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Musicians Mario Guerra and Luis de la Rosa at work (see story on page 70). Photo by Laura McNamara



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Night Time at the National Palace

Photo by Iván Castro www.ivancastro guatemala.com

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FROM THE PUBLISHERS

ilómetro Cero (Kilometer Zero) is located at the National Palace in the Historical Center of Guatemala City's Zone 1. From there the distances on all roads in the country are measured. The National Palace is located on the *Plaza Mayor*, and when you turn the next page writer Michael Sherer will take us on a fun sightseeing tour of this beautiful area.

Our thanks once again to the talented photographer Iván Castro for this month's cover of the National Palace. August 15th is Guatemala City's patron saint day. All month the city will be celebrating in honor of the Virgen de la Asunción, including many events in the historic center.

This issue brings the final installment of Joy Houston's *Healthcare in Colonial Guatemala* series, covering the University of San Carlos Medical School. Jack Houston's profile of Robert Hinshaw explains how years of anthropological study can result in a pair of novels centered around Lake Atitlán. *People and Projects* shines the light on PROGRESA, a scholorship/loan program that has been around for 35 years. Dwight Wayne Coop reveals through some interesting logic what Guatemala's national dish is.

This month we welcome a new contributing writer to Revue. Laura McNamara brings us several great stories—from a unique street artist to a well-known marimba group to a foundation for the welfare of equines to a possible rising rock star. Creating a multimedia extension of the Revue, Laura has taken videos to accompany some of her articles, and they can be found on our website. Also new to our website is the "Revue News Tweets" (thanks to webmaster Rudy Girón) where you can get your daily DateBook event fix. Thanks as well to Ken Denham for his story suggestion.

We wish you all a happy August.

-Fohn & Terry Kovick Biskovich

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KILOMETER ZERO AT

text and photos by Michael Sherer

et at the northern end of the enormous Plaza Mayor, Guatemala's National Palace is the origin of all the roads in the Republic with a spot known as Kilómetro Cero. Two and half miles north of the gleaming chrome-andglass towers that line the Avenida La Reforma, the edifice is flanked by the Biblioteca Nacional to the west, the colonnaded arches of the Portal de Comercio to the south and the cathedral backed by the Archbishop's Palace to the east. Where are we? Zona Uno, the city and country's historical center, built in waves of different construction styles, cobbled together with remnants of some of La Antigua

Guatemala's rubble and finally concluded with the completion of the National Palace in 1943.

Guatemala City, founded in 1775 following the series of devastating earthquakes that brought La Antigua to her knees, was originally modeled on the Spanish urban colonial design of large plazas and wide streets running geographically north-south and east-west, but with significant differences. The Plaza Mayor is heroic in scale, perhaps a quarter of a mile wide and 800 feet across, including a large fountain with a reflecting pond and shaded by numerous trees.

The stylistic differences between each of the building peri-





THE NATIONAL PALACE

ods are striking. The Cathedral and Archbishop's Palace retain a colonial style, but the Portal del Comercio boasts a neo-classical façade. The newer almost post-modern National Library seems incongruous, being half-hidden by the bandshell and the flowering bougainvilleas shading benches which are used by nearby idlers and peddlers. The city grew outward from the plaza, and the architectural styles reflect the differences of the 230 years that have passed. Originally, the "Mudejar" style of building - with the closed walls to the street side, an interior patio with fountains and colonnaded rooms along the inside square,

The Plaza Mayor is heroic in scale including a large fountain with a reflecting pond and shaded by numerous trees.

as noted in La Antigua — created a uniformity of private residences. As time and tastes changed, combined with the collapse of various governments and the occasional earthquake, Zona Uno became more of a European-style city center.

When the ecclesiastical properties were gradually expropriated in the 1800s, they were converted to public buildings, further chang-







ing the architectural mix. Today, the National Palace sits as a well-tended (and guarded) grandfather might, keeping an eye on the older domed cathedral on one hand, the Greek Revival-style commercial block off in the distance and the out of sight/out of mind National Library hidden as well as possible to the right.

In the streets branching out from the palace are hidden smaller plazas, the occasional Art Decostyle building and the faded remnants of a once-prosperous past and more popular urban center. As the urbanization spread outward, new suburbs were created and with the increase of wealth and population, demand and desire dictated a different life-style. Zone One remained the government center but newer

buildings in different zones shared the power. The commercial center continued to be a warren of shoe and iewelry stores. The Mercado Central was moved to the east, on the sunny side of the Archbishop's Palace. There is now an underground parking lot beneath the plaza, and the pigeons arrive early for the snacks. Candy sellers and other vendors, a throng of women with handicrafts, and busloads of children arrive early in the day. The fountain is turned on at 9 a.m. as the squad of special army forces in their camouflage uniforms come trooping across the square. They march to the 100-foottall flag pole and disassemble in careful steps, flanked by men with red berets carrying M-16s.

The flag is slowly unfolded and







the eight men detailed to hold the 20-by-50 foot blue and white national symbol are very careful not to let any part of it touch the ground. Gradually the eyelets of the flag are connected to the snaps on the halyard. Two men are detailed to slowly pull the nylon line, and the flag is gradually urged upward. When at last the fabric is completely fastened and rises above the plaza's dusty stone footings, the squad re-forms into a square of green and beige patterned soldiers. The enormous flag, now safely raised to the top of the aluminum pole, flutters gently in the breeze.

The troops march back to the palace and continue around the corner, rifles at the ready. The pigeons eat corn. The barkers and hustlers in the shaded corners resume their

spiels. Fruit peddlers push their heavily laden carts about, filled with mangos, pineapples and papayas. To the east, the morning vendors of the Mercado Central arrive with their wares for the day, pottery, paintings and potables. This is Zone One. The clatter of steel-shuttered stores in the Portal del Comercio can be heard, as one by one, the doors go up and the lights go on. The gothic hands of the clock high on the tower of the cathedral slowly twitch, counting time as they have for the last 200 years or so. The sense of history is everywhere, and the ghosts of the past are probably not happy with the buses belching black clouds of diesel smoke as they pass through the square. Tempus fugits. •







Healthcare in Colonial Guatemala

Part III: University of San Carlos Medical School

by Joy Houston photos: Jack Houston

By the end of the 17th century, six hospitals had been founded in Guatemala. But, lacking scientific information and methods, hospitals provided little more than refuge or asylum. Sickness and cultural attitudes toward it were a social problem. In addition, the times were characterized by conflict between the king's people and the municipality and constant struggles between those of conscience and those who enriched themselves with land acquisition, slavery and fraud. All of this kept the clamps on progress.

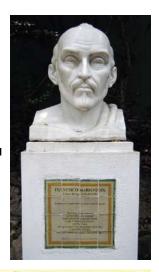
Before his death in 1563, Bishop Francisco Marroquín, a Franciscan, had made provisions in his will to found a school for sons of Spanish commoners and, in fact, a year earlier had laid the first stone, on property of the Santo Domingo monastery. He included the income from an 883-pig farm in Jocotenango to sustain the school. Marroquín's admirable bequest would wait 58 years for fulfillment. The school, Colegio de Santo Tomás, was founded in 1620 and lasted less than 10 years due to trouble with funds. But in 1676 when Spanish King Charles II finally agreed to found a university in Guatemala, including a medical school, the selected site was of the then abandoned Colegio Santo Tomás. Marroquín would have been pleased; he had also left funds to found a university.

At the inauguration of the University of San Carlos in February 1681, according to Durán, "Pomp reigned in the streets and plazas." But for all the ceremony, teachers for the medical school, promised from Mexico, never showed up. It came as no surprise. Several times during the history of Santiago de los Caballeros, Mexican doctors had been expected, even paid in advance, but didn't come. "So scarce were doctors that it was impossible to find teachers for the new university medical school."

Finally in October a degreed doctor arrived from Spain to head the department. But how discouraging it must have been for him to find empty classrooms! Given the history of doctors, the profession was not respected by the noble class and not preferred even by other social classes. "... nothing attracted as much attention from parents as priestly studies," wrote Pardo, Castellanos and Muñoz.

A plague in 1686 wreaked havoc, and "doctors fled from the hospitals," wrote Durán. A second doctor, Miguel Fernández, arrived from Spain and, having no students for 10 years, addressed himself to social and legal aspects of medicine. He insisted that good government requires healthy people, thus the right to demand compliance with laws. Administrators of hospitals were ordered to "not meddle in medical matters." The brothers of the Order of San Juan de Dios, who notoriously wrote faulty prescriptions and to whose care had been entrusted administration of

Francisco Marroquín, first bishop of Guatemala, founder of Hospital Real and Colegio Santo Tomás and among the most outstanding health promoters of colonial Guatemala





Plaque on wall of restaurant on 4a calle oriente, on site of colonial Hospital Real, commemorates demonstration of first blood transfusion done in America, performed in the hospital by University of San Carlos professor



Plaque at entrance to University of San Carlos

the hospitals, ignored the order. Fernández pled that those who offered cures without knowledge needed to be prevented if the people were ever to trust doctors. Without that, he added, there was little hope of attracting doctors to teach at the university. But the practice of medicine by those who had no right to do so continued, bringing a public declaration in 1703 that "prohibited the practice of medicine under pain of six years of exile."

The first medical student graduated in 1703. Only one of the seven who graduated by 1725 took up the struggle for an honorable medical profession. Others "transformed their noble and useful profession into sterile arguments and hateful rivalries." Their personal behavior didn't help. Durán refers to the "sect of drunken doctors." Even the brothers of the Order of San Juan de Dios "ate well and drank numerous cups of chocolate while the sick suffered hunger."

There were no medical graduates in the next 25 years. The university building tumbled in the earthquake of 1751, and the university moved to new construction south of the cathedral in 1763. By 1773 there had been only five more medical graduates.

Just as the history of Santiago de los Caballeros, now La Antigua Guatemala, was born of catastrophe, so ended the colonial city and the first period of university medicine with the earthquakes of 1773. Plus, in the months that followed, an epidemic, believed to be typhoid, hit the town killing 4,000, "doing much more damage than the earthquake," wrote Durán. Victims were buried by the hundreds. Church and civil authorities talked and talked to find a solution and formed the first public health board in Guatemala. But it was the archbishop, not doctors, who figured out the source of the disease. The workers had fled to the highlands after the earthquake and returned car



University of San Carlos began classes in its newly constructed facility on 5a calle, south of the cathedral, in 1763

rying the disease. It then spread rapidly in the hospitals, where patients slept together and ate from the same plate. In the end, the head of the medical school concluded that the epidemic was due to influence of the stars that unleashed sulfates in the water which, freed in the air, poisoned and coagulated the blood.

Provisional care was provided, funded by a tax on shopkeepers, for the sick who would remain in Santiago while churches and hospitals moved to the new capital to begin again. To the sadness of silence as people left Santiago was added the silence of death due to the epidemic.

History and legend are full of stories. As bumpy as the healthcare road was, progress came—slowly, but it came. It would be 16 years before another medical student graduated. Meanwhile the study of medicine was flourishing in Spain, with thousands of students. Nonetheless, in Guatemala, "Teaching of medicine was defective originally, lacking teachers and students, but the

errors of ideas and methods were the same as those anywhere," according to Durán. "At the end of the 18th century the University of Guatemala was parallel to modern teaching of that century in Europe.

"The University of San Carlos was outstanding, producing books, doing dissections and experiments, founding an anatomy museum...and doing blood transfusions 80 years before London."

What happened to the six hospitals started in the 17th century? See page 68

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The author thanks Dr. Johnny Long for assistance with this series.

ROBERT Hinshaw

This anthropologist and novelist spent half his academic career on the shores of Lake Atitlán and makes creative use of the Maya oral histories

iven his age, 75, you'd think anthropologist Robert Hinshaw would want to settle back with one of those Scandanavian vodkas he occasionally enjoys and retire to his Colorado mountain retreat. Instead, he wants to make a difference in this world, as "payback" for all he's received.

