

Graduate Program in Translation

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THE BALLPLAYERS

An English subtitling for the Deaf and Hard of Hearing of the movie

Los peloteros by Jack Delano

by

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THE BALLPLAYERS

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TABLE OF CONTENTS

TRANSLATOR'S PREFACE.....	vi
Introduction.....	vii
About <i>Los peloteros</i>	xii
Behind the Scenes	xii
Summary	xiii
Jack Delano and the Division of Community Education	xiv
Jack Delano.....	xiv
The Division of Community Education	xv
The Importance of Subtitling.....	xvi
Types of Subtitles.	xix
The Right Tools for the Job	xxii
Subtitle Edit.	xxii
Aegisub.	xxiv
VLC.....	xxvi
Challenges in Subtitling.....	xxvii
Converting the Translation into Subtitles	xxvii

Line Breaks	xxviii
Speaker ID	xxx
Sound Effects and Music.	xxxiv
Challenges in Translation	xxxvii
Condensation, Reformulation, and Omission.	xxxvii
Register.	xlii
Expression, idioms, and unique words	xliii
Baseball Vocabulary.	xlvi
Conclusion	xlviii
ACKNOWLEDGEMENTS	li
GLOSSARY	lii
BIBLIOGRAPHY.....	lvi
THE BALLPLAYERS	1

TRANSLATOR'S PREFACE

Introduction

Every day, we spend most of our time looking at a screen on our phones, on our tablets, on our computers, or on our televisions. We consume information all the time to better ourselves purely for entertainment. We read information, but mostly we “watch” it. We “consume audiovisual programs to carry out our work, to develop and enhance our professional and academic careers, to enjoy ourselves, and to obtain information [...] A common companion of the image since the 1930s has been the word, and with the word comes the need for translation” (Díaz-Cintas & Remael, 2014, p. 8). As technology advances, our way of acquiring information changes. Audiovisual formats help us digest information in a more rapid, easy, and entertaining fashion. As that is becoming a practice nowadays, it is imperative to make it accessible to all audiences. They say, “a picture is worth a thousand words,” but sometimes that is not enough to convey a message. Not everyone perceives images and sound the same way. There are different social, cultural, and linguistic parameters that come into play.

Audiovisual formats, such as video, need to undergo a translation process if a wide audience is desired. Yet, unlike books, documents, and websites, the translation process of videos entails the conversion of one format to another. This type of translation process is what Jorge Díaz Cintas and Aline Remael (2014) would describe as Audiovisual Translation (AVT), which includes [dubbing](#), [audio description](#), [voice-over](#), and subtitling.

Subtitling is the most common AVT practice used in videos, especially in movies. If subtitles are the product of a translation of what we see and hear on screen, why is it never a 100% verbatim translation of the source? As mentioned, the translation product of an audiovisual format brings together all aspects of a video—image, music, dialogue, and

sound—into one written format: subtitles. There are technical limitations in audiovisual formats, in addition to the conventional linguistic limitations from the translation process, that do not allow a word-for-word translation of the source, and, for this reason, some scholars describe this process as “transadaptation.” For a successful translation product, “a subtitler has to be a verbal acrobat—a language virtuoso who can work within the confines of a postage stamp” (Díaz-Cintas & Remael, 2014, p. 29). To understand the difference between translating—as in the traditional way—and subtitling, along with the limitations that force this difference, I have decided to put myself in the shoes of the verbal acrobat.

When deciding I would do subtitling in English, I wanted my text of choice—or in this case, media of choice—to be something made in Puerto Rico. I wanted to contribute to expanding the audience of, and giving exposure to, many little-known films that were produced in Puerto Rico. Many people believe that the film industry in Puerto Rico is nascent, but the truth is that it has existed for a long time. The Puerto Rican film industry merely petered out due to political, economic, and educational reasons, to the point that it is only mentioned but never studied.

I decided to revive this important part of our culture and history by working with one of the best-known films among scholars, which was produced by Jack Delano, one of the most prolific contributors to the Puerto Rican film industry and culture, in general. The Division of Community Education (*Divedco* in Spanish) of the Department of Public Instruction of Puerto Rico not only pursued its goal to educate the islanders but also brought in many artists who contributed to the craft. Most of the material produced by the *Divedco* has never been translated, making it inaccessible to many audiences, organizations, and

universities in the United States that may be interested in acquiring a copy for their collection and for pedagogic use.

Los peloteros (directed by Jack Delano) is probably the best known among the many full-length Puerto Rican films produced by the *Divedco*. Translating and subtitling this motion picture makes it available to many film scholars worldwide. One organization that is interested in the translation of this film, for example, is Columbia University's Rare Book and Manuscript Library, which, as recently as October 2017, acquired an archive of personal documents and artwork belonging to Jack Delano and his wife, the illustrator and designer Irene Delano. Furthermore, translating and subtitling might revive this classic film and place a spotlight on the *Divedco* and its intention—back then—as a community education program focused on marginalized rural towns in Puerto Rico. Promoting self-sufficiency and unity in the community was one of the *Divedco*'s main goals.

[It] sought to elevate levels of democratic participation in rural neighborhoods characterized by lack of internal organization, relative inequality between men and women, authoritarian patterns of behavior as well as depressed social and economic conditions leading to dependency, passive and suspicious attitudes and, ultimately, fatalism. (Colón Pizarro, 2011, p.7)

During these past years, Puerto Rico has again experienced these struggles as consequence of a government in debt supervised by a Financial Oversight and Management Board imposed by an outside power, the defunding and closing of schools, investigations of politicians for corruption, and the resignation of the governor in the summer of 2019 as a result of the citizens' dissatisfaction and call for change. With a central government runned by politicians focused on their own personal agenda, it is up to the citizens to unite and help each other instead of solely depending on the government. Although *Divedco* was

a government funded program, it provided the education and the tools that allowed communities to grow and help each other instead of waiting for the central government to devise an action plan. Though the division is now defunct, these topics continue to be crucial in Puerto Rican society.

When I first chose to do this project, I was unaware of the variety in subtitling styles and conventions available to suit the needs of different audiences. Standard subtitles, closed captions (CC), and Subtitles for the Deaf and Hard of Hearing (SDH) are the most commonly known types of subtitles. Their main differences are stressed in the style guides that apply to them. In the United States, for example, the Federal Communications Commission (FCC) has established some general suggestions when it comes to SDH and CC, but no official standard guide has been published. The [characters](#) per line (CPL), the characters per second (CPS), the [on-screen](#) position, and the speaker IDs are some of the properties of a subtitle that vary among styles. With no official standard guide available, each audiovisual production company produces their own style guide, leading to even greater variations of styles within the three main types of subtitles. Added to that, other English-speaking countries have their own stylistic approach. In the United Kingdom, Ofcom, the equivalent to the United States' FCC, has their own guidance code when it comes to accessibility in subtitles. In section A4.17 of Ofcom's Code on Television Access Services, it is stated that broadcasters should use color in subtitles to denote different speakers, whereas the FCC suggest identifying the speaker by adding their name inside brackets at the beginning of the subtitle line. (Ofcom, 2019).

To properly translate *Los peloteros*, I decided to focus on the different conventions used in the United States of America and compared these three styles—standard, CC, and SDH—to determine which one was best suited for the film and its audience.

Given that the *Divedco* was an outreach program for the entire Puerto Rican community, which was very diverse, I decided to use subtitles that not only benefits the non-Spanish speakers in the United States of America but also the D/deaf¹, as a way to promote inclusion in education. For this reason, Teresa Córdova, an alumna of the Graduate Translation Program of the University of Puerto Rico, completed her M.A. thesis on audio description with the film *Los peloteros* to include the Puerto Rican Blind community. For Teresa Córdova, developing the audio description for this film was the ideal opportunity to spread awareness about the large population of blind individuals in the Puerto Rican community and to “...demonstrate the importance of making our national cinema accessible to all kinds of spectators” (Córdova Rodríguez, 2016).

Standard subtitles, CC, and SDH do not present major differences among each other in the United States when it comes to formatting styles; therefore, proposing to use SDH as a unified English subtitle style in *Los peloteros* can be beneficial for spectators with and without disabilities who do not speak Spanish. After reaching out to Teresa Córdova, I decided that working with SDH for the same film she worked on would be a great companion to her audio description.

¹ According to the University of Greenwich, the term D/deaf is used throughout higher education and research to describe people who are Deaf with capital “D” (to signal they have very limited or no hearing functionality, and they mostly communicate in sign language) or deaf with lowercase “d” (to identify those who are hard of hearing but who have English or Spanish or any other spoken language as their first language and may lipread and/or use hearing aids as well as sign language). D/deaf is often used as a short cut to describe both groups who are similar but not exactly the same when it comes to communication.

About *Los peloteros*

Behind the Scenes. *Los peloteros* is a 90-minute black-and-white film that was produced in Spanish and filmed in the town of Comerío in 1951. It is kept in the Puerto Rico General Archives (*Archivo General de Puerto Rico*) of the Puerto Rican Culture Institute (*Instituto de Cultura Puertorriqueña*) with a digital version available as Public Domain AGPR on the Institute's YouTube channel. *Los peloteros* was one of many projects produced by the *Divedco* and created during the administration of Popular Democratic Party former governor Luis Muñoz Marín. Hence, it comes as no surprise that propagandistic messages about democracy, self-sufficiency, honor, and unity characteristic of Muñoz's era can be noted throughout the film.

High illiteracy rates, limited access to communication media as well as inadequate infrastructure were all factors conditioning democratic development on the island. These factors not only limited opportunities for social mobility, [it] made people susceptible to political manipulation, prevented participation, and reinforced social inequality. They also conditioned [...] any possibility of self-government. (Colón Pizarro, 2011, p. 34-35)

As a means to promote education and the development of rural areas during a wave of poverty in the island after the Great Depression, the *Divedco* reached out to the community through educational films that told a story that reflected the Puerto Rican audience's reality and concluded with a moral lesson to encourage the audience to take action and apply the lesson within their community.

Summary. The story in *Los peloteros* starts in front of a small grocery store, where a group of men is discussing the need for a school in their community. When they are told that it might take five years to receive help from the government, one of the men, Momo, proposes the idea of building the school themselves. The other men dismiss his idea, arguing that the community is so poor that it would be impossible to pay for the construction. Momo then tries to convince the men by explaining that, with the help of everyone in the community through any type of donations and a bit of dedication, it was possible to accomplish the task. Seeing that none of the men was convinced, Momo starts telling them a story about a similar situation that occurred when he was a kid.

In the rural neighborhood of *Barrio Cielito*, Momo used to spend most of his time playing baseball with his neighborhood friends and their coach, Don Pepe—a jobless man controlled by his wife. Momo always dreamed of making it to the Big Leagues with an amazing uniform, complete with a cap and spikes. When his friends suggested buying uniforms for the team, they were immediately faced with the reality of their financial situation. With the help of Don Pepe, the kids got together to plan various fundraising strategies to pay for their uniforms. After the members of the community decided to pitch in, the kids successfully collected bottles, sold *pasteles* (a Puerto Rican dish that resembles a tamale), and even put together a circus show. Nonetheless, Don Pepe, influenced by his wife, Lolita, took the funds raised to buy a new set of furniture and a suit. When Momo and his friends learned what their coach did, they resented him and decided never to speak to him again.

The entire small community soon found out about Don Pepe's foul act and shunned him to the point of everyone giving him cold stares. The butcher even kicked him out of

his shop! Feeling guilt and pressure from the community, Don Pepe decided to sell his beloved pig to the slaughter house and give the money to the baseball team. The team was able to buy their uniforms but hold on to their promise of never speaking to Don Pepe again.

When Momo finishes his story at the grocery store, everyone understood the moral message behind it. They are convinced that Momo's idea of building the school may actually be possible if the community unites to help, just as it happened with the children's baseball uniforms, while keeping an eye out for a "Don Pepe" in their community.

Jack Delano and the Division of Community Education

Jack Delano. The director of *Los peloteros* was born in Ukraine in 1914 and immigrated to the United States in 1923, where he studied in Pennsylvania and met his wife Irene. He became one of the photographers of the Farm Security Administration (FSA), an agency created during Franklin Delano Roosevelt's administration to tackle rural poverty in the United States that resulted from the Great Depression.

It was during his trip to Puerto Rico in 1941 that he became enchanted by the island and its people. He immersed himself in the language and culture of the island. After receiving the Guggenheim Fellowship, he traveled to the island and produced a book of photographs about his experience.

"He produced films, trained filmmakers, and involved ordinary people in the making of films... [And] managed the first Puerto Rican public television station..." (Shapiro, 2017). Jack Delano and his wife Irene worked at the *Divedco* producing films and artwork for their educational program.

The Division of Community Education. The *Divedco* was a program established by law in 1949. Its goal was:

To impact basic teaching on the nature of man, his history, his life, his way of working and of self-governing in the world and in Puerto Rico. Such teaching, addressed to the citizens meeting in rural and urban communities, will be imparted through motion pictures, radio, books, pamphlets, posters, and group discussions. The [goal] is to provide [to] the good hand of our popular culture with the tool of a basic education. (RCA-Radio Corporation of America, n.d.)

For its film productions, the *Divedco* employed a number of artists as well as ordinary people from the communities to participate in their projects. For each film produced, the *Divedco* would commission an artwork, mostly made by silk-screen printing, from one of their illustrators to serve as a movie poster. They would then publish a companion book, which the members of the community would read in their neighborhood meetings.

The *Divedco* was quite successful during its time and was able to encourage many rural and urban communities to move forward and be self-sufficient. It is not exactly known why the *Divedco* was closed down. It was likely due to politics since it was believed to produce some propaganda for the Popular Democratic Party (PPD in Spanish) during Muñoz's administration. "While some scholars describe *Divedco*'s literacy campaign as a successful intervention towards social change, others read democracy building as a control mechanism exercised by PPD's political administration" (Colón Pizarro, 2011, p. 3). Yet there is no question that it served the Puerto Rican community well. When we look back at the concept and goals of the program, there is no doubt that those same philosophies are still in need to be imparted to our society.

The Importance of Subtitling

It is not uncommon to hear someone complain about subtitles distracting them from a movie. Many argue that subtitles are a bother and that it tarnishes the photography work on a film. I used to be one of those people. I disliked watching movies with subtitles because I would subconsciously look back and forth between the action on the screen and the written text at the bottom of the screen. Then, I started to notice that subtitles were not a hindrance but rather an important part of the film-viewing experience. It was just a matter of getting used to it. Subtitles helped me understand scenes when the character's voices were too low for me to understand or simply because there is too much going on at the same time to determine what is important. Subtitles give me access to foreign films without the need of learning a new language, just as it helped my father learn English by watching television series. I have grown so accustomed to subtitles that I now consider it part of the film aesthetic.

When we go to an art gallery or museum, it is not uncommon to see didactic panels or labels next to the artwork explaining the importance of the item showcased. The same might be considered for film. Subtitles should not be treated as something separate from the movie. The well-known American filmmaker and director Wes Anderson plays with this concept in his latest English-language film titled *The Isle of Dogs* (2018). The story takes place in Japan, where Japanese students and political figures, a group of dogs, and one American foreign exchange student engage in dialogues with each other.

Anderson applies subtitles, dubbing, and a character named the Interpreter, as part of the film's aesthetic and action in the scenes. At the beginning of the film, it is explained that the humans only speak in their native language—while being assisted by the in-movie

Interpreter or by an electronic device—and the barks of the dogs have been automatically dubbed into English. The subtitles and the dubbing in *Isle of Dogs* are not a product of [post-production](#), but rather an art concept and a tool for the development of the story. When the Japanese politicians hold a public meeting regarding the “dog situation”, a supporting character types the translated transcript of their discussion to create live open captions for the benefit of both the foreign characters on screen and the audience watching the movie.

Another example of using subtitles as part of the film’s aesthetics is the 2004 Russian horror film *Night Watch* from director Timur Bekmambetov. In the film, the director decided to make the subtitles interact with the atmosphere of the scenes. One example is when a boy hears the voice of a vampire and his nose starts to bleed. The subtitles that present the vampire’s dialogue are in red and they dissolved as if to blend with the boy’s bloody nose. In other scenes, as explained by Sean Zdenek (2015) in his blog *Subtitles as Visual Art*, some subtitles flicker to resemble the flickering effect of the image on screen or they blink when a character in close-up blinks. Layering the subtitles with other elements in the scene and their inclusion as part of the action are other effects shown on the film. Therefore, subtitles can be considered as part of the story and aesthetic of the film since their “dynamic presentation of meaning—a fusion of form and content—can enhance the experience without either sacrificing clarity or giving way to over-produced and over-designed subtitles or caption tracks that intrude more than inform” (Zdenek, 2015).

Furthermore, subtitles are a visual aid that make audiovisual formats accessible to a minority group: the deaf and hard of hearing. With the American Disability Act of 1990, government-sponsored programs and a few other television channels provided accessibility

options like CC for the D/deaf community. Now, after the 21st Century Communications and Video Accessibility Act was passed in 2010, there has been a growing awareness of inequality in accessibility and the impact this has on a number of audiences. In response, platforms such as Facebook, YouTube, Netflix, Prime, and Hulu have started offering subtitles with their programming and multimedia, although some subtitle tracks are computer generated, which lacks some quality control.

Since the FCC does not regulate subtitles but merely provides suggestions, these streaming platforms and film distributors sometimes offer standard subtitles just for the sake of complying, without even ensuring its quality. Synchronization and CPS parameters are well-known technical considerations that allow for a comfortable reading speed of subtitles, but the amount of information rendered in the subtitles is just as important. Standard subtitles that only present the dialogue between characters lack vital information, such as music and sound effects that a deaf or hard of hearing person need to fully enjoy a movie. Therefore, the ideal approach would be to opt for a subtitle format that the deaf and non-deaf audience can enjoy together. The additional information that SDH contain are not a burden or a distraction as many suggest. On the contrary, it is an aid that many non-D/deaf audience members may benefit from. To spread awareness of the importance of subtitles for the D/deaf and non-D/deaf audiences, subtitles should be the norm for audiovisual formats and not just an add-on for the sake of compliance or an after-thought in post-production. Getting the audience used to seeing subtitles—creating a habit—as part of the movie instead of as an isolated case can help widen the audience and erase the accessibility gap.

Jorge Díaz Cintas and Aline Remael explain that accessibility for the D/deaf audience is provided in the last stage of distribution when the audiovisual content is formatted for DVDs. Why does the D/deaf community have to wait for the movie to be distributed on DVD? Why can't they have access to the content at the same time that it is premiered for the non-D/deaf audience? SDH should be considered in the first stage of distribution in order to provide access to the D/deaf audience at the same time as the rest of the audience. As explained before, SDH has a similar format style as standard subtitles. Therefore, opting to use SDH instead of standard subtitles can benefit the D/deaf community without imposing a drastic change on the non-D/deaf audience.

Types of Subtitles. As mentioned at the beginning, there are three main types of subtitles: standard subtitles, Closed Captions (CC), and Subtitles for the Deaf and Hard of Hearing (SDH). Since there are no standards set for formatting, these three types of subtitles vary depending on the region, audience, and [distribution company](#). The FCC and the National Association of the Deaf in the United States, just like the European Association for Studies in Screen Translation (ESIST), have only published a set of recommendations that some companies have taken into account, while others created style guides with their own standards. “The consumption of just a few subtitled programs brings home the realization that there is a general lack of consensus and harmonization when presenting subtitles on screen” (Díaz-Cintas & Remael, 2014, p. 80).

Standard subtitles are what we normally see at movie theaters in Puerto Rico to provide an [interlingual translation](#) —in other words, from one language into another— of the movie when it is in another language not our mother tongue. Since most of the movies we consume in Puerto Rico are produced in the United States and are in English, movie

theaters buy these movies already with subtitles. These are aimed for people without hearing problems since they only translate dialogue and do not describe music, sounds, or speaker ID. The general rule for these subtitles is to keep it at a maximum of two lines per subtitle and a maximum of 40 characters per line (CPL). There are some variations in the maximum of CPL depending on the platform where the media is being presented.

The maximum number of characters allowed on a one-line TV subtitles is usually 37, [...] Exceptionally, some film festivals will go as high as 43 characters per line, [while] cinema and DVD [will go] a maximum of 40 characters [...]. (Díaz-Cintas & Remael, 2014, p. 84)

Subtitles should be synchronized with the soundtrack, and the maximum duration on screen cannot exceed six seconds. That is the standard for all types of subtitles (including CC and SDH). “Studies show that when a subtitle remains on screen longer than the time the viewer actually needs to read it, there is a tendency to read it again” (Díaz-Cintas & Remael, 2014, p. 89). The on-screen position of standard subtitles is at the bottom center of the screen in order to keep subtitles close to the action without tiring the viewer’s eyesight.

Closed Captions (CC) are an [intralingual translation](#)—meaning an adaptation into the same language—aimed at D/deaf viewers. This type of subtitle is mostly seen in television broadcasted programs. In addition to presenting a written rendition on screen of the video’s dialogue, it also describes music, sound effects, and speaker ID. Unlike standard subtitles, CC have a maximum of three lines per subtitle and are displayed in a black text box aligned to the bottom left side of the screen. As the name states, these captions are “closed”, meaning they can be turned on or off as the viewer pleases. This begs the question: if there is such a thing as “closed” captions, does that mean that there

are also “open” captions? Yes, open captions and open subtitles mean that they are “burned” or embedded on the film or video and cannot be turned on or off. However, with the technological shift from analog broadcasting to digital and the wider use of HDMI, smart HDTVs, and online streaming services, CC are gradually being replaced by SDH.

Subtitles for the Deaf and Hard of Hearing (SDH) are similar to Closed Captions, as it adds description of music, sound effects, and speaker ID along with the dialogue; but it also upholds the two-line rule and the on-screen position at the bottom center of the screen just like regular subtitles. There are instances in which the on-screen position of the SDH changes depending on the location on screen of the source of the sound or voice. This positioning format is not put into practice by many post-production and distribution companies in the United States because it might not be readily accepted by the audience. Constantly changing the position of subtitles creates a distraction from the action and may frustrate the viewer as it makes it impossible to anticipate the location of the subtitles. This style in SDH can be found in some DVDs, but it is mostly used in Spanish subtitles for the Deaf and Hard of Hearing or, as known by its acronym: SPS (*subtítulos para sordos*, in Spanish). Therefore, when working with SDH for *Los peloteros*, I decided to opt for the general convention of keeping the subtitles on the bottom center of the screen. Since the aesthetic of SDH are similar to standard subtitles, most distribution companies prefer this style of subtitling over CC in order to reach a larger audience, aside from the fact that encoding for Closed Captions is not very compatible with High Definition media (Edelberg, 2017). SDHs are mostly used for intralingual translation—when adapting the content into the same language—, but it is not rare to see this type of subtitles being used for interlingual translations.

The Right Tools for the Job

Subtitling an audiovisual format, be it a YouTube video or a Hollywood movie, is neither difficult nor expensive—if you have the right equipment to start with. There are open-source software programs—as in free to use for any project—available on the Internet. The majority of these free programs are only available for Windows-operated computers; therefore, since my computer operates on iOS, I had to constantly switch between my computer and a borrowed Windows computer. Still, there is no need for an expensive equipment to create subtitles if you have a Windows-operated computer.

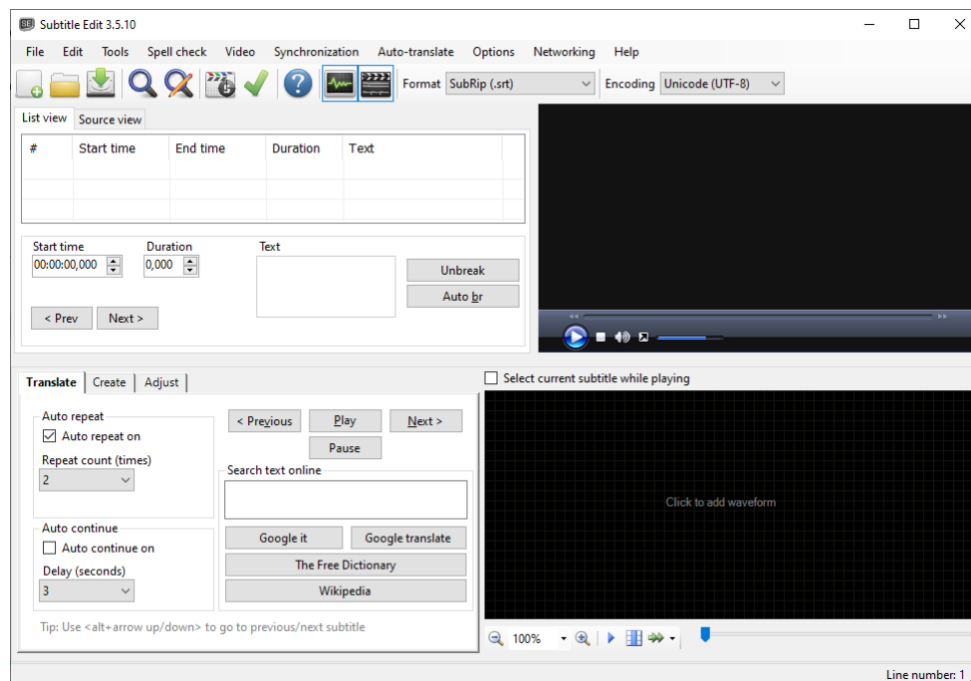


Figure 1. Subtitle Edit 3.5.10 Interface

Subtitle Edit. Created by Nikolaj Lyngé Olsson, Subtitle Edit is an open-source software, available for Windows and Linux, for creating and editing subtitles. The program's easy to use interface (See Figure 1) provides a video player (supported with VLC), an audio waveform visual to easily synchronize subtitles, a subtitle box to write and

edit subtitles, and a list view of the subtitles created with its time codes. The website offers basic instructions and videos about installing and using the program. The program has flexible settings that allows to set and modify parameters like the maximum CPL, the maximum characters per second (CPS), and the screen time of subtitles. When creating subtitles, if these parameters are not kept, the program produces a red flag notification for the error to be corrected.

Subtitle Edit does not burn or embed the subtitles onto the video. Instead, it creates a separate SRT file (SubRip Subtitle) that contains only the subtitle information. When opening the video in a player like VLC, the SRT file can be added, as if it were a separate track, in order to see the subtitles on the video. This way, the subtitles can be turned on or off while watching. As mentioned before, this type of subtitle is called “closed subtitles”, just like the Closed Captions we see on television. SRT files are the most common file format for editing subtitles since it is compatible with most video players. The only disadvantage it presents is its simplicity. SRT files do not allow more advance features in subtitling, such as the modification of the on-screen position of subtitles when a translation of an on-screen text occurs simultaneously with a character’s dialogue.

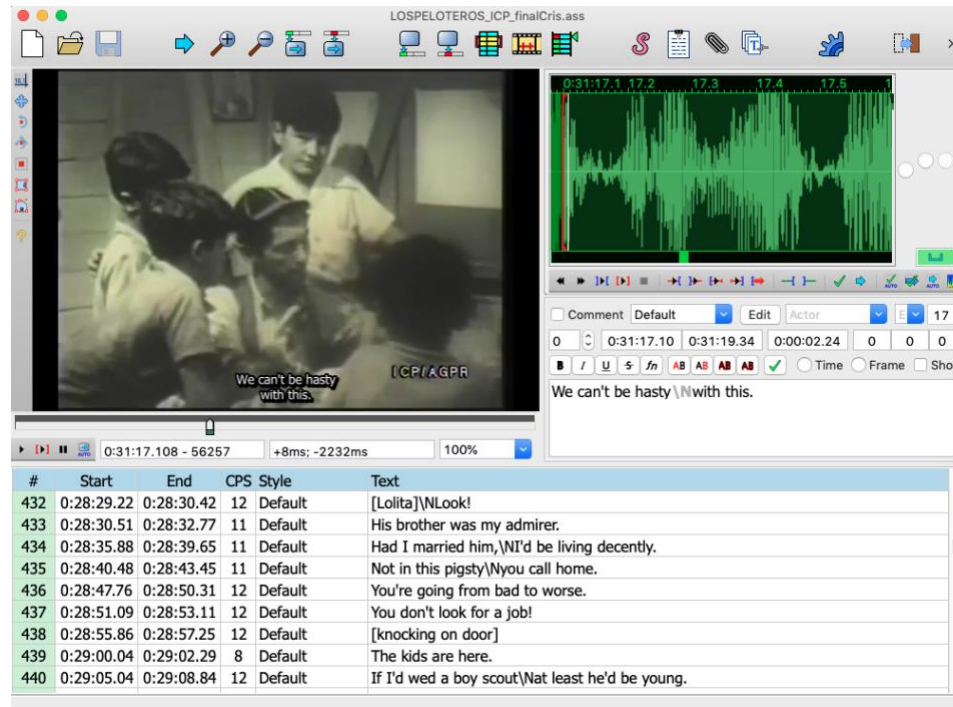


Figure 2. Aegisub 3.2.2 Interface

Aegisub. Similar to Subtitle Edit, Aegisub is an open-source program for creating and editing subtitles, available for Windows and iOS. Though its interface (See Figure 2) is a bit similar to Subtitle Edit, it is not user friendly when it comes to using the audio waveform to synchronize subtitles. Nonetheless, the program is often used for its versatility in style editing. Aegisub also creates subtitles as a separate file instead of burning them onto the video, but the file extension it creates is an ASS file (Advance SubStation Alpha), unlike Subtitles Edit, which generates the file as an SRT. This type of file extension stores more information regarding the formatting of the subtitles: text font, font style, font size, and subtitle's position on screen. Since SRT files only contain subtitles with its time codes, a video player will show the subtitles with the player's default settings, whereas ASS files contain more detailed information regarding the style settings for the player to present the

subtitles. Although ASS files allow for a more personalized subtitle, it is not compatible with most video players' subtitle track.

To make work as fast as possible the subtitles and their synchronization, I processed the entire movie using Subtitle Edit on a borrowed Windows computer, and then made some changes and revisions on Aegisub on my MAC computer to convert the final product into an ASS file. Given that the movie I worked on also had some on-screen text written in Spanish, I had to provide a translation for the English-speaking audience.

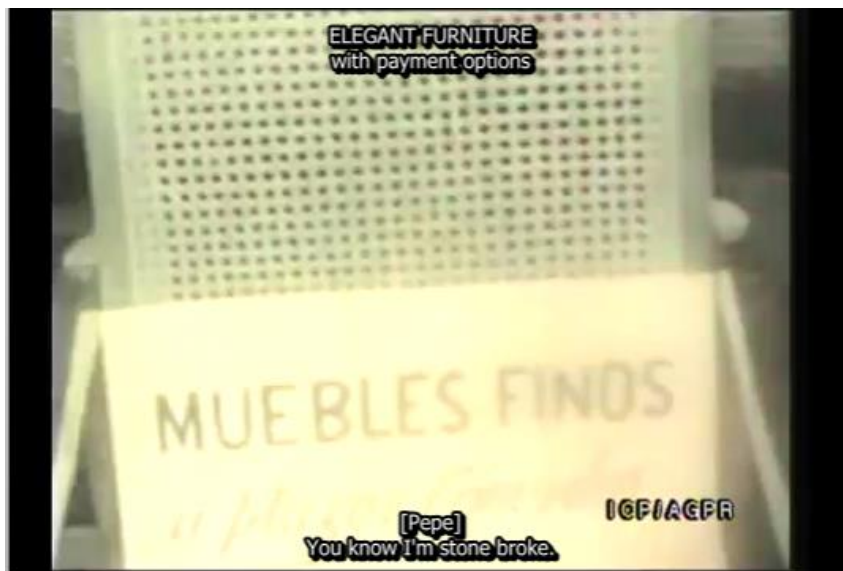


Figure 3. On-Screen Text

When the translation of the on-screen text overlapped with a dialogue from a character, I used Aegisub to place the translated on-screen text at the top center of the screen (See [Figure 3](#)). We see this in *Los Peloteros* when Pepe and Lolita are talking in front of the furniture store while the camera does a close up of the sale sign.



Figure 4. VLC 3.0.8 for MAC Interface

VLC. When working with a variety of audiovisual formats and subtitles with different file extensions, it is important to use a good player that accepts them all to avoid alternating between different tools. VLC ([See Figure 4](#)) is a well-known open source video player available on the Internet and compatible with Windows, iOS, and Linux. Created by VideoLAN organization, VLC organizes and plays videos of any format, adds a subtitle track when available, and provides the tools to burn or embed subtitles onto the video for open subtitles. Once open subtitles are burned onto the video, it will remain on screen and cannot be turned off. Unfortunately, VLC for iOS does not have the tool to burn subtitles. This feature is only available on Windows and Linux. To solve the problem, I had to import the movie and the ASS subtitle file into a Windows computer and, from there, use VLC in order to successfully burn the subtitles onto the video.

Challenges in Subtitling

It would have made sense to talk about the translation process before discussing the subtitling, but, in truth, both go hand in hand. It is not just simply translating the dialogues and putting them on screen. As I mentioned earlier, subtitles have technical limitations that affect the translation process. Therefore, instead of discussing first the linguistic challenges of translating *Los peloteros*, it is important to understand the general guidelines of subtitling practice.

Converting the Translation into Subtitles. While I did translate the transcript provided by Teresa Córdova, I knew there would be many changes and even more challenges when working on the subtitles. The translation was used only as a guide to ease the subtitling process somewhat. With so many different conventions in subtitling format and with no preference set by the Puerto Rico General Archives of the Puerto Rican Culture Institute, I took it upon myself, based on my research, to subtitle *Los peloteros* using SDH. Since I used the SDH format, I positioned the subtitles in the bottom center of the screen, considering how both the D/deaf and the hearing audience could benefit from the same interlingual subtitles.

Despite the variations in style, I decided to stick to the general practice in the technical considerations. These are the settings I set for this project in both subtitling softwares:

- Maximum two lines per subtitle
- Maximum 40 CPL², including spaces
- Maximum 12 CPS, including spaces
- Maximum duration: six seconds per subtitle
- Minimum duration: one second per subtitle
- Subtitle position: in bottom center alignment, except for on-screen texts that may need to be placed in upper center alignment
- Blink between subtitles: 84 milliseconds

Line Breaks. After configuring Subtitle Edit and Aegisub with the technical presets, the real fun began. When transferring the translation to the subtitling program, the first thing that I worked on was the line division. Subtitle lines could not exceed 40 characters—this includes spaces between words—, therefore they had to be divided. Yet, establishing line breaks is not as easy as hitting the “Enter” button and done. I also had to consider that each subtitle could only have a maximum of two lines, and the segmentation had to be grammatically coherent. “When making use of the two lines of a subtitle, the segmentation

² Although 37 CPL has been the standard practice for television subtitles, today, many distribution companies opt for a maximum of 40 CPL for cinema and DVD. Streaming services, such as Netflix, allow for a maximum of 42 CPL for both standard subtitles and SDH. These changes may be the result of the new aspect ratio of television screens. Previously, the standard aspect ratio of a TV was 4:3. Now, with the introduction of High Definition Television (HDTV), the new standard aspect ratio is 16:9 (widescreen) which allows for more character space. I opted for 40 CPL as a happy medium between 37 and 42 CPL.

of a text should follow syntactic and grammatical consideration rather than aesthetic rules, e.g. having lines with a symmetrical layout” (Díaz-Cintas & Remael, 2014, p. 172). For example, if we have a subtitle with one line and it exceeds the CPL, we have to break the subtitle into two lines. Now, subtitling standards state that the upper line of a subtitle should be shorter than the second line. This would belong to aesthetic rules of subtitling. However, we cannot break compound verbs or elements of the phrase that belong together. Therefore, it is possible and preferred to make these breaks in the right place, following syntax and grammar rules, even if it means that the upper line would be larger than the second line.

