

**"FOOTPRINTS"**  
EPISODE #68  
TIME FRAME: A FEW  
DAYS AFTER [#67](#)

**TEASER**

INT: FISHER HOME (KITCHEN)  
LATE MORNING

PAULA is cleaning up the breakfast dishes when MOLLY enters, showered and dressed.

MOLLY: Did Dad leave already?

PAULA: Yeah. He's got a bunch of parties going on at the restaurant today.

MOLLY: I can't believe that he got a bomb threat the other day.

PAULA: It sounds like he handled it well, though. No one seemed to figure out what was going on.

MOLLY: I know. He only told Tim, Claire, Brian, and me. (pause) Why would someone do something like that?

PAULA: For kicks, I suppose. I'm willing to bet we never find out who it was, though. They have no way of tracing that call.

MOLLY: I'm sure everyone would rather just forget it happened.

PAULA: As long as it doesn't happen again -- otherwise I see no reason to worry.

MOLLY: I'm really annoyed that it happened, though. Tim and Claire were in the middle of telling us something important.

PAULA: Did you have any idea what it was?

MOLLY: None at all.

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NEW YORK  
EXT: NEIGHBORHOOD

MIDDAY

Through the heavy rainfall, the Yang mansion and the large house next to it are visible. A car pulls up outside the neighbor's house and the driver's door opens. Out steps BRENT; he makes his way up to the front door.

INT: ED'S HOUSE (FOYER)

MIDDAY

ED POWERS, Andrea's neighbor, moves to answer the door as the ringing of the doorbell reverberates through the foyer. He pulls it open, revealing BRENT.

BRENT: Mr. Powers?

ED: Call me Ed. (pause) You must be the private investigator, right?

BRENT: Yeah. Brent Taylor.

ED: Nice to meet you.

They shake hands.

ED (CONT'D): So what do we have to do?

BRENT: There are just a few questions I need to ask you. Steve Parker said you have information that could be really important to my investigation. (pause) This shouldn't take very long.

ED: Okay. We'll go into my office ... Follow me.

Ed leads the way.

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INT: SKATING RINK

LATE MORNING

JASON and COURTNEY sit down on a bench, putting their skate bags down on the floor next to them.

COURTNEY: I can't believe this is actually happening ... There were times when I thought we'd never skate together again.

JASON: Believe me, I'm just as excited about this as you. The idea of never having to skate with Shannon again thrills me.

COURTNEY: It's amazing that she's finally out of our lives -- I hope.

JASON: Don't talk like that, Courtney.

He unzips his skate bag and pulls out one of his skates. He begins putting it on.

COURTNEY: I'm really trying, but it's kinda hard, especially with my dad in a coma because someone thought it was necessary to push him off a ladder.

JASON: We don't know that. Maybe it really was an accident.

COURTNEY: Fat chance. (pause) I know Shannon was involved someone. I just hope that she won't be able to pull any more stunts from inside that mental home.

JASON: She won't. Don't even worry about it.

She sighs.

COURTNEY: At least I've got skating -- and you -- to take my mind off of all of this stuff.

JASON: That's what I'm here for. (pause) Now you should probably put your skates on, don't you think?

His right skate now fully on and tied up, he removes the other skate from the bag and begins putting it on.

COURTNEY: That's probably a good idea.

She smiles affectionately at him and unzips her skate bag.

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INT: TAXI  
LATE MORNING

The DRIVER, a middle-aged man with a bit of stubble on his face, drives in silence. His passenger, a WOMAN whose face remains unseen, is wearing a large hat and coat and is clutching a folded newspaper at which she is looking down.

DRIVER: You wanna go to King's Bay Memorial, right?

WOMAN: Mm-hmm.

Her brief confirmation does not give enough of a sampling of her voice to recognize it. The driver continues looking forward, somewhat uncomfortable with the woman's eerie silence.

She rescans the brief news article she has read so many times before out of the days-old newspaper:

"King's Bay resident Don Chase, 56, fell from a ladder outside his home on Wednesday afternoon. He was rushed to King's Bay Memorial Hospital, where he remains in a coma. Although the incident was originally believed to have been an accident, police are not ruling out foul play."

Her fingers read it over again, resting under the words "Don Chase."

## ACT ONE

INT: FISHER HOME (KITCHEN)  
LATE MORNING

PAULA looks at MOLLY quizzically.

PAULA: You have no idea?

MOLLY: No. All I know is that it involves Brian, too.

PAULA: Does it sound like something good?

MOLLY: Not really. (pause) And from what I gathered, Diane is mixed up in this somehow.

PAULA: From what I've seen, Diane is mixed up in everything.

Molly smiles.

MOLLY: You've got a point there.

PAULA: Brian is friends with her, isn't he?

