

FACE THE MUSIC

EPISODE 1

AT NICK'S HOME IN WIMBLEDON

TOM You know, this is very good.
 NICK What?
 REX What the hell's that noise?
 DOROTHY Rex, don't.
 REX Nick, Nick. And he's in the drawing room!
 NICK I'm just playing Tom my demo tape!
 DOROTHY Well it's too loud. You know you shouldn't really be in here.
 NICK I'm not even allowed to play my own music in my own home.
 DOROTHY How are you?
 NICK How come you're back early from your holiday?
 DOROTHY Your father's in the middle of a business crisis.
 Hello Tom, dear. How are you?
 TOM Fine thanks Mrs Harrington.
 DOROTHY Your parents all right, and Eve?
 TOM Yeah, they're OK, thanks.
 DOROTHY Good. And Nick, not too loud.
UPSTAIRS
 DOROTHY Are you going straight to the office?
 REX Yes.
 DOROTHY Rex, don't be too hard on Nick. He's just going through a phase.
 REX Well let's hope that this obsession with rock music doesn't affect his A level results. They're sending them out this week, so we'll see.

NEXT MORNING

REX I think this must be your A level results. And this is also for you.
 NICK Morning.
 DOROTHY Morning. What is it darling?
 NICK Oh, just another rejection from another record company, that's all.
 DOROTHY "Thank you very much for sending us your demonstration tape. It was very interesting, but is not the sort of music we are promoting at the moment. Good luck." Well, it's not the end of the world, is it darling?
 NICK Mum, you don't understand. "Good Luck." I bet they never even listened to it.
 DOROTHY They must have thousands of demonstration tapes every week from young hopefuls.
 NICK I'm not just a young hopeful. I'm really good. Everyone says so at school.
 DOROTHY Well if you're so good, why doesn't somebody recognise it?
 REX Well? Nick? Nick! That boy has failed all his A-levels, Dorothy.
 DOROTHY Now you've got something to be really bad tempered about!

LATER

DOROTHY (voice over) If you're so good, why doesn't somebody recognise it?

EPISODE 2

LATER THE SAME EVENING

DOROTHY Where did you go?
 NICK I went for a walk.
 DOROTHY All day? I was terribly worried about you,

darling. You must have been so hungry. There's some chicken and salad left over from lunch. You used to run away when you were a little boy. Do you remember when you were about five, you ran away. Your father and I were frantic. We thought you'd been kidnapped. The police searched all over for you and all the time you were hiding in the cellar!

NICK I'm not five any more, Mum. I'm eighteen. I have to think what I'm going to do with my life.
 REX Yes, he's right.
 NICK I'm sorry I failed them all, Dad. I tried, honestly.
 REX Sorry? Sorry? I spend thousands and thousands of pounds on your education and you fail all your A levels and all you can say is sorry.
 NICK Hold on! I didn't ask you to spend all that money. I didn't ask to go to Eton.
 REX I gave you the best education that money can buy because I wanted you to have every advantage in life, not like me...
 DOROTHY Rex... what's the matter with you? Every time the boy tries to talk to you, you give him a lecture.
 NICK Don't worry, Mum. I'm used to it.
 REX When I was a boy, I had no education. I was selling newspapers on the streets when I was fifteen...
 NICK I know.
 REX I just wanted you to have a good education, to go to university and follow me into the business.
 NICK And did you ever ask me what I wanted? No. I've told you time and time again, I don't want to go to university, I don't want to go into your business. I want to be a professional musician.
 REX A professional musician... My son... the heir to my fortune... bumming around the world with a guitar?
 DOROTHY Your father's right, darling. What sort of living do you think you could make?
 NICK A very good one. A lot of people think my music is OK.
 REX Your music is about as OK as the noise from a road drill.
 NICK That's it. I'm off.
 DOROTHY Oh Nick...don't be silly...
 REX Let him go, Dorothy. He'll come back when he's hungry.
 NICK No, I won't. No, I won't. Not even if I'm dying of starvation. Don't worry, Mum. I'll, er, stay with Tom. I'll be all right.
 REX Let him go. He's eighteen years of age. It's time he learned a lesson.

