

"FOOTPRINTS"  
EPISODE #119  
TIME FRAME: THE DAY AFTER [#118](#)

**TEASER**

INT: WILLIS ADVERTISING (BOARDROOM)  
MIDDAY

The various stockholders of Willis Advertising have begun to convene in the boardroom for their scheduled meeting. Everyone is on his or her feet and entrenched in some sort of conversation - well, mostly everyone. KATHERINE FITCH sits alone at the large table, her hands folded in front of her. Her troubled eyes and wrinkled brow are the most obvious indicators of the thoughts that are plaguing her ...

FLASHBACK

INT: ANDY'S APARTMENT (LIVING ROOM)  
EVENING

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!

An involuntary shudder pulls Katherine out of her daydream. Her mind continues to stir, haunted by the solid reality of Andrew's seeming hatred for her, but still unable to give in to him.

She can't allow herself to cave - not now. She's come too far in working to separate her son from that wretched Danielle Taylor, and she'll be damned if she allows them to be happy now.

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INT: WILLIS ADVERTISING (LOBBY)  
MIDDAY

Just outside the boardroom, a busy MOLLY is scrambling to get her superiors' last sets of files in order. The bedlam of this day - and the knowledge that the meeting has yet to even begin - have visibly taken their toll on her ... among other things.

A tap on the shoulder brings Molly's head up from her desk, and she finds her boss, SUSAN JOHNSON, standing above her.

SUSAN: How's it coming?

MOLLY: I'm almost done. I just need to place these last few things in order ...

She quickly shuffles through the remaining stack of documents, and in hardly any time she closes the file folder with a press of her hand. She hands it to Susan.

MOLLY: There you go.

SUSAN: Perfect. Thank you, Molly.

MOLLY: It was no trouble, really.

Susan cannot help but notice the weariness in her assistant.

SUSAN: Is everything alright, dear?

MOLLY: Yeah, I'm fine. I've just had a rough couple of days.

SUSAN: The meeting will be underway soon, Molly. Why don't you take a long lunch while we're in there?

MOLLY: Are you-

She interrupts herself as, out of the corner of her eye, she sees the doors to the offices of Willis

Advertising swing open. The man she sees, however, is not here for the stockholders' meeting.

The true source of Molly's troubles becomes immediately apparent as she stares at BRENT TAYLOR.

## ACT ONE

INT: WILLIS ADVERTISING (BOARDROOM)

MIDDAY

KATHERINE's eyes are fixed directly ahead of her, though they don't seem to be taking in much of anything. Her stare is blank, but at the same time filled with so much conflict.

The idea of having Andrew forgive her and accept her once again is so appealing ... but would he, despite her greatest efforts? And besides, Katherine simply cannot stand the thought of her son spending the rest of his life with Danielle.

She sighs, running her hand over her firmly held-down hair. What to do, what to do? ...

A strong voice rattles Katherine, yanking her away from her thoughts.

NICK: Good afternoon. You must be Katherine Fitch.

Katherine appears flustered as NICK MORIANI pulls up the seat beside her. Her answer comes after an uncertain delay.

KATHERINE: Yes ... yes, I am. And you are ... ?

NICK: Nick Moriani.

He extends a hand, which Katherine promptly shakes. Her composure now restored, she is able to smoothly slide into small talk.

KATHERINE: It's a pleasure to meet you, Mr. Moriani.

Another pause ensues as Katherine wonders how to approach her next question.

KATHERINE: If you don't mind my asking ... How did you know my name?

NICK: Oh, Byron was pointing people out to me.

He gestures toward BYRON WILLIS, president of the firm, who is engaged in conversation with a stiff-

looking man and woman across the room.

KATHERINE: You must be new to Willis, correct?

NICK: Yeah. I just moved to King's Bay a few months back, actually.

KATHERINE: Oh, really?

NICK: Yeah. My son dragged me here ... I suppose it's good for business and all, but I was comfortable in Chicago. But when that boy gets something in his head ...

Katherine nods understandingly.

KATHERINE: I know the feeling.

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INT: WILLIS ADVERTISING (LOBBY)

MIDDAY

MOLLY opens her mouth to speak, but the words just aren't there. BRENT uncertainly approaches her desk, and SUSAN suddenly feels out of place.