When Momo narrates events in the movie, the transcript has long sentences that can neither be placed on one line nor in one subtitle. The monologue had to be grammatically divided. The following ([See Table 1](#)) is an excerpt of Momo narrating about the group planning the activities with Pepe and Lolita. The right column is the transcript in Spanish, and on the left is the subtitle just as it appears in an SRT file. SRT files will give you first the subtitle number, then the time code—the start and end time of the subtitle, in the format hour, minutes, seconds, and frames: HH:MM:SS:FF—, and lastly the subtitle just how it will appear on screen. The “<i>” that surrounds any text is a programming code that instructs the video player to present the word or subtitle enclosed in italic font.

Table 1. Line Breaks

<p>Momo: <i>Así que siguiendo el consejo de Lolita, decidimos que cuando consiguiésemos el dinero se lo íbamos a dar a guardar a don Pepe para que estuviera más seguro.</i></p>	<p>521 00:32:12,900 --> 00:32:15,000 <i>Following Lolita's advice,</i></p> <p>522 00:32:15,010 --> 00:32:19,200 <i>we decided to give Pepe the money we collected</i></p> <p>523 00:32:19,280 --> 00:32:20,650 <i>for safekeeping.</i></p>
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Speaker ID. When the speaker cannot be clearly seen on screen, the subtitle must have a speaker ID, so the audience can know who is saying what. The general practice for adding the ID is to write inside brackets (“[]”), on the first line of the subtitle, the first name of the speaker, or either “man” or “woman” when no name is provided. The dialogue starts on the second line. If the speaker continues talking throughout the next subtitles, there is no need to continue identifying the speaker.

The challenge when adding the speaker ID is that it takes up valuable character space, and the time limit of the synchronization does not allow for a lengthy subtitle. In this case, I had to tackle the problem by condensing and rephrasing what the speakers were saying in order to maintain the meaning as well as comply with the technical limitations. This occurred on many occasions throughout the movie.

Since *Los peloteros* is a really old movie made by the community for the community, the image quality and the camera angles are not the best. There are many

scenes with not enough lighting to see who is speaking, and the camera is far from the actors. In addition, because not all of them were professional actors, some turned their backs to the camera, and it was difficult to identify the speaker when there was a group of characters on screen participating in the conversation. This resulted in many subtitles that required speaker ID, even though the character appears on screen.

In this next example ([See Table 2](#)), Amílcar is ordering the group to collect bottles. As you can see, because the speaker ID takes up nine characters and it only takes Amílcar two seconds to say the first part, it restricts how much of the original can be transferred to the subtitle.

Table 2. Character Space v. Speaker ID

<p>Amílcar: <i>Nosotros tenemos tiempo para practicar, pero tenemos que conseguir las botellas primero... Pero vacías.</i></p>	<p>527 00:32:28,280 --> 00:32:30,020 [Amílcar] We can play</p> <p>528 00:32:30,080 --> 00:32:32,180 after we collect bottles.</p> <p>529 00:32:32,210 --> 00:32:33,210 Empty ones.</p>
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Occasionally, even after trying to rephrase the original text and divide it between subtitles, the result still exceeded the CPL limit. In those cases, starting the dialogue immediately following the speaker ID ([See Table 3](#)) instead of on the second line is allowed. A resident from the *barrio* complains about the government’s inaction and discrimination against them compared to the other *barrio*. It was important to maintain that comparison

from the original text. Having no other way to condense the text even more without compromising information, I opted for starting his comment right after the Speaker ID.

Table 3. Speaker ID next to dialogue

<p>Hombre: <i>El dinero no se encuentra. Sin embargo, en el barrio allá hicieron otra escuela. En cambio en el de nosotros no se han ocupado pa' na'.</i></p>	<p>32 00:03:24,730 --> 00:03:29,730 [man 2] There's no money, yet that <i>barrio</i> gets another school</p> <p>33 00:03:29,790 --> 00:03:31,570 while we get nothing.</p>
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Another dilemma I had with the speaker ID was with the character of Momo as an adult. Throughout the movie, we hear two Momos: Momo as a child on-screen and Momo as an adult [off-screen](#). We do not see Momo as an adult on-screen except at the beginning and at the end of the movie where he is telling his story to the men at the shop. For the rest of the movie, Momo as an adult is off-screen narrating while we see Momo as a child interacting with the characters of the story. I tried to add the Speaker ID everytime that Momo as an adult spoke, but there were instances when the screen time of the subtitle—determined by the synchronization of the subtitles with the dialogue—limited the amount of Characters Per Second (CPS) allowed for that subtitle ([See Table 4](#)). The lines of Momo as an adult were condensed and rephrased whenever possible to provide character space for the Speaker ID.

Table 4. CPL Limitation

<p>Momo narrador: <i>Pero a medida que nos íbamos acercando, la cosa se iba poniendo más fea de lo que creíamos. Cada uno veía acercarse un tremendo lío con la familia.</i></p>	<p>231 00:15:45,740 --> 00:15:48,000 <i>As we got home,</i></p> <p>232 00:15:48,110 --> 00:15:50,910 <i>things were worst than we thought.</i></p> <p>233 00:15:51,200 --> 00:15:54,400 <i>Each foresaw trouble waiting back home.</i></p>
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Nonetheless, there were moments that the character space available was not enough to add the Speaker ID. For those subtitles, the Speaker ID was omitted. To avoid any confusion as best as possible, I wrote in italics all the subtitles that present the narration given by Momo as an adult. That way, the formatting informs the viewer that what is being said is off-screen and [off-scene](#). I believe that with the formatting and the context provided by the subtitles there will not be any confusion with the lines given by Momo as a child, because he never has any internal dialogues throughout the movie. Every internal thought or opinion from Momo regarding a scene being played out in the movie is told by Momo as an adult.

As for the other instances where dialogues from other characters may be in italics, these are previously identified with a speaker ID to avoid any confusion. Furthermore, following Netflix’s Time Text Style Guide (2018), only the subtitles in which the character speaking is off-scene go in italics. When a character is off-screen—not off-scene—but is still in the same room or scene as the camera ([See Table 5](#)), the subtitles do not go in italics.

In this case, only the speaker ID will suffice. In the example below, Raulito is not on-screen yet he is still on-scene in the same baseball field as the rest of the group.

Table 5. Off-Screen

<p>Raulito: ¡Amílcar! Amílcar! ¡Ve a jugar por dos veces!</p>	<p>150 00:10:29,890 --> 00:10:33,050 [Raulito] Amílcar, make a double play!</p>
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Sound Effects and Music. Since the transcript provided by Teresa Cordova was aimed for a blind audience, the sound effects and music description had to be added during its revision, so it could be added when subtitling. As a result, the subtitles have more description than the original text. It was important to be detailed with this part of the subtitling given the goal was to include the D/deaf in the enjoyment of the movie.

Sound effects are an important part of the story. The characters react to sound, and it helps move the plot along. Every time the kids came up to Pepe’s house, they knocked at the door, and either Pepe or Lolita reacted to the sound. The description of the sound was written inside of brackets to differentiate it from the dialogue. This aspect of the subtitle may seem unimportant for the hearing audience but given the poor sound quality of this old movie, it actually may be beneficial.

When I watched the movie for the first time, I did not understand Pepe’s reaction when he is sitting on his new chair with his new suit. The camera shows a close up of his calm face, and then his eyes open wide in shock. After that, the camera shot changes to show the kids entering the house. At first, I thought his reaction was because he saw the kids, but he reacted before they even opened the door. After watching the movie several times and with a good set of Bose headphones, I realized that Pepe’s reaction was caused

by the sound of footsteps. Pepe heard the footsteps of the kids running towards the house. In this case, the description of the sound effect in the subtitle is critical for both the D/deaf and hearing audience in order to understand the character's reaction.

As for the music description, that was an entirely different challenge due to the different approaches in formatting. In *Los peloteros*, there are long scenes of only instrumental music with no audible dialogue. It seems that music was an important part of the aesthetic of this movie for Jack Delano, since he was also the composer. Normally, from what I saw in other movies as reference, distribution companies do not describe music unless it has to do with the plot. On the other hand, leaving these long scenes of music without any description seemed wrong. I put myself in the shoes of a deaf viewer by muting the movie and thought that seeing these long scenes play out without any mention of what was going on was frustrating. The deaf viewer might question if anything was omitted from a dialogue.

I tried naming the songs and the composer when possible, but it was a difficult task since the songs were not listed in the credits. The only moment I was able to identify the name of the song is when Luis, dressed as "Cachita," performs at the circus. Identifying this song was easy thanks to the name given to Luis' circus character. For the other songs, I tried using two apps, Shazam and Sound Hound, to see if the apps were able to recognize the songs and provide the information. Unfortunately, these did not work. The sound quality of the movie prevented the apps from recognizing the songs. Eventhough, some of the melodies were recognizable to me, I was not able to pinpoint the name through an extensive Google search. The reason for this was because it was an original soundtrack composed by Jack Delano. Therefore, I decided to mention the instruments that played on

the track as best as I could. I avoided constantly describing the music every time there was a change in camera shot because that could also annoy the hearing audience, who can already hear the track. Besides, the D/deaf audience can also get annoyed if they constantly see the same subtitle play out when there is no change in music.

I thought it best to describe the instruments only at the beginning of the music and any time a new instrument or change in tempo was introduced. For the rest of the scene, I just added a music note for a couple of seconds at the beginning of each camera change. That way, the D/deaf viewer can know when the same music continues throughout the scene or when it stops. When mentioning an instrument, I wrote the subtitle in brackets the same way I did with sound effects. When the instrument did not appear on scene, the subtitle was also written in italics to indicate that the sound was off-scene

Aside from writing sound effects and music inside of brackets and in italics when needed, the Described and Captioned Media Program suggests which verb tense the description should be written in. Sound effects can be described just mentioning the source of the sound. Most of the time, these are written not as verbs but as nouns.

While Pepe sits in his rocking chair all dressed up, he hears the kids' footsteps. In this case, Pepe's action of noticing the sound is so fleeting that I opted to just describe it in one word "[footsteps]" instead of making a long description such as "[kids approaching]" or "[footsteps approaching]". The action is quick, and the subtitle should represent that.

Another alternative is to use verbs. The Captioning Key (2018) guide recommends using the third person verb form when describing abrupt sound, and the present participle form of the verb for sustained sounds. When Amílcar is trying to retrieve the bottle from the dog, the dog snaps at him. The dog's barks are quick and short. The dog does not

prolong the barking, therefore he just “[barks]” whenever Amílcar tries to approach. When Amílcar takes a step back, the dog goes quiet. As for the ambient sounds in most of the film, such as a “[baby crying]” and “[indistinct chattering], they are written in the present participle because they are sustained sounds. These sounds continue throughout the scene, not short and abrupt like the dog’s barks.

Challenges in Translation

After learning a bit about the technical limitations and rules that govern the process of subtitling, we can start to understand why subtitles are never a word-for-word translation or a verbatim rendition of what is being said on screen. The technical aspect that has the greatest impact on the end results is the six seconds rule. We cannot process written information as fast as we can process speech. Therefore, the information in the subtitles must be direct, simple, and quick in order to keep up with the audio track and to stay synchronized with the characters’ lip movement. To meet this criterion, I had to apply techniques such as condensing, rephrasing, and omitting text while maintaining the coherence of the story.

Condensation, Reformulation, and Omission. When we talk, we tend to stutter or repeat unnecessary words. With subtitles, some of those characteristics of speech have to be condensed or omitted so it can be easier to read and still be able to watch the movie. Don Pepe, as do many other characters in the movie, often repeats the last word he says when he is in deep thought and he also mutters the word “well...” a lot, as if it were a filler word. Although many of these empty words help establish the characters’ traits through speech, they were omitted most of the time from the subtitles when they were used in

excess, since it did not serve any purpose for the plot of the story. Most of the time, omitting these empty words was necessary in order to establish the in and out time—process called “spotting”—of other subtitles necessary for the plot.

Another similar example is when Mr. Luz, the store owner, complains about Momo’s idea. For this scene (See Table 6), I eliminated the “Hmm” to save character space. I took the main idea of his reasoning and condensed it using shorter synonyms in order to go straight to the point.

Table 6. Omission

<p>Don Luz: <i>Ujum... ¿De dónde? ¡Si en este barrio no hay na' más que hambre! Para eso tengo esta tienda y la libreta llena de cuentas atrasá's.</i></p>	<p>93 00:06:29,460 --> 00:06:30,460 From where?</p>
	<p>94 00:06:30,560 --> 00:06:32,300 There's only hunger.</p>
	<p>95 00:06:32,640 --> 00:06:36,700 This store has the books overdue!</p>

As for reformulating phrases, my first challenge came up right from the start when Mr. Luz lists the problems he finds in Momo’s ludicrous plan. The first time I read *pagano*, I thought it meant “pagan”, since later Mr. Luz talks about *cura*, a priest. After searching in the *Diccionario de la lengua española*, I found that my initial translation of the word *pagano* is actually the second definition. The first definition of the word is “a person who has been taken advantage of to pay for other’s accounts or faults” (Real Academia Española,

2019). Mr. Luz was making wordplay with *pagano* and *cura*. He was first referring to himself as the person who always pays for others' accounts by using a word that also means pagan, and, as a result, he sarcastically calls himself a priest for being so generous. Due to limitations, this wordplay was sacrificed and, in turn, simplified with "Who's paying? Me?"

The same happens when he explains he needs money to buy things for his store ([See Table 7](#)). He uses many words to explain his reason to the group. In turn, for the subtitle, his lines were simple and direct. The important part of the omission is to keep the line of thought to a point that it seems seamless when paired with the other subtitles.

Table 7. Reformulation Phrases

<p>Don Luz: <i>Pero también van a necesitar la madera, clavos, herramientas y otras cosas. Y ¿quién va a ser el pagano? ¿Este cura? ¿El dueño de la tienda? ¡Sí, sí, sí! ¿Y también querrán coger to'as esas cosas fiás? Y yo, cuando voy al pueblo a comprar, necesito llevar el dinero en la mano porque si no, no consigo na'.</i></p>	<p>83 00:06:01,110 --> 00:06:02,840 You'll also need:</p> <p>84 00:06:03,270 --> 00:06:07,430 wood, nails, tools, and other things.</p> <p>85 00:06:07,960 --> 00:06:09,400 And who's paying?</p> <p>86 00:06:09,700 --> 00:06:10,700 Me?</p> <p>87 00:06:11,030 --> 00:06:13,210 The store owner? Of course!</p> <p>88 00:06:13,440 --> 00:06:15,520 And then you'll owe me.</p> <p>89 00:06:15,840 --> 00:06:17,750 When I go to town,</p> <p>90 00:06:18,280 --> 00:06:21,280 I need cash in hand to buy things.</p>
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Another similar example (See Table 8) is when Momo’s mother mentions that her friend who works at the school told her that they are hiring women at a workshop. All the information could not fit within the timeframe it takes Momo’s mother to say the line. Hence, the detail about her friend working at a school had to be omitted since it is not important for the plot.

Table 8. Another Example of Omission

Madre de Momo: <i>María, la que trabaja allá en la escuela, me dijo que allí en ese taller que están haciendo van a coger mujeres y yo pienso irme a trabajar.</i>	262 00:18:22,500 --> 00:18:24,910 [mother] María told me
	263 00:18:26,250 --> 00:18:29,630 that the workshop is hiring women,
	264 00:18:29,970 --> 00:18:31,740 so I'm going for work.

Other examples of omission are found mostly when the baseball team gathers to talk about the activities and their plans for raising the money for the uniforms. This group of kids like to talk over each other when arguing. It may be that they were not professional actors but simply kids from the community who wanted to participate in the production. Therefore, the delivery of the lines is sometimes a bit sloppy and their diction is not the best. When it was difficult to decipher what they were saying or if they talked over someone else who was saying something important to the plot, that insignificant inaudible line of the dialogue was omitted.

Register. The register of the movie is informal. Since the movie is set in the late '40s and early '50s, a time where accessibility to education in Puerto Rico was very scarce, the level of speech of these characters is low and colloquial. In Puerto Rican Spanish, we tend to talk fast and omit syllables. In the movie, they say a lot *na'* instead of *nada* (nothing), *pa'* for *para* (for), *to'* as in *todo* (all), and *'pérate* for *espérate* (wait).

The informal register of the characters was actually beneficial for me when subtitling because it gave me the liberty to use contractions to represent the informality. There are no equivalences in the English language for the aforementioned Spanish contractions, so I used the most commonly known standard English contractions, such as *I'm*, *Imma*, *I'll*, *you'll*, *won't*, *shouldn't*, *couldn't*, and so forth, to reflect the characters level of speech. I tried not to use complex contractions and I avoided the use of *y'all* because its usage is distinctly regional, found frequently in the Southern United States.

When Tato's mother tells him she cannot afford to buy him the uniform but instead make him one, she starts describing how it will look on him. In this scene ([See Table 9](#)), the exchange of dialogue is wordy and fast between Tato and his mother. Contractions were helpful when trying to insert in the subtitle the main idea of the message as best as possible.

Table 9. Contractions

<p>Madre de Tato: <i>Y te quedaría siempre así, bien blanquito. Es lo único que yo puedo hacer.</i></p>	<p>365 00:24:31,050 --> 00:24:34,210 It'll always stay as white as this.</p> <p>366 00:24:34,340 --> 00:24:36,740 It's the only thing I can do.</p>
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Expression, idioms, and unique words. As if the technical limitations of subtitles were not enough, I also had quite a challenge translating wordplay. The first challenge was trying to figure out how to make the connection between Momo’s description of *Barrio Cielito* with its heavenly name (See Table 10). In Spanish, *Cielito* is the diminutive of *Cielo* which can either mean “sky” or “heaven.” Momo uses the second definition of *cielo* to describe the *barrio*. From the start, I decided that proper names will not be translated. It would have been weird to call the neighborhood “Barrio Little Heaven” or “Little Heaven Neighborhood.”

Since I kept the neighborhood’s name in Spanish, the description that followed had to reference the meaning of the word *Cielito* (Little Heaven), just as Momo did. However, at the same time, I had to provide some kind of description, within the subtitle limitations, since I did not translate the name. After consulting a couple of my coworkers, who are native English speakers, I decided to focus on the irony between the neighborhood’s social condition and the heavenly connotation the name has in Spanish eventhough the wordplay is lost in translation.

Table 10. Wordplay

<p>Momo narrador: <i>Vivíamos en el barrio Cielito. Pero, a pesar de que nuestro cielo estaba en lo alto, era el barrio más bajo y más pobre del pueblo.</i></p>	<p>121 00:08:07,120 --> 00:08:09,650 [Old Momo] <i>We lived in</i> Cielito.</p>
	<p>122 00:08:09,780 --> 00:08:15,470 <i>As heavenly as the name may be, our </i>barrio<i> was the poorest.</i></p>

Another thing I left in Spanish was the noun *barrio* that accompanies the proper name *Cielito*. I believe that *barrio* would not need a translation since, nowadays, with the recent exposure of Latino culture in media, the word is starting to be known among the English speakers as “a Spanish-speaking quarter or neighborhood” (Merriam-Webster Incorporated, 2019). Besides, the other translation options for *barrio*, such as neighborhood, ward, hood, slum, and suburb, were not ideal to describe a Latino rural poverty-stricken neighborhood such as *Barrio Cielito*. Normally, I would use “neighborhood” for *barrio* in any other translation project but, when it came to these subtitles, it is not ideal because it takes up too much character space with its 12 characters. “Ward” is not commonly used, these days, to describe a district in a city. In the Merriam-Webster Dictionary, as well as in the Oxford US Lexico Dictionary, it is first defined as a room in a hospital or a district in a city that elects its representatives. We do not know if *Barrio Cielito* elects its representatives or if it even has representatives, but we definitely know they are not inside a city.

The term “hood,” which is short for “neighborhood,” is defined by the Merriam-Webster Dictionary as a section in the inner-city, but *Barrio Cielito* is not in a city. It is a neighborhood in its own right in a rural area. We cannot call it “town” either since, in Puerto Rico, *barrios* are part of towns, mostly on the outskirts far from the town center. “Slum” is defined in the Oxford US Lexico Dictionary as “a squalid and overcrowded urban street or district inhabited by very poor people.” Although *Barrio Cielito* is inhabited by poor people and it seems sort of squalid, it is not an urban street or district and it is not overcrowded. There are many residents in *Barrio Cielito*, but it is not overcrowded. The last option for *barrio* was “suburb” but *Barrio Cielito* is not an “outlying district of a city”

as defined by the Oxford Lexico Dictionary. In the movie, it is implied that *Barrio Cielito* is far from the city or any urban neighborhoods, as it is a rural neighborhood close to plantain fields and other fields.

Another noun I decided to leave in Spanish was *pasteles*. It may be rare for a non-Latino English-speaking audience to know what *pasteles* is, but I would rather leave it for the audience to search for it on the Internet than to translate it as a Puerto Rican version of a “tamale.” This is the kind of challenge where there is no known English equivalent for regional dishes or food. *Pasteles* could be described as a “tamale” since they are filled with meat, but the cooking process and the outer layer of the plate is totally different from what an American audience is accustomed to see. A traditional tamale is a Mesoamerican dish made of cornmeal dough usually filled with meat, cheese, or beans, whereas *pasteles* are a Caribbean dish made of plantain or yucca paste filled with meat. If I would translate it as “tamale,” I would be depriving the audience of an educational moment to search and learn something new about Puerto Rican culture. *Pasteles* are not simply “tamale,” but a traditional dish embedded in our culture and holidays. Besides, translating *pasteles* as “tamale” would create confusion among the audience as to why the baseball team is collecting plantains in the fields since the recipe for tamale does not call for plantains but corn.

Another challenge in translating colloquial expressions was when Lolita tried to convince Pepe to buy new furniture. Pepe’s remark at her suggestion is quite creative and colorful. He responded to her in Spanish that he is so broke at the moment that he does not even have money to purchase his own tomb ([See Table 11](#)). As nice as this explanation sounds, there was no space for it in the subtitle and I could not find a similar analogy in

English that made reference to money and death. When I did a quick search, all I could find were suggestions such as “poor as a church mouse,” “not having a dime to his name,” and “stone broke.”

At this point, I had to accept that the colorful analogy that Pepe presents about his financial situation and death, once again, could not be transferred to the subtitle due to the technical limitations. It was lost in translation. Of all the options I found, I decided to go with “stone broke” because it was the only one that fit the CPS limit.

Table 11. Colloquial Expressions

<p>Don Pepe: <i>Deja eso, Lolita. Tú sabes que yo no tengo dónde caerme muerto.</i></p>	<p>839 00:47:44,750 --> 00:47:44,870 [Pepe] You know I'm stone broke.</p>
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Baseball Vocabulary. Of all the challenges I faced throughout this entire project, the challenge I most enjoyed was researching baseball vocabulary. Thanks to my P.E. classes during my high school years, I knew the basics of baseball, yet I was not fully prepared to tackle the slang and the informal terms of the game. As reference, I used an online glossary from the Major League Baseball website, as well as the game’s official rules in English and in Spanish. Yet, it still was not enough. I had to understand that Pepe uses a mix of English and Spanish terms when talking about baseball, but mostly slang. My solution, as underrated as it seems, was a baseball glossary available on Wikipedia. It not only had all the terms from the MLB glossary, but it also had an abundance of baseball street slang. With both glossaries, cross-references from various baseball news articles, and guidance from a hardcore baseball fan at my office, I was able to find the right terms to Pepe’s slang.

Of all the baseball slang, the one that interested me the most was when Pepe called his pig Choni “*mi cuarto bate.*” In a Cuban article from Felix Gonzalez, the *cuarto bate* means “a person who does not stop eating and has an appetite difficult to control” (González-Pérez, 2018). In Venezuela, the *cuarto bate* refers to a “fat or strong person” (Beisbologo, 2017). Both definitions are funny since Choni is a pig that is being fattened up with food. Yet, the definition that clears up things as to why Pepe calls him that is the one provided by ESPN Deportes. “The fourth batter, also known as the “Cleanup Hitter,” has the responsibility to clean up the bases. Generally, this batter is the strongest one and can solve everything with one swing [...]” (Luis-Mora, 2013). To Pepe, his pig is the “cleanup hitter” that will score big during the Christmas season when Pepe sells him to the slaughterhouse.

Conclusion

After all this discussion, it is clear that subtitling is not as easy as many might think. It has a myriad of technical limitations that are undetectable at first glance of the subtitles on a film or any other audiovisual format. It is not after you obtain firsthand experience in subtitling that you learn about the plethora of style guides and practices available. There are multiple rules and suggestions adapted for different audiences in a globalized market. Nonetheless, even though there are different conventions due to the cultural and linguistic differences in the international market, there should be a standard within the local market.

Subtitles should be a norm on all multimedia platforms regardless who is the target of the content. The D/deaf should have the same opportunity to enjoy audiovisual content as a hearing audience.

Similarly, consumers should raise awareness of the lack of accessibility in most audiovisual content. Subtitles should be normalized and embraced by the hearing audience, because both parties could benefit from them. Subtitles are not a distraction. They are a tool that enhances the viewing experience and helps erase a linguistic and sensorial barrier.

The job of a subtitler is not an easy task. There is so much to take into consideration when working on delivering a story from one language to another. And, though their work goes unappreciated most of the time, there is no doubt that the job of a subtitler is just as important as that of the director or the scriptwriter. Without them, blockbuster movies would not achieve worldwide success, indie films would not be able to participate in renown festivals, and foreign films such as the Korean film *Parasite* would not be able to win the *Palme d'or* in Cannes or an Oscar as Best Picture in the Academy Awards.

Subtitles are important in broadening the audience and they help disseminate the message, story, or information that the artist or creator wants to convey; subtitles also increase exposure to the media project, which may add a cultural, educational, or informational value to the piece. Let us take for example the movie *Los peloteros*. It was not only a movie for entertainment purposes but also an educational tool for the citizens of Puerto Rico to teach them about community and their ability to achieve sustainability. It was an interactive way for the government to reach out and help their citizens and, at the same time, complement the educational curriculum in the 1950s, which was experiencing a high number of dropouts among young people and adults.

Given the current situation with education in Puerto Rico, it is noteworthy to recall the existence of the *Divedco* and how important this program can be today. Not only did this program produce culturally and educationally enriched content but it also established the potential Puerto Rico had to produce quality films. Bringing back the *Divedco* to the Puerto Rico community can be essential for educational, cultural, and economic growth. To do that, first we have to brush off the dust and bring into the light all these projects that were produced during the existence of the *Divedco* in order for the world to see the potential hidden in our island. With subtitles, we can show the world our past work and open ourselves to new possibilities in the film industry.

There has been some interest among film scholars and aficionados about the history of Puerto Rican film. If all these archived works get a subtitling treatment, we may get the opportunity to start the conversation among scholars regarding our culture, history, and potential as a film industry. The same scholars who talk in their lecture halls about *A Trip to the Moon* (1902), *Battleship Potemkin* (1925), and *Metropolis* (1927) may also be able

to encourage discussion of Puerto Rican and Latin films in their courses if they are given the opportunity to show these types of films with the help of subtitles.

Through translation and subtitling, we can bring back these films and allow for the possibility of showcasing future projects which may provide the world with a glimpse into our lifestyle, history and culture. Subtitles not only help expand the audience of a film project but also revives works that were once limited to a specific audience.

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Thank you all for your support and help.

GLOSSARY

Based on my five year study of Film under the Audiovisual Communication undergraduate program in the University of Puerto Rico's School of Communication, as well as references from Jorge Díaz Cintas' and Aline Remael's book of *Audiovisual Translation: Subtitling* (2014) and Pabsi Livmar González-Irizarry's presentations on *Intra-linguistic Translation* and *Técnicas de traducción* (2018), I built this short glossary to help readers, who are not familiar with the field, have a better understanding of the most common technical terms.

16:9: The aspect ratio of a widescreen television, also known as HDTV. It provides better image quality than a standard 4:3 television. This ratio is gradually replacing the standard 4:3, as media distributors are opting for a more cinematic viewing experience for their consumers.

4:3: This is the aspect ratio of a standard television screen. Currently, this aspect ratio is being replaced by the widescreen (16:9).

Aspect ratio: The measurement of a video in relation to a television screen. It is measured according to the height of an image shown on screen and its width. The standard ratio of television screens is 4:3 but is gradually being replaced by the widescreen, which has an aspect ratio of 16:9. When a program that has been recorded for an aspect ratio of 4:3 is projected on a screen with an aspect ratio of 16:9, black bars will appear on the left and right side of the screen to frame the video.

Audio description: It is a post-production process in which an additional audio track is added to the film to provide accesibility for the Blind audience. This audio track

presents a narrator that describes the character's actions and the visual content on screen to help the Blind audience follow the plot of the film.

AVT: Audiovisual Translation.

Characters: These are any of the alphanumeric symbols (including the space or separation) to create words and/or sentences. Every letter you type in to make words is a character. Some social media platforms, especially Twitter, has a character counter to limit how much one can write on a post.

Closed Captions: These subtitles, also known as CC, are primarily aimed at the D/deaf. It contains more information than standard subtitles, such as speaker I.D., and music and sound effect descriptions. Its on-screen position is on the bottom left of the screen, usually inside a black text box. It is considered "closed" because it is not embedded on the film and can be turned on or off.

Distribution company: A company that manages how a film is promoted and distributed at a national and international level.

Dubbing: A post-production process in which a translated version of the dialogue is recorded using voice actors and lip-synced to the audio track of the film.

HDTV: High definition television. Decodes digital broadcast signals and usually has smart features that allow for internet connectivity and content streaming. The aspect ratio is 16:9.

Interlingual translation: A translation from one language to another language. An example of this is when a French film is given English subtitles in order to accommodate a specific audience.

Intralingual translation: It is often known as rewording as it translates from one form of a language into another form of the same language. An example of this is when a Spanish program provides Closed Captions in Spanish for the D/deaf.

Off-scene: Not only when a character is off-screen but also when the character is in another room or place. This happens when a character is talking to another character from another room or from a device such as a telephone, or when there is the presence of a narrator's voice. This is also important when subtitling. When subtitling for the D/deaf, if a character is off-screen but in the same room or scene shown on camera, the subtitles just needs a speaker ID. If the character is off-scene, then the subtitles should be in italics.

Off-screen: That which is not visible on-screen. This is important when subtitling. A character can be heard talking but the camera may not show them on-screen. When subtitling, this difference should be noted for the benefit of the D/deaf.

On-screen: Anything that is visible on screen.

Open subtitles: Subtitles that have been embedded, or “burned”, onto the film and cannot be removed.

Post-production: The process of producing or creating a movie is divided into three parts: pre-production, production, and post-production. Pre-production is where all the planning begins: setting a budget; procuring technicians, gaffers, actors, set designers, and makeup artists; location scouting; and much more. Production is when the actual recording of the movie comes into place. Post-production is when the video recorded gets color corrected, edited, subtitled, and ready for distribution.

SDH: Subtitles for the Deaf and Hard of Hearing. Its format style is a combination of standard subtitles and Closed Captions.

Spotting: Setting the in and out times of each subtitle. This process is vital in synchronizing the subtitles with the audio.

Subtitle: A interlingual or intralingual translation usually written at the bottom center of the screen and contains information that conveys the plot or main idea of what is being displayed. Although conventions vary by region and distribution companies, the general rules of subtitling are a maximum 37 to 40 CPL, maximum 12 CPS, and two lines per subtitles. Subtitles should be synchronized with the audio but cannot exceed six seconds of on-screen time or it may cause viewers to reread the subtitles. Also, subtitles should be on-screen for a minimum of one second to avoid flashing them on screen and to allow the audience enough time to read and process the information.

Timecode: An important tool used in editing and subtitling programs to pinpoint a particular part of the video. It is written using 8 digits to indicate the hour, minute, second, and frame of the video (HH:MM:SS:FF). It is important to note that the average camera records in 24 frames per second, yet there are some cameras that record up to 30 frames per second for a high-quality video.

Voice-over: An off-camera voice that narrates or gives commentary of what goes is going on.

