

# **Equivalence and Investigations**

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**An in-depth analysis of the quality of Dutch subtitles for American  
crime dramas**

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## **Abstract**

Subtitles are of crucial importance to Dutch television. The simple, yet intricate subscripts allow millions of people to enjoy hundreds of foreign television programmes without the need to learn English extensively. However, in spite of their simplicity, creating a proper audiovisual translation suitable for a broad audience that manages to fully captures the atmosphere and essence of the original script is exceedingly complicated. This paper seeks to investigate and assess the quality of subtitles on Dutch television by analysing the screen translations of two popular American crime dramas. Using prior literature and studies on translating and subtitle practices this paper will attempt to rationalise the choices made by the translators and provide possible alternatives. The study focuses on subtitle timing and rhythm, semantic choices, idiomatic expressions, pragmatic particles and cultural-specific elements to evaluate the level of quality of subtitles today.

## **Keywords**

Translation studies, subtitles, cultural-specific elements, equivalence, thesis study.

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## 1.0 Introduction

Subtitles form an integral part of Dutch television. They are instrumental to lowering the language barrier when watching foreign shows. In fact, the Netherlands is a typical subtitle country (Koolstra 83). Recent research by Debbie Damen has shown that commercials that are dubbed, rather than subtitled, are of detrimental effect to a product's sales (36). It is possible to imagine this effect could even extend to a person's choice to watch a programme or change the channel. The current Dutch primetime slot is packed with American shows that are all in need of a decent localisation to keep the viewers from changing channel. Two particular American shows have proven to be mainstays in the weekly line-up. NBC's *Crime Scene Investigation*, or *C.S.I.*, has been the undisputed king of the prime-time crime drama. Although *Crime Scene Investigation* first premiered over ten years ago, the show is still the most watched drama series in the entire world (Gorman). Consequentially, the forensic drama spawned several competitors. Ironically, NBC's own *N.C.I.S.*, *Naval Criminal Investigative Services*, has proven to be *C.S.I.*'s fiercest competition when annual ratings are concerned. Rather than focussing on gory murders in major American cities, *N.C.I.S.* focuses on crime mysteries in a military setting and an ensemble cast. *N.C.I.S.* often manages to beat *C.S.I.* in popularity on American television (Bradley). Understandably, such successful television series were unavoidably exported to foreign markets, including the Netherlands. Ergo, to localise these shows inevitably called for a local language adaption.

However, despite the simplicity and accessibility of subtitles as an audiovisual media translation, they are not produced quite so easily. Little research has been conducted in the field concerning the quality of the subtitles in general, not withstanding these crime dramas like the aforementioned examples which feature special jargon. Additionally, there is no proper institution that safeguards the eventual translations that appear on public television. Ergo, broadcasting syndicates could air any programme with a lacking or perhaps an even

completely incorrect translation. Not only does this offend the original writer of the material by carelessly adapting his or her work, it also insults the intelligence of the viewer. Though doubtful that a translator would perform his or her job inconsiderately, errors and mistranslations are certainly not uncommon on Dutch television. Furthermore, barely any critical material has been written on the quality of subtitles today. Viewers seem to take translations for granted, and any noticeable mistake dies as an idle complaint on the kitchen table. So far though, there has been very little discussion regarding the quality of subtitles for crime dramas.

This paper critically examines the quality of Dutch subtitles of the most popular, contemporary English language crime dramas airing on Dutch television. The main questions addressed in the paper are: What are the major problems when translating a English language programme? How accurate is the translation compared to the original script? How do the translations compare to each other? What areas are in need of immediate improvement? Finally, this paper will provide a measured evaluation of the current level of quality of subtitles found on these programmes, that are aired on Dutch television today, to see whether they are capable of capturing the same atmosphere and enjoyment a viewer from the domestic audience would experience.

## **2.0 Theoretical Framework.**

Translating an audiovisual work through subtitles presents a wholly different challenge from adapting a written novel or article. Instead of pages, a translator only has a mere two lines and a few seconds at his or her disposal to communicate on screen the full semantic- and sometimes subliminal message to the viewer. A considerable amount of literature has been published on the production of subtitles and translating in general. For the purpose of this paper, it is of considerable importance to take the limitations of subtitles into account before

undertaking an attempt to evaluate them. Jorge Díaz Cintaz, is one of the defining authors in the field of audiovisual translating, who continues to update the norms and scopes of subtitles. His publications contain insights in the translations of idiomatic elements such as compliments, cultural elements and humour. His work also provides technical details such as the available time, on-screen parameters, deadlines and working conditions specifically for subtitles. In addition to translating strategies, he also supplies a great number of general rules and principles when subtitling. According to Díaz Cintaz the average number of characters in a line is roughly 37, including spaces and punctuation (84). Furthermore he mentions the six-second rule; the average time a viewer needs to assimilate all the elements on the screen at one time, including a full line of subtitles (96-7). Additionally, he also focuses on the appropriate use of punctuation in subtitling. He also provides in-depth analysis of the importance of well timed line breaks in screen translations, focussing especially on creating a readable subtitle (176). The aforementioned studies and publications have to function within the set parameters of Dutch television, which are mentioned by professional screen translator Aad Janssen (par. 6)

In addition to considering the limitations of screen translations, the actual process of translating must be taken into account when assessing the quality. General translating strategies concerning semantics, syntax and pragmatics are presented by Andrew Chesterman. Chesterman's work covers much ground concerning the translation of an average sentence, but the greatest challenges in audiovisual translating are presented by cultural elements. Diederik Grit and Javier Franco Aixelá both provide tactics and motivations for translating cultural-specific elements. Grit draws attention to the equivalence between the source language and the target language. His approaches to translating cultural-specific elements involve seeking balance between maintaining the original language's cultural elements, while trying to make these elements as natural as possible in the target language (190-1). Aixelá

also gives insight into the process of translating cultural-specific elements. Unlike Grit though, Aixelá also presents supra-textual problems such as the translator's work conditions and the expectations of the target audience as conditions that may affect the translation. However, both these publications deal with translations in general. Though still applicable, their theories may not hold for all cases. Jan Pedersen's work outlines the possibilities for translating cultural elements specifically in subtitles. His strategies include generalisations, substitutions or retentions among other (4). Concurringly, María Jesús Fernández Fernández illustrates some possibilities when translating swearwords into the target language. Though her examples are based on Spanish, the theory may extend to Dutch translations too. "Some swearing forms appear to be more universal, while others are more specific to a culture" (Fernández 211). Conversely, one other, rather subjective challenge found when translating is humour. Anna Jakowska uses a systematic approach to tackle the cultural differences in humour, but still preserves the comic effect through categorising and adaption (par. 5).

The studies all concern the actual production, however, the goal of this paper is to evaluate the quality of subtitles. None of the articles, however, indicates any rules and norms as to what makes a 'good' audiovisual translation. A translation needs to recreate objectively the original effect of the source language as closely as possible using the semantic and stylistic characteristics of the target language, as Peter Verstegen argues (213). He claims that the total effect of the source language cannot be properly pragmatically replicated, so a translation needs to be as objective as possible. However, Verstegen's impressions reflect on translations in general. Hansjörg Bittner indicates some parameters when judging subtitles. "Good quality in translation is, then, the perception of a translation as most appropriate within the context in which it functions" (78). In addition, *The Code of Good Subtitling Practice* formulated by Mary Carroll and Jan Ivarsson strongly outlines a large number of specific conditions and parameters every subtitle needs fulfil in order to be deemed of proper quality.



### **3.0 Method**

#### **3.1 Chosen Method of Analysis**

A variety of methods can be employed to assess the quality of a multimedia translation. For instance, a direct and live assessment can be made while viewing the programme. This method allows for an accurate review of the viewing experience, but does not closely monitor the translation itself. Alternatively, a full comparison between the original script and the translation can be made. It was decided that the best method to adopt for this investigation was the latter, because this paper seeks to investigate the quality of the overall translation. The full script comparison allows for an in depth study of the sentence structure, including semantics, pragmatics, syntax and word order. Additionally, in order to acquire a broader perspective than just one programme, two programmes ought to be analysed.

#### **3.2 Study Samples**

For this investigation, study samples were selected based upon certain conditions. First, a programme needs to be of considerable popularity in the Netherlands. For the purpose of this paper, popularity will be determined based on the ratings. Furthermore, the programme needs to have aired quite recently to provide a current image of the state of the present level of the subtitles on Dutch television. Additionally, since this paper focuses on crime drama series, it goes without saying that the sample needs to be of the aforementioned genre to be eligible for analysis. The two series introduced earlier are excellent samples as these fulfil every criteria mentioned above. Both *Crime Scene Investigation* and *N.C.I.S.* attract roughly one million viewers every week. With the former being slightly more popular than the latter. For this paper one episode from each series was selected for analysis. From *C.S.I.*, episode eighteen from season eleven, “Hitting the Cycle”, was selected. This particular episode was aired on

the 31<sup>st</sup> of October 2011 on RTL4 with roughly 1.2 million viewers (“Magere”). The original domestic premiere was on the 31<sup>st</sup> of March 2011, exactly seven months earlier. The Dutch subtitles for this episode were produced by Technicolor, RTL’s standard translating bureau. From *N.C.I.S.*, episode twenty-four from season eight, “Pyramid”, was selected. This episode was aired on the 11<sup>th</sup> of October 2011 on SBS6 with eight hundred thousand viewers (“2,3 miljoen”) The original domestic premiere was on the 17<sup>th</sup> of May 2011. The subtitles for this programme were produced by Broadcast Text International. However, the episode could not be retrieved in a form that was also aired. SBS does not have rights to offer *N.C.I.S.* for streaming services (SBS). Furthermore, neither SBS itself, nor the translators were at liberty to supply the episode or the subtitles. So, instead the DVD version was used for this study. For the purpose of this study, it will be assumed the DVD and the television subtitles are not too different from one another. The DVD was released on the 19<sup>th</sup> of October. Once again, there are roughly seven months between the two releases. Though seven months seem like more than enough time to create an absolutely flawless translation, it is doubtful the translators were commissioned this early. Both episodes have a forty minute runtime to fit in an hourly timeslot, including commercials. In addition to each show’s base popularity, these two episodes were especially popular because *C.S.I.* just returned from a mid season break and the selected *N.C.I.S.* episode for this paper happens to be the season finale. The added viewership of either episode made the quality of the subtitles only more important.

### **3.3 Procedure**

In order to accurately compare the original script with the subtitled translation, full transcripts of the original scripts were made of both episodes and the subtitle track was copied. Every single spoken line was copied as close as possible since the actual written scripts are not publicly available due to copyright reasons. It takes roughly one hour to transcribe ten

minutes of actual playtime. Copying subtitles was slightly easier, as it merely involved copying the written text. After the data collection, the spoken lines were then compared to the subtitles and vice versa. Specific instances that were looked out for included spelling mistakes, syntax errors, mistranslations, omissions of key elements in the translation and the translation of cultural-specific elements. These particular translations were analyzed according to earlier studies on translation tactics. Once the isolated cases were accounted for, the entire subtitle track was read again to see whether the plot had remained intact despite the necessary omissions that need to be made when subtitling. To assess the readability of the subtitles, special attention was also paid to the positioning of line breaks and the timing of the subtitles. Additionally, any outstanding and well-found solutions for particular translation problems were also noted and saved for the final review. Finally, the two translations were compared to each other to find any common problems.

On completion of the initial observations, the process of assessing and judging the overall translation was carried out. Special care was taken to ensure a fair distribution of verdicts between good translations and poor translations. The overall judgement of the entire translation was then based on the verdicts of the individually encountered translation problems and solutions alongside the layout of the subtitles. The broad perspective of the subtitle quality would lead to a verdict regarding the current level of quality.

## **4.0 Results**

### **4.1 Statistics**

To assess the quality of the subtitle tracks of these episodes of *Crime Scene Investigation* and *N.C.I.S.* both the original scripts and the translations were compared side by side. The full transcripts and translations can be found in the appendix.

From *C.S.I.*, a total of roughly 5300 words worth of dialogue were condensed into about 3700 words in subtitles. Most omissions made from the original script were repetitions of redundant information such as overly descriptive adjectives, greetings and names which is in accordance to Díaz Cintaz's conventions of omissions and condensations (163).

From *N.C.I.S.*, roughly 3600 words from the original script were condensed into roughly 3200 words in subtitles. Most omissions were made in the same areas as in *C.S.I.* and were well within the expected boundaries.

#### **4.2 Observations *C.S.I.***

Despite the considerable loss of phrases and words in the translation compared to the original script, the entire translations retains the entire plot extremely well. In fact, even reading the translation without viewing the picture is still an entertaining and immersive experience. However, despite the preservation of the core of the plot, a great number of elements were not translated as accurately as they could have been. This episode revolves around a bet, that one single night-shift includes the occurrence of a murder, an accident, a suicide and a natural death. The entire cast is then obsessed with whom will find the last body to seal the wager. The premise creates a setup for a larger number of victims and cases compared to other episodes of *C.S.I.*. This broader scope of settings also entails a wider scope of translation challenges. Along with medical, science and law enforcement jargon, this episode also includes gamer jargon and some west coast slang. Remarkably, the translation of scientific terms was near perfect as most chemicals and compounds are either called similarly in Dutch or a proper equivalent exists in the target language.

The script contains a number of cultural-specific elements which were dealt with in different manners. Solutions to these problems ranged between blatant omissions to clever localisations, though none of them are particularly outstanding or pace-breaking. The most

used solution for cultural problems was generalisation (Pedersen 6), though a cultural equivalent was possible in most cases. In addition, idiomatic expressions or lines based on such were not translated as accurately as they could have been. For example “...hitting a cycle” in scene one, was translated into “...cyclus sloegen.” The expression is based on baseball jargon, further enforced by the line “...brings the cycle home.” A decent idiomatic equivalent does not exist in Dutch so the translator opted for a direct translation (Chesterman 155.)

The translator often opted for a rather neutral approach rather than attempting to give every character their own unique voice and speech quirks. For instance, this episode introduces a minor character called Kevin, who is an intern. He is from Los Angeles and behaves like an extremely unlikeable character in front of his superiors. For instance, in scene two where he tries to inappropriately fraternise with Greg.

“Kinda like banging a white chick, black chick, Mexican and Asian chick all in one night, right?”

Which was translated into:

“Alsof je in één nacht een blanke, een zwarte, een latina en een aziaat naait.”

Although the core message of this line remains fully intact, the pragmatic tag “...right?” was not translated into Dutch. This omission is perfectly understandable, since this subtitle is only two characters short of the maximum limit for character per line as according to Díaz Cintaz (98). The pragmatic element would have helped to further identify the unlikable character who comes to play a surprising role toward the end of the episode.

Also, this translator has shown some excellent timing concerning the rhythm of subtitle frames. All subtitles suit the norms of readability with ease, but certain ones stand out for being timed just right to preserve and save the kicker of the joke or humorous remark for the moment when the character actually says it, rather than to fit it on the screen where possible. Such an example can be found in scene four where the coroner mentions to Catherine he let his intern do all the dirty work. Catherine's response is a cynical remark toward Kevin (who is absent from this scene). Though there was plenty of room on the line to include her response and display six seconds of translated dialogue, the translator placed her remark in a new frame.

Frame 1: (Albert:) Ik heb het m'n assistent laten doen?

(Catherine:) -Kevin?

Frame 2: (Catherine:) Die is er geknipt voor.

The result is a subtitle that preserves humour until the moment it is due in the dialogue. The combination of the timing of this subtitle in addition to the intonation and expression delivered by the actress properly retain the comic element from the remark in this scene.

Overall, the *C.S.I.* Episode was translated quite well considering the diversity of the elements occurring in this one episode. However, it is far from perfect and there is room for improvement in the idiomatic, pragmatic and cultural elements.

### **4.3 Observations *N.C.I.S.***

Unlike *C.S.I.*, *N.C.I.S.* focuses on character drama rather than scientific clue analysis. The result is a far greater importance of pragmatic particles to properly convey the feelings of the characters. This episode is particularly tense as it is the season finale where a recurring villain

ultimately makes his final move. Since this episode takes place in the aftermath of the villain's most devastating murders, the entire cast is on edge and either worried sick or seething with rage.

Despite the loss of some dialogue through the condensation and omission of certain dialogue strings, the bare subtitles still maintain the essence of the plot. However, the sentences do not follow each other up as natural as they do in the original script. Because of this, the translation is not as pleasant to read as the *C.S.I.* subtitles. For instance this dialogue from scene eleven:

Original: "Now, you'll learn to accept a lot with this job; resolutions that I knew were wrong. And now we're facing the consequences."

Translation: "Bij dit werk leer je veel accepteren.

Oplossingen waarvan ik wist dat ze fout waren.

Nu zitten we met de gevolgen."

