

"FOOTPRINTS"
EPISODE #116
TIME FRAME: IMMEDIATELY AFTER [#115](#)

TEASER

INT: ANDY'S APT. (LIVING ROOM)
EVENING

TIM and JASON suddenly feel out of place as, from the sofa, they watch ANDY standing before the open door ... and a woman who, unbeknownst to them, is his former fiancée, MELISSA EVANS.

ANDY: What are you doing here, Melissa?

MELISSA: Is this a bad time?

Andy hesitates, his well-developed manners suddenly a burden.

ANDY: Actually ... yes. I have company right now.

MELISSA: I'm sorry-

ANDY: It's okay.

MELISSA: No, I'm sorry that I have to interrupt. Andy, there's something important I need you to know.

EXT: SARAH & BRENT'S APT.
EVENING

The summer sun still rides high in the evening sky as BRENT and MOLLY share a dinner on the patio.

BRENT: Maybe it's time I just accepted the fact that my marriage to Sarah is over.

Just inside the screen door of the apartment, an ashen color spreads through Sarah's face. She backs away from the door uncertainly, as if she is being pushed. Then, without ever announcing her arrival, she rushes out of the apartment - taking care not to make noise with the front door.

Back outside, Molly places her hand over Brent's.

MOLLY: Just have faith ... I'm sure everything will work out.

BRENT: I wish I could believe that.

A sigh swishes through his lips.

Meanwhile, in front of the apartment building, Sarah returns to the taxi almost mechanically. She pulls the door open, plants herself down on the back seat next to MATT, and closes the door.

MATT: What's wrong? You look like you've seen a ghost.

SARAH: Even worse ...

The words tumble out of her mouth slowly and deliberately, clear indicators of the physical disgust she is currently feeling.

ACT ONE

INT: CAR
EVENING

KATHERINE is driving along in her luxurious car. As the all-news radio station she has been listening to fades to commercial, something new catches her ear - a song with which she has grown quite familiar lately. After just a few seconds, an announcer's voice comes on over the song.

ANNOUNCER: These Are The Times - the new album from rising star Danielle Taylor, featuring the hit single "Nothing Else." Available now!

Katherine's grin grows wider.

KATHERINE: Oh, this is all working out so deliciously. Already, Danielle's career is taking off - and what a shame that she and Andrew aren't together to celebrate it.

Mrs. Fitch lets out an almost maniacal laugh.

KATHERINE: What a shame indeed ...

She continues driving toward her son's apartment in delight.

INT: ANDY'S APT. (LIVING ROOM)
EVENING

ANDY does not look happy over MELISSA's sudden appearance, a fact which is not lost on her.

ANDY: Melissa, this is not a good time.

MELISSA: This isn't what you think ... I'm not here for a social visit.

Andy shoots her a perplexed look.

MELISSA: There really is something we need to discuss.

Before Andy even turns around to ask them to excuse Melissa and him, JASON and TIM are on their feet.

TIM: We should probably get going.

JASON: Yeah. Thanks for having us over, man.

ANDY: We'll do it again sometime, with Brent.

TIM: Sure.

With a final pair of waves, the Fisher brothers are gone. Andy grants Melissa admission to the apartment and shuts the door.

ANDY: This had better be good, Melissa.

MELISSA: I promise you, you'll be glad I came here once I tell you what I need to tell you.

ANDY: Go right ahead. I'm listening ...

MELISSA: Andy, there's a woman in your life who you just can't trust.

ANDY: Melissa, if you're talking about Danielle-

MELISSA: I'm not. I'm talking about your mother.

INT: TAXI
EVENING

The taxi is already in motion, headed to the hotel which SARAH has named. As he sits beside her, MATT appears very concerned.

MATT: Are you okay?

Sarah nods, still in a daze.

MATT: Sarah, what's going on? I thought you were gonna surprise Brent - why are we going to a hotel now?