MOLLY: Yeah. They also work together ... (pause) Do you think maybe they have a romantic past or something?

PAULA: It's possible, I guess. But why would Tim and Claire feel it was so important that they had to take you both out to lunch to tell you about it?

MOLLY: I'm confused.

PAULA: So am I, honey.

MOLLY: They said it could affect both our lives seriously. I just wonder what it is!

Paula shakes her head, unable to think of anything else.

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INT: SKATING RINK  
LATE MORNING

Just a few skaters are practicing. JASON and COURTNEY step onto the ice. The moment they step on, it is clear that he wants to zip around the rink at top speed, but he holds himself back for Courtney's sake. She is a bit unstable at first, but seems so exhilarated about being able to get back to the sport she loves that this is a non-issue.

SANDY skates over to them.

SANDY: Hey, guys.

COURTNEY: Hey!

SANDY: How does it feel?

COURTNEY: For all five seconds I've been on the ice, it feels pretty good. (pause) I've been waiting for this for so long!

She sounds almost giddy while saying this.

SANDY: I figure I'll give you a chance to just skate around and get your bearings today, okay, Court?

COURTNEY: Fine by me.

SANDY: I'll work with you a little if you want, Jason.

JASON: Yeah, that would be great. (beat) Let me just warm my jumps up, and then there's something I

need some help on.

SANDY: What?

JASON: My triple loop.

SANDY: I'll put you in the jump harness to practice them later. (pause) Let me just take this off.

She removes her glove and then slips a large ring off the ring finger of her left hand.

COURTNEY: Is that what I think it is, Sandy?

SANDY: (grinning) Depends on what you think it is.

COURTNEY: Is it an engagement ring?

SANDY: Yeah.

JASON: You're engaged?!?

SANDY: I wasn't gonna make a big deal of it -- yet.

She smiles widely, obviously delighted.

COURTNEY: Congratulations!

She hugs her longtime coach with excitement.

JASON: Congratulations, Sandy.

He hugs her as well, although with less unbridled elation as Courtney.

SANDY: Thanks, guys.

COURTNEY: So, who is he?

SANDY: I can't say yet.

COURTNEY: Huh?

SANDY: It's kind of a quiet thing. He has some personal stuff he has to sort out before we can make this

really official or anything.

COURTNEY: Is he married?

SANDY: No -- not anymore. (pause) He's been trying to get a divorce for three years. We started dating a few months ago, and now he's really pushing the wife to settle everything with him so we can get married when we want.

COURTNEY: That's so great!

She beams, happy for her coach and friend.

## ACT TWO

NEW YORK

INT: ED'S HOUSE

MIDDAY

ED is seated behind his desk as BRENT, equipped with a tape recorder, legal pad, and pencil, questions him.

BRENT: Steve said you had some interesting stuff to tell me.

ED: Yeah, I noticed some weird stuff going on over there the night those jewels were stolen.

BRENT: Did you ever talk to the police about it?

ED: They said they wanted to get a statement from me, but they never got moving on it, I guess. (pause) That's why Andrea hired you, right?

BRENT: Yeah, I guess. (pause) So why don't you just start at the top? When did you first notice something -- anything -- odd over at Andrea's?

ED: It was seven-thirty, I guess. She and Steve had already left for wherever they were going -- a party or something.

Brent nods, urging him to continue.

ED (CONT'D): Anyway, I happened to glance out the window in the back bedroom. I noticed that Matt guy was still working back there.

Brent leans closer, intrigued.

BRENT: Really?

ED: Yeah. (pause) A little bit later I heard the alarm go off over there. The cops showed up a couple minutes later, but no one was there ...

BRENT: ... But? There's definitely a 'but' coming, isn't there?

ED: Of course.

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INT: HOSPITAL ROOM  
LATE MORNING

DON remains in the bed. The door opens slowly and HELEN steps in, the look of concern that has been all too common for her lately still on her face. She gently closes the door behind her.

HELEN: Oh, honey ...

She approaches the bed.

HELEN (CONT'D): Can you hear me, dear? If you can -- please come back to us. Please wake up. (pause) Courtney and I can't lose you.

Helen stares down hopefully at her unmoving husband, her lip beginning to quiver.

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EXT: KING'S BAY MEMORIAL HOSPITAL  
LATE MORNING

Outside the hospital, the taxi pulls up alongside the curb. The back door opens and several seconds pass before the WOMAN in the large hat steps out of the vehicle. She closes the door and it drives away.

The woman is seen only from the back as she stands before the hospital, looking up at it. A deep breath can be heard as she begins walking toward its entrance.

**ACT THREE**

NEW YORK  
INT: ED'S HOUSE  
MIDDAY

The investigative instincts in him awakened, a deeply interested BRENT leans on the desk as ED continues his story.

