

National Park Service (NPS)

Mariana Islands Wartime Experience through Oral Histories Fellowship
(WAPA 4170)

Mellon Humanities Postdoctoral Fellowship Program



Juan Taitano Evangelista
July 23, 1994

Interview conducted by Stephen Haller with Daniel Martinez

Transcribed by Plowshares Media

Coordinated by Dr Jennifer Craig

Reviewed by Guampedia Foundation, Inc

508 compliant version by Michael Faist

This digital transcript contains updated pagination, formatting, and editing for accessibility and compliance with Section 508 of the Rehabilitation Act. Interview content has not been altered.

The original digital transcript is preserved in the NPS WAPA Collections and NPGallery.

This digitization was made possible through the National Park Service by a grant from the National Park Foundation through generous support from the Mellon Foundation.

The release form for this interview is on file at the NPS WAPA Collections.

WAPA Collections
War in the Pacific NHP
135 Murray Boulevard, Suite 100
Hagåtña, GU 96910
wapa_interpretation@nps.gov

Cultural Reviewer Note: According to his obituary, Juan Taitano Evangelista died January 30, 2004 at the age of 80. He was a WWII veteran and USMC Combat Patrol. His father was Pedro Evangelista and his mother was Rosalia Chafarous Taitano. He's buried at the Veteran's Cemetery in Piti, Guam. It's also important to note that for Mr. Evangelista and most Chamorros at that time, Chamorro was their primary language and were speaking at the time.

Interviewee: **Juan Taitano Evangelista**

Military Rank: Civilian

Interviewer: Stephen Haller with Daniel Martinez

Hilton Hotel, Guam

Date: July 23, 1994

--00:00:09:00

Q: ... Park Historian here at Golden Gate National Recreation area and I'm here at the Hilton Hotel with Danny Martinez, Historian at the U.S.S. Arizona Memorial. It's July 23rd 1994 at 10 A.M. and we're here to record an oral history interview with Mr. Juan Evangelista, who was a young civilian on Guam during World War II. This interview is being made by the National Park Service, War in the Pacific National Historical Park in conjunction with KGFT Television. KGFT Television, excuse me. Now can we call you Johnny?

Johnny Evangelista: I'm very happy with that name.

Q: Good. Good. Well, Johnny, I understand that the National Park Service has your permission to make this recording and to retain all literary and property rights deriving from it, is that correct?

---01:01:00:00---

Johnny Evangelista: That's correct.

Q: Good. Well, thank you very much for being with us today.

Johnny Evangelista: You're welcome.

Q: For the record, could you just say your full name and then spell it out for us?

Johnny Evangelista: My name is Johnny T. Evangelista from Yigo. My name, the last name, Evangelista, capital E-v-a-n-g-e-l-i-s-t-a. My age is right now I'm 70 years. I'm kind of old.

---00:01:29:00---

Q: Kind of old. You don't look it. You don't look it. What's your birthday?

Johnny Evangelista: My birthday is October 14th 1923. Three months more.

Q: Now were you born in Yigo?

Johnny Evangelista: Um, I'm going to answer that question and I'm very sure that everybody agree. I don't remember because I was a baby then. [Laughs.]

Q: What did your father and your mother tell you about that?

Johnny Evangelista: Well, my mother and my father said I was born in Agana—San Ramon, San Ramon is below by the **bishop's** house now. They call that San Ramon District. I never heard **the** village before, but only San Ramon District.

---01:02:15:00---

Q: Tell us a little bit about your family, the family that you were born into. What did your mom and dad do?

Johnny Evangelista: My mom is doing only **home work**. Wash clothes, cook, clean the yard. My father is **a carpenter**, **he worked with building**—cement, building, you know, all the **wooden**, ah, material for the house and from San Ramon **we walked** from San Ramon to Asan to build a house down there. My father get paid, I don't remember how much, but when he came home mostly he got **crab and fish**, but no money, because the people, the people pay him **fish or crab**, you know, well I think that's, that's not too bad. So, when my father he gets paralyzed,

sick, and he died long time ago. Then my older brother also he had the same things, paralyzed. So, my father he cannot, I mean, after my father died and my brother become the same, he lay in the wooden bed or mat on the top of that wooden bed and when every time he's going to need something we cannot understand, my mother knows. So after my father died my—when my brother died I was in the hospital, that is during the war.

---01:04:09:00---

Q: Did your father die before the war?

Johnny Evangelista: My father died before the war.

Q: How old were you then? How old were you when your dad died?

Johnny Evangelista: Well, to be honest I don't know, but my age now is 70 years. I go to school—they called this in Chamorro **we call grade *kanifis***, that means **small thin** book. They **taught this school at Tohmhom [Tumon]**. And when I promote I work and go to school in **Leary School**, no, **post office** school, no **at the time the post office and** upstairs **[is]** the school. So, then after that they promote me to **Leary School, 6th grade**. When the contractor that's working on the **Cabras Island** ah, I—all I know is contractor but, you know, mostly civilians employed there is **a statesider [Guam term referring to people from the US]**. **Statesider with** a khaki uniform, you know, the khaki cap? So my age is, and I cannot work because I'm too young so I worked with Mrs. ah, Angelina Cruz. I work one day for 10 cents. I have to go for, below by the **bishop [house]**, filling up the bags with **quarry** rocks,

---01:05:38:00---

take it down there. Then they build an oven. When they build the oven to make—I had a license to make bread. I become a baker. I have to prepare for the, ah, all the meals, the coconut dry leaf, and make a bread. I have to deliver it to **Shinohara's**, I mean, I have to deliver to the store.

Q: So you became a baker?

Johnny Evangelista: Yes. Then when my age is a little bit older then I, then I can work to the, like a contractor. So I went to **work at Cabras Island** and we get paid, if I'm not mistaken, get paid every Saturday. So I went there. My job there is to prepare the ice water and after that I have

---01:06:31:00---

to lubricate the equipment. So when I'm preparing the ice water I see these like contractor employee, they're shooting down some of them - **long range**. They're talking about ah, war, you know? When I heard that I don't—I, I don't pay attention too much. Finally I heard one of them **say, there's the yellow bastard**. I look and I see up in the air there's a plane. Nine plane. I'm very happy you know, because oh, my brother in the service in one of those planes. Finally I saw one plane just like when you shoot a bird flying, go down like this. And the first bomb I remember hit Standard Oil. The oil that supply the, ah, **Pan American before**. We call it the **Clipper**. The plane landed in the ocean. There's no airstrip that goes there. Then they start bombing the Marine barracks at the top of the hill. And then right now I don't remember how in the hell I reached the **Plaza [Plaza de España]** in Agana. So, when I'm running, in the **Plaza**, I saw the policemen unloading those Japanese that are staying in Guam.

Q: Oh, they had them rounded up you mean?