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THE BALLPLAYERS

Jack Delano

Translated by Cristina del C. López-Acevedo

Source Text	Translation	Subtitles
[Cinta rodando]	[Film rolling]	1 00:00:05,330 --> 00:00:06,500 [film rolling]
[Viento]	[Wind]	2 00:00:08,120 --> 00:00:09,200 [wind howling]
[Música]	[Music]	3 00:00:09,250 --> 00:00:10,750 <i>[jazz music]</i>
[Explosión]	[Explosion]	4
[Arpa]	[Harp]	00:00:10,950 --> 00:00:13,030 [explosion] <i>[harp playing]</i>
[Piano]	[Piano]	5 00:00:13,540 --> 00:00:14,700 <i>[piano playing]</i>
ARCHIVO DE IMÁGENES EN MOVIMIENTOS	FILM ARCHIVES	6 00:00:17,110 --> 00:00:18,370 Film Archives
ARCHIVO GENERAL DE PUERTO RICO INSTITUTO DE CULTURA PUERTORRIQUEÑA	GENERAL ARCHIVES OF PUERTO RICO INSTITUTE OF PUERTO RICAN CULTURE	7 00:00:21,780 --> 00:00:27,120 General Archives of Puerto Rico Institute of Puerto Rican Culture
[Música de introducción]	[Music intro]	8 00:00:35,290 --> 00:00:36,680 <i>[trumpets playing]</i>

Source Text	Translation	Subtitles
DESEAMOS EXPRESAR NUESTRO RECONOCIMIENTO A TODAS AQUELLAS PERSONAS DE COMERÍO CUYA COOPERACIÓN Y ENTUSIASMO HICIERON POSIBLE LA REALIZACIÓN DE ESTA PELÍCULA.	WE WISH TO ACKNOWLEDGE ALL THE PEOPLE FROM COMERÍO WHOSE HELP AND ENTHUSIASM MADE POSSIBLE THE MAKING OF THIS FILM	9 00:00:36,810 --> 00:00:40,490 We wish to acknowledge the people of Comerío, 10 00:00:40,540 --> 00:00:45,860 whose help and enthusiasm made possible the making of this film.
EL DEPARTAMENTO DE INSTRUCCIÓN DE PUERTO RICO PRESENTA	THE DEPARTMENT OF PUBLIC INSTRUCTION PRESENTS	11 00:00:48,590 --> 00:00:52,770 The Department of Public Instruction of Puerto Rico 12 00:00:53,020 --> 00:00:54,040 presents
		13 00:00:54,870 --> 00:00:56,370 <i>[trumpets fade out]</i>
“LOS PELOTEROS”	“THE BALLPLAYERS”	14 00:00:56,750 --> 00:00:58,450 THE BALLPLAYERS
[Guitarra acústica]	[Acoustic guitar]	15 00:00:58,450 --> 00:01:02,180 [acoustic guitar playing] THE BALLPLAYERS

Source Text	Translation	Subtitles
RAMÓN RIVERO COMO PEPE	RAMÓN RIVERO AS PEPE	16 00:01:03,330 --> 00:01:05,010 RAMÓN RIVERO AS PEPE
MIRIAM COLÓN COMO LOLITA	MIRIAM COLÓN AS LOLITA	17 00:01:05,410 --> 00:01:07,270 MIRIAM COLÓN AS LOLITA
		18 00:01:10,020 --> 00:01:12,540 ♪ 19 00:01:35,190 --> 00:01:37,510 ♪
LIBRETO DE EDWIN ROSSKAM BASADO EN UNA IDEA DE AMÍLCAR BRADO	SCRIPT BY EDWIN ROSSKAM. BASED ON AN IDEA BY AMÍLCAR BRADO.	20 00:01:57,450 --> 00:02:02,880 EDWIN ROSSKAM, SCRIPTWRITER Based on an idea by Amílcar Tirado
		21 00:02:03,190 --> 00:02:05,350 ♪ 22 00:02:26,310 --> 00:02:28,880 ♪ 23 00:02:33,990 --> 00:02:34,990 ASSISTANTS

Source Text	Translation	Subtitles
		<p>24 00:02:35,600 --> 00:02:39,930 ♪♪</p> <p>25 00:02:49,280 --> 00:02:52,310 The story of this film is fictional.</p> <p>26 00:02:52,370 --> 00:02:57,470 Any resemblance to facts or characters is purely coincidental.</p>
UNA PRODUCCIÓN DE LA DIVISIÓN DE EDUCACIÓN DE LA COMUNIDAD	A PRODUCTION OF THE DIVISION OF COMMUNITY EDUCATION	<p>27 00:02:58,860 --> 00:03:03,060 Produced by The Division of Community Education</p>
DIRIGIDA POR JACK DELANO	DIRECTED BY JACK DELANO	<p>8 00:03:06,050 --> 00:03:10,540 Directed by JACK DELANO</p>
		<p>29 00:03:10,570 --> 00:03:12,610 [guitar playing low]</p>
Momo: Bueno, la verdad es que necesitamos una escuela, pero tenemos que ir con calma, hay que esperar.	Adult Momo: Well, the truth is we need a school, but we gotta take it slow. We have to wait.	<p>30 00:03:18,130 --> 00:03:21,460 [man 1] Well, we do need a school but</p>

Source Text	Translation	Subtitles
		31 00:03:21,530 --> 00:03:24,470 we gotta take it slow and wait.
Don Luz: El dinero no se encuentra. Sin embargo, en el barrio allá hicieron otra escuela, en cambio en el de nosotros no se han ocupado <i>pa' na'</i> .	Mr. Luz: The money cannot be found, but they made another school in that <i>barrio</i> over there. On the other hand, they haven't taken care of ours.	32 00:03:24,730 --> 00:03:29,730 [man 2] There's no money. yet that <i>barrio</i> gets another school 33 00:03:29,790 --> 00:03:31,570 while we get nothing.
Momo: Bueno, pero ¿por qué no hacemos la comisión otra vez y volvemos a San Juan? Tú puedes ir ahora, Paco, ¿verdad? ¡Quizás tengamos suerte!	Adult Momo: Well, why don't we make a committee again and go back to San Juan? You can go now, Paco, right? Maybe we're lucky!	34 00:03:33,840 --> 00:03:38,460 [man 1] Why don't we all go again to San Juan? 35 00:03:38,570 --> 00:03:41,670 Can you go, Paco? Maybe we're lucky.

Source Text	Translation	Subtitles
<p>Don Luz: Yo creo que no vamos a poder conseguir ese salón. Si ya Goyo y yo fuimos a la Junta de Planes a San Juan. ¡Cuéntales tú también, Goyo!</p>	<p>Mr. Luz: I think we won't be able to get that school. If Goyo and I already went to the Planning Board at San Juan. Tell them, Goyo!</p>	<p>36 00:03:41,720 --> 00:03:44,930 [man 3] No, I don't think we'll get it.</p> <p>37 00:03:45,000 --> 00:03:48,250 Goyo and I already went to the Board.</p> <p>38 00:03:48,720 --> 00:03:50,190 Tell them, Goyo!</p>
<p>Goyo: Así mismo es. <i>Pa'</i> lo que yo pude ver allí, pues yo vi que se estaban haciendo muchas escuelas en muchos sitios, pero lo que había es mucho sitio como aquí que no las habían podido hacer y... Claro, no se pueden hacer todas a la vez. Yo creo que lo mejor es tener calma y esperar porque...</p>	<p>Goyo: He's right. For what I saw there, well... I saw that they were building many schools in many places, but there were also many places like here where they haven't been able to build them. Sure, they can't do them all at once. I think it's best to stay calm and wait because...</p>	<p>39 00:03:50,260 --> 00:03:53,330 [Goyo] He's right. From what I saw,</p> <p>40 00:03:53,870 --> 00:03:57,160 many places are getting schools,</p> <p>41 00:03:57,210 --> 00:03:59,640 but there are many like us,</p> <p>42 00:03:59,760 --> 00:04:01,550 still waiting for them.</p>

Source Text	Translation	Subtitles
		<p>43 00:04:01,820 --> 00:04:04,440 They can't build them all at once.</p> <p>44 00:04:04,510 --> 00:04:07,170 It's best to be calm and wait.</p>
<p>Don Luz: Bueno... También nos enseñaron el turno que hacemos nosotros en la lista y yo creo que vamos a tener que esperar por lo menos cinco años.</p>	<p>Mr. Luz: Well... They also showed us our turn on the list, and I think we'll have to wait at least five years.</p>	<p>45 00:04:07,490 --> 00:04:10,840 They also showed us when our turn is,</p> <p>46 00:04:11,220 --> 00:04:14,460 and we'll have to wait around five years.</p>
<p>Goyo: [Da unas notas en la guitarra] Bueno, eso es si tenemos suerte.</p>	<p>Goyo: [Strum a note] Well, if we're lucky.</p>	<p>47 00:04:14,490 --> 00:04:16,850 [Goyo laughs] If we're lucky.</p>

Source Text	Translation	Subtitles
Don Ramón: Bueno, si tenemos que esperar cinco años, esperamos. ¿Qué se va a hacer?	Ramón: Then, if we have to wait five years, we wait. What can we do?	48 00:04:17,020 --> 00:04:20,520 If we've to wait five years, we wait. 49 00:04:20,570 --> 00:04:21,840 What can we do?
Momo: Pero ¿por qué tenemos que esperar? ¡Nosotros mismos podemos hacer la escuela!	Adult Momo: But, why do we have to wait? We can build the school ourselves!	50 00:04:21,890 --> 00:04:23,820 Why do we have to wait? 51 00:04:24,090 --> 00:04:26,390 We can build it ourselves!
Paco: ¿Qué?	Paco: What?	
Momo: Claro.	Adult Momo: Sure.	
Paco: ¡Pero si eso es imposible, chico!	Paco: But that's impossible, boy?	52 00:04:26,450 --> 00:04:28,990 [Paco] What? That's impossible!

Source Text	Translation	Subtitles
<p>Momo: Pero ¿cómo va a ser imposible? Nosotros mismos la podemos hacer. Todo lo que tenemos que tener es fe y voluntad. Todo lo demás lo tenemos aquí. Por ejemplo, don Ramón, usted es carpintero. Usted nos puede ayudar mucho. Y tú, Paco, tú puedes ayudarnos a hacer los bloques ¿verdad? Y tú, Goyo, tú eres un gran albañil. Lo demuestra aquella casa que hiciste allá arriba en la loma.</p>	<p>Adult Momo: Why is it impossible? We can do it ourselves. All we need is faith and will. The rest we have it here. For example, Ramón, you're a carpenter. You can help us a lot. And you, Paco. You can help us making blocks, right? And you, Goyo. You're a great builder. The house you built up there on the hill proves it.</p>	<p>53 00:04:29,130 --> 00:04:31,930 What do you mean? We can do it!</p> <p>54 00:04:31,960 --> 00:04:34,990 We just need to have faith and will.</p> <p>55 00:04:35,030 --> 00:04:36,710 The rest we have it.</p> <p>56 00:04:36,770 --> 00:04:40,770 Ramón, you're a carpenter. You can help us a lot.</p> <p>57 00:04:40,820 --> 00:04:43,910 Paco, you can help us making blocks.</p> <p>58 00:04:44,070 --> 00:04:46,500 Goyo, you're a great builder.</p>

Source Text	Translation	Subtitles
		59 00:04:46,650 --> 00:04:49,380 That house on the hill proves it.
Goyo: Sí, pero, Momo, dime una cosa, ¿quién va a pagar <i>to'</i> eso?	Goyo: Yeah, but, Momo, tell me one thing. Who's gonna pay for all of it?	60 00:04:49,490 --> 00:04:52,100 But, Momo, who will pay for it?
Paco: Este está loco.	Paco: He's mad.	61 00:04:52,120 --> 00:04:53,560 [Paco] He's mad.
Momo: Pero, señores ¿cómo yo voy a estar loco? Si nosotros mismos podemos hacer esa escuela. Todo lo que necesitamos es tener fe y voluntad, eso es <i>to'</i> lo que necesitamos para hacerla. Es más, y hasta podemos hacer una comisión y ir donde el alcalde. Quizás él nos pueda prestar la aplanadora <i>pa'</i> nosotros alisar el terreno. Lo demás lo hacemos nosotros mismos. La mano de obra, eso en los tiempos libres que tengamos lo hacemos, chico.	Adult Momo: But, gentlemen, how am I mad? We can build this school ourselves. All we need is faith and will. That's all we need to build it. We can even form a board and go see the Mayor. Maybe he can lend us the roller, so we can smooth the terrain. The manual labor we can do it during our free time.	62 00:04:54,350 --> 00:04:56,380 Gentlemen, how am I mad? 63 00:04:56,610 --> 00:05:01,640 We can build the school. All we need is faith and will. 64 00:05:01,720 --> 00:05:03,720 That's all we need. 65 00:05:03,900 --> 00:05:07,690 We can even form a board and go see the Mayor.

Source Text	Translation	Subtitles
		66 00:05:07,800 --> 00:05:11,500 He may lend us the roller to smooth the area. 67 00:05:11,610 --> 00:05:16,430 We do the rest ourselves. We'll work during our free time.
Paco: ¿Qué? ¿Trabajar por nada, sin paga?	Paco: What? Work for nothing? Without pay?	68 00:05:16,590 --> 00:05:18,370 Work without pay?
Goyo: [Da una nota] Pero, yo te digo una cosa, Momo, francamente yo si no hay paga ¡Jum!	Goyo: [Strums a note] But, I'll tell you something, Momo. Honestly, if there's no pay, hmm!	69 00:05:18,480 --> 00:05:22,250 I'll be frank, Momo. If there's no pay, hmm?
Paco: ¡Ay, deja eso, Momo!	Paco: Oh! Let it go, Momo!	70 00:05:22,790 --> 00:05:24,710 [Paco] Let it go, Momo!
Momo: Pero, Señor. Señores, atiendan acá. ¿Qué mayor placer para todos nosotros, verdad, que hacer esa escuela? Y entonces ver nuestros hijos aprender a leer y a escribir. ¿Usted no cree que es el mayor placer que podamos tener?	Adult Momo: Dear, Lord. Gentlemen, listen up. What better joy for all of us—right—to build that school and, then, see our kids learn how to read and write? Wouldn't that be the greatest joy for us?	71 00:05:25,030 --> 00:05:31,000 But, gentlemen, listen. What better joy for all of us 72 00:05:31,260 --> 00:05:35,570 than to build that school and watch our kids learn.

Source Text	Translation	Subtitles
		73 00:05:35,620 --> 00:05:37,540 Isn't it delightful?
Don Ramón: Yo estoy dispuesto a cooperar porque necesito que tengan escuela ahora y no esperar cinco años.	Ramón: I'm willing to help out because I need them to have a school, now, and not wait five years.	74 00:05:37,610 --> 00:05:41,290 I'll help. We need it now, not in 5 years.
Momo: ¡Claro que sí!	Adult Momo: Of course!	75 00:05:41,380 --> 00:05:42,380 Of course!
Hombre 1: Yo hace tiempo que no trabajo y <i>pa'</i> estar por ahí de vago pues también puedo cooperar.	Man 1: It's been a long time since I haven't work and instead of lazing around... Well, I can help out too.	76 00:05:42,410 --> 00:05:45,320 [man 3] I'm jobless, so I can help.
Momo: ¿Ya usted lo ve, don Luz? Cómo podemos hacer esa escuela si queremos.	Adult Momo: You see, Mr. Luz, how we can build this school if we wanted?	77 00:05:45,410 --> 00:05:48,850 [Momo] You see, Mr. Luz? We can build it.
Don Luz: Mira, tú siempre con tus ideas descabelladas. ¿Qué te crees tú? ¿Tú sabes lo que va a pasar?	Mr. Luz: Look here. You and your crazy ideas. What are you thinking? You know what's gonna happen?	78 00:05:49,370 --> 00:05:52,320 Look here. You and your crazy ideas. 79 00:05:53,150 --> 00:05:54,230 [Luz] Again.

Source Text	Translation	Subtitles
		80 00:05:54,810 --> 00:05:55,990 You know what?
Momo: ¿Qué?	Adult Momo: What?	81 00:05:56,010 --> 00:05:57,020 [Momo] What?
<p>Don Luz: Supongamos que ustedes consigan los bloques y el cemento. Pero también van a necesitar la madera, clavos, herramientas y otras cosas. Y ¿quién va a ser el pagano? ¿Este cura? ¿El dueño de la tienda? ¡Sí, sí, sí! ¿Y también querrán coger <i>to'as</i> esas cosas <i>fiás</i>? Y yo, cuando voy al pueblo a comprar, necesito llevar el dinero en la mano porque si no, no consigo <i>na'</i>.</p>	<p>Mr. Luz: Suppose you get the blocks and the cement... But you'll also need wood, nails, tools, and other things. And, who's gonna pay? Me? The owner of the store? Yes, yes, of course! And you would want to take those things with I.O.U.s! And when I go to town to buy things, I need to have money on hand because if I don't, I don't get anything.</p>	<p>82 00:05:57,100 --> 00:06:00,710 Suppose you get the blocks and the cement.</p> <p>83 00:06:01,110 --> 00:06:02,840 You'll also need:</p> <p>84 00:06:03,270 --> 00:06:07,430 wood, nails, tools, and other things.</p> <p>85 00:06:07,960 --> 00:06:09,400 And who's paying?</p> <p>86 00:06:09,700 --> 00:06:10,700 Me?</p>

Source Text	Translation	Subtitles
		<p>87 00:06:11,030 --> 00:06:13,210 The store owner? Of course!</p> <p>88 00:06:13,440 --> 00:06:15,520 And then you'll owe me.</p> <p>89 00:06:15,840 --> 00:06:17,750 When I go to town,</p> <p>90 00:06:18,280 --> 00:06:21,280 I need cash in hand to buy things.</p>
<p>Momo: Ay, cójalo con calma, don Luz. Mire, si a usted nadie le va a pedir más de lo necesario. Ya el dinero aparecerá en el barrio. Ya lo pondrá el barrio.</p>	<p>Adult Momo: Oh, take it slow, Mr. Luz. Look, no one is gonna ask you more than what is necessary. The money will appear in the <i>barrio</i>. The <i>barrio</i> will come up with it.</p>	<p>91 00:06:21,440 --> 00:06:25,650 Calm down, Mr. Luz. No one is gonna ask you much.</p> <p>92 00:06:26,110 --> 00:06:29,420 The <i>barrio</i> will come up with the money.</p>
<p>Don Luz: <i>Ujum...</i> ¿De dónde?</p>	<p>Mr. Luz: Hmm... From where?</p>	<p>93 00:06:29,460 --> 00:06:30,460 From where?</p>

Source Text	Translation	Subtitles
<p>¡Si en este barrio no hay <i>na'</i> más que hambre! Para eso tengo esta tienda y la libreta llena de cuentas <i>atrasá's</i>.</p>	<p>There's nothing but hunger in this <i>barrio</i>. That is why I have this store and the books with bills overdue.</p>	<p>94 00:06:30,560 --> 00:06:32,300 There's only hunger. 95 00:06:32,640 --> 00:06:36,700 This store has the books overdue!</p>
<p>Momo: Quizás en eso usted tenga razón, don Luz. Está bien, el barrio es pobre y no hay dinero, ¿ve? Pero hay gente, ¿ve? Hay mano. Y eso sí es lo importante. Además, <i>acuérdensen</i> ustedes que la zafra está al caer. Unas perras aquí, otras allá. Algún peso por aquí. Otro que aparezca más adelante, y poco a poco vamos consiguiendo el dinero, ¿ve? ¡Pero lo que necesitamos es tener fe en nosotros mismos!</p>	<p>Adult Momo: Maybe you're right about that, Mr. Luz. Alright, the <i>barrio</i> is poor and there's no money. See? But there's people, see? There's manpower. And that's important. Also, remember, the next harvest is coming. A penny here, another there. A dollar over here. Another that comes up later, and little by little we'll gather the money. See? But what we need is to have faith in ourselves!</p>	<p>96 00:06:37,090 --> 00:06:39,390 Maybe you're right. 97 00:06:39,870 --> 00:06:43,070 This <i>barrio</i> is poor and we've no money, 98 00:06:43,670 --> 00:06:45,580 but we got manpower. 99 00:06:45,860 --> 00:06:47,290 That's important! 100 00:06:47,370 --> 00:06:50,570 Remember, the next harvest is coming.</p>

Source Text	Translation	Subtitles
		<p>101 00:06:51,070 --> 00:06:53,110 A penny here and there;</p> <p>102 00:06:53,460 --> 00:06:55,940 a dollar now and another later.</p> <p>103 00:06:56,030 --> 00:06:58,640 We'll slowly get the money.</p> <p>104 00:06:58,960 --> 00:07:02,090 We need to have faith in ourselves.</p>
Don Luz: Tú siempre soñando con musarañas.	Mr. Luz: You're are always daydreaming.	105 00:07:02,250 --> 00:07:04,550 You're always daydreaming.
Momo: Eso es lo que le pasa a usted, don Luz. Que no tiene fe en sí mismo, ¿ve? Y eso mismo es lo que <i>le</i> pasa a muchos de ustedes. Yo sí la tengo, ¿ve? Yo tengo fe. Deme acá un cigarrillo que le voy a contar una historia.	Adult Momo: That's what goes on with you, Mr. Luz. You have no faith in yourself. See? And that's what happens to many of you. I have it. See? I have faith. Give me a cigarette here that I'm about to tell you a story.	106 00:07:04,720 --> 00:07:08,460 That's the thing, Mr. Luz. You don't believe. 107 00:07:08,750 --> 00:07:11,350 The same goes to you all.

Source Text	Translation	Subtitles
		<p>108 00:07:11,720 --> 00:07:12,880 I believe.</p> <p>109 00:07:13,130 --> 00:07:14,150 I have faith.</p> <p>110 00:07:14,260 --> 00:07:17,110 Gimme a cig. I'm gonna tell a story.</p>
[Guitarra]	[Guitar]	
Don Luz: Te voy a traer media cajetilla, pero te la apunto.	Mr. Luz: I'm gonna bring you half a pack, but I'll put in on your tab.	<p>111 00:07:17,300 --> 00:07:19,370 Half a pack on your tab.</p>
<p>Momo: No proteste tanto, si le voy a pagar los cigarrillos. Bueno... Pues la historia que le sigue... ...es de cuando yo era muchacho. Cuando yo era muchacho me acuerdo que yo vivía en el pueblo.</p>	<p>Adult Momo: Don't complain so much if I'm gonna pay you for the cigarettes. Well... The following story... is from when I was a kid. When I was a kid, I remember that I lived in the town.</p>	<p>112 00:07:19,420 --> 00:07:21,870 Don't worry. I'll pay.</p> <p>113 00:07:22,000 --> 00:07:24,600 [Goyo resumes playing the guitar]</p> <p>114 00:07:30,310 --> 00:07:31,810 [guitar stops]</p>

Source Text	Translation	Subtitles
		<p>115 00:07:32,940 --> 00:07:35,820 [Coquí frogs singing]</p> <p>116 00:07:39,830 --> 00:07:40,740 Well...</p> <p>117 00:07:44,930 --> 00:07:47,330 The story is...</p> <p>118 00:07:50:41 --> 00:07:52:55 from when I was a kid.</p> <p>119 00:07:54,680 --> 00:07:57,320 I remember living in town.</p>
[Guitarra y clarinete]	[Guitars and clarinet]	<p>120 00:07:59,270 --> 00:08:01,310 <i>[acoustic guitar playing]</i></p>
[Niño llorando]	[Kid crying]	121
[Alboroto]	[Chatter]	<p>00:08:02,950 --> 00:08:06,450 <i>[baby crying]</i> <i>[chatter]</i></p>

Source Text	Translation	Subtitles
<p>Momo narrador: Vivíamos en el Barrio Cielito. Pero, a pesar de que nuestro cielo estaba en lo alto, era el barrio más bajo y más pobre del pueblo.</p>	<p>Adult Momo: We lived in <i>Barrio Cielito</i>. As heavenly as the name was, it was the lowest and poorest <i>barrio</i> of the town.</p>	<p>122 00:08:07,120 --> 00:08:09,650 [Old Momo] <i>We lived in</i> Cielito.</p> <p>123 00:08:09,780 --> 00:08:15,470 <i>As heavenly as the name may be, our </i>barrio<i> was the poorest.</i></p>
<p>[Bebé llora]</p>	<p>[Baby crying]</p>	<p>124 00:08:15,590 --> 00:08:17,440 <i>[baby crying]</i></p>
<p>Momo narrador: En aquella época, mi mayor preocupación era hacerme un buen jugador de pelota. También era la de mis amigos. Amílcar era el más grande, era el cabecilla nuestro. Néstor, siendo hijo del farmacéutico —claro— era el único que no vivía en Cielito. Tato era el más pobre. Su mamá era lavandera. Raulito, el chiquitín, era una pejiquera, pero nos caía la mar de simpático. Luis era el más fresco, no tenía nada pero era el mejor que se las buscaba.</p>	<p>Adult Momo: At that time, my main worry was to become a good baseball player. It what the same for my friends. Amílcar was the oldest. He was our leader. Néstor, the son of a pharmacist, was the only one who didn't live in <i>Cielito</i>—of course. Tato was the poorest. His mom was a washerwoman. Raulito, the smallest, was a nuisance but we liked him a lot. Luis was cocky. He had nothing, but he always managed.</p>	<p>125 00:08:24,900 --> 00:08:26,030 <i>At that time,</i></p> <p>126 00:08:26,170 --> 00:08:29,600 <i>my main concern was becoming a ballplayer.</i></p> <p>127 00:08:29,840 --> 00:08:31,510 <i>Same for my friends.</i></p> <p>128 00:08:39,310 --> 00:08:42,250 <i>Amílcar, the oldest, was our leader.</i></p>

Source Text	Translation	Subtitles
<p>Me acuerdo que todos los días íbamos a jugar a un solar al otro lado del río. En aquella época, hace alrededor de quince años, no había parques públicos. No solo teníamos un equipo, sino que también un entrenador. Se llamaba don Pepe, era un jugador retirado. Don Pepe dedicaba su tiempo a nosotros quizás porque nadie más en el pueblo le hacía caso.</p>	<p>I remember we used play, every day, at a plot at the other side of the river. At that time, around fifteen years ago, there were no public parks. Not only did we have a team, but also a coach. His name was Pepe. He was a retired player. Pepe spent most of his time with us, maybe because no one else in town paid him attention.</p>	<p>129 00:08:49,550 --> 00:08:54,580 <i>Néstor, the pharmacist's son,</i> <i>didn't live in</i> Cielito <i>like us.</i></p> <p>130 00:08:55,780 --> 00:08:59,410 <i>Tato was the poorest. His mom washed clothes.</i></p> <p>131 00:09:04,050 --> 00:09:08,750 <i>Raulito, the smallest, was a nuisance but friendly.</i></p> <p>132 00:09:10,870 --> 00:09:12,260 <i>Luis was cocky.</i></p> <p>133 00:09:12,350 --> 00:09:15,720 <i>He had nothing but he always managed.</i></p> <p>134 00:09:23,630 --> 00:09:27,890 <i>Everyday, we would go play at a lot by the river.</i></p>

Source Text	Translation	Subtitles
		<p>135 00:09:28,310 --> 00:09:31,440 <i>At that time, around 15 years ago,</i></p> <p>136 00:09:31,540 --> 00:09:33,330 <i>we had no public parks.</i></p> <p>137 00:09:33,460 --> 00:09:34,850 <i>[guitar fades out]</i></p> <p>138 00:09:35,050 --> 00:09:38,400 <i>We had not only a team but also a coach.</i></p> <p>139 00:09:38,740 --> 00:09:40,280 <i>His name was Pepe.</i></p> <p>140 00:09:40,400 --> 00:09:41,850 <i>A retired player.</i></p>

Source Text	Translation	Subtitles
		141 00:09:42,140 --> 00:09:47,160 <i>Pepe spent time with us since no one in town paid him attention.</i>
[Gritería de niños]	[Kids chatter]	142 00:09:47,330 --> 00:09:48,640 [kids yelling]
Tato: ¡Delante! ¡Métele, Métele!	Tato: Onward! Hit it! Hit it!	143 00:09:51,320 --> 00:09:52,500 Hit it!
[Gritería de niños jugando]	[kids yelling]	144 00:09:55,640 --> 00:09:57,660 [yelling in unison]
Raulito: [Fuera de cámara] <i>Safe! Safe! Safe!</i>	Raulito: [Off camera] Safe! Safe! Safe!	145 00:10:00,340 --> 00:10:02,290 [Raulito] Safe!
Raulito: <i>Safe! Safe! Safe!</i>	Raulito: Safe! Safe! Safe!	
Momo: Voy en base. Voy en base.	Momo: I'm going on base. I'm going on base.	146 00:10:02,300 --> 00:10:04,350 [Momo] I'm going to base!
Raulito: ¡Avanza! ¡Avanza!	Raulito: Hurry! Hurry!	147 00:10:05,680 --> 00:10:06,680 Hurry!
[Niños gritando]	[Kids yelling]	

Source Text	Translation	Subtitles
Momo narrador: Amílcar era nuestro pícher, Luis cubría la primera base y Tato jugaba la tercera.	Adult Momo: Amílcar was our pitcher. Luis covered first base and Tato played on third.	148 00:10:12,400 --> 00:10:15,170 [Old Momo] <i>Amílcar was our pitcher,</i> 149 00:10:17,410 --> 00:10:19,410 <i>Luis covered first base,</i> 150 00:10:22,180 --> 00:10:24,110 <i>and Tato covered third.</i>
Raulito: ¡Amílcar! Amílcar! ¡Ve a jugar por dos veces!	Raulito: Amílcar! Amílcar, make a double play!	151 00:10:29,890 --> 00:10:33,050 [Raulito] Amílcar, make a double play!
Tato: ¡Ahí es que va Amílcar! <i>Out! Out!</i>	Tato: There he goes, Amílcar! Out! Out!	152 00:10:38,900 --> 00:10:40,230 [Tato] Amílcar! 153 00:10:40,800 --> 00:10:42,030 Out! Out!
[Discutiendo]	[Argument]	154 00:10:42,240 --> 00:10:43,500
Raulito: ¡Eso fue <i>Out!</i> ¡Eso fue <i>Out!</i>	Raulito: That was Out! That was Out!	It's an out!

Source Text	Translation	Subtitles
		<p>155 00:10:43,680 --> 00:10:45,190 [arguing]</p> <p>156 00:10:45,210 --> 00:10:46,870 [racket]</p>
<p>Don Pepe: Eso fue <i>out</i>. <i>Out</i>. ¡<i>Out, out, out!</i> Vamos a jugar con vergüenza, ya que no tenemos dignidad. Eso fue <i>out</i> limpio.</p>	<p>Pepe: That was an Out. Out, Out, Out! Let's play with grace since we don't have any dignity. That was a sure Out!</p>	<p>157 00:10:47,530 --> 00:10:49,630 [Pepe] It was an out! Out!</p> <p>158 00:10:49,710 --> 00:10:51,120 Out! Out!</p> <p>159 00:10:51,250 --> 00:10:52,310 Hey! Out!</p> <p>160 00:10:52,450 --> 00:10:56,200 Let's play clean, at least. It's a sure out.</p>

Source Text	Translation	Subtitles
Néstor: ¡Pues me llevo el equipo!	Néstor: Then, I'll take the equipment!	161
<p>Don Pepe: No te llevas <i>na'</i>. ¿Qué te vas a llevar? No te vas a llevar <i>na'</i>. Vénganse que voy a hablar con ustedes <i>pa'</i> que aprendan a jugar pelota. Está muy mal la jugada esa. Van a tener que jugar como yo les digo o no van a ser nunca peloteros. Vamos, vamos. Caminen. Caminen que tenemos que hablar largo y tendido, que hay mucha cosa ahí que tenemos que corregir. Vamos a empezar por acá, pareja. Usted tiene que tener mucha más rapidez moviéndose de una base para otra. Te, te mueves muy lento. Demasiado lento. En cuanto a usted, pariente. La bola suya, todo el mundo sabe lo que usted va a tirar. Cuando usted se pare en el cajón, uno sabe si usted va a tirar <i>pa'</i> la base o si usted va a tirar para el <i>home</i>. Haga las cosas como las hago yo. Yo las hago las cosas y nunca se sabe <i>pa'</i> donde es que yo voy a tirar la pelota.</p> <p>Momo, tú estás bien. Estás bien. Me gusta el estilo tuyo, se parece mucho a mí bateando cuando yo jugaba con Los Alacranes. El último juego ese que gané yo de Los Alacranes que esa es la cosa más sensacional que hay en pelota.</p> <p>¡Aquello sí fue grande! Tres hombres en base, última mitad del noveno <i>inning</i>, dos <i>outs</i>, y el</p>	<p>Pepe: No, you are not. What you gonna take? You're not taking anything. Come. I'm gonna talk to you guys so you learn to play ball. That play was really bad. You have to play how I say or you'll never be ballplayers. Come along. Come. Walk. Come on, we got a lot to talk. We got a lot to correct. Let's start over here, partner. You gotta be faster moving from one base to the other. You move too slow. Very slow. As for you, pal. Your pitch. Everyone knows what you're gonna throw. When you stand on the box, we know when you're gonna throw to base or home. Do things as I do. I do things, and no one knows to where I'm throwing the ball. Momo, you're good. You're good. I like your style. It's similar to my batting when I used to play for the <i>Alacranes</i>. That last game I played for the <i>Alacranes</i> that was the most sensational thing in baseball.</p> <p>It was big! Three men on base.</p>	<p>00:10:56,320 --> 00:10:59,020 –Then we'll leave! –No, you won't.</p> <p>162 00:10:59,190 --> 00:11:01,820 Come! Let's talk about that play.</p> <p>163 00:11:01,860 --> 00:11:03,390 It was really bad!</p> <p>164 00:11:03,480 --> 00:11:06,150 Do as I say if you wanna be pros.</p> <p>165 00:11:06,610 --> 00:11:09,350 Hurry up! We got much to talk.</p> <p>166 00:11:09,400 --> 00:11:11,540 There's a lot to correct.</p>

Source Text	Translation	Subtitles
<p>público pidiéndome que yo bateara. <i>To'</i> el mundo quería que yo bateara porque si yo bateaba pues no había que hablar que era una carrera que entraba porque yo le metía la línea al pícher. ¡Cómo se la metí! Me metió la primera bola por encima del plato y el atraco aquel le dio.</p>	<p>Second half of the ninth inning, two outs, and the crowd asking me to bat. Everyone wanted me to bat because, if I did, there was nothing else to talk about. It would sure be a scored run with my line drive. And how I did! He threw the first ball above the plate and the bat hit.</p>	<p>167 00:11:11,600 --> 00:11:14,260 Let's start with you, partner.</p> <p>168 00:11:14,700 --> 00:11:18,010 You gotta be faster from base to base.</p> <p>169 00:11:18,040 --> 00:11:20,630 You're slow. Too slow.</p> <p>170 00:11:21,170 --> 00:11:23,180 Now you, pal.</p> <p>171 00:11:23,290 --> 00:11:25,630 Everyone knows your throws.</p> <p>172 00:11:26,070 --> 00:11:30,370 We know if you're throwing to base or home.</p>

Source Text	Translation	Subtitles
		<p>173 00:11:30,870 --> 00:11:32,310 Do as I do.</p> <p>174 00:11:32,740 --> 00:11:36,170 No one ever knows to where I'm throwing.</p> <p>175 00:11:36,560 --> 00:11:37,890 Momo, you're OK.</p> <p>176 00:11:38,020 --> 00:11:42,390 You bat just how I used to for the Scorpions.</p> <p>177 00:11:42,550 --> 00:11:47,060 That last game I won for the team was sensational.</p> <p>178 00:11:47,320 --> 00:11:48,490 It was big.</p>

Source Text	Translation	Subtitles
		<p>179 00:11:49,090 --> 00:11:50,110 Bases loaded.</p> <p>180 00:11:50,500 --> 00:11:52,080 Bottom of the ninth.</p> <p>181 00:11:52,090 --> 00:11:53,090 Two outs.</p> <p>182 00:11:53,130 --> 00:11:55,160 Everyone cheered for me!</p> <p>183 00:11:55,200 --> 00:11:57,850 They wanted me to bat because</p> <p>184 00:11:57,860 --> 00:12:00,180 it meant scoring a run</p> <p>185 00:12:00,220 --> 00:12:02,030 with my line drive.</p>

