



All Relative: Defining Diego

Episode Two: Where I'm From

A Production of Somethin' Else and Sony Music Entertainment

MUSIC : Repetitive gentle plucking of acoustic guitars with sounds that are filled with innocent wonder.

Diego: Previously, on All Relative: Defining Diego...

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

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.

Laurie: You wanna meet your puppies?

Dan: Dieguito! Dieguito!

Laurie: This one is Caine!

Dan: This is Mabel.

Dogs yipping and making noise.

MUSIC: Repetitive gentle plucking of an acoustic guitar with tones that are filled with innocent wonder.

5-year-old year-old Diego talking to Dan through his mouth guard: [Unintelligible.]

Dan: What?

Diego: That's me when I was five, during a Mighty-Mites hockey game. Yeah, it's not easy to talk through your mouth guard.

5-year-old year-old Diego talking to Dan through his mouth guard: Wasn't it cool when I went around that guy?

Dan: When you went around? Yeah, that was cool. You did some cool moves out there.

Diego: My dad got me skates when I was two, and he's my biggest fan.

5-year-old year-old Diego talking to Dan through his mouth guard: We're doing better than the black team.

Dan: Yeah, you are.

Diego: You both still come to my games.

Laurie: We didn't start out as hockey parents. We put you in a lot of things: piano lessons, gymnastics, swimming — but nothing took like hockey.

Hockey blades slicing against ice, fans yelling.

Diego's Hockey Coach: Diego, have a great game, have fun out there. Play big, play strong. One, two, three...Edgcumbe White. Ready?

Hockey Team: One, two, three...Edgcumbe White!

Diego: Hockey is the best thing about growing up in Minnesota. Honestly, I find it soothing — hearing skate blades hit the ice. Sharp turns and stopping. Carving up the rink. When you add sticks and pucks...the whistle, the boards, you hit the pipe, the buzzers, the shit talking — it's just fun. There's nothing like it.

When I'm on the ice, I forget about everything else. I put on my gear and I feel like a superhero.

Laurie: I love watching you play — the way you skate, the way you don't take shit from anybody.

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

Diego: Yeah, hockey was great because the battle lines were clear. I knew my position and how to anticipate what's coming. But in real life, I was a short brown kid in Minnesota with old white parents.

People stared at us. And people made assumptions. I felt self-conscious a lot.

Laurie: Yeah, and I thought I knew how to deal with it. And also I really wanted to help you grow up...so I went looking for ways to connect you to your roots...and part of that was taking you to Guatemala to see Isabel.

And another part was getting out my microphone and talking to people like Isabel, to birth mothers...I wanted to learn about who adoption worked for, and who it didn't work for.

But you know, sometimes it got tricky.

Diego: This idea of having a foot in two worlds sounded good — but figuring that out IRL was a whole nother story.

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 2: Where I'm From.

THEME MUSIC: Fades out.

ACT ONE

Kid: Diego...[speaking in Tzutujil.]
Splashing sounds, kids chatting.

Diego: The winter after I learned to skate, we went back to my birth village. Santiago Atitlán. I was just three and a half.

Laurie: Oh, you frog. Es una rana.

[Laughter.]

Dan: Be careful, you're gonna...

Laurie: Scare me!

Dan: Don't encourage him. That's scary. You're going to land in the water if you keep doing that...

Laurie: You *loved* to climb. And the big boulders near the docks in Santiago Atitlán were a perfect playground.

Kids speaking Tzutujil.

Laurie: So Diego — you know, the first time I visited, you were just a baby, and I was trying to memorize the scene so I could tell you all about it one day.

But now, here you were!

You didn't even seem to notice that a dozen or so women were standing in the lake scrubbing laundry. And there were a bunch of little kids just staring at you. You were the new kid in town.

Splashing sounds.

Laurie: Hi sweetie...mi hijo.

Laurie: We walked along the lake to the bunkhouse where we were staying.

You know, we could see coffee and avocado trees and all kinds of fruit trees. The mangoes looked delicious. It was winter in Minnesota but here, everything was lush and green.

Splashing sounds.

Laurie: In a restaurant, we met a cultural guide — her name was Dolores Ratzán. It was between meals, so nobody was in there except for the staff. And it turned out some of them were related to Dolores. And they were all looking at us during our meeting.

