UNITED STATES DISTRICT COURT
MIDDLE DISTRICT OF FLORIDA
JACKSONVILLE DIVISION

UNITED STATES OF AMERICA

CASE NO. 3:06-cr-211(S1)-J-32HTS

v.

TONY HENDERSON

UNITED STATES' NOTICE OF INTENT TO USE TRANSCRIPTS

The United States of America, by and through the undersigned Assistant United States Attorney, pursuant to Federal Rules of Criminal Procedure 12 and 16, files this Notice of Intent to Use Transcripts.[1]

1. N-4: transcript related to audio conversation between the defendant, Pedro Fernandez de Campa and a cooperating individual on December 10, 2005.

2. N-5: transcript related to audio conversation between the defendant, Pedro Fernandez de Campa and a cooperating individual on December 10, 2005.

3. N-9: transcript related to audio conversation between the defendant and a cooperating individual on January 12, 2006.

4. N-10: transcript related to audio conversation between the defendant and

[1] Copies of the referenced transcripts are attached and incorporated to this reference.

a cooperating individual on January 23, 2006.

Respectfully Submitted,

JAMES R. KLINDT
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U.S. v. Tony Henderson **Case No. 3:06-cr-211(S1)-J-32HTS**

CERTIFICATE OF SERVICE

I hereby certify that on September 10, 2007, I electronically filed the foregoing with the Clerk of the Court by using the CM/ECF system which will send a notice of electronic filing to the following:

Mark Rosenblum, Esq.

I hereby certify that on September 10, 2007, a true and correct copy of the foregoing document and the notice of electronic filing was sent by United States Mail to the following non-CM/ECF participant(s):

None.

s/ D. J. Pashayan
D. J. PASHAYAN
Assistant United States Attorney

N - 4
December 10, 2005
11:00 a.m.

Participants:

JULIA GASCON	= GASCON
PEDRO FERNANDEZ	= FERNANDEZ
TONY HENDERSON	= HOLLYWOOD
PEGGY CAMPA	= PEGGY
UNKNOWN CHILD	= UNKNOWN CHILD
SHANE LNU	= SHANE
Unintelligible	= U/I

NAME	ENGLISH TRANSLATION	SPANISH ORIGINAL
	[Beginning of the recording]	[Comienzo de la grabación]
GASCON:	[U/I] to wait for me.	[I/I] que me espere.
	[Pause]	[Pausa]
	[Background: Noise]	[Al fondo: Ruido]
	[Background: Music]	[Al fondo: Música]
GASCON:	Hey Pedro, it is getting cold!	¡Oye Pedro, está apretando el frío!
FERNANDEZ:	What?	¿Cómo?
GASCON:	That it is getting cold!	¡Que está apretando el frío!
FERNANDEZ:	[U/I].	[I/I].

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GASCON:	Damn!...	¡Ño!...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Outside it is very warm. It is cold in here.	Afuera está bien calientito. Aquí esta friíto.
GASCON:	I put some coffee to brew now. Pedro!	Puse un poco de *coffee* ahora. ¡Pedro!
FERNANDEZ:	Talk to me.	Dímelo.
GASCON:	You left me hanging! This man got...	¡Qué clase de embarque! Este hombre se puso...
FERNANDEZ:	Who, who, your friend?	¿Quién, quién, tu amigo?
GASCON:	Yes. Pedro...	Sí. Pedro...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	What did he tell you?	¿Qué te dijo?
GASCON:	That I made him come, okay? The guy came and everything, and he was waiting, and now I came out with this.	Lo hice venir, *okay*? El tipo vino y todo, y estaba esperando, y ahora le salí con esto.
FERNANDEZ:	The thing is I left... Eh, can we say something in Jennings?	Que me fui, es que... Eh, ¿podemos decir algo en Jennings'?

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GASCON:	No, Pedro, but it is not about to go out to…to give us away.	No, Pedro, no es a salir a... a regalarnos.
FERNANDEZ:	What do you mean?	¿Cómo así?
GASCON:	No, to go out and look for it now…	No, salir a buscar ahora...
FERNANDEZ:	Oh, oh, oh.	Oh, oh, oh.
GASCON:	Do you know what I mean?	¿Tú me entiendes?
FERNANDEZ:	Yeah. Are you going out now?	*Yeah*. ¿Vas a salir ahora?
GASCON:	No…!	¡No!...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Oh.	Oh.
GASCON:	…I told you… You told me that this man had told you…	...Yo te dije a ti... Tú me dijiste a mí que este hombre te había avisado...
FERNANDEZ:	Yes…!	¡Sí!...
GASCON:	…that he had.	...de que tenía.
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	...He did tell me that he had it there!	...¡Si me dijo que la tenía ahí!
GASCON:	But I told you, "Let's not wait until Saturday because maybe by Saturday he already sold it." Do you remember that I told you?	Pero yo te dije a ti, "No vamos a esperar hasta el sábado, a lo mejor el sábado, ya lo vendió". ¿Te acuerdas que te lo dije?
FERNANDEZ:	Uh-hum, yeah. You did tell me, yeah.	Ujúm, *yeah*. Sí, me lo dijiste a mí, *yeah*.
GASCON:	But anyway I, I said, no. I was trustful...	Pero de todas maneras yo, yo dije, no. Confié...
FERNANDEZ:	Yeah, I trusted him too...	*Yeah*, yo también le confié...
	[Voices overlap]	[Interposición de voces]
GASCON:	...that he had [U/I].	...que había [I/I].
FERNANDEZ:	...because, well, that day [U/I] good, good time. The, the, do you remember that time? And, but well, I do not know what type of, of...of connections he has there. I know I have a good one in Lake City, but, the guy who gives him one (1) in Lake City, I do not know if...they stopped doing business because, um, he took three (3) and he did not pay him. Yes, he would give him first, and then when he would to...would sell it, would return and would pay him the first three (3) and then he would give him another three (3), and he would give him credit on three (3).	...porque, pues, ese día [I/I] buen, buen tiempo. El, el, ¿te acuerdas el tiempo ese? Y, pero pues, yo no sé que tipo de, de... de conexiones tenga él ahí. Yo sé que tengo una buena en *Lake City*, pero, el tipo que le da una (1) en *Lake City*, no sé si le... dejaron de hacer negocio porque, este, le llevó tres (3) y no se las pagó. Sí, él le daba primero, y después cuando, él la pa... la vendía, volvía y le pagaba las tres (3) primero y después le daba otros tres (3), y le daba de a fía las tres (3).

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GASCON:	Well, I do not even want credit. What I do want…	Bueno, yo no quiero ni que me fíen. Yo lo que quiero...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	For me to give it to you like that, and, and, and I had a connection in Lake City, but I do not know…uh… the only person that can have, more or less, is…and I do not know if they have, is in Jennings' [ph] or…	Yo dártela así a ti, y, y, y tenía conexión en *Lake City*, pero no sé... ah... la única persona que yo pueda tener más o menos es... y no sé, si tengan, es en Jennings' [ph] o...
	[Pause]	[Pausa]
GASCON:	But, did not he tell you that he was going to call you tonight?	¿Pero, él no te dijo a ti que te iba a llamar esta noche?
FERNANDEZ:	Yes, he told me that he was going to call me, he told me. He told me, "I, I am going to call you… and you are going to get something." He told me, "Maybe I could get you something, uh, well, with others." That is why I think that they have it. To, to me it seems that it is... You know, when you have a, a business that, you make a lot of deals with different guys…	Sí, me dijo que me iba a llamar, me dijo. Me dijo, "Yo, yo te voy a llamar... y te vas a ver algo". Me dice, "A lo mejor te puedo conseguir algo, pues ahí, con otros". Por eso se me hace que ellos la tengan. Se me... A, a mí se me hace, que es que... Tú sabes, cuando tú tienes un, un negocio que, haces varios negocios con diferentes tipos...
	[Voices overlap]	[Interposición de voces]
GASCON:	Uh-hum.	Ajá.

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FERNANDEZ:	...then that one, wants to sell it for so much to that one, and then that one tells you, okay that... Then they have you on stand by. And, I have a feeling that is the move they are making. Don't you think so?	...entonces aquél, se la quiere vender a tanto por aquél, y entonces aquél te dice, bueno que, y entonces te detiene ahí. Y, me parece que esa es la jugada que están tirando. ¿No crees tú?
GASCON:	[Sighs] Well. [Pause] I know that this man, well, I totally left him hanging. And this is a person that I trust because I do not...	[Suspira] Bueno. [Pausa] Yo sé que el hombre, vaya, le di tremenda embarcada. Y esta es una persona que yo tengo de confianza porque yo no hago...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	That is, that...	Ese es, ese...
GASCON:	...I, Pedro I do not do business...	...yo, Pedro yo no hago negocio...
FERNANDEZ:	...Yes, with him...	...Sí, con ese...
GASCON:	...with people that I do not trust.	...con gente que yo no tenga confianza.
FERNANDEZ:	Exactly.	Exacto.
GASCON:	Do you know what I mean...? I do business with you, and I, look, I do not talk with anyone and I do not do business with anyone.	¿Tú me entiendes?... Yo hago negocio contigo, y yo, fíjate que yo no hablo con nadie ni hago negocio con nadie.
FERNANDEZ:	Uh-hum.	Ujúm.

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GASCON:	Do you know what I mean? With this guy, with Hollywood, you have told me that business has been done and that he is a person…	¿Tú me entiendes? Con este hombre, con *Hollywood,* tú me has dicho a mí que se ha hecho negocio y que es una persona...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	…that has an image…	...que tiene un traje...
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	…and he is not going to risk to be... [Stutters] ... uh, doing stupidities…	...y no se va a arriesgar a estar... [Tartamudea] ...eh, haciendo estupideces...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[Stutters] Exactly.	[Tartamudea] Exacto.
GASCON:	…Do you know what I mean? Okay? That is, that is something that we are sure of…	...¿Tú me entiendes? ¿*Okay*? Ese que, esta es una cosa que estamos seguros...
FERNANDEZ:	Uh-hum, [U/I].	Ujúm, [I/I].
GASCON:	…Not to throw ourselves now to the street to see who has. [Stutters]…	...No tirarnos ahora para la calle, a ver quien tiene. [Tartamudea]...

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FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	…that is not it.	...eso no es.
FERNANDEZ:	Got it.	Ya.
GASCON:	Because I cannot leave myself hanging, nor can leave you hanging…	Porque ni me puedo embarcar yo, ni te puedo embarcar a ti...
FERNANDEZ:	Exactly.	Exacto.
GASCON:	…and much less am I going to leave this man hanging…	...y mucho menos voy a embarcar a este hombre...
~~FERNANDEZ:~~	~~[U/I]?~~	~~¿[I/I]?~~
GASCON:	…This man, who I have done business with all my life.	...A este hombre, que he hecho negocio con él de una vida.
FERNANDEZ:	Hmm.	Júm.
GASCON:	He is from, from back in the days!	¡Ese era de la, de la vieja guardia!
FERNANDEZ:	This man?	¿El señor este?
GASCON:	Yes, he is a kid. I went out with him.	Sí, es un muchacho. Yo estuve saliendo con él.

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FERNANDEZ:	Are you going out with him?	¿Estás saliendo con él tú?
GASCON:	Was.	Estuve.
FERNANDEZ:	Hmm. Did you lose him already?	Júm. ¿Lo perdisteis ya?
GASCON:	No, he does not pay me too much mind, I think.	No, no me pone mucha atención, parece ya.
FERNANDEZ:	No?	¿No?
GASCON:	No.	No.
FERNANDEZ:	Why are men such jerks, [U/I]?	¿Están cabrones los machos, [I/I]?...
GASCON:	Uh! These men are so messed up already. But…	¡Eh! Están de madre los machos estos ya. Pero...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	…Uh…talk to me.	...Eh...dígame.
GASCON:	[Tsk] You left me hanging, Pedro, really, you did!	[Tsk] ¡Qué embarque Pedro, de verdad que sí!
FERNANDEZ:	And do you have anyone like that that you know here who can give us a hand like that?	¿Y tú no tienes alguien así que conozcas aquí que nos pueda dar una mano así?

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GASCON:	No. [Exhales] No, I do not do business like that here! [Pause] I…	No. [Exhala] ¡No, yo no hago negocio aquí así! [Pausa] Yo...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	…called him again because you told me that Hollywood had called you and that he had.	...lo volví a llamar, porque tú me dijiste a mí que *Hollywood* te había llamado y que tenía.
FERNANDEZ:	Yes… But, is he still here?	Sí... ¿Pero, él todavía está aquí?
	[Pause]	[Pausa]
GASCON:	Yes, but he is already [Stutters], he is already leaving. [U/I].	Sí, pero ya se [Tartamudea], ya se va. [I/I].
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I]… If still I have not...	[I/I]... Si todavía no me...
GASCON:	Why don't you call? Let's call Hollywood to see if he gives us some hope.	¿Por qué tú no llamas? Vamos a llamar a *HOLLYWOOD*, a ver si da esperanza o no.
	[Pause]	[Pausa]
FERNANDEZ:	Uh.	Ah.

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GASCON:	Tell him, damn, that [Stutters] I said… I said, a stand up. I came [Stutters] I, tell him. I [Stutters], tell him I came from up there…	Dile, coño, que [Tartamudea] dije... dije, dije un embarque. Vine [Tartamudea] le, dile. Yo [Tartamudea], dile, yo vine de allá arriba...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	…from Mississippi and everything…	...de *Mississippi* y todo...
FERNANDEZ:	Got it.	Ya.
GASCON:	…I did not work or anything because I agreed with you that today Saturday…	...no trabajé ni nada, porque quedé contigo en que hoy sábado...
FERNANDEZ:	Got it…	Ya...
GASCON:	…Okay?	...*Okay?*
FERNANDEZ:	…Or say, you had to go do a job…	...O diga, tenía que ir a hacer un trabajo...
GASCON:	Do you know what I mean?…	¿Tú me entiendes?...
FERNANDEZ:	…that [U/I].	...que [I/I].

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GASCON:	...[Stutters] Tell him! Tell him, well, I let you down and you let me down.	...[Tartamudea] ¡Dile! Dile, vaya, ¡quedó mal contigo y tú quedaste mal conmigo!
	[Pause]	[Pausa]
FERNANDEZ:	[Stutters] Should I call back? [U/I] to see if I tell him a, a...	[Tartamudea] ¿Llamo de vuelta? [I/I] a ver que le tiro una, una...
GASCON:	Exactly. Tell him, [Stutters], tell him. Do you know what I mean? I, myself, came from there. I stopped the doing things I was doing there to come here. Because we talked to you about a [U/I]. Do you know what I mean?	Exacto. Dile, [Tartamudea], dile. ¿Tú me entiendes? Yo mismo vine de allá. Dejé de hacer cosas allá, por venir aquí. Porque yo hablé contigo una [I/I]. ¿Tú me entiendes?
FERNANDEZ:	Let's see if, if uh, hopefully that, [U/I]. Is it dirty?	Deja ver si, si eh, ojalá que, [I/I]. ¿Está sucio?
GASCON:	No, that was a bit dirty. Let me [U/I], let me get this telephone.	No, eso estaba un poco empañado. Deja [I/I], déjame coger el teléfono este.
	[Pause]	[Pausa]
	[Background: Footsteps]	[Al fondo: Pasos]
FERNANDEZ:	Motherfucker. [U/I]	Chinga la madre. [I/I]
GASCON:	Pedro, I told you the other day! I told you!, "Don't you think he would have sold it from here until Saturday?" You told me, "No, no, no!"	¡Pedro, pero yo te dije a ti el otro día! ¡Yo te lo dije a ti! "¿De aquí al sábado tú no crees que él la haya vendido?" Tú me dijiste, "¡no, no, no!"

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FERNANDEZ:	[U/I].	[I/I].
GASCON:	Pressure him, Pedro... To see if, I, I do not know. I have the feeling that he still has.	Ponle presión, Pedro... A ver si, yo, yo no sé. Yo tengo el *feeling* que él tiene todavía.
FERNANDEZ:	I have, yeah. [U/I] most likely he has it.	Yo tengo, *yeah*. [I/I] seguramente que él la tiene.
GASCON:	That.	Ese.
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	What happens is that he, he um, I think, I think that he [Stutters], he is holding it back.	Lo que pasa es que él, el este, a mi se me hace, a mí se me hace que él la [Tartamudea], la tiene retenida...
GASCON:	Like if...	Como si...
FERNANDEZ:	...in case someone proponed him...	...por si alguien le propuso...
GASCON:	...listen.	...oye.
FERNANDEZ:	...a better deal.	...un negocio mejor.
GASCON:	If it is good, if he raises the price a bit... Do you understand? At the same time I already, at least to make a good impression with this guy. Do you know what I mean?	Si es bueno, como si sube el precio un poco... ¿Me entiendes? Que a la vez que ya yo, por lo menos, para quedar bien con este hombre. ¿Tú me entiendes?

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FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	So he sees it is not a lie, because... Well, he got!	Que vea que no es mentira, porque... Vaya, ¡se quedó!
FERNANDEZ:	Let me ask him and see. Let me try to see... Hopefully he has them. Yes, right?	Deja preguntarle a ver. Deja lograr a ver... ojalá que las tengan. Qué sí, ¿verdad?
GASCON:	At least that, [Pause] [Background: Beeping sound] I mean, I do not want him to raise the price. The thing is, you know. At least, so we do not look like two (2) pieces of shit.	Aunque sea que, [Pausa] [Al fondo: Sonido de un pito] vaya, no quiero que suba el precio, lo que pasa, tú me entiendes. Por lo menos para no quedar nosotros como dos (2) plastas de mierda.
FERNANDEZ:	Uh-hum, yeah, exactly.	Ujúm, *yeah*, exacto.
GASCON:	Do you know what I mean? Because I gave my word trusting in yours.	¿Tú me entiendes? Porque yo di la palabra confiando en ti.
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	Okay? And then...	*Okay*? Y entonces...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	...Well then, you heard him...	...Bueno pues, tú lo escuchaste...
GASCON:	...I made, I made him...	...hice, hice ve...

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FERNANDEZ:	...You heard what he told us, right? [U/I].	...Tú lo escuchaste lo que nos dijo. ¿No es cierto? [I/I].
GASCON:	[Stutters] Yes, I heard it.	[Tartamudea] Sí yo sí lo escuché.
FERNANDEZ:	So no a, there are times that it is not me, but him.	*So* no ah, hay veces que no es cosa mía sino de él.
GASCON:	No, I know, buddy. But, damn!	No, yo sé mi niño. Pero, ¡Coño!
	[Background: Dialing sound]	[Al fondo: Sonido al marcar]
GASCON:	[Exhales]	[Exhala]
FERNANDEZ:	What did you do to your hair?	¿Qué hiciste en el pelo?
GASCON:	Nothing...	Nada...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Did you cut it?	¿Te lo cortaste?
GASCON:	...[U/I] No.	...[I/I] No.
FERNANDEZ:	Oh.	O.
GASCON:	I simply did not dry it. [Exhales]	Simplemente no me lo sequé. [Exhala]
FERNANDEZ:	Did, did you have it relaxed?	¿No, no lo mandaste a alisar?

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GASCON:	No. That is my natural hair.	No. Ese es el pelo mío natural.
	[Pause]	[Pausa]
	[Background: Telephone rings]	[Al fondo: Timbre telefónico]
FERNANDEZ:	[Whispers: [U/I] you hear him.]	[Dice en baja voz: [I/I] lo escuchas.]
	[Pause]	[Pausa]
	[Telephone conversation]	[Conversación telefónica]
HENDERSON:	Hello?	*Hello?*
FERNANDEZ:	Hollywood!	*Hollywood!*
	[Voices overlap]	[Interposición de voces]
HENDERSON:	[U/I].	[I/I].
FERNANDEZ:	...It is me Pedro again. Hollywood, I need you do me a big favor, my friend.	*...It is me Pedro again. Hollywood, I need you do me a big favor, my friend.*
HENDERSON:	Yeah.	*Yeah.*
FERNANDEZ:	If anyway, I got this [Tartamudea], I got this guy, and, if anyway can you help me find him some, maybe at least three (3) or four (4) goats? I need it bad, man. This man, [U/I]...	*If anyway, I got this [Tartamudea], I got this guy, and, if anyway can you help me find him some, maybe at least three (3) or four (4) goats? I need it bad, man. This man, [U/I]...*

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HENDERSON:	Yeah, [Stutters] I am gonna look, bro...	*Yeah*, [Tartamudea] *I am gonna look, bro...*
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
HENDERSON:	...[U/I]. And I had uh, I had forty (40).	...[U/I]. *And I had uh, I had forty (40).*
FERNANDEZ:	[U/I] we got the money. We, the money's here...	[U/I] *we got the money. We, the money's here...*
HENDERSON:	Yeah, I understand, [Stutters] I know that, but I had, I had forty (40), but [Stutters] the uh...	*Yeah, I understand*, [Tartamudea] *I know that, but I had, I had forty (40), but* [Tartamudea], *the uh...*
~~FERNANDEZ:~~	~~I don't care if it is a little expensive.~~ I don't care if it is a little bit more than what you have the price, but we need it bad, man. I just don't want to, I, I made this man come in all the way from, from out of town, to get [U/I].	~~*I don't care if it is a little expensive.*~~ *I don't care if it is a little bit more than what you have the price, but we need it bad, man. I just don't want to, I, I made this man come in all the way from, from out of town, to get* [U/I].
HENDERSON:	Okay, so [Stutters], how many, three (3) or, how many four (4)?	*Okay, so* [Tartamudea], *how many, three (3) or, how many four (4)?*
FERNANDEZ:	How many goats? Uh, just...	*How many* goats? *Uh, just...*
	[Voices overlap]	[Interposición de voces]
HENDERSON:	Yeah.	*Yeah.*

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FERNANDEZ:	...[U/I] three (3) or four (4) or five (5), whatever you can find me, for me.	...[U/I] *three (3) or four (4) or five (5), whatever you can find me, for me.*
HENDERSON:	Okay, I'll ask [U/I]...	*Okay, I'll ask* [U/I]...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Just give me a, you know, just call. Say it again?	*Just give me a, you know, just call. Say it again?*
HENDERSON:	...[U/I] There's another guy that has some, so I could go to. I am gonna have to call you, say how much you want for them.	...[U/I] *There's another guy that has some, so I could go to. I am gonna have to call you, say how much you want for them.*
FERNANDEZ:	Okay.	*Okay.*
	[Voices overlap]	[Interposición de voces]
HENDERSON:	[Stutters] I can't check on it 'till Monday.	[Tartamudea] *I can't check on it 'till Monday.*
FERNANDEZ:	'Til Monday? Could you...	*'Til Monday? Could you...*
	[Voices overlap]	[Interposición de voces]
HENDERSON:	Yeah.	*Yeah.*
FERNANDEZ:	...It is no way you could do it today?	*...It is no way you could do it today?*

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HENDERSON:	That's not my guy! [Stutters] It is another guy. Let me call, let me call the guy, let me call somebody that knows him, then I'll call you back.	*That's not my guy!* [Tartamudea] *It is another guy. Let me call, let me call the guy, let me call somebody that knows him, then I'll call you back.*
FERNANDEZ:	Okay, thank you.	*Okay, thank you.*
GASCON:	[Aside: [Exhales] Oh.]	[Al lado: [Exhala] Ay.]
HENDERSON:	Okay, bye.	*Okay, bye.*
FERNANDEZ:	All right then.	*All right then.*
	[End of telephone conversation]	[Fin de la conversación telefónica]
GASCON:	Damn! Uh, you see? I told you.	¡Coño! Ah, ¿tú ves? Yo te lo dije.
FERNANDEZ:	[U/I] I knew that…	[I/I] Yo sabía que...
	[Voices overlap]	[Interposición de voces]
GASCON:	I told you. That is a story he is telling to raise the price…	Yo te lo dije. Eso es cuento de él pa', pa' subir...
FERNANDEZ:	…[U/I] Raise it, I told him. [Laughs]	...[I/I] Subí, le dije. [Se ríe]
GASCON:	And what did he say? You see that he, he said he, he had forty (40)?	¿Y qué dice? Viste que te, dice que te, *he had forty (40)?*
FERNANDEZ:	He said he had forty (40). Forty (40), forty (40), forty (40).	Dice que tenía *forty (40).* Cuarenta (40), cuarenta (40).

