

— *Final* —

A Rapid Ethnographic Assessment Project for the
Asan Beach Unit and Agat Unit Management Plan
War in the Pacific National Historical Park,
Territory of Guam

Volume IIa: Oral History Transcripts – Asan



Asan Village, 1949

Prepared by:
Rlene Santos Steffy
M.J. Tomonari-Tuggle

Prepared for:
War in the Pacific National Historical Park

INTERNATIONAL ARCHAEOLOGY, LLC

SEPTEMBER 2021

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**A RAPID ETHNOGRAPHIC ASSESSMENT PROJECT FOR THE
ASAN BEACH UNIT AND AGAT UNIT MANAGEMENT PLAN
WAR IN THE PACIFIC NATIONAL HISTORICAL PARK,
TERRITORY OF GUAM
VOLUME IIA: ORAL HISTORY TRANSCRIPTS – ASAN**

Prepared by:
Rlene S. Steffy
M.J. Tomonari-Tuggle

Prepared for:
War in the Pacific National Historical Park

International Archaeology, LLC
2081 Young St.
Honolulu, Hawai'i 96826

September 2021

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ABSTRACT

At the request of the National Park Service, International Archaeology, LLC, has carried out a Rapid Ethnographic Assessment Project (REAP) for the Asan Beach and Agat Units of the War in the Pacific National Historical Park (WAPA). The purpose of the REAP is to provide ethnographic baseline information for a planned Asan and Agat Unit Management Plan (AAUMP)/environmental assessment (EA), which will involve consultations with the Guam State Historic Preservation Officer and other consulting parties. The REAP will also help to assess the effects of the AAUMP for compliance with Section 106 of the National Historic Preservation Act.

Eight residents of Asan and Agat were interviewed for the REAP. They range in age from 61 to 83 (as of 2021), with oldest being born in 1938 and the youngest in 1964. The oldest narrators were young children during and after World War II; combined with the stories told them by their parents, their memories provide a look back to the early part of the mid-20th century. The youngest narrators offer perspectives of the 1960s and 1970s. In total, the narrators relate traditions, practices, and history from at least the 1930s to the present.

Given the age range of the REAP narrators, the study focused on the period from roughly the late 1930s to the 1970s, with consideration of the period up to the present. The research also included review of historical documents (including graphical materials such as maps and photographs) and earlier ethnographic reports to provide a context and inform the synthesis of current interviews.

Volume I presents the narrative of the REAP. Volume IIa (the present volume) contains the full transcripts of the oral history interviews for five Asan residents. The companion Volume IIb contains the transcripts of interviews for one Asan resident and two Agat residents.

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I. INTRODUCTION

At the request of the National Park Service (NPS), International Archaeology, LLC (IA), has carried out a Rapid Ethnographic Assessment Project (REAP) for the Asan Beach and Agat Units of the War in the Pacific National Historical Park (WAPA). The project was conducted under Task Order No. 140P8519F0004, Contract No. P16PC00627. Authorized in 1978, WAPA encompasses 2,114 acres on the west coast of Guam in seven discrete units. The subjects of the present project are the Asan Beach Unit and the Agat Unit; the other WAPA units are the Asan Inland Unit, Mount Alifan Unit, Fonte Plateau Unit, Piti Guns Unit, and Mount Chachao-Mount Tenjo Unit.

The REAP is presented in three volumes, of which Volume I is the REAP narrative. The present Volume IIa contains the full transcripts of oral history interviews that were conducted with five Asan residents; Volume IIb contains the interview transcripts for one Asan resident and two Agat residents.

PROJECT PURPOSE

The statement of work (SOW) for the WAPA REAP states that an Asan and Agat Unit Management Plan (AAUMP)/environmental assessment (EA) is being prepared for WAPA, and that it has been determined that a REAP:

... is needed to identify ethnographic resources and historic properties of cultural and religious significance within the AAUMP's area of potential effects (APE). The information in the REAP will provide baseline data for the EA and consultations with the Guam State Historic Preservation Officer and other consulting parties (e.g., Chamorro, Filipino organizations, veterans groups), as well as help assess the effects of the AAUMP for compliance with Section 106 of the National Historic Preservation Act.

It further specifies that the REAP will “document the mythic landscape and traditional practices, as well as identify ethnographic resources, of Chamorro and other traditionally associated people” and will include interviews with eight to ten individuals. The end-product of the project will be a study that incorporates “existing archival and published information relevant to summarizing traditional cultural practices and cultural resources within the APE including detailed maps of access to resources and locations of resources where available from informants.”

In discussion with the project contracting officer's representative (COR) and WAPA staff at a kick-off meeting on September 11, 2019 (September 12 on Guam), the project purpose was further elaborated. As stated in an email from COR Elizabeth Gordon to participants in the kick-off meeting (dated September 17, 2019), the REAP is to discuss and analyze practices that may have changed, been interrupted, or stayed the same from pre-World War II through the war, and into the post-war period, as a result of larger events, environmental changes, and regulations imposed during these time periods. The REAP can also include recommendations for further and more in-depth research and/or interviews with other individuals.

The project area coverage was also clarified during the kick-off meeting. The SOW defines the study area as “WAPA lands and lands adjacent to park boundaries that are within the APE,” with reference to a figure that shows the Agat and Asan park units encircled by large circles. The area of study was clarified to be the land and water within the two park units, and lands immediately adjacent (sufficient to provide a context for the park-specific areas).

PROJECT TEAM AND SCHEDULE

The IA project team includes J. Stephen Athens, Ph.D., as project manager/principal investigator, and Myra Jean Tuggle, M.A., and Lisa Humphrey, Ph.D., as co-project directors. Oral history interviews were carried out by consultant Rlene S. Steffy of Rlene “Live” Productions of Hagatña. Transcripts of oral history interviews were prepared by Kaumakamanōkalanipō Anae, Lisa Humphrey, Vanessa Bautista, and Tanya Sortor; all transcriptions were reviewed by Rlene Steffy for accuracy and consistency.

The project was initiated in September 2019. Interviews with eight individuals from Asan and Agat were carried out between October 2019 and May 2020.

WAPA REAP ORAL HISTORY INTERVIEWS

Oral history interviews for the REAP were carried out with eight individuals, six from Asan and two from Agat. Rlene Steffy conducted the interviews, coordinated the transcriptions, and reviewed and annotated the transcripts (e.g., defining CHamoru words; explaining people’s relationships; identifying individuals mentioned).

The following table lists the narrators in the order that their transcripts appear in Volumes IIa and IIb; the village in which they are associated, their year of birth, and the date of the REAP interviews. Following are brief biographies of the narrators.

Narrator	Village	Birth Year	Interview Date
Cabral, Luis Francis Mendiola, II	Asan	1960	10-29-2019 11-07-2019
Cabral, Luis Francisco	Asan	1939	01-08-2020
Cabral, Nicolasa Mendiola	Asan	1943	01-08-2020 05-09-2020
Garrido, Jose “Joe” Ulloa	Asan	1944	12-21-2019
Santos, Joaquin “Danny” Siguenza, Jr.	Asan	1938	11-13-2019
Terlaje, James David Tenorio	Asan	1964	12-09-2019
Babauta, Antonio Babauta	Agat	1938	02-20-2020
Cruz, Jlawrence Materne	Agat	1954	03-14-2020

SHORT BIOGRAPHIES: ASAN NARRATORS

Luis Francis Mendiola Cabral II

Luis Francis Mendiola Cabral, II (Luis Cabral) was born on July 8, 1960, the eldest of Luis Francisco and Nicolasa Mendiola Cabral’s three sons. In Assan, he grew up in the low-lying area behind the old Joe & Flo’s Mexican Restaurant building along the river that runs through there. In the late 1970s, when Luis was in high school, the Guam Housing and Urban Renewal Authority (GHURA) carried out a significant redevelopment of Assan Village; GHURA purchased the family house and property, and the

family moved to Mangilao. In 1979, Luis left Guam for college at Seattle University, where he majored in Fine Arts (music); he subsequently received a Master's in Education from the University of Portland. He followed in his parents' teaching footsteps and became a music teacher with the Guam Department of Education, and also served in administrative roles such as Fine Arts coordinator and vice-principal. Luis is an avid SCUBA diver and diving instructor.

Luis Francisco "Frank" Cabral

Frank Cabral was born on March 23, 1939, at the Cabrini Hospital in Manhattan, New York. His father was from Bogota, Colombia, and his grandfather was originally from a tribe called the Chibcha. Frank's mother is Maria Melo Cabral. After joining the Air Force, Frank was stationed at Andersen Air Force Base on Guam in 1957. He met Nicolasa Mendiola during the Fiesta of Niño Perdido, the Assan community's patron saint.

After being honorably discharged from the Air Force on the U.S. mainland, he returned to Guam and married Nicolasa on July 11, 1959. Nicolasa's father gave Frank and Nicolasa property near the river that runs from east to west behind Joe and Flo's Restaurant to build a home. Frank and Nicolasa were teachers with the Guam Department of Education, and in 1982, they participated in a teachers' strike. Like hundreds of others who participated in the strike, they were forced to relocate. They moved to Hawai'i for almost five years, and then to Majuro in the Marshall Islands, where Frank eventually became the Administrator of a co-op school. While in Majuro, he and Nicolasa completed doctorates in elementary education.

In his younger years before teaching, Frank taught himself to play the guitar. After returning to Guam from Majuro, he supplemented the family income by playing in bands at dinner shows in hotels and at events around the island.

Nicolasa Toves Mendiola Cabral

Nicolasa Cabral was born on March 2, 1943. She grew up in Assan, which is the Mendiola family's home village. Her parents built a three-floor home, with a store on the street level called "Hillside Store." On July 11, 1959, she married Frank Cabral, and Nicolasa's father gave Frank and Nicolasa property near the river that runs from east to west behind Joe and Flo's Restaurant to build an Assan house. Nicolasa was a teacher with the Guam Department of Education, and in 1982, she and Frank participated in a teachers' strike. Forced to relocate, they moved to Hawai'i for almost five years and then to Majuro in the Marshall Islands, where Nicolasa and Frank completed doctorates in elementary education.

Jose "Joe" Ulloa Garrido

Joe Garrido was born on March 31, 1944, at his grandfather's ranch in Ungaguan (close to the present Admiral Nimitz Golf Course at Radio Barrigada). Joe's parents were initially from Hagåtña, but during the Japanese occupation, the family moved to his grandfather's five-hectare ranch in Barrigada. Just before the U.S. invasion in July 1944, the Japanese forced CHamoru to gather at Manenggon, and Joe was told that his mother and sister carried him on the trek from Barrigada to Manenggon. They stayed at Manenggon for a short time before the Americans attempted to relocate everyone back to their homes. However, the family chose to live in Talo'fo'fo' for a few years. When his grandfather could go to Barrigada to check on their ranch, he discovered that the Navy had condemned the land and built large antennas (it became known as Radio Barrigada).

When Joe was around five years old (in late 1949), his family moved to Assan, where the Navy had built a resettlement village for displaced families. Houses cost \$50 each. When Joe was almost 17 years old, his family moved to Agana Heights. He graduated from George Washington High School in 1963. He joined the U.S. Army in 1964 and was stationed primarily in Europe. In 1967, he left the service and returned to Guam.

Joaquin “Danny” Siguenza Santos, Jr. (Colonel, ret.)

Danny Santos, who is a retired Marine Colonel, was born on October 9, 1935, the oldest of 11 children of Joaquin Siguenza Santos and Josefina San Nicolas Limtiaco. His father was from Assan, and his mother was from Piti. He grew up in Assan, and his mother inherited land in Nimitz Hill, where he and his siblings eventually built permanent residences. During the Japanese occupation, he lived with his paternal grandmother, Maria Siguenza Santos. Danny left Guam in 1955.

James David Tenorio Terlaje

James David Tenorio Terlaje was born on March 8, 1964, in Paris, France, and is the seventh of nine children of Agapito Taihito Terlaje and Cynthia Pangelinan Tenorio Terlaje (Cynthia Terlaje was interviewed in 2013 for an NPS WAPA project). His parents met while attending the high school at Julale, Hagåtña. Neither of them graduated, but Agapito took the GED test, and after passing, entered the U.S. Army. He returned after two years and married Cynthia on July 18, 1953. Except for deployment to Vietnam and Korea, Agapito took his family to his military career’s tour duty assignments. The Terlaje children were born in North Carolina, California, England, and France. Their eldest, John, and youngest, Cindy, were born on Guam. The family returned to Guam around 1966, but a year later, Agapito was deployed to Vietnam.

Agapito retired on Guam in 1970, after which he got a job at Land Management in the Guam government. According to James, things at home were different after his father retired, and although they had medical insurance, his father focused on animal husbandry, farming, and fishing to supplement his family’s growing demands. Agapito purchased several chenchulu nets and invited single boys and adults in Assan to join in fishing. The Terlaje family became known as a traditional fishing family, and gained the community’s respect for providing the youth with life skills, and providing fresh fish to Assan villagers. As word got out about this, residents from different villages came to Assan when the Terlajes were out fishing.

James, on the other hand, did not enjoy fishing. He considered it hard work, and he felt he had given up many childhood pleasures because he had chores to complete at home. Fishing was just another household chore as far as James was concerned, and he did not enjoy killing fish—even if he was to eat it later. He resisted going, but no one was allowed to stay home without a parent. Resentment turned into rebellion as he grew, and eventually James moved to California to prove to his father that he could make it on his own.

James subsequently met Ninamaria Pereira, a gifted operatic singer, and they married at Assan’s Niño Perdido y Sâgrada Familia Catholic Church on February 15, 1975. Together, they have three children: Jade Lauren, Luke Edward, and Seth Philip. The Terlaje family has resided in Kalâkkak in Assan for generations, even before Guam’s first American administration in 1898. His mother’s family, the Tenorios, lived in Agana Heights, but her parents had a mom-and-pop store called Two Leaf Store in Assan.

SHORT BIOGRAPHIES: AGAT NARRATORS

Antonio Babauta Babauta

Antonio Babauta Babauta was born in Hagåtña on August 2, 1938. He is the oldest of seven children of Vicente Charfauros Babauta and Rosalia Sablan Babauta. The family moved to Sumay and then to Agat before the Japanese invasion. In 1944, the Japanese forced CHamorru to march to a camp at Manenggon; the family was there when word came that the Americans had recaptured the island. The family returned to Agat, where Antonio grew up.

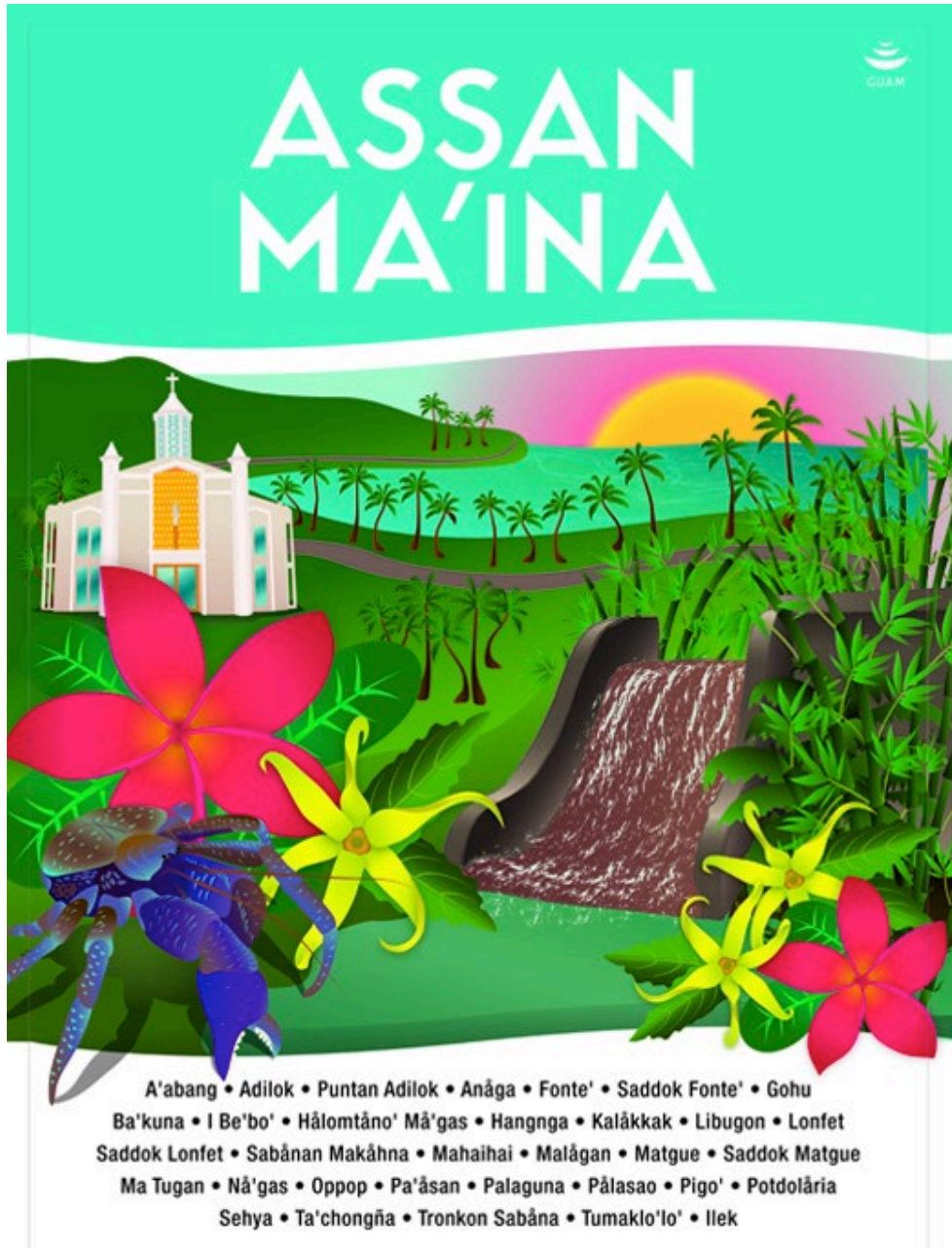
He graduated from George Washington High School (the only high school in Guam) in 1958 and immediately joined the U.S. Navy. He retired from the Navy after 27 years. He had been stationed in Guam off and on during his service and was in Guam when he retired. The family settled in Agat.

Jlawrence Materne Cruz

Jlawrence Materne Cruz was born at Agat in November 1954. His father is Lorenzo Cruz Cruz from Familian Tanaguan and Sungot, and his mother is Maria Cruz Materne from Familian Pinalek and Familian Pó from Agaña. His parents moved to Agat in the late 1940s. Jlawrence grew Up in Agat. He graduated from Father Duenas Memorial High School in Tai', Mangilao, in 1972. After high school, he pursued a religious life in teaching; in 1978, he entered the monastery Congregation of the Sacred Hearts of Jesus and Mary in Hawai'i. He eventually returned to Guam.

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II. ASAN INTERVIEWS



Assan Village Entrance Sign

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In 2013, the Guam Economic Development Authority awarded Maeda Pacific the Guam Village signs project. W.B. Flores & Associates Consulting Engineers was the project team leader for the design and construction. Architect Enrico A. Cristobal, AIA, conducted the research on place names, revealing the CHamoru names and each village's spelling. Nineteen village entrance signs were erected, and each of the village signs includes scenic features and sites specific to each village. Flores prepared the structural design. The artwork was done by Maria Cristobal. The project was funded by the Hotel Occupancy Tax bond. The CHamoru spelling of the village names and locations were from Nâ'an Lugât Siha Gi Ya Guåhan (Guam Place Names) published by the Guam Department of Chamorro Affairs.

There are three different transcription types: verbatim, edited, and intelligent. The transcription type used for the following transcriptions is an "intelligent verbatim," which does not summarize or leave anything out it, it only removes all the 'ums,' and grammatical and vocabulary ticks as 'you know' and 'like.' Comments such as 'cause' is changed to because, and is 'gonna' changed to going to, etc., and repeated statements have also been removed.

By editing this way, our objective is to improve the reading ease by removing false starts and repetitions and unnecessary noises in human utterances, environmental sounds, and repeated words that do not add anything other than disrupting the reading ease.

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LUIS FRANCIS MENDIOLA CABRAL, II



Interview Photo by Rlene Santos Steffy, October 29, 2019

Rlene Santos Steffy: So, today is the 29th of October 2019. I need you now to introduce yourself, please.

Luis Francis Mendiola Cabral, II: I'm Luis Francis Mendiola Cabral the Second, and I live in Assan¹, as now, my mother's home village. [I was] born and raised on Guam basically, lived in and out of the village partly because of GHURA². And before, at one time we used to live in Sinahãña, but I think I was still a baby when my folks were living in Sinahãña during, was it, Typhoon Karen?³

RSS: [Typhoon] Karen is '62.

LFMC: I think so.

¹ Also spelled Assan. The village is combined with Ma'ina. (Babauta, 2020)

² Guam Housing and Urban Renewal Authority.

³ Category 5 typhoon that hit Guam on November 11, 1962. (Widlansky, 2018)

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RSS: Yeah, something like that.

LFMC: So, we were there but back and forth, in and out, but then eventually made our way back here.

RSS: Okay.

LFMC: It's my mother's home village and where my present home⁴ is up the hill from where my first home⁵ was, and right now, not too far from where my grandparents on my mom's side used to live.

RSS: For the record, we are working on an ethnographic report about the developments and the changes that took place here in Assan.

LFMC: Okay.

RSS: Our primary interest is the footprint of the National Park, the Assan Memorial Park.⁶

LFMC: Yes.

RSS: You were recommended for one of the people to interview because of the background that you have in the village of Assan, the fact that you said you were raised here, and still a resident here, gives us the perspective from somebody who literally grew up with the village. So, we're looking for a parallel. If you could preface the knowledge that you have, that you will share with me today, based on how you acquired that knowledge, that's important too.

LFMC: Okay, that makes perfect sense for me.

RSS: Right? One other thing that I would ask you to do, in the tendency of conversation, for example, when you say my cousin, try to remember to give me their full name. It is important to know who we're speaking of, especially if their names are very similar.

LRMC: True.

RSS: You're very good about explaining things because you already said your father's name was Francisco, and your Francis and your son is Francisco.

LFMC: Yeah.

RSS: So, that's obviously now a family name. I need you to identify both your parents.

LFMC: Oh, okay.

⁴ Luis' current residence in Assan.

⁵ Nicolasa's father gave Frank and Nicolasa his house and lot near the river that runs from east to west behind Joe and Flo's, to live in rather than rent at different villages for their Assan home.

⁶ War in the Pacific National Historical Park was established on the former battlefield and invasion site of the U.S. Marines in World War II. (Guam, 2012)

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RSS: I need you to identify when they got married, and I need to know how many children they have.

LFMC: Okay.

RSS: In the order of their birth, with their full names.

LFMC: Okay. My father is Luis Francisco Cabral. He actually came out here in the Air Force⁷ in the late '50s. My mother⁸ is Nicolasa, I think it's Toves, there is a Quitugua in there somewhere, Mendiola. And I forget how old my mom is at the time,⁹ usually, I never ask. But they both met around the late '50s when my dad was stationed here in the Air Force. And they got married around – let's see, I was born in 1960, so in '59, they were married, because three days after my birthday¹⁰ is their anniversary.¹¹ So, I was the first from that marriage, and then the second one right after me, is my brother Kenneth Emilio Cabral, and then the third one, there is one more, Cesar Nicolas Cabral. Three boys all together.

RSS: Now, do you know how your parents met?

LFMC: I'm not exactly sure of the full details. My aunts, all of them, were trying to tell me the story. The usual story of the service guy meeting the local girl. They met at a fiesta. Then they got to know each other, partied and went around, did the whole bit, and then it was time for the service guy to leave the island, and they thought, that's it! And, lo and behold, a few weeks later my dad shows up at the door and about freaks out my aunts. (laughs) They went, "No way is this possible!" (laughing through the sentence)

RSS: They thought he was a flight risk.

LFMC: Yeah. So, they were actually shocked at the time. And my grandmother—for some reason, we only know her by what everyone says, "Tan Elena." Elena Santos Toves, of course, Mendiola, and my grandfather Jose Quitugua Mendiola. They were actually more shocked the fact that he came back.

RSS: So, he left and then came back?

LFMC: My understanding was that at that time when my dad signed up for the Air Force in Chicago. My dad's originally born in New York, Manhattan area. My grandparents, I can't remember their full name because I only go by the Spanish *abuelo-abuela*¹². My grandparents are originally from Bogota, Colombia, on my dad's side. They would travel up and down,¹³ but when it was time to join the service, it was a choice between the Colombian Army or join the U.S. Air Force, so he chose the U.S. Air Force. But when—that time he said, when you sign in, wherever you signed up, you had to come back and muster out. You had to get discharged at

⁷ Luis Francisco Cabral was stationed at Andersen Air Force Base.

⁸ Nicolasa Toves Mendiola Cabral. Nicolasa's father is Jesus Quitugua Mendiola (b. 1903 in Assan).

⁹ Luis Francisco was 21 years, old and Nicolasa was 17 years old when they married.

¹⁰ Luis Francis Mendiola Cabral, II, was born on July 8, 1960.

¹¹ Luis Francisco Cabral and Nicolasa Toves Mendiola married on July 11, 1959.

¹² Paternal grandfather is Emilio Cabral Diaz, and his grandmother is Maria Melo Cabral.

¹³ It is a five hour and ten-minute flight today from Bogota, Colombia, to New York. (Google.com, 2021)

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that location. And, then they gave him the option what he wanted to do, so they allowed him to hop all the way back to Guam. So, he basically came back out on his own accord.

RSS: Bless his heart.

LFMC: Yeah. You know they did a lot, but what was funny is just knowing some of that, the history and things, and my brothers and I said, "Yeah, we got lucky." (laughs) So, basically, it was still several months because my birth date is July 8, 1960, their wedding was July 11.

RSS: Okay.

LFMC: I was born after they were married. I mean, I was conceived.

RSS: Conceived, yeah.

LFMC: After they were married.

RSS: Okay.

LFMC: So, I was—when my birthdate, it's always, you add the year, and that was their anniversary date.

RSS: Why would the family make a joke of your legitimacy?

LFMC: Well, they made the joke because my dad came back.

RSS: Last night in our preview interview, discussion, you talked about a photograph that illustrates, or shows, the thatched roof homes of the village at one point.

LFMC: Yeah, I'm trying to find it right now. It was actually sent to me on Facebook.

RSS: Okay.

LFMC: And I'm trying to remember who sent it. I may have it somewhere in my archives, and I'm trying to locate that. I may have sent some of it to Mike Gawel¹⁴ as well, so the Park Services people may have some of it.

RSS: It's not vital that I have it at the moment or today. What's vital today is for me to collect what you know.

LFMC: But what was nice about that picture is that it did show the—how would you say it the typography, some of the typography of the village—and it did show that it was an upward slope [where] people were living. So, a lot of this hillside that I live on—or the top part, is pretty much what was showing in that picture. So, the village is still very close to what it might have been like.

¹⁴ Retired as War in the Pacific National Historic Park Resource Manager at the National Park Service.

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RSS: Without a lot of reconstruction.

LFMC: Right. Without a lot of the development and construction that's going on. I can still remember the village before GHURA¹⁵. I still remember where most of the houses were, where we had a little rivers, which is probably why the whole topic of Parks Service asking me about rice patties, you know, knowing that my Auntie Del, *Delang*,¹⁶ now she passed on, but she was Mendiola, was Floyd when she finally got married, when they were working in the rice patties during the War. And then even my Auntie Bidding¹⁷ who is now a Flores—she talked about the fact that before my aunt passed away, my Auntie Del, that she was still very, very resentful with how the Japanese treated them at the time because they were all forced to work in the rice patties. So, there was a lot of stuff back, way back before GHURA came through to redevelop the place that still existed. There were the rice patties, the channels, the canals. A lot of rivers were still very active. My house sits—there's supposed to have been one or two rivers that went through because a lot of the soil here percolates. So, we would get a lot of stuff coming through, from when it rains you could see little tributaries. And you still see it through the village, there are still areas where you still have active streams.

RSS: Now, is there a map that can show where these tributaries existed?

LFMC: I do not know. I've been looking for one because I'd like to locate some of those, mainly because it gives me an idea, too, in my area where I am at, how active some of these things are. And the only reason why I'm more curious about it is when I built the house and put up a retaining wall after Typhoon Tingting¹⁸, a friend of mine, actually, he was one of my divemasters, Larry Matthews, he's passed on as well. He was a soil specialist, and he came up to my house and actually tested the soil, and he went down deep and pulled up some of the original soil and he said this village, the mountain area, percolates. So, water literally goes through our soil.

RSS: So, he did a core sampling?

LFMC: No. Well, this was just on his own, but he did a version, I mean, a very simplified version of doing a core sample just by digging down a little bit, pulling it up, doing some water testing right there. And he said that the crazy part about our soil is because of all that percolation, that's why certain parts of the village, he says, have continuous water flow. Some areas that are limestone, but he says majority of this village is percolating soil. I mean, you can still see some of the rivers that still flow. I mean, we've still got the bigger rivers that's coming in from the mountain. We've got, actually, from two sides that they still had to make channels for. When GHURA re-did some of the buildup, I don't know who their geologist was at the time but didn't take a lot of that into account because we still had issues of—what do you call that—bubbling. So, one of my aunts, my Auntie Pupe',¹⁹ her house, behind it when they did some work—they actually dug into it behind her, between her and Rudy Cabana's place. When they dug between it, they actually hit a water pocket, and it was so big that they literally whatever money was

¹⁵ Guam Housing and Urban Renewal Authority.

¹⁶ Fidela (Del or Delang) Toves Mendiola

¹⁷ Brigida (Bidding) Toves Mendiola

¹⁸ Category 1 typhoon; Jun 29 & 30, 2004. (NASA, 2004)Japan Meteorological Agency, JMA upgraded the tropical storm and named it Tingting, a fairly common pet name for young girls in Hong Kong. (Organization, 2021)

¹⁹ Pupe' is the CHamoru nickname for Guadalupe.

