101 CONVERSATIONS in INTERMEDIATE ENGLISH



Short Natural Dialogues to Improve Your Spoken English From Home

OLLY RICHARDS

101 Conversations in Intermediate English

Short Natural Dialogues to Boost Your Confidence & Improve Your Spoken English

Written by Olly Richards

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101 Conversations in Intermediate English: Short Natural Dialogues to Boost Your Confidence & Improve Your Spoken English

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About the Author



Olly Richards is a foreign language expert and teacher who speaks eight languages and has authored over 20 books. He has appeared in international press including the BBC, Independent, El País, and Gulf News. He has also featured in a BBC documentary and authored language courses for the Open University.

Olly started learning his first foreign language at age of 19, when he bought a one-way ticket to Paris. With no exposure to languages growing up, and no natural talent for languages, Olly had to figure out how to learn French from scratch. Twenty years later, Olly has studied languages from around the world and is considered an expert in the field.

Through his books and website, I Will Teach You A Language, Olly is known for teaching languages through the power of story – including the book you are holding in your hands right now!

You can find out more about Olly, including a library of free training, at his website:

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Introduction

If you've ever tried speaking English with a stranger, chances are it wasn't easy! You might have felt tongue-tied when you tried to recall words or verb conjugations. You might have struggled to keep up with the conversation, with English words flying at you at 100mph.

Indeed, many students report feeling so overwhelmed with the experience of speaking English in the real world that they struggle to maintain motivation. The problem lies with the way English is usually taught. Textbooks and language classes break English down into rules and other "nuggets" of information in order to make it easier to learn. But that can leave you with a bit of a shock when you come to actually speak English out in the real world: "People don't speak like they do in textbooks!" That's why I wrote this book.

101 Conversations in Intermediate English prepares you to speak English in the real world. Unlike the contrived and unnatural dialogues in your textbook, the 101 authentic conversations in this book offer you simple but authentic spoken English that you can study away from the pressure of face-to-face conversation. The conversations in this book tell the story of a detective in London. You'll experience the story by following the conversations the characters have with one another. Written entirely in spoken English, the conversations give you the authentic experience of reading real English in a format that is convenient and accessible for an intermediate learner (B1-B2 on the Common European Framework of Reference).

The extensive, story-based format of the book helps you get used to spoken English in a natural way, with the words and phrases you see gradually emerging in your own spoken English as you learn them naturally through your reading. The book is packed with engaging learning material including short dialogues that you can finish in one sitting, scene-setting introductions to each chapter to help you follow along, and a story that will have you gripped until the end. These learning features allow you to learn and absorb new words and phrases, and then *activate* them so that,

over time, you can remember and use them in your own spoken English. You'll never find another way to get so much practice with real spoken English!

Suitable for intermediate learners, *101 Conversations in Intermediate English* is the perfect complement to any English course and will give you the ultimate head start for using English confidently in the real world! If you have set your sights on becoming fluent, this book is the biggest step forward you will take in your English this year.

If you're ready, let's get started!

How to Use this Book

There are many possible ways to use a resource such as this, which is written entirely in English. In this section, I would like to offer my suggestions for using this book effectively, based on my experience with thousands of students and their struggles.

There are two main ways to work with content in a foreign language:

1. Intensively
2. Extensively

Intensive learning is when you examine the material in great detail, seeking to understand all the content – the meaning of vocabulary, the use of grammar, the pronunciation of difficult words, etc. You will typically spend much longer with each section and, therefore, cover less material overall. Traditional classroom learning generally involves intensive learning. *Extensive* learning is the opposite of intensive. To learn extensively is to treat the material for what it is – not as the object of language study, but rather as content to be enjoyed and appreciated. To read a book for pleasure is an example of extensive reading. As such, the aim is not to stop and study the language that you find, but rather to read (and complete) the book.

There are pros and cons to both modes of study and, indeed, you may use a combination of both in your approach. However, the "default mode" for most people is to study *intensively*. This is because there is the inevitable temptation to investigate anything you do not understand in the pursuit of progress and hope to eliminate all mistakes. Traditional language education trains us to do this. Similarly, it is not obvious to many readers how extensive study can be effective. The uncertainty and ambiguity can be uncomfortable: "There's so much I don't understand!"

In my experience, people have a tendency to drastically overestimate what they can learn from intensive study, and drastically underestimate what they can gain from extensive study. My observations are as follows:

- **Intensive learning:** Although it is intuitive to try to "learn" something you don't understand, such as a new word, there is no guarantee you will actually manage to "learn" it! Indeed, you will be familiar with the feeling of trying to learn a new word, only to forget it shortly afterwards! Studying intensively is also time-consuming, meaning you can't cover as much material.
- **Extensive learning:** By contrast, when you study extensively, you cover huge amounts of material and give yourself exposure to much more content in the language than you otherwise would. In my view, this is the primary benefit of extensive learning. Given the immense size of the task of learning a foreign language, extensive learning is the only way to give yourself the exposure to the language that you need in order to stand a chance of acquiring it. You simply can't learn everything you need in the classroom!

When put like this, extensive learning may sound quite compelling! However, there is an obvious objection: "But how do I *learn* when I'm not looking up or memorising things?" This is an understandable doubt if you are used to a traditional approach to language study. However, the truth is that you can learn an extraordinary amount *passively* as you read and listen to the language, but only if you give yourself the opportunity to do so! Remember, you learned your mother tongue passively. There is no reason you shouldn't do the same with a second language!

Here are some of the characteristics of studying languages extensively:

Aim for completion When you read material in a foreign language, your first job is to make your way through from beginning to end. Read to the end of the chapter or listen to the entire audio without worrying about things you don't understand. Set your sights on the finish line and don't get distracted. This is a vital behaviour to foster because it trains you to enjoy the material before you start to get lost in the details. This is how you read or listen to things in your native language, so it's the perfect thing to aim for!

Read for gist The most effective way to make headway through a piece of content in another language is to ask yourself: "Can I follow the gist of what's going on?" You don't need to understand every word, just the main ideas. If you can, that's enough! You're set! You can understand and enjoy

a great amount with gist alone, so carry on through the material and enjoy the feeling of making progress! If the material is so hard that you struggle to understand even the gist, then my advice for you would be to consider easier material.

Don't look up words As tempting as it is to look up new words, doing so robs you of time that you could spend reading the material. In the extreme, you can spend so long looking up words that you never finish what you're reading. If you come across a word you don't understand… Don't worry! Keep calm and carry on. Focus on the goal of reaching the end of the chapter. You'll probably see that difficult word again soon, and you might guess the meaning in the meantime!

Don't analyse grammar Similarly to new words, if you stop to study verb tenses or verb conjugations as you go, you'll never make any headway with the material. Try to *notice* the grammar that's being used (make a mental note) and carry on. Have you spotted some unfamiliar grammar? No problem. It can wait. Unfamiliar grammar rarely prevents you from understanding the gist of a passage but can completely derail your reading if you insist on looking up and studying every grammar point you encounter. After a while, you'll be surprised by how this "difficult" grammar starts to become "normal"!

You don't understand? Don't worry! The feeling you often have when you are engaged in extensive learning is: "I don't understand". You may find an entire paragraph that you don't understand or that you find confusing. So, what's the best response? Spend the next hour trying to decode that difficult paragraph? Or continue reading regardless? (Hint: It's the latter!) When you read in your mother tongue, you will often skip entire paragraphs you find boring, so there's no need to feel guilty about doing the same when reading English. Skipping difficult passages of text may feel like cheating, but it can, in fact, be a mature approach to reading that allows you to make progress through the material and, ultimately, learn more.

If you follow this mindset when you read English, you will be training yourself to be a strong, independent English learner who doesn't have to rely on a teacher or rule book to make progress and enjoy learning. As you will have noticed, this approach draws on the fact that your brain can learn many things naturally, without conscious study. This is something that we appear to have forgotten with the formalisation of the education system.

But, speak to any accomplished language learner and they will confirm that their proficiency in languages comes not from their ability to memorise grammar rules, but from the time they spend reading, listening to, and speaking the language, enjoying the process, and integrating it into their lives.

So, I encourage you to embrace extensive learning, and trust in your natural abilities to learn languages, starting with… The contents of this book!

The Five-Step Reading Process

Here is my suggested five-step process for making the most of each conversation in this book:

1. Read the short introduction to the conversation. This is important, as it sets the context for the conversation, helping you understand what you are about to read. Take note of the characters who are speaking and the situation they are in. If you need to refresh your memory of the characters, refer to the character introductions at the front of the book.
2. Read the conversation all the way through without stopping. Your aim is simply to reach the end of the conversation, so do not stop to look up words and do not worry if there are things you do not understand. Simply try to follow the gist of the conversation.
3. Go back and read the same conversation a second time. If you like, you can read in more detail than before, but otherwise simply read it through one more time.
4. By this point, you should be able to follow the gist of the conversation. You might like to continue to read the same conversation a few more times until you feel confident. This is time well-spent and, with each repetition, you will gradually build your understanding of the content.
5. Move on! There is no need to understand every word in the conversation, and the greatest value to be derived from the book comes from reading it through to completion! Move on to the next conversation and do your best to enjoy the story at your own pace, just as you would any other book.

At every stage of the process, there will inevitably be words and phrases you do not understand or passages you find confusing. Instead of worrying about the things you *don't* understand, try to focus instead on everything

that you *do* understand, and congratulate yourself for the hard work you are putting into improving your English.

The Secret in the Painting

Translated by Charlotte West

Character Profiles

Laura Smith

Detective Smith is a policewoman who works in London. After her previous experiences with Natalie and Alice, she now specialises in cases related to the world of art.

Peter Thompson

Peter is a detective and colleague of Detective Smith. He has had less time on the job and, therefore, Detective Smith is his guide and mentor. He listens attentively to what she says and follows her instructions to the letter, although he is not afraid to give his opinion when he thinks necessary.

Natalie

A young art historian and curator who works at the Tate Museum.

Emily Brown

The Director of the Tate Museum.

Chief Inspector Turner

Chief Inspector at the police station where Detective Smith works. He controls the work of everyone in the division.

James

A scholar at the Tate Museum, under the supervision of Natalie. He is an art history student. Everyone in his family is on the police force but he wants to dedicate his life to painting.

Introduction to the Story

Shortly after arresting a major art forger, detective Laura Smith receives a call from the director of the Tate Museum in London.

Has another work of art gone missing? Actually, the opposite! A mysterious painting has appeared on the Tate walls. No-one knows where it came from or how it got there.

Detective Smith goes to the museum with her partner Peter Thompson. They meet the director, Emily, and the curator, Natalie. Could this be a mistake? A joke? In fact, it's neither! They discover some tiny writing on the back of the painting: "This painting is not here by accident."

While they try to figure out where the painting came from, they further discover that it is filled with clues. The painting contains five scenes, each representing a crime that will be committed somewhere in London by the end of the day.

As they race around the city to stop this crime wave, more questions arise: Who is behind this network of organised crime? And who is trying to warn detective Smith?

1. The call

Detective Smith wakes up to the sound of her telephone ringing. She looks at the clock and sees that it is eight o'clock in the morning. She hears her son, Jake, answering the call. After a few minutes, she summons up the energy to get out of bed and go to the kitchen.

Jake: Good morning, mummy!

Laura: Good morning, son. How are you today?