Laurie: Well, we have to talk to Dolores. This is Dolores!

Dolores: Diego.

Laurie: She's going to be our friend for a couple of days and maybe beyond that.

Laurie: So — Dolores. How would you describe her?

Diego: She's the person that makes it all happen. She's our translator, person-finder, and informant. She speaks English and Spanish and Tzutujil.

Laurie: You know, she was married to an American and she lived in the U.S. for a while. The first time we met, she was wearing a huipil — the traditional blouse from the village — that she had embroidered herself. I remember purple and red flowers and birds outlined in black. Detail was amazing.

One time I asked if she'd ever considered staying in the U.S. and she said, *Why would you live in a place where you don't know anyone and you have to drive everywhere?*

Diego: Yeah, it is just the opposite for Dolores in Santiago Atitlán. She knows everyone and everyone knows her.

Laurie: Dolores said she would go into town and let Isabel, your birth mother, know where we were staying. So she waved down a pickup truck and climbed in the back with the other passengers and said, *See you later!*

Pickup truck honking in the distance.

Sounds of kids playing.

Laurie: So we were sitting in the shade at the place we were staying. And your sister Josefa — she was two, and she was climbing on and off Isabel's lap; she was still nursing. Isabel's hair was back, in a kind of messy ponytail.

Diego: What did you guys talk about?

Laurie: Well, first, Isabel got to see how beautiful you were, and how well you were doing. And then I got to tell her about our life in Minnesota. And I got to ask her questions too. You know, I just kind of jumped right into it.

Laurie: Do you — do you, do you still feel like he's your son?

Isabel: [Speaking in Tzutujil.]

Dolores: And she's saying, I don't think it's my son. I know I give birth, it's my son...the way I see it, you raise him, that's your son. And then if you think about me. And to come here to Guatemala, I can see him or you can see me. And I think it's a good idea to know.

Four-year-old-Diego: Mom?

Dolores: That he's from here. In Santiago.

Isabel: [Speaking in Tzutujil.]

Laurie: Isabel told me it was good that you got to visit Santiago Atitlán because it's a beautiful place. Here, you look out on the lake and you see the men fishing in their wooden canoes or hauling wood down from the mountain.

Dolores: I give Diego away because I'm a woman and I can't really teach men's work to the boys. And, like, my daughters, I can keep them because I can teach them weaving or making tortilla or doing laundry. I can teach embroidery to my girls but, like, boys, I didn't really know how to teach them.

Diego: Did she seem happy to see me?

Laurie: More than happy. She said she was grateful that we brought you back so that she could see you grow up. Until then, she really wasn't sure what had become of you — or even that you were still alive. She'd heard rumors about kids being adopted for their organs.

[Isabel speaking in Tzutujil.]

Dolores: She feel like...I feel like you're my sister. That's what she say. And like we're all related.

Laurie: I feel like some of Diego's sense of humor and his intelligence and his — how athletic he is, that comes from here, that comes from you. That's...I can give him a lot of things but I can't give him those things. Those are things that you and the people he comes from gave him.

Dolores: [Speaking in Tzutujil.]

Diego: I was, like, what — three? What was I even doing?

Laurie: The whole time we're talking about what we could give you and what came from Isabel, you were running around with your siblings, having a great time. Julia was 10 or 11 and Juan was six. And you guys were chasing each other, playing tag or something. Julia was up a tree picking oranges. Throwing them at you — trying to get you to catch one. You looked like you belonged there.

Laurie: Do you think Diego would be happier here or with us? Because I look — I look at how well he fits in here. And I think how much he would enjoy his brother and sisters.

Dolores and Isabel: [Speaking in Tzutujil.]

Dolores: What I think, it's better for my son to be in U.S. And because you're the parents of Diego. And if you like to bring him to Guatemala, that's nice too. He can live in both place.

Laurie: At one point, I asked her how she came to her decision to relinquish you.

Laurie: Was it your idea to give the baby or was it somebody else's idea?

Isabel: [Speaking Tzutujil.]

Dolores: It's better I give it away and he'll have a better life. Because if I have the baby, it's going to suffer with me because I don't have enough money to take care of the baby. That's what she say.

Dolores and Isabel: [Speaking in Tzutujil.]

