

"FOOTPRINTS"
EPISODE #62
TIME FRAME: A FEW
DAYS AFTER [#61](#)

TEASER

INT: FISHER HOME (LIVING ROOM)
MIDDAY

PAULA is adjusting several items on the mantle. MOLLY descends the stairs, looking nervous and wearing her coat.

PAULA: Where are you headed, honey?

MOLLY: I'm gonna meet Brian at the coffee shop.

Paula detects a note of gloom in her daughter's voice.

PAULA: Is something wrong, Molly?

MOLLY: What could be wrong?

PAULA: Oh, I don't know ... something between you and Brian, perhaps?

Molly's silent but open-mouthed response acknowledges that this is the truth.

NEW YORK
INT: YANG MANSION (LIVING ROOM)
AFTERNOON

SARAH and ANDREA are having coffee in the midst of a beautiful afternoon.

SARAH: I can't get over this place, Andrea. It's so nice.

ANDREA: My mother did have great taste.

She looks around the room, quickly surveying it although she's seen it a thousand times before.

ANDREA (CONT'D): I just wish sometimes that it wasn't so extravagant.

SARAH: You do a good job of not letting the money rule your life. Believe me, I've run into some people who can't help but do whatever their wallets tell them.

ANDREA: I just figure, what's the point? I can definitely live comfortably, and I'm grateful for that, but I have no desire whatsoever to be some kind of society woman, running off to all these clubs and teas and whatever ...

Sarah nods in understanding as Andrea takes a sip of her coffee. Sarah's head turns to the side, where, through the window, she can see a brown-haired MAN in his late twenties or early thirties who has just descended a ladder. She looks back to her friend but her eye quickly shifts back to the man. As Andrea continues to talk in the background, Sarah's attention is on the man, who is obviously well-built underneath his tightly-fighting white t-shirt.

ANDREA (CONT'D): ... Sarah? Sarah!

Sarah turns back to Andrea, snapping back to reality suddenly.

ANDREA (CONT'D): What was that all about?

INT: CHASE HOME (KITCHEN)
MIDDAY

COURTNEY and LAUREN are standing around the island picking at a bag of pretzels.

LAUREN: So how's everything going with Jason?

COURTNEY: It's so amazing, you wouldn't believe it! I mean, I guess I knew for all those months that I wanted him and that I was falling in love with him, but I was always second-guessing it, you know?

LAUREN: (cutting in) Most of that was Shannon's doing.

COURTNEY: Yeah, but it was also because Jason and I were too insecure to say anything. If we had just communicated, Shannon would have had a much harder time pulling any of her crap.

LAUREN: Good point.

COURTNEY: But anyway, it's so totally amazing. He's great! Not only is he my boyfriend, but he's my

best friend too ... We can talk about stuff, we can hang out, the whole bit. It's so cool!

LAUREN: You mentioned to me that you guys were gonna go up to the cabin. Did you ever get up there?

COURTNEY: Yeah, but it wasn't quite the romantic afternoon I expected.

LAUREN: Why not?

COURTNEY: Someone threw a rock through one of the windows, and then cut the phone lines.

LAUREN: Are you sure someone did it intentionally? Couldn't the rock have been some kids screwing around?

COURTNEY: Maybe, but how do you explain the phone line?

LAUREN: Maybe something happened. Wind ... or something. I don't know.

COURTNEY: No, the line was actually cut. I find that kinda coincidental, don't you?

LAUREN: What do you make of it?

COURTNEY: You wanna know what I think?

She doesn't wait for a response.

COURTNEY (CONT'D): I have a distinct feeling that Shannon Parish is behind this somehow, and I intend to put a stop to it.

Her disdain for Shannon is evident in the way Courtney speaks her rival's name and the force with which she makes this vow.

ACT ONE

INT: CHASE HOME (KITCHEN)

MIDDAY

COURTNEY and LAUREN are in mid-conversation.