Jake: Very well! How are you, mummy?

Laura: Very tired. I've been working a lot this week… I hope the next few days will be quieter!

Jake: Me too! I'm exhausted!

Laura: Really? Why is that son?

Jake: They have me working very hard at school. The teacher is making us paint, paint, and paint, and she wants us to use lots of colours. Then it's story time, then we have to sing a song, and then play ball.

Laura: I see… And then at home, your mother stays asleep and you have to answer the phone. Who was it, by the way?

Jake: Your boss. He said it was *agent*!

Laura: *Agent*?

Jake: No, it wasn't *agent*. He said it was… *Indigent*.

Laura: What do you mean, Jake? Wait… Did he say it was *urgen*t?

Jake: Yes! He said it was *urgent*!

2. The urgency

Detective Smith grabs her mobile and calls her boss, Inspector Turner. He is a man with a bad temper who can be quite brusque, but they have always got along. While Laura is talking, she prepares a hot chocolate for Jake, which he drinks in silence while watching cartoons.

Turner: Hello?

Laura: Hi, Detective Turner. It's me, Detective Smith. You called a while ago?

Turner: Yes, I told your son it was urgent. Where were you?

Laura: Sorry, after last week's case I was really tired. I was in bed.

Turner: Good, I hope you slept enough because we have something new that requires you to come down to the station immediately.

Laura: Oh no. What's it about? Another forgery?

Turner: I can't give you any more details over the phone. Detective Smith, you must come in. Take Jake to school and come immediately.

Laura: Ok, I'll be there in half an hour.

Turner: Perfect. We will wait for you. See you then!

Laura: See you then!

Jake: Mummy, what does urgent mean?

3. Something unexpected

After leaving Jake at school, Laura drives to the police station, where she works, as quickly as possible. On arriving, she sees that Detective Inspector Turner is waiting for her at the door and he looks worried.

Laura: Detective Turner, what's happened? What is so urgent?

Turner: I can't tell you here. Let's go into the office and I'll show you.

Laura: What a mystery! It must be a very sensitive case. Is Peter inside?

Turner: Yes, everyone's inside. It's a very serious matter… And needs your immediate attention.

Everyone: SURPRISE!

Laura: Wow, what's all this? A surprise party for me?!

Turner: Happy birthday, Detective Smith.

Laura: But my birthday is on the 12th of September!

Peter: Today is the 12th of September, Smith! You're already forty years old!

Laura: Oh goodness, you're right. Thanks, partner.

Turner: I'm beginning to think that you need a holiday. Everyone, let's make a toast for our best detective who, in case no-one noticed, yesterday caught Jeremy Bates the biggest forger of Picasso in all of Europe. Cheers!

Everyone: Cheers!

Laura: Thank you, everyone! It's an honour to work with this team. Hold on, is that cheesecake? Can I have some?

4. The second call

While they are celebrating Laura's birthday at the police station, the phone rings in her office. Swallowing the last mouthful of her slice of cheesecake quickly, Detective Smith answers the phone.

Laura: Hello, who is speaking?

Emily: Detective Smith, it's Emily Brown, the Director of the Tate Museum. Congratulations!

Laura: Good morning, Emily. Did you also find out it was my birthday? It seems I was the last person to know.

Emily: I didn't realise it was your birthday. Happy birthday! I was congratulating you on catching Jeremy Bates. At last, we've stopped that wrongdoer! I don't know what makes me angrier: that his paintings were so good that they tricked our best specialists or that someone that talented decided to dedicate himself to forgeries rather than develop his own artistic career.

Laura: I know, it's really a shame. What are you going to do with his paintings?

Emily: Well, as they are not original Picassos, we can consider them historical pieces. Especially as the artist has been captured! We are planning a special exhibition dedicated to forgeries.

Laura: I think that's a great idea! Ever since we worked together on the robbery of the William Turner drawings, I've become more and more interested in cases related to the world of art.

Emily: I know! That's exactly why I called you…

Laura: Oh no. Has there been a robbery at the museum?

Emily: Actually no. The *opposite*. It would be better if you came.

5. The appearance

After making excuses to her boss and colleagues for not staying to eat and drink for a while longer, Laura heads to the Tate Museum. When she arrives, she meets Emily and her friend Natalie, who she worked with previously to catch an art thief. Emily and Natalie are looking worriedly at a large painting in one of the most important rooms in the contemporary art wing of the museum.

Natalie: Laura! How are you?

Laura: Hi Natalie, fine. How are you? And Alice?

Natalie: Alice can hardly move. She's due to give birth in a few weeks and the baby is very restless… But apart from that, everything is fine.

Laura: That's great. And how are you, Emily? Your phone call made me very curious. Are you going to tell me what has happened? Perhaps this painting has been forged? Or was it stolen?

Emily: To be quite honest… We are not sure what is wrong with this painting.

6. The missing file

Detective Smith cannot work out why Emily and Natalie have called her. There seems to be a problem with the painting in front of them, but, so far, they haven't been able to tell her what.

Natalie: I think it's best if we tell you how we realised something was up.

Laura: Okay.

Natalie: Over the last few weeks, lots of new paintings have arrived at the museum. I'm sure you've noticed that the works come with a small sign, a data sheet, which explains who the artist is, when the work was painted, and so on.

Laura: Yes, of course.

Natalie: Well, today all of the files arrived for the new paintings. However, when we had finished putting them out, we noticed that this painting didn't have a file. We thought there was a mistake, but that's not the case. The file wasn't printed as this painting isn't part of our collection.

Laura: What do you mean?

Emily: This isn't our painting; we didn't buy it, nobody donated it… It simply turned up here.

7. The painting

For the first time since her arrival, Laura stops to look at the work. It's a big painting, at least two metres wide and one metre tall with a thick metallic frame. There are various scenes with lots of people in the painting. It makes her think about the "Where's Wally?" books that Jake really loves.

Laura: I understand… It's very mysterious. Suddenly there is a painting hanging here. I'm sure it's a mistake, but I understand your concern. We will need to go over the security cameras and speak with the employees of the museum.

Emily: Of course, we haven't done that yet. We thought we would call you before doing anything because… Well, we were worried there could be something in the frame or behind the canvas… *A strange device.*

Laura: You mean to say there could be a bomb in the picture?!

8. The bomb

Emily has just told Detective Smith that they suspect there might be explosives in the picture that mysteriously appeared in the museum. Laura makes a telephone call.

Natalie: Who did you call?

Laura: My colleague, Peter. He's on his way with our bomb detector. But before that, why do you think there could be a bomb in the picture?

Emily: Well, of course, it's just an idea, but it occurred to us that many important people visit the museum – politicians from around the world, members of the royal family, businesspeople. It's the perfect way to bring in an explosive without setting off the security controls.

Laura: Well thought. It's, of course, a possibility. Is there an important event coming up?

Natalie: Yes, of course. We have all sorts of events this month and lots of important personalities from around the world will be coming.

Laura: Okay. Later, if possible, I'd like a detailed list. But look, here comes our bomb detector.

Natalie: How handsome he is!

9. The bomb detector

Peter, Laura's colleague, approaches along the corridor. An enormous police dog is on a lead. Natalie, who loves dogs, approaches it and starts stroking it.

Natalie: How handsome you are, puppy! What's his name?

Peter: Officially, he's called Canine 1977. But we call him "X-Ray".

Natalie: Why X-Ray?

Peter: Because he can see through things. Nothing gets past X-Ray. He's the best.

Natalie: You are so lovely X-Ray! I'd love to take you home…

Peter: Unfortunately, he is needed at the central office, but you can visit him whenever you like!

Laura: Ok, ok, enough pampering. This is the painting I was talking about, Peter. Bring X-Ray over here and see if he can detect anything.

10. Safe

After X-Ray, the bomb detector dog, gets closer to the painting and doesn't have any reaction, Detective Smith and Peter assure Emily and Natalie that there are no explosives hidden behind the painting or in the frame.

Laura: We are safe. If X-Ray doesn't smell anything, it's because there isn't anything to worry about.

Peter: Well, nothing that can explode, at least. There could still be a letter, a message, or a clue from the person who brought the painting to the museum… Unless it was a simple mistake.

Laura: I hope so. Now, if there's no problem, I would like to take the painting down and see if there is anything in the frame or behind the painting. Is that possible?

Natalie: Of course. I'll call my assistant.

11. James, the assistant

After Natalie calls James, her assistant, he joins them. He is a young man of about twenty-five years old, very smiley and happy. He is tall and has black curly hair. Natalie introduces James to Detective Smith and Peter.

Laura: A pleasure to meet you, James.

James: The pleasure's all mine. So, you're coppers?

Laura: Yes, but don't be alarmed. We're just investigating.

James: Oh, don't worry about that. I'm more than used to the police.

Laura: How come?

James: Well, because nearly everyone in my family is in the police force. My dad, my uncles, my older sisters. I'm the black sheep… Can you imagine my dad's reaction when I told him I wanted to study art?!

Peter: I can imagine… I come from a family of artists!

12. The frame

Natalie notices that Detective Smith is getting inpatient and, therefore, interrupts the two boys, who are chatting about their families, so that they can go back to concentrating on the task in front of them.

Natalie: James, could you help me lower this painting and turn it around so that the detectives can study it closer?

James: Of course, sorry.

Laura: Let's see. It looks like there isn't anything behind the canvas.

Peter: The back of the frame is hollow. We can do tests, but I don't see any suspicious object or substance.

Laura: I'm starting to think that this picture is here by mistake…

Natalie: This picture is not here by mistake.

Laura: What do you mean? How do you know?

Natalie: It says there. Look, in this corner… Something is written: "This picture is not here by mistake".

13. “This picture is not here by mistake”

Everyone gets closer to have a look at the writing that Natalie pointed out, except James, who stays apart stroking the dog X-Ray. The text is small and written in red paint.

Emily: Do you think this is a joke? That someone is laughing at the security of this museum?

Natalie: It could be a conceptual piece of art… A frustrated artist who wants to prove there is an exclusive group of artists…

Laura: I don’t think it’s something that convoluted… Although it isn’t as simple as we think either.

Peter: What’s certain is that the person who brought this picture to the museum is trying to tell us something.

Laura: Well, we have to go over the security recordings to see if we can find out who it was.

James: That’s not necessary, I know who brought the picture to the museum.

Everyone: Who was it?

James: Me, of course.

14. The explanation

Everyone looks open-mouthed at James until Natalie works out what the boy wanted to say.

Natalie: Of course, James brings all of the pictures.

Laura: How does that work?

Natalie: It works this way: when there is a donation, a sale, or another type of acquisition, the museum is in charge of going to get the pieces from the airport or wherever they need to be collected from. James is the one who goes to get them.

Laura: Is he the only person in charge of the pieces until they get here?

Natalie: No, of course not! We have a special lorry and a complete team of specialists, but James is in charge of coordinating their movements and keeping me informed.

James: Exactly. This painting arrived approximately a week ago, and I went to get it myself!

15. The mysterious call

After listening to Natalie and James' explanation, Detective Smith and Peter continue to enquire about the origin of the mysterious painting that has appeared on the wall of the Tate Museum.

Peter: Where did you go to collect the picture?

James: It wasn't out of the ordinary. I received a call with the order to collect the picture from an art warehouse that I have been to before. Many important galleries in the city use it. When I got there, the head of the warehouse showed me where the picture was and we put it in the lorry.