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supposed to go to retaining walls throughout the village, had to be refunneled into an emergency case for that to basically mitigate that situation. Otherwise, that whole hill was going to come down.

RSS: So, this is when GHURA came in?

LFMC: This was a little bit after GHURA finally laid out some of it, and people were able to build and get things going, and then we started to notice all these issues.

RSS: Okay, we to go back a little bit. What do you know of the development of the Assan Memorial Park and the surrounding areas from the hillside all the way to here?

LFMC: Well, with the Assan Memorial Park, I remember it as Camp Asan.²⁰ I remember that far back. I do remember my—not my mother, but like my Uncle Joe,²¹ he wasn't born then, but he talked about the older relatives. And, of course, my Uncle Goro²² Mendiola, he was telling me that area, when the Marines landed on it, it was literally flattened out.

RSS: Who's Uncle Joe?

LFMC: My Uncle Joe Mendiola, he is my mom's youngest brother. They basically were able to tell me, at the time, was that where the Park is now, that started out, actually started out as the prison for Mabini²³ where he was basically interned. So, when the Spanish had it, and then when the Japanese captured the island, they wiped everything out in that area. So, according to what they told me. And then when the Marines landed, they literally bombarded the daylight out of the village.²⁴ There is a photograph which I have yet to find, again, of what the shoreline looked like from the ocean. I mean, all you saw were coconut trunks, that was it. So, they bombarded the entire beachhead, and it was just flattened out and then cleared. Then after the recapture, it was just flattened out, became a storage facility, and then eventually became Camp Assan. My connection more to it with Camp Assan was when the Seabees still had control of it, and a couple of the Seabees became our scoutmasters for the village, so we used to get on and off. And then, when they left, it became the parade ground, or the Carnival²⁵ at one time. And then from there, the refugee camp. It eventually became a refugee²⁶ camp, and I have a bigger memory of that because my dad, at the time, taught English because DOE²⁷ did not have a job for him yet (laughs) as an educator. And they hired my dad to teach English to the refugees. And that's when we had all the riots and everything else when they were still vetting the people out. And I still remember the kids coming across because there was a fence all the way around. To me, the fence was a joke because it only went down to just before the

²⁰ U.S. Marine Corps Base Camp in 1922 and a Naval Hospital Annex. Camp Asan was abandoned when the Seabees moved to Camp Covington. In 1975 the Seabees rehabilitated the abandoned hospital annex to prepare for Operation "New Life" and the arrival of Vietnam Refugees. (Command, 2015)

²¹ Diminutive for Jose.

²² CHamoru nickname for Gregorio.

²³ In 1901, the Assan beach area became a prison camp for exiled Filipino insurrectionists. Apolinario Mabini (1854-1903) was the most famous among the 42 political prisoners interned there. A monument was built in his memory at the approximate location where he was interred.

²⁴ U. S. Marines on June 16, 1944.

²⁵ Niño Perdido Assan Village Fiesta Carnival.

²⁶ On April 24, 1975, Camp Assan became a Vietnam Refugee Camp.

²⁷ Department of Education.

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shoreline, so they would walk along the beach and come to us as kids trying to trade their money, which was worthless, for our money. And we were like, what is this, you know, we can't use it.

RSS: What did the money look like?

LFMC: I forget, the Dong²⁸, at the time? I can't remember the money. I never kept any of it. I never really traded. We just gave them, you know, we traded food or candy, or whatever we had at the time, for other things.

RSS: Was the money paper?

LFMC: At that time, they were trying to trade for was paper. I was told later that they weren't going to trade any of their gold. They were hanging on to that for later.

RSS: The Tael.

LFMC: When we heard the stories about all the gold that a lot of them carried, we were like (laughs), you know, we could have traded for more.

RSS: If you knew.

LFMC: But we didn't know at the time as kids. But it went from there, and then eventually when the Seabees built Camp Covington²⁹ and everything, then they eventually, cleared the field, and when I left in '79 for college, there were still buildings there. Then when I came back is when they completely cleared it and made it into the Park, it is now.

RSS: Let's go back to the grandfather, Cabral.

LFMC: Yeah. For some reason, all I knew was his first name was Emilio. And then, when I went on Ancestry.com to kind of track him down, his name is Emilio Cabral Diaz, which is the old Spanish way, your last name is your mother's name, and your father's name is in there. They still know who your father is, but you belong to your mother.

RSS: That's a Spanish trait?

LFMC: Yeah, the Spanish trait. But my grandfather is originally from a tribe called the Chibcha's from Bogota, Colombia.

RSS: What?

LFMC: Chibcha tribe. So, they were mountain people, and to this date I'm waiting for, I'm hoping my uncle still has a copy of the story he wrote. He wrote a story about that tribe, and during the time when the conquistadors came in. They were all battling the conquistadors.

²⁸ Vietnamese dong.

²⁹ Located inside Naval Station, Sumay.

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RSS: Which uncle?

LFMC: My Uncle Caesar, my dad's youngest brother, Caesar Cabral. My brother is Kenneth Emilio, he's named after my grandfather. And youngest one, is Caesar Nicolas, he's named after my uncle and my mom.

RSS: Nicolasa.

LFMC: Yeah, so he got the Nicolas. My understanding from my father, is that the lineage of the title of chief didn't go from father to son. It supposedly it went from uncle to nephew, and he just happened to be the nephew in line. So he was, basically, an Indian chief.³⁰

RSS: So, tell me his full name again?

LFMC: My grandfather—the name that I know in the documents was Emilio Cabral Diaz.

RSS: Diaz, the mother's name.

LFMC: Well, actually, we didn't know it was him until we read the clippings that came with that name, and that was the only way we knew that it was my grandfather. Otherwise, we would have completely skipped over it.

RSS: How do you spell the Emilio?

LFMC: Emilio, E-m-i-l-i-o.

RSS: The middle name?

LFMC: It's Cabral.

RSS: Oh, the same as yours?

LFMC: Yeah. So, it's Emilio, then he's got his father's and then his mother's last name.

RSS: D-i-a-z?

LFMC: Yeah, so it's D-i-a-z, and yes, so it was Cabral Diaz.

RSS: And who did he marry?

LFMC: You know, I keep forgetting my grandmother's real name,³¹ but her maiden name is Melo, M-e-l-o. My grandmother keeps telling me we're part Castilian as well, not just Colombian but also Castilian.

RSS: From her?

³⁰ Chibcha Tribe from Bogota, Colombia.

³¹ Maria Melo Cabral. (N. Cabral, personal communication, January 11, 2020.)

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LFMC: Yeah, she showed us a picture of my great-grandfather and supposedly my great aunt, grand aunt. When I take that picture and put it, have my son sit in a certain position, my son looks almost exactly like his great-great-great grandfather.

RSS: Well, genetics.

LFMC: Yeah, so he actually has the features.

RSS: Which son?

LFMC: Luis. My son Luis. Yeah, I only have one boy.

RSS: Oh, okay.

LFMC: There are still bits and pieces of that history that, you know, that the family never really talks about. My dad is the son of Emilio. He and my grandmother meet, then my dad's born in New York. So, Emilio is from a whole new different part of Bogota, Colombia. So, he's with the Chibcha tribe, and I do not know who his father is, but I do know that his title came down from an uncle, so he was the next nephew in line. And then, I think they only had so much time, and eventually he gave it³² to another nephew.

RSS: Do you know who?

LFMC: No.

RSS: Okay.

LFMC: There's so many at the line that, you know, even the history of the Chibcha is kind of obscure, and they're in the middle of revitalizing the history and the language.

RSS: Can you spell the name of the tribe?

LFMC: Chibcha, C-h-i-b-c-h-a.

RSS: So, your father is born in New York City?

LFMC: Yeah.

RSS: In Brooklyn?

LFMC: Manhattan area.

RSS: Manhattan.

LFMC: Yeah.

RSS: And then, how many siblings did he have?

³²Title of chief.

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LFMC: There's my father, I can't remember if he's the oldest or not. But then there's my Uncle Herman Cabral. I can't remember the middle names. Then there's my Auntie Delia Cabral, and I forget what her married name was, it was so long. But then the youngest is my Uncle Caesar Cabral.

RSS: Are they all alive?

LFMC: My Uncle Caesar is still alive, my dad; my Uncle Herman and Auntie Delia both passed on.

RSS: Okay. He joins the Air Force.

LFMC: Um-hm

RSS: Why the Air Force?

LFMC: I'm not sure, I think it was the better thing to do at the time, you know, he joined up, like I said it was either that or the Colombian army, and the mortality rate in the Colombian army was not that good (laughs) during that period. So, you know, he figured if he joined the Air Force or whatever branch he could get into, he could travel, get out and maybe even finish his education at the time. But the traveling I think was the first thing on his mind.

RSS: Okay.

LFMC: Being a young man and barely in his twenties at the time, he was able to travel around.

RSS: Do you know where he was stationed first, or his duty station?

LFMC: No, all I remember was he was stationed here. I don't know if he was stationed anywhere else.

RSS: He got thrown right into the War?

LFMC: Actually, he was here when Andersen was still Strategic Air Command.

RSS: Wow.

LFMC: So, he remembers B-29s, he remembers B-58 Hustlers. He remembers the old runways when Northwest Field was still open, B-20 - he still remembers planes from World War II.

RSS: Did he fly the B-29?

LFMC: No, my dad was a logistics loadmaster. He did air traffic control. I mean, he was involved in the grounds crew, he was more grounds crew and logistics. And then my uncle followed him as well.

RSS: Which one?

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LFMC: My Uncle Caesar, so even my Uncle Caesar came out here. But my Uncle Caesar's story is a different one, complete opposite of my dad. (laughs)

RSS: Does he have children here?

LFMC: He had, and those two children found him in New York. So, I think they were supposed to get married and that didn't happen. So, but he had a son and a daughter, who I have connected with the son, that's my cousin Chris, Christopher Cabral. They still took the name. And so, he reconnected with his dad, and with my new cousin who is in his twenties now, Paul.

RSS: Okay, so who are the Cabrals from your uncle that were born here?

LFMC: From my uncle that were born here was my cousin Chris and a sister I can't remember her name right now.

RSS: Okay, so your father Francisco Cabral comes back, marries Nicolasa, has three children.³³

LFMC: Yes.

RSS: What does he do once he is relocated?

LFMC: He would have been here around '55, '56.

RSS: Okay, so '55 to '58—

LFMC: Yeah

RSS: He meets your mom in that period?

LFMC: Yes, somewhere in there.

RSS: So, this is already after the War?

LFMC: Yeah.

RSS: So, if they got married in '59 and she was seventeen, then he was twenty?

LFMC: Twenty, twenty-one, somewhere around twenty.

RSS: So, three years apart is not a lot.

LFMC: Yeah.

RSS: So, he comes out here because he detached from the Air Force in New York.

LFMC: Yeah.

³³ All boys.

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RSS: And then they island hopped him over or they hopped him back here?

LFMC: Yeah, they island hopped him over.

RSS: On military plane?

LFMC: Yeah. So, they gave him the option to catch a MAC³⁴ flight and hop all the way back.

RSS: And he comes back and shows up at your mom's door, or does she know he's coming?

LFMC: No, she doesn't know.³⁵

RSS: Oh wow.

LFMC: He just shows up. So that's why my aunts were like (laughs), they were totally shocked.

RSS: What about your mom?

LFMC: My mom never said much about it, I'm sure she was happy, but it was my aunts that kept taking about it and says "yeah, when he showed up at the door we were like, no way." (laughs)

RSS: They couldn't believe it.

LFMC: They could not believe it.

RSS: And it was here in Assan?

LFMC: Yeah. As a matter of fact, the house where we're sitting right now—the house was probably no more than like 50 yards down the street.

RSS: The three-story that you showed me last night.

LFMC: Yes. Yeah, so it's just, not that far, actually less—

RSS: It's a stone's throw.

LFMC: Basically, yeah. At the time it was a bigger house.

RSS: It's actually a lot away from here.

LFMC: Yeah.

RSS: Across the street.

LFMC: I think at the time, the family was almost eight children.

³⁴ Space-Available flights are formally known as Military Airlift Command or MAC flights.

³⁵ Luis Francisco Cabral bought Nicolasa a Ruby engagement ring, so she expected him to come back.

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RSS: Your mother has seven siblings?

LFMC: I believe, if I can—

RSS: Try.

LFMC: There is my Uncle Johnny.

RSS: Eldest to the youngest.

LFMC: I'm trying to figure out which is which.

RSS: That's okay your mom can fill in.

LFMC: Well, I now the older ones would be my Uncle Johnny, my Auntie Del, my Auntie Lole', my Uncle Goro', and Auntie Bidding, my mom fits in there somewhere, and then my Uncle Joe, and my Auntie Terry.

RSS: Okay, eight kids.³⁶

LFMC: Yeah.

RSS: And who are her parents?

LFMC: Oh, that's the ones that's Jose³⁷ Quitugua Mendiola and, I think it's Maria Elena Toves Mendiola³⁸.

RSS: Okay.

LFMC: So that, that's the family, and my brother had a picture of cleaning the gravesite for my grandfather, because he's buried on Guam, my grandmother's buried in San Diego.

RSS: Why?

LFMC: Because before she passed, my aunt took her to San Diego to take care of her.

RSS: Which aunt?

LFMC: My Auntie Del, when she was alive. So, my grandmother passed in San Diego, and I guess, there was this big thing about can we keep Grandma here³⁹, so we have part of the family, and then Grandpa's there for everybody else.

³⁶ Toves Mendiola 10 children - 1. Guadalupe (Pupe) Toves Mendiola; 2. Fidela (Delang) Toves Mendiola; 3. Juan (Johnny) Toves Mendiola; 4. Dolores (Lole') Toves Mendiola; 5. Gregorio (Goro') Toves Mendiola; 6. Fermin Toves Mendiola (Deceased-Infant Crib Death); 7. Brigida (Bidding) Toves Mendiola; 8. Nicolasa (Koli') Toves Mendiola; 9. Jose (Joe) Toves Mendiola; 10. Teresita (Terry) Toves Mendiola.

³⁷ Jesus Quitugua Mendiola.

³⁸ Elena "Tan Elena" Santos Toves Mendiola.

³⁹ Tan Elena was living with Bidding in San Diego when she passed away and buried there.

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RSS: How old was she when she died?

LFMC: Oh, gosh, she was like in her eighties pushing nineties.

RSS: Okay.

LFMC: My grandfather passed in '69, I was nine years old at the time.

RSS: You remember.

LFMC: But I still remember it.

RSS: Sure.

LFMC: I still remember the whole funeral.

RSS: Okay, we'll talk about that because that's part of what we're looking for. It's not just the development of Assan, it's place names, the canals that you talk of the rivers that you speak of the locations where the rice patties are, I mean just literally a village life. So, let's, since we're talking about the grandparents, did you see your grandparents' home before it became concrete?

LFMC: Yes.

RSS: Can you describe it?

LFMC: It was a wooden structure, huge split level. You had an upper living quarters, bedroom, living room, and then the kitchen. And then you had the bathroom, which was out a little ways. You had to go down a set of stairs so when it was nighttime and as kids, little kids, we were like, do I have to go? (laughs) You try to hold it. Then you go down another set of stairs and all the boys slept in the bottom. And there was an outside kitchen, and then an area down in the bottom as well. So, basically, the house was built on a slope, and the slope still kind of exists, and presently there right now is a concrete structure. But, at that time it wood, but in the front part, my Auntie Pupe⁴⁰ and my grandmother decided to open a store as part of the house.

RSS: On the main floor?

LFMC: Yes, Hillside Store was the name of the store. We used to help my grandmother—with the Coke machine, they still had a jukebox where we, they tried to teach us boys how to dance, which was some tiny success. My grandmother kept it minimal, really minimal for up in this area. There were bigger stores at the bottom. But she would still send us down to that store to get her Micky Twist⁴¹ so we can make her cigars. My grandmother loves stogies. And we used to watch her make it, and put under her cash register to compact everything, but we would still come up to the house, up to the store, and get stuff from our grandmother there. That's where everybody kind of convened, a lot of times, and it was so simple. Grandma could keep the store open as

⁴⁰ Guadalupe Toves Mendiola Ferreira

⁴¹ Twist that can be smoked. (Auction, 2017)

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late as she wanted to close it as early as she wanted because all she had to do was go to the door to the house and close it. Close the store.

RSS: There was no operation hours.

LFMC: None, none that we can remember. (laughs) I could come up to the house, to the store, at the middle of the night and, 'Hey, Grandma can I get a bag of cookies,' or bread or whatever.

RSS: Yeah, well, that's because you're a grandchild, but I'm talking about to the public. Were there hours of operation?

LFMC: There were some hours, but sometimes, we'd be opened till, I mean the sun would go down, there was one streetlamp in front of the store, and all the boys that are, you know, the families would hang out and the store would still be opened.

RSS: Hang out where?

LFMC: In front of the store, just right up here on the hill. I know, we'd have the family and all those, especially all the immediate family would hang out; or as we grew up, all the younger kids would come up and hang out by the store, too.

RSS: When you say hang out, describe that scene.

LFMC: We would basically, you know it's like, in front of the store we would have, there was like a little space. No one really drove a car up, everyone walked up. So, there would be like a space where everyone could either sit down around. As kids we used to play, or even my older relatives, used to play the game where you had the coins, you dug a hole at the other end, and you threw it.

RSS: *Bātu*.⁴²

LFMC: *Bātu*. If we weren't doing that, we were doing marbles.

RSS: So, this area, can you describe how big it was? Was it as big as this room a twenty by twenty?

LFMC: A little bit, about twenty by twenty, pretty much, that was it.

RSS: Did you have a table and chairs?

LFMC: Sometimes there was benches, you know, most of the time the guys, we just sat on benches, there was really no tables.

RSS: What kind of benches?

⁴² A game which opponent stand 10 or more feet away from a stick, taking turns to knock it down with a disc. There are variations of the game using coins and throwing the coins in a dug-out hole in the ground. Another term for the game is *tángganu*.

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LFMC: Just wood, homemade.

RSS: Did they have backs?

LFMC: No, they were just like, flat, plain old benches.

RSS: Like the *fiesta* seats?

LFMC: Yes, fiesta type seats, and that was it, and everyone would hang out. You'd have the front, the little steps going into the store. On one side my grandmother had a small garden growing like taro or yams, or even the *dâgu*⁴³ would be growing in there, and then that was pretty much it. But, you know, the road in front of the store was a gravel road in front of the house and you still have other families across or up or down from each other. And pretty much that's where you came. And every now and then the relatives would get together and all the boys are going, you'd hear all of a sudden 'it's time to teach the younger ones how to box.' So, we even learned how to box right there in front of the store. (laughs)

RSS: So, this setting, I'm just trying to visualize this. Are these wooden benches like lined up in a square, in a u-shape, [or] behind each other?

LFMC: Like an l-shape. They just put it down and everyone just sat.

RSS: Oh, okay. So, you're all looking at the store, are you facing the store?

LFMC: No, we're looking out towards the street. Either one bench is facing the street, the other is just kind of facing kind of parallel to the store.

RSS: Okay.

LFMC: It was never inside the store.

RSS: But the store is three steps above you?

LFMC: Just a couple steps, yeah, just two or three steps above.

RSS: Wooden?

LFMC: The steps, if I remember, I think it was concrete, they made it out of concrete because of the amount of traffic it was going to get.

RSS: And the store itself was wooden?

LFMC: Floor, yeah, you'd walk inside, and you knew the floor was wood.

RSS: What kind of wood?

⁴³ Yam.

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LFMC: It was the same as the structure. And that stayed up for a long time, that we can remember until, I forget what year it was.

RSS: Was it just regular wood or was it *ifit*,⁴⁴ or what?

LFMC: It was a mix, because we're thinking some of the wood that the pillars that held one of the lower parts of the house, because you'd go underneath into where the boys are and you could actually see the subflooring, you could see posts, pillars from old trees. We're not talking just straight, we're talking, you know, that are still angled, but set just right to lay the house, all the beams and everything on. You could basically see the structure of the house.

RSS: Okay, so, they would call that the *budega*,⁴⁵ right?

LFMC: Right.

RSS: Where was the store in relationship to where the boys slept?

LFMC: Above.

RSS: Let's go from where you're sitting in front of the store.

LFMC: Okay, from where I'm sitting would be, this is where the living room and the bedroom for the girls.

RSS: On the main floor?

LFMC: Yeah, main floor.

RSS: Okay.

LFMC: And then just a little tiny drop and then the kitchen, and then off to the side was my grandfather and grandmother's bedroom.

RSS: What's a little tiny drop?

LFMC: Just maybe six inches.

RSS: Okay.

LFMC: Then the bedroom for my grandmother [and] grandfather, so they were like the middle (laughs) of everything. Then the kitchen, which was fairly big.

RSS: Fairly big?

⁴⁴ Topping Ogo Dungca pg. 94 spells it as *ifet*—a type of tree *Intsia bijuga*. It is a native plant of Guam. Other spellings are *ifit* and *ifil*. The most common spelling today is *ifit*. A hard, heavy wood resembling black walnut in color, and before WWII, it was the primary timber for homes and construction on Guam. It became the official Territorial Tree of Guam in 1969. (Sciences, 2017)

⁴⁵ Basement or storeroom under the main floor of the house. Topping Ogo Dungca pg. 35

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LFMC: Yeah. I'd say about almost bigger than twenty by twenty.

RSS: Okay.

LFMC: At the time, to me it was big because there was a huge table with eight kids, you know, you have to have something huge. And then you had at the back corner is where the stairs went down into the bathroom, the toilet area and the shower.

RSS: Out house?

LFMC: I don't, no, it wasn't, it was hooked up somehow. And then to a septic system. And then another set of stairs and the boys had their space down there with almost a bedroom area, sleeping area, and almost a living room type. Then further out was like an outside kitchen. But if we came back upstairs to the kitchen, there's a door on this side and that was the store. The store was almost the same length as the house itself.

RSS: So, the house is parallel to the road?

LFMC: Yeah. And then the store was right by the road, all connected to the house. And I think the store, if my recollection was right, the store was about fourteen feet wide, bigger than that, slightly bigger than fourteen, by about, the house I'd say was about like thirty, thirty-five feet long.

RSS: Wide, yeah?

LFMC: Yeah. So, it was all, it was all part of the house.

RSS: So, the house, the store is the frontage part.

LFMC: Yes.

RSS: The boys lived one step down.

LFMC: Yeah.

RSS: The living room is behind the store.

LFMC: Mmhmm.

RSS: And then your parents are off to the same side the boys were?

LFMC: No, my grandparents were, where the kitchen is, there was a little corner. That became their bedroom in the back.

RSS: Are they above the boys?

LFMC: They were directly above the boys.

RSS: Were they at the level of the road?

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LFMC: No, they were below the road. The girls' rooms were the level of the road.

RSS: But the kitchen and your grandparents were six inches dropped?

LFMC: Yeah.

RSS: Okay. So, the living room and the girls' room and the store were one level.

LFMC: Yes.

RSS: Did they share a kitchen?

LFMC: Yeah.

RSS: The whole family?

LFMC: Yeah, one big kitchen. So that was the house had to be built, according to my grandfather. He said he built, he wanted to build it all the way across but because it was basically a steep drop, he went split level. So, it was easier to put, I think, one, two, about two, three rooms on the top plus theirs. And then, make a space for the boys in the bottom.

RSS: How many girls?

LFMC: I think it's five girls, three boys.⁴⁶

RSS: So, the five girls shared three rooms.

LFMC: I believe so. One big room, it was like a big boys' bunk.

RSS: Okay.

LFMC: I would probably call it, because as younger boys we got to sleep down there sometimes. It was like being in a big giant, you know, like those pictures of summer camp where they got the big building, all the buildings are wide opened, and you just got all the beds everywhere. That's what it was like.

RSS: So, you had cots or beds?

LFMC: They had beds. Sometimes you had a cot, depending on how many extra bodies were there. So, someone would break out a cot, so we did sleep on cots. (laughs)

RSS: How many beds?

LFMC: I think there were like two or three beds, initially. Then when nephews or other relatives came, then they would break out cots and just put them everywhere so you could have a whole army of boys. The boys would probably never make it up to the living room, we'd all be down

⁴⁶ Six girls and three boys. Fermin died as an infant, possibly crib death. (N. Mendiola Cabral, personal communication, August 22, 2020.)

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there, you know, cooking outside. And then if they needed a full convening of the family, that kitchen could handle about everybody.

RSS: Did the boys have access to the bathroom?

LFMC: Oh yeah. Believe me, everybody—but it was just so funny [because] the way, to go to the bathroom from the kitchen, sometimes they would secure it from inside the kitchen. So, if you wanted anything from the kitchen you were out of luck. And you had to make sure when you went down, because there was no light between from the stairs to the bathroom, unless the bathroom lights were on. So, you had to hang on to the rails the entire time and watch your step. So, you would go down there, and then once you get in the bathroom you make sure you'll, where's the light, click, okay, now I can see where I'm at.

RSS: So, you spoke about an outside light in the store.

LFMC: Yeah, there was a lamp post, there was a power pole, and at the time power lines were still exterior, were aerial cables. So, there was a post right in front of the store and they put a streetlamp.

RSS: Okay, so it was a public light.

LFMC: Yes, it was a public light.

RSS: It didn't illuminate the bathroom?

LFMC: No, that was out in the front.

RSS: Because that was at the back.

LFMC: Yeah, because the bathroom was in the back. Basically, back, inside, and below the street level almost.

RSS: I'm trying to picture all these levels.

LFMC: Yeah, it was interesting. So, you went like level one kitchen, then the bathroom and then you come down and there's the boys' area.

RSS: So, there were stairs everywhere?

LFMC: Yeah. I mean, I would almost equate it almost to a simple version of a labyrinth. (laughs)

RSS: Yeah. Who built it?

LFMC: I'm not sure, I think my grandfather built most of it and he built it as he went, because a lot of the stuff that I saw, like the pillars and things that held the structure, weren't straight beams so that means a lot of the stuff was collected from different parts of the village, or from different trees. I have no idea. There were a couple of posts that were literally—the place actually burnt down years later in a fire, there was an electrical fire that happened.

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RSS: Did anybody get hurt?

LFMC: No, luckily everyone got out.

RSS: How did the fire start?

LFMC: We only know that it was electrical.

RSS: Where they in the home?

LFMC: They were asleep, there were some family members in the house, but everyone got out. Only one part of the house survived, because when my Uncle Joe married my Auntie Trini Chargualaf⁴⁷ from Saipan, but they were living in Canada, Barrigada. When my uncle and aunt got married, my uncle built a concrete section, an add-on, eventually.

RSS: Add on to that big house?

LFMC: To that big house.

RSS: What portion of the land did they do that on?

LFMC: It was just barely a ten by twenty, it was like the very end of the house.

RSS: Which end?

LFMC: I would call it, towards the hill. So, it would be, where the living room is for the girls, it would be the end of that.

RSS: So, the left of the store.

LFMC: Yeah. So, they build that, and that part survived, that majority of it. The wood structure pretty much burnt down. But if that had not happened, if they ever had renovated it at the, there were some pillars in there that I wanted to preserve so badly, because, when you look at it you begin to wonder how old they were. I think that's when the inkling with working with wood started to hit me, because I was beginning just to make things up with my hands.

RSS: Did the termites ever get the wood?

LFMC: No, that's the part that got me. I don't ever remember termites in that house, so I'm beginning to wonder if a majority of it was *ifit*.

RSS: What color, do you remember the color?

LFMC: I remember a dark, dark brown for a lot of that wood. Plus, at the time, the way they took care of wood—as kids we would clear the living room and kitchen floor and break out the

⁴⁷ Trinidad Salas Chargualaf.

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Johnson's Wax⁴⁸ with the coconut husks and you had to go up and down and shine the floor and basically buff it.

RSS: How did you apply the wax?

LFMC: We would take the cloth with your hands. One group, you'd have to go out and just rub it in first, and then the other half you come and take the buff. You had two choices, on your hands and knees, or if you were smart you figured out how to use your feet. (laughs)

RSS: How was that arranged, who did what?

LFMC: Usually it was the boys. The girls would do some of it, they would move the furniture, make sure things were out of the way. And then, it was usually—sometimes it was all, the girls and the boys, but usually if they caught all the young ones like myself (laughs), we'd be the ones to come in and take the wax and buff everything, I mean, put it on and they would teach us. Basically, they were handing down the skills when I was growing up, so everyone had to learn how to buff it. So, after we were done with Grandma's house, we went down to Auntie Pupe's house and buffed her floor. And I'll tell you man, I have not seen floors like that in ages, not even the one where, what's that office where Joe Quinata⁴⁹ is at?

RSS: Lujan House.

LFMC: Yeah, the Lujan House.⁵⁰ I mean, even that—that floor is nice, it's immaculate, but man, my Auntie Pupe's house and my grandmother's place—after you buff that and you stand back and look, it's like wow. (laughs)

RSS: Glass.

LFMC: And you felt it. (laughs)

RSS: Yes.

LFMC: You felt it!

RSS: Okay so, since you bring up the Lujan House, in comparison to their floor and your grandmother's floor, is the Lujan House darker or lighter than your grandfather's, or grandmother's?

LFMC: They are the same.

⁴⁸ Johnston's Wax was popular with CHamoru families; they took pride in having shiny waxed floors. They buffed the dry paste with coconut husk, cut it in half with the nut still inside, and used the outside's fiber to shine the floors by pressing down on the coconut husk and pushing it back and forth. (Amazon.com, SC Johnson Paste Wax-16 oz (1lb), 2021)

⁴⁹ Joseph Elden Quinata, Chief Program Officer at the Guam Preservation Trust.