Laurie: And is this something...FADE UNDER

Laurie: Isabel told me she got 300 quetzales — about \$40 — when she relinquished you. And she got a promise from the woman who had arranged the adoption — a woman named Rosa — to pay her back for bus fare.

We spent all our savings to adopt you.

Diego: She barely got anything.

Dolores: I give the baby away and then I have to come, like, almost every week I have to go to Guatemala City to sign lots of paper and sometimes I didn't even have money to pay the bus to go to Guatemala City. And it was too much trouble for me.

Laurie: So she didn't get much money from the people who took Diego. And Dan and I had to pay a lot of money in order to do the adoption. What does she think about that? What does she think about the people like Rosa and the many other people who were in between her and me?

Isabel: [Speaking in Tzotujil.]

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

Dolores: I'm poor. I don't have anything. If I could speak Spanish or read and write, I could have asked Laurie how much money she give to adoption. People, they could just bring anything to me to sign, I don't know what it means.

Diego: Yeah. I mean, I think it's a little fucked up that she couldn't even read the papers she was signing. It just makes me wonder how true the papers even are.

THEME MUSIC: Fades out.

Laurie: We'll be right back.

AD BREAK

ACT TWO

Laurie: I was starting to see the shape of the adoption process. It was like a big funnel that adoptive parents like us poured money into.

We paid the adoption agency in the U.S. 25 thousand dollars.

The adoption agency paid a lawyer in Guatemala.

The lawyer paid a facilitator.

Facilitators made the adoption world go round.

They found pregnant women to relinquish their babies, and foster parents to care for those babies. And facilitators got birth mothers like Isabel to appointments.

The few remaining drops that trickled *out* of the funnel — those were for birth mothers. But without birth mothers, there would be no babies.

Diego: Then what did they get?

Laurie: Like Isabel, they usually got less than a hundred dollars.

Diego: So — what did you do with all of this?

Laurie: Well, I thought if I started to dig deeper, I'd be able to help you understand where *you* fit in.

But first, I had some pretty hard truths to face.

Diego: Right. Like how most of the birth mothers who relinquished babies were poor, and some, like Isabel, were indigenous women from rural communities.

But let's just pause for a second and take a moment to talk about that word: relinquish. People use all kinds of words to describe adoption and what leads to it.

Laurie: There's the idea of mothers abandoning babies.

Diego: Or giving up a child.

Laurie: Or making an adoption plan.

Diego: But we're using the word "relinquish" — not because it's a perfect word, but because in some ways, it's the simplest.

Ale Colom: Adoption has always existed in Guatemala, but it's not the adoption that's written on the laws.

Diego: That's Professor Alejandra Colom. She told me to call her Ale. Ale is an anthropologist who studies communities like my birth mother's.

Laurie: She told us abortion has always been illegal in Guatemala...and contraception isn't as available as it could be.

Diego: Ale also said adoption's been common in indigenous communities for centuries. It's just that mostly it's informal and children stay near their birthplace.

Ale Colom: So usually the child will know who her birth mother is. They will know the story. In some cases, they hide it. But in other cases, it's always known that you

were raised by your aunt. You were raised by your grandparents. You were raised by an older sister.

Diego: All of that started to change after the civil war. Which was from 1960 to 1996. The military dictatorship targeted indigenous people, like my family, and destroyed their villages.

A few hundred Guatemalan war orphans, who were adopted out to Guatemalan families — that's how it started.

Ale said that after the civil war, facilitators or the people tasked with finding babies — saw an opportunity.

Ale Colom: But there was a system and the system still exists. So facilitators knew that. So they would come into communities and kind of boycott the traditional system and say, *Hey, uh, if you don't want this child, why not give it to these American parents?*

Diego: As part of their pitch, facilitators told birth mothers all kinds of tales.

Ale Colom: You can send your baby to the United States to have more opportunities. And then that baby eventually will be able to help you. So that's why now we come across some birth mothers that the moment they, they meet their children, are expecting them to help them, because that was, that was what they were offered.

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

Rosa: Mira Laurie, yo me siento bien satisfecha con mi trabajo. Mucha gente lo veo mal no. Lo veo uno con malos ojos...

Laurie: That's Rosa. She was a facilitator. She recruited birth mothers...and she found Isabel.

