

"FOOTPRINTS"
EPISODE #73
TIME FRAME: IMMEDIATELY
AFTER [#72](#)

TEASER

INT: FITCH MANSION (FOYER)
AFTERNOON

Having just descended the stairs, KATHERINE pauses as she passes a small table. Upon it is a framed photo of her and Andy. She picks it up tenderly, unable to take her eyes off of her son's photographed face.

KATHERINE: (quietly) We were so happy then ...

She places the photo down but remains still for a moment, consumed by memories of happier times. Suddenly a rattling sound makes her turn towards the front door.

The doorknob turns and the door opens. Katherine stands there in shock.

KATHERINE (CONT'D): What are you doing here?

NEW YORK
INT: HOTEL SUITE (BEDROOM)
EVENING

Several of the dresser drawers are open. A suitcase, half-full, lay open on the bed. BRENT is busily folding his clothing. Picking up a certain sweater, he pauses for a moment as he looks at it.

FADE TO:

FLASHBACK

INT: BRENT & SARAH'S APT. (BEDROOM)
AFTERNOON

BRENT pulls a sweater out of the suitcase, folded sloppily. He attempts to refold it, but to no avail.

BRENT (CONT'D): I can't for the life of me figure out how the hell to fold this thing.

SARAH bustles over and snatches the sweater out of his hands.

SARAH: Give me that.

She makes quick work of the sweater, folding it neatly in a flash and placing it into the suitcase.

SARAH (CONT'D): And that, my friend, is how it's done.

BRENT: Oh, yeah?

SARAH: Yeah. Lemme see ya top that.

BRENT: Well, I don't know if I can outdo you in the clothing-maintenance category, but I can definitely give you a run for your money with regards to something else ...

SARAH: And just what would that be?

BRENT: Something that goes--

He pulls her in closer.

BRENT (CONT'D): --a little like this.

He plants his lips on hers and dives into a passionate kiss, which Sarah quickly throws her whole self into as well.

FADE TO:

INT: HOTEL SUITE (BEDROOM)
EVENING

BRENT drops the unfolded sweater onto the bed in frustration - though it has nothing to do with luggage.

BRENT: (sotto voce) What is wrong with me? Why do I keep pushing Sarah away? (pause) I don't ...

He trails off, unsure of what exactly he was going to say.

INT: HOSPITAL CORRIDOR
AFTERNOON

COURTNEY and LAUREN stand at the entrance to Dr. Smith's office, open-mouthed.

COURTNEY: What ...

She is unable to finish her question.

LAUREN: What in the world is going on here?

Absolutely dumbfounded, they both stare at DR. SMITH - and moreover, at SANDY, who is sitting in his lap.

ACT ONE

INT: FITCH MANSION
AFTERNOON

A surprised KATHERINE looks at the doorway, where ANDY is standing.

KATHERINE: What are you doing here?

ANDY: I just came back to get some of my things.

He begins to walk upstairs.

KATHERINE: Andrew, wait-

Desperation is obvious in her voice as she calls to her son, who pauses and looks back.

ANDY: Yes?

KATHERINE: We need to talk.

ANDY: I'd like that, Mother. But I have one question first: Are we going to talk about things, or are you planning to lecture me yet again?

Katherine is unable to immediately answer his question.

INT: HOSPITAL (DR. SMITH'S OFFICE)

AFTERNOON

COURTNEY and LAUREN lock eyes with SANDY and DR. SMITH. Sandy jumps up out of the doctor's embrace.

COURTNEY: Sandy? What are you doing here?

SANDY: I-I just-

She is unable to answer.

COURTNEY: I thought you were engaged.

SANDY: I am.

She tips her head towards Dr. Smith. Courtney's eyes bulge all over again.

COURTNEY: To him?!?

SANDY: Yeah.

LAUREN: Whoa, whoa ... what in the world is going on here?

COURTNEY: Sandy told Jason and me a few days ago that she's engaged. I just didn't think it was to Dr. Smith.