LAUREN: How could Shannon have anything to do with this? She's in jail, isn't she?

COURTNEY: I wouldn't be surprised if she found some way to get out, believe me.

LAUREN: The cops wouldn't let her escape, Courtney.

COURTNEY: That doesn't mean she couldn't fool them. She's capable of almost anything, I'm sure.

LAUREN: Maybe you should check with the police about it.

DON: About what?

They both turn and see Courtney's father, DON, standing in the doorway.

COURTNEY: Oh, the thing up at the cabin. I'm wondering if Shannon could have been mixed up in it somehow.

DON: She's still in jail, Court. Don't worry about it. I'm sure the incident at the cabin was just a bunch of punk kids causing a commotion.

COURTNEY: That may be, but I don't wanna let down my guard. That girl killed her own parents for money -- who knows what she'd do to someone she blames for ruining her life?

INT: FISHER HOME (LIVING ROOM)

MIDDAY

PAULA can tell from MOLLY'S expression that something is wrong.

PAULA: What happened, honey? Did you two have a fight?

MOLLY: Kind of ... I don't really know, honestly.

PAULA: What happened -- if you don't mind talking about it?

MOLLY: No, it's fine. You know how we went out the other night?

Paula nods.

MOLLY (CONT'D): We were having a great time. We got to do a lot of talking and stuff; I really thought we were getting closer. But then I said something--

PAULA: Uh-oh.

MOLLY: "Uh-oh" is right. I guess he got the impression that all he is to me is a distraction, something to keep my mind off the fact that my career is in shambles and everything.

PAULA: What did you say?

MOLLY: I was just saying that it seems impossible to just be really, truly happy. I said there are plenty of things to distract me, but most of the time I'm miserable. I guess he misconstrued it ... I feel terrible.

PAULA: The question is, why?

MOLLY: What do you mean?

PAULA: Do you really care about Brian -- I mean, do you think he's someone you could see yourself spending the rest of your life with? Or do you feel terrible because he's a friend and you hurt his feelings?

ACT TWO

NEW YORK

INT: YANG MANSION (LIVING ROOM)

AFTERNOON

SARAH turns back to ANDREA.

ANDREA: What had you so distracted?

SARAH: Oh, nothing, really.

She says this with little conviction. Andrea stands and peeks past Sarah to see out the window, where she sees the MAN working on the house.

ANDREA: Ah, I see you've noticed Matt.

Sarah blushes.

SARAH: That's Matt?

ANDREA: Yep.

SARAH: So he-- he still does work around here for you? Isn't it kind of awkward, given ... well, you

know.

ANDREA: Given the fact that we were once a couple? (pause) It should be, but it's not. Matt and I realized that we couldn't be anything more than good friends, and we were smart enough to end our relationship before it ruined our friendship.

SARAH: Steve doesn't seem too happy with the arrangement.

ANDREA: He's not. Steve is the most insecure guy I know, despite the way he acts. He tries to hide that by acting all macho and whatever, but he's really not trying to come off like a jerk. He just puts up a front whenever he gets uncomfortable.

SARAH: I'm glad Brent doesn't do that. He's pretty open with me.

ANDREA: Steve's getting better, but sometimes he reverts to being this snitty little boy. (pause) But I guess everyone's got their faults, huh?

This sparks a memory in Sarah's head.

CUT TO:

INT: BRENT'S APT.
NIGHT

Through the window, from SARAH'S point of view, MOLLY and BRENT can be seen lightly kissing. They pull apart, confusion on both of their faces, and begin mouthing words that cannot be deciphered.

CUT TO:

NEW YORK
INT: YANG MANSION (LIVING ROOM)
AFTERNOON

SARAH looks back at ANDREA after forcing this memory away.

SARAH: Yeah, I guess you're right. Everyone has their faults, but love is blind to those, right?

She smiles nervously, obviously troubled by her memory.