TWO DAYS LATER

DOROTHY (on the phone) Dorothy Harrington speaking.
 TOM Hello Mrs Harrington. It's Tom here.
 DOROTHY Oh hello, Tom.
 TOM Is Nick about?
 DOROTHY No, he isn't. I thought he was with you. He left home two days ago after a row with his father. He said he was going to stay with you.

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TOM He's not with me. My parents are away and I'm staying with friends in the country. I just wanted to tell Nick that I'm going to stay with my sister Eve in Bath for a few days.

DOROTHY But where can he be, Tom?

LATER

REX Are you sure he's not simply hiding in the cellar again, Dorothy?

DOROTHY Be serious, Rex. He's got no money. No clean clothes. No food.

REX He'll turn up.

DOROTHY What if he's been kidnapped?

REX (on the phone) Give me the police.

EPISODE 3 [11.56]

IN THE LIGHTNING DISPATCH OFFICE

GLENN Hello...Lightning Dispatch...Where? Well, we'll have someone there in half an hour, depending on the traffic...Bye.

IN THE STREET

GLENN Angie, can you pick up a package at 6 Talbot Road, Putney and deliver it to 28 Denmark Street?

ANGIE OK. I'll go as soon as I've had a coffee.

IN THE OFFICE

ANGIE Well Glenn, this is your last day.

GLENN Uhuh.

ANGIE When are you starting the hotel job in Stratford?

GLENN Day after tomorrow.

ANGIE You're lucky. You'll be able to see a bit more of the country. It's lovely round Stratford.

GLENN I'll miss you. Don't forget I'm having a little party this evening at the Queen's Head. I'll meet you here at eight o'clock. We can go together.

OK?

ANGIE Yeah, fine. I'd better go.

GLENN Angie, go easy on that bike.

IN DENMARK STREET

NICK No, I'm not going in. I'm just looking.

ANGIE I suppose you're a musician?

NICK No, not yet but I will be one day.

ANGIE You seem very sure of yourself. What's your name? I'll look out for it in the charts.

NICK The charts! Huh! You're going to wait a long long time before you see my name in the charts.

ANGIE Why are you so pessimistic suddenly?

NICK I've got this great demo tape, see, but every time I take it to a record producer he just slams the door in my face.

ANGIE Well you do look a bit of a tramp.

NICK I'm beginning to feel like a bit of a tramp.

ANGIE I've got a friend in the music business.

NICK Disc jockey?

ANGIE No, record producer. Listen, have you got time for a bite to eat and a drink?

NICK I've got the time if you've got the money. Wow, great bike!

ANGIE Yeah. The name's Angie, by the way. Do you often talk to strangers without asking their names?

NICK You don't know my name.

ANGIE I asked.

EPISODE FOUR [16.22]

OUTSIDE A PUB, LATER

ANGIE So, what sort of music do you play?

NICK Sorry?

ANGIE Are you deaf or something?

NICK Sorry, it's just if I don't eat now, I'll die of starvation. Um, thanks for buying me the meal, by the way.

ANGIE The music... What sort of music is it?

NICK Well, it's hard to describe really.

ANGIE Can I hear it?

NICK Not unless you promise to say it's good.

ANGIE Nick Harrington. So that's your name?

NICK Don't you read the papers?

ANGIE I never have time...why? Look I'll listen to the demo when I get home, and if I see my record producer friend, I'll give it to him. Can he contact you at this address?

NICK No, no, I'm not at that address.

ANGIE Well, what address are you at? In case he likes it and wants to get in touch with you.

NICK It's hard to say at the moment. Listen, what about your address? Will it be all right if I use that?

ANGIE Is that your way of saying that you want my address?

NICK Well... yes, actually.

ANGIE I'm going to a party tonight, why don't you come?

NICK Angie, how can I go to a party looking like this? The thing is that, well... I'm going through a bit of a rough patch at the moment. I really don't have any money.