Diego: What was she like?

Laurie: Rosa was middle-aged, self-assured, loved to laugh. She lived a middle-class life with her extended family in Chimaltenango — that's like halfway between Guatemala City and Santiago Atitlán.

This conversation was from 2002. We were sitting in the courtyard at her house, and she was telling me about her job.

Laurie: ¿Cuánto gana?

Rosa: Mira, a mí lo que van quedando...legalmente, Laurie, son como 3000 quetzales.

Laurie: Al caso.

Rosa: Al caso...pero hay sí que...

Laurie: So Rosa said adoption lawyers paid her about \$500 a case.

Diego: You mean, a baby.

Laurie: Right, but for Rosa, every baby was a case. She said facilitators like her had the hardest jobs in adoption. She traveled all over the country making sure birth mothers showed up to their appointments.

Rosa: ...bien ganados porque a mí me toca la parte más difícil...

Laurie: In the '90s, in Guatemala, \$500 was good money. And Rosa said she deserved to be well paid.

Diego: So she got paid for getting me from Isabel — the woman who couldn't keep me — to you, the woman who couldn't conceive me. That makes her seem like she worked for FedEx or something. Like I was a package to be delivered.

Laurie: Yeah, I was starting to see the same thing.

Facilitators like Rosa were part of a system that was treating babies like products.

And I found myself wondering about the birth mothers, where the baby supply chain began — who were they? What were their stories?

So I did what I do. At the time, I didn't know where I was going with this reporting, or that I would end up filing a lot of stories about international adoption over the years.

But I knew I wanted to know more. So I asked Rosa to introduce me to birth mothers she worked with and I talked to as many of them as I could.

Laurie: ¿Sabe algo de la familia que va a adoptarlo?

Birth mother: ¿Manda?

Laurie: ¿Si usted sabe algo de la familia?

Birth mother: No, por ahorita no...

Laurie: I met this young woman in a parking lot. She said she didn't know anything about the family adopting her baby.

Then she told me her parents died in the Guatemalan civil war and she grew up hungry.

Birth mother: Mi familia fue masacrada...entonces...quedé huérfana.

Laurie: ¿Usted es huérfano?

Birth mother: Sí...

Laurie: ¿Pero que pasó con sus padres?

Birth mother: Los mataron...los mataron porque una vez llegaron unos guerrilleros...

Laurie: She said she struggled to feed kids she already had and she couldn't afford another.

One woman I talked to worked twelve-hour shifts in a factory and she already had two young kids. Another woman said her father would kick her out of the house if he found out she was pregnant.

Back in 2002, when I was interviewing birth mothers, you were always under foot.

Diego: He wants to play with me.

Laurie: Okay. Can you be quiet please?

Diego: Why?

Laurie: Because we're trying to interview Elsa.

Laurie: Elsa was raising seven children in a corrugated house with a leaky roof and no running water or electricity.

Laurie: ¿En qué trabaja?

Elsa: Haciendo lavados. Lavar. Tortear. En las casas. Sí.

Laurie: ¿Gana mucho?

Elsa: No. Solo quince al día.

Laurie: Quince al día.

Elsa: Quince al día.

Laurie: No es mucho.

Elsa: No es mucho...

Laurie: She worked — she did laundry and made tortillas for other families. And she earned about 15 quetzales a day, maybe \$2. She'd relinquished two babies. I asked her whether the adoptions were her idea or Rosa's, and she said only that they talked about it and decided it was for the best.

Laurie: ¿Se siente triste cuando nació ella?

Elsa: Ah, sí, se siente triste...

Laurie: How did you feel, I asked, like an idiot. Sad, Elsa said. Sad.

Laurie: ¿Y cómo es la vida para ustedes? ¿Es una buena vida, o es...?

Facilitator: Dura...

Laurie: That's me, trying to interview two teenage sisters. Sonia and Gladys. They were sitting side by side outside a one-room house they shared with their father, and they were both very pregnant. Gladys said she had already relinquished two infants.

Facilitator heckling the sisters. Rooster cawing.

Laurie: At the time, I hoped they'd understand that I was different from the translator, who worked with Rosa and kept interrupting to answer for them.

But it's possible that — to them — there wasn't much difference between me and the translator.

We both represented adoption.

