

"FOOTPRINTS"  
EPISODE #112  
TIME FRAME: IMMEDIATELY AFTER [#111](#)

**TEASER**

INT: POLICE STATION (BRENT'S OFFICE)  
MIDDAY

BRENT puts his pen down and lifts the telephone off the receiver for the fourth time in the last fifteen minutes. He hesitates, as he has done each time - but this time, instead of hanging up, he actually punches in the number. He soon hears a click and enters his desired extension, and then waits through the first ring ... and the second ... and the third ...

BRENT: Where is she?

A beep sounds on the other end of the line, requesting that he leave a message. After a moment of deliberation, Brent hangs up the phone.

He looks across the desk at the framed photo of Sarah and himself. What a crock, he thinks. I haven't even spoken to my wife in over a week.

BRENT: And what the hell could she be up to?

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NEW YORK  
INT: YANG MANSION (STUDY)  
AFTERNOON

A stunned SARAH backs up, bracing herself against the desk as she watches STEVE raise the gun towards her.

SARAH: Steve, don't!

STEVE: Why not?

SARAH: Because ...

She fumbles for some reason - any reason - but is unable to produce one immediately. He stretches his arm out all the way, leaving the gun no more than a foot away from Sarah.

STEVE: Haven't you caused enough trouble around here?

SARAH: And it's really gonna help if you shoot me? No one else is here, Steve. It's gonna look a little odd if Andrea comes home and finds me dead, don't you think?

She tries to glean something from the look in his eyes. Have her pleas helped?

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INT: CHASE HOME (KITCHEN)

MIDDAY

HELEN enters and places her purse down on the kitchen table. She moves to the refrigerator, from which she pulls out a bottle of sparkling water, and then takes a seat at the table. Just as she twists open the bottle, COURTNEY comes into the room.

HELEN: Hey, Court.

Her daughter says nothing, though her silence is frosty enough.

HELEN: What's wrong?

For several seconds, nothing at all happens. Then, suddenly, Courtney turns around with fury spread throughout her face.

COURTNEY: This has got to stop, Mom.

A puzzled Helen stares at her daughter.

**ACT ONE**

INT: POLICE STATION (BRENT'S OFFICE)

MIDDAY

BRENT picks up the picture of Sarah and himself. His eyes focus on it, generally blocking out everything else ...

FLASHBACK

Brent looks up, turning the picture face-down on the desk.

BRENT: We can't go on like this.

He is pulled from his pensive state by the sharp ring of the telephone.

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INT: CHASE HOME (KITCHEN)  
MIDDAY

HELEN stands and cautiously approaches COURTNEY.

HELEN: What?

COURTNEY: This madness - with you and Dad. It has to end.

HELEN: It's not that simple, Courtney.

COURTNEY: Yes, it is. I just talked to him on the phone. This is killing him.

HELEN: Courtney-

Courtney raises her hands to stifle her mother. Helen sighs, and the burden which has been continuously resting on her shoulders lately truly begins to push down. How can she rationalize the breakup of her marriage with her daughter?

COURTNEY: I don't wanna hear it, Mom. Just say you'll take Dad back.

HELEN: I can't do that - not now!

COURTNEY: But there's a chance?

HELEN: I - I don't know. There are some serious ... trust issues between your father and I right now.

COURTNEY: He didn't do anything! Mom, I truly believe that nothing went on between him and Sally in Europe.

HELEN: Then why did he feel the need to lie about it to me?

COURTNEY: He was scared of how you'd react ...

HELEN: I can tell you one thing: I would've reacted a heck of a lot better to that than I have to all of this!

COURTNEY: You can't do this, Mom!

HELEN: Do you think I want to? Of course not! But I can't just carry on like nothing happened.

Courtney opens her mouth in protest, but Helen beats her to it.

HELEN: This isn't open for debate, Courtney! I'm sorry, but it's not as simple as you'd like it to be.

With that, she exits. Courtney watches her mother walk off bitterly. She turns to the refrigerator, where a magnet is holding up a photograph of Don, Helen, and Courtney all together during a hike of several years ago.

COURTNEY: Sorry, Mom, but I am not about to let you make the biggest mistake of your life.

## ACT TWO

NEW YORK

INT: YANG MANSION (STUDY)

AFTERNOON

Much to SARAH's surprise, STEVE lowers the gun to his side, though he keeps it within his grip.

STEVE: Would you mind telling me what the hell you're up to, then?

SARAH: Nothing ...

