

"FOOTPRINTS"
EPISODE #83
TIME FRAME: SHORTLY
AFTER [#82](#)

TEASER

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

SARAH is looking at MATT like he has two heads.

SARAH: You just up and left New York -- like that?

She accentuates this with the typical snap of her fingers.

MATT: Like that.

He mimics the snap.

Sarah is speechless, stunned that this man she hardly knows has just appeared on her doorstep in need of not only a friend, but a hero.

Seeing the surprise and uncertainty in her face, Matt suddenly becomes doleful.

MATT: This was a mistake, wasn't it? Don't worry -- I'll just go. Sorry to barge in like this.

He pulls the front door open and begins to leave. A hand on his shoulder, however, forces him to turn around.

SARAH: Don't leave, Matt. I'll do it -- I'll help you prove you're innocent.

INT: HOTEL SUITE
MIDDAY

DANIELLE rises from the sofa, putting down her mystery novel, as soon as she hears the knock on the door. Answering it, she finds her brother, BRENT, on the other side.

DANIELLE: Hey, bro! Come on in!

She motions for him to enter, which he does.

BRENT: Wow ... this place is amazing.

DANIELLE: It's not as great as it looks. I'm getting a little tired of living in a hotel, believe me.

BRENT: Are you guys looking for a permanent place?

DANIELLE: Kinda sorta.

BRENT: Meaning ... ?

DANIELLE: Meaning we say we are and every once in a while, we actually make an effort to find something.

BRENT: I know what you mean.

DANIELLE: You guys have a new place already, don't you?

BRENT: Thank goodness, yes. It's in the same complex as our last one.

DANIELLE: I just wanna move out of this damn hotel already!

BRENT: You will, don't worry.

He runs a hand through his jet-black hair.

BRENT: So you're looking to move in together for good?

DANIELLE: I guess.

BRENT: What's wrong? Are you having problems?

DANIELLE: We're not having problems -- I am.

BRENT: The record offer?

Danielle nods, exaggerating her frustration.

INT: CAR
MIDDAY

DR. SMITH races along on the freeway, keeping sight of Courtney's car several vehicles ahead of him.

DR. SMITH: I've got to warn them that them about the bomb, somehow! Otherwise my plan is going to work too perfectly -- not only will Courtney be killed, but so will Sandy!

He picks up his cell phone again, dialing frantically. He lets out a distressed groan as he puts it to his ear and hears nothing but the phone company's recorded message.

DR. SMITH: I wish Sandy would turn her damned phone on -- then I could warn them!

He flips the phone closed and tosses it onto the passenger seat.

DR. SMITH: I guess there's only one thing I can do now ...

ACT ONE

INT: FITCH MANSION (BILLIARD ROOM)
MIDDAY

As ANDY silently looks over so many of the mementos of his childhood, his late father, and his time spent in the mansion, KATHERINE appears in the doorway. She watches without so much as a squeak as her son privately reminisces -- at least for several seconds, at which point she speaks up.

KATHERINE: Hello, Andrew.

Andy turns around, somewhat surprised.

ANDY: Oh, hi, Mother.

They walk towards each other, meeting somewhat awkwardly in the middle of the room.

ANDY: So how have you been?

KATHERINE: Fine ... and you?

ANDY: I've been doing well.

KATHERINE: How's Danielle?

ANDY: Oh, she's fine.

KATHERINE: That's good to hear.

At this point, Andy sighs, tired of the stiff, formal air between them.

ANDY: Mother, this is ridiculous. I know there have been problems between us, but I thought we worked through them.

KATHERINE: We did ... but it's difficult when you make up like that and then don't see one another for such a long time.

ANDY: I'm sorry I haven't been around, Mother, but I have to admit -- part of me was still scared to come here.

KATHERINE: I don't blame you. I realize how uncomfortable I made things for both you and Danielle.

ANDY: But that's in the past now, and I'd like to put this animosity in the past as well ... You do still approve of Danielle and me being together, right?

INT: CAR

MIDDAY

COURTNEY puts on her turning signal to get off the freeway. SANDY sits beside her, aware of her student's bad mood.