I was with Rosa when she went to the industrial city of Escuintla. It was a flat, gray place...lots of traffic, not much tourism.

And Rosa did a lot of her business there — adoption business.

Crinkly paper.

Rosa: Pero dice que la mamá está de acuerdo, la mama de la muchacha porque ella también...

Laurie: We saw a girl changing her baby on the steps of a building. When we got closer, she picked him up to nurse him. She was patting his back as we walked down the busy street.

Laurie: ¿Cómo se llama él? ¿Cómo se llama él?

Birth mother: Marvin.

Rosa: Marvin...

Laurie: Marvin. Es bonito. Es gordo...

Laurie: She said his name was Marvin and he was two months old. I never did get *her* name — just her age. She was 12. Rosa looked over her papers and then said they should go to a restaurant and talk. In the restaurant, Rosa asked if the girl could find her own mother.

Rosa: No, porque...no no no, no. Tiene que ser, o sea, me gusta trabajar con papeles en mano. Papelería legal...

Laurie: The law required parental permission when a child placed a child. But the girl said that was impossible. She had no legal guardian and she hadn't been in touch with her own parents for years.

So Rosa said she was sorry, but she couldn't take the baby.

MUSIC: Sparse acoustic guitar filled with innocent wonder begins.

Laurie: That was 20 years ago, and I'll always wonder what became of Marvin and his mother.

In each conversation with a birth mother, I was hoping that we could speak woman to woman. I really thought I could share with the world the kinds of situations that led to the decision to trade something so precious for so little, because even a little made such a difference in Guatemala.

But I don't think I was prepared for just how many paths could lead to the decision to relinquish a baby — or just how hard some of those decisions were.

Diego: You know what's really striking in these conversations. Nobody's talking about the birth fathers. Do they just get a pass in all this? Like I've always wanted to know more about mine.

Laurie: I know! I think they pretty much do get a pass. No one I talked to back then mentioned them at all.

Diego: How did talking to all these women change how you felt about my adoption?

Laurie: At the beginning, I think I was idealistic. Like, I really thought maybe we could build you a world where even though you are a hybrid, you would feel completely comfortable. Like a third place between the two countries.

But all this reporting and all this time to think about it, it's made me realize that you're gonna have to grapple with the same complexity.

Diego: Right. There was no third place. There were two very different places and I had to live in both of them, which wasn't easy. And when I was younger, it sometimes felt like I was the only one who could feel how hard it was to be caught between them. More on that...after the break.

MUSIC: Sparse acoustic guitar filled with innocent wonder ends.

AD BREAK

ACT THREE

Diego: When you adopted me, did you ever think, you know, bringing this child to the United States...and especially being raised by white people, in a white culture, that I would experience some sort of racism and have to face it?

Laurie: I think as much as we thought about it, we thought we would face it with you. But I know for sure that I wanted to keep the option of you going back to Guatemala

or hanging around with other people from Guatemala here. I wanted to make that available to you.

MUSIC FADE IN AND OUT: an uplifting and inspiring electronic beat that begins with light melodic plucking of a guitar.

Diego: The idea that you could go through racism with me and that, like, we'd go through these battles together just feels so...just a fantasy.

13-year-old-Diego: Bienvenado al hotel. No. Bienvenado al hotel de Xicay, el más saludable.

Laurie: That's you, trying to learn Spanish when you were a kid. I had thought about what it meant to make a transracial family with you. We chose a school with lots of Black and brown and Asian kids.

And I thought it was really important you learn Spanish — that would be one of the most direct ways.

13-year-old Diego: Desayuno típico. Comimos tres huevos con pan tostado...y bebamos. Bleh. Y bebamos...

Diego: I think just being a brown kid going up in, you know, Saint Paul — or just being a brown kid growing up, um, in the U.S., it was kind of assumed that I spoke Spanish and I think I really just didn't feel the need to meet that expectation. I just wanted to, like, fit in. I just wanted to be white. You know, I felt so different, especially having white parents and, you know, all my friends had parents that looked like them and I felt really like an outsider like that.

So, yeah, I wasn't really into Spanish and actually I kind of hated learning it.

Laurie: Tell me what you have so far.

13-year-old Diego: D-e-l-i-c-i-s-a-s.

