

"FOOTPRINTS"
EPISODE #86
TIME FRAME: THE DAY
AFTER [#85](#)

TEASER

INT: CHASE HOME (KITCHEN)
MIDDAY

DON springs gleefully into the kitchen. HELEN and COURTNEY are each making a sandwich.

HELEN: Oh, you're finally awake, huh?

DON: I'm definitely awake!

He jumps up into the air.

HELEN: That's quite a change ... When I tried to wake you up before you were all grumpy. You refused to get out of that bed.

DON: What time is it?

He glances at the clock on the microwave, which reads "12:24."

DON: It's past noon?!?

COURTNEY: You slept forever, Dad.

DON: Wow.

HELEN: Are you sure you're feeling okay?

DON: I'm fine! And actually, I'm glad both of you are here. There's something important I need to discuss with you.

EXT: SARAH & BRENT'S APT.
MIDDAY

The sun is barely peeking through the clouds as MOLLY stands outside the apartment, having just rung the doorbell. Several seconds pass before the door swings open, revealing SARAH.

SARAH: Molly! What are you doing here?

MOLLY: Oh, hey. I was just coming by to drop off a CD Brent wanted to borrow.

SARAH: He's not here right now, actually.

MOLLY: Do you know when he's gonna be home?

SARAH: Probably in a few minutes.

MOLLY: Mind if I come in and wait?

SARAH: Uh ... no, not at all.

Molly enters the apartment.

INT: SARAH & BRENT'S APT. (LIVING ROOM)

MIDDAY - CONTINUOUS

Upon entering, MOLLY is surprised to find that although Brent is not there, another man is - MATT. SARAH looks back and forth between them somewhat nervously.

INT: TIM & CLAIRE'S APT. BUILDING

MIDDAY

CLAIREE pushes the double-stroller, holding TRAVIS and SAMANTHA, across the lobby. She pauses by the elevator after hitting the "up" arrow. Soon its doors spread open and she enters, with the stroller. The doors close and they disappear.

Outside the building, the mysterious MAN who has been watching her waits for her to be out of sight. He then creeps inside.

Despite the cockiness he has displayed about being reunited with Claire, the man has an unmistakably anxious look upon his face. On one hand, he wants nothing more than to speak to Claire, but still, he knows he must proceed carefully. It is clear, however, that he has come here for a reason.

ACT ONE

INT: CHASE HOME (KITCHEN)

MIDDAY

DON has gotten the attention of HELEN and COURTNEY with his announcement that he has something important to discuss.

HELEN: What is it?

DON: I'm going to be going away for a little while.

HELEN: What?

COURTNEY: To where?

DON: I'm taking a little business trip.

HELEN: Why? You're a painter!

DON: Exactly. I need to do some research.

COURTNEY: Are you gonna go looking for things to paint?

DON: Not exactly -- but I will be looking for inspiration.

HELEN: What do you mean?

DON: I'm going to Europe.

This catches Helen completely off-guard.

INT: SARAH & BRENT'S APT. (LIVING ROOM)

MIDDAY

MOLLY and MATT catch sight of each other, and suddenly SARAH is in a situation she hoped she would not be in.

SARAH: Molly, I'd like you to meet Matt Gray.

MOLLY: Hi.

Unsurely, she extends her hand, which he shakes.

SARAH: Matt, this is my sister, Molly.

MATT: Pleased to meet you.

MOLLY: Yeah, uh, you too.

There is an awkward tension in the air, more on the part of the Fisher sisters than Matt. Still, he is aware of this.

MATT: If you ladies would excuse me, I'm, uh, I'm gonna go get some fresh air.

SARAH: Okay.

Without another word, he exits the apartment.

MOLLY: Correct me if I'm wrong, Sarah, but isn't that the guy from New York?

SARAH: Yes, it is.

MOLLY: Then what is he doing here?

SARAH: They were gonna arrest him, Molly. He came to me for help.

MOLLY: So you've just been hiding him here? I can't see Brent going along with this.

SARAH: Yeah, of course, you would know what Brent would or would not do, right?

MOLLY: What's that supposed to mean?

SARAH: Nothing ... nothing. And no, I'm not hiding him here. He's staying at a hotel. He just came by so we could talk strategy.

MOLLY: Strategy?

SARAH: Yeah. I'm gonna help him prove that he's innocent.

MOLLY: Well, how does Brent feel about that, then?

Sarah bites her lower lip, unsure of how to respond.

ACT TWO

INT: TIM & CLAIRE'S APT. BUILDING
MIDDAY

Still in the lobby, the MAN pulls out his cell phone and dials the number that is first on his speed-dial.

MAN: Hey, it's me.

Despite the fact that there seems to be no obvious reason for doing so, the man moves towards a corner and speaks in a hushed voice.