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GASCON:	He had forty (40). Now he is gonna call the other guy. Man God willing, hopefully. To not make a bad impression.	*He had forty (40). Now he is gonna call the other guy.* Hay Dios quiera, ojalá. Pa' no quedar mal.
FERNANDEZ:	That is what is happening.	Eso es lo que está pasando.
	[Voices overlap]	[Interposición de voces]
GASCON:	It is that I cannot, I do not, I do not like to bother people…	Es que no puedo, yo no, a mí no me gusta molestar a la gente...
FERNANDEZ:	[U/I].	[I/I].
GASCON:	…for nothing. Do you know what I mean?	...por gusto. ¿Tú me entiendes?
FERNANDEZ:	That is what is happening. What happens is that, I am beginning to think, if someone offered him more…	Eso es lo que está pasando. Que lo que pasa es que, a mí se me ha metido en la cabeza, si alguien le ofreció más...
GASCON:	Correct.	Correcto.
FERNANDEZ:	…and, and, and they want to hold back, to raise or jack up the price, uh.	...y, y, y la quieren retener, pa' subirle o aumentarle el precio, eh.
GASCON:	Hey! You know that when they find something like that it immediately comes out in the paper, uh, in the news and everything.	¡Ay! Tú sabes que cuando encuentran algo de eso enseguida salen en periódico, eh en *news*, y todo.

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FERNANDEZ:	Uh-hum. The thing that... The weirdest thing, he says that, that he does not know how they caught it at the warehouse, and how [U/I] talks. He did not talk a lot like, like, you know when you lose something that, you feel all [U/I]...	Ujúm. Lo que se... Más raro, él dice que, que no sabe cómo lo agarraron en el *warehouse*, y cómo, [I/I] le habla, no habla muy como, como, sabe cuando uno pierde algo que, se siente uno todo [I/I]...
GASCON:	Exactly.	Exacto.
FERNANDEZ:	...and he, and he, when something like that happens to you, you get pissed off...	...y él le, y él le, cuando va le pasa algo así, él, se pone encabronado...
GASCON:	You get freaked out...	Está friquiado...
FERNANDEZ:	...[U/I], yeah.	...[I/I], *yeah*.
GASCON:	...and he is not... I do not feel him freaked out.	...y no está... Yo no lo siento friquiado.
FERNANDEZ:	Calm. It is not that. That is why I did not get him there. That one has already. He has them. He has it.	Tranquilo. No es eso. Por eso no lo agarré ahí. Ya éste tiene. Él las tiene. Él la tiene.
GASCON:	At least, if he can at least get me that. Do you know what I mean...? This, this guy, he is not the type to be doing business with anybody.	Por lo menos, si me consigue por lo menos eso. ¿Tu me entiendes?... Este, este muchacho, no es de hacer negocio con nadie.
FERNANDEZ:	Uh-hum. [U/I]	Ujúm. [I/I]
	[Voices overlap]	[Interposición de voces]

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GASCON:	If I call him, it is because he knows…	Si yo lo llamo, es porque él sabe...
FERNANDEZ:	Uh-hum.	Aja.
GASCON:	…You know what I mean? And he trusts me… So I do not want to, bother him for nothing. He if the merchandise is good, I am telling you that he buys. Do you know what I mean?	...¿Tú me entiendes? Y confiá en mí... Entonces no quiero, molestarlo por gusto. Si él la mercancía esta buena, yo te digo a ti que él compra. ¿Tú me entiendes?
FERNANDEZ:	[U/I]…	[I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	And it is, and it is some money, you are going to get, I am going to get…	Y es, y es un billete, te vas a buscar tú, me voy a buscar yo...
FERNANDEZ:	Because he gave me a sample…	Porque él me dio una prueba...
GASCON:	… You know what I mean?	... ¿Tú me entiendes?
FERNANDEZ:	…[U/I] one that, I don't [U/I], I don't remember if you were there one time, when you lived over there, in that house…	...[I/I] una que, yo no [I/I], yo no me acuerdo si tú estabas una vez cuando vivías allá, en aquella casa...
GASCON:	Uh-hum.	Aja.

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FERNANDEZ:	...one time that, I went... I had a [U/I] wrapped in a newspaper, that he, that he gave me. He gave me three (3) types, to come show it here. And, well I, well you that time had that problem and I said well maybe this chick, it is just 'cause I had respect for you, because I [U/I]. But I had three (3), and I, I gave it to los morenos here to test it. Well, well the blacks already said, uh, they said that no that, uh, uh, they had found a guy here that sold them cheaper, and I noticed that it was, that it was Cornelio and a Mexican that is around here, that is of the, of the Bebes. You know the [U/I]?	...una vez que, yo fui... yo tenía un chingo envuelta en un periódico, que me, me dio a mí. Me dio de tres (3) tipos, pa' que la viniera a enseñar aquí. Y, pues yo, por ti en ese tiempo tenías tú el problema ese y yo dije no a lo mejor esta chamaca, no mas es por tenía un respeto para ti, porque yo [I/I]. Pero tenía tres (3) *samples, y* las, se la di a los morenos aquí pa' que la probara. Pues, pues ya los morenos, eh, dijeron que no que, eh, eh, habían conseguido un tipo aquí que las vendía más barata, si yo me di cuenta que era, que era Cornelio y un mexicano que anda por aquí, que es de los, de los Bebes. ¿Tú sabes los [I/I]?
	[Voices overlap]	[Interposición de voces]
GASCON:	The who?	¿Los quienes?
FERNANDEZ:	Around here there are a lot of Mexicans that sell marijuana. Uh... you know those guys that sell, they live there around the cemetery?	Por aquí hay mexicanos que venden marihuana bastante. Ah... ¿tú sabes los tipos esos que venden, viven por ahí por el cementerio?
GASCON:	[Exhales]	[Exhala]

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FERNANDEZ:	In a mechanic shop that is in front of the cemetery where [U/I] aluminum... There's a guy there, that his sons are drug traffickers, they sell, they sell a lot of coke, and, and, and, and weed. He is drives a gray Lincoln. Well I don't get along with the sons. And, and... and they are the ones that were selling, that day. At that time Hollywood would...	De un taller de mecánica que hay al frente del cementerio donde [I/I] aluminio... Ahí hay un tipo, que los hijos son traficantes de droga, venden, venden bastante perico, y, y, y, y hierba. Anda en un *Lincoln* gris. Pues yo con los chamacos yo no me llevo. Y, y... y esos son los que andaban vendiendo, ese día. En ese tiempo *Hollywood* me la...
GASCON:	Don't doubt that Hollywood has, uh, Cornelio has bought the merchandise from him.	No dudes tú que a *Hollywood* este, eh, Cornelio, le haya comprado la mercancía.
FERNANDEZ:	Cornelio? No. Cornelio hasn't, I never to Cornelio, he doesn't know Cornelio, and I never [U/I].	¿Cornelio? No. Cornelio no, yo a Cornelio nunca, él no conoce a Cornelio, y yo nunca lo [I/I].
	[Voices overlap]	[Interposición de voces]
GASCON:	But if that day that we went over there you, don't you remember that he was saying that [Stutters] that he called Cornelio, uh Hollywood?	Pero si el día que nosotros fuimos allá tú lo, ¿no te acuerdas que él estaba diciendo que [Tartamudea] que llamo a Cornelio, a *Hollywood*?
FERNANDEZ:	Yeah, but Hollywood doesn't do with him, business with Cornelio...	*Yeah*, pero *Hollywood* no hace con el, negocios con Cornelio...
	[Voices overlap]	[Interposición de voces]
GASCON:	He is not doing business with Cornelio?	¿No está haciendo negocios con Cornelio?

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FERNANDEZ:	...No he doesn't do business with him. The only thing that I noticed is that, he I mean, he doesn't want to know anyone, you know? He does it with me...	...No, él no hace con él negocio. Él lo único que me di cuenta que, él *I mean*, él, él no quiere conocer a nadie, ¿tú sabes? Lo hace conmigo...
	[Voices overlap]	[Interposición de voces]
GASCON:	[Sniffs] [Exhales]	[Inhala] [Exhala]...
FERNANDEZ:	...because I've known him for years. You know?...	...porque lo conozco hace años. ¿Tú sabes?...
GASCON:	... Uh-hum.	...Aja.
FERNANDEZ:	...I've known him for years, but, that he would do business like that with those people, um-um. Because even more, that day I told him that, that you were going to be with me, and he told me, no, no, no, with you, I will do business. You just come over here and pick it up, and then you just take it from here. So, it means that he doesn't want with, he doesn't want to know anyone. So, Cornelio even less. Uh, because nobody knows Cornelio. [Sniffs] I, the only one that knows him. So, let's wait. I have all day.	...Lo conozco hace años, pero, que él haga ese negocio así con esa gente, um-um. Porque es más, ese día yo le dije que, que tú ibas a estar conmigo, y me dijo, no, no, no, a ti, si yo hago negocios. Tú solo ven aquí, recógelo, y ya tú mismo te la llevas de aquí. *So*, quiere decir que no quiere con, no quiere conocer a nadie. *So*, Cornelio menos. Eh, lo que es que ni él conoce a Cornelio. [Inhala] Yo, el único que lo conozco. *So*, vamos a esperar. Yo tengo todo el tiempo del día.
GASCON:	Let me ask you, but this...	Ven acá, pero esta...
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	Do you have some coffee around?	¿No tiene cafecito por ahí a mano?
GASCON:	I am making American coffee.	Estoy haciendo café americano.
FERNANDEZ:	[U/I].	[I/I].
GASCON:	Let me ask you, Pedro, uh, do Teresa and everyone know Holl, Hollywood?	Ven acá y, Pedro, y, ¿y Teresa y todo conocen a *Holl*, a *Hollywood*?
FERNANDEZ:	Yes.	Sí.
GASCON:	Or does she help him, huh...?	O ella le resuelve, ¿eh?...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Teresa, yeah.	Teresa, *yeah*.
GASCON:	...Teresa, Teresa knows him.	...Teresa, Teresa lo conoce.
FERNANDEZ:	Teresa knows him, but Teresa is not involved...	Teresa lo conoce, pero Teresa no está metida...
	[Voices overlap]	[Interposición de voces]
GASCON:	He helps her with, uh, what does he help her with, papers? Because, he is from immigration.	Él le resuelve, eh, ¿qué cosa le resuelve él, papeles? Porque él es de la inmigración.

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FERNANDEZ:	Yeah, well one time he got them in Lake City, he got Teresa and the one who had, the husband of the mother of the little girl who has. Hey, you do not know, did you see a daughter of Teresa?	*Yeah*, pues una vez los agarro ahí en *Lake City* a Teresa y al que tenía, el marido de la mamá de la muchachita que tiene. Oye, tú no conoces, ¿tú viste una hija de Teresa?
GASCON:	Yes. Of course.	Sí. Cómo no.
FERNANDEZ:	Have you seen her lately?	¿Ya la viste últimamente?
GASCON:	She is huge.	Grandísima que esta.
UNKNOWN CHILD:	[Background: U/I]	[Al fondo: U/I]
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	She tells me that it is that she is quite a lady already, that. No, I have not seen her in years, but, she says that she already looks like a seventeen (17), eighteen (18) year old woman, right?	Me dice que es que es tremenda hembra ya, que es que. No, tengo años que no la veo, pero, dice que si ya parece una mujer como de diecisiete (17), dieciocho (18) años, ¿verdad?
GASCON:	No. I do not know that much. She was in school with [U/I].	No. No sé tanto. Ella estaba en el colegio con [I/I].
FERNANDEZ:	She says that she has a seventeen (17), eighteen (18) year old body already [U/I]. She is only eleven (11) year old that girl.	Me dice que tiene cuerpo de diecisiete (17), dieciocho (18) años ya [I/I]. No mas lo que tiene son once (11) años esa chamaquita.

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GASCON:	No she, she goes to school with the kids.	No ella, ella va al colegio con los niños.
FERNANDEZ:	Yeah? Anyway, one time Hollywood got her, man, the people that Hollywood has patrolling, they got her in Lake City and she was with Peggy, my wife, and, and they told them that they were going to take them, then they told them, Peggy told them, to, to Hollywood, she said, "You, you, you don't know Pedro?" Uh, Hollywood said, "Yeah! Pedro from Live Oak!" Said "Yeah! I am his wife." "Oh! You're Pedro's wife?" She said, "Yeah, this is my stepdaughter, and [U/I]." "Oh! Okay, okay, okay, okay, go, go, go!" [Laughs] And he let them go there when uh Teresa met them there. And, but... uh... But no, nah he does not, he does not do none of that kind of stuff like that with Teresa.	¿Sí? *Anyway*, ella una vez la agarro el *Hollywood*, *man*, la gente que de *Hollywood* tiene patrullando, la agarraron en *Lake City* y andaba con Peggy, mi esposa, y, y le dijeron que, pues ellos se los iban a llevar, entonces le dijo, fue Peggy le dijo, a, a *Hollywood* le dijo, "Y*ou, you, you don't know Pedro?"* Eh, *Hollywood* le dijo, "Y*eah! Pedro from* Live Oak*!" Said, "Yeah! I am his wife." "Oh! You're Pedro's wife?"* Dice, "Y*eah this my stepdaughter, and* [U/I]*." "Oh! Okay, okay, okay, okay, go, go, go!"* [Se ríe] Y los dejo ir ahí cuando eh Teresa los conoció ahí. Y, pero este... uh... Pero no, nah el no, el no hace nada de ese tipo de cosa así con Teresa.
GASCON:	No, I would not put this guy in the middle or anything.	No, yo a este muchacho no lo meto en el medio ni nada.
FERNANDEZ:	No.	No.
GASCON:	You know what I mean?	¿Tú me entiendes?
FERNANDEZ:	You will not believe it.	Pues no creas.
GASCON:	I would not... [Telephone rings] oh look, damn...	Ni lo me... [Timbre telefónico] a mira coño...

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FERNANDEZ:	[U/I].	[I/I].
GASCON:	No, that is your wife.	No, esa es tu mujer.
	[Telephone conversation]	[Conversación telefónica]
FERNANDEZ:	Hello?	*Hello?*
SHANE:	Hey.	*Hey.*
FERNANDEZ:	Yeah.	*Yeah.*
SHANE:	I thought you were coming.	*I thought you were coming.*
FERNANDEZ:	Huh?	*Huh?*
SHANE:	I thought you were coming.	*I thought you were coming.*
GASCON:	[Sighs]	[Suspira]
	[Pause]	[Pausa]
FERNANDEZ:	I, I am, I am, waiting for something here, ch, [Stutters] uh, [U/I].	*I, I am, I am, waiting for something here, ch,* [Tartamudea] *uh*, [U/I].
SHANE:	All right.	*All right.*
FERNANDEZ:	Eh, uh, where you are?	*Eh, uh, where you are?*
SHANE:	At home.	*At home.*

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FERNANDEZ:	Well, just hold on. I am waiting for something here. I am doing something. All right?	*Well, just hold on. I am waiting for something here. I am doing something. All right?*
SHANE:	No problem.	*No problem.*
FERNANDEZ:	All right, bye. [End of telephone conversation] Uh, call my house, because Hollywood is probably going to call my house because he does not have ce...the other telephone number.	*All right, bye*. [Fin de la conversación telefónica] Eh, llamar a la casa, porque *Hollywood* a lo mejor me va a llamar a mi casa, porque no tiene ce... el otro número de teléfono?
	[Pause]	[Pausa]
GASCON:	Give him a few minutes and call him back.	Dale unos minutos y vuélvelo a llamar.
	[Pause]	[Pausa]
FERNANDEZ:	I call home. [Sighs] [Background: Dialing sounds] [Whispers: Seven (7), seven (7), [U/I], two (2), two (2), nine (9), three (3)]	Ya llamo a la casa. [Suspira] [Al fondo: Sonidos al marcar] [Dice en baja voz: Siete (7), siete (7), [I/I], dos (2), dos (2), nueve (9), tres(3)]
	[Telephone rings]	[Timbre telefónico]
UNKNOWN CHILD:	[Background: Mommy]	[Al fondo: Mami]
	[Pause]	[Pausa]
FERNANDEZ:	[Whispers: She is sleeping]	[Dice en baja voz: Esta durmiendo]

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	[Telephone conversation]	[Conversación telefónica]
PEGGY:	Hello?	*Hello?*
FERNANDEZ:	Hey, Peggy. You sleeping?	*Hey, Peggy. You sleeping?*
PEGGY:	Yeah.	*Yeah.*
	[Pause]	[Pausa]
FERNANDEZ:	Peggy, did Hollywood call me, can you give him my phone number, my cell phone number and tell him call me [U/I], in my cell phone? He supposed to call me anytime.	*Peggy, did Hollywood call me, can you give him my phone number, my cell phone number and tell him call me* [U/I], *in my cell phone? He supposed to call me anytime.*
PEGGY:	Okay. Let me see I've a pen right here, [U/I] a pen.	*Okay. Let me see I've a pen right here,* [U/I] *a pen.*
FERNANDEZ:	You know my phone now.	*You know my phone now.*
PEGGY:	[U/I].	[I/I].
GASCON:	[Aside: Two (2), zero (0), nine (9).]	[Al lado: *Two (2), zero (0), nine (9).*]
	[Pause]	[Pausa]
FERNANDEZ:	Two (2), you, can you rem, can you, uh, write in a piece of paper?	*Two (2), you, can you rem, can you, uh, write in a piece of paper?*
PEGGY:	No, [U/I] sleep a few [U/I].	*No,* [U/I] *sleep a few* [U/I].

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FERNANDEZ:	[Laughs]	[Se ríe]
GASCON:	[Aside: Man, call Hollywood in like two (2) minutes.]	[Al lado: Niño, llama a *Hollywood* de aquí a dos (2) minutos.]
FERNANDEZ:	[Aside: U/I…]	[Al lado: I/I...]
GASCON:	[Aside: And I U/I.]	[Al lado: Y le I/I.]
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[Aside: …U/I.]	[Al lado: ...I/I.]
GASCON:	[Aside: Let your woman sleep, man!]	[Al lado: ¡Deja la mujer tuya durmiendo, chico!]
FERNANDEZ:	[Aside: Leave it for her in case that they call me there, she'll tell them what number to call me to, let's wait a (U/I).] You got it, Peggy?	[Al lado: Dejárselo que el caso que me llamen allá, ella diga que número me llamen, vamos a esperar un (I/I).] *You got it, Peggy?*
PEGGY:	No [U/I].	*No* [U/I].
FERNANDEZ:	[Aside: Hey, your ma, your, your man does not get pissed off, that bastard? (U/I)?]	[Al lado: ¿Oye, tu ma, tu, tu macho no se pone encabronado, ese diablo? (I/I)?]
GASCON:	[Aside: No!]	[Al lado: ¡No!]
FERNANDEZ:	[Aside: And he is not jealous with you?]	[Al lado: Y no es celoso a ti?]