⁵⁰ The Lujan House-Guam Institute is a WWII Survivor house in the Hagåtña Historic District. It is listed as a Guam and National Register of Historic Sites and named Lujan House in honor of Jose Pangelinan Lujan, who built it in 1911 for his family's residence. In 1922 Nievas M. Flores established the Guam Institute at the location. (Steffy, Hagatna Historic District, 2006)

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RSS: That dark?

LFMC: That dark.

RSS: Because that house, the Lujan House, is a dark wood.

LFMC: Yeah, it was about like that.

RSS: Okay.

LFMC: It was pretty much, that's why when I first saw the Lujan House doing some works with Joe Quinata and his office staff, I looked at it and said some of this technique is familiar. And then it dawned upon me that my grandfather's house and my grandmother's house, well basically my mom's house, had the same techniques. You know, similar building thing, even the choice of woods and some of the wood was not exactly straight. Still, it was functional, and it was nice because all of that workmanship and stuff, you don't see that anymore. You don't see that care, as part of the growing up, the care that went in to not just taking care of the house but building you.

RSS: So, in relationship to the rest of the homes as you remember, here in Assan, were the homes similarly constructed or were they different?

LFMC: A lot of houses were a combination of similar construction. There still were a lot of houses built similar, and yet there were some that were half concrete, half wood. Yet, some still had concrete walls but wood floors. You still had similarities, but you could see the move to the newer materials, the more modern materials eventually as my brothers and I were growing up.

RSS: What was the roof constructed of?

LFMC: Wood and tin.

RSS: Wood and tin?

LFMC: Yeah.

RSS: So, under the tin was wood?

LFMC: Yeah.

RSS: Like the frame?

LFMC: Yeah, framing, the A-frames, everything was wood.

RSS: How would it pitch?

LFMC: It was basically the standard roof pitch. I forget what the degree is—not quite a 45° angle but a little flatter than that.

RSS: But it wasn't a concrete flat home?

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LFMC: No. We used to have get up there and go with the metal paint, not realizing it back then it was lead-based. (laughs) We'd have to paint the roof, or we'd have to go up and take the tar and patch up things or replace parts of the roof. We actually from the girls' bedroom window and my grandmother and grandfather's window, we could actually get out and get up on the roof if we needed to.

RSS: How did you do that, was there a step or something?

LFMC: The roof basically went out from their window, so we could just get out—

RSS: Climb up.

LFMC: Climb up on that, and basically get up on the roof of the house.

RSS: The roof itself, was it corrugated tin sheets?

LFMC: Corrugated tin, at the time.

RSS: So that's what you're talking about patching the tar on the nails.

LFMC: Yeah, doing the nails. If not the nails, where the rust patches were, they come back over with that silver, metallic looking paint.

RSS: You didn't have a red roof?

LFMC: No, they didn't have a red roof. I don't think anyone at the time had a red roof.

RSS: They used to coat the roofs with red paint.

LFMC: Yeah, they used to coat the roofs with the oxidized paint, then you come back over with this silver stuff.

RSS: But you didn't do that?

LFMC: We did, I think they did one part of it, but as the new material was coming out then then eventually went to that. There were sections which were red, but as I was growing up, we were putting on the silver stuff with the thicker material that was in it to allow that roofing tin to last longer. So, we did a lot of that. You still saw a lot of the older construction in the houses. I think majority of the houses in the village, I don't remember a concrete roof until I got back from college.

RSS: But do you remember any thatch roofs?

LFMC: Not when I was growing up. The only time it was thatch is if you had the outside *palapálas*, in those places then a lot of families would build them the traditional way. So, we were still building traditional structures.

RSS: Okay, when we spoke last night, you mentioned a photograph of your mother poised with your mother behind her—

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LFMC: Yeah.

RSS: And you mentioned thatched roofs.

LFMC: Well, there were two pictures. One where you see the slope of the village, you still see the village and basically almost the trail coming up to where I live now. And you actually saw houses with thatched roofs, all the way up both sides of this trail. And I'm still trying to identify what exact part of the village it is because there are some areas where we're looking at trails that have existed and nobody really touches it, except maybe the hash runners, that's about it, it's the only time we know it's there. But this picture actually has that.

RSS: And where was she standing?

LFMC: No, this one my mother wasn't standing in this.

RSS: Oh, it's just the picture of the village?

LFMC: Yeah. But the one she was standing was the house after the war when people were starting to use tin. I didn't see any—

RSS: This is your grandmother's house?

LFMC: From my grandmother's house.

RSS: Standing?

LFMC: There are two pictures. One's with the siblings in front of my grandmother's house.

RSS: So, standing in front of the store?

LFMC: Standing in front of the store with all the siblings with the names on it, and my grandmother in the middle. This was after my grandfather had passed away. And then the other one was with my mother when she was very young, still a teenager or kid, and she's standing on top of the hill where the store is at, and you can see Assan Bay, and you can see some houses below her, behind her; and you can actually see the structures, the roof structures, all the way down. Basically, you could see all the way down to where the Park is now. And what was interesting about that picture, I can recall, and I can pull it up later on for you, is I do not think there were any structures at Assan Park at the time.

RSS: Was it, level?

LFMC: It looked like, if I remember correctly, it looked like it was level.

RSS: Okay.

LFMC: At the time.

RSS: Okay, there was a report that was written prior, somebody did a history of Assan, and it showed a photograph, it's a black and white, it's not a very good one, but showed a photograph

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of a road coming in from Adelup and heading toward Agat. And in that section, it showed growth, lots of coconut trees on both sides of the road.

LFMC: Yes, oh yeah.

RSS: Do you remember that?

LFMC: Oh yes, I remember that. My Auntie Terry, the youngest one who married my Uncle Tommy Cruz, lived down by the beach area. And there were houses down along that beach. There were Cruz families, Taijeron, Rapolas. Of course, when I was growing up, the Sheltons were there, and then of course I forget who the other families were, but before GHURA⁵¹ came in and moved a lot of the families out, there were families living by the beach along that area. I mean, there were coconut trees, there was jungle, the river next to the Park had a mangrove, which I don't know why they removed it because as kids, actually for everybody, they used to go there to get the land crabs. And that's where they used to take the *biskuchu*⁵² can and bury it and wait and then come back and collect it. And there was so much growth on both sides of the street that as kids, as boys, we used to make money by cutting *tangantangan*⁵³ and sell as firewood; and we had more than enough material in the village to do that.

RSS: So, could you see the ocean from the village?

LFMC: Yeah. You could still see the ocean from the upper half of the village, and as you got further down, of course, there was some opening, some areas you had to drive in. So, you still had jungle everywhere, places that you still had to traverse through. As a matter of fact, some of the roads then the access points, one or two of them are actually gone because they changed the whole route. But we used to be able to go all the way through, you had to go a roundabout way or tiny trails to get from what we called Assan village, to *Kalâkak*, which is still part of Assan. And to this date, my mom is still trying to define to me what *Kalâkak* means. I have yet to find out. All I know is that it was at the other side of the village, at the time.

RSS: Is this point where you can't go through on the road, you have to go out to come out.

LFMC: Yeah, you go out, or you had to go through this little bridge, metal bridge, that went right over the river; and it was always covered so we always used to be scared because it was always dark. We used to tease each other, oh boogiemán, *taotaomona* or whatever is going]to get you.

RSS: Covered by what?

LFMC: By bamboo and *tangantangan*, it literally was just like a canopy, a huge canopy over all of this. So, most of the river was covered by a canopy, bamboo and *tangantangan* or whatever trees. So, the river now as we see it is wide open. Back then, you had shade all the way up and down the river, almost.

⁵¹ Guam Housing & Urban Renewal Authority project.

⁵² Crab biscuits or Navy biscuits. (Amazon.com, Crab Ship Biscuit 3.15 oz 1 pack (Product of Japan), 2021) (Amazon.com, Navy Biscuits 3.35 oz Crab Brand Japan, 2021)

⁵³ Type of plant-*Leucaena leucocephala*. Good for cattle feed and fuel. Topping Ogo Dungca pg. 198.

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RSS: You said a metal bridge. Can you describe the bridge?

LFMC: Basically, all it was, it looked like just one giant piece of metal that was laid across, was some metal, some trussing underneath just to give it support.

RSS: No railings?

LFMC: No railings. So, it was just like, you went across it. It probably was something left from the War that they just needed for jeeps and trucks to get across.

RSS: Was it—

LFMC: It was big enough to fit a car.

RSS: Okay, so you could drive a car through it.

LFMC: You could drive across if you had to, but we didn't. And so, it came up behind—it was fairly close to, I forget which Mendiola family; and then next to it was the Salas family who is, like Pete Salas, the mayor right now, his house was around that area. Oh, Uncle Frankie Salas and then his brother Pete. We used to go to their house because Pete was a drummer and we used to go there and watch him practice. And then when we were playing baseball, we used to go to the Rojas family. It was Peter and June, because they were all baseball players, all little league players at the time. And the only way to get across was to do that or like you said, go out the street and then come back up. And then when you're coming back up, at the time, you had to go past the Blas family. They had a Blas store. I forget the name of the father; but there was Tony, Låling, one of the sisters became mayor.⁵⁴ Benny was my age category. That's where we learned about martial arts because the father brought in Shiroma sensei for karate.

RSS: Shiroma?

LFMC: I forget his name, but he brought him from Okinawa, and he taught karate upstairs at their place. He brought him in, I guess, as a construction worker, then he also did that. And the Blas, the father was a fisherman, so we used to be awed by him, especially when he comes in with a barracuda bigger than him. He was like barely, a little over five feet, but the barracuda was bigger. But you go up and the Terlaje⁵⁵ family would be in that area, and then you'd go up the street and that's when you found everybody else.

RSS: But that segment was Kalåkak?

LFMC: That was Kalåkak.

RSS: Can you spell it?

⁵⁴ Joanna Margaret Blas (Rep). Blas was the only incumbent mayor who lost her bid in the 2016 election. Blas was opposed by some residents of Assan for approving Mabini's statue to be built behind the Assan Mayor's office without residents' approval. The statue was initially destroyed by an upset resident and then permanently by a fallen tree during Typhoon Dolphin in 2015.

⁵⁵ The Terlaje family live on that area of Assan.

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LFMC: I don't know if I got it right, but all I can think of is K-a-l-a-c-k-a, kalacka.⁵⁶ That's the only way I can spell it. It's like, for the longest time I didn't know Assan had two "s"es, you know, I always knew it as A-s-a-n, and then all of a sudden, it's A-s-s-a-n. Okay, I can live with that.

RSS: Yeah.

LFMC: But that was the only way to get around, but we ran through all of that, we ran up in the hills, just the village at the time, even with what we had. It was—

RSS: Village life is very exciting.

LFMC: It was nice, you know, because people forget that—and I like it when Facebook comes up, you know. We did grow up drinking from the, we drank from the river, we drank from the faucet, we made our own fires out of *tangantangan*, we cut our own wood, we made our fires, we went fishing, caught our own fish and cooked it right there. We went into the hills and collected the mango, the pineapple. Now with the pigs, I don't know if we can find pineapple. We went pick *lumot*⁵⁷ for the *fiestas*⁵⁸, the *nobena*⁵⁹. We would wait for coconut crab season. You didn't have to go far, you just waited by the beach and here they came and—

RSS: Coconut crab?

LFMC: Not coconut crab.

RSS: Oh.

LFMC: Well, coconut crab was up on the hill where you could find them easily.

RSS: Right.

LFMC: But the land crab,⁶⁰ you just wait by the beach and here they come. You know, you [are] waiting for them to go lay their eggs, and back then I don't think we ever really had to take a flashlight and go by the side of the road like they do now. We basically just waited on the water by the beachside and there they came, and you just picked them up and picked your choice, oh female, throw it back. Grab the males, throw it in the buckets and go home. But we had all of that stuff going for us. Of course, we helped take care of pigs. A lot of us had our own mini farm. We had the pig pens. We learned the difference between a domestic pig and a wild boar. And, of course, I raised chickens, dogs—I mean, basically like living on a farm. With that, growing up like that, the village stayed fairly the same.

RSS: You mentioned now a different family in Kalåkkak, and you're saying they had a two-story house. Were all the homes two-story in Assan?

⁵⁶ The former spelling is Kalackac as in the street sign. Today, following the CHamoru orthography, it is spelled as Kalåkkak.

⁵⁷ Moss, lichen.

⁵⁸ Celebration of village patron saint.

⁵⁹ Novena, devotion.

⁶⁰ Panglao tunas.

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LFMC: No.

RSS: They were not.

LFMC: No. Because of the structure of the village, there were mixed single story, like across my grandmother's, Ablaya's had a one-story house. Down the street my Auntie Pupe' had a structure similar to my grandmother's because they were built on a slope as well. Next door to them, Toves had an older house and it was two-story. And then you went down the street to Solangon and that was one-story. Jesus started out as one-story house, next door to the Toves, and then the Toves had a second house, same family, and when they were rebuilding that was a one-story house as well. And then there was mix in the village between one-story and two-story houses.

RSS: What determined whether they were going to be two-story?

LFMC: Where they were, basically.

RSS: The land.

LFMC: Some cases, the land. There was a family, I can't remember the name, but they were down the street on the way—because we would always pass it to go to the bus; and they had a two-story house. But the only reason the house would always stick in my head is, the lower half was concrete, the upper half was beautiful wood design, almost like a chateau type thing. And, it had a carport on one side, which is what always got me, is that one of the few houses that had a carport built into it. And they had this dog in front. It was the first time I ever saw a Collie. It was the only house in the neighborhood that had this beautiful Collie dog that we always passed.

RSS: What year was this?

LFMC: Let's see, that would have been—was I at Adelup or Agueda? That would have been in the Sixties, late Sixties. That, I can remember, and like I said, the village, everywhere you went, even with all the houses, you still had areas where there were lots of water.

RSS: What do you mean by that?

LFMC: We had like little rivers, tiny swamps, little wetlands, almost like mangroves all the way into the village. So, it was like, everywhere you went you always had to deal with water, all the way in.

RSS: You had to step all over them?

LFMC: Some place you had to cross over little, tiny bridges to get over it, and then there would be a stream going underneath it. To go from this side of the village to go to the church, you actually had to cross a little pathway through the jungle. And in that pathway, you would have a stream coming down one side and then you would have a tiny bridge, or just a platform that would go over it, and you'd have water going underneath you. And at one time someone actually shot a big river eel in that area.

RSS: Shot?

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LFMC: Yeah, they were looking for it and, at first, we thought, oh it's wood, a log, and then it moved. Then one of the girls ran over to their house, one of the Fejerans, and called the older brother, I forgot the older brother's name, but he came over with a spear gun and he was looking at it and the next thing you know, bang! The gun goes off and this big thing started wrapping itself around the spear. To me, at the time, I was probably too small to realize, but it looked huge. It looked like about a four or five-foot eel.

RSS: How thick around?

LFMC: It was at least about a good three, four-, or five-inches round.

RSS: Do you remember what color?

LFMC: It was—to this date I realize, because there are two types of eels we've seen in the river. One was this black eel, which you could move a big rock and you've got all these eels under there. And not until I got older did, I understand a story behind it. This eel looked more like it came from the ocean, but it had a slightly different pattern than a Morey. I don't know to this day, exactly what it was.

RSS: Okay, what is the pattern of a Morey eel?

LFMC: You would have more of a greenish, solid green color and maybe some, depending on the species, you would get a broken pattern, maybe a honeycomb or a little camouflage. This one was like the bottom was green or gray, upper half had a mix between a gray and a green color.

RSS: Okay, so as a diver, is it possible for the animal, for the eel to take on the environmental—

LFMC: It would probably be possible because those streams were still connected to the rivers. So, it is possible that an eel may have gotten all the way up that river and got to that point.

RSS: What I'm asking is, is it possible for an eel to take on the coloration of the environment to protect itself?

LFMC: Yeah, oh—

RSS: They do change?

LFMC: Oh yeah it did.

RSS: Okay.

LFMC: It's like, the other river eels that we will, well what we will call a river eel, was black.

RSS: And how big are they in comparison?

LFMC: They would be like a small round thing and about yea long. And when I started learning about Guam history as we were progressing in school, the difference between, I forget which

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rank is which, is it *âchang*⁶¹, the two different groups that were here, and the ones that were only allowed to fish or get food from inland versus the ones that could get from the sea. So, when we saw that, we would freak out a little bit in the beginning like you move a big boulder and eels everywhere, and then—

RSS: All the same size?

LFMC: Yeah, they were all at least about two feet, you know, when we would spot them.

RSS: How would you capture them?

LFMC: That one, we would either make like little rocks in like fish traps or channels. We let them go into that and then we would take a bucket or a net and then go after them. And then we were beginning to realize we were in competition with them because we wanted shrimp and they were getting the shrimp, too. So, we were figuring we'll corner them off so we can go up to this area and get the shrimp we want.

RSS: How did you figure out that they were after the shrimp?

LFMC: After a while we would spot them in the same areas, and then where there are usually a lot of shrimp, if a lot of those eels got in, the population would drop. So, they would be going after them as well.

RSS: When did you fish for shrimp?

LFMC: We were still kids, about between eight and ten at the time, and we would wait for a rainy season sometimes, because it would bring them down a little further for the river. And after the rain would pass, we'd go down and check the river. They would always have pictures of all the shrimp tramps and stuff. We didn't use that too much. We would just take the rocks, make our little dams and rivers redivert everything and then set it and start watching the shrimp accumulate. And then once they get to the corner, we would just net them or just take the pot, (motions to scoop up the shrimp) do that, we got the water, right in the fire.

RSS: What pot?

LFMC: We'd just take a pot from the house.

RSS: A cooking pot.

LFMC: Any metal pot, cooking pot, I'd just take it. (laughs) If we went up the river, that was our biggest thing, a box of matches, one pot or a frying pan, and whatever wood you can get up there and a machete.

RSS: And you'd just start the fire and cook it?

LFMC: That's it.

⁶¹ Manâchang lower class in older CHamoru society. Topping Ogo Dungca pgs. 4 & 134.

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RSS: How do you prepare the shrimp?

LFMC: We just throw it in. As soon as you got it, it was in the pot, the water was there, you just make sure you cleaned it off a little bit—

RSS: Cleaned what off?

LFMC: You didn't get too much algae in the water. So, you'd drain it, go to the part where—you know, we were taught to, where the water ran the fastest is where you want the best water, and then we filtered it a little bit. Take your shirt, and just kind of put it in front and let it filter. Once you got enough water in your container, you went, the shrimp was there, put it on the fire and just wait it. Let it boil and after a while you had food.

RSS: So, you just eat it without coconut milk?

LFMC: Sometimes we would do that. But if we were out in the jungle and we were too hungry (laughs), stomach spoke longer than oh, coconut, then preparation. We would have the shrimp just as is.

RSS: And so, you boiled it and ate it.

LFMC: Yeah.

RSS: No deveining it or anything?

LFMC: Only when you start peeling it, that was it.

RSS: What does shrimp, fresh shrimp, taste like?

LFMC: It (pause) it actually didn't taste much different than the saltwater stuff you would get in the store. For us, it was, you cook it and it still had that seafood flavor to it.

RSS: It's salty?

LFMC: No, it wasn't. There was a sweetness to it, at the time. There was just a little bit of a sweetness to it, but sometimes we would add a little bit, or someone would say, oh let's get some other vegetables and we'd look for the *dâgu* or find taro or something. We had to teach ourselves and learn how to prepare a lot of it, but with the shrimp it was an easy matter of catch, cook, prepare it the way you want it and you sat there, and you ate, especially when we were up the river. When we were in the ocean, that was a different story. You learned to cook whatever you caught. But up the river, it was an easy matter of doing that. But the thing is, going back to the river, a lot of the houses in the village were small rivers that ran by the house. You didn't have to go far in some cases.

RSS: So, where did the layout of the village looked like? It wasn't, obviously, organized in the way that GHURA did it, right?

LFMC: Actually, what was strange—GHURA only placed at, in my personal perspective, the only place that GHURA changed was the bottom half of the village, where they added a few

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entrances. There are still a lot of parts in this village that have not, as far as the design, are still the same.

RSS: So how many entrances prior to GHURA, were there into the village?

LFMC: To come into the main village, or this side, one side of the village I would call it the north side.

RSS: The north side?

LFMC: Would be, well coming from Adelup, if I'm coming from Adelup that would be the north.

RSS: That's east.

LFMC: I mean east, yeah, I keep forgetting because of the map.

RSS: Okay.

LFMC: I keep forgetting. When I do my compass—

RSS: Try that again—

LFMC: North is the ocean.

RSS: Ocean

LFMC: Yeah.

RSS: Try that again.

LFMC: Okay. So, coming from the east side, there were one entrance that went up the hill to where the tuna place was, and I'll jump—

RSS: Zuanich⁶².

LFMC: Yeah, where, and I'll just relate it to where the Abbate-Faria⁶³ issue—

RSS: Okay, that's the Zuanich house.

LFMC: Yeah, there was one there. And then one more coming in, and then, let's say it would have been that. One, actually, the next one would be where the, there was an auto shop, where the auto shop is that would be the second entrance.

RSS: That's coming up the hill.

⁶² Lawrence Zuanich was the largest American operator of purse-seiners out of Guam, but the catch was off-loaded for canning in Thailand-The Pacific Islands and the USA pg. 78. He purchased the Faria home in Assan when he was on Guam.

⁶³ 1974 murders in the Faria home. (Sablan, 2017)

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LFMC: Yeah. And then the next one would be the church.

RSS: That far?

LFMC: And then after the church would be *Kalåkkak*. That was it.

RSS: No, but, coming up the hill. There was only one road coming up the hill.

LFMC: There was only one road coming in and it basically—once you got into the village then it connected. Yeah, only one road coming up the hill, up and down.

RSS: So that was after the Faria street.

LFMC: Yeah.

RSS: And where would that go? Is it the existing road there?

LFMC: That actually branched off into a lot of the existing roads now. The reason why it hit me, is because when I came back from college, I tried to come back to the village to try and find where my place was and I almost, I got lost. I tried to go into one road, and they closed it off, and after a while I figured it out. They opened up a lot of roads on the bottom half.

RSS: Okay, we need to get a map.

LFMC: Yeah.

RSS: Because I think the map that is pre-GHURA and the GHURA map, the current layout, is going to be different. For example—

LFMC: Very, very different.

RSS: For example, when you directed us coming in with the Faria road on the left, there's a cul-de-sac immediately at the right.

LFMC: Yeah.

RSS: Did that cul-de-sac always exist?

LFMC: No.

RSS: Okay, so that's a GHURA cul-de-sac.

LFMC: Yes.

RSS: All right, then it wraps, that road wraps all the way to the church, and now you have the street that brought me up here, is after the street that you described but that street's not there.

LFMC: Well, the street that I brought you up on the hill, remember the street that we came up from, from Jo & Flo's.

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RSS: No, no, no. The one that we took a left turn that goes up past Leon Guerrero to come up here.

LFMC: Yeah, once we came up here and made that left turn, that existed.

RSS: Okay, but what about the road, what about the second road after Faria?

LFMC: Oh, that one? No, that was new. So, when you enter the village, when you come in after that Faria, after that, where the original one was further down. Actually, that road where the Faria road is—now, oh okay, now I got it. Where the Faria road was is now the road that connects the whole village.

RSS: Okay.

LFMC: And then you have the other, the original one that took you into the village is closed off.

RSS: That's what I thought.

LFMC: It's connected differently now. But the Faria road was actually, you came in and you made a left up the hill.

RSS: And it connected to here.

LFMC: No, there were no connections. You had to go all the way out again, like Kalåkkak, to go up.

RSS: So, were there three sections in Assan?

LFMC: Yeah.

RSS: What is the Faria area called?

LFMC: I'm not sure exactly what all the names were.

RSS: Okay.

LFMC: Because, as growing up we only knew, like, there was Assan village and then there's Kalåkkak; and then we always called that the Faria place.

RSS: The Farias were the ones that lived there before Zuanich?

LFMC: I believe so, because the other name we used to call that place after Zuanich was the tuna house, because—

RSS: Because Zuanich did tuna cannery.

LFMC: Yeah, yeah, because when they were running that. But then that place, we hardly went up there as kids because I don't know what it is about growing up in Assan. It's either the stories

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or you start to get sensitive to things that happened around here, and you start to feel like there's—you start to feel the history of things that happened way before.

RSS: Okay, we'll come to that, because that again is another aspect of this history. But, for the moment, I just want to establish that there were three main sections in Assan.

LFMC: Yeah.

RSS: But you don't know the location name.

LFMC: No, I don't know those locations.

RSS: Do you know the people that lived there after the War?

LFMC: My mom would know. I wouldn't because as kids, we were back and forth until we finally settled.

RSS: You were back and forth to where?

LFMC: You know from the village, because we were living in Sinahãña, Tamuneng, and then eventually when my grandmother gave my mom and dad property, my mom's mom, that when we finally built my brothers and I started to really know the village. But even as growing up, we, still there was so much to discover. Even now living here, there's still things that I'm like, okay, I didn't know so-and-so owned this side or this was part of this family, or that, like, I didn't realize that the Ramsey family used to live four houses down from where I am at now, and the original owner of the property I am on is actually the father-in-law of one of my cousins. (laughs)

RSS: So, you purchased this land?

LFMC: I purchased this land through GHURA, when they opened it up for redevelopment.

RSS: Okay. We're going to need to go to that GHURA history because I am not familiar with GHURA except that they come in and buy land?

LFMC: They came in and bought out the village, the villagers, some of the folks, and came in and did the redevelopment. And then later on reoffered back as, I guess, depending on your priority, whether you owned property and a house originally, or just property. And they allowed you to purchase, based on your priority or status. And I got lucky. My mom and dad had a house, they had property, they had a structure on it, so their priority was higher. They weren't coming back, so at the time, they thought they were going to be gone for extended period, so they gave me the option to take the priority.

RSS: And this is the location that we're in.

LFMC: Yes, this is the location.

RSS: Where did your parents go?

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LFMC: They were, after '82, they were in the teachers' strike, they went to Hawaii for a while. They were in Honolulu for a bit. And then from Honolulu they got a contract to work in Majuro, and they were in Majuro for quite a long time, and that's where they were not just teaching, my dad became the Administrator for the co-op school that was there. He was busy with that, they both were, and while they were there, they were able to finish their doctorates, their PhDs.

RSS: Both of them?

LFMC: Yeah, both of them, they were able to finish while they were there, but they were both teaching, running the facility, doing all sorts of things to upgrade. I think they were there almost ten, fifteen years.

RSS: Wow.

LFMC: But they were gone after '82, after the teachers' strike that's when they left.

RSS: Okay.

LFMC: And they were gone that long.

RSS: Where were they teaching when the teachers' strike broke out?

LFMC: I think—where was my dad at? I think my mom was either, at old Piti Elementary, which no longer exists. And my dad was at, he was either at Adelup or he was at Agueda, one of the two. I can't remember which.

RSS: Old Piti? Where was that?

LFMC: Old Piti would be in front of where the church, Piti church is, that area that's open right now that they're doing, I think they're doing the drainage collection thing. That used to be Old Piti Elementary, and then up the street, of course, is New Piti which is Jose Rios.⁶⁴ I actually went to New Piti Elementary, and my mom was teaching at Old Piti.

RSS: What did your mom teach?

LFMC: Elementary Ed, both of them were actually elementary educators, through U.O.G., so they were part of the Teacher Corps.

RSS: So, they stayed ten years down in Majuro, and then—

LFMC: Yeah, a little bit more than that.

RSS: Okay.

LFMC: And then eventually I guess my mom got homesick and came back here.

⁶⁴ Jose Leon Guerrero Rios was born on August 14, 1898 in Hagåtña, a devoted educator and school administrator. (School, 2021)

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RSS: Okay, when she came back, did she move in with you?

LFMC: Yeah, initially they did, and then they got a place again—well, actually by the time they got back I had this place built. So, they were able to move in. This house, I could tell how old the house is because I match it to my Son's birthday. (laughs)

RSS: Which son?

LFMC: Luis.

RSS: So how old is the house?

LFMC: The house is, he's twenty-four, the house is twenty-four. That was part of the deal.

RSS: Nineteen ninety-five.

LFMC: Yeah, so we had him on the way, so the wife said we need a house, because her parents had a duplex which we were renting. They had another house, but we needed a place of our own, so when this place came up, for me it was a sense of getting back into the village. So, when this opportunity came, I took it; and it was a great way not only to back into the village, but to introduce to my kids some of the stuff that I went through with my brothers here in the village.

RSS: So, why did you move around in your early years? The family.

LFMC: Well, my family—I think it was just my mom and dad, they got a place and everything. The one place I think we moved because of Karen,⁶⁵ you know, it damaged it. We were living in; I think we lived in Sinahãña in two different places. Where the Payless is in Sinahãña, I believe, there was one place there. And then another one further in the back where I met my Godfather, Big John Cruz who has now passed on. He was my godfather for confirmation. But that, and then I remember living in Tamuneng in a Quonset hut, which is why I can relate to a Quonset hut living, you know, that type of structure, when my dad started getting into music.

RSS: Okay, where in Tamuneng?

LFMC: I'm thinking that the last Quonset huts were in the Oka area, around that side, because I could remember as development was happening there people were moving things that was seeing some structures.

RSS: Do you remember Camp Watkins?

LFMC: When I was younger, I remember it having lots of jungle. (laughs)

RSS: Camp Watkins where the Quonset, Giant Quonset huts were.

⁶⁵ Typhoon Karen 1962.

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LFMC: Yeah, so there were buildings back there and I remember we lived in one. Because I do—

RSS: Did you live in a Giant Quonset hut?

LFMC: I don't remember how big it was, but it was enough for several, it was like two, three rooms in it. And I think my uncle Caesar might have stayed with us, I can't remember. But I know when my dad would rehearse, there was enough room for him, the drummer, I think my uncle was the drummer, my dad was guitar and there was a bass player, and I don't know what else.