ANGIE I can lend you some money. If you get cleaned up you won't look so bad.

NICK I could kiss you.

ANGIE Not until you've had a shave. So you'll come to the party?

NICK Try and stop me.

ANGIE Here's where I work. Meet me outside at seven thirty. I'd better go now. If I get the sack, we'll both be broke. See you at seven thirty.

NICK At seven thirty!

LATER, IN THE OFFICE

ANGIE Glenn, about your party...I met someone today. Is it OK if I bring him along? He's very nice.

GLENN Bring who you like.

ANGIE I'll see you at the party then, OK?

GLENN OK.

MUCH LATER

ANGIE Glenn.

GLENN What happened? Didn't you friend turn up?

ANGIE No. Isn't it great! He stood me up. I was really nice to him. I bought him a meal. I lent him ten quid. And I gave his demo tape to someone in the music business!

GLENN So what are you going to do?

ANGIE I'm not going to let someone like that ruin my evening. Come on Glenn. Let's have a party!

LATER

ANGIE (voice over) See you at seven thirty.

EPISODE 5 [21.06]

AT A HOTEL IN STRATFORD

MANAGER Yes?

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TOM He's not with me. My parents are away and I'm staying with friends in the country. I just wanted to tell Nick that I'm going to stay with my sister Eve in Bath for a few days.

DOROTHY But where can he be, Tom?

LATER

REX Are you sure he's not simply hiding in the cellar again, Dorothy?

DOROTHY Be serious, Rex. He's got no money. No clean clothes. No food.

REX He'll turn up.

DOROTHY What if he's been kidnapped?

REX (on the phone) Give me the police.

EPISODE 3 [11.56] IN THE LIGHTNING DISPATCH OFFICE

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ANGIE Well Glenn, this is your last day.

GLENN Uhuh.

ANGIE When are you starting the hotel job in Stratford?

GLENN Day after tomorrow.

ANGIE You're lucky. You'll be able to see a bit more of the country. It's lovely round Stratford.

GLENN I'll miss you. Don't forget I'm having a little party this evening at the Queen's Head. I'll meet you here at eight o'clock. We can go together.

OK?

ANGIE Yeah, fine. I'd better go.

GLENN Angie, go easy on that bike.

IN DENMARK STREET

NICK No, I'm not going in. I'm just looking.

ANGIE I suppose you're a musician?

NICK No, not yet but I will be one day.

ANGIE You seem very sure of yourself. What's your name? I'll look out for it in the charts.

NICK The charts! Huh! You're going to wait a long long time before you see my name in the charts.

ANGIE Why are you so pessimistic suddenly?

NICK I've got this great demo tape, see, but every time I take it to a record producer he just slams the door in my face.

ANGIE Well you do look a bit of a tramp.

NICK I'm beginning to feel like a bit of a tramp.

ANGIE I've got a friend in the music business.

NICK Disc jockey?

ANGIE No, record producer. Listen, have you got time for a bite to eat and a drink?

NICK I've got the time if you've got the money. Wow, great bike!

ANGIE Yeah. The name's Angie, by the way. Do you often talk to strangers without asking their names?

NICK You don't know my name.

ANGIE I asked.

EPISODE FOUR [16.22] OUTSIDE A PUB, LATER

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NICK Sorry?

ANGIE Are you deaf or something?

NICK Sorry, it's just if I don't eat now, I'll die of starvation. Um, thanks for buying me the meal, by the way.

ANGIE The music... What sort of music is it?

NICK Well, it's hard to describe really.

ANGIE Can I hear it?

NICK Not unless you promise to say it's good.

ANGIE Nick Harrington. So that's your name?

NICK Don't you read the papers?

ANGIE I never have time...why? Look I'll listen to the demo when I get home, and if I see my record producer friend, I'll give it to him. Can he contact you at this address?

NICK No, no, I'm not at that address.

ANGIE Well, what address are you at? In case he likes it and wants to get in touch with you.

NICK It's hard to say at the moment. Listen, what about your address? Will it be all right if I use that?

ANGIE Is that your way of saying that you want my address?