ED: Right after the alarm started to go off, I saw Matt running away from the house.

BRENT: He left on foot?

ED: His truck wasn't outside anywhere. He probably didn't want anyone to know he was there.

BRENT: Did you notice if it was there when you first saw him in the backyard -- seven-thirty, you said?

ED: I'm pretty sure it was out front, 'cause I went outside a little later and I'm sure I saw it there. It's a big white truck--

BRENT: Yeah, I've seen it. (pause) And you're sure it was him both times, working in the yard and running away later?

ED: I'm positive.

Now Brent sits back in his chair, trying to compute all this.

BRENT: I knew something sounded fishy about this thing ...

ED: The whole situation is weird, if you ask me. Steve is right not to trust that guy.

BRENT: You may be right. (pause) Of course, I'll have to check this against what Matt told me himself.

ED: Wouldn't be the first time a criminal lied.

BRENT: Right you are.

He stares blankly in the general direction of the desk, his mind unable to focus as he runs all the facts he has heard through it again.

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INT: SKATING RINK

## LATE MORNING

JASON skates over to the boards, where COURTNEY is drinking from a bottle of water, and stops. Ice shavings fly up, hitting both of them.

COURTNEY: I saw a couple of those triple loops -- they're pretty good.

JASON: What else would you expect?

He smirks at her and she playfully sticks out her tongue back at him.

JASON (CONT'D): So, how's everything feeling?

COURTNEY: I did all my spins and a couple of jumps ... it's not too bad.

JASON: I don't know if "not too bad" is gonna work, missy.

Beneath his jesting is an obvious deep affection. Courtney's response continues in this vein.

COURTNEY: Oh, really?

She raises an eyebrow.

COURTNEY (CONT'D): Up for a little contest, mister?

JASON: You know I am.

COURTNEY: Then let's go.

She takes off across the ice.

'N Sync's "God Must Have Spent A Little More Time On You" strikes up and plays as their contest is seen in a montage of clips:

*"Can this be true, tell me  
Can this be real?  
How can I put  
Into words how I feel?  
My life was complete,  
I thought I was whole;  
Why do I feel*

*Like I'm losing control? ..."*

Courtney, skating backward, turns forward and does a jump. Jason follows suit, doing the same jump.

CUT TO:

Courtney glides backward into the corner, kicks her toe into the ice, and does two revolutions in the air. She lands cleanly. Jason gives her a crazy look and again completes the same jump.

CUT TO:

Courtney begins a spin, jumps up, and continues spinning quickly as she lands. A determined Jason quickly dives into a spin of his own, but after jumping up, he lands and is unable to keep spinning as he nearly loses his balance. Courtney claps her hands joyously, a broad smile on her face.

CUT TO:

Courtney glides backward and jumps up. She spins twice in the air and comes back down; immediately she jumps up again for another two revolutions. She comes down on one foot but quickly slides off the blade and winds up seated on the ice. Jason skates by, excitement on his face. He comes into the same spot and turns backward as Courtney picks herself up off the ice. He does a flawless first jump and launches himself into the second one immediately. Two rotations later, he lands on the ice. Twisting his arms wildly and nearly dipping enough to fall, Jason manages to hang onto the landing. He throws a thrilled look to Courtney.

CUT TO:

Courtney stands at center ice as Jason skates over to her. He stops and pulls her into his arms, tossing her around. As he sets her down, they kiss. The song plays on:

*"Your love is like a river, peaceful and deep  
Your soul is like a secret that I never could keep  
When I look into your eyes I know that it's true  
God must have spent a little more time on you ..."*

## **ACT FOUR**

**INT: THE FISHERMAN'S PIER  
MIDDAY**

**MOLLY** is already seated and looking over a menu when **DANIELLE** arrives.

DANIELLE: Hey!

Molly looks up from the menu.

MOLLY: Hey!

Danielle sits down across the table from her.

MOLLY (CONT'D): So how's it going? You said you had major stuff to talk about. What's going on?

DANIELLE: You know how I told you that Andy and I were trying to keep things secret because Katherine didn't like the idea of us being together?

MOLLY: Yeah ...

DANIELLE: Well, listen to this ... At the sentencing, Shannon must have overheard Andy and me making plans to meet up afterward. Katherine said that Shannon told her to go to Cassie's, that she would find something very interesting there. So Katherine shows up and Andy is already there -- it's where we agreed to meet. I walk in a little bit later and our cover is totally blown.

MOLLY: Oops.

DANIELLE: Exactly. But it gets better.

MOLLY: Did she just admit she was wrong and butt out?

DANIELLE: No, that would be too simple. (pause) She started to yell at Andy on the side, so finally I couldn't take it anymore and told her I'd had enough of her crap. I quit my job and left the coffee house.

MOLLY: What about you and Andy?

