

"FOOTPRINTS"  
EPISODE #67  
TIME FRAME: THE  
DAY AFTER [#66](#)

**TEASER**

NEW YORK  
INT: YANG MANSION (LIVING ROOM)  
MIDDAY

ANDREA enters, carrying a fresh vase of flowers, which she places on the empty coffee table.

A moment later, STEVE comes in to find her fiddling with flowers.

STEVE: It looks fine. Let it go.

ANDREA: Hang on.

She moves a few of the flowers slightly and then steps back, impressed with her work.

STEVE: I don't see much of a difference.

ANDREA: Way to boost my spirits, Steve.

She hugs him and remains in his arms as he speaks.

STEVE: You wanna go do something? I'm bored outta my mind today.

ANDREA: I'd love to, but ...

She separates from him.

ANDREA (CONT'D): ... Sarah and Brent are coming over in a little bit.

Steve looks annoyed, but doesn't act on this.

STEVE: Fine. What are they up to today?

ANDREA: They need to get a statement from Matt, and since he's working outside today, I figured it would be easier if they just came over and did it here.

The mention of Matt Gray makes Steve cringe.

STEVE: Why is he still working here, Andrea?

ANDREA: Let's see: (a) he does really good work, and (b) he's my friend. I don't see why I shouldn't have hired him.

STEVE: He's not a friend, Andrea.

The expression on her face asks "What are you talking about?" for her.

STEVE (CONT'D): Don't you see what's going on here?

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INT: HOTEL SUITE (BEDROOM)

MORNING

In the bed, ANDY slowly opens his eyes. He pulls the covers up more tightly over his shirtless body and rolls back over, closing his eyes again.

Suddenly he jerks awake, realizing that he is waking up in someplace other than his home. He throws back the covers and sits up in the bed just as DANIELLE, wearing a robe, enters. After a moment, Andy seems to have collected his bearings.

DANIELLE: Good morning, sir.

She climbs onto the bed and kisses him.

ANDY: Good morning to you, too -- very good morning.

She smiles.

ANDY (CONT'D): I still can't believe everything that happened last night.

DANIELLE: With your mother, you mean?

ANDY: Yeah. (pause) You didn't have to come forward about everything and quit your job, I hope you know.

DANIELLE: Yeah, I did. There was no way I was gonna go on living as inferior in Katherine Fitch's mind. It was time to make a move ... and I'm almost glad it happened, except that things between you and your mother will be screwed up now.

(pause) I hope you know you didn't have to do what you did.

ANDY: But yes, I did -- because I love you.

His words seem to take Danielle by surprise.

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INT: TIM & CLAIRE'S APT. (BEDROOM)  
MORNING

CLAIRe is brushing her hair in the mirror when TIM enters. Both are already fully showered and dressed.

CLAIRe: When are we supposed to meet Molly and Brian at the restaurant?

TIM: 12:30. (pause) I still can't believe that he helped Diane try to break us up.

CLAIRe: And, of course, we trusted him -- and so does Molly.

TIM: That worries me more than anything. She's been hurt so badly by everything that happened with Craig. I'm just afraid that this is gonna send her over the edge.

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INT: DIANE'S APT. (LIVING ROOM)  
MORNING

DIANE and BRIAN are having coffee.

DIANE: It's a good thing you came over this morning. We need to figure out what the hell we're gonna do about this thing.

BRIAN: I knew all along that this was a bomb waiting to explode. Why did I even get mixed up in this to begin with?

DIANE: Because my power of persuasion is so great.

BRIAN: (sarcastic) Oh, yeah, that must be it.

DIANE: That's what I thought.

The comic banter between them shows how close they have become as friends. Diane genuinely cares about Brian and now just wants to help him.

DIANE (CONT'D): You're meeting them at 12:30, right?

BRIAN: Yeah.

DIANE: All right, then. If you wanna hang onto Molly, we've gotta figure out what we're gonna do, buddy.

Out on Brian as he crinkles his face in thought.

## ACT ONE

NEW YORK

INT: YANG MANSION (LIVING ROOM)

MIDDAY

ANDREA looks at STEVE in confusion.

ANDREA: What the hell are you talking about?

