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If you would like to participate in the 8th ANNUAL PHOTO ISSUE of the January 2011 REVUE, please send your HI-RES photos with caption/location and your name and website for the credit line to: photos@revuemag.com no later than December 10, 2010

Thank you, we look forward to another batch of incredible images.

—REVUE staff

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# cover to cover

## **SPECIAL EDITION:**

# **10 EMERALD LIGHTNING**

Exploring the Cloud Forest Realm of the Resplendent Quetzal-Serpent



text and photographs by Thor Janson





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# cover to cover

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Deadline for the DECEMBER issue » Nov. 10



## FROM THE PUBLISHERS

to be bringing you this special edition. For the past 30 years Thor Janson has dedicated his abilities, talents and resources to attain a goal that any rational human would agree with. Simply put, "To preserve enough cloud forest habitat in Central America to ensure that the quetzal may continue to be the living, legendary symbol of freedom."

Through Janson's writing, anecdotes and extraordinary photography, we get an exclusive glimpse into the mist-enshrouded realm of the cloud forest and its fascinating inhabitants. The most noted, revered and elusive of all is the Resplendent Quetzal. Kulkulkán. The Quetzal-Serpent. Guatemala's national bird and the name of its money. The quetzal appears again and again throughout Maya tradition, lore and art. The Maya even used the exquisite feathers as currency.

Just as Thor has woven an image for us, we have woven his incredible stories and photographs throughout the magazine. For the story line just follow the ...continued on page.... For his other photos, flip through the pages. You will find his biography on page 10.

We thank Thor for sharing his passion with us and we hope you enjoy this issue.

- John & Terry Kovick Biskovich

A reminder to photographers: if you would like to participate in the Revue 8th Annual Photo Issue (January, 2011) please submit your photos to photos@revuemag.com no later than December 10, 2010.

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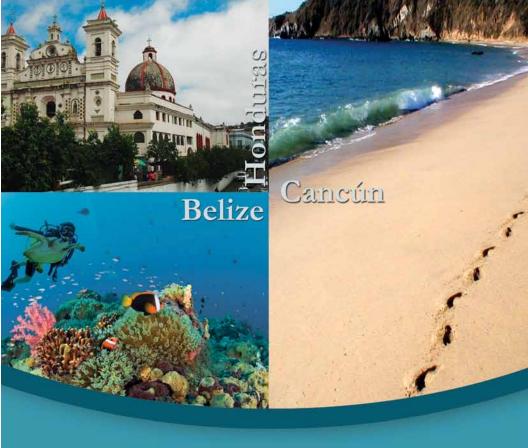
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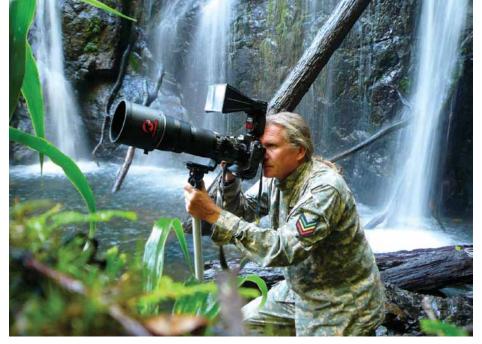


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First seen in 1973, he became a common jungle personage. Like Lord Greystoke, he was suckled by the wild beasts, crowned his head with the iridescent feathers of quetzal, and drank directly from the fountains of origin. Navigator, explorer, biologist, photographer, author, synergetic geometrician, he walked in boustrophedon the four cardinal points, leaving testimony of his path everywhere.'

—Sensei Manuel Corleto

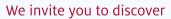
# **AUTHOR / PHOTOGRAPHER BIO**

**Oliver Thor Janson** is a wildlife conservationist who uses photography as a tool to promote environmental education, his life passion.

Born in Chicago, the son of a Swedish immigrant father and an Irish-Chippewa Indian mother, Thor began his career as an explorer at the age of four when he ventured out on his tricycle far beyond the home territory. At the police station, he was asked to reveal the names of his parents but little Ollie could only repeat the names of the two beloved dogs who had raised him: "Jimi, Pepe, Jimi, Pepe."

Childhood was spent between Chicago and the forests of Northern Michigan. Ollie took an early interest in nature studies and loved to keep snakes as pets. From the age of six Ollie summered at Camp Charlevoix in the pristine boreal forest near Traverse City.

One dawn, he hurried down for the daily reveille, flag raising and inspection by the lake shore and stood in a line with the 300 other scouts. Inspection involved the camp nurse checking to see if your fingernails and ears were clean. When she came to little Ollie she suddenly screamed at the top of her lungs. A water snake, ...continued on page 34



# the wonders of Guatemala

## Guatemala - Flores

	Origin / Destination	Flight	Departure	Arrival	Frequency
(	Guatemala - Flores	TA7972	6:30 a.m.	7:40 a.m.	Daily
	Flores - Guatemala	TA7979	8:05 a.m.	9:10 a.m.	Daily
	Guatemala - Flores	TA7978	6:02 p.m.	7:12 p.m.	Daily
	Flores - Guatemala	TA7973	7:37 p.m.	8:42 p.m.	Daily
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# EMERALD LIGHTNIG

# Exploring the Cloud Forest Realm of the Resplendent Quetzal-Serpent

text and photographs by Thor Janson

t has been five days since I last saw the sun in my quest to observe and photograph the resplendent quetzal. Now I really know why they call this cloud forest! I'm up near the ridge of the Sierra Yalihux in the mountains of Alta Verapaz at an elevation of 7,000 feet. A bank of clouds has settled around the mountaintop and doesn't want to leave.

Sitting by the open fire in the middle of our little hut this evening, I give thanks that I am in here, cozily writing, instead of outside in a dank tent. Our host, whose name is Rosendo Chun Pop, is a Kek'chi Indian.

Since he has no knowledge of Spanish and I have only the most rudimentary understanding of his Mayan dialect, our communication is limited to gestures and smiles. But, as we sit sipping sweet coffee, he seems happy to share his little cabin and warming fire with us and his smiles and twinkling eyes convey his friendliness better than words ever could.

The temperature outside is probably around 45° Fahrenheit, but the wet-cold of the clouds makes it feel like it is below freezing. I am here in the mountains of Verapaz with naturalist Verónica Chavajay, a 34-year-old Guatemalan native from Santa Clara La





According to documents left by the Spanish missionary Bartolomé de las Casas, to kill a quetzal was a capital offense:

"In the province of Verapaz they punish by death they who killed the bird with the rich plumes because it was not found in other places and these feathers were of great value because they used them as money."

Laguna in Sololá province, a town perched above the sacred waters of Lake Atitlán.

Her ancestry includes both Mayan and Spanish elements. From an early age she has pursued an avid interest in studying nature and bush medicine; we share an interest in studying the quetzal in its natural habitat.

### A CAPITAL OFFENSE

Although ornithologists have hailed the quetzal as the most spectacular bird in the Americas, few people, outside of the natives who live in the highland forests

of Central America, have ever seen the emerald serpent bird.

The reason is simple: The cloud forest habitats of the quetzal only remain in the most remote and inaccessible regions where the weather is unusually inclement. Also, the bird has become increasingly rare and surreptitious due to human depredation. This is in sharp contrast to the way it was before the conquest. According to documents left by the Spanish missionary Bartolomé de las Casas, to kill a quetzal was a capital offense:

"In the province of Verapaz they punish



When the Spanish conquistadors visited the Aztec capital of Tenochtitlán, they found the rulers, priests and dignitaries wearing elaborate headdresses made from quetzal feathers. Bernal Díaz, who chronicled the conquest of "New Spain," described how the great Montezuma, when he came to meet Cortés, was shaded by a huge canopy of quetzal feathers.

by death they who killed the bird with the rich plumes because it was not found in other places and these feathers were of great value because they used them as money."

The Maya had a symbolic system of colors: black for weapons, obsidian; yellow for food, corn; red for war; and blue for sacrifice. But the royal color was green, the color of Kukul—the serpent bird.

Highland Indians were allowed to trap the birds and remove their tail feathers (which grow back each year) but they were forbidden to kill or keep them captive. After the cacao bean, which was used as a form of currency, the commodity that probably contributed most to the native's wealth were these feathers.

When the great Mayan cities fell the highlanders continued to trade quetzal feathers with the Aztec capital of Tenochtitlán, where Mexico City now stands. When the Spanish conquistadors visited the Aztec city they found rulers, priests and dignitaries wearing elaborate headdresses made from quetzal feathers.

Bernal Díaz, who chronicled the conquest



On the other side of the Motagua Valley a series of switchbacks took us up into the mountains of Verapaz. Gradually, the sweltering desert gave way to pine forest and then cool evergreen broad-leaf forest. An hour later we stopped in the little town of Tactic and had lunch.

