

"FOOTPRINTS"
EPISODE #76
TIME FRAME: IMMEDIATELY
AFTER [#75](#)

TEASER

INT: THE FISHERMAN'S PIER (KITCHEN)
AFTERNOON

The lunch crowd having vanished and the dinner crowd not yet ready to pour in, the kitchen is relatively quiet. BILL is organizing the contents of a cabinet when the door swings open. The heads of the few other people in the kitchen look up and wave as TIM enters. He approaches his father.

TIM: Hey, Dad! How's it going?

BILL: Pretty well, I have to admit. What brings you here?

TIM: I decided to take the afternoon off. There wasn't really much to do.

BILL: That's not necessarily a good sign in business, I hope you know.

TIM: Of course I do. Diane's just been going easy on my workload lately.

BILL: That can only mean one thing.

Tim nods knowingly.

BILL (CONT'D): What does she want from you now?

INT: PUBLISHING (DIANE'S OFFICE)
AFTERNOON

DIANE is tapping away at her computer keyboard when there is a knock on the open door. She looks up to find BRIAN standing there.

DIANE: Hey. What's up?

BRIAN: I just thought I'd let you know that Tim is gone for the day.

DIANE: Perfect. (pause) I hope he's enjoying all this free time he's getting.

BRIAN: What exactly are you planning?

He holds up his hands just as she begins to speak.

BRIAN (CONT'D): Or maybe I don't wanna know. Maybe it's better that I stay out of this.

DIANE: No, no, it'll be fine. Besides, I'm dying to talk to someone about this.

BRIAN: Fine. I'm running enough of a risk with all I've done for you before; I might as well go for broke, right?

DIANE: Exactly. So you wanna know what I'm trying to do?

Brian agrees wordlessly, a bit of reluctance discernible in his actions.

INT: CHASE HOME (HALLWAY)
AFTERNOON

COURTNEY and JASON have just emerged from the basement/rec room after hearing DON call out. He stands halfway inside the bathroom, trying to mop up the mess with a heap of towels. SALLY smiles at Courtney.

SALLY: You must be Courtney.

She extends her hand.

COURTNEY: (confused) ... And you are?

SALLY: Why, I'm your father's--

DON: (interrupting) --old friend. We went to high school together.

He locks eyes with Sally in order to coerce her into going along with this story.

DON (CONT'D): Courtney, Jason, I'd like you to meet a good friend of mine -- Joan ...

SALLY: Rivers. Joan Rivers.

Sally smiles nervously. Out on this comedic scene, with looks of bafflement on Courtney and Jason's faces at hearing the woman's name.

ACT ONE

INT: HOSPITAL
AFTERNOON

CLAIRE stands by the nurses' station, filling out some forms on a clipboard. DR. SMITH approaches from behind.

DR. SMITH: Good afternoon, Nurse.

Not yet facing him, she makes a strange face, knowing what an odd person he is. Then she turns around.

CLAIRE: Hi, Dr. Smith.

DR. SMITH: How have you been lately?

CLAIRE: Fine. Yourself?

DR. SMITH: Rather well, actually.

The conversation reaches an awkward pause.

DR. SMITH (CONT'D): I do hope things are going okay with Ms. Bishop and her baby.

CLAIRE: It's all right, I guess. Samantha is doing fine, and Diane is doing what she's best at -- playing games with us.

DR. SMITH: I'm sorry to hear that. What kind of trouble is she causing you now?

CLAIRE: Tim and I won custody of the baby, and Diane only got limited visitation rights. Well, now she's considering a job in Los Angeles, and she expects us to let her be alone with the baby in LA for however much time she has her a year.

DR. SMITH: That is quite a messy situation.

CLAIRE: I know. (pause) I've been saying it all along, and I'll say it again: It's a shame she didn't think

before getting an innocent child mixed up in all this.

INT: CHASE HOME (HALLWAY)
AFTERNOON

A puzzled COURTNEY and JASON stand before SALLY, who is smiling broadly in an effort to seem perfectly legitimate. DON has all but forgotten about the overflowing toilet as he tries to control the potentially disastrous situation in his hallway.