His decision to not shoot her has not softened him at all. He still speaks with the same cold anger, barking his words. Sarah's responses come meekly and secretively.

STEVE: I'd like to know what is so damn fascinating about this house to you, at least!

SARAH: It's nothing ...

He raises the hand which holds the gun. It works.

SARAH: ... I'm just trying to help Matt out.

STEVE: Dammit!

He slams his fist sideways against the door.

STEVE: Why won't you just give up, Sarah? You're not gonna find anything here - or anywhere - to clear that bastard! He's as guilty as they come!

Several silent moments pass.

SARAH: Fine ... maybe you're right.

Her words take Steve by surprise.

STEVE: Really? You're finally accepting the truth?

SARAH: I guess I have to.

She drops her head and slowly begins to walk to the door.

STEVE: Where are you going?

SARAH: I'm leaving ... You're right. There's nothing that would be of any use to me here.

She turns the doorknob and looks back at Steve, who sets the gun down on the desk. She proceeds, stepping out into the hallway. Steve follows.

STEVE: Sarah, please promise me you won't tell Andrea about this. I'm so sorry - it's just so frustrating to always have you guys poking around. Matt is guilty - he has to be.

SARAH: I won't say anything. I promise.

They begin to walk down the stairs together. Suddenly Sarah stops mid-step.

SARAH: I must've left my keys up there. Let me run and get them.

Steve nods, okaying this. She walks off, and he stands on the stairs, pondering the whirlwind events of the last few minutes. It's finally over! he thinks joyously, though he works hard not to let his happiness show through.

STEVE: (to himself) She actually believes that Matt is guilty!

SARAH: Think again, asshole.

He turns around to find Sarah with a broad grin on her face - and her hands gripping the gun, pointing it straight at him!

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INT: CHASE HOME (FOYER)  
MIDDAY

At the sound of the doorbell, COURTNEY rushes in and pulls the door open hopefully.

COURTNEY: Dad ...

She is surprised to see JASON, not her father, standing before her. The corners of her mouth pull downward in disappointment.

JASON: What's wrong?

COURTNEY: Nothing.

JASON: Are you okay?

COURTNEY: I'm fine! Jeez!

Jason is speechless. Courtney's outburst has taken him completely by surprise.

COURTNEY: So what do you want?

JASON: I just wanted to see you.

COURTNEY: Yeah, well, it's not a good time.

JASON: Is there anything I can do, Court? You sound awfully-

COURTNEY: I'm fine! Just leave me alone, will ya?

With that, she slams the door in his face.

Outside, Jason stares at the tightly shut door and confusedly listens to the sound of the locks being set in place.

**ACT THREE**

INT: POLICE STATION (BRENT'S OFFICE)  
MIDDAY

BRENT picks up the ringing phone.

BRENT: Hello?

A female voice greets him.

DANIELLE: Hey there.

BRENT: Oh, hi!

Though it isn't the call he had hoped for from his wife, Brent is thrilled to hear from his sister.

BRENT: How's everything going? Have you left yet?

DANIELLE: Yeah, I'm on the bus as we speak. I'm so excited!

BRENT: I can imagine. I remember how you used to force Max and me to watch you put on your little "concerts" when we were kids. Now your dream is finally coming true.

DANIELLE: I know! I can hardly believe it. But anyway, how are you?

BRENT: I'm ... surviving.

DANIELLE: That bad, huh?

BRENT: You couldn't even begin to imagine.

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NEW YORK  
INT: YANG MANSION  
AFTERNOON

As SARAH points the gun at him, maintaining a distance of a few feet, it is now STEVE's turn to panic.

STEVE: What are you doing?

SARAH: Something I wish I didn't have to do, believe me. But it's come too far now - I can't let it go any further.

STEVE: What in the world ... ?

SARAH: You know exactly what I'm talking about, Steve! I know everything!

Steve's face turns an ashen color and he swallows in terror. He quickly tries to pull himself together, but the words sputter out of his mouth.

STEVE: What are you talking about?

SARAH: Give it up, Steve. I know you framed Matt for the jewel theft!

## **ACT FOUR**

EXT: CHASE HOME

MIDDAY

A puzzled JASON turns around and slowly begins walking to his car. What is going on with Courtney? he wonders. He nearly walks straight past ALEX, who is approaching the house.

ALEX: Whoa, hey there.

Jason picks up his eyes up off the ground and looks at Alex.

JASON: Oh, hi.

ALEX: What's wrong?