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	[Pause]	[Pausa]
GASCON:	[Aside: No Pedro! Men, when they do a good job, they do not get jealous.]	[Al lado: ¡No Pedro! Los hombres, cuando hacen un buen trabajo, no cogen celo.]
FERNANDEZ:	[Aside: No?]	[Al lado: ¿No?]
GASCON:	[Aside: No. When you do a good job, you let the woman go, and forget about it.]	[Al lado: No. Cuando tú haces un buen trabajo, tú sueltas la mujer, y olvídate de eso.]
FERNANDEZ:	[Aside: And she stays satisfied for U/I.]	[Al lado: Y ella queda satisfecha por I/I.]
GASCON:	[Aside: And that's it.]	[Al lado: Y ya.]
FERNANDEZ:	[Laughs] [Aside: What a bitch.]	[Se ríe] [Al lado: Qué cabrona.]
PEGGY:	[U/I]	[U/I]
FERNANDEZ:	Yeah, you got pencil?	*Yeah, you got pencil?*
PEGGY:	I am waitin' on you.	*I am waitin' on you.*
FERNANDEZ:	Huh?	*Huh?*
PEGGY:	I am waiting on you.	*I am waiting on you.*
FERNANDEZ:	Oh, okay. Eh, two (2), zero (0)...	*Oh, okay. Eh, two (2), zero (0)...*

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PEGGY:	[U/I] what zero?	[I/I] *what zero?*
FERNANDEZ:	Two (2), zero (0), [Pause] are you understand?	*Two (2), zero (0),* [Pausa] *are you understand?*
PEGGY:	Yes.	*Yes.*
FERNANDEZ:	Two (2), zero (0).	*Two (2), zero (0).*
PEGGY:	You said zero (0), zero (0).	*You said zero (0), zero (0).*
FERNANDEZ:	No, no. Two (2), zero (0)...	*No, no. Two (2), zero (0)...*
GASCON:	[Aside: Nine (9).]	[Al lado: *Nine (9).*]
FERNANDEZ:	...nine (9), zero (0).	*...nine (9), zero (0).*
PEGGY:	[U/I].	[I/I].
FERNANDEZ:	PEGGY:, wake up, please!	*PEGGY:, wake up, please!*
PEGGY:	I [U/I] saying.	I [I/I] *saying.*
FERNANDEZ:	Two (2), zero (0)...	*Two (2), zero (0)...*
PEGGY:	Uh-huh.	*Uh-huh.*
FERNANDEZ:	Two (2), zero (0), nine (9), zero (0). [Pause] You got it? [Pause] [Laughs] What you got, two (2), zero (0), nine (9), zero (0)?	*Two (2), zero (0), nine (9), zero (0).* [Pausa] *You got it?* [Pausa] [Se ríe] *What you got, two (2), zero (0), nine (9), zero (0)?*

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PEGGY:	Two (2), zero (0), nine (9), zero (0).	*Two (2), zero (0), nine (9), zero (0).*
FERNANDEZ:	Okay, six (6), two (2).	*Okay, six (6), two (2).*
PEGGY:	[U/I].	[I/I].
FERNANDEZ:	Wake up, PEGGY:!	*Wake up, PEGGY:!*
PEGGY:	[Laughs] [U/I] put this phone down [U/I].	[Se ríe] [I/I] *put this phone down* [I/I].
FERNANDEZ:	Six (6), two (2), [Pause] Hello? Hello? [U/I] [Aside: PEGGY: fell asleep, man. She [U/I] falls asleep like that.]	*Six (6), two (2)*, [Pausa] *Hello? Hello?* [Al lado: PEGGY: se quedo dormida, pues. Ella pues [I/I] se queda así dormida.]
	[End of telephone conversation]	[Fin de conversación telefónica]
GASCON:	Gosh, man, leave her alone, and then we call in a few minutes. The poor woman does not…	Ay, niño déjala, y después llamamos aquí en unos minutos. La pobre mujer no...
FERNANDEZ:	[Laughs]	[Se ríe]
GASCON:	…does not even understand anything.	...ni entiende ni nada.
	[Pause]	[Pausa]
FERNANDEZ:	Yes, she was asleep.	Sí, ella estaba bien dormida.
GASCON:	[Exhales] Pedro.	[Exhala] Pedro.

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FERNANDEZ:	Uh-hum. Talk to me.	Ujúm. Dime.
GASCON:	Damn, I hope we can pull this off. At least to not, well, look so shitty with this guy.	Coño, ojalá que resuelva esto. Por lo menos pa' no, vaya, quedar tan mierda con el hombre.
FERNANDEZ:	Ah, he has it. I really think he has it. [U/I]...	Ah, él la tiene. A mi se me hace que él la tiene. [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	As soon I get the money, we go, in a moment.	Que yo coja el dinero, vamos, un momentico.
FERNANDEZ:	We go all the way there. We go over there to, to, get it.	Vamos hasta allá. Vamos hasta allá a que, a, agarrarla.
GASCON:	We go get it and that's it. That's it... What did you say, that he is coming to town?	Vamos a agarrarla y ya. *That's it...* ¿Que tú dices, que él viene al pueblo?
FERNANDEZ:	Yeah, if he is on the street, he, he sometimes, uh, can bring it to me close so I do not ris, we won't put ourselves on risk.	*Yeah*, si el anda en la calle, el, el a veces, eh, me la puede traer hasta así cerca pa' que no me ar, no nos arriesguemos nosotros.
GASCON:	We do not risk it.	No arriesgamos.
FERNANDEZ:	But you know that they are [U/I] they put that patrol... [U/I] comes and brings it here, he can bring it here to the house.	Porque tu sabes que ellos son [I/I] la ponen esa patrulla... [I/I] viene la trae hasta aquí, me la puede traer hasta aquí a la casa.
GASCON:	I do not care how, either here, or we go in the car...	A mí ni me importa como se, o aquí, o vamos en el carro...

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FERNANDEZ:	Wait for him…	Esperarlo...
GASCON:	…my car, uh, it has a good appearance.	...el carro mío, eh, tiene buena pinta.
FERNANDEZ:	Yes, which one is yours here?	¿Sí, cuál es el tuyo aquí?
GASCON:	That one, that is there.	Ese que está ahí.
FERNANDEZ:	The blue one?	¿El azulito?
GASCON:	No, the black one that is there.	No, el negro ese que está ahí.
FERNANDEZ:	Is it blue or black?	¿Es azul o negro?
GASCON:	Black.	Negro.
FERNANDEZ:	[U/l], okay…	[l/l], *okay*...
	[Voices overlap]	[Interposición de voces]
GASCON:	But…	Pero...
FERNANDEZ:	…What is it, a [U/l] a Taurus?	... ¿Qué es, un [l/l] un *Taurus*?
GASCON:	A Nissan.	Un *Nissan*.
FERNANDEZ:	A Nissan, and those cars are good?	Un *Nissan*, ¿y esos carritos so buenos?
GASCON:	Those cars are good.	Esos carritos son buenos.

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	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	And I have gas and everything.	Y tengo gasolina y todo.
FERNANDEZ:	Uh-hum. No, if we go, that does not matter. We have transportation.	Ujúm. No, si vamos, eso no importa. Transportación tenemos.
	[Voices overlap]	[Interposición de voces]
GASCON:	Damn Pedro, hopefully. God willing. [Pause] [Background: Noise] So that this guy does not lose faith in me.	Coño Pedro, ojalá. Dios quiera. [Pausa] [Al fondo: Ruido] Pa' que este hombre no pierda la fe en mi.
FERNANDEZ:	Yeah.	Sí.
GASCON:	That is the most important thing.	Eso es lo más importante.
FERNANDEZ:	You know what we should do? I have a really good connection in San Antonio. A great connection for one hundred (100) or two hundred (200) kilos. They give it to us there, on the border.	¿Sabes lo que debemos de hacer? Yo tengo tremenda conexión en San Antonio. Tremenda conexión de ciento (100) o doscientos (200) kilos. Nos la dan ahí, en la frontera.
GASCON:	But, kilos of cocaine?	¿Pero kilos de perico?

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FERNANDEZ:	No, of weed. Or of whatever. Well, I have a really good connection with the Ríos. From there, they are, they are from the border, and, they are from San Antonio. And there, I went once to a neighborhood there to [U/I], where, everybody in that neighborhood sells weed! Everybody! And…there they tell me that the pound they give it to them for three hundred (300) dollars, and they bring it here and sell it here for one thousand (1,000) and something bucks. Because like that... [Stutters]... that is how I met the Ríos. I...	No, de marihuana. O de lo que sea. Pues yo tengo tremenda conexión con los Ríos. De ahí, de, de, ellos son de la frontera, y, ellos son de San Antonio. Y ahí, yo llegue una vez a un barrio ahí a [I/I], a donde, ¡todo el mundo en ese barrio vende mota! ¡Todo el mundo! Y... ahí me dicen que la libra se las dan a ellos a trescientos (300) dólares, y ellos las traen aquí y la venden aquí a mil (1,000) y pico de pesos. Porque así [Tartamudea], así fue que conocí a los Ríos yo. Yo co...
GASCON:	The Ríos were the ones you took me one time to Jennings.	Los Ríos fueron los que tú me llevaste una vez a *Jennings*.
FERNANDEZ:	Yeah, them. Well, the sons are the ones that are in charge of, of trafficking that, that stuff.	*Yeah*, esos. Pues los hijos son los que se encargan de, de traficar la, la vaina esa.
GASCON:	And where is it from, San Antonio?	¿Y de donde es, San Antonio?
FERNANDEZ:	They are from San Antonio. But there, there in, there in San Antonio, uh, I have really good connections.	Son de San Antonio ellos. Pero ahí, ahí en, ahí en San Antonio, uh, yo tengo tremendas conexiones.
GASCON:	This Hollywood, has to be bringing the merchandise from, from, from [U/I]…	Este *Hollywood*, la mercancía la tiene que estar trayendo, *from, from, from* [U/I]...
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	There is not that much [U/I] there anymore…	Ya no hay tanta [I/I] ahí...
GASCON:	…maybe they, uh, they bring it to him from, the Mexicans from over there.	...a lo mejor se lo, eh, se lo traen de, los mexicanos de allá.
FERNANDEZ:	No, from the same immigration they get it. [U/I]…	No, de los mismos almirantes la traen. [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	Are what? The same what?	¿Qué son? ¿Los mismos que?
FERNANDEZ:	…Admirals. These same ones. They, themselves pick it up there on the border. Yesterday I was talking with a dude that, lives there on the border, and he told me that, and he told me that, he told me, he told me, we started talking like that and he told me, "No, I, I used to run, on the bridge with the ones from immigration... I used to run merchandise for the ones from immigration. And I was like, "What do you mean used to run?" He tells me, "One could make over there, uh, three hundred (300) bucks a pound, a kilo, that one passes for the people, on the river. That one, three hundred (300) bucks for a sack, a sack of fifty (50) pounds, of one hundred (100) pounds, and they pay three hundred (300) dollars, so you can...and the ones from immigration receives it on the other side.	...Almirantes. Los mismos, estos. Ellos mismos la recogen ahí en la frontera. Si ayer estuve hablando con un chamaco que, vive ahí en la frontera, y me dijo que, me dijo, me dijo, comenzamos a hablar así y me dijo, "No, yo, yo corría, en el puente con los de la inmigración... Yo les corría mercancía al los de la inmigración. Y yo, "¿Cómo así corría?" Me dice, uno se gana allá, uh, trescientos (300) pesos por libra, por kilo, que uno le pase a la gente, en el río. A ese, trescientos (300) pesos en un saco, un saco de a cincuenta (50) libras, de cien (100) libras, y le pagan trescientos (300), dólares, pa' que les pa'...y los de la inmigración te la reciben al otro lado.

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GASCON:	Yes because one day he can, he can stop you [Stutters]...	Sí porque él puede un día, lo puede parquear [Tartamudea]...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	...well, discover a shipment...	...vaya, descubrir un cargamento...
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	...and take it.	...y tumbárselo.
FERNANDEZ:	And I think, it seems to me...	Y a mí me da, me parece...
GASCON:	Do you know what I mean? But if he is always dealing with that, that means that he has a contact that brings it from over there...	¿Tú me entiendes? Pero si siempre esta *dealing* con eso, eso es que él tiene un contacto que se lo traen de allá...
FERNANDEZ:	Exactly...	Exacto...
GASCON:	...to here. Believe me.	...pa' acá. Olvídate de eso.
FERNANDEZ:	...[U/I] that guy with me, he tells me that that is what they do, to run... [Stutters] ...marihuana for immigration people...	...[I/I] conmigo ese chamaco, me dice que es eso lo que ellos hacen, correrle... [Tartamudea] marihuana a los de la migra.
GASCON:	Uh-hum.	Aja.
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	...there on the border. And, they tell me that [U/I]...	...ahí en la frontera. Y, me dicen que [I/I]...
GASCON:	They let them pass the people and they [U/I].	Le dejan pasar la gente y ellos [I/I].
FERNANDEZ:	No they, they wait for it on the other side, and the guys go with the sacks and they cross the river. They give it to him and to the admiral give them three hundred (300) dollars for each sack that they pass for him. I already, [U/I] already bought. [U/I]...	No ellos, ellos la están esperando al otro lado, y los chamacos van con los sacos y cruzan el río se la entregan y al del almirante le dan trescientos (300) dólares por cada saco que le pasan. Ya yo, ya [I/I] comprado. [I/I]...
GASCON:	We are going to have, to get that in [U/I].	Vamos a tenerlo, pa' meter en eso [I/I].
FERNANDEZ:	For real, that is how the guy told me, and I think that [U/I].	De veras, así me dijo el chamaco, y a mi se me hace que [I/I].
GASCON:	I put on a lifesaver and jump like nothing. Psh!	Me pongo un salvavidas y brinco rico. ¡Psh!
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	And I think Hollywood is one of them.	Y a mí me pareció que el *Hollywood*, es uno de ellos.
GASCON:	Exactly. They have...	Exacto. Tienen...

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FERNANDEZ:	I believe he has because he for a long time he was…like so many years in California, and so many years by here by this side of Houston, and close to here. I believe that he has his connections and that is why he gets them like that.	A mí me parece que él tiene, porque él estuvo mucho tiempo... como tantos años en California, y tantos años por aquí por este lado de Houston, y ahí al lado. A mí me parece, que él tiene sus conexiones y por eso es que se las dan así.
GASCON:	No, of course.	No, seguro que sí.
FERNANDEZ:	And maybe, and sometimes they go and, and make trips, taking people, deporting them, and there in the bus, I see buses full of people taken from here, and they take them over there, and those buses are for those who bring it over here. I believe that is what they [U/I].	Y a lo mejor, y a veces ellos van y a hace, hacen viajes, llevando gente, deportándola, y ya en el autobús, veo autobuses llenos de, gente cargada de aquí, y las llevan para allá, y en esos autobuses son para que la traen pa' acá. A mi me parece, que eso es lo que [I/I].
GASCON:	And a person who has been doing that for so many years…	Y una persona que lleve tantos años en eso...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Yeah, [U/I] that he [U/I]…	*Yeah*, [I/I] que te [I/I]...
GASCON:	…he is a trustworthy person already.	...él es de confianza ya.
FERNANDEZ:	And the friend, his captain, his boss, who is the captain, has such a face of a big time Mafioso too.	Y el amigo, el capitán de él, el jefe de él, que es el capitán, tiene una cara de tremendo mafioso también.
GASCON:	Hollywood's captain?	¿El capitán de *Hollywood*?

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FERNANDEZ:	Yes, Hollywood's captain. He, he... Hollywood is like Lieute, Lieutenant.	Sí, el capitán de *Hollywood*. Él, él... *Hollywood* es como *Lieute*, *Lieutenant.*
GASCON:	Uh-hum.	Aja.
FERNANDEZ:	He orders the, [U/I] the ones who pick you up, the ones who ask you for documents. But Hollywood is under somebody else's orders who is the... [Stutters] They call him captain.	Manda a los, [I/I] los que te recogen, los que piden documentos. Pero a *Hollywood* lo manda otro que es el... [Tartamudea] le dicen capitán.
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	He is the captain. And I took him because we made a wall for him. He, they live, they have a huge house on the way to the river, and the river here that goes up is taking their, their [U/I]. It is already reaching the yard of their house.	Es el capitán. Y yo lo llevé porque nosotros le hicimos una pared. Él, ellos viven a, tienen una casón grandota a la vía del rió, y el rió acá que sube se le está llevando la, la [I/I]. Ya esta llegando al patio de su casa.
GASCON:	And who is that, who is that? The captain of...	¿Y quien es, quien es? El capitán de...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Of...	De...
GASCON:	...of Hollywood?	...de *Hollywood*?
FERNANDEZ:	...yeah. [U/I]...	...*yeah*. [I/I]...

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GASCON:	So he lives over there too in Jacksonville?	¿*So* vive también allá en *Jacksonville*?
FERNANDEZ:	Yeah, they live, yeah, they live close by there both of them. And, to, do you know the house where I took you with Hollywood?	*Yeah*, viven, *yeah*, viven por ahí cerca ellos dos. Y, al, ¿tú conoces la casa donde te llevé con *Hollywood*?
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	Well, the captain lives, like some, fifteen (15) or seventeen (17) miles further up from Hollywood, and they live [U/I] on the edge of the river. And on the river, when it grows, uh, takes the soil, and the soil is already reaching the yard in his house. So, I went and I made him a wall, a barrier. You know?	Pues, el capitán vive, como a unas, quince (15) o diecisiete (17) millas mas pa' adelante, de *Hollywood*, y ellos viven [I/I] a la orilla del río. Y en el río, cuando sube, ah, llevando, la tierra, y ya la tierra esta llegando a su patio de su casa. *So*, fui y le hice una pared, un muro. ¿Tu sabes?
GASCON:	Correct.	Correcto.
FERNANDEZ:	So that it would hold the dirt. A wall that was this thick, and of length like from over there all the way over here, more or less. That covers his whole property. And, and I met him there. And, he has a face of a big time mafioso. His wife also have a face like a mafioso, those Chicanos that look...	Pa' que detenga la tierra. Una pared así de gruesa, y de larga como de allá, hasta por acá, más o menos. Que cubre todo el solar de el. Y, y ahí lo conocí yo. Y, él tiene una cara de tremendo mafioso. La mujer también tiene una cara de mafiosa de esas, chicanas, que se ven...
	[Voices overlap]	[Interposición de voces]
GASCON:	No. Is she Chicano?...	No. ¿Es chicana?...
FERNANDEZ:	...she is...	...ella es...

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GASCON:	...and he, uh, and is the captain Mexican?	...¿Y el, uh, y el capitán es mexicano?
FERNANDEZ:	...he is mexi, the captain is American. But he is, he is...	...es mexi, el capitán es americano. Pero es, él es...
GASCON:	Amexic, uh, American married to a Chicano...	Amexic, eh, americano casado con una chicana...
FERNANDEZ:	...she is Mexican.	...mexicana.
GASCON:	...That is pure shit!	...Ya mierda pura!
FERNANDEZ:	And they lived, they lived for like seven (7) or ten (10) years in Puerto Rico, serving over there in Puerto Rico [U/I]...	Y vivían, vivieron como por siete (7) o diez (10) años en Puerto Rico, sirviendo allá en Puerto Rico [I/I]...
GASCON:	Oh, that's it!	¡ahí ya!
FERNANDEZ:	...they just recently got here.	...apenas acaban de llegar acá.
GASCON:	Oh, okay.	O, ya.
FERNANDEZ:	So, those guys are in something hot. That is why and, when I saw him and then on Monday he came out with this deal, I said "These jerks are up to no good."	*So*, esos están metidos en algo caliente. Por eso y, cuando lo vi y ya el lunes salio con este negocio, dije estos bueyes andan en algo malo.
GASCON:	Of course.	Seguro que sí.

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FERNANDEZ:	So, what is convenient for him is where [U/I] particip, give me a chance to move like this because he trusts me and I, I have made him make a lot of money in other things. That is why he is giving me a chance. But, we will see.	*So*, lo que a él le conviene es dónde [I/I] particip, darme chance que me mueva yo así porque me tiene confianza y yo, yo lo he echo ganar bastante dinero a el en otras cosas. Por eso me está dando chance. Pero, vamos a ver.
GASCON:	Hum.	Jum.
FERNANDEZ:	Maybe he is testing me, you know? Maybe they are testing me. Maybe they are going to, when they are going to drop it on me, they are going to drop the whole thing on me.	A lo mejor me están probando, ¿tú sabes? A lo mejor me están probando. A lo mejor me van a, cuando me van a dejar caer, me van a dejar caer con todo.
GASCON:	No, no [U/I].	No, no [I/I].
~~FERNANDEZ:~~	~~No, no, no, no, no! I am not~~ thinking that they are going to do me wrong. You know that these people look for people, people that [U/I] they can trust.	~~¡No, no, no, no, no! No estoy~~ pensando que me van a hacer una maldad. Tú sabes que esta gente buscan gente, gente que le [I/I] le tenga confianza.
GASCON:	Correct.	Correcto.
FERNANDEZ:	To, to get involved in an effective business, and this, where we are standing, maybe the reason that, that they may be testing me, perhaps. Because when they see in your face that you are being too ambitious and too, they [U/I], "Not this jerk, and he, he drowns." But I have a feeling that they are testing me in, in [U/I]...	Pa', pa' meterlo en un negocio efectivo, y eso a donde paramos vaya hacer que, por eso me están probando a lo mejor. Porque cuando le ven la cara a uno de muy ambicioso y de muy ese, se le [I/I], "No, a este buey, y se, se nos, ahoga". Pero a mí se me hace que me andan probando en, en [I/I]...

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	[Voices overlap]	[Interposición de voces]
GASCON:	To put you in charge of something good.	Pa' ponerte a cargo de algo bueno.
FERNANDEZ:	...Something big uh, I believe that is what they are doing. Since they do not see me being ambitious...	...Algo grande ah, me parece que es lo que se están haciendo. Como no me ven que yo soy ambicioso...
GASCON:	Correct.	Correcto.
FERNANDEZ:	...that I am not on top of that, that I am trying to live off of that, and that is the type of person they look for. But someone that lives off of that and that knows that too well, they do not want him because he knows too much already.	...que no ando encima de eso, que no ando queriendo vivir de eso, y ese es el tipo de gente que ellos buscan. Pero ya una persona que viva de eso y que conozca tan bien todo eso, no lo quieren porque ya sabe demasiado ya.
GASCON:	No, and that you know everyone, [U/I].	No y que tú conoces a todo el mundo, [I/I].
FERNANDEZ:	And I already know people too.	Y yo conozco gente también ya.
GASCON:	Who do you, [Stutters], the only ones that you do not get along with are who, who are they? The Mexicans.	¿Tú con quien, [Tartamudea], a los únicos que a ti no te caen bien quien, quienes son? Los mexicanos.