Source Text	Translation	Subtitles
		186 00:12:02,150 --> 00:12:05,160 He threw above the plate and my bat...
Momo adulto: Los cuentos de don Pepe me hacían soñar despierto. Y entonces todo lo que veía eran las musarañas que tenía metidas en la cabeza.	Adult Momo: Pepe's stories made me daydream. I'd spend the day with my head in the clouds.	187 00:12:05,220 --> 00:12:08,380 [Old Momo] <i>His stories made me daydream</i> 188 00:12:08,530 --> 00:12:12,520 <i>I'd spend the day with my head in the clouds.</i>
[Hombres silbando y animando]	[Man whistling and cheering]	189 00:12:12,740 --> 00:12:15,060 [crowd cheering and whistling]
Hombre 2: ¡Qué viva Momo!	Man 2: Long live Momo!	190 00:12:16,050 --> 00:12:18,320 [spectator] Long live Momo!
[Unas trompetas anuncian la entrada de Momo]	[Trumpets]	191 00:12:18,320 --> 00:12:21,760 <i>[victorious trumpets playing]</i>
[Animaciones]	[Cheers]	
		192 00:12:24,110 --> 00:12:26,010 <i>[trumpets fade out]</i>

Source Text	Translation	Subtitles
Hombre 2: ¡Qué viva Momo!	Man 2: Long live Momo!	193 00:12:32,280 --> 00:12:34,700 [spectator] Long live Momo!
Hombre del megáfono: ¡Primera mitad de la novena entrada! ¡Las bases llenas! ¡El gran Momo viene a lanzar ahora por los nuestros!	Announcer: First half of the ninth inning! Bases loaded! The great Momo is pitching for our team!	194 00:12:35,020 --> 00:12:38,070 It's the top of the ninth inning! 195 00:12:38,250 --> 00:12:39,860 Bases loaded! 196 00:12:40,290 --> 00:12:44,720 The great Momo is pitching for our team!
[Trompetas]	[Trumpets]	197 00:12:44,770 --> 00:12:47,750 <i>[trumpets resume playing]</i> 198 00:12:50,870 --> 00:12:52,780 <i>[trumpets fade out]</i>
[Gritos de alegría]	[Cheers]	199 00:12:55,070 --> 00:12:57,260 [crowd going wild]

Source Text	Translation	Subtitles
Hombre del megáfono: ¡Última mitad de la novena entrada! ¡El juego está empatado! ¡Hay dos <i>outs</i> ! ¡Y ahora, el gran Momo viene a batear por los nuestros!	Announcer: Second half of the ninth inning! The game is at a tie! There are two outs! Now, the great Momo will bat for our team!	200 00:13:01,060 --> 00:13:03,970 It's the bottom of the ninth! 201 00:13:04,850 --> 00:13:07,320 The game is at a tie! 202 00:13:07,610 --> 00:13:09,340 There are two outs! 203 00:13:09,620 --> 00:13:13,890 Now, the great Momo is batting for our team!
[Trompetas]	[Trumpets]	204 00:13:13,960 --> 00:13:16,370 <i>[trumpets resume playing]</i> 205 00:13:19,790 --> 00:13:21,750 <i>[trumpets fade out]</i>
[Bullicio]	[Cheers]	206 00:13:28,560 --> 00:13:30,200 [crowd going wild]

Source Text	Translation	Subtitles
Hombre 2: ¡Que viva Momo!	Man 2: Long live Momo!	207 00:13:31,540 --> 00:13:33,960 [spectator] Long live Momo! 208 00:13:35,000 --> 00:13:36,390 [crowd cheering]
Público: ¡Momo, Momo, Momo!	Audience: Momo, Momo, Momo!	209 00:13:38,300 --> 00:13:40,220 [crowd] Momo! Momo!
Don Pepe: Tres hombres en base, última mitad del noveno <i>inning</i> , dos <i>outs</i> . Yo al bate y el público pidiendo que yo <i>hitteara</i> . Salgo, tira la primera bola el <i>pícher</i> , y le meto un lineazo por encima del <i>center field</i> y gano el juego y me llevan <i>carga'o</i> al pueblo. Eso es jugar pelota, así es que yo quiero que ustedes jueguen pelota. Fíjense en mí. Fíjense en las cosas que yo hago y cómo yo las hago <i>pa'</i> que ustedes aprendan y puedan ir a la liga grande.	Pepe: Three men on base, second half of the ninth inning, two outs. I'm up for batting and the crowd asking me for a hit. I go out. The pitcher throws the first ball, and I hit a line through the center field, win the game, and they carry me to town. That is playing ball. That's how I want you to play ball. Look at me. Look at what I do and how I do it, so you guys learn and be able to go to the big leagues.	210 00:13:42,100 --> 00:13:43,740 [Pepe] <i>Bases loaded.</i> 211 00:13:43,800 --> 00:13:46,380 <i>Bottom of the ninth. Two outs.</i> 212 00:13:46,520 --> 00:13:49,230 <i>People asking for a hit.</i> 213 00:13:49,590 --> 00:13:50,590 I step out,

Source Text	Translation	Subtitles
		<p>214 00:13:50,760 --> 00:13:54,870 hit a liner above center field, win the game,</p> <p>215 00:13:54,920 --> 00:13:57,430 and they carry me back to town.</p> <p>216 00:13:57,660 --> 00:14:00,530 That's how I want you to play ball.</p> <p>217 00:14:00,640 --> 00:14:06,430 Learn what I do and how I do it. So you can all go to the big leagues.</p>
Tato: Bueno, don Pepe y ¿cuándo nosotros podemos ir a la liga grande?	Tato: Well, Pepe, and when can we go to the big leagues?	218 00:14:06,530 --> 00:14:09,420 When can we go to the big leagues?
Don Pepe: Tan pronto como estemos organiza'os y tengamos uniforme.	Pepe: As soon as we get organized and get uniforms.	219 00:14:09,580 --> 00:14:12,510 When we form a team and get uniforms.

Source Text	Translation	Subtitles
Amílcar: Bueno muchachos ¿y qué ustedes creen a ver si nosotros vamos a donde los papás a ver si ellos nos pueden comprar un uniforme? El papá mío me puede comprar el mío. Eso si lo cojo de buche...	Amílcar: Well, guys, what do you think if we go to our parents to see if they can buy us the uniform? My dad can buy mine, that is if I convince him...	220 00:14:12,940 --> 00:14:18,180 Guys, how about we ask our parents to buy the uniforms? 221 00:14:18,690 --> 00:14:21,950 Mine can, if I convince them.
Néstor: El mío me lo compra porque Papi tiene chavos.	Néstor: Mine will buy it for me because daddy has money.	222 00:14:22,090 --> 00:14:24,510 [Néstor] My dad has money.
[Hablan todos a la vez]	[Talking at the same time]	223 00:14:24,580 --> 00:14:28,210 [talking in unison]
Don Pepe: Muy buena idea, muy buena idea	Pepe: Good idea. A really good idea.	224 00:14:28,500 --> 00:14:30,430 [Pepe] Good idea!
[Clarinetes]	[Clarinet]	225 00:14:31,800 --> 00:14:34,400 <i> [clarinets playing softly] .</i>
		226 00:14:41,960 --> 00:14:45,360 ♪

Source Text	Translation	Subtitles
Momo narrador: Y así nos fuimos a nuestras casas muy campechanos, creyendo que la cosa iba a resultar fácil.	Adult Momo: And we cheerfully went home thinking that things will be easy.	227 00:14:46,550 --> 00:14:51,710 [Old Momo]<i>We cheerfully went home thinking it would be that easy.</i>
[Continúa música]	[Music continues]	228 00:14:52,490 --> 00:14:55,530 [inaudible conversation] 229 00:14:58,300 --> 00:15:02,840 [soft music playing] 230 00:15:09,750 --> 00:15:14,780 ♪ 231 00:15:31,330 --> 00:15:36,340 ♪
Momo narrador: Pero a medida que nos íbamos acercando, la cosa se iba poniendo más fea de lo que creíamos. Cada uno veía acercarse un tremendo lío con la familia.	Adult Momo: But as we got closer, things were looking worse than what we thought. Each one of us foresaw problems with the family.	232 00:15:45,740 --> 00:15:48,000 <i>As we got home,</i> 233 00:15:48,110 --> 00:15:50,910 <i>things got worse than we thought.</i>

Source Text	Translation	Subtitles
		234 00:15:51,200 --> 00:15:54,400 <i>Each foresaw trouble waiting back home.</i>
[Gritería]	[Commotion]	235 00:15:56,500 --> 00:16:01,560 ♪ 236 00:16:06,840 --> 00:16:11,960 ♪ 237 00:16:20,990 --> 00:16:24,530 <i>[people shouting]</i>
Don Pepe: Ven, Momo, ven. No te apures. Vente, que algún día tú también jugarás en esa liga de verdad.	Pepe: Come, Momo, come. Don't worry. Come. One day, you'll also play in a real league.	238 00:16:40,730 --> 00:16:43,390 [Pepe] Come, Momo. Don't worry. 239 00:16:44,150 --> 00:16:49,180 One day, you'll play in a real league.
[Bebé llorando]	[Baby crying]	
		240 00:16:51,780 --> 00:16:56,780 ♪

Source Text	Translation	Subtitles
		241 00:16:57,750 --> 00:17:01,710 [inaudible conversation] 242 00:17:07,120 --> 00:17:10,830 ♪ 243 00:17:11,430 --> 00:17:13,150 ♪♪
Momo narrador: Al llegar a casa, oí a los viejos que estaban discutiendo.	Adult Momo: When I got home, I heard my parents arguing.	244 00:17:13,460 --> 00:17:16,260 <i>At home, my parents were arguing.</i>
[Mujer conversando]	[Woman speaking]	245 00:17:16,930 --> 00:17:18,810 <i>[woman speaking]</i>
[Hombre conversando]	[Man speaking]	246 00:17:19,620 --> 00:17:22,410 <i>[man responding]</i>
[Fin música]	[Music ends]	247 00:17:23,050 --> 00:17:25,220 <i>[music fades out]</i>
Madre de Momo: ¿Y en casa de don Felipe tampoco tenían esperanzas de nada?	Momo's Mother: And at Felipe's house, wasn't there any luck?	248 00:17:28,870 --> 00:17:32,040 [mother] Anything at Mr. Felipe's house?

Source Text	Translation	Subtitles
<p>Padre de Momo: Por allá fue que estuve esta mañana y me dijo que no tenía nada por ahora. Momo, qué te pasa, ¿ah? ¿Pasa algo? ¿Ah? Dime.</p>	<p>Momo's Father: I was there this morning and he told me he had nothing at the momen. Momo, what's wrong? Uh? Something happened? Ah? Tell me.</p>	<p>249 00:17:32,550 --> 00:17:36,520 [father] I was there, this morning, and nothing.</p> <p>250 00:17:42,020 --> 00:17:43,620 What's wrong, Momo?</p> <p>251 00:17:44,160 --> 00:17:45,340 What happened?</p> <p>252 00:17:46,070 --> 00:17:47,530 Hmm. Tell me.</p>
<p>Madre de Momo: Momo, ve a la cocina y cómete el poquito de comida que está allí.</p>	<p>Momo's Mother: Momo, go to the kitchen and eat the bit of food that's there.</p>	<p>253 00:17:50,570 --> 00:17:54,230 [mother] Momo, go eat the bit of food I made.</p>
<p>Padre de Momo: Momo, ¿tú no ves el cigarro que yo tenía ahí, ah? Ve y búscamelo. Yo tenía un cigarro ahí, búscaló.</p>	<p>Momo's Father: Momo, have you seen the cigar I had over there, uh? Go and get it for me. I had a cigar there. Look for it.</p>	<p>254 00:17:55,070 --> 00:17:58,190 [father] Momo, have you seen my cigar?</p> <p>255 00:17:58,270 --> 00:17:59,270 Hmm?</p>

Source Text	Translation	Subtitles
		<p>256 00:17:59,910 --> 00:18:01,160 Go look for it.</p> <p>257 00:18:02,560 --> 00:18:04,910 There was one. Look for it.</p>
<p>Madre de Momo: Déjalo que se coma el poquito de comida primero para que entonces lo busque. Debe estar en el piso y debe estar por ahí por detrás del tabique.</p>	<p>Momo's Mother: Let him eat the bit of food first so he can then look for it. It must be on the floor or around there behind the partition.</p>	<p>258 00:18:05,440 --> 00:18:08,050 [mother] Let him eat first.</p> <p>259 00:18:08,820 --> 00:18:13,420 Maybe it's on the floor or behind the partition.</p>
<p>Padre de Momo: Que lo busque.</p>	<p>Momo's Father: He should look for it.</p>	<p>260 00:18:14,060 --> 00:18:15,990 [father] Let him get it.</p>
<p>Madre de Momo: Oye, Pedro, se me ha ocurrido una idea.</p>	<p>Momo's Mother: Hey, Pedro, I just had an idea.</p>	<p>261 00:18:17,830 --> 00:18:20,360 [mother] Pedro, I've an idea.</p>
<p>Pedro: Dime a ver.</p>	<p>Pedro: Tell me.</p>	<p>262 00:18:20,730 --> 00:18:21,810 [Pedro] Yes?</p>

Source Text	Translation	Subtitles
<p>Madre de Momo: María, la que trabaja allá en la escuela, me dijo que allí en ese taller que están haciendo van a coger mujeres y yo pienso irme a trabajar.</p>	<p>Momo's Mother: María, who works at the school, told me that over there, at the workshop they're making, they're going to take in women and I'm thinking of going for work.</p>	<p>263 00:18:22,500 --> 00:18:24,910 [mother] María told me</p> <p>264 00:18:26,250 --> 00:18:29,630 that the workshop is taking in women,</p> <p>265 00:18:29,970 --> 00:18:31,740 so I'm going to work.</p>
<p>[Clarinetes]</p>	<p>[Clarinetes]</p>	<p>266 00:18:35,770 --> 00:18:38,070 <i>[melancholic music playing]</i></p>
<p>Momo narrador: Me sentí muy desgraciado. Ni siquiera al día siguiente tuve deseos de unirme a la pandilla. Al fin, lleno de desesperación, decidí ir a ver a nuestro amigo y consejero, don Pepe.</p>	<p>Adult Momo: I felt so miserable. The next day, I didn't even feel like joining the gang. Then, full of despair, I decided to go see our friend and adviser Pepe.</p>	<p>267 00:18:39,200 --> 00:18:41,440 [Old Momo]<i>I felt miserable.</i></p> <p>268 00:18:47,460 --> 00:18:51,380 <i>I didn't feel like joining the gang after that.</i></p> <p>269 00:19:05,440 --> 00:19:06,440 <i>Then,</i></p>

Source Text	Translation	Subtitles
		<p>270 00:19:06,710 --> 00:19:08,110 <i>in despair,</i></p> <p>271 00:19:08,270 --> 00:19:11,130 <i>I went to see our friend coach Pepe.</i></p>
[Niños jugando]	[Kids playing]	<p>272 00:19:11,220 --> 00:19:17,010 ♪</p>
[Bebé llora]	[Baby crying]	<p>273 00:19:24,530 --> 00:19:29,510 ♪</p>
Momo narrador: Lolita era la mujer de don Pepe. Era mucho más joven que él. Le gustaba aparentar y, como él no podía comprarle todas las cosas que siempre quería, pues se desquitaba con todo el mundo. Lo mismo con don Pepe, que con los vecinos, que con nosotros.	Adult Momo: Lolita was Pepe's wife. She was a lot younger than him. She loved to show off, and since he couldn't buy her the things she always wanted, she took it out on everyone. With Pepe, the neighbors, and with us.	<p>274 00:19:49,980 --> 00:19:51,970 <i>Lolita was Pepe's wife.</i></p> <p>275 00:19:52,100 --> 00:19:55,660 <i>She was way younger than him and a show-off.</i></p> <p>276 00:19:55,710 --> 00:19:59,150 <i>Since he couldn't buy her what she wanted,</i></p>

Source Text	Translation	Subtitles
		<p>277 00:19:59,250 --> 00:20:01,340 <i>she took it out on others.</i></p> <p>278 00:20:01,490 --> 00:20:02,930 <i>On Pepe,</i></p> <p>279 00:20:03,030 --> 00:20:04,470 <i>the neighbors,</i></p> <p>280 00:20:04,830 --> 00:20:05,830 <i>and us.</i></p>
		<p>281 00:20:05,970 --> 00:20:08,790 ♪</p> <p>282 00:20:09,300 --> 00:20:15,270 ♪♪</p> <p>283 00:20:16,560 --> 00:20:18,510 <i>[music ends]</i></p>

Source Text	Translation	Subtitles
<p>Lolita: No, no, no, no. No me pise aquí. No me pisen ese balcón con esos zapatos sucios que uno se mata limpiando y arreglándolo <i>to' pa'</i> que la muchachería lo venga a ensuciar. Cierreme ahí, hágame el favor. Por más que uno trata de vivir como persona decente, la gente no lo deja en este barrio.</p> <p>¿Qué haces ahí <i>para'o</i> como un bobo? ¿Buscando al Pepe? Allá atrás está con el otro cochino ese.</p>	<p>Lolita: No, no, no, no. Don't step over here. Don't step on the balcony with those dirty shoes. I break my back cleaning and fixing everyting, so the youngsters come and dirty it. Do me a favor and close it. No matter how much one tries to live like a decent person, people in this barrio won't let it be. What you doing standing there like a dummy? Looking for Pepe? He's at the back with the other pig.</p>	<p>284 00:20:18,710 --> 00:20:19,710 No! No!</p> <p>285 00:20:20,280 --> 00:20:21,620 Don't step here!</p> <p>286 00:20:21,740 --> 00:20:23,500 Not with dirty shoes!</p> <p>287 00:20:23,920 --> 00:20:27,450 I break my back cleaning so others soil it.</p> <p>288 00:20:27,790 --> 00:20:29,230 Close it, please!</p> <p>289 00:20:31,720 --> 00:20:35,320 No one lets me live decently.</p> <p>290 00:20:38,370 --> 00:20:41,730 Why you standing there? Looking for Pepe?</p>

Source Text	Translation	Subtitles
		291 00:20:42,770 --> 00:20:44,800 He's with that other pig.
[Música continua] [Música termina]	[Music resumes] [Music Fades Out]	292 00:20:47,010 --> 00:20:49,080 <i>[music resumes]</i> 293 00:20:51,090 --> 00:20:56,100 ♪ 294 00:21:00,060 --> 00:21:01,820 <i>[music fades out]</i>
Don Pepe: Vamos, Choni, vamos. Vamos, Choni, aquí tiene tu almuerzo para cuando despierte. Dale, Choni. Acuérdesse siempre que usted es mi cuarto bate para las navidades. Fíjese cómo anda su amo por ahí. Fíjese cómo anda. Un hombre joven como yo, con estos trapos encima. Necesito dinero, Choni, y usted es la esperanza mía para las navidades para resolver el problema mío y de Lolita. Vamos a ver si come después que duerma ese sueño que tiene.	Pepe: Come on, Choni, come. Come, Choni. Here's your lunch for when you wake up. Go, Choni. Always remember that you're my clean up hitter for the holidays. Look at how your owner goes around. Look at him. A young man like me with these rags on him. I need money, Choni, and you're my hope for the holidays to solve my problems and Lolita's. Let's see if you eat after you slept that nap you have there.	295 00:21:02,510 --> 00:21:05,810 [Pepe] Come on, Choni. Here's your lunch 296 00:21:05,830 --> 00:21:07,200 for later. 297 00:21:07,630 --> 00:21:08,990 Come, Choni.

Source Text	Translation	Subtitles
<p>¿Qué le pasa a usted que está tan triste, pareja? Entre <i>pa'cá</i>. ¿Qué pasa que trae esa cara ahí de pocos amigos? Brinque por ahí. ¿Qué fue lo que pasó?</p>	<p>What's with you that you're so sad, partner? Come here. Why you come here with that long face? Hope over there. What happened?</p>	<p>298 00:21:10,100 --> 00:21:13,270 You're my cleanup hitter for Christmas.</p> <p>299 00:21:13,800 --> 00:21:16,560 Look how your owner is doing.</p> <p>300 00:21:17,330 --> 00:21:20,050 A young man with rags.</p> <p>301 00:21:21,660 --> 00:21:22,800 I need money.</p> <p>302 00:21:22,850 --> 00:21:27,670 You're my Christmas hope to solving our problems.</p> <p>303 00:21:29,330 --> 00:21:33,060 Let's see if you eat after this long nap.</p>

Source Text	Translation	Subtitles
		<p>304 00:21:34,360 --> 00:21:36,390 What's wrong, partner?</p> <p>305 00:21:37,000 --> 00:21:38,030 Come!</p> <p>306 00:21:38,850 --> 00:21:41,290 What's with the long face?</p> <p>307 00:21:42,460 --> 00:21:43,600 Hop over it.</p> <p>308 00:21:43,870 --> 00:21:45,010 What happened?</p>
[Gallo]	[Rooster]	
Momo: Que no consiguieron el uniforme.	Momo: They couldn't get the uniform.	<p>309 00:21:46,070 --> 00:21:48,570 They couldn't get the uniform.</p>
Don Pepe: ¿Por qué?	Pepe: Why?	<p>310 00:21:48,600 --> 00:21:49,600 Why?</p>

Source Text	Translation	Subtitles
<p>Momo: Pues porque Papá se quedó sin trabajo.</p>	<p>Momo: Because dad lost his job.</p>	<p>311 00:21:50,630 --> 00:21:52,890 [crying] Dad lost his job.</p>
<p>Don Pepe: ¿Se quedó sin trabajo su papá? Pues usted no se preocupe que ese problema se lo resuelvo yo. Hay que conseguir ese uniforme, nosotros tenemos que jugar pelota de cualquier manera. Vamos, Choni. Recuerde que usted es la esperanza nuestra para las navidades. Vamos. Vamos andando, Momo, que yo te arreglo ese problema. Tú siempre que tengas un problema confía en mí que el hombre que resuelve ese tipo de problema soy yo, Momo. Ese problema yo lo tengo resuelto. ¡Confía en mí! No te preocupes...</p>	<p>Pepe: Your dad is left without a job? Well, don't worry because I'll solve that problem for you. We gotta get those uniforms. We gotta play ball no matter what. Come, Choni. Remember you're our hope for the holidays. Come. Let's go, Momo. I'll fix that problem of yours. Whenever you have a problem, trust in me. The man who solves those kind of problems is me, Momo. I have that problem solve. Trust in me! Don't worry...</p>	<p>312 00:21:53,010 --> 00:21:54,360 Lost his job?</p> <p>313 00:21:54,420 --> 00:21:56,580 Don't worry. I'll solve it.</p> <p>314 00:21:56,700 --> 00:21:59,850 We'll get that uniform no matter what.</p> <p>315 00:22:00,180 --> 00:22:01,190 Hey, Choni!</p> <p>316 00:22:01,630 --> 00:22:04,120 You're our Christmas hope.</p> <p>317 00:22:04,790 --> 00:22:05,820 Let's go.</p>

Source Text	Translation	Subtitles
		<p>318 00:22:06,110 --> 00:22:08,230 Come, Momo. I'll help you.</p> <p>319 00:22:08,350 --> 00:22:09,970 Always trust in me.</p> <p>320 00:22:10,360 --> 00:22:13,410 I'm the man who solves your problems.</p> <p>321 00:22:16,030 --> 00:22:18,400 [Pepe] <i>I've figured it out.</i></p> <p>322 00:22:18,440 --> 00:22:20,330 <i>Trust me and don't</i></p> <p>323 00:22:20,530 --> 00:22:21,450 [creak]</p>

Source Text	Translation	Subtitles
		324 00:22:21,510 --> 00:22:22,760 ...worry.
[Mecedora cruje]	[Chair creaks]	325 00:22:22,880 --> 00:22:24,780 [chair creaking]
Don Pepe: ¿Qué hubo?	Pepe: What's happened?	326 00:22:31,110 --> 00:22:32,340 Hey.
[Mecedora cruje]	[Chair creaks]	
Don Pepe: Vamos a ver el uniforme de Los Alacranes.	Pepe: Let's see the <i>Alacranes'</i> uniform.	327 00:22:36,420 --> 00:22:39,010 [Pepe] Here's my team's uniform.
Lolita: ¡Y dale con la pelota!	Lolita: Agoing with baseball!	328 00:22:39,620 --> 00:22:41,260 [Lolita] Not again.
Don Pepe: Ven, que te voy a enseñar algo. El uniforme de Los Alacranes para que veas qué cosa más bonita. Con ese uniforme fue que yo escribí todo eso por ahí... Fíjate [ininteligible] esta foto personalmente lograr dando victoria a Los Alacranes. Mira qué cosa bella. Lana pura. Mira <i>pa'ya</i> . Mira qué cosa bella. Fíjate qué bien me queda.	Pepe: Come, I'm gonna show you something, the <i>Alacranes'</i> uniform. The most beautiful thing you'll see. With this uniform, I wrote all of this.... Look [uninteligible] this photo. Personally, achieving victory for the <i>Alacranes</i> . Look how beautiful. Pure wool. Look it here.	329 00:22:42,620 --> 00:22:43,950 Let me show you, 330 00:22:44,560 --> 00:22:47,080 my nice <i>Scorpions'</i> uniform.

Source Text	Translation	Subtitles
Fíjate qué bien me queda. ¿Se da cuenta? ¡Y es lana! Lana...	<p>Look how beautiful. See how well it fits me.</p> <p>See how well it fits me. You see? It's wool. Wool..</p>	<p>331 00:22:48,360 --> 00:22:50,740 I wrote history with it.</p> <p>332 00:22:51,110 --> 00:22:55,050 Look at this picture. Achieving victory for</p> <p>333 00:22:55,560 --> 00:22:56,830 the <i>Alacranes.</i></p> <p>334 00:22:56,940 --> 00:22:58,410 Look how beautiful!</p> <p>335 00:22:59,140 --> 00:23:00,140 Pure wool.</p> <p>336 00:23:01,680 --> 00:23:02,740 Look.</p> <p>337 00:23:05,680 --> 00:23:07,110 A beauty.</p>

Source Text	Translation	Subtitles
		<p>338 00:23:08,320 --> 00:23:10,000 Look how it fits me.</p> <p>339 00:23:11,320 --> 00:23:12,700 See how it fits?</p> <p>340 00:23:14,670 --> 00:23:15,740 You see?</p> <p>341 00:23:17,810 --> 00:23:18,900 It's wool.</p>
[Se detiene mecedora]	[Chair stops]	<p>342 00:23:19,040 --> 00:23:20,580 [creak stops]</p> <p>343 00:23:20,620 --> 00:23:22,020 Pure...</p>
		<p>344 00:23:22,380 --> 00:23:24,380 <i>[rooster sings]</i></p>
Momo: ¡Dice Alacrán, qué bien! Me gustaría tener uno así. ¿Podré tener uno así?	Momo: It says <i>Alacrán!</i> How nice! I would like to have one like this. Would I be able to?	<p>345 00:23:27,900 --> 00:23:30,410 [Momo] Oh, it says Scorpion!</p>

Source Text	Translation	Subtitles
		<p>346 00:23:30,570 --> 00:23:32,750 I wish I had one like this.</p> <p>347 00:23:33,240 --> 00:23:34,570 Could I?</p>
Don Pepe: No, está bien. Momo, está bien.	Pepe: No.... it's ok. Momo, it's ok.	<p>348 00:23:35,080 --> 00:23:36,570 Sure, Momo, sure.</p>
Momo: ¿Lo puedo ver después?	Momo: Can I see it later?	<p>349 00:23:36,690 --> 00:23:38,190 Can I see it later?</p>
Don Pepe: Después yo te lo dejo ver. Vete ahora y te reúnes con los muchachos. Diles que yo los veo a la noche. Vete, está bien.	Pepe: I'll let you see it later. Go now and meet with the boys. Tell them I'll see them in the evening. Go, ok.	<p>350 00:23:38,230 --> 00:23:40,100 Sure. Go get the boys.</p> <p>351 00:23:40,230 --> 00:23:41,790 We'll meet tonight.</p> <p>352 00:23:42,580 --> 00:23:44,110 Go.</p>
[Mecedora]	[Chair resumes]	<p>353 00:23:44,750 --> 00:23:46,920 [creak resumes]</p>

Source Text	Translation	Subtitles
[Desvanece sonido de mecedora]	[Chair fades out]	354 00:23:51,090 --> 00:23:52,630 [creak fades out]
Madre de Tato: ¿Qué te pasa? Ven acá. ¿Qué es lo que te pasa?	Tato's Mother: What's wrong? Come here. What's wrong?	355 00:23:56,630 --> 00:23:59,800 What's wrong? Come here. 356 00:24:02,770 --> 00:24:03,770 Tell me.
Tato: Estoy en un <i>team</i> de pelota y necesitamos un uniforme, a ver si usted me lo puede comprar...	Tato: I'm in a baseball team and we need uniforms... To see if you could buy it for me...	357 00:24:04,430 --> 00:24:07,250 I'm in a team and we need uniforms. 358 00:24:07,330 --> 00:24:09,040 Can you buy mine?
Mamá de Tato: Mijo, pero yo no tengo dinero. ¿Con qué yo te lo voy a comprar?	Tato's Mother: Sweetie, but I have no money. How am I gonna buy it for you?	359 00:24:09,100 --> 00:24:11,770 I don't have money for it, dear.
Tato: <i>Dito</i> , Mami, cómpramelo.	Tato: Oh, mommy, buy it for me.	360 00:24:11,910 --> 00:24:13,120 Please, mom.
Madre de Tato: Bendito, mijo, ¿pero de qué manera? Si yo no tengo dinero.	Tato's Mother: Gosh, sweetie, but how? If I have no money.	361 00:24:13,260 --> 00:24:16,310 How, sweetie? I don't have the money.

Source Text	Translation	Subtitles
Tato: Tú me lo puedes comprar.	Tato: You can buy it for me.	362 00:24:16,870 --> 00:24:18,090 You can buy it.
Madre de Tato: Yo lo único que te puedo comprar es... Comprarte unos sacos de harina de pan y hacerte el uniforme. Estoy en la completa seguridad que a todo el mundo le agradaría y lo encontraría bonito. Y mira... Y te quedaría siempre así, bien blanquito. Es lo único que yo puedo hacer.	Tato's Mother: The only thing I can buy you is... Buy you some bread flour sacks and make you a uniform. I'm completely sure that everyone will find it lovely. And look... It would always stay like this, really white. It's the only thing I can do.	363 00:24:18,490 --> 00:24:22,190 All I can do is buy some sacks of bread flour 364 00:24:22,590 --> 00:24:24,260 to make the uniform. 365 00:24:25,140 --> 00:24:29,550 I'm sure everyone will find it lovely. 366 00:24:31,050 --> 00:24:34,210 It'll always stay as white as this. 367 00:24:34,340 --> 00:24:36,740 It's the only thing I can do.
Tato: Bendito, <i>Mai</i> , cómpramelo.	Tato: Oh, mom, buy it.	368 00:24:37,060 --> 00:24:38,120 Please, mom.

Source Text	Translation	Subtitles
<p>Madre de Tato: Bendito, miijo. Si yo no tengo dinero. Si tuviera dinero yo te lo compraría con muchísimo gusto. Yo lo único que tengo son estas dos manos para todo lo que tú necesitas. Ropa, zapatos...</p>	<p>Tato's Mother: Oh, sweetie. I have no money. If I had money I would gladly buy it for you. The only thing I have are these two hands for everything you need. Clothes, shoes...</p>	<p>369 00:24:38,170 --> 00:24:40,220 [mom] I can't, sweetie.</p> <p>370 00:24:40,880 --> 00:24:44,660 If I had money, I'd gladly buy it for you,</p> <p>371 00:24:45,580 --> 00:24:47,920 but I only have these hands</p> <p>372 00:24:48,220 --> 00:24:51,350 for all your needs. Clothes, shoes...</p>
<p>Néstor: ¿Está Papi ahí? ¿Qué tal? Necesito que me compres un uniforme, una gorra y unos <i>spikes</i>. Soy el <i>manager</i> del <i>team</i>. Tengo que ir bien vestido.</p>	<p>Néstor: Is dad here? How's it going? I need you to buy me a uniform, a cap and spikes. I'm the team manager. I gotta dress well.</p>	<p>373 00:24:54,820 --> 00:24:56,030 Is dad here?</p> <p>374 00:25:01,130 --> 00:25:03,330 Hi. I need you to buy me</p>

Source Text	Translation	Subtitles
		<p>375 00:25:03,870 --> 00:25:05,110 a uniform,</p> <p>376 00:25:05,830 --> 00:25:06,830 a cap,</p> <p>377 00:25:07,230 --> 00:25:08,400 and spikes.</p> <p>378 00:25:08,480 --> 00:25:11,140 Team managers have to look nice.</p>
<p>Padre de Néstor: ¿Ya estás jugando con esos vagabundos otra vez? Mire cómo está de sucio. Váyase <i>pa'</i> la casa.</p>	<p>Néstor's Father: You're playing with those bums again? Look how dirty you are. Go home.</p>	<p>379 00:25:13,580 --> 00:25:16,090 Playing with those bums again?</p> <p>380 00:25:16,210 --> 00:25:17,980 You're dirty. Go home.</p>
<p>Néstor: Pero, Papi, bendito...</p>	<p>Néstor: But, daddy, come on...</p>	<p>381 00:25:18,020 --> 00:25:19,300 But daddy...</p>

Source Text	Translation	Subtitles
Padre de Néstor: Ningún “Papi”. Váyase <i>pa’</i> la casa. He dicho.	Néstor’s Father: No “daddy.” I said, “go home.”	382 00:25:19,350 --> 00:25:21,780 No "daddy." I said, "go home."
Néstor: <i>Dito.</i>	Néstor: But...	383 00:25:22,080 --> 00:25:23,080 But...
Padre de Néstor: “Bendito”, no. ¿Qué dirá la gente? Todo un hijo de un farmacéutico y andando como quiera por el pueblo, jugando pelota y vestido de pelotero. Váyase <i>pa’</i> la casa y póngase a leer aquellos libros que le he comprado allí. Tanto niño decente por el pueblo, y usted parece un títere siempre jugando de... de vagabundo. Y tirando para el monte. Váyase <i>pa’</i> la casa en seguida.	Néstor’s Father: No “but.” What will people say? The son of a pharmacist going around town as you like, playing ball, and dressed as a ballplayer. Go home and read those books I bought you. So many decent kids in town, and you look like a street rat always playing as... as homeless and going up the hill. Go home now.	384 00:25:23,720 --> 00:25:24,720 No "buts." 385 00:25:24,820 --> 00:25:26,720 What would people say? 386 00:25:27,260 --> 00:25:30,920 A pharmacist's son going around playing ball. 387 00:25:30,960 --> 00:25:34,380 Go home and read the books I bought you. 388 00:25:34,460 --> 00:25:36,150 So many decent kids,

Source Text	Translation	Subtitles
		<p>389 00:25:36,780 --> 00:25:40,890 and you look like a street rat playing homeless.</p> <p>390 00:25:42,300 --> 00:25:43,570 Go home, now.</p>
Néstor: Perdón.	Néstor: Sorry.	
[Harmónica]	[Hamonica]	<p>391 00:25:47,520 --> 00:25:50,680 [Amílcar playing harmonica]</p>
[Grillos]	[Crickets]	<p>392 00:25:53,460 --> 00:25:55,810 [Coquí frogs singing]</p> <p>393 00:25:57,840 --> 00:25:59,590 [crickets chirping]</p> <p>394 00:26:03,160 --> 00:26:08,200 ♪</p> <p>395 00:26:09,930 --> 00:26:11,990 ♪</p>

Source Text	Translation	Subtitles
<p>Tato: ¡Tanto que pensamos en esos uniformes que ahora no podemos conseguir! Nos fastidiamos.</p>	<p>Tato: So much thinking about those uniforms and, now, we can't get them. We're screwed.</p>	<p>396 00:26:12,800 --> 00:26:15,580 [Tato] We dreamt of uniforms</p> <p>397 00:26:16,470 --> 00:26:18,500 we can't get.</p> <p>398 00:26:19,370 --> 00:26:20,750 We're screwed.</p>
		<p>399 00:26:22,180 --> 00:26:24,640 ♪</p> <p>400 00:26:26,180 --> 00:26:28,270 ♪</p> <p>401 00:26:29,550 --> 00:26:30,550 ♪</p>
<p>Néstor: ¡Tan bien que yo me hubiese visto con mi uniforme!</p>	<p>Néstor: I would've look good in my uniform!</p>	<p>402 00:26:30,620 --> 00:26:33,750 I would've look nice with my uniform.</p>

Source Text	Translation	Subtitles
		403 00:26:35,690 --> 00:26:37,630 ♪♪ 404 00:26:38,730 --> 00:26:40,820 [Amílcar stops playing]
Amílcar: Oye, Momo, ¿qué tú crees nosotros podamos conseguir el dinero nosotros mismos?	Amílcar: Hey, Momo, what do you think if we get the money ourselves?	405 00:26:44,910 --> 00:26:48,510 Momo, how about we get the money ourselves?
Luis: ¡Deja eso, tú estás loco, chico!	Luis: Forget that! You're crazy, man!	406 00:26:48,550 --> 00:26:50,050 You're crazy!
Amílcar: ¡Qué loco ni loco!	Amílcar: Crazy?	407 00:26:50,110 --> 00:26:51,080 Crazy?
Tato: ¡Un momentito, déjenlo hablar!	Tato: A moment! Let him speak!	408 00:26:51,110 --> 00:26:54,110 [Tato] Let him talk for a moment!
Amílcar: Ya ustedes verán que podemos. Miren, podemos vender hierros viejos que nosotros consigamos por el río. Y este pues vendemos botellas viejas, hacemos dulces nosotros mismos y los vendemos.	Amílcar: You'll see how we can. Look, we can sell old iron that we find at the river. We can sell old bottles. We can make candy ourselves and sell it.	409 00:26:54,140 --> 00:26:57,810 You'll see we can do it! We can sell old iron 410 00:26:57,970 --> 00:26:59,630 found at the river.

