



All Relative: Defining Diego

Episode Three: Baby Boom

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...

Dolores: I give Diego away because I'm a woman and I can't really teach men's work to the boys.

Ale Colom: So facilitators say, hey, uh, if you don't want this child, why not give it to these American parents?

Laurie: Do you think Diego would be happier here or with us?

Dolores and Isabel: [Speaking in Tzotujil.]

Dolores: What I think, it's better for my son to be in U.S. And because you're the parents of Diego.

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

Diego: Can you hear that?

Laurie: And in a few minutes, who do we expect to show up?

Diego: Isabel? Isabel!

Laurie: And we don't know, um, whether she'll bring the children, or how many she'll bring. Um, we're kind of hoping that she'll bring Juan.

Diego: Juan...and...what's her name? My sister's name? My sisters'?

Laurie: They were Julia and Josefa.

Diego: Julia and...Julia and Josefa and Juan and me are all brothers, brother and sisters.

Laurie: On the 2005 trip...we stayed at the Bambú, do you remember that? It had that great swimming pool right in the middle of everything.

Diego: Yeah, I remember that. And I swam with a tarantula and I was scared 'cause it drowned.

Dan: Uno, dos, tres!

Kids screaming, swimming, laughing, splashing.

Dan: Está bueno.

Splashing sounds.

Laurie: You had a blast with your siblings, Juan and Josefa.

But your big sister, Julia? She had died earlier that year. She was only 12.

Dolores, our friend and interpreter, had told me about it when I was planning the trip. She didn't say how or why Julia died. And I didn't tell you because I didn't know how. And I thought that Julia's death might make more sense to you if you learned about it when we were there

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

Diego: I was six years old when my sister died. I was just starting to learn what it meant to have an older sister...when suddenly I had to grapple with what it would mean to never know her better — how was I supposed to mourn the bonds I'd missed out on forming?

Laurie: Julia died when international adoption was surging. And during the years of the boom, almost 50,000 children left the country — that meant tens of thousands of families around the world, like Dan and me, gained a kid and so much love.

But at the same time, it was a tremendous loss for Guatemala as a country and for tens of thousands of birth mothers, like Isabel.

Diego: Yeah, I'm one of a whole generation of kids with roots in both Guatemala and the U.S. And we're still processing what we gained and what we lost. But on that trip, when I was just a

six-year-old kid, I could just see one piece of the puzzle at a time. And there were some parts I couldn't see at all.

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 3: Baby Boom.

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

ACT ONE

Laurie: Do you remember Julia at all?

Diego: Sort of. I mean, I know she — she really cared about me from what I remember. She loves me. I just remember laughing a lot. I mean, just being happy.

Laurie: You have always loved climbing things and she was a tremendous tree climber. And I remember when...the visit when you were just a toddler and she was barefoot and up a tree and you were like, *Oh, how do I do that?* She was teasing you. I think she was throwing you oranges or something.

Julia speaking Tzutujil and playing with Diego.

Diego: Of all my birth family, Julia was the one I felt closest to. She was my oldest sibling.

Laurie: She was six or seven when you were born and she was always excited to see you. She was the extrovert of the whole family. And she had your exact same laugh.

Julia giggling.

Diego playing in the pool, crossfade to Laurie, Dolores, and Isabel walking up the path to the cemetery.

Laurie: In 2005, while you were in the pool, Dolores and I went with Isabel to visit Julia's grave. The cemetery was at the top of a steep hill, overlooking Lake Atitlán. There were some enormous pastel-colored headstones and a lot of small crosses decorated with plastic flowers. Julia's grave was a bare mound covered with brush and a tall sprout where her head would be.

THEME MUSIC: a melodic, acoustic, stripped version of the theme music.

Dolores: After someone die, they always planting a special flowers here, like you see that branch that's going to have, like, a white flower that represents Julia's life. Means she's still alive.

Even her body died. Her spirit still live, it's a flower.