He explains: "Gilbert White, the late geographer and a great mentor, laid this challenge on virtually everyone he knew, telling us academicians we didn't pay for our education; we all had fellowships—paid with taxpayer money. He'd say, 'You're more productive at the end of your careers. What right do you have to step aside, with the world in its condition?' We knew we just couldn't say, 'We're retired. We're not doing anything now.'"

And so, Robert has decided to spend considerably less time in the United States and to live out his retirement primarily on the shores of Lake Atitlán in Guatemala, where he spent nearly half his academic career as an anthropologist. Recently he sold the family's Rocky Mountain home, the place to which he retreated intermittently over the past 40 years.

He says he is "energized" by living in Tzununá, a village of approximately 3,000 Maya descendants who, "as recently as 15 years ago had no running water or elec-



Robert Hinshaw with children of Tzununá, Lake Atitlán, May 2009 (PHOTO: LINDA DYCUS HINSHAW)

tricity." With no telephone lines, he and his neighbors use cell phones. No one he knows owns a computer or even a typewriter. Cable television is available but beyond the means of most families. There are no more than a half-dozen motor vehicles in the village. "We rely on public boats passing every half hour to get us to doctors, a



Robert Hinshaw with Micaela Ujpán, Amigos de Santa Cruz. (PHOTO: LANCE KINNEY)

pharmacy, the market and, in my case, internet access and a bank."

It was in similar lake communities that Robert did most of his anthropological research and that inspired him two decades ago to begin a fiction writing project, resulting in his two novels: *My Lake at the Center of the World* (2007) and a sequel, *The Rape of Hope* (2008).

"The principal reason for undertaking the first," he says, "was to make creative use of the oral histories of Mayas collected in the early 1940s by another mentor, Sol Tax, a University of Chicago anthropologist. To my knowledge, these stories represent the only extant record of Maya experience dating back to the government's anti-vagrancy laws of the 1880s."

Robert has been better known for his nonfiction writing as an academician. In 1975, his *Panajachel: A Guatemalan Town*

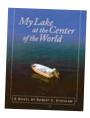
in Thirty-Year Perspective was published by the University of Pittsburgh Press. In 1979 he was editor of Currents In Anthropology: Essays in Honor of Sol Tax (Mouton Publishers). And in 2006 Johnson Books released Living with Nature's Extremes: The Life of Gilbert Fowler White, a publication Robert calls "the highlight of my career."

He returned to fiction writing after a seven-year hiatus, deciding then to make it a two-novel project by adding the oral Maya histories he had collected between the 1960s and 1980s. "I delayed publishing the first novel until the second was virtually ready for publication," he says. He believes his attempt at fiction is unique among Guatemalan novels for his use of what he believes to be "the only recorded memories of Mayas experiencing the worst of the racist and exploitative legislation of the so-called 'Liberal Era' of Guatemalan politics." …continued on page 106

My Lake at the Center of the World

By Robert E. Hinshaw

Published by Look Back Books (lookbackbooks@ sbcglobal.net) Available through the publisher and at most major bookstores in Guatemala City English — 238 pages



Hinshaw's narrative brings to life fictional characters who live out their lives against a backdrop of historical interaction between local Maya communition and Ladino landholders who lived on the shores of Guatemala's Lake Atitlán in the 1880s through the 1930s.

Reviews

Ralph Lee Woodward, Jr. - Professor Emeritus of Latin American History, Tulane University: "It is an especially keen depiction of the realities of the systems of forced labor and land acquisition that characterized rural Guatemala during those years,"

Ben W. Fuson, sociologist, formerly with Earlham College, Indiana, U.S: "Hinshaw has done an amazing feat, and must be drenched not only in the knowledge of the tiniest bits of folklore and history enriching these successive decades of cultural conflict and accommodation, but deeply intuitive of the private feelings, values and hidden crises in Mayan Indians' psyches."

The Rape of Hope

By Robert E. Hinshaw
Published by Look Back Books (lookbackbooks@
sbcglobal.net)
Available through the publisher and at most major
bookstores in Guatemala City
English — 264 pages

Right and wrong blur in what Centennial Professor Emeritus at the University of Texas - Austin Richard N. Adams calls "a tale of many victims and few heroes." The Rape of Hope is a novel that evokes

a fictionalized rendition of the revolutionary events woven throughout Guatemala's history. As the novel follows the experiences of three generations of the Ajcojom family, colonial prejudice and discrimination against a labor force of indigenous Mayas bubbles forth. The Rape of Hope is Hinshaw's sequel to My Lake at the Center of the World.





Guatemala's National Dish Revealed!

wenty months after her first and, to date, sole visit to Guatemala, my niece Holly Myrick remains stricken by Guatemala. In March she did her seventh-grade country report, and she could have chosen any of Earth's 197 sovereignties. Reader, you guessed it—she didn't choose Djibouti.

It helped to have a Guatemala expert (so reputed) in the family. Had I the means, I could have flown north to give a talk to her class on things Guatemalan. As it turned out, Holly needed little help. And the answer to the one question she did put to me has gotten me in trouble before.

The innocent question was: What is the national dish? My offending answer is—ready? "chau mein." Years ago, I made the gaffe of telling someone this in the presence of the wife, who is Guatemalan. Slow learner that I am, this was not the last time I did so in her presence, provoking sighs, rebukes and that you've-been-here-long-enough-to-know-better look.

OK, so then what is the national dish? *Típico* possibilities, like *jocón*, come to mind. The candidacy of the *tamal* has also been put forth, but it is about as uniquely

Guatemalan as tuk tuk operators in tropical latitudes without drivers' licenses. There is nothing that is explicitly national, as say, *pupusas* in El Salvador or kidney pie in Ireland. So, for Holly's sake, I championed my old standby, chau mein, as the answer.

The full answer might be, "chow mein with Russian salad on the side and *horchata* as a chaser." Horchata is a sugar-saturated drink made with rice. *Ensalada rusa* is basically carrots, potatoes and green beans diced and mixed with mayonnaise. How it got that name taxes my imagination, so I will limit my chatter to my candidate for the national entrée, the thing that, back in Nevada, we spell "chow main."

I have encountered this trio of vittles with astonishing frequency at social events, including nearly every wedding, wake and *quinceaños* I have attended, including my own (my own *wedding*, that is; I'm not ready to attend my own wake, and I passed on having a quinceaños).

And herein lies my first argument. Either there is some vain conspiracy to make me think that chau mein/ensalada rusa/horchata is the de facto national dish, or, more likely, it really is.continued on page 42

I have encountered this trio of vittles with astonishing frequency at social events, including nearly every wedding, wake and quinceaños I have attended



A Standout Artist

Parked in a wheelchair across from Central Park, Sis García creates childhood images with the skill of a seasoned artist.

by Laura McNamara

rt abounds in La Antigua Guatemala. Wanderers find galleries filled with paintings of romantic, colonial buildings around every corner. Jade jewelry seems to spill out of storefront windows. Tourists cannot escape the Maya children who persistently push their rainbow-colored, handmade goods. Yet one woman, Marcia Sis García, "stands out" by sitting ... and drawing with her feet.

"This is my work," Sis García said. "To go out and draw before the public. And I do it with my feet."

Sis García was born with physical impediments that left her unable to move her hands and unable to walk. But, cradling her colored pencils in her malformed feet, the 28-year-old woman creates drawings that possess an impressively fine touch. Parked in a wheelchair in Central Park, Sis García creates childhood images with the skill of a seasoned artist.

"I can't imagine how she can do it," one passer-by commented. Sis García explains that, since she was a child, using her feet to grasp came naturally. It was Sis García's father who bought her first crayons, sparking the skill that would become his daughter's way of life. Her drawings of animals, butterflies and flowers provide the bread and butter for herself and her daughter.

"When work is going well, I'll sell five or six drawings for 40 or 50 quetzales each," she says. But she's quick to explain that she doesn't find such success every day. While she can sell larger drawings for Q100, Sis García says it is difficult to cover her monthly costs of rent, food and medicine. Simply coming and going from her house in Jocotenango to La Antigua costs the price of one drawing. Guatemala has no government programs to assist the disabled. Aid comes only from family, friends and donations.continued on page 92

San Cristóbal de las Casas

The hum, the charm, the colors

If Copán is a quarter-sized version of La Antigua Guatemala, San Cristóbal de las Casas, one of the few remaining colonial gems of Mexico (founded in 1528) is Antigua times three. And, whereas the good people of Antigua seem to revere their city's signs of age, in San Cristóbal, they have painted, patched and applied mascara. The inner center of the city is designed for walking, shopping and eating, with several streets closed to cars.

The buildings are painted intense reds, purples, serious blues. Perhaps the population feels the need for stimulation because of the often-overcast weather. Yet you'll need sunglasses to walk around town.

Located in the central highlands of Chiapas, San Cristóbal offers much to see and do and only so many hours in the day. And all the hotels are offering half-price specials.

An excellent, close-in *posada* is US\$25 a night. Good, nice bath, hot water but no glass for the evening cocktail. The price is right. The arts and crafts here are extensive and beautiful. The shopping is over the top—dresses cut to the navel, more amber than Poland and more shoe shops than Miraflores or anywhere else.

They had a six-day jazz festival in mid July, staged in a spectacular theater ...cont. on page 44









The Magic of the Marimba

The national instrument and the national symbol

Il it takes is one curious tourist, one passerby who glimpses the rich, darkwood instrument through the entryway. I dare you to step away from the bustle of La Antigua Guatemala's Calle del Arco, for they are waiting for you—the marimba players of Hotel Posada Don Rodrigo.

If you just venture through the doorway you will instantly be rewarded with a merry burst of whimsical notes. Exotic rings and tolls will swarm around you in melodic cheer.

The hotel's 10 marimba players have been sharing their talent with La Antigua's visitors for 35 years. Ten men, 35 years of marimba music. Marimbista Javier Hernández

says such unity is integral to their art.

"There are 10 of us and each one needs to understand the others in the group in order for us to stay in harmony," Hernández says. "And this is something that we have to work at. This is something that is a part of the music, a part of the performance. It's necessary in order for us to awaken with the music. We need to make the music with courage and strength because that is how we draw in our audience ... without an audience you are not a true artist. We have to awaken them."

The passion behind their fervor to share marimba music comescontinued on page 110

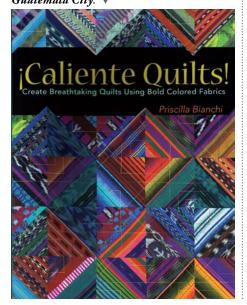


Six of the 10 marimbistas that play at Hotel Posada Don Rodrigo fill the hotel's courtyard with traditional Mayan music of Guatemala. The band's double marimba is a purely wooden instrument and was crafted in Cuidad Vieja. Pictured left to right: Javier Hernández, José Luis Básquez, Victor Manuel Choc, Germán Apop Hernández, Pablo Suy García and Rodrigo Valle.



2Sun., 9am-2pm — MUSIC: Festival de Coros Voces Unidas, Festival de Música with participants from Bendición de Dios, Kubin Junan, Escuela Urbana Mixta Nuestro Futuro, Los Patojos and El Plan Infinito, presented by Yale Alumni Chorus Foundation & CasaSito; also handicrafts for sale, food and music all day long. Free transportation from San Antonio Aguas Calientes. Bring a blanket to sit on. Additional info: 7882-4014. Central Park, Santiago Zamora.

Tues., & Tues., 11th, 10am-12pm — ART: Enjoy the exhibit *Caliente Quilts* (and the book of the same name) created by talented artist Priscilla Bianchi in a guided visit by the artist. The exhibit is open through Wed., 19. Museo Ixchel del Traje Indígena (tel: 2361-8081) Centro Cultural Universidad Francisco Marroquín, *Guatemala City.* ▼



Tues., 5:30pm — (English) RAINBOW LECTURE SERIES: *Life in Guatemala: A Brief History and Current Conditions* with Sue Patterson, former U.S. Consul General in Guatemala. She is the founder of WINGS, a Guatemalan non-profit dedicated to reproductive health and family planning. Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*.