Due to the lack of linkers such as 'en' the last line here just doesn't flow naturally from the former. Perhaps this rigid sentence rhythm is related to the military speech manner. Nevertheless, the resulting translation is not as natural as the original dialogue is.

Furthermore, this episode contains some cultural-specific elements related to the United States Navy and American politics. In this case, the translator did a fine job in localising them. Since the featured elements are not as obscure to a Dutch audience as the baseball reference from *C.S.I.*, localisation proved simple. However, the data have also shown not all cultural elements were adapted as well as others.

Additionally, the episode features several idiomatic expressions, mostly of political nature, but not American enough to be cultural elements on their own. Most of these expressions were handled in a simple yet effective manner so they still sound perfectly natural. Conversely, the script and translation have shown few problems of a semantic nature.

All in all, the translation of *N.C.I.S.* was found to be fine, but not quite as great as *C.S.I.*'s.

## **5.0 Discussion**

### **5.1 Goals and Focus**

This study set out with the aim of assessing the quality of screen translations on Dutch public television through analysing two episodes of two high-profile American crime dramas. This paper seeks to highlight the problem areas of the screen translations currently appearing on television. The results of this study show that the translations are of great quality, though they are lacking in the translation of idiomatic expressions and the localisation of cultural elements. Additionally, not all pragmatic elements are transferred either. For a translation to reach its full potential, it ought to convey the same atmosphere and feelings through these subtitles just as much as the source language audience would.

### **5.2 Translation challenges in *C.S.I.***

Because *C.S.I.* focuses heavily on the forensic process of solving a murder, most dialogue contains medical, scientific and legal jargon. Some characters, especially the older ones such as inspector Brass also like to use typical idiomatic expressions. Furthermore, since *C.S.I.* is set in Las Vegas, a plethora of cultural-specific elements rise to the occasion to be localised, something which is not always achieved to the best extent. Syntactic problems will not be



discussed separately, as the grammar quality of the subtitles are of high quality in concordance with the code of subtitling: “The language should be grammatically correct since subtitles serve as a model for literacy” (Carrol). The grammar of this subtitle track happens to be excellent. The only isolated instance of a grammatical error was found in scene three in the following line:

“Die zich zorgden maakte omdat zijn vriend al 8 uur AFK was.”

In this line, “zorgden” is supposed to be ‘zorgen’. However, instead of using the noun form, the translator, most likely accidentally, used the plural verb form. Any other syntactic issues were related to other problems and will be discussed in their respective paragraphs.

### **5.2.1 Semantic Problems**

Though most lines fare quite well when translated directly, some extra thoughts are required to produce an accurate translation for certain words. This section will touch upon the various translation choices made that were not ideal or were exceptionally well found.

One disgustingly recurring element in this particular episode is the occurrence of vomit. One case involves the victim choking on his own vomit and dying. The result is that the script is littered with instances of undigested food and stomach juices, which happen to cause some strange and sloppy translating. In scene five, the coroner explains the cause of death of the victim who choked to death on his own vomit.

“Well the victims gullet was congested with vomituous, undigested food.”

“Vomitous” in this line is an adjective, describing the undigested food in greater detail.

Somehow the translator did not notice the noun clause in this sentence and translated it as follows:

“Z’n slokdarm zat vol braaksel.  
Onverteerd eten.”

As a result the original script was translated incorrectly. However, this mistake is understandable since the character pauses his speech quite long between “vomitous” and “undigested”. The pause could explain why the translator split the line, but it is no excuse for translating something incorrectly when there is an absolute equivalent available. As Chesterman mentions, a direct translation is the standard method to translate according to Newark, Vinay and Darbelnet (155). However, the *Van Dale* dictionaries do not recognise ‘kotsachtig’ as a translation of ‘vomitous’. As a matter of fact, *Van Dale* does not recognise ‘vomitous’ to begin with. The *Oxford English* dictionary, however, does and through simple reverse engineering of ‘vomitous’ (stem+suffix) the Dutch equivalent ‘kostachtig’ is found easily. A proper translation of the line would then be:

“Z’n slokdarm zat vol kotsachtig,  
onverteerd eten.”

This version satisfies both the semantic equivalent and also the 37 characters per line limit as stipulated by Díaz Cintas.

However, the ‘vomitous’ problems do not end there. Earlier, in scene four, Nick and Ray investigate a murder at a house where the door had been forced open. Ray’s observation is perfectly clear in English as it unambiguously describes the situation:

“Forced entry.”

The Dutch version, however, is not so distinguishable”

“Braak”

Due to the undeniable presence of vomitous content in this episode, any confusion with the substance ought to be avoided at all cost to prevent confusion. The problem could have been avoided easily by translating it to “inbraak” (Google translate), which is unambiguous and is completely unrelated to throwing up in any form. These two problems could have been avoided easily, and would have made the translation more coherent overall.

Besides issues with vomit, the translation tends to use rather complicated words for the translation, which are not on par with the complexness of the original text. For example, in scene 5 the coroner suggest the cause of death may have been a seizure. Seizure is common word in English and well known in the public speech. However, the Dutch translation, namely, “attaque”, is not so common in Dutch. Although ‘attaque’ is a proper term for seizure in Dutch, it is not commonly used. According to Carrol’s and Ivarsson’s subtitling code, “The language register must be appropriate and correspond to locution.” While the latter is certainly true, the register is not appropriate in this case. A more commonly used Dutch term for seizure is ‘epileptische aanval.’ Though much longer, this option does make the translation simpler and more accessible.

Original translation: “[...]wijzen op meerdere attaques.”

Suggested translation: “[...]wijzen op meerdere epileptische aanvallen.”

This new version omits the French loanword and uses the Dutch term which is more commonly used. Since this is the first occurrence of seizure in script, the concept has now been introduced to the viewer and could now be referred to in a condensed version, such as in scene 6:

Original translation: “Ik ken 1 geval van iemand die  
een attaque kreeg tijdens het gamen.”

Suggested translation: “Ik ken 1 geval van iemand die  
een aanval kreeg tijdens het gamen.”

Replacing all instances of ‘attaque’ results in a simpler, less alienating translation, while still adhering to Díaz Cintas’ 78 character limit (99). Additionally, all translations are still direct translations, creating a high level of equivalence and consequentially, a better translation through it.

### **5.2.2 Idiomatic Problems**

Analysis of the sample has shown that the translation of idiomatic problems appears to be quite challenging. Despite the translators ability to properly translate them into a Dutch sentence bearing the same effect, they do not carry the characteristic metaphorical meaning.

Though the effect is preserved, which would make for a decent translation according to the early definition presented by Verstegen (213), ‘effect’ should be considered broadly. As such, a proper Dutch equivalent ought to be found for every idiomatic expression used (Carroll).

The effect of the idiomatic expressions in this episode are part of the characterisation of the chief inspector. Brass is a veteran police officer and tends to use idiomatic expressions to get his point across, both directly and ironically. In scene 21 he interrogates the prime suspect and inquires about her whereabouts at the time of the murder:

“Well you delivered a pizza to DV8 avenger the night he choked and croaked.”

To croak in this context means to die. Brass possibly alludes to the physical nature of the victim, who was morbidly obese; possibly resembling a fat toad. The translation does not pick up on the joke:

“Je bezorgde DV8 een pizza,  
de avond dat hij stierf.”

The most suitable Dutch equivalent could be ‘de weg van alle vlees gaan,’ (Spreekwoordenboek). Though the expression is quite uncommon, it suits inspector Brass’ character who is slightly old fashioned. Additionally, according to Jankowska’s theory on translating humour, this expression also covers the linguistic and visual aspects of the joke (par 5.) The new translation could then be:

“Je bezorgde DV8 een pizza,  
de avond dat hij de weg van alle vlees ging.”

Further data from the samples have revealed other interesting examples which actually function the other way around. The point of translating an idiomatic expression is to find a Dutch equivalent that carries a similar meaning in every effect. However, this episode contains a moment when this could have been neglected:

“Game over, bitches.”

Brass ironically uses a videogame expression to cease a videogame tournament. The used Dutch translation is:

“Het spel is uit.”

Though it covers the game element of the expression, the pragmatic irony in the original version is lost because ‘spel’ is much broader than ‘game’ is in Dutch. The phrase “game over” has found its way into Dutch language quite well is ubiquitously connected to videogames. The best action for this would have been retaining the original version in lieu of a pun the target language (Pedersen 4).

### **5.2.3 Cultural-Specific Elements**

Though there are not many cultural-specific elements in this particular episode, analysis has shown that even the smallest occurrence can produce awkward subtitles. For instance, a typically American element is baseball and the large number of expressions based on its jargon. Scene one introduces the main plot of the episode, the cycle. Most lines describing the cycle utilise baseball jargon.

“[...]you know how long it’s been since Grave hit a cycle?”

‘To hit a cycle’ is a phrase from baseball as defined by Paul Dickson’s *New Baseball Dictionary*. A cycle is hit when a single batter hits a single, double, triple and a home run in a single game and is an absolutely extraordinary feat. The *C.S.I.* cycle requires that all four different types of death occur in a single shift. Hitting a cycle though, is an obscure term for Dutch audiences and is supposed to be adapted to the local audience in a suitable manner. However, the translator of this episode instead used a direct translation as described by Chesterman (155).

“Weet je hoe lang het geleden is dat de nachtdienst een cyclus sloeg?”

It is possible Dutch players of baseball are familiar with a Dutch version of the phrase. However, it is possibly safe to assume that the majority of the viewers of *C.S.I.* do not play or watch baseball (in spite of recent exploits by the Dutch national team). So it would be better to find a more audience friendly localisation. Pedersen presents cultural substitution as a possible solution (6-7). Pedersen’s method requires a more well known cultural element to replace the original. Though plenty of sports feature a cycle, such as a hat trick or a grand slam, none of them suit the criteria. The former falling one goal short of the criteria and the latter is lacking in public awareness. This leads to considerable problem where no cultural equivalents or substitutes are possible. A different approach could be a definition or an explanation of the term as outlined by Grit (192). However, subtitles do not permit a great deal of elbow-room for such a solution. Grit mentions it is possible to possibly explain an obscure term later in the dialogue (193). Once again, subtitles do not permit such a solution.

Because, even when there is enough room character wise in a subtitle frame, the timing would not suit the tempo of the dialogue. Retention is in this case one of the only possible option. The translator basically retained the term, but did use a direct translation to suit the target language. The translator's original solution, however, is backed somewhat by Dutch sports journalists. Marco Post, a writer for *Sport America*, a Dutch news website specifically for American sports competitions, simply retains 'cycle' (par. 1). It is possible to consider 'cyclus' as a direct translation and the only culture-retaining translation option, despite alienating viewers who are unfamiliar with the term.

### **5.3 Translation challenges in *N.C.I.S.***

*N.C.I.S.* is set in the United States Navy headquarters in Washington DC. Accordingly, a significant amount of the dialogue contains military jargon. For most words though, there is a proper Dutch equivalent. For instance "classified", is usually translated into 'geheim' or adapted through the use of transposition to "dat kan ik niet zeggen" (Chesterman 156) However, some terms are unique to the American navy, which sometimes results in awkward subtitles. Terms such as "SECNAV," or "S.c.i.f" are not common in the Dutch military jargon, if used at all. Consequentially, a proper, localised translation of the elements is left to be desired.

Despite the challenges found in the aforementioned elements, the syntax and grammar remained well and properly formulated throughout the translation.

#### **5.3.1 Idiomatic problems**

Since *N.C.I.S.* focuses more on character drama, most characters have their own unique speech quirks and manners. Consequentially most characters use idiomatic



expressions. For instance, in scene nine, agent McGee attempts to express his concern to Abby, who is not amused:

“Are you for real right now McGee, really?”

The expression is an exclamation of disbelief, usually in response of something stupid (urban). The translator used a Dutch equivalent with roughly the same pragmatic charge in order to achieve the same effect.

“Meen je dit nou serieus, McGee?

Echt waar?”

Chesterman describes this process as a cultural filtering, where a foreign expression is translated into a cultural equivalent (168).

Moreover, director Vance uses a number of idiomatic expressions suited to his function as the agency director. Consequentially, most his expressions are of a political nature. One expression in particular make a regular appearance:

“Mistakes were made, gentlemen.”

“Er zijn fouten gemaakt, heren.”

This particular example is from scene 26, where Vance, Gibbs and the Secretary are discussing the history of the suspect. The expression is admission of fault, however, no accusations are made as to who is responsible, or sorry in any case and it is a popular political

escape phrase (Broden). Though the expression could be translated into Dutch fairly simple through a literal translation (Chesterman 155), Aixelá proposes a more certain method. By using earlier made translations, a sentence can be translated in such a way it is immediately familiar the target language audience (Aixelá 204). Though Aixelá's method is predominantly applicable to cultural elements and names, the effect could extend to this phrase. For instance, in a 2008 book titled *Mistakes Were Made, (but not by me)*, was published. The Dutch translation was published under the title: *Er zijn fouten gemaakt (maar niet door mij)*. Though the translation was published too late to be of any assistance to the translator of *N.C.I.S.*, it does, however, confirm that the Dutch translation of the phrase is correct.

### **5.3.2 Pragmatic problems.**

Because pragmatics play a great part in conveying emotions and feelings accurately, they are invaluable to a drama script. Though most of the pragmatic elements are conveyed pretty well throughout the entire script, there are some instances that did not translate as intuitively.

In scene two, Gibbs wants his subordinates to get in touch with one of his team mates and alert him of the danger. Because of the immediate nature of the danger Gibbs uses rather strong language to convey his point:

“Well, find him. Warn him! Tell him to protect his ass.”

Gibbs' use of the explicative 'ass' pragmatically adds urgency to his order. However, the Dutch version does not reflect this:

“Ga hem waarschuwen. Hij moet op z'n hoede zijn.”

This version lacks the dramatic or tense register the original did have. Using Chesterman's strategies, the pragmatic explicative could be adapted to Dutch standards through cultural filtering (168). However, according to Fernández, explicatives, an extent of swear words, cannot usually be translated directly because of cultural differences. Furthermore, even if a local equivalent exists, most publishers would not dare to use an explicative out of fear to offend viewers (213-4). The best solution would then be to use a Dutch phrase that is quite informal, but not explicative, yet still strongly formulated.

“Zoek hem, waarschuw hem.

Zeg dat hij uit zijn doppen moet kijken.”

Through the use of imperative form and the expression ‘uit je doppen kijken’, a more urgent and pressing sentence with a more equivalent register can be created.

### **5.3.3 Cultural-Specific Elements**

Due to the military nature of the setting, some typically American navy terms appeared in the script for which there is no proper Dutch equivalent. For instance, in scene eleven, the Secretary of the Navy, or SECNAV is discussing the problems at hand with Vance. SECNAV is an abbreviation of the aforementioned government post. The translator, however, did not translate the term to a Dutch equivalent and instead retained the original in the target language. In this case, the best option for translating this element would be an approximation as outlined by Grit. Since this translation is meant for the general audience, and not a professional or military audience, such an approximation is possible without any legal ramifications (192). In case of SECNAV, a Dutch approximation would then be the “Commandant Zeestrijdkrachten”, who is the supreme commander in all navy related issues

(“Organigram”). Since the full title is too long for subtitling purposes, only ‘commandant’ will have to suffice. Aside from full title purposes, ‘commandant’ itself is immediately clear on the level of authority.

One other cultural element from the script is “S.c.i.f.” A S.c.i.f., or Sensitive Compartmented Information Facilities is a space that is locked off from the outside world to block any conversations from entering or leaving the area. In scene eleven again, Vance enables S.c.i.f. mode to safely discuss secret information with secretary.

“We can’t talk about this here. We need a S.c.i.f. It’s a black op.”

For this line, the translator opted for a core translation as defined by Grit (193). In this case, only the absolute essence of the word is adapted, usually through the use of hyperonym.

“We hebben een veilige locatie nodig.

Dit is allemaal geheim.”

Though this translation is fine as it is, the military jargon is lost in the process. Any attempts at finding a Dutch equivalent proved fruitless though, so this is perhaps the only possibility for this term.

#### **5.4 Comparison**

According to Bittner, a good translation does not exist objectively. A translation is either more appropriate or less appropriate in its available options (78). For the translations

discussed in the paper to be appropriate to the source material they would need to be able to convey the key elements that characterise the original script. These elements include the plot, cultural elements, expressions and the atmosphere expressed by the character's moods.

Both translations manage to retain the core of the story despite loss of dialogue or translation difficulties. However, neither manage to completely capture the atmosphere of the original script. The adaptation of *C.S.I.* is unable to properly translate idiomatic expressions and cultural-specific elements to a Dutch equivalent. In sum, more appropriate options were available to the translator, but he or she did not opt or consider them. However, the *C.S.I.* translation does manage to maintain the rhythm of the original script through excellent subtitle timing. Conversely, *N.C.I.S.*' subtitles are not so well implemented and do not read as rhythmically. Similarly, *N.C.I.S.* also has trouble appropriating cultural elements, but fares better when localising idiomatic expressions. However, the jargon that marks the atmosphere of the setting is lost in the process. Neither translation simply outclasses the other though. Both have some problems that prevents them providing an experience that is equal to the original.