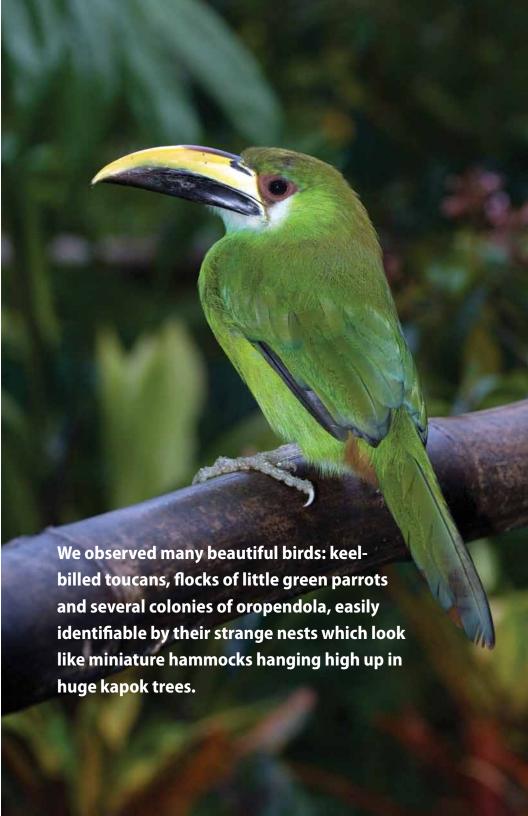
of "New Spain," described how the great Montezuma, when he came to meet Cortés, was shaded by a huge canopy of quetzal feathers. But Montezuma made a fatal error. According to ancient texts left by the Mexica, Quetzalcoatl, man or god, had promised to return from the East in the year 1-reed (1519), and this was 1-reed.

Assuming that the Spanish who landed on the coast of Veracruz were the returning gods, the Aztec emperor failed to prepare a defense. Before he knew what had happened, Cortés and his mangy army of 400 had defeated and sacked Tenochtitlán. And along with plundered gold, silver and gems, sent back to the courts of Europe were the exquisite plumes of the quetzal.

Before long there was a growing demand for the feathers. No longer would the serpent bird be protected. The new rulers declared them to be free game.

By the 16th Century central Europe had been largely deforested and the Spanish found a ready market for fine tropical hardwoods. And so they began a process of desertification that continues today.

...continued on page 40



## DATEBOOK HIGHLIGHT

# Comité de Becas Mary Sue



ary Sue Morris, born in Amarillo, Texas, came to La Antigua in 1981 to learn Spanish. She fell in love with the country and in 1993 she came back, purchased some land and built the impeccably appointed Posada del Angel and the Joyería del Angel, both very successful businesses in Antigua.

When she became very ill she chose a group of friends to make up the board of directors of what had been her dream—a scholarship program for very poor children in rural Guatemala. She knew this group of friends would make good use of the funds and would work as volunteers.

Mary Sue passed away in March 2007 having set up a trust fund for *Comité de Becas Mary Sue*.

The mission of *Comité de Becas Mary Sue* is to give Guatemalan children, who otherwise would not get an education, the opportunity to go to school.

The committee chose a school in Chichicastenango where the 45 scholarship recipients, pre-school through first-year *básico*, could attend school and receive an education. The scholarships cover the cost of tuition, books and uniforms.

The committee does follow-up visits by traveling to Chichi to get to know and encourage the children with their studies. Since many of the parents had no schooling, the children don't



45 children receive their scholarship onstage

receive much guidance or understand the value of an education. The committee meets with the children, teachers, supervisors and parents to promote the program.

It has also provided an internet connection for the school, allowing web access for 19 new Dell computers that were donated by another entity.

After committee members heard many of the students shouting, "We want to learn English!" when they were visiting the school, they found a local English teacher to give lessons.

The Psychology Department of the Universidad del Valle de Guatemala has been working with the committee to help motivate the children, and more importantly to give them tools to learn problem-solving skills, as well as guidelines to eliminate bullying. Del Valle also works with the teachers and parents, who are delighted with this attention.

To help pay for continued assistance from del Valle, proceeds from the annual performances of Handel's *Messiah* will be donated to the program. Performances will be Nov. 30 at the National Theatre in Guatemala City and on Dec. 1 at Casa Santo Domingo in La Antigua. Both performances will begin at 7:30 p.m.

For more information contact Agnes Arathoon de Molina at agnesmolina@gmail.com or Irene de Grinnell at grinnell.irene@gmail.com

# Handel's Messiah

The annual performance of Handel's Messiah will be held on **Nov. 30** at the National Theatre in Guatemala City and on **Dec. 1** at Casa Santo Domingo in La Antigua. Both performances will begin at 7:30 p.m.

Proceeds from this year's performance will benefit Comité de Becas Mary Sue, which provides scholarships to needy children in the Chichicastenango area.

Performing this year will be J.J. Hobbs, soprano; Carlos Cardona, baritone; Sam Lowry, tenor; and Liz Cass, mezzosoprano. An addition to this year's program will be *The Trumpet Shall Sound* with trumpeter Randy Sonntag of Jupiter, Florida.

Tickets will be available on Nov. 1 and prices will be Q200 for plateau and Q60 for balcony at the National Theatre; Q300 for preferential and Q200 for general at Casa Santo Domingo.

Tickets can be purchased in Guatemala City at Geminis bookstore, Zurich's Chocolatería, Sophos Bookstore, IGA and the National Theatre; in Antigua tickets can be purchased at Joyería del Ángel and Casa Santo Domingo.

## DATEBOOK HIGHLIGHTS

# How the Grinch Stole Christmas

This will be the Grinch's third year in his attempt to steal Christmas, and this

time he's going to try in November and again in December. You know how he flies into the most horrible rage when he hears the sounds of happy people in *Cualcuiertenango* getting ready to celebrate Christmas:

"No! No! No! They cannot be allowed to enjoy themselves. They must be stopped."

Get ready to come and see if he will succeed or if, *wonder of wonders*, maybe Christmas will steal HIM!

You know there's a sad and sorry family of grinches out there. They come in all different colors—not just green. They are persons united only by their insecurity and the pleasure they get trying to infect others. The quality of "grinchiness" knows no limitations of age, sex, color or preference in popsicles. You can find them everywhere. You recognize them by their cynicism, insensitivity, selfishness and mean-spiritedness. The most dangerous are the ones who don't realize the effect they have on others. Watch out! There's probably one quite close right now!

This year we have an international cast to emphasize the international theme of the Grinch. Some 25 dancers, lots of helpers, the host and hostess, Max the dog, Masha the poodle and the narrator are all Chapines. The Grinch is a *panza verde!* 

The production manager is Paloma Pérez-Templado from Spain; the artistic director is Mercedes Blanco from Cuba; Bette van Lunteren, the choreographer, is Dutch; Deborah DuFlon, in charge of theatrical design and costumes, is U.S-Guatemalan; Johnny Long, the producer is U.S.-U.K.; and the one who distorted the portraits so Whoville-like is Annette Weld, from England.

This just goes to show that without grinchiness, everyone can get along just fine!

See DateBook for performance schedules. Information tel: 7832-1884

# Celebrating the Sea Turtle

# Weekend festival aims to preserve a natural treasure

With a goal of protecting the endangered sea turtle, an environmental group is planning a weekend festival **Nov. 26-28** with events centered around the Monterrico-Hawaii Natural Preserve on Guatemala's Pacific coast.

Coinciding with peak turtle-nesting season, the *Festival de la Tortuga 2010* (Turtle Festival 2010) will feature turtle releases, nature tours, concerts, arts and crafts, a horse show, sporting events, fun activities for children and much more.

There will also be an exhibition of images from the Guatemala Photo Club on **Nov. 6-7**, from 11 a.m. to 6 p.m. at El Sitio in La Antigua.

The events, as well as a long-term campaign to protect sea turtles, are being organized by the *Fundación Eterna Primavera* (Eternal Spring Foundation).

Foundation Director Thomas Stutzer said festival organizers hope villagers who have turtle eggs will come to the Nov. 26-28 event and sell them to the environmental group. Stutzer said 80 percent of sea turtle eggs are stolen from Guatemala's beaches and sold for consumption.

More information: www.festivaldelatortuga.info or to book lodging for the festival see www.visitmonterrico.com



Newly hatched turtle heads to sea (PHOTO BY CARLOS VEGA)



**NOVEMBER** Guide to culture & upcoming events Compiled by Mercedes Mejicanos

Tues., 5:30pm — (English) TALK: Niños de Guatemala, building a better future for Guatemala: challenges and opportunities for education. In January 2009, NDG opened a primary school, Nuestro Futuro, in Ciudad Vieja, offering access to education for children from under-privileged families. Donation Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, La Antigua.

**Thurs.**, 7pm — ART: Exposition of recent works by artist Francisco García. Galería El Tunel (tel: 2367-3284) Plaza Obelisco, z. 10, Guatemala City. ▼

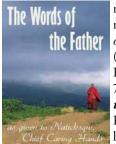


Thurs., through Sat., 27th — ART: Colecciones Particulares, works by several artists. El Attico, Sala Principal (tel: 2368-0853) 4a av. 15-45, z. 14, Guatemala City.