NICK Well... yes, actually.

ANGIE I'm going to a party tonight, why don't you come?

NICK Angie, how can I go to a party looking like this? The thing is that, well... I'm going through a bit of a rough patch at the moment. I really don't have any money.

ANGIE I can lend you some money. If you get cleaned up you won't look so bad.

NICK I could kiss you.

ANGIE Not until you've had a shave. So you'll come to the party?

NICK Try and stop me.

ANGIE Here's where I work. Meet me outside at seven thirty. I'd better go now. If I get the sack, we'll both be broke. See you at seven thirty.

NICK At seven thirty!

LATER, IN THE OFFICE

ANGIE Glenn, about your party...I met someone today. Is it OK if I bring him along? He's very nice.

GLENN Bring who you like.

ANGIE I'll see you at the party then, OK?

GLENN OK.

MUCH LATER

ANGIE Glenn.

GLENN What happened? Didn't you friend turn up?

ANGIE No. Isn't it great! He stood me up. I was really nice to him. I bought him a meal. I lent him ten quid. And I gave his demo tape to someone in the music business!

GLENN So what are you going to do?

ANGIE I'm not going to let someone like that ruin my evening. Come on Glenn. Let's have a party!

LATER

ANGIE (voice over) See you at seven thirty.

EPISODE 5 [21.06] AT A HOTEL IN STRATFORD

MANAGER Yes!

GLENN Glenn Cooper. Your new waiter.
 MANAGER Ah, yes, the American.
 GLENN Well, you see I've been working my way around Europe... So far I've been to Italy, France, Spain and Germany. And now Britain.
 MANAGER You've worked in an hotel before?
 GLENN That's right, in Paris. I enjoyed it like I'm sure I will here.
 MANAGER You haven't met our chef yet.

LATER IN THE KITCHEN

GLENN Hi! I'm Glenn Cooper. I'm the new waiter. You are Jack, the chef?
 PARTRIDGE Mr Partridge to you, and I think I should warn you I've just sacked an American waiter... After only twenty-four hours!
 GLENN Oh, couldn't he do the job?
 PARTRIDGE No, and I didn't like his accent.
 GLENN Oh, well let's hope I last longer than him.
 PARTRIDGE I'll be surprised if you do.

NEXT MORNING

GLENN One bacon and egg; two sausage, bacon and egg; one poached egg on toast; and one kipper and one haddock.
 PARTRIDGE Don't shout! Don't shout! I can't stand waiters who shout. Say it again quietly.
 GLENN One bacon and egg; two sausage, bacon and egg; one poached egg on toast; one kipper and one haddock.
 PARTRIDGE Thank you.
LUNCHTIME
 GLENN Table twelve says this toast is burnt. Table eight says their steaks are overdone.
 PARTRIDGE Watch that toast! ...How's the toast?
 GLENN Burnt.
 PARTRIDGE What?
 GLENN It's burnt.
 PARTRIDGE What?
 GLENN It's burnt.
 PARTRIDGE Why you...(throws egg at Glenn)
 MANAGER How are you getting on?
 GLENN Fine. Just fine.

DINNERTIME Glenn holds a card "The Manager's dinner please."

MANAGER Yes? Ah, my dinner, Jolly good... Is this a practical joke?

IN THE KITCHEN

PARTRIDGE Oh dear. You took the wrong tray.
 GLENN Yes, I took the wrong tray by mistake.
 PARTRIDGE What?
 GLENN My mistake, Mr Partridge. (to himself) I'll get even with him if it's the last thing I do.

LATER

GLENN Mr Partridge. You're wanted by the manager in his office.
 PARTRIDGE Wanted. Why?
 GLENN I think he wants to compliment you on the dinner.

IN THE MANAGER'S OFFICE

MANAGER Yes...yes...have you gone mad? What is it?
 PARTRIDGE Nice piece of steak sir?
 MANAGER Er yes. Not too well done, for a change. Look, Partridge, what do you want? I'm a busy man.
 PARTRIDGE I was told, er, you wanted to see me, sir.

