storm earlier that summer, and again during his camping trip with the Bannermans. He adds that the man can't be a vision because he wasn't touching anything when he saw him. Later, Johnny is in his basement reviewing materials pertaining to his frightening visions of Armageddon when the strange man appears. He gives Johnny an address in New York and tells him to go there before it's too late. He then disappears before Johnny can question him further. The next day, Johnny calls Bruce from New York and tells him about the man's visit. The address turns out to be a house belonging to the Wey family. Johnny watches from his car as a young girl gets the mail and hands it to her mother Madeleine (Ione Skye). Her father, Christopher (Frank Whaley), soon pulls up in a black Mercedes and greets his family as they go inside. Johnny rings the doorbell and introduces himself to Madeleine. When Christopher comes to the door, Johnny recognizes him as the man he's been seeing, but his face is no longer scarred. Confused, Johnny demands to know what's going on. Motioning his wife and daughter to stay inside, Christopher tries to pump Johnny for information about who's sent him. He tells Johnny he's "gotten the message" and gives him an aggressive pat on the shoulder. Johnny is instantly hit with a vision of Christopher's daughter Julia (Brenna O'Brien) and her mother lying dead in the house.

The next day, Johnny is in his Jeep at a construction site talking to Bruce on the phone. After telling him what he's seen, Bruce agrees to come to New York to help him. Johnny hangs up and walks past Christopher's car. Touching it, he gets a vision of Christopher in the front seat with a strange woman on top of him. Johnny hides behind a beam and listens as Christopher tells three men from the local union that sending someone to his house as a warning won't solve anything. Johnny senses something behind him and turns to see the homeless man standing on a second story beam. The man insists he return to the house, but Johnny refuses and says he won't let him hurt the family. Having seen Johnny, the foreman approaches and takes him to Christopher, who demands he tell him what he wants. Johnny assumes that he's seen his twin brother, whom he thinks may be the killer, but Christopher tells him the only brother he had died years before. Later that day, Johnny is at the police station telling a skeptical Lt. Sandowski (Hrothgar Mathews) about what he knows when Bruce walks in. Unable to convince the police to help them, they go back to the house by themselves. Madeleine invites them in and hands Johnny a glass of water, triggering a flash of Madeleine talking to a man about her husband's affair. Johnny then sees the homeless man standing at the back window and runs outside.

Johnny comes face to face with the man who explains that he is a vision of Christopher Wey from the future. When Johnny says his visions only come from touching things, the man holds out the silver knob from Johnny's cane and says that he, too, only gets visions from touch. Shocked, Johnny drops his cane and the man disappears.

Johnny picks up the cane and when Wey reappears, he realizes they're sharing a vision. Wey holds out a hand and Johnny grabs it, thrusting them into another vision. Johnny sees a comatose Christopher lying in a hospital bed. The vision rapidly moves forward through the years and when it finally stops, Wey is sleeping outside, covered in soot. Wey reveals he woke up in Baltimore to a blinding light, surrounded by corpses and the remains of the city, and Johnny realizes he survived Armageddon. Wey tells him that he started having visions that lead him to Washington, D.C., where he found the head of Johnny's cane and they shared their first vision. Wey refuses to tell Johnny who was responsible for Armageddon until Johnny tells him what happened to his family. After Johnny tells him he saw his family murdered, Wey says he'll share what he knows only if Johnny saves his family. Then he breaks the connection. When Johnny and Bruce return to Wey's house, Madeleine informs them that she's called the police.

Johnny tells Bruce he's afraid to intervene in the fate of the Weys since he may lose the only person who can tell him about Armageddon. He grabs his cane and when Wey appears, Johnny explains he wants to go back to his house to figure out how Madeleine and Julia die. The next day, Johnny and Bruce enter the house when no one is home and when Johnny picks up a fire poker, he and Wey join in a vision. They watch as a man in a ski mask, who's been waiting inside, strikes Christopher with the poker when he enters the house. Believing he's alone, the man removes his mask and drags the body further inside. He then sees Julia watching from the porch and, as she backs away, she loses her balance and falls down the steps. Madeleine rushes up and finds Foster (Vincent Gale), a man she hired to follow her husband, holding her daughter's body. Seeing her, Foster puts Julia down and pins Madeleine to the wall, telling her she's better off without her cheating spouse. He realizes his grip is too tight and finally lets her go, but it's too late. Distracted, Wey breaks the connection just as the police arrive to arrest Johnny and Bruce for breaking and entering. Foster, who is outside when Madeleine pulls up, tells her that he called the police. He then produces photos of Christopher with his lover, and with Johnny at the construction site. It becomes clear that Foster's interest in Madeleine is more than just professional, but when he invites her to stay at his house, she declines.

Christopher goes to the police station to find out what happened at his house and why his wife won't talk to him. Johnny tells him his wife hired Foster to get proof of his love affair and urges him not to go home that night. Angry, Christopher walks off and a short time later, Lt. Sandowski releases Johnny and Bruce after talking to the authorities in Maine. Grabbing his cane, Johnny sees Wey and, realizing nothing has changed, rushes off to his house with Bruce. Meanwhile, Christopher has convinced Madeleine to come home so they can talk. Remembering Johnny's warning, he tells Madeleine to wait with Julia while he checks the house. When he enters the front door, Foster, who's waiting inside, hits him with the poker. Happy to be home, Julia runs to the house as a car pulls into the driveway. When Julia sees her father being dragged inside, she backs away and