RSS: In the house?

LFMC: In the house, they would rehearse there. And I remember going, when I was younger, going to—and it was a short walk or ride, to Sleepy Lagoon, which was basically around the corner from there, around where Jimmy Dee⁶⁶

RSS: Was it across the street?

LFMC: I think it was down and then across.

RSS: Okay.

LFMC: Like where Jimmy Dee's. That's what I remember, having to go down and then going in, and then all jungle, and then you had to walk up this step—my god, I'm getting flashbacks—walk up this set of stairs. Nice wood structure in the front, and then you get, and then there was this aquarium. And I was always gravitated to the aquarium. And then the bar was around the corner where you ate, it was on both sides. And where my dad performed was sort of in the back side of that. So, I remember—

RSS: Facing the ocean.

LFMC: Yeah, and then you could see the ocean from there, but I could remember that that trail down to a parking lot, gravel parking lot, and as you were walking up, I remember jungle, lots of green all the way around that. A matter of fact, I'm seeing that image right now.

RSS: And it was calm?

LFMC: That was Sleepy Lagoon. I remember Sleepy Lagoon. That place is always stuck in my head.

RSS: And if you were to put Sleepy Lagoon on top of an existing structure today, what would it be called?

LFMC: I think it might be Jimmy Dee's.

⁶⁶ International Superstar Jimmy Dee performs with the Chamorritas in Las Vegas, California, Philippines and Japan. (Dee, 2014)

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RSS: No. Jimmy Dee's is further down.

LFMC: Yeah, Jimmy Dee's is further down. That would be where, what's the name of that? Yeah, there's another structure back there, as a matter of fact it's another restaurant. That's the one where, what's his name, Mosa's? Not Mosa's, the chef, I forgot. I can't remember. I was there, I went there and for some reason I haven't been back there since.

RSS: Okay, is there a hotel in front of it?

LFMC: Yeah, there's another—

RSS: What color is the hotel?

LFMC: I think it was a green one. No, that's a condo, the green one's the condo. Oh, Onward.

RSS: Onwards on the right?

LFMC: Onwards on the right.

RSS: Was Sleepy Lagoon on Onward?

LFMC: No, where Santa Fe, that area where Santa Fe is at. That property that is down below, Santa Fe and Shirley's.

RSS: Shirley's is on the left.

LFMC: Shirley's is on the left, right there in that area. So, we would have been was just up the street, a little further and then in more.

RSS: Okay.

LFMC: In more into that area where Rosie's Apartments is now. That's where we would have been.

RSS: Okay, Rosie's Apartment is across Santa Fe.

LFMC: Yeah, but we moved around. I know we moved a bit, and after we lived here for quite some time, we actually had one, a two-bedroom wooden structure tin house, again. And then later on my Dad, because of all the flooding, we had with the—that's when I discovered later on (laughs) why we always got water. And then my Dad bought a modular unit, which elevated us. And then when GHURA came through, the last place I moved with the family was to Mangilao, to University Manor.

RSS: Okay, let's go back to the flooding. Where was the house that you speak of?

LFMC: The house I speak of is, the lower part of the village, there is now a new parking lot behind the old Jo & Flo's, it was Harley Davidson, [now], at one time, and that whole parking area back there. I used to live (pause) almost on the road that goes through.

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RSS: Last night where you were waiting for me, was that where you parked?

LFMC: No, we actually went and came out from the church, and just before we started coming up the hill to come here, about twenty yard back from that is where my house was.

RSS: On the road that we took to turn into here.

LFMC: Yes. The village now, right now, a lot of that road is elevated. There's a lot of backfill, when GHURA came through they backfilled a lot. That road, when I was growing up, was a little lower. And where Jo & Flo's parking lot is, would have been between the back side of Jo & Flo's and the parking lot, if that river had maintained where it is, there would have been another huge gully, behind there, and then the property would have been a little bit lower; because there are a couple houses in that area from the corner before you come up, that house is another is about—the backfill actually brought it up another three or four feet. And then there's another house further back from that, that actually used to be about four feet higher, as we were growing up. So, they backfilled a lot in the village.

RSS: To keep it from flooding.

LFMC: Yeah, to get rid of the flood plain; because we're basically, this village, the lower half was a flood plain.

RSS: So why did your father build on the flood plain?

LFMC: My grandmother⁶⁷ actually gave them that property, my mom and my dad, and what he did was first he brought someone in to look at it and they said, okay, we'll fill up, backfill and elevate it. So, we actually backfilled ourselves, as well, to bring it up. So, part of the property came up a little bit and then the back half dropped a little into that little flood plain, but it wasn't enough. At some points it would rain, and it would literally fill up. You know, so I'd wake up in the morning and my brothers and I would step in about ankle-deep water.

RSS: Oh, wow.

LFMC: You know, but for us, we didn't, it was a seasonal thing.

RSS: Yeah, but what an inconvenience.

LFMC: Well, for my brothers and I it was like—

RSS: Well, you were kids!

LFMC: It was like, oh wow. (laughs)

RSS: What about your mom?

⁶⁷ Elena Santos Toves, born (1905) in Hagåtña, married Jesus Quitugua Mendiola, born (1903) in Assan. Luis Francis Mendiola Cabral's grandparents.

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LFMC: My mom, well, I know my mom was frustrated and so was my dad, at the time, but growing up as kids it was like, oh wow, what's coming out now. We'd look for the tadpoles or—

RSS: In the house?

LFMC: No, we'd go outside and see what's floating by.

RSS: Oh, I see.

LFMC: That type of thing. Because I used to grow sugar cane around the house, as a kid. And we'd have the big reeds which were growing because no one, you know, those rice fields. But then when we eventually, when I came back, everything, they backfilled, the whole area. I'm thinking a good majority of that came up about four feet, at least three to four feet.

RSS: Where did they divert the water flow?

LFMC: There are some rivers, there are two or three major rivers still active, so they diverted, probably found a way to channel those, even with underground, the manhole covers, the drainage systems. So, a lot of that basically would drain into that.

RSS: So, today, it doesn't flood at all?

LFMC: No, because it's part of the, it's the road now. The only time we get any flooding is, of course, heavy rains and when the reservoir, which is inactive, fills up and all that water comes rushing down.

RSS: Because yesterday when I pulled over from Marine Drive, I had to go down into the parking lot in Jo & Flo, whereas before I remember that road being level.

LFMC: Well, which also makes me realize that Marine Corp Drive was also elevated.

RSS: It has to have been.

LFMC: Because Jo & Flo, when I was growing up, was level—

RSS: Exactly.

LFMC: With Marine Corp Drive.

RSS: Yeah, you just drive in.

LFMC: I remember you just make the turn, park the car. You know, as I was growing up in my '63 Falcon, you know, and vroom! I just right there in front of Jo & Flo's, to go see my uncle Vic. What's Uncle Vic's last name? Argh! But you know, he was my auntie Pupe's common law husband, and he was the bartender there, and I'd go there to sneak a Coke off of him.⁶⁸

⁶⁸ Victoriano "Vic" Gacao. (N. Cabral, personal communication, December 24, 2020.)

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RSS: Chuckles.

LFMC: Unless he really wanted to teach me, a lesson and slip me a Rum and Coke.

RSS: Oh dear.

LFMC: (laughs)

RSS: Introduced it early.

LFMC: Yeah, but—everything at the time was at a lower level, so a lot of the village, not only was the inner part elevated, but Marine Corp Drive was also elevated. Because if you match with the park and the other small park which is further down.

RSS: What park?

LFMC: You have the large main park, and you have the other—

RSS: You mean Assan Park?

LFMC: Yeah, the one we call the Flagpole.

RSS: Yes.

LFMC: On the other side where they do the commemoration of the landing.

RSS: Closer to Shelton's?

LFMC: Yes, closer to Shelton. Whenever I look at that, that has been backfilled. You could see the difference. And even when the ocean reclaims the beach, you can see the difference on where they backfilled and where things were.

RSS: So, across the street—since we're already there—across the street from where Shelton is, and then all the way to almost where the Bordallo apartments are.

LFMC: Yeah.

RSS: Okay, were people living there all the way down to the Assan Park area before?

LFMC: Yeah.

RSS: Okay.

LFMC: There were families living, except that section after Shelton's. We always knew it as Flagpole, and they always left it open as a place for the gathering and for the ceremony. As we were growing up, it was mandatory to be there for the 21-gun salute and everything else. Of course, the food was good. But there were families all the way up and down that beach.

RSS: All the way to the hill?

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LFMC: All the way, partway to the mountain past the Bordallo apartments.

RSS: No, no, I mean toward the park, now.

LFMC: Toward the park.

RSS: So, wait a minute, are you saying, because after the War, didn't they cut that road?

LFMC: My understanding is that they did. I'm not really clear on how they cut that hill, but some way somehow, they've always known it as being open. And I've always known it as being—

RSS: Because in 1960 that would have been open.

LFMC: Yeah, by that time it was probably already open. But I'm thinking before that the Japanese may have had a hand in beginning the opening. But there was access, they had to have access to go into Agaña, because my grandmother was originally from Agaña, so they had to be able to come down here. So, I'm not sure how long that was open, either before or after the War. But I've always known it as being an opened area. Actually, we used to go up and down that hill, too, when we were kids.

RSS: Did you used to climb it?

LFMC: We used to climb that thing, up and down. We used to hang out at the top, or we would gather, or the families would gather. Because, actually, on one side of it there was a wall structure that we—I've never gone back to look at it because there's been a homeless guy that's been living back there. But there was, whenever we go as a family to have a barbeque or something, there was this wall, retaining wall, that was on the right side of that, the east side of it.

RSS: From Adelup?

LFMC: From Adelup. There was this wall that's always been back there.

RSS: It's because it was the walkway.

LFMC: Yeah.

RSS: That's how they came across.

LFMC: Yeah. So, it had to be, but it was left in disarray when I was growing up.

RSS: Mmhmm, no longer used because the road opened up.

LFMC: Yeah, and it was always there. So even as kids, they never really told us what it was for, but just that it was there.

RSS: It's part of the El Camino Real.

LFMC: Oh, okay.

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RSS: The governor's road.

LFMC: Yeah, because we always knew Marine Corp.⁶⁹

RSS: Well, because you were born 1960.

LFMC: Yeah, but even with that, the families, because we learn, growing up then, I was exposed to so many different things still. I mean, we still watched people butcher cows. I still watch people do the pigs, not just for the *fiesta*, you know, the goats, everything. We learned how to go out and do the fishing, two in the morning, how to bring everything back and stuff like that. But, when I think about it, all the things we learned as kids, I kind of long for some of it because it was, not so much simpler, but it had more meaning.

RSS: Well, our lives have changed.

LFMC: Yeah.

RSS: That's one of the reasons we're collecting— (laughs)

LFMC: Yeah.

RSS: These histories.

LFMC: But with all of that, I remember all the families, some of the families because my Uncle Tommy's place used to be right as soon as you pass the mountain, that cutout, about another hundred yards in, then Uncle Tommy used to live down by the beach. His family had either a house or a shack, almost.

RSS: But he would have to, probably, be like as far back as Marine Corp Drive exists now? Or was he closer to the water?

LFMC: He was closer to the water.

RSS: Oh, he was? Okay.

LFMC: Yeah, he was closer to the water. You could walk out one side and I'm on the beach.

RSS: Mhmm.

LFMC: It was that close. We used to be out there sometimes with them. We'd camp out by the place and you just go down by the beach and you wait. Back then you didn't have to go far to look for octopus. You kind of watched, and you watched them go by, and then you went and got them and brought it in.

⁶⁹ Route 1 was called Marine Drive for many years until Johnny Gerber walked from Andersen Air Force Base to Naval Base Guam to emphasize that Route 1 was named in the memory of many United States Marine Corps soldiers who fought and died in WWII, liberating Guam from the Japanese. He wanted the road to be remembered for those killed in battle. Johnny didn't want people to think that Marine was a reference to the ocean.

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RSS: What happened to his land?

LFMC: I think that was part of the buyout. When they bought a lot of the properties, even the ones that were on the beach, there were some sections that I don't think GHURA ever gave back. They may have given it to Parks and Rec, or the Park Service may have claimed part of it to protect it, especially after—I've seen some of the—I didn't realize (laughs) at the time. Now when I did work with them in the past, I did not realize how much of this village was under the Park. You know, I just thought this is Assan village, and GovGuam or whatever, not realizing that it was also under the Park Service.

RSS: You didn't understand the footprint?

LFMC: Not until I started working with them.

RSS: Okay, what does that mean? What did you understand—

LFMC: All I understood at the time was that, when I first went to GHURA to get the property and build the house, all they told me was that the back half behind me is government, federal government, and that no one would ever build behind me.

RSS: But they did.

LFMC: Yeah, lo and behold. (laughs) So, somebody's map was wrong. (laughs) But, the thing was, all the time I thought I was building on just plain old GovGuam property.

RSS: Plain old GHURA property.

LFMC: GHURA. Yeah, GHURA bought it, got it, boom. Do my bid with the GovGuam and get the permits and what have you. If they had really wanted to push at the time, I think I would have had to have done like an environmental impact statement with the property because not realizing that it was also under the Park.

RSS: How is it under the Park? You said that twice.

LFMC: Because when I did a survey with the Park Service years ago, a subcontractor. I went out into Assan Bay to collect marine specimens for a heavy metal survey, because after the War they were dumping material.

RSS: Munition.

LFMC: Munitions, basically, and they wanted to see what the effects are now, if there has been any contamination and stuff like that. Luckily, according to the report, which I have yet to really sit and read, there was, it was either minimal to none. Even though the munitions were strewed across a massive footprint under water.

RSS: What's massive?

LFMC: I'd say from as shallow as five feet, all the way down to two hundred foot, plus.

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RSS: From what point to what point?

LFMC: From the shoreline, from the reef line, itself, in the water all the way out on the reef flat to the reef slope.

RSS: And where—

LFMC: We're going out like several hundred yards.

RSS: Where did it start?

LFMC: Right up on the shoreline, right up off from the back side of the park, the National Park area, from that back area where the Marine monument is, where Camel rock, it's actually on the east side of Camel rock. So, if you follow all that side and then from, you hit the reef's edge, and heading north, this time, out into open ocean, you will see this material laid out like a carpet, like a giant carpet, and we were actually tracking it. I sent someone down to, because I was the supervisor, I sent someone down to about 150 feet and we were still seeing material.

RSS: What were you seeing?

LFMC: Munitions, exploded, unexploded ordinance, bombs, gun powder pellets, we were finding cases of 30 caliber rounds, anti-aircraft rounds, or just the junk—all, everything you can think of for war, whatever they could stuff in a barrel and you can shoot it. I've actually found areas where, and only after I started because I love war history, in a sense, where you would pack, put the big round in the big guns of a battleship, and then you'd pack behind them these pellets. These big canisters that are covered in canvases or whatever, and I would find them at 120 feet of water. That's when I started doing a lot of fishing and diving in the area, so I was finding it all the way down to there.

RSS: You describe it as a carpet that's just laid out, so when they dropped it, it literally rolled down the terrain?

LFMC: No, it looked more like as they were tossing it out of the boat, it literally sunk there, but they saturated the area so much that it looked like they were literally—that was the dumping site for ordinance.

RSS: So, they're piled in—

LFMC: There's is, where you got piled.

RSS: No but I'm trying to see. When you dump something over and they fall, they fall in any organized fashion? Because a carpet, to me, is flat, it looks like a red carpet.

LFMC: Yeah, well, what it is—

RSS: Is it like on top of each other?

LFMC: We could follow the terrain.

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RSS: Okay.

LFMC: And even with the growth that has gone over a lot of it, a lot of this ordinance is so close together. I mean, it's just like literally laying it out on a carpet, you just pile the carpet with ordinance from one end to the other, and then—

RSS: But they're not organized?

LFMC: It's not necessarily organized, but it's just, it's everywhere, and particular areas.

RSS: If you were to describe the width of it?

LFMC: Three football fields.

RSS: And the length of it?

LFMC: The same. That's what we felt when we were under water, doing it. I had my divers go up to the shoreline, up on the top and literally still finding empty brass casings, massive casings for the larger guns, right in five feet of water, all the way back out. We were still finding material. I was looking at a hundred-pound bomb. I'm trying to shoot a fish for the sample and I'm always checking my elbow and I'm always looking behind the fish, finding ordinance that's out there. All this material that was laid out there. And then, later on, realizing too that we had two control areas, which actually I don't think Assan Bay is a control area, I think it is a total subject zone. Behind the Park Service was the subject area, towards where the Shelton, we call it the Shelton house, is the control area. But in reality, where the flagpole is, was a dumpsite as well, because as the storm comes through, you'd sometimes wind up picking up the magazines for M-1 Carbines. As it washes away, this stuff will start to become exposed.

RSS: Unexploded?

LFMC: Unexploded, unused ordinance. We're finding that I'm standing there talking to guys, because I picked up a—well, one of my dive students picked up a phosphorous grenade internal part. We thought it was a bone, when we got to air, we went, Okay, drop it, call E.O.D.⁷⁰ And when we're sitting there waiting for E.O.D. some woman finds three Japanese grenades, not more than twenty feet from where we were. (laughs)

RSS: Shoreline?

LFMC: Where we were on the shoreline. So, the area is still saturated with material that is still out there. Even though they say if it looks like ordinance don't touch it, and if it's there just leave it; but the problem is, is it's in an area where people frequent.

RSS: So, considering that, growing up as a little boy in Assan, did you find any of the munitions inland?

LFMC: Let me go back on that a little bit, and this all connects.

⁷⁰ Explosive Ordnance Disposal (EOD).

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RSS: Okay.

LFMC: My mom used to tell us stories about when they were kids, and her cousins would run up into the hills and come back down with these bags of bullets, and they would break everything open and empty the gunpowder. And if you remember the Carnation milk cans, the metal they were, you know (laughs) —those things you could break concrete with those cans. And they would fill the cans with gunpowder, and then they would set it on the side, make the trail and light it, and everyone would run for cover and these things would take off and bounce everywhere. My mom said they didn't think, at the time. And one of my uncles, I can't remember which one it is, actually got hit on the side of the leg by one and got seriously burned.

RSS: The can itself?

LFMC: The can itself hit him, it bounced everywhere. Even my Uncle Joe says they would go up and they would find grenades and everything, and they all learned how to disassemble all this stuff and empty it out. Because they would collect the gunpowder just to light things up. Then, for us—

RSS: Things were slow in Assan, huh?

LFMC: Oh yeah. (laughs) That's what Mom said, "Boy you lived such a dangerous life." (laughs)

RSS: Good thing you are still alive.

LFMC: Yeah, surprised the village is still here. But, even for, as we were growing up, inland we'd go—we were still finding stuff.

RSS: So, what did you personally find?

LFMC: For me, I was finding everything, again, grenades, bullets. Sometimes we'd find stuff and we're like, okay, I'm going that way.

RSS: Did they tell you not to touch them?

LFMC: No, it was already common knowledge. You see it, leave it.

RSS: Okay.

LFMC: And even now, when I used to teach martial arts here at home and I'm semi-retired from it, I would take my students up in the hill just to do a quick hike run, where I'd take my bow just in case we run into pigs because I used to do a lot of bow hunting; and I'd go up there and we'd still find Mess Kits.⁷¹ You might find—

RSS: Excuse me, what is a Mess Kit?

LFMC: The eating tray for the Marines.

⁷¹ 1944 Mess Kit US Army Marine EA Company Can Opener Knife Spoon Fork Metal.

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RSS: Oh.

LFMC: So, the portable eating kits.

RSS: The MRI?

LFMC: No, not MRIs,⁷² these are actually, they are like stainless steel mini plates.

RSS: Oh, I see, okay.

LFMC: They came complete. Yeah, it's like, it's a mess kit with a complete set like forks, spoons, knives, and they would actually cover up, and you would have like two plates on it, and then you would have a separate pack and then you'd have your canteen and your canteen actually had a cup. As Boy Scouts, we actually learned that from our Scout Masters who were Seabees because they would show us all these things, and then we learned about Mess Kits and everything. And we would still find some of those up there. I would find forks that would have U.S.M.C. on it, you know, United States Marine Corp, stuff like that. We'd still find bullets. We haven't found guns, and I don't ever want to find like what my uncle⁷³ did. He and one of his cousins, or a friend, they actually found remains. And I don't know if my uncle ever reported it, but his friend said, oh I want the helmet, and he wanted the helmet with the skull.

RSS: And was it, U.S.?

LFMC: Yeah, well my uncle doesn't know, he didn't remember, at the time.

RSS: They were young?

LFMC: Yeah, they were young. And my uncle just looked at him and said you're stupid. (laughs)

RSS: So, he took the skull and?

LFMC: He took the helmet. He knows for sure he took the helmet, but he doesn't remember if his friend took the skull as well. My uncle was like, I don't want anything to do with this, no way, forget it. So, my uncle went the other way very quickly.

RSS: Did he tell anybody?

LFMC: I believe he might have.

RSS: How did you learn of it?

LFMC: He told me. He may have told some others, at the time, but my uncle said, "That's it. The hair started rising" and he says it's time to leave.

RSS: When did he tell you?

⁷² MRE – Meals Ready-to-eat. (Army, 2018)

⁷³ Tommy Quitugua Mendiola, his mother, Nicolasa's first cousin.

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LFMC: It was like about two years before he passed away. He's been gone three or four years already.

RSS: Why did he tell you?

LFMC: I don't know, for some reason it just came up. It's like, you know, lately I don't know if it's happening to others, but lately it's like all of a sudden, the older group is starting to speak up more about what they went through and what they've seen, and what they did like my aunts talking about the rice patties. But, growing up, as I got older, I began to see why, with some of the stuffs they've gone through it, especially after studying that part of the history, not as a major itself but as an interest to understand why.

RSS: So, when you found these artifacts, these military artifacts, did you take them?

LFMC: No, a lot of them I left.

RSS: Really? Even the Mess Kits?

LFMC: Yeah. I had this weird, what do you call in CHamoru, you get the *fugu*,⁷⁴ you get that feeling that "I don't want to touch this." A lot of times I just left that stuff alone.

RSS: So, you don't have any souvenirs.

LFMC: Not that kind because of where it was located. To me there was a different feel up on this hill, than any other place on the island.

RSS: Are you superstitious?

LFMC: I might be.

RSS: Okay.

LFMC: I have to say in a sense, I am. But there are certain feelings in this village with the intensity of everything, with the War, not just that pre-war, but even when they confirm some of my suspicions when they discovered that the Spanish burial ground at the front of the village. I go up into the hills and there is a different feeling when I climb there. When I climb the hill at Nimitz to go to Channel 10 or to Sigua⁷⁵, the feeling changes. But when I come back down, I get that twitchy feeling again.

RSS: Okay. The Spanish cemetery?

LFMC: Yeah, I need to confirm it. But, when I was gone, they said that they were digging in that area in the front, the Faria area⁷⁶, and they supposedly dug up and found a Spanish cemetery in

⁷⁴ Cold sensation overcomes a person, associated with fear.

⁷⁵ Sigua Falls is a popular swimming hole in Piti. (Harmon, 2021)

⁷⁶ In 1974, Jan Faria, Gregory Abbate and Mary Farrell were murdered at the Faria residence in Assan. See article. (News P. D., 1974 Murder File Photos, 2017)

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that area. And I can almost believe that because of the prison that was down here on the shoreline. So, they had to bury them somewhere.

RSS: Okay, the prison, you said it was built because of Mabini.

LFMC: Rizal.⁷⁷

RSS: Rizal, oh.

LFMC: Yeah. It was built because of him. And my understanding of the history is they wanted to kick him out of the Philippines because if they left him in the Philippines, it would be more trouble. So, they brought him here, and basically imprisoned him here on Guam.

RSS: But he wasn't the only one in that prison, right?

LFMC: No, but I only know of him.

RSS: Okay.

LFMC: I don't know of any others, that's the only part of the history I know of it—

RSS: Okay.

LFMC: That there was a prison here in Assan as well.

RSS: Do you know the exact location of that prison?

LFMC: All I know is it's right down the water's edge, down here by the Park.

RSS: Is it closer to Shelton, or to the—

LFMC: No, it's in the Park because of all the monuments that the Filipino communities have put down there.⁷⁸

RSS: So, is it in that area where Mabini's monument?

LFMC: That's my understanding that it had to be in that area.

RSS: Okay, now the second issue. Why do you get the *fugu*⁷⁹ factor going into the hills?

⁷⁷ José Rizal is regarded as awakening Filipino national consciousness in 1887, but he was sent to Dapitan, Mindanao in the Philippines, not Guam. From 1946 to 1972 Filipinos who were part of Camp Roxas labor camp used that beach for recreation. Rizal Beach was returned to the Government of Guam in 1972 and for a short time, named Afleje Beach Memorial Park. It was eventually returned to the descendants of the original landowners, Baltazar, Carlos and Alfredo Pangelinan Bordallo in 1972.

⁷⁸ Los Indios Bravos - On January 14-22, 1901 32 Filipino exiles were deported and transported to Guam on the Rosecrans and held as prisoners at the Presidio of Assan, Guam 1901. Apolinario Mabini was listed under the heading: Civil officials, insurgent agents, sympathizers and agitators. (Bravos, 2020)

⁷⁹ Chilly feeling from being scared, having chicken skin along arms.

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LFMC: I don't know, it's either from my mom or my other relatives that they said, yeah, the War was violent, and in some cases that they might give me a little hint of what they felt, and they would always talk about the ones that were here before, they go all the way back to start with the *taotaomona*⁸⁰ stories and all of that. But then they would talk about the war and how many people were kind of lost up there. When we were younger, they never told us about the marches. For some reason, I did not know about any of them being in the march until recent. But they would—

RSS: You mean Manenggon?⁸¹

LFMC: Yeah. My mom said they were all in that march, the whole family. But they would, still as kids, tell us that you go up into the hills, you have to respect. We were taught all of those rules, again, you know, to do the asking of *tan guela*,⁸² *tan guelo*,⁸³ ask permission. All of this. And it was so engrained into us that when we got up there, when I started finding these artifacts, where other people would call them souvenirs, I would be like, I don't know who this belonged to. That's when I began to realize, when I started to see a lot of areas where there was a lot—how many of these things belonged to somebody that died, in this village? So, depending on where I was in the area if I found stuff, I would leave them alone. We found bullets and stuff, some of my relatives might grab a few so they could come down and do, you know, make the little. In my case, I never did the Carnation milk thing, I just did the trail, we'd just light it and see what it would do.

RSS: And how far was the trail?

LFMC: We just make it like ten feet and see how long it would take to get to the other end. (laughs)

RSS: And what would you do?

LFMC: We just laid out the gun powder, light it, and just run.

RSS: How old would you be?

LFMC: God, I think we were about eleven, twelve already. But even then, back then, when we discovered firecrackers, (laughs) it changed everything.

RSS: So, who would be your companions in that?

LFMC: That would be like, if not my brothers Ken and Caesar, it would be my cousin William Toves, maybe—let's see, it would be William, who else would be the same group? Because it was such a small group of us that were in the same age category.

⁸⁰ Ghost, demon, disembodied soul. Specter. Lit. 'People of before.' Cf. Birak. Topping Ogo Dungca pg. 199. Spirit of ancestors of the original people of the island of Guam.

⁸¹ Manenggon Valley in Yo'ña where the Japanese ordered the CHamoru people from all the villages to march toward and remain at during the last few weeks of World War II.

⁸² The spirit of the female grandparent ancestor - grandmother.

⁸³ The spirit of the male grandparent ancestor - grandfather.

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RSS: Who was the captain?

LFMC: There was really no captain.

RSS: You all thought of this?

LFMC: We all kind of like, Oh! (laughs)

RSS: Did you get the idea from someone before you, or?

LFMC: That's probably what we did, learned it from our parents and their parents.

RSS: In stories.

LFMC: Yeah, in stories, and then we get out there and we see it and says, Hey, do you remember? Yeah, (laughs) let's go and do it, you know, let's recreate and see what happens. But when we discovered firecrackers, that changed everything. We used to have firecracker wars. So, we were kind of emulating our parents, I guess, at the same time.

RSS: Where would you test the gunpowder trail?

LFMC: Oh, we would go down by the beach, we'd always be near the water. If something went wrong, you know, at least if it blew out there, no one would know. (laughs)

RSS: Did anyone ever find out?

LFMC: No, except when we did firecrackers.

RSS: How could you keep an explosion quiet?

LFMC: Well, we never made, for us, we never made big explosions. We kept everything small and low-keyed.

RSS: How do you describe a big explosion?

LFMC: A big explosion, to us, would be a full Carnation Milk can, buried in the sand.

RSS: Oh, is that what they did?

LFMC: No, theirs was left on top, and it would take off. Our biggest kick, at the time, was, and I always laugh at kids today when they say, oh we created this—is taking the match sticks, scraping off the matchstick, put it in the bubble gum foil wrapper, at the time the old Wrigley's one.

RSS: With the aluminum at the back?

LFMC: And making a rocket, and watch it take off, and you sit there. You're sitting there forever because you're trying to heat up. That was a big kick for us growing up.

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RSS: How would you make it take off?

LFMC: Aim it, put it on a match box and then kind of prop it up so it was ready to, it was aiming upwards.

RSS: How would you prop it up?

LFMC: We'd take the foil and just squeeze it and brace it on the box.

RSS: Like a stand.

LFMC: So, you would take it, yeah, and create a stand, and then you would sit there and light it, heat it up until it— (sound effect of a rocket flying)

RSS: What would you heat up?

LFMC: The foil, with the match. I guess the uh, whatever was at the end of the matchstick,⁸⁴ at the time. We would put that all in there and just let that stuff, you know. You had to shape it so that all the energy, the force, would come out one side. So that was the side you were heating up. And once that lit up, like a little rocket taking off.