Johnny Evangelista: No, no. No, these Japanese had been here before the war. They lock **them** up, you know, because they're Japanese. So I'm running in the **Plaza** and I see a bunch of

---01:08:03:00---

people coming off and it's just after the church. So I'm shouting to this old lady, you know, the old lady got, ah, **covered her hair like a big hat**, hey ma'am, there's a war. War! I tell in Guamanian, **Gera! Gera! [Chamorro for "war"]**, "Well," the old lady, "oh, you've been a bad boy before you were born." I said **Gera! Gera! But** then they don't know. They—I don't blame them because they don't know. They thought I'm just fooling around. When I head down at my house I tell my mother and **she** said now you, I think you run away from your work. No I cannot run away because I cannot run from **Cabras Island all the way to San Ramon**. Then finally I

think about 15 or 20 minutes later I heard people with a pushcart, you know, with a 5 gallon can and 1 gallon cans running into the **Didiggi**. Then that's the time they know **the war**.

---01:09:03:00---

Q: They were running where?

Johnny Evangelista: They were running to **Didiggi the area across Agana Springs**. Then when people started, all they heard is shouting, you know, they're all yelling. Then my mother and my auntie, they go up to Dededo. How they go to Dededo, I don't know because my auntie's husband is an ex-, is a retired Marine during World War I. His name is **Mr. Olive? [Phonetic]**. So my parents went up to Dededo and I got only left me, June, my cousin, and Ruth, and Jeanette. Those three, three cousins of mine still living some place back in the States. So I saw these, you know, the driver of the bishop. He looks like a priest wearing a priest uniform. I ask him, hey, can you take us up to Dededo? [He said] **Go home! Go home!** Don't you know it's a war! So, well, I run back. Then I saw somebody's bicycle, and they call it a, they had a tire, they call a balloon tire, that big around the tire. It's not mine, and I know somebody owned the bicycle, so I grab it. So I went up to Agana Heights where my cousin is staying there with my other auntie. So when I went up there in Agana right across by the Navy hospital now, I told them hey, don't you know it's a war? So my cousin **ride** in the back behind me, the other one in the steering, the other one in the middle. So the hill at that time is more steep than now, you know, where the governor's house is up

---01:11:00:00---

there now? So when **I was** driving down, if you're going to use a brake you have to use the pedal, then finally the chains come off and I got no brake. It's a good thing there's no cars running around going down the hill, you know? So I hold the steering, I tell my cousin, hold on, no jumping. My cousin say, I'm going to have to—no, no, stick around. Then I can feel the air, you know, the air whoosh. Then finally I said I cannot stop. I have to reach down to the **Plaza** and make a couple of circles until the bicycle stop, then we get off. Then I don't know how, I don't know who take my sister, my cousin up in Dededo, so I went to **Didiggi**. I stopped there. Then there's, my cousin **David** and three women we sleep together in the **tangantangan**

[castor oil plants], by, on the left side **down from Sinajana**, we sleep there. Then we heard a lot of noise, you know. Then finally this lady said, hey! Let's go see what happened. I go yes, let's go. So when we're going up where we're close by the **Plaza** we see the Japanese running at a house.

---01:12:30:00---

Crossing the street I see Japanese riding a bicycle. So we went there. Then we don't see, we don't see these three Japanese over here, another three over there, and I'm trying to be friendly, you know, Christ sake, I see the Japanese had a machine gun with the sandbag in front. You know, I try to be friendly—hi. You know, **[unclear]**. So finally here comes a Japanese with a bayonet and we don't understand what the hell they're talking, so the only—if they're going to turn left, the only way we **turn left but there's the** bayonet over here. So we go this way. Then we go through the old Marine barracks that they use for a public market close to the governor's house before. We went in there, then they tell us to sit down. Then Mrs. **Sadaharas [phonetic]**, a Japanese lady in Guam for a long time, she start walking around speaking Chamorro. She knows how to speak Chamorro a little bit, and asking, or telling us okay, any Japanese you see you have to bow. So we understand what they're saying. Then finally I'm tired sitting down on the cement. I get up. There's a window there with a wooden, I think it's **a pipe rail, you know?** I stand up there, I see the Japanese loading the gun. I say—I try to make friend. Christ sakes, stick a bayonet in the window. Oh, my word. Sit back. Then finally Mrs. **Sadaharas** said you, my cousin, me and one guy, about four of us, they tell us to go with these Japanese, some officer, lower ranking, so where are we going I don't know. So we ride in the truck and the driver, his

---01:14:35:00---

name is, nickname is **Bugger, and he's the driver in the Cabras Island** the contractor before the war. And the truck, they're using the Japanese truck, you know, when you're going to load something you just open the side of the truck. So we got two guards in the back. This friend, nickname is **Bugger**, with the officer and two Japanese on the running board, you know, on the truck. We're going to pick up a dead body. So we reach the, what do you call, **Takano store** in, between Agana and **San Antonio**, we pick a dead body there and I can't stand that smell, you know? So I tell my cousin, let's run away. He says no, no, no, because the Japanese, no. I tell

my cousin if I run you follow me and don't return. Don't turn back. So finally I use my—I don't think it's my school, but I still got brain, good brain at that time. I see the Japanese, you know, I said I'd like to show that I like them, you know? Every time I try to smile, oh, boy, that bayonet about that long. Oh, my God. And I

---01:16:01:00---

can't, I can't stand that dead body, have to throw in the truck, so finally between the meat market, running **by Bordallo and Takano store**, I tell this Japanese, "An American, an American!" I'm pointing, I'm pretending like I saw **an American**, then they're running between the market and the store then I tell my cousin, let's go, so we head down this road. And we never see the Japanese no more until three days later.

Q: Now this body, was it a Japanese soldier?

Johnny Evangelista: No, it's a—no, no it's a Chamorro. I think the family is **the Limtiaco family**. They're riding the jeep and I think the Japanese shot him. They're going—where they're heading I don't know, but between the **Torres store and Takano** where the bridge now, close by the bridge, the main bridge in Agana? Then when they hit **Didiggi—then** I meet about five—

Q: So you ran off and you said you stayed in the boonies for three days?

---01:17:13:00---

Johnny Evangelista: Yes. We stayed there about maybe three of four days. Then, you know, when **things started getting a little bit better**, we go back to the **Plaza**, see those Japanese. Oh, **mota koi, mota koi, mota koi [Phonetic]—so, mota koi means come, come**. So we're going to **the Kiosko**, you know, **in the middle of the Plaza**. They got, some **benches** out around there, so there's a barrel of saki, **the Saipanese, the Chamorro Saipanese**, they told us come and drink, drink. Saki free. Free. Oh, my God they—you know what, they use the, they use the cup, I think, from the hospital, you know, the cup—white teacup? They fill them up with saki and come, come, drink, drink. Oh, my God, I taste it, then you know, it's a little bit strong for me. This Japanese says **[unclear]**. Oh, my God, so I have to drink that saki. I drink, and finally many of the people there just falling down. Some say, the Chamorro from Saipan **grabbed this**

guy, putting **him** under the building of the **Kiosko**, you know, that ah, we call the **bandstand**. Like a little tent. **Me and Ed Herrero [Phonetic]**—no. Charlie, Charlie McDonald. We walking
---01:18:50:00---

to the **[unclear]** and the back entrance of the governor's house, there's a guard there—Japanese. So the Saipanese, the **Chamorro** Saipanese **already** told us what are we going to do, you know, see Japanese, we have to salute. Well I don't, I don't blame people, we have to **obey law**. So this Japanese guard, you know, over there, this Charlie, you drink too much saki, I understand what the **Chamorro** from Saipan say, any Japanese you see you have to bow. So we reached the Japanese station and I bow down, and this Charlie—oh, no, Charlie Martinez. This Japanese, you know, expecting that he's going to bow, he showed the Japanese **the middle** finger and he say a bad word, you know, the Japanese, they don't know what the bad word was.