5Wed., 5-7pm — OPEN HOUSE: AnEcho welcomes everyone for a get-together, see friends and make new ones in this wonderful setting. Casa Convento Concepción (tel: 7882-4600) 4a calle oriente #41, *La Antigua*.

6Thurs., **6:30pm** — ART: Inauguration of *Meditaciones* by Mariela Leal. Galería Guatemala de Fundación G&T Continental, Banco G&T Continental lobby, 6a av. 9-08, z. 9, *Guatemala City*. ▼



7Fri., 6pm & Sun., 9th - 11am — (Spanish) THEATRE FOR CHILDREN: *Volar*, Teatro-Magico's musical story performed by Igor Castillo, accompanied by percussionist Sammy Alvarado. Q10. Theatre El Chapiteau (tel: 5044-1144) Avenida de los Árboles, *Panajachel, Lake Atitlán*.

Revue is not responsible for event cancellations or date/time changes.

7Fri., 8pm — DANCE PARTY: Batería Humana 7+1, Alternative rock . No cover. Theatre El Chapiteau (tel: 5044-1144) Avenida de los Árboles, *Panajachel, Lake Atitlán*.

Sat., through Sept. 7 — ART: La Antigua Galería de Arte proudly presents *Casa Mágica* by Guatemalan artist Doniel Espinoza. This exhibition honors the circus in a tribute to acrobats, clowns, trained animals, trapeze artists, hoopers and jugglers. More than 15 new acrylics and a handful of sculptures will be on display. La Antigua Galería de Arte (tel: 7832-2124) 4a calle oriente #15, *La Antigua*.



Sat., 5pm — MUSIC: Ópera y canción de arte, *Amore Mío*, with María José (soprano), Hugo Arenas (piano) and Carlos Cardona (baritone). Q50. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*.

Sat., & Sat., 22nd, 10am — (Spanish) THEATER FOR CHILDREN: El Hombre Hacha, presented by Salvadoran theater company Ocelot, empowering children to care for the environment and make a positive impact on the planet. Limited free tickets available. Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, La Antigua.

Sat., 7pm — THEATRE: Cabaret Suicida, performed by Tonibelle Che. Q20/incls. beverage. Theatre El Chapiteau (tel: 5044-1144) Avenida de los Árboles, Panajachel, Lake Atitlán.

10Mon., 5pm — MAYAN CEREMONY: Presentation of an authentic Mayan ceremony. Free. La Peña de Sol Latino (tel: 7882-4468), *La Antigua*.

10 Mon., 6pm — (Spanish & English) AN ECHO DISCUSSION SERIES: La Antigua: Her beauty, historical importance and dangers that threaten the city, presented by members of Salvemos Antigua, Arq. José María Magaña, archaeologist Luis Benítez, Arq. Juan Domingo Pérez and Denise Weikard. Free. AnEcho, Casa Convento Concepción (tel: 7882-4600) 4a calle oriente #41, La Antigua.

11 Tues., 5:30pm — RAINBOW LECTURE SERIES: CasaSito strives to increase the educational opportunities in rural areas of Guatemala while supporting community infrastructure and adhering to high standards of human values, ethics and economic efficiency. Q25. Rainbow Café (tel: 7832-1919) 7a. av. sur #8, La Antigua.

12Wed., 5pm — ART OPENING: *Pin-turas 2008-2009* by artist Vivian Suter. Galería Panza Verde (tel: 7832-2925) 5a av. sur #19, *La Antigua*.

12Wed., 7pm Sat., 29th — PHOTOGRA-PHY: Inauguration of *Mujeres de Santa Rosa* by Ingrid Roldán. Cantón Exposición, 4 grados norte, vía 5, local 3, z. 4, *Guatemala City*.



14Fri., 7:30pm
ART:
Paintings by artist
and art critic Juan
B. Juárez. Nuevo
Proyecto Cultural
El Callejón Delfino
(tel: 5400-4846)
9a calle 6-65 z. 1,
Edificio El Centro
local 218, Guatemala City.



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14 Fri., 8pm — MUSIC: Operatic performance *Con Te Partiró* with Lourdes Cossich, Zoila Luz García Salas and Ana Rosa Orozco. Q50. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*.

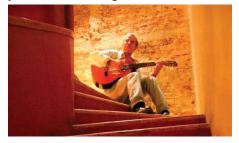
14Fri., 8pm — MUSIC: Días Negros; Q20 incls. beverage. Theatre El Chapiteau (tel: 5044-1144) Avenida de los Árboles, *Panajachel, Lake Atitlán*.

14Fri., 7pm — (Spanish) THEATER: Las Profanas, a collective work by the Asociación de Artistas Tras Bastidores, directed by Luis Carlos Pineda and dramaturgy of Jany Campos and Marco Canale. Limited free tickets available starting Aug. 3. Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, La Antigua.

15 Sat., 9am — ART: Bridging Cultures through Design, a student exposition from a course taught by Mimi Robinson, California College of the Arts. Indigo Artes Textiles y Populares (tel: 7888-7487) inside Centro Cultural La Azotea, *La Antigua*.

If people knew how hard I worked to get my mastery, it wouldn't seem so wonderful at all. —Michelangelo 15sat., — HOLIDAY: Celebrations honoring Virgen de Asunción, all day and month long. Most banks and businesses in the city will be closed. For calendar of activities and more information visit www. cultura.muniguate.com *Guatemala City*.

15Sat., 7pm — MUSIC: *Trovajazz* performed by Rony Hernández and invited artists. Q60. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*. ▼



15 Sat., 1pm — FOLK DANCES: Los Niños de Bendición from San Antonio Aguas Calientes present traditional folk dances. Free, though donations gratefully accepted, helping to pay school expenses. La Peña de Sol Latino (tel: 7882-4468), *La Antigua*.



August 20 — Health Care Legislation: What it Means for You — Gail Terzuola and Rae Leeth, presenters

October 8 — Economic Stimulus: Road to Recovery or Road to Perdition — John Chudy, presenter

Time: 5:30pm to 7:00pm, Q25 donation Place: Panza Verde, 5a av. sur #19, La Antigua For more info call John Chudy, Chair: tel: 7832-4581 democratsabroad_guate@yahoo







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Inspiration exists, but it has to find us working. —Pablo Picasso



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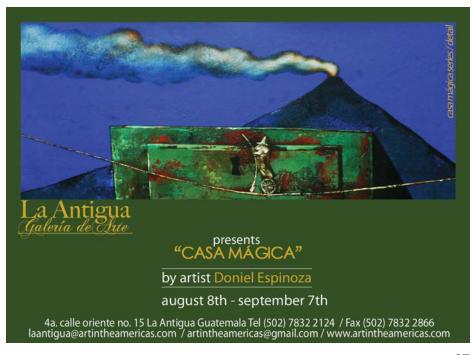


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THROUGHOUT THE MONTH

La Cueva de Panza Verde (tel: 7832-2925) 5a av. sur #19, *La Antigua*

Mondays, 8 to 10pm: Blues Night. Q35.

Wednesdays, 8-10pm
— Jazz Trio. entrance: Q35.

Thursdays and Fridays, 8 to 10pm — Cuban jazz performed by Buena Vista de Corazón. entrance Q35. ▶

Fridays, 8 to 10pm —Estasis, Trio, Salón Latino & Tango. Q35.



La Peña de Sol Latino (tel: 7882-4468) 5a calle poniente #15-C, *La Antigua*.

Mondays, 7:30pm — Kenny Molina hosts *Open Mike*. Free.

Tuesdays, 7:30pm — Ramiro plays trova Cubana. Free.

Wednesdays-Saturdays, 7:30pm-Sundays, 7pm — Sol Latino plays Andean music (pan flutes). Free. ▼



Sundays, 1pm — Ramiro plays Trova Cubana during the Sunday Buffet. No cover.

If your bar or restaurant has live music on a regular schedule, send info to: publicidad@revuemag.com

Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*

all performers. Free.

Mondays, 7:30pm — Don Ramiro will serenade you with some beautiful Latin folk music. Free.

Tuesdays, 7:30pm — Nicaraguan musician
Heber performs a mixture of Western and

Latino tunes. Free.

Wednesdays, 7:30pm — Open Mike Night hosted by Juan-Jo and friends. A complimentary drink for

Thursdays, 7:30pm — Güicho will astound you with his guitar skills and improvisation of Latino and pop classics.

Fridays, 7:30pm — Get in the groove with Sergio playing great Reggae tracks.

Sundays, 7:30pm — La Raiz: Luis, Juan-Jo & Choko, great improvised classics. Free.



La Casbah Discoteca (tel: 7832-2640) 5a av norte #30, *La Antigua*

Wednesdays 9pm-1am — PARTY: Dance to the music of the 80s at the hottest discotheque in town. No cover.

La Esquina (tel: 7882-4761) 6a calle poniente #7, *La Antigua*

Saturdays 7pm-1am — Live Music DJ party Sat., 8th, 8pm-1am — Live Music DJ Masaya World Groove

Sat., 15th, 7pm — Live music with flute player Pablo Collado, Deep Petén Forest Sounds

Revue is not responsible for event cancellations or date/time changes.

CHECK DATEBOOK CALENDAR LISTINGS FOR MORE CONCERTS AND SPECIAL MUSICAL EVENTS



THROUGHOUT THE MONTH

Circus Bar (tel: 7762-2056) Avenida de los Árboles, *Panajachel*

Mondays — the fabulous piano master Chris Jarnach plays jazz and favorite tunes Circus Bar Latin Ensemble plays boleros, salsa, son cubano and other latin rhythms

Tuesdays — Nayno Flamenco, Rumba and Latin Ensemble, Trova del Lago

Wednesdays — Nayno, Latin Ensemble

Thursdays — Nayno, Trova del lago

Fridays — Los Vagabundos, hot rhythms in a fusion of rumba flamenco and Guatemalan traditional elements

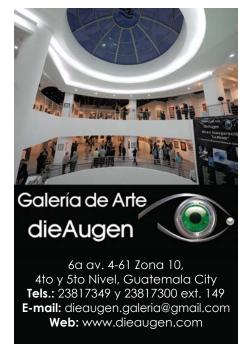
Saturdays — a fascinating show of Circus Bar Allstars

Sundays — Latin Ensemble

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DATEBOOK HIGHLIGHT Classical & Contemporary Music "De California a Santiago"

Sun., 4pm — MUSIC: Classical and con-10 teporary chamber music including Bach, Mozart, Chopin, Bartok, Brown, Pratorius and others performed by composer and pianist Christopher Pratorius, his work has been presented in Istanbul, New York, Boston, New Haven, Minneapolis, San Francisco, Omaha, Annandale VA, Tempe, AZ and the greater Santa Cruz area. He has written for orchestra, chamber ensembles, vocalists, solo guitar, guitar ensemble and electronic media, www.myspace.com/christopherpratorius; soprano Carolyne Anne (C.A.) Jordan completed her graduate studies at New England Conservatory of Music and is currently performing professionally in the San Francisco area, www.casinger.com/; composer & cellist Daniel Brown's graduate recital (the UCSC Music Department) included compositions for soprano, clarinet, violin, cello, percussion; for flute, clarinet, bassoon, trombone, horn, percussion and strings; & for string quintet & percussion. This is a don't miss performance! Q40. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*.







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17Mon., through Sat., 22nd – 9am — WORKSHOP: The Magic of Color with Natural Dyes. Indigo Artes Textiles Y Populares (tel: 7888-7487) inside Centro Cultural La Azotea, La Antigua.