**Thurs.**, 7pm — MUSIC: Ejecutando \*\*Canciones por la Vida by Orquestina Nuestros Pequeños Hermanos, playing flute, transversal flute, guitar, banjo, battery, drums, piano, xylophone, violin and mandolin. Donation Q50. El Sitio (tel: 7832-3037), *La Antigua*. ▼



Fri. & Sat. 6, 7-9pm (English/Span-**J**ish) READING, Q & A, BOOK PRESENTATION: An Evening with Naticksqw, Chief Caring Hands. Come meet Naticksqw of the Praying Indians speak about her historic tribe along with



readings from her new book, The Words the father of the Father. Free. (Book Q240 plus IVA). El Sitio (tel: 7832-3037), La Antigua. See Highlight, Revue Oct. 2010, online: revuemag.com

**Sat. & Sun. 7, 11am-7pm** — PHO-TOGRAHY: *Tortuga Marina* by Eterna Primavera Foundation, within the Turtle Festival 2010. Free. El Sitio (tel: 7832-3037), *La Antigua*. See page 21 ▼



**Sat., 11am** — ART: *Danzando el Venado en Atitlán*, collective show by several painters from the Highlands. Colegio Mayor Santo Tomás de Aquino, 1a av. norte #23, *La Antigua*.

Sat., 6-9pm — WINE TASTING: A Taste for Charity, organized by the American Society of Guatemala; proceeds benefit Fotokids and Wings. Palacio de Doña Leonor (tel: 7832-2281) 4a calle oriente #8, La Antigua.

8 Mon., through Fri., 12 — ART: Exhibition of works by ambidextrous artist Hyona Angie Chung. Museo Ixchel, 6a calle final, z. 10, Centro Cultural Universidad Francisco Marroquín, *Guatemala City*. ▼



Mon. & Tues., 9th, 6pm — THE-ATER: Cinderella's Children by Richard Stewart, performed by 12th graders and directed by Fernando Mencos. Auditorium McVean, Admission: Donation for Safe Passage (Camino Seguro). American School of Guatemala, Vista Hermosa III, z. 15, Guatemala City.

**Tues., 5:30pm** — (English) TALK: *Cultural Survival* is partnering with Guatemalan NGOs to strengthen a network of 140 community radio stations across the country, many of which broadcast in indigenous languages. Donation Q25. Rainbow Café (tel: 7832-1919), *La Antigua*.

**10** Wed., 5pm — ART: Inauguration of *Journey of Harmony*, images capturing the Buddhist spirit, by photographer Mitchell Denburg, celebrating 45 years as a photographer. Mesón Panza Verde (tel: 7832-2925) 5a av. sur #19, *La Antigua*. ▼



11 Thurs., 7pm — DANCE: Noche de Danza Académica, by dancers from the Danza Académica en Guatemala y Centroamérica. Q15. Colegio Mayor Santo Tomás de Aquino, 1a av. norte #23, La Antigua.

Please submit your DATEBOOK entry for the DEC. 2010 edition of the REVUE by Wednesday, Nov. 10

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

1 Thurs., 6pm — PHOTO EXPO/ SALE & MUSIC: *The Madre Project*, presented by Camino Seguro plus guitar concert. Free. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*. ▼



11 Thurs., 8:30pm — ART: Inauguration of *The Art of War: Warriors*, *Prophets and Women of Power* by artist María Eskenassy. Galería de Arte Rocío Quiroa (tel: 2360-2935) 11 calle 3-36, z. 10, *Guatemala City*. ▼



12 Fri., 8pm — MUSIC: Canciones de Siempre, a romantic evening by Alejandro Vidal and Roberto Estrada. Q70. El Sitio (tel: 7832-3037) 5a calle poniente #15, La Antigua.

12Fri. & 19 & 26, Fri. Dec. 3, 9:30am-12:30pm — (Spanish) WORKSHOP: Transform objects into real works of art, given by well-known artist Sergio Valenzuela, Valenz. Donation Q990. Museo Ixchel, 6a calle final z. 10, Centro Cultural Universidad Francisco Marroquín, Guatemala City.

13Sat., all day — VOLCÁN DE AGUA CLIMB: 13 Black Tears combines art, culture and local participation in order to promote environmental conservation and protection. Everyone welcome to join in, for more information contact Aida Aguilar (tel: 5720-9855) Espacio para las Artes Libélula.

**13** Sat., through Thurs., 18th — ART: Espacios Suspendidos by artist Alfredo García. El Attico, Salón del Coleccionista (tel: 2368-0853), Guatemala City. ▼



13sat, 1pm — CULTURAL EVENT: a glimpse at indigenous culture, a Maya sacerdote (priest) presents an authentic ceremony/ritual. Free. La Peña de Sol Latino (tel: 7882-4468), *La Antigua*.

**13**Sat., 7:30pm — ANNIVERSARY BASH: Rainbow Café 18th anniversary party, featuring live music at 9pm and salsa show by New Sensation salsa academy. Free entrance. Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*.



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### Maya Archaeology . Colonial Ar

### The best thing

"The best thing for you," the doctor said, "is to cut out all sweets and fatty foods, give up alcohol, and stop smoking."

"I see," the patient said. "To be honest, I don't deserve the hest. What's second hest?"



ANTIGUA TOUR: Tues, Wed, Fri, Sat at 9:30am with Elizabeth Bell \$20 Meet at the fountain in the main square

LIDE SHOW: Tuesdays at 6pm at El Sitio, 5a calle poniente #15 Q30

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# MUSIC

## THROUGHOUT THE MONTH

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

Mondays — New Orleans Blues with Nelson Lunding. Piano & vocals.

Wednesdays — Live Jazz Trio; sax, piano, bass.

**Thursdays** — Buena Vista de Corazón; Cuban Jazz. Conga and vocals by Ignacio.

Fridays — Latin Trio; guitar, conga and piano.

**Sundays** — New Orleans Jazz with Nelson Lunding. Piano & vocals.

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

Mondays, 7-10pm — Carlos Trujillo, Classical & Latin Guitar music to complete your intimate dining experience. Free.

**Tuesdays, 7-10pm** — Ramiro plays Trova Cubana. Free.

Wednesdays through Sundays, 7-10pm — Sol Latino plays Andean music (pan flutes). Free. ▼



**Sundays, 12:30-3pm** — Ramiro plays Trova Cubana. Free.

When the power of love overcomes the love of power the world will know peace.

— Jimi Hendrix

Please submit your DATEBOOK entry for the DEC. 2010 edition of the REVUE by Wednesday, Nov. 10

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

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

**Tuesdays & Fridays, 7:30pm** — Sergio, reggae music.

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

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

Saturdays, 7:30pm — At.One.Ment. Come and listen to Luke and his band. You cannot miss it. Enjoy a few drinks and relax to some classics.

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



**Posada de Santiago** (tel: 7721-7366), 1 km south of Santiago Atitlán, *Lake Atitlán* 

**Fridays, 7:30pm** — Mark Weinstein's Marco Trio will perform a variety of jazz, blues & rock 'n' roll.

**Saturdays, 7:30pm** — La Trova del Lago featuring Juan Sisay, Carlos Rangel and Noe Vásquez.

Poetry is like a bird, it ignores all frontiers.

—Yevgeny Yevtushenko

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



### 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, 7:30pm — Carlos and Carlitos, swing and Latin rhythms. Trova del Lago, trova.

**Fridays** — A fascinating show of Circus Bar Allstars.

Saturdays — Los Vagabundos, hot rhythms in a fusion of Rumba, Flamenco and Guatemalan traditional elements.

Sundays — Latin Ensemble.

15 Mon., through January 6, 2011 — ART INSTALLATION: Vitrina Navidad 2010, antiques bazaar by José Antonio Maldonado Arriola. Proyecto Cultural Callejón del Fino, Edificio el Centro local 218, 7a av. y 9a calle, z. 1, Guatemala City.

16 Tues., 5:30pm — (English) TALK: Rescuing Guatemalan Wildlife, The Wildlife Rescue and Conservation Association is the leading advocate for the rights of wild animals in Guatemala. Presentation includes wild (non-releasable) animals. Donation Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, La Antigua.

18 Thurs., 6:30pm — ART: Inauguration of *Sitios Propios* by artists Ana Lucrecia Sunum & Sergio Alvarado. Cocktail. Galería de Arte DieAugen, 6a av, 4-61, z. 10 (Centro Oftalmológico León), *Guatemala City*.

**19** Fri., 8pm and Sat 20, 7pm — THEATER: Margo Fleming Dances in Kandahar Province, a new play by Capt. Bob, starring Bette Van Lunteren and Charles Lewis. A neurotic dancer wanting to meet an old boyfriend is haunted by the image of her husband who was killed in Afghanistan. Q60. El Sitio, 5a calle poniente #15, La Antigua. ▼





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AT THE EL SITIO THEATER 5a Calle Poniente #15 La Antigua

FRIDAY
NOV 19<sup>TH</sup> 8PM

NOV 20<sup>TH</sup> 7PM

**18** Thurs., Tues., 23 & Thurs 25, 3-5pm — (Spanish) WORKSHOP: Ages 5-12, create art from clay, a new project each day. Q20. Museo Popol Vuh (tel: 2338-7898) Universidad Francisco Marroquín, 6a calle final, z.10, *Guatemala City*.