Q: He flipped **him off**?

Johnny Evangelista: No, his middle finger. [Laughs.]

Q: He gave the middle finger. [Unintelligible -- Cross-talk].

---01:19:52:00---

Johnny Evangelista: Then finally the Japanese, he swing the bayonet like this, then hit him with the stock of the gun. Then he fell down and starts shouting, you know, John, John, help me. Oh, what the hell here. I'm running. I don't want—if I'm gonna help I'm gonna get punished. So this Japanese kicking, you know, kick him. They got flowers on the side of the road. They call these, what they, Christ sake, I don't know what they call that. So these Japanese pull the flowers out, that bundle of flowers, and start hitting him. So all you see on the road is the leaf of the flowers. I like to help him but I don't, I know what will happen. I just run and I **hide a** far distance, I look at him. Then the Japanese they stick the bayonet down. I say, oh, my God. I thought they going to poke the bayonet. Then the Japanese, if they hit you then, they hit **you [unclear]**. Then Charlie stand up. Then when **he see me he tell me all kinds of words**. I thought you were my friend. Yes, you're my friend but you don't, you understand what they tell us to do, so we have to

do it. He was mad at me because I don't help him. If I help him I might be made more worse. So finally, I know, oh my

---01:21:14:00---

God, I know it's too bad. So the next day I meet one Japanese and he's, he speaks English. He asked me how I learned to speak English to him. I go to school. Then finally he asked me where's all the American, you know, asked me where are all the Americans? And good thing **I'm being funny**. He slap my face. Where's all the Americans? I told him back in the States. Back in States. American, America—I tell him—he ask me where's all the Americans I told them they're back in the States. [Laughs.] And I see him, he's feel like he's going to laugh, you know. He said no. The American here in Guam, where are they hiding? I don't know. Then finally, four days later, I heard that most of the Americans already they take it to someplace else. Then about probably two weeks that's the time that the people coming out from **different** places move, then they get a lot of **stuff, lots** of cars in the **Plaza**. And these Saipanese from Saipan, they tell us to, if you got two machete, bring one machete. So whatever material you got, even the rusty wheelbarrow, or anything. Bring it. People bring over to the **Plaza, put** it over there. So these **Bordallo's**, they got a station wagon, they're delivering meat before, you know, and my cousin said let's try and see if we can drive. You know how to drive? I don't know how to drive. So we have to push. When we push we couldn't start.

---01:23:32:00---

Q: Johnny, why did they want you to bring all the extras there? What were they going to do with the extra machetes and wheelbarrows?

Johnny Evangelista: Well, what I understand, you know, they're not **to use** to hurt one of the Japanese. Even though like—

Q: Oh, so weapons.

Johnny Evangelista: Yes. Even though you've got—according what these Saipanese say, you got two machete, turn the other one in.

Q: What about guns? Because you were hunters. What about your hunting guns?

---01:24:00:00---

Johnny Evangelista: Well, we don't have—the only **gun** I got is sling gun. But some of the people they got guns, you know.

Q: Did they have to turn those in?

Johnny Evangelista: Oh, you'd better do it, or if you don't turn in, these people, the people in like—even half Chamorro half Japanese, they know that many—

Q: They tell.

Johnny Evangelista: Yes.

Q: How do you feel about these Saipanese? They're Guamanians, but they're from Saipan. They're Chamorro's, so how do you feel about them?

---01;24:37:00---

Johnny Evangelista: Well I tell what, it's a long, long time, but what I saw is still I don't—because this old lady, she has long gray, gray hair. I think she's from **Agat** or from Piti, and small boy this size, they take him—they accuse them that they're supporting Tweed. So they take them in the jail, then the window on the side, no I can see, because the mess **hall** where I'm working is very close. So when I'm cooking I can see the prisoner, I can see the Japanese **in the other** building. So I saw this Saipanese woman ask this old lady, you'd better tell the truth. Where's Mr. Tweed? The old lady said, I don't know. I don't know him. Boom. This lady, she fall down, they grabbed her hair, gray hair. Every Japanese woman **from** Saipanese they ask her, mom—they talk to her nice. Mom, where's Mr. Tweed? I don't know. You do everything you want to do I cannot tell you. I don't know even Tweed. They slap her again, and oh, my God, the small boy with that old lady. Who was that lady I don't know. Then I look and I'm cooking and looking, Christ sake, I know what they done it's not right. Then on the long run, when the first the American plane come to Guam they just went **through** brrrrrr. That's it. Then I

think the next day that's the time they start hitting and bombing the island.

---01:26:37:00---

Q: Johnny, back up just for a second. I definitely want to hear what happened when the Americans return to the island, but you'd mentioned a little bit about George Tweed. And I understand that you had some—you actually knew him. Could you tell us how that came about?

Johnny Evangelista: Oh, yes. George Tweed, **he's saying in San Ramon by the house of the father of Senator Reyes**. He's renting—he did renting, but I don't see paying the rent or how much. I don't know, but I heard he renting the house upstairs. Downstairs **his store running by Mr. Luis Baza [Phonetic]. Yes, Baza store downstairs**. Upstairs—the whole building belonged to **Mr. Reyes, Senator Reyes's father, Juan Reyes**.

Q: So Tweed had a room he rented up there?

---01:27:34:00---

Johnny Evangelista: He rented upstairs. So Tweed got a old car, you know, an American car. So when the Japanese, they're coming to—the first time they come to the island I, I'm not very sure but there's some information delivered to the Japanese, because why that the Japanese when they come to the island they bomb Mr. Tweed—where Mr. Tweed's staying. Then the second bomb that hit the, when going up the hill right now, going up the hill to the governor's house on the right side, where tourists, the tourists go there, they used—they got a **kerosene tank underground. That 100 percent kerosene tank because before the war there's a truck with a box of 2 gallon can. We go there we ask for the empty cans so we take the box, you know**. So they got empty, they got **kerosene** tank somewhere there. That's why the Japanese, I mean, yes, that's why the Japanese dropped a bomb. They tried to hit that spot, but they missed it. That's—and let me see, that's the only, that house, I think, in Agana the Japanese bombed the house where Mr. Tweed's staying.

---01:29:07:00---

Q: Now how did you, how did you—[change tape.] So you had a chance to meet George Tweed personally, yourself. Could you tell us—

Johnny Evangelista: No, I met him many time because my house is not too far from where he's staying, in San Ramon.

Q: What kind of man was he?

Johnny Evangelista: What?

Q: What kind of man was he? A nice man, was he pleasant?