RSS: What do you heat it up with?

LFMC: With another match, (laughs) or someone will take a stick from a fire, barbeque, and sit there and wait and (sound effect). So, we'd not be sending those things off.

RSS: Did anybody ever get hurt?

LFMC: No, not with that one. I think we were smarter than our older relatives. We didn't use the Carnation milk cans, (laughs) we didn't go to the bigger booms, we stayed small. I think part of it was because our older relatives learned from that lesson, that if they saw us go to that next level, they would scold us, and we learned a little bit from that.

RSS: So, they'd let you play with the fire, but as the—

LFMC: The smaller one, but everything was small. We kept everything small, till we discovered, like I said, Roman Candles or firecrackers, and we'd have firecracker wars with garbage can lids, and crazy stuff like that. Till this day, I'm surprised we didn't (laughs)—I still got my hearing, I still got my sight. (laughs)

RSS: So, when you were younger, the Assan village allowed children to just go about and do their own thing?

LFMC: Pretty much. We were allowed to, I mean there was still, in a sense, no matter where you are in the village somebody kind of already knew, there were still eyes that were watching

⁸⁴ The striking ends of the matchsticks are dipped in hot paraffin wax, and the tips contain a mixture of phosphorus sesquisulfide and potassium chlorate, a highly reactive, non-toxic chemical. It is easily ignited by the heat of friction against a rough surface. (Made, 2021)

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you. But, if you heard your name—this village had a great reverberation, depending on how far you were. My mom could actually call me from the church. I could hear my name. And you know that old joke, “Oh I can hear my mom calling me”? No, in this village, we actually can hear our mom calling us.

RSS: From the Assan church?

LFMC: From the church. We could be at the church and they could be at one end of the village, and all I had to do was hear the slight hint of my name.

RSS: She would literally yell out your name?

LFMC: And it would reverberate through the village because of the way the village is shaped.

RSS: The concave.

LFMC: Yeah. We could actually hear across the village, and literally I would have to tell my friends, “Dudes, I got to see you. My mom’s calling.” (laughs)

RSS: You didn’t ignore it?

LFMC: No, we didn’t, we never—well, I don’t think we ever did.

RSS: Why would you not ignore.

LFMC: We would not ignore. You know, if my mom needed us, we would come home. At that time, if the sun was coming down, we were coming home.

RSS: What happens if you didn’t come home?

LFMC: We got an ear full.

RSS: That’s it?

LFMC: Or we got grounded, you know, where I wouldn’t see my “Flintstones” for the weekend. That type of thing.

RSS: Did you ever get spanked?

LFMC: According to my mom, I did, only three times.

RSS: Why three?

LFMC: I have no idea. After that it was groundings.

RSS: Oh.

LFMC: I think that was more devastating than a spanking. I’ll probably take a spanking over a grounding.

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RSS: Do you remember why you got spanked?

LFMC: No, I don't.

RSS: You didn't ask?

LFMC: I never thought about it. (laughs) I just said, I lived, I survived.

RSS: Do you remember being spanked?

LFMC: Only once.

RSS: What was it like?

LFMC: Quick, that's all I can remember.

RSS: Painful?

LFMC: It may have been, but it was sudden, and it was quick, and then that was it.

RSS: What did she use?

LFMC: No, it wasn't so much my mom, my dad's the one that did the disciplining.

RSS: Okay.

LFMC: But my mom did. I think I remember my mom just get mad at us once, and I think it was the zori.⁸⁵ That was it.

RSS: She actually spanked you with the zori?

LFMC: Yeah. Well, that was a lot better than my aunts and how my other cousins got, you know, out came the whip, the stick, the long belt for some of them. And I was like whew.

RSS: What did your father use?

LFMC: I think my father used the belt on me. But that was it, I don't remember anything else about it because it was so few and far between; actually, so few that I have really no recollection of getting really spanked.

RSS: What do you attribute to that?

LFMC: I don't know, maybe I was the calmer one of the three boys.

RSS: Did your brothers get spanked?

⁸⁵ The zori is a flat thonged Japanese sandal made of different material from straw, cloth, lacquered wood, leather or rubber—like a flip-flop. CHamoru families would spank the behind of a kid to discipline them. Or threaten to spank them with it.

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LFMC: My brothers got, but I think all of us are so different that I don't think we got as much as our other relatives. We used to make the joke with my one aunt, tough love, all my cousins at one house. My Auntie Trini⁸⁶ and Uncle Joe's kids, they got about every other day. My dad used to say "Woe, that's tough love."

RSS: What did they do that you didn't do?

LFMC: I have no idea. I usually stayed out of it. (laughs) If I saw someone getting into trouble, it's time to go home. (laughs)

RSS: Even if you were part of the trouble?

LFMC: If I was part of the trouble I'd try to—I think I even, "I'm out of here. I'll see you guys." (laughs)

RSS: I'm not going to share!

LFMC: If I get caught, fine, but other than that, I'm gone. I'm at home, under my pillow. (laughs) I figured if I went to sleep, it was a bad dream, I'd wake up. I was gone, I was done.

RSS: So, I take it you generally don't like spanking.

LFMC: No. Well, when I think about it, I may have spanked my kids, my kids, personally, once or twice. The rest of the time it's grounding. I had different methodology of disciplining, and I'd learned it from my mom and dad.

RSS: So, grounding affected you more?

LFMC: Yeah. I think that had more of an effect. If I didn't get to do stuff that I wanted to do, that had more of an effect than just get the whooping and then okay, I'm back to normal. So, I look at it that way, that had a bigger effect on me than getting a spanking. It probably wouldn't have mattered either way at the period, but the grounding did have a bigger effect.

RSS: Did you play with your brothers?

LFMC: We did, and then as we were growing up as most brothers do, we had our good times and our rough times. We not only played, we fought. So, my brothers and I are not afraid to admit that. (laughs) We had our days where it was like – we grew up around the, oh what was it? We grew up around the Bruce Lee period. We call it the Gong Fu Zong period. I still recall "Five Fingers of Death", "Game of Death", Bruce Lee, the "Enter the Dragon," all of those.⁸⁷ We used to remember going into the theaters and coming out, everybody's screaming and doing all of that. I don't ever really remember a riot in school that didn't have a kick or a roundhouse, or whatever. It wasn't just a simple pound and ground, it was—it looked like a movie, when I was growing up. (laughs)

⁸⁶ Trinidad Chargualaf married Nicolasa's younger brother Joe.

⁸⁷ Bruce Lee movies.

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RSS: Who is it that introduced martial arts to you?

LFMC: Well, at first it was through movies, you know, the old Johnston Theater before that went bye-bye. It went from legitimate theaters to “woo-hoo” movies, it went to the Rated-X theater where you didn’t know what you were doing there. We walked in and went “Oh, aye-ya-aye, go home, time.”

RSS: Did you go home?

LFMC: Oh yeah, mom would kill me, you know, if I was there. (laughs)

RSS: How would she know?

LFMC: Well, I went with my friends, and I looked at my friends and said, “Are we sure we’re going go in here, really?”

RSS: Did it make you uncomfortable?

LFMC: At the time, it did. Growing up, you’ve never seen those kinds of movies. All we saw was Bruce Lee and all of those. I think the only other movie that I ever watched that kind of made me uncomfortable at the time, curious as to life, was “Barbarella” I think with Jane Fonda. Was it, Jane Fonda? “Barbarella” was the name of the movie.

RSS: What is that?

LFMC: That was a Sci-Fi movie. I was a Sci-Fi kid, which is why that T-shirt you showed at earlier—

RSS: I’m sorry I didn’t even read it.

LFMC: Yeah, it was the “Return of Godzilla.” I am a major, major Godzilla fan. But, when we were growing up, a lot of those things we were still trying to figure out our lives.

RSS: How old were you?

LFMC: Oh god, I think I was 17, 18.

RSS: And they let you in?

LFMC: Yeah, at the time, we didn’t know.

RSS: But they did.

LFMC: And it was like, well, back then I guess they weren’t really super, super strict on it; but we walked in and—

RSS: X-rated movies?

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LFMC: Yeah, we walked in but when I compare them to some of the ones, I've seen out like in YouTube or whatever, those were nothing compared (laughs) to what we see now. But for us, it was like extreme, but still it was just that whole idea that there was something there, but—

RSS: So, would you leave?

LFMC: Yeah, most of us left. We were like, uh dudes we shouldn't be here. It was like, oh man.

RSS: Was the theater packed?

LFMC: No, that's the scary part. You walk in and it was like only three or four people, and you're like, uh, this don't feel right. (laughs) And then, you go, uh...

RSS: Were you downstairs or on the balcony?

LFMC: No, no, I think it was the bottom area. I don't think I ever went upstairs.

RSS: They had a balcony.

LFMC: Yeah, they had a balcony, but I never went up to the balcony. I don't think I ever went up on that one. The Håfa Adai I⁸⁸, I may have gone up once, but when my friends tried to tease me and tried to push me off, I never went up again.

RSS: Oh.

LFMC: That was it. The balcony is—that was the end of balconies for me at any movie house.

RSS: Okay.

LFMC: Even with that, even as we got older, kind of going back a little bit. The village stayed very similar for a long time. The houses were still similar, the shoreline was still very similar to us. I would almost think that, from elementary to almost high school, just before GHURA came through, that the village pretty much stayed the same. You still had the same places you could go to. I could still find the crabs in the same area. I could find fish, you know, on the same spots. Or if I wanted to go out on my own, I could sit with my rod and reel and I knew that when I threw that, I was going to catch something. Or go with my cousin William and we'd sneak the nets out once in a while and go and run our own line, run our own nets and see what we can catch that day.

RSS: Sneak?

LFMC: Yeah, because sometimes the nets, they didn't want the younger boys to take the nets on their own. So, sometimes we as the younger boys would go out by ourselves.

RSS: Where would you sneak it from?

⁸⁸Theater in Tamuneng.

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LFMC: His dad. (laughs) We'd go to the back of his dad's place, or to one of our other uncles who had nets; and we'd grab a section, just a small section. We never took anything big, just enough for two or four of us to handle. Go out, run the nets, get what we could and quickly, quietly cleaned it, put everything back up.

RSS: Who was your uncle?

LFMC: I forget which ones, had them, but there were different places. Also brings up something. We knew, kind of, that we were allowed to do that. We were learning from them and then we were taking that and making that skill grow. We still had people in the village that do that. And from that came that whole thing of, we still, and I still do it to this day, if I catch anything here in Assan, I share it with the family. When my uncle Joe was still alive, anytime I had octopus or certain fish that he liked, instead of bringing it into the house I would bring it down there first, give it to him before I would come up and clean my gear.

RSS: Uncle Joe?

LFMC: Yeah, and it didn't matter whether I was SCUBA diving or just free diving, or whatever I was doing; I would take that time to take that catch and share it even with my relatives down the street, my Auntie Rose Fejeran. If I drove up and they were outside barbecuing, if I had something in the back, I'd ask them if they want it. I am one of those that, I could never sell my catch. I tried once and it didn't feel right. I think I was brought up in the sense that at that time to, that tradition of catching, we're catching to share with everybody, it's not just for me to sell. If I'm selling, let someone else do it for a purpose. Or like if I take *tangantangan*,⁸⁹ I'm selling it because I want to go get an ice cream or buy a Coke or what have you. But we always made sure that after a while, we gave back to the village, somehow. And I think that's not so much as learning because when we had the Boy Scouts, [it was] an active troop in the village, that's what we did a lot of. We were there for the funerals. It wasn't the mayor's office that was doing traffic, it was the Boys Scouts, our Troop. We handled the traffic; we did the flag. We set up the church, those that were altar boys, double altar boys and Boys Scouts. This is before the girls were really getting into it as well. And we were always involved in something in the village, and we always had older members of the village who were always trying to, and I don't know why we don't do it now, they were always trying to bring the younger members of the village together, no matter what. And they would bring us together, we would do hikes, we would camp. They would bring the other members to teach us how to fish. Not necessarily how [to] hunt, but where to look for stuff, especially—a lot of my relatives and friends still go up and pick *lumot*⁹⁰ in the same spot.

RSS: I was going say, is the *lumot* only in one area?

LFMC: They say it grows in a bigger area, but in one particular area it's always a B-line. You go straight up, you know where it is, you know when the season was. You go, you pick it, you bring it down. You left enough for the other families, or you brought down enough and said, I got all of

⁸⁹ Type of plant-*Leucanena leucocephala*. Good for cattle feed and fuel. Used for barbecue and outside stoves. Topping Ogo Dungca pg. 198

⁹⁰ *Lumot katdeniyu*. Moss, a type of algae used to decorate religious shrines and manger scene during Christmas.

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this, do you need it? We'd bring it down and we'd take it to the church and let the church divide what was there.

RSS: So, they still do that today?

LFMC: Some of my friends still do that. Or they go up and get for theirs and then they tell the others where it's at.

RSS: Let's go back to the fishing. What do they call it when you share with the family?

LFMC: I think, is it, *pátte*?⁹¹ That's the word I grew up with, to share the catch. I always grew up with, okay we went out, we went fishing, even though everyone caught all this fish, they put it together and they always made sure everyone got an equal share of something.

RSS: When you were doing it, were you doing it alone or with others?

LFMC: When I was growing up, I was doing it with others, would always do it with others; but then after a while I kind of, as I got older, I was one of those few people that other divers get mad at because I like to do stuff on my own. I used to bow hunt by myself every now and then, and I like to fish in certain areas. But even with that, if I bring friends, we still catch, we bring it back, we split it up.⁹² I've even had people that they'll come just to take pictures or see, and after we leave, before they leave, I say hey, this is yours. I would share what's there, and I actually had an interesting experience and what's nice is it was here in the village. One night we were out, just diving, just doing some photography, doing some night diving, it was actually a class as well; and this family went out and the father and his sons, and I think the son is no more than ten, [or] twelve years old and he had another little brother around eight or ten. And, the father went one way, the son went the other—the two sons, and they came back with lobster. It was just a perfect night for it. And they came back with lobster and stuff, and then the father came up to me, our group, and asked who is the oldest in the group. They looked around and then they all looked at me and I went, I guess I'm the oldest. He says, "Well, my custom is," and he's not CHamoru either, "our custom in our family is that if we have such a good catch, if we find whoever is the oldest member in the beach is, we always offer something." And it came to me, he offered me two lobsters, and I get goosebumps⁹³ remembering that because it was such a nice feeling. And, it kind of brought back to me, again, of how I was taught. And I think Assan, it's not so much the village itself, it's how we were raised in the village. Yeah, we ran around like crazy kids and whatever, but once we got out of the village, we still held on to it. But, while we were in the village, it's just that whole idea that everything you did was going reflect. And then on top of that, whatever we did as we were growing up, we always found a way to kind of give back a little. In my sense, my way of giving back right now, is coming back and building in the village. And, for my mom, it's bringing the family back in. To me, it was—when I got back to the village 24 years ago, it was an interesting feel that when I came back, you talk about being superstitious, I actually stood on the lot and asked permission to build and raise my family

⁹¹ A method of distributing food stuff collected by a group effort. Also used to distribute to elders and village or family members. 2. Share, divide, apportion. Part, portion - Topping Ogo Dungca pg. 165.

⁹² Pátte.

⁹³ Fugu. Reaction to fear or emotion with goosebumps on the skin.

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here. I went so far as asking one of my friends who's a chanter to give me something simple that I can use. I forget what the chant was. (laughs)

RSS: Who's your friend?

LFMC: Benjie Santiago, at the time he was with us in Territorial Choral and then he was at Taotao Tãno⁹⁴ with Frank Rabon. I think I may have asked Frank Rabon if he could give me something too, I forget. But I know I asked Benjie Santiago with a little bit of help on that. And then, ever since, we had the house—actually, when the house was blessed, it was a blessing and a christening of my son, and at the same time the members of the Choral,⁹⁵ we performed here at the house. So, we had a combination of everything. But you know.

RSS: Cover your bases?

LFMC: Yeah, pretty much, and it was a good time, chance to invite family back up to the hill again, back into the area. So, I mean, we had a lot of family that showed up for it.

RSS: Have you ever had any problems in this area?

LFMC: Uhm, we've had a little bit, I mean, you can't expect not to have. We had one break in when we were out doing a performance and, of course, there were some material things missing. And I'm thinking—the sad part is I think they used the kid to break into the house. You know, when that happened, I guess I got so mad I just literally, instead of putting a new sliding widow in the bottom bathroom, I just took glass block and said, Well, nobody's coming in again, ever. (laughs)

RSS: It was to eliminate the problem.

LFMC: Yeah, and nobody's getting out either. So, you know (laughs) that takes care of that.

RSS: I was talking more about the feeling that there's—

LFMC: Oh, that!

RSS: That you get in the hills.

LFMC: Now that you mention that. We had one night, and we had a rehearsal with the Territorial [Band]. I forget which of the Larimer brothers, Jack or Jerome, or Joel. One of them, all of a sudden, started freaking out on us out front, and he said he saw something at the end of the street. And we told him, just stop. Don't do anything, and there won't be an issue.

RSS: Why did you tell him that?

LFMC: I guess for me—with certain people that I'd been around, not just in this village, I also hunted with a friend of mine who's, he's a little bit a traditionalist in himself. You know, he

⁹⁴ Frank Rabon is the founder and director of the Taotao Tano dance group credited by some for the revival of CHamoru dance.

⁹⁵ Guam Territorial Choral began during the Joseph Franklin Ada administration and lead by Luis' wife, Irene Atento Cabral.

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believes in fishing with your own—he loves fishing with his own hands, he doesn't believe in SCUBA which, I can't counter him for that. When we went hunting, he doesn't believe in guns.

RSS: And who's this?

LFMC: He's a bow hunter. His name is Andrew Rania originally from, I think his family is originally from either Inarajan or Talo'fo'fo', that area. But when I met him, I met him through my brother's friends, his classmates. And this guy was an excellent artist, a wonderful artist. I met him because of the martial arts, we actually trained together, he was trained in the states. He's lived on Indian reservations, so he's very stuck in that old tradition. But I'd always crack up because his family, he's also a Tayama. (laughs) Sorry dude. And he's very grained into the Japanese tradition as well—some of it. With the two of us, we always understood things especially when we went into certain parts of the jungle. But here, even here, my wife's⁹⁶ starting to realize, because she was telling me of one day being in the house, and she felt or saw this figure running across the top area.

RSS: Where?

LFMC: Here in the house, up here on the second floor. She saw somebody, and she was hollering. She was hollering for my daughter, she was calling her, "Where are you? What are you doing upstairs," because she was supposed to be downstairs. And she comes down around the corner and she's right down here.

RSS: Your daughter?

LFMC: She said, "I've been down here all this time" and that's when she started to see that. And she told me about it, and I told her, I said, "Well, what did you do?" She said, "Nothing really." I said, then don't do anything, just tell them you're welcomed to come and play.

RSS: But isn't that doing something?

LFMC: No, my feeling is, is on certain parts of the village, I would say it's time to leave. You know, type of feeling that says no, I don't want to be here, like the whole thing about the *duendes*⁹⁷ and stuff.

RSS: What thing about the *duendes*?

LFMC: You know, all the myths and legends about *duendes* take kids and things like that.

RSS: Is that something that the—

LFMC: We were brought up on that.

RSS: Okay.

⁹⁶ Irene Atento Cabral.

⁹⁷ Mischievous ghost in the form of a dwarf.

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LFMC: And actually, what scared us one night, is there's a river here that, and that area no longer exists, where there were glowing mushrooms.

RSS: Who was growing it?

LFMC: No, it was glowing.

RSS: Oh, glowing.

LFMC: Actually, as the sun went down that thing started to glow. And as kids we used to get freaked out. When we saw that we'd go, oh crap, this is where they lived. And then we'd leave.

RSS: Why would you think that they lived there?

LFMC: That's how we were made to think.

RSS: Who taught that?

LFMC: The older relatives, my mom, my grandparents.

RSS: So, they shared that?

LFMC: Yeah, they would share those stories, and I began to realize why they had those stories. But, with those feelings I got, here in the village, we've had some strange—how would you call it?

RSS: Experiences?

LFMC: Interactions. We've had some strange interactions.

RSS: You've interacted with the spirits?

LFMC: Well, in a sense, where we've seen glowing lights go (sound of swift movement with his mouth) right by us. Or we'd get into an area and you kind of feel something's wrong here. But here, there is one area above me where I won't go to because—the wife was asking can we build up here, and I went, no!

RSS: Whose wife?

LFMC: My wife, Irene. She was asking can we build up in this area, and I went, no I don't feel like it. It doesn't feel right, only to realize my mom tells me, yeah there's an old trail, an old ancient trail that used to be up in that area. And, for me, interaction with—up in the top here. Not above me this way, but more where the Faria road ends at the top. But for me, the interaction was more of, I've learned to respect it, and I've learned to respect that there are certain things that were here before me and I have no—there is no reason for me to try to understand it. Just grow with it to a point where if I get to an area, I would ask permission, or I'll say, I don't mind you being here. Or, if like the wife says the baby's acting like this or it's looking up and talking; well then, you are the mother. You need to one, put perfume on, put perfume on the baby, say this is my child. You are welcomed but please don't harm my child.

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RSS: What is the relationship with the perfume?

LFMC: My relatives used to tell me, I think, I don't know if it was my grandmother or my aunts. They used to tell me the perfume connects, or it's supposed to be smelly enough, it's too sweet smelling, that the spirits don't care for it, or that it connects you, the mother, to the child. You know, the same smell. It's like, you know, how animals can identify sometimes—I kind of watch my pets do it, where they'll identify the puppies with the mother. When one of our dogs gave birth before, the other dogs would recognize the puppies because of the mother, and those kinds of connections. Or, our dog, when we had a Chihuahua when it was still alive, she would recognize our children by smelling me or the wife first, my wife, and smell her first and then smell the children.

RSS: So even though they would see that there were two different people there, it was the smell that was important?

LFMC: Yeah, it was the smell. But, with stuff like that, I learned to respect it. I've even had some weird experiences when I was bow hunting, even up in Andersen. Or even up here it was similar. You come a place where the bamboo leaves are laid out so neatly and there's no wind, no other way to try to identify who did this, or what. So, all you would do, all I would do, for me, is I wouldn't chomp through it, I'd go around about until I get that feeling that says I'm allowed to go through.

RSS: Why wouldn't you ask?

LFMC: I would, but then, you know, I'd start my walk first until I felt that sensation, kind of go away that's allowed me to walk through. Or sometimes it's like they would allow me, but it wouldn't, I wouldn't just—I would get the feeling; it was like all of a sudden, the feeling's gone and I'm just walking through.

RSS: So, you would have that same sensation or the same attitude entering the jungle whether you were in Assan or somewhere else on Guam?

LFMC: Yeah, I would.

RSS: Anywhere?

LFMC: I mean like, with my friend Andrew Rania, we did a night out, camping night at his mother's ranch down south. And we went up the rivers. Actually, it was around the Achang Bay area. And we would go up the river and we hit one spot, we'd find catfish because they'd be escaping from fishponds, fish farms. They've got catfish, we'd get shrimp, stuff like that. And we'd hit a spot where our lights wouldn't go any further, for some reason. It's like—normally you would flash a light, you'd see something at the end of the beam. It's like the beam was being sucked up, or at least that's what we felt. And we'd like, you know, it's time to turn around.

RSS: You would aim your flashlight—

LFMC: Right into this area.

RSS: Into a dark area, and—

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LFMC: Into a dark area because we were trying to find stuff and—

RSS: It wouldn't illuminate?

LFMC: It wouldn't illuminate (laughs), and we were like, you know, I think we've gone far enough. And we respect that enough to turn around and come back.

RSS: And when you turned around, would you beam illuminate?

LFMC: Yeah, we had no problems coming back.

RSS: And you wouldn't try it again?

LFMC: No. We'd let it go, and then we'd come back during the day, and in the day, we'd go up the rest of the way. I learned that. Even in the—I take it not just from land, I've taken it into the water. I have a very healthy respect of an area that everyone calls Assan Cut. And I'm waiting from Mr. Joe Garrido from Parks and Rec to give me the CHamoru name for that area, part of Assan Bay. But I have a very healthy respect for it, to where I always go in, I do my ritual, I always do my prayers. I have a bad habit of picking up the leaves for the, certain number of leaves to defog my mask. I would always do the '*tan guelo tan guela*, grant me permission. *Maila bai baila gi tãsi*,' allow me to play in the water. And then I do my quick prayer, look at the church, cross,⁹⁸ I'd go out. And then I'd always make a joke that it was teasing me sometimes because everyone else would lose stuff and you'd never see it again. I would lose something, maybe three days later, four days, I'd come back and it's right there.

RSS: What would you lose?

LFMC: I lost a mask one time.

RSS: How do you do that when you're—

LFMC: Well, I got rolled, kind of rolled the water, where the surf picked up on me and I came in at the wrong spot. So, I had come in, I lost the mask. I went, okay, I lost the mask, never mind, so I went in. Decided, okay let me go back out. So, I'd go out, do my run. I come back up and lo and behold my mask is waiting for me right there. So, I always have a very healthy respect, not just in the jungle, but even in the ocean; and I think that comes from the way I was taught here. And I'm thinking it's not just from my mother but even from the generations before her, those that were still alive at the time would always work with us as kids. I mean, my mom's, I believe it's her godfather, all I can remember his name is, is Tom Bully, or Tom Billy. Tom Bully is all I can remember.

RSS: B-u-l-l-y?

LFMC: I think so. And he was one of the guys in the village that he would stand on the beach, take the younger boys and go "You go there, you go there, you go there. Keep walking, keep

⁹⁸ He'd make the sign of the cross.

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walking. Stop, stop, stop, and look down.” You look down, there is an octopus in the hole, and he’s doing this from shore.

RSS: And every one of you would have an—

LFMC: And every one of us would have an octopus. And after a while, it’ll take a while for it to learn it. I’ve never really pursued that skill. I’m kind of like, I’m haphazard. Oh, there’s an octopus. Go! I see it. You know, I’m not really looking for them, but when he did it, I also learned from him, at the time, to watch the waters. Know what the waters are telling me. The color tells me how deep things are. The direction of the flow, if it’s going east to west, we’re okay. If it’s going west to east, we’re probably going to have a storm. So that kind of tells me when the water changes direction.

RSS: What about the north to south?

LFMC: If it does north to south, there, we’re in trouble.

RSS: That’s just the ebb and flow of the ocean.

LFMC: It’s the ebb and flow, but it’s how it ebbs and flows. Like if you look at certain parts of Tumon, if you go to Gun Beach, if it blows the way it normally does, Gun Beach is calm. But if it changes, even as the wind starts to shift in its gradual direction, it can change the way the surf reacts in Gun Beach. Well, I can almost tell, we can almost tell, uh I’m learning more and more, is how the wind is blowing by watching the surf. And the surf tells us exactly where the wind is coming from.

RSS: That’s very good. During the fish season, and by the way, we are already three hours and two minutes into this, and (Cabral laughs) I’m going to need to come back because what I’ve tried to do here today is give you the span. You’ve literally like machine-gunned me. (Cabral laughs)

LFMC: Sorry,

RSS: Right? You have. So, you’ve machine-gunned me with all these things that you know, which is great, because we now have to go back, and I need to pre-cut everything, and then I need to come back and say talk to me about fishing, and just fishing. Talk to me about the traditional practices, talk to me about the rice fields, talk to me about the village layout, talk to me about the stream; because, we glossed over so much of that, that it’s, in order to do.

LFMC: Yeah, because for me, it’s all—

RSS: But it’s important.

LFMC: It’s also intertwined with everything we did growing up.

RSS: Absolutely.

LFMC: That, we took it for granted.

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RSS: Well, that's how you feel now because you want to connect.

LFMC: Yeah. I felt like we—at then we never thought about it.

RSS: It's life.

LFMC: We just thought it like, yeah growing up in the village we have to do this. That's like people forget that, uh, the fishing served a purpose, not only to share, but during the fiesta seasons, it provided each of the households with enough food to feed the village. I missed the days when you could start at one end of the village and hit every house, and basically party from point A to point B. You're literally starting at one end and you eat till you get to the middle, take a break, continue to the other end, turn around and come right back up.

RSS: And that's important because we need to talk about the food that they served.

LFMC: Oh yeah. (laughs)

RSS: We haven't even gone there. Right?

LFMC: (laughs) I know. Stuff we don't eat anymore.

RSS: I'm sure.

LFMC: Some of it is actually endangered.

RSS: Yeah.

LFMC: Some of it is practically extinct.

RSS: Well, you talk about the shrimp, but you only talked about one method of preparing it.

LFMC: Yeah.

RSS: You didn't talk about the other method. We talk about the Faria people, but we didn't talk about when other people started to move in the village. We talk about the people along the shoreline, but we didn't name them, necessarily, all.

LFMC: Yeah.

RSS: And I don't want you to think that you have to name all of them—

LFMC: Yeah.

RSS: Because I'm going to speak to other people that can fill in the holes. But we talked enough about what happened here and there's still much, much more.

LFMC: There, there is, yeah.

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RSS: For example, you talk about the rice fields; what was past Kalåkkak? I'm sorry, say it again?

LFMC: Kalåkkak.

RSS: Kalåkkak, what was past Kalåkkak? Was there any farming?

LFMC: All we knew from that end was all jungle. There were roads to one family, Lukeala family up on the hill. The only thing I remembered was an apartment, which is still there, and Brass Lantern,⁹⁹ which is no longer there.

RSS: What was that?

LFMC: That was a bar and grill, and un-uh, unfortunately it had, it—disappeared after, I believe the, I believe the husband and wife—there was a murder in that facility. So, we actually had a murder on two ends of the village.

RSS: Okay, where?

LFMC: Yeah.

RSS: Which is something I wanted to get to.

