

"FOOTPRINTS"
EPISODE #61
TIME FRAME: IMMEDIATELY
AFTER [#60](#)

TEASER

INT: TIM & CLAIRE'S APT. (LIVING ROOM)
EVENING

CLAIRE has just burst into the apartment in the midst of a conversation between TIM and DIANE. SAMANTHA lay asleep inside her carrier, which is sitting in an armchair.

TIM: We need to talk about whatever it was that happened at the lodge, Claire. There must have been some kind of misunderstanding.

CLAIRE: Oh, there definitely was.

TIM: Would you mind telling me what it was all about? Why'd you rush out of there so quickly?

CLAIRE: You're right to say there was a misunderstanding. You're wrong to say "it," though.

TIM: What are you talking about?

CLAIRE: This particular misunderstanding was more of a "she" -- namely Diane.

Diane jumps up.

DIANE: (angrily) What?!?

Claire pulls the message from the lodge out of her purse.

CLAIRE: I got your little message, Diane. It almost worked -- almost.

Diane stares at her, wide-eyed with worry. Claire waves the piece of paper in front of her face.

CLAIRE (CONT'D): That's right, Diane. You're busted!

Diane is shocked that Claire pieced the scheme together, especially in such short time.

TIM: What are you talking about, Claire?

She hands him the message.

CLAIRE: Did you leave this message for me at the lodge?

He quickly reads it over.

TIM: Of course not! Why--

His head turns to Diane.

TIM (CONT'D): Oh ...

CLAIRE: My point exactly.

She turns to Diane, a smug sneer on her face.

CLAIRE (CONT'D): Game over, Diane. You lose.

INT: FITCH MANSION (ANDY'S STUDY)
EVENING

ANDY sits behind his desk, his head cradled in his hands. He looks up and sighs as he hears a knock on the door.

ANDY: (his voice conveys his preoccupation) Come in.

Enter DANIELLE.

DANIELLE: Hey! How's it going?

ANDY: Fine. (beat) Okay, I guess.

DANIELLE: You seem distracted.

ANDY: Don't worry about it. I'm fine.

Danielle raises an eyebrow at him.

DANIELLE: You're not fine, Andy. Why don't you tell me what's wrong?

NEW YORK

INT: YANG MANSION (DINING ROOM)

NIGHT

BRENT and SARAH are questioning STEVE about the robbery.

BRENT: Who's Matt?

STEVE: He's ... well, right now, he's installing some additions to the security system.

SARAH: What does he have to do with the robbery, then?

STEVE: It's kind of complicated.

SARAH: Do you think it might be relevant to the case to tell us why?

Steve hesitates.

STEVE: (intensely) You know, it might.

Brent and Sarah await his explanation.

ACT ONE

INT: FITCH MANSION

EVENING

DANIELLE sits down on the desk as ANDY tries to decide what he should tell her.

DANIELLE: Something is really bothering you, Andy. What is it?

ANDY: It's just ...

DANIELLE: Do you not wanna talk to me about it? If it's none of my business, don't let me bother you.

ANDY: Thanks, but I should talk to you about this. It definitely concerns you.

DANIELLE: In what way?

Andy recalls his earlier confrontation with his mother.

CUT TO:

FLASHBACK

INT: FITCH MANSION (KITCHEN)
EVENING

KATHERINE casts a stern look at ANDY.

KATHERINE: I just have one thing to say to you: This stops now.

ANDY: What are you talking about?

KATHERINE: You and Danielle. There won't be anymore of that going on.

ANDY: We've been over this before, Mother. I will see who I want to see, whether she's on our payroll or a mental-institution escapee.

KATHERINE: It's not that simple, Andrew.

ANDY: But it is. I want to be with Danielle, end of story.

KATHERINE: End of story is right!

They exchange incensed stares.

CUT TO:

INT: FITCH MANSION (ANDY'S STUDY)
EVENING

DANIELLE looks on as ANDY becomes lost in his recollection.

DANIELLE: So what is it, Andy?

ANDY: This is serious, Danielle. It involves me, and you -- and my mother.

Danielle is now very concerned. A variety of troubling possibilities spring to her mind.

INT: TIM & CLAIRE'S APT. (LIVING ROOM)
EVENING

DIANE is stunned that CLAIRE has exposed her. TIM looks on.

TIM: Would someone mind telling me exactly what happened up at the lodge?

CLAIRE: I'll start. I got there and went to the dining room, where you told me to wait for you--

TIM: What?!?

CLAIRE: Oh, I hadn't even thought of that. That was your doing too, right, Diane?

Diane is silent, but the guilt in her face gives a more-than-affirmative answer.

CLAIRE (CONT'D): After waiting for quite a while, I went to check with the front desk to see if you'd left any messages. That's when I got this.

TIM: So you left.

CLAIRE: I thought you had stood me up. I got out of there as fast as I could. (beat) I went for a drive, and it was then that I started to realize that something was up. It wasn't too much of a stretch of the imagination to think that Diane must have been involved somehow.

TIM: You know what? I was there!

CLAIRE: You were?

TIM: I went up to the room to wait for you.