Laurie: Dolores and I helped Isabel yank weeds. But soon, Isabel stopped and began to cry.

Isabel: [Speaking in Tzotujil.]

Laurie: She seemed so alone in her grief, like she'd forgotten anyone else was there.

Isabel crying and chanting.

Laurie: When she stopped crying, she led us back down the hill to a little faucet, where we washed the dirt off our hands.

Laurie: So can you tell me, was that a prayer that Isabel was saying?

Dolores: Well, she just feels sad because she say even Julia, she grew up, they were poor, she didn't die 'cause of starving. And why now she die, she was 12 years old, she was grown up. And why didn't she die when you were a baby. But now I miss you and I think about you. And like right now, your family, you were always happy when you hear your brother is coming from the States. That's what she say. She cry. Makes me sad.

Laurie: Me too.

Laurie: You know, that day, I was too sad to know how to tell you; I needed time to compose myself. So the next day, Dan and I sat you down to break the news.

It's hard to explain death to a six-year old, it seemed like you understood, but then all of your questions were so practical.

Six-year-old-Diego: What was her grave like?

Laurie: It was just a mound of dirt that was covered with weeds. So the first thing that we did when we got there is, um, especially Isabel, was pulling up all the weeds to make the mound of dirt look nice. And then at the head of the grave, where, um, where you would imagine Julia's head is. There was a beautiful flower growing. And Isabel was crying. It was hard to understand. But her idea is that the flower — in the flower, Julia's spirit will live on...

Six-year-old-Diego: Live on?

Laurie: Yeah, even though, and what she said was — was about how Julia was always so interested in you and excited when she heard you were coming to visit. What Dolores said that Isabel said was that even though Julia is in another place, we're here

at the grave to tell you that Diego is here to visit and we're thinking about you, and we know you were thinking about him.

Six-year-old-Diego: She said that?

Laurie: That's what Isabel said.

Six-year-old-Diego: Yeah, what are they going to do about her birthday?

Laurie: Whose birthday?

Six-year-old-Diego: Julia's.

Laurie: Well, they'll probably think about her and be sad.

Six-year-old-Diego: They could have a celebration or a sad celebration.

Dan: Yeah.

Laurie: Yeah, I suppose they could.

Six-year-old-Diego: Sad.

Dan: Are you being sad now, Diego? Okay.

Laurie: It's okay to be sad.

Six-year-old-Diego crying.

Laurie: 2005 was the same year my father died. And you were close to him and you cried as much as my mother did at the funeral.

Diego: I was still figuring out who my family was — and what it meant to have two. And then I lost people from *both* families.

THEME MUSIC: a pure acoustic version of the theme song.

Laurie: Stay with us.

AD BREAK

ACT TWO

Laurie: Back in the early two thousands, international adoption was blowing up. Celebrities were doing it. Meg Ryan adopted. So did Madonna. I don't know if you remember this, but there were tons of news stories about Angelina Jolie and her adopted kids.

Diego: Yeah, I — I remember hearing about it when Kung Fu Panda came out. There were these, like, press tours. And she was with a bunch of kids that didn't really look like her kids.

Laurie: Yeah, she had her own reasons for wanting to adopt internationally. She said she wanted to invite diversity into her family. And the press ate it up.

Ryan Seacrest: How many kids would you like to have?

Angelina Jolie: I'd like, a football team.

Ryan Seacrest: A football team of kids. Now would these all be adopted?

Angelina Jolie: Yeah.

Ryan Seacrest: A football team of kids. All running around at the house.

Angelina Jolie: Yeah. Because as an adoptive parent, I have the opportunity to kind of, to do that...to pull in kids from, from all different cultures. And I just think it's such a wonderful thing. Just to watch children learning about each other's races and religions and cultures. That's just a dream to have that house.

Diego: So Angelina Jolie adopted kids from Cambodia, Ethiopia, and Vietnam. And those were popular countries back in the day. But they *still* didn't come close to Guatemala.

