

"FOOTPRINTS"  
EPISODE #111  
TIME FRAME: A FEW DAYS AFTER [#110](#)

**TEASER**

NEW YORK  
INT: JAIL  
AFTERNOON

MATT has already been seated behind the visitors' table when SARAH enters. As she has become accustomed to doing over the last few days, she takes a seat across from him. As the guards watch them carefully, they begin their conversation.

MATT: Any luck yet?

SARAH: Nope. I don't understand what's up with Andrea -- it's like she turned against you all of a sudden.

MATT: She did turn against me all of a sudden, genius.

SARAH: I just wish I could figure out why. Then maybe we'd be able to get you out of here.

MATT: I think I know exactly why she's doing this.

\*\*\*

INT: MOTEL ROOM  
MIDDAY

ALEX is surprised by the knock on the door. He rises from the bed, from where he has been watching television, and opens the door. Outside he finds his mother, SALLY.

ALEX: Mom!

Without a word, she draws him into her arms. Their embrace lasts several seconds. When they do split, Sally stands back and, in a very motherly way, admires her son.

SALLY: You look terrific!

ALEX: Thank you. So do you.

He ushers her inside the room and closes the door.

SALLY: Thanks for the effort, but I know I look terrible. I've just been dealing with so much lately ...

ALEX: Like trying to ruin Don's family?

\*\*\*

INT: FITCH MANSION (LIVING ROOM)

MIDDAY

KATHERINE and ROBERTA are in the midst of one of their pow-wows, plotting as usual.

KATHERINE: I can't believe this day is finally here! Everything is coming together so nicely.

ROBERTA: Don't count your eggs before they've hatched, Mrs. Fitch. I have a feeling that it's gonna take a lot more than just Danielle going on tour to break her and your son up.

As she says this, she raises her eyebrows as if hinting at something -- which, of course, she is. Katherine's next comment, therefore, takes her by surprise.

KATHERINE: I'm perfectly aware of that. That's why I've cooked up something else to help the whole process along.

\*\*\*

EXT: RECORDING STUDIO

MIDDAY

ANDY and DANIELLE are waiting by the large bus as the crew loads item after item onto it.

DANIELLE: This is so exciting! I can't believe I'm actually going on tour!

ANDY: Neither can I ...

It is apparent that he does not share her enthusiasm about the tour.

DANIELLE: I'm so sorry, Andy. I know this is gonna be hard on you -- but we'll make it.

ANDY: Of course we will. I just wish we had some more time. Your album got finished so quickly.

DANIELLE: I know. But look at the bright side: I'll be back sooner this way.

He nods, though this is little consolation. Finally he rests his hands on her shoulders and looks her directly in the eyes.

ANDY: Isn't there any way you can delay this?

## ACT ONE

NEW YORK

INT: JAIL

AFTERNOON

SARAH tilts her head to the side, intrigued by MATT's comment.

SARAH: Huh?

MATT: It's gotta be Steve.

Sarah nods.

SARAH: Duh! I should've picked up on that.

MATT: He flat out hates me. He'd do anything he could to keep me in here.

He looks around the bare room scornfully.

MATT: Dammit! I wish I could've made bail ...

SARAH: I told you, I could try to come up with the money.

MATT: It's too much just to get me out of here -- especially when I can get out of here for good right now.

\*\*\*

INT: FITCH MANSION (LIVING ROOM)

MIDDAY

The wide grin on KATHERINE's face excites ROBERTA.

ROBERTA: Did you reconsider my idea?

Immediately the grin fades from Mrs. Fitch's face.

KATHERINE: No, Roberta. I'm afraid that's not going to work.

It is now Roberta's turn to frown, while Katherine once again appears happy as she considers her new plan.

KATHERINE: I've got something different worked up -- something wonderful.

As she quietly basks in daydreams of life without Danielle Taylor, Roberta becomes agitated.

ROBERTA: Well, are you gonna tell me or not? What's this magical plan you've got?

\*\*\*

EXT: RECORDING STUDIO  
MIDDAY

DANIELLE sadly shakes her head, despite ANDY's pleas.

DANIELLE: I can't, Andy. I signed that contract saying I'd tour for a year to promote my album.

ANDY: Can't you at least wait a few weeks, until after it's released? We could be married by then ...

DANIELLE: I don't want it to be like that, Andy. Do you? I mean, do you want us to be apart during our first year of marriage?

ANDY: No ... it's just going to be so hard to be apart like this.

DANIELLE: It's not like we won't see each other for a year. I'll be stopping back here, and you said you'd come meet me out on the road a few times ...

ANDY: I know. And I will. I just wish you didn't have to do this.