JASON: To be honest ... I don't know. I just came here to see Courtney and she blew up at me for no reason at all.

ALEX: I think I know what's going on, Jason.

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INT: POLICE STATION (BRENT'S OFFICE)

MIDDAY

BRENT sighs as he switches the phone to his other ear.



BRENT: I'm just seriously confused.

DANIELLE: About what?

BRENT: My marriage - if you wanna call it that. I haven't spoken to Sarah in over a week!

DANIELLE: You're both busy. She'll be done with Matt's case soon enough, and then things can get back to normal.

BRENT: I almost can't see that happening anymore.

DANIELLE: What do you mean?

BRENT: Things between me and Sarah have been rocky since we were in New York. It's been months since we just acted like a happy, normal married couple.

DANIELLE: Every marriage has its ups and downs.

BRENT: I'd like to see ours hit some ups occasionally!

DANIELLE: It'll happen ... just be patient.

BRENT: I don't know if I can be much longer.

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NEW YORK

INT: YANG MANSION (STAIRS)

AFTERNOON

STEVE keeps his distance from SARAH, fearful of what she might do with the gun. He is fully aware that it is loaded and ready for action ...

STEVE: I know you're desperate to free Matt, but really, Sarah! Trying to pin this on me? It's ridiculous!

SARAH: It's not as ridiculous as one would think, Steve.

STEVE: What's that supposed to mean? Look, I don't know where you're getting this-

Sarah rolls her eyes.

SARAH: Cut the crap. There was a reason I was in that office - I was looking for the bank statement from the \$5,000 check you wrote to Ed!

The mention of his neighbor sends a fresh wave of disgust through Steve.

SARAH: So just give it up - let me get that statement and take you into the police station already!

Steve tries desperately to figure out his next move. There's no way he's going to let Sarah get away with this ...

## ACT FIVE

EXT: CHASE HOME  
MIDDAY

JASON is confused by ALEX's statement.

JASON: Huh?

ALEX: I mean, it's pretty obvious. It's the thing with her parents.

JASON: Duh. I should have realized that ...

ALEX: She's just going through a really difficult time. She's been used to having a stable, two-parent family all her life. Now that that's changing, everything is up in the air for her.

JASON: I know. Maybe I should go apologize-

ALEX: Don't. She probably just needs time alone right now, and no matter what you say, she's gonna snap at you.

JASON: You're probably right.

He sighs, looking utterly helpless.

ALEX: Look, she's gonna be really distracted for awhile. It's best to just let her sort through everything - if she needs you there for her, she'll let you know. And in the meantime, if you need someone to vent to, I'll be here.

JASON: Thanks, man.

The two young men shake hands.

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INT: POLICE STATION (BRENT'S OFFICE)  
MIDDAY

BRENT listens to his sister, DANIELLE, over the telephone.

DANIELLE: You don't mean that, Brent. You love Sarah.

BRENT: I know ... This is just getting ridiculous.

DANIELLE: I understand that. Believe me, everything will turn out alright.

BRENT: I hope you're right.

DANIELLE: I am.

They share a short laugh.

DANIELLE: Just have faith, Brent. Things are gonna turn out for the best.

Brent stifles the words which nearly escape his lips: "But what's best for me?"

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NEW YORK  
INT: YANG MANSION (STAIRS)  
AFTERNOON

After a moment's deliberation, STEVE lunges at SARAH. Since he is jumping up a few stairs, and because Sarah is able to jump back a bit, he comes up short and winds up lying on his face on the stairs. Sarah holds the gun over him, placing a foot over his back to keep him down.

SARAH: Just give it up, Steve! It's over!

STEVE: Damn you!

She digs her foot deeper into his back, eliciting a yowl of pain.

**STEVE:** It wasn't supposed to turn out like this!

**SARAH:** You don't do something like that and expect to get away with it. Now, I know that piece of paper is in that office somewhere, right?

After a few sharp kicks, she gets him to nod affirmatively.

**SARAH:** So I'm gonna get the truth one way or another. Why don't you at least retain some dignity by confessing?

Steve says nothing.

**SARAH:** Steve! Just say it already!

Steve cranks his neck up to look at her. With teeth gritted, he stares up at her, rage spread throughout his face. Another kick from Sarah, followed by a threatening click of the gun, finally drags it out of him.

**STEVE:** Fine! I did it! I framed Matt!

These words come as absolute relief to Sarah. At last, the struggle is over. She throws back her head in satisfaction.

**END OF EPISODE #112**

[Next Episode](#)