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FERNANDEZ:	[U/I]. No, because they are a bit... [Background: Paper rustling sound] they do not respect, number one they do not respect people. Number two... they give themselves away too much. Do you know what it is? They messed up all the work over here. When somebody comes and offers you a job, to make... one hundred (100) bucks a day, they come and do it for forty (40).	[I/I]. No, porque son un poco de... [Al fondo: Barajeo de papeles] no respetan, numero uno no respetan la gente. Numero dos... son muy regalados. Sabes lo que es, ellos dañaron todo el trabajo aquí. Cuando viene alguien y te ofrece a ti un trabajo, pa' ganarte... cien (100) pesos al día, ellos vienen y lo hacen por cuarenta (40).
GASCON:	Yeah, but remember that you have papers and they are working, almost all of them, without papers.	Si pero acuérdate que tu tienes papeles y ellos están trabajando s, casi todos sin papeles.
FERNANDEZ:	Precisely, then...	Por eso precisamente, entonces...
	[Voices overlap]	[Interposición de voces]
GASCON:	Then, to...	Entonces, que...
FERNANDEZ:	...[U/I], they give you a bite of food. But if they came, and charged more or less what you charge too...	...[I/I], te dan el bocado de comida a ti. Pero si ellos llegaran, y cobraran lo mas o menos lo que uno cobra también...
GASCON:	Correct.	Correcto.
FERNANDEZ:	...then, you would be even...	...entonces, tu irías nivel...
GASCON:	Uh-hum. They eat and you eat.	Ujúm. Comen ellos y comes tu.

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FERNANDEZ:	...but that is the problem. That is why I do not like them, [U/I] and they are too um, and it is just that they are, they do not, they do not respect. They do not respect anyone that, and th, th, they piss me off.	...pero ese es el problema. Por eso me cae mal, [I/I] y son muy este, y que nada mas es que son, no, no respetan. No tienen respeto a nadie de, y es, es, esos no me cae bien a mí.
GASCON:	You rather be with Americans and Cubans that with Mexicans.	Tu mas bien andas con americanos y cubanos, que no con mexicanos.
FERNANDEZ:	Yeah, I do not get along with my race.	*Yeah*, yo con mi raza no me llevo.
GASCON:	You and your race. [Laughs]	Tu con tu raza. [Se ríe]
FERNANDEZ:	No, not that race. No! I know some of them. Either [U/I]...	No, esa raza no. ¡No! Unos cuantos, los conozco. Tampoco [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	Pedro! Where you born in Mexico or were you born here?	¡Pedro! ¿Tú naciste en México o tú naciste aquí?
FERNANDEZ:	No, I was born in Mexico.	No, soy nacido en México.
GASCON:	You were born in Mexico?	¿Tú naciste en México?
FERNANDEZ:	Well, I was practically born here, but I was raised in different countries. You see, my family is in the circus business.	Pues yo prácticamente soy nacido ahí, pero soy criado en diferentes países. Ve que mi familia es cirquera.

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GASCON:	Uh-hum.	Aja.
FERNANDEZ:	They make their living off of the circus. They travel around the world. Uh, in South America I remember that we stayed for, you know like ten (10) years, eight (8) years, in South America. From one country to another country, to another country, to another country. Uh, in Central America…	Viven del circo. Viajan por todo el mundo. Eh, en Sur América me acuerdo que nos quedamos como por, sabes que unos diez (10) años, ocho (8) años, en Sur América. De un país de otro país, de otro país, de otro país. Uh, en Centro América...
	[Voices overlap]	[Interposición de voces]
GASCON:	Let me get you coffee…	Déjame darte café...
FERNANDEZ:	…they gave us [U/I]…	...nos dieron [I/I]...
GASCON:	…come here to [U/I]. [U/I] to drink coffee, at least, man.	...ven pa' acá pa' [I/I]. [I/I] para tomar café, aunque sea, viejo.
FERNANDEZ:	Judy, come with me to Mississippi, [U/I].	Judy, vente conmigo para *Mississippi*, [I/I].
GASCON:	To go with you to Mississippi?	¿Qué me vaya contigo pa' *Mississippi*?
FERNANDEZ:	Yeah…	*Yeah*...
	[Voices overlap]	[Interposición de voces]
GASCON:	And what do I do with my, and…	Y que hago mis, I...

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FERNANDEZ:	[U/I] these kids, I have a great apartment over there…	...[I/I] estos niños, yo tengo tremendo apartamento allá...
GASCON:	…and, and what do I do…	...y, y que hago...
FERNANDEZ:	…[U/I].	...[I/I].
	[Background: Noise]	[Al fondo: Ruido]
GASCON:	And what do I do with my job?	¿Y que hago con mi trabajo?
FERNANDEZ:	Oh, that is true that you are working.	O, verdad que estas trabajando.
GASCON:	And what do I do with my kids?	¿Y que hago con mis hijos?
FERNANDEZ:	Take them. They will be with me over there!	¡Te los llevas, allá están conmigo!
	[Background: Sound of pouring coffee in a cup]	[Al fondo: Sonido de echar café en una vasija]
GASCON:	How am I going to take the kids out of school? You must be crazy! No!	¿Cómo voy a quitar del colegio a los muchachos? ¡Estás loco tú, no!
FERNANDEZ:	Now when they get out for vacation… There is a bunch of work over there, Judy.	Ahora que salgan de vacaciones... Allá hay chingo de trabajo, Judy.
GASCON:	Yeah?	¿Sí?
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	There is a bunch of work.	Hay chingo de trabajo.
GASCON:	I can imagine. How that is over there now!	Me imagino. ¡Cómo esta eso ahí ahora!
	[Background: Noise]	[Al fondo: Ruido]
FERNANDEZ:	There is a bunch of work, money, and all that there. I am not doing nothing now because we finished the cleaning, and we are waiting to renew the [U/I]. You know all the, one of these apartments?	Hay un chingo de trabajo, billete, y todo eso ahí. Yo no estoy haciendo horita nada porque terminamos la limpieza, y estamos esperando pa' renovar el [I/I]. ¿Tú sabes todos los, un apartamento de estos?
GASCON:	Uh-hum.	Aja.
FERNANDEZ:	All those [U/I], and we broke everything, except the ceiling. [Background: Sound of stirring the coffee] [Pause] Listen...	Todos esos [U/I], y rompimos todo, excepto el cielo raso. [Al fondo: Sonido de revolver el café] [Pausa] Oye...
	[Voices overlap]	[Interposición de voces]
GASCON:	Here, Pedro.	Coge, Pedro.
FERNANDEZ:	...all the ones that you have of these, of this [U/I] and no, they brought you a lamp [U/I].	...todas las que tú tienes de estas, de esta [I/I] y no, te trajeron una lámpara [I/I].
	[Pause]	[Pausa]
	[Background: Noise]	[Al fondo: Ruido]

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GASCON:	[Exhales] Good Lord, it is cold!	[Exhala] ¡Dios mío, qué frialdad!
FERNANDEZ:	Hopefully this dude calls me, Judy.	Ojalá que me llame ese tipo, Judy.
	[Pause]	[Pausa]
GASCON:	If not let him [U/I], and he told you that he was, he told you that he was going to call you…	Si no lo dejas [I/I], él te dijo que iba, el te dijo a ti que iba, a llamar a...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	That, that is the, than that [U/I]…	Ese, ese es, que ese [I/I]...
GASCON:	…what did he tell you, he was going to give you four (4), and that [U/I]…	...ese a ti, que te dijo, te iba a dar cuatro (4), y que [I/I]...
FERNANDEZ:	…because otherwise he would have told me, otherwise he would put it... He said, "How many, he said do you want three (3) or four (4)?" Did he not?	...porque sino me hubiera dicho, sino la pusiera... Dijo, "¿Cuántos, ¿quieres tres (3) o cuatro (4) dijo?" ¿No es eso?...
GASCON:	Yes…	Sí...
FERNANDEZ:	…[U/I].	...[I/I].
GASCON:	…that he had, and he says that he had forty (40).	...que tenía, y dice que tenía cuarenta (40).

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FERNANDEZ:	Otherwise... He did not get rid of those forty (40). [Background: Noise] Look, I have a feeling, Judy, that he has them held back.	Sino... El no salio de esas cuarenta (40). [Al fondo: Ruido] Mira, eso se me hace, Judy, que las tiene retenida.
GASCON:	Correct.	Correcto.
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Maybe someone, maybe he wants to sell the whole thing [U/I] to one person like that. Thirty (30), forty (40)... Let him call us and I am going to tell him, "Look, you have this many, [Psh] this chick will buy them from you." [Pause] [Background: Sound of sipping a drink] "Don't [U/I], I'll pick it up for you."	A lo mejor alguien, a lo mejor le quiere vender todo él [I/I] a una persona así. Treinta (30), cuarenta (40)... Deja que nos llame y le voy a decir, "Mira, tú tienes tanto, [Psh] esta chamaca te las compra." [Pausa] [Al fondo: Sonido de beber a sorbos] "No te la [I/I], yo te la recojo".
	[Pause]	[Pausa]
	[Background: Noise]	[Al fondo: Ruido]
GASCON:	We go ourselves.	Vamos nosotros.
FERNANDEZ:	Yeah.	*Yeah*.
GASCON:	Just you and me.	Tú y yo solos nada más.
FERNANDEZ:	Yeah.	*Yeah*.
	[Pause]	[Pausa]

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	[Background: Sound of stirring the coffee]	[Al fondo: Sonido de revolver el café]
	[Background: Noise]	[Al fondo: Ruido]
GASCON:	That is what I need. To find myself a boyfriend like that, a cop to protect me. Huh?	Eso es lo que yo necesito. Echarme un novio así, policía pa' que me proteja. ¿Eh?
FERNANDEZ:	If he sees you, if he ends up seeing you, if he gets to know you, he is a big womanizer.	Si el te ve a ti, si te llega a ver, si te llega a conocer, el es bien mujeriego.
GASCON:	Yeah?	¿Si?
FERNANDEZ:	Big, big womanizer. His old lady... I do not know, but I do not think that he gets along too well with his woman by how, how I see that he treats her.	Bien, bien mujeriego. La señora... no sé, pero no creo que se lleva muy bien con su mujer por como, como yo veo que la trata.
GASCON:	Damn Pedro, hook me up!	¡Coño Pedro, pon me una piedra!
FERNANDEZ:	Huh?	¿Ah?
GASCON:	Hook me up! [Chuckles]	¡Ponme una piedra! [Risitas]
	[Pause]	[Pausa]
FERNANDEZ:	But what do you mean? Oh.	¿Pero cómo es? O.
GASCON:	Hook me up we mean, damn!	Ponme una piedra queremos decir nosotros, ¡coño!

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FERNANDEZ:	Oh.	Oh.
GASCON:	Look and see.	Mira a ver.
FERNANDEZ:	If you [U/I] idea, because he told me look, he told me, uh, he was in love with Teresa.	Si tu [I/I] idea, porque él me dijo a mi mira, me dijo, ah, él estaba enamorado de Teresa.
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	Hollywood.	Hollywood.
GASCON:	Was he in love with Teresa?	¿Estaba enamorado de Teresa?
FERNANDEZ:	Yeah, he was in love with Teresa. He likes Latin girls.	Si, estaba enamorado de Teresa. Le gustan las latinas a él.
GASCON:	[Sniffs] Hum.	[Inhala] Jum.
FERNANDEZ:	And... and he told me that, he says Pedro you gotta help me find one of those Mexican girls, one of those Spanish girls, man. Nice! He loves Hispanic women. And, and I told him okay, I will take you. But well, we'll go, uh we the, the, he has, the times we spoke of pure business. So, no, no.	Y... y me dijo que, dice *Pedro you gotta help me, find one of those Mexican girls, one of those Spanish girls, man. Nice!* Le encantan las mujeres hispanas a el. Y, y le dije *okay, I will take you.* Pero pues, nosotros vamos, eh nosotros el, lo, el tiene, los tiempos que hablamos de puro negocio. *So*, no, no.
GASCON:	Yes, no, no [U/I].	Sí, no, no [I/I].

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FERNANDEZ:	But he loves to drink whiskey, he loves to, get drunk and he has a, he goes to a Mexican restaurant… and there he gets along great with the Mexicans, and when he gets there he is like the king there in that restaurant.	Pero a el le encanta tomar *whiskey*, le encanta, emborracharse y tiene un, va a un restaurante mexicano... y ahí es bien camarada con todos los mexicanos, y llega el y es como el rey ahí en ese restaurante.
GASCON:	He can have the whiskey and buy me wine.	El *whiskey* que se lo tome y que me compre vino.
FERNANDEZ:	You just love wine. [Laughs]	A ti te encanta el vino. [Se ríe]
GASCON:	I let him have the whiskey.	El *whiskey* se lo regalo.
	[Pause]	[Pausa]
FERNANDEZ:	Um… if he says yes, I'll tell him "Look, Hollywood, I would like to introduce you a lady friend of mine…" Um, you become friends, and that's it… Because it is a good connection, and if you have the clients…	Este... si dice que si, le digo a él que, "Mira *Hollywood*, te quiero presentar a una amiga mía..." Este, se hacen amigos, y ahí ya... Porque es una conexión buena, y si tu tienes los clientes...
GASCON:	[Exhales]	[Exhala]
FERNANDEZ:	…the thing is that [U/I]…	...el caso es que [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	That is good to have.	Eso es bueno tener.
FERNANDEZ:	…that he begins to trust you. Do you understand?	...que te coja confianza. ¿Entiendes?

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GASCON:	It is always, uh, good to have a police officer on your side.	Siempre eh, es bueno tener un policía al lado de uno.
FERNANDEZ:	Yep…	*Yep*...
GASCON:	As a friend, at least. Do you know what I mean...?	Como una amistad, aunque sea. ¿Tu me entiendes?...
FERNANDEZ:	…[U/I]…	...[I/I]...
GASCON:	…Um, I am being serious…	...Este, estoy hablando en serio...
FERNANDEZ:	Look, I am going to tell you…	Te voy a decir mira...
GASCON:	…[U/I].	...[I/I].
FERNANDEZ:	…a connection, I cannot deal with people like that here. The biggest friends I have here, is the State Attorney, the lawyers, the judges from here, and the cops from here…	...una conexión, yo no puedo aquí con la gente así. Aquí los amigos mas grandes que yo tengo aquí, es el de *State Attorney*, los abogados, los jueces de aquí, y los policías de aquí...
GASCON:	Are those your friends?	¿Eso son las amistades?
FERNANDEZ:	…So, uh, yeah, those are the friends I have here.	...Así que, eh, *yeah*, esas son las amistades mías aquí.
GASCON:	Then they do not mess with you.	Entonces no joden contigo.

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FERNANDEZ:	No. They do not mess with me. If I, I, they know that I drive without a license, I drive the cars without insurance, they never stop me. And when they stop me, that they take me in, the State Attorney, look now, I do not know what you, well I didn't remind you of [U/I]…	No. No joden. Si yo, yo, ellos saben que yo manejo sin licencia, manejo sin seguro los carros, nunca me paran. Y cuando me paran, que me llevan allá, el *State Attorney*, mira horita, yo no sé que tú, pues no te acorde el [I/I]...
GASCON:	Yes, you told me that since today you are in [U/I].	Sí, me lo dijiste que desde hoy estás en [I/I].
FERNANDEZ:	…and I got my license… I sat there, and he threw the charge. The judge says okay, okay, [Chuckles], I am going to dismiss this charge. Just pay the fine for driving without a license, and since you already got the license well, that is all. You are free to go. And, I got the fuck out of there… [U/I] that wants other deals with [U/I]. I have this dude from immigration, I know like five (5), bad asses, from there, from immigration. Hollywood is one of them, the captain is one, three (3) Puerto Ricans that are from there from immigration. They…	...y saque mi licencia... me senté ahí, y tiro el cargo. El juez dice *okay, okay,* [Risitas], te voy a tirar este cargo. No mas paga la multa por andar manejando así ya sin licencia, y como ya tienes la licencia pues, eso es todo. *You are free to go.* Y, me fui pa' el carajo... [I/I] que quiere otros negocios con [I/I]. Tengo a este tipo de la inmigración, conozco como cinco (5), bravos, de ahí, de la inmigración. *Hollywood* es uno de ellos, el capitán es, tres (3) puertorriqueños que son de allá de inmigración. Ellos...
GASCON:	And they all work together?	¿Y todos trabajan juntos?
FERNANDEZ:	…They all work together. He [Stutters], their boss, Hollywood, [Background: Baby speaking] and the captain is Hollywood's boss. And they go like that in rank. Well I, [U/I] Hollywood is famous in the whole country! [U/I]…	...Todos trabajan juntos. El [Tartamudea], el jefe de ellos, el *Hollywood*, [Al fondo: Bebe hablando] y el capitán es el jefe de *Hollywood*. Y van así en rangos. Pues yo, [I/I] *Hollywood* es famoso ¡en todo el país! [I/I]...

GASCON:	Yeah?	¿Sí?
FERNANDEZ:	To those who have fucking... Because, I spoke with the admirals from, from [U/I] from, from different places here, and they all know him. "Oh, you friend of Hollywood? Oh yeah, Hollywood." So, uh they are a bunch of Mafioso… He was the same one who took the boy from, the that lady when, you remember when he came, the, the little Cuban, this Cuban kid, that came with his dad and mom.	A esas que tienen chingo...Porque, yo hablé con almirantes de, de [I/I] de, de diferentes sitios de aquí, y todos lo conocen a el. *Oh, you friend of Hollywood? Oh yeah, Hollywood. So*, ah son un poco de mafiosos... Fue el mismo, que le quitó el niño, a la señora esa cuando, te acuerdas cuando vino el, el cubansito, el muchachito este cubano, que vino con su papa y su mama.
GASCON:	That his mom died in the ocean?	¿Qué la mama se le murió en el mar?
FERNANDEZ:	That one.	Ese.
GASCON:	Elian.	Elián.
FERNANDEZ:	Uh, that one…	Eh, ese...
	[Voices overlap]	[Interposición de voces]
GASCON:	The little Cuban Elian?	¿El cubanito Elián?
FERNANDEZ:	That one! That was he.	¡Ese! Él fue ese.
GASCON:	Is that Hollywood?	¿El *Hollywood* es ese?
FERNANDEZ:	That one, the one that [U/I]…	Ese, el que [I/I]...

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GASCON:	You are kidding.	Mentira.
FERNANDEZ:	…they showed when he took the boy out of the house…	...que enseñaron cuando sacó el niño de la casa...
GASCON:	Uh-hum.	Aja.
FERNANDEZ:	…that they were going to take him real fast to the police, the patrol car. That is him.	...que lo iban a cargar rápido pa' la policía, la patrulla. Ese es él.
GASCON:	Is that him?	¿Ese es él?
FERNANDEZ:	That one. [Laughs]	Ese. [Se ríe]
GASCON:	Well if the Cubans get him they, they, they, they kill him. Do you know? Because…	Pues si los cubanos lo cogen lo, lo, lo, lo matan. ¿Tú sabes? Porque...
FERNANDEZ:	Do not tell anyone. [Laughs]	No le digas a nadie. [Se ríe]
GASCON:	…no, no, no, I do not get into that…	...no, no, no, yo no me meto en eso...
FERNANDEZ:	But [U/I]…	Pero [I/I]...
GASCON:	…But you know that that is why they looked for people from other places. Because the Cubans from there would not do it, nor, nor, nor any American from Miami.	...Pero tu sabes que por eso buscaron gente fuera de ahí. Porque los cubanos de allá no lo harían, ni, ni, ni ningún americano de Miami.
FERNANDEZ:	But he is the one who [U/I]. [Laughs]	Pero ese fue el que lo [I/I]. [Se ríe]

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GASCON:	He is the one that took Elian out?	¿Ese fue el que sacó a Elián?
FERNANDEZ:	He is the one that took… [Chuckles] He is the one that is in charge, with all the ones from exportation here…	Ese fue el que sacó... [Risitas] Ese es el que se encarga, con todos los de exportamiento aquí...
GASCON:	But damn, that guy does not look bad. He looks good.	Pero coño, ese tipo no luce mal. Luce bien.
FERNANDEZ:	Yeah, no, he is a good looking dude. It is just that he has a bit of a belly because they say he eats a lot.	*Yeah*, no, el es bien parece tipo. No mas que esta medio panzón porque dicen que come bastante.
GASCON:	I remember that guy came out in all the newspapers and everything, with the boy in his had.	Ese tipo yo me acuerdo que salio en todos los periódicos y todo, con el niño en la mano.
FERNANDEZ:	Yeah well, that is Hollywood.	*Yeah well*, ese es el *Hollywood*.
	[Voices overlap]	[Interposición de voces]
GASCON:	Well he looks super good!	¡Pues luce súper bien!
FERNANDEZ:	Uh-hum. Everybody knows him here. He is really famous here with immigration.	Ujúm. Aquí todo el mundo lo conoce. Él es tremendo famoso aquí con la inmigración.
GASCON:	Yes?	¿Sí?
FERNANDEZ:	He is one of the big ones here but… that is why I believe that he has access to that weed. To bring stuff [U/I].	Él es de los grandes aquí pero... por eso yo creo que tiene el chance de esa mota. De traer cosas [I/I].

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	[Voices overlap]	[Interposición de voces]
GASCON:	Of course! [Pause] Damn.	¡Seguro que si! [Pausa] Ño.
FERNANDEZ:	Do not tell your people because they would kill him.	Tu pues no le digas a tus paisanos porque no me lo matan.
GASCON:	Huh?...	¿Eh?...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[Laughs]	[Se ríe]
GASCON:	...No, I won't even tell... Listen Pedro...	...No, ni le digo a los pa'... Oye Pedro...
FERNANDEZ:	Hum.	Júm.
GASCON:	...not even, not even to my client...	...yo ni al, ni al cliente mío...
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	...uh? I never tell him not even with whom...	...¿eh? en ningún momento yo le digo, ni con quien...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I] who say that [U/I].	[I/I] quienes digan ese [I/I].
GASCON:	...No! If I tell him that, that I am making the deal, uh, with a cop he would...	...¡No! Si yo le digo que, que el negocio, eh, lo estoy haciendo con un policía le entra...