DANIELLE: Andy, this is a dream of mine! I don't wanna be away from you like this, but performing is what I love to do! I can't turn down a chance like this just to--

ANDY: "Just to" what?

Clearly she has chosen the wrong set of words, and Andy is none too pleased.

## ACT TWO

INT: MOTEL ROOM  
MIDDAY

An annoyed ALEX turns away from his mother, but SALLY grabs his shoulder and turns him around desperately.

SALLY: It's not like that, Alex!

ALEX: Then what is it like, Mom? I've been over at the Chases' a lot lately. I've gotten to know Don's wife and daughter. You know what? They're great people. They're all happy together -- they've been happy for over twenty years! Why are you trying to ruin all of that now?

SALLY: You make it sound so cheap and so dirty!

ALEX: Isn't it?

SALLY: No! You don't understand this, Alex. There's so much more to it than that.

ALEX: So you admit it? You came here to break up Don's marriage?

\*\*\*

INT: FITCH MANSION (LIVING ROOM)  
MIDDAY

ROBERTA is awaiting KATHERINE's explanation.

ROBERTA: So what is this wonderful plan of yours?

KATHERINE: It's not at all complicated, actually. There's someone I just need to telephone--

ROBERTA: Who?

KATHERINE: Will you just hold on? It's someone who can literally turn Andrew's life upside-down -- someone who will surely take care of Danielle for good.

ROBERTA: Who?!?

Her impatience shines through as she practically leaps out of her seat.

KATHERINE: Andrew's former fiancée.

### **ACT THREE**

NEW YORK

INT: JAIL

AFTERNOON

SARAH is again confused by what MATT has said. She lowers her voice, aware of the guards' presence.

SARAH: You're not talking about escaping, are you?

MATT: No! I just mean we're gonna get that stuff from Steve's study.

SARAH: I don't know if we can, Matt. How exactly am I supposed to pull that off without at least Andrea's permission?

He flashes her a tricky smirk.

\*\*\*

EXT: RECORDING STUDIO

MIDDAY

DANIELLE takes ANDY's hands in hers.

DANIELLE: I didn't mean it like that, Andy. But you know this has always been a dream of mine ...

ANDY: I know. I'm sorry. This is just incredibly difficult.

DANIELLE: It's just as hard for me. Do you really think I want to be away from you like this? Of course not!

He wraps his arms around her.

ANDY: Just promise me that the moment you come home, we'll get married.

DANIELLE: I promise.

\*\*\*

INT: FITCH MANSION (LIVING ROOM)

MIDDAY

The curious ROBERTA is hanging on KATHERINE's every word. The older woman proceeds with her explanation at a relaxed pace, maintaining her characteristic calm.

KATHERINE: One phone call will bring Melissa back here, if I can just convince her that Andrew needs her now. By the time Danielle returns from her tour -- perhaps even by the time they're able to visit -- his feelings for her will be a thing of the past.

ROBERTA: One little problem: If Andy didn't marry this chick before, why would he wanna be with her now?

KATHERINE: Because, my dear, he still loves her.

ROBERTA: Huh?

KATHERINE: Is it necessary for you to speak like such a neanderthal? Would it be so troublesome for you to use full sentences?

ROBERTA: Look, lady, I really don't need to take this from you. You wanna get on my bad side? Go ahead. I can get down to that studio and tell Danielle and Andy all about Mama's little games before she even sets foot on that tour bus.

Roberta has truly commanded Katherine's attention this time.

## ACT FOUR

NEW YORK

INT: YANG MANSION (FOYER)

AFTERNOON

ANDREA has opened the door to find SARAH standing before her.

ANDREA: Sarah ... I told you already, I can't be of anymore help to you.

SARAH: Why not?

ANDREA: I just can't. Matt's the primary suspect in a felony against me! It doesn't look good if I'm playing Nancy Drew with the two of you.

SARAH: That's not you talking, Andrea.

ANDREA: What?

SARAH: Give it up. Steve put you up to this, didn't he?

ANDREA: What? No-

SARAH: Yes. He hates Matt and would love nothing more than to have him behind bars for as long as possible.

Andrea does not respond, although Sarah can tell that she has broken through her friend's tough facade.

SARAH: So come on, Andrea ... let me in to have a look around. Do it for me ... and for Matt.

\*\*\*

INT: MOTEL ROOM  
MIDDAY

SALLY's delayed response does nothing to boost ALEX's confidence in her.

SALLY: No, Alex, I did not come here to rip that family apart, as you so gently put it! I came to King's Bay to offer support to an old friend during a very difficult time. Don was in a coma when I got here, remember?

ALEX: Maybe that's true, Mom ... but then why did you creep around like you did? Courtney recognized a picture of you, but told me that you'd used a different name. Helen said the same thing.