SARAH: Because ... things have changed.

MATT: What's that supposed to mean?

Sarah stares straight ahead and offers no answer.

MATT: Sarah, tell me what the hell is going on!

He takes her by the shoulders and spins her around, bringing them face-to-face.

ACT TWO

INT: ANDY'S APT. (LIVING ROOM)
EVENING

MELISSA's accusation has only served to confuse ANDY even further.

ANDY: What in the world are you talking about?

MELISSA: Your mother isn't who you think she is, Andy.

ANDY: Meaning ... ?

He gestures for her to go on.

MELISSA: She called me a few days ago. She offered me money - lots of it - to come back to King's Bay.

ANDY: Oh no.

MELISSA: Yeah. She wanted me to work my way back into your life, to try to make you forget about the girl you're with now.

ANDY: Danielle.

MELISSA: Mmm-hmm. She absolutely hates the two of you being together.

ANDY: I don't believe this.

As Melissa's story has come out bit-by-bit, Andy's expression has grown blanker and blanker - and yet, in all the emptiness, there is so much pain. He steadies himself on a side table as he attempts to take all of this in.

ANDY: I don't believe she would do this to me ...

MELISSA: I'm sorry. I ... I didn't even consider her offer for a second. But I let her think I did so I could come here and tell you the truth. I had to.

ANDY: Thank you.

His words spill out almost emotionlessly.

ANDY: I fell for it. I actually fell for it.

MELISSA: For what?

ANDY: The act. She let me think she'd stopped all of this - but it was a lie.

MELISSA: She's done this before?

Andy confirms this with a nod of the head.

ANDY: She's tried to separate Danielle and me before. This is the first time she's tried anything this crazy, though.

MELISSA: Why does she hate Danielle so much?

ANDY: I used to think it was because Danielle was hired to be our maid at the mansion. That's how we met ...

His voice trails off. Suddenly, there is a knock at the door. Andy hesitates before opening it.

Standing outside is an oblivious KATHERINE, wearing a tremendous smile on her face.

EXT: BRENT & SARAH'S APT.
EVENING

MOLLY sits up straight with a sudden burst of energy.

MOLLY: Okay, enough moping ... Let's try to forget about all that stuff tonight, okay?

BRENT leans back in his chair.

BRENT: Sounds good to me. Hey, how's work going?

MOLLY: Terrific. My boss is so great.

BRENT: I'm glad you're finally doing something you enjoy.

MOLLY: Correction: I'm at a company I enjoy. I don't plan to be doing secretarial work for the rest of my life.

BRENT: Of course not.

A grin crosses his face.

BRENT: You're much too ambitious for that.

MOLLY: I know I am.

She smiles sweetly.

BRENT: You know, it's a funny role reversal, isn't it? For so long, you were down on your luck, and I was so worried about you. Now I'm the one who's having a rough time, and you're here for me.

MOLLY: Just returning the favor.

BRENT: Thank you.

He rests his hands on top of hers.

BRENT: I mean that from the bottom of my heart.

MOLLY: It's my pleasure, really. You did so much for me throughout everything I was dealing with - Craig, Brian, finding a job ...

BRENT: I wanted to help you. I'm just glad I can rely on you to return the favor.

MOLLY: That's what friends are for, right?

They sit in appreciative silence, their hands clasped together over the table and their eyes locked on one another gratefully.

INT: HOTEL ROOM - KING'S BAY METROPOLITAN HOTEL
EVENING

The door flies open and slams against the wall. SARAH, her bags in hand, walks into the room - followed almost immediately by MATT, who is also carrying his luggage.

MATT: Sarah, what is going on with you?

SARAH: Nothing. I'm fine.

MATT: Uh-huh.

He watches her to see if his sarcasm has broken through at all, but it has not.

MATT: I'm not leaving until you tell me what's going on.

SARAH: I told you, it's nothing.