Laurie: No, that's too short. That would be *delisas*. You wanna say *deliciosas*.

Diego yawns.

Diego: But the main thing was — starting in grade school, I just looked so different from you. I mean, even back then, I knew you and Dad were older than other parents — besides being white. And tall.

Laurie: I know. I kind of had a plan for that too. 'Cause it wasn't just us. There were other families who adopted from Guatemala around the same time we did. So I thought maybe we could give all you kids your own support group.

Kid: Okay!

Laurie: Nice try, Forest!

Forest: Get ready!

Laurie: We first started the Guatemala dinner group when you kids were toddlers. There were, like, a dozen families, we met once a month, dinner at someone else's house. I thought it'd be like giving you cousins. And we'd be like a bunch of aunties and uncles.

Diego: Well, that didn't really work, Mom.

Kids chatting and playing.

Diego: At the end of the day, it kind of felt like it was more for the parents than it was for the kids. 'Cause the kids, we'd like just watch movies and play video games and, like, did what kids do. And we didn't talk about adoption. We didn't talk about racism. We didn't cry on each other's shoulders.

MUSIC: bright and mysterious glockenspiel loop, tender, flowing piano, warm percussion and calm vocals.

Laurie: I think what we were all eager for was a sense of belonging. And it's something that we hoped to offer our kids. And I think it fell a little short of that for you, Diego.

Diego: Yeah.

MUSIC: bright and mysterious glockenspiel loop, tender, flowing piano, warm percussion and calm vocals.

Laurie: There were so many things that caught us off guard after we brought you home, Diego. Maybe every parent says that — I wouldn't know. I guess I thought *of course* you would learn Spanish. *Of course* we would face racism together. *Of course* we would figure out how to be a family. And I'm not sure we've done any of those things.

Diego: No, I don't think you have. Because I turned out to be a real person instead of an idea. And then you had to figure out how to raise me. And that meant letting me be whoever I was going to be.

Coach yelling, skates on ice, hockey sticks in motion.

Diego: And, you know, that meant hockey. I absolutely loved it.

Laurie: And you know we still love watching you play. And a lot of times we're the only spectators now.

Diego: It's a big part of how I see myself. As big as being adopted, maybe bigger. I play in adult leagues to this day. Every winter. And sometimes in the summer too.

And hockey is how I met my best friend when we were kids — Aedan Hodgson. He watched me try to fit in.

Aedan: You had, like, a bright yellow helmet and I just remembered you because you were always being a little...chirpy chippy player. You weren't shy, by any means, I would say.

Was there like a point where you'd realize that you aren't, like, you do not fit this ideal, like, type of hockey player?

Diego: Mmm, I would say definitely, just like, I've always been aware that I've been, like, the only person of color on the team or one of two. You know, all the parents go to visit and watch their kids play, for the most part. And I feel like it might be weird for them to say, *Oh, that's my kid. Which one?* And they're like, *The little brown one, and they're this older white couple.*

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

Diego: That tension, of everyone always being able to see at first glance that we're different — that we're not from the same place — that hasn't really gone away.

Laurie: Yeah, and as you got older, I had to learn that as a mother, I could do *some* things to help you, and you could figure out some things on your own, but there were other things I couldn't protect you from...like what you would find out when we went back to Santiago Atitlán.

Diego: Yeah, things got real before I was ready. And the next trip wasn't anything we could've prepared for.

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

MUSIC: Bright piano and guitar with synths pulsing with discovery fades in.

Diego: Next time, on All Relative: Defining Diego...

Diego: What's her name? My sister's name? My sisters'?

Laurie: They were Julia and Josefa.

Diego: Crying.

Felis: My parents probably helped a good 1500 kids get into forever homes.

Kelley: It was becoming obvious that the same birth mother was relinquishing child after child.

Laurie: Yeah, okay. We're going to have to talk about this.

Dolores: [Giggles.]

Dan: We can't afford it.

Diego: Who's that?

Dan: That is...your birth father.

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

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 special thanks to my dad, Dan Luke.

Laurie: Dan, we love you and thank you for your big heart and your great years.

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

CITATION

Stern, Laurie and Luke, Diego Xicay. "Where I'm From." *All Relative: Defining Diego*, Somethin' Else and Sony Music Entertainment. www.sonymusic.com/podcasts

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