17Mon., 9:15am — (English/Spanish) CONFERENCES: with Jennifer Weardon, ex-curator of the Victoria and Albert Museum, London, England, presented by the Fundación Cultural Británica Guatemalteca and Museo Ixchel, Guatemalan Textiles in the Victoria and Albert Maudsley Collection — 10:30 coffee break; 11am — Persian Carpets. Q50; students w/carnet, Q35. Centro Cultural UFM, 6a calle final, z.10, Guatemala City.



18 Tues., 5:30pm — (English/Spanish) CONFERENCES: with Jennifer Weardon, ex-curator of the Victoria and Albert Museum, London, England, and presented by the Fundación Cultural Británica Guatemalteca and Museo Ixchel, *Haute Couture & Street Fashion*. Refreshments after the talk. Q50; students w/carnet, Q35. Centro Cultural UFM, 6a calle final, z.10, *Guatemala City*.





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Where all think alike, no one thinks very much. —Walter Lippmann







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Maya Archaeology . Colonial Art

Education's purpose is to replace an empty mind with an open one. —Malcolm Forbes



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185:30pm —
(English) RAIN-BOW LECTURE
SERIES: Rescuing
Guatemalan Wildlife,
the Wildlife Rescue
and Conservation Association

(ARCAS) is the leading advocate for the rights of wild animals in Guatemala. In the Department of Petén, it manages one of the largest and most success wildlife rescue centers in the world, receiving 300-600 animals of 40+ species per year, the majority confiscated from wildlife traffickers. Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*.

18 Tues., 10am-12:30pm — BENEFIT DINNER: Dine with the artist of ¡Caliente Quilts! Priscilla Bianchi. Funds from this event benefit Museo Ixchel projects. For more information call Museo Ixchel del Traje Indígena (tel: 2361-8081) Centro Cultural Universidad Francisco Marroquín, *Guatemala City*.

20 Thurs., 5:30pm — (English) TALK: *Health Care Legislation: What it means for you* presented by Gail Terzuola and Rae Leeth. Details at www.democratsabroad.org. Galería Mesón Panza Verde (tel: 7832-4581), *La Antigua*.

20 Thurs., 6:30pm—(Spanish) CONFER-ENCE: Arqueología Industrial en Guatemala by Rubén Larios and Edgar Mendoza. Q20; students w/carnet, Q10. Parking available Q14/hour. Museo Popol Vuh (tel: 2338-7896) 6a calle final, z. 10, Guatemala City.

20Thurs., 7pm — MUSIC: Featuring Carolina Palomo (harpsichord) & William Orbaugh (theorba) playing 17th century Baroque music. Free. Casa Santo Domingo, *La Antigua*.



21 Fri., through Sep., 2 — ART: Punto de Partida, Expo Toscana 2009. Museo Ixchel del Traje Indígena (tel: 2361-8081) Centro Cultural Universidad Francisco Marroquín, Guatemala City.

21 Fri., 7pm; Sat., 22nd, 7pm & Sun., 23rd-11am — THEATER: *The Sandbox*, a teen spanglish adaptation of Edward Albee's play performed by Teatrando (Colegio Educasa's Drama Club). Cover Q10. Theatre El Chapiteau (tel: 5044-1144) Avenida de los Árboles, *Panajachel, Lake Atitlán*.

22Sat., 7pm
ART:
Animal Urbano,
painting and photography exhibition
with the participation of more than
10 Salvadoran artists. Free. El Sitio
(tel: 7832-3037),
La Antigua.



25 Tues., 5:30pm — TALK: Survival in the City Slums, Chris Rice speaks about life on the fringes in Guatemala City and the work they are doing to help impoverished children and their families. Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, La Antigua.

27Thurs., 5pm — PRESENTATION: Los Desaparecidos/Horror Vacui, this publication highlights the performance in Guatemala of Acciones e Intervenciones Artísticas, with the participation of Ricardo Stein, Elena Díez Pinto, Carmen Díez Orejas, Rosina Cazali and Mercedes Flórez. Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, La Antigua.

DATEBOOK continues on page 122



For a DateBook daily event listing, check out "REVUE NEWS TWEETS" www.revuemag.com

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People often say that motivation doesn't last. Well, neither does bathing—that's why we recommend it daily. —Zig Ziglar

The world is full of willing people; some willing to work, the rest willing to let them. Robert Frost



A man with a watch knows what time it is. A man with two watches is never sure. —Segal's Law

I don't believe in dying. It's been done. I'm working on a new exit. Besides, I can't die now-I'm booked. -George Burns

You can't copy anybody and end with anything. If you copy, it means you're working without any real feeling. —Billie Holiday

Coming together is a beginning; keeping together is progress; working together is success.

-Henry Ford

It's easy being a humorist when you've got the whole government working for you. -Will Rogers

I used to work in a fire hydrant factory. You couldn't park anywhere near the place. —Steven Wright

















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Anger is the feeling that makes your mouth work faster than your mind. —Evan Esar

One good thing about music, when it hits you, you feel no pain. —Bob Marley



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Horse-handling expert Don Rafael Luna demonstrates how to lift a horse's leg in a humane way.



Local community assessors from Chimaltenango pictured in the ESAP office in La Antigua

Horses Have Rights

by Laura McNamara photos: Marco Montufar

here is a forgotten population in Guatemala: the equine population. The Foundation for Equine Welfare in Guatemala, known as ESAP, reports that the Guatemalan government has not included more than 250,000 equines in the country's census since 2003. For six years, horses, mules and donkeys have been forgotten by the government, and ESAP says that neglect is reflected within rural communities, where horses provide an important economic role.

"Many people simply believe that the horse is a machine and because of this they believe that they don't have necessities, that they don't suffer from pain, that they don't suffer from heat exhaustion, or that they aren't thirsty or hungry," explains ESAP Resources Manager Mario Sapón.

The same goes for donkeys and mules. He says the majority of owners simply do not consider the basic needs of equines. And that is not the full extent of the neglect, or abuse rather. Although at least 90 percent of the equine population is considered *the* main tool of transportation of goods and services in rural communities, General Director Danilo Rodríguez says equines are often mistreated.

"We see that most of the equine population—mules, horses, donkeys—have very poor health," Rodríguez says. "They are underfed, they are often injured. They are



Marco Montufar lectures local equine owners and their families in Chimaltenango about providing proper care for their animals.



Local families arrive for Día del Caballo. The ESAP-sponsored activity educates residents about proper equine health and welfare.



overworked.... They have a lot of physical problems, and on top of that they have a lot of psychological problems because they are treated badly. If the horse doesn't behave in a certain way, people will hit him."

Rodríguez says villages rarely consider the veterinary needs of horses. It is customary, he says, for owners to simply leave a sick or injured horse to die. "They don't value the importance of the equines as a main aspect of their everyday work," Rodríguez said. "We teach the communities how to humanely treat their working equines."

ESAP partners with several organizations – including the Brooke Institute based in the UK, Guatemala's Minister of Agriculture and the Conrado de la Cruz Foundation – to spread the word that horses have rights. Currently, ESAP directly works with 10 communities in Petén and 20 in Chimaltenango. By March 2010 the organization expects to double the communities it serves in both departments.

"We teach them about the five freedoms of equines: the freedom from pain, injury or disease; the freedom to express their natural behavior; the freedom from hunger and thirst; the freedom from discomfort; and the freedom from fear or distress," Sapón says.

ESAP offers a host of outreach activities to spread its message about the proper treatment of equines. The most critical service is training what the organization calls "community assessors of equine welfare."

"It is a person in the community that has the basic knowledge to ...continued on page 104

iya abrimos!



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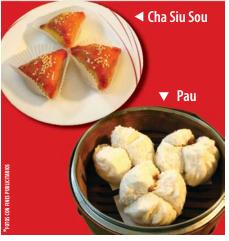
Vanity working on a weak head, produces every sort of mischief. —Jane Austen

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During the many centuries that magic, here on this planet, was presumed to have worked, there were at least as many theories as to how magic worked as there were cultures and religions. —Lynn Abbey 12 calle 5-27, zona 9, Tel.: 2332-5176 Desayuno Cantonés Dim Sum 10 am - 3 pm





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Ah yes, there are lots of vehicles indeed, some with a unique rhythm of cylinders firing in ragtime, some chugging smoothly, with an occasional backfire or squeal of speed. Ignore those sounds. There are so many better ones: shuffling feet in sandals, marching feet in boots, staccato sounds from stiletto-heeled ladies, quick pattering from children running after the pigeons. Listen for all the variations in footsteps, businessmen with briefcases stepping briskly, pushcart vendors straining to move their full carts, soft steps from files of nuns shuffling into the cathedral.

occasional black clouds of diesel exhaust

from a passing bus. Concentrate this time

on the sounds of the city center, more than

just vehicles. There are kinds of interesting,

The cathedral's bells break through the city noises, ringing the hours, calling the masses: early morning, midday, evening prayers. Other parish churches must wait until the cathedral bells sound first, then other bells can join in around town in waves radiating from this central square. Some

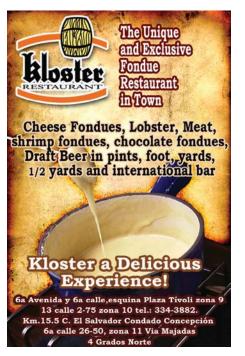


mid-mornings, the cathedral bells toll for a death; some mid-afternoons, they ring joyfully for marriages. The big deep bells came from Spain to the old capital four centuries ago were brought to the New Guatemala after La Antigua's earthquake destruction. Smaller bells were often cast in Guatemala from the broken pieces of Spanish bells that broke in route or in tumbling from steeples. Hear the silver tones in those bells—of course, lots of silver was included in the alloy, for lots came out of these hills.

Under the arcades, hear the sounds of sizzling foods on the grills, the music from kids' boomboxes, the soft singing from some of the merchants humming under their breath, the louder cries of voices calling out special prices on tables full of goods. A pleasant murmur comes from women at shop doorways, pase adelante, a welcome to come in. Harsher calls come from the men with cases of dubiously labeled watches or counterfeit cell phones. Ah yes, those cell phones, ubiquitous on streets around the world, though somehow the Guatemalan voices are usually more musical and tolerable than chatter on most of the world's streets. Maybe there's music in the Guatemalan blood that soothes many voices.

Around the corner, the noise of the city is stronger; in the broad expanse of the great square, sounds seem more muted. If you're fortunate, a marimba band is playing, the happiest music in the world. Hear all the sensuous sounds surrounding you in this center of the Republic.

sensuous sounds.





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National Dish Revealed cont. from page 20

It breaches class lines, age lines, regional lines and even cultural lines, since it is big with both Mayas and Ladinos. For all I know, even Garífunas dig chau mein.

Chau mein may be the only phrase of Chinese origin to have entered all 23 of Guatemala's constitutionally recognized languages. Go to any mercado, even in isolated, distant spots, and you find Doña Pepa selling little bags of prepped vegetables—carrots, güisquil, celery and aubergines. And Doña Marta, the dry-foods vendor in the next stall, sells mats of stringy dried pasta. This product, though dressed in faux Asian packaging, comes from a Guatemalan factory. Now if Pepa and Marta call both of these dissimilar wares chau mein. then we may assume that the two not only go together, but that every Pepa and Marta in Guatemala has her own recipe. Sounds like a national dish to me!

The objection to this idea, from the wife and other doubters, seems to be that chau mein is "Chinese" and not, therefore, essentially Guatemalan (by the same logic, pizza is only Italian). This overlooks the contribution of Chinese immigrants to the social pedigree of Central America and their presence as citizens. Many descend from railroad coolies brought in by Cornelius Vanderbilt over a century ago.

In Tegucigalpa, Honduras, everywhere you look, you see people with full or partial Chinese phenotypes. They are not as common in Guatemala City, but *comedores chinos* in zone 1 seem to outnumber the combined total of those in Shanghai, Hong Kong and San Francisco, with Brixton thrown in. These establishments have proprietors whose ancestors spoke Chinese, but to whom such utterance would now be as intelligible as Martian or Aramaic. All such places also have, according to unwrit-

ten convention, an aquarium.