Like you said earlier, 50,000 children were adopted into the United States from Guatemala in the decade after I was born. And Guatemala took second place in the world after China.

Here's another way to look at it: In 2007, one of every hundred Guatemalan babies was joining a U.S. family.¹

In the U.S., agencies and birth mothers could be picky about things like age and income. But, practically *anyone* with the money could adopt from Guatemala. You could be white, middle-class geezers like you and Dan. Or you could be gay, single, believe in any kind of god or no god.

Laurie: So a lot of people were choosing Guatemala to adopt from. But how did a few adoptions turn into a boom and an entire industry?

Felis walking around Eagles Nest.

Felis Boggs: Yeah, but if you want to, like, see the property, and we can walk, and you guys can ask questions...we can get that going...

Diego: That's Felis Boggs. She runs a children's home called Eagles Nest. Felis is in her late 40s. She grew up in Guatemala as the daughter of American missionaries.

Felis: I was two years old when we moved here. And my parents came initially to plant churches.

Diego: In the early '80s, Felis' father was mentoring pastors around Quetzaltenango. And her mother was trying to learn Spanish by spending time in the local market when one day...

Felis: This lady came to her and, um, said that she had just had a baby and, um, the baby could not open her eyes and that she thought the baby was blind. My mom...she

¹ [Erin Siegal McIntyre. *Finding Fernanda*.](#)

was like, I'm not a doctor, but I can take a look. She realized that this baby had not been bathed yet. And so my mom took some, a warm cloth and some Vaseline and just kinda cleaned her up, and baby opened her eyes...

Diego: Word started getting out that Felis' mother knew stuff about babies. So the family started taking in children.

Felis: We got a house big enough that, uh, we started receiving kids and at one point we had 20 people in our house. Um, I had wall-to-wall beds in my room plus a crib.

Diego: Felis's parents kept doing more and more adoptions — dozens a year. In the late '90s, the family opened a U.S.-based adoption agency to handle growing demand.

Laurie: You know, one of the hard things about reporting on this topic is that there's a lot of talk and not a lot of documentation. And I've talked to a ton of people in the adoption world. And one of the reasons I found Felis so credible is that she was *there* — before, during, and after the boom. And she seemed pretty clear-eyed about how things were. And she's working with the Guatemalan government *now*.

Diego: Right — and back when she was placing children internationally, Felis said she found families for children, not children for families. She said birth mothers or the Guatemalan government brought children to Eagle's Nest, not the other way around.

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

Diego: Forever homes — that's adoption speak for adoptive families.

Laurie: Felis' parents had been facilitating adoptions for years. But in the late '90s, when demand for babies soared, they needed a bigger place.

Diego: They found a property that used to belong to the Guatemalan dictator Rios Montt. It's a cluster of small white buildings on top of a mountain. That's where Eagle's Nest is today — on the shores of Lake Atitlán, near where my birth family lives.

Laurie: Yeah, but in the early 2000s, as more and more agencies came on the scene, Felis started hearing troubling stories.

Felis: Families would fill out applications to adopt and they would put very specific parameters of what they wanted. *I would like a girl between the ages of zero and six months that has curly hair and green eyes from Guatemala and light skin.* Because those middle people are wanting their, their funds, they would go out and try to find that child.

Diego: As more and more people started adopting from Guatemala, the cost skyrocketed.

Felis: What we were seeing was other agencies were charging triple what we were charging, \$50,000 to, you know, \$75,000. Um, you know, and we didn't understand. We're like, why?

Diego: The why is pretty simple — families in the U.S. were willing to pay that much. Adoptive parents demanded; Guatemala supplied.

Kelley: So the money is flowing from the adoptive families through the agencies to the private attorneys.

Laurie: That's Kelley Bunkers. She's an American who worked in Guatemala for a U.S. adoption agency during the boom, from 2003 to 2005.