## **6.0 Conclusion**

The purpose of this paper was to evaluate whether the Dutch subtitles of American crime dramas can capture the atmosphere and elements of the source language and convert them wholesome to the target language. In this investigation, the aim was to find and examine the nature of the mistakes made in the translation of popular American crime dramas. This study has found that despite a great effort in translating the plot and general semantics, neither translations could capture the specific elements that viewers of the original version would experience as natural. Since a great amount of the shows' novelties could be found in these elements, it could lead to a loss of interest in the shows on the long term.

Several limitations of this study need to be examined. This study only investigated two programmes . There is a significant possibility that researching more programmes might yield more expansive data. Furthermore, no actual information on the translators' level of experience was known, so any mistakes caused by inexperience, rather than rushed oversight, could not be properly differentiated. This current study was also limited by a relatively short time span of only nine weeks. Extracting data requires significant amounts of time. Given more time, multiple programmes could have been examined more closely for more comparative results.

This research has generated some questions in need of further investigation. Further research might explore differences between programmes of a different genre, such as comedy to investigate the translation of humour. Other fields for research may include other extremely popular programmes such as *Glee*, which features musical numbers. Further research could also be done to investigate the quality of a translation that was made over a longer period of time. Another subject that could be researched further could be the handling of cultural-specific elements in subtitles in general. A Dutch television schedule is filled with foreign language programmes featuring obscure terms and slang. It would be interesting to observe the quality differences between genres and shows when handling jargon. Additionally, further research could be done concerning the subtitle quality of a programme on RTL4 before 2009. In 2009, RTL hired a different company to provide the translations for its programmes. The BZO objected to this change, claiming that the quality would surely decrease (“BZO”). Investigating a possible difference in quality between subtitles before 2009 and current subtitles could yield interesting and revealing results.

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## Appendix

### I Crime Scene Investigation Script

#### Scene 1

Oh Wow!

What?

I...I don't even wanna say it

I don't wanna jinx it

What are you talking about

You guys playing freeze-tag again?

Henry seems to be having a 'Beautiful Mind Moment' here

Vrmmm Vrmmm

The Cycle

Yeah, I just closed a homicide, I think Ray closed that accidental about an hour ago

And I logged a suicide

Well there you go, Homicide, Suicide, Accidental.

Gentlemen, we here on grave shift are on natural death away from hitting a cycle.

I can't believe it, you said it.

So what's your problem?

A guy's pitching a perfect game, you don't say he's pitching a perfect game, you know how long it's been since Grave hit a cycle?

Four years, seven months, thirteen days, two hours and ten minutes.

Henry we're men of science, not men of superstition.

Oh my band of brothers we will hit the cycle, of this I am certain.

I am so certain that I propose a little action.

A little action?

Yeah let's do it.

A wager to see which CSI brings in the natural and thereby brings the cycle home.

It's the luck of the draw you can't predict who's gonna pull a natural.

It's a numbers game, the more cases you get, the more chances you have to win.

And eh...I'm on a roll right now boys, I wouldn't bet against me.

Or me, I got a body right now in autopsy that's looking pretty au naturel.

I got a hundred bucks on Nick, and it's not because you are the co-chefs supervisor.

Thank you, I am also in on me for a hundred and you know what, I'll make it two hundred.

Like a man.

Allright, I'm in.

And Hodges, let Henry be the bank.

What? You don't trust me with our future earnings

Come on

This is so wrong, you don't just shove dollar bills into the holy grail like she is some ...you know...

That's true Henry, but this is Vegas.

Eh We have a cycle going on people, anyone else want in?

Go see Henry

Easy Money Sanders, it's like picking it up off the ground

Yeah, don't hurt yourself.

Oh come on! No. Seriously?

## Scene 2

Abdomen is distended, hard to the touch, she's not pregnant.

Tumor maybe?

That could be an answer

Mabye the Chick's just fat, stuffin' her face with twinkies and challoopas, wouldn't be the first

You'll have to excuse Kevin, my new assistant, transfer from LA.

Just used to hotter looking corpses, doc

That's gross.

It's puss, Kevin, beaker.

That is a lot of puss.

And one serious infection, question is what caused it?

Infection, that would be natural, right?

Would you give the cycle a rest for a second please?

Cycle?

It's eh..when you get a homicide, accidental, suicide and natural death all in the same shift.

Kinda like banging a white chick, black chick, Mexican and asian chick all in one night, right?

Been there...oof.

Colon appears punctured, did you say she died at her desk?

I did

People like to chew on office supplies while they're working, swallow them  
So paperclip, accidents happen, definitely not a natural  
Sorry to burst two bubbles  
Well, we have another call out, 4-19  
Well, where there is death, there's hope.

### Scene 3

Hey hey.  
Welcome to the apocalypse.  
Aeron's legion, sweet!  
Meet DV8 Avenger.  
Huh, nice chair.  
So at 4.38 AM we get a call from Leftbrand 528 in Vancouver  
He was concerned because his buddy was AFK for the past five hours.  
AFK?  
It's away from keyboard, it's a...gamer thing.  
DV8's real name is Steven Pyles.  
Unfortunate name.  
You guys smell that?  
Check under the blanket  
Oh, hmm, Mr. Pyles is wearing a diaper.  
Sounds like a serious gamer, no time for bathroom breaks.  
Right, didn't wanna be AFK.  
Well good luck with this, I'm outta here.  
Whoo, sorry we're late to the party, Grandma here was driving  
It reeks in here, this isn't too good for my hangover.  
You all met Kevin?  
Yeah, yeah we had the pleasure  
Possible Cardiac flush  
Oh, you think? Look at, pepperoni pizza, hot wings, French fries, I'm just going out on a limb  
here and say that Moby Dick stroked out.  
Congrats, got your natural.  
Well I guess we can all go home then  
I don't know how you do things in LA, but in Vegas, we wait for autopsy.

Yeah, you could do that.

86 degrees, that's odd, wait, there's some rigidity, I'd say T.o.D was six to eight hours ago.

Body temperature should be higher than that, right, more like 91 degrees.

It could be the AC, or the guy just runs cold, doesn't rule out a natural.

No, but it also doesn't rule out a homicide, guess we should get to work.

Sucks

#### **Scene 4**

Gardener found the body, home owners are on vacation in Europe, Victim was housesitting.

You got an ID?

Yeah, Benjamin Fowler, age 39, supposedly the guy just went through a divorce and was just crashing here.

Come on.

Forced entry.

Looks like it

I have a shoe impression here, herringbone pattern

Glass still in the window frame and on the ground, radial fracture right angle, rear side.

This window was broken from the outside in.

Deadbolt still works, still, the perp tried to kick the door open and it wouldn't budge.

So he breaks the window, reaches in, unlocks the deadbolt.

Phew, no TV, no Toons, somebody got ripped off.

Victim walks in on a robbery, gets himself killed?

Straight up robbery homicide, works for me, now where the hell is superDave, man, so I get this one wrapped up, get back in the game.

#### **Scene 5**

So this is DV8 Avenger?

From what Sarah said, I'm glad you got that diaper off.

I had my new assistant do it.

Kevin, well that's a perfect job for that guy. So eh...you got any COD on the gamer?

Well the victim's gullet was ingested with vomitous, undigested food.

What is that? Pepperoni?

With onions, our friend's unhealthy habit's caught up to him. But it wasn't his heart that gave out.

What was it?

His stomach, the victim experienced a violent regurgitation, generally speaking when someone reacts to a choking gag reflex, undigested food would be hurled back up and be expelled through the mouth and nose, in this case it didn't happen. Our victim succumbed to food being trapped in the vocal folds.

Asphyxiation, kind of like what happened to Momma Cass and choking on her ham sandwich. Actually, a coroner's inquest found Cass Elliot died from fatty myocardial degeneration due to obesity, there was no obstruction.

Well at least Momma was a natural.

Ah yes, the Cycle, how much is the pot up to now?

It's a couple grand, crazy right?

Hm, how much are you in for?

200

On whom?

Nobody, I mean most people die of natural causes without suspicious circs, we don't roll on them, so I'm am betting we are not going to be hitting for the cycle.

You are a smart lady, which is why you're probably asking, how was our victim unable to expel the vomitous and I have an answer. These healed contusions along the tongue say that our victim appears to have had a history of seizures.

Seizures caused by what?

I haven't had a chance to review his medical records yet, all I know is that a seizure would have been a major contributor to his death.

## **Scene 6**

Guess what I found in DV8's apartment, Carbamazepine

Anti-convulsant used to treat epilepsy. You know I read a case about a person diagnosed with epilepsy who suffered a seizure while playing a video game.

You think a video game killed our vic?

Preexisting condition but death brought on by external circumstances, you know I hate to say it, but the needles is tipping from natural to accidental.

So the cycle takes a backseat, but it's still speculation, I mean we have no way of knowing what happened to DV8 after he went AFK.

Actually there is, serious gamers don't just wear diapers, they also record their games.

Like chessplayers, they wanna review their moves and learn from their mistakes.

We did pull all the harddrives from his apartment  
I'll look through them, see if I can find a recording of our victim's virtual death.

### **Scene 7**

Yo, dude, What the hell, there could be biologicals on that gun, you can't just put it into plastic.

Yeah I don't need a forensic lesson there mr Wizard. Serial number's etched, imma let it air dry, I'm not putting it in the bag, I'm putting it on the bag, believe it or not I know what I'm doing.

Whatever

Doctor Langston I presume

You're the fellow who crossed swords with Nate Haskell,

I saw you on America's Most Wanted, cool

Kevin, gurney, now!

Kevin do this, Kevin do that, I'm getting sick to my stomach with your crap

Hey! Don't-

What was that?

I'm sorry, he's from LA.

That explains it.

Wrists are bound, overhand knot.

That cord is from inside the house.

Restraints are loose, he probably tried to set himself free

Contusions on his face, what appears to be a broken nose, all signs of blunt force trauma.

It's not what killed him though, it's a single GSW to the back of the head. Can't find the exit wound.

He's probably still holding, more than likely the bullet is still in his head

No cash, it's consistent with robbery

So Mister Fowler, interrupts a burglary, there's a struggle, the killer punches him, ties him up, then Fowler makes a break for it, the killer follows after him, shoots him in the back of the head.

What do you think, new Girlfriend?

Personal experience says it's probably his ex wife, he's still wearing his wedding ring.

### **Scene 8**

Taking a break?

Reliving the last exploits of DV8 Avenger

Guy kept recordings of all his games including the final two minutes of the last game he ever played.

Now DV8 was not just playing Aeron's Legion solo, he was playing MMORPG.

English?

Massively Multi Player Online Role Playing Game, meaning, there were a lot of people playing against him.

That is a lot of people.

Well it's Aeron's Legion, see we're talking 34<sup>th</sup> century when all of humanity has been widdled down to all but a small but contentious band of warriors called the 'descendents'

The point is, you got all these weapons, but the only one you don't wanna use is the flashbang, excellent distraction but takes major points off your score.

Greg

Well, during DV8's last game, one player pulled a radical move and started unloading with Flashbangs, 54 in just one minute, a move like that just deducts points from your score, you don't gain a single point.

Unless the point is to give your opponent a seizure.

A type of attack like this would do it.

The strobe imagery in the game generated a photosensitive reaction, which produced impulses that travelled through the optic nerve and into the temporal lobe of the brain, frying the circuits, triggering an epileptic seizure.

Who launched the attack?

Ninjaassassin

So if Ninjaassassin knew that DV8 was epileptic and intentionally triggered a seizure, we're looking at a homicide.

## **Scene 9**

Geeks and freaks, give it up for Cyberbowl 2011

Aeron's legion semi number one, pits 2 hotwired warriors, first Las Vegas native and future Hall of Game-er, Ninjaassassin

Game on Gamers! Whoo, Let's do this.

I think we found our assassin.

(indistinct crowd cheer)



These people need to get a life.

I think you'd like Video Games, you get to shoot people

When I was their age I was on a real battlefield with a real weapon in a real jungle, I don't need to play war with my thumbs.

And uploading from San Juan, Porto Rico, the Rico Suavé of gaming, last year's rookie of the year, Murd3er-1.

You know what the winner of this takes home? A Hundred grand.

A hundred Gs? Now I do wanna shoot someone.

Yeah!

Fire up your controllers, It's game on Bitches.

Yeah

Game on

Ok, let's go.

Las Vegas police

Hold on guys,

Games over, Bitches!

You are kidding me, get out of here, I demand my money-

### **Scene 10**

Am I in some kind of trouble? This isn't about the Girls Gone Wild Fileshare is it?

You know this guy, Ninja?

Wow, who filed DV8 Avenger, no wonder he didn't show up for the semi.

Dude, put that thing away.

So you can toss fake grenades at a guy but you can't stomach seeing what it did to them?

What are you talking about?

DV8 Avenger was playing against you when he died.

Virtually, I didn't actually kill him. I mean, I have killed him, on the fields of Kraydor

Though admittedly he had the edge.'

Hey, Real world, did DV8 ever mention to you that he had a medical condition?

He had a lot of conditions

Yeah, like epilepsy, d'you know that?

Kinda

2009 El Paso finals I saw DV8 poppin pills, figured they were uppers, told him I was going to the judges.

And he told you they were his epilepsy meds

Kinda

And you kinda knew that all of the flashbangs you threw at him would trigger a seizure.

Look I'm an athlete, I'm a competitor, I was looking for an edge.

I get it, a hundred grand

You can't die from a seizure, that's a fact, I looked it up, it's on wikimed.

I think you're gonna, kinda, need a lawyer.

### **Scene 11**

Hey doc

I know I know, you want a quick COD so you can get out of the pits and get back into the race.

Hey, it's not just me man, I've got a lot of people riding on me.

For the record, I am not among them.

Oh yeah? Then who did you put your money on, Greg? You might as well just give it to me right now.

I hold my cards close to the vest and my cash even closer

Yeah Ok, what's up with this guy?

I found these fibers in his chompers, they match the restraints on his wrist.

He was probably trying to undo that know with his teeth

Mr. Fowler's X-rays, extensive damage to the cervical vertebrae and the occipital bone. See the beveling? Inside to out.

So the bullet went out the back of this head, we initially thought that exit wound was an entry wound.

Well, the real entry wound is in the oral pharynx.

No soot around the hole so he was shot from at least three feet away.

Mouth open.

NO!

That's a penetrating wound

Through and through, Ok so the bullet's gotta be back at the house.

Well if you're lucky, you might catch a natural on the way over

### **Scene 12**

Thanks

Very sorry for you loss, Mrs Fowler

What happened to Ben

He was house sitting for some friends, there was a break in, he was shot

The house in Seven Hills, the Alexander's place?

You know them?

They were friends, before the divorce, people choose sides you know how that goes.

Yes I do.

Tell me, when was the last time you saw Ben?

Just a couple of days ago, he got called over for DUI, he called me, I bailed him out, I took him back to the house

I gotta go

I just poured you a glass of wine, come on stay, please?

I'm tired, I don't wanna do this anymore

You won't have to I promise

Ah shoot, I'm sorry

You know what, next time, just call somebody else

Olivia, please ,wait, you're all I got

I was the last person in the world that he could call and I turned my back on him.

Sounds like he was in a pretty dark place

He wasn't always, he lost his contracting business, couldn't find another job, started drinking, gambling. Things got out of hand.

I filed, he left. I thought when the Alexander's took him in he would be OK.

I just wish I could take back what I said, I never did stop loving him.

### **Scene 13**

Why didn't you find the bullet the first time?

We thought it was still in him, are you questioning my work?

I got one large riding on you.

Relax, it's gotta be in the pool

Oh no, I'm having a good hair day.

Well maybe neither one of us has to get wet

No!

Little ballistics, little case closed and then team Stokes is on the hunt for the illusive natural.

Go Stokes

Little faith baby

#### **Scene 14**

Ah, here to lay down some more action?

Actually I'm here for my tox results

Right, found sleeping pills in your gamers bloodstream, Zolpidem, High therapeutic levels  
Gamer on zolpidem, that's like a Sumo Wrestler on diet pills.

Yeah listen, thanks to you guys I've been really busy here.

The point is, your victim was staring at the inside of his eyelids when those flashbangs were going off.

So Ninja Assassin is off the hook, so why would a hardcore gamer pound sedatives the night before the big game.

Maybe someone spiked his joystick, can you solve this someplace else.

What about his stomach contents?

Yeah, it just went to the top of my stack, I'll have it in twenties...twenty minutes.

Forget it

#### **Scene 15**

I just got flowers from one of the dayshift guys

Does he know you're married

Yeah, he was wishing me luck in the cycle.