8/30/07

FERNANDEZ:	[Laughs]	[Se ríe]
GASCON:	…shit. No, no, I won't say. Do you know what I mean?…	...cagadera. No, no, yo no digo, ¿tu me entiendes?...
FERNANDEZ:	No! Well, look, if…	¡No! Pues, mira, si...
GASCON:	…I won't tell him anything because if not then he…	...Yo no le digo nada porque sino se...
FERNANDEZ:	…well, I would like to…	...pues yo quisiera...
GASCON:	…there are people who freak out.	...hay gente que se friquean.
FERNANDEZ:	…I would like to take two (2), three (3) connections that are here, here in [U/I], of the poli, of the weed that is left, they take a little... from the the cocaine that they take from here, there are policeman here who are distributing here, to the same guys from here…	...Yo quisiera agarrar dos (2), tres (3) conexiones que hay aquí, aquí en [I/I], de la polis, de la mota que queda, agarran aquí un poquito, que la cocaína que quitan aquí, hay policía aquí que la están distribuyendo acá, a los mismos chamacos de aquí...
GASCON:	Police officers from here? In [U/I]?	¿Policías aquí? ¿En [I/I]?
FERNANDEZ:	And they are the ones that, they are the ones that are in charge of the department of [U/I]…	Y son los que, son los que están encargados del departamento de [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	Which one is it?	¿Cuál es?

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FERNANDEZ:	The [U/I] department, is the one they call um, uh, uh, uh…	El departamento [I/I], es uno que le dicen este, uh, uh, uh...
GASCON:	Who are the ones that work there?	¿Quiénes son los que trabajan ahí?
	[Pause]	[Pausa]
FERNANDEZ:	It was one, one of the [U/I] that before he was of those in patrol cars, but now he is as, as a civilian. Uh, his name is… Now he even cut his hair. Bald, baldheaded. Uh… [Exhales] the hell the name, I already forgot. Anyway, they are like five (5) of them, and I know all five (5). They are intimate friends of mine. But, I notices by there, like that, that they are the ones that, when, they finish a case, a case…	Fue uno, uno de los [I/I] que él era antes de esos de patrullando, pero ahora esta, eh, de, de civil. Uh, se llama este... Ahora se hasta se corto el pelo. Pelona, cabeza pelado. Uh... [Exhala] *the hell the name*, ya ese se me olvidó. *Anyway*, son como cinco (5) ellos, y yo los conozco a todos cinco (5). Son íntimos amigos míos. Pero, yo me di cuenta por ahí, así, que ellos son los que, cuando, ya terminan del caso, de un caso...
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	…that they have all that product there, in the, in, in the evidence room. You know where they have all the…	...que queda todo ese producto ahí, en el, en, en el cuarto *evidence*. ¿Sabes donde tienen todo los de?...
GASCON:	Yes, where they have the…	Sí, donde mantienen la...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	…all the evidence…	...todo el *evidence*...
GASCON:	…the, the things they take…	...la, las cosas que quitan...

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FERNANDEZ:	…yes…	...*yes*...
GASCON:	…The thefts, the merchandise, the drugs, everything.	...Los robos, la mercancía, la droga, todo.
FERNANDEZ:	Exactly.	Exacto.
GASCON:	[Sound of sipping a drink]	[Sonido de beber a sorbos]
FERNANDEZ:	There, they are the ones that are in charge of, of, to get ready…	Ahí, ellos son los que se encargan de, de sal, de *get ready*...
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	…those things. And look how they are selling us the weed and the cocaine and stuff. [Background: Baby speaking] When the case is over they, throw…	...de esas cosas. Y mira que ellos nos están vendiendo la mota y la perico y eso. [Al fondo: Bebe hablando] Cuando termina el caso ellos, tiran...
GASCON:	[Exhales]	[Exhala]
FERNANDEZ:	…sell.	...venden.
	[Pause]	[Pausa]
GASCON:	Who can they be?	¿Quiénes serán, tú?
	[Pause]	[Pausa]

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FERNANDEZ:	Um, Tom! Tom Wong. One is called Tom Wong, the baldheaded one. He is the one that was with that lady, the secretary of, the State Attorney. They have already been divorced for a while.	Este, *Tom! Tom Wong*. Uno se llama *Tom Wong*, el cabeza pelado. Era casado con la vieja esa, la secretaria de, del *State Attorney*. Ya se divorciaron ase tiempo ya.
GASCON:	[Exhales]	[Exhala]
FERNANDEZ:	Um, and the other one is the one they call, uh, he is the, the brother, of the one who is Sheriff now. His brother. The one that is Sheriff now...	Uh, y el otro es uno que le dicen, uh, es del, el hermano, del que es *Sheriff* horita. El hermano de el. El que es *Sheriff* horita...
GASCON:	I do not know who it is.	No sé quien es.
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Tony, Tony Cameron.	*Tony, Tony Cameron*.
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	His brother, is another one who is, who's undercover. All the ones who were police from before, that were in patrol cars, they are detectives already.	El hermano de él, es otro que está el, del este *undercover*. Todos lo que eran policía de antes, que andaban en patrullas, ya esos son detectives ya.
GASCON:	Oh yeah?	¿O sí?
FERNANDEZ:	And now the ones that are in police cars are new. But those, that were old, old from here, they should be doing big jobs already...as detectives...	Y ahora los que están en patrulla son nuevos. Pero ya esos, los que eran viejos, viejos de aquí, ya esos estarán asiendo trabajos de grandes ya, de detectives...

5/30/03

	[Voices overlap]	[Interposición de voces]
GASCON:	And they are young or old?	¿Y son joven o son viejos?
FERNANDEZ:	...A bit old like our age... some forty (40) something, some fifty (50) something... and now they have police cars, [U/I] completely young guys, you know? That can take a beating. [Laughs] The old guys have them to bust their asses. [Chuckles]	...Medios viejones de la edad de nosotros... unos cuarenta (40) y pico, unos cincuenta (50) y pico... y ahora tienen la patrulla, [I/I] puros chavitos, ¿tú sabes? Que se pueden agarrar los vergasos. [Se ríe] Los viejos los tienen de, pa' que se den el coco. [Risitas]
	[Pause]	[Pausa]
GASCON:	And who are they, Pedro?	¿Y quienes son, Pedro?
FERNANDEZ:	Uh-hum?	¿Ujúm?
GASCON:	Maybe they are the ones that jumped on Jorge over there.	A lo mejor fueron los que se le tiraron allá a Jorge.
FERNANDEZ:	No. These guys do not have anything with Hollywood. These...	No. Estos no tienen con nada con *Hollywood*. Estos...
GASCON:	No, with Jorge. The ones who jumped on Jorge in his house.	No, con Jorge. A los que se le tiraron a Jorge en la casa.
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	Oh, yeah, they were them! Shane Leonard [ph] was one. That is true, Leonard is the one that, of that woman that bought you the house [U/I]...	¡O si, esos fueron! *Shane Leonard [ph]* fue uno. Verdad que *Leonard* es el que, de la mujer esa que te compro la casa [I/I]...

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	[Pause]	[Pausa]
GASCON:	Uh-hum.	Ajá.
FERNANDEZ:	...uh, Ms. Keller, her husband, that was the Sheriff, there was one...	...eh, *Ms. Keller*, el marido de ella, que era el *Sheriff*, había uno...
GASCON:	Of the ones that jumped Jorge?	¿De los que se le tiró a Jorge?
FERNANDEZ:	Yes! He was the Sheriff at the time... He was Sheriff at the time.	¡Sí! Él estaba de *Sheriff* en ese tiempo... Él era *Sheriff* en ese tiempo.
	[Pause]	[Pausa]
GASCON:	And who else jumped him over there?	¿Y quienes más se le tiraron allá?
FERNANDEZ:	Um, the ones that jumped Jorge were, the Sheriff, Tom Wong, Tom, Wong, who were the ones that, that were in the system, um, um... I know the majority of them who did the job.	Uh, a Jorge se le tiró este, el *Sheriff*, *Tom Wong, Tom, Wong*, que eran los de, que estaban en ese sistema, uh, uh... yo conozco ahí la mayoría de ellos que hicieron el trabajo.
	[Pause]	[Pausa]
GASCON:	Do you think that they would be involved on that?	¿Tú crees que ellos estén en eso?
FERNANDEZ:	Yes! They are in that business, [U/I]. They are in my business.	¡Sí! Ellos están en ese negocio, [I/I]. Ellos están en mi negocio.

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GASCON:	[Sound of sipping a drink] Fuck. We cannot trust them.	[Sonido de beber a sorbos] Del carajo. No se puede confiar en ellos.
FERNANDEZ:	But they are not with Hollywood, nor are they…	Pero ellos no están con el *Hollywood*, ni ellos no son...
GASCON:	No.	No.
FERNANDEZ:	…of being with Hollywood. These are from here, from this department.	...de anden con *Hollywood*. Estos son de acá, de éste departamento.
GASCON:	Yes, they do the delinquency here. [Psh] The other one uses the delinquency over there.	Sí, hacen la delincuencia aquí. [Psh] El otro usa la delincuencia por allá.
	[Pause]	[Pausa]
FERNANDEZ:	There are just bandits here, man.	Puros bandidos hay aquí, 'mano.
	[Pause]	[Pausa]
GASCON:	[Sound of sipping a drink]	[Sonido de beber a sorbos]
FERNANDEZ:	Well, yes.	Pues, sí.
GASCON:	Damn, hopefully this guy can get something.	Coño, ojalá que este resuelva algo.
FERNANDEZ:	There is good money there for Christmas right?… No because it is…	Ahí hay un buen dinero pa' hacer navidades ¿no?... No que es un...

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GASCON:	Damn Pedro, and some secure money. Money without risking it... Just that the day is not good for going out to, to take care of things...	Coño Pedro, y un dinero seguro. Un dinero sin arriesgarse... Lo que el día no es de salir a, a resolver...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	The dude is already coming...	¿Ya el tipo viene...
GASCON:	...and to fuck around.	...y a joder.
FERNANDEZ:	...to pick it up here four?	...y te la recoge aquí?
GASCON:	Yes, of course! I am not moving from here!	¡Sí, como que no! ¡De aquí no me muevo ya!
FERNANDEZ:	Yes, yes...	Sí, sí...
GASCON:	Do you know what I mean?	¿Tú me entiendes?
FERNANDEZ:	...if he brings it to you here, if he brings it to you here, then you have someone that picks up here, and it is all good.	...si él te la trae aquí, si el te la trae aquí, ya usted tiene uno que recoge aquí, pues tranquillo.
GASCON:	Like, either Hollywood brings it here or we go in a little while...	Como, o la trae *Hollywood* a aquí, o nosotros vamos a cualquier momentico...
FERNANDEZ:	[U/I].	[I/I].

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GASCON:	...you know what I mean? [Whistles] Let's go, how was it that he...you told me the other day that he stops me, for the old...like if I was one of your people?	...¿tu me entiendes? [Silba] Vamos, ¿cómo fue que él... tú me dijiste el otro día que me para, por la vieja... como si fuera de la raza?
FERNANDEZ:	Uh-hum.	Unjúm.
GASCON:	It is a lie that he does business like that with no shame.	Mentira que hace los negocios así a lo descarado.
FERNANDEZ:	They stand there. They stand under the bridges...	Ellos están parados. Ellos se paran debajo de los puentes...
GASCON:	Uh-hum.	Aja.
FERNANDEZ:	...there they park the van, when you see these, in those [U/I] a police car comes, one of those of immigration parked there, a van, with those lights on top...	...de ahí paran ahí la *van*, cuando tu veas estas, en esas [I/I] venga una patru, unos de esos de la inmigración parados ahí, una *van*, con esas luces arriba...
GASCON:	Uh-hum.	Aja.

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FERNANDEZ:	...I think those pass like the Sheriff but, they have USA ma, uh, uh, Border Patrol written... that is them. And they, they sometimes, see a suspicious car and they get behind it and stop it right there. Especially if they look like Latinos. So, in one of those, many times also you stop, like one time I found two (2), three (3) times that they were stopped like that and I stopped there, and I came by, by, by the side of the bridge. I spoke to them and I asked one of them if, if they've seen Hollywood, because I was going to, to Jacksonville to se him [U/I]. But yeah, he is there in, in Jacksonville... But they are there parked on the bridges. So, he could bring us...	...yo a esos creo que pasan como de la *Sheriff* pero, dicen, USA ma, uh, uh, *Border Patrol*... esos son ellos. Y ellos, ellos a veces, ven un carro medio sospechoso y se le ponen atrás, y lo paran ahí mismo. Especialmente si se ven que tienen cara como de latinos. *So*, en una de esas, muchas veces también uno para, como una vez yo encontré dos (2), tres (3) veces que estaban así parados y me pare ahí, y me orillé al, al, al lado del puente. Conversé y le pregunté a uno de ellos si, si han visto a *Hollywood*, porque yo iba pa', pa' *Jacksonville* a verlo [I/I]. Pero *yeah*, ahí él esta ahí en, en *Jacksonville*... Pero ellos están ahí parados de los puentes. *So*, él puede traernos...
GASCON:	But is like that...	Pero si ahí...
	[Pause]	[Pausa]
FERNANDEZ:	...they put it in our car and we bring it in the car and come back like nothing.	...no las ponen en el carro y la traemos en el carro y regresamos atrás como si nada.
GASCON:	And that is it..	Y ya, más nada.
FERNANDEZ:	But... it would be good if he could bring it to us here, here.	Pero... seria bueno si nos la traía hasta aquí, hasta aquí.
GASCON:	Correct.	Correcto.
	[Voices overlap]	[Interposición de voces]

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FERNANDEZ:	Like if we put ourselves here on the bridge of the ten (10) here, by were that, [U/I] is. By there they cannot see us, by there is the...	Como nos ponemos aquí en el puente del diez (10) aquí, por donde esta la, [I/I] esa. Por ahí no hay solar, por ahí es la...
GASCON:	No, that is the best thing we can do...!	¡No, eso es lo mejor!...
FERNANDEZ:	[U/I]...	[I/I]...
GASCON:	...But if I have to go somewhere I am not afraid...	...Pero si tengo que moverme yo no tengo miedo...
FERNANDEZ:	...no, no, yeah, yeah.	...no, no, sí, sí.
GASCON:	...in other words, I am not afraid of that because I do not...	...es decir, yo no tengo miedo a eso porque yo no...
FERNANDEZ:	Uh-hum...	Ujúm...
GASCON:	...I do not punk out with [U/I] or with anything.	...yo no me apendejo con [I/I] ni con nada.
FERNANDEZ:	...and I think that, I do not think that he is going to play us [U/I]. Because well, what can they take from me?	...y yo creo que, y no creo que el nos va a ser una jugada de [I/I]. Porque pues, ¿qué me pueden quitar a mí?
GASCON:	No, of course not, darling.	No, seguro que no, pipo.
FERNANDEZ:	So, he is trying to make some money too.	*So*, él anda tratando de ganarse una feria también.
	[Pause]	[Pausa]

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GASCON:	[Exhales]	[Exhala]
FERNANDEZ:	I have to be calling my, PEGGY: to see if he told me that [U/I].	Tengo que estar llamando a mi, a PEGGY: a ver si me dijo que [I/I].
	[Voices overlap]	[Interposición de voces]
GASCON:	Call him. Call him again.	Llamalo. Llamalo de nuevo.
FERNANDEZ:	Do I call him again?	¿Lo llamo de nuevo?
GASCON:	Yes, call him again. [Chews] And why...	Si, llamalo de nuevo. [Mastica] Y por qué...
FERNANDEZ:	He does not think that we are bothering him too much?	¿El no cree que lo estamos molestando mucho?
GASCON:	No!	¡No!
FERNANDEZ:	We have to go in [U/I].	Hay que entrar [I/I].
GASCON:	And give him the phone number, [Stutters] anyway.	Y le das el teléfono, [Tartamudea] de todas maneras.
	[Pause]	[Pausa]
	[Background: Dialing sound]	[Al fondo: Sonido al marcar]
FERNANDEZ:	[U/I]	[I/I]

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GASCON:	So then when you uh, remember that when you told him like that [U/I]…	Así que cuando lo eh, fíjate que cuando le dijiste así [I/I]...
FERNANDEZ:	Yeah, we are going to tell him that we have a client for buying and if they like it there are mo, there are, there are more sales, then. Maybe that is what he wants, that, [Background: Dialing sound] maybe uh, he does not, does not, have that in mind, [U/I] in mind. Maybe they want to sell it all at once, [U/I]…	*Yeah*, vamos a decirle que tenemos un cliente pa' comprar y que si les gusta hay ma, hay, hay más venta, pues. A lo mejor eso es lo que quiere el, que, [Al fondo: Sonido al marcar] a lo mejor eh, eso no, no tiene hasta en cuenta, [I/I] de cuenta. A lo mejor la quieren vender toda de un solo, [I/I]...
	[Voices overlap]	[Interposición de voces]
GASCON:	Whatever, but if, if it is good, Pedro, I do not care!…	*Whatever*, pero si, ¡Si esta buena, Pedro, a mi no me importa!...
	[Background: Noise]	[Al fondo: Ruido]
FERNANDEZ:	…[U/I]. Those are of [U/I].	...[I/I]. Esos es de [I/I].
GASCON:	…If it is good, I know that the guy has money… Do you know what I mean?	...Si esta buena, yo sé que el tipo tiene dinero... ¿Tú me entiendes?
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	That is not my problem. [Pause] [Exhales] [Background: Dialing sound] I just, wouldn't want that to happen, at, at least, you know?	Eso no es el problema mío. [Pausa] [Exhala] [Al fondo: Sonido al marcar] Lo que, no quisiera, por, por lo menos, vaya.
	[Background:	[Al fondo: Sonido al marcar]

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FERNANDEZ:	They would be some five (5) or more, but…	Unas cinco (5) o más seria, pero...
GASCON:	Uh, even, at least that the dude sees that it is not a lie.	Ah, hasta, por lo menos que el tipo vea que no es mentira.
FERNANDEZ:	Yeah, yeah, yeah.	*Yeah, yeah, yeah.*
GASCON:	At least if I, if one (1), [Background: Dialing sound] at least he says that damn no, this is not a lie.	Aunque sea si le, si una (1), [Al fondo: Sonido al marcar] por lo menos dice que coño no, esto no es mentira.
FERNANDEZ:	Yeah.	*Yeah.*
GASCON:	But.	Pero.
	[Pause]	[Pausa]
	[Background: Dialing soud]	[Al fondo: Sonido al marcar]
FERNANDEZ:	Damn, before the weed here… if it was what you could get the most, and, everybody had. Now, now ever since…	Coño, la mota aquí antes... si era lo que más conseguías tú, y, todo el mundo tenia. Ahora, ahora desde que...
	[Voices overlap]	[Interposición de voces]
GASCON:	Put it there on the speaker. [Pause] [Aside: Let's see what he tells me.]	Ponlo ahí en el *speaker* ese. [Pausa] [Al lado: Vamos a ver lo que él me dice.]
	[Pause]	[Pausa]

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	[Telephone rings]	[Timbre telefónico]
	[Background: Voices]	[Al fondo: Voces]
	[Telephone conversation]	[Conversación telefónica]
HENDERSON:	Gonna be about two o'clock (2:00) before I hear anything.	*Gonna be about two o'clock* (2:00) *before I hear anything.*
FERNANDEZ:	Okay. At two o'clock (2:00)?	*Okay. At two o'clock* (2:00)*?*
GASCON:	Yes.	*Yes.*
FERNANDEZ:	Oh...	*Oh...*
GASCON:	Don't come over though, 'til I say we got it.	*Don't come over though, 'til I say we got it.*
FERNANDEZ:	Okay, partner. Hey...	*Okay, partner. Hey...*
	[Voices overlap]	[Interposición de voces]
GASCON:	Okay...	*Okay...*
FERNANDEZ:	...whate...	*...whate...*
GASCON:	[U/I].	...[I/I].
FERNANDEZ:	...whate, whatever how [U/I] many goats you can find and we get it, man. This man [U/I]...	*...whate, whatever how* [U/I] *many* goats *you can find and we get it, man. This man* [U/I]...

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GASCON:	Okay.	*Okay.*
FERNANDEZ:	...Okay?	*...Okay?*
GASCON:	Okay. I'll let you know.	*Okay. I'll let you know.*
FERNANDEZ:	All right, partner. Don't forget about me, man.	*All right, partner. Don't forget about me, man.*
GASCON:	Okay. I am a call you, I am a call you.	*Okay. I am a call you, I am a call you.*
FERNANDEZ:	Okay, partner. Bye.	*Okay, partner. Bye.*
GASCON:	Okay, Pedro.	*Okay, Pedro.*
FERNANDEZ:	All right. [End of telephone conversation] [Background: Noise] [Chuckles] He already has one of our telephone numbers. Oh yes because they save it… At two (2:00) he says.	*All right.* [Fin de la conversación telefónica] [Al fondo: Ruido] [Risitas] Ya él tiene un teléfono de nosotros. Oh sí porque ellos lo graban... A las dos (2:00) dice.
	[Pause]	[Pausa]
GASCON:	[Exhales] [Background: Dialing sound] And… [Exhales] Damn Pedro.	[Exhala] [Al fondo: Sonido al marcar] Y... [Exhala] Coño Pedro.
FERNANDEZ:	I think he is coming through.	Yo creo que va a salir.
GASCON:	I think so.	Yo creo que sí.

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	[Pause]	[Pausa]
FERNANDEZ:	I think he is coming through. [Sniffs] [Pause] Because if not, if not he would eliminate me right now.	Yo creo que va a salir. [Inhala] [Pausa] Porque si no, si no me eliminara horita mismo.
GASCON:	No, and he, "I do not have anything", and that's it.	No, y él, "No tengo nada", y ya.
FERNANDEZ:	And that's it. But, it is that he has me like that on stand by...	Y ya. Pero, es de que me tiene así de *stand by*...
GASCON:	What do you have to go see? Are you going to go see Shane?	¿Qué tú tienes que ir a ver? ¿Vas a ir a ver a Shane?
FERNANDEZ:	I took Shane to [U/I]. What do you have to do [U/I]?...	Yo lleve a Shane a [I/I]. ¿Qué tú tienes que hacer [I/I]?...
	[Voices overlap]	[Interposición de voces]
GASCON:	What time do I call you? No, no, I do not...	¿Qué hora te llamo? No, no, yo no...
FERNANDEZ:	...Do you have to do something?	...¿Tienes que hacer algo tu?
GASCON:	...I am going to Wal-Mart for a little while, to buy some stuff and...	...Yo voy un momentico a *Wal-Mart*, a comprar unas cosas y...
FERNANDEZ:	Do not waste all my money, okay?	No me gastes todo el dinero, ¿eh?
GASCON:	No, I am not going to spend money.	No, no voy a gastar dinero.