MAN: Yeah, I'm here. You would not believe how close I am ... Seriously. I've seen her a lot -- I just haven't been able to do anything about it yet.

He waits while whoever is on the other end of the line speaks, darting his eyes about as more of a nervous habit than a necessary tactic.

MAN: I swear, this is it. Yeah ... Today is the day I make my move.

INT: SARAH & BRENT'S APT. (LIVING ROOM)
MIDDAY

As MOLLY awaits an answer from SARAH, her suspicion towards her sister is apparent.

SARAH: No, Brent doesn't know--

MOLLY: Sarah!

SARAH: --yet. This all just came up ... I haven't had a chance to broach the subject with him yet.

MOLLY: You can't just keep secret the fact that you're helping someone wanted by the police!

SARAH: I was planning on telling him when he got home. That's part of the reason why Matt is here.

MOLLY: All right, fine. I'm just warning you, I am not going to keep anything from Brent. You know how important honesty in your marriage is to him.

SARAH: Is that so?

She gives her sister a nasty look, memories of the kiss that she witnessed between Molly and Brent all those months ago still as fresh as ever in her mind.

EXT: SARAH & BRENT'S APT.

MIDDAY

MATT is leaning against the wall, trying to gather all the thoughts rushing through his head. There is simply so much going on -- first and foremost, the accusations against him. How could Andrea even believe for a second that he would steal her jewelry? He is terribly hurt, and as his mind considers the woman he thought to be his best friend, Matt shakes his head angrily. He'd prove her wrong.

MATT: Steve has got to be mixed up in this -- but how?

He sighs heavily.

Just then, a somewhat familiar voice startles him from his thoughts.

BRENT: Matt?

Matt looks up to find BRENT standing before him.

BRENT: What are you doing here?

ACT THREE

INT: CHASE HOME (KITCHEN)

MIDDAY

HELEN is completely surprised by DON's proclamation. COURTNEY, not quite realizing the significance of a trip to Europe to her parents, is now more of a spectator than a participant in the discussion.

HELEN: What do you mean, you're going to Europe?

DON: I'm going to go look at some art stuff.

HELEN: But I thought--

DON: --that we'd go together. I know -- and we will. But right now, what I need is to do this for the purpose of work, not leisure.

HELEN: So you're just gonna go?

DON: Helen, please don't be mad. This isn't supposed to be a tricky way to ditch you -- I'm doing this solely for the purpose of work. When we go to Europe, the two of us, it's going to be the time of our lives.

Helen nods, trying to be as understanding as she can be.

DON: I'm gonna go upstairs and pack now.

HELEN: Pack? When are you leaving?

DON: Tomorrow.

His wife, though she wants to protest, is speechless.

In his wacky state, Don rushes off upstairs to begin packing for his trip.

COURTNEY: You're not okay with this, are you, Mom?

The only thing Helen can do is shake her head to convey an emphatic "no."

INT: SARAH & BRENT'S APT. (LIVING ROOM)

MIDDAY

MOLLY is aware of the resentful sarcasm in SARAH's voice as their conversation grows more heated.

SARAH: You know what, Molly? I am sick and tired of you and--

Before she can berate her sister any further, the door swings open. Both women turn to see BRENT in the doorway. MATT stands behind him quietly.

BRENT: Sarah, would you care to explain to me why Matt is standing outside our apartment?

SARAH: Brent--

BRENT: This better be good.

SARAH: I can explain. No one in New York trusts him anymore -- not even Andrea. He had no one else to turn to.

BRENT: For what?

MATT: For help. I need someone to help me clear my name.

At this point, Brent also catches sight of Molly.

BRENT: And what are you doing here? Don't tell me you're in on this too!

MOLLY: I just brought over that CD you wanted.

Sheepishly, she shows him the CD before putting it down on the coffee table.

BRENT: Would the two of you excuse us for a moment? I need to have a little talk with my wife.

Molly tips her head towards the open door, and in an instant she and Matt have disappeared from sight. Matt pulls the door closed behind him.

BRENT: What is wrong with you?

SARAH: I just wanted to help him, Brent! He doesn't have anyone else!

There is absolute fury all throughout Brent's face as he looks intensely at his wife.

ACT FOUR

INT: CHASE HOME (BEDROOM)

MIDDAY

DON has pulled out a large, clunky suitcase. He flips it onto the bed and opens it up. Soon he is digging through drawers, extracting clothing and odd items he plans to bring on his trip.

DON: This trip is gonna be great ... It'll help me with my painting a lot. I just wish Helen would take

this the right way.

Suddenly he drops the shirt that is in his hands. His eyes lock as he cringes. Then he grasps his head between his hands. It is almost as if something has popped inside his head.

DON: Oh God ... What is going on?