SUSAN: Thanks again, Molly.

MOLLY: Just holler if you need anything, okay? I'll be right here.

SUSAN: Sure.

Susan makes a hasty exit, sensing the awkward conversation to come.

BRENT: Hey.

He raises his right hand in an clumsy attempt at a wave.

MOLLY: Hi. What, uh, what brings you here?

BRENT: I just needed to talk to you. Have you got a minute?

MOLLY: I've got plenty of 'em. There's a big meeting about to get underway.

BRENT: Do you ... mind if I hang around?

MOLLY: No. And you're right, we do need to talk.

BRENT: I know.

He leans on the raised front of the receptionist's desk.

BRENT: I am so sorry about the other night.

Molly's eyes, which move away at this comment, indicate that she, too, has been plagued by memories of their intimate discussion - and near-kiss.

## ACT TWO

INT: WILLIS ADVERTISING (BOARDROOM)

MIDDAY

KATHERINE is fiddling with her fingers uncertainly as NICK continues their conversation.

NICK: Do you have a son?

KATHERINE: I do. And believe me, he's far more rebellious than your son sounds.

NICK: Oh, I doubt it. Ryan - that's my son - actually moved to King's Bay so he could chase after some woman.

Katherine finds her curiosity overwhelming, and drops her normally stiff facade by inquiring further.

KATHERINE: Has it worked?

NICK: Not really. I mean, he's become friends with her again, but she's happily married. I doubt he could ever come between this girl and her husband.

KATHERINE: Really?

NICK: It sounds like she truly does love this guy. When you're up against something like that, it makes it awfully difficult.

His words hit a distressing note within Katherine.

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INT: WILLIS ADVERTISING (LOBBY)  
MIDDAY

MOLLY feels compelled to break the silence, but it takes some time for her to figure out exactly what to say.

MOLLY: Don't be, Brent.

This catches BRENT by surprise. Could she mean ... ?

MOLLY: I didn't help things any. I mean, I kept harping on the fact that you and Sarah are having trouble.

Brent seems to almost deflate, and he tries mightily to hide this from Molly. She, however, is so confused that she hardly notices his disappointment at all anyway.

MOLLY: And you were having a rough night.

BRENT: You're not angry at me?

MOLLY: Of course not! Brent, we have been through so much together. I'm not going to ruin our friendship because of one little ...

She trails off, not wanting to say anymore about what happened between them.

### ACT THREE

INT: WILLIS ADVERTISING (BOARDROOM)  
MIDDAY

NICK immediately picks up on KATHERINE's discomfort.

NICK: Is something the matter?

KATHERINE: No ...

NICK: Are you sure?

KATHERINE: No-

His raised eyebrow begs for further explanation. She's not fooling him, Katherine can tell.

KATHERINE: It's silly, really. You wouldn't want to-

NICK: Yes, I would. What's wrong?

KATHERINE: It's my son. He-Well, in a way, he sounds like your son.

NICK: What do you mean?

KATHERINE: Andrew has been fixated upon a certain woman for months.

NICK: What do you mean, "fixated"? Is he stalking her or something?

KATHERINE: No. Actually ... they're engaged to be married.

NICK: Ah ...

His head tilts back in a knowing sign.

NICK: So you don't want him to marry this girl?

KATHERINE: Basically. Do you know how they met?

NICK: How?

KATHERINE: I hired her to be our maid! I mean, really!

Nick cracks a grin, amused by Katherine's melodramatic account of her son's love life.

KATHERINE: And furthermore, her career aspiration is to be a singer! I just know Andrew could do so much better for himself.

NICK: This is all starting to make sense to me.

KATHERINE: What do you mean?

NICK: You just can't seem to break the two of them up, can you?

Katherine responds with a dejected shake of the head.

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INT: WILLIS ADVERTISING (LOBBY)  
MIDDAY

BRENT places his hands on the shoulders of the still-seated MOLLY, reaching over the desk to do so.

BRENT: I'm thankful you're not blaming me for any of this, but please, don't blame yourself. You are the least at-fault person in this whole situation.