Henry found Zolpidem in our vic's system, I'm guessing this is how it got in.

You know I did find a prescription bottle of zolpidem in the trash but it belonged to somebody else and there were still a few pills in it.

You know the rules I couldn't collect it, because there was no direct link to the case.

Did you get a pic?

I did.

Label got wet, but I think I can still scan the barcode.

Bottle belonged to an Evan Ferrari

Allright, based on DV8s social calendar, my bet is that Mr. Ferrari is also a gamer.

#### **Scene 16**

Wow, it's like finding a nerd in a haystack

Maybe she can help

Excuse me, I'm with the crime lab

Yeah I remember you and your sidekick commander Buzzkill.

Listen sugerbug, we're looking for Evan Ferrari so if you don't want another buzzkill just point him out to me Ok?

The blonde

That's Evan Ferrari?

Sweet ride

### **Scene 17**

I knew something was wrong.

I kept calling him but no answer, but then when he didn't show up to the semi finals, poor Stevie.

Did he have a heart attack.

How well did you know Stevie?

He was my boyfriend.

Really?

Sorry for your loss

WE found your Zolpidem in his apartment.

How many pills did you give him.

What?

You crushed up his pills, spiked his drink. Put him to sleep forever.

I didn't crush any pills, the only things I had a crush on was Stevie

He had trouble sleeping, he was a gamer and there was always someone online that was ready to fumble and he could never back down so sometimes I would give him sleeping pills but never more than the recommended dosage.

I think you're lying, I think big Stevie got nervous when his fine Italian sports scar girlfriend was strutting her stuff in front of a thousand amped up geeks.

I work all kinds of events, conventions, fight nights, it pays the bills and Stevie knew that, he liked a woman with a round career

You're a cyber league girl, you don't make a lot of money.

So maybe some nerd offered to pay you to dose Stevie, knock him out of the tournament and share some of the prize money with you.

No I would never do that

I loved Stevie, and for the record I didn't need his money, or anyone else's.

I make enough off my looks to get anything I ever want.

Except for a man who can see past them.

### **Scene 18**

So the pot on the cycle is up to four grand, if you wanna get in on this.

If I wanna gamble I'd go to a Casino

Fair enough, I got back DNA from the blood of the house. Two contributors, one was our victim, the other an unknown male.

I may be able to help there.

I ran the prints, most came back to our victim Ben Fowler, a few unknowns, but we did get one hit in the system, Carl Jensen.

Nice rap sheet, Burglary, larceny, assault, did you check with PD?

Yes, he's a loan shark.

I also checked our victims phone records, and our loan shark has been calling him.

Calling him a lot.

Carl doesn't look like somebody you wanna owe money to.

### **Scene 19**

These are your fingerprints and this is your blood, and I'm guessing, that's your gun.

You used to shoot Ben Fowler, how much did he owe you?

Allright carl, come on now, you save us a little time here we might be able to return the favor.

Does that line ever really work?

Actually it does, it did with Armin Kosh.

Yeah, when you get out of the joint I'd suggest finding a new fence, your boy gave you up real quick.

Paid you 3000 dollars for the items you stole from the Alexander house

After you put a slug in Vince's head and dumped him in the pool.

Sounds like I need to have a little talk with Armin

Threatening to kill someone in front of a cop is-

Not real smart

I don't kill people, dead people don't make me money.

That's my blood, my prints, I was there to collect.

Just give me till Tuesday

Tuesday huh?

Are you sure you won't forget, because I think you're gonna forget.

I swear I won't.

I think you will, that's why we're gonna settle right now.

Take the TV, take everything.

Guy owes me money, now the way this works, he's gonna owe me more money.

You gonna hook me up for stealing a TV, go ahead, that's all you got.

## Scene 20

Wow, Kevin.

Charming

I hate him, to the very core of my being.

I hear ya, I don't even wanna tell you what he just said to me in the washroom.

But do me a favor and take a good look at the DB, thank you.

Dude, I'm rolling a natural here.

I told CSI redhead I'm putting five large on her, I'm gonna score and I'm gonna score.

If you think for one second that Catherine would actually lower herself-

No way this old lady didn't die of old age.

Paramedics found her on the stairs.

Dude, that's my corpse.

Shhh, you hear that crepitous sound? She has osteoporosis.

Yeah, Grey's Anatomy, she's old.

Well the injury indicates that she probably fell and fractured a femur, caused a bloodclot.

No way her death was a natural, it was an accident.

Can we just keep this between us?

No.

Diagnose this Quincy. Why does my head ache the more I'm around you

## Scene 21

Hey, got an AG Waiver on Evan Ferrari's phone and ISP.

Our cyber league girl wasn't kidding about loving DV8, if anything she might have loved him a little too much.

Find another beer belly to rub, DV8's mine.

Text DV8 again and your phone will blow off your fingers.

Do gamers have groupies?

Haven't you seen the social network.

Hey bank, hope you got my stomach contents there.

Hey look I'm really sorry if I'm a little behind, can't believe I got roped in being everyone's bookie.

So your gamer didn't just have Zolpidem in his system. The extended Toxpanel says his pizza had an extra topping Emetine.

Primary alkaloid in Epicac used to induce vomiting.

If you knock somebody out with Zolpidem and feed him a pizza with epicac.

Hello Jimmy Hendrix, goodbye Devi8. He chokes to death on his vomit.

So Evan visits her boyfriend for doing a little groupie grabbing.

What do you got for me left brain, you walked right into my trap.

She mixes him a nightcap.

Don't think I need to see behind that rock to kill you.

There you are.

Adds some special sauce

Looks like you could use a midnight snack baby.

I buy it, but how do you prove it?

Well we still have our bottle of zolpidem, now we can actually print it.

I'll go get it.

I'll print the pizza box, if she served him his last meal, that puts the pizza in her hand.

## Scene 22

Pizza Pizza.

Sorry I had to.

What are you delivering, Greg?

Oh just our prime suspect, Sarah and I ran prints ran prints on the pizzabox and zolpidem bottle. Both came back to a workcard for a Monica Gimble better known as DJ Drang.

She is working the cyberbowl, the Emcee.

Well for a big guy in a diaper, DV8 sure knew how to attract some killer babes.

## Scene 23

So you're moonlighting as a pizza delivery girl

Excuse me.

Well you delivered a pizza to DV8 avenger the night he choked and croaked



So I delivered a pizza to a friend, the man liked to eat.

No I understand, hey listen I love pizza you know from East Coast, I like New York style pizza.

You know I never had a pizza to go that had ipecac on it. That must be a Vegas thing.

You know ipecac, you gotta get it from an online pharmacy and you gotta use your credit card and you used your creditcard.

So we got you for the ipecac, and the lab guys told me it was combined with a drug called zolpidem.

And here is where it gets a little salacious.

Your fingerprints are on the bottle and Evan Ferari's name is on the script so we know you know her. The question is how well.

We're just friends.

Just friends with benefits?

We thought you were in on it together till we read the email where she dumped you.

You were girlfriend and girlfriend, you shared everything, you shared the zolpidem but you didn't share her newfound taste in men, right?

I thought she was going through some weird experimental phase.

Yeah I know what you mean I saw the guy

Right, I mean if you're gonna go join the other team at least make it a model or a jock.

Not Jabba the Hutt, the bastard even threw it in my face.

How his thumbs had given her more pleasure than she'd ever known.

So he had to go.

I loved Evan and he stole her from me.

And he's about to win the cyberbowl, walk away with a hundred grand. He didn't deserve any of that.

So you spiked his pizza and soda.

I knew the fat pig couldn't turn down free food and a little come-on.

Double bonus

I just wanted to wish you luck

Want some company?

I thought fat guy, stuffing his face, chokes on his own vomit, who's gonna investigate that?

Let me guess, me?

## Scene 24

Hey Catherine, I ran ballistics on our bullet and it came from the gun in the pool but the gun is not in the system.

Well it's not like we expected long chart Carl to get sloppy.

So I got a call from the Alexander's insurance suggester, he accounted for all the electronics Carl boosted from the house but there was one additional Item missing, a sculpture.

Is it valuable?

Worth about ten grand, so Vice talked to Carl's fence, he never saw it and PV's canvassing Pawn shops, so we're good.

All right

This case will just not die a natural death.

I pulled some very interesting trace from your gun.

And more specifically from the front sight, human tissue.

The killers?

Unfortunately for Nick's and my, apparently ill advised wager, it belongs to the victim.

Tissue of his tongue.

So the killer shoved the gun into Fowlers mouth?

That's not possible, there was no GSR around the wound.

Maybe Fowler was shot underwater.

Sorry boss, it's just a theory, I mean, we're all under a lot of pressure here but -.

All right so if you found tissue of the victims tongue on the front sight.

That means not only was the gun inside his mouth but that it was upside down.

And this position looks more like suicide than murder.

Which is consistent with Ben Fowler's state of mind, divorced, in debt.

But what about the break in?

The guy was tied up and dumped in the pool, you saying it was staged?

No, the evidence is saying it.

The shoeprint on the door was a match to a pair of Ben Fowler's shoes.

So he kicks in the door.

Punches a hole in the window then tries to make it all look like a break in.

Doc Robbins found rope fibres in the victims teeth and Hodges proved that it is possible to tie yourself into knots.

So he wasn't trying to loosed his restraints he was trying to tighten them.

Apparently

And when he fired the gun underwater the flames were extinguished which explains why there was no GSR in his mouth.

Now why would he go through so much trouble to make a suicide look like a homicide?

Because he wanted to make amends.

Look, the man's life is in pieces, he's divorced, he'd gotten pulled over for a DUI, his ex-wife had to come bail him out, that couldn't have felt good.

Then Carl Jensen beats him up.

And while his watching Carl and his thugs tear apart his Friend's home, maybe Ben thought there was a way for him to be a man again, to be a husband, a provider.

The pawn shop owner ID'd Ben the morning of his death, said he came into the shop and pawned the sculpture.

A thousand bucks.

A million actually.

What do you mean.

Ben didn't take the cash, he had the pawn shop wire the money to an insurance company.

Life insurance.

At a million dollar policy.

He was behind on some of the payments but he used the money from the sculpture to pay off the remaining balance.

### **Scene 25**

He killed himself so I could have the money?

You said you never stopped loving him, well clearly he never stopped loving you.

You know when a man lets his wife down, loses her, sometimes he can lose himself.

When your marriage fails, what no one tells us is that it makes us feel we failed somehow.

I'm not sure who failed who.

### **Scene 26**

Last body of the shift.

Dare I ask?

Homicide, liquor store robbery, single GSW.

So much for hitting the cycle.

Unbelievable, in one shift , five homicides, two suicides, three accidentals, not a single natural.

All it takes is old age, heart attack, stroke, aneurism.

Well you and Kevin get our vic washed up and prepped, then go home.

Got it

Kevin

Wake up

Kevin I need help

Ok, you are such a sack of-

Doc

David don't be a snitch, just wake him up so I can fire him.

Eh, he's dead.

Yeah, he said he had a headache, he's been popping aspirin all day.

Thought he was hung over.

Blown pupil, aneurism

Well there's your natural, we completed the cycle

Yeah, but nobody won

Au contraire, I did.

You found the body did you not?

Yeah

My money was on you, most natural deaths aren't investigated by CSI but when a body drops you're always there.

Even when the body drops in your lap, sorry Kevin.

Are you calling 911

No I'm calling Henry.

## II Crime Scene Investigation Subtitles.

### Scene 1

Wat?

-Ik wil het niet zeggen.

Straks brengt het ongeluk.

-Wat?

Doen jullie tikkertje standbeeld?

Henry heeft even een *A Beautiful Mind*- momentje.

De Cyclus.

Ik heb net een moord opgelost, Ray een ongeluk.

En ik een zelfmoord.

-Precies.

Moord, zelfmoord, ongeluk.

Nog een natuurlijke doodsoorzaak erbij en we gaan voor de cyclus.

Niet te geloven.

Nu zeg je toch.

-Ja, en?

Weet je hoe lang het geleden is dat de nachtdienst een cyclus sloeg?

4 jaar, 7 maanden, 13 dagen, 2 uur en 10 minuten.

We zijn mannen van de wetenschap, niet van bijgeloof.

Ik weet zeker dat we die cyclus slaan.

Ik weet het zelfs zo zeker dat ik een wedje voorstel.

Kom maar op.

Het gaat om welke CSI de natuurlijke doodsoorzaak binnen brengt.

Dat valt niet te voorspellen.

Hoe meer zaken je krijgt, hoe meer kansen je hebt.

En ik ben goed bezig.

Ik zou niet tegen mij wedden.

Ik heb nu een lijk dat er behoorlijk naturel uitziet.

Ik zet 100 dollar in op Nick.

En niet omdat je supervisor bent.

Ik zet ook 100 dollar op mezelf in.

-Weet je wat?

Maak er maar 200 van.

-Wat een vent.

Ik doe mee.

En Henry is de bank.

Vertrouw je me niet met onze winst?

Je stopt toch ook geen biljetten in de Heilige Graal alsof het een...  
je weet wel is.

-Je hebt gelijk, Henry.

Maar dit is Vegas.

Een cyclus dreigt, mensen.

Doet er iemand mee?

Dan moet je bij Henry wezen.

-Makkelijk verdiend.

Pas maar op.

Dat meen je niet.

## **Scene 2**

De buik is opgezwollen en voelt hard aan.

Ze is niet zwanger.

-Een tumor dan?

Dat is natuurlijk.

-Misschien is ze gewoon dik...

En vrat ze de hele dag door.

Het is de eerste niet.

Let maar niet op Kevin.

Hij komt uit L.A.

-Ik ben sexier lijken gewend.

Gatver.

-Het is pus.

Dat is veel pus.

-Een ernstige infectie.

Maar wat is de oorzaak?

Infectie is een natuurlijke doodsoorzaak.

Hou even op over die cyclus.

Een moord, ongeval, zelfmoord en een natuurlijke dood in één dienst.

Alsof je in één nacht een blanke, een zwarte, een latina en een aziaat naait.

Dat ken ik,  
Er zit een gat in de darm.  
En ze is achter haar bureau gestorven?  
Mensen kauwen graag op kantoorpullen als ze werken en slikken ze dan door.  
Een paperclip. Ongelukje.  
Niet natuurlijk dus.  
-Spatten er twee bellen uiteen.  
Weer een melding. Een lijk.  
Hoop doet leven.

### Scene 3

Welkom bij de Apocalyps.  
Aeron's Legion.  
Vet.  
-Dit is DV8Avenger.  
Fijne stoel.  
-We zijn gebeld door Leftbrain 528...  
Die zich zorgden maakte omdat zijn vriend al 8 uur AFK was.  
'Away from keyboard'.  
Zo zeggen gamers dat.  
Zijn echte naam is Steven Pyles.  
-Ruiken jullie ook iets?  
Kijk maar onder de deken.  
Een luier.  
-Een serieuze gamer dus.  
Geen tijd voor de WC.  
-Om niet AFK te zijn.  
Succes ermee. Ik ben weg.  
Sorry dat we zo laat zijn.  
Oma hier reed.  
Wat meurt het hier.  
Niet goed voor m'n kater.  
-Kennen jullie Kevin al?  
We hebben het genoeg gehad, ja.

Het kan zijn hart geweest zijn.

-Denk je?

Kijk maar.

Pizza, hot wings, patat.

Ik gok erop dat Moby Dick hier een beroerte heeft gehad.

Gefeliciteerd.

Een natuurlijke dood.

Dan kunnen we wel gaan.

-Ik weet niet hoe dat in L.A. gaat...

Maar hier wachten we de autopsie af.

-Ook goed.

30 graden.

Dat is raar.

Op de verkleuring afgaand lijkt hij al 6 à 8 uur dood.

Dan moet hij warmen zijn.

33.

-Misschien door de airco?

Het kan nog steeds natuurlijk zijn.

Of een moord.

Dus we moeten aan de bak.

-Verdomme.

#### **Scene 4**

Gevonden door de tuinman.

De bewoners zijn op vakantie.

Het slachtoffer paste op het huis.

Benjamin Fowler, van 39.

Hij zou net een scheiding achter de rug hebben.

Kom.

Braak.

-Daar lijkt het wel op.

Ik zie hier een schoenafdruk.

Visgraatpatroon.

Er zit nog glas in het kozijn, en op de grond.

Rechte hoek achter.



Het is van buitenaf ingetrapt.  
Het nachtslot werkt nog.  
De dader wilde de deur intrappen.  
Dat lukte niet.  
Dus trapte hij het raam in en haalde de deur van het slot.  
Geen TV, geen muziek.  
Iemand is beroofd.  
Hij verrast de inbreker en wordt vermoord.  
-Roofmoord.  
Klinkt goed.  
Waar is Super Dave? Ik wil dit afwikkelen, dan doe ik weer mee.