**18** Thurs., 7pm — ART: Exposition of recent works by artist Alfredo Ceibal. Galería El Tunel (tel: 2367-3284) Plaza Obelisco, z. 10, *Guatemala City*.

**20**Sat., 1pm — DANCE & MUSIC: The Niños de San Antonio Aguas Calientes, dancing and playing the marimba, flutes and bombas. Donations benefit educational pursuits. Free. La Peña de Sol Latino (tel: 7882-4468), *La Antigua*.

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DateBook online: www.REVUEmag.com

**23** Tues., 5:30pm — (English) TALK: Transitions helps disabled people throughout Guatemala; services include a custom-wheelchair manufacturing and training facility, a clinic for prosthetics and orthotics, a graphic design and offset printing business, and a special education program. Donation Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, La Antigua.

**23** Tues., 6pm — MUSIC: Piano concert by students of Master Ricardo Carranza. Q50. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*.

Wed., through Sat., 27th, 10am-8pm — PRE-CHRISTMAS PAR-TY: Activities for children and adults and sale of products, presents, ornaments and exclusive handicrafts for Christmas. Museo Ixchel, 6a calle final z. 10, Centro Cultural Universidad Francisco Marroquín, *Guatemala City*.



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**24** Wed., 7pm — ARABIC DANCE: Las Mil y Una Noches and Amor Gitano by Club Sherezada de Danza Árabe and presented by Asociación Cultural Nueva Acrópolis. Convento Capuchinas (tel: 7832-7664) 2a av. norte & 2a calle oriente, corner, La Antigua.

26Fri., Sat. 27, Sun. 28, all day—TURTLE FESTIVAL: Coinciding with peak turtle-nesting season, the Festival de la Tortuga 2010 will feature turtle releases, nature tours, concerts, arts and crafts, a horse show and sporting events, fun activities for children and much more. For details visit www.festivaldelatortuga. info for lodging see www.visitmonterrico. com, *Monterrico*. Highlight on page 21.

**26**Fri., 7pm — DANCE: *Hambre* by contemporary dance group Otredad. Q60. El Sitio (tel: 7832-3037), *La Antigua*.

**27**Sat., 11am — MUSIC: Year-end concert by the group Unicornio. Colegio Mayor Santo Tomás de Aquino, 1a av. norte #23, *La Antigua*.

27 Sat, 5:30pm — (English/Spanish) THEATER: How the Grinch Stole

Christmas, with an international cast including some 25 dancers and performers. Free. Asociación Nuestros Ahjados carretera San Felipe #105, (tel: 7832-1884), La Antigua.



**27**Sat., 6pm — DANCE: Ballet presentation to celebrate the day of no violence against women. Free. Atrium, Centro de Fomación de la Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, *La Antigua*.

**27**Sat., 7pm — MUSIC: *Rock, Jazz* & *Fusion*, by Hedras Ramos Jr., lead guitar; Helbert Arias, piano; Fernando

Martin, drums and Hedras Ramos Sr., bass. Q70. El Sitio (tel: 7832-3037), *La Antigua*.



28Sun., through Tues., 30th, 10am-7pm — PRE-CHRISTMAS PAR-TY: Activities for children and adults and sale of products, presents, ornaments and exclusive handicrafts for Christmas. Museo Ixchel, 6a calle final z. 10, Centro Cultural Universidad Francisco Marroquín, Guatemala City.

**30**Tues., 5:30pm — (English) TALK: Preview of *CasaSitio's Second Annual Art Festival* at La Cooperación Española. Learn more about the Dec. 4 festival and participate in an interactive art activity after the talk. You can also sign up to be a volunteer. Donation Q25. Rainbow Café (tel: 7832-1919) 7a av. sur #8, *La Antigua*.

**30** Tues., 30, 7:30pm — MUSIC: Handel's *Messiah*, the Christmas encore portion will include audience favorites including *O Holy Night*, a beautiful and rarely performed modern version of *Ave María*, *Joy to the World* and others. Tickets Q200, Q60. Teatro Nacional, 24 calle 3-81, z. 1, *Guatemala City*. See highlight on page 20.

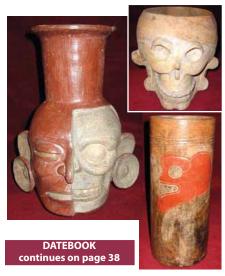
## THROUGHOUT THE MONTH

ART: An ongoing show of the latest works by renowned Guatemalan artist Patrick McGrath and other national and international masters. La Antigua Galería de Arte (tel: 7832-2124), *La Antigua*. ▼



ART: A Tres Bandas, material, aural and visual narrative of musical mestizaje present in Latin America since the 16th century. Centro de Fomación de la Cooperación Española (tel: 7832-1276) 6a av. norte between 3a & 4a calle poniente, La Antigua.

ART: La Veneración a los Muertos: La Tradición a Través del Tiempo, archaeological exhibition of ancient rites honoring the dead. Museo VICAL de Arte Precolombino y Vidrio Moderno, Casa Santo Domingo, 3a calle oriente #28, La Antigua. ▼



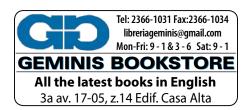




Development of a Green Gospel is now the focus of my environmental education efforts. Our arguments must be elegant, simple and compelling. I want to put a "face" on the major forces of nature in order that people can begin to understand what should be our relationship to the Earth. Since time immemorial humans have spontaneously referred to "Mother Earth" and "Father Sun." Everyone agrees that only the most depraved lost soul would intentionally do damage to his or her own mother. —Thor Janson

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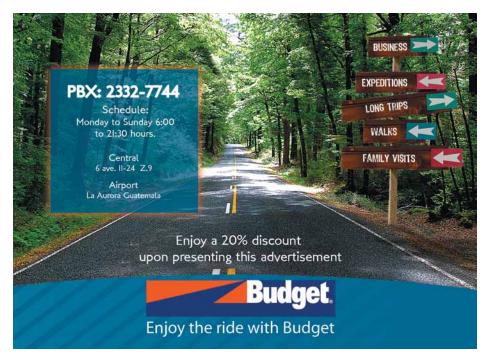


photographs by Thor Janson



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Be as a bird perched on a frail branch that she feels bending beneath her, still she sings away all the same, knowing she has wings. —Victor Hugo

For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive.

— David Herbert Lawrence

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# Thor Janson cont. from page 10

which he hadn't had time to put back in its popsicle-stick house, was poking its head out from the neck of Ollie's T-shirt. This funny event became a permanent part of Charlevoix's camp lore.

At university, young Janson focused on biology and music. At Schiller International University in Berlin, he studied music theory under the famous organist Gerhard Blum. At Southern Illinois University, he focused on experimental electronic music and forestry. At the University of San Francisco, he entered a pre-med program and studied oceanography, publishing a paper on Holothurians and the life of deep ocean trenches.

"It seemed like the primary focus of most of my colleagues was simply how to get themselves set up for maximum money making, not liberating their fellow human beings from the oppression of disease. To take advantage of people when they are down—when they are sick—in order to extract as much money from them as they can bear, that seemed wrong to me. Such an attitude is not likely to endear a young student to the medical faculty. So I decided to resign from the university, hop on my Honda 350 motorcycle, and tune in to the wild blue yonder ... heading south ... destination unknown!"

It was during this, his first trip around the world in 1973, that Janson visited Guatemala, where he lived for a time with a Kaqchikel Indian family in a dirt-floor hut by the shores of Lake Atitlán. "These humble Mayan people …continued on following page



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The bird a nest, the spider a web, man friendship. —William Blake



Birds sing after a storm; why shouldn't people feel as free to delight in whatever remains to them? -Rose Kennedy

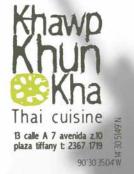




I realized that if I had to choose, I would rather have birds than airplanes. —Charles Lindbergh



#### THE TABLE IS SET.











...continued from previous page

taught me that happiness cannot be bought with money; happiness is a quality of the spirit."

Janson continued around the world, sailing to the most remote islands of Polynesia, working in New Zealand, trekking across Africa and Asia and finally returning to California. "I knew within minutes of stepping on American soil that I would not stay there. It was just too civilized. I guess I had gone native



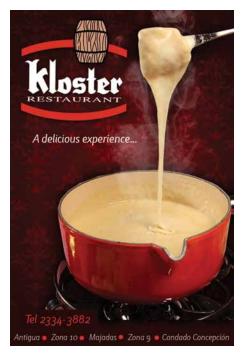
somewhere in the jungles of Mesoamerica. But where would I go? I remembered the happy times I had spent with the Maya in Guatemala and was determined to return."

It was February of 1976 and Janson was working in Chicago to get some traveling money together when the news of the devastating earthquake in Guatemala came over the wire. As soon as he could, he returned to the land of the Maya to assist in the reconstruction.

That fall he met and became friends with Professor Mario Dary, Director of San Carlos University's School of Biology, who invited him to join the faculty, where Janson instigated a project to study and protect the endangered manatee. Janson's project led to the establishment of the Chocón-Machacas Manatee Reserve at Río Dulce, where he was to be the park director.