CLAIRE: I can't believe we missed each other!

TIM: Those are the kind of things that happen when someone is constantly interfering in every aspect of your life.

He stares at Diane coldly.

ACT TWO

NEW YORK

INT: YANG MANSION (DINING ROOM)

NIGHT

SARAH and BRENT are questioning STEVE.

SARAH: So what's the deal with this Matt?

STEVE: Like I said, it's kind of complicated.

BRENT: If you think it might help with the case, tell us about it.

STEVE: Alright ... Matt is Andrea's ex-boyfriend. They're still friends, I guess, or at least she puts up with him. I know he's still got the hots for her.

SARAH: I don't see where this is going.

STEVE: Hang on, will you? (beat) She lets him do a lot of the handiwork around here. It's not really my thing, anyway, but he does good work and he gives us a discount.

BRENT: And you said he was here during the time the robbery happened?

STEVE: He wasn't here when the cops got here -- says he had already gone home -- but he definitely was out back doing some work when we left for the dinner.

SARAH: Hmm.

STEVE: I know. Of course he's gonna deny it, but my money's on him as the crook, you know?

Sarah and Brent are intrigued by this new information, and exchange looks that say as much.

INT: TIM & CLAIRE'S APT. (LIVING ROOM)

EVENING

TIM and CLAIRE stare at DIANE in utter disgust.

TIM: I don't believe you, Diane. You managed to con us into thinking you had changed ...

DIANE: I have! I swear! You have absolutely no proof that I had anything to do with this!

TIM: Yeah, well, it's not that hard to fathom.

DIANE: Tim--

TIM: It's over, Diane. Deal with it.

CLAIRE: Did you seriously think you were gonna get away with this?

Diane hesitates momentarily, wondering how to respond to this.

DIANE: Well, I was assuming that you wouldn't just jump to the conclusion that I was the one behind this.

CLAIRE: So you were, huh?

DIANE: I-- I didn't-- Yes! I was! Are you happy now?

CLAIRE: Very.

She flashes a broad smile at Diane.

TIM: The worst part is that you fooled us into thinking that Samantha had changed you. We were seriously considering working out a joint-custody arrangement.

Diane realizes she has made a mess of this situation but, true to character, is unwilling to give up.

TIM (CONT'D): We were really thinking about that, Diane. But no more -- forget about it. No judge in the world will believe that you're a fit mother for Samantha.

This awful realization sets in as Diane shifts nervously.

ACT THREE

INT: FITCH MANSION (ANDY'S STUDY)
EVENING

ANDY prepares to tell DANIELLE about his earlier confrontation with his mother.

DANIELLE: Am I being fired?

ANDY: No! No, of course not!

DANIELLE: Does it involve my job?

ANDY: Indirectly, I guess it does. (beat) More correctly, it involves what your job is.

DANIELLE: What are you talking about, Andy?

ANDY: My mother ...

He pauses, unsure of how to say this without hurting Danielle's feelings.

ANDY (CONT'D): My mother likes you. She really does.

DANIELLE: That's good to know ... but I don't think that's what's bugging you.

ANDY: I'll get to that. (beat) And I like you too -- a lot. Unfortunately, my mother and I don't like you in the same way.

DANIELLE: I would hope not! That might be a little awkward!

Andy smiles.

ANDY: What I mean ... what I mean is that my mother likes you as a person and an employee. I, on the other hand, like you not only as those things, but as a friend and -- and more. The "more" is what my mother doesn't agree with.

Danielle is beginning to understand where this is going.

ANDY (CONT'D): Danielle, my mother doesn't want us to be together.

INT: TIM & CLAIRE'S APT. (LIVING ROOM)
EVENING

DIANE is being chewed out by TIM and CLAIRE.

TIM: You have no heart, do you, Diane?

She is silent.

TIM (CONT'D): You don't, do you? All you care about is you -- you, you, you! I was an idiot to think you had actually changed.

DIANE: I tried, Tim ...

TIM: This really doesn't strike me as trying to change. Sabotaging my marriage isn't exactly the best way to endear yourself to me.

DIANE: For once, I just wanted to be happy! Don't you understand that?

TIM: Of course I do! The problem is that you have no idea how to go about doing that!

DIANE: I know, and I'm sorry for that! Can't you forgive me for just this one thing?

CLAIRE: We've forgiven you one too many times, Diane.

DIANE: Shut up! Stay out of this!

TIM: No, Claire's right. You had your second chance and you blew it.

Diane picks up the carrier holding SAMANTHA, who has amazingly slept through all of this.

CLAIRE: Just get out of here, okay? I can't even look at you right now!

Diane moves towards the door and whips it open angrily.

DIANE: I'm taking my daughter with me!

TIM: Go ahead. If you so much as think of doing anything stupid like leaving town with her, I swear ... we'll make sure you never see her again -- ever.

This thought chills Diane.

DIANE: Fine, then!

CLAIRE: See you in court!

She gives a sarcastic wave as Diane leaves, slamming the door behind her.

