

"FOOTPRINTS"
EPISODE #71
TIME FRAME: THE
DAY AFTER [#70](#)

TEASER

NEW YORK
INT: HOTEL SUITE
NIGHT

An exhausted-looking BRENT is slumped on the sofa. The buzz of the television is in the background; though he stares at it, his attention is certainly not focused on it. Clad in baggy sweatpants and a t-shirt, he appears less than awake.

The sound of keys jingling just outside the room can be heard. Momentarily the door is unlocked and opened. SARAH steps inside, carrying two shopping bags.

SARAH: Hey, hon ...

She takes one look at her husband and appears concerned.

SARAH (CONT'D): What's wrong?

BRENT: Nothing, I guess. I just don't feel too great.

SARAH: Do you think you're coming down with something?

BRENT: Maybe. I'm really, really tired, for no apparent reason.

He catches sight of the shopping bags.

BRENT (CONT'D): So how much damage did you and Andrea do?

SARAH: Not much. I tried to strictly browse, but I couldn't help myself with a few of the sales they had going on.

She looks into his face, trying to read his reaction to this, but cannot decipher anything from his pale, blank expression.

SARAH (CONT'D): You're not mad, are you?

BRENT: No, no. I told you to have a good time. I'm just too dead right now to react to much of anything. (pause) I can't wait to get home. Thank God this case should be wrapped up soon.

SARAH: I don't know about that, Brent.

He looks up at his wife, for the first time during the conversation showing any emotion - namely annoyance.

EXT: PARK
EVENING

Several lampposts scattered throughout the park serve to illuminate the otherwise darkened park, combining with the moonlight to cast a subtle, romantic glow over the park. The occasional couple walks through the scene, holding hands. Finally MOLLY and BRIAN arrive on the scene, slowly strolling through the park hand-in-hand.

MOLLY: This has been a beautiful evening, Brian. Dinner was amazing.

BRIAN: I'm glad you enjoyed it - but don't you conk out on me yet. There's more to come.

MOLLY: Like what?

BRIAN: Hold your horses - you'll see. It's a surprise.

He smiles warmly at her as he brushes her cheek with his hand.

INT: CHASE HOME (MASTER BEDROOM)
EVENING

DON is stretched out on the queen-sized bed, watching television. He seems to be recuperating well from his accident, as is evidenced by the smile on his face and the genuine air of relaxation in his movements.

VOICE: Glad to see you're doing well ...

Don turns to the entrance of the bedroom, where he sees SALLY standing with arms folded and a grin

on her face.

ACT ONE

EXT: PARK
EVENING

MOLLY smiles softly at BRIAN as he removes his hand from her cheek.

MOLLY: So how long do I have to wait for this big surprise?

BRIAN: Not long. Just follow me.

He takes her by the hand and leads her down a short path. Before they leave the path, he pauses and turns to her.

BRIAN (CONT'D): Cover your eyes.

MOLLY: Okay ...

She places her hands over her eyes and he leads her the rest of the way slowly. At the end of the path is a large clearing in the park surrounded by a ring of lofty trees.

BRIAN: Okay ... you can look now.

Molly removes her hands from her eyes. In the middle of the clearing she sees a hot-air balloon, surrounded by a few people in charge of it.

MOLLY: (happily) Oh my gosh! Brian!

BRIAN: And this is how we will be spending the next hour or so, my dear.

MOLLY: Oh ... this is wonderful!

She throws her arms around him. He simply beams, thrilled that she likes it.

NEW YORK
INT: HOTEL SUITE
NIGHT

A weary BRENT appears annoyed with SARAH for what she has just said.

BRENT: Will you stop that, Sarah?

SARAH: Look, I'm entitled to my own viewpoint on this thing, and personally, I don't think Matt is guilty.

BRENT: We have a witness who can testify to him having been there!

SARAH: But a good cop knows never to close off any possibilities until we're 100 percent certain we've found the culprit - and even you have to admit we're not 100 percent sure about Matt.

BRENT: No, we're not. But he did have both a motive and an opportunity.

SARAH: So what? How many cases have you seen where a suspect had both motive and opportunity and tons more evidence against them and they still turned out to be innocent?

BRENT: Plenty. (pause) But my gut is telling me that we've found our man on this one, Sarah.

SARAH: And my gut is telling me we haven't.

BRENT: I don't believe this! Why are you acting like this all of a sudden?

Sarah is unable to respond, unsure what exactly has gotten into her. Still, she will not let up.

SARAH: All I'm saying is that we need to keep digging. I'm sure there's more to this than meets the eye.

BRENT: Maybe there is. I just don't see where it could be, and I have no intention of wasting my time because of some gut instinct you have.

SARAH: So that's what my opinion means to you, huh? Well, you know what? I don't wanna fight. I'm gonna go out and try to clear my head, okay?