Diego: International adoption made a lot of Guatemalans middle class. It wasn't just lawyers and facilitators: it was the people who translated documents, secretaries, foster mothers and all the fancy hotels that staffed up to serve adoptive parents coming to pick up their babies. Adoption brought in 100 million dollars a year. It was its own industry.

Laurie: Yeah, Kelley said adoption had changed from making families to making money.

MUSIC: a trumpet drone which is interwoven with a strummed mandolin and bells with a motivational tone.

Kelley: So it was becoming obvious that the same birth mother was relinquishing a child after child and within very close proximity. So giving birth, relinquishing nine or 10 months later, relinquishing another child.

It's a huge red flag. It tells me that this is absolutely a business.

Laurie: Diego, there's this State Department graph that shows how many babies came from Guatemala to the U.S. Starting the year we brought you to Saint Paul, 1999. Do you know what I'm talking about?

Diego: Yeah, I mean it looks like you're climbing an impossibly steep mountain.

Laurie: The year you were born, 1000 Guatemalan babies came to the U.S.

Diego: Yeah, and by 2003, it had doubled. And then doubled again...

Laurie: To nearly 5,000 in 2007.

Diego: It just kept going up.

Laurie: For Kelley, it became clear that this massive growth in adoptions was not about helping needy children. It was about profit.

She remembers one time when she was sitting in a lawyer's office with a birth mother. They were waiting for the results of medical tests.

Kelley: And it came back that the baby was HIV positive, which also meant that the birth mother was HIV positive. And she did not know at that point.

Kelley: And I witnessed, um, basically the lawyer handing back the six-week-old baby to the birth mother, telling her, in no uncertain terms, that she was HIV positive. The baby was HIV positive. That this baby was no longer eligible for adoption and that she would therefore need to pay back the money that she had received.

MUSIC: mysterious synth sounds that loops with a pulsing percussion.

Diego: That's just so fucked. That poor woman was on the hook for money she probably didn't have *and* she learned that both she and her baby had HIV.

Laurie: Yeah. Eventually Kelley left her job and became a vocal critic of adoption. And she wasn't alone in realizing there was something fishy about the boom.

Diego: Right — Ale Colom, the anthropologist we talked to earlier, was realizing the same thing. She first got interested in adoption in the late nineties, when a couple of her friends became translators. Her curiosity led her to an online forum for adoptive families. There, she could see the same stories being recycled. Lawyers were telling adoptive parents what they wanted to hear.

Ale Colom: All birth mothers sounded the same. How did they think that was normal? A poor woman who migrated through Guatemala City was a housemaid, got pregnant by mistake, will lose her job if she doesn't place her baby. End of the story.

The system was horrific. It was just...free market is the best example of — free market of children — that I know of.

Diego: Stay with us.

AD BREAK

ACT THREE

Laurie: Before we got to Santiago Atitlán on that trip in 2005, we made a stop in Antigua to meet a woman whose job was a part of the boom, but in a very different way.

Diego: So Susi B. was a searcher. That meant she helped adoptive families find their kids' birth mothers. She doesn't use her full name to protect her and the birth mothers' privacy.

Susi: Well, I am Susi. I live in Guatemala...and I...I look for Guatemalan birth mothers who had given children in adoption.

Laurie: We were in the courtyard of our hotel. You went off with your dad to play in the fountain. Our family didn't need her services, of course, but I was trying to make sense of how other families were finding ways to connect the two worlds — Guatemala and their adoptive countries.

Diego: Susi is like the OG of searchers. By the time she talked to you, she'd already connected more than 200 birth mothers with their children in other parts of the world. And it was really delicate work.

Susi: This is really very huge for the birth mothers. To give a child, to relinquish a child is very, very difficult. Those children are loved. They were not given away because they were not loved.

Diego: Susi traveled all over for her work — from neighborhoods in Guatemala City to remote villages. It was really difficult to find many birth mothers because they tended to keep their pregnancies a secret, and so she was always really careful to speak to them privately. She'd even come up with excuses and disguises to get them alone.