The mystery is how chau mein broke out of zone 1 and became—dare I say it? The National Dish. My serious theory (since I often put forth *unserious* theories), is that it happened through the channel of town ferias. In a 2003 Revue article, I mentioned el chino que anda con la feria. The roadshow operations that arrive at fair time to unpack Ferris wheels, confectionary stands, chingolingos like ring-toss and other annual novelties also include makeshift comedores chinos. Between the walls of nylon sheeting are plastic tables set with Tabasco, A-1 and "El Chino" soy sauce. No aquarium, though.

The operator looks *chino* enough to augment the experience. And if there is just one item on the menu, it is, of course, chau mein—in beef, chicken, pork and maybe shrimp varieties (I could wish for tofu chau mein or "nothing" chau mein, but that's just me). And so, via culinary missionaries, chau mein went wherever the moving fair apparatus went. Campesinos in the remotest aldeas could sample something exotic, something special, and so chau mein caught on for special events. Now it unites cooks nationwide.

I say we make chau mein official—the "main chow," if you will!

Any day now, I expect Álvaro Colóm to ring me up and tell me it is so: Chau mein, thanks to my lobbying, is now the National Dish. The National Assembly, he will add, has finally found something that its members can all agree on. When can I come to the capital to be decorated with the Order of Quetzal? And by the way, Russian salad and horchata—what else?—are also on the menu for the awards ceremony.

Holly Myrick will be proud of me. I just hope my wife doesn't find out.







Setting a good example for children takes all the fun out of middle age. —William Feather





Pearls and a Woor View of the Moor



by Dr. Karmen Guevara HOLISTIC PSYCHOTHERAPIST

s children we stuck fingers in our ears whenever our mothers and grannies expounded on the virtues of disappointments in life—dark clouds lined with silver ... doors closing and opening ... light a candle instead of complaining about the darkness. Even as adults we turn a deaf ear to such platitudes. When life doesn't deal us the stack of cards we want, it's easy to become lost in the bog of three R's—regret, resent and resist. As Alexander Graham Bell said, "... we so often look so long and so regretfully upon the closed door, that we do not see the ones which open for us."

This isn't about having a stiff upper lip, putting on a brave face or positive thinking. It's one of those universal laws that manifests in exact yet mysterious ways. What's lost is always replaced with something that takes us farther along our journey and is greater than we could have ever imagined. Have you ever noticed that when things didn't work out as you wished—that dream job, that perfect relationship, the loss of something or someone—what happened as a result was in some way far better?

Unfortunately, this insight is usually only gained in retrospect. At the time of loss the "what if's" make it difficult to imagine what could lie beyond. The pearl is embedded in the protective membrane of the mollusk—along with the powerful message that the pearl only exists because a foreign substance slipped into the oyster and irritated it!

The next time life slams a door in your face remember the Zen saying, "Barn's burnt down, I can now see the moon." Turn your face to the moon and full of wonder ask, "What now?"



San Cristóbal de las Casas cont. from page 22

built in 1931.

It's all about color, and not only on the buildings. The tourist guides wear flamingo-colored pantsuits (photo above). The native women wear glow-in-the-dark purple *rebozos* (shawls). The half-size stoplights at the major intersections flash in red, UNO, UNO.

There are a few hundred expats scattered about, including about 200 Italians who have settled here. The real estate broker at the second office I visited explained: He married an Italian, who had a mother to bring, and so on.

At 6,000 feet plus, the evenings will be chilly: Take a sweater and a jacket (Xela weather).

For travel options, check the Revue travel section for tour operators, shuttles and bus services.



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I think people should be allowed to do anything they want. We haven't tried that for a while. Maybe this time it'll work. —George Carlin









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—Serena Williams

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When the politicians complain that TV turns the proceedings into a circus, it should be made clear that the circus was already there, and that TV has merely demonstrated that not all the performers are well trained. —Edward R. Murrow

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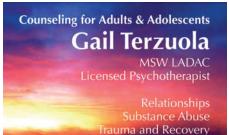
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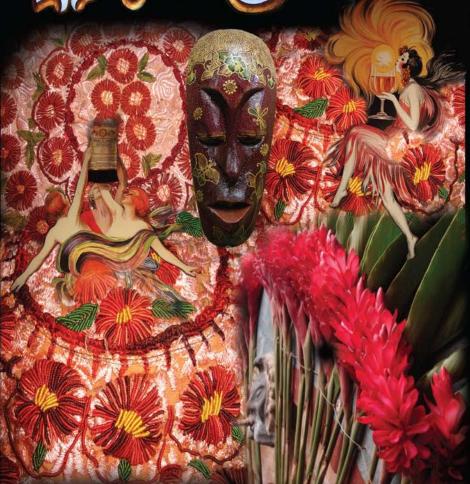
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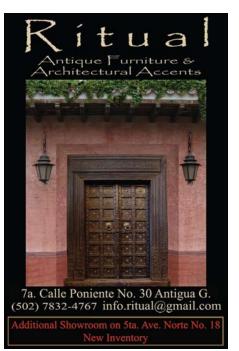
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It was on my fifth birthday that Papa put his hand on my shoulder and said, 'Remember, my son, if you ever need a helping hand, you'll find one at the end of your arm.'—Sam Levenson

The difference between a moral man and a man of honor is that the latter regrets a discreditable act, even when it has worked and he has not been caught. —H. L. Mencken

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Teach a man to fish and he will eat for a lifetime.

Teach a man to create an artificial shortage of
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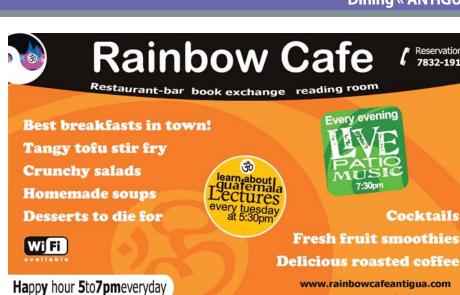
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A fanatic is one who can't change his mind and won't change the subject. —Sir Winston Churchill

A liberal is a man too broadminded to take his own side in a quarrel. —Robert Frost



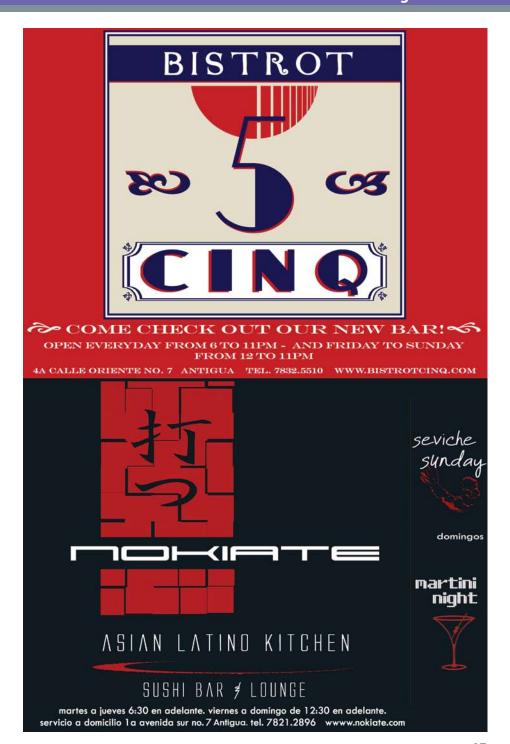








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Coral Gables Mayor Don Slesnick (5th from left) welcomes the Sister City delegation from La Antigua; to his right is Felipe Allejos Lorenzama, General Consul of Guatemala in Miami; and to his left is Edgar Francisco Ruiz Paredes, La Antigua Vice Mayor, along with other members from the delegation.

Family Reunion

Coral Gables welcomes delegation from its Sister City, La Antigua for cultural exchange and opportunity to expand business relationships

by Rebecca Rodríguez

n an effort to fortify their long-distance bond that dates to 1993, La Antigua Guatemala sent representatives to visit its Sister City, Coral Gables, Florida, recently. "It is a chance for cultural exchange and an opportunity to expand business relationships on a micro and macro level," said La Antigua Vice Mayor Edgar Francisco Ruiz Paredes, who led the six-member delegation.

Coral Gables honored the group with an official reception at City Hall. Throughout the rest of its three-day visit, the group made numerous stops around the Miami suburb, including a visit to the University of Miami, Fairchild Tropical Botanic Garden and a trolley tour of downtown Coral Gables. During those visits, delegates met with administration from the university and Doctors Hospital—all part of the exchange imperative to a Sister City relationship.

They also enjoyed some of the locals eats, like Sir Pizza and Yard House Restaurant

at the Village of Merrick Park, an upscale mall named in honor of the city's founder, George E. Merrick. Luckily, the occasional rain showers throughout the visit did not interfere with the group's plans.

"As we visited different locations, we went learning new things about Coral Gables' history, culture and technology," said Antigua delegate Carmen Patricia Cuellar. "We can try to implement those things in our own city and offer a better quality of life to our citizens."

The visit also included a personal reception at the home of Coral Gables Mayor Don Slesnick. "It's a matter of pride when you get to show off your city," he said. "We want them to know we are an outreaching, embracing community and a resource to our Sister Cities."

The delegation was given an official farewell at Coral Gables Fire Station No. 1 by Chief Walter Reed and the Coral Gables Fire Department, which ...continued on page 92



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Where Are They Now?

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Hospital Real de Santiago and Hospital de San Alejo – annexed in 1685; abandoned in 1776; partial outside wall ruins stand on 3a calle and 2a avenida, between 3a and 4a calle.

Hospital Lázaro – property became municipal cemetery in 1834; no current construction can be conclusively identified with the old hospital.

Hospital San Pedro Apóstol – functions moved to the new capital in 1777; building survived and continued, with new administration, offering medical care to the population. Now named Obras Sociales del Santo Hermano Pedro, the hospital serves as a residencial facility for the severely challenged. In addition, five state-of-theart surgical rooms donated by Faith in Practice and volunteer medical teams year-round provide 6,000 surgical services annually. Consistent with its original purpose, additional space was constructed in 2008 to provide care for sick or aging clergy.

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Convalescent Hospital de Belén – ruins remain adjacent to church; reconstructed facilities accommodate school and retreat/conference center.

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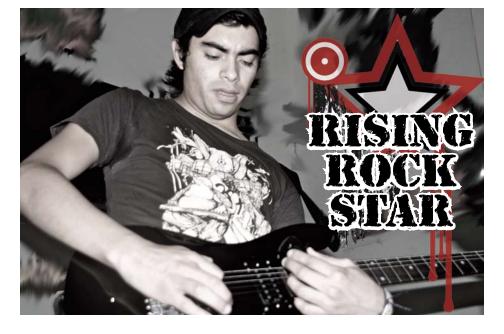


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Luis de la Rosa

text and photos by Laura McNamara

The amp buzzes with a crackling hum through the speakers. Much of the young crowd is already alert and attentive, waiting for the first notes to drop. With a casual confidence he lifts the guitar to his waist and, before you can blink, his fingers launch into an erratic frenzy over the juiced strings, somehow producing a harmonious and enlivening rhythm through a blast of resounding madness.

Those who were still caught up in conversation suddenly have nothing more to say. With ears pricked to attention they turn to discover from where exactly the entrancing charge originated. Others are already hooting and whistling in encouragement. Though the crowd at Rainbow Cafe may be an intimate one, it is always an excited one. The restaurant's flow of patrons—new and familiar—can never seem to resist the live music that's showcased early every night. On each occasion, it is Luis de la Rosa who is invariably leading the show.

The electric charges spill from de la Rosa's guitar as his left hand hops and skips over the long, slender fretboard. His notes are like bolts tumbling and bouncing throughout the audience. Wicho, as fans and friends alike fondly refer to him, seduces his fans from the first electric strum.

De la Rosa explains that his success comes from using music to connect.