She pulls the door open again.

SARAH (CONT'D): (hostile) I'll see you later.

Before he can speak, she exits and slams the door behind her.

A frustrated but weakened Brent slumps back onto the couch, sighing deeply.

INT: HOTEL (HALLWAY)
NIGHT - CONTINUOUS

SARAH slams the door behind her and steps out into the hallway. She pauses, an enraged expression on her face.

ACT TWO

INT: CHASE HOME (MASTER BEDROOM)
EVENING

A stunned DON looks to the doorway, where SALLY is standing, looking rather pleased.

SALLY: I'm baaack!

DON: (lacking enthusiasm) So I noticed.

SALLY: Come on, Don. What's with the long face?

DON: Gee, I wonder- (he suddenly shifts from sarcastic to angry) How the hell did you get in here, anyway?

SALLY: I decided to drop by and hung around until your wife left. I was hoping no one else would be home, and luckily, the door was unlocked.

DON: Don't get any ideas.

SALLY: Did I say anything about that? I think not. (pause) I just wanted to come see how you were doing.

DON: I'm fine. I'm - I'm getting better every day.

SALLY: I'm glad to hear that. When I read that article about you falling off the ladder, I almost stopped breathing, I swear. I-I don't know what I'd do if anything ever happened to you.

DON: It's all well and good that you care, Sally, but why are you here? I mean-

SALLY: I know, I know. But despite all we've been through, Don, I do still care deeply about you - and I always will.

NEW YORK

INT: APARTMENT BUILDING (HALLWAY)

NIGHT

SARAH walks down the hallway, reading the numbers on each door. It is apparent that she has never been here before as she attempts to identify the correct apartment. Finally the number of an apartment on the left side of the hallway catches her eye. She double-checks it against the card in her hand before knocking on the door. As she waits, she adjusts her hair nervously. After a few seconds pass, the door swings open, revealing a surprised MATT.

MATT: Sarah?

SARAH: Hi, Matt. (pause) I know this is kinda sudden, but we need to talk.

Matt is completely taken by surprise.

MATT: Uh, you wanna come in?

SARAH: Sure.

She steps inside the apartment.

INT: MATT'S APT.

NIGHT

SARAH comes inside the small one-bedroom apartment as MATT shuts the door.

MATT: Have a seat.

Sarah sits down on the couch. Matt takes a seat as well, maintaining a formal distance between them.

MATT (CONT'D): So what's up?

SARAH: It's about Andrea's case - the jewel theft.

MATT: Yeah?

SARAH: There's something you need to know.

She swallows, preparing to give him the bad news.

ACT THREE

EXT: HOT AIR BALLOON
EVENING

The balloon is now floating above King's Bay. MOLLY and BRIAN are cuddling as they continue to ascend into the air.

MOLLY: This is ... amazing.

BRIAN: Glad you like it.

He kisses her on the forehead.

MOLLY: I can't thank you enough, Brian. This whole night has been amazing.

BRIAN: Just having the privilege of seeing you enjoy it makes it totally worth it, Molly.

He pulls her closer.

BRIAN (CONT'D): There's something I need to tell you, Molly.

MOLLY: What?

There is a hint of nervousness in her voice.

Brian takes a deep breath.

BRIAN: I-I love you, Molly.

She is absolutely floored by his admission, but as soon as she absorbs it she is simply speechless.

MOLLY: I ...

BRIAN: You don't have to say anything. Really. (pause) I know you're not ready to "be in love" again, and that's all right. But I'm in love with you, and I'm willing to wait.

MOLLY: Thank you ...

He pulls her closer.

NEW YORK
INT: MATT'S APT.
NIGHT

SARAH looks at MATT nervously, trying to force the words out. Finally she succeeds.

SARAH: Our-the investigation is now focusing on you.

MATT: What?!?!

SARAH: I know ...

She is totally speechless.

MATT: How can- I don't understand!

He slams his fist against the wall in anger.

MATT (CONT'D): Where did this come from?

SARAH: Andrea's neighbor said he saw you in the backyard about half an hour before the crime was committed-

MATT: Because I work there!

SARAH: ... and that he saw you running away as the alarm was sounding.

MATT: What? I already told you guys-I was gone by that point.

SARAH: I know.

He is suddenly calm, taken aback by the unwavering confidence with which she says this.

ACT FOUR

INT: CHASE HOME
EVENING

An disbelieving DON gives SALLY an uncertain look.

DON: What am I supposed to say to that?

SALLY: Just-

She stops herself, choosing to word differently what she is going to say.

SALLY (CONT'D): Nothing. Don't say anything. (pause) I just want you to know that I really do care for you, and I'm sorry for what happened.

DON: And I told you before, you can be sorry 'til you're blue in the face - I can't just forgive you at the drop of a hat. Why didn't you apologize when this happened - however long ago it was?