Source Text	Translation	Subtitles
<p>Es más, hasta podemos hacer un circo que este, miren, podemos tener el hombre más fuerte del mundo, podemos tener bailarinas, maromeros, el hombre que pasa la cuerda. Estamos haciendo un circo grande. ¿Qué creen de eso ustedes, muchachos?</p>	<p>We can even do a circus. Look, we can have the strongest man in thw World, we can have dances, acrobats, and a tightrope walker. What do you think, boys?</p>	<p>411 00:26:59,720 --> 00:27:02,920 We'll sell bottles and homemade candies.</p> <p>412 00:27:02,980 --> 00:27:05,130 We can even make a circus.</p> <p>413 00:27:05,210 --> 00:27:07,600 We can have the strongest man,</p> <p>414 00:27:07,660 --> 00:27:09,070 dancers,</p> <p>415 00:27:09,170 --> 00:27:12,620 and acrobats on a tightrope. A big circus.</p> <p>416 00:27:12,730 --> 00:27:13,810 How about it?</p>

Source Text	Translation	Subtitles
Luis: ¡Hombre sí! Esa idea está buena. ¡Yo puedo hacer de bailarina!	Luis: Yeah, man! That's a good idea. I can be a dancer!	417 00:27:13,900 --> 00:27:16,750 Yeah, I like it! I can be a dancer.
[Discuten todos a la vez]	[They argue in unison]	418 00:27:16,830 --> 00:27:19,330 [indistinct chatter]
Néstor: ¡Todos ustedes están locos! ¡Todos ustedes están locos! ¡Eso no se puede hacer! ¡Eso no se puede hacer! ¡Todos ustedes están locos! ¡Todos ustedes están locos! ¡Eso no se puede hacer! Perderemos esos chavitos en el circo y ahí no gana nadie. No se ganan ni tres centavos. Perdemos los chavos en tacos, cartones y maquillaje. Eso no puede ser, no.	Néstor: You're all crazy! You're all crazy! That cannot be done! It cannot be done! You're all crazy! It cannot be done! We'll lose money in the circurs and nobody wins. We won't win even three cents. We will lose the money in shoes, cardboard, and makeup. It cannot be, no.	419 00:27:21,930 --> 00:27:24,660 [Néstor] You're all crazy! 420 00:27:24,690 --> 00:27:26,570 That can't be done! 421 00:27:26,620 --> 00:27:29,420 [Néstor] You're all crazy! 422 00:27:29,490 --> 00:27:31,320 We'll just lose money! 423 00:27:31,450 --> 00:27:33,850 We won't win even three cents!

Source Text	Translation	Subtitles
		<p>424 00:27:33,880 --> 00:27:35,590 We'll lose in shoes,</p> <p>425 00:27:35,650 --> 00:27:37,820 boards, and makeup. No way!</p>
Amílcar: Mira, mira, un momentito, mira. Sí se puede, pero tenemos que tratar primero.	Amílcar: Look! Look! Hold up. Yes, we can, but we gotta try first.	426 00:27:37,850 --> 00:27:39,360 [Amílcar] Hold on.
Néstor: No se puede, no.	Néstor: We can't, no.	427 00:27:39,420 --> 00:27:43,060 -We can do it if we try. -No way!
Momo: Un momentito, momentito. Esta tarde yo estaba hablando con Pepe sobre los uniformes. Vamos allá. Quizás nos dé una idea.	Momo: Wait a moment. One moment. This afternoon, I was talking to Pepe about the uniforms. Let's head over there. Maybe he has an idea.	428 00:27:43,250 --> 00:27:45,900 Hold on. I talked to Pepe
		429 00:27:45,930 --> 00:27:48,700 about the uniforms. He might help.

Source Text	Translation	Subtitles
<p>Amílcar: Pues, vamos allá por si acaso. Vente, Nes, vente. Vente, Luis. Tato, ven. Vente, Néstor.</p>	<p>Amílcar: Well, let's go over there just in case. Come, Nes. Come, Luis. Tato, come. Come, Néstor.</p>	<p>430 00:27:48,730 --> 00:27:51,860 [Amílcar] Let's go then. Come, Néstor.</p> <p>431 00:27:52,000 --> 00:27:53,680 Luis, Tato. Come.</p> <p>432 00:27:55,070 --> 00:27:56,440 Come, Néstor.</p>
<p>Lolita: Mira, el hermano de este fue pretendiente mío. Me hubiera casado con él y tal vez estaría viviendo como persona decente y no en este chiquero que tú le llamas "casa". ¡Y tú cada día estás de mal en peor! ¡No haces <i>na' pa'</i> buscarte un trabajo!</p>	<p>Lolita: Look! His brother was my admirer. If I'd married him maybe I would've be living like a decent person and not in this pigsty you call "home." And you! You're going from bad to worst every day! You don't do anything to get yourself a job.</p>	<p>433 00:28:29,220 --> 00:28:30,420 [Lolita] Look!</p> <p>434 00:28:30,510 --> 00:28:32,770 His brother was my admirer.</p> <p>435 00:28:35,880 --> 00:28:39,650 Had I married him, I'd be living decently.</p>

Source Text	Translation	Subtitles
		<p>436 00:28:40,480 --> 00:28:43,450 Not in this pigsty you call home.</p> <p>437 00:28:47,760 --> 00:28:50,310 You're going from bad to worse.</p> <p>438 00:28:51,090 --> 00:28:53,110 You don't for a job!</p>
[Tocan a la puerta]	[Door knock]	<p>439 00:28:55,860 --> 00:28:57,250 [knocking on door]</p>
<p>Lolita: ¡Ya están ahí los chiquillos esos! Ojalá me hubiera casado con un <i>Boy Scout</i>, por lo menos tendría un marido joven.</p>	<p>Lolita: The kids are already there. I wish I'd wed a boy scout. At least I would've had a young husband.</p>	<p>440 00:29:00,040 --> 00:29:02,290 The kids are here.</p> <p>441 00:29:05,040 --> 00:29:08,840 If I'd wed a boy scout at least he'd be young.</p>

Source Text	Translation	Subtitles
[Tocan a la puerta]	[Door knock]	442 00:29:13,640 --> 00:29:15,040 [knocking on door]
Don Pepe: Adelante.	Pepe: Come in.	443 00:29:17,090 --> 00:29:18,090 Come in.
Amílcar: Buenas noches, don Pepe.	Amílcar: Good evening, Pepe.	444 00:29:20,360 --> 00:29:21,520 Good evening.
Don Pepe: Buenas noches.	Pepe: Good evening.	445 00:29:23,140 --> 00:29:24,390 [Pepe] Evening.
Amílcar: Nosotros venimos a hablar una cosa con usted.	Amílcar: We come to talk something with you.	446 00:29:24,430 --> 00:29:26,310 [Amílcar] We need help.
Don Pepe: <i>Okay</i> , siéntense. ¿Qué pasa?	Pepe: <i>Okay</i> , sit down. What's wrong?	447 00:29:28,640 --> 00:29:29,640 [Pepe] Ok. 448 00:29:29,900 --> 00:29:30,900 Take a seat. 449 00:29:36,040 --> 00:29:37,040 What is it?

Source Text	Translation	Subtitles
<p>Amílcar: Es sobre los uniformes. Hemos resuelto nosotros mismos juntar los chavos para los uniformes.</p>	<p>Amílcar: It's about the uniforms. We have come up with collecting the money ourselves for the uniforms.</p>	<p>450 00:29:37,380 --> 00:29:39,240 [Amílcar] We thought...</p> <p>451 00:29:39,840 --> 00:29:42,940 of raising money for the uniforms.</p>
<p>Don Pepe: ¿Los chavos?</p>	<p>Pepe: The money?</p>	<p>452 00:29:43,880 --> 00:29:44,980 [Pepe] Money?</p>
<p>Amílcar: Sí, los chavos para los uniformes. Hemos pensado vender pirulís, vender pasteles, limpiar patios, limpiar carros y hacer muchísimas actividades para comprar los uniformes.</p>	<p>Amílcar: Yes, the money for the uniforms. We thought of selling lollipops, selling <i>pasteles</i>, cleaning yards, washing cars, and many other activities to buy the uniforms.</p>	<p>453 00:29:45,110 --> 00:29:46,880 [Amílcar] To buy them.</p> <p>454 00:29:47,200 --> 00:29:50,000 We could sell candy and <i><i>pasteles</i></i>,</p> <p>455 00:29:50,140 --> 00:29:51,840 clean yards and cars,</p>

Source Text	Translation	Subtitles
		456 00:29:51,930 --> 00:29:53,830 and much more.
Luis: ¡Y hasta montar un circo!	Luis: And even setting up a circus!	457 00:29:54,260 --> 00:29:55,670 And do a circus!
Don Pepe: ¿Un circo?	Pepe: A circus?	458 00:29:55,930 --> 00:29:57,010 A circus?
Amílcar: Sí, un circo para cobrar las entradas y recoger los chavos.	Amílcar: Yes, a circus to collect money by charging an entrance fee.	459 00:29:57,070 --> 00:29:59,150 [Amílcar] To sell tickets.
Néstor: ¡Yo puedo servir de mago!	Néstor: I can be the magician!	460 00:29:59,190 --> 00:30:00,530 With a magician!
Tato: ¡Yo de maromero!	Tato: I can be the acrobat!	461 00:30:00,610 --> 00:30:02,840
Raulito: ¡Y yo, el hombre más fuerte!	Raulito: And I'm the strongest man!	–Acrobats! –And a strongman!
Amílcar: Sí, pero la única cuestión es que tenemos por el medio es que no sabemos cuántos chavos tenemos que reunir <i>pa'</i> los uniformes.	Amílcar: Yes, but the only problem we have at hand is that we don't know how much money we need to gather for the uniforms.	462 00:30:02,870 --> 00:30:07,430 But we don't know how much we should raise.
Luis: Pues, son diez pesos nada más.	Luis: Well, they're only ten dollars.	463 00:30:07,600 --> 00:30:09,540 [Luis] Only ten dollars.

Source Text	Translation	Subtitles
Néstor: ¡Nene, no! ¡Son más, son más!	Néstor: No, boy! It's more than that!	464 00:30:09,640 --> 00:30:11,010 [Néstor] No way!
[Barullo]	[Chatter]	465 00:30:11,080 --> 00:30:14,280 [indistinct chatter]
Don Pepe: Un momentito. ¡Silencio! Un momentito, un momentito. Vamos con calma. Esto es mucho más importante de lo que ustedes se creen. Aquí hay que comprar nueve uniformes. Hay que comprar zapatos. Hay que comprar gorras. Hay que comprar medias. Vamos a ver. Yo puedo conseguir una pequeña rebaja con el dueño de la tienda, ¿no? Oye, yo tengo todavía buenas relaciones con el pueblo. Así es que, vamos a ver. Yo creo que cada uniforme costaría alrededor... No estoy seguro... Como cinco dólares.	Pepe: Just a moment. Silence! A moment! A moment! Let's go slowly. This is more important than what you guys think. We have to buy nine uniforms. We have to buy shoes. We have to buy caps. We have to buy socks. Let's see. I can get a small discount from the owner of the shop, right? Hey, I still have good relationships with the town. So, let's see. I think that each uniform would cost around... I'm not sure... Like five dollars.	466 00:30:14,860 --> 00:30:16,560 [Pepe] Wait. Quiet! 467 00:30:16,650 --> 00:30:18,280 A moment. 468 00:30:18,480 --> 00:30:19,710 Let's go slow. 469 00:30:20,084 --> 00:30:23,094 This is more important than you think. 470 00:30:23,160 --> 00:30:25,240 We gotta buy new uniforms,

Source Text	Translation	Subtitles
		<p>471 00:30:25,370 --> 00:30:29,230 shoes, caps, and socks.</p> <p>472 00:30:29,610 --> 00:30:33,980 I could get a discount from the store owner, ok?</p> <p>473 00:30:34,340 --> 00:30:37,370 Hey, I still have good connections.</p> <p>474 00:30:37,470 --> 00:30:38,470 So...</p> <p>475 00:30:38,880 --> 00:30:43,100 I'm not sure but I think each uniform might cost</p> <p>477 00:30:43,150 --> 00:30:44,380 five dollars.</p>
<p>Néstor: Lo ven muchachos, todos ustedes están locos. ¿Lo ven, lo ven?</p>	<p>Néstor: You see, guys. You're all crazy. You see?</p>	<p>476 00:30:44,470 --> 00:30:46,320 See? You're all crazy!</p>

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	478 00:30:46,370 --> 00:30:48,650 [arguing]
Don Pepe: Un momentito, calma. ¿Quién tiene lápiz y papel ahí?	Pepe: A moment, calm down. Who has pencil and paper here?	479 00:30:48,690 --> 00:30:50,020 Hey! Calm down! 480 00:30:50,110 --> 00:30:51,370 Who has paper?
Néstor: Yo tengo lápiz, yo.	Néstor: I have a pencil, me.	481 00:30:51,400 --> 00:30:52,400 I do.
Don Pepe: Vamos a ver, calcúlame ahí nueve uniformes. Nueve... Nueve uniformes a cinco... Vamos a ponerlo a cinco pesos cada uniforme. Vamos a ver lo que nos da. Nueve por cinco, cinco por nueve...	Pepe: Let's see. Jot down nine uniforms. Nine... Nine uniforms at five each... Let's put each uniform at five dollars. Let's see what that gives us. Nine times five. Five times nine...	482 00:30:52,620 --> 00:30:54,970 Jot down nine uniforms 483 00:30:55,430 --> 00:30:57,870 Nine... Nine times 484 00:30:57,960 --> 00:31:00,360 Five... Five for each uniform.

Source Text	Translation	Subtitles
		<p>485 00:31:00,520 --> 00:31:01,290 That is</p> <p>486 00:31:01,490 --> 00:31:02,890 nine times five...</p>
<p>Néstor: Cuarenta y cinco.</p>	<p>Néstor: Forty-five.</p>	<p>487 00:31:03,170 --> 00:31:04,710 –Forty-five! –Yeah.</p>
<p>Don Pepe: Ajá, sí. Eso es. Sí, nueve por cinco, cuarenta y cinco. Eso mismo es. Por eso les digo, cuarenta y cinco pesos. Casi, casi, casi lo que cuesta ahora el puerco mío. ¿Se dan cuenta? Esto es más importante de lo que ustedes se creen. Hay que ir con calma. No es así como ustedes se creen.</p>	<p>Pepe: Uhum. Yes. That's it! Yes, nine times five, forty-five. That's right. That's why I tell you, forty-five dollars. Almost, almost what my pig cost right now. You see? This is more important than what you think. We gotta go slow. It's not like how you guys think.</p>	<p>488 00:31:04,820 --> 00:31:05,600 Of course.</p> <p>489 00:31:06,070 --> 00:31:08,410 [Pepe] That's it, 45.</p> <p>490 00:31:08,550 --> 00:31:09,400 As I said.</p> <p>491 00:31:10,380 --> 00:31:14,690 Forty-five dollars. Very close to what my pig costs.</p>

Source Text	Translation	Subtitles
		<p>492 00:31:14,780 --> 00:31:17,010 See? This is something big.</p> <p>493 00:31:17,100 --> 00:31:19,340 We can't be hasty with this.</p>
Lolita: Óyeme, Pepe...	Lolita: Hey, Pepe...	<p>494 00:31:19,370 --> 00:31:20,540 [Lolita] Pepe.</p>
Don Pepe: Ole...	Pepe: Hey...	<p>495 00:31:20,680 --> 00:31:21,680 Yes?</p>
Lolita: Yo estaba oyendo ahí la conversación esa que tienen ustedes. Me parece que está buena la idea esa. ¡ <i>Pérate</i> un momentito, <i>'pérate!</i>	Lolita: I was overhearing the conversation you were having. I believe it's a great idea. Hold on a moment! Hold on.	<p>496 00:31:22,740 --> 00:31:25,450 I was hearing the conversation.</p> <p>497 00:31:26,460 --> 00:31:28,200 It's a good idea.</p> <p>498 00:31:28,830 --> 00:31:29,830 Hold on.</p>

Source Text	Translation	Subtitles
Don Pepe: Ah, sí, ¿cómo no? Con mucho gusto. Siéntate.	Pepe: Ah, yeah. Sure. With pleasure. Sit down.	499 00:31:29,950 --> 00:31:32,400
Lolita: Ahora tú verás.	Lolita: You'll see now.	–Sure, sit down. –You'll see.
Don Pepe: Siéntese ahí.	Pepe: Sit here.	500 00:31:32,640 --> 00:31:33,640 Sit here.
Lolita: <i>Pérate</i> un poco. Dame acá el canto de lápiz ese.	Lolita: Hold on a bit. Gimme here that bit of pencil.	501 00:31:33,680 --> 00:31:35,560 Maybe I can.
		502 00:31:35,720 --> 00:31:37,160 Gimme a pencil.
Don Pepe: Va, vamos a ver ahora. Ahora tenemos, ahora tenemos con qué.	Pepe: Ok, let's see now. Now, we have something.	503 00:31:37,560 --> 00:31:40,390 Let's see. Now we have something.
Lolita: Yo creo que, que se puede sacar lo que... Vamos a ver. ¿Qué actividades ustedes creen que se pueden hacer?	Lolita: I think... I think we can get... Let's see. What activities you all think you can do?	504 00:31:40,470 --> 00:31:41,800 I think we can...
		505 00:31:43,310 --> 00:31:44,350 Let's see.
		506 00:31:44,530 --> 00:31:46,530 What are the activities?

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	507 00:31:46,600 --> 00:31:48,060 [chatter]
Don Pepe: Con calma, con calma, con calma.	Pepe: Calm down. Calm down!	508 00:31:48,070 --> 00:31:49,470 Hold on.
Lolita: Un momentito. Pirulí, pirulí. Tú puedes vender pirulí. ¿Cuántos pueden vender pirulí?	Lolita: A moment. Lollipops. Lollipops. You can sell lollipops. How many can sell lollipops?	509 00:31:49,490 --> 00:31:50,930 Candy, ok. 510 00:31:51,070 --> 00:31:52,920 You can sell. Who else?
Todos: Yo.	All: Me!	511 00:31:52,960 --> 00:31:53,980 [unison] Me.
Lolita: Todos. Pues vamos a ponerle como cuatro pesos de pirulí.	Lolita: Everyone. Then, let's put like four dollars in lollipops.	512 00:31:53,990 --> 00:31:56,180 So, four dollars in candy.
Don Pepe: No. No, no. Ponle como tres y medio.	Pepe: No. No. No. Put like three and a half.	513 00:31:56,230 --> 00:31:58,080 No Three and a half.

Source Text	Translation	Subtitles
Lolita: Como tres pesos y medio...	Lolita: Like three and a half.	514 00:31:58,190 --> 00:32:00,360
Don Pepe: Tres y medio.	Pepe: Three and a half.	–Three and a half –Yep!
Lolita: ...de pirulí	Lolita: ... in lollipops.	515 00:32:00,420 --> 00:32:01,420 ...in candy.
Momo narrador: Aquel día hicimos la mar de planes. Lo que íbamos a hacer, cómo lo íbamos a hacer y quién iba a hacer cada cosa. Pero 45 pesos <i>pa'</i> nosotros era como un millón. Así que siguiendo el consejo de Lolita, decidimos que cuando consiguiésemos el dinero se lo íbamos a dar a guardar a don Pepe para que estuviera más seguro.	Adult Momo: That day we made a bunch of plans. What we were gonna do, how we were gonna do it, and who was gonna do what. But, 45 dollars for us was a like a million. So, following Lolita's advice, we decided that, when we gathered the money, we would give it to Pepe for safekeeping.	516 00:32:01,670 --> 00:32:02,450 <i>That day,</i> 517 00:32:02,540 --> 00:32:03,900 <i>we planned a lot.</i> 518 00:32:04,110 --> 00:32:05,560 <i>What would we do,</i> 519 00:32:05,820 --> 00:32:07,320 <i>how would we do it,</i> 520 00:32:07,480 --> 00:32:09,210 <i>and who would do it.</i>

Source Text	Translation	Subtitles
		<p>521 00:32:09,460 --> 00:32:12,470 <i>To us, 45 dollars was a lot.</i></p> <p>522 00:32:12,900 --> 00:32:15,000 <i>Following Lolita's advice,</i></p> <p>523 00:32:15,010 --> 00:32:19,200 <i>we decided to give Pepe the money we collected</i></p> <p>524 00:32:19,280 --> 00:32:20,650 <i>for safekeeping.</i></p>
Néstor: ¿Qué? ¿Vamos a practicar o no vamos a practicar?	Néstor: What? Are we gonna practice or not?	525 00:32:23,530 --> 00:32:25,170 Let's go practice!
[Barullo]	[Chatter]	
Amílcar: Atiende acá, Luis. Nosotros tenemos tiempo para practicar, pero tenemos que conseguir las botellas primero... Pero vacías. Hoy y mañana vamos a trabajar.	Amílcar: Pay attention here, Luis. We have time to practice, but we gotta collect bottles first... empty ones. Today and tomorrow, we'll work.	526 00:32:25,220 --> 00:32:26,800 Wait! Hold up!
Raulito: Chico, sí, yo me voy para la calle para en casa de...	Raulito: Man, yeah. I'll head over to the street to the house of...	527 00:32:26,900 --> 00:32:28,000 Luis, listen!

Source Text	Translation	Subtitles
		<p>528 00:32:28,280 --> 00:32:30,020 [Amílcar] We practice</p> <p>529 00:32:30,080 --> 00:32:32,180 after we collect bottles.</p> <p>530 00:32:32,210 --> 00:32:33,210 Empty ones.</p> <p>531 00:32:33,250 --> 00:32:35,720 –As of today. –I’ll check home.</p>
[Barullo]	[Chatter]	<p>532 00:32:35,770 --> 00:32:38,080 [chatter]</p>
Luis: Yo voy <i>pa'l</i> cementerio, <i>pa'l</i> cementerio.	Luis: I’m going to the cemetery. To the cemetery.	<p>533 00:32:38,160 --> 00:32:39,540 [Luis] Me too.</p> <p>534 00:32:39,720 --> 00:32:41,390 To the cemetery.</p>

Source Text	Translation	Subtitles
Momo: Puedes mandar a Raulito por la ocho.	Momo: You can send Raulito to the eighth.	535 00:32:41,760 --> 00:32:43,610 Send him to 8 th Street.
Néstor: Ah, yo tengo que llegar a casa que mi mamá me cocinó a mí.	Néstor: Oh, I gotta get home. Mom cooked for me.	536 00:32:43,730 --> 00:32:46,050 I have to go home. for lunch.
Momo: Yo voy intentar después.	Momo: I'll try later.	537 00:32:46,160 --> 00:32:48,530
Luis: ¿Y yo, y yo? ¿Pa' dónde me voy?	Luis: And me? Where do I go?	-I'll check later. -And me?
Amílcar: Tú te vienes conmigo.	Amílcar: You're coming with me.	538 00:32:48,620 --> 00:32:49,670 With me.
[Tambores]	[Drums]	539 00:32:50,500 --> 00:32:52,180 <i>[drums playing]</i>
[Música de marcha]	[Marching band]	540 00:32:53,500 --> 00:32:55,800 <i>[marching band playing]</i>
Momo narrador: Empezamos con las botellas — ¡ja! — Y acabamos con ellas.	Adult Momo: We started with the bottles and got them all.	541 00:32:57,970 --> 00:33:00,370 <i>We started with the bottles</i> 542 00:33:00,780 --> 00:33:02,340 <i>and got them all.</i>

Source Text	Translation	Subtitles
		543 00:33:04,370 --> 00:33:05,970 ♪ 544 00:33:07,830 --> 00:33:09,080 ♪ 545 00:33:09,660 --> 00:33:11,210 ♪ 546 00:33:11,940 --> 00:33:13,480 ♪ 547 00:33:16,580 --> 00:33:18,410 ♪ 548 00:33:19,700 --> 00:33:21,270 ♪ 549 00:33:22,500 --> 00:33:24,700 ♪

Source Text	Translation	Subtitles
		<p>550 00:33:26,660 --> 00:33:28,930 ♪</p> <p>551 00:33:30,210 --> 00:33:31,540 ♪</p> <p>552 00:33:36,610 --> 00:33:38,740 ♪</p> <p>553 00:33:39,800 --> 00:33:41,500 ♪</p> <p>554 00:33:45,160 --> 00:33:47,710 ♪</p> <p>555 00:34:00,890 --> 00:34:02,750 ♪♪</p> <p>556 00:34:07,270 --> 00:34:10,160 <i>[march ends]</i></p>

Source Text	Translation	Subtitles
		557 00:34:11,520 --> 00:34:12,380 [cork pops]
[Perro gruñe]	[Dog growls]	558 00:34:17,490 --> 00:34:18,450 [growling]
[Perro ladra]	[Dog barks]	559 00:34:18,550 --> 00:34:19,550 [barks]
[Ladra]	[Bark]	560 00:34:20,020 --> 00:34:21,020 [barks] 561 00:34:21,890 --> 00:34:22,890 [barks] 562 00:34:23,490 --> 00:34:24,490 [barks] 563 00:34:25,590 --> 00:34:26,590 [barks]
Niño: Perdón, señora, ¿me puede regalar esa botella? Muchas gracias.	Boy: Excuse me, Ma'am. May I have that bottle? Thank you very much.	564 00:34:29,460 --> 00:34:31,790 May I have that bottle?

Source Text	Translation	Subtitles
		565 00:34:36,340 --> 00:34:37,340 Thank you.
Raulito: No, ahí.	Raulito: No. there.	566 00:34:38,170 --> 00:34:39,630 [Raulito] Wait.
Tato: ¡Duro, duro! ¡Vamos, vamos!	Tato: Harder, harder! Come on!	567 00:34:39,910 --> 00:34:41,160 [Tato] Harder! 568 00:34:45,110 --> 00:34:46,150 Let's go! 569 00:34:46,320 --> 00:34:47,580 [Tato] Come on! 570 00:34:47,780 --> 00:34:48,780 Harder!
Raulito: ¡Estoy haciendo la más fuerza que puedo!	Raulito: I'm doing the best I can!	571 00:34:49,330 --> 00:34:51,640 I'm pulling as hard as I can!

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	572 00:34:51,660 --> 00:34:52,810 [arguing]
[Tableteo de botellas]	[Bottles clacking]	573 00:34:55,320 --> 00:34:57,030 [bottles clacking]
		574 00:34:57,570 --> 00:34:59,110 [indistinct chatter]
Don Pepe: ¡Cuidado con las botellas, no las vayan a romper! ¡Cuidado ahí!	Pepe: Careful you don't break the bottles! Careful there!	575 00:35:00,760 --> 00:35:02,960 Careful! Don't break them.
Néstor: Hay una botella ahí, Raúl.	Néstor: There's a bottle there, Raúl.	576 00:35:03,010 --> 00:35:04,630 [Néstor] Here's one.
Luis: Oiga, don Pepe ¿usted no cree que hay bastantes botellas?	Luis: Hey, Pepe. Don't you think there are enough bottles?	577 00:35:05,180 --> 00:35:07,520 Pepe, isn't this enough?
Don Pepe: No, todavía nos faltan unas cuantas porque tenemos que surtir de botellas a la farmacia. Así que... Van a tener que tener cuidado ahí que parece que están... Ahorita me rompen la botella y quién, quién... Pareja ¿usted se está dando cuenta aquí de la labor cívica que se está haciendo aquí en este asunto?	Pepe: No. We're still missing a few more because we gotta supply bottles to the pharmacy. So... You gotta be careful there, it looked like... a moment ago, you were about to break a bottle, and who... Partner, you see the civic engagement that we're doing over here?	578 00:35:07,640 --> 00:35:11,760 We still need a few more to give to the pharmacy. 579 00:35:11,940 --> 00:35:14,410 So, be careful. It seemed

Source Text	Translation	Subtitles
		<p>580 00:35:14,600 --> 00:35:16,470 you almost broke one.</p> <p>581 00:35:16,560 --> 00:35:20,890 Do you see the civic engagement we have here, friend?</p>
<p>Señor de la barra: <i>Compai</i>, usted no es más que un corrillero.</p>	<p>Man at the bar: Buddy, you're nothing but a hanger-on.</p>	<p>582 00:35:21,250 --> 00:35:23,250 You're just a hanger-on.</p>
<p>Don Pepe: Usted no sabe de qué está hablando, hombre. Cuidado ahí. Coloquen la botella esa cómoda. Momo, más en orden las botellas, se van a romper.</p>	<p>Pepe: You don't know what you're talking about, man. Careful there. Place that bottle right. Momo, put the bottles in order or they'll break.</p>	<p>583 00:35:23,420 --> 00:35:24,980 You know nothing.</p> <p>584 00:35:25,770 --> 00:35:26,910 [chatter]</p> <p>585 00:35:26,990 --> 00:35:28,320 [Pepe] Careful.</p> <p>586 00:35:28,690 --> 00:35:30,420 Place them right.</p>

Source Text	Translation	Subtitles
		587 00:35:31,190 --> 00:35:33,810 Momo, in order or they'll break.
Momo adulto: De noche nos reuníamos en la escalera a contar los chavos que habíamos sacado por el día.	Adult Momo: At night, we would meet at the staircase to count the money we had collected during the day.	588 00:35:34,520 --> 00:35:36,910 [Old Momo] <i>At night, we'd meet</i> 589 00:35:36,970 --> 00:35:39,500 <i>to count the money we earned.</i>
Luis: 23 chavos míos.	Luis: Twenty-three cents from me.	590 00:35:40,600 --> 00:35:41,930 Here, 23 cents.
Néstor: Amílcar, ¿cuántos tú echaste?	Néstor: Amílcar, how many did you put in?	591 00:35:42,160 --> 00:35:43,160 Ok. 592 00:35:45,110 --> 00:35:46,790 [Néstor] Amílcar?
Amílcar: Yo eché 15 chavos.	Amílcar: I put fifteen cents.	593 00:35:46,870 --> 00:35:47,980 [Amílcar] 15.

Source Text	Translation	Subtitles
Momo: Yo eché 10.	Momo: I put ten.	594 00:35:48,110 --> 00:35:49,420 [Momo] I put 10.
Tato: Y yo eché 12.	Tato: And I put twelve.	595 00:35:49,510 --> 00:35:50,670 [Tato] Me, 12.
Raulito: Y yo 8, ¿sabes?	Raulito: And I eight, you know?	596 00:35:50,750 --> 00:35:52,140 [Raulito] Eight!
[Barullo]	[Chatter]	597 00:35:52,200 --> 00:35:53,150 [chatter]
Néstor: Espérate, déjame sumar esto...	Néstor: Wait, let me count this...	598 00:35:53,150 --> 00:35:54,310 [Néstor] Wait!
Amílcar: Un momentito, espérate, ¿cuánto hay?	Amílcar: A moment, wait. How many?	599 00:35:54,420 --> 00:35:55,670 [Amílcar] So?
Néstor: Hay 68.	Néstor: There's sixty-eight.	600
Tato: ¿Cuánto?	Tato: How many?	00:35:55,750 --> 00:35:57,450
Néstor: 68.	Néstor: Sixty-eight.	-68 cents. -How much??

