



All Relative: Defining Diego

Episode One: My Two Mothers

A Production of Somethin' Else and Sony Music Entertainment

Sounds of birds and water.

Diego: My name is Diego Xicay Luke. And this is me when I was ten years old. My dad and I were making a video.

Ten-year-old Diego: My name is Diego but I'm from the Tzutujil tribe so they would call me Atico...

Diego: I had just learned another one of my names. Atico. That means Diego in Tzutujil...a Maya language.

Sounds of birds and water.

MUSIC: A pastoral acoustic guitar song begins.

Diego: In the video, there's a huge lake behind me.

This is where I was born...in a Mayan village called Santiago Atitlán, on the shores of Lake Atitlán in Guatemala. But it's not where I was raised.

In 1999, when I was a baby, I was adopted by a white American couple in Minnesota.

In a lot of ways, this is the story of *me growing up*.

Laurie: Like, uh, spell me a word and I'll see if I can guess what it is.

Three-year-old Diego: S-ah-ck.

Laurie: Sock.

Diego: Sock! Yes.

Ten-year-old Diego: Comimos tres huevos con pan tostado. Y bebes...ugh.

Thirteen-year-old Diego: ...eighth grade...but I think if I can finish this year stronger than I have ever done, I'll be set for ninth grade...

Diego: Unlike most adoptees, I know a lot about where I come from, and who my birth family is, partly because of these recordings. And that's because of one person especially.

Laurie: Yeah — that's me. I'm Laurie, Diego's mom. And I'm a reporter.

Diego: You've been recording me almost all of my life. And it wasn't just the important stuff — like our trips to my birth family's town in Guatemala. I mean, you recorded *everything*.

MUSIC: A pastoral acoustic guitar song ends.

Diego: My hockey games and playdates. Me messing around with the pets.

Ten-year-old Diego: My name's Diego and this is my dog, Dynn Wixie. He's a basketball playing dog. He can play basketball, he can catch...

Laurie: I love listening back to you when you were a little kid. But we both know that your story isn't about how cute you were — although you were really cute.

Diego: No, the story isn't cute at all — though that's how adoption stories, especially international adoption, always sound. They have this rosy glow:

A poor single mother in some country gives her baby up for adoption so they can both survive. And then — a usually white, middle class American family steps in, and takes the baby out of a life of poverty and into a life of opportunity.

The kid is saved!...but that's just not how it works. The truth — well, it's a lot more complicated, and a lot less rosy.

Laurie: When your dad and I first considered adopting internationally, I had reported abroad for years, and I had the sense that international adoption was more complicated than that rosy story.

It would be a transaction between desperate people. I was out of time to have a baby, and your birth mother would have a baby she couldn't raise. So yeah, I knew there would be a power imbalance, and I figured since I was aware of it, I would know how to address it.

But now, 23 years later, I don't think I did. All I have now are questions. And the main question is, should you adopt a baby from another country just because you can?

THEME MUSIC: An uplifting and inspiring electronic beat with a strong guitar underneath begins softly.

Laurie: So for your entire life, I recorded everything. Partly because I hoped it would lead me to some answers. But also, I thought I would give you this gift; this record of your life.

Diego: Yeah, but most of the time you were recording, I hated it.

It always seemed like *you* were more interested in my adoption than *I* was.

I wanted to push that topic away because I don't want adoption to define me.

And honestly, I've been so scared about telling this story. I didn't want to open that door. But lately, I've realized that if I'm going to fully understand myself, I have to look, and I mean *really* look, at all of it...my life with you and Dan, at my family in Guatemala, and at the entire premise of international adoption...even if that means reliving some of the hardest times of my life.

Laurie: You know, I thought of these tapes as a love letter I could give you. But now I realize they're not really mine to give. I got that wrong. They belong to you.

Diego: Yeah, it's my story but I still need your help telling it. You got me into this. And I need you to help me get out.

THEME MUSIC: Swells and grows louder and more intense.

Diego: I'm Diego Xicay Luke.

Laurie: I'm Laurie Stern.