SANDY: Are you still thinking about Jason?

COURTNEY: How'd you guess?

SANDY: Look, Courtney ...

COURTNEY: Save it, Sandy. I don't need anyone else telling me that Jason is just concerned about my safety. I get enough of that from my mother.

SANDY: But it's true!

COURTNEY: I know that! I don't doubt that Jason is worried about me. It just really hurts me to think that he doesn't even trust me--

SANDY: Trust you?

COURTNEY: If I say I'm fine, he should believe that. Instead, he and my mom have been plotting behind my back.

SANDY: Plotting? It's hardly that, Court. They're just trying to look out for you.

COURTNEY: And they're doing that how? By alienating me?

INT: CAR
MIDDAY

DR. SMITH, seeing that Courtney has gotten off the freeway, swerves to get off and follow them. He makes it over in time, pausing only briefly at the red light at the bottom of the exit ramp before continuing on in pursuit of the women.

DR. SMITH: I have got to stop them before it's too late! If the engine of that car is turned off, my poor Sandy will be blown sky-high!

He continues on in panic.

ACT TWO

INT: HOTEL SUITE
MIDDAY

BRENT and DANIELLE are in the midst of a conversation.

BRENT: I'm assuming you haven't made a decision yet?

DANIELLE: Of course not ... I'd be lucky if I was that far. At least I wouldn't have to fight with myself every waking moment over whether I should take it or not.

BRENT: Let me ask you a question: Do you want to accept the contract?

DANIELLE: Yes, I do.

BRENT: Then there's your decision!

DANIELLE: You're forgetting one little factor -- Andy.

BRENT: What about him? Like I told you, if he loves you, he will wait for you.

DANIELLE: Yeah, but that's not fair to him.

BRENT: Maybe not, but how fair is it for you to give up the biggest break you've had in your career just because you feel bad about leaving Andy here in King's Bay?

DANIELLE: It's not, I guess.

As a nervous habit, she pulls her back into a ponytail and then lets it fall again.

DANIELLE: But I can't just leave him, Brent. I love him.

BRENT: And that's another thing.

DANIELLE: What?

BRENT: There's something else you should think about: Is Andy the man you want to spend the rest of your life with? Are you ready to make a commitment like that?

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

MIDDAY

MATT turns back to SARAH, looking genuinely surprised.

MATT: You will?

SARAH: I have to. I can't let you go to jail for something you didn't even do.

MATT: Wow.

SARAH: What?

Matt paces around the room a little, struggling with his answer.

MATT: You know, it's weird. There are people in New York I've known for years who turned on me the minute some incriminating information came out. But you -- to be honest, I hardly know you at all, yet you're willing to help me like this.

SARAH: Hey, it's my job.

MATT: Maybe so ... but you have no idea how much this means to me.

They exchange warm, friendly smiles, expressions which convey a trust of each other that seems unusual for two people with so little history.

ACT THREE

INT: FITCH MANSION (BILLIARD ROOM)

MIDDAY

KATHERINE wastes no time in responding to ANDY's inquiry.

KATHERINE: Of course I do! Why would you even ask something like that?

ANDY: Well, I just get the impression--

KATHERINE: That what? I don't want you with Danielle?

He nods.

KATHERINE: Nonsense! It's no secret that I was opposed to it at first, but now I've come to accept your relationship with Danielle. Believe me, there's no reason to worry.

She forces a smile, though she is happy on the inside -- albeit for a different reason.

KATHERINE (THINKING): There's no reason to worry at all. Soon Danielle will have accepted that record offer and she'll be out of our lives for good.

ANDY: It really means a lot to me that you're able to be so supportive of me, Mother ... even if you don't approve of what I'm doing.

KATHERINE: You're my son and I love you. And that love is unconditional.

ANDY: I'm really glad to hear you say that, because ... there's something else I need to tell you.

INT: CAR
MIDDAY

COURTNEY is trying to concentrate on her driving, but her thoughts of Jason are proving to be a great distraction. SANDY is perfectly aware of this, particularly after Courtney completely misses a stop sign.