STEVE: Why can't you see it, Andrea? Matt is still in love with you!

ANDREA: He most certainly is not! Where did you get that idea?

STEVE: Just look at the way he acts around you! He's still in love with you.

ANDREA: Steve, I had this talk with Matt already not long after we broke up. We both said that we didn't have feelings for each other anymore. If he did, he's had so many chances to act on those feelings, especially before I got engaged to you. But he didn't, did he?

Steve shakes his head reluctantly.

ANDREA (CONT'D): So I'm pretty sure he's gotten over me.

STEVE: If you say so.

The doorbell rings.

ANDREA: I'm gonna go get that, okay? It must be Sarah and Brent. Just wait here, and please try to calm down!

STEVE: Fine.

She exits.

STEVE: (sotto voce) I don't trust that weasel Matt any more than I trust that crook Clinton, my dear ... and I'm not gonna let him get in the way of us getting married.

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INT: HOTEL SUITE (BEDROOM)

MORNING

DANIELLE is stunned by what ANDY has just said.

DANIELLE: Did you just say ...

ANDY: ... what you think I said? Yeah. (pause) And I'll say it again: I love you, Danielle Taylor.

DANIELLE: And I love you too, Andy Fitch.

They kiss again, this time more passionately. It is as if everything they will ever need is right there in that hotel room with them.

ANDY: There's only one thing that really worries me now.

Danielle is again surprised by this abrupt switch of topics.

## ACT TWO

INT: HOTEL ROOM

MORNING

DANIELLE and ANDY are seated on the bed.

DANIELLE: What do you mean?

ANDY: You. I'm worried about you.

DANIELLE: Me? I'm fine.

She lays down on the bed.

DANIELLE (CONT'D): I've got you, and that's all I need.

ANDY: Is that so? (pause) I was thinking of a little thing called money.

DANIELLE: It's overrated, believe me.

ANDY: Not in the family I grew up in. (pause) No, you don't have a job. How are you gonna pay for your demo tape? How are you even gonna survive?

DANIELLE: I can get a new job.

ANDY: Maybe ... but I have another idea.

DANIELLE: What?

ANDY: Why don't you let me pay for the demo tape?

DANIELLE: We've been over this, Andy. There's no reason you need to do that.

ANDY: Yes, there is. I want to see you be happy.

DANIELLE: Are you sure? It could get kinda expensive ...

ANDY: Yeah, well, nothing in my life has come cheap so far. "Expensive" isn't a word I was brought up to know -- it was a way of life.

DANIELLE: Are you sure?

ANDY: I'm dead serious.

DANIELLE: Let me think about it.

ANDY: You do that. In the meantime, I think we should get something to eat, don't you?

DANIELLE: Probably a good idea. We can go to the restaurant downstairs.

ANDY: You take the shower first, okay?

DANIELLE: Sure.

She gets up and leaves the room.

Andy remains sitting on the bed, a blissfully ignorant grin on his face. For the first time in his life, he is doing something spontaneous and crazy, all in the name of love -- and as far as anyone might be able to tell, he likes it a whole lot.

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INT: THE FISHERMAN'S PIER -- RESTAURANT

MIDDAY

TIM and CLAIRE walk into the restaurant's lobby. The YOUNG WOMAN at the front of the restaurant obviously recognizes them as the son and daughter-in-law of the owner.

WOMAN: Is it just the two of you today, Mr. Fisher?

TIM: No, we're meeting my sister and one other person here. They should be here soon.

WOMAN: All right. Do you want to be seated anyway?

Tim looks to Claire, who nods.

TIM: Yeah, sure.

The woman grabs four menus and leads them to a table, where they sit down. She places the menus on the table.

WOMAN: Do you want anything to drink?

CLAIRE: I'll have a Diet Coke.

TIM: ... And I'll have the same.

WOMAN: I'll have your waiter bring those over in a second.

TIM: When Molly comes in, will you show her where we are?

WOMAN: No problem.

TIM: Okay. Thanks, Susie.

Susie heads off.

CLAIRE: I'm dying to find out what the deal is with Brian.

TIM: I know.

CLAIRE: I have this feeling that Diane blackmailed him into doing it.