LFMC: We had the Brass Lantern situation; and, of course, the one with the Abbate, Faria kids. I forget who the third one was. That's the one with, I can say it now, Country Reyes and Clay.

RSS: Clay?

LFMC: I forget Clay's last name.¹⁰⁰

RSS: Okay.

LFMC: But Country I know because I know, I knew him personally before he passed away, I knew his daughters. As a matter of fact, I helped his daughter, Asia, become a dive instructor. We prodded her into it. And then all the other people connected to that, that murder situation, in a sense, the police officer who was there. I can't for some reason I, every now and then—

RSS: It's okay, it will come back.

LFMC: But the thing was is that I was the delivery boy that morning.

RSS: Newspaper?

⁹⁹ Henry Babauta Santos, 53, of Umatac was tried and convicted in the double murder of Michael Weis and Rose Manibusan Perez at the Brass Lantern Lounge in Asan. (News K. W.-P., 2004)

¹⁰⁰ The second suspect in the murder of three people at the Faria residence in Assan was Gordon Steve Clay, Frank Rodney "Country" Reyes' cousin. Clay was acquitted of the murders and Reyes was sentenced to two-25-year sentences for second-degree murder in a plea bargain. (Sablan, 2017)

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LFMC: And nobody knows this.

RSS: Newspaper.

LFMC: This, you're—this is the first time you're, someone's going to have it on recording that I was delivering the PDN that morning and I, to this date, could never get rid of the smell.

RSS: Hmm.

LFMC: I know what that smell is, I know that feeling of (pause) something's not right. This is more than not right. This was like violent, not right.

RSS: What did it smell like?

LFMC: Sigh. God, it's hard to describe burnt flesh. That's what it was. It was basically, because of the way they were, their bodies were treated. When Clay, according to Country, when Clay—because somebody that they were looking for wasn't there. Clay went nuts and just unfortunately was Abbate's son ¹⁰¹ and the two girls. They were unfortunately were the receiving end of what happened. That morning, I guess, after the fact, I delivered newspapers. It didn't feel right. I turned my bike around. I literally flew down the hill, and I could have done a donut at the bottom of the hill, because of that exit was so close to Marine Drive, Marine Corp Drive. I had to make a left turn that, and just kept going. Finally got to the house. I told my mom and dad I quit. I quit delivering that day.

RSS: What was it that clued you?

LFMC: It was the smell and the feeling. There was just this, such a bad feeling in that spot.

RSS: Did anything look different as you approached the house?

LFMC: No, that was the part. There was no—you couldn't tell anything, it looked, everything looked normal. As I got there, I was delivering to the apartments that were next door, delivering to one of the houses, and that house I was delivering to and as soon as I got ready to throw it, I could feel it. I tossed it, turned, and I just shot out of there.

RSS: What do you think it was, Luis?

LFMC: I think it was the—because of how they died, I'm into the whole, I mean, I love Sci-Fi, I love supernatural stuff. I'm into archaeology and history. But I also believe that at certain times when somebody dies a violent death, there are some things that stick around. And it's not so much just the spirit, it's the effect of that death. And, because of the way they died, that effect was still, I think to me right now, I call it permeating the area, and I felt it when I got up there. So, to this day, as a matter of fact before Country passed away, I never told Country that I was the delivery boy.

RSS: So, they knew there was a delivery boy, but they didn't know it was you.

¹⁰¹ Greg Abbate was the son of former Superior Court Presiding Judge Paul Joseph Abbate.

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LFMC: No.

RSS: What do you mean?

LFMC: No one ever questioned me, no one ever knew there was a delivery boy that morning. I, to this date, I always felt—I felt—when it first happened, I was scared. I never wanted to say anything, I never even wanted to say I was up there. I did not want to become, maybe not so much as a witness, I didn't want to become a target because I did not know how bad it was. Just from the feeling, it didn't feel right. It felt really, really bad.

RSS: So, when you found out, what happened?

LFMC: I got scared.

RSS: Did you say anything to anybody?

LFMC: I was terrified. No, I shut my mouth for months. I hardly ever spoke about it, rarely. The only time I did is when I met the police officer, god, it's going to bother me. He actually was working for the Department of Education at Southern High. He was their maintenance manager. The name keeps coming and going—keeps coming and going. And, when I sat down and we started talking, that's when I realized who he was.

RSS: Why did you—oh, when you were principal?

LFMC: No, this is before I became vice principal, I was actually doing work at the—it was the Southern High School auditorium, we were using it for productions. I was school program coordinator at the time for the Department, and I was in charge of Fine Arts. And when I went down to get the feel for the auditorium and talked to them about how we can use it, and how to lay out the productions and everything else, [for] the music festival, then he and I started talking and that's when I realized that he was the police officer who first responded to that event.

RSS: So how did you tell him?

LFMC: And I looked at him and I said, you guys were missed a witness, or a possible witness. And he says, "Who?" "You're looking at him. I was the delivery boy that exact morning."

RSS: Except, you didn't see much.

LFMC: It wasn't so much as just being there, being the fact that I could be counted as a witness, a possible witness. Because anything—as I grew up, my martial arts background, I was actually trained by a cop, a retired police officer in Seattle. So, I learned a lot about evidence and recurring evidence.

RSS: Who's the cop?

LFMC: His name was Bernie Lau, Bernard Lau. He was my instructor from the system that I learned. And I learned not just from him, a lot of my classmates were Seattle Police Department

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officers, especially people like John Frantzen and Mark Zander,¹⁰² who were commanders in their units. So, I learned a lot about how you look at evidence, and I even had to use that when they broke in at Dededo Middle School when I was a schoolteacher there, how to collect it and how to handle it. And then, as I grew up, I began to realize that I was so afraid of being part of that evidence, then. I mean, I was just a kid delivering newspapers. I mean, I was basically terrified. Then when I heard some of the stories of what happened, of course that was going to scare me even more. Not until I got much older was I able to talk about it.

RSS: To whom first?

LFMC: I think I spoke to; I think it didn't really start coming out till I ran into that friend, that gentleman who was the cop. You know, one of these days it's going to hit me because his son was a musician who has just passed away a couple years ago, too.

RSS: So, he was the first one you spoke to?

LFMC: That I really spoke about, that event.

RSS: Who was the first one that you spoke to?

LFMC: I believe I spoke to; I may have spoken to my wife Irene about it, a little bit but not in full detail. And I'm trying to think if there's anybody else because—

RSS: When you told your parents that morning you quit, did they say, what happened?

LFMC: Not really. They just kind of went, okay. And I said something happened. We'll just wait and see. And then when it happened, when that all happened, my dad kind of looked at me and they didn't bother me about it. I thanked them for that in many ways, for not pushing me. So, and I never answered, I was never interviewed, never anything. So, for years, I kind of lived with the fact that this happened.

RSS: Did you feel guilty?

LFMC: No, no I felt scared. There's really no guilt, in a sense, I was more fear.

RSS: Of what?

LFMC: Because of how they were killed. So that always stuck in my head. I didn't want, I was afraid that whoever did that might come looking for me. And when you're a little kid. But the thing was is that the time, my dad really didn't, really didn't push it. Part of it was the fact that, at the time, how people were interconnected on this island. You know, my dad knew Judge Abbate, the father of the boy. And in weirdly enough in '79, '80 when I went to college, the Faria girl, her brother was going to Seattle University, he was one of my classmates. And when he got there, I didn't put two and two together for a while till about six months into the school year when somebody started talking about it and then told me did you know that his sister was so-and-so and I went, oh crap, but I never spoke with him. I never did. I kept it low keyed, even then, even

¹⁰² Classmates from the Seattle Dojo were John Frantzen and Mark Zander. At the time, they were both Seattle Police officers. (L. Cabral, II, personal communication, August 29, 2020.)

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with him in the area. It wasn't until I got back home and felt more comfortable, especially dealing—being a classmate with cops in martial arts, that I was more comfortable about talking about it. But, even for years, it still has taken me a long time to, to come out. I mean, even when I see Country, I know what happened, I know what he did.

RSS: You knew him as a friend?

LFMC: Basically, I knew him as, yeah, kind of as a friend.

RSS: And you never told him.

LFMC: And I never told him. He and I—he was involved in music as well. He knew my dad very well. He did martial arts; he was a fisherman. I related with him on a lot of those things. And then of course, I guess, his wife I worked with, his ex-wife for a while, and then his kids. And I was kind of was involved in how one of the daughters grew up in—and developed in the SCUBA diving industry. And so, with all of that, too do, I kept it quiet. And to me, I said, this is part of Assan history. I'm keeping it, I'm keeping it in the village.

RSS: Why did you just tell me?

LFMC: This is part of Assan history.

RSS: So, you're telling us because it's history?

LFMC: It's part of the history of this village. I mean, The Brass Lantern one I was never—that was something we, to this date, still have no idea who did it.

RSS: No, well, what happened there?

LFMC: That was a murder of I guess a robbery gone bad in the bad, in the bar. So, the husband and wife that owned the place were both killed.

RSS: Oh.

LFMC: But with this one here, because it was such, so violent, that it, it affected a lot of us in the village.

RSS: How is the Faria murders more violent?

LFMC: Because of what happened to them physically. When Country, not Country, Clay. When Clay went nuts, I mean, my understanding of it was what he did to him. He actually—you know, well, not disembowel. They were some, you know, basically he cut them up.

RSS: What happened?

LFMC: According to Country, Clay just went berserk. He couldn't figure out why. I don't know if he was on drugs that day, or what have you. But when they, he literally, he mutilated the bodies. That's all I can say. Because the descriptions that were given to me were, bad enough to where

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I'm like (pause) okay, you know, that's. And whatever we got on the PDN about the bodies were mutilated. All I needed was to see the word mutilated, as a kid, and I was like— (pause)

RSS: You were 11?

LFMC: I was probably around 11 at the time, 11, 12. All I know is, you know, that was the last day I delivered my newspaper.

RSS: So, two ends of the village in the concave.

LFMC: Yeah.

RSS: Any drownings?

LFMC: We get, there are drownings which brings up something as far as the way, like Assan Cuts—it's always out on the Cut. When we were kids, I still remember the first drownings of some little kid that got caught in the current and got pushed under one of the caves. That I remember. I remember another—

RSS: Do you remember the boy, or girl?

LFMC: No. These were all these events that, you know, took place they were people we didn't even know, except for one. I can't remember the kid's name, first name, but he's a, I believe he's a Santos. His mother was married to a Santos, but the family is Lukeala from Kalåkkak, and the uncle Kin and I know each other. Ken Lukeala and I know each other really well. He used to work for the mayor's office. He also just recently passed away from cancer. But the nephew was out fishing, and basically something happened, and he wound up drowning. But we always had this belief that it's weird—if someone drowns in the Cut, and they drown outside of the Cut itself, they're from the village. If they drowned inside the Cut, they're not from the village.

RSS: Why is that?

LFMC: We don't know. (laughs) It just seems to happen that way. We also had another—there were one, two other drownings that I know of, both divers. One guy got stuck out there for days, or hours, and they found him. I freaked out because I may have gone over the guy, and I just got wind—you're not seeing this yet, you know, keep going. And then the other one, I actually identified where the guy was going to be, and I asked the helicopters to come in and they found him right there.

RSS: Who was it?

LFMC: Another diver that I don't know, and I think it was another Navy guy going out to the Cut. But the kid was out on the far left of the, of the Cut area, and that's where he drowned fishing out there. But he was an excellent fisherman, and everything. It was just one of his days. And, we have had the drownings out of—we have had a few out in this area.

RSS: Did you dive the Cut?

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LFMC: I dove, yeah, I got a (laughs) nickname from some of my SCUBA diving friends. They call me the Mayor of Assan Cut.¹⁰³ And I look at them and I say, yeah right.

RSS: How many times have you—

LFMC: I do that cut so much, it's my second home, it's my playground.

RSS: How many caves?

LFMC: In the cut, if you're looking for particular caves, if you stay on the inside there's a couple of small caverns and there's maybe one tunnel that we're trying to figure out if that goes up underneath Marine Corps [Drive.] You go outside, there's at least one, two, three, maybe four other tunnels that are there. We've gone in and out of a couple but not far. But I've dived that area enough where I can from memory, probably draw for you—

RSS: I was going to ask you to do that.

LFMC: Just about every, you know, most of the nooks and crannies, the cul-de-sacs, where the Amtrak's are.

RSS: Are you an artist?

LFMC: A bit of an artist.

RSS: Okay.

LFMC: I can draw where everything is at.

RSS: This is what I'm hoping. From, the top, when you say cut, it's a *sâgua*,¹⁰⁴ right?

LFMC: Yeah.

RSS: It's a *Sâgua*.

LFMC: *Sâgua* area when you go out, yeah.

RSS: Okay. So that's a natural cut in the reef—

LFMC: Yeah.

RSS: And it opens out. So, if you come in the *Sâgua*, is it a, is it like an egg-shaped cut?

LFMC: It's more like a "v".

RSS: A "v".

¹⁰³ *Sâguan* Assan.

¹⁰⁴ A natural cut in the reef.

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LFMC: So, it comes in more like “v”—actually, more like a “w.”

RSS: Okay.

LFMC: Because when you come in from the sides of the *Sågua*, when you come in on the sides, it kind of rounds off. One side actually slopes, the other side has a deeper cut. But as you come in on the sides, they create a “w” shape because one comes in, and then comes out again and there’s a small pinnacle, comes in on the other side and they kind of join. Rounded off, but it’s more like a “w” shape. The inner part is a bowl, and then when you get further out where everyone sees the whirlpool, is a bunch of pillars, which is what would have been considered one of the original parts of the reef. So, if we go back to the story of the fish that ate the island in the middle, you know, that brings back that story where, it ate out most of this area. So, it’s worn out on the inside, there’s actually a sandpit. Then you hit further out, then you got pillars, and you got two cul-de-sacs on opposite sides. One is big, and as you go through you got a “v” shape between—the pillars between parts of the wall, and then you go out and hit the ocean.

RSS: The ocean.

LFMC: On the far right, the west side—

RSS: The west or east.

LFMC: The east side, on the east side of that, you actually come along, if you follow the wall, you’ll hit an Amtrak from World War Two. And when every time I go to that, speak of me as superstitious. Every time I go to that Amtrak, it’s always the sign of the cross, because I don’t know who was in it. These were—I don’t know which boys were in that, that came to land on our beach, or if they made it or not. There were vehicles that were pushed over, but if it’s been dumped like that it’s a high possibility it could have been destroyed on the way in. But then I follow that, there’s a tiny cu-de-sac there, go over as set of rocks and I follow a sand channel out to another large boulder, which puts me again in the sand at 60 feet. And then I, if I go from there, I just follow the sides and I got reef all the way out. And if I go this way, this takes me over to where Camel Rock is, and that’s where I find the ordinance when I go deep. And if I go this way, I’m heading toward Adelup or Chorito Point, and that’s where I find a flat wall and a different kind of slope. And, surprisingly enough, depending on this—if you go this way you got some coral and then you got the slopes and everything. But if I head, this way, I find more coral, going towards the right. So, if I head east, I’m heading into more coral. If I head west, I’m getting more slope and harder rock, which is—

RSS: And it drops, it drops deep?

LFMC: Yeah, once you get close to Camel Rock it—

RSS: It just drops.

LFMC: It starts to drop.

RSS: Why is it called Chorito?

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LFMC: That point? I'm not sure. I only know that name because of my grandmother, when she was, when she passed away, my mom said there was always that area that was in my grandmother's family somehow, and through probate and what have you—that was the only time I ever knew it, and I don't know how big that Chorito Point goes to.

RSS: But it explains probably why your uncle lived over there, huh?

LFMC: Probably. Yeah, and you know, there are different areas and parts that I'm not sure about, I mean.

RSS: So, is that peninsula, that rock, part of Chorito?

LFMC: I would confirm it with my mom.

RSS: Okay.

LFMC: Because she has a—because she was part of the probate. She got something from it, but she said by the time the probate was done, because it was such a large family—

RSS: Yeah.

LFMC: Grouping, that they would have to pay out it wasn't even worth the probate, as far as she was concerned.

RSS: Well, it was a settlement.

LFMC: Yeah, I mean but it was done, it was out of everybody's hands and everyone could go with it, you know.

RSS: Yeah.

LFMC: Live with it and be done with it.

RSS: So, in relationship to the—let's go back to the cut. Is there a name for the Cut?

LFMC: That's what I've been trying to get from Joe Garrido.

RSS: Why Joe Garrido?

LFMC: Because he, he knows the village well. He—I think he was from the village.

RSS: Really?

LFMC: At one time, but he knows the village really well, and he knows a lot of the history. And I'm also looking for—there is a map that I'm trying to—an old Spanish map that has some of the names. And, for some reason this one's missing.

RSS: From where?

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LFMC: I don't know why.

RSS: Missing from where?

LFMC: From the maps, the name of this, the *Sågua*.

RSS: Oh, I see.

LFMC: So, I'm trying to get it, all I get is Assan Bay. That's all I ever get.

RSS: What maps have you consulted?

LFMC: I looked at one of the—there was a drawing that was recopied or something, I forget. MARC had one. There's an old Spanish map from the Jesuit priest. My Portuguese isn't all that great so, having to go back and Spanish is one thing, but Portuguese is another. And it's not Brazilian Portuguese, it's European Portuguese.

RSS: Do you speak Spanish?

LFMC: As there as I would tell my friends, *mås poquito*¹⁰⁵.

RSS: *Mås poquito*. (laughs)

LFMC: *Mal mås poquito*.¹⁰⁶ (laughs)

RSS: I speak none.

LFMC: Yeah. But being able to read some of that, but the Portuguese was a little different to read because it's a blend of French and Spanish, and Flemish.

RSS: So, the size of the cut, if you described the munitions spill or the munitions—

LFMC: When I was, yeah on the far end. The cut itself would be (pause) about a football field.

RSS: From?

LFMC: A little smaller, a little smaller from end to end would be, if I were to mark off, if I were to make it a square from the beginning, from the curves coming in to the "w," I would say about a football field.

RSS: And then there is a sandpit in the center?

LFMC: Sandpit in the center and then pillars in the front.

RSS: What pillar? What kind of pillar?

¹⁰⁵ More, little.

¹⁰⁶ Bad. A little.

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LFMC: That's basically where—that's another part of the reef. So, basically, if you got the cut coming in like this, then you would have a set of pillars out here like another reef. So, basically—

RSS: Like a shelf?

LFMC: Yeah, you would still have but these are more like towers.

RSS: Oh.

LFMC: So, they are actual pillars, which is what creates the whirlpool effect when you see on the rough days, when you see that whirlpool.

RSS: Because it's coming in and—

LFMC: So, one of those pillars is tall enough to create a vortex and create a change in the flow. So, it creates that vortex and change. So, one pillar is able to do that. It's tall enough to do it. And that pillar, we were taught as kids, that if we wind up on top of it by accident, soon as the surf drops, if you don't stand up, roll off as fast as you can and keep moving because when it comes back, you're going to get slammed.

RSS: How many pillars?

LFMC: I've never really counted, I think there's four pillars there, but the main one is the tallest one, and the one that creates that.

RSS: Do you have an underwater camera?

LFMC: Yeah.

RSS: Can you take pictures?

LFMC: I might have some already.

RSS: Oh, I would love to see that.

LFMC: I just need to get a thumb drive and download stuff for you.

RSS: I would give it to you.

LFMC: Yeah, because I have a, because whenever I go out, I always do shots. I've got shots of the Amtrak. I do shots of some of the areas, some of the—

RSS: If you can share that, I will, the report will say it's yours.

LFMC: Yeah, because there are, there are some pictures I got. And then we have a group, there's a lot of divers that do love to go out there. Assan Bay, the cut, the *sāgua*, is actually a favorite dive spot—

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RSS: Why?

LFMC: For a lot of people. Just that, it's, it's unpredictable. You have no idea what's going show up. One day you got sand rays, next day you might have the dolphins in front of you. You might have the sharks, the black tips and the white tips, cruising around. You might find an octopus here or there. Some people like to go over to the Amtrak and do pictures there because, you know, they love the wrecks. But also, the shape of the topography, for some people, just like it.

RSS: I'm interested in the topography.

LFMC: Yeah.

RSS: I want to see what it looks like underneath the water.

LFMC: When I first dove it—I normally would free dive, but I only stay on the edges like all the other fishermen. I rarely went over that top. But when I first did—I did my first SCUBA dive out there, I don't know—I wouldn't use the word epiphany or anything, it was the most miraculous thing. At the same time, is one of those like the V-8 moment—why did I take so long to do this. I sat there in front of one of the shelves, the fingers as well call them, coming out. I'm in the sand, and the next thing I know I've got dolphins going up and down. I got a shark going by me, and the one thing that I have not seen since that day, around this island, is *atuhong*, a bump head parrotfish.

RSS: Oh, my goodness.

LFMC: A whole school—I have not seen since that day, and it's been, I've been an instructor for 20 years, and it's been 19 years, 20 years since I've seen this, on Guam, where I am actually looking at bump head, *atuhong*, parrotfish. The last time I saw them was when I worked in Yap, and they were like eye-to-eye with me, but that was it. But, to see it here, to see a bump head that size, probably like 80, 90 pounds bump head, cruising by me in a group. But the part that got me is the fact that I'm there with another friend of mine, basically he was my instructor at the time, but he was a good friend, Mike Hubber, he used to work for a SCUBA company but now he's left the island. He and I were sitting in the sand, and I don't know, it was like a visual feast of—I got dolphins. I got sharks. I got this group, herd of fish cruising by, (laughs) big fish. And we're seeing everything on the way in, you know. I'm seeing octopus and what have you. It was like, the first day I go out there, it's like this whole place came alive.

RSS: You know, *atuhong* are only, from what I've heard from fishermen, in one area on Guam.

LFMC: Yeah, up north.

RSS: Up north—actually, up east.

LFMC: Yeah, they were transient.

RSS: Oh.

LFMC: This group was moving.

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RSS: How many?

LFMC: I count—after a while I stopped counting after 12.

RSS: Are you serious?

LFMC: And they were all big fish.

RSS: Did you take pictures?

LFMC: That time I didn't have, I wasn't into the underwater photography stuff yet. Now I am, I mean most recently, but I wish I had a camera that day. I mean, it was just the most unreal thing for me to see that. All of a sudden, I'm sitting there. But that day we were also testing equipment, so basically, I ran out of air. But I had to switch to my backup, but—

RSS: And, and they were how big?

LFMC: I think somewhere between 60 to 80 pounds.

RSS: All of them?

LFMC: All of them. These were the biggest fish I've seen out here in a long time, next to the bumphead wrasse and the napoleon we call the *tångison*. Next to that, these were the biggest things I've seen in a long time.

RSS: How long?

LFMC: I haven't seen—other than *tångison*,¹⁰⁷ I haven't seen that type of reef fish, that big, in 15 to 19 years.

RSS: How long were they?

LFMC: They were at least four feet across, four feet long.

RSS: Long.

LFMC: From belly to back, it must have been at least that big.

RSS: What kind of fish do the fishermen that stand—you always see fishermen—

LFMC: When they go out, they're actual—what they're fishing for is they're fishing for *tåtaga*,¹⁰⁸ because they like the seaweed. They're doing the—or the *guåsa*,¹⁰⁹ surgeon fish, the black ones. Or even like *mafute*¹¹⁰ if they can get, or anything else that goes by. Depending on what the, the bait they're using, that will determine what they're looking for.

¹⁰⁷ Napoleon wrasse, *Cheilinus undulatus*. (Kerr, 2011)

¹⁰⁸ *Naso* spp., unicornfishes, adult. (Kerr, 2011)

¹⁰⁹ Unicorn tans, juvenile. (Kerr, 2011)

¹¹⁰ *Lethrinus* spp., small emperors. (Kerr, 2011)

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RSS: The only reason that I asked for this follow up interview, is to be able to get some clarity on some of the issues because—

LFMC: Okay, yeah.

RSS: It's very clear you have a depth of understanding of the (Luis laughs) history of Assan. But we did that shotgun approach.

LFMC: Yeah. But before we go there was a question you asked me. It had to do with solo diving.

RSS: Yes.

LFMC: You know, how I felt about it, a fear of dying or having a heart attack or something like that. And I thought about it a little bit more in-depth, and it's not so much as just the diving. I did a lot of solo stuff. I've traveled alone before. I hunt, do a lot of hunting by myself. I used to hunt with friends but after a while you wind up going by yourself because no one else can. I was not really much of a group person in the beginning. I was more of a solo person, but I did a lot of hunting by myself, fishing. I would go out and do stuff on my own. Then when I got into SCUBA diving, I started to discover that I could do a lot of things on my own, but I'm still very cautious about, you know, what would happen out there. Like, I don't solo dive at night as much as I used to, not anymore. But the biggest thing about if something were to happen. I mean, of course, I plan for everything. But then again, I think about if it's going to happen—it's going to happen; and I kind of relate that to the two incidences I had where I've had to pull people out of the water, and unfortunately neither one of them made it. So, I've kind of learned to deal with that reality. That, even if, whether I'm with students or other divers, or if I'm by myself, if it's going to happen, it's going to happen. And, like my kids always make the joke, you know, they say, "One day, Dad, when it happens, you're going to be where you want to be."

RSS: You mean in the water?

LFMC: Yeah, pretty much, you know.

RSS: Hm.

LFMC: I tease the wife. I said, "I just want to be put on a boat, floated out to sea and then lit up like a Viking thing." (laughs) Give me a Viking funeral, not a traditional one. (laughs)

RSS: What kind of Viking background do you have?

LFMC: Oh no, well, it's with the archery thing. I told the kids, I said, what I'd like to do is have my whole for my funeral was not a regular funeral. Still do the church thing—real quick—but go down to the beach, put my ashes on a boat, little boat, send it out with some device on there to ignite it eventually; or have my friends who are still around who are archers, basically stand on the beach and either shoot flaming arrows at this little boat or stuff my ashes in the arrows and shoot me out to sea. But the best part is going to be on land. I don't want one of those regular funerals—everybody just comes and it's dead quiet. No! I'm a musician.

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RSS: Ah.

LFMC: I want music. (laughs) I don't want just soft music, I want rock. I want Kalapana,¹¹¹ I want C&K,¹¹² Earth Wind & Fire. (laughs) I want it all. (laughs)

RSS: You're planning your funeral.

LFMC: Yeah. I said, why make it sad? I mean, what's his name, Cunningham, Joe Cunningham.

RSS: Joe.

LFMC: Uncle Tot.

RSS: Yeah.

LFMC: Same thoughts. He says it's not the end, it's a new beginning, and I believe in that as well. So, that whole idea of don't go there sad, go there happy because I'm starting over—

RSS: Uh-hm.

LFMC: With something else. I'm off to a new project.

RSS: Yeah.

LFMC: So, that's kind of my feeling for that.

RSS: You're not afraid of dying, that's good.

LFMC: Yeah, and I think a little bit, too, has to do with when I really, really got into the martial arts.

RSS: Oh, I see.

LFMC: When I got into it, there is a philosophy that if I go on the mat or if I go into a fight feeling like I'm going to die, then I've lost.

RSS: Yeah, that's true.

LFMC: I have to literally go in there feeling like I'm dead already, and go on from there.

RSS: Nothing to lose?

LFMC: Yeah, basically. I mean, if I have to fight then I can't have doubts. I have to be able to walk in, do what I got to do, and if I'm the one standing, then so be it. I've had my share of

¹¹¹ (Staff, 2018)

¹¹² (Junker, 2021)

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everything from, injuries and what have you that made realize all of that, even knife injuries.
(laughs)

RSS: Really?

LFMC: Yeah, so I've been cut, so I know what that feels like.

RSS: Okay, so let's go into the continuation of last week's interview, week-and-a-half now.

LFMC: Uh-hm.

RSS: The primary focus, as you know, is the village of Assan.

LFMC: Yes.

RSS: And you've shared a very collective knowledge and experience. How did you learn of the history of Assan?

LFMC: A lot of it was, if not through my mother, learned a lot of it through my uncle Joe Mendiola, and then a little bit from my other aunts, all my aunts and uncles. And then, with—as my brothers and I started to know the other guys— boys in the village and the—our other classmates at the time; we started talking to other people. They started telling us you don't go here because—or this area belongs to this family, and these things, and we were taught basically to respect it. I mean, I don't ever think we were—if I think about it, if you lived in this village you didn't vandalize. I mean, you went and moved stuff around, but you did not vandalize anything. We had to learn the family, who the family was, most of it, some of it I have forgotten over the years. But as far as the history is concerned, it mostly came from my mother's side of the family as to who was where, what families, which uncle gambled what parts of the properties away, what part of the village and which families, too, did what, kind of—then how everyone kind of came to be in that area and how they are connected. Because at one time before GHURA came through, I mean, everybody in this village, one way or another, even though you had different last names, they were one way, or another connected. You're related to them somehow in one aspect or another.

RSS: Okay, remind us when you moved to Assan, again.

LFMC: Oh gosh. Okay, I know it was before—well 1974, we were here way before 1974. That I could remember, because I do remember going to Adelup Elementary, which was up the street by Chorito, Adelup Point, it's the one they call where the Governor's Office is now. And I do remember that the principal at the time was Gloria Nelson. That I remember because Gloria Nelson and I believe Lone Wolf was the vice principal, and we have such clear memories of it. I could tell you Mrs. Palomo, Patrick Palomo's mother.

RSS: Ana.

LFMC: Yeah, she was my teacher. I had a Mrs. Moylan in one of the temporary rooms. And I can't remember who else we had, but I do remember that at one time a bunch of boys, myself, we got blamed by Teddy Nelson, the son, that we tore his button or something like that, and so

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we all got lined up, palms up, and all got the ruler. But that was it, after that it was done, and then after that we reminded Teddy about his mistake. (laughs)

RSS: Who did it?

LFMC: I don't remember because it was everybody on the, at the time I guess you called them monkey bars, at the time.

RSS: Hm.