In 1982, Janson established his own conservation group, *Defensores de la Naturaleza*, where he remained as director until 1987. Dissatisfied with the government's handling of forest conservation, he spearheaded an innovative program to open the way for a private organization to manage wild lands with private-sector funding.

His project resulted in the establishment of the Sierra de las Minas Biosphere Reserve, which is managed by *Defensores*. At present, Janson is focused on protecting the quetzal and its habitat and is director of the Cloud Forest Defense Project.





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#### THROUGHOUT THE MONTH

Mondays, 4:30pm; Tuesdays, 2:30pm; Wednesdays, 2:30pm; Thursdays, 4:30pm — BRIDGE TOURNAMENTS: Guatemalan Duplicate Bridge Association; contact Denni: 2478-1649, Lucy: 2369-0103 or Eva: (La Antigua) 7832-4327. 12 av. 2-59, z. 15 Colonia Tecún Umán, Guatemala City.

Tuesdays, 6pm (no show Nov. 30) — (English) SLIDE SHOW: *Antigua, Behind the Walls* with Elizabeth Bell. Q30 benefits educational programs. El Sitio (tel: 7832-3037) 5a calle poniente #15, *La Antigua*.

Tues., Wed. & Thurs., 7:30pm — (Spanish) TEATRO COMEDIA: Sánese Quien Pueda, una comedia que te contagiará de risa. A beneficio de la fundación para Síndrome de Down Margarita Tejeda. Donación Q100. Reservaciones a los tels. 4917-9190, 2261-0887. Restaurante La Estancia, 12 calle 7-69, Plazuela España z. 9, Guatemala City. ▼



**ACTIVITIES** (Spanish) for children, teens & adults incl. Reading Clubs; Art Workshop; Storytelling & Chess Workshop. For more info., Librería Infantil El Hormiguero (tel: 2368-3855), *Guatemala City*.

**Fridays, 5-6pm** — (English) READING CLUB, also ask about the NEW BOOK EXCHANGE PROGRAM. IGA (tel: 2411-5555) 9a av. 0-31, z. 4, *Guatemala City*.

Saturdays, 10:30am-12:30pm — (Spanish) VACATION DRAWING WORK-SHOP: Taught by Luis Arturo Arévalo Luarta, for teens 15 and older. Q450. Tel: 2368-0853. Galería El Attico (tel: 2368-0853) 4a av. 15-45, z. 14, Guatemala City.

#### PLAN AHEAD

Wed., Dec. 1, 7:30pm — MUSIC: Handel's *Messiah*, the Christmas encore portion will include audience favorites O Holy Night, a beautiful rarely performed modern version of Ave María, Joy to the World and others. Tickets Q300, Q200. Hotel Casa Santo Domingo, 3a calle oriente #28, *La Antigua*. See highlight on page 20.

Fri, Dec. 10, 6pm — THEATER: How the Grinch Stole Christmas, with an international cast including some 25 dancers and performers. Tickets Q50. Teatro MIGUEL ÁNGEL ASTURIAS, Teatro Nacional, 24 calle 3-81 z. 1, Guatemala City. See highlight on page 21.

Fri., Dec. 17, 5:30pm — THEATER: How the Grinch Stole Christmas, with an international cast including some 25 dancers and performers. Free. Centro de Formación y Cooperacón Española, 6a av. norte between 3 & 4 calle, *La Antigua*. See highlight on page 21.

Bad artists copy. Good artists steal.
—Pablo Picasso

Television is a medium because anything well done is rare. —Fred Allen







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We continued to slog up the muddy trail until we came to a clearing where there stood a little thatched-roof cottage out of which arose a plume of blue smoke. Rosendo Chun's place!

#### Resplendent Quetzal cont. from page 18

#### CHUN'S PLACE AT LAST

On the other side of the Motagua Valley a series of switchbacks took us up into the mountains of Verapaz.

Gradually, the sweltering desert gave way to pine forest and then a cool evergreen broad-leaf forest. An hour later we stopped in the little town of Tactic and had lunch at a restaurant called Comedor Bombil Pec, where a beautiful young Mayan girl served us bowls of the regional specialty Kak'ik, a rich turkey and chile stew accompanied by fresh roasted corn *tamalitos*.

After a short siesta we headed out in our Jeep down a badly rutted track, which led us into the Polochic Valley along the rushing river. Down and down we went. After hours of constant pounding we arrived at the village of Tamahú, on the floor of the valley. Here we took a right turn onto an even more rustic roadway that led up into the coffee plantations. It was hot and steamy. The vegetation was very lush with many palms and a profusion of epiphytes.

...continued on following page



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I would rather learn from one bird how to sing than to teach 10,000 stars how not to dance. -e. e. cummings



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Everywhere there were giant tree ferns, many growing to more than 40 feet in height. More than a century ago the English naturalist William R. Brigham saw these forests and wrote:

"Tropical vegetation cannot well be described. The real trouble that meets the novice on the threshold of the tropics is the utter inadequacy of the English language to express the variety and luxuriance he sees in the vegetable world. Even in color his vocabulary fails him and he must include in the name of 'green' so many distinct tints that he often fails to try."

We observed many beautiful birds: keelbilled toucans, flocks of little green parrots and several colonies of oropendola, easily identifiable by their strange nests which look like miniature hammocks hanging high up in huge kapok trees.

It took us another four hours to climb up through new and abandoned cornfields and get to the forest edge. The misting rain, called *cheepy-cheepy* by the natives, had begun and it was getting cold. I was happy that we were nearing our destination.

Entering the cloud forest was like stepping into a vast cathedral bathed in perpetual twilight. And as soon as I had entered I felt that there was something unusual about it. Something that seemed very ancient and mysterious. Huge old oaks and alders towered up to form a canopy 150 feet above us. These massive trees were covered with a profusion of mosses in which were rooted ferns, herbs, shrubs and even small trees along with countless species of orchids, bromeliads, epiphytes and vines.

...continued on page 58

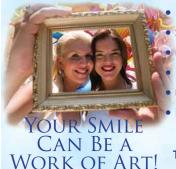


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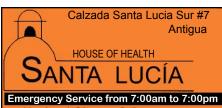
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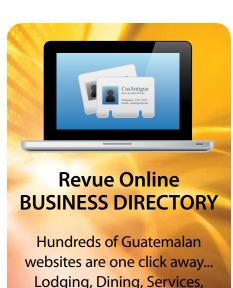
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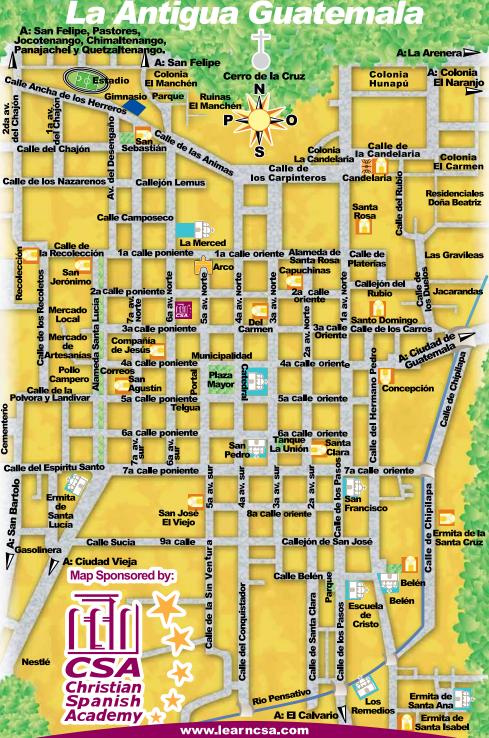
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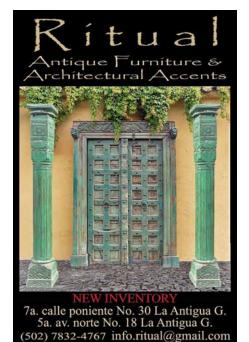
However, I learned something. I thought that if the young person, the student, has poetry in him or her, to offer them help is like offering a propeller to a bird. —Norman MacCaig

It's best to have failure happen early in life. It wakes up the Phoenix bird in you so you rise from the ashes.

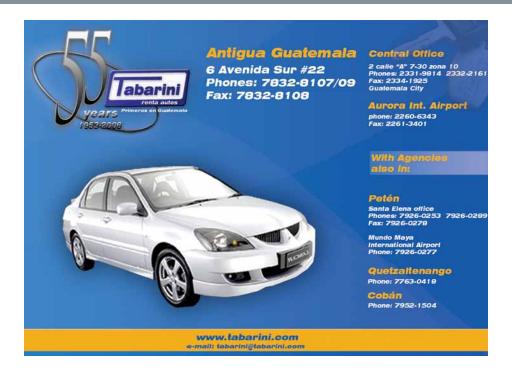
—Anne Baxter















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A forest bird never wants a cage.
—Henrik Ibsen



A bird doesn't sing because it has an answer, it sings because it has a song. —Lou Holtz



A fish may love a bird, but where would they live? —Drew Barrymore



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The moment you start to talk about playing music, you destroy music. It cannot be talked about. It can only be played, enjoyed and listened to. -John McLaughlin

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Through the mist the only sounds that we could hear were made by water. Gurgling streams and rivulets and drops, cascading down.