Diego: And from Somethin' Else and Sony Music Entertainment, this is All Relative: Defining Diego. Episode 1: My Two Mothers.

THEME MUSIC: Fades out.

ACT ONE

**Laurie: Let's see that beautiful smile. C'mere.
Baby Diego gurgling.**

Diego: So why did you adopt?

Laurie: Well, you know, I was 43 and I'd had this great journalism career with lots of travel and adventure, but I was ready for, like, a different kind of adventure, a personal one. So I married your dad and we couldn't have a baby on our own, and I really wanted one. So we decided to adopt.

The U.S. was out of the question because we weren't young enough or rich enough or religious enough to appeal to the agencies and birth mothers here.

Which meant looking internationally. And Guatemala seemed like a really good choice.

I'd been there on reporting trips, and I felt a connection with the place. And I figured it'd be easy to make trips back there over the years with you.

But honestly — selfishly — the main reason was that I knew the Guatemalan system was fast. Other countries could take years. But from what I knew about Guatemala, you could get matched with a newborn and bring them home in a few months.

MUSIC: Sparse acoustic guitar filled with innocent wonder begins and ends.

Diego: I was born August 28th, 1998.

Laurie: We saw your picture two weeks later and we signed up to adopt you right away. The agency said it would take five or six months to get you home to Minnesota. So in February 1999 — when they called to say we were just weeks away from finalizing the paperwork, I flew to Guatemala.

Diego: That's where our story begins.

Laurie: Yeah, it was at the airport. You were this little five and a half month old baby dressed in a navy blue Nike tracksuit that was, like, ten times too big for you. You didn't even mind when I picked you up — even though I was a total stranger.

I remember I met you on a Thursday, and by Sunday, I looked into your little face and thought, *I will do anything for you. I would die for you. I love you with a love I never knew was possible.*

Baby Diego gurgling.

Laurie: Diego! Let's see your beautiful face. Let's see it. Let's see it...

Laurie: At the time, I thought we'd be in Guatemala for three weeks at the most. That's what the agency said. I had a ticket home.

But then...our Guatemalan lawyer said there was a problem with the paperwork.

Diego: Oh man. Paperwork? That's the story of my life.

Laurie: Yeah — and it meant that we couldn't leave. So instead of us flying to Minnesota, Dan came to visit us.

Dan: Diego...do you know that camera yet? Huh?

Unknown voice: ;Tu papa!

Laurie: That's your dad arriving at the airport. We were with the same people who met me — the Guatemalan agency staff.

Laurie: What'd you think when you first saw your son?

Dan: I thought he was, uh, just a cute little peanut, you know, I mean, he was happy and delightful and smiling and didn't mind at all whoever was holding him.

Laurie: Since we couldn't fly back to Saint Paul yet, I took a room where your foster mother lived. I figured it would make the transition easier for you.

Baby Diego crying, kids playing, music playing in the background.

Diego: So you still hadn't actually adopted me. It was like this halfway adoption?

Laurie: Yeah — we were just across the hall from Estela, your foster mother.

She was a very serious and very energetic woman. She had three school-age kids of her own. And she was the first person in the adoption world I got to see up close; see how the job worked.

The adoption agency was paying her \$400 a month to take care of two foster babies. And when I came for you, another baby slid in to take your spot.

Kids playing with Diego, sounds of TV.

Laurie: ;Más, más, más!

Laurie: At first, everything was new. Estela showed me how to mix you a bottle and change you. She was able to calm you down right away when you cried, even though I couldn't do it for a few days, at least. I was just a klutz next to such an experienced mother.

You and I stayed in a room across the hall from Estela's. I had a little bed. You had a little wicker basket. Otherwise, the room was empty.

Laurie: ¿Quién llora?

Norma (Estela's daughter): ¿Qué dice?

Diego: How'd you feel?

Laurie: Mostly, I was getting used to being a new mom with you. Honestly, it was a little bit lonely, but I figured the limbo wouldn't last forever.

MUSIC: Bright, uplifting, acoustic arpeggio with glistening bells begins and ends.