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	601 00:35:57,510 --> 00:35:59,830 [chatter]
Momo: Déjalo que acabe de sumar.	Momo: Let him finish counting.	
Néstor: Sí, lo acabo de sumar otra vez.	Néstor: Yes, I just counted it again.	602 00:35:59,890 --> 00:36:01,850 [Néstor] I did the math.
Tato: Déjalo que acabe de sumar.	Tato: Let him finish counting.	603 00:36:01,900 --> 00:36:03,230 [Tato] Let him.
[Coquí y grillos]	[Coquí frogs and crickets]	604 00:36:07,210 --> 00:36:09,510 [Coquí frogs singing]
Amílcar: Oye, Momo, como... ¿Cuántos chavos tú crees que tenemos ya?	Amílcar: Hey, Momo, like... How much money do you think we have already?	605 00:36:16,490 --> 00:36:18,830 [Amílcar] Momo, how we doing?
Momo: No sé, pregúntale a Néstor.	Momo: I don't know. Ask Néstor.	606 00:36:18,860 --> 00:36:20,420 [Momo] Ask Néstor.
Amílcar: Oye, Néstor, como ¿cuántos chavos tenemos?	Amílcar: Hey, Néstor. Like how much money we got?	607 00:36:20,490 --> 00:36:21,890 [Amílcar] Néstor!

Source Text	Translation	Subtitles
Néstor: Tenemos muchos, pero tenemos que recoger al menos...	Néstor: We have a lot but we need to collect at least...	608 00:36:21,930 --> 00:36:24,090 [Néstor] We got a lot but--
Momo: Como ¿cuánto tenemos?	Momo: How much?	609 00:36:24,110 --> 00:36:25,420 [Momo] How much?
Amílcar: Ave María, tenemos que conseguir más botellas que el <i>diache</i> ...	Amílcar: Dear Lord, we gotta find a hell lot more bottles...	610 00:36:25,470 --> 00:36:27,400 [Amílcar] We need more--
Luis: ¡Miren, me encontré un vellón! ¡Miren, muchachos, me encontré un vellón!	Luis: Look! I found a nickle! Look, guys! I found a nickle!	611 00:36:27,460 --> 00:36:29,880 [Luis] Guys, I found a nickel!
[Barullo]	[Chatter]	612 00:36:29,920 --> 00:36:31,110 [chatter]
Amílcar: A ver si es verdad que te encontraste un vellón.	Amílcar: Let's see if it's true that you found a nickle.	613 00:36:31,180 --> 00:36:32,950 [Amílcar] Let's see!
Todos: ¡Verdad es! ¡Verdad es!	All: It's true! It's true!	614 00:36:33,070 --> 00:36:35,050 [unison] It's true!

Source Text	Translation	Subtitles
Amílcar: Vamos, vamos a avanzar <i>pa'</i> entregar estos chavos a don Pepe. Vamos, ven. Vente, vamos.	Amílcar: Come. Let's hurry to hand over this to Pepe. Come. Come.	615 00:36:36,170 --> 00:36:39,370 [Amílcar] Let's go give this to Pepe. 616 00:36:39,390 --> 00:36:40,390 Hurry.
[Tocan a la puerta]	[Door knock]	617 00:36:47,760 --> 00:36:49,160 [knocking on door]
Amílcar: Buenas noches, doña Lolita.	Amílcar: Good evening, Lolita.	618 00:36:54,390 --> 00:36:55,870 [Amílcar] Evening.
Lolita: Hola, muchacho. Entren <i>pa' cá to's</i> . Miren <i>pa'llá</i> si están <i>to's</i> aquí esta noche. Siéntense, siéntense por aquí. ¡Pepe! Siéntense que Pepe está por ahí. Y qué, ¿cómo están las cosas?	Lolita: Hello, boys. Come all in. Look it there. Everyone's here this evening. Sit down. Sit down over here. Pepe! Sit down. Pepe is around. And how are things?	619 00:36:55,880 --> 00:36:57,710 Hello, kids. 620 00:36:57,990 --> 00:36:58,990 Come in. 621 00:36:59,520 --> 00:37:02,050 Oh, they're all here, tonight.

Source Text	Translation	Subtitles
		<p>622 00:37:02,480 --> 00:37:04,220 Sit down over here.</p> <p>623 00:37:05,850 --> 00:37:06,850 Pepe!</p> <p>624 00:37:07,290 --> 00:37:09,230 [Lolita] Pepe is around.</p> <p>625 00:37:09,950 --> 00:37:11,630 How are things?</p>
Don Pepe: [Fuera de cámara] ¡Voy!	Pepe: [Off camera] Coming!	
Todos: Por ahora bien.	All: All good for now.	<p>626 00:37:12,150 --> 00:37:13,400 [unison] Good.</p>
Amílcar: Nos hemos <i>mata 'o</i> hoy trabajando.	Amílcar: We've worked hard today.	<p>627 00:37:13,490 --> 00:37:14,960 [Amílcar] Working.</p>
Néstor: ¡Hemos cernido <i>to'</i> el pueblo!	Néstor: We narrowed down the city.	<p>628 00:37:15,330 --> 00:37:17,200 [Néstor] Around town!</p>

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	629 00:37:17,310 --> 00:37:18,760 [chatter] 630 00:37:18,910 --> 00:37:23,210 [all talking at the same time]
Don Pepe: ¿Qué pasa, familia?	Pepe: How's it going, family?	631 00:37:23,240 --> 00:37:24,580 How's it going?
[Saludan todos]	[Response in unison]	632 00:37:24,600 --> 00:37:25,690 [unison] Hi!
		633 00:37:25,910 --> 00:37:27,910 [Luis] Working hard.
Don Pepe: ¿Recogimos mucho dinero hoy?	Pepe: Did we collect a lot of money today?	634 00:37:28,340 --> 00:37:30,680 [Pepe] How much we got?
Néstor: <i>Mere</i>	Néstor: Look it!	
Don Pepe: Dejen ver.	Pepe: Let me see.	635 00:37:30,810 --> 00:37:31,810 Let me see.

Source Text	Translation	Subtitles
Don Pepe: Ah, no, <i>'pérate</i> , déjame ir a buscar... <i>'Pérate. 'Pérate</i> . No, no toque nadie.	Pepe: Oh, no. Wait. Let me get... Wait. Wait. No, no one touch it.	636 00:37:31,850 --> 00:37:33,850 Oh, wait. Let me get... 637 00:37:34,040 --> 00:37:35,520 Nobody touch it!
Lolita: <i>'Pérate. 'Pérate</i> . Déjame echar esto <i>pa'cá, 'pérate</i> .	Lolita: Wait. Wait. Let me move this over here, hold up.	638 00:37:35,630 --> 00:37:37,530 [Lolita] Move it here.
Don Pepe: <i>'Pérate</i> un momentito.	Pepe: Wait a moment.	
Lolita: No ponga nadie las manos.	Lolita: No one put in their hands.	639 00:37:37,790 --> 00:37:39,010 Don't touch.
Don Pepe: Ponme esto... esto se está poniendo serio, un momento. Parece que hoy hicimos buen negocio.	Pepe: Put this... This is getting serious. A moment. Looks like we did good business, today.	640 00:37:39,660 --> 00:37:42,290 [Pepe] This is getting serious. 641 00:37:42,320 --> 00:37:44,540 Looks like today was good.
Lolita: Mira, parece que trabajaron fuerte estos muchachitos, ¿ah?	Lolita: Look, it seems the boys worked hard, today, right?	642 00:37:44,600 --> 00:37:46,840 [Lolita] They worked hard.

Source Text	Translation	Subtitles
<p>Don Pepe: Vamos a ver. Vamos a ver qué es lo que hay ahí. Deja ver un momentito, tenemos tres perritas. Tres perritas aquí. Uno, dos, tres.</p>	<p>Pepe: Let's see. Let's see what we have here. Let me see a moment. We got three pennies. Three pennies here. One, two, three.</p>	<p>643 00:37:46,900 --> 00:37:50,960 [Pepe] Let's see what we've got</p> <p>644 00:37:51,110 --> 00:37:52,220 Three pennies.</p> <p>645 00:37:52,460 --> 00:37:53,930 Three pennies here.</p> <p>646 00:37:54,200 --> 00:37:55,200 One,</p> <p>647 00:37:55,370 --> 00:37:56,370 two,</p>
<p>Lolita: Déjame a mí, déjame a mí.</p>	<p>Lolita: Let me! Let me!</p>	<p>648 00:37:56,460 --> 00:37:57,940 -three... -Let me!</p>
<p>Don Pepe: Sí, tú cuentas mejor que yo. Vamos a ver cuánto tenemos ahí.</p>	<p>Pepe: Yeah, you count better than me. Let's see how much we have here.</p>	<p>649 00:37:57,970 --> 00:37:59,180 [Pepe] Sure.</p>

Source Text	Translation	Subtitles
		650 00:37:59,710 --> 00:38:01,460 See how much we got.
Lolita: Diez, veinte, treinta, cuarenta, cincuenta, sesenta, setenta... ¡73 chavos!	Lolita: Ten, twenty, thirty, forty, fifty, sixty, seventy, Seventy-three cents!	651 00:38:01,610 --> 00:38:02,880 [Lolita] 10, 652 00:38:02,950 --> 00:38:05,580 20, 30, 40, 50, 653 00:38:05,640 --> 00:38:07,340 60, 70... 654 00:38:07,380 --> 00:38:08,380 73 cents!
		655 00:38:08,480 --> 00:38:09,750 [chatter]
Luis: No, pero, mire. Pon que yo puse un vellón que me encontré en la... en el camino.	Luis: No, but look. Add that I put in a nickle I found on... on the street.	656 00:38:09,840 --> 00:38:12,170 [Luis] And I found a nickle!

Source Text	Translation	Subtitles
Lolita: Ah, mira <i>pa'llá</i> . ¡Cómo encuentran los chavos estos muchachos!	Lolita: Ah, lookit how these boys find money!	657 00:38:12,280 --> 00:38:15,090 Ha, ha! These kids find money!
Luis: Bueno y cuánto hay ¿ah?	Luis: Well and how much? Uh?	658 00:38:15,160 --> 00:38:16,510 So, how much?
Lolita: ¿Cuánto? Bueno, 73 chavos aquí y... Mira a ver cuánto hay ahí.	Lolita: How much? Well, seventy-three cents here and... See how much is there	659 00:38:16,770 --> 00:38:18,180 How much? Well, 660 00:38:18,500 --> 00:38:19,930 73 cents here. 661 00:38:20,300 --> 00:38:21,300 And... 662 00:38:21,450 --> 00:38:22,840 How much there?
Don Pepe: 73 y nueve, nueve... ¡9.73!	Pepe: Seventy-three and nine, nine... 9.73!	663 00:38:22,900 --> 00:38:24,320 [Pepe] 73 and...

Source Text	Translation	Subtitles
		<p>664 00:38:24,670 --> 00:38:25,670 nine...</p> <p>665 00:38:26,130 --> 00:38:27,130 nine...</p> <p>666 00:38:27,300 --> 00:38:28,240 9.73!</p>
Lolita: ¡9.73!	Lolita: 9.73!	<p>667 00:38:28,360 --> 00:38:29,520 [Lolita] 9.73!</p>
Luis: ¡Tan poco! ¡Ave María, después que nos hemos <i>matao</i> ' como un burro!	Luis: So little! Dear Lord, after we worked like mules!	<p>668 00:38:29,570 --> 00:38:32,600 [Luis] But we worked like mules!</p>
Lolita: ¡Ah, pero es que eso hay que llevarlo poco a poco porque eso no se puede hacer así <i>to</i> ' de una vez!	Lolita: Oh, but we gotta take it step by step because it cannot be done all in one.	<p>669 00:38:32,980 --> 00:38:34,840 [Lolita] It takes time.</p> <p>670 00:38:34,870 --> 00:38:36,830 It's impossible in one go.</p>

Source Text	Translation	Subtitles
Don Pepe: Claro que sí, ¡faltan muchísimas actividades todavía!	Pepe: Of course! We got lots of activities left!	671 00:38:36,940 --> 00:38:39,410 [Pepe] We still got activities.
Néstor: Falta el circo.	Néstor: We still got the circus.	672 00:38:39,480 --> 00:38:41,640 –The circus! –And <i>pasteles</i>.
Lolita: Ahí faltan los pasteles... Oye, tú puedes...	Lolita: And the <i>pasteles</i> ... Hey, can you...	673 00:38:41,720 --> 00:38:43,670 [Lolita] Hey, can you... 674 00:38:43,750 --> 00:38:45,320 [voices fade out]
Momo narrador: Seguimos apechando <i>pa'lante</i> . Nada nos aguantaba. Era que solo pensábamos en dos cosas: en los uniformes y en jugar en la liga de verdad.	Adult Momo: We kept pushing forward. Nothing held us down. We only thought about two things: the uniforms and playing in a real league.	675 00:38:49,060 --> 00:38:51,760 [Old Momo] <i>We kept moving forward.</i> 676 00:38:51,800 --> 00:38:53,550 <i>Nothing held us back.</i> 677 00:38:53,660 --> 00:38:55,860 <i>We only just thought of</i>

Source Text	Translation	Subtitles
		<p>678 00:38:56,340 --> 00:38:57,470 <i>the uniforms</i></p> <p>679 00:38:57,600 --> 00:38:59,690 <i>and playing a real league.</i></p>
<p>Luis: ¡Bien calientitos! ¡Coquito, coquito, bien calientitos los coquitos! Mire, coquito para usted. ¡Para usted, señora, para sus nenes! ¡Coquito, bien calientito! ¡Coquito! ¡Coquito, llévese ahora mismo los coquitos! ¡Coquito! ¡Coquito, bien calientito! ¡Llévate los coquitos!</p>	<p>Luis: Freshly made! Coquito! Coquito! Freshly-made Coquito! Look, coquito for you! For you, Ma'am, and for your kids! Coquito freshly made! Coquito! Coquito! Take a coquito right now! Coquito! Coquito freshly made! Take a coquito!</p>	<p>680 00:39:00,500 --> 00:39:03,480 <i>Coquito!</i> Warm <i>coquito!</i></p> <p>681 00:39:03,740 --> 00:39:05,310 A <i>coquito</i> for you!</p> <p>682 00:39:05,390 --> 00:39:07,010 For you, ma'am!</p> <p>683 00:39:07,080 --> 00:39:09,370 <i>Coquito!</i> Warm <i>coquito!</i></p>

Source Text	Translation	Subtitles
		<p>684 00:39:09,680 --> 00:39:12,130 <i>Coquito!</i> Get a <i>coquito!</i></p> <p>685 00:39:12,690 --> 00:39:13,690 <i>Coquito!</i></p> <p>686 00:39:14,250 --> 00:39:17,210 <i>Coquito!</i> Warm <i>coquito!</i></p>
Señor del carro: Oye, muchacho, ¿ya está eso?	Man: Hey, boy, is it ready?	<p>687 00:39:20,010 --> 00:39:21,110 [man] Done?</p>
Momo: Sí, ya está listo. No, no, Ahí, Ahí	Momo: Yes, it's ready. No, no. Here.	<p>688 00:39:21,120 --> 00:39:22,180 [Momo] Yeah.</p> <p>689 00:39:22,350 --> 00:39:23,350 No, wait.</p> <p>690 00:39:24,130 --> 00:39:25,200 Here you go.</p>

Source Text	Translation	Subtitles
Señor del carro: Y qué, ¿cómo va ese <i>team</i> ?	Man: So, how's the team?	691 00:39:26,450 --> 00:39:27,760 [man] How is it?
Momo: Sigue uno a uno [ininteligible].	Momo: It's one on one. [unintelligible]	692 00:39:27,800 --> 00:39:29,830 [Momo] We're one on one.
Señor del carro: ¿Y les falta mucho dinero?	Man: Still missing a lot of money?	693 00:39:29,900 --> 00:39:30,970 [man] And?
Momo: ¡Hemos recogido mucha botella!	Momo: We have collected a lot of bottles!	694 00:39:31,070 --> 00:39:33,280 [Momo] We've sold bottles.
Señor del carro: Ustedes trabajen y no se van a dejar perder, ¿verdad?	Man: You all keep working and don't give up, alright?	695 00:39:33,380 --> 00:39:36,410 [man] Keep at it and don't lose hope
Momo: Así es.	Momo: Right.	
[Arranca motor]	[Engine starts]	696 00:39:39,520 --> 00:39:41,280 [engine starts]

Source Text	Translation	Subtitles
<p>[Clarinetes]</p>	<p>[Clarinetes]</p>	<p>697 00:39:45,750 --> 00:39:48,360 <i>[clarinets playing bouncy upbeat]</i></p> <p>698 00:39:48,560 --> 00:39:50,670 [inaudible conversation]</p> <p>699 00:39:55,490 --> 00:39:57,500 ♪</p>
<p>Momo narrador: Yo no sé lo que Luis le dijo al carnicero, pero la cuestión fue que la carne de los pasteles apareció. Lo demás lo busconeamos entre <i>to's</i>. Todo el mundo nos ayudó, tanto en el campo como en el pueblo.</p>	<p>Adult Momo: I don't know what Luis told the butcher, but the thing is that the meat for the <i>pasteles</i> appear. The rest we found it among ourselves. Everyone helped us in the countryside as well as in town.</p>	<p>700 00:40:02,200 --> 00:40:04,510 <i>I don't know how Luis did it</i></p> <p>701 00:40:04,530 --> 00:40:07,570 <i>but we got meat for the</i> pasteles.</p> <p>702 00:40:08,560 --> 00:40:11,190 ♪</p> <p>703 00:40:13,940 --> 00:40:16,280 <i>The rest, we figured it out.</i></p>

Source Text	Translation	Subtitles
		<p>704 00:40:17,210 --> 00:40:19,690 [inaudible conversation]</p> <p>705 00:40:20,180 --> 00:40:23,140 ♪</p> <p>706 00:40:31,230 --> 00:40:33,190 <i>Everyone helped us out</i></p> <p>707 00:40:33,290 --> 00:40:35,690 <i>in the countryside and in town.</i></p>
[Trompetas]	[Trumpets]	708 00:40:35,920 --> 00:40:38,690 ♪
[Continuación trompetas]	[Trumpets continues]	709 00:40:49,020 --> 00:40:51,220 [inaudible conversation]
[Continuación música]	[Music continues]	710 00:40:51,250 --> 00:40:53,740 ♪

Source Text	Translation	Subtitles
		711 00:41:02,240 --> 00:41:05,240 [more joyful music] 712 00:41:37,870 --> 00:41:39,580 <i>[clarinets stop]</i>
Momo narrador: Y al día siguiente, empezamos a hacer los pasteles.	Adult Momo: On the next day, we started making <i>pasteles</i> .	713 00:41:39,860 --> 00:41:40,980 <i>The next day,</i> 714 00:41:41,000 --> 00:41:43,200 <i>we began making </i>pasteles<i>.</i>
Niño 1: Denme acá.	Boy 1: Gimme here.	
Niño 2: Lolita, lo parto	Boy 2: Lolita, do I cut it?	715 00:41:43,230 --> 00:41:44,830 Ma'am, do I cut it?
Don Pepe: ¿Cómo están? ¿Cómo van los pasteles?	Pepe: How you doing? How's the <i>pasteles</i> ?	716 00:41:44,890 --> 00:41:46,660 [Pepe] How's it going?
[Borullo]	[Chatter]	
Don Pepe: ¿Cómo van los pasteles?	Pepe: How's the <i>pasteles</i> ?	717 00:41:47,490 --> 00:41:48,600 The <i>pasteles!</i>

Source Text	Translation	Subtitles
Lolita: Bien, bien, estamos trabajando en cantidad en ellos	Lolita: Good. Good. We're working a lot on them.	718 00:41:48,690 --> 00:41:49,850 [unison] Good.
Niño 3: Estamos avanzando mucho	Boy 3: We're hurrying up a lot.	719 00:41:49,890 --> 00:41:51,670 [Lolita] Working hard.
Don Pepe: ¡Eh, eh, eh, eh! ¡No, no! Un momentito. Un momentito, Lolita. No me botes esas cáscaras que son <i>pa'l</i> puerco.	Pepe: Eh, eh, eh, eh! No, no! A moment. A moment, Lolita. Don't throw away those peels. Those are for the pig.	720 00:41:51,910 --> 00:41:54,200 Hey, wait! No, hold it! 721 00:41:54,530 --> 00:41:57,780 Don't throw that out. It's for the pig.
Lolita: [Ininteligible]	Lolita: [Unintelligible]	722 00:41:57,860 --> 00:42:00,320 [indistinct chatter]
Don Pepe: ok	Pepe: Ok.	
Lolita: No lo hagas tan ligero, ¿sabes? Que lo vas a dañar <i>to</i> '.	Lolita: Don't do it so fast, you know? You're gonna ruin it all.	723 00:42:01,120 --> 00:42:04,330 [Lolita] Not so fast or you'll ruin it

Source Text	Translation	Subtitles
Don Pepe: Tú no estás mondándolo bien. Aguántame esto aquí.	Pepe: You're not peeling it right. Hold this for me here.	724 00:42:04,550 --> 00:42:05,890 [Pepe] Ok. 725 00:42:06,580 --> 00:42:08,970 Hold this for me.
Lolita: Dame acá, por aquí, por la mitad.	Lolita: Gimme that. Around here. In the middle.	
Don Pepe: Quita, quita, sácame esto de aquí, chico.	Pepe: Get it out. Get it out. Get this out from here, boy.	726 00:42:09,780 --> 00:42:12,020 Clean this, boy.
Niño 3: <i>Okay, sí, sí.</i>	Boy 3: Okay, yes, yes.	
Momo narrador: Mientras unos ayudaban a hacer los pasteles, otros se iban por el pueblo a ofrecerlos casa por casa. Como tratábamos de venderlos a 25 centavos cada uno, a veces no era cosa muy fácil.	Adult Momo: While some helped making <i>pasteles</i> , others went to town selling them from door to door. Since we tried selling them at twenty-five cents each, sometimes it wasn't easy.	727 00:42:12,240 --> 00:42:14,660 <i>While some made pasteles,</i> 728 00:42:14,770 --> 00:42:17,780 <i>others went door to door to sell them.</i> 729 00:42:17,870 --> 00:42:21,560 <i>Since we were selling them for 25 cents each,</i>

Source Text	Translation	Subtitles
		730 00:42:21,600 --> 00:42:23,560 <i>it wasn't an easy sell.</i>
Señora: Yo no compro pasteles. Yo no como pasteles.	Woman: I don't buy <i>pasteles</i> . I don't eat <i>pasteles</i> .	731 00:42:25,860 --> 00:42:28,500 No, I don't even eat <i>pasteles</i>.
Momo: Pruébalos. Quedan tan buenos. Cómprame algunos por cooperar.	Momo: Try them. They're good. Buy some from me just to help out.	732 00:42:28,550 --> 00:42:29,540 Try them. 733 00:42:29,570 --> 00:42:32,360 They're good. Just to help out.
Señora: Bueno, pues ponme uno para ayudarlos.	Woman: Well, jot down one to help.	734 00:42:32,440 --> 00:42:34,250 Then, jot one down.
Momo: Tenga usted la amabilidad de darme su nombre por favor.	Momo: Would you be so kind as to provide me your name, please?	735 00:42:34,330 --> 00:42:35,780 Your name, please.
Señora: Nedy Torres	Woman: Nedy Torres.	736 00:42:35,840 --> 00:42:36,840 Nedy Torres.
Sacerdote: ¿Pasteles? ¿Pasteles? ¿Qué pasteles, niño?	Priest: <i>Pasteles? Pasteles?</i> What <i>pasteles</i> , boy?	737 00:42:38,320 --> 00:42:40,560 <i>Pasteles</i>? What <i>pasteles</i>?

Source Text	Translation	Subtitles
Luis: De Los tigres.	Luis: For <i>Los tigres</i> .	738 00:42:40,640 --> 00:42:41,890 For the Tigers..
Sacerdote: ¿Los tigres?	Priest: <i>Los tigres?</i>	739 00:42:41,920 --> 00:42:43,000 The Tigers?
Luis: El <i>team</i> de nosotros.	Luis: Our team.	740 00:42:43,160 --> 00:42:44,160 Our team.
Sacerdote: Ah...	Priest: Oh...	
Luis: Los pasteles son muy buenos. Los hace doña Lolita.	Luis: The <i>pasteles</i> are really good. Lolita makes them.	741 00:42:44,190 --> 00:42:46,030 The <i>pasteles</i> are good. 742 00:42:46,170 --> 00:42:47,990 Lolita makes them.
Sacerdote: ¿Lolita?	Priest: Lolita?	743 00:42:48,020 --> 00:42:49,220 Lolita?
Luis: La esposa de don Pepe.	Luis: Pepe's wife.	744 00:42:49,360 --> 00:42:50,360 Pepe's wife.
Sacerdote: Ajá... Pues apúntame...dos.	Priest: Ah... Then, jot down... Two.	745 00:42:50,800 --> 00:42:52,140 Oh!

Source Text	Translation	Subtitles
		<p>746 00:42:53,070 --> 00:42:54,700 Well, jot down...</p> <p>747 00:42:54,970 --> 00:42:55,970 two.</p>
<p>Don Pepe: Ten <i>cuida'o</i> no te vayas a llevar un <i>de'o</i>. Ten <i>cuida'o</i>, tú, ve con más calma. Flojo, flojo. Llévale la cáscara.</p>	<p>Pepe: Careful you don't lose a finger. Be careful. Go slower. Loose. Loose. Take out the peel.</p>	<p>748 00:42:56,270 --> 00:42:58,990 [Pepe] Careful with your fingers!</p> <p>749 00:42:59,040 --> 00:43:00,840 Not so tight! Slowly.</p> <p>750 00:43:01,080 --> 00:43:02,380 Take the peel.</p>
<p>Luis: Lolita, ya vendí dos pasteles al cura.</p>	<p>Luis: Lolita, I sold two <i>pasteles</i> to the priest.</p>	<p>751 00:43:02,440 --> 00:43:04,560 I sold two to the priest!</p>
<p>Lolita: ¿Dos pasteles? ¡Qué bueno está eso!</p>	<p>Lolita: Two <i>pasteles</i>? That's great!</p>	<p>752 00:43:04,660 --> 00:43:05,680 Two <i>pasteles</i>?</p>

Source Text	Translation	Subtitles
		753 00:43:05,780 --> 00:43:06,780 Great!
Luis: ¿No me necesitan? ¿No me necesitan?	Luis: You don't need me? You don't need me?	754 00:43:06,870 --> 00:43:08,280 Do you need me?
Don Pepe: Sí, este, vaya y dígame. Dígame que le vamos a llevar tres más ahora, hágame el favor. Dígame que le vas a llevar tres más. Vas <i>enseguidamente pa'llá</i> .	Pepe: Yes, um... Go and tell him. Tell him we'll send him three more, now. Do me the favor. Tell him you'll take him three more. Go immediately.	755 00:43:08,410 --> 00:43:10,220 [Pepe] Yeah. 756 00:43:10,380 --> 00:43:13,630 Go and tell him we'll send three more. 757 00:43:13,830 --> 00:43:14,860 Go right now.
Lolita: Aguántame esto aquí, espérate.	Lolita: Hold this here. Wait.	758 00:43:15,040 --> 00:43:16,820 [Lolita] Hold on, boy.
Niño 1: Espérese, doña Lolita, voy a quitar la caldera	Boy 1: Wait, Lolita. I'm taking out the stove.	759 00:43:16,910 --> 00:43:19,460 [kid 1] Let me start the fire.

Source Text	Translation	Subtitles
Lolita: Espérate...	Lolita: Wait...	760 00:43:19,590 --> 00:43:20,760 [Lolita] Wait.
Don Pepe: ¿Qué te pasa a ti ahí?	Pepe: What's going on with you there?	761 00:43:20,860 --> 00:43:22,610 [Pepe] What you got?
Amílcar: Oiga, don Pepe, le vendí cuatro a don Pedro.	Amílcar: Hey, Pepe. I sold four to Pedro.	762 00:43:24,130 --> 00:43:26,210 I sold four to Pedro!
Don Pepe: ¿Don Pedro? Llévelo dos más, dígame que esos se los mando yo.	Pepe: Pedro? Take him two more. Tell him I send those.	763 00:43:26,240 --> 00:43:28,400 [Pepe] Send two more on me.
Amílcar: ¿Me necesitan aquí?	Amílcar: You need me here?	764 00:43:28,430 --> 00:43:30,480 –Need help? –Not now.
Don Pepe: No, ahora no, después.	Pepe: No, not now. Later.	
Amílcar: Pues, <i>pa' lante</i> esos pasteles. ¿Sabe? Que... los quieren para esta noche.	Amílcar: Well, onward with those <i>pasteles</i> . You know? They want those for tonight.	765 00:43:30,490 --> 00:43:34,060 [Amílcar] Oh, they want the <i>pasteles</i> tonight.
Luis: ¿ <i>Pa'</i> cuándo?	Luis: For when?	766 00:43:34,170 --> 00:43:35,200 [Luis] When?

Source Text	Translation	Subtitles
Amílcar: <i>Pa' esta noche.</i>	Amílcar: For tonight?	767 00:43:35,270 --> 00:43:36,740 [Amílcar] Tonight.
Don Pepe: Ponlo ahí.	Pepe: Put it there.	
Niño 3: Lolita, disculpa ¿paso el pastel, señora Lolita?	Boy 3: Lolita, excuse me. Do I cut the <i>pastel</i> , Lolita?	768 00:43:40,220 --> 00:43:42,290 [kid 2] Do I cut it?
Lolita: Páselo, pero por la mitad, así.	Lolita: Do it, but in the middle. Like this.	769 00:43:42,320 --> 00:43:44,820 [Lolita] Just cut it in half.
Señora: Ponme tres.	Woman: Jot down three.	770 00:43:46,420 --> 00:43:47,970 Order three for me.
Tato: Gracias	Tato: Thanks.	771 00:43:50,730 --> 00:43:51,460 Thanks.
Señora: A la orden.	Woman: You're welcome.	772 00:43:51,530 --> 00:43:52,700 You're welcome.
Señor: Dame dos.	Man: Gimme two.	773 00:43:53,130 --> 00:43:54,130 Give me two.
Raulito: Gracias.	Raulito: Thanks.	774 00:43:54,500 --> 00:43:55,500 Thank you.

Source Text	Translation	Subtitles
Luis: Oiga, don Severo,	Luis: Hey, Mr. Severo.	775 00:43:55,830 --> 00:43:57,200 Hey, Mr. Severo.
Don Severo: ¿Qué pasa?	Mr. Severo: What is it?	776 00:43:57,560 --> 00:43:58,560 What?
Luis: A ver si usted me podía comprar algunos pasteles <i>pa'</i> una cosa que nosotros estamos haciendo <i>pa'</i> comprarnos unos uniformes <i>pa'</i> jugar en el <i>team</i> que se llama Los tigres.	Luis: Wanting to see if you could buy some <i>pasteles</i> for this thing we're doing to buy ourselves some uniforms to play in our team named <i>Los tigres</i> .	777 00:43:58,670 --> 00:44:00,480 Do you want to buy 778 00:44:00,570 --> 00:44:03,440 <i>pasteles</i> for this thing we're doing 779 00:44:03,560 --> 00:44:05,230 to buy uniforms 780 00:44:05,470 --> 00:44:08,740 for our team named the Tigers.
Don Severo: Pero usted debe dejarlo <i>pa'</i> ahorita, que yo estoy ocupado trabajando.	Mr. Severo: Leave it for later. I'm busy working.	781 00:44:09,320 --> 00:44:12,150 Can you come later? I'm busy now.

Source Text	Translation	Subtitles
Luis: Es que yo tengo que entregar esta lista ahorita.	Luis: But I have to hand in this list now.	782 00:44:12,250 --> 00:44:14,760 I have to hand in the list now.
Don Severo: Pues, ¿ya ustedes han vendido bastantes?	Mr. Severo: Well, have you sold a lot?	783 00:44:15,750 --> 00:44:17,950 Have you sold plenty?
Luis: Sí, mire todo lo que he vendido.	Luis: Yes, look all I have sold.	784 00:44:17,980 --> 00:44:19,820 Yeah. Look how many.
Don Severo: Pues ponme dos.	Mr. Severo: Well, put me for two.	785 00:44:19,890 --> 00:44:21,320 Um, jot down two.
Luis: ¿Dos <i>na'</i> más? ¡Eso es poquito!	Luis: Only two? That's little.	786 00:44:21,420 --> 00:44:23,620 Only two? That's nothing!
Don Severo: Pero déjalos más <i>pa'</i> después que... No me molestes que estoy trabajando ahora.	Mr. Severo: Then leave it for later... Don't bother me that I'm working now.	787 00:44:24,130 --> 00:44:28,100 Come back later. Don't bother me when I'm busy.
Luis: Ay, bendito, es que yo tengo que entregar esta lista ahorita.	Luis: Oh, gosh. I have to hand in this list now.	788 00:44:28,460 --> 00:44:31,130 Aw, I have to hand this in.
Don Severo: Pues ponme tres.	Mr. Severo: Then put me for three.	789 00:44:32,150 --> 00:44:33,810 [Severo] Three then.

Source Text	Translation	Subtitles
Luis: Gracias, y usted, ¿no va a comprar?	Luis: Thanks, and you? Aren't you gonna buy?	790 00:44:33,870 --> 00:44:35,930 Thanks. And you?
Señor en la silla del barbero: No, yo le encargué pasteles a Momo.	Client: No, I already ordered from Momo.	791 00:44:36,010 --> 00:44:37,510 I talked to Momo.
Luis: Mmmm. Gracias.	Luis: Mmmm. Thanks	792 00:44:37,740 --> 00:44:38,740 Hmm. 793 00:44:38,870 --> 00:44:39,910 Ok. Thanks.
Don Severo: Fíjate lo que son esos niños de la escuela, haciendo actividades y vendiendo para hacerse el equipo que los padres no pueden comprarle. ¿Tú te das cuenta? Fíjate.	Mr. Severo: Look at those school kids doing activities and selling in order to get the equipment their parents can't buy. Have you noticed? See.	794 00:44:40,060 --> 00:44:42,180 Look at those school kids 795 00:44:42,310 --> 00:44:46,450 raising money to buy what their parents can't. 796 00:44:46,520 --> 00:44:47,520 You see?

Source Text	Translation	Subtitles
[Barullo]	[Chatter]	797 00:44:47,780 --> 00:44:49,080 [chatter]
Don Pepe: <i>¡Cuida'o!</i> Ahí está. Aquí en el balde. Tienen dos docenas. Tú te llevas eso <i>alante</i> . Okay, muchachos, vamos a llevar los pasteles. Vamos a llevar los pasteles, ayuden aquí.	Pepe: Careful! There it is. Here's the bucket. You have two dozen. You take that ahead. Okay, boys, let's take the <i>pasteles</i> . Let's take the pasteles. Help out here.	798 00:44:49,150 --> 00:44:50,480 [Pepe] Careful. 799 00:44:51,600 --> 00:44:53,340 Here's two dozen. 800 00:44:53,450 --> 00:44:54,870 You take that. 801 00:44:54,920 --> 00:44:57,850 Ok, boys. Let's deliver the <i>pasteles.</i> 802 00:44:58,710 --> 00:45:01,580 Let's deliver them. Help out!
		803 00:45:01,790 --> 00:45:05,320 [indistinct chatter]

Source Text	Translation	Subtitles
Néstor: ¡Vamos ayudar!	Néstor: Let's help!	
Luis: Sí, sí, pero el barbero me los pidió a la mano.	Luis: Yeah, yeah, but the barber asked me to deliver by hand.	
Don Pepe: Con calma, con calma que se van a caer ahí. Cuidado con los callos, tú ahí.	Pepe: Calm down. Calm down. It's gonna fall. Careful with your callus there.	804 00:45:06,870 --> 00:45:08,320 [Pepe] Hold on! 805 00:45:08,500 --> 00:45:10,130 You'll get burned. 806 00:45:10,200 --> 00:45:12,340 [yelling] 807 00:45:12,440 --> 00:45:13,380 Careful!
Lolita: Lo venden <i>to'</i> .	Lolita: Sell them all.	808 00:45:13,450 --> 00:45:15,300 [Lolita] Sell them all!
Don Pepe: Ok	Pepe: Ok.	