"When the music starts to flow inside of you, you are touched because of that music," de la Rosa says. "All of the energy that you discharge from your guitar connects you with the music, connects you with the guitar. The people receive all of this, you know?"

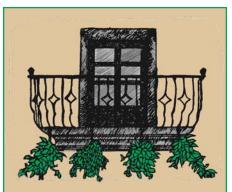
An important dynamic of that connecting energy also comes *from* the audience, he says.

"When you see that the people are moved, you flow more," de la Rosa says. "Because I am transmitting their energy too and it is something very beautiful that comes out. You find another dimension of this world that perhaps you can only understand when you are inside the music."

At just 22 years of age, the San Lucas, Sacatepéquez native lives the life of a burgeoning rock star, weaving his way in and out of *five* bands while also performing acts solo. In Antigua, de la Rosa'scontinued on page 76







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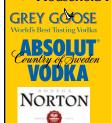


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-George Burns

I had a stick of CareFree gum, but it didn't work. I felt pretty good while I was blowing that bubble, but as soon as the gum lost its flavor, I was back to pondering my mortality. —Mitch Hedberg



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We are all born ignorant, but one must work hard to remain stupid. —Benjamin Franklin





We need to steer clear of this poverty of ambition, where people want to drive fancy cars and wear nice clothes and live in nice apartments but don't want to work hard to accomplish these things. Everyone should try to realize their full potential.

—Barack Obama



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Luis de la Rosa cont. from page 70

music is inescapable. His impressive antics with the guitar have been featured in various locales throughout the colonial city such as Rainbow Cafe, Panza Verde, and even at the chapel ruins of San José Viejo, just to name a few. He has also played at private parties, weddings and other events.

It is evident that people find de la Rosa's music truly is electric, and it's not just because he often plays the electric guitar, which is his passion. It seems as if the pitches he coaxes from his instrument really do evoke another dimension—a dimension where commanding the guitar looks as natural and easy as breathing. But, de la Rosa assures that achieving his level of expertise took time, dedication and drive.

"It seems easy, but there is a process in everything," de la Rosa says. "I always wished that I could do more with the guitar.... Thus, I had to make myself listen to the music—a lot of music—and copy. Learn covers. Just begin to make the music."

He certainly does more than copy. One of the five bands that de la Rosa plays with, La Raiz, is centered upon absolute improvisation.

"When we arrive on stage we are simply connected with the flow of the music and we begin to experiment," de la Rosa says. "... We always find different ways to play the music."

He says the improvisation and funk from La Raiz sends a message to the audience, "that music has no limits."

De la Rosa and the three other members of La Raiz play every Sunday as *the* house band at Rainbow Cafe, delighting fans with favorite covers, original music and on the spot jamming and improvisation.

"For me, La Raiz is the band of the moment here in Antigua," de la Rosa says, adding the band is working on its first album.

In the meantime, de la Rosa is rubbing guitar necks with internationally successful musicians through his heavy metal band Thor, which in February opened for Shaman, a heavy metal group from Brazil.

One of the most poignant experiences in de la Rosa's music career though, occurred in June, when Thor was among four groups that opened for the renowned heavy metal band Morbid Angel from the U.S.

"When we received the email that [Thor] could open in concert for a band of this level it was something very emotional for me," de la Rosa says. "I realized that the efforts that I had been putting into my music were worthwhile. I was realizing the things that I had always been wanting: to be on the stage transmitting my music to my audience and showing them the music that we can make in Guatemala."

Seeking to inspire national pride through music, de la Rosa has found a mentor—the well-established Guatemalan vocalist Giovanni Pinzón. Pinzón, who used to sing with Bohemia Suburbana, now sings in a band called La Cofradía de Sonido, with de la Rosa as one of the guitarists. De la Rosa travels throughout Guatemala and Central America to perform alongside the national icon.

Occasionally, de la Rosa can also be spotted reuniting with the first band he played with in La Antigua, Son de Antigua. With this band, admirers can catch him playing anything from Andean ballads to pop. Fans can also find him jamming with the likes of Mario Guerra, another artist whom de la Rosa describes as quite the talented musician.

De la Rosa's work, however, goes beyond music. In June, he helped organize *La Noche de Pintura Musical* (The Night of Musical Painting) hosted by La Raiz. The event featured improvised music from the band that was meant to inspire paintings created live by five local painters. He describes the one-of-akind event as a beautiful success, something he says La Raiz would eventually like to host every month.

De la Rosa adds that he envisions the event creating a venue that generates more exposure for local musicians and painters because, he says, talent in Antigua is abundant. Furthermore, de la Rosa believes bigger projects can spring from *La Noche de Pintura Musical*.

"I want to have a special place for people, children or young adults who don't have the opportunity to own a guitar or who don't have materials to paint," de la Rosa says.





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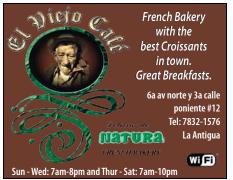
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—Henry David Thoreau

Beware of the man who won't be bothered with details. —William Feather











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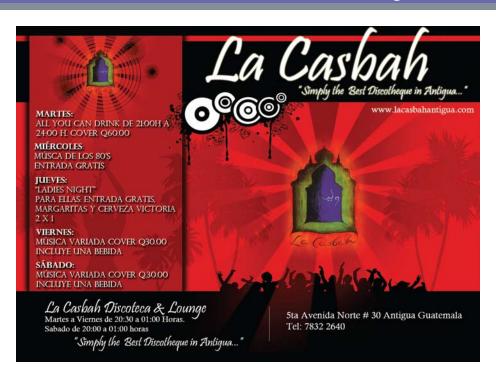
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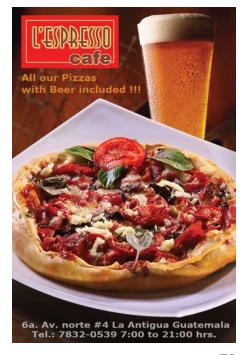
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We should be taught not to wait for inspiration to start a thing. Action always generates inspiration. Inspiration seldom generates action. —Frank Tibolt



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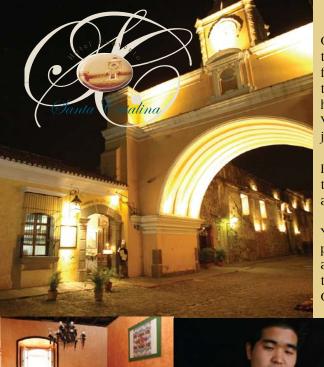
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Military justice is to justice what military music is to music. —Groucho Marx

All I was doing was trying to get home from work. —Rosa Parks



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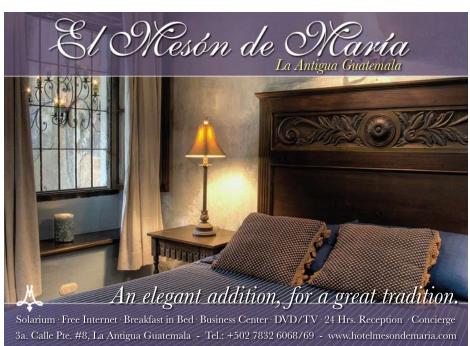
I slip from workaholic to bum real easy.
—Matthew Broderick

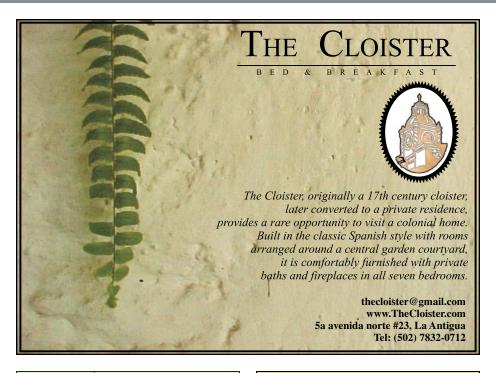


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Antigua All Stars

collective music project, featuring the diverse songs, sounds and melodies of La Antigua Guatemala, began recently through a serendipitous meeting of one of La Antigua's much-loved musicians and an Australian engineer.

Antonio Jueves, who recently returned to La Antigua from a year of festivals and tours in Europe, and Corrina Grace, who recently moved to La Antigua to start a nonprofit project on climate change in Guatemala, found they had much in common as they struck up a conversation at Café No Se.

They quickly discovered that they shared the same passion and vision for music—and a dream to take the diverse range of music from La Antigua and share it with the rest of the world.

Their love of music sparked the creation of La Tortilla, not-for-profit collective music project, supporting and promoting the work of Antiguan musicians and providing assistance for new and emerging musical talent in and around La Antigua.

For the past several months, Jueves and Grace have been working on La Tortilla's first CD—the Antigua All Stars, a compilation of work by featuring the musicians of Antigua. The CD has the potential to spread local music from the Panchoy Valley to elsewhere in Guatemala and beyond.

The vision of the CD, Jueves and Grace

said, is to "create a compilation of original music from selected artists that sing in Antigua by which the music, like a seed, will travel to many places and create an exposition, individual and collective, of this musical vortex in which we live: La Antigua."

The Antigua All Stars is a high-energy, low-budget project. In a living room-turned-studio in the hills of Santa Ana, a small group of enthusiastic people have been gathering each morning to record the artists—many of whom are recording for the first time.

As with any project, this has its challenges, including blocking out the noise of the numerous dogs, chickens and trucks that pass by while artists are recording. However, these sounds are the flavors of Guatemala and an integral part of the "handcrafted" essence that the CD is trying to capture, the producers explained.

The CD launch is soon to be scheduled at a live concert in La Antigua. (For details stay tuned to REVUE NEWS TWEETS, www.revuemag.com) The concert will be a celebration of music, featuring all the artists on the album. A night not to be missed, the event will blend music and dancing, community and friends.

For more information about The Antigua All Stars limited-edition CD, visit the La Tortilla page at www.myspace.com/latortilla





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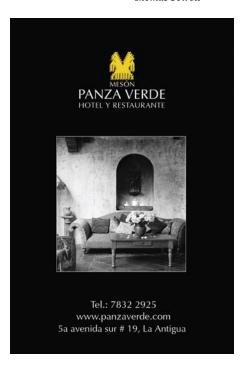
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Much of the social history of the Western world, over the past three decades, has been a history of replacing what worked with what sounded good.

—Thomas Sowell



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Felipe Allejos Lorenzama (left), General Consul of Guatemala in Miami, and Coral Gables Mayor Don Slesnick wecome the Sister Cities delegation from La Antigua Guatemala

Sister City Coral Gables cont. from page 66

donated 15 bunker gear fire suits for volunteer firefighters in La Antigua. It was a welcome addition to the retired fire truck Coral Gables donated several years ago.

Though for most of the Guatemalan delegates, this was their first visit to Coral Gables, but they hope it's not the last.

"All the knowledge that we acquired, the quality of the people there and the cordial reception we received by the mayor and all of the members of your community left quite an impression on us," Ms. Cuellar said. "It's something we'll always take in our minds and in our hearts."

Soon after the delegates' return to La Antigua, they continued communication, ensuring these "sisters" would not be estranged. It was clear from the message Ms. Cuellar sent to Coral Gables representatives that Antigua delegates had enjoyed their stay and the sister-bonding had been a success.

"I wish to thank you with all my heart for such attention that you all had for us," she wrote. "We really did not expect this. We have learned much and come with much enthusiasm to want to put into action all that has been learned for the good of our city," wrote Cuellar in a note to Coral Gables representatives.

Marcia Sis García cont. from page 21

"There are always a lot of people who want to help me and who give me motivation to continue," she explains. "Most of those who help are the tourists and foreigners, people from the United States, who offer their support."

Her drawings invariably depict nature. She says her favorite images to draw are those of animals. The national bird of Guatemala, the quetzal, is a common subject. Books and photographs also inspire her. The flowers, she says, are created from her imagination.

Drawing before the public is something she truly enjoys. She would rather work, she says, than simply sit inside her house, "feeling bored with nothing to do." Above all, she says she hopes her work inspires young people, like her daughter.