MATT: So you come home to surprise your husband, you walk into the apartment, and then all of a sudden you storm out looking like you've seen a ghost and head for a hotel - and nothing's wrong? I don't buy it.

Sarah's mouth opens to protest, but she can't hold it in any longer. A confession begins to pour forth instead - an angry confession.

SARAH: I hate him!

MATT: Brent? What did he do?

SARAH: He was with her!

MATT: Who?

SARAH: Molly! He told her-

She stops herself, biting her lips as tears begin to fall from her eyes.

MATT: What did he tell her?

SARAH: He told her ... that our marriage is over.

MATT: What? Are you sure?

SARAH: I heard him say the words, "My marriage is over" pretty damn clearly. I don't know what else I need.

MATT: I'm sure he's just upset - and worried. Look at how you were on the flight home. You two just need to sit down together and work things out.

SARAH: There's nothing to work out.

MATT: What are you talking about? You've been married for what, almost two years?

Her anger suddenly fades, having been replaced by a quiet sadness.

SARAH: In January.

MATT: How can you just throw it all away, then?

SARAH: It's been coming for so long. I should've seen it - and I did. I was just too blind, too stupid-

MATT: To see what?

SARAH: The two of them. Him and Molly.

Her pain comes through so clearly that Matt pulls her into his arms almost instinctively.

MATT: What'd they do?

SARAH: They're in love, Matt. I know it.

MATT: How?

SARAH: They kissed!

MATT: Tonight? You saw them kissing?

SARAH: No. On our wedding night ...

MATT: Brent cheated on you with your sister on your wedding night?

SARAH: Yes. No. I mean, it was before we decided to get married. But I saw them kissing, I saw them together-

MATT: Then why did you marry him?

SARAH: Because I loved him!

MATT: Loved?

SARAH: I don't want anything to do with that bastard anymore.

Matt continues to hold her as they stand in silence. Sarah flares her nostrils in rage, her breathing heavy and shaky.

MATT: So what do you now?

She slowly backs out of their embrace. She stares Matt in the eyes for what seem like endless seconds, as if she will be able to see everything all neatly sorted out in them. Then, much to Matt's surprise, her lips reach up and softly touch his.

ACT THREE

INT: ANDY'S APT. (LIVING ROOM)
EVENING

ANDY stares at KATHERINE with cold eyes. MELISSA stands in the background, as of yet unseen by Mrs. Fitch.

KATHERINE: Hello, Andrew.

He does not speak or move.

KATHERINE: Aren't you going to invite me in?

ANDY: What the hell do you want?

KATHERINE: Excuse me?

ANDY: Did you drop by to try to turn me against Danielle some more?

KATHERINE: Andrew, what are you talking about?

At this point, he steps aside just enough so that she catches sight of Melissa. She attempts to act surprised - and does a fairly good job - since Melissa had told her to drop by the apartment at this time for a "chance" reunion.

KATHERINE: Melissa! What are you doing here?

ANDY: Drop it, Mother.

By now, Katherine realizes that something has gone terribly wrong. Still, she won't allow it to show on her face. After all, her entire future of happiness with her son could be riding on this very moment.

KATHERINE: What is going on with you, Andrew? You should be glad to see Melissa. It's been so long-

ANDY: I said, drop it.

His uncharacteristically forceful tone of voice brings an expression of very real shock to his mother's face.

ANDY: I know everything - every little bit of it.

Katherine flashes a horrified look at Melissa, who makes no secret of her betrayal with her expression.

INT: HOTEL ROOM
EVENING

Despite himself, MATT pulls away from SARAH's kiss.

MATT: What are you doing?

SARAH: I want you.

MATT: You don't mean that.

SARAH: Yes, I do. Brent and I weren't meant to be together; tonight was proof of that.

She places a hand on his muscular chest.

MATT: You need some time to think about this-

SARAH: No, what I need right now is you.