A FEW MINUTES LATER IN THE KITCHEN

PARTRIDGE Either he goes, or I go.

EPISODE 6 [27.20]

AT THE LIGHTNING DISPATCH OFFICE

ANGIE What on earth are you doing here?
 GLENN I was sacked.
 ANGIE So soon?
 GLENN I was victimized by a mad chef.
 ANGIE Glenn, I don't believe you. You were thrown out for being too friendly with the receptionist, I bet! Look, you make some coffee. I've got to take the calls until we find a replacement for you. (on the phone) Good morning...Lightning Dispatch. Yes this is Angie speaking. Really? That's great! Well, the problem is, I don't know where he is but... look, I'll call you back.
 GLENN (to himself) You know that chef...what a maniac!
 ANGIE (looking at phone book) Harrington ... SW19... Wimbledon...Wimbledon... Harrington...ah yes...Highview House, Wimbledon. (to Glenn) Do me a favour and mind the phones till I get back.
 GLENN Just a minute. I'm not employed here any more. (picks up phone) Hello...Lightning Dispatch.

EPISODE 7 [29.29]

AT EVE'S HOUSE NEAR BATH

TOM Do you want a cup of tea?
 EVE No, thanks.
 TOM That's Nick.
 EVE Nick?
 TOM Nick Harrington. They don't know where he is. He still hasn't turned up.
 EVE Are you sure you don't know anything?
 TOM Look, if I know where he was, I'd be able to help him. He's probably on the other side of the Channel by now, if he's got any sense. That's what I'd do if I had a father like his.
 EVE If he was in trouble he'd come here. It wouldn't be the first time.
 DOROTHY (voice over) I want to appeal to my son. Or to the kidnappers of my son. Or to anyone who may know where to find him. Please, please get in touch.
 REX We're extremely worried about our son. It's important that we find him. It's been a long time now, with no clues to his whereabouts.
 EVE If I knew where Nick was, I certainly wouldn't tell Rex Harrington. I never liked that man.
 TOM I'm going to get dressed. I think I might go to Bath today. See a film or something later.
 EVE OK. I'll be at the market so I'll see you.

AT THE HARRINGTON'S HOUSE

MAID Yes.
 ANGIE Is this the Harrington house?
 DOROTHY It's all right, Mrs Mathews. Yes?
 ANGIE Is Nick in?
 DOROTHY Is this a joke or something?
 ANGIE No. Could you tell me where I can find Nick Harrington, please?

AT THE OFFICE OF LIGHTNING DISPATCH

GLENN Could you hold the line please. Hello, Lightning Dispatch. Could you hold the line please?

ANGIE Someone just slammed the door in my face.
 GLENN Who?
 ANGIE You remember that guy that stood me up? Nick Harrington...it was his mother.
 GLENN Nick Harrington.
 ANGIE Yes, that was his name. What are you looking for?
 GLENN Not him?
 ANGIE Well, it doesn't look exactly like him, but he did need a shave. That's why he was so broke. And that's why he couldn't be contacted at the address on the tape.
 GLENN Angie? (picks up phones) Hello? Hello? Hello?
AT A STREET MARKET IN BATH
 EVE I know it sounds expensive but I design and make all the pieces myself, and it is real silver...
 NICK Eve!
 EVE There are some earrings and a bracelet to match. If you bought the whole set I could lower the price by five pounds.
 CLIENT OK But I still need to go to the bank. Would you keep it for me if I left you a deposit?
 EVE That'd be fine. I'll see you later. (To Nick) Where on earth have you been? Everyone's been frantic with worry about you.
 NICK I know, but don't start asking questions now. Eye, please, I need a bed for the night.