Laura: There wasn't anyone else at the warehouse?

James: No, only the picture.

Natalie: Wait a moment, James. I'm the only person who tells you where to go and get the new works of art… But I didn't send you to get this painting. Why did you pay attention to that call?

James: Well because it *was* you… I remember it perfectly. It was a rainy day. You had gone out to accompany Alice for her scan. After a couple of hours, I received the call. I didn't recognise the number but, when I answered, it was you. I thought maybe you were calling me from Alice's phone. You also told me exactly where to hang the picture…

Natalie: James, I didn't make any call on that day.

16. The unknown number

On discovering that the mysterious call to pick up the picture wasn't made by Natalie, they ask James to find, on his phone, the number that called him on that date.

James: Natalie, do you remember which day it was?

Natalie: Of course, Alice had her scan on Friday the 6th of September. I remember perfectly as we had the doctor's appointment arranged for months and it was written on a note on the fridge.

James: Ok, let's see. Yes, I received just one call on that day from this number.

Laura: Peter, please can you take down the number? Take X-Ray back to the central office, then go to the police station and check with the telephone company who that number belongs to. Natalie, does the number seem familiar?

Natalie: Not at all. It's not Alice's number and, anyway, I'm sure I didn't make any calls on that day.

Laura: Don't worry, we will soon find out who called James pretending to be you.

17. The picture leaves the museum

Peter leaves the museum, taking the dog with him. Then Laura explains to them that she will need to take the picture with her to the police station.

Laura: I'm not sure whether it's a crime to take a work of art to a museum, but impersonating another person definitely is. Therefore, we can open up an investigation… I will have to take the painting with me as evidence.

James: You are taking the picture?

Laura: Yes, of course. We're going to have to take it to the police station. I was actually thinking you could help me transport it with the team and lorry that you mentioned before.

Emily: Of course, detective.

James: It's a shame!

Laura: Why do you say that?

James: Well, because it's surrounded by mystery. This picture is becoming more and more interesting.

Laura: Believe me, the most interesting part will be when we find out who is behind this prank.

18. The police station

Detective Smith and James take the picture to the police station and put it in Detective Smith's office. While they are there, Peter knocks on the door; he has some news about the telephone number that was used to call James.

Peter: I have good news and bad news.

Laura: The good first, then I'll deal with the problems.

Peter: Ok. The good news is that I found out quite a lot about the phone number. It belongs to Vodafone, one of the SIMs they sell in the shops. I know they normally ask for a document or passport number to sell them, but the company told me that there is no record of sale for this SIM, so it must have been stolen.

Laura: I thought so. What about the call log? Could they identify any call from this number?

Peter: Yes, they identified two calls. One of the calls was made to Jake, and the other… That's the bad news.

Laura: To whom was the second call made?

Peter: A protected number.

19. Protected numbers

Peter has just told Detective Smith everything he was able to find out about the telephone number that was used to call James to ask him to take the mysterious painting to the museum. After calling James, the phone was used to call a protected number.

James: What's a protected number?

Peter: it could belong to a politician, a member of the royal family, someone in the military, an MI5 operative…

Laura: Protected numbers are for people who are very important, that's why the telephone companies can't give us that information. We could get the information if we ask for authorisation from someone higher up, but they would never give it to us for a case like this… They only normally give this information when there's a kidnapping, a terrorist attack… Something big.

James: Ok, I didn't know that existed. Do the police have protected numbers?

Laura: Yes, of course, in the higher ranks like… Detective Inspector Turner!

20. Father and son

Detective Inspector Turner approaches Laura, Peter, and James with a worried expression.

Turner: What's this? What's happened here?

Laura: What are you talking about, sir?

Turner: James, are you ok? Has something bad happened?

Peter: Do you know each other?

Turner: Know him? He's my son!

James: Of course, don't you remember. I told you my dad was a policeman. There's no problem, Dad. I'm here because of this picture.

Turner: What's this picture? Did you paint it?

James: Hahahaha, that would be the easy explanation… No, this picture appeared at the Tate Museum. Who would've thought? I studied art in order to not get involved in crimes and mysteries, and here I am at my father's police station, involved in an investigation.

21. The warehouse

Detective Smith and Peter head to the warehouse that the picture had been collected from. It's a big shed with lots of small spaces in the storage facility. The owner of the warehouse, Mr Bennett, meets them at the door.

Laura: Mr Bennett? Good day, I'm Detective Smith and this is Detective Thompson.

Mr Bennett: Good day, detectives.

Laura: As we said on the phone earlier, we have a few questions to ask you about a picture someone kept in this storage area, and which then was taken by an employee of the Tate Museum.

Mr Bennett: Yes, of course, I remember. I have found the papers and the person in question only left a name and a surname… Let's see… He was called Thomas Brown.

Peter: Thomas Brown? Is that all?

Mr Bennett: Well… Yes.

Peter: There wasn't a document number? Contact details? An address? A telephone number?

Mr Bennett: Not that I can see. Generally, we don't ask too much information when they pay in advance. Also, the boy told me that the people from the Tate would come by the next day and that's what happened. We're used to working with the museum without any hitches.

Laura: I see. Do you remember what the boy looked like?

Mr Bennett: Of course! I remember very clearly.

22. Average

Detective Smith and Peter are asking the owner of the warehouse, Mr Bennett, some questions about where the mysterious painting was found before being taken to the Tate Museum.

Peter: Could you describe the young man in as much detail as possible?

Mr Bennett: Of course, I remember well. He had on a red cap with a black visor, and it looked brand new. He wore dark glasses with a black frame… He wore a grey sweatshirt and jeans.

Laura: Mr Bennett, do you remember anything else other than his clothes? The colour of his hair or eyes? His age?

Mr Bennett: Oh, I see. Well, he was a normal… Boy. I didn't see his hair as it was under his cap, nor his eyes, as he was wearing glasses. Regarding his age, I would say…. Between twenty and thirty-five years old? I'm not sure.

Laura: Could you tell us how tall he was?

Mr Bennett: He was… Average. Not too tall, not too short. Average.

23. Fresh paint

Mr Bennett gives Laura and Peter the key to the warehouse where the painting had been kept prior to being transported to the museum. The small room is a cube about three metres squared with a metal door, and it's completely empty.

Peter: Great, now all we have to do is find every man in London with an average look, between twenty and thirty-five years old, called Thomas Brown…

Laura: I'm pretty sure that Thomas Brown isn't the real name of the person who brought the painting to the warehouse.

Peter: I'm joking, Smith. Of course, it's a fake name. And even if it were his real name, it wouldn't help us… Well, it looks like this storage room is empty.

Laura: It isn't empty. Look!

Peter: What is it? Blood?

Laura: No, it's red paint, like the writing in the picture. Do you know what this means?

Peter: Does it mean I can't tell the difference between blood and paint?

Laura: No, it means that this paint was fresh when they brought the painting here…

24. Adam calls

Detective Smith is back in her office. She is in her chair, looking at the picture which is leaning against the wall. Suddenly, the phone rings.

Laura: Hello?

Adam: Good day Detective Smith. My name is Adam.

Laura: Do we know each other?

Adam: We haven't met yet, but I have a feeling we'll know each other soon. We have friends in common.

Laura: Who?

Adam: Natalie and Alice.

Laura: Oh, they've never mentioned you.

Adam: The truth is Laura, that Natalie and Alice are part of the same secret society as I am. We know that we can trust you, so that's why I'm telling you.

Laura: What kind of secret society?

Adam: We are a network of investigators, historians, and archaeologists who, on a global scale, work to protect the art world by fighting against smuggling, robberies, forgeries… We were certainly impressed with your work exposing Jeremy Bates.

Laura: Thank you… Could you tell me why you are calling?

Adam: I'm calling about the painting you have in front of you right now.

25. What Adam knows

Detective Smith is speaking on the telephone with Adam, a mysterious friend of Natalie and Alice, who says they are part of a secret society.

Laura: How do you know about the painting?

Adam: Natalie told me everything. Don't worry, I'm contacting you to offer my help.

Laura: Does this secret society have something to do with the picture?

Adam: No. That's what worries me. Normally, we find out about mysterious cases related to the art world way before the police. But on this occasion, it seems as if this picture has come out of nowhere. Natalie sent me a photo, and

we couldn't identify the artist. It's someone who has great technique, but not anyone well known.

Laura: No offence, Adam, but you aren't helping me much…

Adam: Hahaha, that's true. However, there is something we managed to find out.

Laura: What did you manage to find out?

Adam: The people and the places that are in the painting are real. And I think that the person who painted it is trying to warn us of something.

26. Five scenes

After finishing her call with Adam, Detective Smith calls Peter to her office. While she is waiting for him, she stops to look closely at the hundreds of details and characters that are displayed all over the painting.

Peter: What's happening? Any news?

Laura: Peter, how many years did you work patrolling the streets of London?

Peter: Almost five years… But I really prefer working in the office.

Laura: Okay, have a coffee and refresh your memory. Right now, we could really use those five years of experience.

Peter: What do you mean?

Laura: Do you see the painting? Do you see that there are five different scenes taking place in five different places?

Peter: Yes, sure, and there are lots of people in each scene.

Laura: However, if you look at the details, you can see what's happening. Look at this, do you see what this person has in his hand?

Peter: A weapon?

Laura: Exactly! Peter, tell me if I'm wrong but I think this picture is showing us five crimes… In five places in London.

27. Analysing the painting

Laura, along with Peter, analyses the painting in her office. She uses a magnifying glass to see better.

Peter: What are we looking for exactly?

Laura: We need to find details that indicate the place, date, and time. If I'm not wrong, this painting represents five crimes that could happen in any place in London.

Peter: Ok, ok… Here is something I recognise! I would recognise this sculpture anywhere, with the horse and the bloke on top. Also, the floor below has a very peculiar colour. It can only be one place…

Laura: Where is it?

Peter: It's Trafalgar Square in London or I'll eat my arm!

28. Trafalgar Square

Peter has just identified where one of the scenes in the picture is set. It's at Trafalgar Square in London. Now, Peter and Detective Smith need to find out whether there is a crime shown in the picture.

Laura: Ok, excellent work! Do you see anything suspicious in the scene?

Peter: There are too many people! In any case, the square is often busy because it's popular with tourists. Let me see… It's not suspicious, but there is a newspaper in a pocket, and I think it says the 12th of September!

Laura: The date of my birthday!

Peter: That's today, we should be able to see the time on the clock tower. Give me the magnifying glass!

Laura: Do you see anything?

Peter: Yes, it's very small but clear; the clock tower says two-thirty in the afternoon.

Laura: Ok, now all we have to do is find a crime.

29. Where will the three men in ski masks come in?

Laura and Peter have identified the place, date, and time of one of the scenes shown in the mysterious picture that showed up at the Tate Museum. They think that someone could be warning them about a crime that will happen in the city.

Peter: Almost everyone is dressed as though it's warm. Don't you agree?

Laura: Yes, it seems that way. Why?

Peter: Well, because I don't see any weapons, but these three blokes have ski masks. Suspicious, no?

Laura: Very suspicious!

Peter: It looks like they are in this shop. What is it?

Laura: It looks like there are books in the shop. No? But who would rob a book shop?