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FERNANDEZ:	[Laughs]	[Se ríe]
GASCON:	Listen, and... Damn Pedro, there is hope then that we do something.	Óyeme, y... Coño Pedro, hay esperanza que hagamos algo entonces.
FERNANDEZ:	I think we do, I think we do, I think we do.	Yo creo que sí, yo creo que sí, yo creo que sí.
GASCON:	I already tol, the way that I se, that I heard...	Ya te di, de la forma que lo se, que lo oí...
	[Pause]	[Pausa]
FERNANDEZ:	I think something is coming through, hopefully [U/I], uh, not any more [U/I]...	Yo creo que sí va a salir, ojalá [I/I], porque [I/I] este, no ya [I/I]...
GASCON:	And you? Well go do what you are going to do with Shane. What time is it? What time is it? [Pause] [Clears throat]	¿Y que tú? Bueno ve a hacer lo que vayas a hacer con Shane. ¿Qué hora es? ¿Qué hora es? [Pausa] [Carraspea]...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I] more than (11:00) [U/I]...	[I/I] más de las once (11:00) [I/I]...
GASCON:	...It is eleven thirty (11:30). And he says at two (2:00)?	...Son las once y media (11:30). ¿Y te dijo pa' las dos (2:00)?
FERNANDEZ:	[Clears throat] At two (2:00), yeah.	[Carraspea] Pa' las dos (2:00), *yeah*.
	[Pause]	[Pausa]

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GASCON:	They are coming over here at two (2:00).	A las dos (2:00) vienen pa' acá.
FERNANDEZ:	I am coming at two (2:00). Anyways, I am going to be here. I my, [Chuckles] if I have to wait, give me guarantee… that until Monday, if I have to wait until Monday, I stay… Do you understand? But the thing is they should give me a guaranty if one is going to sell it. If one is going to...	A las dos (2:00) vengo. Todas maneras, yo voy a estar aquí. Yo mi, [Risitas] si me toca esperar, me da garantia... que hasta el lunes, si me toca esperar hasta el lunes, me quedo... ¿Entiendes? Pero el caso es que me dé garantía que si uno la va a vender. Si uno la va...
GASCON:	Man, Pedro.	Vaya, Pedro.
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	…and for you to give me the guaranty if he is going to, if the guy is your friend…,	...y tú me des la garantía de que si él la va, si el tipo es tu amigo...
GASCON:	Oh, yes sir!	¡O sí señor!
FERNANDEZ:	…if he is going to buy it. You know, I don't [U/I]…	...si él la va a comprar. Sabes, no [I/I]...
GASCON:	Exactly. Then what I am going to do is…	Exacto. Entonces lo que voy a hacer es...
FERNANDEZ:	…I might lose a week of work over there, but with I have left here, they buy it for the week. Do you understand? But well… but if there isn't anything for sure, neither here nor there…	...Yo a lo mejor me pierdo una semana de trabajar allá, pero con lo que me queda aquí, me la compran por la semana. ¿Entiendes? Pero pues... pero si no hay nada seguro, ni acá ni allá...

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	[Voices overlap]	[Interposición de voces]
GASCON:	No, no, no, no. Forget, forget it man…	No, no, no, no. Olvida, olvidate que vaya...
FERNANDEZ:	Is your thing for sure?	...¿Lo tuyo es seguro?
GASCON:	Yes, I am, I am.	Sí, yo sí, sí.
FERNANDEZ:	So, the only thing we have left is to make sure with the one over there.	*So*, lo que nos falta es asegurarnos con aquel allá.
GASCON:	He said at two (2:00). At two (2:00) what uh…	Él dijo que a las dos (2:00). ¿A las dos (2:00) lo de ah...
FERNANDEZ:	[U/I]	[I/I]
GASCON:	…at two (2:00) you are coming here?	...a las dos (2:00) vienes pa' acá?
FERNANDEZ:	Then I will come back at two (2:00).	A las dos (2:00) vengo pa' acá, entonces.
GASCON:	Oh, God willing.	Ay, Dios quiera.
	[Pause]	[Pausa]
FERNANDEZ:	Then what are you going to do now, [U/I]? [U/I].	¿Entonces que vas a hacer tú horita, [I/I]? [I/I].
	[Voices overlap]	[Interposición de voces]

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GASCON:	[U/I], I am going to do what, I am going that do what I have to do. I am going to tell... [Deep breath] this guy to wait for me, to wait for me a, a few more hours. Huh?...	[I/I], voy a hacer lo, voy a hacer lo que tengo que hacer. Voy a decirle... [Respira profundo] a este muchacho que me espere, que me espere una, unas horas más. ¿Eh?...
	[Background: Running water]	[Al fondo: Agua corriendo]
FERNANDEZ:	Yeah, tell him...	*Yeah*, tu dile...
GASCON:	...Before he leaves...	...Antes que se vaya...
FERNANDEZ:	...you tell him...	...tu dile...
GASCON:	...For real?...	...¿Verdad?...
FERNANDEZ:	...Yeah. Tell him look, [Pause] the [U/I] the, we have the thing... but, that guy is waiting for a [U/I] here where it is kept in uh, in the, that storage how do they say warehouse, and they have to take it out of there. But, wait, give us a chance [U/I], and do not worry. Do not... tell him, keep him like that.	...*Yeah*. Dile mira, [Pausa] el [I/I] el, la cosa la tenemos... pero, el tipo ese esta esperando que haiga un [I/I] aquí adonde está guardada en ah, en el, la bodega esa como dicen *warehouse*, y hay que sacarla de ahí. Pero, espérate, danos chance [I/I], y no te preocupes. No te la... dile, mantenlo así.
GASCON:	Exactly. So, he won't...	Exacto. Pa' que no...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I]...	[I/I]...
GASCON:	...so that he won't take it...	...pa' que no se las lleve...

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FERNANDEZ:	...so that he won't leave, because...	...pa' que no se vaya a ir, porque...
GASCON:	...so that he won't take my money, because I do not do anything with this guy...	...pa' que no se me lleve el dinero, porque no hago nada con que este hombre...
FERNANDEZ:	Uh-hum.	Ujúm.
GASCON:	...says yes at two in the afternoon (2:00), and then I do not have the money.	...a las dos de la tarde (14:00) diga que si, y después no tenga yo el dinero.
FERNANDEZ:	You tell him, [U/I] Hollywood is going to talk to us at two (2:00). Right?	Tú dile, [I/I] *Hollywood* va a hablar con nosotros a las dos (2:00). ¿No es verdad?
	[Voices overlap]	[Interposición de voces]
GASCON:	At two (2:00).	A las dos (2:00).
FERNANDEZ:	Okay. Tell the guy, that at three thirty (3:30)... uh... you'll, you'll call him back, or, or talk to him...	*Okay*. Dile al tipo, que a las tres y media (3:30)... uh... tu lo, lo llamas a el pa' atrás, o lo, o hablas con él...
GASCON:	Correct.	Correcto.

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FERNANDEZ:	...that they guy got, that the guy told him that, at three (3:00) something, at, at three (3:00) something, at two (2:00) something the people leave work, that [U/I]. So, he is going to call at three (3:00) something, to go there and see. So, that [U/I] gives us [U/I], gives us a chance, an hour and something...	...que el tipo le dio de, el tipo le dijo que, a las tres (3:00) y pico, a la, a las tres (3:00) y pico, a las dos (2:00) y pico la gente se va del trabajo, que [I/I]. *So*, lo va a llamar a las tres (3:00) y pico, pa' ir aya a ver. *So*, a [I/I] nos da [I/I], nos da chance, una hora y pico...
	[Voices overlap]	[Interposición de voces]
GASCON:	Correct...	Correcto...
FERNANDEZ:	...to do it.	...para realizarlo.
GASCON:	...exactly. That way I do not have someone on my back...	...exacto. Así no tengo ni a uno metido arriba...
FERNANDEZ:	...No, exactly. So, he already knows that at three (3:00) something you give him the yes or no, and this one is going to give us the yes or no, at two (2:00). We have an hour and a half to play with that hour and a half.	...No, exacto. *So*, él ya sabe que a las tres (3:00) y pico tú le das el sí o no, y éste nos va a dar el sí o no, a las dos (2:00). Tenemos una hora y media pa' jugar con esa hora y media.
GASCON:	That is okay.	Está bien.
FERNANDEZ:	Do you understand?	¿Entiendes?
GASCON:	Damn Pedro go, that I want [U/I] ... [Background: Noise] To see if we do something with...	Coño Pedro dale, que quiero [I/I]... [Al fondo: Ruido] A ver si asemos algo con...

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	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	I think so…	Creo que sí...
GASCON:	…I think so…	...Yo creo que sí...
FERNANDEZ:	…I think so, because if the…	...Yo creo que sí, porque si el...
GASCON:	…Because the way that he spoke…	...Porque de la forma que él habló...
FERNANDEZ:	…Do you remember, you remember this one said that he only said that, nah…	...¿Tu te acuerdas, te acuerdas dijo éste que nada más que dijo, nah...
GASCON:	…Nah!…	...¡Nah!...
FERNANDEZ:	…[U/I]…	...[I/I]...
GASCON:	…[U/I], exactly. But he is not saying…	...[I/I], exacto. Pero él no está diciendo...
FERNANDEZ:	…and there, and, and the way he spoke to me this week… he said, "Damn that the, the police got them those...That did not go through me. [U/I]. It did not go through me." So, it means, that he has it. Because if not he'd tell me, "No Pedro, none."	...y ahí, y, y de la manera que me habló esta mañana... me dijo, "Coño que se las, la agarró la policía estos...eso no me entró a mí [I/I]. No me entró a mi". *So*, quiere decir, que él la tiene. Porque si no me dijera, "No *Pedro, none"*.
GASCON:	Correct.	Correcto.

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FERNANDEZ:	But he said at two (2:00). He said I'll, I'll call you back. So, that means that he has something. [Background: Noise] [Pause] Don't you think?	Pero dijo a las dos (2:00). Dijo *I'll, I'll call you back. So*, quiere decir que el tiene algo. [Al fondo: Ruido] [Pausa] ¿No crees?
GASCON:	I think so.	Yo creo que sí.
FERNANDEZ:	Well do not lose hope, man…	Pues no pierda la esperanza, 'mami...
GASCON:	No, no…	No, no...
FERNANDEZ:	…okay?	...*okay*?
GASCON:	…wait, wait. At two (2:00), do we meet here?	...espera, espera. ¿A las dos (2:00) nos vemos aquí?
FERNANDEZ:	At two (2:00), yes.	A las dos (2:00), sí.
GASCON:	Huh?	¿Eh?
FERNANDEZ:	Wait for me, huh?	Me esperas, eh.
GASCON:	Okay, darling.	Esta bien, papo.
FERNANDEZ:	Do not go and waste the money.	No te vayas a gastar el dinero.
GASCON:	No, I am not going to waste anything…	No, no me voy a gastar ninguno...
FERNANDEZ:	[Laughs]	[Se ríe]

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GASCON:	...Forget about that. What I need is money but to spend!	...¡Olvídate de eso que lo que necesito es dinero pero pa' gastar!
FERNANDEZ:	Okay. [U/I] have a good [U/I] are good [U/I].	*Okay*. [I/I] tienen una buena [I/I] son buenas [I/I].
GASCON:	Damn! God willing.	¡Coño! Dios quiera.
FERNANDEZ:	I see you later then, man!	¡Te veo entonces, 'mano!
GASCON:	Okay darling, take care!	¡*Okay* papa, cuidate!
FERNANDEZ:	Look, you call me, uh!	¡Mira me llamas, eh!
GASCON:	All right...	Está bien...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I]...	[I/I]...
GASCON:	...Damn!	...¡Coño!
FERNANDEZ:	...Look! Stay in touch with me, this one maybe calls me. Because he might call me before that.	...¡Mira! Estás pendiente conmigo, éste a lo mejor me llama. Porque a lo mejor me llame antes de eso.
GASCON:	Correct.	Correcto.

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FERNANDEZ:	Do you know? Maybe he changes his mind, maybe he changes the time because sometimes they play with the time too. Maybe they tell you at this time…	¿Tu sabes? A lo mejor le cambie de idea, a lo mejor cambie de hora. Porque también a veces juegan con las horas. A lo mejor te dicen la hora así...
GASCON:	Uh-hum.	Aja.
FERNANDEZ:	…and then they change the time and tell you come, come, right now, and if you want it is like this. Then you have to stay in touch with me.	...y te cambian la hora y te dicen vente, vente, horita mismo, y si la quieres es así. Entonces tu tienes que estar pendiente conmigo.
GASCON:	No, okay, okay.	No, está bien, está bien.
FERNANDEZ:	Or and if he calls me, I come, and if I cannot get it contact with you, I come here and get you quickly…	O y si me llama, yo vengo, y si no me puedo comunicar contigo, yo vengo rapidito a buscarte aquí...
GASCON:	Okay.	Está bien.
FERNANDEZ:	…Because sometimes they do not give you the exact time, because they think that there is someone behind you, and wants to fuck you over.	...Porque a veces ellos no le dan la hora exacta a uno, porque piensan que hay alguien detrás de uno, que lo quiere fregar a uno.
GASCON:	Yes, no, I know.	Sí, no, yo sé.
FERNANDEZ:	Then they give you a sudden time, to catch you by surprise.	Entonces le dan una hora desprevenida a uno, pa' agarrarlo desprevenido a uno.
GASCON:	Perfect.	Perfecto.

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FERNANDEZ:	A lot of them won't give a chance to the one behind you to do anything. So, that is the way they play it sometimes. So, let's see. That is why I want you to keep in touch with me and I am going to keep in touch with you.	Muchos no le dan chance, al que esté atrás de uno, a que haga nada. *So*, esas son las jugadas que ellos se tiran a veces. *So,* vamos a ver. Por eso quiero que estés pendiente conmigo y yo voy a estar pendiente contigo.
GASCON:	Hum. Go ahead.	Júm. Dale.
FERNANDEZ:	So, be around here. Okay?	*So*, esté por aquí. *¿Okay?*
GASCON:	That when we go to...	Que cuando vayamos a me...
	[Voices overlap]	[Interposición de voces]
FERNANDEZ:	[U/I].	[I/I].
GASCON:	...I am going to wear a lot of perfume to see if... [Background: Noise] if...	...voy a echar bastante perfume a ver si... [Al fondo: Ruido] si...
FERNANDEZ:	...if we kill a shrimp.	...si matamos un camarón.
GASCON:	...if I hook up, with the gringo.	...si me ligo, al gringo.
FERNANDEZ:	Hey, I am going to get jealous!	¡Oye, que me voy a poner celoso!
GASCON:	Ugh. I hook up with the gringo.	Eh. ¡Me ligo al gringo!
FERNANDEZ:	Okay.	*Okay*.
GASCON:	Okay, darling.	*Okay,* papo.

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	[Background: Noise]	[Al fondo: Ruido]
	[Pause]	[Pausa]
GASCON:	[Aside: Okay, he just left right now.] [Exhales]	[Al lado: *Okay, he just left right now.*] [Exhala]
	[Pause]	[Pausa]
	[Background: Noise]	[Al fondo: Ruido]
	[Background: Beeping sound]	[Al fondo: Sonido de un pito]
	[End of the recording]	[Fin de la grabación]

8/30/07

N-5
December 10, 2005
14:30

Participants:

JULIA GASCON	= GASCON
PEDRO FERNANDEZ	= FERNANDEZ
TONY HENDERSON	= HOLLYWOOD
UNKNOWN CHILD	= UNKNOWN CHILD
Unintelligible	= U/I

[Beginning of recording.]	[Comienzo de la grabacion]
[Background: Static]	[Al fondo: Estatica]
GASCON: Pedro.	GASCON: Pedro.
FERNANDEZ: Yeah?	FERNANDEZ: Yeah?
GASCON: What?	GASCON: Que?
FERNANDEZ: He has not called [U/I].	FERNANDEZ: No ha llamado [I/I].
GASCON: [U/I] Eh?	GASCON: [I/I] Eh?
FERNANDEZ: Let me, let me bring the phone that I left it in the car. Okay?	FERNANDEZ: Dejame, dejame traer el telefono que lo deje en el carro. Okay?
GASCON: Okay, man.	GASCON: Okay, mijito.
[Background: Children's voices]	[Al fondo: Voces de ninos]
[Dialing sounds]	[Sonidos al marcar]
[Background: Static]	[Al fondo: Estatica]
GASCON: Damn! What do you think? He did not Did he tell you at two (2:00)?	GASCON: No! Que tu crees? No te dio... Te dijo a las dos (2:00)?
FERNANDEZ: Uh? Yeah. [U/I] two (2:00), yeah.	FERNANDEZ: Uh? Yeah. [I/I] dos (2:00), yeah.

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GASCON: Damn, Pedro.

[Closing door sound]

FERNANDEZ: The kids,
shhh ...

[Dialing sounds]

GASCON: Hey. I need that, Pedro.

FERNANDEZ: I am hoping it comes out, sweetie. I am hoping it goes through. We take off right now, eh.

GASCON: I am ready. I do not need.

FERNANDEZ: He, what a great bed you have,
uh?

GASCON: Ah?

~~FERNANDEZ: What a bed. It is good,~~
sweetie.

GASCON: Take it.

[Telephone conversation]

FERNANDEZ: Hey, my friend,
Hollywood.

HENDERSON:: Yeah, Pedro.

FERNANDEZ: Ah. What happened my friend?

HENDERSON:: What's happening?

FERNANDEZ: It's ah ...

HENDERSON:: Pedro, I'm just waiting on that ... Waiting on somebody

GASCON: Cono, Pedro.

[Sonido al cerrar la puerta]

FERNANDEZ: Que los muchachos,
shhh...

[Sonidos al marcar]

GASCON: Oye. Hace falta, Pedro.

FERNANDEZ: Ojala que salga mami. Ojala que salga. Arrancamos ahorita mismo, eh.

GASCON: Ya yo estoy lista ya. No me hace falta...

FERNANDEZ: He, what a great bed you have, uh? He, tremenda cama tienes tu, ah?

GASCON: Ah?

~~FERNANDEZ: Tremenda cama. Esta~~
buena, mihija

GASCON: Toma.

[Conversacion telefonica]

FERNANDEZ: Hey, my friend,
Hollywood.

HENDERSON:: Yeah, Pedro.

FERNANDEZ: Ah. What happened my friend?

HENDERSON:: What's happening?

FERNANDEZ: It's ah...

HENDERSON:: Pedro, I'm just waiting on that... Waiting on somebody to call

8/30/07

to call me back, bro'.

FERNANDEZ: Okay. It's two, two twelve (2:12), two thirty five (2:35)?

HENDERSON:: Yeah.

FERNANDEZ: Yeah, and, you want me to go to await ... Still wait?

HENDERSON:: Ah?

FERNANDEZ: You want me to go ahead and wait?

HENDERSON:: Oh. There's nothing I can do Pedro.

FERNANDEZ: Okay.

HENDERSON:: I mean, like I said, the shit, the shit we had, the fucking, the fucking cops found it and took it.

~~[Voices overlap]~~

FERNANDEZ: All right. Well, I'll go, I'll go ...

HENDERSON:: This oth, this other guy ...

FERNANDEZ: Yeah.

HENDERSON:: I'm going, I'm going to
another guy.

FERNANDEZ: Okay.

HENDERSON:: So. And I'm just waiting on him to get back for me bro'.

FERNANDEZ: Okay. I'll ...

me back bro'.

FERNANDEZ: Okay. It's two, two twelve (2:12), two thirty-five (2:35)?

HENDERSON:: Yeah

FERNANDEZ: Yeah, and, you want me to go to await...Still wait?

HENDERSON:: Ah?

FERNANDEZ: You want me to go ahead and wait?

HENDERSON:: Oh. There ain't nothing I can do Pedro.

FERNANDEZ: Okay.

HENDERSON:: I mean, like I said, the shit, the shit we had, the fucking, the fucking cops found it and took it.

~~[Interposicion de voces]~~

FERNANDEZ: All right. Well, I'll go, I'll go...

HENDERSON:: This oth, this other guy.

FERNANDEZ: Yeah.

HENDERSON:: I'm going, I'm going to another guy.

FERNANDEZ: Okay.

HENDERSON:: So. And I'm just waiting on him to get back for me bro'.

FERNANDEZ: Okay. I'll...

HENDERSON:: [I/l]. You know how

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HENDERSON:: [U/I]. You know how that shit goes.

FERNANDEZ: Yeah, I understand, yo'. Well, I'm waiting. Okay?

HENDERSON:: Well, just go do what you gotta do and I'll call you. Don't you got fucking stuff [U/I].

[Voices overlap]

FERNANDEZ: Oh, yeah. You got my number there?

HENDERSON:: Yeah.

FERNANDEZ: Okay. I'll wait down here.

[Overlapping voices]

HENDERSON:: [U/I].

~~FERNANDEZ: Don't worry about it.~~

[Overlapping voices]

HENDERSON:: [U/I]. You do what you gotta do and I, I'm trying, I'm trying as hard as I can, bro'.

FERNANDEZ: Okay, my friend.

HENDERSON:: It's, it's five (5), right?

FERNANDEZ: Ah? Yeah. Five (5), six (6), or whatever.

HENDERSON:: Okay. Yeah, we have forty (40) rolling. But, the police found it.

FERNANDEZ: Okay. But I'll be happy if you at least get me at least five (5).

that shit goes.

FERNANDEZ: Yeah. I understand yo'. Well, I'm waiting. Okay?

HENDERSON:: Well, just go do what you gotta do, and I'll call you. Don't you got fucking stuff [I/I].

[Interposicion de voces]

FERNANDEZ: Oh, yeah. You got my number there?

HENDERSON:: Yeah.

FERNANDEZ: Okay. I'll wait down here.

[Voces entrecruzadas]

HENDERSON:: [I/I].

FERNANDEZ: Don't worry about it.

[Voces entrecruzadas]

HENDERSON:: [I/I]. You do what you gotta do and I, I'm trying, I'm trying as hard as I can, bro'.

FERNANDEZ: Okay, my friend.