### **Scene 5**

Dus dit is DV8Avenger?  
Blij dat je hem die luier af hebt gedaan.  
Ik heb het m'n assistent laten doen?  
-Kevin?  
Die is er geknipt voor.  
Wat is de doodsoorzaak?  
Z'n slokdarm zat vol met braaksel.  
Onverteerd eten.  
Pepperoni met ui.  
Die heeft hij duur bekocht.  
Maar het was niet z'n hart dat het begaf.  
-Wat dan wel?  
Z'n maag.  
Een heftige regurgitatie.  
Bij een kokhalsreflex komt er onverteerd eten door de mond en neus naar buiten.  
Maar bij hem bleven ze in de stembanden steken.  
Vertstikking dus.  
Net als Mama Cass en haar broodje ham?  
Cass Eliot is bezweken aan hartproblemen door overgewicht.  
Ze is niet gestikt.  
-Het was wel natuurlijk.

O ja.

De cyclus.

Hoeveel zit er in de pot?

Een paar duizend.

Krankzinnig.

Hoeveel zet jij in?

-200.

Op wie?

-Niemand.

Bij de meeste sterfgevallen hoeven wij niet te komen.

Dus die cyclus halen we niet.

-Je bent slim.

En daarom vraag je je vast af: waarom kon hij dat braaksel niet uitbraken?

Deze littekens op de tong...

Wijzen op meerdere attaques.

Veroorzaakt door?

-Dat moet ik nog nalezen.

Maar een attaque zou hem fataal kunnen zijn geworden.

## **Scene 6**

Dit heb ik bij DV8 gevonden.

Carbamazepine.

-Tegen epilepsie.

Ik ken 1 geval van iemand die een attaque kreeg tijdens het gamen.

Denk je dat een game z'n dood werd?

-Ik zeg het niet graag...

Maar het lijkt eerder een ongeluk dan natuurlijk.

Geen cyclus dus.

Maar het blijft speculeren.

We kunnen niet weten...

Wat er gebeurd is toen hij AFK was.

-Toch wel.

Serieuze gamers leggen hun games vast.

Net als schakers.

Om van hun fouten te leren.  
We hebben al z'n drives meegenomen.  
-Misschien staat z'n virtuele dood erop.

### **Scene 7**

Daar kan wel forensisch bewijs op zitten.  
Die stop je niet zo weg.  
Je hoeft me de lest niet te lezen.  
Ik laat hem op het zakje drogen.  
Geloof me, ik weet wat ik doe.  
-Als jij het zegt.  
Dr Langston, neem ik aan?  
Jij ging de strijd aan met Nate Haskell.  
Ik heb je op TV gezien.  
Stoer.  
Kevin, een brancard.  
Nu meteen.  
Kevin doe dit, Kevin doe dat.  
Ik begin het zat te worden.  
Wat moest dat voorstellen?  
-Sorry.  
Hij komt uit L.A.  
Dat verklaard alles.  
Handen gebonden, halve knoop.  
-Het touw komt van binnen.  
Het zit los.  
Hij probeerde zich vast te bevrijden.  
Kneuzingen aan z'n gezicht, een gebroken neus.  
Maar een kogel in het achterhoofd werd hem fataal.  
De uitgangswond zie ik niet.  
-De kogel zit vast nog in z'n hoofd.  
Geen cash.  
Dat klopt wel met diefstal.  
-Dus hij verrast een dief...

Die hem slaat en vastbindt.

Fowler probeert te ontsnappen, de moordenaar schiet hem dood.

Wat denk je?

Nieuwe vriendin?

Uit ervaring denk ik eerder z'n ex-vrouw.

Hij heeft z'n trouwring nog om.

### **Scene 8**

Even pauze?

De laatste avonturen van DV8Avenger.

Hij nam al z'n games op, ook de laatste.

DV8 speelde Aeron's Legion niet alleen, maar MMORPG.

In normaal Engels?

-Een online multiplayer game.

Er speelden vele mensen tegen hem.

Inderdaad veel mensen.

-Tja, Aeron's Legion.

Het is de 34<sup>e</sup> eeuw, en van de mensheid zijn alleen een paar krijgers over.

Veel wapens dus, maar de flash-bang wil je niet gebruiken.

Een goede afleiding, maar het kost punten.

Tijdens DV8's laatste game deed 1 speler iets radicaals.

Hij jaagde er in 1 minuut wel 54 flash-bangs doorheen.

Terwijl je dat alleen maar punten kost.

Tenzij je je tegenstander een attaque wil bezorgen.

Het geknipper leidde tot een lichtgevoelige reactie.

De prikkels trokken door de oogzenuw naar de temporale kwab.

En daar zorgde kortsluiting voor een attaque.

Van wie kwam die aanval?

Ninja Assassin.

Als die wist dat DV8 epilepsie had en het expres deed...

Is het moord.

### **Scene 9**

Geeks en freaks, applaus voor Cyber Bowl 2011.

Twee krijgers nemen het tegen elkaar op.  
Deze toekomstige Hall of Gamer komt uit Las Vegas: Ninja Assassin.  
Kom maar op, gamers.  
Daar heb je hem.  
Wat een zielig zootje.  
-Gamen is wat voor jou.  
Lekker schieten.  
Toen ik zo oud was, zat ik midden in een echte oorlog.  
Ik hoef niet te doen alsof.  
En uit San Juan in Puerto Rico, groentje van het jaar: Murd3er-1.  
Weet je wat de winnaar krijgt?  
100.000 dollar.  
Daar krijg ik wel schietneigingen van.  
Start de computer maar, nu barst het los.  
Kom op.  
Politie.  
-Wacht even, jongens.  
Het spel is uit.

### **Scene 10**

Zit ik soms in de problemen?  
Het gaat toch niet over die Girls Gone Wild fileshare?  
Ken je deze jongen?  
Wie heeft DV8Avenger gefileerd?  
Logisch dat hij niet bij de halve finale was.  
Doe weg.  
-Dus je kunt hem wel bekogelen...  
Maar het resultaat niet onder ogen zien?  
DV8Avenger speelde tegen jou.  
-Virtueel, ja.  
Ik heb hem niet echt vermoord.  
Ik heb hem wel vermoord...  
Op het slagveld, al was hij eigenlijk beter.  
Heeft DV8 je ooit verteld dat hij ziek was?

Hij had van alles.

-Ja, zoals epilepsie.

Wist je dat?

-Zo'n beetje.

In 2009 zag ik DV8 bij de finale in El Paso pillen slikken.

Doping, dacht ik . Ik wou het zeggen.

-Hij zei dat het tegen epilepsie was.

Soort van.

-Je wist dat je 'n attaque zou veroorzaken.

Ik ben een sportman.

Ik wilde winnen.

100.000 dollar.

-Attques zijn niet dodelijk.

Dat stond of Wikimeds.

Je zult een advocaat nodig hebben.

Soort van.

### **Scene 11**

Je wilt een snelle doodsoorzaak, om terug in de race te komen hè?

Veel mensen hebben op me ingezet.

-Ik niet.

Toch niet op Greg?

Dan kun je het net zo goed weggeven.

Ik laat me niet in m'n kaarten kijken of m'n portemonnee kijken.

Hoe zit het met deze?

-Ik vond deze vezels in z'n gebit.

Van het touw om z'n pols.

-Hij wou de knoop los trekken.

Z'n röntgenfoto's.

Veel letsel aan nekwerfels en achterhoofdsbeen.

Zie je die schuine randen?

Van binnen naar buiten.

Dus de kogel kwam er achter uit.

We dachten dat hij er daar in ging.

-Nee, dat was in de orofarynx.

Geen roet, dus minstens een meter afstand.

Een penetratiewond.

Met open mond.

-Er helemaal doorheen.

Dan is de kogel dus bij het huis.

Wie weet kom je onderweg nog een natuurlijke doodsoorzaak tegen.

## **Scene 12**

Bedankt.

Gecodoleerd, Mrs Fowler.

Wat is er met ben gebeurd?

Hij past op het huis van vrienden.

Er brak iemand in.

Hij werd doodgeschoten.

Bij het huis van de Alexanders?

We waren met ze bevriend, voor de scheiding.

Maar mensen kiezen partij, je kent dat wel.

Nou en of.

Wanneer heb je ben voor het laatst gezien?

Een paar dagen terug nog.

Hij was onder invloed achter het stuur gepakt.

Ik haalde hem op.

Ik hen hem thuis gebracht.

Ik moet gaan.

-Ik heb net ingeschonken.

Blijf even.

Ik ben moe.

Ik wil dit niet meer.

Het hoeft ook niet meer.

Dat beloof ik.

Volgende keer bel je maar iemand anders.

Wacht.

Je bent alles wat ik heb.

Ik was de enige die hij nog kon bellen en ik heb hem de rug toegekeerd.  
Hij was er slecht aan toe.  
Zo was het niet altijd.  
Z'n bedrijf ging failliet.  
Hij kon geen werk vinden.  
Hij ging drinken, gokken.  
Het liep uit de hand.  
Ik vroeg om een scheiding en hij vertrok.  
Ik dacht dat zich bij de Alexanders wel zou redden.  
Kon ik mijn woorden maar terugnemen.  
Ik ben altijd van hem blijven houden.

### **Scene 13**

Waarom heb je de kogel niet meteen gevonden?  
We dachten dat hij nog in de dode zat.  
Twijfel je soms aan m'n werk?  
Ik heb 1000 dollar op je ingezet.  
-Rustig maar.  
Hij moet in het zwembad liggen.  
Nee, m'n haar zit vandaag net goed.  
Misschien hoeven we geen nat pak te halen.  
Wat ballistisch onderzoek, zaak gesloten, en team Stokes kan verder.  
Hup Stokes.  
-Heb vertrouwen.

### **Scene 14**

Wou je nog meer inzetten?  
-Ik kom voor het toxicologisch onderzoek.  
Je gamer had slaappillen genomen.  
Zolpidem.  
Een hoge dosis.  
Een gamer?  
Dat is als een sumoworstelaar aan de dieetpillen.  
Dankzij jullie heb ik het superdruk.



Maar je slachtoffer sliep al toen die flash-bangs afgingen.

Dus Ninja Assassin kan gaan.

Waarom zou een gamer kalmerende middelen gebruiken voor een finale?

Weet ik het.

Ga het ergens anders oplossen.

En z'n maaginhoud?

-Die heb ik over twintigjes.

Twintig minuten.

-Laat ook maar.

### **Scene 15**

Ik kreeg net bloemen van iemand van de dagploeg.

Weet hij dat je getrouwd bent?

-Hij wou me geluk wensen met de cyclus.

Henry heeft zolpidem gevonden.

En hij kreeg vast zo binnen.

Ik heb een flesje gevonden bij het afval, maar van iemand anders.

Er leek geen verband.

-Heb je wel een foto genomen?

Het etiket is nat geworden.

Maar volgens mij kan ik de streepjescode wel scannen.

Het flesje was van Even Ferrari.

-Dat zal vast ook wel een gamer zijn.

### **Scene 16**

Het is zoeken naar een nerd in een hooiberg.

Misschien kan zij helpen.

Pardon.

Ik ben van het misdaadlab.

-Ja, ik ken je nog wel.

En je hulpje, kapitein spelbreker.

We zoeken Even Ferrari.

Wijs hem even aan, dan ben je van ons af.

Die blondine.

Is dat Evan Ferrari?

Een lekkertje.

### **Scene 17**

Hij nam maar niet op.

En toen hij niet bij de finale was...

Die arme Stevie.

Heeft hij een hartaanval gehad?

Hoe goed kende je hem?

Het was m'n vriendje.

-Echt?

Gecondoleerd.

We hebben Zolpidem bij hem gevonden.

Hoeveel heb je hem gegeven?

Je hebt pillen in z'n drankje gedaan.

-Ik heb niks gedaan.

Ik was verliefd of Stevie.

Hij sliep slecht.

Het was een gamer...

Er er was altijd wel iemand online, en dan kon hij geen nee zeggen.

Dan gaf ik hem soms slaappillen, maar nooit te veel.

Ik denk dat je liegt.

Stevie werd bang toen z'n knappe meisje voor duiden nerds begon to paraderen.

Ik doe allerlei evenementen.

Congressen, gevechten...

Stevie hield van vrouwen met een carrière.

Misschien dat een nerd je geld bood om Stevie uit te schakelen.

Dat zou ik nooit doen.

Ik hield van Stevie.

En ik zijn geld, of andermans geld niet nodig.

Ik verdien genoeg met m'n uiterlijk om alles te hebben wat ik wil.

Behalve een man die verder kijkt.

### **Scene 18**

De pot zit nu op vier mille, als je nog mee wilt doen.

Gokken doe ik wel in een casino.

-Ook goed.

Het DNA uit het bloed in het huis was van 2 mensen.

Het slachtoffer en een onbekende man.

-Misschien weet ik meer.

De meeste afdrukken waren van slachtoffer Ben Fowler...

Een paar van onbekenden, en één uit de database.

Carl Jansen.

Mooi strafblad.

Diefstal en mishandeling.

Wat zei de politie?

Het is een woekeraar.

Ik heb de telefoon van het slachtoffer gecheckt, en die woekeraar belde vaak.

Carl lijkt me niet iemand die je geld schuldig wilt zijn.

### **Scene 19**

Dit zijn jouw vingerafdrukken.

En dit is jouw bloed.

En ik gok dat dit jouw pistool is.

Waar je Fowler mee neerschoot.

Wat was hij je schuldig?

Als je ons nu wat tijd bespaart, kunnen we jou misschien ook helpen.

Werkt die tekst ooit?

-Ja.

Met Armin Kosh bijvoorbeeld.

Die sloeg zo door.

Hij gaf je 3000 dollar voor de boedel van de Alexanders.

Nadat je Ben had doodgeschoten.

-Ik moet eens met Armin kletsen.

Met moord dreigen waar de politie bij is...

-Niet slim.

Ik vermoord geen mensen.

Aan dooien verdien ik niks.

Het is mijn bloed, mijn vingerafdrukken.

Ik was er.  
Om m'n geld te innen.  
Geef me tot dinsdag.  
Weet je zeker dat je het niet vergeet?  
Volgens mij wel.  
Ik zweer van niet.  
-Ik denk van wel.  
Dus we innen nu.  
Neem de TV mee.  
Alles.  
Hij was me geld schuldig.  
Steeds meer.  
Sluit me gerust op voor een gestolen TV.  
Maar meer heb je niet.

## **Scene 20**

Charmant, die Kevin.  
-Ik haat hem, uit de grond van m'n hart.  
Je wilt niet weten wat hij net op de WC zei.  
Maar kijk even goed naar het lijk, als je wil.  
Dit is een natuurlijke.  
Ik heb 5 mille op die rooie gezet.  
Scoor ik mooi twee keer.  
Catherine verlaagt zich echt...  
-Dit mens is aan de ouderdom bezweken.  
Ze is op de trap gevonden.  
Dat is mijn lijk.  
-Hoor je dat crepitus-geluid?  
Ze heeft oseoporose.  
-Ja, ze is oud.  
Ze heeft haar been gebroken, wat tot een bloedprop leidde...  
Dus het was niet natuurlijk, maar een ongeluk.  
Kunnen we dat onder ons houden?  
Waarom krijg ik van jou zo'n hoofdpijn?

## Scene 21

Ik heb Evan Ferrari's telefoon en ISP gecheckt.  
Ze hield inderdaad van DV8.  
Misschien zelfs iets te veel.  
Blijf van DV8 af, hij is van mij.  
SMS DV8 nog eens en je bent je vingers kwijt.  
Hebben gamers groupies?  
-Ken je *Social Network* niet?  
Hé, Bank.  
Is dat m'n maaginhoud?  
Sorry dat ik wat achterloop.  
Dat krijg je, als je a bookie bijbeunt.  
De gamer had niet alleen zolpidem op, maar er zat ook emetine op z'n pizza.  
Dat zit in Ipecac.  
Om braakneigingen op te wekken.  
Als je iemand Zolpidem geeft, en dan een pizza met Ipecac erop...  
Hallo, Jimi Hendrix.  
Vaarwel, DV8.  
Gestikt in z'n eigen kots.  
Evans was pissig dat d'r vriendje aan z'n groepies zat.  
Je loopt recht in m'n val.  
-Ze maakt een slaapmutsje voor hem.  
Ik hoef je niet te zien, hoor.  
-Alsjeblieft.  
Een speciaal sausje erop.  
-Je bent vast een snack toe.  
Maar hoe bewijs je dat?  
We kunnen haar flesje Zolpidem nu op afdrukken checken.  
Dan doe ik dat met de pizzadoos.

## Scene 22

Ik kon het niet weerstaan.  
-Wat bezorg je?

Onze hoofdverdachte.

Op de pizzadoos en de Zolpidem zaten vingerafdrukken van ene Monica Gimble.

Oftewel DJ Drang.