Johnny Evangelista: Well, I cannot say a nice man because, especially those days, you know, when we meet an American we always say good morning. Well, sometime they don't pay any attention to us. And he's staying in the same district we're staying. Nobody like him because they—when they meet each other they're just like nothing, you know? And he's—I saw him beat up his little boy. You know, one time and after he set the antenna on the house, to tie

---01:30:05:00---

secure it, then he hugged the wife and kiss and next thing you know, then finally when the antenna fall down, I don't know how he grab that rope, you know, like the flag rope, and start whipping his little boy. But I never talk to him. We meet each other but we never—but I know, I know where he's staying during those—

Q: So he wasn't really a friendly man?

Johnny Evangelista: No, no, no, no. No, not really a friendly man. Especially—if he's a friendly man, if I were him, maybe I will **stay in Guam because** everybody like him but he just came to Guam after the war to donate one car for one family, Mr. Artero. Because the last—

---01:30:56:00---

when he cannot go nowhere, he's stuck way out on the end of the island, but from Manenggon,

I know **Mr. Aguon, Pete Aguon**, he helped him so much, and other people help him but after the war—when **he** leave the island he come back with car for one person.

Q: And a lot of people were not happy about that.

Johnny Evangelista: No, no, no. A lot of people were not. Even though when I was in the patrol that time we, we attend the ceremonies in the **Plaza** when they present the Chevy for Mr. Antonio Artero. We are friends, because the officer, you know, they tell **each other** we have to attend the ceremony. We went over there and I heard the—even one of the priests say something, you know, about Tweed that he don't do the, he don't do right. And also, if Mr. Tweed, if he treated people here, he might come to Guam here and he don't—maybe he don't have to buy a store, or buy stuff, or go other places, **some feed him**, but he never come back, only when he come back **to donate one car** and he mentioned only one person. And many women, male, female, the Chamorro were beaten for—because of him. And **Mr. Aguon**, he did support Tweed many, many, many months. Then he start moving, moving up until reach **Tarague** and that's why he cannot go nowhere.

---01;32:43:00---

Q: Right. And there were a lot of Chamorro's that were killed because **[Inaudible]**.

Johnny Evangelista: Yes.

Q: Why do you think Chamorro people gave Mr. Tweed so much help?

Johnny Evangelista: Well the Chamorro people, before, you know, they were—especially even though **are lower ranking or as long as American**, you know, they treat them just like a king. So when Mr. Tweed done that, even told myself I don't feel good because, as I said, I know him. I never go to him or I never talk to him, but I know him because we just stay in the same

---01:33:26:00---

village. But that, **ah, that Pedro Aguon from Manenggon**, he take care of Tweed many, many, many, many months. And that old man, I saw him being punished, you know, for Mr. Tweed. The

slapping, the kicking. When he fall down they grab the hair, make him stand up. And the Japanese along side with Chamorro from Saipan they asked **Pete Aguon**, you better tell the truth while you're still living. So if the Japanese say you're going to tell the truth and if you tell the truth they're not going to whip you. And the first time you say, you're not the one. Then they tell, okay, you tell the truth. They're not going to get punished. Then they turn around. Even though you're not the one you turn around because you're mad what they are telling you. You say, oh, yes. I'm the one who **did it**. Then that's the, that's the more, more worse. So **whether you did it or not**, when you said no, you **stay** there, no. Because many time they tell him, you tell the truth and we're not going to whip you no more. Then you decide, oh, that's good. Then you turn around then they say, oh, you've been lying to us. Then you get more worse. So if you start for the left you stay on the left.

Q: Now I understand your job during the occupation was a cook for the Japanese. Is that right?

Johnny Evangelista: Yes.

---01:34:59:00---

Q: How did you get that job?

Johnny Evangelista: Before I become a cook I work **for this, they call it Tambo**, it's a rice field. And I worked there and I tell what is good to work because we work with the ladies—women. And I never heard—I never heard anybody talk about this. This is a bunch of **maybe, 15 women, young girls, you know, from 15 to maybe 30. Women wear dress**. Sometime they wear, when they don't have—they don't want to wear dress they don't want to wear the shirt, they wear men's clothes, pants. So we start from way down in the Agana Spring. This Japanese, I know his name, **Mr. Hasanawa**. He's **civilian, he's** our boss. So we have to, they call that, the Japanese

---01:36:05:00---

equipment, a **[unclear]** and a shovel. You have to dig 4 feet deep and probably 10 or 12 feet wide on a big slope like this. The Japanese plan to make rice fields in the sun here. So every morning you go to roll call, you know, called your name, and yes, they're paying us, I think,

Christ sake, I think less than 10 yen for, I think about 1 month.

Q: A month?

Johnny Evangelista: Yes. For 10 yen. So you know, I'm happy because I work with a lot of women, matter of fact, I got a girlfriend. So, they got coconut tree over there, I tell these Japanese, I can make a coconut **tuba**, yeah, yeah. Okay, I make coconut, tap coconut, make tuba. Early in the morning and after work—early in the morning after work, but nobody going to drink it until after work. That's a good deal. So we drink tuba, oh, yes, that is real tuba.

Q: What is tuba?

Johnny Evangelista: Coconut juice, you know, just like liquor, like you drink—if you drink tuba I think you're going to sing a song. [Laughter.]

---01:37:31:00---

Q: Fermented coconut—it's fermented, right?

Johnny Evangelista: So, finally when we start working we start, we dig the mud, all those ladies, you know, oh, my gosh. Sometime, you know, 'cause two women and two men, they got a thing 10 feet long and maybe 10, 12 feet wide, we have to dig the mud around that, catch a lot of eels and catfish, you know. We catch plenty, because once you start digging, the water coming up is **a swamp**. The Japanese went down and they **have a plan** to plant a rice field. So we just go first where the plank, where the ah, what's called this store again, on the left side in, across by the, across by the Red Cross in Agana? You know that? Before you go

---01:38:43:00---

up in Sinajana, okay, that area over there, that far you go. Because the Japanese, they got all the, you know, we dig already **all those**. So they're going to cut clear to the river from **Minondo River**, and these Japanese tell us we got a meeting, a special meeting. So we had a meeting. So they tell us, okay, tomorrow we're not going to work no more in the rice field. We're going to work at the air base. So we're going to meet in the next morning we're going to meet him on the,

they call this the **snow ball stand** close to the church in Agana, we're going to meet down there. So I did something wrong for my life. I know already that if I work at the air base and all, and the American pass through, first thing they're going to destroy it. So this is, God help me, but I'm telling the truth, I use my head, I get some brain. I start shouting, you know, I got like a stomach pain, but nothing wrong. So this Japanese comes, "What's the matter?" I tell him in Japanese, ***Itai! Itai!*** [speaks Japanese], that means, my stomach hurt. So they tell my two cousins to take me home, take me home in San Ramon. My mother, I even lie to my mother. Ask me what's wrong? "Oh, mom, I got stomach ache." So I shout to my mother for the coconut oil, you know. I'm still shouting, they take me to the hospital. So when I went to the hospital there's an old lady, a **Guamanian nurse, Rita Gogue from Sinajana.**

---01:40:35:00---

"Hi, son. What's the matter?" "I got stomach ache." So I ask her, you know, you think you can take care, but there's nothing wrong. You know, nothing wrong with stomach. So she say okay wait for the doctor. When this doctor, Japanese doctor came, you know, **the doctor ask me what's wrong? I said, *itai*.** When he stick his hand I shout, "Ooh!" And they put me in the hospital. They call this **Susana Hospital**, they pay, I think 50 yen a day, so the **employer**, my people that we work together, they don't want to pay. So I got sore under my feet, you know, but get around, got something in there like blood, the blood is dry maybe, so that's why they make me, help me **have a little** fever. So then they serve me rice. Oh, my God, I lay down and I say, okay, you know, I don't work. About maybe three days here come this **Guamanian nurse, her name is Matanane. She** called me boy, and I see this nice looking nurse, you know. **She** said, hey boy, I'm going to **clean you up**. So I told her can't you tell the doctor I'm alright? No. You tell him because **all I have to do is** clean **you** up and this nice nurse, her face is this far, you know, I look, and oh, my God. So after—

---01:42:13:00---

Q: She gave you a bath, right?