INT: FISHER HOME (LIVING ROOM)

MIDDAY

PAULA awaits an answer from MOLLY, who does not want to lie but at the same time cannot be absolutely truthful.

PAULA: I'm not asking this to be rude or anything, Molly, but you need to sort out your feelings for Brian. It's wrong to lead him on if you're not really interested -- and even if it's not intentional, that's using him.

MOLLY: I guess ...

She tries to choose her words carefully.

MOLLY (CONT'D): I do care about Brian. He's been great to me; he hasn't pushed me into anything I'm not ready for. It's just that, at this point, I don't really know what I want.

PAULA: Then you need to make that clear to him, Molly.

MOLLY: It's hard, Mom. I don't wanna see him get hurt.

PAULA: Believe me, it'll hurt him even more in the long run if you're not honest with him. You need to both settle on exactly what this relationship is going to be. If you decide it's just a friendship, then it'll be better that you figure it out now. If it turns into something bigger than that, that's terrific. But you can't string Brian along anymore. It's not fair to him -- or to yourself.

Molly nods in understanding and then rises.

MOLLY: I know what I have to do.

PAULA: And just what is that, dear?

MOLLY: I need to go down to that coffee shop and tell Brian that I'm not ready for a serious relationship yet.

She takes a deep breath, realizing she needs to make things right.

ACT THREE

INT: CHASE HOME (KITCHEN)

MIDDAY

COURTNEY, LAUREN, and DON are gathered in the kitchen.

DON: You're safe from Shannon now, Courtney.

COURTNEY: I'd like to think so, but ...

DON: Don't lose any sleep over it, okay? She's still in prison.

COURTNEY: Just because she's in jail doesn't mean she can't do anything.

LAUREN: You're right. She hired a hitman to come after you, after all -- she must have connections.

DON: You two are being ridiculous. Just calm down. (pause) Believe me, honey, you'll be fine.

COURTNEY: I hope you're right, Dad.

DON: Of course I am. Now, if you don't mind, I've got some work to do outside. The gutter is loose and it's slamming against the house.

COURTNEY: Yeah, I noticed that during the night. It's a real pain.

DON: Don't worry. I'm on top of it.

He exits.

LAUREN: I hope your dad is right about Shannon. Heopfully she'll just behave herself while she's in jail.

COURTNEY: I'd like to think that, but somehow I don't see it happening.

LAUREN: She did plead guilty to all the charges she's up against, right?

COURTNEY: Yeah, at least she's smart enough to not think she could actually beat all those charges.

LAUREN: Then she'll be in jail for a long time -- probably the rest of her life. Stop worrying about it. (pause) Why don't we change the subject, maybe to something a little less grim?

COURTNEY: Like what?

LAUREN: Oh, I don't know ... Jason, maybe?

The mere mention of his name lights up Courtney's face.

INT: COFFEE HOUSE
MIDDAY

MOLLY enters and looks around, but she doesn't see Brian. She finds a small table for two and sits down at it, not bothering to order anything to drink. It is clear that she is focused on making things right with Brian, whatever that will require.

MOLLY: (sotto voce) I do feel bad about hurting Brian ... and I do care about him. But how can I really commit to a relationship ... How can I give him everything I've got if--

She stops herself from saying it aloud.

MOLLY (THINKING): If I'm in love with Brent.

She buries her head in her hands. Her deep sigh says it all: She is unbelievably frustrated by her feelings for her brother-in-law, but still cannot forget them.

BRIAN: Hey.

She looks up to see BRIAN standing next to the table. He speaks reservedly, not knowing what Molly will say to him and unwilling to put himself on the line.

MOLLY: Hi. Have a seat.

Brian sits down across from her. The tension between them is thick as they stare into each other's eyes, each waiting for the other to speak.

MOLLY (CONT'D): I guess we have a lot to talk about, huh?

BRIAN: You could say that.