Ze werkt als MC in de cyberbowl.

Voor een dikkerd in een luier wist DV8 sexy meiden te scoren.

### **Scene 23**

Dus je klust bij al pizzabezorgster?

Je bezorgde DV8 een pizza, de avond dat hij stierf.

Een pizza voor een vriend, nou en?

Hij hield van eten.

Nee, dat snap ik wel.

Ik ben dol op pizza.

Maar niet met Ipecac erop.

Dat moet een plaatselijke specialiteit zijn.

Om Ipecac online te kopen, moet je een creditcard gebruiken.

En dat deed je.

De Ipecac is dus bewezen.

En dat werd gecombineerd met Zolpidem.

En nu wordt het spannend.

Jouw afdrukken zitten op de fles...

Maar Evan Ferrari's naam staat erop.

Dus we weten dat je haar kent.

De vraag is hoe goed.

We zijn gewoon vriendinnen.

-Met extraatjes?

We verdachten jullie allebei, tot we de mail lazen waarin ze je dumpte.

Jullie deelde alles.

De zolpidem.

Maar niet haar smaak in mannen.

Ik dacht dat het een rare experimentele fase was.

Ik weet wat je bedoelt.

Ik heb hem gezien.

Als je dan zonodig hetero wil zijn, kies dan 'n model, af atleet, niet Jabba de Hut

Die rotzak wreef het in.  
Dat z'n duimen haar nieuw genot brachten.  
Dus hij moest verdwijnen.  
-Hij had mijn Evan ingepikt.  
En dan zou hij nu 100 mille verdienen?  
Dat verdiende hij niet.  
Dus stopte je iets in z'n eten en drinken.  
-Dat varken zei nooit nee tegen eten.  
Dubbele bonus.  
-Ik wou je succes wensen.  
Ik dacht: een vetzak die zich volvreet en in z'n eigen kots stikt...  
Wie kijkt daar nou van op?  
Ik.

#### **Scene 24**

Die kogel kwam wel uit het pistool in het water, maar hij zit niet in de database.  
Zo slordig zou Clark niet zijn.  
De schade-expert van de verzekering zegt dat er ook nog een beeld ontvreemd was.  
Het is 10 mille waard.  
Carls heler heeft het niet gezien.  
Dus we zoeken nu de pandjeshuizen af.  
De zaak wil maar niet sterven.  
Ik heb interessante sporen gevonden op jullie pistool.  
Menselijk weefsel.  
-Van de moordenaar?  
Helaas voor onze weggenschap is het van de tong van het slachtoffer.  
De dader stak het pistool in z'n mond?  
-Nee, er waren geen kruitsporen.  
Misschien was het onderwater?  
Als er tongweefsel op het vizier zat...  
Had hij het pistool niet alleen in z'n mond, maar ondersteboven in z'n mond.  
En dan lijkt het eerder zelfmoord dan moord.  
Dat klopt met Fowlers gemoedstoestand.  
Gescheiden, blut...  
-en de inbraak dan?

Hij lag vastgebonden in het water.  
Was dat nep?  
Dat valt uit het bewijs af te leiden.  
Het is maar een theorie.  
We staan allemaal onder grote druk.  
De schoenafdruk op de deur was van Ben Fowler.  
Dus hij trapte de deur in, sloeg een ruit in en deed het op een inbraak lijken.  
Er zaten touwvezels in zijn tanden.  
En je blijkt jezelf zo vast te kunnen binden.  
En hij schoot het pistool onderwater af, dus er waren geen kruitsporen.  
Waarom zou hij al die moeite doen?  
Hij wilde het goed maken.  
Z'n leven lag aan diggelen.  
Hij was gescheiden, onder invloed gepakt...  
En z'n ex moest hem komen halen.  
Toen sloeg Carl hem in elkaar.  
Hij zag ze het huis van z'n vrienden leeghalen....  
En opeens zak hij een manier om weer een man te zijn, een kostwinnaar.  
Volgens de baas van het pandjeshuis heeft Ben het beeld verpacht.  
Duizend dollar.  
-Een miljoen.  
Ben liet het geld overmaken naar een verzekeringsmaatschappij.  
Een levensverzekering.  
-Van een miljoen.  
Hij was achter met betalen, maar met het geld van het beeld was hij weer bij.

## **Scene 25**

Pleegde hij zelfmoord zodat ik geld zou krijgen?  
Je zei dat je altijd van hebt gehouden.  
Dat was dus wederzijds.  
Als een man z'n vrouw teleurstelt, als hij haar kwijt raakt...  
Raakt hij zichzelf soms kwijt.  
Als je huwelijk stuk loopt,  
Is het alsof je zelf tekortgeschoten bent.



Maar wie is wie tekortgeschoten?

## Scene 26

Het laatste lichaam van deze dienst.

En?

-Moord.

Een overval. Eén schotwond.

-Geen cyclus dus.

Niet te geloven.

1 dienst, 5 moorden, 2 zelfmoorden...

3 ongelukken en niks natuurlijk.

Ouderdom, een hartaanval of een beroerte is genoeg.

Jij en Kevin morgen hem wassen en dan kun je naar huis.

Word wakker.

Kevin, ik heb hulp nodig.

Wees niet zo'n verklikker.

Maak hem wakker, dan ontsla ik hem.

Hij is dood.

Hij zei al dat hij hoofdpijn had.

Ik dacht dat hij een kater had.

Verwijde pupil.

Een aneurisma.

Daar heb je je natuurlijke doodsoorzaak.

Cyclus compleet.

Maar niemand heeft gewonnen.

-Jawel.

Ik.

Jij hebt het lichaam toch gevonden?

Ik had m'n geld op jou gezet.

Vaak doet CSI in zo'n geval geen onderzoek...

Maar jij bent er altijd bij.

Ook al wordt het lichaam je in de schoot geworpen.

Bel je nou het alarmnummer?

-Nee, Henry.

### **III N.C.I.S. Script**

#### **Scene 1**

I got you, lie still.

Levin?

Where's E.J.?

Cobb took her.

DiNozzo, come back here, stay with him.

Keep pressure on him.

I've got it.

Just hang in there.

You're gonna be alright.

#### **Scene 2**

Drink this.

Boss, I adjusted the BOLO on the P2P based on agent Barrett's latest description.

Get an update on Cade?

He's in surgery, Abby's at the hospital waiting.

Levin's next of kin.

Agents from the Great Lakes field office are with his family in Chicago.

Ducky and Palmer are on their way up with the remains now.

I ran the phone number that cob keyed into the sedan.

ID's blocked.

It's a secure government line.

Well, unsecure it, McGee.

Whoever it belongs to has a significant clearance level.

I'm having trouble cracking it.

That's Ray's cell phone number.

Where is he?

I'm not sure.

We have not spoken.

Well, find him.

Warn him.

Tell him to protect his ass.

### **Scene 3**

Cobb became a monster.

Yes, director?

Get me SECNAV.

Right away, sir.

### **Scene 4**

He used a marker instead of blade.

It'll come off.

Come on.

You're gonna hurt yourself.

Why didn't he kill me?

I fought like hell, but why didn't he do it right there?

You were a message, not victim.

Consider yourself lucky.

Levin's dead.

Cade may not make it.

They were my responsibility.

Where exactly is the luck in that?

You think Gibbs would've let Cobb leave Europe?

You think any of this would've happened if anybody else had been leading the case?

Stop beating yourself up.

We've all lost people in the field.

You're a good agent.

Am I?

You're letting Cobb get inside your head, E.J., and that's exactly what he want.

You gotta stop.

Tony he's not doing this because he wants to.

Cobb's doing this because he has to.

### **Scene 5**

Ok, Duck.

Based on Agent Barrett's detailed description of the gun and the shell casings retrieved at the scene, Cobb was almost certainly using Mike Franks' sidearm.

Precision shit.

The Port-to-Port killer is proving as accomplished with gun as he is with a surgical blade.

Why the change in method?

Because it's no longer about method or clue trail or gamesmanship, Mr Palmer.

It's about hurting those responsible for putting him this situation.

Situation?

Operation Frankenstein.

Set aside your preconceived notions about what drives a serial killer.

What was once about profiling Cobb, his training as a medic, his mastery of the scalpel, his dressing of younger victims as older officers, all that has evolved into clearheaded self-awareness.

Those who created him must now pay.

Hi.

Oh. Agent Barrett.

Please, come in.

I didn't mean to interrupt.

I just keep thinking about Levin.

You want someone to drive you home Barrett?

Maybe you can get some rest.

I'm fine, really.

But before Dr. Mallerd begins the autopsy,

I'd like a moment to pay my respects.

Mr. Palmer.

## **Scene 6**

I've tried everything.

Ray's not answering.

Did you talk to his boss?

He said he was working and the assignment is classified.

Well, they must be able to get in touch with him.

I don't like this.

I mean, Cobb knows that Ray is on this case.

He blames the Navy and the CIA for what has happened.

I blame the one-eyed tea bag.

He's the one who screwed this up.

I'm worried.

We'll find him.

### **Scene 7**

Good Morning, Mr. Secretary.

Like hell it is, Leon.

This better be damn important.

Agent's dead, Mr. Secretary.

Another critical.

I don't know how much more important it could get.

Right this way sir.

### **Scene 8**

McGee, what are you doing here?

Waiting for you.

How's Cade?

Stable, sort of.

I mean, he's lost a lot of blood.

Well, he's a big guy.

He's got a lot of blood to lose.

Did you stay with him all night?

He's a friend, McGee.

I would do that for any friend.

For you or for Tony, for Gibbs.

I know you would.

And listen, it's okay if you two are more than friends.

I understand, seriously.

I really like Cade, and I can understand how a man of his stature could be intriguing to a woman.

Are you for real right now, McGee?

Really?

Because I am, like, over-the-top tired and I'm hoping this is all some sort of weird dream.

I'm not a dream.

Well, that's just too bad because right now I'd like to just roll over and dream about purple kittens or flying elephants or just...

Never mind.

I need to go home.

Where are you going?

Going with you.

As long as Cobb is still on the loose, we're not taking any chances.

No, McGee, shoo.

I can take care of myself.

Abby, this is not just some random suspect.

This guy is very bad news.

And if something ever happened to you, I would...

You'd what, McGee?

### **Scene 9**

I know what it's like to lose a team member.

Especially one you care deeply for.

You learn there is no rhyme or reason to dying.

Good or bad, it's just completely out of your hands.

Agent Levin died because I screwed up.

No, Agent Levin died because it was his time.

There was nothing you could do about it.

Excuse me.

David.

Yes, Tony.

Where?

Can you please send it over?

No I'm not gonna wait for you.

Ray's apparently at a hotel in D.C.

Kort gave us the Address.

I'll come with you.

That's not a good idea.

I could use the fresh air.

E.J., I'm going to see my boyfriend.

Can you please tell McGee that Agent Cruz will not be needing the safe house after all?  
He will be staying with me instead.

### **Scene 10**

Ray, it's me, open up.  
Ray, come on, we need to talk.  
I was beginning to think you...

### **Scene 11**

Leon, Look, I'm as unhappy about what's happened as you are, but you manage this.  
Can I?  
Damn right.  
How many years have been doing this together.  
Too long.  
Before you, Jenny had to clean up messes a lot worse than this one.  
Director Shepherd had her share of the problems, sir, but one thing has nothing to do with the other.  
My point is it comes with the territory.  
Now, if you're reaching your saturation level, well, that's a bigger conversation.  
This isn't just about me sir.  
Then what are we talking about?  
Mr. Secretary, year after year, I've caught whatever was thrown my way.  
But since Eli David was here, since I got hurt, things have been different.  
Different how?  
You need time, Leon?  
For God's sake, take all the time you need.  
I'm not talking about time, sir, I'm talking about mistakes.  
Now, you learn to accept a lot with this job.  
Resolutions that I knew were wrong.  
And now we're facing the consequences.  
We can't talk about this here.  
You know that.  
We need a S.C.I.F.  
It's a black op.

Modifications were made, sir.

We can talk all we want.

The room's tight as a drum.

### **Scene 12**

Too many years of lighting up finally caught up with me, probie.

For three decades, I outran ever bullet aimed at me.

Can't outrun this.

Not with these lungs.

Only got a few months left to go, and I plan to live them.

Never one to disappoint, were you, Mike?

Yeah, it's Gibbs.

Boss, it's me.

DiNozzo, slow down.

### **Scene 13**

DiNozzo, talk to me.

Ziva went to find Ray.

I got a 20 on Cruz from agent eye-patch.

Well, he should know.

That's what I thought.

Location?

Northrop Hotel, 27<sup>th</sup> and M.

She went to bring Ray to het place.

Thought it would be safer.

Is there a problem?

Problem is, I haven't checked in yet.

I was on assignment.

I just got back to D.C. an hour ago.

Where is Ziva?

I don't know.

We can't find her.

Tried her home and cell.

I shouldn't have let her go alone.



This isn't your responsibility.

Kort lied.

No he didn't.

His information was accurate.

Who else had access to your travel plans, Cruz?

My itinerary's classified, sir.

Classified never stopped Cobb before.

What if he got there first?

DiNozzo, BOLO out on Ziva.

McGee, get me Kort.

Boss, he's already in the building.

#### **Scene 14**

It's been a long time, Mr. Secretary.

We weren't supposed to see each other again.

Per your request.

I certainly wish that were the case.

Oh Leon, do we have to talk about this again.

Am I boring you Kort?

You know I have a limited attention span.

Well, let me see if I can keep it interesting for you.

Here's what your boy Cobb just did to one of my men.

I trained him to kill, director.

Selection is entirely his decision.

Do you remember when this operation was conceived?

Like it was yesterday.

Your clever notion, I believe.

Scribble on a note pad during your days at the war college.

Who knew it would become a joint venture between the Navy and the CIA?

It was flawed from the get-go.

It should have been aborted.

It was conceptually brilliant.

The results were generally positive.

Except Kort lost control of one of his men.

It wasn't from lack of trying.  
Cobb was strong-willed.  
Got a taste for killing.  
You pushed him.  
You used him on assignments outside of the program.  
With approval.  
Those who needed to know did.  
And now somebody has to take the heat.  
Special agents Barrett and Gibbs have failed to stop him.  
You can't blame them.  
Mr. Secretary, for once the weight does not fall on the bottom of the pyramid.  
This operation was your call.  
Accept it.  
Pam, is he in here?  
Sir, we're in S.C.I.F. mode, you don't have clearance.  
Excuse me.  
Leon, we need to talk.  
Not now Gibbs.  
Is Trent Kort in there with you?  
Agent Gibbs, this meeting required access beyond your need to know.  
I need to know if he sent one of my people into a trap.  
Ziva went to meet ray cruz at his hotel and he wasn't there yet.  
And now she's missing.  
Gibbs, all I did was provide your team with Cruz's location.  
Well, we think Cobb got her.  
You think I sent her in there on purpose?  
To gain what, exactly?  
If she gets hurt, you answer to me.  
Is he threatening me director?  
If he wasn't, I am.

### **Scene 15**

What do you mean the security camera is not working?  
I told you Tony, the system is down all over the hotel.

It has been for days.  
Isn't that illegal?  
Same MO.  
No fingerprints.  
The place has been wiped clean.  
How could she just walk out of here and nobody notices?  
Tony.  
Sorry.  
We're all worried about Ziva.  
I know.  
It's just different for some of us.  
I think you people are looking for me.

### **Scene 16**

This isn't right.  
It's too easy.  
He knows where Ziva is.  
There's nothing easy about it.  
Cobb's playing with us.  
Playing Leroy Jethro Gibbs?  
Guy must have a death wish.  
What does he want?  
Rule 16: If something thinks they have the upper hand, break it.  
Something funny?  
I mean, you're so confident.  
So proud.  
Nothing to be proud of.  
You gave yourself up.  
Why?  
Well, because most of my work is done.  
Most?  
Agent Gibbs, are you incapable of savouring a moment?  
Nothing to savour yet.  
One of my team is still missing.

Where is she?

It's time to put Samson down.

You don't know about Samson, do you?

Surely agent Barrett wrote about him in that psych profile she holds so near and dear?

I'm listening.

Once there was a boy whose father was in the Navy.

He was a captain, with enough bravery and determination to make up for his son's obvious shortcomings.

One day, the young man turned to the captain for help.

You see, his ageing horse, Samson, was sick, and a decision needed to be made.

Now, the boy knew that a visit from the vet meant putting the animal down.

Which was the right and humane thing to do.

But what kind of lesson would that be for the boy to learn?

So the captain drew his sidearm.

Fired, point blank.

Put poor Samson out of his misery.

Would you like me to put you out of your misery, Cobb?

Your agent is still out there, Gibbs.

Now, what kind of lesson would you learn if my actions were humane?

You failed as a Navy officer.

You were an embarrassment to the CIA.

A disappointment to your Dad.

And you wanna teach me a lesson?