Peter: It's not a book shop! I know what it is…

30. Convincing Turner

Detective Smith and Peter run to speak with Inspector Turner to tell him what they have discovered. They find him in his office, having lunch.

Laura: Inspector! We need to talk to you urgently!

Turner: What's happened?

Laura: We think there will be a robbery today at two-thirty in Trafalgar Square.

Turner: A robbery? Who will be robbed?

Peter: We think they will try to steal from Knight and Sons, the most important collector's shop in the city.

Turner: Collector?

Peter: Stamps, old coins, etc…

Turner: And how do you know this? Do you have an informant?

Peter: No, it's on the pict…

Laura: Of course we have an informant! An anonymous one.

Turner: Who is it?

Laura: We don't know. We still don't know. He called us... Please inspector, we have to send a patrol car. It's in less than an hour!

Turner: It doesn't sound very reliable.

Laura: Please, sir… It's my birthday!

31. Trafalgar Square

At the pleas of Detective Smith, Inspector Turner gives his permission to head to Trafalgar Square with reinforcements. Laura, along with Peter, drives there at top speed. Four police cars from the reinforcement unit are waiting for them in the square.

Peter: There are so many people in the square today! Look, this is Knight and Sons. It's a lovely old shop, don't you think?

Laura: Yes, it looks as though it has items of value inside. Can you see the reinforcements anywhere?

Peter: Yes, I think they're over there.

Sergeant Brown: Detective Smith? I'm Sergeant Brown, this is my team. They told me at the station that there could be a robbery in the square.

Laura: Exactly, sergeant. More precisely, it'll be at the antiquities shop Knight and Sons at two-thirty this afternoon.

Sergeant Brown: Perfect. What's the plan?

Laura: As you're all in uniform, I think it'll be better if you all stay nearby ready to come into action when I call. Detective Thompson and I will watch from near the entrance.

Sergeant Brown: Understood! All clear, team?

Officers: Yes, sir!

32. The attempted robbery

Laura and Peter lose themselves in the crowd at the square, close to the door of the antique, stamp, and coin shop, Knight and Sons. They pretend to be tourists, taking photos and admiring the historical fronts of the buildings in the square. Suddenly, when it gets close to the time, Peter approaches Detective Smith and whispers in her ear while pretending to take a selfie.

Peter: I think I see them. Can you see those three guys? They're very covered up and I think I can see a ski mask in one of their pockets.

Laura: Are you talking about the one wearing a red bracelet?

Peter: Exactly. They are looking in the window of Knight and Sons. Warn Sergeant Brown.

Laura (over a walkie-talkie): Sergeant, can you hear me?

Sergeant Brown (over a walkie-talkie): I hear you.

Laura (over a walkie-talkie): We think we've identified them, get ready for action.

Peter: Look! They're putting on their ski masks and are about to go in!

Laura: HANDS IN THE AIR!

33. Two arrests

When the three thieves put on their ski masks and take out their weapons to rob Knight and Sons, Detective Smith takes out her weapon and arrests them. Immediately, the officers from the reinforcement unit approach them and get the three criminals to the ground.

Thief 1: But, but how can that be? They shouldn't be here!

Thief 2: Be quiet! Keep your mouth shut.

Thief 1: Don't you see? They have given us away. They shouldn't be here!

Thief 2: Shut your mouth!

Laura: So, you were just taking a stroll in the square with ski masks and three semiautomatic weapons?

Thief 2: We won't speak without a lawyer.

Laura: Fine, no problem. Sergeant Brown, take them to the police station.

Sergeant Brown: Of course, detective.

34. Mr Knight

After hearing the chaos at the door, the owner of the shop, Mr Knight goes out to see what is happening and thank Detective Smith in person.

Mr Knight: Were these men going to come in and rob my shop?

Laura: Yes, sir. Fortunately, we stopped them in time. Was there anything valuable?

Mr Knight: Of course. Many things, but it can't be a coincidence that they came in today to rob me.

Laura: What do you mean by that, Mr Knight?

Mr Knight: Today, we received one of the most valuable items we've had in the history of our shop… The British Guiana One-Cent Magenta stamp.

Laura: What's that?

Mr Knight: What is it? It's one of three of the most valuable stamps in the world. One of a kind. The stamp collector who owned it died and his sons put it up for sale. It's going to be auctioned in our shop in one week.

Peter: Just as a matter of interest Mr Knight, how much is that stamp worth?

Mr Knight: Well, it'll start in the auction at five.

Laura: Five thousand pounds for a stamp?!

Mr Knight: Hahahaha, lady, you are very funny. Of course not! Five million!

35. The return to the station

After reassuring Mr Knight that there will be a policeman outside to guard his shop until the auction, Laura and Peter go back to the police station. They talk about the case on the way.

Laura: It seems like the painting was right.

Peter: It's incredible. Do you think it will help prevent more crimes?

Laura: Yes. I think so. But, there is a bigger mystery than that.

Peter: Who painted it?

Laura: Not exactly. I'm not really interested in who painted the picture, but in how they knew that the crimes would happen.

Peter: Do you think that it could be a reformed criminal? A criminal who discovered his love of painting?

Laura: Something like that is possible… It's definitely someone who has access to information.

Peter: Nevertheless, it's someone choosing to *give* us the information. Otherwise, he wouldn't have hung it in a museum.

Laura: And that's the biggest mystery of all. Why would they paint it?

36. The interrogation room

Detective Inspector Turner is questioning the robbers in the interrogation room at the police station. Officer Wilson is standing next to the door. Detective Smith and Peter approach in order to participate in the interrogation.

Laura: Good day Officer Wilson. May we come in?

Wilson: Detective Inspector Turner has ordered that nobody be allowed to enter at the moment.

Peter: That's odd... Oh, he's coming out now.

Turner: Well guys, I couldn't get much out of them.

Laura: We would like to ask the robbers some questions…

Turner: I've already interrogated them, Smith, and they aren't talking. We don't even know their names.

Laura: With all due respect boss, I would like to ask them some questions…

Turner: Hmmm… Ok, Smith, but this is your last birthday favour.

Laura: Understood boss. This'll only take five minutes, I promise.

37. The interrogation

The thieves are sitting next to each other in the interrogation room. Peter goes in behind Detective Smith and closes the door.

Thief 1: Shouldn't there be a mirror in this room to watch and listen to us from the other side?

Thief 2: Be quiet!

Peter: Why does everybody always ask the same question? It's not a Hollywood film!

Laura: No-one is listening to what we say. It's a normal room.

Thief 1: Ok, are you going to question us again?

Laura: Listen, we have some questions here. Although, in reality, I don't really want to ask you this without letting you know something else…I suspect there is an informant, a whistleblower inside your group of friends.

Thief 1: I knew it!

Thief 2: Be quiet for once! We mustn't say a word. Didn't you get that?

Thief 1: Who is the whistleblower?

Laura: I'm not sure, but it could be anyone who likes to paint.

Thief 3: Painting? Like someone who paints houses?

Laura: No. Painting pictures, art. Does that sound familiar to you?

38. Help

After leaving the interrogation room, Laura and Peter go back to Laura's office, where the painting is.

Laura: Right, well, mentioning the painting didn't cause a reaction in them at all.

Peter: I doubt they have ever set foot in a museum in their lives.

Laura: It looks like the picture wasn't done by someone in their group… We are very far from discovering the truth about the person who painted it… Anyway, we can worry about that after we are sure we have prevented all of the crimes that are shown in it.

Peter: Ok, let's go back to the magnifying glass then.

Laura: Yes, but it would be better if we had help.

Peter: Are you finally going to tell Detective Inspector Turner about the painting?

Laura: No, I think it's best if we leave him out of it, as he's being a bit odd today. I'm going to call Natalie, since she knows more about art than we do.

39. Turner knocks on the door

Laura and Peter, with Natalie's help, are trying to identify the places and times of the four other crimes shown in the mysterious painting. Natalie writes it all down in a notebook while they discover clues in different elements of the picture.

Natalie: Ok, so we have a strange parcel that will arrive at King's Cross train station at four o'clock in the afternoon, a robbery at a jewellery shop in the London Borough of Chelsea at five-thirty…

Laura: And a drug deal in Brixton at seven o'clock in the evening. And in terms of the fifth scene, I can't work out what is happening.

Peter: These people here look worried, but they don't look like criminals.

Laura: There is a house here with an open window, but you can't see anything inside.

Turner: Knock, knock, good afternoon.

Laura: Boss, how can we help you?

Turner: I have a question… Wait, what are you doing?

Peter: We are trying to figure out…

Laura: We think there might have been a forgery. That's why Natalie is helping us analyse the picture.

Turner: Ok… I wanted to know something. Did you manage to find out anything about the informant who warned you about the robbery at the stamp shop?

Laura: No… Yes. He called from a public telephone, so it was impossible to find out more.

Turner: Ok, let me know if he calls back or you find out something else.

Laura: Understood, boss.

40. The fifth crime

When Turner leaves Detective Smith's office, Laura, Peter, and Natalie carry on trying to figure out the fifth crime that is shown in the picture.

Peter: Well, we have an open window and a group of very worried people. One of them is crying!

Natalie: What is this car doing here? We can see the time on the dashboard; it says 20:30. There is a person inside.

Peter: How do you know there is only one person?

Natalie: Can't you see? There is only a driver in the car.

Peter: There could be someone else, in the boot…

Laura: Peter, you are right! Look, there is a teddy bear sticking out of the boot.

Natalie: That means…?

Laura: That it's a kidnapping! The open window of the house belongs to the child's bedroom, and the worried people are the neighbours and family, who have just found out she is missing. Drat, I have to make an urgent phone call!

Peter: To whom?

Laura: To Sarah, Jake's nanny. I won't be getting home until late today.

41. The strategy

Laura, Peter, and Natalie need to plan how to prevent the crimes in the picture.

Peter: Ok, we need to speak to Turner. Do you agree? That way, we can get patrols set up at every location.

Laura: You're actually going to think I'm crazy, but I don't think we should tell Turner about any of this. He's acting really strange. Also, the fewer people that know about the matter, the more likely the criminals won't find out about any of it.

Peter: I don't think you're crazy, I actually agree with you. Ok, let's deal with it ourselves, the two of us.

Natalie: I can also help!

Laura: Natalie, it could be dangerous.

Natalie: It was also dangerous when we put a stop to the thief of the William Turner paintings. That man had a weapon. Do you remember?

Laura: Precisely. Are you sure you want to put yourself in danger?

Natalie: I will be fine. You will only have me close by in case you need help.

Laura: Ok. The next two crimes are happening very soon, and they will both happen at similar times, so we need to split up. Natalie and I will go to the King's Cross train station to see if we can find the suspicious parcel that is due to arrive at four o'clock, while Peter will go to the jewellery shop for the robbery at five o'clock. Peter, try to get help from a local copper… And be careful!

Peter: You too!

42. King's Cross

Laura and Natalie monitor the arrivals board at the immense and packed King's Cross train station, waiting for the platform to be announced for the Cambridge train's arrival at four-thirty.

Natalie: There it is, on the board. It says it will arrive on platform 11!

Laura: It's the other side of the station. We need to run!

Natalie: Let's go!

Laura: I'm going to speak to security so that they can search the luggage.

Natalie: We have to be quick, the train arrives in five minutes. Look, there is a security officer right there.

Laura: Good afternoon, sir. I'm Detective Smith from the central police station.

