



# FÉLIX A. LEMBO STACHE

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## LANGUAGES

ENGLISH<>SPANISH  
GERMAN>SPANISH  
GERMAN>ENGLISH

## SUBTITLING SOFTWARE

SoftNI Subtitler Suite  
Subtitle Workshop  
Subtitle Edit  
Aegisub  
Easy Subtitler

## PROFESSIONAL EXPERIENCE

Translation, transcription, time coding, quality control and live projection during screenings of subtitles, closed captions, SDH and dubbing, for the following clients (among others):

2006 - Present // EQUIPO ZENIT (<http://www.equipozenit.com.ar>) - (>10,000 minutes)  
(Clients: Sala Leopoldo Lugones, MALBA, Goethe Institut, DocBsAs, Festival de Cine Alemán, Anima Film Fest, Green Film Fest, Canal 7)

2010 - Present // CIVISA (<http://www.civisa.com.ar>) (>5,000 minutes)  
(Clients: BAFICI, Festival Internacional de Cine de Mar del Plata)

2015 - Present // CRYSTALDUB and Caja de Ruidos (<http://www.crystaldub.com>, <http://www.cajaderuidos.com>) (>5,000 minutes)  
(Clients: BAFICI, Turner, Smithsonian)

2015 - 2017 // SubTrend (<http://www.subtrend.net>) (≈2,000 minutes)  
(Clients: Netflix, theater, conferences)

2016 - Present // Independently  
(Clients: Laurie Anderson and others)

2019 - Present // TVT (<http://tvt.biz>) (≈2,000 minutes)  
(Clients: Netflix)

2020 - Present // Prime Focus Technologies (<https://www.primefocustechnologies.com/>)  
(Clients: Netflix)

2020 - Present // Vice News (<https://www.vice.com/>) (≈800 minutes)

2020 - Present // Visual Data Media Services (<https://www.visualdatamedia.com/>)  
(Clients: Netflix)

2020 - Present // International Digital Centre (<https://www.idcdigital.com/>)  
(Clients: Netflix)

As an attempt at summarizing my experience with subtitles, I would say that I first started translating and subtitling films for Equipo ZENIT, a small company based in Buenos Aires with which I still collaborate from time to time, that is almost a family business and works within the local film circuit (mostly auteur, old -even silent- and experimental films, with the occasional Argentinean film translated into English). This was back in 2006. Most of the translations we did with ZENIT were destined for screenings where films were projected from actual film (celluloid, and sometimes very old). This made spotting in advance impossible, so what we did was we projected the subtitles manually and live from inside the screening room itself, as it's done with theater plays (I've also done some work subtitling theater and stand up). This proved to be very good training for timing!

From there, and mostly through the people from the theaters and museums in which we worked, I went on to work in the film festival circuit, for festivals such as BAFICI (Independent Film Festival Buenos Aires), Mar del Plata Film Festival, DocBsAs (Documentary films), German Film Festival, Anima Film Fest (Spirituality-related films), Green Film Fest (Ecology and sustainability-related films), etc. This meant translating and subtitling a very large amount of films, all very different in origin and subject matter, in short periods of time.

This past six years I've been working mostly with translation companies for international clients (including some VOD platforms such as Netflix), which meant translating from Spanish into English, something I only did occasionally before (with subtitles. I have translated a couple of books from Spanish into English). Translating TV material from all over Latin America and Spain also helped me "train my ear" on different Spanish accents and slang.

I would also like to tell you that I live in a beautiful place, a rural hilly area in Uruguay called Sierras de Rocha, only 40 km away from the ocean. I like to devote my time to other things apart from my translation work, such as organic farming, building masonry heaters and just going out into the forest with my 5-year-old son. Since I usually keep a rather open schedule, I can take on large volumes of work on a short notice, and, although working in a rush isn't what I enjoy the most, I can meet short deadlines when necessary.

When I work, I always try to keep into account the aesthetic side of the text I write, and to be very careful about maintaining the tone and register of the source material I'm translating. To me, subtitles have to become a part of the artwork I'm helping people to experience. When generating and timing subtitles, I try never to lose track of the rhythm in which the images and sounds unfold themselves, and to go along with it. Everyone I've ever worked with has been very satisfied with my work, and I've often been praised on the accuracy of my translations and the "flow" of the subtitles I make, which makes me really proud.



(just a peek out of my office window)

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