Where is she?

Who's holding the sidearm now?

### **Scene 17**

Tell me what you know.

Kort oversaw two divisions.

The first one was a legitimate covert squad operating under the auspices of the agency.

Operation Frankenstein.

Now the second one was a team designed for the private sector.

Hit men.

Guns for hire.

Used mostly by rich, foreign politicians with targets on their backs, you understand?

Who collected the profits?

I can't tell you that.

What I will tell you is that Kort skimmed enough off the top to retire.

And do you think Cobb would've turned himself in the way he did unless he was after something very specific?

Something he could only find right here at NCIS?

### **Scene 18**

Have you gone bloody mad?

What does Cobb really want?

You have no idea how high this goes.

I know all about operation Frankenstein.

You don't know anything.

Certain people had a lot to gain from this project.

I need to find Ziva.

Stop looking for a straight line DiNozzo.

If this were a chess game, think four moves ahead.

It's all about the checkmate.

He's clever that way.

### **Scene 19**

Abs, you ok?

The blood on Cobb's hands, it's Ziva's.

It does not mean that she's gone.

You find anything on Cobb's clothes?

There was concrete dust from the ground where Cade and Levin were shot, that's no big surprise.

But I found some weird trace elements on his pants.

There was dead bluegrass and sheet-metal rust and some homeopathic oils.

It was arnica and butcher's broom and bitterwort.

Bitterwort?

Also known as gentian.

It aids in muscle aches in older people.

What if they weren't people?

Remember, positive.

## Scene 20

Start talking, McGee.

Abby forwarded the chemical breakdowns she found on Cobb's clothing.

Any link to a horse named Samson?

All the oils are used in over-the-counter liniments for horses to keep the muscles limber...

Mcgee, I know what they are.

Pull up location of the Cobb family farm in Maryland.

Captain Lowell Cobb bought the horse in Burtonsvill 22 years ago.

And when he died he and Jonas hadn't spoken in years.

The land fell into disarray and was auctioned off later.

Go.

Find DiNozzo and Ray Cruz.

You think Ziva's there?

Yeah.

You can bet the farm on it.

Road trip.

If you don't mind, I'd like to come.

Got orders from upstairs.

They want you benched.

Who?

I'm not supposed to talk about it.

Talk about what Gibbs?

I know that your uncle is SECNAV.

I have since day one.

That's supposed to be confidential.

I gotta know my team Barrett.

There anything else you wanna tell me?

With all due respect, I've worked hard to get here.

I earned Rota.

And my personal relationship to the secretary had nothing to do with it.

I never said it did.

### **Scene 21**

All clear.

Nothing here boss.

Looks totally abandoned.

Heads up.

Ziva, you all right?

Hiding me is a decoy, Gibbs.

Get her up.

It's a distraction.

Cobb needed to keep you occupied.

Why?

He surrendered because he needed to get inside NCIS.

It is the only way he can get close to the man he holds responsible.

Close to who?

Vance?

SECNAV.

Davenport's got 24-hour security.

Yeah, well, his niece, special agent Barrett, doesn't.

### **Scene 22**

Agent Barrett, I was just coming up to see you.

Beat you to it palmer.

We were on our way down before taking Cobb to lockup.

I'll be real quick.

Fastest DNA swab in the east.

Did I hear you're getting married?

Yes, in the spring.

Her name is Breena.

Round two, Barrett.

We're going to the ME van.

We're taking a drive.

### **Scene 23**

Update?

Camera showed Cobb forced EJ and Palmer to take him to the autopsy garage  
Security said that Palmer signed out the ME Van so the guys didn't think twice about  
checking it.

Agent was rushed to the ER with a concussion and a broken nose but he's all right.

Both Palmer and EJs cellphones have been disabled so GPS tracking is inoperable.

BOLO's

To the FBI and Metro PD.

And the agency is on it too.

Davenport?

SECNAV has been called and is on its way.

Uncle SECNAV.

She could've mentioned that.

Maybe she did not want you to think less of her.

I know what it's like to have a relative in a place of power.

It can influence things.

We'll find them.

#### **Scene 24**

How do I know this plan's gonna work?

We don't, Mister Secretary.

Cobb had the chance to hurt Special Agent Barrett once, sir.

He didn't as a message to you.

He wanted to show you how humane he could be.

He had to get your attention.

He used EJ as bait.

Found this at autopsy.

We'll be waiting at home?

At home, Leon?

The building where Cade en Levin were hit.

It's where their Frankenstein training occurred.

There's nothing left of it.

There is for Cobb, sir.

He's going back to where it all started.

I may have conceded to this project, but the secretary dictated its actions.



Certain jobs were accepted that neither the CIA or the Navy officially authorized.

Then why order them?

Off the record political favors.

I was smart enough to steer clear.

Kort handled the private jobs.

Well who's handling Kort?

Mistakes were made, gentlemen.

Doesn't mean more people have to die.

I'm giving my resignation to the president as soon as this is over.

Let's take care of this son of a bitch.

### **Scene 25**

Cobb?

Cobb?

You hear me?

What the hell are you doing lieutenant?

Training.

To do what exactly?

As my teacher, officer Kort, once said:

We had to maintain composure in the most arduous situations.

Try to kill him, sir.

Agent Kort made the mistake of trying to stop me himself.

Those who can't do, teach.

You know, I actually admired your niece's tenacity for some time.

She's a good agent.

Beautiful girl.

Of course her connection to you is why I started in Rota.

To make sure we ended together.

Surely you didn't come alone, Mister Secretary.

We came to arrest you, Cobb.

Drop the weapon.

It's not that easy, Gibbs.

Don't do it.

You know.

I thought I was being trained to do what was right.

Drop the gun lieutenant.

We can talk about this.

We wanna help you

Liar.

## **Scene 26**

So, what's next?

Rota?

Cade's been reassigned stateside.

Stateside as in local, Simon?

No McGee.

Stateside as in Bremerton Washington.

I'm gonna spend some time with my family while things heal.

That's good.

I'm very sorry to see you go, of course.

Yeah right.

So you're putting together a new team, or what?

I'm giving up my post too. Tommy.

I need some time to decide what's next

You can have Rota if you want

I think I'll stay put.

No sense walking away from a good thing.

Is that a compliment, DiNozzo?

No boss, sorry, never.

I'm thinking about sticking around DC for a while.

Really?

Were you?

It's a real small town, you know.

Maybe we'll bump into each other sometime.

It's possible.

Thank you, Erica Jane Barrett, for everything.

See you, Gibbs.

It's been real.

Come back any time, special agent Barrett.

Maybe I will.

### **Scene 27**

It's empty.

You disappointed?

Well I know what I would like better.

Consider it a promise.

What kind of promise?

That we have lots to talk about when I get back.

I have to work outside of the country.

For how long?

It could take a while.

Then don't go, stay.

I can't.

Well, tell them that I threatened to divorce you.

They know I'm not married.

Well if you keep doing this, you'll never be.

Hey, come here.

Is this goodbye?

For now.

How do I know?

You gave me an empty box.

I gave you a promise.

What is it?

Nothing.

### **Scene 28**

Having you here as the new SECNAV Clay, is a heck of a surprise.

When the president called to offer me the job, I was convinced it was a prank.

People are excited to have you.

Well, I'm happy to be here.

You still box?

Once in a while.

I can't take a beating the way I used to.

Try working on the hill as a lobbyist 24/7

That wasn't a beating, it was a massacre.

So, what can I do for you?

What's our first order of business?

First, promise to protect my ass as long as it's your sworn duty as NCIS director.

Easy enough.

What else?

Special Agent Anthony DiNozzo.

I've already been in touch with him.

Mind if I bring him in?

You have spoken to Agent DiNozzo?

Twice, I think.

May I?

Agent DiNozzo, sit down.

Sir.

Director.

Director Vance, I'm authorising Agent DiNozzo access to sensitive compartmented information commensurate with the Black Program.

None of the your other team member need to know.

Is that clear?

Actually, Clay, I'm a little concerned.

Secretary Jarvis when we're talking shop.

So an agent somewhere in your organisation is selling top-secret information and they need to be dealt with appropriately.

Mr. Secretary, I'd like to discuss this first.

There's nothing else to talk about.

If you're uncomfortable with this, agent DiNozzo and I can do it without you.

Take a look.

That's who you're handling.

Do whatever it takes.

Any questions?

## **IV N.C.I.S. Subtitles**

### **Scene 1**

Ik heb je. Blijf stil liggen.

Levin.

Waar is E.J?

- Cobb heeft haar.

DiNozzo, kom hier.

Blijf bij hem.

Hou de druk erop.

-Ik heb het.

Hou nog even vol.

Alles komt goed.

### **Scene 2**

Drink dit maar

Ik heb het opsporingsbevel aangepast aan agent Barretts laatste beschrijving.

Update over Cade?

-Hij wordt geopereerd

Abby wacht in het ziekenhuis.

- Levins familie?

Er zijn agenten bij zijn familie in Chicago.

Ducky en Palmer zijn onderweg met zijn lichaam.

Ik trok het nummer na dat Cobb in de auto kraste.

ID is geblokkeerd.

Een beveiligde overheidslijn.

Zorg maar voor toegang, McGee.

De eigenaar zit op een flink hoog autorisatieniveau.

Ik heb moeite het te kraken.

Dat is Rays mobiele nummer.

- Waar is hij?

We hebben elkaar niet gesproken.

Ga hem waarschuwen.

Hij moet op zijn hoede zijn.

### Scene 3

VERTROUWELIJK

FRANKENSTEIN

Cobb werd een monster.

*Ja, Directeur?*

-Verbind me met de SECNAV.

### Scene 4

Hij gebruikte een stift in plaats van een mes.

Dat gaat er wel af.

Kom, straks bekeer je jezelf.

Waarom vermoordde hij me niet?

Ik heb gevochten.

Waarom deed hij het daar niet?

Je was een boodschap, geen slachtoffer.

Je mag van geluk spreken.

Levin is dood.

Cade bijna.

Ze waren mijn verantwoordelijkheid.

Hoe heb ik dan precies geluk gehad?

Zou Gibbs Cobb Europa laten verlaten?

Zou dit ook gebeurd zijn als iemand anders de zaak had geleid?

Wees niet zo streng voor jezelf.

We hebben allemaal mensen verloren.

Je bent een goede agent.

- Is dat zo?

Je laat Cobb in je hoofd kruipen, E.J.

Dat is wat hij wil.

Je moet hiermee stoppen.

Hij doet dit niet omdat hij dit wil.

Cobb doet dit omdat hij moet.

### Scene 5

Oke, Duck.

Op basis van Barretts gedetailleerde omschrijving...

en de hulzen die zijn teruggevonden...

gebruikte Cobb bijna zeker het wapen van Mike Franks.

Precisieschot.

Hij bewijst net zo bedreven te zijn met een wapen...

als met een chirurgisch mes.

-Een nieuwe werkwijze?

Het gaat niet meer om de werkwijze, de sporen of de tactiek, Mr. Palmer.

Hij wil de mensen treffen die ervoor zorgden dat hij in deze situatie zit.

Situatie?

- Operatie Frankenstein.

Zet je vooroordelen, over wat een seriemoordenaar drijft, aan de kant.

Wat eerst om profileren van Cobb ging...

z'n medische training, z'n werk met een scalpel,

het aankleden van jonge slachtoffers als officier,

is allemaal geëvolueerd in een duidelijk zelfbewustzijn.

Degenen die hem creëerden moeten nu boeten.

Agent Barrett.

Kom verder, alsjeblieft.

Ik wilde niet storen.

Ik blijf maar aan Levin denken.

Wil je dat iemand je thuisbrengt?

Dan kun je wat uitrusten.

Het gaat prima met me.

Maar voor dr. Mallard met de autopsie begint...

zou ik graag de laatste eer betuigen.

Mr. Palmer.

## **Scene 6**

Ik heb alles geprobeerd.

Ray is niet te bereiken.

Heb je z'n baas gesproken?

-Hij werkt aan een geheime opdracht.

Zij moeten hem toch kunnen bereiken.

Dit bevalt me niet.  
Cobb weet dat Ray op deze zaak zit.  
Hij verwijt de marine en de CIA wat er gebeurd is.  
Ik die eikel met één oog.  
Hij veroorzaakte de ellende.  
Ik maak me zorgen.  
We vinden hem wel.

### **Scene 7**

Goedemorgen.  
- Dat is het zeker niet, Leon  
Dit kan maar beter belangrijk zijn.  
Er is een agent dood.  
Een ander in kritieke toestand.  
Belangrijker dan dit wordt het niet.  
Deze kant op, meneer.

### **Scene 8**

McGee, wat doe je hier?  
Ik wachtte op jou.  
Hoe is het met Cade?  
Stabiel, min of meer.  
Hij heeft veel bloed verloren.  
Hij is een grote vent.  
Hij kan wel wat bloed verliezen.  
Ben je de hele nacht gebleven?  
Hij is een vriend, McGee.  
Dit zou ik voor elke vriend doen.  
Voor jou, voor Tony, voor Gibbs.  
Dat weet ik.  
En het is prima als jullie meer dan vrienden zijn.  
Dat begrijp ik echt.  
Ik mag Cade erg graag.  
Ik begrijp hoe een man van z'n formaat...



intrigerend kan zijn voor een vrouw.  
Meen je dit nou serieus, McGee?  
Echt waar?  
Want ik ben echt oververmoeid...  
en ik hoop dat dit allemaal een rare droom is.  
Ik ben geen droom.  
Jammer, want ik zou me nu het liefst omdraaien...  
en dromen van paarse katjes of vliegende olifanten of...  
Laat ook maar zitten.  
Ik moet naar huis.  
Waar ga je heen?  
-Met jou mee.  
Zolang Cobb nog rondloopt nemen we geen risico's.  
Nee, McGee, ga weg.  
Ik kan wel voor mezelf zorgen.  
Abby, dit is niet zomaar een gewone verdachte.  
Deze kerel is slecht nieuws.  
Als jou iets zou overkomen, zou ik...  
Wat zou je dan, McGee?

### **Scene 9**

Ik weet hoe het is een teamlid te verliezen.  
Zeker iemand om wie je veel geeft.  
Je leert dat sterven onverklaarbaar is.  
Goed of slecht, je hebt het niet in de hand.  
Agent Levin stierf omdat ik het verpestte.  
Nee, Levin stierf omdat het zijn tijd was.  
Daar kon jij niets aan doen.  
Neem me niet kwalijk.  
David.  
Ja, Tony.  
Waar?  
Kun je het doorsturen?  
Nee, ik ga niet op je wachten.

Ray zit in een hotel in D.C.

Kort gaf ons het adres.

Ik ga met je mee.

Dat is geen goed idee.

-Ik kan wel frisse lucht gebruiken.

Ik ga naar m'n vriendje.

Kun je McGee zeggen...

dat agent Cruz toch geen onderduikadres nodig zal hebben?

In plaats daarvan logeert hij bij mij.

### **Scene 10**

Ray, ik ben het.

Doe open.

Ray, kom op.

We moeten praten.

Ik begon al te denken dat je...

### **Scene 11**

Leon, net als jij ben ik ook niet blij over wat er gebeurd is.

Maar je kunt dit aan.

Is dat zo?

-Zeker weten

Hoe lang doen we dit nu al samen?

-Te lang.

Voor jou, moest Jenny grotere puinhopen dan deze opruimen.

Shepard had haar eigen problemen.

Dat heeft niets met elkaar te maken.

M'n punt is dat het er gewoon bij hoort.

Als je het niveau van verzadiging al bereikt hebt...

is dat een andere discussie.

Dit gaat niet alleen om mij.

-Waar praten we dan over?

Meneer, jaar na jaar heb ik gepakt wat er voor me voeten werd gegooid.

Maar sinds Eli David hier was...

Sinds ik gewond raakte zijn de dingen anders.  
Hoezo anders?  
Heb je tijd nodig, Leon?  
Neem alle tijd die je nodig hebt.  
Ik heb het niet over tijd, meneer.  
Ik heb het over fouten.  
Bij dit werk leer je veel accepteren.  
Oplossingen waarvan ik wist dat ze fout waren.  
Nu zitten we met de gevolgen.  
Dit kunnen we hier niet bespreken.  
Dat weet je.  
We hebben een veilige locatie nodig.  
Dit is allemaal geheim.  
Er zijn aanpassingen gedaan, meneer.  
We kunnen zeggen wat we willen.  
Deze kamer is een gesloten vat.

### **Scene 12**

*Het jarenlang te veel roken eist nu zijn tol, lieveling.*  
*Dertig jaar lang ontsnapte ik aan elke kogel die op me gericht werd.*  
*Hieraan kan ik niet ontsnappen.*  
*Niet met deze longen.*  
*Ik heb nog maar een paar maanden te gaan.*  
*Ik ben van plan ze op te leven.*  
Je wilde nooit teleurstellen, hè?  
Ja, met Gibbs.  
*-Baas, met mij.*  
DiNozzo, kalm aan.