SALLY: Because, Don, I was stupid then. I didn't know what I wanted, and I didn't know how badly I had hurt you. But I've grown up - God, it's been so long! I've changed ...

Her eyes focus down on the floor, spurred by insecurity.

DON: I'm sure you have. But there's one thing I really want to know ...

She looks up at him, intrigued.

DON (CONT'D): Exactly why are you really here?

NEW YORK
INT: HOTEL SUITE
NIGHT

An ill BRENT is sprawled on top of the bed. He has not even bothered to pull the covers back. As he clutches the pillow, he recounts the events of the evening.

BRENT: (sotto voce) What is wrong with Sarah? When you have evidence like that you don't just throw it out the window because of some "gut instinct" about the suspect. I don't know what gets into her sometimes ...

CUT TO:

FLASHBACK

INT: BRENT'S APT.
NIGHT

BRENT recalls a night well over a year and a half ago - a night that SARAH returned home from work with an interesting proposition for him ...

BRENT: Are you sure this is for real and not just some whim that you'll regret later?

SARAH: Of course I'm sure! We can just run off and come back married.

BRENT: What about our families?

SARAH: We can have a reception for everybody later on. (pause) What, you love me, don't you?

BRENT: Yes, I do. I love you, Sarah. But that doesn't mean I'm ready to marry you.

SARAH: Yeah? Well, I'm ready, and you better be, too.

She gets down on one knee.

SARAH: Brent, I love you. I never want to be apart from you again. I never want to feel that anything could come between us. So, please, will you marry me?

CUT TO:

INT: HOTEL SUITE
NIGHT

BRENT turns over in the bed, distress visible in his expression and his movements.

BRENT: (sotto voce) Sometimes I wish I had just been thinking more clearly ...

He sits up nervously.

BRENT (CONT'D): (sotto voce) No, no, you don't mean that, Brent.

Brent lowers himself down again onto his back. As he stares up at the ceiling, even he appears doubtful that he believes what he has just told himself.

ACT FIVE

INT: CHASE HOME
EVENING

DON waits for an answer from a shifty-looking SALLY, whose arms are folded uncomfortably.

SALLY: I already told you - I was worried after I read about your accident. I thought it would be a nice time to come back and set things straight between us. (pause) I've been wanting to apologize for so long, but I never had the courage to call you up or come visit or anything.

DON: If that's the case, then consider yourself forgiven. (pause) I think you should go now.

SALLY: What - why?!? I thought we could spend some time together ... catching up and stuff.

DON: My wife and daughter are going to be home any minute, and it might look a little odd if they walk in and find me in the bedroom with a woman no one has ever seen before.

SALLY: Fine, I'll go. But I'll give you a call, okay?

Don starts to protest, but she interrupts.

SALLY (CONT'D): I'll be nice and secretive, don't you worry.

Without another word, she exits.

A dumbfounded Don stares after her, shaking his head. He is all too aware that Sally Marshall, whether intentionally or not, is a time-bomb just waiting to explode.

NEW YORK
INT: MATT'S APT.
NIGHT

Surprised and suddenly calm, MATT looks at SARAH.

MATT: How can you be so sure?

SARAH: I just am.

She is not about to say anything more, but realizes how foolish her last statement sounds by itself, and so she elaborates.

SARAH (CONT'D): I mean, you're a nice guy. Andrea seems to trust you more than almost anyone else - hell, more than Steve sometimes. I just can't see you going ahead and stealing something as precious to her as those jewels.

Matt is speechless, thrilled that he has someone on his side.

MATT: I don't know what to say.

SARAH: You don't have to say anything. I'm gonna prove that you're innocent, okay?

He nods.

MATT: Thank you.

He moves closer, as if he were going to hug her, but realizes how inappropriate that might be and instead extends his hand. They shake.

EXT: HOT AIR BALLOON
EVENING

BRIAN and MOLLY are still hovering above King's Bay. They are wrapped in a tight embrace.

MOLLY: This whole evening has been beautiful, Brian ... everything about it.

BRIAN: I mean what I said, Molly ... I do love you. I'm not just saying it because I'm supposed to or to get you into bed or anything - I really do love you.

Molly nods in understanding.

BRIAN (CONT'D): And someday I hope you'll be able to say the same thing to me. And when that day comes, we can - you can finally have the future you've always deserved.

Molly suddenly looks to her feet uneasily at this mention of the future. It is clear that she has some unresolved feelings ...

BRIAN (CONT'D): But I don't want to rush you. I just wanted you to know how much I love you.

As he says these three words again, Molly looks up and sees not Brian's face, but BRENT'S. She hesitates for a moment, startled, and then kisses him passionately.

END OF EPISODE #71

[Next Episode](#)