Johnny Evangelista: No, she's cleaning me up because they're going to take me to operation room. Yeah, then—

Q: What did they think you had appendicitis or something?

Johnny Evangelista: No, there's nothing wrong.

Q: I know. But they thought that, right?

Johnny Evangelista: Yes. Then when—as soon as they finish me and she finish cleaning **me** up, **she said there is** nothing I can do, this I have to do what the doctor tell me. Then here come two Japanese nurse with the table. They tell me to lay down there. Oh, my God, where am I going, you know, they lay down there, they strap me. They put me in the operation room and they put something on my face. What the hell, it was like welding material, you know, when you're doing something like that, then I feel, I feel the somebody touching my stomach here. Then finally this **Agueda**, some big wheel, **she's** a higher Guamanian nurse, she get a towel, **she** told me boy, open your mouth. I open my mouth. **Stick your tongue out, it's like**, then finally I feel, I can feel the finger of the doctor. They cut me over here. They say they cut—I got appendix, appendix, you know? Cut me over there. I'm screaming. And they put some medicine, you know, say I won't feel nothing. Maybe I don't feel and I'm not going to shout. All that towel, you know, like piece of rice. I scream out, the lady said, oh, boy, don't worry about it. Then they take me back. When they take me back I have to **get** a doctor's paperwork to work light duty. So I went to the mess hall and I worked there. I work as a **big wheel**, you know. So I work with Pedro, no Jesus Camacho from Mongmong, and David from up in Yigo, close to **Andersen**. We only got three cooks. So we, Christ sake, I got mostly officers, you know, they come there, get the soup and the table to eat. I serve them. After they finish eat, clean
---01:44:49:00---

everything, nobody—when the time is over nobody can go there no more. So that's the place down in **San Nicolas** in Agana. The old lady, they are selling tuba. Some—many people **like the taste of** tuba. Those people working there up near the top of the hill they call this manganese. So, and I come there have my tuba, two **cents**, that jar, oh, a lot of tuba. Then I **saw these**, they're Chamorro, you know, just come from work. They got this, you know, **the cover** of the corn? They're rolling their cigarette butt.

Q: Oh, they're making cigarettes out of the husk?

Johnny Evangelista: No, no. They—it's a real cigarette but that short. They break it, they roll it. Then they start—every time this guy do it, they pass around. I look at them, you know, I feel bad because I know that they cannot buy cigarette. So the next day when I go back to work I talk to my Japanese—this Japanese he told me he knows everything back in the States. He's half German or something like that. So I ask **him**, tobacco. **So he** give me one pack. The outside of the pack is Japanese flag and I forgot what they called it, I forgot what the name. They give me, oh, [speaks Japanese], that means never mind. Well, I smoke right in front of them. When they leave the mess hall I don't smoke at all. I pick the butts, then I went

---01:46:38:00---

to the tuba place, because I will see those guys, you know, I know they're suffering, you know, hey, second. I pass around. I put that newspaper with that much of cigarette butt, they say, **oh, lañya boy** good! Then they told the old lady, **Tan Lia [Chamorro nickname for "Maria"]**, they call **Tan Lia the old lady, Tan Lia**, when this boy come, give 1 gallon from **you**. So every time afterward I went over there the old lady said, "Boy, there's a tuba over there." I bring a lot of cigarette in that much of the newspaper, you know. Those guys say, "**Lañya boy**, thank you very much." You know, I feel bad when I see them, how they—I never smoke. So I got a family, I got a girlfriend over there. When I work, you know, the Japanese said, oh, when I bring some, yeah. I bring some—when I bring some fish, first I bring home, then I give my girlfriend. Can't beat that **sometimes** 3 gallons of tuba and I cannot drink 3 gallons of tuba. So I just tell them I cannot drink that

---01:47:59:00---

much, so they sell it to somebody else. I think a gallon costs 35 cents for a gallon of tuba. And that is real tuba and it tastes, it tastes better than beer.

Q: Can you get that on Guam today?

Johnny Evangelista: Well, I plan to make a tuba in my place. And the coconut about probably about maybe 8 feet or 10 feet high. I already cut, you know, then I look and said, gee, I quit. I

might fall down and break my neck. So I decide might as well just buy beer.

Q: What were the Japanese officers like? Were they all strict, or did you have one that was friendly to you?

Johnny Evangelista: Well, some of them are friendly like this, I said this Japanese, he speak English, you know, and he told me, he told me that Japanese going to lose the war and they won't never forget, you know. And he's a tall guy. Christ sake, like he's like, I'm very sure he's half German because he don't look like a Japanese. The only time he look like a Japanese is when I see him in the uniform. They got all those medals and all those long sword here, you know?

---01:49:26:00---

But once they take the helmet off, then he just look like—he don't look like Japanese because the Japanese is—

Q: But he was friendly to you?

Johnny Evangelista: Oh yes. Yes.

Q: Did he show you a picture of his family or did he share with you?

---01:49:44:00---

Johnny Evangelista: No, no, no. I just meet him because many times I go out to—where they're going I don't know. But also one, early in the morning about probably 5 o'clock, I prepare for the breakfast for the Japanese. So these two friends of mine, when the Americans start bombing the air base, they run away. So I'm the only one left. So this Japanese, like I said he's a good friend of mine, I'm the only one doing the cooking, you know, early in the morning cook rice, miso soup, some—there's no **sashimi**, only miso soup and **ochai**, **only** tea. So, you know, this friend said, the Japanese like I said is a good friend of mine, I thought they are still, still my

friend, so after I serve them, you know, they ask me where are the other two. I tell them **[unclear]**. I don't tell them they run away, I just tell him they're sick. So I'm the only one to cook. So finally I talk to this Japanese, you know, like I said he's part, maybe he's half German, I talk to him, and goddam, he's different. He takes the sword and stab, and do like this, told me to feel it. Oh, and I have to do it. I told him, oh, it's very sharp. Don't show and run away. If you run, before you run away we chop you like a **sashimi**. Oh, my God. How can I run away, besides I got a piece of **rako** [Phonetic] here, Japanese writing, they call that **[unclear]**, this pass.

---01:51:33:00---

Q: Oh, you had a special pass.