LFMC: I always laugh because you see all these things on Facebook, 'Those of you who survived this are stronger than you realize.' (RSS laughs) The monkey bars at the time, in the playground, and at that time the playground was split in like two halves, basically, down the middle so you had the older kids on one side and the younger ones on the other. And Teddy went up to his mom complaining, crying, that's all he said. (laughs) We don't remind him about it that much anymore, but that was a real quick incident for us. But, god, I'm trying to remember, I know it had to be in the sixties if I was there in elementary.

RSS: Okay, so refresh my memory, your mothers from Assan.

LFMC: Uh-hm.

RSS: She got married.

LFMC: Yes.

RSS: Moved to Sinahãña

LFMC: She, yeah, they were living in Sinahãña. That much I remember.

RSS: Then they moved to Tamuneng.

LFMC: Tamuneng, we were in Sinahãña, Tamuneng, and then here.

RSS: So, back here.

LFMC: Yeah, until GHURA came through, and then we were in Mangilao, and then after that I went off to college and they were in Hawaii, Majuro, and now they're back home.

RSS: Why did you leave after GHURA came through?

LFMC: Well, because they bought our area, they bought us out, basically the house and the property for the development, because when you come through the village where that road is at the bottom of the hill, so the road that's at the bottom of the hill basically is where our house used to be. So, they had to relocate us because they were going to build right through there. And so, we were up in Mangilao for a while. That was my high school, we were living in Mangilao when I went to GW.¹¹³

¹¹³ George Washington Senior High School, Mangilao campus opened in 1965 and graduated its first senior class in 1967.

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RSS: When did GHURA come through here?

LFMC: (sighs) They were beginning the process—I graduated '79, '75-'76, so they were here about that time because we were starting to make the move up and I believe, (pause) it would have been my—because at the time it was (pause), we only had three years at high school, if I'm not mistaken. Junior high was, sixth grade belonged in elementary still, then it was 7, 8, 9 in junior high, then 10, 11, 12. Then! Now it's totally different. When I came back to that after college I was like, totally confused. And so, we were, (paused) 10, 11, 12 was high school for us. So, I was just starting to go there, so it would have been '79, (pause) about '77 is probably when were in Mangilao, that University Manor, right around the corner from—actually, across the street from GW and from, at the time, Voc-Tech, which is now GCC.¹¹⁴ So, that was the was the big move. Then after that I went off to college from there, until I came back here.

RSS: Where did you go to school?

LFMC: I went to school Seattle University.

RSS: Why did you go there?

LFMC: Why did I go there, because they were the only ones that accepted me. My grades weren't all that great and stuff, and I expected that. I almost expected to join the military, but I could not because I had a back injury from junior high from '76, after Typhoon Pamela. We were playing football out back and there was a series of incidences leading up to that. Everyone was getting injured and I was the ultimate.

RSS: Hm.

LFMC: So, I had a back injury, and every time I mention that to a recruiter, “pow,” (sound effect) Reject! (laughs) So, I wasn't allowed.

RSS: But you have to be honest.

LFMC: Yeah, yeah, I had to be, and I didn't want to take a chance anyhow. And, I was having back issues with the cold in Seattle. But, that's why I figured I had to go to college. I mean, I, basically ran myself ragged trying to figure out how to go, everything from getting a grant from UOG—tech award and making phone calls at the time with RCA,¹¹⁵ which were not cheap. (laughs) And making sure I can get into the university. I was just happy enough to get in.

RSS: What did you get a degree in?

LFMC: My degree is in fine arts music, from Seattle University. And, when I came back, started working, then I have a Master's in Education, with a certificate of supervision from University of Portland.

¹¹⁴ Guam Vocational-Technical (Voc-Tec) High School was established in 1966 in Mangilao and its last class graduated in 2000. It eventually became the Guam Community College. (Flores, 2020)

¹¹⁵ RCA Global Communication provided satellite services for Guam and the Pacific Region. At the beginning, people would make long distance calls out of telephone booths at its Hagåtña office.

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RSS: So, when did you start to focus?

LFMC: (sighs) I don't really know. (laughs) For me it's more like I just got to get these things done. I didn't really think about it. I guess the big focus came as I started getting closer to thirty, then started, okay, I got to take care of things, get stuff going then we started thinking about building the house, moving back into the village. Even though my wife's family has property that I could have built up north, but I really, for some reason wanted to come back here.

RSS: But you jump from college to marriage, did you get married in college?

LFMC: We got married in—while we were still in college, our last year.

RSS: Did you meet your wife at college?

LFMC: No. I met my wife¹¹⁶ in '78 at GW, she's a year behind me, and then when I went off to college, she was still here finishing up her senior year, and then she joined me at Seattle U. Somehow, her parents were like, why? But she decided anyhow. We both have the same degree. And there we finished up her four years, that was the promise I made to her family, that when she graduated, she would graduate with her maiden name. So, her bachelor's has her maiden name on it, and we got married in '84 before we came out—we came back home.

RSS: Why did you make that promise?

LFMC: We thought about it and we just said, for her family, it's—it wasn't an issue with me, because we were brand new, we were still in college, we were trying to finish, we were getting close; and then my (laughs), one of my brother-in-laws basically, well wasn't so much telling me but telling her, you may want to get married now, you're from a very traditional Filipino family and you don't know what's going to happen when you get home.

RSS: Well, what I was going to say was, weren't they, didn't they know you were living together?

LFMC: Oh yeah, they did, but it kind of took them by—they were a little shocked when we moved in together for a while.

RSS: What's a while?

LFMC: About almost two years.

RSS: And this was before you came back?

LFMC: Yeah. But then, we decided to go ahead and get married there, May 26, 1984. I don't know how I remembered that now (laughs) all of a sudden.

RSS: You're not supposed to forget the anniversary date.

¹¹⁶ Maria Irene Atento.

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LFMC: (laughing) I know why, because I had to go scramble for the marriage license and certificates and everything, for retirement.

RSS: Oh.

LFMC: Yeah, so, we got married there. And it was good—nice because most of the bulk of our friends, at the time—our friends here on Guam all left, basically, they went to do their own things or go to go school. So, a lot of our friends were actually there on the West coast. As a matter of fact, some of them came up from like San Francisco, California, and of course we had our college friends and, and everything else. It was a good time. And it made it easier for transitioning when we came back home and then, of course, we went right to work.

RSS: Did you meet because of your discipline?

LFMC: Yeah, we kind of did. She plays piano, she was a piano player. I was more, at the time, a bass and guitar player and vocalist, and she was more piano. She was actually a clarinet player in junior high, and then when she—we met in a very strange way because she actually came in to play a song on a piano and she started playing it, we both played at a different style, and we used to have arguments of who was playing it faster. (laughs)

RSS: Did the speed make a difference?

LFMC: For the particular song, because her piano teacher was a jazz pianist, Vic “Harris”¹¹⁷ if I’m not mistaken. He’s long passed, he passed on a long time ago. So, her playing style was a little more jazz style, but she still had some classical background from the—was it the Dela Cruz Studios¹¹⁸? Yeah, so she went through there too. But we argued about it, and that’s how we met.

RSS: So, what is your style?

LFMC: Because of my dad, I did a lot of pop standards. I was still trying to learn the Spanish music from my dad, but for some reason either I was too lazy or (laughs), or this was a little difficult. But I did everything else, I’ve done rock, Hawaiian; I mean, everything from Kalapana, C&K. I’ll do, god, I’ll do Rolling Stones, I’ll do whatever, I was one of those. Even country, I mean, I used to—actually I found that I made more money doing country in certain clubs (laughs) than I did doing Cecilio and Kaponu, and all those other guys. But that was hysterical to realize that hey, I’m doing more, I’m doing Freddy Fender and all of these other guys. But, of course, growing up with people like Danny Orlino, Jimmy Dee Flores, Johnny—oh, heck, it’s down the street, as a matter of fact.

RSS: Johnny Sablan?

¹¹⁷ Luis Cabral says that his jazz piano teacher was Mr. Vic Perez, who played at the old Fujita hotel. He also had another teacher prior to Mr. Perez. He was married to Dela Cruz. Hoffman was his last name. Luis thinks he is Mayor Robert Hoffman’s father. (L. Cabral, personal communication, February 24, 2021.)

¹¹⁸ Guam Academy of Music and Arts opened in 1948 when Carmen Romualdez married Francisco “Paco” Dela Cruz and moved to Guam. (Commerce, 2014)

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LFMC: Johnny Sablan. Him. Jesse Bias, Casuals, all these groups. I had a chance to listen to so many different styles, only because of my dad.

RSS: Did your dad play with Jimmy Dee?

LFMC: I don't know if he and my dad ever played, but I know my dad had his own group, he had a show one time, and then my dad decided to drop the show and then Jimmy picked up on it.

RSS: What was the name of the show?

LFMC: I forget what it was, but my dad did—it was a dinner show (sighs). I forget the name of the show all together, but it was at the Guam Tokyo Hotel, which no longer exists, right on the poolside, and some of the dancers. There was a section there that they actually set up to do this dinner show, it was like a review. I still remember Cindy Holt.¹¹⁹ As a matter of fact, Pilar Laguaña¹²⁰ was part of that. You know, part of the GVB¹²¹ director, my cousin Percy Ferreira. At the time, I can't remember who else was in there, but there as a whole bunch of people.

RSS: What did the women do?

LFMC: They did everything—if I remember this right, we did everything from Polynesian, to go-go, to whatever.

RSS: And for what group?

LFMC: It was—my dad had basically a dinner show, it was a dinner show for the hotel. So, you know, similar to what a lot of the—but now a lot of the shows are like all Polynesian or stuff like that. Sort of like what Jimmy Dee did, but not as over-the-top like what Jimmy does, what Jimmy Dee does. That was the big difference. But all of that, I mean, we were in that Guam Tokyo doing stuff. They were at our house having meetings, prepping for the next show and stuff like that.

RSS: How many years did your father participate in that?

LFMC: Oh my god. Well, and if he hadn't retired, my dad had been doing music since I was a baby, almost forty-plus years. So, my dad had been doing solo, groups, duets, and all his favorites. At one time was—Dave Guevara, who's since passed on, but would always be with my dad during the good ole Continental Hotel days—Continental Airlines—Continental Hotels. Louie Gombar,¹²² who is a vibes player, would also do shows with my dad. My dad used to back

¹¹⁹ Cynthia Holt Augustin, now a master esthetician.

¹²⁰ Pilar Laguana joined the Guam Visitor's Bureau in 1977 and retired as Guam Visitor's Bureau president and CEO in May 2020. During her 41-year career with the Bureau, she served as deputy general manager (1982) and its global marketing director since 1987.

¹²¹ Guam Visitor's Bureau

¹²² Louie Gombar came to Guam in 1971 and now a retired middle school music teacher who frequently write to the editors of both the Pacific Daily News and the Guam Daily Post on Guam.

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up like, Lord Jim,¹²³ the magician, before he passed away. My dad used to do stuff with him, all the live music in the background. (sound of airplane flying)

LFMC: Yeah, the way they're coming in and taking off. It's, you look at it and you go, there's something out there so you go on your weather channel to see. (laughs) Is there something we're going to worry about? You know, I think that's even before the weather guys come up with it.

RSS: See, that's the important part of understanding the environment, because of the patterns, right?

LFMC: Uh-hm.

RSS: It's not something you take for granted when you're going to dive, you have to pay attention.

LFMC: Yeah. We, we'll—I pay attention to it a lot. You know, even when I was growing up. I think what helped is like, being in the music industry with my dad, even though I did it for a short time by myself, I did solo work as well, and then with a group. But, when I think about it, having that music background forced me to listen and see things more. Because you're not just a musician, at the time, if you're by yourself it's easy. Doing solo work is actually one of the—people say that's the hardest thing because you're doing it by yourself. But when you're working with a group, it's actually harder because you have to kind of watch everybody, listen for everybody, and kind of be ahead, you have to be prepared and have that intuitive nature that yes, there's a lot of practice, but even with practice something can go wrong. So, you're always looking for what's the next—where are we going to cut, where are we going to come back in, what's the vocalist going to do or is the vocalist going to make a change in the middle of a performance? So, we're always watching for, we're always listening for something like that to happen because live performance is totally different from minus-one or what we used to call it canned music.

RSS: Hm.

LFMC: So, it's totally different, so it teaches you to listen, watch and be aware of what's going to happen. And that same thing came from growing here in the village, being aware, what's around you, of course learning to cross the street at a time, luckily only four lanes, two or four lanes at the time. (laughs) So you could cross faster. But even when you're in the water or in the jungle, you had to be aware of changes, because you never knew from one minute to the next, you could be walking on the reef and when the tide comes up, where is that current going or how strong is it?

RSS: You said that they met at home. Did they meet here in the village?

LFMC: Sometimes yeah. I would wake up in the middle of the night, and after my dad does a gig, there might be, if not, the people from the show, there'd be other musicians at our house. So, I'd wake up in the middle of the night listening to—all of a sudden, I'm listening to different

¹²³ Jim M. Lord from To'to was married to Rosa Borja. They are both deceased.

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styles of music. You know, one night Don Pedro¹²⁴ the troubadour was at our house, God rest his soul, and they're singing. Of course, as most European Hispanics, he was drinking as well. I remember having Basque priests come to our house. I can't remember names, but I remember listening to a different language all together because they were also singing in Basque. Then, other musicians would come to the house. Dave Guevara¹²⁵ would come by Louie Gombar might be there. Wayne Quidachay the flute player from Ma'ina, would sometimes be at the house. You just never knew who you were going to wake up to. I may have gone to sleep at nine o'clock but come two o'clock if I hear the music I'm going to wake up. (laughs)

RSS: They're still playing at that hour?

LFMC: Yeah! It's like the after-hour session.

RSS: Hm.

LFMC: You know.

RSS: So, after playing a gig they'd come to the house?

LFMC: They still come, and it's more of their way of, they share amongst each other and it's more of a way of decompressing after doing a gig.

RSS: Too much adrenaline, huh?

LFMC: Yeah. Now it's more of a settling down. So, you get to play for other musicians, there's no pressure, no stress. They're not worried about anything else, and if you do something crazy, they all look at it and go, "Oh, what was that? Let me see." And if somebody has something new, everybody's trying to learn from each other, I mean, there was a lot of sharing going on. If I really think about it, there was an awful lot of sharing. Yeah, it was still competitive out in the work field. But when they came to the house to that after session, there was, it was very different. Of course, the term musicians use is the jam session.

RSS: Yeah.

LFMC: And so, when you get a jam session going, you know, after a while they were bringing it to the clubs themselves. That's when the clubs started to realize hey, we can get them to come in, this is free. (laughs) So my dad went, you know, "Guys, when you think about it, they're trying to get, they're getting freebies off of you for coming in and performing like that."

RSS: What aspect of the village were performers like that? Was it just your father?

LFMC: My dad, as a matter of fact, my uncle, I believe, is Pete Salas on the other side, on *Kalåkkak* side, was a drummer. There's a couple other guys in the village, I can't remember

¹²⁴ "Don Pedro was a Spanish singer/performer who later married a Guam Filipina/divorced & then married a Chamorro lady from Santa Rita. I believe she's from a San Nicolas family. He also was in one of Bruce Lee's movie "Enter the Dragon." He sings and plays a guitar without a microphone. He's what you call a roving troubadour performer. Don Pedro would wake us up about 3-5 o'clock in the morning singing outside our house bringing other people with him to meet Frank. That's why Luis remembered him." (N. Cabral, personal communication, 2/15/2021.) (Restaurant, 1980)

¹²⁵ Piano player. (Restaurant, 1980)

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which ones, but there were a of guitars in this village. And of course, everyone came to Shelton's which was right there on the beach by the corner, but—oh, Joe Taimanglo,¹²⁶ guitar player, bass player, and his group. I mean, there'd be people going in and out of Jo & Flo's. Jo & Flo's was like Grand Central. But out of the village, I know was Joe Taimanglo, my dad, my Uncle Pete Salas. I can't remember if there was anybody else, but there were a few people in the village that actually made a living for full or part time, as musicians.

RSS: So, talk to me about Shelton. What was Shelton?

LFMC: Shelton was the central focus point of, I need to get parts or strings, or whatever for my instruments. He was the go-to music store at the time, other than the Dela Cruz's.

RSS: Who operated the store?

LFMC: When we were there it was the old man Shelton himself.

RSS: What was his full name?

LFMC: All I know him is as (laughs) Old Man Shelton. And then his son, I knew Sonny Shelton and then Sonny's daughter Amanda.¹²⁷ I forget the son's name,¹²⁸ because Amanda went to Academy with my daughter, so they're both about the same age. But, yeah, I would go in there. You never really went in there to do anything other than look. You actually went in with some money, either you bought a guitar pick, or you bought strings or what have you; and that's where my mom and dad bought two guitars, which I still own one. That guitar goes back to, it was made in '72, but I can't remember when my folks got it.

RSS: And the brand?

LFMC: Giannini. All I know is that it's a Brazilian brand that I'm still looking for the matching bass to this guitar. When I found out there was a matching bass. And—but I've seen the brand when I was going to college in Seattle. That guitar has been with me, I mean, I still have that guitar and it's still, as far as I'm concerned, it's still a piece of Assan history because it was from Shelton's. I mean, he sold it, I guess he was just trying to get rid of some guitars and my mom and dad picked it up for a cheap price, and some way, somehow, I still have it. (laughs)

RSS: Do you know how much they paid for it?

LFMC: I know it was less than 50 bucks [\$50].

RSS: Wow.

LFMC: Fifty to seventy bucks [\$50 to \$70], somewhere around that, that was about it.

¹²⁶ Joe Taimanglo backed up the International Dolls and played at Joe & Flo's for a long time. (N. Cabral, personal communication, February 24, 2021.)

¹²⁷ Elected to the 34th and 35th Guam Legislature. She is the Legislative Secretary and Assistant Majority Leader.

¹²⁸ Austin James Shelton III, Assistant Professor, Extension & Outreach/Director, Center for Island Sustainability and UOG Sea Grant.

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RSS: And how much is it worth today.

LFMC: Well, depending on the market you look at. From a collector's point of view, I think my guitar is worth anywhere from maybe 200, 300 dollars, now.

RSS: (laughs) That's a good investment.

LFMC: Yeah. But, I mean, that guitar would never get sold.

RSS: Of course.

LFMC: It stays. I just had wished that I had made it on the team that went to Brazil for the Olympics, because I actually wanted to take the guitar with me and go to find the company and say, I've had this since 1972, can you look at it and tell me what you can do for this guitar?

RSS: What did you expect them to do?

LFMC: I don't—anything from offering me to turn it into a museum piece or saying they'll fix it and let me know—refinish it. I actually would like to refinish the guitar, I mean, everything on it except for the pegs which I change out every so many years, and the strings. Everything on it is original.

RSS: Why would you want it refurbished.

LFMC: Just for the protection of the wood. But I've had this guitar for quite some time. You know, it started out as my mom's and somehow and then somehow it became mine.

RSS: What was the name of the store?

LFMC: It was Shelton's Music Store. He had, god I know he had instruments, he had parts for most of those instruments. I know I always went in for strings and guitar picks. He had other, I know he had like flutophones,¹²⁹ he had other, not just strings but also like brass instruments and a few other things, as much as I can remember what he did have. We would go in and was like, "Oh, okay." (laughs) Like, "What does he have today?" You know. (laughs)

RSS: You started to say you can't just go in there and look.

LFMC: Yeah, well, he would make us feel like that. Old Man Shelton meant, you know—you come in, "What do you want?" That kind of feel.

RSS: In that gruff manner?

LFMC: Yeah, and we would always make sure we had money. "We need to buy guitar picks." (laughs) So that means, with the excuse "So, can I get that?" And so, while he's getting the picks, you're like looking at, looking at everything else. (laughs)

¹²⁹ Same as a recorder.

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RSS: Did he treat the adults the same way he treated the kids?

LFMC: I'm not sure, but I'm almost certain he did. (both laugh) It was just him, and I don't think it would have been Shelton's if he wasn't any different.

RSS: Oh. The grandson's name is Austin.

LFMC: Yeah, Austin.

RSS: The third.

LFMC: Yeah, so.

RSS: So that tells us that his first name may have been Austin.

LFMC: Yeah, all the way down the line.

RSS: Uh-hm.

LFMC: Yeah, but we only knew Austin's dad as Sonny.

RSS: Because that's what Sonny is, right? (Luis laughs) Like a junior.

LFMC: So, we only knew—that, that's how basically after a while when you get those names, the nicknames or otherwise, that's how we knew each other by. You know, it's like, my Uncle Lefty¹³⁰ I still don't know, he's a Quitugua, but I never even knew what his first name was.

RSS: So, when we talk about those names, what name, family names, do you remember in Assan?

LFMC: Oh god. (pause) I know on my grandfather's side, there was Kânti¹³¹ and Balachu¹³² because my grandfather's brother would walk like he was always drunk. So, the always called him Balachu. My grandfather was Kânti. I can't remember what the Quitugua's were, but on my grandmother was the one that was kind of engrained into me the most, Kueto, and the Bale'tres. Those were the three that were, I guess we were still dealing with the maternal side, at the time, we were still more like you associated with your maternal more than the paternal.

RSS: Well, your paternal side was not around here.

LFMC: Actually, my grandfather is from this village.

RSS: No, but he's not from Guam.

¹³⁰ Jesus "Lefty" Fejeran Quitugua. (News P. D., Jesus "Lefty" Fejeran Quitugua, 2001)

¹³¹ "My father's Nick name is Kânti. I don't know how he got that name, but his older brother had the nickname Bulâchu (drunk) because of the way he walks." (N. Cabral, personal communication, January 27, 2021.)

¹³² Luis pronounces it Balachu, but its *bulâchu*.

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LFMC: Oh, my grandfather's side?

RSS: Yeah, your father's side.

LFMC: Oh, my father's side, no.

RSS: Yeah, so you're talking about your grandmother's father.

LFMC: My grandmother, on my mother's side.

RSS: On your mother's side?

LFMC: Yeah, they were all from here. But on my father's side, of course, they were all—but we, I didn't know our family, we never knew what our family name was for that other than how we found my grandfather on my dad's side.

RSS: So, who was your mother's father?

LFMC: Jose Quitugua Mendiola is my mother's father. And I think it's Maria Elena Toves Mendiola, is my grandmother on my mom's side.

RSS: You said your grandfather is from here?

LFMC: My grandfather is supposed to be from Assan, and my grandmother is from Hagåtña. According to my mother, across from the bridge, the Serena Bridge,¹³³ she was in that area across from, not the Lujan house, there's another house right there behind where Moylan's had their stuff. My grandmother's house was somewhere around there. So, she was living closer to that spot. So, she was the Hagåtña girl, (laughs) for the Toves side. And that's pretty much what I remember, that's all I remember about that, other than us at one time trying to find out the lineage for the Toves side and trying to trace all of that to see where that line comes from, only to find out that all the Toves' originate from one, so—

RSS: One what?

LFMC: One Spanish soldier who came out. And then from there the line kind of branched off and somewhere in there there's mix with some of the whalers that came out. So, we have no idea for what the other mixes really, really are.

RSS: Okay, what about the families that are from Assan, what are their names? The Mendiola and Quitugua.

LFMC: We had Mendiola, Quitugua, the Tenorios, we have I think there was a Fujikawa family here. We had the Blas family, those were my friends, Benny and Anthony Blas, their family. Terlajes in the Kalåkkak side, Salas family from Kalåkkak, another Mendiola, surprisingly, was not related on the Kalåkkak side. Rojas family, I used to play baseball with them, with the son

¹³³ The bridge is Tolai Ácho' in Hagåtña. The area became a park, and a statue of Serena was placed there. It is now called Serena Park, but the bridge is not Serena bridge.

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Peter and the sister June was our cheerleader. At the time, we had cheerleaders for baseball little league. And then, let's see, over here was Fejeran, Ablaya family, Salongon of course, the Toves'. I'm kind of running the image down the street. Rojas, and of course Quitugua is way up the other side of the street. There was Cruz family is here, James Cruz, his father was a police officer, Mr. Cruz. Lizama family, in this village as well. I'm trying to think. I know there's a few more names. Oh, Jesus, there's a Jesus family as well. I'm trying to remember what JT's, one of my classmates, same group, JT, I can't remember what his last name was. (laughs) Oh, quite a few of the Cruzes, Santos, Manibusan family was here as well. I can't remember, I think I did, did I say Rojas? There was a Rojas family here, also. And some of those families are still here today. So, most, those are most of the family names I remember.

RSS: Okay.

LFMC: When I came back, then there were a few others that came back into the village. I left college in '79. We came here. (pause) god, we were here way before '74, a matter of fact I'm running an image through my head, of families that were here. Some I see faces but I can't quite get the names.

RSS: Don't worry about it.

LFMC: Yeah.

RSS: Okay, so, the other thing that we mentioned, we were talking about the land. I'm going to get a map from Land Management because I need—

LFMC: Uh-hm.

RSS: And then I'll have to come back, but we don't have to do that on video.

LFMC: Okay.

RSS: At least, I don't think. I'll have to decide if we're going to do that. As long as you identified it, put their names in the thing, I think, that's important. And then the placements, you know, when that occurred.

LFMC: Yeah.

RSS: What else do we want to talk about? Is that it?

LFMC: Oh, I almost forgot. I don't know if they were living here but I know with Jo & Flo's, there was Gutierrez.

RSS: Oh, I was going to say.

LFMC: Yeah.

RSS: Okay.

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LFMC: Jo & Flo's, Rapolla was across the street. Johnny Sablan didn't come into the village until much later. Of course, the Sheltons. And I didn't realize at the time that I meet my future brother-in-law, the Becks, Dave Beck, the father is Tom Beck; but they were living in the apartments right next to the Sheltons, and I used to cut grass there. I never, I didn't realize that was going to be my brother-in-law.

RSS: Why is he your brother-in-law?

LFMC: He's married to one of the old—my older sister, my wife's older sister.

RSS: Ah.

LFMC: We met way back then and he and I actually had a conversation and suddenly realized our connection to Assan. He said, uh, yeah I was, "Do you remember an apartment next to Sheltons? Yeah. You—were you the one who was cutting the grass?" "Yeah, that was me." All of a sudden (laughs). So, uh.

RSS: Speaking of Sheltons, to the east of Sheltons building, there's a little shack that fishermen use.

LFMC: Yeah, that's, Tajeron family. I don't know how—that's been there as long as I can remember.

RSS: What happens there?

LFMC: That is depending on the family, gatherings, they either, they'd do it for family gatherings; or the fishermen will come there, leave some of their equipment, or they would make that like a command post and go out. Or, like the Cabanas is another family that's been here for as long as I can remember. They would gather everyone somewhere close by and then take their floats and nets out, you know, the big innertubes and they would actually start fishing from that point, or they would go further down and make their way all the way to Adelup.

RSS: When we last met, you spoke about a village gathering during a fiesta where every house literally offered food, and everyone almost had to go.

LFMC: Yes.

RSS: What else could you share about that community activity?

LFMC: At, with that community activity, I know like the planning, pre-planning, of course everyone participated with what the church was going to do with the processions, the Niño Perdido gathering, the whole bit, the mass and what have you and of course, there was the small fiesta gathering for the church. And then after that, the next day, was for all the houses to open up. The whole village literally was opened up to, friends, family, what have you, but we would still help. Some houses, we would go and either we would go fishing to bring the stuff in, or the younger boys would go and collect firewood. We'd go in the jungle and cut down *tangantangan*, prep all of that, bring everything to the houses. And then, depending, we might help prep the chicken, the marinade, and get the fires going. Then depending on what house,

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you started from, or your family, you might start there, but then you wind up helping down the way. Then when it came the day of the fiesta, you started at one end of the village and walked your way down to the other, took a break under a tree (laughs), passed out for a little bit, finished off, and then made your way back home somehow. And this would start from early morning, you're still preparing, but you're helping even as you're walking down. And then when, towards the afternoon, early morning, early afternoon, that's when the food starts coming out. And this would go on all the way through the night, and some houses would have a band. If they had a live band, then everyone would convene there to go dance and do whatever. If there were two bands in the village, you just decided which one you went to, got tired there, go to the next one (laughs) and basically partied all day. I mean, it was one of those times, and if you wanted to—somewhere in between, you ran to the beach to cool off, went home, showered, change, and went back out again.

RSS: Where would the materials come from for the parties?

LFMC: It was family. Family would bring everything in.

RSS: So, you didn't have to cut anything upstairs?

LFMC: Well, yeah, we did. I mean, the *tangantangan*, we would go up into the hills or off to the side of the village, even across to the beach, you know, at the time there was a lot of growth over there. And we would collect everything, you know, get all the material, a lot of those materials together, and bring it to whoever's house that needed it. I remember sometimes the Boy Scouts would say we need a fundraiser, fiesta's coming up, so we would pre-sale the bundles of *tangantangan*, really cheap. I mean, you can't buy a bundle of *tangantangan* for quarter anymore. (laughs) We would just sell it a quarter, fifty cents, a bundle.

RSS: What's a bundle?

LFMC: Something about, maybe if we can grab our arms around it, that was a bundle.

RSS: So how would you get this bundle?

LFMC: We would go out, cut the *tangantangan*, split it. We did everything, the splitting, then we would tie them off. Then the guys would grab a few and go take them to the houses and then they'd give us a quarter, fifty cents, for it and we'd put it all back together for the Boy's Scouts for stuff we needed. And then when we did the mass, of course, we had a good, an active troop. We'd go to the mass, do the fiesta—I mean, do the procession, do the whole bit, you know, carry the flags if you were an altar boy or whatever you were doing the whole bit. And we'd go around the village, just do the thing, and then we'd start hitting all the parties after that.

RSS: The Boys Scout, explain about that.

LFMC: We had a Boy's Scout troop here, Troop 17, at the time. I can remember that because we were pretty active.

