

"FOOTPRINTS"
EPISODE #106
TIME FRAME: THE DAY AFTER [#105](#)

TEASER

INT: RECORDING STUDIO
LATE MORNING

The doors at the end of the hallway swing open and ANDY enters. A peek through the glass reveals that Danielle is inside the studio, so he simply stands back and watches. As he does this, a broad smile manifests itself on his face.

Bliss -- that's what this is. It really is amazing that we've found each other, he marvels. He finds himself hardly able to wait for their wedding.

Now his thoughts are interrupted by a woman's voice.

ROBERTA: Hey there.

He turns around to find ROBERTA looking up at him, batting her eyelashes and grinning from ear-to-ear.

PARIS, FRANCE
INT: HOSPITAL (WAITING ROOM)
AFTERNOON

SALLY sits in the waiting area, her hands folded in her lap. Her nervousness is evidenced by the swinging motion of her feet as she waits.

SALLY: Don's been in there for over an hour ... I wonder what could be going on.

She sighs heavily, trying unsuccessfully to release some of the pressure from her body.

SALLY: At least I managed to rip his marriage apart, because the rest of this trip has been an absolute disaster. How could he not remember that he never stole that painting? Something has to be really wrong with him ...

She bows her head, surprising herself as she silently launches into a prayer for Don.

NEW YORK
INT: RESTAURANT
MIDDAY

SARAH and MATT are in the midst of lunch. This time, neither is eating too heavily; each is aware of the other's unhappiness.

MATT: You're still worried about Brent, huh?

SARAH: Yeah ... but it doesn't matter. I'm just at a point where I'm willing to accept that whatever happens, happens. Besides, we've got a case to focus on.

MATT: I know.

His dispirited tone makes it clear to Sarah that this is what he's been worried about.

SARAH: What's wrong? Matt, we're gonna find out who really stole those jewels from Andrea -- and then you'll be free.

MATT: But that's just the problem: We're not getting anywhere.

SARAH: Just because we haven't had any big breaks yet doesn't mean that we're not making progress.

MATT: Still ... we need to get this taken care of. And there's only one way to make that happen.

SARAH: What's that?

MATT: I need to tell Andrea that I'm back in town.

ACT ONE

INT: RECORDING STUDIO
LATE MORNING

ANDY is a bit surprised by ROBERTA's obviously flirtatious behavior.

ANDY: Hi ... Roberta.

ROBERTA: How are you?

ANDY: I'm doing well. And you?

ROBERTA: Fine, fine.

She directs her attention to the studio, where Danielle can be seen singing.

ROBERTA: She's really doing a wonderful job.

ANDY: I know. I'm very proud of her.

ROBERTA: Has she told you what excellent progress we're making? The album should be done within a month.

ANDY: No, actually, she didn't tell me that. That's fantastic, though.

ROBERTA: And then she'll take off on tour ... That's the one thing that I don't find at all appealing about being a big star. I mean, you're on the road all the time, you're living out of a bus, playing every single night ... and you're so far away from the people you love.

She flashes him a suggestive look.

NEW YORK
INT: RESTAURANT
MIDDAY

SARAH practically spits out her food at MATT's suggestion.

SARAH: Have you lost your mind?

MATT: Sarah, it's the only way. Maybe--

SARAH: You can't risk that, Matt. If you let anyone know you're back in town, the cops are gonna come after you as fast as they can.

MATT: No, just hear me out. What if I just told Andrea -- and only Andrea? We'd have to keep it all hidden from Steve, of course, but maybe she'd be able to help us out.

SARAH: I don't know ...

MATT: We've gotta do this. You have to admit, it's not a bad idea.

SARAH: Maybe not. I'm just really worried.

MATT: Don't be. Look, are you done eating yet?

SARAH: Pretty much, yeah. Why?

MATT: Just hang out for a while. I'm gonna go over there and talk to Andrea--

SARAH: I'm coming with you. It's safer that way.

MATT: You sure?