Security Officer: Good afternoon detective, how can I help you?

Laura: We have reason to believe that a package with illegal substances is on board this train arriving from Cambridge. Could we urgently put a search on the luggage?

Security Officer: Of course! We don't normally take security measures on this train, but given the circumstances, I can get the whole team on it.

Laura: Thanks a lot.

43. Luggage search

The security team at King's Cross train station perform a luggage search. When the train arrives from Cambridge, all of the passengers need to form a long queue and, one-by-one, show the contents of their luggage. They don't find anything strange until a woman with a red scarf over her head opens her bag…

Security Officer: We have something here! It's a parcel with white powder in it.

Laura: Let's have a look. What is this parcel?

Security Officer: Madam, what is this?

Woman in the Red Scarf: It's nothing, just sugar.

Laura: Sugar? This isn't sugar… But it isn't drugs either… It has a label, but it's written in Chinese. Officer, does anyone in your team speak Chinese?

Security Officer: No, but one of the shopkeepers in the train station is Chinese, my friend Alan. I'll go and get him immediately.

44. The strange substance

The officer comes back a few moments later with Alan, his Chinese friend who works in one of the shops at King's Cross train station. The woman in the red scarf looks very nervous. Alan greets both Detective Smith and Natalie and reads the label of the suspicious package. He looks horrified when he reads it!

Alan: I can't believe it! That's horrible!

Laura: What does the label say?

Alan: It says: "Black rhinoceros horn".

Laura: What? The species of rhino that became extinct a few months ago because they were being killed for their horns?

Alan: Exactly… This is terrible! It must be worth a fortune… But the worst thing is that a rare animal died. Many practitioners of Chinese medicine think that it has healing properties. I think it's awful that they kill animals for this.

Woman in the Red Scarf: I don't know anything! My friend gave it to me…. And told me it was sugar. I was supposed to take it to a friend of hers here in London.

Laura: Keep your story for our questioning. This is an illegal substance, and it is very probable that you will go to prison. Thank you for your help, Alan.

Alan: No problem, detective.

45. The robbery at the jewellery shop

Laura and Natalie leave King's Cross to take the woman in the red scarf to the police station. On the way, they call Peter to find out more from him about the robbery at the police station.

Laura: Peter, how's it going?

Peter: Good, we recently handed over the thieves to the police squad to take to the station. However…

Laura: What? What's happened?

Peter: Well it took me a while to get the police squad to help me. In the beginning, they told me the jewellery shop wasn't on their beat today… Until I told them that it would be their fault if the jewellery shop got robbed. Then they started to be more helpful.

Laura: Ok, that's strange. Do you know what? It'll be better not to take them to the central police station. Better to take them to the local police station. Is that ok?

Peter: Understood.

Laura: And then go straight to Brixton, we have to stop this drug deal.

46. The drug deal

Laura and Natalie are in Laura's car. They notice, from far away, that Peter is standing in a dark corner.

Natalie: I don't understand. What's he doing?

Laura: He's not doing anything.

Natalie: Nothing?

Laura: Exactly. In these cases, the best thing is to go to the location where you think drugs are being sold and stay there. Eventually, the drug dealer will approach you and offer you some drugs, especially if you are a young man; they are the best market.

Natalie: That's terrible.

Laura: Truly awful. Drugs are so bad for you, and the substances used to increase the volume of the drugs are very dangerous. Many young people die each day because of this… Look, someone is coming towards him!

Natalie: He's talking to Peter.

Laura: Watch what Peter does when the man gives him his hand.

Natalie: He handcuffed him! He was so quick!

Laura: Peter is the quickest in London with handcuffs! Stay here. I'm going to help him.

47. The kidnapping

Laura, Peter, and Natalie have prevented four out of the five crimes shown in the mysterious painting that showed up at the Tate Museum. Just the last crime is left. They think it will be a kidnapping, at eight-thirty at night, but they don't have the exact address. They could only work out that the address is in Knightsbridge.

Laura: It's eight twenty-five. I'm worried. Do you guys see anything?

Peter: Nothing. Luckily, we'll notice the car straight away because cars aren't allowed around here.

Peter: Is that a ladder?

Laura: It is! What is that ladder doing against that house? Is the window open? Let's get out and ring the bell of the house.

Natalie: Ok, I'll come with you. Look, there is a car moving away quickly!

Peter: Stay here! I'll follow it.

48. The scream

The moment that Peter leaves to follow the car, a scream can be heard from inside the house that Laura and Natalie were going to ring the doorbell of. Seconds later, a woman appears at the open window. Then she comes down and opens the door.

Lady: My child! My child! Where is my child? Why is there a ladder against her window?

Laura: Madam, we are the police. I'm Detective Smith. We stopped here because we saw the ladder. My colleague is chasing the car that was seen leaving. We have to wait.

Lady: It's not possible. My child!

Laura: Madam, sorry to ask you this. But is it possible she was kidnapped? Does your family have a lot of money or have enemies?

Lady: Enemies, no. But I won't deny we have money. Also, lots of people are aware of my economic standing because my job is high profile… I'm the president of a tech company.

Laura: Ok, madam. We will do everything possible to find your daughter. Here comes my colleague.

49. Peter’s return

Peter returns in his car. However, he is alone.

Peter: Laura! We have to call the station. They have escaped. I followed them, but I didn’t get the opportunity to see their faces; they were far away and driving very fast and I lost them.

Lady: Noooo! My child!

Peter: I’m sorry, madam. But, I promise you, we will find your daughter. I was able to memorise the number plate, model, and colour of the car. It was probably stolen, but it’s a good start.

Lady: Please, find my daughter!

Laura: We will do. Natalie, stay with the lady. I’ll go to the car to ask for back up.

50. At the station

After the back-up team arrives at the woman's house, Laura, Peter, and Natalie return to the central station, as Turner has specifically asked them to do so. When Laura goes into her office, Turner is there, waiting for her. He seems very angry.

Turner: A robbery in a jewellery shop? A suspicious package at King's Cross? A drug deal? A kidnapping? You have spent the whole day doing things without my knowledge. What's going on?

Laura: I'm sorry sir, we received more information from the anonymous informant and we decided to act on it without telling anyone because we suspect someone in the station. We are sorry not to have told you.

Turner: Look, Smith, I need to know who this informant is.

Laura: We don't know! Really, sir. The informant is completely anonymous.

Turner: You couldn't trace the calls? It obviously has to be a criminal – a mafia leader, or someone in a very dirty business – as they know all of the crimes in London.

Laura: It's that… We haven't traced the calls… Because he didn't call.

51. The unexpected visit

As Turner and Laura are talking about the anonymous informant that has warned them about the crimes, someone arrives at Laura's office.

Jake: Mummy!

Laura: Son! What a lovely surprise! What are you doing here? Were you taking a walk with Nancy?

Nancy: Good evening, Laura. We are on our way back from the cinema and we happened to be very close to you. Jake asked if we could come in, I hope you don't mind.

Laura: Of course not. In any case, I was getting ready to go home. It's past nine! What do you think about having dinner and going to bed son?

Jake: That would be great!

Laura: You can go home, Nancy. I can take Jake from here.

Nancy: Ok, Bye!

Jake: Bye, Nancy! I love you! What's this picture mummy? It's very pretty…

Laura: Jake, you can look at it while I talk to my boss.

52. Turner realises

While Jake is having a look at the picture, Turner and Detective Smith finish their conversation about the day's cases.

Laura: Ok, boss. How is the work going with the anti-kidnapping task force?

Turner: They will work through the night, but I doubt they'll know any more about the kidnappers until the morning.

Laura: I thought so. Ok, I'll be back tomorrow.

Turner: Don't think I've forgotten anything about the informant, Smith. I have appointments tomorrow morning, so I probably won't get here until midday, but then we can have a proper chat.

Laura: Understood, boss.

Jake: Mummy, it looks like one of my "Where's Wally?" books.

Laura: Yes. Exactly, son.

Jake: I've already found all of the baddies.

Turner: What… What do you mean by "all of the baddies", Jake?

Jake: They are all wearing red handkerchiefs!

Turner: It was this picture… Smith? Who painted this picture?

Laura: I already told you, boss. It appeared at the Tate. We are trying to find out.

Turner: Ok. I have to go. Let's talk tomorrow.

Laura: Bye, boss!

53. The red handkerchiefs

When Turner leaves, Laura carefully looks at the picture. After a while, she calls out to Peter and Natalie, who are in Peter's office.

Laura: Jake has noticed something, haven't you, Jake?

Peter: Hi, Jake!

Jake: Hi, Peter. Yes, I noticed something, I'm a detective like you!

Laura: Why don't you tell Peter and Natalie what you discovered while you were looking at the picture, son?

Jake: I was looking at the picture that looks very like my "Where's Wally?" books, and I realised that there were lots of baddies. I found them very quickly because they are all wearing red handkerchiefs.

Natalie: Oh wow! That's true. How did we not realise that before?

Peter: What does this mean?

Laura: It could mean two things; either the criminals are part of the same group or that somebody has given them the handkerchiefs as a form of identification to protect them.

Natalie: I don't understand. How does that work?

Laura: It wouldn't be the first time. Generally, it has to do with corruption in the police force. A corrupt police officer offers protection to criminals in exchange for money. The identification, in this case a handkerchief, is so that the local coppers who are being paid don't shoot at or follow the criminals.

54. The suspicious person

Laura, Peter, Natalie, and Jake are in Laura's office, talking about the red handkerchiefs that identify the criminals in the painting.

Peter: Hold on… Are you saying it's Turner?

Laura: Unfortunately, yes!

Natalie: No! Really?

Laura: I would really like to not be certain about this, but he has been acting strange all day…. Especially just now, when Jake said about the handkerchiefs. He was quite interested in finding out more about the informant before, but when he realised it was all in the painting, he just left without saying anything about the handkerchiefs, as if he already knows what they mean.

Peter: Maybe he isn't corrupt, maybe he's protecting a friend.

Laura: Could be…

Jake: Mummy, I'm tired.

Laura: Let's go home, son. Peter, Natalie, go home. We will pick this up tomorrow.

Peter: Ok. Let us know if you find out anything else.

Laura: Of course. You too.

55. The goodnight

Laura takes her son, Jake, home. After preparing dinner, she gives him a bath and puts him to bed.

Laura: Would you like one of your books?
Jake: No thanks, mummy. I'm tired.
Laura: I know son. It's been a long day for both of us.
Jake: Mummy, can I ask you a question?
Laura: Of course, anything.
Jake: Is your boss bad?
Laura: I don't know son. In any case, remember everything you hear in mummy's office is completely confidential. Do you know what the word *confidential* means?
Jake: No. What does it mean?
Laura: It means that it's a secret and that you can't tell anyone.
Jake: Ok, but is he bad?
Laura: I'll soon find out, son. But, now, sleep!
Jake: Ok, mummy, goodnight. I love you.
Laura: I love you too, my son. Good night.

56. Adam calls again

After Jake falls asleep, Laura goes back to the living room where she sits down to have some tea. She gets a sudden telephone call that surprises her.

Laura: Hello, who's speaking?

Adam: Hi, Laura. It's me, Adam.

Laura: Hi, Adam. Have you found out what happened today?

Adam: Yes. I just spoke to Natalie, and she told me everything.

Laura: What do you think about it?