#### Resplendent Quetzal cont. from page 42

Everywhere there were giant tree ferns, many growing to more than 40 feet in height. More than a century ago the English naturalist William R. Brigham saw these forests and wrote:

"Tropical vegetation cannot well be described. The real trouble that meets the novice on the threshold of the tropics is the utter inadequacy of the English language to express the variety and luxuriance he sees in the vegetable world. Even in color his vocabulary fails him and he must include in the name of 'green' so many distinct tints that he often fails to try."

It was very silent. Through the mist the only sounds that we could hear were made by water. Gurgling streams and rivulets and drops, cascading down from one leaf to another. We continued to slog up the muddy trail and it was a surprise when, after what seemed like a very short time, we came to a clearing where there stood a little thatchedroof cottage out of which arose a plume of blue smoke. Rosendo Chun's place!

He was not home but his two daughters came out to greet us with steaming mugs of hot coffee. I used the rest of the daylight to try to locate a quetzal with no luck. It was raining steadily and all the forest creatures were staying inside their warm nests and burrows. ....continued on page 62





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What is a fish without a river? What is a bird without a tree to nest in? What is an Endangered Species Act without any enforcement mechanism to ensure their habitat is protected? It is nothing.

—Jay Inslee

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Each time I tried to say something in Kek'chi they all burst out laughing and mimicking my pronunciation in high-pitched squeals.

...continued from page 58

When I got back I found that Rosendo had returned from hunting and had prepared slabs of wood at one end of the cabin, which were to serve as our sleeping quarters. He greeted me by saying "hass capey?" which Veronica told me means "do you want something to eat?"

I replied "oos," which means "good, affirmative." Soon we were served hot stacks of yellow and blue corn tortillas along with a bowl of cooked green herbs called "makui," which tasted like spinach. It was a simple meal, but one that tasted good enough for a king, especially after the day's exertion.

I tried to ask Rosendo about the quetzal. "Rochoch Li Quetzal?" I asked, reading from

the list of phrases I had in my notebook. This was supposed to mean "quetzal nest" but Rosendo just sat there smiling and nodding at me.

His whole family—wife, three daughters and two sons—was sitting around the fire watching with wide-eyed curiosity. Each time I tried to say something in Kek'chi they all burst out laughing and mimicking my pronunciation in high-pitched squeals. They laughed until they cried as if this strange alien visitor trying to speak their language was the funniest thing they had ever seen.

It was then our turn. Verónica picked up different articles giving their Spanish or







We spent the next few days getting to know the area and looking for signs of the quetzal: fruiting trees where they might be found eating and potential nest sights.

English name and our host and his family would attempt to repeat the words. This only caused more uproarious laughter by everyone. In this way we passed our first evening together.

#### THERE WAS NO ESCAPE

When the next few days getting to know the area and looking for signs of the quetzal: fruiting trees where they might be found eating and potential nest sights. One afternoon while I was trying to get a photograph of an unusually large red snail, Rosendo's youngest son Chung came by and seemed fascinated that I was giving the snail so much attention. I looked at him, then pointed to the snail and smiled, nodding.

When I was finished photographing, the boy picked up the eight-inch long snail and put it in his pocket. He gave me a big smile, nodded, and pranced away into the forest. I went about my business, thinking nothing about the incident, except that it was nice that these people were so friendly.

Later that evening at dinner we were brought our stacks of tortillas as usual, but when I got my stew bowl I immediately noticed a strange smell and saw strips of something weird in the broth.

Then I noticed an antenna. Oh no! Chung had assumed that my interest in the snails had gastronomic implications and collected











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Oh no! Chung had assumed that my interest in the snails had gastronomic implications and collected as many as he could for our dinner. The whole family sat there smiling at us.

as many as he could for our dinner. The whole family sat there smiling at us. There was no escape.

It was a beautiful gesture on his part but I must admit that the slimy, half-cooked snails were among the hardest things I have ever had to eat ... right up there with raw sea urchin and fermented whale blubber. But we had to smile and eat it. Anything else would have been an insult.

From then on if I was studying some spider or worm and heard one of the family coming, I would quickly divert my gaze to the trees and hope that they would not discover my true focus of interest. Nevertheless, we were treated to a variety of strange fare including wild pheasant, giant tree maggots, and smoked monkey, which, by the way, was not half bad.

...continued on page 72









#### **ANTIGUA** » Dining











Be grateful for luck. Pay the thunder no mind. Listen to the birds. And don't hate nobody. —Eubie Blake







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There is nothing in which the birds differ more from man than the way in which they can build and yet leave a landscape as it was before. —Robert Wilson Lynd

I don't ask for the meaning of the song of a bird or the rising of the sun on a misty morning. There they are, and they are beautiful. —Pete Hamill

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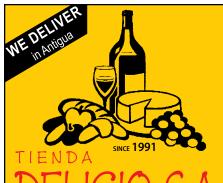
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If it looks like a duck, and quacks like a duck, we have at least to consider the possibility that we have a small aquatic bird of the family anatidae on our hands. —Douglas Adams





He enjoys much who is thankful for little. —Thomas Secker





Without any warning a form—a bolt of shimmering emerald green—shot up from the forest. It was a large male quetzal spiraling upward with long tail feathers streaming behind.

...continued from page 66

# 'SOUNDS LIKE QUETZALS'

ne morning I awoke before dawn. Still in a dreamy state, I could hear faint but distinct calls coming from all sides. It was a sad, slow sort of cooing. I thought it must have been Rosendo's turkeys digging around for insects and worms outside the cabin. I woke up Verónica to ask her what she thought.

"I can't be sure," she said, "but it sounds like quetzals."

Adrenaline shot into my blood and I was up and dressed in an instant. In the past I had heard one or sometimes two quetzals singing while exploring the forest, but this sounded like several dozen. We went outside

in the darkness. It was windy and I was startled to find the sky absolutely clear and full of the brightest stars I had ever seen.

The calling continued; some of the birds were very near while others seemed to be calling from across the valley. We stood listening until the first brilliant rays of sunlight came over the horizon. It looked like it would be a bright, clear, sunny day, a rare enough event in the cloud forest. Rosendo's youngest daughter brought us hot coffee and we stood at the edge of the clearing surveying the forest above and below.

Over the next few minutes the cooing diminished to almost nothing. Our next





I can recognize the calls of practically every bird in North America. There are some in Africa I don't know, though.

—Roger Tory Peterson



I never for a day gave up listening to the songs of our birds, or watching their peculiar habits, or delineating them in the best way I could.

—John James Audubon



# **ANTIGUA** » Dining







...continued from previous page

move would be to go out in search of whatever had been making the sound. Suddenly, as the first beams of the sun began to touch the canopy—a spectacular sight!

Without any warning a form, a bolt of shimmering emerald green, shot vertically up from the forest. It was a large male quetzal spiraling upward with long tail feathers streaming behind. As he continued his skyward flight he made a loud, raucous cry: WAKA WAKA WAKA WAKA.

He continued swimming up through the air until he was several hundred yards above the forest, after which he dove, with wings held close to his body, streaking into the canopy on the other side of the valley.



Then another quetzal shot up out of the trees in vertical flight. Over and over again this expression of sheer exuberance, joy and freedom was repeated.

I could hear my heart pounding in my chest. This was nothing like I had ever seen or read about. Not just the amazing display flight, but the loud, almost macaw-like cry that the quetzal had made.

Then another quetzal shot up out of the trees in vertical flight. Over and over again this expression of sheer exuberance, joy and freedom was repeated. It occurred to me that no other creature I had ever seen so embodied the symbol of the phoenix of Egyptian mythology; rising immortal from out of the ashes of destruction.

Rosendo came down to where we were standing. "Li Kukul," he said smiling and pointing to the forest below. We nodded!

...continued on page 92

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# Qué le vaya bien, Zac



After bartending at the Monoloco restaurant in La Antigua Guatemala for four years, Zac Ballentine is returning to the United States to enroll in college and perhaps work as a ski instructor in Colorado.

"I love Antigua and I love the Monoloco. I could spend the rest of my life here, but I'm approaching 30 and I can't do it forever," he says. "I miss my family a lot, too – I have two fairly new nephews."

Before moving to Antigua from his native Minneapolis in September 2006, Zac had visited Guatemala twice, as his older brother was working at a nonprofit here. Zac learned of the Monoloco bartending job through his brother.

"My most memorable experience was when my brother and I lived together; we overlapped here for a year. It made us so much closer. That first year was so much fun."

Zac's first New Year's was another memorable time. "It was incredible, I was blown away with how busy it was and how much fun it was."

And what will he miss most about Antigua?

"Honestly, it's going to the Monoloco and all the friends I met here—all the staff, the managers, the owners—because they've been so nice to me. I'll miss the easy lifestyle, too."

And those many friends will miss him, too. ¡Qué le vaya bien!