TIM: It wouldn't surprise me at all. Brian just better hope that's the reason. Otherwise I don't think there's any way he can justify what he did.

### **ACT THREE**

NEW YORK

INT: YANG MANSION (LIVING ROOM)

AFTERNOON

BRENT and SARAH are seated on the couch.

BRENT: This case still has me totally stumped.

SARAH: I know ... it's like those jewels just vanished.

BRENT: Hopefully this little interview will help a little. This Matt guy's involvement seems to be the key factor here.

SARAH: I don't know. He doesn't seem like the kind of guy who'd steal from a good friend.

CUT TO:

FLASHBACK

EXT: YANG MANSION

AFTERNOON

ANDREA: I just figure, what's the point? I can definitely live comfortably, and I'm grateful for that, but I have no desire whatsoever to be some kind of society woman, running off to all these clubs and teas and whatever ...

Sarah nods in understanding as Andrea takes a sip of her coffee. Sarah's head turns to the side, where, through the window, she can see a brown-haired man (MATT) in his late twenties or early thirties who has just descended a ladder. She looks back to her friend but her eye quickly shifts back to the man. As Andrea continues to talk in the background, Sarah's attention is on the man, who is obviously well-built underneath his tightly-fitting white t-shirt.

ANDREA (CONT'D): ... Sarah? Sarah!

Sarah turns back to Andrea, snapping back to reality suddenly.

ANDREA (CONT'D): What was that all about?

CUT TO:

INT: YANG MANSION (LIVING ROOM)

AFTERNOON

SARAH snaps out of her flashback as a curious BRENT sits nearby.

BRENT: What do you mean? You haven't met him, have you?

SARAH: No -- from what Andrea says, he doesn't seem like a crook. That's all I meant.

BRENT: Oh. (pause) I just hope this'll be some kind of break for us. I'm anxious to wrap this case up and get home.

SARAH: (muttering) Of course you are.

BRENT: What?

Sarah realizes that she also slipped, but is aware enough to recover.

SARAH: I said, of course you are. So am I.

ANDREA enters the room with MATT trailing behind her.

ANDREA: Matt Gray, these are Sarah and Brent Taylor. Sarah and Brent, this is Matt.

Brent stands.

BRENT: Nice to meet you.

MATT: You too.

They shake hands.

Matt moves toward Sarah.

MATT: It's nice to meet you, too, Sarah.

He sticks his hand out. Sarah seems flustered by this small gesture, recalling her initial physical attraction to Matt several days before. Apparently it is still present, as she rises and shakes his hand as if in a daze and then quickly sits back down, her gaze still on him.

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INT: FITCH MANSION (LIVING ROOM)

MIDDAY

A distracted KATHERINE is sitting in a large armchair, sipping a cup of tea, when WALTER (the butler) enters.

WALTER: Can I get you anything else, Mrs. Fitch?

KATHERINE: (stupefied) No, I --

She shakes her head to regain some focus.

KATHERINE (CONT'D): I'm fine, Walter, but thank you anyway.

WALTER: Is something bothering you, Mrs. Fitch?

KATHERINE: Well, yes.

WALTER: Is there anything I can do about it?

KATHERINE: I-- I don't want to burden you.

WALTER: It's no trouble, Mrs. Fitch.

KATHERINE: All right, then. Have a seat.

Walter promptly sits down on the dark leather sofa.

KATHERINE (CONT'D): It's Andrew. I don't know what's gotten into him lately.

WALTER: Yes, I noticed he didn't come in last night. Where is he?

KATHERINE: I haven't the foggiest, to be honest. All I know is that he's with her.

WALTER: Who?

KATHERINE: Danielle.

WALTER: The maid?

KATHERINE: The ex-maid. She quit last night.

WALTER: What are they doing together?

KATHERINE: Apparently they've been conducting some sort of torrid affair behind my back. I warned Andrew that I didn't want him getting involved with the help, but he just wouldn't listen.

WALTER: So they ran off together?

KATHERINE: I suppose. (pause) I'm just frightened that she's going to take my son away from me for good.

Genuine despair is visible in her face.