Adam: I think that the idea about police corruption makes sense… I also found out a few things.

Laura: What do you know?

Adam: Well, to start with, the red handkerchiefs have been seen by various witnesses in violent crimes over the last few years. We have looked over historical newspapers and most of those crimes, by chance, happened in places where there was normally a police presence, but for some reason, they weren't there when needed.

Laura: So, you mean that something has been happening under our noses for a while?

Adam: Yes. Only, this time someone has warned you…

57. Talking with Adam

Detective Smith speaks with Adam on the phone. The man, a member of a group of private investigators, is helping with the case because he is a friend of Natalie and Alice.

Adam: I've been looking at archives in galleries and museums and I can't find anyone who paints like the artist who painted the mysterious paintings.

Laura: It could be someone who hasn't shown any of his pictures to the world yet. Don't you think?

Adam: It's possible. Anyway, the technique is very good. Definitely someone with artistic training.

Laura: I'll bear that in mind. In any case, I'm currently more worried about who is protecting these criminals… And even more worried about that little girl. If only we had arrived a few minutes earlier.

Adam: I'm sure it will be fine. We just have to keep working…

58. Steps to be taken

Laura and Adam carry on talking about the mystery of the painting, and about the next actions that must be taken to resolve the case. Additionally, Detective Smith makes a confession.

Adam: Well, I hope you don't mind me asking, but what is your next move?

Laura: I haven't told Peter and Natalie, as they would have tried to dissuade me, but tomorrow… I'm going to follow my boss.

Adam: You are going to follow Chief Inspector Turner?

Laura: Yes, he told me he has appointments tomorrow. I want to know where he is going.

Adam: Laura, can I ask you a question?

Laura: Of course.

Adam: Why are you telling me all of this? Why do you trust me?

Laura: Adam… I'm a detective. I've known about the Historians' Club for ages.

Adam: You know about us?

Laura: Yes. And I know everything about you, Adam… "The man with the hat".

59. Following Turner

The following day, Detective Smith parks near where her boss, Chief Inspector Turner, lives in order to follow him when he leaves his house. However, while she is waiting in her car, someone appears who she was not expecting.

James: Detective Smith, is that you?

Laura: Hi, James. You startled me. I wasn't expecting to see you.

James: I live here in this house. Were you waiting for my dad?

Laura: Um… Yes, I was waiting to speak to him for a bit before going to the office.

James: It sounds like something confidential, so I won't ask any more questions.

Laura: Where are you off to so early? Are you going to the museum?

James: No. I don't go to the museum until midday. I have a university class. My bus is coming, see you soon!

Laura: Bye! Hope you have a good day.

60. The building under construction

After James leaves, Detective Smith sees Chief Inspector Turner leaving his house. She follows him in her car until they arrive at a building under construction. She keeps at a safe distance, follows him, and enters the building, where she can hear him speaking to someone.

Turner: She doesn't know who is involved, but I think she is close... Someone is giving her information.

Man 1: It's none of us! It has to be someone in your department.

Turner: Of course not! I trust all of my men… It's someone who has painted a picture.

Man 2: What about *him*?

Turner: He can be trusted.

Man 1: How come we have never seen him around here?

Turner: Because he's just joined us, but you can trust him… Ok, let's talk business. Here are the handkerchiefs. Don't forget to wear them in a visible place… I'll make sure that the area is free at three-thirty pm on the 8th of October.

Man 2: Perfect… What's that noise?

Turner: Is someone there?

61. The escape

Detective Smith tries to slip away from the building before anyone sees her, but the crooks and corrupt coppers hear something. She thinks she can manage to escape by an emergency staircase. But the door is locked. The criminals get closer. Detective Smith gets out through a window. She doesn't have anywhere to go…

Turner: Where are they? You, go and see if you can find them outside.

Man 1: Did you see who it was?

Turner: I didn't see. You?

Man 1: Me neither. They can't be very far… There is no way of getting out of here.

Turner: WELL THEN, THAT SHOULD MAKE IT EASIER TO FIND THEM! Everything is over if this person heard us! So, you'd better find them… And, if you do… I hope you know what to do!

62. The getaway

Laura is trapped outside a window where Chief Inspector Turner and the crooks can't see her. She's on the third floor, so she has no way of jumping down to the street without hurting herself. Just when it seems like they are about to find her, she hears someone calling her from below.

Peter: Psssstttt, psssstttt.

Laura: Peter… Shhhhhh… What are you doing down there?

Peter: I'll explain later. Look… I'm going to try to get up this scaffolding to where you are.

Laura: Which scaffolding?

Peter: This one. It has a few cans of paint, so I'm sure the painters must have used it… Someone is opening the window. Climb! QUICKLY!

Man 2: Look! Someone is escaping on the scaffolding!

Man 1: Boss, shall we shoot?

Turner: Let her go. She will never have enough evidence to incriminate me!

63. Escaping

Laura quickly drops from the scaffolding when she is less than a metre from the ground. She escapes along with Peter as far as her car, which is parked around the corner.

Peter: Do you think they saw you?

Laura: They definitely didn't see my face… But, it's possible that Turner recognised me… Wait, what were you doing there?

Peter: I was following Turner, like you. I had a feeling you were going to do something like this, that's why I followed you today.

Laura: Ok. Well, next time let me know… You can come with me. In any case, thanks!

Peter: What did you manage to find out?

Laura: Lots of things… Lots of terrible things.

64. In the car

On the way to the police station, Laura tells Peter what she heard at the building site.

Peter: I can't believe our boss is corrupt! So, he's the one giving the red handkerchiefs to the criminals…

Laura: Exactly. It's a way of showing that they have paid for police protection. So that when the police see them, they know not to arrest, stop, or shoot at them.

Peter: How have we never heard of this before?

Laura: Turner knows we aren't corrupt. He would never have risked getting us involved in any of this.

Peter: Do you have any idea which other copper was with him?

Laura: No, he didn't speak, and I couldn't get a look at his face. It could be anyone.

Peter: What do we do now?

Laura: Now we have to get together enough evidence to charge him.

65. The secret in the painting

When they arrive at the police station, Detective Smith and Peter run to her office. Laura looks at the painting.

Peter: What are you looking for?

Laura: I'm sure there is something else here that we haven't noticed.

Peter: What do you think it is?

Laura: I don't know… A clue… A detail… Someone we haven't yet seen.

Peter: What do you hope to find? Turner receiving a bribe in the middle of the picture?

Laura: Well that wouldn't be a bad thing. Is that him?

Peter: Yes, he isn't receiving a bribe. He's just standing…

Laura: Looking at everything. Do you see anything strange about his clothes? As if he has something in his pocket? He stands out differently from the rest of the people.

Peter: Do you think there could be something under the painting?

Laura: Let's see. I need a metal detector!

66. The memory card

When Peter returns with a metal detector, Detective Smith passes it slowly over the surface of the picture. Precisely when she runs it over the person who looks like Turner, the detector makes a light "peep" sound.

Laura: There's no doubt there is something here. Do you have a knife?
Peter: Of course. I have my penknife.
Laura: Lend it to me a moment.
Peter: Sure, here.
Laura: Now slowly, I'm going to try to take out whatever is in here…
Peter: Careful, you could break it...
Laura: Got it!
Peter: What is it?
Laura: It's a… Memory card! And I bet you fifty quid that all of the evidence we need is on it.

67. The files

Detective Smith has just found a memory card hidden under the picture from the Tate. She quickly puts it into a reader and opens her computer.

Laura: There are dozens of files.

Peter: What are they?

Laura: They appear to be audio files. Let's listen to one…

Turner (recording): My team will clear the area a bit before two-thirty so that you can get on with your work freely. Don't forget that it's a tourist area; I don't want anyone harmed.

Man (recording): Understood, boss. We'll only get the stamp and we'll leave as quickly as possible. There won't be any problems.

Peter: They seem to be talking about the robbery at the antiques shop.

Laura: Yes, they are. The file is called "1209-1430". Twelve, zero, nine. That's the robbery date! And fourteen-thirty is the time. There are others with the same date… Which must be the other crimes. But look, there are many more. We have proof of many other crimes which involve the police. We are going to have to listen to them all…

68. Who are the kidnappers?

Detective Smith is getting ready to listen to the audio files that she has found on the memory card. However, Peter stops her. He seems very worried.

Peter: Wait. Before listening to all of this, don't you think we should focus on the kidnapping? Who knows where the girl is?

Laura: Of course, you are so right. Look, this must be the file. It has the correct date and time.

Peter: Ok, let's listen to what's on it.

Laura: Sure.

Turner (recording): Ok, it needs to be at exactly eight-thirty.

Man (recording): You know it's hard for me to be on time…

Turner (recording): Donnie, this is serious. I can only give you a five-minute window.

Man (recording): Ok, ok. It will be at eight-thirty, don't worry.

Laura: Did you hear that?

Peter: What?

Laura: He said "Donnie"?

69. Donnie

Laura and Peter are listening to the audio file which has Chief Inspector Turner negotiating with the kidnappers who are going to take the girl in Knightsbridge. Laura has heard something on the recording that has caught her attention, so they play it again…

Laura: Yes, he says "Donnie".

Peter: Who is Donnie?

Laura: You are very young… There was a case about fifteen years ago. Donald Johnson, known by everyone as "Donnie". He was one of those crooks who love variety…

Peter: Variety?

Laura: Yes, he and his sidekicks would commit the most random crimes: illegal gambling, drugs, smuggling, extortion, and finally, kidnapping. One time he was paid to kidnap the girlfriend of an important politician, and when he realised how much money he could make from kidnapping, he started to do it more and more.

Peter: And he was never caught?

Laura: Yes, of course he went to prison. I think he was sentenced to about twenty years in the slammer. He must have been let out on good behaviour because he's out early…

70. The safe

Laura and Peter have discovered who the kidnapper is, an ex-convict who used to be heavily involved in kidnappings.

Peter: And do you know where we can find Donnie right now?

Laura: I have a pretty good idea about where he could be…

Peter: His old stomping ground?

Laura: No. His mum's house. I interviewed this woman dozens of times and she never told us anything. I'm sure she is currently protecting him.

Peter: Wait. What should we do with the memory card? You're not going to leave it here, are you?

Laura: No, of course not. But what do we do with it? Should we take it with us?

Peter: I have a better idea. I have a small safe in my office where I keep the contact information of some undercover coppers. No-one knows the passcode except me. Shall we put it in there while we are out?

Laura: Yes, sure. Here, guard it well.

Peter: Shall I see you at the car in five minutes?

Laura: Yes, perfect. I'll see you downstairs.

71. The kidnapper's hideout

Five minutes later, Peter and Laura meet up in the car park. They get into Detective Smith's car and leave for where they think they can find Donnie. It's a little flat on the outskirts of the city. They knock on the door until someone answers.

Mrs Johnson: Who is it? I was taking a nap!

Laura: Hello, Mrs Johnson. My name is Laura Smith. *Detective* Laura Smith. We met about fifteen years ago. Is your son at home?

Mrs Johnson: My son isn't home at the moment. He's gone out. Come back another day.

Laura: Please, madam, open the door.

Mrs Johnson: Ok, ok, come in. But my son isn't at home.

Laura: Is anyone else here?

Mrs Johnson: No, I'm alone. My son is working. He has a proper job in a supermarket now. He has left his past behind him. I don't know why you are here…

Laura: Madam, we won't bother you for long. We just want to ask you something… Do you always watch cartoons while you are sleeping?