COURTNEY: Joan Rivers?

SALLY: Yeah.

DON: Joan, um -- she was Joan Sanders in high school. She married a man with the last name Rivers, that's all.

COURTNEY: That makes a little more sense.

She sticks out her hand and shakes Sally's.

COURTNEY (CONT'D): I'm Courtney, Don's daughter -- and this is Jason.

SALLY: Pleased to meet you both.

DON: You know how I told you Courtney is an ice skater, Joan? Jason is her partner.

SALLY: Oh, really? I read about everything you two went through in the newspaper. It must be a relief to have that psycho -- what's her name?

COURTNEY: Shannon Parish.

SALLY: Yeah ... It must be a relief to have her out of your lives.

JASON: Believe us, it is.

Courtney notices the situation in the bathroom.

COURTNEY: What happened, Dad? I presume things didn't go as you planned.

DON: Not quite. The, uh, the toilet overflowed.

JASON: Do you need any help in there?

DON: No, I've got it under control. There's one thing you kids could do for me, though.

COURTNEY: What?

DON: Go down to my studio and check to see if it leaked through the floor or anything. I hope none of the paintings got ruined.

COURTNEY: I'm sure it's fine, Dad.

She catches sight of the commanding look in his eyes.

COURTNEY (CONT'D): But we'll go check anyway.

She and Jason turn and head down the stairs.

JASON: (as they head away) Nice to meet you!

SALLY: It was my pleasure!

She waits several moments until the kids are out of earshot and then turns to Don.

SALLY (CONT'D): That was close.

DON: You could say that.

SALLY: The danger is kinda exciting, isn't it?

She rests her hands on his shoulders.

DON: Not particularly.

He brushes her hands off of him.

DON (CONT'D): As you can see, things are kind of hectic around here. Would you mind leaving?

SALLY: Oh, silly ... I'm not going anywhere.

Don stares at her in frustrated astonishment.

ACT TWO

INT: THE FISHERMAN'S PIER (KITCHEN)
AFTERNOON

BILL and TIM are talking as the few people in the kitchen continue to move around.

TIM: To be honest, I'm not exactly sure what she wants.

BILL: Tim, be careful. You've seen what a toll Diane can take on your marriage.

TIM: I know. And I'm not gonna fall into that again -- I've learned my lesson. No matter how well-intentioned Diane may be, the only person she really, truly looks out for is herself.

BILL: My point exactly. Besides, you guys have primary custody now.

TIM: Which is where the problems are coming from.

BILL: What, is she trying to finagle her way into more time with Samantha?

TIM: She might be. The thing is, Diane said she's considering a job offer in LA.

BILL: Good! Get her away from your family.

TIM: ... But she expects us to let Samantha go out to see her.

BILL: Well, you can't fight the custody arrangement anymore. I guess Samantha has to have her mother be a part of her life, miniscule as it may be. And if Diane is in LA, that's a hell of a lot less trouble she can cause you.

TIM: Except if she decides to run off with Samantha.

INT: PUBLISHING (DIANE'S OFFICE)
AFTERNOON

DIANE pushes the door closed as BRIAN waits for her to elaborate on the details of her plan.

DIANE: Okay. So you know about the job offer in LA, right?

BRIAN: Yeah. What about it?

DIANE: Well, as you can imagine, Tim and Claire aren't too hot on the idea of having to let Samantha come out and see me four times a year.

BRIAN: I can't imagine why they'd feel like that.

She punches lightly him in the arm.

DIANE: You're here to listen, not to comment, okay? (pause) Anyway, I'm thinking I'm just gonna butter Tim up a little -- by giving him time off, by having little gifts sent to them, that kinda thing.

BRIAN: (sarcastically) That's quite the plan.

DIANE: Again, shut up. My thinking is this: Tim is gonna assume I'm trying to seduce him again.

BRIAN: And are you?

He looks at her purposefully, both of them knowing that he knows the way her mind works almost as well as she does.