HENDERSON:: It's, it's fiive (5), right?

FERNANDEZ: Ah? Yeah. Five (5), six (6) , or whatever.

HENDERSON:: Okay. Yeah, we have forty (40) rolling. But, [U/I] la Policia en contrar.

FERNANDEZ: Okay. But I'll be happy if you at least get me at least five (5). Okay?

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Okay?

HENDERSON:: I'll do it, bro'.

GASCON: [Whispers: [U/I].]

FERNANDEZ: Okay?

HENDERSON:: [U/I] I'll call, I'll call you.

FERNANDEZ: Okay, buddy. Bye.

HENDERSON:: Okay bud. Bye.

[End of call]

GASCON: At least one (1), at least. I mean. Uh?

FERNANDEZ: Well, five (5), six (6), seven (7).

[Beeping sound]

FERNANDEZ: What you think that ? What do you, you think?

GASCON: Well, I think that he has it.

FERNANDEZ: He's waiting I guess.

GASCON: He's waiting for the other guy to call him.

FERNANDEZ: Uh-hum. I bet you that I bet you that ...

UNIDENTIFIED CHILD: [Aside: Where are my shoes?]

GASCON: [Aside: Ah?]

UNIDENTIFIED CHILD: [Aside: Where are my shoes?

HENDERSON:: I'll do it, bro'.

GASCON: [Susurra: [I/I].]

FERNANDEZ: Okay?

HENDERSON:: [I/I] I'll call, I'll call you.

FERNANDEZ: Okay, buddy. Bye.

HENDERSON:: Okay bud. Bye.

[Fin de la llamada]

GASCON: At least one (1), aunque sea. Vaya. Uh?

FERNANDEZ: Bueno, five (5), six (6), seven (7)...

[Sonido de timbre]

FERNANDEZ: What you think that...? ~~Que tu, tu crees?~~

GASCON: Well, I think he has it.

FERNANDEZ: He's waiting I guess.

GASCON: He's waiting for the other guy to call him.

FERNANDEZ: Uh-hum. I bet you that... I bet you that...

UNIDENTIFIED CHILD: [Al lado: Where are my shoes?]

GASCON: [Al lado: Ah?]

UNIDENTIFIED CHILD: [Al lado: Where are my shoes?]

GASCON: [Al lado: En el closet mi

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GASCON: [Aside: In the closet honey.]

UNIDENTIFIED CHILD: [Aside: Okay]

[Closing door sound]

FERNANDEZ: These kids are big, ah?

GASCON: They are huge.

FERNANDEZ: They are eating a lot. Do they eat a lot?

GASCON: Pedro.

FERNANDEZ: Talk to me.

GASCON: What does he say? That he is gonna call you?

FERNANDEZ: Yeah. He says he's going to call me. He says, "Go do whatever you gotta do." That, he's got my number, and he'll call me.

GASCON: Because before he said Monday.

FERNANDEZ: Uh-hum

GASCON: But then he's gonna to try to get something today.

FERNANDEZ: Yeah. Both, today. I'm waiting. We will wait.

[Overlapping voices]

GASCON: At least one (1).

FERNANDEZ: Do not worry about it. At least we... I am okay if he...

cielo.]

UNIDENTIFIED CHILD: [Al lado: Okay]

[Sonido al cerrar la puerta]

FERNANDEZ: Estan grandes estos muchachos, ah?

GASCON: Grandisimos que estan.

FERNANDEZ: Comiendo bastante. Comen bastante?

GASCON: Pedro.

FERNANDEZ: Dime.

GASCON: Que dice? Que, he's gonna call you?

FERNANDEZ: Yeah. He says he's going to call me. He says, "Go do whatever you gotta do." That, he's got my number, and he'll call me.

GASCON: Because before he said Monday.

FERNANDEZ: Uh-hum

GASCON: But then he's gonna to try to get something today.

FERNANDEZ: Yeah. Both, today. I'm waiting. We will wait.

[Voces entrecruzadas]

GASCON: At least one (1).

FERNANDEZ: Don't worry about it. At least we... I'm okay if he...

[Voces entrecruzadas]

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[Overlapping voices]

GASCON: You know.

FERNANDEZ: I am okay if it be at...

[Overlapping voices]

GASCON: At least one (1), so the guy knows that, you know, I am not lying to him.

[Overlapping voices]

FERNANDEZ: Yeah. Uh-hum.

GASCON: So, he, can, he can get something.

FERNANDEZ: But, yes, if he comes out with five (5). You can buy five (5), right?

GASCON: Yes, sure.

GASCON: You know.

FERNANDEZ: I'm okay if it be at...

[Interposicion de voces]

GASCON: At least one (1), para que el hombre sepa que, tu sabes, I'm not lying to him.

[Voces entrecruzadas]

FERNANDEZ: Yeah. Uh-hum.

GASCON: So, he, can, he can get something.

FERNANDEZ: Pues si, si sale con cinco (5). Puedes comprar las cinco, si?

GASCON: Yes, sure. SI, como no.

FERNANDEZ: Ah, Okay.

FERNANDEZ: Ah, Okay.

GASCON: [U/I] I can't send. [U/I]

[Overlapping voices]

FERNANDEZ: I think, eh, he already has, but what happens is that, it must be that, maybe someone is hiding it for him. Someone is keeping it for him. And the guy is not by there.

GASCON: Yeah, right. That too

[Overlapping voices]

FERNANDEZ: Let's see what happens.

GASCON: Remember today is

GASCON: [I/I] no puedo mandar. [I/I]

[Interposicion de voces]

FERNANDEZ: A mi me parece, eh, el ya la tiene, lo que pasa es que, ha de ser que, a lo mejor se la tiene alguien escondida tambien. Alguien la tiene guardada. Y el tipo no est por ahi.

GASCON: Si, no. Eso tambien...

[Voces entrecruzadas]

FERNANDEZ: Vamos a ver que pasa.

GASCON: Acuerdate que hoy es sabado.

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Saturday.

FERNANDEZ: Today is Saturday, yeah.

[Overlapping voices]

GASCON: [U/I].

FERNANDEZ: And if I have to wait until tomorrow, well, I wait, but [U/I].

[Overlapping voices]

GASCON: Try to take care of something. If you have to stay until Monday, you stay until Monday.

FERNANDEZ: It does not matter. I stay.

GASCON: What matters is to get it done to see if ...

FERNANDEZ: Hoy es dia sabado, yeah.

[Voces entrecruzadas]

GASCON: [I/I].

FERNANDEZ: Y si me tengo que esperarme hasta manana, pues me espero, pero... [I/I]

[Interposicion de voces]

GASCON: Tratar de resolver algo. Te tienes que quedar hasta el Lunes, te quedas hasta el Lunes.

FERNANDEZ: No importa. Yo me quedo.

GASCON: Pero el caso es ya resolverlo a ver si...

FERNANDEZ: [I/I].

FERNANDEZ: [U/I].

GASCON: ... we can take care of three (3) at least.

FERNANDEZ: Ah? We do it like that.

GASCON: And that, you know, I do not want to make a bad impression with this guy.

FERNANDEZ: Uh-hum.

GASCON: That is the most important thing right now.

[Overlapping voices]

FERNANDEZ: Yeah, let's say you sell him one (1).

GASCON: ...podemos resolver las tres (3) aunque sea.

FERNANDEZ: Ah? Hacemos asi.

GASCON: Y que no, tu sabes, no quiero quedar mal con este hombre.

FERNANDEZ: Uju.

GASCON: Es lo mas importante ahora.

[Interposicion de voces]

FERNANDEZ: Yeah, porque digas tu que el, tu le vendas una (1).

GASCON: Ya, ya ,I sa...

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GASCON: Already, he already ...

[Overlapping voices]

FERNANDEZ: Then he knows that you have [U/I].

GASCON: He knows already that at least ...

FERNANDEZ: Uh-hum.

GASCON: ... it is not a lie.

FERNANDEZ: Yeah.

GASCON: Do you understand? Even though he knows I am not the type of person to, to lie to him.

FERNANDEZ: Yeah.

GASCON: But you know that I have not called him ah ...

FERNANDEZ: Uh-hum.

GASCON: ... at any time, until you give me the okay. But since you told me, "No, on Saturday."

FERNANDEZ: Yeah.

GASCON: Otherwise, I do not bother him.

FERNANDEZ: You would have done it later then.

GASCON: Otherwise, I do not bother him. It is screw up.

FERNANDEZ: What do we do, sweetie? Do I wait, or do I come back again?

[Voces entrecruzadas]

FERNANDEZ: Ya el sabe que si tienes tu [I/I].

GASCON: Ya el sabe que por lo menos...

FERNANDEZ: Uh-hum.

GASCON: ...no es mentira.

FERNANDEZ: Yeah.

GASCON: Tu me entiendes? Aunque el sabe que yo no soy de gente de, de decirle mentira.

FERNANDEZ: Yeah

GASCON: Pero tu sabes que yo no lo he llamado... eh?

FERNANDEZ: Uh-hum.

GASCON: ... en ningun momento hasta que tu no me digas. Pero como me dijiste, "No, el sabado..."

FERNANDEZ: Yeah.

GASCON: Sino yo no lo molesto.

FERNANDEZ: Lo hacias mas tarde entonces.

GASCON: Sino yo no lo molesto. No jodas.

FERNANDEZ: Que hacemos mami? Me espero, o regreso de nuevo?

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GASCON: Whatever you want.

FERNANDEZ: Do you have something to do?

GASCON: Ah?

FERNANDEZ: Don't you have anything to do?

GASCON: No, Pedro. No.

FERNANDEZ: I do not have anything to do either. Maybe I have to go with the black guy that, I have to, I have to, I have to go to connect ...

GASCON: What?

FERNANDEZ: ... an air conditioner. But I have called him, and no [Stutters] nobody picks up the phone at his house. And I hate to go to places when nobody is there. The problem with gas, you know.

GASCON: The gasoline is messed up, Pedro.

FERNANDEZ: It is too expensive.

GASCON: Even though it has gotten lower.

[Overlapping voices]

FERNANDEZ: It got up to, it got up to three (3) something.

GASCON: Even though gas has gotten lower.

FERNANDEZ: Over there in Mississippi it is the most expensive, in Winn Dixie, in Mississippi it costs one

GASCON: Como quieras.

FERNANDEZ: Tu no tienes nada que hacer?

GASCON: Eh?

FERNANDEZ: No tienes tu nada que hacer?

GASCON: No, Pedro. No.

FERNANDEZ: Yo tampoco tengo nada que hacer. Quizas tenga que ir con el negro que, tengo que, tengo que, tengo que ir a conectarle....

GASCON: El que?

FERNANDEZ: ...un aire acondicionado. Pero lo he llamado, y no [Tartamudea], nadie contesta en su casa. Y odio ir a un sitio y que no estan. Por el problema de la gasolina, tu sabes.

GASCON: La gasolina esta de madre, Pedro.

FERNANDEZ: Esta demasiado cara.

GASCON: Y eso que ha bajado.

[Voces entrecruzadas]

FERNANDEZ: Llego hasta, llego hasta tres y pico (3+).

GASCON: Y eso que ha bajado la gasolina.

FERNANDEZ: All en Mississippi esta, lo mas cara en Winn Dixie, en Mississippi est a uno (1), a dos (2), u,

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(1), two (2), uh, two o' nine (2.09.) Here it is ah

GASCON: It is two twen, twenty two (2.22).

FERNANDEZ: Two twenty two (2.22), two twenty nine (2.29). Over there it is like, two (2) or, two o' nine (2.09). Ah, in some places it is two thirteen ($2.13). The most expensive is two thirteen (2.13), two fourteen (2.14). The cheapest is two nine (2.09). I think it is going to be cheaper like two (2), maybe.

[Background: Children's voices]

GASCON: [Sighs]

FERNANDEZ: It is [U/I] ...

GASCON: Danm, Pedro.

FERNANDEZ: So, a great bed.

dos nueve (2.09). Aqui esta ah...

GASCON: A dos vei...veintidos (2.22.)

FERNANDEZ: Dos veintidos (2.22), dos veintinueve (2.29). La de all a unos, a dos (2) u, a dos nueve (2.09). Ah, en unos sitios a dos trece (2.13). Lo m s caro son dos trece (2.13), dos catorce (2.14). Lo mas barato son dos nueve (2.09). Ya creo que va a llegar mas barato, a dos (2), maybe.

[Al fondo: Voces de ninos]

GASCON: [Suspira]

FERNANDEZ: Ya esta [I/I]

GASCON: Cono, Pedro.

FERNANDEZ: Pues tremenda cama...

[Overlapping voices]

GASCON: I need ...

FERNANDEZ: ... that you have sweetie. I love to sleep in those be, big beds.

GASCON: We need for him to resolve something, Pedro.

FERNANDEZ: Um. Yeah.

GASCON: At least, I mean I am sure what he is going to do. The most probable thing is that he is going to raise the price. Because to me this does not seem like they took it away from him. To me this seems like, he, like he wants to make more money.

[Interposicion de voces]

GASCON: Que falta...

FERNANDEZ: ...que tienes mami. A mi me encanta dormir en esas ma, las camas grandotas.

GASCON: Que falta hace que este resuelva algo Pedro.

FERNANDEZ: Um. Yeah.

GASCON: Aunque sea, vaya... Yo estoy segura que lo que va a hacer el. Lo mas probable que vaya a subir el precio. Porque a mi esto no me huele a que a el le tumbaron nada. A mi esto me huele, a el, a que el quiere hacer mas dinero.

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FERNANDEZ: Wouldn't it be that he gave it to someone to see if, to see if he could get rid of it and instead of, he is trying to see if they have not been able to sell it, uh, he calls us. Because for some reason he asks me, "How many, is it five (5)? I tell him, "Five. (5)" He says, "Okay". They wanted to hide five (5) or six (6). Now he is going to help you a little bit.

GASCON: At least, you want me to tell you the most important thing?

FERNANDEZ: Uh-hum.

GASCON: Okay. Not to make a bad impression.

FERNANDEZ: Exactly. That ...

GASCON: Do you understand? For the, I mean. Pay attention to what I am saying. At least one, for this guy to see something, and I do not, I do not make a bad impression. Because I know that if there is at least one (1). Okay? And this guy buys it, and it is good .

FERNANDEZ: ... what you're trying to do ...

GASCON: Do you understand?

FERNANDEZ: ... what you are trying to do is to re-open credit with him again.

GASCON: Right.

FERNANDEZ: To start to ...

GASCON: Fo, for. That he does not that he knows that I ...

FERNANDEZ: No seria que el se la dio a alguien pa' que, a ver si salia de ella y...Y en vez de... el lo que est tratando es ver si no la han podido vender, este, nos llama a nosotros. Porque, pa' algo tiene y me pregunta, "Cuanto siempre, cinco (5)?" Le digo, "Cinco (5)." Y dice, "Okay." Eso es querian esconder las cinco (5) o seis (6). Ahora telibera un poquito por ayudarte.

GASCON: Por lo menos tu quieres que te diga lo mas importante?

FERNANDEZ: Unju

GASCON: Okay. No quedar mal.

FERNANDEZ: Exacto. Que...

GASCON: Tu me entiendes? Por lo, vaya. Fijate en lo que te estoy diciendo. Por lo meno uno (1), que este hombre vea algo y no, no quedar mal. Porque yo se que si hay uno (1). Okay? Y este hombre lo compra, y sirve...

FERNANDEZ: Tu lo que estas tratando...

GASCON: Tu me entiendes?

FERNANDEZ: Tu lo que estas tratando de abrir de vuelta el credito con el.

GASCON: Correcto.

FERNANDEZ: Pa' volver a...

GASCON: Va, vaya. Que no...que sea uno (1) o dos (2)...

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[Overlapping voices]

FERNANDEZ: ... look, look. If the guy buys it, and make these deals... If he would buy from you a few, I would connect you with the people in San Antonio. Do they hear me [U/I].

GASCON: No!

FERNANDEZ: I connect you with the people in San Antonio, and the two (2) of us would go up to Mississippi. I have an apartment there. You know, from Mississippi to San Antonio is close already. And then, from there, ah, we could go to San Antonio quickly...

GASCON: Uh-hum.

FERNANDEZ: Well, from Mississippi to San Antonio I do not think it is more than a couple ah a couple... Another six (6), seven (7) more hours. Because I ~~took from here to San Antonio, I took~~ Oh, I was going too I was going too slow. I was going at fifty-five (55). It took me almost twenty-four (24) hours. But if you go at eighty (80), seventy (70) an hour ah I would have gotten there in like It is only a thousand (1000) something miles. Eleven hundred (1100) to twelve hundred (1200). Then, ah, from here to there, to Mississippi, it adds up like seven (7) hours. Let's say it is another seven (7) hours from Mississippi to San Antonio.

GASCON: Hold on, Pedro.

FERNANDEZ: Ah?

GASCON: We have to drive over there. We are in more risk then. Wasn't that this

[Voces entrecruzadas]

FERNANDEZ: Mira, mira. Si el tipo te comprara, y te hiciera estos negocios... Te comprara seguro unas tantas, yo te conecto con la gente de San Antonio. Me escuchan ellos [I/I].

GASCON: No!

FERNANDEZ: Te conecto con la gente de San Antonio, y los dos (2) fueramos. bamos hasta Mississippi. Alla tengo un apartamento, de. Sabes, de Mississippi a San Antonio esta cerca ya. Y, entonces de ahi, este, podiamos ir a San Antonio de volada...

GASCON: Uh-hum.

FERNANDEZ: Pues de, Mississippi a San Antonio no crea que sea mas de... unas, Que...unas... Otras seis (6), siete ~~(7) horas mas. Porque yo me ech, de~~ aqui, a San Antonio, me ech,....O, iba muy va...iba muy despacio. Iba a cincuenta y cinco (55). Me ech, casi veinticuatro (24) horas. Pero si uno se va a ochenta (80), setenta (70), por hora...ah...hubiera llegado como en... Porque son como mil (1000) y pico de millas no mas. Mil cien (1100)a mil doscientas (1200). Entonces si se... de aqui a alla, a Mississippi, suman como siete (7) horas. Pong mosle que sean otras siete (7) horas de Mississippi a San Antonio.

GASCON: Esparate, Pedro.

FERNANDEZ: Ah?

GASCON: Hay que manejar hasta alla. Estamos corriendo mas riesgo

guy ...

FERNANDEZ: Uhum.

GASCON: He is here in Florida. We do not have to go so far.

FERNANDEZ: Exactly.

GASCON: Do you understand?

FERNANDEZ: Uh-hum.

GASCON: And the way I see it, I see that he always has. At least, I mean, we are sure.

FERNANDEZ: That if you ... That if you sure about what they wanted it.

[Telephone rings]

FERNANDEZ: Oops, it is him.

~~[Telephone conversation]~~

FERNANDEZ: Hello.

HENDERSON:: Yeah. I got four (4).

FERNANDEZ: Okay. Ah...Where I can meet you?

HENDERSON:: Ah, [U/I] come over Jacksonville?

FERNANDEZ: Yeah, tell me where.

GASCON: [Whispers: What time?]

HENDERSON:: When or where?

FERNANDEZ: Eh, yeah. In...

HENDERSON:: My house.

entonces. No, que este hombre, esta aqui....

FERNANDEZ: Um-huh.

GASCON: Esta aqui en la Florida. No tenemos que ir tan lejos

FERNANDEZ: Exacto

GASCON: Tu me entiendes?

FERNANDEZ: Uh-hum.

GASCON: Y de la forma que yo lo veo, yo veo que el siempre tiene. Por lo menos, vaya, estamos seguros.

FERNANDEZ: Que si tu se... Que si tu fueras segura, y lo que quisieran...

[Timbre telefonico]

FERNANDEZ: Uy, es el.

[Conversacion telefonica]

FERNANDEZ: Hello.

HENDERSON:: Yeah. I got four (4).

FERNANDEZ: Okay. Ah...Where I can meet you?

HENDERSON:: ~~Ah, [I/I] come over Jacksonville?~~ Ah come over this afternoon

FERNANDEZ: Yeah, tell me where.

GASCON: [Susurra: What time?]

HOLLYWOD: When or where?

FERNANDEZ: Eh, yeah. In...

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FERNANDEZ: Okay, I'll be there.

HENDERSON:: Okay.

FERNANDEZ: What time?

HENDERSON:: Okay. Go later, cuz I'm over here in Jacksonville right now.

FERNANDEZ: Okay.

GASCON: [Aside whispers: What time?]

FERNANDEZ: But...

HENDERSON:: [Stutters] How much you gonna pay?

FERNANDEZ: Well, I don't know, how much you said that you wanted, the...business.

HENDERSON:: Yes, five (5).

HENDERSON:: My house.

FERNANDEZ: Okay, I'll be there.

HENDERSON:: Okay.

FERNANDEZ: What time?

HENDERSON:: Okay. Go later, cuz I'm over here in Jacksonville right now.

FERNANDEZ: Okay.

GASCON: [Al lado susurra: What time?]

FERNANDEZ: But...

HENDERSON:: [Tartamudea] How much you gonna pay?

FERNANDEZ: Well, I don't know, how much you said that you wanted, the...business.

FERNANDEZ: Okay.

HENDERSON:: So you keep the rest.

FERNANDEZ: Okay...

HENDERSON:: [U/I] if you want, they pay you at eight (8).

FERNANDEZ: Okay.

HENDERSON:: Is it fine three (3)?

FERNANDEZ: Yeah.

HENDERSON:: [U/I]?

FERNANDEZ: Hollywood. Hollywood.

HENDERSON:: Go ahead, yeah.

HENDERSON:: Yes, cinco (5).

FERNANDEZ: Okay.

HENDERSON:: So you keep the rest.

FERNANDEZ: Okay...

HENDERSON:: [I/I] si quieres, paga a usted a ocho (8).

FERNANDEZ: Okay.

HENDERSON:: Esta bien a tres (3)?

FERNANDEZ: Yeah.

HENDERSON:: [I/I]?

FERNANDEZ: Hollywood. Hollywood.

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FERNANDEZ: Okay. I will be there soon. I am just trying, I'm just trying to make at least ah, a little bit for myself, you know. I'll just give it.

HENDERSON:: Ah, that's fine, that's fine [U/I] that I need, I need five (5).