EPISODE 8 35.11
AT THE HARRINGTON'S HOUSE

DOROTHY Oh no!
 ANGIE I must talk to you Mrs Harrington... I've seen Nick.
 DOROTHY Come in.
LATER
 DOROTHY You said you met him in Denmark Street. What was he doing there? ANGIE He was going round recording companies with his demo tape.
 REX Demo tape! All he cares about is music, music, music.
 DOROTHY How was he? Was he all right? He must have been hungry.
 ANGIE He was. I bought him a meal. I lent him ten pounds to get cleaned up and I invited him to a party that night, but he didn't turn up.
 DOROTHY Well something awful must have happened to him then.
 REX Something awful will happen to him when I get my hands on him. Dorothy, we have the police looking for him all over the country. We're going to look complete fools when he turns up.
 ANGIE Anyway, you can get in touch with me here. If Nick turns up, tell him... tell him Angie has some good news and some bad news for him.
 DOROTHY He could still have had an accident!
 REX Accident! Course he's not had an accident! He must have gone to stay with someone.
 DOROTHY What about Tom's sister? Haven't we got her address somewhere?

NEAR EVE'S COTTAGE

EVE How did you find me?
 NICK Your neighbour told me you were at the market with your stall today. How is the jewellery business going?

EVE It's going well. I had an offer from a big company. I could have got a job with them designing jewellery but I prefer being on my own with the market stall.
 NICK I don't blame you. Where is Tom, by the way?
 EVE He's staying with me, but he's out at the moment. Your parents made an appeal on TV this morning... They think you've been kidnapped.
 NICK I don't know what all the fuss is about... Why can't I have a row with my father and leave home like any ordinary person?
 EVE Nick... You are not ordinary. Imagine the ransom a kidnapper could ask for you! You really should have told your parents you were safe even if you didn't tell them where you were.
 NICK I know. I just wanted time. Time to think. Time to sort myself out.
 EVE You'd better ring your father and tell him you're OK.
 NICK You're kidding! After all the fuss I've caused, he'll kill me.
 EVE You're going to have to face the music some-time.
 NICK Eve, I know. But let me choose the time, all right?

LATER AT EVE'S COTTAGE

EVE Oi!
 NICK Thanks.
 EVE I expect that's Tom. (She goes to the front door.)
 REX Hello Eve. I'm looking for Nick. (Nick rushes out of the back door.)
LATER
 EVE Well, he was here but he's gone now.
 REX You should have bound him hand and foot.
 EVE Maybe that's why he left home in the first place, Mr Harrington.
 TOM Hello.
 REX Did you see Nick?
 TOM Me? I didn't see a thing.

EPISODE 9 39.19
IN THE ST PAUL'S AREA OF BRISTOL

ERROL Oi! Come on, both of you over. Be careful. Now why do you think that's there? You don't know, do you? That's to stop people from falling in. Now what would happen if you fell in the water? Can you swim? Now you behave yourselves, all right?
ERROL SEES NICK STEALING SOME FRUIT
 ERROL OK. Don't move. You are under arrest.
 NICK But I didn't do anything! It was only an apple.
 ERROL We've been looking for you for days. I'm arresting you on suspicion of armed robbery.
 NICK Armed robbery!
 ERROL Face the wall. You don't have to say anything, unless you wish to, but anything you do say, may be used in evidence.
 NICK But I didn't do anything.
 ERROL Then you've got nothing to worry about then, have you?

NICK But it was only an apple! I didn't do anything.
 ERROL Yeah, yeah! Come on, let's go.
AT THE POLICE STATION
 NICK That is not me!
 ERROL If it isn't you it must be your twin brother then, mustn't it. Come on.
 OFFICER OK. Yeah, that's fine. OK. Seven-thirty. Great! Yeah that's lovely Errol! OK. Seven-thirty. Bye!
 ERROL Name?
 NICK I'm not saying anything unless I have a solicitor present.
 OFFICER Errol, they said they'd meet us outside the rink at seven-thirty, OK?
 ERROL Yeah, OK... I'm busy. (to Nick) Sorry about that. Now where were we?
 NICK I said I wanted a solicitor.
 ERROL And I said I wanted your name!
 NICK Look, when and where did this robbery happen?
 ERROL Here in Bristol at lunchtime on the third.
 NICK I've got an alibi.
 ERROL That's what they all say. Name?
 NICK Honestly, I'm telling the truth. At lunchtime on that day, I was having a meal with a girl called Angie in the West End.
 ERROL I suppose she'll swear to that, will she?
 NICK Absolutely. I mean, if I knew where to find her...see...I...I lost her address.
 ERROL Look I'll get us a cup of tea while you think about your name. (to colleague) Two teas.
 OFFICER You said you wouldn't be long.
 ERROL Yeah, all right.
 NICK What's the...erm, what's the sentence for armed robbery?
 ERROL Armed robbery. About eight to ten years.
 NICK Look, this is a clear case of mistaken identity and I can prove it. I'm allowed one phone call. I know my rights.
 ERROL Calm down.
 NICK Officer, can I use the phone, please?