MATT: Sarah-

She cuts him off with another kiss and begins unbuttoning his shirt. He wiggles away from her.

MATT: Are you sure?

SARAH: Positive.

He wants to fight her, but he can't. Their lips meet again. Within seconds, she has removed his shirt and is caressing his naked chest. They collapse onto the bed together.

ACT FOUR

INT: ANDY'S APT. (LIVING ROOM)
EVENING

KATHERINE resists the urge to berate MELISSA, settling instead for only a scowl, as she desperately attempts to pull her composure back together in hopes of salvaging her relationship with ANDY.

ANDY: You amaze me, Mother. You truly do. Did you really think you could get away with this?

KATHERINE: Andrew, please - tell me what in heavens you are rattling on about!

ANDY: You know damn well what this is all about, Mother. Melissa told me all about her little scheme to have her lure me away from Danielle.

Katherine's lips part, but no sound comes out of them. For once, she is truly unable to gather up anything to say.

ANDY: I've got news for you, Mother: This is the end! No more! If you aren't willing to accept my relationship with Danielle, then you can forget about having any relationship with me, alright?

KATHERINE: Andrew-

ANDY: Now get out of my home.

KATHERINE: Please-

ANDY: Out!

He pulls the door open and fixes his eyes upon his mother, who eventually exits. Andy slams the door shut and then leans back against it. Melissa notices that his hands are trembling.

INT: HOTEL ROOM
EVENING

MATT and SARAH writhe in passion on the bed. Low moaning sounds occasionally escape from one of them. Clothing is scattered all throughout the room, but nowhere on top of the bed.

Matt can hardly believe this is happening. He's dreamt about it and perhaps even hoped for it, but now that it's actually taking place it feels different. Sarah seems almost ... distant. He knows she's vulnerable, but each attempt to stop her is quickly thwarted by a plea, a declaration that she needs him - and he can't help but melt at those words coming out of her mouth.

EXT: BRENT & SARAH'S APT.
EVENING

With dinner now finished, MOLLY stands. She picks up her own plate and reaches for BRENT's, but he

won't let her have it. He rises and carries both plates, as well as the two serving plates, inside in a delicate heap.

Molly opens the screen door for him and then watches him walking off. It pains her to see him suffering like this - and all on account of her sister! She is dying to have a serious talk with Sarah about her treatment of Brent, but at the same time, this idea chills her. If only it could be a one-sided conversation ...

She snaps out of her stupor when Brent returns.

BRENT: I want to thank you for a wonderful meal.

MOLLY: No problem, buddy.

BRENT: Seriously, you helped get my mind off of all my problems for a little while, and for that I am so very grateful.

MOLLY: Like I said, I'm just doing for you what you did for me. It's only fair.

BRENT: Well, thank you.

He wraps his arms around her.

MOLLY: I promise you, everything will work out, Brent. Just give it some time.

He does not respond and simply goes on holding her tightly to him. It feels so nice to have this type of closeness ...

Molly suddenly removes herself from the embrace.

MOLLY: You and Sarah can work things out. I know you can.

The words stumble out of her mouth awkwardly. They gaze into each other's eyes and each is amazed by the bond between them. Each knows the other's frustrations; each can accept the other's faults; each feels the other's pain. They understand each other ...

For a moment, something seems so right. They are still connected at the arms, and Brent begins to draw Molly closer. Their heads near - and then Molly pulls hers away. In an instant, Brent snaps out of the fairy-tale world as well.

MOLLY: I ... need to get going. I have to work tomorrow, after all.

BRENT: Oh, yeah. Thanks for everything, again.

MOLLY: It was no trouble, really. I just need to get home.

She gathers up her purse off the table and is out of the apartment in a rush. Brent watches her departure, unable to feel anything but confusion. He hears the front door close with a disturbing finality. He is puzzled by the way in which the sound crushes him.

Brent leans against the glass door, burying his face in his hands.

END OF EPISODE #116

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