SARAH: Yeah.

MATT: Fine. Let's go over there and get this show on the road, then.

He signals for the check, and the WAITER brings it over.

SARAH (THINKING): Please be careful, Matt. Please.

ACT TWO

INT: RECORDING STUDIO

LATE MORNING

ANDY tries to hide his bafflement at ROBERTA's behavior.

ANDY: I'm sure Danielle and I will be fine.

ROBERTA: Just be optimistic. Touring does create such a strain on relationships, though.

ANDY: We're prepared for that.

ROBERTA: Good. I'm just warning you, don't be surprised if things start to change.

ANDY: Like what?

ROBERTA: Just the dynamic between the two of you. You may not feel as close by the time Danielle gets back.

ANDY: I'm sure it'll work out.

ROBERTA: I know it will. Hey, if you'll excuse me, I'm gonna go inside and check up on how things are going.

ANDY: Sure. Go ahead.

ROBERTA: It was nice talking to you.

ANDY: It was ... nice talking to you too.

She opens the door to the studio and goes in. Once it shuts, Andy can't help but let his confusion show.

ANDY: What has gotten into that woman?

PARIS, FRANCE

INT: HOSPITAL (WAITING ROOM)

AFTERNOON

No sooner has SALLY looked up than a fatigued-looking DON and a DOCTOR walk through the doors. She immediately jumps to her feet.

SALLY: Are you going to be all right, Don?

DON: Let the doctor explain it.

She turns to the doctor, who launches into his explanation in English that is marred only by his heavy French accent.

DOCTOR: Your friend told me that he suffered terrible trauma to the head not too long ago.

DON: When I fell off that ladder.

SALLY: Of course. It's related to that, then?

DOCTOR: In a way.

SALLY: So tell me, Doctor ... Is Don going to be all right?

ACT THREE

NEW YORK

INT: YANG MANSION (FOYER)

MIDDAY

In response to the ringing doorbell, ANDREA enters the foyer and opens the door. Outside she finds SARAH.

ANDREA: Sarah! What are you doing back here?

SARAH: I need your help with something ... Tell me, is Steve here?

ANDREA: No, not right now.

SARAH: When do you expect him back?

ANDREA: In a few hours. Why?

SARAH: Like I said, I need your help with something -- something Steve can't find out about.

ANDREA: Like what?

SARAH: Like ... this.

She signals behind her and, moments later, MATT cautiously approaches the house.

ANDREA: Matt! You're back!

Any previous suspicions she had about his guilt seem to have vanished, as she greets him like the old friend he is.

MATT: Hopefully not for long.

She beckons for them both to step inside.

ANDREA: Okay, what is it you need me to do?

PARIS, FRANCE
INT: HOSPITAL (WAITING ROOM)
AFTERNOON

SALLY looks at the DOCTOR with pleading eyes as an exhausted DON stands by. He wavers and she quickly moves a chair closer to him.

SALLY: Here, hon, sit down.

Don is irked by her use of the affectionate "hon," but is simply too worn-out to protest. He quietly takes the seat.

SALLY: So what's been causing these mood swings, then?

DOCTOR: Mr. Chase tells me he's been under quite a lot of stress lately. After running a few tests, I've determined that the cause of the mood swings was a combination of that stress and his incomplete recovery from his fall.

SALLY: What can we do about it?

DOCTOR: He simply needs to rest. I would advise that you get him home as soon as possible and try to eliminate as much stress as you can.

Sally nods, successfully pulling off the worried-friend act. She sympathetically rubs Don's shoulders, thanking the doctor for his time. Privately, she reassures herself that this can certainly be used to her advantage.

ACT FOUR

INT: RECORDING STUDIO
LATE MORNING

All around ROBERTA, technicians, engineers, and producers bustle about, fiddling with dials and speaking through their headsets. She watches through the panel of glass as DANIELLE sings into the hanging microphone.