Lauren pulls Courtney to the side.

LAUREN: (whispering) Do something, Court! She doesn't know what she's getting involved with!

Courtney nods in agreement, not taking her eyes off Dr. Smith.

COURTNEY: Sandy, you can't marry this man!

Now it is Sandy's turn to be shocked.

ACT TWO

NEW YORK

INT: HOTEL SUITE (BEDROOM)
EVENING

BRENT is startled out of his thoughts by the sound of the door to the suite opening and closing. Slowly SARAH walks into the room, unsure of the mood in which she will find her husband.

SARAH: Hi ...

BRENT: Hi. (pause) Your hair looks nice.

There is a pointed coldness between them.

SARAH: Thanks. Thanks for letting me go get it done, too.

BRENT: You're a grown woman. You can do whatever you want.

His voice is tinged with an element of sarcasm as he says this.

SARAH: Look, Brent, I'm sorry that I'm not with you on this whole Matt issue. I just can't believe that he would do something like that.

BRENT: I know. You're entitled to your own opinion.

SARAH: There has to be something weird going on - I'm sure of it.

BRENT: Maybe you're right. But we have no evidence to suggest that. In fact, the only evidence we do have points to Matt. And since we were hired by Andrea, not Matt, our duty is to turn that evidence over to the police at this point so they can reopen the investigation. (pause) Besides, I'd like to get home as quickly as possible.

He folds a shirt and places it in the suitcase. Seeing that he has folded it sloppily, Sarah opens her mouth and moves forward to fix this, but she thinks better of it and simply leaves without another word.

INT: FITCH MANSION (FOYER)
AFTERNOON

ANDY awaits an answer from his mother, expecting the worst. KATHERINE appears sheepish, finally brought to her knees by her son's simple request.

KATHERINE: Fine, I'm willing to talk this out.

ANDY: That's all I needed to hear.

He steps down off the stairs.

ANDY (CONT'D): First of all, Mother, are you going to be able to accept Danielle and me together? Let me tell you right now, I'm not going to-

KATHERINE: Yes, I'll try, Andrew. I'll try for you.

She clasps his hands in hers.

KATHERINE (CONT'D): It's no secret by now that I don't like the two of you together.

ANDY: I knew I couldn't-

KATHERINE: But I'm afraid it is something I just may have to deal with. I guess I never thought that you would even think twice about choosing your mother over another woman, but I suppose I was wrong.

She releases her hands, her voice conveying the hurt she feels over her son's choice.

ANDY: Mother, I never wanted to have to choose. You just have to understand-

KATHERINE: -that you're an adult now, I know. You're entitled to do as you please.

ANDY: I'm so glad to hear you say that, Mother.

KATHERINE: I suppose I don't really have a choice, do I?

He pulls her into a hug.

ACT THREE

INT: HOSPITAL (DR. SMITH'S OFFICE)
AFTERNOON

A stunned SANDY addresses COURTNEY. The enraged DR. SMITH rises to his feet as LAUREN looks on, standing behind her friend.

SANDY: What are you talking about, Courtney?!? I can do whatever I want in my personal life.

COURTNEY: That's true, but this isn't a matter of my opinion - it's a matter of life or death.

DR. SMITH: What is the meaning of this, young lady?

LAUREN: The meaning of this is that you threatened Courtney's life! How can she let someone she cares about marry someone like you?

SANDY: What the hell is going on here, girls? He threatened your life?

COURTNEY: The day you told us you were engaged - Jason and I found a death threat in my skating bag.

SANDY: Why didn't you say anything to me?

COURTNEY: Because ... my problems have been the focus of the entire rink for well over a year and a half. I thought it was a private matter.

SANDY: And how does my fiancé fit into all this?

LAUREN: I saw him leaving the rink that day ...

She trails off, suddenly aware of their error.

LAUREN (CONT'D): Oh my gosh. He was there to see you, huh?

DR. SMITH: Of course I was! What reason would I have to give Courtney a death threat?