Laurie: But then one week went by. Then two. Then three.

I wasn't too worried about whatever the delay in our case was. But back in Saint Paul, guess who was?

Diego: Probably Dad.

Dan: And it was just so frustrating and so...annoying that the, this guy that ran the adoption agency here in the Cities was, uh, you know, like, it's like, *Oh yeah, yeah, no, it's no problem. It's going to...just another week. We just need another week. We just gotta get. There's just some paperwork problems. The lawyer tells me everything's going to be fine. And then, you know, a week would go by and it wouldn't be any different.*

Laurie: So I started calling the lawyer almost every day to find out what's happening, but he was always "out" or "in a meeting."

Diego: What a guy.

Laurie: Right?

Diego: But did you ever have your doubts it would work out?

Laurie: Not at the beginning. I was naive, I guess. I still trusted the agency that we were just a step away from resolving everything. But Dan — he wasn't with us in Guatemala, so he didn't have the same bond.

Laurie: Did you ever think, like, we should just leave Diego there and the agency would...

Dan: Yes, I did. I did. I thought at some point, you know, we could just leave him in foster care, let this thing get resolved and then come down and get him.

I didn't, I didn't, I didn't know what to do, but certainly if it was going to be, it was going to be a year or two years or five years or...that was insane. At some point I knew that, you know, you were going to have to cut the cord...

MUSIC: Bright, uplifting, acoustic arpeggio with glistening bells begins.

Laurie: But I *never* thought of leaving you. We were in our own sweet little bubble.

But then Dan suggested we get a place with more comfort and more privacy. So I found us a cheap apartment that had carpeting and a microwave.

Diego: Was it a little closer to life in St. Paul?

Laurie: Yeah. A little closer.

All we could do was wait, and I was so bored I spent hours taping you learning how to crawl and playing with your first toy.

Diego: Yeah. The teddy bear. I still have that.

Laurie: Diego, you're going backwards. Why don't you try coming to me?

Baby Diego panting and gurgling.

Laurie: Come on!

Laurie: I couldn't believe how much Dan was missing, and my friends, and my parents. But I kept thinking the important thing is that you and I were together. We were bonding.

MUSIC: Bright, uplifting, acoustic arpeggio with glistening bells ends.

Laurie: I was so happy to be your mom. But officially I wasn't your mom. Because until the paperwork was finished, you belonged to Guatemala, not me.

Three months went by.

The agency seemed worried now, and that made me worried. And I think they thought I might sue, so they threw me a bone — as I remember, they'd discount my fee if I helped families arriving to pick up their babies. I had plenty of time, and I was curious, how *was* this process working for other families who were adopting? So I agreed. Plus, I could bring my camera along.

Diego: So now you were kind of part of it. What were you doing?

Laurie: It was logistical things — like meeting them at the airport, translating, getting the babies the vaccines they needed to travel.

And just like staying at Estela's had opened the door a crack, talking to all these families and going along as they picked up babies from orphanages and foster families — that opened the door a little wider. Not every pick up was as happy as ours.

Heidi: Oh, God, it was terrible. We went to a house where the baby was, and they didn't — didn't want to give me my baby, so we tried to fight them. And ask 'em for the baby...

Laurie: That's a woman I met in Guatemala City. I'll call her Heidi. Heidi and her husband Steve met their baby son Paul at a foster home. But *their* foster mom was nothing like yours.

Heidi: And the baby had — had sores on his rear end, all kinds of stuff. I mean, it was just terrible...

Laurie: Heidi and Steve and Paul were heading home in a couple days.

Diego: But we weren't.

Laurie: No, we weren't, and I really wished we were. I helped several families who went home with their babies in less than a week. Every time I felt the same pang: *Why can't that be us?*

MUSIC: Somber and reflective piano melody begins.

Laurie: When we started the process, I didn't know much about adoption, but after four months, I had become an involuntary expert.

You and I moved again. We rented a house with another family in the colonial city of Antigua. Their paperwork had stalled too.

Diego: Mia and her parents.