Molly's reply comes in the form of a mystified expression.

BRENT: I mean, I got myself in this mess.

MOLLY: What mess?

BRENT: The ... this marriage.

MOLLY: Things may look bleak now, Brent, but I wouldn't call it a mess.

BRENT: It's an absolute disaster! Sarah and I have zero communication, we don't agree on anything-

MOLLY: Calm down.

She removes his hands - whose grip on her shoulders has intensified with his voice - from her shoulders.

MOLLY: Look, things are going to get better, okay? As long as you and Sarah love each other, you'll be fine.

Molly can tell that this is little consolation to her brother-in-law.

## **ACT FOUR**

INT: WILLIS ADVERTISING (BOARDROOM)  
MIDDAY

NICK and KATHERINE are virtually isolated from the rest of the people gathered for the meeting. They continue to sit alone at the table and talk.

NICK: What does your husband think of all this, Mrs. Fitch? Does he approve of your son and this girl



being together?

KATHERINE: My husband?

NICK: Yes ...

KATHERINE: My husband passed away several years ago, I'm afraid.

NICK: Oh, I'm sorry. I didn't-

KATHERINE: Don't worry about it. It's about time I learned to deal with him being gone.

NICK: I can understand how you feel. I've ... lost a wife, too.

KATHERINE: It's awful, isn't it?

NICK: You can say that again.

KATHERINE: Of course, it could be expected to terrible and all, but there's really no predicting what it's like to lose someone so close to you until it actually happens.

NICK: I know.

KATHERINE: That's ... that's part of why I'm so terrified about Andrew and Danielle. If he marries her, I'm surely going to lose him forever.

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INT: WILLIS ADVERTISING (LOBBY)

MIDDAY

MOLLY rises from her seat and crosses around to the other side of the desk, where she grabs BRENT by the arms.

MOLLY: What, are you not even sure she loves you anymore?

Brent shrugs.

MOLLY: Brent, if there's one thing I know about Sarah, it's that she most definitely loves you!

BRENT: Still ...

MOLLY: What?

BRENT: I ... I don't know anymore ...

MOLLY: What are you getting at? You don't love Sarah anymore?

BRENT: No, it's not that. I do. But our entire marriage has been nothing but some huge circus - beginning with the night we got married.

Both Brent and Molly can recall that night all too well - the night their lips locked impulsively.

BRENT: I mean, if Sarah and I hadn't eloped that night, who knows how things might've turned out?

Molly purposely diverts the question as she spins Brent around to face the office's doors.

MOLLY: Listen to me, Brent. You are gonna go home and get Sarah on the phone. If she's not at the hotel, leave her a message and tell her you love her and you want to make this work, okay?

BRENT: I've been terrible to her, Molly. How am I supposed to just run back to her now?

MOLLY: Because you love her! Now go!

She finally manages to force him out of the office.

## **ACT FIVE**

INT: WILLIS ADVERTISING (BOARDROOM)

MIDDAY

KATHERINE holds her head in-between her hands as a concerned NICK looks on.

KATHERINE: He already hates me as it is ...

NICK: He doesn't hate you.

KATHERINE: Well, he certainly doesn't like me! Andrew and I were always so close - until she came along, that is. It's such a horrid feeling to not have him around the house. The thought of that woman marrying him and throwing some tremendous celebration ...

She shudders for emphasis.

KATHERINE: And on my money, for that matter!

NICK: Your money? What do you mean?

KATHERINE: Andrew and I share all the funds my husband left us. We hold everything in joint accounts.

NICK: Is that so?

An intrigued grin creeps across his lips.

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EXT: BRENT & SARAH'S APT.  
MIDDAY

BRENT approaches the front door of the apartment slowly. The so-called "pep in his step" is anything but present as he silently deliberates as to how he might patch things up with Sarah. Is it even possible at this point?

He inserts the key in the doorknob, but finds that the door is already unlocked.

BRENT: That's strange ...

Brent slips into "policeman mode" as he slides the door open. Upon entering, he immediately pokes his head around for signs of intrusion.

Much to his relief, he finds none. He does, however, find SARAH sitting on the sofa, staring up at him with almost glassy eyes.

**END OF EPISODE #119**

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