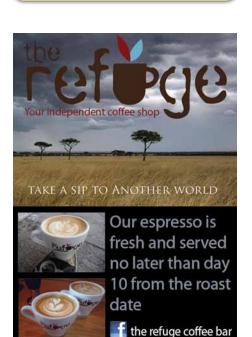
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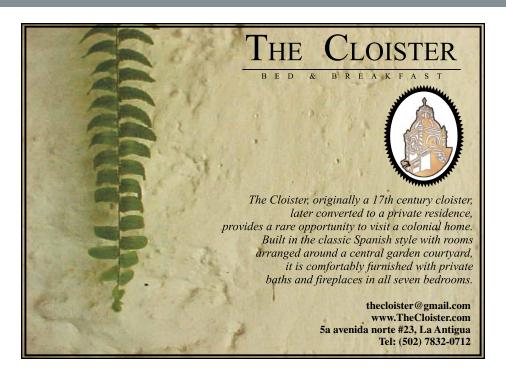
Birds are indicators of the environment. If they are in trouble, we know we'll soon be in trouble. -Roger Tory Peterson



















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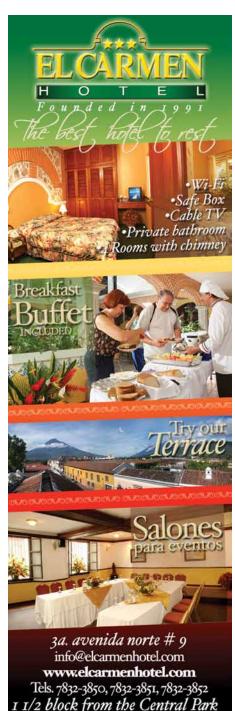
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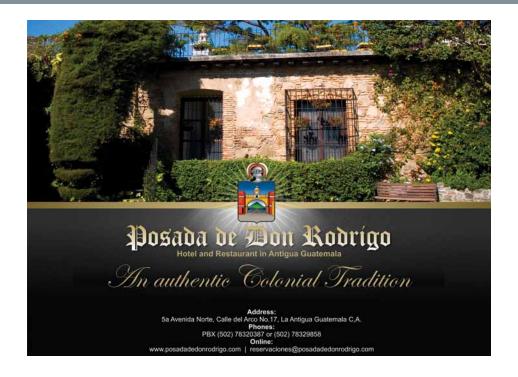


to us there is a finer, simpler state of being which we may strive to attain.

—Doug Coupland



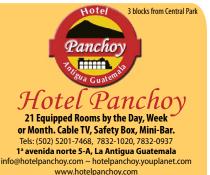
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Did St. Francis preach to the birds? Whatever for? If he really liked birds he would have done better to preach to the cats. -Rebecca West

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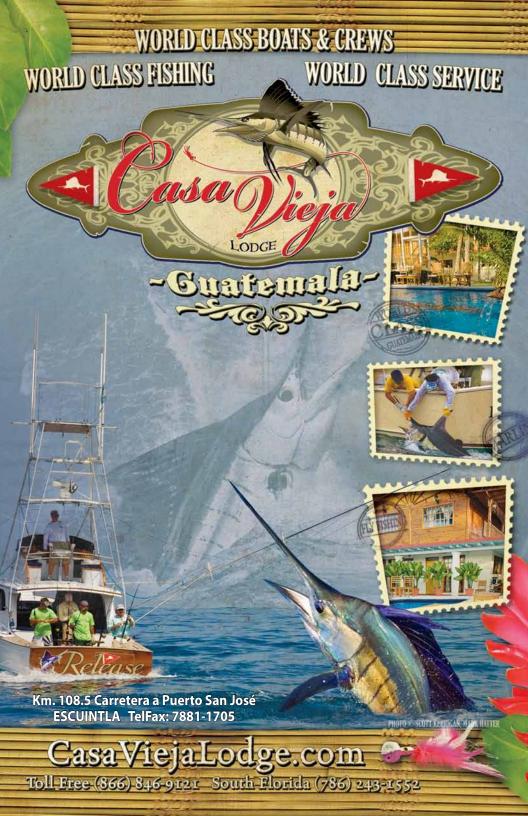






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According to tradition the quetzal's red breast color was caused from taking part in the struggle between Spanish conqueror Pedro de Alvarado and the great Mayan Chief Tecún Umán.

# Resplendent Quetzal cont. from page 74

### BLOOD OF THE DEAD

Standing there I wondered whether old Rosendo had any idea of the role the quetzal had played in the history of his people. According to tradition, the quetzal took part in the struggle between Spanish conqueror Pedro de Alvarado and the great Mayan Chief Tecún Umán.

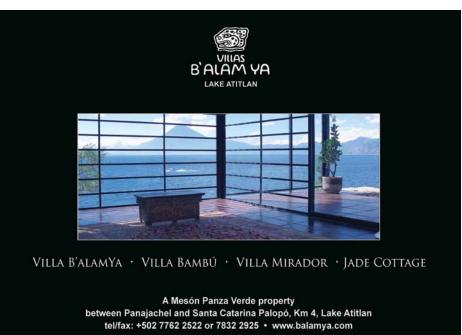
After Alvarado's mercenaries had slain 30,000 Maya on the battlefield near Xelajú (Quetzaltenango) innumerable quetzals flew down to earth and settled on the bodies of the warriors. All through the night, keeping deathwatch, the quetzals covered the bodies of the slaughtered Indians.

At dawn the birds flew into the sky again, but different than before: Their breasts had soaked up the blood of the dead, and since that day the quetzal has been red underneath.

Later that morning I was writing up some notes and I decided to try and sketch what the quetzal's display flight had looked like, knowing that getting good photographs of it would be next to impossible.

As I looked at my drawing it dawned on me that the figure of the quetzal, flying straight up into the sky with tail feathers rippling behind, looked oddly reminiscent of the Greek caduceus: two serpents intertwined about a staff and topped ...continued on page 96





# LAKE ATITLÁN » Panajachel » Jaibalito













photographs by Thor Janson



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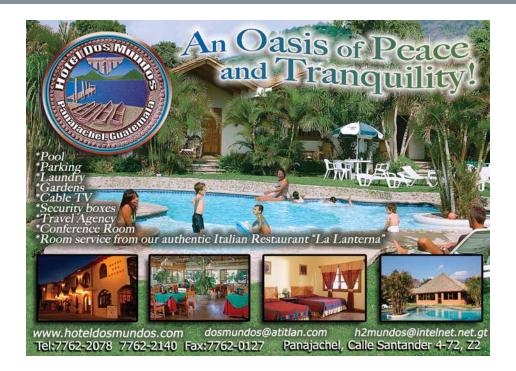
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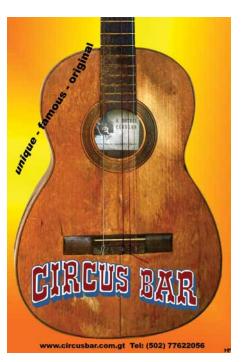
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It is an unusual behavioral trait that the quetzal seems incapable of taking a fruit while perched.

...continued from page 92

with a winged sun; carried by the ancient messengers of the gods, Mercury and Hermes.

Could it be that the winged serpent of the Maya and the Egyptian symbology, which gave rise to the caduceus of Greek mythology, had a common origin? Both represented the herald of the forces of light, the Life Force. Thousands of years before the flowering of Egyptian civilization, the great sages of India had used essentially this same symbol. It stood for the serpentine power of life-energy that they termed "Kundalini" in the ancient Vedic scripture.

We spent three months living with Rosendo in the cloud forest. We logged hundreds of hours observing the quetzal's courting, nesting, eating and rearing their young. I was able to take many photographs, which have been used in campaigns to promote the conservation of this supremely beautiful bird.

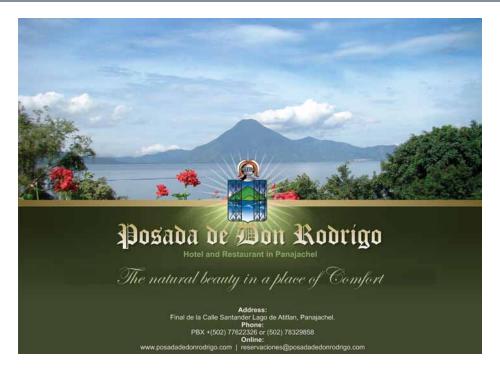
### **IN-FLIGHT MEALS**

uetzals are sedate birds who perch tranquilly for long periods. Their flight is undulating with intermittent bursts of rapid wing beats. Food is chiefly fruits, especially of the Laurel family (Lauraceae), and occasionally insects, both of which are plucked from stems or foliage in mid-flight at the end of a sudden upward or outward sally, without alighting. It is an unusual behavioral trait that the quetzal seems incapable of taking a fruit while perched.

I have spent many hours observing quetzals feeding in fruit trees and have noticed that even if the bird is perched on a branch full of fruit, and even if the fruit is within inches of its beak, it is unable to take it. Only in flight will the bird pluck the fruit. Sometimes a lizard, frog or snail is taken.