Source Text	Translation	Subtitles
Luis: ¡Adiós, doña Lolita!	Luis: Bye, Lolita!	809 00:45:15,710 --> 00:45:16,740 [Luis] Bye.
Lolita: ¡Adiós!	Lolita: Bye!	810 00:45:16,810 --> 00:45:17,950 [Lolita] Bye. 811 00:45:19,280 --> 00:45:20,520 [Lolita] Later!
[Barullo]	[Chatter]	
Luis: Hasta después.	Luis: Later.	
Don Pepe: ¡Y <i>cash</i> , <i>na'</i> de <i>fia'o!</i>	Pepe: And cash! No I.O.U.!	812 00:45:20,550 --> 00:45:22,090 [Pepe] Cash only!
Lolita: ¡Pepe!	Lolita: Pepe!	813 00:45:43,350 --> 00:45:44,600 [Lolita] Pepe.
Don Pepe: ¡Voy, Lolita, voy!	Pepe: Coming, Lolita! Coming!	814 00:45:44,740 --> 00:45:45,990 [Pepe] <i>Coming.</i>

Source Text	Translation	Subtitles
[Lolita tararea]	[Lolita hums]	815 00:45:46,260 --> 00:45:48,890 [Lolita humming]
Lolita: Pepe...	Lolita: Pepe...	816 00:45:54,820 --> 00:45:55,820 Pepe!
Don Pepe: Voy.	Pepe: Coming.	817 00:45:55,960 --> 00:45:57,120 [Pepe] <i>Coming!</i>
[Lolita tararea]	[Lolita hums]	818 00:45:57,640 --> 00:46:00,770 [resumes humming]
Don Pepe: ¿Qué pasa que te estás poniendo tan guapa?	Pepe: What's going on that you're getting so pretty for?	819 00:46:05,390 --> 00:46:07,860 Hey, why so pretty?
Lolita: Vístete.	Lolita: Get dress.	820 00:46:08,450 --> 00:46:10,290
Don Pepe: ¿Pa' qué?	Pepe: For what?	–Get dressed. –What for?
Lolita: Na', que te vistas	Lolita: Nothing, just get dress.	821 00:46:11,230 --> 00:46:12,890 Get dressed.
Don Pepe: Okay, vuelvo en seguida.	Pepe: Okay, I'll be back in a jiffy.	822 00:46:14,600 --> 00:46:15,600 Ok.

Source Text	Translation	Subtitles
		823 00:46:16,070 --> 00:46:17,280 Be right back.
[Lolita tararea]	[Lolita hums]	824 00:46:18,850 --> 00:46:20,570 [resumes humming]
Don Pepe: Dime una cosa, ¿se puede saber a dónde vamos hoy?	Pepe: Tell me something. Can you tell me where are we going?	825 00:46:23,810 --> 00:46:25,660 Tell me something. 826 00:46:26,450 --> 00:46:28,150 Where are we going?
Lolita: Que te vistas, que vamos a salir.	Lolita: Get dress. We're heading out.	827 00:46:29,280 --> 00:46:32,020 Just get dressed. We're going out.
Don Pepe: Cosa de un minuto, vuelvo en seguida.	Pepe: In a minute. Be back in a jiffy.	828 00:46:35,390 --> 00:46:37,560 In a minute. Be right back.
[Lolita tatarea]	[Lolita hums]	829 00:46:37,840 --> 00:46:40,050 [resumes humming]
Don Pepe: ¿Qué te parece? Estoy bien así con la... No, no me lo aprietes. No da más.	Pepe: What do you think? I'm okay like this with... No. Don't tighten it. It doesn't give in more.	830 00:46:55,380 --> 00:46:57,350 What do you think?

Source Text	Translation	Subtitles
		<p>831 00:47:03,500 --> 00:47:05,210 No. Don't tighten it.</p> <p>832 00:47:09,860 --> 00:47:10,860 That's all.</p>
Lolita: ¿Nos vamos?	Lolita: We going?	833 00:47:17,430 --> 00:47:18,900
Don Pepe: Vamos.	Pepe: Let's go.	-Ready? -Let's go.
Lolita: Mira, Pepe, esta es la sorpresa que yo te tenía <i>reservá</i> '. Estos mueblecitos. ¡Mira qué bonitos! Vamos a comprarlos.	Lolita: Look, Pepe. This is the surprise I was saving for you. These furnitures. Look how pretty! Let's buy them.	<p>834 00:47:37,520 --> 00:47:38,770 [Lolita] Look.</p> <p>835 00:47:38,890 --> 00:47:40,750 This is the surprise.</p> <p>836 00:47:40,790 --> 00:47:42,220 This furniture.</p> <p>837 00:47:42,280 --> 00:47:43,280 How pretty!</p>

Source Text	Translation	Subtitles
		838 00:47:43,430 --> 00:47:44,680 Let's buy them.
Don Pepe: Deja eso, Lolita. Tú sabes que yo no tengo dónde caerme muerto.	Pepe: Forget it, Lolita. You know that I don't even have money for my tomb.	839 00:47:44,750 --> 00:47:44,870 [Pepe] You know I'm stone broke.
MUEBLES FINOS A PLAZOS CÓMODOS	ELEGANT FURNITURE WITH PAYMENT OPTIONS	840 00:47:44,870 --> 00:47:47,880 ELEGANT FURNITURE with payment options
Lolita: Pero, Pepe, mira. Ya yo hablé con el dueño y me dijo que lo dan a plazos y, que con un pronto de bien poco, nos los podemos llevar.	Lolita: But, Pepe, look. I already spoke with the owner, and he told me that he gives installment plans and, with a very low down payment, we can take them.	841 00:47:47,580 --> 00:47:48,580 But, Pepe, 842 00:47:48,730 --> 00:47:51,730 the owner offers installment plans 843 00:47:51,800 --> 00:47:54,130 with a low down payment.
Don Pepe: No, no, no. Deja eso. Vamos. Vamos, vamos. Deja eso.	Pepe: No, no, no. Let it go. Let's go. Let's go. Forget it.	844 00:47:54,640 --> 00:47:55,720 [Pepe] Nope.

Source Text	Translation	Subtitles
		845 00:47:55,850 --> 00:47:57,080 Forget it.
Lolita: Ay, Pepe... Mira, Pepe, esta es la otra sorpresita que yo tenía.	Lolita: Oh, Pepe... Look, Pepe. This is the other surprise I had for you.	846 00:47:57,140 --> 00:47:58,890 [Lolita] But Pepe... 847 00:48:12,890 --> 00:48:13,890 Look, Pepe. 848 00:48:13,920 --> 00:48:16,190 This is the other surprise.
Don Pepe: Pero Lolita, si nosotros no tenemos dinero para comprar eso, hija.	Pepe: But, Lolita, we don't have money to buy that, girl.	849 00:48:16,200 --> 00:48:19,700 But we don't have money for that, girl.
Lolita: ¡Sí, Pepe, tenemos!	Lolita: Yes, Pepe, we have!	850 00:48:19,810 --> 00:48:20,680 Yes, we do.
Don Pepe: No tenemos, chica.	Pepe: No, we don't, girl.	851 00:48:20,810 --> 00:48:22,340 No, we don't.
Lolita: ¡Sí, Pepe, tenemos los chavos de los muchachos en casa!	Lolita: Yes, Pepe. We have the kids' money at home!	852 00:48:22,460 --> 00:48:24,540 We have the kid's money

Source Text	Translation	Subtitles
		853 00:48:24,610 --> 00:48:25,540 at home!
<p>Don Pepe: Lolita, yo no puedo coger ese dinero. A mí, ese dinero me lo dieron a guardar esos muchachos y yo no me lo puedo robar.</p>	<p>Pepe: Lolita, I can't take that money. The boys gave me that money for safekeeping and I can't steal it.</p>	<p>854 00:48:25,690 --> 00:48:27,600 I can't take that money.</p> <p>855 00:48:27,670 --> 00:48:31,110 Those kids trust me. I can't steal it!</p>
<p>Lolita: Pero, Pepe, si no es cuestión de robar, no se trata de eso. Se trata de coger esto, ¿verdad? Entonces, cuando tú estés trabajando en la agencia funeraria de mi tío, ¿pues entonces lo puedes reponer!</p>	<p>Lolita: But, Pepe, it's not about stealing. It's not that. It's about taking the money, right? Then, when you're working at my uncle's funeral home, you replace it!</p>	<p>856 00:48:31,240 --> 00:48:34,240 Pepe, this is not about stealing!</p> <p>857 00:48:34,440 --> 00:48:36,410 It's about taking this,</p> <p>858 00:48:36,450 --> 00:48:40,020 and, after you start working with my uncle,</p> <p>859 00:48:40,090 --> 00:48:41,370 you repay it.</p>

Source Text	Translation	Subtitles
Don Pepe: ¿Yo? ¿Yo trabajando en una agencia funeraria? Deja eso, Lolita, deja eso.	Pepe: Me? Working at a funeral home? Forget it, Lolita. Forget it.	860 00:48:41,400 --> 00:48:42,230 Me? 861 00:48:42,500 --> 00:48:45,200 Working at his funeral home? Nope. 862 00:48:45,440 --> 00:48:46,460 Let that go.
Lolita: Mira, Pepe, tú necesitas este <i>flux</i> y te lo compras porque te lo compras, ¡ya lo sabes!	Lolita: Look, Pepe, you need this suit and you're gonna buy it! Period!	863 00:48:46,630 --> 00:48:48,930 Pepe, you need this suit! 864 00:48:48,990 --> 00:48:51,270 You're gonna buy it! Period!
QUE VAYAN TODOS. GRAN CIRCO PUERTORRIQUEÑO A LAS 5 DE LA TARDE SÁBADO. EN EL PATIO DE LA CASA DE DON ERNESTO. BENEFICIO DE LOS TIGRES	COME ALL TO THE GREAT PUERTO RICAN CIRCUS AT SATURDAY 5 IN THE EVENING AT MR. ERNESTO'S BACKYARD IN BENEFIT OF <i>LOS TIGRES</i> .	
Amílcar: ¡Gran circo puertorriqueño el sábado a las 5 de la tarde en el patio de la casa de don Ernesto!	Amílcar: The Great Puerto Rican Circus, this Saturday at five in the evening at Mr. Ernesto's backyard!	865 00:49:01,370 --> 00:49:03,610 [Amílcar] "The Great Circus,

Source Text	Translation	Subtitles
		<p>866 00:49:03,630 --> 00:49:05,070 "Saturday at 5pm,</p> <p>867 00:49:05,090 --> 00:49:06,610 "at Ernestor's..."</p>
<p>Momo narrador: Por semanas y semanas, trabajamos como caballos preparando el circo. Era lo que nos iba a dar el completo del dinero que necesitábamos.</p>	<p>Adult Momo: For weeks and weeks, we worked like mules preparing the circus. It was gonna help us complete the money we needed.</p>	<p>868 00:49:06,670 --> 00:49:08,380 <i>For weeks,</i></p> <p>869 00:49:08,380 --> 00:49:11,480 <i>we worked hard to prepare the circus.</i></p> <p>870 00:49:11,540 --> 00:49:14,890 <i>It was gonna help us complete our goal.</i></p>
<p>Amílcar: ... al gran circo puertorriqueño, que no falte nadie en el patio...</p>	<p>Amílcar: The Great Puerto Rican Circus! Don't miss it!</p>	<p>871 00:49:15,040 --> 00:49:18,800 The Great Puerto Rican Circus! Don't miss it!</p>

Source Text	Translation	Subtitles
[Trompetas y música]	[Trumpets and music]	<p>872 00:49:18,960 --> 00:49:21,760 <i>[marching band playing]</i></p> <p>873 00:49:26,230 --> 00:49:28,640 [inaudible announcement]</p> <p>874 00:49:32,820 --> 00:49:35,060 ♪</p> <p>875 00:49:43,730 --> 00:49:46,070 ♪</p> <p>876 00:49:46,380 --> 00:49:48,430 ♪</p> <p>877 00:49:51,130 --> 00:49:53,140 ♪</p> <p>878 00:49:57,940 --> 00:50:00,150 ♪</p>

Source Text	Translation	Subtitles
		<p>879 00:50:03,700 --> 00:50:05,800 ♪</p> <p>880 00:50:06,800 --> 00:50:08,950 ♪</p> <p>881 00:50:14,560 --> 00:50:16,560 ♪</p> <p>882 00:50:17,630 --> 00:50:19,260 ♪</p> <p>883 00:50:19,500 --> 00:50:21,500 ♪</p> <p>884 00:50:27,840 --> 00:50:29,850 ♪</p> <p>885 00:50:30,830 --> 00:50:32,830 ♪</p>

Source Text	Translation	Subtitles
		<p>886 00:50:38,100 --> 00:50:39,200 ♪</p> <p>887 00:50:39,390 --> 00:50:41,390 ♪</p> <p>888 00:50:42,760 --> 00:50:44,750 ♪</p> <p>889 00:50:47,810 --> 00:50:49,810 ♪♪</p> <p>890 00:51:06,500 --> 00:51:09,640 <i>[marching band ends]</i></p>
[Guitarra acústica]	[Acoustic guitar]	<p>891 00:51:10,890 --> 00:51:12,820 <i>[acoustic guitar playing]</i></p>
Momo narrador: Todos tratamos de acabar temprano con los quehaceres de la casa. Había llegado el gran día: el día de la función.	Adult Momo: We all tried to finish our chores early. The big day had arrived. The day of the show.	<p>892 00:51:12,920 --> 00:51:16,090 <i>We all tried to finish our chores early.</i></p>

Source Text	Translation	Subtitles
		<p>893 00:51:16,600 --> 00:51:18,240 <i>The day had come</i></p> <p>894 00:51:18,770 --> 00:51:20,370 <i>for our great show.</i></p> <p>895 00:51:20,510 --> 00:51:22,680 ♪</p>
Tato: Raúl, ven acá, ven acá.	Tato: Raúl, come here. Come.	<p>896 00:51:27,800 --> 00:51:29,170 Raúl, come on!</p>
Raulito: Espérate, espérate, espérate.	Raulito: Wait, wait, wait.	<p>897 00:51:29,260 --> 00:51:30,600 Hold on! Wait!</p> <p>898 00:51:33,190 --> 00:51:35,260 ♪♪</p>
Mamá de Luis: ¡Mira, muchacho, ven acá!	Luis' mom: Hey, boy, come here!	<p>899 00:51:40,790 --> 00:51:42,650 Get over here, boy!</p>
		<p>900 00:51:42,770 --> 00:51:44,500 ♪♪</p>

Source Text	Translation	Subtitles
GRAN CIRCO	GREAT CIRCUS	901 00:51:44,950 --> 00:51:46,550 GREAT CIRCUS
[Conversaciones de la calle]	[Street chatter]	902 00:51:46,990 --> 00:51:48,290 ♪ 903 00:51:50,830 --> 00:51:52,860 ♪ 904 00:51:58,960 --> 00:52:00,960 ♪ 905 00:52:02,220 --> 00:52:04,250 ♪
ENTRADA 2 CENTAVOS O 2 BOTELLAS	ENTRANCE FEE 2 CENTS OR 2 BOTTLES	906 00:52:05,110 --> 00:52:08,220 ENTRANCE TWO CENTS OR 2 BOTTLES
		907 00:52:08,510 --> 00:52:10,540 ♪

Source Text	Translation	Subtitles
Niño 4: Vente, avanza.	Boy 4: Come, hurry.	908 00:52:18,970 --> 00:52:20,530 Come! Let's go!
		909 00:52:23,060 --> 00:52:25,060 ♪♪
Amílcar: Este para don Pepe y este para doña Lolita. Que nadie se siente ahí ¿saben?	Amílcar: This one for Pepe, and this one for Lolita. Nobody seat here, ok?	910 00:52:26,670 --> 00:52:28,270 [Amílcar] For Pepe. 911 00:52:28,360 --> 00:52:30,740 For Lolita. Nobody sit here.
		912 00:52:31,510 --> 00:52:33,380 RESERVED 913 00:52:33,650 --> 00:52:35,260 <i>[band rehearsing]</i>
CAMERINO NO ENTREN	DRESSING ROOM. DO NOT ENTER.	914 00:52:35,550 --> 00:52:37,690 DRESSING ROOM DO NOT ENTER

Source Text	Translation	Subtitles
Niño 5: Saca la mesa frente la cortina. Avanza, que ya va a empezar la función.	Boy 5: Move the table in front of the curtain. Hurry. The show is about to start.	915 00:52:38,280 --> 00:52:40,290 [kid] Put the table here. 916 00:52:40,320 --> 00:52:42,290 Hurry before it starts.
Raulito: Arregla esa mesa.	Raulito: Fix the table.	917 00:52:42,320 --> 00:52:43,870 [Raulito] Fix this.
Niño 5: Limpia	Boy 5: Clean.	918 00:52:43,940 --> 00:52:44,790 [kid] Ok.
Amílcar: ¿Qué pasa, muchachos?	Amílcar: How's it going, boys?	919 00:52:44,920 --> 00:52:46,540 [Amílcar] What's up?
Raulito: ¿Y para qué es esto?	Raulito: What's this for?	920 00:52:47,660 --> 00:52:49,030 What's this for?
Amílcar: Eso es para las entradas.	Amílcar: This is for the entrance.	921 00:52:49,190 --> 00:52:50,500 For the entrance.
Raulito: ¿Y qué es esto que tiene adentro?	Raulito: And what's inside?	922 00:52:50,870 --> 00:52:51,970

Source Text	Translation	Subtitles
		What's in it?
Amílcar: Son mis chavos para ustedes. Bueno, muchachos, váyanse allá, que se tienen que vestir.	Amílcar: My money for you guys. Well, boys, go now. You gotta dress up.	923 00:52:52,130 --> 00:52:53,830 My money for you guys. 924 00:52:55,600 --> 00:52:56,930 Go get dress.
Luis: Dámelo, el espejo. Avanza.	Luis: Gimme the mirror. Hurry.	925 00:52:59,680 --> 00:53:01,310 Give me the mirror.
Momo: Ay, siempre con tus cosas. Mira, si a ti te falta una cosa.	Momo: Oh, you're always nagging. Look, you're missing something here.	926 00:53:01,440 --> 00:53:02,950 Don't nag me! 927 00:53:03,660 --> 00:53:05,750 You're missing some here.
Luis: Avanza que voy a salir de bailarín y me estás pintando. Parezco un ...	Luis: Hurry. I'm going out as a dance and you're painting me. I look like...	928 00:53:05,880 --> 00:53:08,580 Hurry! I'll be going as a dancer.
Momo: Mira, y un puntito también.	Momo: Look, and a dot too.	929 00:53:08,670 --> 00:53:10,390 And a dot here too!
[Afinación de eufonio]	[Tuning euphonium]	930 00:53:11,910 --> 00:53:14,470 <i>[tuning euphonium]</i>

Source Text	Translation	Subtitles
Amílcar: Señora, son tres centavos más. Los mayores son cinco centavos.	Amílcar: Ma'am, it's three cents more. Adults are five cents.	931 00:53:18,460 --> 00:53:19,460 Ma'am! 932 00:53:19,520 --> 00:53:21,690 Adults are five cents.
Señora: Ah, perdone. Es que creía que eran dos.	Woman: Oh, sorry. I thought it was two.	933 00:53:21,780 --> 00:53:23,900 Oh! I thought it was two.
Amílcar: Gracias.	Amílcar: Thanks.	934 00:53:24,050 --> 00:53:25,050 Thanks.
[Monedas caen dentro del cerdito]	[Coins falling inside the piggy bank]	935 00:53:26,600 --> 00:53:28,680 [coins clack]

Source Text	Translation	Subtitles
[Niños gritando de alegría]	[Kids joyfully screaming]	936 00:53:29,370 --> 00:53:31,700 <i>[children laughing]</i> 937 00:53:44,920 --> 00:53:47,830 <i>[children cheering]</i> 938 00:53:49,060 --> 00:53:50,830 [children laughing]
Niño 6: Bien frío. Vaso a dos centavos, mire. Bien fríos.	Boy 6: Get it cold! A cup for two cents. Get it cold!	939 00:53:57,230 --> 00:54:00,250 Get it cold! Just for two cents!

Source Text	Translation	Subtitles
[Banda tocando]	[Band playing]	940 00:54:00,660 --> 00:54:02,260 [band playing]
Niño 7: ¡Pirulí a dos por chavo! ¡Pirulí a dos por chavo!	Boy 7: Lollipops, two for a penny! Lollipops, two for a penny!	941 00:54:02,350 --> 00:54:05,080 [kid 2] Two lollipops for a penny! 942 00:54:05,140 --> 00:54:07,370 Two lollipops for a penny! 943 00:54:07,800 --> 00:54:10,070 Two lollipops for a penny! 944 00:54:10,360 --> 00:54:12,560 <i>Two lollipops for a penny!</i>
Amílcar: Lo siento, nene, no puedes entrar aquí con ese hierro viejo. Tiene que ser con botellas o con chavos para Los tigres.	Amílcar: Sorry, kid. You can't enter with that old iron. It has to be bottles or money for <i>Los tigres</i> .	945 00:54:13,970 --> 00:54:15,280 [Amílcar] Sorry. 946 00:54:15,310 --> 00:54:18,930 We don't take old iron. Only bottles or cash.

Source Text	Translation	Subtitles
Momo: Déjalo que quizás nos den dos chavos por él.	Momo: Let him. Maybe we can get something with it.	947 00:54:19,000 --> 00:54:20,540 [Momo] Oh, take it.
Tato: Así que paga y no se sienten en ningún asiento. Siéntense en el suelo.	Tato: So, pay up but don't take a seat. Sit on the floor.	948 00:54:20,620 --> 00:54:23,310 [Tato] Go but sit on the floor.
Amílcar: ¿Tú no has visto a Néstor por ahí?	Amílcar: Haven't you seen Néstor around?	949 00:54:26,360 --> 00:54:28,530 [Amílcar] Where's Néstor?
Momo: No, no lo he visto.	Momo: No, I haven't seen him.	950 00:54:28,810 --> 00:54:29,910 I don't know.
Amílcar: Pues vamos a buscarlo, vente. Este, quédate ahí.	Amílcar: Then, let's look for him. Come. Umm, you stay here.	951 00:54:30,070 --> 00:54:31,600 Let's find him. 952 00:54:31,730 --> 00:54:32,720 Stay there.
Momo narrador: Todo iba saliendo las mil maravillas. Pero no bien iba a dar comienzo el primer número, llegó Néstor con la noticia de que don Pepe había comprado unos muebles nuevos con los chavos de nosotros.	Adult Momo: Everything was going great. We were about to start the show, when Néstor came with the news that Pepe had bought new furniture with our money.	953 00:54:39,120 --> 00:54:42,130 [Old Momo] <i>Everything was going great.</i>

Source Text	Translation	Subtitles
		<p>954 00:54:42,180 --> 00:54:44,650 <i>We were about to start the show,</i></p> <p>955 00:54:44,680 --> 00:54:48,780 <i>when Néstor told me that Pepe bought new furniture</i></p> <p>956 00:54:49,320 --> 00:54:50,950 <i>with our money.</i></p>
Néstor: ¡Es un pillo!	Néstor: He's a thief!	<p>957 00:54:51,720 --> 00:54:53,310 [Néstor] A thief!</p>
Momo: ¡No!	Momo: No!	<p>958 00:54:53,350 --> 00:54:54,350 [Momo] No!</p>
Néstor: ¡Es un pillo!	Néstor: He's a thief!	<p>959 00:54:55,220 --> 00:54:56,810 He's a thief!</p>
Amílcar: ¡Qué es lo que pasa aquí! ¿Qué están haciendo? El público ya está en la función y ustedes aquí están peleando. ¡Vamos, estate quieto!	Amílcar: What's going on here? What are you doing? The audience is ready for the show and you're here fighting. Come on! Be still!	<p>960 00:54:57,260 --> 00:54:59,190 [Amílcar] What the heck!</p>

Source Text	Translation	Subtitles
		<p>961 00:54:59,240 --> 00:55:02,030 We're about to start and you fight?</p> <p>962 00:55:02,120 --> 00:55:03,750 –Be still! –A thief!</p> <p>963 00:55:03,820 --> 00:55:04,780 Shut up!</p>
Néstor: ¡Un pillo!	Néstor: A thief!	<p>964 00:55:04,930 --> 00:55:06,280 He's a thief!</p>
Amílcar: ¡Cállate la boca! ¿Y tú dónde estabas? ¿Por qué no estás vestido, ah? ¡A vestirte rápido! ¡Y usted <i>estate</i> quieto!	Amílcar: Shut up! And where were you? Why aren't you dressed? Hurry up and dress up! And, you, stay put!	<p>965 00:55:06,760 --> 00:55:08,130 Where were you?</p> <p>966 00:55:09,970 --> 00:55:12,740 Go get dressed, now! You, stay put!</p>
Momo narrador: Tenía ganas de matar a Néstor. Decirme que don Pepe era un pillo me, me parecía la <i>pocavergüenza</i> más grande del mundo.	Adult Momo: I had the urge to kill Néstor. Telling me that Pepe was a thief seemed so shameless to me.	<p>967 00:55:13,340 --> 00:55:15,340 <i>I wanted to kill Néstor.</i></p>

Source Text	Translation	Subtitles
		968 00:55:15,840 --> 00:55:18,000 <i>Calling Pepe a thief</i> 969 00:55:18,090 --> 00:55:20,420 <i>seemed so shameless to me.</i>
[Aplausos]	[Applause]	970 00:55:21,370 --> 00:55:22,530 [applause]
[Música del circo]	[Circus music]	971 00:55:22,590 --> 00:55:24,630 [band playing] 972 00:55:24,980 --> 00:55:26,270 [drums] 973 00:55:27,060 --> 00:55:28,710 [euphonium] 974 00:55:32,310 --> 00:55:35,180 [kazoos]
[Niños riendo]	[Kids laughing]	975 00:55:44,560 --> 00:55:45,790 [band stops]

Source Text	Translation	Subtitles
		<p>976 00:55:46,450 --> 00:55:48,680 [cheers and applause]</p> <p>977 00:55:49,480 --> 00:55:52,170 [band playing upbeat music]</p> <p>978 00:55:54,380 --> 00:55:56,000 ♪</p> <p>979 00:55:56,730 --> 00:55:58,120 ♪</p> <p>980 00:55:58,800 --> 00:56:00,800 ♪</p> <p>981 00:56:01,490 --> 00:56:03,990 [crowd clapping]</p> <p>982 00:56:09,810 --> 00:56:11,810 ♪</p>

Source Text	Translation	Subtitles
		<p>983 00:56:12,610 --> 00:56:14,610 ♪</p> <p>984 00:56:14,950 --> 00:56:16,950 ♪♪</p> <p>985 00:56:37,620 --> 00:56:39,770 [band stops]</p>
<p>Amílcar: ¡Señoras y señores, así comienza la función de este gran circo puertorriqueño! ¡Como primer número, les presentamos a los magos!</p>	<p>Amílcar: Ladies and gentlemen! And that's how we start the show in this great Puerto Rican circus! For our first number, we present to you the magicians!</p>	<p>986 00:56:42,820 --> 00:56:46,090 Ladies and gentlemen,</p> <p>987 00:56:48,050 --> 00:56:53,440 The Great Puerto Rican Circus has started!</p> <p>988 00:56:53,800 --> 00:56:55,530 For our first act,</p> <p>989 00:56:55,570 --> 00:56:57,130 we introduce you</p>

Source Text	Translation	Subtitles
		990 00:56:57,150 --> 00:56:58,610 "The Magicians!"
[Música]	[Music]	991 00:56:58,980 --> 00:57:00,390 [crowd cheering] 992 00:57:01,010 --> 00:57:04,200 [euphonium announces entrance]
Momo: ¡Y ahora, el gran mago, el mago que ha triunfado por las Américas! ¡Un aplauso! Un niño, por favor.	Momo: And now, the great magician! The magician who has triumphed around the Americas!	993 00:57:06,290 --> 00:57:09,020 I give you The Great Magician! 994 00:57:09,140 --> 00:57:12,430 He who's triumphed around the Americas! 995 00:57:12,660 --> 00:57:14,350 A round of applause!
[Aplausos]	[Applause]	996 00:57:15,100 --> 00:57:16,510 [crowd clapping]
Momo: Un niño, por favor.	Momo: A kid, please.	997 00:57:20,970 --> 00:57:22,340 One kid, please.

Source Text	Translation	Subtitles
Néstor: Usted parece que ha tomado algo.	Néstor: You seem to have taken something.	998 00:57:33,020 --> 00:57:34,690 [Magician] Hmm... 999 00:57:34,750 --> 00:57:36,520 You've got something...
[Néstor quiquiriquea como gallina]	[Néstor makes rooster sounds]	1000 00:57:42,250 --> 00:57:43,250 [clucks] 1001 00:57:43,990 --> 00:57:44,990 [clucks]
Néstor: ¡Un huevo!	Néstor: An egg!	1002 00:57:46,790 --> 00:57:47,790 An egg!
Público: [Aplausos] ¡Bravo, bravo!	Audience: [Applause] Bravo! Bravo!	1003 00:57:47,960 --> 00:57:49,390 [crowd applauding]
[Animación]	[Cheers]	1004 00:57:50,000 --> 00:57:51,080 [kid] Bravo! 1005 00:57:57,250 --> 00:57:59,650 [cheers]

Source Text	Translation	Subtitles
<p>Amílcar: ¡Un momentito! Y ahora, como número especial, les presentaremos al hombre que ha equilibrado en todas las sogas del mundo, sin haberse caído ni una sola vez: al gran equilibrista, ¡Míster Míster! ¡Un aplauso!</p>	<p>Amílcar: A moment! And now, as a special number, we present to you the man who has walked on all the ropes of the world without falling off once. Mr. Mister! A round of applause!</p>	<p>1006 00:58:02,650 --> 00:58:03,650 One moment!</p> <p>1007 00:58:04,400 --> 00:58:06,000 [cheers stop]</p> <p>1008 00:58:06,290 --> 00:58:07,290 And now,</p> <p>1009 00:58:07,610 --> 00:58:09,350 for our special act,</p> <p>1010 00:58:09,430 --> 00:58:10,900 we give you</p> <p>1011 00:58:10,920 --> 00:58:14,190 the man who's walked numerous ropes</p> <p>1012 00:58:14,410 --> 00:58:16,670 without falling once.</p>

Source Text	Translation	Subtitles
		<p>1013 00:58:16,790 --> 00:58:19,600 The acrobat Mr. Mister!</p> <p>1014 00:58:19,680 --> 00:58:21,220 An applause, please!</p>
[Aplausos y bullicio]	[Cheers]	<p>1015 00:58:21,890 --> 00:58:23,640 [cheers]</p>
[Tambores] [Muchedumbre ríe]	[Drums] [Crowd laughing]	<p>1016 00:58:24,700 --> 00:58:26,430 [drum roll]</p> <p>1017 00:58:28,840 --> 00:58:30,170 [cymbal hit]</p> <p>1018 00:58:35,490 --> 00:58:38,140 [crowd laughing]</p>
Mr. Mister: ¡Música, por favor!	Mr. Mister: Music, please.	<p>1019 00:58:50,640 --> 00:58:52,030 Music, please.</p>
[Música]	[Music]	<p>1020 00:58:54,780 --> 00:58:56,780 [carnival music playing]</p>

Source Text	Translation	Subtitles
RESERVADO	RESERVED	1021 00:58:58,570 --> 00:59:00,080 RESERVED
[Música de circo]	[Circus music]	1022 00:59:05,490 --> 00:59:07,490 ♪ 1023 00:59:09,260 --> 00:59:11,260 ♪ 1024 00:59:16,590 --> 00:59:18,820 [shouts] 1025 00:59:21,650 --> 00:59:23,520 [cheers] 1026 00:59:25,040 --> 00:59:27,040 ♪ 1027 00:59:28,010 --> 00:59:30,010 ♪

Source Text	Translation	Subtitles
		<p>1028 00:59:32,310 --> 00:59:34,310 ♪</p> <p>1029 00:59:40,240 --> 00:59:42,460 DRESSING ROOM DO NOT ENTER</p> <p>1030 00:59:43,390 --> 00:59:45,390 ♪</p> <p>1031 00:59:45,980 --> 00:59:47,560 ♪</p> <p>1032 00:59:48,100 --> 00:59:50,100 ♪♪</p> <p>1033 00:59:51,160 --> 00:59:52,900 [music stops]</p> <p>1034 00:59:54,690 --> 00:59:56,440 [cheers and laughter]</p>

Source Text	Translation	Subtitles
		<p>1035 01:00:01,810 --> 01:00:03,480 [applause]</p> <p>1036 01:00:11,940 --> 01:00:13,690 [band resumes playing]</p> <p>1037 01:00:16,060 --> 01:00:17,450 ♪</p> <p>1038 01:00:18,080 --> 01:00:19,010 ♪</p> <p>1039 01:00:20,100 --> 01:00:21,840 ♪</p> <p>1040 01:00:23,410 --> 01:00:25,240 [applause]</p> <p>1041 01:00:28,200 --> 01:00:30,160 [music fades out]</p>

Source Text	Translation	Subtitles
Amílcar: Un momentito...Y ahora, como número cumbre, les presentaremos a la gran bailarina que ha estado por los sitios más famosos. ¡A Cachita! ¡Un aplauso!	Amílcar: A moment... And now, for our top act, we present the greatest dancer who's been to the most renowned places. Cachita! A round of applause!	1042 01:00:30,250 --> 01:00:31,250 And now, 1043 01:00:31,460 --> 01:00:33,260 for our top act, 1044 01:00:33,400 --> 01:00:38,700 the greatest dancer who's been to the most renowned places. 1045 01:00:38,860 --> 01:00:39,950 Cachita! 1046 01:00:40,240 --> 01:00:41,940 A round of applause!
[Aplausos]	[Applause]	
[Música: <i>Cachita</i> . El público ríe.]	[<i>Cachita</i> from Rafael Hernández plays]	1047 01:00:42,100 --> 01:00:45,690 [band plays <i>Cachita</i> from Rafael Hernández]
		1048 01:00:46,250 --> 01:00:48,250 ♪