Out on Molly as she bites her lower lip anxiously.

ACT FOUR

NEW YORK
EXT: YANG MANSION (DECK)
AFTERNOON

The spring sun is shining down upon the beautiful mansion and its lush green lawn as SARAH and ANDREA step out onto the deck from the back of the house. It overlooks a substantial amount of property, which includes a covered pool and two tennis courts.

SARAH: It's so unbelievably nice out today.

ANDREA: I love this time of year ... we're finally coming out of that miserable winter weather. It's the first break into spring -- I love it.

SARAH: I know what you mean. I talked to my mom back in King's Bay a few days ago, and she said they've had a lot of overcast skies lately.

ANDREA: Well, we've got plenty of those here. Don't be fooled.

During this lull in the conversation, as both appreciatively stare out over the property, Sarah's eye is caught by something towards the side of the house. She glances once and then quickly back again, seeing MATT take a short break from his work. He wipes his sweaty forehead; Sarah is transfixed by this.

ANDREA (CONT'D): Are you and Brent settling in okay?

Sarah quickly turns back to her, trying to cover up her distraction by jumping into the conversation full-force and speaking very quickly.

SARAH: Yeah, I guess we're fine. It's kind of crazy living in a hotel, but hopefully this case will be wrapped up quickly enough that we won't have to think about finding a permanent place up here -- right?

Andrea nods.

ANDREA: I can imagine living in that hotel might be kind of a pain.

SARAH: Yeah, it is.

She peeks to the side quickly, glancing over at Matt, and then guiltily looks back to Andrea, who seems unaware of Sarah's new attraction, and smiles.

INT: COFFEE HOUSE
MIDDAY

MOLLY and BRIAN are seated across from each other.

MOLLY: Brian, I just wanna say that I never meant to call you a "distraction" from my problems. True, being with you does take my mind off everything else, but that doesn't have to be a bad thing, does it?

She searches his face for some hint of approval. After a lengthy pause, he finally speaks.

BRIAN: That's true. (pause) Still, I get the impression that something is bothering you way more than you let on ...

MOLLY: My life is a mess, Brian. I understand that you'd like a more involved relationship, but at this point, the best thing for me is to take things slowly.

BRIAN: You're right about that -- all of it. I really like you, and I want this to work. I just wanna be sure that you have the same eventual goals in mind, rather than just using me to keep yourself from thinking about everything else.

She nods, understanding his viewpoint.

BRIAN (CONT'D): I guess it all boils down to one question: Are you in this for the long haul? Do you want this to turn into a serious relationship at some point, Molly?

She stares at him, struggling inside herself to figure out how to respond. She is aware of her conflicting feelings for Brian, who is offering her his devotion, or Brent, who is married to her sister. Though the decision might seem obvious, Molly has difficulty giving an answer.

ACT FIVE

NEW YORK

EXT: YANG MANSION (DECK)

AFTERNOON

SARAH and ANDREA are leaned against the edge of the deck, looking out over the expansive property of the estate.

SARAH: This place is so awesome.

ANDREA: I know. I just wish my family were here to share it with me.

SARAH: You've never mentioned your father before.

ANDREA: He died when I was a teenager -- killed by a drunk driver. Both him and my younger sister.

SARAH: I'm sorry to hear that.

ANDREA: It was awful. It took me forever to let go of all my anger from that -- there are times where I still don't think I have.

SARAH: I can't blame you. What happened to the drunk driver?

ANDREA: He's serving a jail term as we speak. Little comfort that is, though.

SARAH: Yeah, I know. Isn't that totally unfair? (pause) As a cop, I've seen so many instances where innocent lives were lost and the criminals got off with a little jail time or community service.

ANDREA: I've just come to accept that in many ways, life isn't fair.

Sarah nods in agreement.

ANDREA (CONT'D): Let me just give you one piece of advice, Sarah.

SARAH: What's that?