FERNANDEZ: Okay.

HENDERSON:: Two, two, two (2), ah, [U/I] two thousand (2,000)...

FERNANDEZ: Okay. Ah, okay, dude.

HENDERSON:: [U/I]

FERNANDEZ: I'll be over there.

HENDERSON:: [U/I] Okay. Take [Stutters] two thousand (2000).

FERNANDEZ: Okay. I'll be there by four (4:00) of clock okay?

HENDERSON:: Nah, four (4:00) is too early Pedro.

FERNANDEZ: So, by, by six (6)?

HENDERSON:: [Stutters] I'm in Jacksonville at the mall right now, bro.

[Aside: Whispers]

HENDERSON:: So, let's make it about six (6:00) okay?

FERNANDEZ: Okay. [Stutters] I'll go later.

[Overlapping voices]

HENDERSON:: Pedro

HENDERSON:: Dale, yeah.

FERNANDEZ: Okay. Ahorita ya le caigo. I'm just trying, I'm just trying to make at least a little bit for myself, you know, I'll just give it....

HENDERSON:: Ah, that's fine, that's fine [I/I] that I need, I need cinco (5).

FERNANDEZ: Okay.

HENDERSON:: Dos (2), dos (2), dos (2), ah, [I/I] two thousand (2,000).

FERNANDEZ: Okay. Ah, okay, pana.

HENDERSON:: [I/I].

FERNANDEZ: I'll be over there.

HENDERSON:: [I/I] Okay. Quiero... [Tartamudea] ...dos mil (2000).

FERNANDEZ: Okay. I'll be there by four(4:00) o'clock okay?

HENDERSON:: Nah, at four (4:00) is too early Pedro.

FERNANDEZ: Oh, by, by six (6:00)?

HENDERSON:: [Tartamudea] I'm in Jacksonville at the mall right now, bro.

[Al fondo: Susurran]

HENDERSON:: So, let's make it about six (6:00) okay?

FERNANDEZ: Okay. [Tartamudea] Voy a la tarde...

[Interposicion de voces]

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FERNANDEZ: Yeah

HENDERSON:: Pedro

FERNANDEZ: Yes

HENDERSON:: Alone bro.

FERNANDEZ: Ah?

HENDERSON:: Come alone.

FERNANDEZ: Oh, yes, yes. I'll go alone.

HENDERSON:: Okay.

FERNANDEZ: Okay. Thank you Hollywood. I appreciate it man.

HENDERSON:: Okay, bye.

FERNANDEZ: Thank you, dude.

HENDERSON:: Bye. Okay, bye bye.

FERNANDEZ: Bye. [Whispers: [U/I]. Yes.]

GASCON: What did he say?

FERNANDEZ: Four (4).

GASCON: He has four (4)? And what does he want? That we pay him at least two thousand (2000)?

FERNANDEZ: To give him two thousand (2,000) but, he, Hollywood is charging me, he is, he is telling me like eight (8). But he says he gives it to me for five (5).

GASCON: Uh, Okay. And what does he want? At least two thousand (2,000)

HENDERSON:: Pedro...

FERNANDEZ: Yeah.

HENDERSON:: Pedro.

FERNANDEZ: Yes.

HENDERSON:: Solo, bro'.

FERNANDEZ: Ah?

HENDERSON:: Venga solo.

FERNANDEZ: O, si, si. Yo voy solo.

HENDERSON:: Okay.

FERNANDEZ: Okay. Gracias Hollywood. I appreciate it man.

HENDERSON:: Okay, bye.

FERNANDEZ: Thank you, pana.

HENDERSON:: Bye. Okay, Bye bye.

FERNANDEZ: Bye. [Susurra: [I/I]. Si.

GASCON: Que dijo?

FERNANDEZ: Cuatro (4).

GASCON: Tiene cuatro? Y que quiere el? Por lo menos que le paguen dos mil (2000)?

FERNANDEZ: Que le de dos mil (2,000) pero, el, me est cobrando Hollywood, me esta co, me esta diciendo como a ocho (8). Pero que dice que me lo deja mi a cinco (5).

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dollars?

FERNANDEZ: Two thousand (2,000) bucks.

GASCON: And what about the rest? Is he refinancing it for you or what?

FERNANDEZ: What rest?

GASCON: Because how much is is it seven (7)? Is it still seven hundred (700)?

FERNANDEZ: Yeah. It is still seven hundred (700).

GASCON: Seven hundred (700)?

FERNANDEZ: Uh-hum. He wants that for me, the rest for me. He wants me to make some money.

GASCON: Okay.

GASCON: Uh, esta bien. Y que quiere el? Por lo menos dos mil (2000) dolares?

FERNANDEZ: Dos mil (2000) pesos.

GASCON: Y los otros Que? Te los financea o que?

FERNANDEZ: Los otros Que?

GASCON: Porque cuanto es...es a siete (7)? Sigue siendo setecientos (700)?

FERNANDEZ: Yeah. Sigue a setecientos (700).

GASCON: Setecientos (700)?

FERNANDEZ: Uh-hum. Pero ,I quiere eso pa' mi, y el resto para mi. Quiere que yo me gane una feria.

FERNANDEZ: But we [Stutters] split it between the two (2) of us. So you see ...

GASCON: All right. Then, how much is the stuff for today?

FERNANDEZ: Take the Take each one at seven (7).

GASCON: Uh-hum.

FERNANDEZ: Take it for Take [Stutters] ah, seven hundred (700) for each one.

GASCON: Okay. We are talking ...

[Overlapping voices]

GASCON: Esta bueno.

FERNANDEZ: Pero ahi nos lo [Tartamudea] compartimos entre los dos (2). Pa' que vea...

GASCON: Esta bien. Entonces cu nto es lo de, de hoyr?

FERNANDEZ: Lleva los... Lleva a siete (7) cada uno.

GASCON: Aj

FERNANDEZ: Lleva por. Lleva [Tartamudea] el es, setecientos (700) por cada una.

GASCON: Okay. Estamos hablando...

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FERNANDEZ: When I am there. When I am there if he gives it to me for less, I let you know. If not, then I give it to him.

GASCON: No, I do not have a problem with that.

[Overlapping voices]

FERNANDEZ: No, no, do not, do not worry.

GASCON: I am going ...

[Overlapping voices]

FERNANDEZ: But, you go with me up to a place. He does not want me to take anybody to his house.

GASCON: Okay.

FERNANDEZ: Is it all right?

[Interposicion de voces]

FERNANDEZ: Cuando yo este alla. Cuando yo este alla... si me da de menos pues yo te digo. Si no pues, se los doy.

GASCON: No yo no tengo lio.

[Voces entrecruzadas]

FERNANDEZ: No, no te preocupes...

GASCON: Yo voy...

[Voces entrecruzadas]

FERNANDEZ: Pero, tu vas conmigo hasta un sitio. El no quiere que lleve a nadie a su casa.

GASCON: Va.

GASCON: [U/I].

FERNANDEZ: But you take mo ... Do not worry.

GASCON: The what?

FERNANDEZ: Take everything, take...

[Overlapping voices]

GASCON: No, I know it is not Pedro I ...

[Overlapping voices]

FERNANDEZ: I am going to [U/I].

GASCON: Danm it. At least ...

FERNANDEZ: Esta bien?

GASCON: [I/I].

FERNANDEZ: Pero tu llevas di... No te preocupes.

GASCON: Un que?

FERNANDEZ: Lleva todo, lleva...

[Voces entrecruzadas]

GASCON: No, yo se que no Pedro yo...

[Voces entrecruzadas]

FERNANDEZ: Yo te voy [I/I].

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FERNANDEZ: [U/I].

GASCON: Then, when do you see each other here?

FERNANDEZ: Ah.

GASCON: It is two forty five (2:45)...

FERNANDEZ: He said at six (6:00). So we leave here at ...

GASCON: At what time?

FERNANDEZ: [Aside: Aha. What are you guys doing?]

UNIDENTIFIED CHILD: [Aside: Nothing.]

GASCON: Pedro.

[Background: Children's voices]

GASCON: Cono. Por lo menos...

FERNANDEZ: [I/I].

GASCON: Entonces cuando nos vemos aqui?

FERNANDEZ: Ah.

GASCON: Son las tres menos cuarto (2:45)..

FERNANDEZ: Dijo que a la seis (6:00). So salimos de aqui...

GASCON: A que hora?

FERNANDEZ: [Al lado: Aj . What are you guys doing?.]

UNIDENTIFIED CHILD: [Al lado: Nada.]

GASCON: Pedro.

FERNANDEZ: [Laughs]

GASCON: Pedro.

FERNANDEZ: [Aside: Jorgito [U/I] Jorgito.]

JORGITO: [Aside: [U/I] I'm watching TV.]

[Background: Television on]

JORGITO: [U/I].

GASCON: My Jorgito don't say bad ... Don't say bad words, papi. You don't have to say bad words.

FERNANDEZ: Jorgito does not change his mood, uh?

[Al fondo: Voces de ninos]

FERNANDEZ: [Se rie]

GASCON: Pedro.

FERNANDEZ: [Al lado: Jorgito [I/I] Jorgito.]

JORGITO: [Al lado:[I/I] I'm watching TV.]

[Al fondo: Televisor encendido]

JORGITO: [I/I].

GASCON: Mi...Jorgito no digas ma...Don't say bad words, papi. You don't have to say bad words.

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GASCON: No, he is, he is

[Overlapping voices]

FERNANDEZ: Jorgito [U/I].

GASCON: He is fine, but he does not like to be bothered with the television set.

FERNANDEZ: Oh, no. That is his, his number one.

GASCON: That is it, well.

FERNANDEZ: [Laughs]

GASCON: Pedro.

FERNANDEZ: Yes, sweetie?

GASCON: Ah, pay attention to something. At what time then are you going to pick me up? At five (5:00)?

FERNANDEZ: At five (5:00). I mean. Yeah, let's leave here at five (5:00), so that ...

GASCON: Yeah.

FERNANDEZ: The afternoon is nine. And that is what he was thinking too. Perhaps, he is waiting to get darker to it does not look too ...

GASCON: Yes, at six (6:00) in the afternoon is already dark.

FERNANDEZ: Yes. Well, then we leave a five (5:00) then.

GASCON: Okay.

FERNANDEZ: No se le quitan las malas a este Jorgito, eh?

GASCON: No, vaya, el, el est ...

[Voces entrecruzadas]

FERNANDEZ: Jorgito [I/I].

GASCON: El esta bien, lo que pasa es que no le gusta que lo molestes con la television.

FERNANDEZ: Oh, no. Eso es su, su numero uno.

GASCON: Eso es, vaya.

FERNANDEZ: [Se rie]

GASCON: Pedro.

FERNANDEZ: Si mami?

GASCON: ~~Ah, ati,ndeme una cosa. A~~ Que hora entonces...me vienes a recoger? A las cinco (5:00)?

FERNANDEZ: A las cinco (5:00). O sea. Yeah, salgamos de aqui a las cinco (5:00)...pa' que...

GASCON: Yeah.

FERNANDEZ: Esta buena la tardecita. Y eso es lo que tambien esta pesando ,I. Puede que este esperando que se haga, oscurecito. Pa' que no se haga mucho...

GASCON: Si, ya a las seis (6:00) de la tarde ya es de noche.

FERNANDEZ: Si. Entonces, salimos a las cinco (5:00) entonces.

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FERNANDEZ: What time do you have?

GASCON: It is two forty five (2:45).

FERNANDEZ: Okay. Because from here to there is how long do you think will it take us?

GASCON: One (1) hour, right?

FERNANDEZ: One (1) hour No, umm [U/I].

GASCON: I have gas in the car and everything.

FERNANDEZ: Okay. Let's go then.

GASCON: I do not want Damn it.

FERNANDEZ: No, look. No, this, that. ~~Let's take two (2) cars.~~

GASCON: Why two (2)?

FERNANDEZ: Because you are not going to stay waiting for me there in the cor, not there I am not going to leave you there walking by yourself. It gives a bad impression.

GASCON: Man, let's go on one (1) car. I stay close by.

FERNANDEZ: But I have to go I have to go ...

GASCON: To his house.

FERNANDEZ: ... to his house. I do not want to leave you there on the road or on the street waiting. Waiting for me. Or

GASCON: Esta bien.

FERNANDEZ: Que hora tienes tu?

GASCON: Son las tres menos cuarto (2:45).

FERNANDEZ: Okay. Porque de aqui all hay unos, cuanto tu crees que nos echemos?

GASCON: Una (1) hora, no?

FERNANDEZ: Una hora... No, umm...[I/I].

GASCON: Yo tengo gasolina en el carro y todo.

FERNANDEZ: Okay. Vamos entonces.

GASCON: No quiero... Cono.

FERNANDEZ: No, mira. No, esto, que... Vamos a llevarnos dos (2) carros.

GASCON: Por Que los dos (2)?

FERNANDEZ: Porque tu no te vas a quedar esper ndome ahi en la es, ahi en la... No te voy a dejar ahi caminando sola ahi. Da mala impresion.

GASCON: Chico, vamos en un (1) carro... Me quedo cerca.

FERNANDEZ: Pero yo tengo que ir... yo tengo que ir...

GASCON: A la casa de el.

FERNANDEZ: ... a la casa de el. Yo

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standing alone, there, at a store. Only that, that the store has a phone and you pretend that you are calling someone. Do you understand? It does not look right. But if we go in two (2) cars, you wait for me in a [Aside: Sorry], you wait for me in a car, there at the gas station. I go on mine, and, we see each other. I go there, "Let's go." I get there and I keep going with the load, or you keep going. Then you come behind, because it would be good to always have two (2) cars. So one can watch out for the other.

GASCON: Okay.

FERNANDEZ: Do you understand? You get the thing? And like that one looks out for the other. You look out for me and I look out for you. I tell you, "Look, be careful that " Well, do you have a cell phone anywhere?

~~GASCON: A what?~~

FERNANDEZ: A cell phone.

GASCON: Yeah, I have one.

FERNANDEZ: You have one?

[Background: Telephone rings]

FERNANDEZ: You can get in touch with me. Call me. We keep in touch.

GASCON: Yeah, yeah.

[Telephone conversation]

GASCON: Hello [Pause] Tell me sweetie. How are you? [Pause] Good and you honey? [Pause] Good [Pause]

no te quiero dejar por ahi en la carretera o en la calle esperando. Esperandome. O en una tienda ahi parada ahi sola. Pues solamente que te, que la tienda tenga un telefono y te pongas a pretender que estas llamando a alguien. Entiendes? No se ve muy bien. Pero si llegamos en dos (2) carros, tu me esperas en un, [Al lado: Perdon] Tu me esperas en un carro, ahi en la gasolinera. Y yo me sigo en el mio, y, vamonos. Yo voy ahi, y yo sigo con la carga, o tu sigues. Entonces tu vienes atras. Pero seria bueno siempre tener dos (2) carros. Pa' uno estar vigilando al otro.

GASCON: Esta bien.

FERNANDEZ: Entiendes? Entiendes la cosa? Y...asi uno vigila al otro. Tu me vigilas a mi y yo te vigilo a ti. Te digo, mira, ten cuidado que. Pues si. Tu tienes un celular por ahi?

GASCON: Un Que?

FERNANDEZ: Un celular.

GASCON: Si, yo tengo uno.

FERNANDEZ: Tienes uno?

[Al fondo: Timbre telefonico]

FERNANDEZ: Te puedes comunicar conmigo y nos Estaamos, nos Estaamos comunicando.

GASCON: Si, ya.

[Conversacion telefonica]

GASCON: Hello. [Pausa] Dime mi

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[Aside: All right]

FERNANDEZ: [Aside: So, we agree on that]

GASCON: [Aside: We leave at five (5:00)?]

FERNANDEZ: [Aside: Okay.]

GASCON: [Aside: Okay, buddy. All right] Tell me darling. [Pause] Yeah, I called you but I got the [I/I] and I hung up. [Pause] No, he left already. That's it. Listen, I will call you later, darling. [Pause] right.

UNIDENTIFIED CHILD: Mom.

GASCON: What?

UNIDENTIFIED CHILD: George doesn't like Pedro.

GASCON: I know he doesn't like Pedro. That I know.

JORGITO: That Pedro is [U/I].

[Background: Static]

[End of recording]

amor como Estas? [Pausa] Bien y tu mi cielo? [Pausa] Bien [Pausa] [Al lado: Bueno]

FERNANDEZ: [Al lado: Asi quedamos entonces]

GASCON: [Al lado: A las cinco (5:00) nos vamos?]

FERNANDEZ: [Al lado: Okay.]

GASCON: [Al lado: Okay, papa. Bueno.] Dime mi vida. [Pausa] Si, te llame pero me salio la [I/I] y te colgue. [Pausa] No, el se fue ya. Mas nada... yeme, te llamo despues mi vida. [Pausa] ya.

UNIDENTIFIED CHILD: Mami.

GASCON: Que?

UNIDENTIFIED CHILD: George doesn't like Pedro.

GASCON: I know he he doesn't like Pedro. That I know..

JORGITO: That Pedro is [I/I].

[Al fondo: Esta tica]

[Fin de la grabacion]

8/30/10

N9
Outgoing to: (904) 219-7120
From: (386) 362-7869
January 12, 2006
11:14 am

Tony Henderson = HENDERSON
Julia Gascon = GASCON

RECORDING: Please hold for MCI operator.

OPERATOR: And the number you're calling please.

GASCON: And the number I'm calling is nine, nine, o, four, two, one, nine, seven, one, two, zero.

OPERATOR: Thank you for using your MCI card.

GASCON: Okay. Thank you.

[PHONE RINGS]

HENDERSON: Hello?

GASCON: Yes, is this HOLLYWOOD?

HENDERSON: Yeah!

GASCON: HOLLYWOOD, this is Julie. How you doing?

HENDERSON: Good!

GASCON: Have you talked to Pedro?

HENDERSON: Pedro?

GASCON: Yes.

HENDERSON: Yeah, he called me yesterday.

GASCON: He called you yesterday?

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HENDERSON: Yeah, he's in Mississippi.

GASCON: Yeah, I know he is in Mississippi, but every time that he calls you, he tells me that we're going to go see you and I haven't been able to talk to you or anything, ah .

HENDERSON: Yeah .

GASCON: Eh I'm sorry .

HENDERSON: Go ahead!

GASCON: Okay. I want to find out if I can talk to you, if I could see you?

HENDERSON: Well, it, it's better just to get with Pedro!

GASCON: But yeah, but you know what Pedro keeps telling me? Okay, that he's going to come, and he's going to Mississippi all the time.

HENDERSON: Alright.

GASCON: And he has someone in Mississippi, okay, that is selling goats right now. I don't want get the goats from the guy over there.

HENDERSON: Right, okay.

GASCON: Okay. That's why, ah, I'm calling you.

HENDERSON: Okay.

GASCON: Can I see you?

HENDERSON: {unintelligible} ah?

GASCON: Can I talk to you? Can I see you?

HENDERSON: No. That's .ah .I don't, I rather just .I'll, I'll tell Pedro .I'll tell Pedro to get straight with you.

GASCON: Okay.

HENDERSON: I'll, I'll tell Pedro to stop fucking around and get straight with you.

GASCON: Oh, okey dokey!

HENDERSON: I'll, I'll take care of that. No more problems with that.

GASCON: Thank you!

HENDERSON: I'll get on his ass good.

GASCON: Oh, okay.

HENDERSON: {laughs}

GASCON: {laughs}

HENDERSON: Okay!

GASCON: Okay. So, I will be hearing from you?

HENDERSON: Yeah. You'll be hearing from me.

GASCON: Okay. You have my home phone number?

HENDERSON: Yeah!

GASCON: Okay. You call me last time.

HENDERSON: Okay.

GASCON: Okay?

HENDERSON: Okey dokey.

GASCON: Thank you HOLLYWOOD.

HENDERSON: Ah huh.

GASCON: Bye, bye.

HENDERSON: You bet! Bye, bye.

[END OF CONVERSATION]

N-10
Outgoing To: (904) 219-2170
From: (386) 362-7869
January 23, 2006
5:52 pm

Participants:

Tony Henderson = HENDERSON

Julia Gascon = GASCON

GASCON: Dial the pin number and everything.

SA ROSALES: [Unintelligible]

OPERATOR: Please enter your card number.

SA ROSALES: [Unintelligible]

OPERATOR: Your card has thirty seven minutes of call time remaining. Remember to shop at Wal-Mart for all your needs, great low rates and now add minutes at Wal-Mart for only five cents for domestic minutes.

Dialing .

[Telephone rings twice]

HENDERSON: Hello?

GASCON: Yes. Hi HOLLYWOOD this is Julie. How are you?

HENDERSON: Good!

GASCON: Ah huh. Listen I haven't been able to get in back, eh, with you because I have been working overtime.

HENDERSON: Okay.

GASCON: And I have not been in my house. I don't know if you have called me, or if Pedro have called me, because I don't have caller ID.

HENDERSON: Well I called Pedro and talked to him and he said he was going to call and talk to you.

GASCON: Yeah, but well?

HENDERSON: Eh, and ah, I haven't got any, any goats or anything, so, that's what I was just waiting on, waiting on to give you a call back when I got some goats.

GASCON: Do you have any idea?

HENDERSON: No, that shit This isn't it Julie!

GASCON: Huh

HENDERSON: You know, like I don't know if it you know. It could be this week. It could be .you know what I mean? That's it, that's how it always That's the way it always works.

GASCON: Okay.

HENDERSON: You know, its not, its not like I could say next Tuesday. You know that kind of thing.

GASCON: Okay, but you do have my number?

HENDERSON: Yeah, I got it right here on my phone.

GASCON: I'm telling you, I'm, I been working overtime. Like I work tonight, and tomorrow I work sixteen hours straight. That's why I'm not here all the time.

HENDERSON: Okay.

GASCON: Tomorrow I'm going to collect my phone, my cellular phone. I'll give you a call.

HENDERSON: Okay.

GASCON: So I could give you my number.

HENDERSON: Okay Julie.

GASCON: And please keep me in mind.

HENDERSON: I sure will.

GASCON: Okay guy. Thank you! Bye, bye.

HENDERSON: Bye.

[END OF RECORDING]