COURTNEY: That's what we were wondering. (pause) I'm sorry - we shouldn't have jumped to that conclusion.

SANDY: You're forgiven.

She hugs her longtime student.

SANDY (CONT'D): You had no way of knowing about our engagement, anyway.

COURTNEY: Which brings me to another point ... Why exactly were the two of you keeping this a secret?

NEW YORK
INT: HOTEL SUITE
EVENING

SARAH is now sitting on the couch next to an open suitcase, folding some clothing of her own, when a suddenly meek BRENT enters.

BRENT: Listen, I'm sorry I keep blowing up at you.

SARAH: We're gonna argue about things, Brent. It's only natural - especially when we're working together.

BRENT: I know. Why don't we just agree to disagree about this Matt thing, okay?

SARAH: (reluctantly) Okay ... but what about my hunch that he's innocent?

BRENT: We'll stick around a few extra days and see if anything turns up, all right?

Sarah jumps up off the couch and throws her arms around her husband, who is surprised at the recent extremes of emotion between them.

SARAH: Thank you, Brent! I'm sure we'll be able to prove Matt is innocent. (pause) And you'll hold off on giving the cops the evidence we do have until we're sure about all of this, right?

Brent abruptly draws away from her wordlessly.

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

BRENT: I'm afraid it's too late for me to do that, Sarah.

ACT FOUR

INT: HOSPITAL (DR. SMITH'S OFFICE)
AFTERNOON

COURTNEY and LAUREN await an explanation from SANDY and DR. SMITH.

SANDY: I guess we just didn't feel it was the right time yet. Isn't that right, honey?

She looks to the doctor, who nods.

DR. SMITH: Girls, I'm in the middle of a difficult divorce, as you probably know.

COURTNEY: No. I hadn't heard anything about it.

DR. SMITH: Really? Well, it's a bit messy - it's been dragging on for quite some time now. We didn't feel it was right to go public with this until my marriage is legally over.

SANDY: I'm sorry I didn't tell you sooner, Courtney. I could have prevented this little ... misunderstanding.

COURTNEY: No, it's my fault. I shouldn't have rushed in here like that.

She turns to Dr. Smith humbly.

COURTNEY (CONT'D): I'm sorry, Doctor.

LAUREN: Me too.

DR. SMITH: Apology accepted. (pause) Is that all?

COURTNEY: Yeah, that's it.

She and Lauren head for the door.

COURTNEY (CONT'D): I'll see you at the rink tomorrow, all right, Sandy?

SANDY: Okay, Court. Bye!

The two girls exit the room.

INT: HOSPITAL CORRIDOR
AFTERNOON - CONTINUOUS

As COURTNEY and LAUREN turn out of the doctor's office and head down the hallway, they exchange looks of complete and total astonishment at this latest turn of events.

INT: FITCH MANSION (FOYER)

AFTERNOON

ANDY releases KATHERINE from his embrace.

ANDY: Thank you, Mother. You have no idea how much this means to me.

KATHERINE: If Danielle makes you happy, I can't stand in the way of your being with her.

She sighs.

ANDY: Now, if you'll excuse me, I have to run upstairs and pack.

KATHERINE: Pack?!? I thought you were going to move back into the house.

ANDY: I'm sorry, Mother, but Danielle and I are going to get a place together.

He pauses, unsure whether to continue or not.

ANDY (CONT'D): I'm thinking of proposing to her.

KATHERINE: Marriage?!?

ANDY: Of course.

He notices the slight discomfort in her face.

ANDY (CONT'D): You're not all right with that, are you?

KATHERINE: No - no, I'll be fine. I just need to adjust to all of this, that's all.

ANDY: All right, Mother. And again, thank you.

He kisses her on the forehead and dashes off upstairs, having no more worries in the world - or so he thinks.

Down in the foyer, Katherine frowns.

KATHERINE: (sotto voce) I'm afraid that won't do - no, that just won't do at all, Andrew.