Mrs Johnson: Oh no!

72. The rescue

From the door, cartoons can be seen playing on the TV. There is a glass of milk and some biscuits on the table. Laura goes into the flat and looks in all of the rooms. In one of the bedrooms, she finds a girl hiding.

Mrs Johnson: It's my niece! We were playing hide and seek.

Peter: Didn't you just say you were alone and having a nap?

Mrs Johnson: I forgot that my niece was in the flat. Poor thing, she must have been hiding for more than an hour.

Laura: Don't be scared, little one… I'm a police officer… And I'm also a mummy. My son, Jake, is about your age. How old are you?

Sophie: I'm six.

Laura: My son is only five. I bet you could be friends. Your name is Sophie, right?

Sophie: Yes. How did you know?

Laura: Because your mother sent me to get you. Shall we go to her?

Sophie: Will anyone hurt my mummy if I go?

Laura: No, darling, of course not. Don't cry. Everything will be ok…

73. The return home

Peter arrests Mrs Johnson, who still won't say where her son is. She says that she did the kidnapping all by herself. Meanwhile, Laura Smith takes little Sophie to be with her mother.

Dorothy: My daughter! Is it you?

Sophie: Mummy! Mummy! It's me, it's me.

Dorothy: Come here, child, and hug me. Thank you, thank you, detective. I can't tell you how grateful I am that you brought me my little girl back.

Laura: Only doing my job, madam.

Dorothy: What has happened to the men who did this? Have you caught them?

Laura: We have made an arrest. However, there are still other people involved that we need to catch. In the meantime, there will be police protection. Do you see those women in that car?

Dorothy: Yes, I do.

Laura: They are also police officers. I trust them completely. They will be watching your house day and night. Please do not open the door to anyone you don't know and don't go out. If you need to go somewhere, please speak to them.

Dorothy: Understood. Can't you stay too?

Laura: I'm sorry, but I have to go and catch the men who did this.

74. Where is the card?

Detective Smith goes back to the station, ready to report Chief Inspector Turner with the support of the evidence from the memory card that they found in the picture. However, when she gets there, Peter has some news.

Peter: The memory card! It's gone!

Laura: What? How is that possible? Didn't you say that you were the only one who knew the code?

Peter: Yes, I don't understand how this has happened.

Laura: Where could it be?

Peter: I've looked everywhere for it, and it's nowhere. Somebody must have taken it.

Laura: Turner has to be behind this.

Peter: Shhhh… Someone is coming.

75. Turner calls

While Laura and peter are talking in the corridor of the station, Officer Wilson, one of the men closest to Turner, approaches them.

Wilson: Smith, Thompson.
Laura: What's up, Officer Wilson?
Wilson: Turner wants to see you in his office straight away.
Laura: Of course. We'll be there in a second.
Wilson: I have orders to go with you.
Laura: Ok let's go, Peter. Better not to put it off.
Peter: Sure.
Laura (whispering): Be careful, this could get violent. Have your hand weapon ready.
Peter (whispering): Understood, mate.
Turner: Come in and shut the door behind you.
Laura: We would prefer to leave the door open.
Turner: Peter, shut the door.
Peter: Yes, boss.
Laura: Peter, what are you doing?
Peter: It's over Laura.

76. An unexpected turn

Laura and Peter are in Turner's office. Laura has just realised that Peter has been complicit in Turner's corrupt schemes. She is extremely surprised.

Laura: Are you also a part of this? The whole time?

Turner: No, no. Detective Thompson is one of the latest additions to the team. I think that it's thanks to you, Detective Smith, that Peter got involved in our schemes. As soon as he realised how things were around here, he came to ask to join our team.

Laura: Is that true?

Peter: Yes, it is.

Laura: And the memory card…

Peter: I don't even have a safe in my office.

Laura: And when the girl was kidnapped, and you followed the criminal?

Peter: I let him escape.

Laura: And when I found you at the building under construction?

Peter: Well, I technically found you there.

Laura: You were the copper with Turner making deals with those crooks…

77. The reasons

After hearing that her colleague is as corrupt as her boss, Laura expects an explanation. She can't believe that he has decided to make this terrible decision.

Laura: But why, Pete? Why? I thought you were different.

Peter: You really want me to believe you have never thought about it? That you've never been tempted to get a bit more out of the system? I want a better life, I want to live with dignity.

Laura: We all want to live better, Peter. But I can tell you right now that you won't find any dignity this way. Why do you think this will make your life better?

Peter: You're asking me why I'm looking for extra income when I risk my life every day and earn the same as a waiter?

Laura: We all work under those conditions, you must know that.

Peter: And end up like you, forty years old, living in a horrible flat, with a second-hand car and hardly managing to support your son?

78. The weapon

Turner, who has remained quiet for a while, gets something out of his belt. It's a weapon! Laura stays completely still.

Laura: Inspector, what are you going to do with that?

Peter: One moment, boss. Isn't that a bit extreme? Everyone in the station will hear it.

Turner: Quiet! You both need to be quiet for a second. You, Peter, don't waste your energy finding excuses: the unfair system, dignity… We are all the same at the beginning, but the sooner you accept it, the better. You're doing it for the cash, and because you like going out with your girlfriend. You like to get it quickly and easily, although it means taking from someone else.

Peter: But I…

Turner: And you, Smith. You think you're better than everyone, with your impeccable morals? Bad news, you aren't. After all of this, you will never get a promotion in your life. You will have the same wage for the next twenty years and then retire. Your son won't be living at home by then, you will be poor and alone, and no-one close to you will know about all the good things you did when you were a copper. Is that what you want?

Smith: But…

Turner: Silence. Now I'm going to do what I should have done a while ago…

79. Destroyed evidence

At this moment, Chief Inspector Turner takes the memory card out of his pocket. He puts it on his desk and, with the butt of his gun, hits it until it breaks into little pieces.

Laura: No!

Turner: Yes! Now there is no more proof of what happened. You can go and speak to whoever you like but… But I don't think it'll do you any good.

Laura: What are you trying to say?

Turner: Are you not at all interested where Donnie was this afternoon, when you went to arrest his mother?

Laura: What are you talking about?

Turner: After all, he is very experienced at "picking up" little children. Where is little Jake at the moment?

Laura: What?

Peter: Boss, wait. We didn't talk about this.

80. The kidnapping

Turner has implied that Laura's son could be in danger if she doesn't help out.

Laura: You are telling me that… Donnie has gone after my son?

Turner: He is closely following him. Oh look, he's sent me a message. At the moment, he is in the park with his nanny… One wrong move, Smith, and your son will be in the clutches of my colleague.

Laura: No, no! I beg you, please tell him not to lay a hand on him.

Turner: We'll see… First, we need to resolve this mess you've created. For example, we need to let Mrs Johnson go. Donnie got very angry when he heard you had brought her in.

Peter: Don't worry boss, I didn't bring her in on kidnapping charges. Only as a witness. She's in one of the interrogation rooms.

Turner: Ok, let's go and talk to her and send her home. And you, Smith. You stay here for a bit. I'm taking your mobile, if you don't mind, and the landline phone. Don't try to leave, Officer Wilson will be at the door.

81. Trapped in the office

Laura finds herself trapped in Turner's office. The door is locked, and Officer Wilson is on the other side of the door making sure she doesn't leave. Laura tries to talk to him so that she can get out.

Laura: Wilson, listen to me! If you let me out and admit everything, it's possible you will get less jail time.

Wilson: Be quiet! I'm not letting you out of here. Also, you are the only one around here who will go to prison.

Laura: So, Turner is planning to frame me? I don't believe it! Nobody will believe him!

Wilson: You really think that the Chief Constable will believe you over him? I wouldn't be so sure. Turner has been here a lot longer than you. He knows more people and has more power.

Laura: He has more power, but he doesn't have any evidence against me. He doesn't have anything on me!

Wilson: One way or another he will manage, don't you worry. Now be quiet, you don't want your son to get hurt. Someone is coming…

82. Wilson leaves

Laura hears footsteps approaching in the corridor. Someone she doesn't know is talking to Wilson.

Wilson: What's going on?

Officer: Tuner sent me to come and get you.

Wilson: But not long ago, he told me to stay here and not to move.

Officer: Yes, he told me you'd say that, but it's urgent. We have to go to New Scotland Yard immediately.

Wilson: Did he tell you why?

Officer: No, he told me he couldn't say over the phone.

Wilson: Ok, let's go. You, Smith, don't even think of leaving here. Remember what's at stake…

Laura: Ok, ok.

83. Escaping

Detective Smith waits a bit for Officer Wilson and the other officer to walk away. Then, without giving it a second thought, she opens the door slightly. Making sure nobody sees her, she leaves the building. However, just as she gets out onto the street, she bumps into…

Laura: Natalie! What are you doing here?

Natalie: It's urgent… A messenger arrived not long ago with this envelope for me. It says: "This is for Laura. Tell her, this time, NOT TO TELL ANYONE".

Laura: How odd. What's inside?

Natalie: I don't know, I haven't looked. Open it.

Laura: It's the memory card! But, how is that possible? Turner destroyed it. But it's the same card from the picture. It has paint on top of it.

Natalie: Laura… Sorry, but I have no idea what you are talking about.

Laura: No worries, I'll tell you on the way.

Natalie: Where are we going?

Laura: To save my son. And then to catch this corrupt man, Turner!

84. On the way to the park

Laura rushes to her car with Natalie. When they get in, Laura puts on the sirens and pulls out at top speed towards Hyde Park, the enormous London park where Jake is with his nanny.

Laura: This card has evidence of Turner's corruption. It was hidden in the painting, in the picture!

Natalie: So, you were right all along! Turner was involved in all of the crimes shown in the painting!

Laura: Yes. In those and many more… And now, he's threatened to kidnap my son.

Natalie: No, that's awful! Where is Jake?

Laura: Up until a while ago, he was in the park with his nanny. Turner took my telephone, so I can't call her. Maybe we can reach them before Turner's accomplice does.

Natalie: And then? How are we going to get him arrested?

Laura: We need to go to New Scotland Yard with this evidence and speak to Chief Constable Sims. He is the person we need to appeal to in order to arrest Turner.

85. Someone has taken Jake!

After a few minutes of driving at top speed through London streets, Laura and Natalie arrive at Hyde Park. They go straight to where Jake normally hangs out with his nanny. After looking for a while, they find Jake's nanny, Nancy, walking alone.

Laura: Nancy, where is Jake?

Nancy: Hi, Laura! Don't worry, Jake's fine.

Laura: Where is he?

Nancy: Peter came to get him a while ago, like you told me.

Laura: When did I tell you that?

Nancy: You sent me a message from your mobile, to tell me that Peter was coming to get Jake. Don't you remember? Peter came by a few minutes ago to collect him. Is there a problem?

Laura: No, no problem. It's true, I forgot! Where is my head these days? I really need a holiday... Ok, Nancy. I'm going home, see you later.

86. Peter's call

Laura goes back to her car with Natalie, not knowing what's going to happen next.