ACT FOUR

NEW YORK

INT: YANG MANSION (KITCHEN)

NIGHT

SARAH and BRENT enter, followed by STEVE. ANDREA is waiting for them.

ANDREA: Are you guys all done?

BRENT: Yeah. Thanks a ton to both of you for sitting down and telling us what you know. You'd be surprised at how difficult some people can be in these situations.

ANDREA: Well, I wanna catch whoever did this. It's enough already.

SARAH: I can assure you that we'll get to the bottom of this. Don't worry about that.

ANDREA: Good, good.

STEVE: I told them they might wanna talk to the guy next door -- what's his name?

ANDREA: Roger -- yeah, he told the cops some stuff that might be helpful to you guys.

BRENT: I'd also like to talk to this Matt guy.

Andrea looks surprised and then turns to Steve, looking slightly annoyed.

ANDREA: What'd you tell them?

STEVE: I just told them that he was here when we left for the dinner that night.

ANDREA: He wouldn't have stolen that jewelry! I know he wouldn't have!

STEVE: You never know, Andrea. I've said it before and I'll say it again -- that guy's still got it bad for you. Maybe he's mad about that. Or maybe he just wants the money.

ANDREA: That's not him, Steve.

She is genuinely disturbed by Steve's allegation.

INT: FITCH MANSION (ANDY'S STUDY)
EVENING

DANIELLE is upset by what ANDY just told her.

DANIELLE: Are you saying that you want to end our relationship, Andy?

ANDY: Of course not! That's the last thing I want to do.

DANIELLE: Well, what about your mother? That puts us in a little bit of a bind, doesn't it?

ANDY: I admit it's a bit of a problem, but there's no reason she needs to know about it.

DANIELLE: What are you saying?

ANDY: The key, Danielle, is to keep this a secret from my mother.

ACT FIVE

NEW YORK
INT: YANG MANSION (ENTRY HALL)
NIGHT

It is now past midnight. This much is obvious in the face of an exhausted ANDREA, who closes the front door as STEVE looks on.

STEVE: I'm glad they're gone, aren't you?

He puts his arms around her waist.

STEVE (CONT'D): It'll give us a little time alone.

He begins to kiss her neck. She shifts uncomfortably.

ANDREA: Not now, Steve. I'm way too tired for this.

STEVE: What, are you mad at me? Is it because of what I said about Matt before?

ANDREA: No, it's not that. I'm just really tired. (beat) But now that you mention it, I would appreciate it

if you didn't go around telling people that Matt's a criminal.

STEVE: You can't tell me that there's not even a chance that he had something to do with that robbery. The timing was too perfect--

ANDREA: He's a good guy. Give him a break.

She is obviously displeased with this discussion. She rests her head on Steve's shoulder as he looks past her, annoyance on his face.

INT: FITCH MANSION (ANDY'S STUDY)
NIGHT

ANDY and DANIELLE are in mid-conversation.

DANIELLE: Do you really think we can keep it totally secret, Andy?

ANDY: She said herself that she doesn't care if we're friends. It's just that ... she doesn't like the idea of me dating our maid.

DANIELLE: I guess I can see her point. From her point-of-view ...

ANDY: ... a stuck-up, old-fashioned, snotty way of looking at everything, it doesn't look right. That's the bit she gave me. Frankly, it means nothing to me, but I'd rather not cause a commotion around here.

DANIELLE: What if she finds out, Andy? I'll get fired.

ANDY: Are you willing to take that risk?

Danielle doesn't even hesitate before answering.

DANIELLE: Yeah, I am.

ANDY: Good. Besides, she won't find out -- we won't let her.

INT: TIM & CLAIRE'S APT. (BEDROOM)
NIGHT

TIM has changed into a t-shirt and boxers. CLAIRE enters, still wearing her normal clothing.

CLAIRE: Do you want me to go pick Travis up?

TIM: Don't.

CLAIRE: Why?

TIM: My parents expected us to be gone tonight. It won't be any inconvenience for them, believe me. Besides, we could use the time alone.

CLAIRE: I definitely second that.

She throws her arms around his neck and plants a kiss on his lips.

CLAIRE (CONT'D): How's that for starters?

TIM: Excellent.

He returns the favor.

TIM (CONT'D): I never want to let anything like that come between us again.

CLAIRE: It was my fault, Tim. I didn't trust you enough -- I gave Diane the chance to cause trouble between us.

TIM: I was too trusting of her, though. I honestly believed that having the baby had changed her.

CLAIRE: What's the difference, Tim? She's out of the way for good now.

TIM: And that, my friend--

He kisses her again.

TIM (CONT'D): --is all that really matters.

As Shania Twain's "You're Still The One" begins to play over the scene, Tim and Claire collapse onto the bed, enraptured by each other. They continue kissing as the song plays:

"You're still the one ...

*You're still the one I run to,
The one that I belong to,
You're still the one I want for life
Still the one ...
You're still the one that I love,
The only one I dream of,
You're still the one I kiss goodnight ...
I'm so glad we made it
Look how far we've come, my baby ..."*

With these words the song softly reaches its conclusion, as the scene turns to black.

END OF EPISODE #61

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