Laurie: Yeah. She'd been in an orphanage, not a foster home like you. And I went with them to see it. It was awful in there. There were a lot of babies and not a lot of people paying attention to them.

Diego: Were all those babies waiting to be adopted?

Laurie: Yeah, the orphanage seemed a little like a baby warehouse.

I didn't want to think like that, but then, in July, I read something that took my breath away.

MUSIC: Somber and reflective piano melody ends.

Laurie: A U.N. report said babies were “for sale” in Guatemala. That adoption had become a big unregulated racket.

Diego: What did you do with that information?

Laurie: At first I thought, *It's exaggerated*. But when I looked at where we were living in Antigua, I could see it. The town was full of white parents holding brown babies. And then there was Mia's orphanage. I mean, did that make our babies merchandise?

Diego: Is that, like, the first time you realized there was a whole nother way to look at adoption?

Laurie: You know, it kind of was. That report made me start thinking about the bigger picture.

But I have to say: the biggest question that summer was the one about how to get you home. Around your first birthday, we got more bad news.

Dan: Must have been August or September when you called. You were somewhere out on the road. I could hear trains in the background. And you were just a basket case because you had gotten rejected once again from the PGN, but you were told that this was the last time. And after this rejection, they're going to take the baby back. And you were, like, beside yourself. And we were talking about, you know, smuggling him into the country.

Laurie: The PGN — that's the Guatemalan Attorney General — rejected our case yet *again*. The paperwork was *still* not right. And I did something the agencies tell you never to do. I took matters into my own hands. And I went to the PGN. By then I'd made a Guatemalan friend who knew her way around the government. She went with me. And the case worker at the PGN told us that our *lawyer* was the hold-up.

Diego: The lawyer that was always busy, huh?

Laurie: Yeah, that guy. There was a problem with your birth certificate. It seemed like it had the wrong birth city. The case worker had been telling him what he needed to do to fix it since I first got there, back in February, but he hadn't been doing it.

So the agency hired a new lawyer. And he and I made a trip to Santiago Atitlán to get your new birth certificate. The new lawyer went into City Hall while I waited in the car...I don't know what happened in there — if he paid someone off, or he was just able to explain the situation.

But he walked out an hour later...carrying an envelope with your new birth certificate. And not long after that the PGN *finally* signed off.

MUSIC: Bright, uplifting, acoustic arpeggio with glistening bells begins and ends.

Laurie: It was November 20th, nine months after I'd first come, and finally we were headed to Saint Paul. My home, and now yours too.

Diego: We'll be right back.

AD BREAK

ACT TWO

Diego: Since we're going to be spending a lot of time in Guatemala, let me paint a picture of the place.

Sounds of birds and water.

Diego: First, it's beautiful. Minnesota is green in the summer, but Guatemala is green all the time. It's overgrown, colorful, noisy. In the city, it's the sound of traffic. And in the country, the birds take over.

Here's another thing about Guatemala: unlike most countries in Central and South America, it has a huge indigenous population.

My tribe, the Tzutujil Maya, is one of 22 that resisted colonization here. The huge volcanoes and high mountains helped protect us and preserve our traditional ways.

But mountains couldn't protect us from a civil war. The Guatemalan civil war was brutal and decimated the indigenous population. It's also part of how international adoption got so big. It didn't end 'til 1996 — just two years before I was born.

Before the war, indigenous communities were marginalized but self-sufficient. The war disrupted that. It made poor people even poorer.

And it gave adoption agencies a convenient story to tell: about rescuing a poor kid — or giving a baby a chance for a stable life.

Rachel Nolan: It drives me nuts when people think that Guatemala is uniquely chaotic or uniquely violent.

Diego: That's Professor Rachel Nolan. She teaches at Boston University and writes about the history of adoption in Guatemala.

Rachel Nolan: If you look at the reason that Guatemala's international adoptions were so chaotic, it has everything to do with the law and with U.S. actors as well. And it has nothing to do with the supposed natural propensity of Guatemalans to be one way or another.

Diego: I was a history major in college and I get what Professor Nolan's saying. Guatemala and international adoption isn't just randomly chaotic or bad. It's part of a bigger story. It always is.