## ACT FOUR

INT: THE FISHERMAN'S PIER

MIDDAY

TIM and CLAIRE are seated across from MOLLY and a nervous-looking BRIAN at a table. They are now all eating lunch.

MOLLY: Enough chit-chat already. Why did you guys wanna have lunch with us so badly?

Both Tim and Claire hesitate, unable to force the words out.

MOLLY (CONT'D): You said you needed to talk about something.

TIM: I think Brian knows what we're gonna talk about.

Brian gulps, his eyes widened. Molly turns to him.

MOLLY: You do?

BRIAN: I don't know ... I mean, I'm not sure.

MOLLY: Well, what is it, guys? You made it sound like this could make or break the rest of our lives.

CLAIRE: It very well could.

MOLLY: Then spit it out already!

TIM: Okay ... Claire and I found something out last night that we feel you should know.

MOLLY: Me?

CLAIRE: Yeah. (pause) Now keep in mind, we don't know the specifics, and there very well could be a viable excuse. That's why we needed you guys here -- we needed to know what the deal is.

MOLLY: (confused) Am I supposed to have any idea what in the world is going on here?

TIM: I wouldn't think so.

Brian begins biting the fingernail on his index finger nervously.

TIM (CONT'D): After the hearing last night, Diane was pretty much going crazy. She was jumping around and screaming at us about how we didn't deserve to have won custody -- that too much work had gone into everything for it to all fall apart now.

CLAIRE: Only, she--

BILL: (loudly) Can I please have everyone's attention?

All heads turn to the center of the restaurant, where BILL is standing. His brow wrinkles with distress as

he continues his announcement.

BILL (CONT'D): Due to circumstances, uh, beyond our control, we need to ask everyone to evacuate the building at once.

People begin rising from their seats and heading for the exit.

MOLLY: What were you gonna say, Claire?

Claire, Tim, and Brian are already on their feet.

CLAIREE: Wait 'til later.

Molly follows suit and stands. They drift towards the exit in the slow-moving crowd. Finally they reach the spot where Bill is standing. Tim gestures for everyone else to keep moving as he steps out of the line to speak with his father.

TIM: (quietly) What's going on, Dad?

BILL: (hushed, trying to ensure that no one overhears him) Someone just called in a bomb threat to the restaurant.

## ACT FIVE

INT: FITCH MANSION (LIVING ROOM)

MIDDAY

KATHERINE buries her head in her hands while WALTER looks on uncomfortably.

KATHERINE: Do you know what I mean, Walter? I was just trying to do what was -- what is -- best for my son.

WALTER: I understand, Mrs. Fitch.

KATHERINE: And what is best for my son is not to marry the maid. (pause) See, you understand these things. Danielle just whirled on in here and tried to get her claws into Andrew. Neither of them understands how ... how wrong it is for a thing like this to happen.

Walter nods, trying to hide the offense he takes to her suggestion that the help is not worthy of the company of its employers.

WALTER: The one thing I'd like to say, Mrs. Fitch, is that maybe ...

He catches sight of her cold gaze, showing a stern unwillingness to back down.

WALTER (CONT'D): ... It's just that, if Danielle makes Andrew happy, then maybe it's for the best.

Katherine is shocked by this suggestion, as if the thought never occurred to her before. She deliberates quickly before responding.

KATHERINE: No, it's simply not right. (pause) I have to do whatever I can to get my son back under my roof without that woman.

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INT: HOTEL ROOM (BEDROOM)

MIDDAY

DANIELLE is now dressed casually and is brushing her hair in the bedroom when ANDY enters. He is wearing nothing but the towel from his shower.

DANIELLE: Are you planning on getting dressed? I thought we were gonna go get some food.

He shrugs.

DANIELLE (CONT'D): Aren't you hungry?

ANDY: Hungry? Yes ... but not for food.

DANIELLE: I think I see where this is going.

He moves closer to her as she stands up.

ANDY: (playfully) Let's just say I'm not putting any clothes on until I get a chance to take this towel off.

DANIELLE: I think I can do something about that ...

Now their feet are only seen. The towel drops down around Andy's feet in a bundle, and a moment later all four feet leave the ground as Andy and Danielle lower onto the bed.