Johnny Evangelista: Yes. So—**kobaiki**—so between the church and the **Plaza** I build a fire there, I cook for the miso, miso soup and rice. I just cook that between the **Plaza** and the church in Agana, and I see the plane. Rrrrrr. I look up, you know, I think maybe God, I mean, the pilot said, that's not, that's not a Japanese, maybe one of the—I'm cooking rice, you know, I don't have to worry about **wood**, **there's a** lot of lumber, there's people—ah, when they bomb that place, I got a lot of wood. Then the next morning, about 5 o'clock, I heard these Japanese are talking between the, between the old **Congress Building** and the **Plaza** there's a two road in there, so early in the morning I heard the Japanese talking outside, and when I look outside I saw, you know, the flashlight that they got like, the thing like this, rrrrrr, I think it operate by magnet. I'm just wondering what the hell they're doing. So they're putting mine.

---01:52:55:00---

Q: Oh, mines.

Johnny Evangelista: Mine. And I don't know, I thank God that mine don't blow up because after they leave the place I went out, you know? It's still early in the morning and I'm trying to find out what the heck is that. I see something like a cake, you know, round flat one?

Q: Like a cake?

Johnny Evangelista: Yes, I look there so I heard about boogey [booby] trap, whatever—I take

one, take one, I put it under the mess hall where I'm working.

Q: You're kidding.

Johnny Evangelista: Then finally, I know they put another one farther. So I took two of them and when I took—my hand is shaking, you know. I know already that's something like a, like, you know, looked like a cake, but it got just like something like a button on the top. So I put it under the mess hall where I'm working. I said, then I'm thinking that **thing might be spooked (?)**. I thought it's a time bomb. But then in the long run, you know, in the final they said that they use that because when the tank coming it's like they're going to run over it. But when the

---01:54:25:00---

American bombed the governor's house I was inside the mess hall cooking and the Japanese in the **Plaza**, or this one anti aircraft on the other side and one on the other side. Early in the morning they disassemble, they're lubricating, when the Americans bomb the palace, the governor's house, and when they bombed the governor's house I'm going to run outside. Christ sake, I cannot find the doors, you know, the mess hall is, the windows are screened. And the lumber, wooden house. I cannot find the door because I go this way, it's wide open. You know, when they bombed the governor's house. I was there in the mess hall, and everything's just like it breaks the wall. Then that's the time I say okay, this time I'm going to leave this place

---01:55:25:00---

for good. But still, when I move to the boonies, Agana Spring, way down there, then I meet these Japanese, four of them. Oh, my God, they give me hard time. They want me to go find some food. Go down and get—I told them **[unclear]** is broken, you know, where you get all the rice. So I have to steal somebody's chicken and I have to steal somebody's **taro**. I have to cook for them. Then finally—I don't know where they got the rice, so I have to cook the rice. I put the rice in the basket about 15, just like **[unclear] size**. I give them, you know, when you pass **Sinajana** there's a bridge there, the left turn, they're staying there. So I know already the American going to take the island so these Japanese told me you go to pay for the lunch. When I go there one Japanese said, this Japanese, I look at him, you know, I know he's a Japanese but he's not the direct person that I'm feeding. So I **feed** all those different Japanese. So finally I

went back. They told me I have to go get some more food. So I meet this Tom, yes, Tom. That's the time when I meet Tom.

Q: The American?

Johnny Evangelista: Yes.

---01:57:04:00---

Q: So the Americans have landed?

Johnny Evangelista: Yes. Already. Americans already landed. So when we're going out there, then I notice these bunch of noise coming, bunch of Japanese. When they see me, you know, they ask me what I'm doing. I told them I'm cooking for the Japanese down there. So I still got the pass here. Sometime I take the pass and wash it in the Agana Spring to make it clean, the lettering, so I wouldn't get in trouble. So.

Q: It was made of cloth, right?

---01:57:45:00---

Johnny Evangelista: Yes. With the Japanese writing. Then finally I see this old man is Mr. Cruz, and the wife is **Oliva Taitano Cruz**. Dr. **Oliva** Cruz now, that's the daughter of Cruz—the family name, **Tuan**. They don't go out in **Manengggon**, they stayed down in **Agana**. And how many kids they got I don't know, but I think Cruz got, maybe he got 6 or 7, and the other guy got maybe 7 or 8 kids. So they're making noise, you know, in the boonies, they there come a bunch of Japanese. These Japanese, if I'm not **mistaken**, they come from **Agat**. So they **use this river there down in Agana and it's kind of dry that time, and so** that's why they **go up there, they reach up in Yigo**. So when they ask me where's those Japanese, the officer, you know. Christ sake, **[unclear] about that size**, and he's a big wheel. He asked me where's those kids that are crying? If I tell him I'm very 100 percent very sure all those family will be killed. So I told him, oh, they're heading out to **Manengggon**. Then I think the family knows that the Japanese is

marching on the swamp, so they went up there. Then I went to Agana Spring. Before I reach Agana Spring, you know, I know the American is on the island really, but I don't see nobody yet. So we're just walking there. Finally, Christ sake, I saw sound like a wild **pig**, you know, being in the mud. Then I look, somebody—I look at the face but just like a they put some kind of—[tape changes.]

---02:00:13:00---

Q: Well, continue the story about, you're at **Asan Springs** and you saw these Americans in camouflage paint, is that—and what happened?

Johnny Evangelista: Yes. No, it's in Agana Spring. We're coming out, you know, so when we're coming out I know **it's kind of quiet that time**. The only time you heard the machine gun noise then we're walking down there then I see some, I thought it was wild pig. So finally, oh, my God, there's a bunch of tall, big giants stand up, you know, and all I see—and I don't blame them because we don't know each other. They thought I'm a Japanese. So I tell him, you know, I'm not a Japanese. Oh, yeah, they don't buy that. They just, they cannot come close to me, they just said stay where you are. Then I understand what they're saying, then finally, one short guy come, ah, you a native? You a native? Yes. Guam. Native. Native. Civilian. Then finally we started talk, talk. Then I tell him, you know, about where all the Japanese were,

---02:01:39:00---

where they come from, then here come, here come **Manet [Manuel] Hara**, those family that **didn't** go to **Manenggon**, **Manet Hara**, **Ignacio Tuan** and the **Suarez family**, they're coming out. So if whoever hear what I'm saying, I'm telling the truth, and I don't blaming that is luck. I meet this Army guy, his name is Johnny and to be honest he asked me I'm going to introduce, you know, his name, and to be honest, what he introduced that time I don't know. So finally the guy knows that I don't know, when he was talking, he said, "What's your name?" I told him my name is Johnny. Oh, my name is John, too. So we shake hands **with each other**. Then **five minutes** later I heard a shout, **okay** you have to proceed. I say okay, I'll see you. **So about 10, 15 minutes**, **he's running back with a bag of—**whoever hear me, **I don't care who**, but **this is the truth**, the bag of, like a canvas bag, you know, and there's a cross on the outside, and he said, "Hey, Johnny, Johnny, Johnny, here, take this." I don't need this. So when I

open it, Christ sake, it's a bundle of money. How much, dollar or 20, I don't know, because I don't—just a bundle, and a lot of jewelry. So Mr. Tuan Cruz, he run, hey what's that, what's that, give me that. He just grab from me. I don't [have] interest in nothing that time. That's why they got a gas station, they got a daughter, a doctor. They got, they bought a boat to catch fish before, sell fish.