SANDY: Courtney, you've got to focus.

COURTNEY: What?

SANDY: You just ran a stop sign!

COURTNEY: I did?

SANDY: Yeah, genius. Look, why don't you pull over and we'll switch places? I'll drive the rest of the way.

After a moment's consideration, Courtney agrees. They begin to pull into a parking lot.

INT: CAR
MIDDAY

Several cars behind them, DR. SMITH is in hot pursuit of his fiancée and his intended victim. He sees Courtney's car turning into the parking lot.

DR. SMITH: Oh my god! What are they doing? They can't turn that car off!

He speeds up, basically disregarding the other drivers and the rules of the road as he struggles to save the two women.

ACT FOUR

INT: HOTEL SUITE
MIDDAY

DANIELLE turns away, feeling a little uncomfortable with what BRENT has asked her.

BRENT: Danielle?

DANIELLE: I love Andy, Brent. I may not be ready to marry him yet, but ... I will be at some point. It's just a matter of time.

BRENT: So you think Andy is someone you would marry and be happy with?

DANIELLE: Honestly, yes.

BRENT: Then I guess you have to ask yourself one question: Which are you going to sacrifice, a man you've known for a couple of months or an opportunity you've been searching for for years?

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

MIDDAY

Having finished their conversation, Matt has left the apartment. SARAH is asleep on the couch. She is having a dream, as evidenced by the movements of her body as she dozes.

DREAM

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

MIDDAY

SARAH is on top of the bed, kissing a man passionately. She pulls away for a moment, feeling nothing but ecstasy, and takes a thoughtful look at MATT's face before lowering herself down onto him again.

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

MIDDAY

SARAH springs awake, troubled by the dream she just had. She is undeniably drawn to Matt, something she has known since she first saw him ... but now she feels more than just a physical attraction to him. She shakes her head, puzzled by how illogical this all is. Still, she is unable to keep a grin off her face.

INT: FITCH MANSION (BILLIARD ROOM)

MIDDAY

KATHERINE looks up at ANDY, expecting the worst but maintaining the smile she has achieved after so many years of moving in social circles with less-than-lovable people.

KATHERINE: What is it?

ANDY: I ... I don't know, maybe this is too soon, but I'm planning on proposing to Danielle.

Katherine's eyes bulge, despite her efforts to conceal her surprise.

KATHERINE: When?

ANDY: Soon -- as soon as possible.

His mother fights the urge to say something in protest, aware that it is vital to her plan that she appears supportive.

KATHERINE: Then go ahead and do it, Andrew. I'm sure everything will work out for the best.

She pulls him into a hug.

KATHERINE (THINKING): And what's best, my dear, is to get Danielle Taylor out of the picture.

INT: CAR
MIDDAY

SANDY pulls out her cell phone as COURTNEY makes the turn into the parking lot.

COURTNEY: Who are you calling?

SANDY: There's just something I need to take care of.

COURTNEY: Okay ...

Sandy punches in the numbers and waits as the phone rings on the other end. Finally the voice she is seeking answers.

SANDY: Hi, it's Sandy. Listen, could you meet us at the designer's place in fifteen minutes or so?

She pauses briefly.

SANDY: Great. Okay, do you know how to get there?

She receives an affirmative answer.

SANDY: Perfect. We'll see you then.

She hangs up the phone.

COURTNEY: What was that all about?

SANDY: There's just someone whose help I might need in looking for your costumes.

The part she leaves unsaid is that she just called Jason. Perhaps this little meeting between him and Courtney will help ...

INT: CAR

MIDDAY

Meanwhile, DR. SMITH has struggled to stay behind Courtney's car, but somehow has managed thus far.

DR. SMITH: They can't do this!

Looking ahead, he sees Courtney take the turn into the lot. Dr. Smith rushes ahead, accelerating rapidly. A cement truck swerves to avoid him, but misjudges his path and winds up directly in front of his small car.

The doctor screams as he grapples with the wheel to get out of the path of the truck -- and certain death.

END OF EPISODE #83

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