### **Scene 13**

DiNozzo, zeg het maar.  
Ziva ging Ray opzoeken.  
Ik kreeg de locatie van Cruz van agent Ooglap.  
Hij moet het weten.

-Dacht ik ook.

Locatie?

-Northrop Hotel, 27th en M.

Ze ging Ray naar huis brengen, uit veiligheid.

Is er een probleem?

-Ik ben nog niet ingecheckt.

Ik had een klus.

Ik ben pas een uur terug.

Waar is Ziva?

-Geen idee.

We kunnen haar niet bereiken.

Ze had niet alleen mogen gaan.

-Dit is niet jouw verantwoordelijkheid.

Kort loog.

Nee, dat deed hij niet.

Zijn informatie klopte.

-Wie wist er van je reisplannen, Cruz?

M'n reisroute is geheim.

Dat houdt Cobb niet tegen.

-Stel dat hij er eerst was?

DiNozzo, opsporingsbevel voor Ziva.

McGee, haal Kort.

Hij is al in het gebouw.

#### **Scene 14**

Dat is lang geleden, meneer de minister.

Wij zouden elkaar nooit meer zien.

Op uw eigen verzoek.

Dat had ik ook liever gewild.

Leon, moeten we hier nou weer over praten?

Verveel ik je, Kort?

-M'n aandacht is maar beperkt.

Ik zal kijken of ik het interessant kan maken.

Dit heeft je mannetje Cobb met een van m'n mannen gedaan.

Ik heb hem getraind om te doden.  
De selectie is z'n beslissing.  
Weet je wanneer deze operatie begon?  
Alsof het gisteren was.  
Volgens mij was het jouw idee.  
Op een kladblok gekrabbeld in je tijd op het oorlogscollege.  
Wie wist dat het een samenwerking zou worden...  
tussen de marine en de CIA?  
Er zaten fouten in.  
Het had gestopt moeten worden.  
Het concept was briljant.  
De resultaten waren voornamelijk positief.  
Kort verloor de controle over één man.  
Niet door gebrek aan inzet.  
Cobb had een sterke wil.  
Hij had de smaak van het moorden te pakken.  
Je pushte hem.  
Je gebruikte hem buiten het programma.  
Met toestemming.  
Degenen die het moesten weten, wisten het.  
Nu moet iemand het bekopen.  
Barrett en Gibbs konden hem niet tegenhouden.  
Je kunt hen niets verwijten.  
Meneer, deze keer zit het gewicht niet onder aan de piramide.  
Deze operatie was uw beslissing.  
Aanvaard dat.  
Pam, is hij binnen?  
-Meneer, u hebt geen bevoegdheid.  
Pardon.  
Leon, we moeten praten.  
-Niet nu, Gibbs.  
Is Trent Kort daar binnen?  
Agent Gibbs, deze vergadering is niet voor uw oren bestemd.  
*Ik moet weten of hij een van mijn mensen in de val lokte.*

*Ziva ging naar Ray Cruz in z'n hotel.*

*Hij was er nog niet.*

*Nu is ze vermist.*

Gibbs, ik gaf je team alleen de locatie van Cruz.

*Cobb heeft haar misschien.*

-Denk je dat ik het met opzet deed.

Waarvoor, precies?

-Als haar iets overkomt...

reken ik met je af.

Bedreigt hij me, directeur?

Als hij het niet deed, doe ik het.

### **Scene 15**

Hoezo werken de camera's niet?

Het systeem ligt er al dagen uit.

- Is dat niet illegaal?

Zelfde werkwijze.

Geen afdrukken.

Het is brandschoon.

Hoe kon ze hier nou vertrekken zonder dat iemand het opmerkte?

Tony.

-Sorry.

Iedereen is bezorgd om Ziva.

- Dat weet ik.

Voor sommigen is het gewoon anders.

Volgens mij zoeken jullie mij.

### **Scene 16**

Dit klopt niet.

Het is te simpel.

Hij weet waar Ziva is.

Daar is niets simpels aan.

Cobb speelt met ons.

Spelen met Leroy Jethro Gibbs?

Hij moet zichzelf dood wensen.

Wat wil hij?

- Regel 16:

Als iemand denkt de overhand te hebben, moet je die breken.

Is er iets grappig?

U bent zo zelfverzekerd.

Zo trots.

Ik hoef niet trots te zijn.

Je gaf jezelf aan.

Waarom?

Omdat het grootste deel van m'n werk erop zit.

Het grootste deel?

Agent Gibbs, kunt u niet van een moment genieten?

Er is niets om van te genieten.

Nog niet.

Een van m'n teamleden wordt nog vermist.

Waar is ze?

Tijd om Samson neer te halen.

U weet niets over Samson, hè?

Agent Barrett moet toch zeker over hem geschreven hebben...

in dat psychologische profiel waar ze zo aan gehecht is.

Ik luister.

Er was eens een jongen wiens vader bij de marine zat.

Hij was kapitein.

Hij had genoeg moed en vastberadenheid...

om z'n zoons overduidelijke tekortkomingen goed te maken.

Op een dag vroeg de jonge man bij de kapitein om hulp.

Z'n oude paard, Samson, was ziek.

Er moest iets besloten worden.

De jongen wist dat een dierenarts het dier af zou maken.

Dat zou juist en menselijk zijn.

Maar wat voor les zou de jongen daar uit halen?

Dus de kapitein trok z'n wapen.

Hij schoot.

Van dichtbij.  
Hij verloste de arme Samson uit z'n lijden.  
Wil je dat ik jou uit je lijden verlos, Cobb?  
Je agent is daar nog ergens, Gibbs.  
Wat voor les zou u nou leren...  
als m'n daden menselijk zouden zijn.  
Je faalde als marineofficier.  
Je was een schande voor de CIA.  
Een teleurstelling voor je vader.  
En nu wil je mij een les leren?  
Waar is ze?  
Wie houdt er nu het wapen vast?

### **Scene 17**

Vertel me wat je weet.  
Kort leidde twee divisies.  
De eerste was een officieel geheim team...  
dat voor het agentschap werkte.  
Operatie Frankenstein.  
Het tweede was een team voor de particuliere sector.  
Huurmoordenaars?  
- In opdracht.  
Gebruikt door rijke, buitenlandse politici met een doelwit op hun rug.  
Wie kreeg de winst?  
-Kan ik niet zeggen.  
Ik kan wel zeggen dat Kort genoeg kreeg om met pensioen te gaan.  
Denk je dat Cobb zichzelf zomaar zou aangeven...  
als hij niet naar iets specifiek op zoek was?  
Iets wat hij alleen hier bij NCIS kon vinden.

### **Scene 18**

Ben je gek geworden?  
Wat wil Cobb echt?  
Je hebt geen idee hoe hoog dit gaat.



Ik weet alles over Operatie Frankenstein.  
Je weet helemaal niets.  
Bepaalde mensen hadden heel wat baat bij dit project.  
Ik moet Ziva vinden.  
-Denk niet in een rechte lijn, DiNozzo.  
Als dit een schaakspel was, denk dan vier zetten vooruit.  
Het draait allemaal om 'schaakmat'.  
Zo slim is hij.

### **Scene 19**

Abs?  
Gaat het?  
Het bloed op Cobbs handen.  
Dat is van Ziva.  
Dat hoeft niet te betekenen dat ze dood is.  
Heb je iets gevonden op Cobbs kleding?  
Betonstof van de grond waar Cade en Levin zijn neergeschoten.  
Dat is niet verrassend.  
Maar ik heb vreemde sporen op z'n broek gevonden.  
Er zat dood veldbeemgras op, roest van blikmetaal...  
en homeopathische oliën.  
Het was Arnica, muizendoorn en bitterstof.  
Bitterstof?  
-Ja, ook bekend als gentiaan.  
Het helpt tegen spierpijn bij oudere mensen.  
Stel dat het geen mensen waren.  
Niet vergeten, positief denken.

### **Scene 20**

Zeg het maar, McGee.  
Abby stuurde de chemische elementen die ze vond.  
Een link met het paard Samson?  
De oliën worden gebruikt in geneesmiddelen voor paarden.  
Om hun spieren soepel te houden.

-Ja, dat weet ik.

Zoek de locatie van de Cobb boerderij in Maryland.

Kapitein Lowell Cobb kocht een paardenboerderij 22 jaar geleden.

Toen hij stierf had hij Jonas jaren niet gezien.

Het land raakte in verval en werd later geveild.

Ga maar.

Zoek DiNozzo.

En Ray Cruz.

Denk je dat Ziva daar is?

-Ja, daar durf ik om te wedden.

Roadtrip.

-Als je het goed vindt, ga ik mee.

Ik heb orders van boven.

Je blijft hier.

Wie?

Ik mag er niet over praten.

-Waarover, Gibbs?

Ik weet dat je oom SECNAV is.

Dat weet ik al vanaf de dag één.

Dat moest vertrouwelijk zijn.

Ik moet m'n team kennen, Barrett.

Is er nog iets dat je me wilt vertellen?

Met alle respect...

Ik heb hard gewerkt om hier te komen.

Ik heb dit verdiend.

M'n persoonlijke relatie met het hoofd heeft daar niets mee te maken.

Dat heb ik nooit gezegd.

## **Scene 21**

Alles veilig.

-Hier is niets, baas.

Het lijkt helemaal verlaten.

Kijk uit.

Ziva, gaat het?

Ik dien als afleiding, Gibbs.

Help haar omhoog.

-Het is een afleiding.

Cobb wilde jullie bezighouden.

-Waarom?

Hij gaf zich over omdat hij bij NCIS wilde komen.

Zo komt hij dicht bij degene die verantwoordelijk is.

Dichtbij wie?

Vance?

-SECNAV?

Davenport wordt constant beveiligd.

Z'n nichtje, speciaal agent Barrett, niet?

## **Scene 22**

Agent Barrett, ik kwam net naar je toe.

-Ik was je voor, Palmer.

We komen eerst naar beneden, voor we Cobb opsluiten.

Druk even op 'B2'.

Ik zal het snel doen.

Het snelste DNA uitstrijkje.

Klopt het dat je gaat trouwen?

-Ja, in de lente.

Ze heet Breena.

Ronde twee, Barrett.

Het lijkschouwersbusje.

We gaan een ritje maken.

## **Scene 23**

Update?

-Op de camera's...

Palmer heeft het lijkschouwersbusje uitgecheckt.

De bewakers vonden dat niet vreemd.

De agent is naar het ziekenhuis gebracht.

Dat komt goed.  
De telefoon van Palmer en E.J. staan uit  
De GPS is niet te volgen.  
Opsporingsbevelen?  
-Naar de FBI en politie.  
Het agentschap zit er ook op.  
-Davenport?  
Is gebeld en onderweg.  
Oom SECNAV.  
Dat had ze wel kunnen zeggen.  
Ze wilde niet dat je minder van haar zou denken.  
Een familielid in een machtspositie is lastig.  
Het kan dingen beïnvloeden.  
We vinden ze wel.

#### **Scene 24**

Hoe weten we dat dit plan gaat werken?  
Dat weten we niet.  
Cobb had speciaal agent Barrett al iets aan kunnen doen.  
Dat deed hij niet, als boodschap aan u.  
Hij wilde zijn menselijke kant tonen.  
Hij wilde uw aandacht.  
Hij gebruikte E.J. als aas.  
Dit vond ik in de autopsieruimte.  
'We zullen thuis wachten'?  
Thuis, Leon?  
-Het gebouw.  
Waar Cade en Levin geraakt werden.  
Daar was de Frankenstein training.  
Daar is niets meer van over.  
-Wel voor Cobb.  
Hij gaat terug naar het begin.  
Ik heb dit project dan bedacht...  
maar het hoofd dicteerde z'n acties.

Er werden taken aanvaard...  
die noch door de CIA, noch door de marine officieel werden goedgekeurd.  
Waarom dan die orders?  
Niet-officiële politieke gunsten.  
Ik was slim genoeg ze te vermijden.  
Kort deed privé-zaken.  
Wie hield Kort in de gaten?  
-Er zijn fouten gemaakt, heren.  
Er hoeven niet nog meer mensen te sterven.  
Ik dien m'n ontslag in bij de president zodra dit voorbij is.  
We gaan afrekenen met deze klootzak.

## Scene 25

Cobb?  
Cobb, hoor je me?  
Wat doe je, luitenant?  
Training.  
Waarvoor precies?  
Zoals m'n leraar, officier Kort, ooit zei...  
moeten we kalm blijven in de moeilijkste situaties.  
Probeer hem te doden.  
Agent Kort maakte de fout dat hij me zelf wilde tegenhouden.  
Zij die het niet kunnen, geven er les in.  
Ik heb bewondering voor het doorzettingsvermogen van uw nichtje.  
Ze is een goede agent.  
Prachtig meisje.  
Vanwege haar connectie met u ben ik bij Rota begonnen.  
Om ervoor te zorgen dat we samen eindigden.  
U bent toch niet alleen gekomen?  
We komen je arresteren, Cobb.  
-Wapen neer.  
Zo simpel is het niet, Gibbs.  
Doe het niet.  
Weet je...

Ik dacht dat ik getraind was om te doen wat juist was.

Laat je wapen vallen.

We kunnen hier over praten.

We willen je helpen.

Leugenaar.

### **Scene 26**

SPECIAAL AGENT ERICA JANE "EJ" BARRETT

Wat komt er nu?

Rota?

Cade is in deze staat overgeplaatst.

'Deze staat' als in 'plaatselijk', Simon?

Nee, McGee.

Als in 'Bremerton, Washington.'

Ik ga naar m'n familie terwijl de wonden genezen.

Dat is goed.

Ik vind het wel jammer dat je gaat.

Ja, hoor.

Ga je een nieuw team samenstellen?

Ik geef m'n functie ook op, Tony.

Ik heb tijd nodig om na te denken.

Jij mag Rota wel hebben, als je wilt.

Ik blijf waar ik ben.

Waarom zou ik bij iets goeds weggaan?

Is dat een compliment, DiNozzo?

-Nee, baas.

Sorry.

Nooit.

Ik denk dat ik een tijdje in de buurt van D.C. blijf.

Echt?

Is dat zo?

Het is een klein stadje, hoor.

Misschien komen we elkaar dan nog eens tegen.

Dat is mogelijk.

Dank je wel, Erica Jane Barrett.

Tot ziens, Gibbs.

Het was geweldig.

Je mag altijd terugkomen.

Misschien doe ik dat wel.

### **Scene 27**

Hij is leeg.

-Teleurgesteld?

Ik weet wel wat ik liever zou hebben.

-Beschouw het als een belofte.

Wat voor belofte?

Dat we veel te bespreken hebben als ik terugkom.

Ik moet in het buitenland werken.

Hoe lang?

-Het kan een tijdje duren.

Ga dan niet.

Blijf.

Dat kan ik niet.

Zeg dan dat ik met een scheiding dreigde.

-Ze weten dat we niet getrouwd zijn.

Als je dit blijft doen, gebeurt dat nooit.

Kom hier.

Is dit een afscheid?

Hoe weet ik dat?

Je gaf me een leeg doosje.

Ik gaf je een belofte.

Kort in Tel Aviv.

Handel het snel af.

Wat is er?

-Niets.

### **Scene 28**

Dat jij de nieuwe SECNAV bent, Clay, is een verrassing.

Toen de president me belde, dacht ik dat het een grap was.

We zijn blij met je.

-Ik ben blij dat ik er ben.

Boks je nog?

Af en toe.

Ik kan niet meer zo goed incasseren.

Werk maar eens als lobbyist op Capitol-Hill.

Dat was geen pak slaag, maar een bloedbad.

Wat kan ik voor je doen?

Wat staat er op de agenda?

Ten eerste, beloof me te beschermen...

zolang je ingezworen bent als NCIS directeur.

Dat is makkelijk.

Wat nog meer?

Speciaal agent Anthony DiNozzo.

Ik heb hem al gesproken.

Mag ik hem erbij halen?

Heb je agent DiNozzo gesproken?

-Twee keer.

Mag ik?

Agent DiNozzo, ga zitten.

-Meneer, directeur.

Director Vance, ik verleen agent DiNozzo toegang...

tot gevoelige informatie over het Zwarte Programma.

De rest van je team weet dit niet.

Is dat duidelijk?

Clay, ik maak me zorgen.

Het is minister Jarvis als het om werk gaat.

Een agent, ergens binnen de organisatie...

verkoop geheime informatie.

Dat moet worden aangepakt.

Minister, ik zou dit eerst willen bespreken.

Er is niets meer te bespreken.

Als u zich ongemakkelijk voelt, doen we dit zonder u.



Kijk hier eens naar.

Hier gaat het om.

Doe wat nodig is.

Heb je nog vragen?