"More than anything, I always want to inspire the children; I want to show them that they can move forward and think that everything is possible." It seems Sis García's work is making a lasting impression on one such child at least. Her daughter, Cristina Sarai Sis affirmed that her mother's example has inspired her to think big. Sarai Sis confidently informed me that she plans on being a doctor when she grows up.



Drawing before the public is something Sis García truly enjoys. She would rather work, she says, than simply sit inside her house.











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Is there anything worn under the kilt? No, it's all in perfect working order. —Spike Milligan

A lot of people quit looking for work as soon as they find a job. —Zig Ziglar

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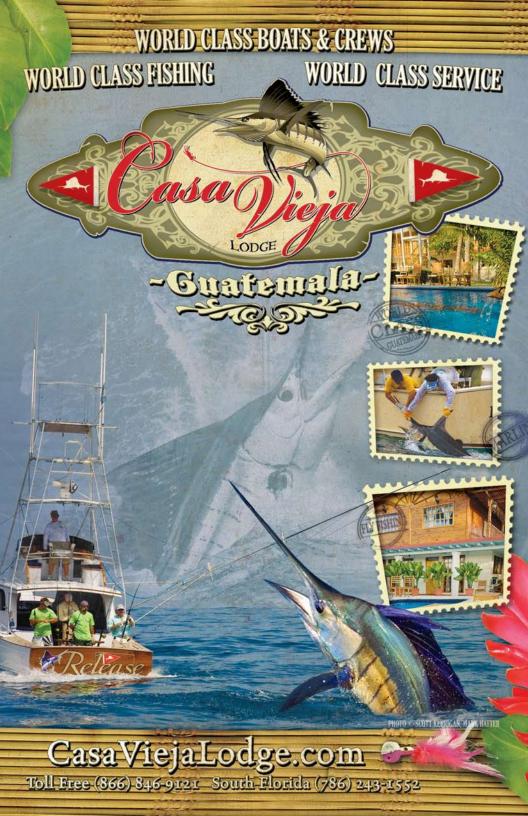




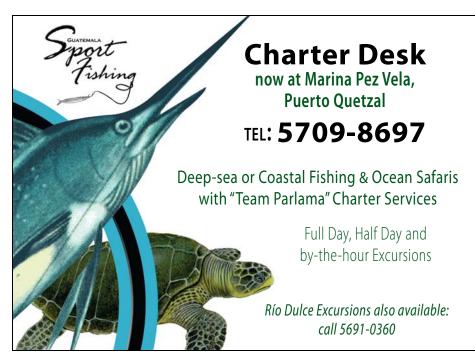




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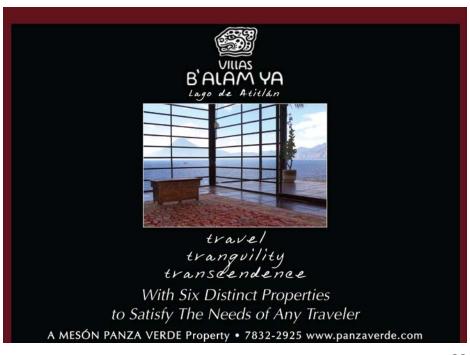
My success just evolved from working hard at the business at hand each day. —Johnny Carson

The only place success comes before work is in the dictionary. —Vince Lombardi









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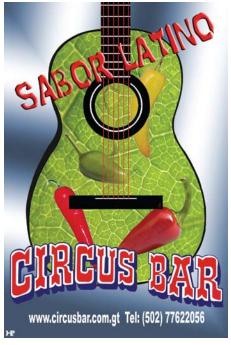
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It is a paradoxical but profoundly true and important principle of life that the most likely way to reach a goal is to be aiming not at that goal itself but at some more ambitious goal beyond it. —Arnold Toynbee



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Horse Rights cont. from page 37

provide for the horses of his community," Sapón said. "And for us, it is an avenue of communication with the communities. When a horse becomes ill and the community cannot attend to the horse, our community assessor can inform us of what's going on and we can come to the community and support the community."

The organization also offers vet services to the horse-carriage owners who cater to tourists in La Antigua Guatemala. Part of that program includes helping the owners track the medical records of their horses "so they can see that is really helping and they can show that to the tourists," Rodríguez said.

Tourists aren't the only ones seeing results from rural education in equine welfare.

"The foundation has a positive impact," Sapón said. "The people are already taking more care to meet the basic needs of horses, like water, feed, that they have shade and that they have a way to express their natural behavior."

Still, Sapón says there is much work to be done, such as getting horses back on the national census. With continued support, he says he is certain that ESAP will be responsible for big change in Guatemala.

"We are sure that what we do is necessary and will better the country," Sapón said. (8)

You can learn more about ESAP at its upcoming presentation in La Antigua Guatemala on September 5. It's an invitation-only event, so contact the organization to attend: www.ESAP.com.gt



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There are some who start their retirement long before they stop working. —Robert Half

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The more I want to get something done,

the less I call it work. -Richard Bach

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Robert Hinshaw cont. from page 19



Robert giving a "prep" talk to all the I Care Int. members at the start of the 2009 clinic in Tzununá, Lake Atitlán (PHOTO: LANCE KINNEY)

Robert Hinshaw was born in 1933 in Wichita, Kansas to parents of Quaker descents who migrated from England in the early 1700s to what now is Pennsylvania. "My father was a Quaker minister in the Midwest before becoming president of William Penn College in Iowa. Mother was a homemaker." A step-grandmother, Ruth Smith, was a Quaker missionary in eastern Guatemala a century ago, this ancestry contributing in part to the plot of the sequel novel. A member of the Society of Friends himself, Robert's high school and college education was all in Quaker institutions. He graduated from Haverford College in 1955, before entering graduate study in anthropology at the University of Chicago, where he worked under Tax and earned a Ph.D. in 1968. Tax introduced him to Guatemala. "We worked together in the lake region for 30 years until his death in the early 1990s."

Early in his academic career, Robert taught at the University of Kansas and the University of San Carlos in Guatemala City. He later served as president of Wilmington College in Ohio, chaired the Anthropology Department at Beloit College in Wisconsin, was academic dean at Bethel College in Kansas, taught at the University of Colorado in Denver and directed a six-college consortium in Kansas. He also was a Washington lobbyist under the auspices of the Quakers

before returning to independent academic research and consulting in Guatemala.

His wife Linda is a Kansas City attorney. They met in 1990 as official U.S. observers of the Nicaraguan national election. The family consists of five adult children, 12 grand-children and seven great-grandchildren.

"Linda and I are turning over some of our land to Amigos de Santa Cruz [a non-government organization] to provide a place for the women of Tzununá to have classes in nutrition, infant care, family planning, gender equality and empowerment and a more diversified income," he says. Traditionally, "an entrenched conservatism" has impeded the town from taking advantage of social services available from within or outside Guatemala.

"They define their needs differently than do North Americans," Robert says. "They subsist on food, clothing and lodging, almost all of which they grow, make or build. They are proud of their culture and aren't easily convinced that they should be changing their lives in any significant way. After all, they have lived essentially this way for more than 1,000 years."

The last thing Robert wants to do is to spoil that. "Linda and I are focusing on what we can gain from living with the Mayas. Any assistance we, as outsiders, can provide is not handouts, far less the building of schools and churches." Too often, he laments, outsiders come in and decide what a community needs, then do it and leave consequences with which they don't have to live. "An outsider's role is to listen to peoples' needs, show what options they have, step back and listen to what they decide then offer whatever possible assistance.

"I'm not down here to save the world," Robert says. "I've just found a convenient rationale for arguing that this is the place to retire."



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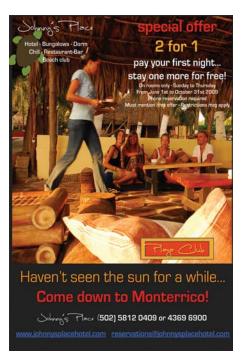




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I have never found a companion that was so companionable as solitude. We are for the most part more lonely when we go abroad among men than when we stay in our chambers. A man thinking or working is always alone, let him be where he will. —Henry David Thoreau









Marimbistas Eulalio Coc, Germán Apop Hernández and Francisco Jiménez bounce their mallets off the Hormigo wood bars of the double marimba



LEFT TO RIGHT: Javier Hernández, José Luis Básquez, Victor Manuel Choc, Germán Apop Hernández, Pablo Suy García and Rodrigo Valle.



Music from the marimba is considered a part of Guatemala's national identity.



The ten members of the marimba group have been playing together for 35 years.

Marimba Magic cont. from page 23

from the instrument itself, as marimbista Victor Manuel Chok explains: "It's an emotional instrument and that makes us fight for it. It is something that you feel inside, lifting you. It's our national pride."

While historians still debate the origin of the marimba, cultural authorities agree that the marimba and its music is most celebrated in Guatemala. The country has officially woven the instrument into its identity, declaring it the national instrument in 1978 and the national symbol in 1999.

Marimbista Pablo Suy García affirms such rooted sentiment. "For me the music is beautiful because it's *our* music from right here in Guatemala. I can perform whatever melody I want and the music rings out as the most beautiful music here in Guatemala."

Hernández adds that it is the unique qualities of the marimba—the instrument's special Hormigo wood—that provokes such national pride. "I think because it is made of wood. It is something that is not of metal and it calls to mind a tree or the earth. The marimbas produce sounds that make up a part of the heart of a Guatemalan. Those sounds comfort us."

The sounds from these marimbistas are resonating notes that spill from two large sets of wooden bars. The instrument resembles a xylophone, only with long tubular or gourd-shaped resonators hanging down from the wooden keys. The marimba at Hotel Posada Don Rodrigo can ring out in 43 different tones.

The marimba players share their music twice daily, the first session beginning at noon and the second beginning at 7 p.m. Enthusiasts can purchase CDs at the hotel, so be sure to stop by and treat yourself to this musical tradition.





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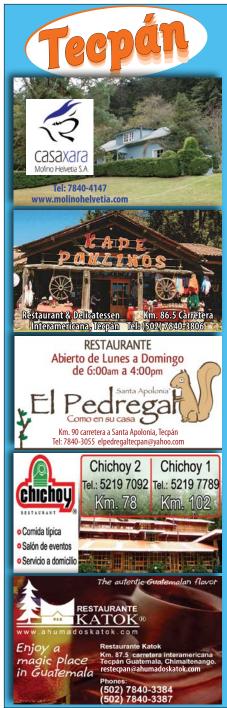
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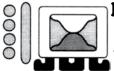
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As the bus travels out into the suburbs, the dog takes in the scenery. After awhile he stands on his back paws to push the "stop" button, then the butcher follows him off.

The dog runs up to a house and drops his bag on the stoop. He goes back down the path, takes a big run, and throws himself -Whap!- against the door. He does this again and again. No answer. So he jumps on a wall, walks around the garden, beats his head against a window, jumps off, and waits at the front door. A big guy opens it and starts yelling at the dog.

The butcher runs up screams at the guy: "What the hell are you doing? This dog's a genius!"
The owner responds, "Genius schmenius. It's the second time this week he's forgotten his key!"









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ALL BRITISH NATIONALS RESIDENT OR VISITING GUATEMALA, EL SALVADOR OR HONDURAS are encouraged to register their details at the British Embassy in Guatemala City. Registrations may be done on line at www.fco.gov.uk/locate, by email: consular.guatemala@fco.gov.uk or by calling in person to the embassy.

SWEETWATER GROUP OF ALCOHOLICS ANONYMOUS: Meets every Saturday 12 noon & Wed. 12 noon at Hacienda Tijax, Río Dulce, Izabal. Tels: 5902-7825, 5201-5361.