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NEW YORK

INT: YANG MANSION (DINING ROOM)

AFTERNOON

MATT is seated across the table from SARAH and BRENT, who have notepads and pens out. There is also a small tape recorder on the table.

BRENT: So, basically, here's your story in a nutshell ...

He skims up the page quickly and finds what he is looking for.

BRENT (CONT'D): You were here when Andrea and Steve left for the party, since you had some work to wrap up?

Matt nods.

BRENT (CONT'D): Then you say you left about half-an-hour later, which was before the theft happened.

MATT: Yeah.

BRENT: And you didn't notice anything suspicious?

MATT: Not a thing.

Brent puts down his pad and stands.

BRENT: Then I guess we're done.

Matt and Sarah both stand as well.

MATT: It's been fun, guys.

He shakes both of their hands again.

BRENT: See you later.

MATT: Bye. (pause) Bye, Sarah.

SARAH: (quietly) Bye.

Matt turns and leaves through the kitchen. Brent waits several moments before he says anything.

BRENT: So what do you think?

SARAH: (caught off-guard) What do you mean?

BRENT: About his statement. (pause) What's wrong with you? You were awfully quiet the whole time.

SARAH: It's just-- I'm not feeling that great. I don't know what it is, but I think I'm coming down with something.

BRENT: Okay.

SARAH: ... Probably just a little bug or something ...

BRENT: So, anyway, how does his story sound to you?

SARAH: Fine. I believe him.

BRENT: You do?

SARAH: Yeah. Why shouldn't I?

BRENT: I don't know. It's just that there's no one else to vouch for what he's saying, and the whole crime would make perfect sense if he was the thief.

SARAH: I just can't see him doing something like that.

BRENT: Well, Steve mentioned that we should interview the neighbor. We'll do that, and hopefully it'll clear up some of this.

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EXT: THE FISHERMAN'S PIER

MIDDAY

The crowd has dispersed, although a number of people remain crowded around the exterior of the building as if waiting for something monumental to happen. CLAIRE and TIM approach BILL.

CLAIRe: So what's going on?

Bill pulls them further away from the crowd.

BILL: I don't want anyone to hear what's going on. (pause) Apparently someone called in a bomb threat. They're checking to see if it's legit, but so far they haven't found anything.

TIM: So it was a prank?

BILL: Looks like it. (pause) Did you guys get a chance to talk to Brian and Molly? She told us you had something very important to discuss.

He looks around.

BILL (CONT'D): Where are they, anyway?

TIM: Brian took Molly home.

CLAIRE: But yeah, we have something important to talk about with them. I don't wanna say what it is yet -- we need to find out if it's true -- but this could decide their future together.

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INT: DIANE'S APT. (LIVING ROOM)

MIDDAY

There is a knock on the door. DIANE rushes from the kitchen to answer it. When she opens up, she finds BRIAN standing there excitedly.

DIANE: So how did it turn out?

BRIAN: You are never gonna believe what happened!

Before she can respond, he continues talking.

BRIAN (CONT'D): A bomb threat was called in to the restaurant! Everybody had to evacuate, so I just said I'd take Molly home!

DIANE: How interesting.

BRIAN: Can you believe that? I mean, what are the chances of something like that happening? (pause) This buys us so much extra time.

DIANE: I know -- that's why I did it.

Brian is incredulous.

BRIAN: What?!?

DIANE: I called that bomb threat in.

BRIAN: You're not serious.

DIANE: Yeah, I am.

BRIAN: But ... why?

DIANE: Like you said, it's gonna buy us some time.

BRIAN: Diane, you could be arrested!

DIANE: Not likely. I went to a payphone across town, in a disguise and using a voice-disguising thingy.

BRIAN: Voice-disguising thingy ... sounds professional.

DIANE: Yeah, well, it served the purpose. (pause) But that was only a temporary delay.

BRIAN: I know.

DIANE: Eventually Tim and Claire -- especially Claire; that woman has no self-control -- are gonna spill the beans. At least this gives us some time to figure out how to stop them from doing that.

BRIAN: Exactly. (pause) So let's get crackin'.

Diane's face creases with the burden of heavy thought, as she tries to conjure up a solution to their fix.

**END OF EPISODE #67**

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