ACT THREE

INT: HOSPITAL
AFTERNOON

DR. SMITH and CLAIRE are in the midst of a discussion by the nurses' station.

DR. SMITH: I watched her throughout her whole pregnancy, and it was clear that the woman had more in mind than just raising her baby.

CLAIRE: Oh, she wanted to raise her baby all right -- with Tim. And now that he's rejected her so many times and we won custody, I think she's backing off.

DR. SMITH: But you're still hesitant to let her be alone with the baby in a different city.

CLAIRE: Yeah. That woman is capable of far too much for me to let her have such an easy opportunity to steal Samantha.

DR. SMITH: It's really a terrible situation ...

Claire nods past Dr. Smith to the approaching SANDY.

SANDY: Hey, honey.

She drapes herself over the doc's back.

DR. SMITH: Hello, Sandra.

SANDY: Sand-Y, hon.

DR. SMITH: All right. So how are you today?

SANDY: I'm fine.

Claire notes the closeness between them and suddenly feels out-of-place.

CLAIRE: If you don't mind, Dr. Smith, I have to excuse myself.

DR. SMITH: Okay. I'll talk to you later, Nurse. (pause) And good luck.

CLAIRE: Thanks. I'll need it.

With that, Claire is gone.

SANDY: And how is your day going?

DR. SMITH: Much better now.

He gives her a quick kiss.

DR. SMITH (CONT'D): Is there any particular reason you're here?

SANDY: Just thought I'd drop by and pay my fiancé a visit, if that's okay with you.

DR. SMITH: (smiling) It's perfectly fine.

The ringing of his cell phone cuts into their peaceful moment together.

DR. SMITH (CONT'D): Excuse me. I'll have to take that.

SANDY: I thought you weren't supposed to use cell phones in the hospital.

DR. SMITH: Yes, well, I think we'll make an exception this time.

He steps away from her and pulls the phone out.

DR. SMITH (CONT'D): (on phone) Hello?

His face tightens up at hearing the voice on the other end.

DR. SMITH (CONT'D): (much quieter) What do you want now?

INT: CHASE HOME (HALLWAY)
AFTERNOON

An annoyed DON stares at SALLY with wide-eyed incredulity.

DON: What do you mean, "I'm not going anywhere"?

SALLY: What I mean, my dear, is that I'm not going anywhere.

DON: What do you want from me?

SALLY: I just want to talk to you, Don. I want to catch up on the present ... I want to remember the past.

He opens his mouth to speak, but suddenly grasps his head tightly between his hands.

SALLY (CONT'D): What is it? Is something wrong?

He doesn't respond, simply grabbing his head as though in extreme pain.

SALLY (CONT'D): Don?!?

DON: (screaming) Of course something is wrong! You bust on in here, you refuse to leave, my daughter nearly catches you ... Everything is wrong!

Sally backs away somewhat, stunned.

SALLY: I-I've never seen your temper act up like this, Don.

DON: Well, you're really trying my nerves right now, Sally.

He storms off to the foyer and Sally follows uncertainly.

INT: CHASE HOME (FOYER)
AFTERNOON - CONTINUOUS

DON marches in and SALLY follows. He rips the front door open.

DON: Get out!

He gestures outside with his index finger.

SALLY: Don-

DON: Shut up, Sally! Just get out of my house and get the hell out of my life!

She begins to say something but, thinking better of it, merely walks out the door without another word. Just before Don slams the door in her face, she looks back at him, a pained and confused expression on her face. But within a split second, the door is closed.

Fury in his eyes, Don leans against the door, trying to subdue his breathing, which has become heavy and rapid. He rubs his temples, struggling to understand what just came over him.

ACT FOUR

INT: PUBLISHING (DIANE'S OFFICE)
AFTERNOON

BRIAN keeps his eyes locked on DIANE's, trying to get an honest answer out of her.

DIANE: I can't say I'm totally over Tim. I think part of me will always wanna be with him.