AA OPEN MEETINGS IN ENGLISH IN ANTIGUA: Sun. Discussion 1-2pm (2a y 3a av. on 6a calle), Mon. 6-7pm Discussion & Thurs. 6-7pm Step/Big Book (Doña Luisa's Restaurant 2nd floor, 4a calle oriente #12). www.antiguaguatemalaaa.org and www.lakeatitlanaa.org

HELP NEEDED! Our autistic children die due to lack of clinical resourses & education. Help us in getting equipment for the clinic of tomography, neurology and encephalography. If you wish to volunteer or donate, please call 5470-1536, 5915-3982 or info@spanishforlove.org www.spanishforlove.org

CLUB ROTARIO: Meets every Wednesday 7pm at Porta Hotel Antigua. (Last Wed. of the month, please call Alma). Tel: 7832-7600.

THE LIGHT OF GOD IS IN EVERYONE: Join us for silent meeting in the manner of Friends (Quakers) on the first Sundays of the month. Contacts: 7832-5653, 7849-5970 mardugan@earthlink.net, progresar@hughes.net

PANAJACHEL CHRISTIAN FELLOWSHIP: Lake Atitlán's Englishlanguage church meets Sundays, 9am at member households. Visitors welcome! More info. 7762-1581 (Wayne)

ST. MARKS ECUMENICAL CHURCH SERVICE IN ENGLISH. Sundays 11:30am. Chapel of Obras Sociales del Hermano Pedro, corner 6a calle & 3a av., La Antigua. Tel: 5293-1076, 5492-5707.

US Citizen in Guatemala? Your vote counts! Be a registered voter in your state and receive an absentee ballot to vote in the November 10, 2010 mid-term election, www.votefromabroad.org. Participate in local events with Democrats Abroad Guatemala. For questions contact John Chudy 7832--4581 or democratsabroad_guate@yahoo.com.

NEW LIFE & PEACE FELLOWSHIP: English & Spanish Service, Sun. 10:30am, Wed. 7pm Bible studies & youth groups (Spanish). San Pedro El Panorama, Lote 10 Sección D, La Antigua. Tels: 7821-0742, 5042-0159.

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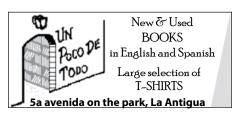
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— Quentin Crisp





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Question: We rescued a homeless kitten that was stranded on our roof top. Rex appears to be about 3 or 4 months old. He seems to be in good health, eating well and using his cat box. However, he does a lot of scratching, especially around his ears and face. Also, the inside of his ears are very dirty— could this be a medical problem?

Answer: It's important to take Rex to a veterinarian for a general health check. It sounds like he has ear mites, tiny white arachnids called otodectes cynotis, which live and reproduce in ear canals. During the ear mite life cycle they invade the lining of the ear canal, causing the host animal intense pain and itching.

If Rex does have ear mites, the doctor may need to sedate him or even use anesthesia in order to gently wash his ears with a solution that will clean the ear canals completely and allow for easier and more efficient treatment.

The follow-up includes topical treatment applied directly into the ears and Rex may even need antibiotics if his ears are infected. A re-check examination within two weeks will be necessary to follow the progress of your home treatment, and to make sure no other health problems are occurring.

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GUATEMALA CITY

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—Maria Edgeworth



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A wedding is a ceremony at which a man chooses the woman he wants to spend his life listening to.



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I would rather be exposed to the inconveniences attending too much liberty than to those attending too small a degree of it. —Thomas Jefferson



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DATEBOOK continued from page 32



WUACHA Wuacha and musicians for the souls of the world *Latin Fusion Concert*. Cover Q20/incls. beverage.

Theatre El Chapiteau (tel: 5044-1144), Avenida de los Árboles, *Panajachel, Lake Atitlán*.

29 Sat., 7pm — MUSIC: El Sueño de la Laguna, produced & performed by Fernando Scheel, with the participation of María Elisa Urrutia, William Girón, José Girón & Waleska Muñoz. Q60. El Sitio (tel: 7832-3037), La Antigua.

29Sat., 8pm — MUSIC: Rapsoda, Pana's cult rock band. Cover Q20/incls. beverage. Theatre El Chapiteau (tel: 5044-1144) *Panajachel, Lake Atitlán*.

THROUGHOUT THE MONTH

ART: Añoranzas de Paz by artist José Colaj. Galería Rocío Quiroa (tel: 7832-0519) 2a calle poniente #2, La Antigua. ▼



ART: La Gráfica Italiana de la A a la Z, featuring work by well-known Italian 20th century artists. Museo Nacional de Arte Moderno (tel: 2366-8394) Local 6, Finca La Aurora, z. 13, Guatemala City.

on.-Sun., 9am-6pm — PHOTOGRA-PHY: Julio Zadik, *Un Fotógrafo Moderno en Guatemala*. Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, *La Antigua*.

Mondays, 3pm — STAR SCRABBLE CLUB: Meets in different locations. See http://www.starscrabble.com/ for locations and how to join. *La Antigua*.

THROUGHOUT THE MONTH

ondays & Thursdays & Saturdays (except Aug. 15) 9:30am-1:30pm — TEX-TILE WORKSHOP: Taste of Weaving, learn the ancient art of the Mayan backstrap loom from an indigenous master weaver. Indigo Artes Textiles y Populares (tel: 7888-7487) inside Centro Cultural La Azotea, La Antigua.

Tuesdays, 8am — TOUR TO COMALA-PA: Famous for its folk painters & textiles: minivan, weaving demonstrations, visit galleries, the market & lunch in a private home. Proceeds benefit the womens cooperative Maya Works. Indigo Artes Textiles Y Populares (tel: 7888-7487) inside Centro Cultural La Azotea, *La Antigua*.

Tuesdays, 6pm — (English) SLIDE SHOW Antigua: Behind the Walls by Elizabeth Bell. Q30 benefits educational programs. El Sitio, 5a calle poniente #15, La Antigua.

Tuesdays, 3-5pm — AL-ANON MEET-INGS: A bilingual support group of friends and family in a co-dependent relationship with loved ones suffering from compulsive disorders. AnEcho, Casa Convento Concepción (tel: 7882-4600) 4a calle oriente #41, *La Antigua*.

Wednesdays, 6pm — FILMS that focus on environmental issues. Free. Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, *La Antigua*.

Thursdays, 5pm — TANGO CLASSES: for beginners, the ballet of Latin dance. Q50 per class. AnEcho, Casa Convento Concepción (tel: 7882-4600) 4a calle oriente #41, *La Antigua*.

Fridays, 2-4pm — BEGINNER'S BRIDGE CLASSES: We're still learning, join us! Free. AnEcho, Casa Convento Concepción (tel: 7882-4600) 4a calle oriente #41, *La Antigua*.

Saturdays, 7:30pm — MUSIC: Son de Antigua, this great Guatemalan band will make you want to get up and dance! Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*.

INTERACTIVE EXPOSITION: ¿Por qué estamos como estamos? A not-to-miss exposition of a tour through history and current life in Guatemala, presented through photography, videos and interactive games. Bodega #1 Centro Cultural Museo de Ferrocarril (tel: 2254-8727) 9a av. A 18-95, z. 1, Guatemala City.



The first two rounds of the **Salvadoran Surf Circuit** took place in June and July. The next events will be held at Playa Punta Mango on Sept. 12 and 13 and at the Playa Mizata on Oct. 24 and 25. The **5th National Circuit Competition** and the finals for national ranking will be held at the Playa Costa del Sol on Nov. 28 and 29. Nine athletes from the Federation (FESASURF) represent El Salvador in the **World Championship ISA** (International Surfing Association) in Costa Rica from June 27 to Aug. 8. The Central American Championship will be at Playa El Tunco on Sept. 26 and 27.



Understanding your coffee ... The caffeine content case

The amount of caffeine in a cup of coffee can vary greatly, depending on many factors. We'll explore a few ideas that will help you to understand a little more about the presence of caffeine in coffee.

If you ask 10 people, most will agree that espresso has more caffeine than regular drip coffee. But are they correct? Let's see, a typical 8-ounce cup of drip coffee ranges between 65-120mg of caffeine. Why this large range? Factors such as brew and dwell time, water temperature, grind and roast level, bean species and blends greatly affect final caffeine extraction. If you compare it to a typical espresso, ranging from 30-50mg of caffeine per ounce, the difference is significant.

Then a cup of drip coffee has two to four times more than espresso—but we are comparing apples to oranges. To accurately make a comparison, we need to compare concentrations in terms of caffeine per volume. So for drip coffee we end up with 8-15mg per ounce, whereas in espresso, we get 30-50mg per ounce

Conclusion: Drip coffee contains more caffeine than espresso, due to its larger serving size. But when viewed from volume perspective, espresso has more caffeine per ounce. Soluble coffee generally contains less caffeine than roast and ground coffee, but is usually consumed in greater volume.



www.salvadorancoffees.com - csc@consejocafe.org.sv







EL SALVADOR REVUE OFFICE General Manager, Lena Johannessen Tel: (503) 7981-4517 elsalvador@revuemag.com

Fans watch the first rounds of competition of the Salvadoran Surf Circuit (SHIFI ETTINGER)



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If you always put limits on everything you do, physical or anything else, it will spread into your work and into your life. There are no limits. There are only plateaus, and you must not stay there, you must go beyond them. —Bruce Lee



















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PEOPLE and PROJECTS: PROGRESA



2009 conference participants on developing community-service projects

ROGRESA is a Quaker-run scholar-ship/loan program that has been in existence for over 35 years. Jointly sponsored by the Guatemala Friends meeting and a Friends meeting in California, the program helps Guatemalans attend universities and secondary schools. Our focus is on the rural poor who often don't have access to higher education in their communities. Our office is in Parramos, Chimaltenango, but our students come from 15 of the country's 22 departments.

Current Activities

Each student receives a monthly stipend, which varies in amount depending on his or her needs. Each student also receives monthly counseling in person or by telephone. Whenever possible we visit current and former students in their homes to better understand the problems they face. These visits have provided us with important information and have led to our recent decision to allow students to repay their loans with community service. Once

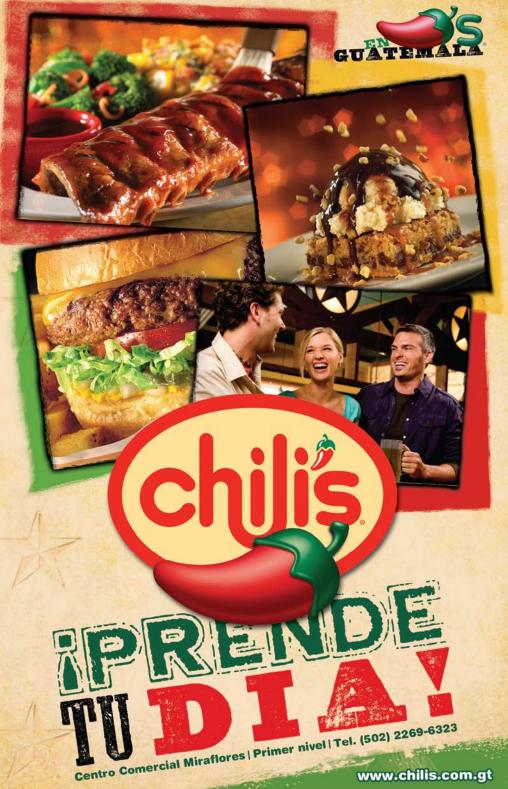
a year we hold a weekend conference, and this year's conference focused on developing community-service projects. The students will now be volunteering in their communities during their school vacations and after they graduate.

Wish List

We welcome new sponsors or donations of any amount. It costs between \$600 and \$1,200 to sponsor a student for one year. Checks made out to Redwood Forest Friends Meeting and mailed to The Guatemalan Scholarship/Loan Program, P.O. Box 1831, Santa Rosa, CA 95402 are eligible for a U.S. tax deduction.

We also need volunteers to translate student letters into English, help us with web design, or are skilled at creating databases in Access.

Contact information
Phone: (502) 7849 5970 or 5842 0329
E-mail: progresa3@gmail.com
Website: guatemalafriends.org



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