---02:03:41:00---

Q: They got all that money.

Johnny Evangelista: Yes. Who's that money? Who belongs to that money, all I know is only the money is Uncle Sam because it is American money but I think that money is from the church, because I saw the mark outside. A cross. When I open that, you know, I open it I see a bunch of bundle of moneys. \$5, \$10, I don't know, because I don't have a chance to open it. Yes, I need money but at that time I don't know—anyway, I think that Mr. Cruz was lucky. But when I meet him many times now hi, Mr. Cruz. Ooh. That pisses me off, you know?

Q: I can understand that. So your family was at Manenggong camp, isn't that true?

---02:04:45:00---

Johnny Evangelista: Only me, away from my parents. And many times I went up to Manenggong and I give some rice, some food, you know, for my parents and some **brothers some** sisters. They're staying beside the river up there. When I'm going I don't feel bad because I know, I see a bunch of Japanese in the entrance on the Manenggong, on the right hand side there's a cave there, but that cave they don't make, the Japanese don't make that. That thing long time, you know, under the big rocks. I go there. I don't blame them. They stop me with a bayonet, you know. Then I show them—

Q: You show them your pass?

Johnny Evangelista: Sometime it feels good, you know, they really respect me because you

know, I have to—even though the Japanese woman who passes, who look ugly, they tell the Japanese they're going to get you. So when I went up to Manenggon I just gave my pass, what I got, you know, and I come back. And third time I went up there, on the other side of Manenggon there's a long row of houses, because it's big, you know, coconut leaf roofing. Then there's a bunch of Chamorro up there having a meeting. So this Japanese, just because I speak Japanese they call me, so I have to interpret for these Chamorro's. Then they make me say they're going to make them work, take **ammunition** up to Yigo. So this Japanese said, okay,

---02:06:32:00---

give him a **han-gou**, **han-gou** means [mess tin] to give a ration. If you **got han-gou**, you got rice. If you don't have **a Han-gou** you don't have no rice. So they call that, give me, I think, just like a paper cup, you know, paper cup full of rice for one person, and there's something, you know, that I know—I don't know whoever knows, but this is what I heard. That some doctor, that they call the young girls and young boys, you know, from Manenggon, and the first thing, what the hell, they going to do, I don't know. **Then finally some Japanese told me, you know, what they're going to do. They take the young girls and the young boys. They stuck, they start—they're going to give a shot to the girls and they're going to force with the boys, with them. Because these Japanese said you know, American come to Guam they like women, women, women.** So what I

---02:07:40:00---

understand, **they give a shot to the female and they have good time with the GI, they said they can kill every girl. They can kill maybe more than 30, the American guy, if they have good time.**

Q: And then they gave them diseases.

Johnny Evangelista: Yes. Whoever say that's not true I raise my hand. I heard that and like I say, I know how to speak Japanese. A little bit. And I understand that what the doctor's name I don't know because after that I never see him. But **not the** doctor told me, **but some other Japanese.**

Q: Who told you that story?

Johnny Evangelista: One of the Japanese.

Q: One of the Japanese doctors?

---02:08:24:00---

Johnny Evangelista: No, the doctor—the Japanese doctor I never see no more. But the other Japanese, the one who tell me it was the purpose for that. You know, sometime, sometime even though myself, ah, sometime if I tell somebody I know that maybe they don't believe but I, this is true, and God knows.

Q: Was there any instances where you heard about these girls giving diseases to GI's? Or did that—was there any—did that actually happen?

Johnny Evangelista: No. No. Finally I find out it's too late. It's too late already and those, those young girls, you know, they never come back. Nobody—and I know **Juan Eka [Phonetic]**, yes, **Juan Eka** and I know some of them, but that's why the Japanese, when I know they plan it, but it was too late already.

---02:09:26:00---

Q: Did you witness any executions or see where Japanese had killed local Chamorro's?

Johnny Evangelista: No.

Q: Did you ever find bodies from Chamorro's that had been killed?

Johnny Evangelista: Yes. I find a body sometime but I cannot, I cannot tell what he's already been killed for. Maybe more than 15 days.

Q: Now you were shot, right, yourself?

Johnny Evangelista: Yes.

Q: And can you tell shortly what happened?

---02:09:54:00---

Johnny Evangelista: When I got shot? Oh, when I got shot, if I'm not mistaken, **like I said**, I meet **a lot of** IGI, ah, Wilson, Harper, Steve, but they only very close friends of Tom, so if I'm not mistaken, I think Tom was with me down in the **Didiggi** —

Q: You were hunting Japanese, right?

Johnny Evangelista: Yes. Down at **Didiggi**, and my cousin, Pete, he's in the Marine Corps now, we go there. I don't blame Tom, you know, because he don't know the area. So when we go in there Tom said, "Hey, Johnny, let's go back." I said, no. We started—we got to finish it. Then finally I noticed, you know, the track of the Japanese. Some of the Japanese, when they're going this way, they turn around opposite and they go backwards. When you see

---02:11:00:00---

that track then you say, oh, they go this way, but they're going that way. So finally I, the place where they had a small shack is kind of slope down there. So they're eating cucumber. So finally I think the **end** of the cucumber **is kind of bitter you know, you** cannot eat you know, they throw **it down**, and rolling it down. Then I see **Tom Cook**, I told him to stay behind the **breadfruit tree** and my cousin to the other tree. So I went there with my carbine—I don't put no bayonet—I went there with my carbine and I saw this Japanese laying down, cover his head with a cap. So my intention—I'm not going to shoot him if he cooperates with me. So I poke the carbine in his stomach and I jump back, I told him surrender. He got this, they call this a **hari kari knife**, and I see shiny stuff right in my face. Oh, shit, I just pulled the trigger. So either this side or this side. I can see the teeth. So he's just laying down in the, the bamboo flooring, you know? I told him, I give **him enough time**, for Christ sake, he's still telling me [speaks Japanese], he's giving me like bullshit. So I tell him to get up, you know. He don't want to get up, so **I find this rope there**, so finally I tie **his hand with the rope**, I pull him up. Goddam, he grab

the gun and the rope with the hari kari knife, so I make the rope just like a **[unclear]**. Then I grab his feet, pull him down to the ground. I told him to get up. He **didn't** want to get up. So what I did, we tie his hands, finally we tie his hand like this and the feet and we cut the bamboo and carry just like **when we catch deer**. We carry out to the

---02:12:57:00---

Agana Spring. And I done something not too good but it's funny. I did something at Agana Spring. Those, the women that are washing military uniform in Agana Spring from **Sinajana**, they were singing, you know, **Uncle Sam, Sam** - [sings line of song] then you know when I heard that, I untie the Japanese and make him walk and I tie the hand in the back and I make him maybe, Christ sake, maybe almost 100 feet away, I make him go first. And those women that are washing military uniform they don't see the Japanese, you know, so when the Japanese reach their place I hold, I **pulled the rope** and I say *banzai*. And those women people look at us like, they start running, you know—Japanese! Japanese! Those Marines that were in the shed at Agana Spring, I heard the click-click, then I shout "Don't shoot! We got him." You know, I'm afraid because they're going to—

---02:14:02:00---

Q: So you were playing a practical joke on the women, to scare them?