AT THE HARRINGTON'S HOUSE

DOROTHY Yes, all right. Rex! Rex! That was Nick on the phone. It's all right. He's perfectly safe but we've got to go to Bristol Police station and identify him.
 REX Identify him?
 DOROTHY He's been charged with armed robbery.
EPISODE 10 [24.25]
AT THE POLICE STATION
 NICK Hello, Mum, Dad. I guess it's time to face the music.
 REX Are you the arresting officer?
 ERROL I am. Are you prepared to identify this man as your son, Nick Harrington?
 REX No. I have never seen him before in my life.
 DOROTHY Rex, don't be ridiculous! (to Nick) Oh Nick, what have you done?
 NICK Nothing. I haven't done anything. I'm innocent.
 REX Nonsense.
 DOROTHY Rex, please!
 NICK This is a serious situation. I've been arrested for armed robbery. And they're going to lock me up unless I can prove I didn't do it.

ERROL He said he was with a girl called Angie at the time.
 NICK Honestly Mum. But I lost the address. I just don't know where to find her.
 (Dorothy hands Nick a slip of paper.)
 NICK Lightning Dispatch?
 DOROTHY She said she had some good news and some bad news for you.
 NICK Can I use the phone again?
 ERROL Sure. Go ahead.
 ANGIE (on phone) Hello? Lightning Dispatch?
 NICK Hello, can I leave a message for Angie, please? Can you tell her to come to Bristol Police Station at once?
 ANGIE Hang on! This is Angie speaking. Who is this? ...Nick? ...Nick Harrington? ...Bristol! ...OK...Yes...I'll be there as soon as I can...
 GLENN Angie! This is ridiculous Angie. If I'd known I'd have to work like this without pay, I'd never have come back here.

LATER IN BRISTOL

ERROL So are you prepared to swear in court that he was with you in the West End at lunchtime on the third?
 ANGIE Yes, I am.
 NICK Why would I want to rob a bank when I'm heir to a fortune?
 REX I wouldn't count on that, if I were you.
 DOROTHY Rex, please!
 NICK Can I go now? (Errol nods) Thanks. (to Angie) I didn't think I'd ever see you again.
 ANGIE No, I bet you didn't!
 NICK Mum said you had some good news and some bad news for me.
 ANGIE Which do you want first?
 NICK The good news first.
 ANGIE I gave your tape to my friend the a record producer. He thought it was great! He's going to get a studio session fixed for you.
 NICK Fantastic! That's fantastic! Dad, did you hear that?
 REX Mmm. It's a start. I suppose I should congratulate you... well done.
 DOROTHY That's wonderful, darling. I'd never have believed it! My son, a famous musician! We'll be seeing you on television soon!
 REX It's only a start, Dorothy. He's got a long way to go yet.
 ANGIE Now for the bad news. (she slaps Nick across the face.)
 NICK What was that for?
 ANGIE Breaking our date.
 NICK I lost your address. I didn't know how to get hold of you. I wouldn't have stood you up if I hadn't lost your address. Angie, you've got to believe me.
 ANGIE Cross your heart?
 NICK And hope to die. Have you got time for a bite to eat and a drink?
 ANGIE I've got the time, if you've got the money.

The script of "Face the Music" was written by Anita Bronson with Language Development by Brian Abbs and Ingrid Freebairn.