That stupid girl. Who does she think she is, anyway, trying to come between Andy and his mother? It's clear that before Danielle came along, the Fitches were getting along happily. Roberta feels a bitter annoyance building up inside of her; she is coming to appreciate her assignment.

NEW YORK

INT: YANG MANSION (STUDY)

MIDDAY

SARAH has suggested that they go someplace to sit down and talk, so ANDREA led Sarah and MATT upstairs to the study. Now all three are seated, facing each other.

ANDREA: So what exactly do you guys need me to do?

MATT: To be honest, we're not sure.

SARAH: First and foremost, we need to know if there's absolutely any information that might cast doubt on the idea of Matt being guilty.

ANDREA: Not that I know of ... If I was aware of anything, believe me, I'd let you know.

SARAH: What about your neighbor, Ed? He told us that he saw Matt working here about half an hour before the robbery, and then he saw him running from the house as the alarms sounded. His story just doesn't fit together right.

MATT: First of all, why would I have set the alarm off? I had -- I still have -- a key to this house.

ANDREA: I don't know. Look, Matt, I'm sorry I didn't trust in your innocence before. I drove you away like you hadn't been the best friend I've ever had ...

MATT: Apology accepted. Besides, if you hadn't started to doubt me, I might never have gone to King's Bay and gotten Sarah to help me.

He gives Sarah an appreciative smile.

ANDREA: I just want you to know that I'm on your side now. I'm not going to let anyone -- not even Steve -- find out you're here until I know all the facts for sure.

MATT: That's all I ask. Thank you.

Little do any of them know that someone is lurking just outside the study ... someone who isn't at all pleased to hear this conversation taking place.

ACT FIVE

INT: DANIELLE'S APARTMENT
LATE MORNING

The recording session now over, DANIELLE and ANDY have returned to her place for brunch. They are seated in the dining area, food spread out in front of them.

DANIELLE: I still can't believe how well that session went.

ANDY: Roberta told me you've been making excellent progress.

DANIELLE: Yeah, we may actually have the album done really soon. I can't tell you how grateful I am that Roberta offered me this contract. She's great, isn't she?

ANDY: Actually--

He cuts himself off.

DANIELLE: What?

ANDY: Oh, nothing. My mind was just wandering.

Indeed it has. He is trying to explain Roberta's odd behavior before, but is at a loss. He thinks better of mentioning it to Danielle and they proceed with brunch.

PARIS, FRANCE
INT: HOTEL ROOM
AFTERNOON

SALLY has returned DON to his bed. She places a cold compress on his head in an effort to relax him and pulls the covers up tightly over him.

SALLY: Try to get some rest, okay?

DON: Mm-hmm.

He closes his eyes, feeling the exhaustion that has been so familiar lately. He doesn't even have the energy to discourage her affectionate behavior right now.

Sally sits down in the chair for a moment, watching Don rest. It pains her to see him in this state. This trip could have been so perfect, she imagines. They could have gotten so close.

But perhaps things may have turned out for the best anyway. Yes, they are going to have to go home right away, but still ... things aren't well between Don and Helen. Alex's arrival in King's Bay has made things even more muddled, Sally knows. She would hardly be surprised if Helen kicks Don out when they get back to King's Bay.

This thought sends a tremor of delight through Sally.

NEW YORK

INT: YANG MANSION (FOYER)

MIDDAY

ANDREA again descends the stairs and steps through the elegant foyer. Who could be at the door now? She turns the knob and pulls the door open.

She is shocked to see three POLICE OFFICERS, two men and a woman, standing before her.

OFFICER #1: Ms. Yang?

ANDREA: Yes?

OFFICER #1: We just received a call that Matt Gray is here.

ANDREA: What?

OFFICER #2: We've got a warrant out for his arrest. Is he here?

A panicky Andrea swallows, trying to force out her answer. From upstairs, hidden by the arrangement of the staircase and walls, Sarah and Matt are listening in. They turn to each other with looks of fright on their faces.

END OF EPISODE #106

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