BRIAN: Haven't you learned-

DIANE: But I know it's not gonna happen. For some reason, he can't get his mind off Claire.

BRIAN: Maybe he actually loves her.

DIANE: He must. There's no other way he could look at that face every morning.

BRIAN: So if you're not trying to get Tim anymore, what's the purpose of all this sucking up?

DIANE: I know how freaked out the two of them are about the custody thing. So if Tim and/or Claire get on my case about pulling another scheme, I'm just gonna be honest with them: I don't want Tim. I just want the chance to see my daughter when the court says I'm supposed to.

BRIAN: And you think they'll be so relieved that they'll just give in?

DIANE: You know they will.

BRIAN: And if they don't?

DIANE: Then it'll be time to pull out the big guns.

A guileful grin pops up on her face.

INT: CHASE HOME (HALLWAY)
AFTERNOON

DON reenters the hallway, walking very deliberately. He peeks his head into the bathroom and is relieved to find that the toilet situation is now under control. He seems extremely exhausted as he leans up against the wall and closes his eyes.

DON: (sotto voce) My head ... Why does it hurt so bad?

He rubs his temples again, though it seems to do little good. His solitude is cut short when COURTNEY comes up the stairs.

COURTNEY: Everything in the studio is fine, Dad.

DON: (groggily) Okay, thanks, Court.

COURTNEY: Are you okay?

DON: Yeah, I'm fine. (pause) I just have this pounding headache all of a sudden.

COURTNEY: You're just stressed because the plumbing is all screwed up. Why don't you go sit down for a while?

DON: That's a good idea.

Courtney turns to leave, but just as quickly turns back.

COURTNEY: Where's your friend -- Joan?

DON: Oh, she had to go. She just wanted to drop by and say hi.

COURTNEY: She seemed nice.

DON: She is. (pause) Why don't you go on and get back to Jason?

COURTNEY: Are you sure you're gonna be okay, Dad?

DON: Yeah, I'm fine. I'll just take some Advil.

COURTNEY: Okay ...

She departs, heading back down the stairs.

Don shakes his head, trying to rid himself of the pounding on his brain.

ACT FIVE

INT: HOSPITAL
AFTERNOON

SANDY stands by the nurses' station, observing the bustle of the hospital as she waits for her fiancé, DR. SMITH, who is talking on his cell phone in the corner. He speaks in a hushed voice, trying not to be overheard, and the tenseness on his face reveals that being overheard could prove disastrous.

DR. SMITH: I thought we agreed that this was it. (pause; he listens to the voice on the other end) Well, I don't exactly enjoy these things. (pause) Fine. What else do you want me to do? (pause) Yes, I can handle that. I'm just warning you: This is it. After this, I'm through with all this plotting. (pause) You can't control me. There's a reason I became a doctor, and it wasn't to ruin lives. (pause) Fine. Okay, then. Goodbye.

He turns the phone off and flips it closed. As he shoves it back in his pocket, he sighs, obviously disenchanted by whatever orders he was given.

INT: CAR
AFTERNOON

As she drives, SALLY puts her cell phone back into her purse.

SALLY: (to herself) Something is definitely up with Don. All of a sudden he got more angry than I've ever seen him get ... I wonder what it's all about.

She smiles to herself, an idea popping into her mind.

SALLY (CONT'D): I guess I'll just have to hang around and find out.

INT: HOSPITAL
AFTERNOON

DR. SMITH walks towards SANDY, extending his hand.

DR. SMITH: I've got a few minutes free ... Would you like to get some coffee with me?

SANDY: I'd love to.

She takes his hand and they walk off.

Across the room, CLAIRE emerges from a side corridor and stops to talk to another NURSE.

As they chat, a MAN peeks around the corner. Catching sight of Claire, his lips curl up in a grin. He shrinks back behind the wall.

MAN: (quietly) Oh, Claire ... you're going to be so surprised. All in good time, though. (pause) I can't wait to see the look on your face when you find out it's me -- and I'm back.

He takes a quick final glance around the corner to see her and then slinks off.

END OF EPISODE #76

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