Laurie: Yeah, she was able to talk to so many birth mothers, in really private moments. And I was really hoping to hear from her that those meetings were worth it.

Susi: When I come and visit, and they see the pictures of their children, that they are — first, they're alive, they're healthy, and most of everything they're loved. You know, it's incredibly healing. And I've seen them cry in emotion. I've seen in happiness in, in, in pain, in shame and guilt, a lot of feelings come together at that moment. And it's a healing experience.

Laurie: You're sure?

Susi: I am sure. Ah, I am completely sure.

Laurie: I really trusted Susi. She had so much wisdom, and Dan and I still had so many questions. So I asked for advice.

Laurie: This is all very personal for me, because my, my first consideration is Diego's well being.

Susi: Mm-hm.

Laurie: I ask myself sometimes why we're doing this, why we want to stay connected to his village and his people.

MUSIC: Panoramic sound that builds with orchestral strings and lightly pulsing percussion.

Susi: I think, you know, why do you teach your children about God and about religion is because you believe in that. We mothers teach our children in what we believe. It will be up to them when they're older, to get rid of those beliefs, or to live by them. But I think to provide the chance to a child to be in connection with his birth family. I think he will appreciate that.

MUSIC: Panoramic sound that builds with orchestral strings and lightly pulsing percussion.

Laurie: After we left Susi, we made our way to Santiago Atitlán. It was our second trip there since you first came to Saint Paul. We met up with Isabel and Dolores, and we were sitting with them in front of the bungalow where we were staying.

Diego: I hadn't met my birth father but I was curious. And this time, Isabel had something for me. She handed me a photo.

Diego: Who's that?

Dan: That is your birth father.

Diego: It showed a young man in army fatigues holding up an assault rifle and grinning.

Dolores: Cristobal.

Dan: Cristobal?

Diego: This was an image that took on gigantic proportions as I was growing up.

Dan: He's cool? You like the uniform and the gun?

Diego: I love guns.

Dan: I know you do.

Dolores: [Laughing.] All kids, they love guns.

Diego: When Julia died, I didn't really know what was going on. But I heard a version of her death that was different from what Isabel told you.

Laurie: She told me Julia had died from an illness.

Diego: Back on the 2005 trip, some kids in Santiago Atitlán told me a story while we were playing.

Diego: *She was sick and she stole a mango from the neighbor and the dad got so frustrated, like, he drank too much alcohol and so he kicked her in the stomach and she died.*

Diego: I'd think about the story I heard, that my birth father, Cristobal — a real soldier — had possibly killed my sister Julia. And even though the story was never confirmed, what the hell was I supposed to make of it?

Laurie: For many years, we accepted *both* possibilities about how Julia had died. We didn't really know, and we still don't know what happened. We had two different stories.

Dan and I didn't know what to think about Cristobal either. We thought it was probably for the best that you had never met him. But maybe you didn't feel that way.

Diego: I didn't. I've always wanted to meet him. And each time we go, I hope we might see him.

Laurie: Where do you think that comes from?

Diego: Imagine you're looking at a family photo in a frame. But the photo is folded up inside of it, and so you can only see some of the faces. If you can just unfurl the edges, you'll be able to see more faces. And you'll know who else should be in that frame.

Growing up adopted, I knew *some* of those faces. But Cristobal was behind the folded-up little edge that I wanted to pick at.

MUSIC: *Guitar and synth cords from the theme fade in and out.*

Laurie: I mentioned Julia's grave had weeds on it, and that made the whole thing seem especially sad. But there was something I didn't know. The reason it looked like that was because of Isabel.

She was pregnant. And the local belief is you don't go to a cemetery when you're carrying new life. I guess she made an exception because I'd asked to go. I felt bad about that when Dolores explained it to me.

Sound of birds.

Laurie: Your dad and I were sitting with Dolores and Isabel outside our bungalow. And we were trying to understand what they were telling us.

Isabel: [Speaking Tzutujil.]