ACT FIVE

NEW YORK
INT: HOTEL SUITE
EVENING

SARAH stares at BRENT in confusion.

SARAH: What do you mean ... ?

Her question dies in its tracks as her confusion turns to a knowing anger.

SARAH (CONT'D): You turned the evidence over to the cops already, didn't you?

BRENT: I had to, Sarah. It's our job - it's what Andrea hired us to do.

SARAH: Andrea be damned! I'm gonna find out what's really going on here if it's the last thing I do.

BRENT: Why are you so hell-bent on helping Matt all of a sudden?

SARAH: Because-

She grabs her coat off the peg on the door.

SARAH (CONT'D): -I believe in him.

BRENT: What are you talking about? You've met him what, two or three times?

SARAH: And he left a hell of a good impression with me.

In her rage she struggles to pull her coat on.

SARAH (CONT'D): A much better impression than you've left on me lately, let me tell you that.

Her coat now on, Sarah yanks open the door.

BRENT: Where are you going now?

SARAH: Before we head home, there's something I need to take care of.

With that, she is gone, slamming the door behind her. Brent is left standing in the middle of the suite, wondering what exactly is going on between his wife and Matt Gray.

INT: CAR
AFTERNOON

COURTNEY is driving, with LAUREN in the passenger seat.

LAUREN: I still cannot get over all this. It's crazy!

COURTNEY: I know - it's like a damn soap opera! I was sure we'd caught Dr. Smith practically red-handed.

LAUREN: ... and we were wrong.

COURTNEY: Exactly. (pause) Which leads me back to one conclusion: Shannon is definitely mixed up in all of this.

INT: HOSPITAL (DR. SMITH'S OFFICE)
AFTERNOON

His fiancée nowhere in sight, the eccentric doctor leans against his desk with a pensive look on his face.

DR. SMITH: (to himself) That was close - too close. I can't have Courtney Chase digging around. She's libel to find out too much!

He stands fully and begins pacing the floor.

DR. SMITH (CONT'D): That girl is a walking time-bomb. Something has to be done about her before it's too late.

He clenches his teeth in torment, obviously not enjoying the thought of what he knows must be done.

INT: KING'S BAY MALL
AFTERNOON

DANIELLE is walking through the mall, which is thankfully quiet for after school on a Friday, when her cell phone rings. She stops in her tracks and pulls the phone out of her purse, leaning on the railing as

she talks.

DANIELLE: (on phone) Hello?

WOMAN (OS): Danielle Taylor?

DANIELLE: Speaking.

WOMAN (OS): My name is Roberta Owens. I'm with Sonic Sound - the record label, as I'm sure you know.

DANIELLE: (suddenly intrigued) Yes, of course.

WOMAN (OS): I heard you sing at Cassie's last week, and I must say I was quite impressed.

DANIELLE: (taken aback) Th-thank you.

WOMAN (OS): I got your number from the owner of the establishment, and I was wondering if you'd care to meet there tomorrow morning to discuss the possibility of a recording contract with our label?

DANIELLE: Yes - yes, of course. What time is good for you?

WOMAN (OS): Is 8:00 all right?

DANIELLE: It's perfectly fine.

WOMAN (OS): All right, then. I'll see you then. Have a nice evening.

DANIELLE: You too. Bye.

She turns off the phone and puts it back in her purse. A smile creeps across her face as she leans on the railing, staring off wistfully into space, her head filling with dreams of the career that just might have finally arrived.

INT: FITCH MANSION (LIVING ROOM)

AFTERNOON

KATHERINE stands by the foot of the stairs, looking pleased.

KATHERINE: This is too brilliant.

A tiny, giddy laugh escapes from within her.

KATHERINE (CONT'D): Ooh, I cannot wait to see the look on Danielle Taylor's face when gets wind of the contract I have in store for her ...

The less-than-angelic expression on Katherine's face makes it apparent that her intentions are anything but pure.

END OF EPISODE #73

[Next Episode](#)