DANIELLE: As I was on my way out, he turned to his mother and basically told her to shove it, that he's gonna be with me whether she likes it or not.

MOLLY: Wow. (pause) So I presume you're not living in the mansion anymore, huh?

DANIELLE: You're right about that. We're in the hotel temporarily, until we figure out what we're gonna do. We're thinking about getting an apartment together or something. (pause) It's ironic, though.

MOLLY: What do you mean?

DANIELLE: For all Katherine did to stop this relationship, she just ended up making it stronger in the end.

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NEW YORK  
INT: HOTEL SUITE  
AFTERNOON

SARAH is curled up on the couch, reading a book, when the sound of jingling keys is heard from outside. The doorknob twists, and a moment later the door opens. BRENT enters.

SARAH: Hey, honey!

She sits up and he makes his way over to the couch, sitting down beside her.

SARAH (CONT'D): What did that guy have to say?

BRENT: A lot.

SARAH: Meaning ... ?

BRENT: Meaning that everything he said basically incriminates Matt Gray in this crime.

Sarah's jaw drops in astonishment.

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NEW YORK  
INT: ED'S HOUSE (FOYER)  
AFTERNOON

The doorbell rings. ED crosses the foyer and opens it quickly, revealing a grinning STEVE.

STEVE: So how did it go?

**ACT FIVE**

INT: SKATING RINK  
MIDDAY

COURTNEY and JASON step off the ice and walk over to the bench where they put their skates on.

COURTNEY: That was so much fun!

JASON: It's great having you back.

COURTNEY: Isn't it great?

JASON: What?

COURTNEY: The fact that you can now literally spend every waking moment with me?

JASON: I'm not gonna complain about that.

He hugs her affectionately.

Jason sits down and begins untying his laces. Courtney picks up her bag and puts it on the bench. She unzips the bag and looks inside, curiously pulling out a folded piece of orange construction paper, which she unfolds and glances at before screaming.

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INT: THE FISHERMAN'S PIER  
MIDDAY

MOLLY and DANIELLE are in mid-conversation, now disregarding their menus.

MOLLY: You know, I totally envy your relationship with Andy.

DANIELLE: I thought you were happy with how things are going with Brian ...

Molly's eyes go wide, realizing she has slipped again.

MOLLY: I-- I mean, it's not that I don't like Brian. He's a sweet guy and I love spending time with him. (pause) I'm just going through such a rebuilding period -- I'm basically putting my life back together -- that's it's hard to just focus on falling in love.

DANIELLE: The funny thing is, you usually do find love in the places you're searching for it least.

This statement prompts an uncomfortable memory for Molly as she stares down at the table ...

CUT TO:

FLASHBACK

INT: BRENT'S APT.  
NIGHT

MOLLY and BRENT in the midst of a kiss.

CUT TO:

INT: THE FISHERMAN'S PIER  
MIDDAY

MOLLY snaps out of her flashback and looks up from the table to DANIELLE.

MOLLY: I know exactly what you mean.

The sound of a cell phone ringing stops her from saying anymore. She reaches into her purse and pulls out her cell phone, and after hitting a button, holds it to her ear.

MOLLY (CONT'D): (on phone) Hello? (pause) Yeah, hey. What's up? (pause) Yeah, sure. (pause) No, I'm not doing anything. (pause) Okay, bye.

She presses another button to turn the phone off and puts it back in her purse.

MOLLY (CONT'D): That was Tim. He and Claire want me to have dinner at their place tonight. (pause) They said there's something important we all need to discuss.

Danielle looks at her curiously, uninformed about Tim and Claire's failed attempts at talking to Brian and Molly. Molly has a look of confusion on her face.

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INT: HOSPITAL ROOM  
MIDDAY

A comatose DON is in the bed, not moving. The door slides open and the mysterious WOMAN enters, her hat pulled down over her face. She stands over Don's bed.

WOMAN: (quietly) I can't believe I'm seeing you like this. How could something like this have

happened?

She rubs his cheek warmly.

WOMAN (CONT'D): (quietly) Things were never supposed to turn out like this, Don. I never wanted it to be like this ...

She trails off, obviously consumed by deep, troubling thoughts.

Staring down at Don, she pulls her hat up slightly and removes the scarf that has been hiding her mouth. Still, her face cannot be seen from the back.

Suddenly a low groan emanates from the bed. The woman looks down and sees Don's mouth move slightly. He shifts a little in the bed and his eyes begin to crack open.

WOMAN: Oh my God ...

She stares on incredulously as Don's eyes open fully. He glances around the room, obviously collecting his bearings.

Although everything seems extremely muddled and confusing to him, he stops when he sees the woman standing over him.

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

Out on his total shock at having seen the face of this woman.

**END OF EPISODE #68**

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