Natalie: Ok, so everything's ok. Jake is with Peter.
Laura: Natalie, there's something I haven't told you…
Natalie: What is it?
Laura: Peter… Peter is working with Turner… He's one of them. He let money get the better of him.
Natalie: No way. Wait… That means that… Jake…
Laura: Yes, exactly.
Telephone: RING, RING.
Natalie: Look it's him – Peter! He's calling me. What should we do?
Laura: Give me the telephone. I want to speak to him. Hello?
Peter: Laura, don't worry.
Laura: Where's my son?
Peter: Calm down, calm down. Really, we're at your house. All is ok. Come here and I'll explain everything.

87. The reunion with Jake

Laura and Natalie drive as fast as possible to Laura's flat. Jake runs into his mother's arms and gives her a big hug when they open the door. Peter is sitting on a chair in the kitchen, waiting.

Laura: My boy!

Jake: Mummy! How are you?

Laura: How are you son? Are you ok? You're not hurt?

Jake: What are you talking about Mummy?

Peter: Laura, we need to talk.

Laura: Yes, we do need to talk! Jake, please go and play in your room for a bit. The adults need to talk.

Jake: Ok! I was going to go there, anyway!

Peter: Laura, I was never with Turner! It was all an undercover investigation. I sent the memory card to Natalie, and I gave a fake one to Turner.

Laura: An investigation? Now I understand! It seemed impossible…

88. Peter explains everything

Laura, Peter, and Natalie are talking in Laura's flat. Peter is explaining that he was working as an undercover agent, infiltrating the group of corrupt policemen led by Turner.

Peter: I'm sorry, but I couldn't tell you before. It was completely secret.

Natalie: So, why didn't you keep the card at the police station?

Peter: This card contains very important evidence against Turner. I had to get the evidence out of the police station. I couldn't have it with me, as Turner is currently very paranoid. Since the painting, he knows that someone from his team is giving information, but he has no idea who it is! So, every so often he checks our pockets and looks to see if we are wearing mics.

Laura: Do you know who is passing us the information? Who painted the picture?

Peter: No idea. No-one knows.

89. The corruption network

Peter explains to Laura that, as well as including Turner, the network of corruption that he's investigating is much bigger than he thought.

Laura: But once we had evidence, on the memory card, why wasn't Turner reported then?

Peter: You will see, it isn't just Turner. We want to arrest all of the corrupt police that work with him. I needed a bit longer to gather evidence against the others involved, but now I have everything I need.

Laura: And the matter with Jake?

Peter: When we left, Turner was going to call Donnie to get him to kidnap Jake, but I managed to convince him that it would be better if I did it. I told him that I already knew Jake and his nanny and that it would be easier. It was tricky, but I managed to convince him. In that way, I was able to make sure Jake was safe. Afterwards, I called one of the other men and pretended to be Turner, and told him to get Wilson urgently… That's how you were able to escape.

Laura: Buddy, you saved my son!

90. The promise

Laura hugs Peter, as she is grateful for all he has done for her and her son.

Peter: Right, now we have to report this crook.

Laura: Before he tries to blame me.

Natalie: Laura, would you like me to stay with Jake?

Laura: Yes, please. Jake, come and say bye to mummy. You are going to stay with Auntie Natalie. Ok?

Jake: Oh mummy, always working!

Laura: I promise you that, if all goes well today, I'll take a whole month off to play with you. What do you think?

Jake: Amazing!

91. The central office

Peter and Laura drive to the central office at New Scotland Yard, where they look for Chief Constable Sims. However, once they go through security and enter the building, they notice something strange…

Laura: What's going on here? It's very empty, no?

Peter: Yes, very strange. When I came here yesterday to drop off X-Ray, it was full of people.

Laura: Where could everyone be?

Peter: Quiet! I hear something.

Laura: Hello, is anyone there?

Police: HANDS IN THE AIR. PUT YOUR WEAPONS DOWN. YOU ARE UNDER ARREST!

Laura: What?

Police: HANDS ABOVE YOUR HEAD OR WE WILL SHOOT!

92. Arrested

A dozen police officers with police dogs come out of their hiding places in the central office of New Scotland Yard. They are armed. Peter and Laura raise their arms. The police handcuff Peter and Laura.

Laura: What's happening? We came here to see Chief Constable Sims.

Chief Constable Sims: Don't worry, Detective Smith. I'm here.

Turner: I told him you'd be coming. Chief Constable, they had a plan to blame me for their own corrupt actions.

Peter: But, Turner, what are you saying?

Turner: I've just played the Chief Constable a recording where your voice can be heard, Peter, selling protection to criminals, presumably under the orders of Detective Smith. And when you realised your game was up, you come here to blame others!

Peter: I was working undercover, to investigate you!

Turner: Oh ok, and where is your evidence?

Laura: The evidence is in my pocket. Come on, check my pockets!

Chief Constable Sims: Officers, check Detective Smith's pockets.

93. The memory card

Two policemen approach and check Laura's pockets. After a few seconds, one of them takes out a small memory card stained in red paint.

Laura: Do you see this, Chief Constable? This memory card has dozens of recordings of Chief Inspector Turner negotiating with the gangs and criminals.

Turner: That isn't possible! No way! They don't have anything against me!

Peter: Why so worried Turner? You thought you had destroyed all of the evidence, no? This is the actual memory card. The one you destroyed in your office was the one with photos from my holiday in Greece last summer… Of course, my girlfriend is going to kill me when she finds out we have lost all those photos.

Turner: *I'm* going to kill you, Smith! You have tricked me!

94. Body to the ground

Turner, who is completely furious, takes out a gun and points it at Peter and Laura. When Chief Constable Sims tries to arrest him, Turner points the gun at his head. All the policemen lower their weapons.

Turner: Everyone to the ground! All of you, throw down your weapons away from you!

Chief Inspector Sims: What are doing Turner? Are you crazy? Give yourself in now and don't make things worse for you than they already are.

Turner: Silence! Everyone to the ground. You, too, or I'll blow your head off.

Laura (whispering): Peter, what shall we do?

Peter (whispering): I have a plan. READY!

Laura: What are you doing?

Turner: Silence! Now I'm going to slowly leave here, and I don't want ANYONE following me. Everyone stay on the ground and count to one hundred!

Laura (whispering): We have to do something! He's about to escape!

Peter: X-Ray, ATTACK!

95. X-Ray's attack

When Peter gives the order, X-Ray, who has been in the room the whole time, jumps up and bites Turner's hand. Turner tries to lift it up high, but X-Ray doesn't let go. After a few moments of wrestling, Turner drops the gun. At this moment, all of the policemen get up and grab their guns and point them at Turner.

Police: Halt, Turner!

Chief Constable Sims: X-Ray! You saved me… Well, Thompson, it was you really.

Peter: No, no, it was X-Ray. I only gave the order. He's very brave, aren't you, boy? Who's my brave doggie?

Laura: Chief Constable, I don't think it's necessary to explain that Turner is the head of the network of corruption and we had nothing to do with it.

Chief Constable Sims: Of course. There will obviously be an investigation, but after everything I've just seen, there is no doubt that Turner is to blame.

Laura: Would you mind, then, taking off our handcuffs?

96. Turner is arrested

A group of policemen handcuff Turner and, at the same time, uncuff Laura and Peter.

Turner: What are you doing?

Chief Constable Sims: We are arresting you, Turner. After all of this, there's no doubt that you will spend the rest of your life in prison. And not just for all of the corruption, but for what you've just done. Take him away!

Turner: Wait! Wait! Smith, can you tell me who was… Who was the informant? It wasn't Peter, he didn't have all of that information… Who was it?

Laura: I guess you will have to keep wondering Turner. It will give you something to think about in jail.

Turner: Nooooo! Tell me.

Chief Constable Sims: Take him away now! Right, now that he's gone… Who was the informant Turner is talking about?

Laura: Chief Constable, we really have no idea. We only know that he likes to paint.

97. An urgent call from Natalie

At that moment, Peter's phone rings.

Peter: It's Natalie!
Laura: Let me talk to her… Natalie! Is everything ok?
Natalie: No, it's not ok! Nothing is ok, Laura!
Laura: What's happened? Is Jake ok?
Natalie: Yes, he's here with me in the cab.
Jake: Hi, mummy! We're going to the hospital!
Laura: To the hospital?! Natalie, what's happened? An accident?
Natalie: No, no. It's Alice! She's in labour!
Laura: Oh, calm down Natalie, everything is going to be fine. We'll see you at the hospital. Deep breaths!

98. The offer

When Laura gets off the phone, Chief Constable Sims approaches her.

Chief Constable Sims: Is everything ok, Smith?

Laura: Yes, Chief Constable. It's my friend, she's about to become a mother.

Chief Constable Sims: Oh, of course! Go to her… But before that… I wanted to ask you something.

Laura: Of course, go ahead.

Chief Constable Sims: Smith, what are your plans for the future?

Laura: What do you mean?

Chief Constable Sims: Well, we need a new Chief Inspector to take Turner's place. I think that someone like you with an excellent track record and outstanding morals would be perfect.

Laura: Oh, wow! Well… I would love to! But under one condition.

Chief Constable Sims: Sure, what is it?

Laura: I need a month's holiday to spend with my son.

Chief Constable Sims: Hahahaha, of course, Smith. Family first. When you've finished, the Chief Inspector job will be waiting for you.

99. At the Tate

A few weeks later, Laura makes a visit with Jake to the Tate. The mysterious picture showing the crimes is, once again, hanging on the wall there. Natalie and Alice meet them there, with their newborn baby.

Laura: Oh, she's beautiful! She's already so big! Look how big the baby is already, Jake! Have you decided on a name?

Alice: Yes – Laura!

Laura: Oh, are you sure? It's such an honour.

Jake: The baby has the same name as you, mummy? I think it's a lovely name.

Laura: Thanks, Jake… Any news on the painting?

Natalie: We don't know anything new… But the director loved the idea of hanging it here. This time, we got a ticket printed for it.

Laura: Oh really? What does the ticket say?

Natalie: It says: "Painter unknown, oil on canvas and memory card. This picture helped solve five crimes in one day and dismantle a corrupt police network". We really think that there will be huge interest, once the story comes out in the papers tomorrow.

Alice: Look who's here! It's Adam.

100. Adam's visit

Adam, who is dressed in a hat and a long overcoat, approaches the group. After greeting them all, he takes Laura to the side to talk to alone.

Laura: Hi, Adam. It's great to meet you in person. I wanted to thank you for your help.

Adam: Well, I haven't really done much to help out with this mystery… Until now.

Laura: What do you mean…?

Adam: Well, it's been difficult, but we've discovered who painted the picture.

Laura: Who was it?

Adam: Look… There he is. Looking at his own work of art.

Laura: That's… James Turner! You mean to say he was incriminating his own father?

Adam: Yes. And after everything, wouldn't you do the same?

Laura: Do you think we should say something?

Adam: I really think it would be better for him and his family if we left things as they are.

101. James receives an invitation

When James sees Detective Smith, he approaches her. He looks sad, but well.

Laura: How are you, James? I'm sorry about your father.

James: It's ok, detective… I guess he deserved it.

Laura: Have you been to see him in prison?

James: My father and I never really had a good relationship.

Laura: I understand… James, this is Adam. I think you would both get on well. Adam also loves art.

James: Hi Adam. So, you really like art? I like to paint.

Adam: Yes, I know.

James: You know?

Adam: Yes, I'm actually part of a secret and special club made up of people who love art, and we know lots about you. We were thinking about inviting you to join us, if you would like to…

THE END

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