When you look at international adoption, Guatemala isn't alone.

Around the world, adoption made new families — but it wouldn't have happened without war and trauma.

Announcer: Korea...the land of morning calm, to use its lovely ancient name. Today, an unhappy war-devastated land...with nine million of its population...

Diego: To be honest, I never really thought about the history of adoption before this. But here's what I learned:

The first big wave of international adoptees to the U.S. was a product of the Korean War. Many of them were born to Korean mothers and American soldier fathers. Korean society disapproved of mixed-race children, and mothers couldn't often keep their babies. So they needed homes.

One couple, from Oregon, founded the first international adoption agency in the U.S.

Announcer: It started over 60 years ago. Harry and Bertha Holt saw need across the world. Children orphaned. Abandoned. Desperately in need of help...

Diego: The Holts adopted eight Korean orphans...and started a movement of international adoption in the States.

After Korea, there was Vietnam — and then China opened up. And Eastern Europe after the Berlin Wall came down.

Announcer: We were unprepared for what we found in an upstairs room.

Diego: There were horror stories from some countries...like Romania.

Announcer: Here, young girls, their heads shaven, were kept in a giant cage like animals...

MUSIC: A dramatic piano with a ticking clock in the background begins.

Diego: But these newscasts, and books, and movies — everything was telling the same story: of rescuing children from inhumane conditions. And it fed a convenient narrative that the United States was telling about itself. The U.S. was a global superpower. And with international adoption, it could save children *and* promote democracy.

But by the early 2000s, that story started falling apart. One by one, countries started cutting back their adoption programs.

In Guatemala's case, the story has an abrupt ending.

In 2008, almost overnight, Guatemala shut down international adoption.

Because when people get rich off moving babies from one country to another...it starts to sound a lot like child trafficking, and in some cases, that's exactly what it was.

We'll be right back.

AD BREAK

ACT THREE

Diego: Most adoptees I've talked to focus a lot on finding their birth mother — whether or not to, how to, or where to. But that was never a thing for me. Because you met Isabel before I ever came to Minnesota.

Laurie: It was back before we had left Guatemala, in 1999. It felt like the right thing to do. I wanted to thank your birth mother.

Diego: Isabel.

Laurie: Yeah, Isabel. I wanted you to someday know that we'd met. It was really important to me.

Sounds of kids messing around as Laurie sets up her shot.

Laurie: I hate hearing this tape. It felt awful at the time and in retrospect, I can see all my mistakes.

I thought I was just documenting what was happening, but now...I feel terrible for bringing a video camera.

Diego: I mean, it's just you and your gear. That's just how you roll.

Laurie: It happened on this big empty lot outside Santiago Atitlán, where Isabel lived. You were three hours away at your foster mother's house.

Two women from the agency left me standing there while they went to get Isabel. Neither of them spoke the Maya language that Isabel spoke, but one of them had brought her English-speaking daughter along.

I had my camera on a tripod. And a bunch of kids were laughing and jumping up to look in the lens.

Sounds of kids messing around as Laurie sets up her shot.

Laurie: I could see bamboo shacks and some were made of cement. And some men were hauling enormous sacks of coffee over there. They did *not* want me to take their picture and I didn't.

I was feeling nervous and I wasn't sure what I was even going to say.

Finally, a small woman came walking down a path, with two kids trailing behind. Isabel.

Diego: I mean, did you just assume she would speak Spanish?

Laurie: I guess I did.

I just tried to explain who I was. But I felt ridiculous.

Laurie: Yo soy de los Estados Unidos...y I'm taking the little boy that was born to you six months ago.

Isabel: [Speaking in Tzutujil.]

Laurie: Muchas gracias por su hijo. No puedo...no puedo haber hijos.

Isabel: [Speaking in Tzutujil.]

[Norma and Ursula speaking in the background.]

Laurie: No se puede haber hijos. Y mi esposo. Entonces...it means the world to me that I have yours.

Laurie: "I can't have children with my husband," I told her. Every time I hear this audio, I feel awful for Isabel. And I'm sorry for you — like, I wish I had better tape for you.