Johnny Evangelista: Well, I'm not trying, I scared **them already**. [Laughter.] Then one woman, "Oh, you've been a bad boy before you were born." [Laughs.] Then we, they take us up to the island command up where **[unclear]** still now, they call that **[unclear]** if I'm not mistaken. So when they went up there this officer said, oh, you again. So, you know where all the Japanese are hiding. Oh, yes sir. He's wearing a green T-shirt, you know. I know he's an officer. Then he pat my back, you know, "Well, son. Now you're master Marine Corps." Oh, Christ sake—yes. Then you know when I was interviewed one time for the VA, they asked me did you attend the basic training for the military? I told him, hell no. I was in the front line already. [Laughter.]

Q: Now how did you get shot? Can you tell us quickly how you got shot?

Johnny Evangelista: Well, when I got shot like I said, if I'm not mistaken, because I go with many GI before—if I'm not mistaken, maybe Mr. Tom Cook with me, we went down, you know. So when we—no, no. Oh yeah, we went down **Didiggi**. Then after we patrol we're heading home. So he sets a trap and he take off to the barrack then I just **live** right by the McDonald now, **down** there, so before I reach there me and John Taitano, my cousin, he had tubas, so they make me drink tuba, 25 cents for a half

---02:16:12:00---

gallon. Two time I drink this way I saw the smoke coming out from the swamp. So I told my cousin to **cover** me. So, yes. Yes, **he agree**. He don't have no weapon, only **me** —so we went right back next to **the Agana Shopping Center across** by McDonald. So I see the smoke coming out and I say there must be somebody cooking there. When I went over there I got a clip on my duty belt, so I have to take them out and put in the dry spot, you know, so I look. I see they're cooking on the—I don't know how in the hell they cook in the canvas. They tie the four ends—the canvas. Then when I look at the Japanese, there's nine of them. I give signal to **my** cousin, I told him, [holds up 9 fingers and pulls eyes **taught**] that means 9 Japanese. Then they start running. In that time is

---02:17:13:00---

the dry season, the banana tree, all the leaves are dry running out, then that's the time the Japanese know there's somebody around. So if I get up there around I'll be dead already, so what the heck, I just start—I finish all the **clip** I got **done** finally I don't see no, I don't see any—I cannot see because all those smoke. Then finally I saw the tree shaking like this. Then I feel something, I fall down. Then when I fall down I look at my shirt, there's mud, the blood is already getting dry. I feel a little bit hot here. Then I get up, I run, I fall down. Then I saw these Japanese with the short pants, with a, Christ sake, a shiny sword, you know, running, coming after me. I pick up the gun and pretending like the gun had bullets. If I don't do that he's going to chop me for wood. Every time I run I fall down. Then—

Q: That's because you've been wounded, right?

Johnny Evangelista: Yes. I stick my finger here, I got a hole here and got a hole here, I got

blood here. And I run out. Every time I run I get more weak then I reach the highway. Then this Arthur—

Q: What happened to the Japanese soldier that was coming after you?

---02:18:37:00---

Johnny Evangelista: Oh, the Japanese soldier—I don't shoot him because I don't have no ammunition. So if he had a gun he'd killed me already, but he got only the sword. But those Japanese that were there, they start shooting. The patrol told me about 14 **are dead** but some of them were wounded. So the Seabees and one of the Chamorro Navy driving a truck deliver coral down to Agana Spring, on the way out this family in the road, they take me to the hospital **where the library now**. They put me over there and I think the next day or the same day the doctor came and they told me, "Son, if you don't see me in five minutes, goodbye." [Laughter.] And I believe because every time I open my eye I see **[unclear]**, and Christ sake, when I feel, I feel something, you know, my head going down like this, kind of feel hot, I find a small hole over here. Then I find out there's something wrong over here, stick it there and there's a bigger

---02:19:57:00---

hole on the other side. Then I know I, I'm glad I'm still alive, but you know what, sometime when I shower and I look at my body I got cut here two times, I got hips, plate over here. I got **stuck from a Tagalog or** Filipino here. All kind of wounded. But sometimes, you know, before I go to sleep, oh God, whatever you going to, when you're going to get me I cannot stop you. But you know, like I said, every time I go shower I just look. Just like a wild pig, you know, it's like a pig that's destroying your plant and you throw a machete over there. And I got **in a car accident** and I got a plate over here.

Q: Well, I'm certainly glad you're still around today to tell us all these great stories, Johnny.

Johnny Evangelista: Yes, like I say, you know, sometime I don't feel good, you know, because I know many people who have listened to what I said, I 100 percent some of them are going to say, oh that's bullshit. But my age, and what I saw before, I say I'm telling the truth.

Q: Is there any last thing you'd want to say on this tape, and particularly think about the young people and I guess for the people of Guam who live here today, what you would want to tell them about this bad time?

---02:21:30:00---

Johnny Evangelista: Oh, for that time? Well, I'm very glad that you, young generation, you don't—you never see what I saw before because what I saw before is—I don't know how I still live, I'm still alive. And I hope this won't happen again. I know it won't happen again—it might happen some, but it's going to be different. I'm not hoping, but that's the way it goes. We don't want, we don't need no war no more. But we're praying, but sooner or later, I don't know, but days are changing, and I say it again. I always thank God, no matter where I go, I thank God that I still live because all those past, you know, those days that I passed, especially the injury I got from during the war and how they treat me before and all those problems I got here nowadays, I really thank God that I still be living and I hope I reach another at least, or in three more months I'll be 71.

---02:23:01:00---

Q: Well, I wish you a long and healthy life.

Johnny Evangelista: Well, many people, you know, they ask me my age. I tell them before I answer, I'll tell you my age. If I tell them 100 years you're going to believe it or not, you can believe it because I'm going to tell the truth. They're "Come on, John, tell me what—how old you are?" I tell them I'm 70. And they tell me, you know, especially when they've been drinking, told me bad words, you know, and I don't want to hear that. That's why if somebody asks me my age I tell them, okay, I'll tell you the truth and if I tell you the truth and don't tell me—you **know** many people that I tell them my age said, "Oh, you—" and I don't buy that.

Q: Well, we'd like to thank you for the interview and hopefully the young people of Guam will listen to your words that you've told us today.

Johnny Evangelista: Well, also I hope the young people in Guam, I hope they won't happen like what I saw before. And I'm thankful each and everybody and let's say God bless America and

us and we're glad we're still living. And before I leave here, I cannot promise you tomorrow, I'm not MacArthur, promise to return. I'm not General MacArthur who say I promise to return, but me I cannot promise because you never know, especially if it's raining the road is slippery, so. All I have to say wish we meet again.

Q: Thank you.

Johnny Evangelista: Thank you very much. **They call in Japanese, *domo arigato*, [thank you] right?**

[END OF TAPE]

[END OF SESSION]