There is a rapid transition from this unbearable pain to a different emotion - namely anger.

DON: Dammit! Why can't Helen just be happy for me? This trip is supposed to help me with my work - why does she have to try and ruin it for me?

He stares dead ahead, rage in his eyes. There is no indication that he was in awful pain just moments ago, and even less apparent is the fact that he was wildly giddy not long before that.

INT: SARAH & BRENT'S APT. (LIVING ROOM)
MIDDAY

SARAH is not at all intimidated by BRENT's anger, but she is rather incensed herself.

SARAH: He needs someone to help him, Brent! Why can't you just understand that?

BRENT: Because, Sarah-we had evidence that he committed a huge theft. The cops are after him. It's not gonna look too good for us if they find out we've been helping him out.

SARAH: It's not like he's a fugitive from justice or anything!

BRENT: It doesn't matter! Why do you feel this sudden need to play the hero?

SARAH: I could ask the exact same of you!

BRENT: What's that supposed to mean?

SARAH: Every time Molly breaks a damn nail, you go running over there to give her a shoulder to cry on!

By pointing this out, Sarah has obviously affected Brent a great deal.

ACT FIVE

INT: CHASE HOME (KITCHEN)

MIDDAY

COURTNEY can tell how hurt HELEN is by Don's intention to travel to Europe alone.

COURTNEY: So you and Dad were planning on going to Europe together?

HELEN: Yes! I mean, not immediately, but it's something we've been planning for years.

She shakes her head in disbelief.

HELEN: I can't believe he's doing this.

COURTNEY: Neither can I. It's so unlike Dad.

HELEN: But then again, he hasn't exactly been acting normal lately.

COURTNEY: You mean the moods?

HELEN: Yeah. One minute he refuses to get out of bed, and the next he's bouncing down here like a madman! The other day, I was baking something, and he could barely keep himself from grabbing it out of the oven and eating it uncooked! But the minute I turned my back to take it out, he got exhausted and fell asleep on the floor!

COURTNEY: What?

HELEN: I'm telling you, Courtney, something is really wrong with your dad.

INT: SARAH & BRENT'S APT. (LIVING ROOM)

MIDDAY

BRENT is somewhat embarrassed that SARAH has brought up the attention he pays to Molly.

BRENT: I think it's a little different, Sarah! Molly is your sister - we both care about her. And besides, she's been through so much!

SARAH: Yes, she has, but I think she's capable of getting through it without you there every step of the way!

BRENT: Don't turn this into a fight about Molly, because it's not. This is about Matt - you and Matt.

SARAH: Do I detect a little jealousy there?

BRENT: No, what you're detecting is how pissed off I am! You know you can't get mixed up in this thing!

SARAH: That's too bad, Brent - because whether you like it or not, I'm helping Matt.

EXT: SARAH & BRENT'S APT.

MIDDAY

MATT and MOLLY are pacing around outside the door, looking appropriately uncomfortable.

MATT: I really hope this doesn't cause problems between them. The last thing I want is to mess up their marriage.

MOLLY: Believe me, there's more wrong with it than just you being around.

Though curious, Matt decides not to pursue this comment any further.

MATT: If this is gonna cause problems for them, though, Sarah doesn't need to help me. I just came to her because I thought I could trust her to help me, but I can do it on my own.

MOLLY: I have a feeling she'll help you regardless of what Brent has to say.

MATT: Really?

MOLLY: Let's just say she's got quite the independent streak.

Matt seems amused by this. Molly notices his reaction.

MOLLY: Maybe I'm being a little, uh, forward here, but am I wrong in saying that you've got a little crush on my sister?

A grin immediately hits Matt's face.

MATT: Yeah, you got me. I can't deny it - she's a great girl. But then again, I barely know her. And

besides, she's married. I wouldn't even think of trying to get in the way of that.

A smirk emerges on his face.

MATT: Although I have to say, I would definitely give it a shot if she were single. I could see it going somewhere. Yeah, I do kinda wish she wasn't married ... but oh well.

MOLLY: I know the feeling.

Matt misses the deeper meaning behind Molly's remark.

INT: TIM & CLAIRE'S APT. BUILDING (HALLWAY)

MIDDAY

The MAN walks down the hall towards Claire and Tim's apartment. He seems to know the number of the apartment already, since he doesn't even bother to double-check it. He does, however, pause once he reaches the door.

MAN: I can't believe this moment is finally here ... After all our years together, things ended so badly. And then all this time apart - I just hope we can try to put the pieces back together.

With that, he knocks on the door. Seconds later, it is opened by CLAIRE. She sees his face, a face from the past that she will never be able to shake, and her jaw drops considerably.

CLAIRe: Oh my God ... what are you doing here?

END OF EPISODE #86

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