SALLY: Because--

She pauses, taking a deep breath as she gathers her thoughts in an attempt to make this all sound better than it has.

SALLY: --I didn't want to hurt Don. I know he told his wife about our marriage, but it would only upset her if she knew I was back in his life.



ALEX: Interesting choice of phrase, Mom. How "back in his life" have you been, exactly? How close were the two of you in Paris?

SALLY: Nothing happened between Don and me, Alex.

ALEX: Is that so? Why else would he just run off to Europe with you like that?

SALLY: He didn't even know I was going!

\*\*\*

INT: FITCH MANSION (LIVING ROOM)  
MIDDAY

KATHERINE jumps to her feet in response to ROBERTA's threat.

KATHERINE: Don't even try that, Roberta! There's no way you could turn me in without ruining your own career and reputation!

Roberta sees Katherine's point and, defeated, softens.

ROBERTA: Fine. But would you mind not treating me like dirt?

KATHERINE: I have no problem treating you well ... so long as you behave as you should.

ROBERTA: What's that supposed to mean?

KATHERINE: First and foremost, don't you dare try to get in the way of my plan! I know what's best for my Andrew--

ROBERTA: And I'm not, I know. Save it -- I've heard it before.

She picks up her purse off the couch.

ROBERTA: Look, I have to get back to work. Call me if you need anything else.

KATHERINE: Fine.

Without any further words, Roberta departs. Katherine watches her exit, her blood boiling.

KATHERINE: That girl had better keep herself under control ...

She takes a deep breath in an effort to regain her composure before picking up the telephone and dialing a number she seems to know quite well. After a single ring, it is picked up on the other end.

KATHERINE: Melissa? Hello ... This is Katherine Fitch.

## ACT FIVE

INT: MOTEL  
MIDDAY

ALEX stares at his mother, SALLY, in disbelief.

ALEX: What do you mean, he didn't even know you were going?

SALLY: I just tagged along.

She catches sight of the disgust in his eyes.

SALLY: I thought it would be fun! It wasn't my intention to complicate things between Don and Helen so badly!

ALEX: Do you think I'm that stupid, Mom?

She says nothing, aware that she's been caught.

ALEX: It's so obvious what you're trying to pull here! Let me tell you one thing: It's not gonna work. Don and Helen will have things patched up in no time at all.

SALLY: Alex, I'm sorry. I'm just so lonely ...

ALEX: You've got me, Mom. I'm planning on staying in King's Bay.

SALLY: You are?

ALEX: Yes. So I'll be here for you. There's no reason for you to keep chasing after Don like this.

He gives his mother a hug. As they embrace, Sally's true emotions can be seen on her face. She is clearly disappointed - she had hoped that Alex might understand her need to have someone in her life. But he doesn't, she realizes unhappily.

SALLY (THINKING): Then I'll just have to work around him.

\*\*\*

INT: BUS  
MIDDAY

DANIELLE stares out the window of the packed bus as it takes off for its first destination. It's difficult for her to imagine that tomorrow she'll be giving her first real concert ... the thought fills her with joy. At last, her dream is coming true.

As the bus pulls away, however, she watches ANDY out the window. They exchange final waves and he blows her a kiss. Danielle smiles at him, but as soon as the bus turns the corner, she sighs and the frown returns to her face.

DANIELLE: I hope I'm making the right choice ...

\*\*\*

INT: FITCH MANSION (LIVING ROOM)  
MIDDAY

KATHERINE is on the telephone with Andy's former fiancée, MELISSA EVANS.

KATHERINE: So that's my offer, Melissa. I know how much you loved Andy, and I also know how painful the break-up was for you both.

MELISSA: It's a tempting offer, Katherine ...

KATHERINE: Then please, tell me you'll accept.

There is a brief pause. Katherine's heart pounds - has Melissa decided to reject her? What if she spills about all this to Andrew? What if-

MELISSA: You've got yourself a deal.

\*\*\*

NEW YORK  
INT: YANG MANSION (STUDY)  
AFTERNOON

SARAH is quickly rummaging through the study. She knows exactly what document she's supposed to be looking for, based upon the multiple descriptions Matt has provided. The document, however, is not where it was during her last visit.

SARAH: I've got to find this thing ... It's our only hope.

She continues digging. Andrea has gone out, leaving Sarah alone in the house, but Sarah does not feel any safer. She is aware that Steve might be returning any minute.

She picks up a pile of papers and begins quickly flipping through them. Nothing.

VOICE: Well, well, well ... I see we've got ourselves an intruder.

She turns around, dropping the heap of papers to her feet, and sees STEVE standing in the doorway - with a gun in his hand!

**END OF EPISODE #111**

[Next Episode](#)