ANDREA: Your family is still all living, right?

SARAH: Yep -- both parents, two brothers, and a sister.

ANDREA: Just love them, Sarah. Be thankful that you have them and never let anything come between you.

Sarah has a brief memory flash of BRENT and MOLLY kissing.

ANDREA (CONT'D): Because one day they're gonna be gone forever, and there won't be any way to clear the air between you and them about anything you leave hanging.

Her words have obviously affected Sarah, who is considering in particular her relationship with her own sister.

INT: COFFEE HOUSE
MIDDAY

BRIAN awaits a response from MOLLY.

BRIAN: So, do you want a relationship, or should we just end it now and be friends, which we very well could do?

MOLLY: I'd like to give it a try.

Brian is somewhat startled.

BRIAN: You would?

MOLLY: Yeah. I have a lot to deal with right now -- most of all finding myself a new job -- but I really like being with you, Brian. I'd like to see if we can work things out between us.

BRIAN: I'm so happy to hear you say that!

He leaps out of his seat and gives her a hug. Over his shoulder, Molly's face conveys some of the anxiety she feels because of this decision.

EXT: CHASE HOME (DRIVEWAY)

MIDDAY

A CAR pulls up next to the curb and parks. DON, who is perched atop the ladder fixing the loose gutter, turns his head to see JASON step out of the vehicle.

DON: Hey, Jason!

JASON: Hi! Is Courtney inside?

DON: Yeah, she's in the kitchen with Lauren.

JASON: I'm gonna head on in and see them.

DON: Okay. See you later, Jason!

JASON: Okay.

Jason heads inside the house and Don returns to working on the gutter. As Jason pulls open the front

door, he is watched by a pair of eyes hidden behind a ski mask, belonging to a mysterious FIGURE concealed in the shrubbery.

INT: CHASE HOME (KITCHEN)
MIDDAY -- CONTINUOUS

JASON enters the kitchen as LAUREN and COURTNEY are speaking. Courtney's back is to him, but Lauren sees him enter. He puts a finger over his lips to tell her to be quiet; she obliges.

Jason creeps in quietly as Courtney and Lauren's conversation continues.

COURTNEY: I just don't see why Joey and Dawson aren't together. What is this Jack crap, anyway?

LAUREN: Hey, it's a TV show. They need some challenges. It wouldn't be good if they just got together and stayed together, right?

COURTNEY: Yeah, I guess.

Jason slips his hands over her eyes from behind.

COURTNEY (CONT'D): (startled) Who is it?

Jason doesn't answer.

COURTNEY (CONT'D): Who is it, Lauren?

Lauren does not answer, but cannot help but giggle slightly.

COURTNEY (CONT'D): (almost laughing) Lauren! It's Jason, isn't it?

JASON: You got me.

He drops his hands. Courtney whips around and gives him a peck on the lips.

COURTNEY: Hey. How'd class go?

JASON: It was fine. It seemed to go by so slowly, though ...

COURTNEY: And why is that?

JASON: I couldn't stop thinking about getting my ass over here to see you, of course.

They smile at each other.

EXT: CHASE HOME (DRIVEWAY)
MIDDAY

In the meantime, DON is still working on the gutter up on the ladder.

As he works, the bushes can be heard shuffling slightly. He looks over but sees nothing unusual, and so resumes his work.

Moments later, he bobbles atop the ladder. He grabs the gutter to regain his balance and tries to continue working, but he soon bobbles again. He looks down, but there is no one near the ladder.

DON: (sotto voce) That's odd ...

He begins to climb down the ladder nervously, checking below once more to make sure there is nothing causing the ladder to sway.

As Don's right foot reaches for a rung to step down onto on the way down, the ladder jerks suddenly. His foot misses the rung and he loses his balance. Don screams as he falls to the pavement below.

Meanwhile, a black-clad FIGURE rushes away from the house.

END OF EPISODE #62

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