Norma or Ursula: ¿No entiende?

Isabel: No entiende.

Norma or Ursula: La agradece por su hijo porque ella no puede. Entonces para ella significa muchísimo. Significa un mundo entero...

Laurie: Isabel said she didn't understand. And she seemed upset. The adoption worker's daughter translated my English into the Spanish that Isabel didn't speak: "She's grateful for your son because she couldn't have children. So for her, it means a lot — it means a whole world."

Diego: You know, I feel bad for Isabel and I also feel bad for you. 'Cause I think although you're in two totally different situations, it's just...it's just so awkward for both of you.

Laurie: Yeah, it was — and now I know we couldn't have met in a worse place. We were right down the path from Isabel's house. It was super public — and Isabel did not want to be seen with me. People here didn't know about the adoption.

So then the women suggested we go to a restaurant in the next town, and we climbed into the bed of a pick-up truck.

Restaurant sounds, music, laughter, chatter.

Laurie: I was relieved that Isabel did seem to relax once we got there.

Waiter and Isabel: [Speaking in Tzutujil.]

Waiter: No sabes...pero el lengua de nosotros es Tzutujil.

Laurie: ¿Tzujutil?

Waiter: Tzutujil. Lengua maya. Tzutujil.

Laurie: The waiter did a little translating. And he told us the name of Isabel's language.

Diego: It's Tzutujil. Like me. I'm Tzutujil.

Laurie: Right.

Everyone ordered beans and eggs and tortillas. And I got to know your siblings — those cutie pies who had been hanging onto Isabel's skirt. Julia was seven and Juan was four.

Diego: What were they like?

Laurie: Juan clung to his mother but Julia came over to me — she was curious. She looked through my camera's viewfinder, put on my headphones. And she had this laugh that was a lot like yours.

Restaurant sounds, music, laughter, chatter.

Diego: I mean, it's pretty unusual for adoptive and birth parents to meet.

I've always wondered why she even agreed to meet with you.

Laurie: I know. We were total strangers but you were our connection. And after we met that first time, I let myself hope we'd meet again.

Airport paging.

Laurie and Dan's friends giggling and chatting.

Friend: She's gonna be a mess. She's gonna be a crying mess.

Friend: There, there, there!

Friend: Oh my god!

Laurie: We flew home to Minnesota November 20th, 1999.

Friend: Yay! they're off the plane!

Friend: Welcome back!

Laurie: Our friends met us at the airport.

Dan: You gotta meet Diego.

Friend: Where is Diego?

Laurie: There were signs and balloons and applause and everything felt great. Except it was November. So you know, I had left Minnesota in the winter and came back and it was still winter.

Diego: Well, it's a good thing I like winter.

Laurie: Heh.

Dan: It's overwhelming. People, signs, balloons.

Laurie: You wanna meet your puppies?

Dan: Dieguito! Dieguito!

Laurie: This one is Caine!

Dan: This is Mabel.

Dogs yipping and making noise...

MUSIC: Reflective, beautiful picked acoustic guitar and piano begins and ends.

Laurie: It was the ending of one journey — for sure — but, as you know, it was the start of the one that we're still on.

You were part of an international adoption boom that's gone bust.

You can't really make a family like ours again. Because if you're in the U.S., you cannot adopt a healthy baby from anywhere in the world anymore. That's a part of history that's over.

Diego: This isn't my past, though. It's my life.

And it's not just me — there's 50,000 of us just from Guatemala. I feel a responsibility to understand what happened — or at least try.

Laurie: Like I want to know, is it ever okay to take a kid out of their culture?

Diego: Yeah, I mean, I have that question too, but I also have things I need to figure out. 'Cause I'm 23 and I want to move on with my life. Identity is a big part of that — like, where am I from?

Am I American? Am I Guatemalan? How do I fit all of these parts of my story together and do they actually fit together?

Laurie: And yeah, some of that's just growing up. But I know you have more to figure out *because* we brought you from Santiago Atitlán to Saint Paul and that changed everything.