The song is simple but often very melodious, the most common being a melancholy *coo-*

# Panajachel « Jaibalito « Santa Cruz la Laguna « LAKE ATITLÁN

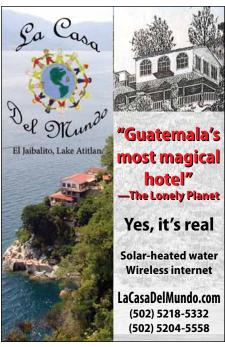




I consider myself to have been the bridge between the shotgun and the binoculars in bird watching. Before I came along, the primary way to observe birds was to shoot them and stuff them. —Roger Tory Peterson

Watching birds has become part of my daily meditation affirming my connection to the earth body. —Carol P. Crest







The male can be heard singing an unusually beautiful song of deep, smooth, slurred notes in simple patterns.

cool, coo-cool. Sometimes the male can be heard singing an unusually beautiful song of deep, smooth, slurred notes in simple patterns: keow kowee keow k'loo keeloo. On a few occasions I have heard them make sounds remarkably similar to a cat's meow.

Ritualized reproductive behavior begins in March or April. Often male and female quetzals can be seen flying through the forest in small flocks, and it is at this time of year when the male's spectacular vertical display flight is most often seen.

Once the male-female pair is formed they proceed immediately to search for a nesting site. Often pairs will attempt to return to nests used the previous year and intense competition between pairs can ensue.

The male, especially, can be seen making aggressive spiraling flights and calling loudly if any other pair is seen near his chosen nest, though I have never seen actual physical combat.

Since quetzals, because of their relatively weak beaks, are only capable of carving nest holes in the most rotten tree trunks, there are probably cases where some pairs are unable to mate because of an insufficient number of nesting sites.

Once a good site is found—and it may be either in the middle of the forest or an adjacent clearing—both male and female go to work making the hole, usually from 5 to 27 meters (16 to 90 feet) above ground. The hole is deep and similar to that of a woodpecker. In fact, sometimes quetzals will take over an abandoned woodpecker nest.

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...continued from previous page

Two pale blue eggs, which measure approximately 30 x 35mm, are deposited on the floor of the unlined hole. Both the male and female take turns with the work of incubation, which takes 17 or 18 days.

When the nestlings hatch they are perfectly naked with pink skin and closed eyes. Now the parents spend their days bringing food that consists at first primarily of insects and other small invertebrates. After 10 days or so their diet is enlarged to include a wide variety of larvae, small frogs, lizards, snails and fruits.

After three weeks the chicks are fully feathered and ready to leave the nest, al-



though often they will remain in the nest for another week or so. As soon as they leave the nest the chicks disappear with their parents into the densest part of the forest, which affords the safest refuge.

During nesting the quetzals are threatened by a variety of predators, including weasels, coatamundis, hawks and eagles.

There is a popular myth that the quetzal nest is always equipped with two holes so that the male does not damage his tail feathers entering and leaving. In truth, the nest usually has one entrance, and the male does often damage his tail coming in and out. Fortunately, the beautiful tail feathers grow back.

It is also a myth that the quetzal cannot be kept in captivity. Many zoos around the world have maintained quetzals in their collections, though to date only one successful breeding in captivity has been reported.

...continued on page 106



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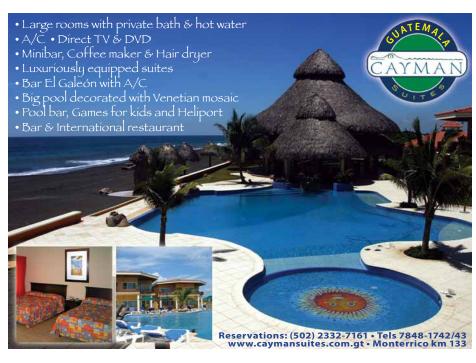




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I never saw a wild thing sorry for itself. A small bird will drop frozen dead from a bough without ever having felt sorry for itself. —David Herbert Lawrence





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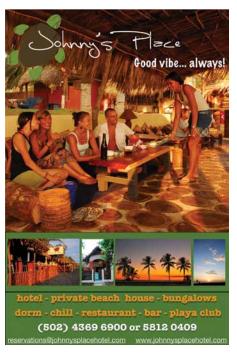




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In between goals is a thing called life, that has to be lived and enjoyed. —Sid Caesar



There is no cure for birth and death save to enjoy the interval. —George Santayana





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I can scarcely manage to scribble a tolerable English letter. I know that I am not a scholar, but meantime I am aware that no man living knows better than I do the habits of our birds. -John James Audubon



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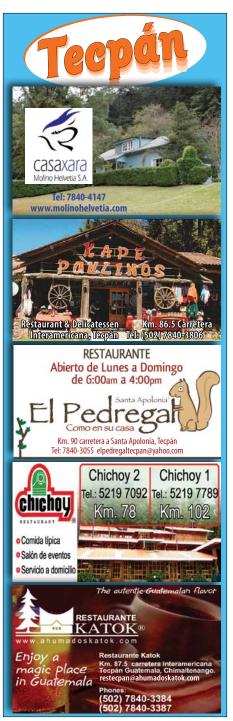








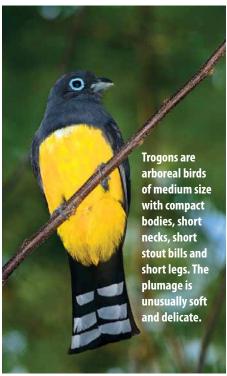












# Resplendent Quetzal cont. from page 100

### THE MOST SPECTACULAR TROGON

The quetzal is the most spectacular member of the Trogonidae family of birds. The Trogons are comprised of 39 species and are best represented in the Americas, where they inhabit nearly all wooded areas of the continental tropics and even range beyond to southern Arizona (USA), Cuba and Hispaniola. The remaining members are found in Africa and Asia.

Since Trogons are non-migratory and move but little locally, the existence of three widely separated populations (American, Asian and African) is cited by scientists as further evidence that the Earth's continents were once united in one super-continent.

Also, in past geological ages, when tropical forests extended far beyond their present limits, the ancestors of today's Trogons probably were much more numerous with a wider distribution. The present-day quetzal ranges from the mountains of the Mexican state of Chiapas to Western Panama. There are two subspecies separated by the lowlands that exist in central and southern Nicaragua.

Trogons exhibit similar behavior and physical structure: They are arboreal birds of medium size with compact bodies, short necks, short stout bills and short legs. The plumage is unusually soft and delicate.

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All males exhibit glittering green, blue or violet upper plumage while the breast is a contrasting red, yellow or orange. Females have a more muted coloration dominated by tones of brown, gray or slate.

Since first being described in literature in 1830, the quetzal has been assigned at least 10 different names including: Trogon pavoninus, Trogon resplendens, Calurus resplendens, Calurus paradiseus and Pharomacrus paradiseus.

Today scientists identify the quetzal with the name Pharomacrus Mocinno. In Latin, Pharo means "light" and Macrus means "big:" bird of big light. Mocinno is the family name of the European naturalist who first obtained study skins of the quetzal. Mocinno was successful in shooting numerous examples and sending them back to Old World academies, which in turn honored him by immortalizing his name.

... continued on page 116







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We just have to remind ourselves that the source for any happiness is the mind itself." Lama Ole Nydah



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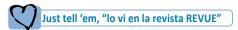
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-Richard M. Nixon

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—Clint Eastwood

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—Wayne Dyer

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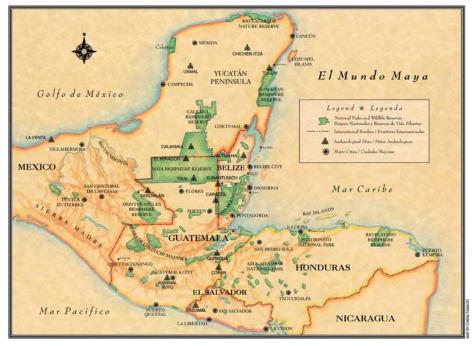
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**Green areas are National Parks and Wildlife Reserves** 

...continued from page 107

#### A LEGEND IN PERIL

Most of us are aware that the quetzal is an endangered species. But if the quetzal is just one of perhaps 30 million species on the planet, why would its disappearance be of any great importance? How could this negatively impact humanity and nature?

If the quetzal, one of the most beautiful creatures on Earth, becomes extinct, it will be because we allowed humans to destroy them. Knowing that we are accountable, regardless of the fact that it is one species among many, will be the cause of lasting dishonor and sadness for the human family.

The decline of the quetzal is not an isolated occurrence. It is just one example of what is happening in general to nearly all natural-life systems around the world. The quetzal is in decline because forests where they live are

being destroyed. Already more than 80% of the original forests have been eliminated.

There is small relief in the fact that there are more than 50 cloud forest reserves in Mesoamerica that protect the resplendent quetzal's habitat.

These range from small, private reserve projects such as the one established at Chelemha in Alta Verapaz in Guatemala, to the huge, magnificent El Triunfo Biosphere Reserve in Chiapas, Mexico. Every country in Central America has its own cloud forest protected areas and they are all worthy of a visit.

We hope to preserve enough cloud forest habitat in Central America to ensure that the quetzal may continue to be the living, legendary symbol of freedom.











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-George Carlin

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