Dolores: She says nothing's changed in her life...it's been the same because this man doesn't leave her alone, he keeps coming and makes her pregnant.

Diego: That's Cristobal she's talking about.

Laurie: Yeah, and I don't know much about what was going on between them. But it seemed to me Isabel didn't have much control over her circumstances.

Dolores: She's gonna ask you first if you're interested to have this child and if you don't, and then she'll take care of it.

Laurie: At first, I couldn't believe I hadn't noticed that Isabel was pregnant. I looked again and sure enough, there was a little round bulge under her skirt. She said a sonogram showed it was a girl.

Dolores and Isabel: [Speaking Tzutujil.]

Dolores: She said if you take the baby, she'll give it away, but if someone else, she doesn't gonna to give it away.

Laurie: Dan and I weren't miked so we're hard to hear. But we were blown away by Isabel's offer.

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

Dolores: [Giggles.]

Laurie: I told Dan I needed time to think.

Dan: She feels a connection to us.

Laurie: Likewise. Eh...

Laurie: It could have been arranged right then and there if it had been up to Isabel and me. I mean, we both loved you. Why wouldn't I raise her new baby too?

Dan: We can't afford it.

Laurie: But Dan shut it down right away. "We can't afford it," he said.

Diego: It's just so interesting for me to think, like...I could have had a sibling. I mean, I'm kind of glad I didn't — I like being an only child. But I don't know, could you have even afforded it?

Laurie: Well, you know, I thought, *Well, maybe we could do that*. But another part of me knew that Dan would say, *Never in a million years*. I mean, we would have had to go through the international adoption system again, and that meant another 25 thousand dollars for a lawyer. And maybe their price had gone up.

Dolores told me that if we'd been another family in the village, it would be no big deal to raise Isabel's baby.

Laurie: **The lawyers to do the adoptions, they charge more money than we have.**

Dolores: **I wish it was easy just get a baby like here. If I wanted to adopt this baby I go to the midwife, pay some money, go to the municipality and it will be my baby. I don't spend any money, maybe a couple hundred quetzales and it will be my daughter.**

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

Dolores: **[Speaking in Tzutujil.]**

MUSIC: **minimal acoustic guitar with meandering tones.**

Laurie: So there it was again: your two worlds butting up against each other.

Diego: You and Dan and my life in Minnesota. And Isabel and my siblings in Santiago Atitlán.

Laurie: Right, 'cause Isabel and I couldn't make an adoption plan on our own. There was an entire world of money and legal paperwork between us.

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

Laurie: So Dan and I had come to the limits of the commitments we could make, and how tangled we could get.

And at the same time, we were all so sad about Julia.

Diego: Yeah. I mean, it still hurts me. Losing Julia is a wound and I don't know if it'll ever close. But that's the thing. Loss is a big part of being an adoptee. And all that loss leaves me with a lot of work to do, to stitch everything back together in a new way.

Laurie: I also had to dig deeper in my reporting in order to understand what the adoption boom had cost Guatemala. And that meant going to some pretty dark places.

Diego: And for me, my world was about to expand. In ways I couldn't even imagine. I'd always wanted to fill in more of my family picture. There were more people I needed to meet...and some were closer than I realized.

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

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

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

Laurie: Do you notice how much you guys look like each other?

Diego: Me and Carter and Gavin look a lot alike except for the glasses and age.

George Bush: I don't know if my fellow citizens understand this but there are a lot of U.S. families who adopt babies from Guatemala. Thousands of babies.

Rachel Nolan: The way that international adoptions boomed at their height in Guatemala, is not something that I think anyone who has intimate knowledge of it would care to repeat.

Laurie: It's because they thought you were dead because that's what the man said. And they're related to the man.

Dan: Your dad.

Laurie: Who is your biological 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 Ajsaka.

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.

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. "Baby Boom." *All Relative: Defining Diego*, Somethin' Else and Sony Music Entertainment. www.sonymusic.com/podcasts

Produced by Sony Music Entertainment and Somethin' Else