THEME MUSIC: An uplifting and inspiring electronic beat begins with a strong guitar underneath begins softly.

Laurie: Diego, from the time you were a really little kid, I knew raising you was going to be so different than what I expected. And it was bumpy. And I didn't always know what you needed.

Diego: Yeah, and then things got really hard when I got to be a teenager — and not just in the usual way. It started to look like I might not make it — and that our family might break up in the process.

I needed to decide for myself who my family was...but first, I had to look for the pieces that had been missing since the day I was born.

THEME MUSIC: Swells with intensity and fades out.

Diego: This season, on All Relative: Defining Diego...

MUSIC: Bright piano and guitar with synths pulsing with discovery begin.

Isabel: [Speaking in Tzutujil.]

Dolores: She said when she give the baby away and they give her 300 quetzales. That's all.

Laurie: Seeing adoption from the other side...

Susi: **To give a child, to relinquish a child is very, very difficult. They were not given away because they were not loved.**

Diego: What it means to grow up in two cultures...with two families.

Diego: **Was that ever something that crossed your mind, like, racism in the United States, and that I would have to face it, even though you, you wouldn't?**

Laurie: There's heartbreaking news that rocks our family.

Dolores: **And then after someone die, they always planting a special flowers here, like you see that branch is here, that's going to have, like, a white flower, that means she's still alive. Even her body died. Her spirit still live, it's a flower.**

Diego: And hard choices to make.

Laurie: **Please let Isabel know that if we had the money, we would be happy to have Diego's sister.**

Laurie: And then our world turns upside down.

Dan: **What do you hope for this year?**

Diego: **I hope that they can figure out what's going on with my kidneys so I can start to have more salt.**

Dr. Barnum: **Um, we do have some information back on the biopsy that you had from the lymph node.**

Dan: **That's when it hit me, it's like, *Oh, my God, he could die and this could be the end of his life.***

Diego: We dig into the dark origins of adoption.

Rachel Nolan: **5,000 children forcibly disappeared during the Guatemalan civil war and the truth commission was able to trace at least 500 of those children to adoption.**

Laurie: And you come up with important questions of your own.

Diego: **I want to meet my dad, but you guys think that's not a good idea.**

Laurie: What are your expectations?

Diego: I don't know, I feel like honestly, he's a changed dude.

MUSIC: Bright piano and guitar with synths pulsing with discovery fades out

Diego: Not knowing him, I'm sort of missing a piece of me.

THEME MUSIC: A soft, acoustic, stripped down version of the theme begins.

Diego: All Relative: Defining Diego is a production of Somethin' Else and Sony Music Entertainment.

Laurie: It's written and hosted by me, Laurie Stern.

Diego: And me — Diego Xicay Luke.

Laurie: Mia Warren is our senior producer.

Diego: Associate producers are India Witkin and Kyra Assibey-Bonsu.

Laurie: Executive producers are Lizzie Jacobs, Jude Kampfner, and Tom Koenig.

Diego: Lizzie Jacobs is our editor, and we had additional editorial help from Megan Detrie on this episode.

Laurie: Dara Hirsch is our engineer.

Diego: And we had additional mixing by Sam Bair.

Laurie: Our theme song was composed by Gautam Srikishan.

Diego: Production management help from Ike Egbetola and Lily Hambly. Fact-checking by Natsumi Ajisaka.

Laurie: Our adoptee consultant is Erik Mohn.

Diego: Translation by Dolores Ratzan. And a special thanks to my dad, Dan Luke.

Laurie: You've been on this journey since the very beginning. And we're so glad.

Diego: If you loved the show, follow us on Apple Podcasts, Spotify, Amazon Music, Stitcher or wherever you get your podcasts.

THEME MUSIC: A soft, acoustic, stripped down version of the theme ends.

CITATION

Stern, Laurie and Luke, Diego Xicay. "My Two Mothers." *All Relative: Defining Diego*, Somethin' Else and Sony Music Entertainment. www.sonymusic.com/podcasts.

Produced by Sony Music Entertainment and Somethin' Else