Source Text	Translation	Subtitles
		<p>1049 01:00:49,010 --> 01:00:50,670 [crowd laughing]</p> <p>1050 01:00:58,630 --> 01:01:00,630 ♪</p> <p>1051 01:01:06,010 --> 01:01:08,010 ♪</p> <p>1052 01:01:10,930 --> 01:01:12,800 [laughter]</p> <p>1053 01:01:13,520 --> 01:01:15,520 ♪</p> <p>1054 01:01:17,820 --> 01:01:19,820 ♪</p> <p>1055 01:01:31,600 --> 01:01:33,600 ♪♪</p>

Source Text	Translation	Subtitles
		<p>1056 01:01:41,800 --> 01:01:43,890 [end of <i>Cachita</i>]</p> <p>1057 01:01:45,750 --> 01:01:47,750 <i>[laughter]</i></p> <p>1058 01:01:59,380 --> 01:02:01,040 [applause]</p>
<p>Amílcar: ¡Un momentito! ¡Y como próximo número, el acto de las maromas! ¡Un aplauso!</p>	<p>Amílcar: A moment! For our next number, the acrobatic stunts!</p>	<p>1059 01:02:01,050 --> 01:02:02,050 One moment!</p> <p>1060 01:02:03,190 --> 01:02:05,160 And for our next act,</p> <p>1061 01:02:05,340 --> 01:02:07,140 some acrobatic stunts!</p> <p>1062 01:02:07,280 --> 01:02:08,220 An applause!</p>
<p>[Aplausos]</p>	<p>[Applause]</p>	<p>1063 01:02:09,030 --> 01:02:10,780 [crowd cheering]</p>

Source Text	Translation	Subtitles
[Música del circo]	[Circus music]	1064 01:02:12,490 --> 01:02:14,460 [band starts playing]
		1065 01:02:15,680 --> 01:02:17,680 ♪ 1066 01:02:36,450 --> 01:02:38,190 [band stops] 1067 01:02:38,540 --> 01:02:40,450 [laughter] 1068 01:02:47,300 --> 01:02:49,200 [band resumes playing] 1069 01:02:58,390 --> 01:03:00,390 ♪ 1070 01:03:02,590 --> 01:03:04,590 ♪ 1071 01:03:06,060 --> 01:03:08,060

Source Text	Translation	Subtitles
		<p>♪♪</p> <p>1072 01:03:11,520 --> 01:03:13,130 [band stops]</p>
[Lluvia]	[Rain]	<p>1073 01:03:14,760 --> 01:03:16,280 [raining]</p>
Néstor: Don Pepe nos robó los chavos.	Néstor: Pepe stole our money.	<p>1074 01:03:16,530 --> 01:03:18,300 Pepe stole our money.</p>
Momo narrador: Y pensar que en todo este tiempo lo habíamos estado considerando como nuestro amigo.	Adult Momo: And to think that, this entire time, we thought of him as our friend.	<p>1075 01:03:19,030 --> 01:03:20,650 [Old Momo] <i>To think,</i></p> <p>1076 01:03:20,860 --> 01:03:22,730 <i>that this entire time,</i></p> <p>1077 01:03:23,170 --> 01:03:25,940 <i>we considered him As a friend.</i></p>
[Lluvia salpicando]	[Rain splashing]	<p>1078 01:03:26,270 --> 01:03:27,860 [rain splashing]</p>

Source Text	Translation	Subtitles
		<p>1079 01:03:30,540 --> 01:03:32,140 [drips]</p> <p>1080 01:03:37,680 --> 01:03:39,780 [sloshing]</p> <p>1081 01:03:46,270 --> 01:03:48,500 [indistinct chatter]</p>
<p>Amílcar: ¿Qué hacen ahí como unos bobos? Vente, Néstor, tenemos que ir a ver dónde guarda esos chavos. Ese hombre no se puede quedar con esos chavos, vénganse. Vente, Luis. Véngase. ¡Vente, Momo! ¡Hombre! ¡Vente, Tato! Tato, avancen. Vénganse, ese hombre no se puede quedar con esos chavos. ¡Vente, vente! ¡Momo, avanza que tenemos prisa! Avancen.</p>	<p>Amílcar: What are you doing standing there like dummies? Come, Néstor. We gotta see where he keeps the money. That man cannot keep that money. Come. Come, Luis. Come, Momo! Guys! Come, Tato! Let's go. That man cannot keep that money. Come! Momo, come on we're in a hurry! Hurry up!</p>	<p>1082 01:03:52,890 --> 01:03:54,360 What you all doing!</p> <p>1083 01:03:54,430 --> 01:03:57,640 Néstor, let's get our money back!</p> <p>1084 01:03:57,800 --> 01:03:58,800 Luis, come!</p> <p>1085 01:03:58,930 --> 01:04:01,270 Momo! Tato, let's go!</p>

Source Text	Translation	Subtitles
		<p>1086 01:04:01,440 --> 01:04:04,060 That man can't keep our money!</p> <p>1087 01:04:04,170 --> 01:04:05,370 Come on, Momo!</p> <p>1088 01:04:05,410 --> 01:04:06,880 We're in a hurry.</p>
[Lluvia]	[Rain]	<p>1089 01:04:09,890 --> 01:04:11,080 GREAT CIRCUS</p> <p>1090 01:04:11,330 --> 01:04:13,010 [raining]</p> <p>1091 01:04:42,980 --> 01:04:44,760 [water running]</p> <p>1092 01:04:45,990 --> 01:04:47,910 [spatter]</p>

Source Text	Translation	Subtitles
		1093 01:05:00,530 --> 01:05:02,120 [footsteps]
[Lolita cantando]	[Lolita singing]	1094 01:05:08,200 --> 01:05:11,050 <i>[Lolita humming]</i> 1095 01:05:50,710 --> 01:05:52,120 [stops humming]
Lolita: ¡Hola, muchachos! ¿Qué tal? ¿Cómo están? ¿Qué les pasa? Todavía están <i>pinta'os</i> . ¿Qué tal les fue el circo? A mí me dio mucha pena que Pepe y yo no pudiéramos ir, pero Pepe y yo teníamos unas cosas muy importantes que hacer.	Lolita: Hey, boys! How's it going? How are you? What's wrong? You're all still painted. How was the circus? I'm sad that Pepe and I couldn't go, but we had some important things to do.	1096 01:05:52,210 --> 01:05:53,210 Hello, boys. 1097 01:05:53,850 --> 01:05:55,100 How's it going? 1098 01:05:57,040 --> 01:05:58,040 How are you? 1099 01:06:01,090 --> 01:06:02,170 What's wrong? 1100 01:06:08,500 --> 01:06:10,510 Still wearing paint?

Source Text	Translation	Subtitles
		<p>1101 01:06:12,970 --> 01:06:14,550 [hums]</p> <p>1102 01:06:19,140 --> 01:06:20,740 How was the circus?</p> <p>1103 01:06:27,480 --> 01:06:30,760 [sigh] I'm sad Pepe and I couldn't go,</p> <p>1104 01:06:31,920 --> 01:06:34,860 but we had something important to do.</p>
Amílcar: Los chavos.	Amílcar: The money.	1105 01:06:40,860 --> 01:06:41,860 The money.
Lolita: Ustedes parece que no tienen confianza en nosotros. Después que los ayudamos tanto.	Lolita: Looks like you don't trust us. After all the help we gave you.	1106 01:06:42,730 --> 01:06:45,170 Looks like you don't trust us. <p>1107 01:06:45,430 --> 01:06:47,030 After all the help.</p>

Source Text	Translation	Subtitles
Amílcar: ¡Los chavos!	Amílcar: The money!	1108 01:06:47,070 --> 01:06:48,070 The money!
Lolita: Tengan calma que ya aparecerán los chavos. Ustedes parece que se imaginan que los dichosos uniformes esos son más importantes que esto. Después que... que me maté trabajando con todos ustedes sin ganar ni un chavo. ¡Y hasta los ayudé a hacer los pasteles!	Lolita: Calm down. The money will appear. You all think that those damn uniforms are more important than this. After... After I worked tirelessly with all of you without earning not even a cent. I even helped making the <i>pasteles!</i>	1109 01:06:48,240 --> 01:06:50,520 Calm down. It will turn up. 1110 01:06:51,210 --> 01:06:54,890 You think the damn uniforms are so important. 1111 01:06:55,540 --> 01:06:56,610 After all 1112 01:06:56,810 --> 01:07:00,050 my hard work helping out, with no pay, 1113 01:07:00,080 --> 01:07:01,320 making <i>pasteles.</i>

Source Text	Translation	Subtitles
Amílcar: [Furioso] ¡Los chavos!	Amílcar: [angry] The money!	1114 01:07:01,390 --> 01:07:02,390 The money!
[Rompe alcancía]	[Piggy bank breaks]	1115 01:07:03,670 --> 01:07:04,790 [shatter]
Don Pepe: ¡No! ¡No! No le vas a dar. ¡No le vas a dar al muchacho! ¡Métete <i>pa'</i> dentro! Métete <i>pa'</i> dentro y cuando yo te llame vienes acá. Vengan acá, muchachos. Vengan acá. El dinero para esos uniformes va a aparecer. Lolita me va a conseguir una colocación en una agencia funeraria. Verán cómo los uniformes aparecen.	Pepe: No, no, no! You won't hit him! You won't hit the boy! Get inside! Get inside and you'll come out when I tell you! Come here, boys. Come here. I'll get the money back. Lolita will get me a job at a funeral home. You'll see how you'll get the uniforms.	1116 01:07:06,310 --> 01:07:07,180 No! Don't! 1117 01:07:07,240 --> 01:07:08,400 Don't hit him! 1118 01:07:08,500 --> 01:07:10,850 Stay inside until I tell you! 1119 01:07:28,970 --> 01:07:29,970 Come here. 1120 01:07:33,250 --> 01:07:34,250 Come.

Source Text	Translation	Subtitles
		<p>1121 01:07:42,060 --> 01:07:44,430 I'll get the money back.</p> <p>1122 01:07:44,530 --> 01:07:46,290 Lolita will get me</p> <p>1123 01:07:47,330 --> 01:07:49,680 a job at a funeral home.</p> <p>1124 01:07:51,200 --> 01:07:53,130 You'll get your uniforms.</p>
<p>Amílcar: Ay, deje eso, ya nosotros estamos hartos de tanto engaño. Vénganse, muchachos, vamos.</p>	<p>Amílcar: Oh, drop it! We're tired of so much deceit. Come, boys. Let's go.</p>	<p>1125 01:07:53,200 --> 01:07:55,130 Drop it. We're tired of the lies.</p> <p>1126 01:07:55,850 --> 01:07:56,920 Come, boys.</p>
<p>Don Pepe: Ven acá, Momo.</p>	<p>Pepe: Come here, Momo.</p>	<p>1127 01:08:03,880 --> 01:08:05,260 Come here, Momo.</p>

Source Text	Translation	Subtitles
Momo: Aquí están.	Momo: They're here.	1128 01:08:27,220 --> 01:08:28,840 [Momo] They're here.
Amílcar: <i>Okay.</i>	Amílcar: Okay.	
Momo: ¿Qué pasó?	Momo: What happened?	
Tato: ¿Para qué nos mandaste a buscar?	Tato: Why you called for us?	1129 01:08:29,530 --> 01:08:31,040 [Tato] You called?
Amílcar: Este... Ya les voy a explicar, siéntense. Lo que pasa es sobre el dinero ese que nos robaron. Nosotros no nos podemos quedar así como... tenemos que hacer algo y pronto.	Amílcar: Umm... I'm gonna explain. Sit down. The thing is about the money they stole from us. We can stay like this. We gotta do something and soon.	1130 01:08:31,130 --> 01:08:32,980 [Amílcar] I'll explain. 1131 01:08:41,100 --> 01:08:43,810 It's about our stolen money. 1132 01:08:45,560 --> 01:08:47,890 We can't stay like this. 1133 01:08:48,090 --> 01:08:50,290 We must do something soon.

Source Text	Translation	Subtitles
Néstor: ¿Y qué vamos a hacer?	Néstor: What are we gonna do?	1134 01:08:50,330 --> 01:08:51,500 [Néstor] What?
Amílcar: ¿Qué vamos a hacer? Lo que vamos a hacer es un juramento. Y lo vamos a hacer ahora mismo para no tener que hablarle más a ese pillo de don Pepe ni a doña Lolita por toda la vida. ¿Entendido?	Amílcar: “What are we gonna do?” What we’re gonna do is an oath. And we’re gonna do it right know so we don’t have to speak to those thieves Pepe and Lolita for the rest of our lives. Understood?	1135 01:08:51,510 --> 01:08:54,380 [Amílcar] We’ll make an oath. 1136 01:08:55,410 --> 01:08:56,410 Right now.
Todos: Sí.	All: Yes.	1137 01:08:56,800 --> 01:09:00,840 To never speak to those thieves, Pepe and Lolita. 1138 01:09:01,340 --> 01:09:02,840 –Understood? –Yes.
Amílcar: ¿Están dispuestos a hacer el juramento ahora mismo?	Amílcar: Are you all willing to make an oath, right now?	1139 01:09:03,100 --> 01:09:04,940 Ready to do it now?
Todos: Sí.	All: Yes.	1140 01:09:04,970 --> 01:09:06,140 [all] Yes.

Source Text	Translation	Subtitles
Amílcar: Bueno, ¿preparados?	Amílcar: Well, ready?	1141 01:09:06,640 --> 01:09:08,150
Todos: Sí.	All: Yes.	-Ready? -Yes.
Amílcar: Repitan todo lo que yo digo. “Que yo me muera,	Amílcar: Repeat everything I say, “I shall die,	1142 01:09:08,730 --> 01:09:10,810 [Amílcar] Repeat after me.
		1143 01:09:12,240 --> 01:09:13,580 "I shall die,
Todos: “Que yo me muera,	All: “I shall die,	1144 01:09:13,590 --> 01:09:15,300 [all] "I shall die,
Amílcar: “Si le vuelvo a hablar a don Pepe y a doña Lolita por toda la vida.”	Amílcar: if I ever speak to Pepe or Lolita again.”	1145 01:09:15,480 --> 01:09:19,150 "if I ever speak to Pepe or Lolita again."
Todos: “Si le vuelvo a hablar a don Pepe y a doña Lolita por toda la vida.”	All: if I ever speak to Pepe or Lolita again.”	1146 01:09:19,250 --> 01:09:23,260 [all] "if I ever speak to Pepe or Lolita again."
[Música de cello]	[Cello plays]	1147 01:09:26,710 --> 01:09:28,880 <i>[cello playing low]</i>

Source Text	Translation	Subtitles
<p>Momo narrador: Al día siguiente, como siempre ocurre en todo pueblo pequeño, todo el mundo sabía lo que nos había hecho don Pepe.</p>	<p>Adult Momo: The next day, like in any small town, everyone knew what Pepe had done.</p>	<p>1148 01:09:29,000 --> 01:09:30,310 [Old Momo] <i>The next day,</i></p> <p>1149 01:09:31,330 --> 01:09:34,040 <i>like in any small town,</i></p> <p>1150 01:09:34,740 --> 01:09:37,510 <i>everyone knew what Pepe had done.</i></p>
		<p>1151 01:09:38,450 --> 01:09:40,450 ♪</p> <p>1152 01:09:41,590 --> 01:09:43,590 ♪</p> <p>1153 01:09:44,430 --> 01:09:46,430 ♪</p> <p>1154 01:09:53,030 --> 01:09:55,030 ♪</p>

Source Text	Translation	Subtitles
		1155 01:09:58,570 --> 01:10:00,570 ♪ 1156 01:10:11,220 --> 01:10:13,220 ♪ 1157 01:10:13,960 --> 01:10:15,960 ♪ 1158 01:10:18,490 --> 01:10:20,490 ♪ 1159 01:10:22,400 --> 01:10:24,400 ♪ 1160 01:10:28,000 --> 01:10:30,000 ♪ 1161 01:10:32,110 --> 01:10:34,110 ♪

Source Text	Translation	Subtitles
		<p>1162 01:10:35,340 --> 01:10:37,340 ♪</p> <p>1163 01:10:39,010 --> 01:10:41,010 ♪</p> <p>1164 01:10:47,290 --> 01:10:49,290 ♪</p> <p>1165 01:10:51,830 --> 01:10:53,830 [inaudible]</p> <p>1166 01:10:58,130 --> 01:11:00,130 ♪</p> <p>1167 01:11:02,270 --> 01:11:04,610 [inaudible]</p> <p>1168 01:11:07,940 --> 01:11:09,940 ♪</p>

Source Text	Translation	Subtitles
		1169 01:11:12,580 --> 01:11:14,580 ♪ 1170 01:11:17,520 --> 01:11:19,070 ♪ 1171 01:11:19,110 --> 01:11:21,100 [inaudible] 1172 01:11:32,470 --> 01:11:34,470 ♪ 1173 01:11:37,040 --> 01:11:39,040 ♪♪ 1174 01:11:45,690 --> 01:11:47,840 <i>[cello stops]</i> 1175 01:11:47,840 --> 01:11:48,840 [tap]

Source Text	Translation	Subtitles
Don Pepe: [Golpea mesa] Mateo, dos libras de chuleta.	Pepe: [Taps the table] Mateo, two pounds of pork chops.	1176 01:11:48,870 --> 01:11:50,960 Mateo, 2 pounds of pork!
Mateo, el carnicero: ¿Cómo?	Mateo, the butcher: What?	1177 01:11:54,840 --> 01:11:55,920 [Mateo] What?
Don Pepe: Dos libras de chuleta.	Pepe: Two pounds of pork chops.	1178 01:11:56,000 --> 01:11:57,780 2 pounds of pork chops.
Mateo, el carnicero: ¿Chuleta? Tú nunca en tu vida has comido chuleta, chico. Y, además, ¿con qué chavos me vas a pagar? Con los chavos de los muchachos, ¿verdad? ¡Es más, mira! ¡A ti yo no te vendo ni las patas de cerdo esas que antes te vendía!	Mateo, the butcher: Pork chops? You have never in your life eaten pork chops. Also, with what money are you gonna pay? With the kid's money, right? Actually... I won't even sell you the pork legs I used to give you!	1179 01:11:57,780 --> 01:11:59,450 [Mateo] Pork chops? 1180 01:11:59,650 --> 01:12:02,990 That's a first for you! With what money? 1181 01:12:03,320 --> 01:12:04,920 The kids' money? 1182 01:12:05,060 --> 01:12:06,740 I won't even sell you

Source Text	Translation	Subtitles
		1183 01:12:06,870 --> 01:12:08,200 these pork legs!
[Piano]	[Piano]	1184 01:12:15,330 --> 01:12:18,070 <i>[melancholic piano playing]</i>
[Choni, el cerdo, gruñe.]	[Choni grunts]	1185 01:12:26,860 --> 01:12:27,950 ♪
[Clarinetes]	[Clarinetes]	1186 01:12:27,960 --> 01:12:30,000 [Choni grunts]
MATADERO	SLAUGHTERHOUSE	
[Pájaros cantando]	[Birds chirp]	1187 01:12:30,830 --> 01:12:32,830 ♪
[Gallo quiquiriquea]	[Rooster sings]	1188 01:12:34,930 --> 01:12:36,930 ♪ 1189 01:12:37,530 --> 01:12:39,530 ♪

Source Text	Translation	Subtitles
		<p>1190 01:12:40,670 --> 01:12:42,670 ♪</p> <p>1191 01:12:49,980 --> 01:12:51,980 ♪</p> <p>1192 01:13:01,090 --> 01:13:03,090 ♪</p> <p>1193 01:13:09,810 --> 01:13:12,710 [grunts]</p> <p>1194 01:13:32,710 --> 01:13:35,310 <i>[clarinets playing low]</i></p> <p>1195 01:13:41,430 --> 01:13:43,430 ♪</p> <p>1196 01:14:02,620 --> 01:14:04,620 ♪</p>

Source Text	Translation	Subtitles
		<p>1197 01:14:44,590 --> 01:14:46,590 ♪</p> <p>1198 01:14:51,000 --> 01:14:53,000 ♪</p> <p>1199 01:14:57,140 --> 01:14:59,140 [inaudible conversation]</p> <p>1200 01:15:13,520 --> 01:15:15,520 ♪</p> <p>1201 01:15:25,670 --> 01:15:27,670 ♪</p> <p>1202 01:15:28,630 --> 01:15:30,280 ♪</p> <p>1203 01:15:30,280 --> 01:15:32,800 [indistinct chatter]</p>

Source Text	Translation	Subtitles
		<p>1204 01:15:35,960 --> 01:15:38,590 <i>[tuba playing]</i></p> <p>1205 01:15:46,390 --> 01:15:48,390 ♪</p> <p>1206 01:15:52,710 --> 01:15:55,530 ♪</p> <p>1207 01:15:58,170 --> 01:16:00,170 ♪</p> <p>1208 01:16:01,320 --> 01:16:03,140 ♪</p> <p>1209 01:16:03,590 --> 01:16:05,220 [inaudible]</p> <p>1210 01:16:06,010 --> 01:16:08,010 ♪</p>

Source Text	Translation	Subtitles
		<p>1211 01:16:17,050 --> 01:16:19,050 ♪</p> <p>1212 01:16:21,690 --> 01:16:23,690 ♪</p> <p>1213 01:16:28,500 --> 01:16:30,500 ♪</p> <p>1214 01:16:31,570 --> 01:16:33,570 ♪</p> <p>1215 01:16:34,000 --> 01:16:35,200 ♪</p> <p>1216 01:16:36,280 --> 01:16:39,210 <i>[acoustic guitar and trumpets playing]</i></p> <p>1217 01:16:47,620 --> 01:16:49,620 ♪</p>

Source Text	Translation	Subtitles
		<p>1218 01:17:15,790 --> 01:17:17,700 SLAUGHTERHOUSE</p> <p>1219 01:17:20,310 --> 01:17:22,310 ♪♪</p> <p>1220 01:17:23,220 --> 01:17:25,600 <i>[music ends]</i></p> <p>1221 01:17:26,270 --> 01:17:28,160 [steps]</p> <p>1222 01:17:35,470 --> 01:17:37,440 [rooster sings]</p>
[Música y gente aplaudiendo]	[Music and applause]	<p>1223 01:18:16,930 --> 01:18:18,570 <i>[band playing]</i></p> <p>1224 01:18:20,430 --> 01:18:22,000 <i>[cheers]</i></p>

Source Text	Translation	Subtitles
Momo narrador: Y así, conseguimos los uniformes. ¡Teníamos nuestro equipo y ahora a jugar en la liga de verdad!	Adult Momo: And that's how we got the uniforms. We had our team and, now, it was time to play in a real league!	1225 01:18:33,540 --> 01:18:34,740 <i>And that's how,</i> 1226 01:18:34,840 --> 01:18:36,620 <i>we got the uniforms.</i> 1227 01:18:37,270 --> 01:18:38,520 <i>We had our team</i> 1228 01:18:39,150 --> 01:18:42,410 <i>and the chance to play in a real league</i>.
[Música y gentío animando]	[Music and people cheering]	1229 01:18:45,070 --> 01:18:47,070 ♪ 1230 01:18:53,140 --> 01:18:55,140 ♪ 1231 01:18:57,680 --> 01:18:59,680 [crowd cheering]
Árbitro: ¡Play ball!	Referee: Play ball!	1232 01:19:11,780 --> 01:19:13,450 Play ball!

Source Text	Translation	Subtitles
		1233 01:19:14,960 --> 01:19:16,960 ♪ 1234 01:19:18,300 --> 01:19:20,300 ♪ 1235 01:19:23,070 --> 01:19:25,070 ♪ 1236 01:19:26,370 --> 01:19:28,370 ♪ 1237 01:19:29,810 --> 01:19:31,810 ♪ 1238 01:19:37,320 --> 01:19:39,320 <i>[cheers]</i> 1239 01:19:40,620 --> 01:19:42,620 ♪

Source Text	Translation	Subtitles
		<p>1240 01:19:47,900 --> 01:19:49,900 ♪</p> <p>1241 01:19:57,440 --> 01:19:59,740 <i>[band stops playing]</i></p> <p>1242 01:20:08,780 --> 01:20:10,720 [cheers fade out]</p>
<p>Momo adulto: Y bien, señores. Y así termina mi historia, ¿ves? Te quería decir con ella, ves, todo lo que se puede hacer después de que hay buena intención para hacerlo. Después que hay cooperación.</p>	<p>Adult Momo: Well, gentlemen. That's how my story ends. See? What I wanted to say with it is everything can be done if there's good intentions to do it. As long as there's teamwork.</p>	<p>1243 01:20:11,840 --> 01:20:13,310 Well, then,</p> <p>1244 01:20:13,880 --> 01:20:15,980 that's how my story ends.</p> <p>1245 01:20:16,680 --> 01:20:20,020 My point was to show what can be done</p> <p>1246 01:20:20,050 --> 01:20:23,120 with good intentions and teamwork.</p>

Source Text	Translation	Subtitles
<p>Goyo: Bueno, yo he estado pensando y yo creo que con una poquita de voluntad y cooperación se puede hacer <i>to'</i>. Y si trabajamos juntos, na' va a ser imposible.</p>	<p>Goyo: Well, I've been thinking... And I believe that with a bit of willpower and cooperation we can do it all. And if we work together, nothing is impossible.</p>	<p>1247 01:20:23,840 --> 01:20:26,110 [Goyo] I've been thinking.</p> <p>1248 01:20:26,260 --> 01:20:30,290 With some willpower and teamwork, we can do it.</p> <p>1249 01:20:30,470 --> 01:20:32,360 Nothing is impossible.</p>
<p>Momo adulto: Claro, y hasta recoger fondos en un barrio como este que está <i>to'</i> lleno de deuda.</p>	<p>Adult Momo: Of course. Even collecting funds in this <i>barrio</i> that's full of debt.</p>	<p>1250 01:20:32,640 --> 01:20:37,040 [Momo] Even raising money in this poor <i>barrio</i>.</p>
<p>Don Luz: ¿De modo que tú crees que debemos montar un circo?</p>	<p>Mr. Luz: So, you think we should do a circus?</p>	<p>1251 01:20:37,100 --> 01:20:39,670 [Luz] By putting on a circus?</p>
<p>Momo adulto: Hombre no, don Luz. No, hombre, no. <i>To'</i> lo que quería demostrarles con esa historia, ¿ves? Es cómo ese grupo de muchachos, verdad, todos juntos, trabajando todos juntos, pudieron conseguir lo que querían. Pues eso mismo lo podemos hacer nosotros si trabajamos juntos.</p>	<p>Adult Momo: No, Mr. Luz. No, man. All I wanted to say with this story—See?—is that this group of kids, all together, working together, were able to acquire what they wanted. We can do the same if we work together.</p>	<p>1252 01:20:40,420 --> 01:20:42,500 [Momo laughs] No, Mr. Luz.</p>

Source Text	Translation	Subtitles
		<p>1253 01:20:42,550 --> 01:20:44,880 My story was to show</p> <p>1254 01:20:45,120 --> 01:20:47,060 how this group of kids</p> <p>1255 01:20:47,180 --> 01:20:51,010 achieved what they wanted by working together.</p> <p>1256 01:20:51,080 --> 01:20:53,940 We can do it as well with teamwork.</p>
<p>Goyo: Claro, lo que le pasó a los muchachos estos es una cosa que podría enseñarnos mucho a nosotros. Por ejemplo, el problema del don Pepe ese. Nosotros no podemos gastarnos el lujo de tener otro don Pepe en este asunto. Porque tenemos que tener especial cuidado al escoger el líder de nuestro grupo.</p>	<p>Goyo: Sure, what happened to the kids can teach us a lot. For example, the problem with Pepe. We can't waste time having another Pepe in this matter. We have to be extra careful when choosing our group leader.</p>	<p>1257 01:20:54,420 --> 01:20:56,680 Yeah, what happened to them</p> <p>1258 01:20:57,190 --> 01:20:59,920 can be a lesson to all of us.</p> <p>1259 01:21:00,660 --> 01:21:02,750 The problem with Pepe.</p>

Source Text	Translation	Subtitles
		<p>1260 01:21:03,560 --> 01:21:07,390 We can't risk having a "Pepe" in this matter.</p> <p>1261 01:21:07,780 --> 01:21:10,070 We gotta be real careful</p> <p>1262 01:21:10,100 --> 01:21:12,410 when picking our team leader.</p>
<p>Don Ramón: De todos modos, conseguir el dinero no es lo importante.</p>	<p>Ramón: Anyhow, getting the money is not important.</p>	<p>1263 01:21:12,460 --> 01:21:15,770 [Ramón] Getting the money isn't important.</p>
<p>Momo adulto: Claro que no. <i>To'</i> lo que tenemos que hacer es reunir toda la gente del barrio a ver lo que ellos creen sobre el problema.</p>	<p>Adult Momo: Of course not. All we gotta do is gather everyone from the <i>barrio</i> so see what the think of the problem.</p>	<p>1264 01:21:15,790 --> 01:21:18,980 [Momo] Right! First, we gather everyone</p> <p>1265 01:21:19,050 --> 01:21:20,820 to see what they think.</p>

Source Text	Translation	Subtitles
<p>Goyo: Sí, claro, porque cuatro ojos ven más que dos. Ahora, hay que planear bien antes de empezar. Vamos a hablarle a la gente a ver si están interesados, ¿qué ustedes creen?</p>	<p>Goyo: Yeah, sure. Two heads are better than one. Now, we gotta plan right before starting. Let's go talk to the people to see if they're interested. What do you think?</p>	<p>1266 01:21:21,020 --> 01:21:23,480 Two heads are better than one.</p> <p>1267 01:21:23,710 --> 01:21:25,680 First, we need a plan.</p> <p>1268 01:21:26,680 --> 01:21:29,720 Let's see who else is interested.</p>
<p>Hombre 2 ¿Cómo no?</p>	<p>Man 2: Why not?</p>	<p>1269 01:21:30,220 --> 01:21:31,390 [Ramón] Sure.</p>
<p>Goyo: Entonces, si estamos de acuerdo, regamos la idea por todo el barrio. Cada uno de nosotros conoce personas que están interesados en esto. Vamos a hablarles y nos reunimos aquí otro día. Por ejemplo... ¿qué tal el jueves a las 7?</p>	<p>Goyo: Then, if we all agree, let's spread the word around the <i>barrio</i>. Each one of us knows people who are interested in this. Let's talk to them and meet here another day. For example, how about Thursday at seven?</p>	<p>1270 01:21:31,760 --> 01:21:33,760 If we all agree,</p> <p>1271 01:21:34,260 --> 01:21:36,510 then let's spread the word.</p> <p>1272 01:21:36,830 --> 01:21:40,660 Each one of us knows someone who's interested.</p>

Source Text	Translation	Subtitles
		<p>1273 01:21:41,280 --> 01:21:42,630 Let's tell them</p> <p>1274 01:21:42,880 --> 01:21:46,360 and meet up, here, on another day.</p> <p>1275 01:21:46,670 --> 01:21:48,500 Thursday at 7:00 pm?</p>
<p>Hombre 2 ¿Cómo no? ¿Cómo no? Seguro que para la próxima reunión habrá mucha más gente.</p>	<p>Man 2: Why not? Why not? I'm sure there'll be more people for the next meeting.</p>	<p>1276 01:21:48,770 --> 01:21:50,060 Of course!</p> <p>1277 01:21:50,100 --> 01:21:52,600 More people will come for sure.</p>
<p>Momo adulto: Yo puedo, yo puedo venir el jueves.</p>	<p>Adult Momo: I can. I can come Thursday.</p>	<p>1278 01:21:52,660 --> 01:21:54,560 [Momo] Yeah, I can.</p>
<p>[Varios hablan al unísono]</p>	<p>[Everyone talks in unison]</p>	<p>1279 01:21:54,610 --> 01:21:56,220 [indistinct chatter]</p>

Source Text	Translation	Subtitles
Don Ramón: Bueno, muchachos, hasta el jueves.	Ramón: Well, boys, until Thursday.	1280 01:21:56,380 --> 01:21:58,740 [Ramón] Until Thursday, boys.
Momo: Adiós	Momo: Bye.	1281 01:21:59,820 --> 01:22:00,820 [Momo] Bye.
Hombre 3 Pueden estar seguros que yo vengo también y voy a traer a don Chu y a Moncho también.	Man 3: I'm also coming for sure and I'll also bring Mr. Chu and Moncho.	1282 01:22:01,880 --> 01:22:04,450 [man] I'm also coming for sure. 1283 01:22:04,550 --> 01:22:07,520 I'm bringing Mr. Chu and Moncho.
Hombre 4: Yo creo que el jueves está bien. Es más, yo creo que puedo traer como 5 personas que estén interesadas.	Man 4: I think that Thursday is fine. Also, I think I can bring five people who are interested.	1284 01:22:08,330 --> 01:22:10,340 [man 2] Thursday is fine. 1285 01:22:10,360 --> 01:22:13,890 I can bring five people who are interested.
Paco: Hasta el jueves, muchachos.	Paco: Until Thursday, boys.	1286 01:22:13,950 --> 01:22:15,720 [Paco] Until Thursday!

Source Text	Translation	Subtitles
Hombre 5: Bueno, hasta el jueves.	Man 5: Well, until Thursday.	1287 01:22:15,740 --> 01:22:16,900 [man 2] Later.
[Guitarra]	[Guitar]	1288 01:22:16,940 --> 01:22:18,180 <i>[guitar playing]</i>
Momo: Ahora sí que estamos progresando. Es más, estoy en la plena seguridad que eso se puede hacer. Es más, se va a hacer.	Momo: Now, we're making progress. I'm completely sure this can be done. Actually, it will be done.	1289 01:22:18,280 --> 01:22:20,590 [Momo] We're making progress! 1290 01:22:20,630 --> 01:22:23,660 I'm confident this can be done. 1291 01:22:23,780 --> 01:22:25,220 Actually, it will!
[Música]	[Music]	1292 01:22:25,420 --> 01:22:27,130 <i>[trumpets playing]</i>
FIN	THE END	1293 01:22:36,160 --> 01:22:38,930 ♪

Source Text	Translation	Subtitles
		<p>1294 01:22:51,000 --> 01:22:56,900 THE END</p> <p>1295 01:23:00,410 --> 01:23:02,670 <i>[music fades out]</i></p>
		<p>1296 01:23:06,220 --> 01:23:08,620 Copied in the facilities</p> <p>1297 01:23:08,680 --> 01:23:13,780 of the Film Archives, General Archives of Puerto Rico</p> <p>1298 01:23:16,630 --> 01:23:19,070 SUBTITLES: CRISTINA LOPEZ</p>