RSS: Who were in it?

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LFMC: I know myself, William Toves, Benny Blas, Anthony Blas. My brother Kenneth made it once. (laughs) He didn't last too long. I think we had Roque, most of the boys. I think almost all the boys in the village was in it, one way or another, they were, we were, everyone was part of this troop, because everyone wanted to handle a fiesta or handle a funeral, or we even learned how to direct traffic, as Boy's Scouts. With the time, we didn't think about it get run over or anything, you just started marching out, took your whistle and blew and held the traffic until the procession went, or the funeral procession was going out. Yeah, so we had—there were a lot of boys in that. I can't remember how long the troop lasted. And what was weird is, I don't remember who our original scout master was. All I remember is we had two of our scout masters were Seabees from when the camp was still across the street, when it was still intact, then all the Seabees were still there, stationed there. So, we, and at that time it wasn't an issue, we had access. We'd come up and they'd say, "What do you want?" "Oh, we're going to go see our scout masters." "Okay, that barracks." Off we went.

RSS: So, there was a sentry?

LFMC: I mean, there was a sentry, but it wasn't as strict or as there was security, but they didn't, you didn't get that feeling like you were at war or whatever. You still felt welcomed, because they'd say, "Okay, go on in. Go check them. They're up there, yeah.

RSS: So, it's not like going in their Navy Base, Guam.

LFMC: No, not like that. You got to go through a check in, you got to make sure you have a sponsor, you have to have all of this. I'll be—they pretty much, most of the sentries after a while they knew who the boys were from the village. And before we even get to the gate, they just go, "they're not in," or "they're in," we'd already be able to tell us right away whether we can, whether we should go in or not.

RSS: What other activities did the boys involved themselves in?

LFMC: We did a lot of fishing. We were involved with small ranches throughout the village, I mean, if you had pigs or cows or chickens. There was a phase when I got into cock fighting, but not really, I just wanted to raise the chickens. I did that, raised pigs, a lot of us did that. But of course, the fishing, hiking, and we would go up into the mountains to either collect like when it's mango season, we were sent up to collect mango. And we didn't bring back just little bag, we brought back, fifty-pound sacks of mangoes from the hills, or looking for wild pineapple. So, and everything, climb—there in those days, we had, I think we were young enough and light enough to climb even the breadfruit tree. So, we were basically made to go out and get all this natural stuff and bring it back, and either share it with everybody or, if anyone needed whatever we did what we could. But, even like the land crabs, if they needed land crabs, we knew where to go. Octopus, we had that gentleman, Tom Bully, that's all I could remember of his name. He would just teach us, go here, go there, go there, look down (pause), there it was. And we—some way, somehow, we found things to do here in the village. We weren't always kind of idle. When I think about it, it was simpler there was no cell phone, there was a rotary phone, and TV was still black and white. (laughs) You get your first colored TV, you're like, wow. And half the time your doors were wide open. Your friends come over, all they do is holler your name and you make sure you ask permission because whether you finished your homework or not, it's still the same today. At

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least there it says, "We'll be back. We're going out." We'd go out and sun comes down, we'd usually start making our way home. But as we got older, of course, we'd stay out more, as we got older, but that was even in the village. The boys, or even some of the girls, we'd just meet like at one corner, we'd designate a couple corners, everyone meets, come, sits, talk, bring food or guitars, and we'd be doing stuff. Sometimes the neighborhood would have to tell us to be quiet, because we'd get a little noisy, but it wasn't rowdy noisy, it was just, it kind of, like okay, this is what we were just getting together.

RSS: Uh-hm.

LFMC: But it gave us things to, we always had something to do. But it was when I think about it, yeah, we never really were idle.

RSS: So, the National Park footprint—

LFMC: Hm.

RSS: The Assan beach area that is now a park—

LFMC: Yeah.

RSS: Up until the landing spot, the Memorial Landing over by Shelton's music.

LFMC: Uh-hm.

RSS: How far back do you remember that area and what used to be there?

LFMC: I do remember, in that area from Shelton's heading back to the park, that it was basically all jungle. I do remember the flagpole being there, but not as high as it is. So, that's why I'm always thinking a lot of this, that land was backfilled or reclaimed. Even the parking lot, the small one that's there, it basically didn't exist. I mean, it was just an open area. You could drive down, set your tents up, go over to the mangroves and watch for the crabs, or play around with the mudskippers, at the time, the blennies,¹³⁴ as they call them. And then basically even when you went across where the base was, I mean where the military installation was, there was a fence, but it went up to a certain point, but it wasn't so bad that if you wound up popping up at the fence, someone was going to drop a spotlight on you or aim a rifle. They just, they didn't care, at the time. It wasn't a big issue. But we had all of that, we had lots of jungle, especially all along that beachside there was lots of jungle. There were areas they had to kind of cut out, make trails to go in, and everyone would go down and barbeque on the beach, on a daily basis. When I think about it, back then, the beach was clean. Not like it is now, I mean, it was clean. You actually went back there, and people cleaned up. I mean, I don't ever remember not doing a barbeque where we left things behind.

RSS: You should always clean up after yourself.

LFMC: Yeah, we were always cleaning up. I mean, I even remember when we actually went

¹³⁴ (Kerr, 2011)

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down to that beach, sat there, and I remember Don Pedro making for us *paella*, which is a rice, Spanish rice dish, making *paella* on a barbeque.

RSS: You mentioned him twice. Who is he?

LFMC: Don Pedro is, he's always kind of been part of my life in a sense that, uh, he was a troubadour, he's a musician, he used to run a restaurant and then a disco. He was one of those traveling guys. His claim to fame, for me, he actually had a small part in one of the Bruce Lee movies when he was in Rome. You know, down on his luck, he needed a job and there was a spot there. And if people look at, I think it was the first *Enter the Dragon* with Bruce Lee, there is a scene in an alleyway where Bruce is fighting these guys from a gang that's trying to extort money from a restaurant, and one of the guys is Don Pedro, beard and everything, and stalky kind of guy. And when he came here, he came out as a troubadour and performed in all the restaurants, hotels, till he got his own little place. A great musician, bad businessman, (laughs) unfortunately. (laughs) But, very nice, a very kind heart. He was the one that used to tell me, tried, he—we were sitting down one day, Don Pedro and, I was doing something, he was trying to make me do something music wise, and then it got to where I was doing vocal stuff. He looked at me and he said, "You could be a tenor." I said "No, I know where my limit is, Don Pedro"; because I'm a lyric baritone.

RSS: Hm.

LFMC: I'm not a tenor. I can do tenor range, but not as much anymore. The joy of gout and medication has killed my range over the years.

RSS: Your vocal ski—vocal cords.

LFMC: And of course, hollering at kids for the last 30 years. (laughs) But Don Pedro has always been a part of our lives, for some reason.

RSS: Is he still alive?

LFMC: No, unfortunately he's passed away. I believe his wife and child, you know, I can't even remember their names now. I don't know if they're still on island or they left.

RSS: Why was he a part of your life?

LFMC: He was with my dad, he associated with my dad a lot, I mean, they were always associating one way or another. So, I mean, he was one of the ones that would be here at my house in the middle of the night, when we had our first house in the village. He'd be the one I'd be hearing at two o'clock in the morning. I'm hearing all this troubadour Spanish type music and (laughs) very gruff voice and everything. Matter of fact I can hear him right now. I can hear him. I can see him. And I still remember him and his white shirt for his shows with the button top opened to about down here. But very—him and his guitar, particular style, very, very gruff style; but it's more like a Gypsy thing. He considered himself more of a Gypsy than he did—

RSS: Was he slim?

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LFMC: No, he was a very robust man. (laughs)

RSS: With the cleavage all the way down?

LFMC: Yeah, but he was a good-looking man. That was the thing about him, he was very good-looking man.

RSS: You have a picture of Don Pedro?

LFMC: I don't have a picture but the only way I could ever find, every time I go on Facebook and someone pops up that, that movie clip of Bruce Lee fighting in the alley, right there is Don Pedro.

RSS: Hm.

LFMC: But that's my, for some reason he always stuck out in my head amongst all the other performers that my dad has worked with. He and my dad have done stuff, but my dad used to make a joke, after a while Don Pedro is his own thing, so. What they would do is my dad would take a break and Don Pedro would sit in on the breaks.

RSS: So, let's go back to Jo & Flo. The Gutierrez family is from Agana Heights, but what was Jo & Flo's presence here?

LFMC: Their bar restaurant was like a gathering point for us. I mean, whether you were a kid or an adult, you were there for to have their chili con carne, the rice with the *kélaguen*, whatever, you had—you came into the restaurant to eat. And then my dad played a few gigs in there. And then at night, live music, people would come there to dance. So that place was always active from the moment it opened to the moment it closed, it was never really a slow day. And of course, now that it's closed, there were the occasional closed the doors, out come the tables, (laughs) occasional gambling event and life, but that was, you know, nobody—there was no harm done. But it was a gathering place. Everyone came there, they would have their—if you could you have a party there, your fiesta, birthday. I felt it was basically for Assan, it was a central point for that kind of gathering, every day, any day. There was a few other clubs here in the village, but nothing like that.

RSS: But other people came, not just from Assan, right?

LFMC: Oh yeah, everyone came. I still remember my dad, yeah, we were still in the old house, the first house; and my dad gets a phone call. I forget what time it was, and he runs in, shower and changes, gets dressed and gone. He said over at Jo & Flo's was one of the commanders, asked for him, and found out that, "Doesn't Frank live in the village?" "Yeah!" Okay, so they called my dad up and everything, you know, business, transaction-wise I never knew what happened there. (laughs) All I know is my dad went, made \$150 bucks that night.

RSS: What did he play?

LFMC: My dad, guitar and vocals. But like I said, a lot of standards, pops, he did that, Spanish

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music. He was known for the Spanish music. And then, of course, his standards. He did a lot of that kind of material. Show music as well, you know.

RSS: Hm. Where did he learn?

LFMC: He actually learned here. He taught himself, and then learned from a lot of other people at the same time. Because when my dad first came out, he was just in the Air Force and just trying to figure out what he was going to do, according to what I understand. And then, of course, he started picking up the guitar, started learning the chords. It was rough in the beginning, the traditional, if you learned the four chords you can play just about anything. And so, he did that, had a little band with my uncle and another player, and they would do stuff. And even his vocals, he was slowly building up to it, working on it. So, finally, he started doing solo stuff as well. That's when he started to realize he excelled in that.

RSS: He enjoyed it.

LFMC: He enjoyed it. And then he, and my mom went back to school to be educators. But, within all of that, it was a lot going on.

RSS: That's an amazing story, and I hope that they'll share that with me. They both have PhDs.

LFMC: My understanding is yeah; they both have a PhD.

RSS: In education?

LFMC: I think it's in—I believe it's in education because they did it, too, in—because they were working in Majuro and they were doing a lot of it online. I think for some of it they went off, but my understanding is they went from having just a education background, only as far as certain grade level to having a college degree and teaching certificate, teaching degree and then bam, a PhD. My mom and dad never made it through their masters, straight from bachelors to—

RSS: Well, you don't need to go to their masters.

LFMC: I mean, I'd like to go back to school just for some things I want to do like maybe my biology and then get more knowledge on my, archaeology stuff that I do for diving. But, you know, or go take a language. I always wanted to go back and improve or master two, three languages, actually. You know, of course my mother's language, CHamoru, because my brothers and I don't speak fluent.

RSS: Hm.

LFMC: We don't speak at all, most of the time. My dad is Spanish. I wanted to learn that. But then I've also wanted to learn Japanese or Chinese for the in—for the business.

RSS: Hm.

LFMC: You know, but that I'm kind of doing on my own but that's, those are things I want, if I go back to school that's all I'd want to do.

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RSS: So, how many other families in this village participate in music, that you are aware of?

LFMC: One, two—

RSS: No, say their names.

LFMC: Joe Taimanglo, Taimanglo family; Pete Salas, (pause) because Wayne Quidachay is actually from Ma'ina. But Joe Taimanglo, the only reason why I remember is, the family had a store on the street next to Guerrero store. Oh, that was it, Guerrero store, and then I forget there were a couple Filipino families that were living here too at the time.

RSS: And that's what I was going to ask you. What businesses other than Sheltons were in the village?

LFMC: We had a gas station, that was the Toves family, it was my uncle. I forget my uncle's first name, but he also was a senator. Actually, one of the streets is named after him, here in the village. We had that a couple small stores, some little—well my grandmother's store up on the hill, there was another one at the bottom. Taimanglo store, there was a laundry mat around the corner, I think it was a Pangelinan family. With Guerreros was another store. We went to, the reason why most people went there is the had pool table. (laughs) And the Guerrero girls, a lot of the young boys wanted to go there because they were always good to look at. (claps once) You know, got to be honest. (laughs) Then further down you had Brass Lantern, which was another restaurant that was still in the village. You had Blas store at one time, the Blas' also had a store. We had, let's see, a automotive shop, there were two automotive shops. One is, actually they're both still in the village. One doesn't look as active as the other. As a matter of fact, Jim Toland¹³⁵ used to have Machine Shop here in the village before—

RSS: Where?

LFMC: Sort of between the village and *Kalåkkak*. He was sort of, we called him, he was living on the border, basically—

RSS: (talking over) By the river?

LFMC: There were Quonset huts back there in that area.

RSS: By the river?

LFMC: Yeah, close to the river. I mean, he was, he actually had a couple of Quonset huts which were his machine shops. It was one Quonset hut which was used for training. I was still a small kid at the time, I was still pretty young, and I always asked my mom and dad if I could go and learn. Because at the time I did not realize that a gentleman, I can't remember his first name, but I know his last name is Kalama. He came out from Hawaii for the postal service, and he

¹³⁵ James Bauer Tolan II, (June 14, 1937 – May 26, 2010) came to Guam in 1956. He was a deep-sea diver, a businessman who ran a lumber mill, machine shop, ammunition factory, a diesel parts store, and museum. (Sahagun, 1994)

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taught Aikido on Guam. And he actually had a *dojo*,¹³⁶ a club here in the village in one of the Quonset huts. And when I was younger, we passed there one time and I watched this little man throwing people all over the place and I was fascinated, not knowing that eventually when I got older, I was going to do that. And I didn't realize, if I'm not mistaken, that was the founder of Aikido, or sensei, who was here on island because of Kalama.

RSS: What was his full name?

LFMC: Kalama,¹³⁷ I cannot remember his full name. We only know him as Kalama Sensei.

RSS: Is it written anywhere?

LFMC: It might be, it might be. Well, I know he was with the postal service, he was with the US Postal Service, and—

RSS: Where were the Quonset huts built?

LFMC: The Quonset huts were, if you match it up with Sheltons, it's across the street from Sheltons in that back area by the Terlajes, and some of the Cruz families. I forget who else was back there, but those Quonset huts were there. And I could always remember because when I delivered papers at the time, Tolan had these guard dogs that use to terrorize me every single morning. I'd be there, after a while I'd be picking up my bike, getting ready to throw it at them, because he had Dobermans and whatever else. They were big, they were black, that's all I can remember. (laughs)

RSS: And they didn't tie them up?

LFMC: Well, sometimes he did and sometimes he didn't. And if you were crossing the street, the entrance area, of course you were going to get harassed by the dogs.

RSS: How were the Quonsets built?

LFMC: You know, I think the Quonsets were built east-west, if I'm not mistaken. They were built in that east-west fashion.

RSS: And the doors facing east?

LFMC: Yeah.

RSS: Okay. And you said there were four?

LFMC: I believe there were four of them back there, and I know Tolan had one or two of those for his machine shop.

¹³⁶ David Kalama and Richard Sasaki, both sensei from the Guam Aikido Dojo awarded Francisco P. Valencia with a Shodan certificate on May 23, 1965. (Do, 2011)

¹³⁷ In the June 1970 issue of "Black Belt", on page 13 and 14 ran an article of Guam Governor Carlos Camacho receiving honorary Aikido degree. Dave Kalama is referenced as head sensei. (Go, 1970)

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RSS: I wonder if any photos were taken of that.

LFMC: That would be interesting. As a matter of fact, there was a gentleman who was here when I remember Shane Moore used to run Sunset Grill across the street from here. There was a gentleman who actually came back to Guam with a photo in his hand, and I wish I had my phone at the time to take the picture, and he's got parts of Assan and he's got the gas station, the Toves Gas Station. He's looking for the families. He's looking for a particular family from the other side of that photo, but at the gas station, there were actually, according to him, there were two gas stations in this village. The only one I remember was the Toves one, because my cousin William and I, whenever our tires would get a flat, we'd go there, drop our 25 cents, got the patch, went to the back, put the rubber innertube on, cleared the patch, the glue, put it on top, put the lock, you pressed down and then you light it. Back then it was one of those patches you had to burn back, let the heat do the work, and then you would rub it down and put your bike back together. So, as kids, like I said, we were never not busy, we were there putting our bikes back together.

RSS: (laughs)

LFMC: We always needed some transportation.

RSS: Yeah, this is not, I mean, climbing these hills.

LFMC: As a matter of fact, William, he has got property, he still has property down the hill.

RSS: William?

LFMC: Toves. And they have a house that they rent. At one time, I don't know what he's done with it, but when they were clearing out the house and stuff, he found all his father's old mechanic's tools, tools that you would probably will not find right now today. Some stuff that he says is still in immaculate condition. He's got wrenches that will work on semis, big lugs, big bolts. He said stuff in there he didn't know what to do with. I basically, my recommendation was dude, give it to the museum.

RSS: They have no pace for it already.

LFMC: Ask them if they can use it or hold it, and if you want to do a display, oh my god, I mean the stuff—when I looked in the—

RSS: Does William still live here?

LFMC: Yes, he does, he lives here in the village.

RSS: When you come up this hill

LFMC: Uh-hm.

RSS: Who's house is that right at the top? Before you turn left to come up here.

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LFMC: If I may have turned left that's Leon Guerrero. Is it Manfred? I know he's on one of the boards, I think he's on Retirement Board, but that's, I think he was a doctor.

RSS: Oh.

LFMC: When you come up the hill, you're looking straight?

RSS: Yeah.

LFMC: That's Leon Guerrero, because I know the wife is Artero.

RSS: Oh, so that's where Uncle Fred¹³⁸ lives?

LFMC: Yeah.

RSS: No, I thought the big house on the bottom.

LFMC: No, the big house on the bottom of that big retaining wall?

RSS: Right.

LFMC: That's Benny San Nicolas.

LFMC: That's used to be the mayor. The other family name, oh speaking of family names, the other family name I know from him, is—and I can't remember what the real name was, is Mackmack, was one of the mayors.¹³⁹ Yeah, coming up and you make the left turn to come here, that's Leon Guerrero right there.

RSS: Okay.

LFMC: And then when you go further down, that's a Cruz who is related to Rojas. Next house is Fejeran, which is my Auntie Rose, treasurer. And then that open lot and then my place.

RSS: Hm, okay.

LFMC: Yeah, because the one coming up the hill on the left, that would be Aguon, Familian Lachi¹⁴⁰, that's the other ones, Familian Lachi, Peter Aguon. I forget who's on the other one, but I know Benny is the past mayor, is the one that white retaining wall coming up. And the right side with that other big retaining wall when you're coming up the hill before you make the left, I'm trying to remember if that's Jesus. I can't remember right off—but there's been a lot of families are still here. I never realized the Arteros had lots of land in this village.

¹³⁸ Former resident of the University of Guam, Wilfred P. Leon Guerrero, PhD.

¹³⁹ “That's the Quitugua family down by the church area. Sister Gertrude's brother “Mackmack” was one of our former mayor or commissioner years back.” (N. Cabral, personal communication, February 5, 2021.) Jose S. Quitugua, Democratic, is the only Quitugua who ran and was elected mayor of Assan on January 1, 1973 and ended his term on January 5, 1981. (Wikipedia, 2021)

¹⁴⁰ *Lachi* in CHamoru means wrong, incorrect. There is no history on why the family was given this nickname.

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RSS: How is that?

LFMC: I'm sure somewhere on one side of the, a particular side of the Artero line, there's somebody who actually was from the village.

RSS: Hm.

LFMC: Because I know there's a lot of Arteros, I know there's Kasperbauer, Senator Kasperbauer¹⁴¹ was married to an Artero. I'm related to one of the Arteros, Franklin and Pascual because of their grandmother, the Toves side.

RSS: But that's the same as Carmen, they're siblings.

LFMC: Yeah. And then, Sasazaki¹⁴² family is also—what's his first name? The sons went to school with mine for basketball, Father Duenas, but they had property all back in one side of the village as well. I know one of the original families, when you come up that area up the hill where Leon Guerrero is, further in would have been Quitugua. And then, my understanding, Ramseys would have been there and then the Fejeran, and then it would have been a couple other families coming in.

RSS: So, back to the Assan park. Aside from Camp Covington, right?

LFMC: Yeah, yeah it was—well, I don't remember it being called Camp Covington.

RSS: What was it called?

LFMC: We always called it the Seabees base.

RSS: But was it Camp Covington?¹⁴³

LFMC: I think it was Camp Covington. It might have been Camp Covington and then they carried the name to the new, the new facility.

RSS: Oh, you mean down in—

LFMC: Down at—

RSS: Agat.

LFMC: Yeah, down at Agat.

¹⁴¹ Lawrence "Larry" F. Kasperbauer. Met Carmen Torres Artero through his sister Marian, who was Carmen's roommate at St. Anthony's School of Nursing in Carroll, Iowa. They married on November 22, 1958 and moved to Guam after college and have five children. Both

¹⁴² Kasperbauer's daughter Teresa's last name is Sakazaki.

¹⁴³ Seabees moved from Camp Asan to Camp Covington in Navy Base Guam.

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RSS: Okay, well we'll figure out what this name was. But what was there before the camp? Do you remember? Do remember back when you were a kid?

LFMC: I don't remember, except from a set of pictures, it was an open field until they decided what to do with it and how to lay it out. They said that actually there was a communications stations there, for a long time, and then they built the base, the facility.

RSS: And so, where was the rice paddy?

LFMC: Rice patties would have been right down in the middle of the village, right behind Jo & Flo's, between Jo & Flo's and the church. So that whole area to the church would have been, because of the river, access to the river, would have been the rice paddies. And, growing up, we used to cut the grass down there all the time because the reeds would grow and everything. And by the time you're done cutting, the soil looked different, the ground was shaped differently. It looked like it was in a giant pan, like a flat cooking pan, and it went all the way to the church. I mean, it wasn't our property, but we felt like, let's clear it all out. Sometimes we'd say, can we burn it? And then we'd wind up having to put it out because it was going too crazy. And then when the rains would hit, it would flood.

RSS: Okay, so when you described it as a pan, from what point to what point did it look that way?

LFMC: From my house where it was put right next to Jesus family, so it would be from Jesus family heading down towards the church. So, it would be east-west, you know, follow that line, and it was fairly wide. I can't remember how wide it was, but it was long. I mean, it was a big patch, a big area. They didn't realize how big it was until we got by the church, by the— One day we were cutting, we said let's go all the way, and we were cutting all the way down. Back then it wasn't bush cutters, it was machetes and lawnmowers. And we got to a point where we suddenly realized, wow, we're at the church. You know, we were almost at the church. And there were still streams that were still running through parts of that as well, because we had a stream coming down the hill by Rojas family next to Fejerans, one of the Fejeran families; and that place always was wet. They would have maybe some taro, and then you would go further out and there would be more reeds in that area. But the thing was, there was always water on that one side. I mean, there were tributaries all throughout this village, which I think made it conducive for the rice paddies because there was always water flowing down somewhere.

RSS: Prior to the interview today, you showed me a picture of the bridge. Is that the only bridge in the village?

LFMC: That is the only bridge we know of, that we knew of, that metal bridge. I mean, it was right over the river, you know, by the trees, and we would run across that to go to *Kalåkkak*. That or you went back to Marine Corp Drive, walked across and, you know, whatever the Marine Corp had that other bridge which was covered over so we never recognized it as a bridge. We just said we're going to cross the road and go over to the other side. That was it.

RSS: You know the area across the National Park where the National Park Offices are located.

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LFMC: Hm.

RSS: What was in that area?

LFMC: You know, when we were growing up all we remembered was jungle and more jungle. That area was pretty much, we just went there to get *tangantangan*. If you went further back up, there were some families that lived up in that area, but it became more—it wasn't Assan anymore, it became Nimitz. Or, you know, my understanding is that Nimitz was part of Assan, depending on how you drew the map. You know, some parts of Nimitz Hill are part of Assan.

RSS: Assan goes all the way up to the pipeline.

LFMC: Yeah, you follow that.

RSS: To Channel Ten.

LFMC: You follow that all the way up, but that one section was, it is almost run parallel to Nimitz Estates. So, there were a couple, I think it was Lukeala family, and I forget who else was back there. We went up there a couple times to take one of the guys up. Oh, and I know who else was here, the Brown family. We had a Brown family. Chargualafs, who lived right next to Jo & Flo's, those were all we knew were the three sisters and they were all, all of them were like a similar in age. And right next door was their great, or grandchildren or great grandchildren, because I used to go to school with Paul, Ronald, and then the older ones would be like Jerry and John Chargualaf, because they're all Chargualaf family.

RSS: And they still live here today?

LFMC: No, a lot of them have moved on.

RSS: Hm.

LFMC: Oh, we even had the Feeneys. We had a Feeney family, Grover Feeney. I forget the father's name. Father—mother was CHamoru, the father was from the U.S. and, used to be funny, we'd go to the door and he'd be the same think like Shelton, "What do you want?" (laughs) Is Grover here?

RSS: Yeah.

LFMC: But we, you know, grew up with all these guys and uh, some of the names are coming back slowly.

RSS: It will.

LFMC: Yeah.

RSS: It will trigger the memory, because you've stored, it's in there.

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LFMC: Yeah, and you know, there's all those groups that were there. Yeah, but that was the only way to get around. And of course, the way the village is now, there's a lot of new entrances. They made it easier to go all the way across now.

RSS: Was that through GHURA?

LFMC: That was all through GHURA. But it was funny, though, because I spoke with a friend of mine who was a contractor on the project, and he said, "yeah, when we read the plans, the plan was to widen roads especially up on the hill and do all of this and stuff, but when they finally started the project, they couldn't do it."

RSS: Why?

LFMC: They said the land would not, the typography and everything would not allow for it. A matter of fact, a lot of the properties in this village, like my property, is substandard. We're not even hundred-by-hundred. None of our lots, except for a hand full of original families that still have theirs, they feel the lots in this village are hundred-by-hundred.

RSS: Why?

LFMC: It, just the way it got drawn up, and the way they were trying to reset the-uh, repopulate the village.

RSS: But was is it that is creating the small lot?

LFMC: We, when he told me what they were dealing with is when they came in, they laid the asphalt and dredged and moved earth in some places, it was either too steep or too muddy. Part of it is our soil in this village is not all rock. This, Assan is not a whole lot of limestone to work to, you have to get to it. So, you had a lot of percolating soil because of all those rivers that would come through. I got stories from the guys from Black Construction. They would send one tractor down to clear an area and they need two or three tractors to pull it out. And they said it got that bad, and then the companies, some of the contractors that we're dealing with the village, had a hard time.

RSS: What contractors worked on the project?

LFMC: I'm not sure which ones they were, but the guys were telling me that Black Construction, the equipment and everything, was involved, said there were a lot of companies involved. But there were issues, there's stories just for the village right now. But, when they were trying to widen particular roads, they could not because they would have taken away property size.

RSS: What kind of issues?

LFMC: Like some of our roads are still the same size when I was a kid, so you can barely get two cars through there. Some areas where you run the piping, like our reservoir, actually have, it's a fresh water, it's a surface reservoir, and the thing is, it's continuously flowing and it's always filling up the pipes with rocks. So, it's plugging up every time. And that actually used to

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run free underground through a pipe, under a house that is existing now. And this water used to just fly freely down there, down a slope and then right across into a valley. It went on to a valley.

RSS: Into a valley or into an ocean?

LFMC: No, actually, into the lower part of the village and then it would catch to the river and then out to the ocean.

RSS: So, on my way up here, that road that I have to take to come up here, is constantly running. It's like a river.

LFMC: Yeah, that's part of the—

RSS: It's like a river on a road.

LFMC: That's part of the reservoir. So, we have, if you come up, it's—

RSS: Why is it running?

LFMC: My understanding is the property on that reservoir was given back to the original owners, so they have yet, they've never reactivated it. So, they, and so there's no control on how much water is going through there. I'm not sure who owned it, whether it was Navy, federal, or if it was GovGuam, but I was told that the property was given back to the family.

RSS: But it is a river over the road.

LFMC: Basically, yeah.

RSS: (laughs)

LFMC: So, we deal with it every day. We call it Assan Falls, sometimes.

RSS: (laughs)

LFMC: But the thing is, with that, when that reservoir was active, this village never had water problems. Ever!

RSS: So that reservoir's not working.

LFMC: That reservoir is not, well it hasn't been connected in years.

RSS: Where is the water coming from?

LFMC: There's a river above us somewhere. They're saying it's a combination of things. There's a surface and an underground line, and that's actually filling that thing up, and it's constant. This thing is constant, which is why I don't know why Guam Waterworks doesn't have possession of it. It is a river that has basically supplied this village for years.

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RSS: So, who owned it before? The Feds?

LFMC: I believe so.

RSS: And then they gave it to GovGuam?

LFMC: Yeah, and then it went back—

RSS: And GovGuam returned it?

LFMC: It went back to a family.

RSS: Hm.

LFMC: But there actually were two. There was this one, and then if you go down to the other end of the village, there's another river. And if you follow it all the way up into the hills, there's another reservoir which actually supplied the base;¹⁴⁴ and that was a constant flow. I mean, it would overflow every day, I mean it was constant. I mean, the river would always be running.

RSS: Where is the water coming from?

LFMC: Somewhere way up in the hills. I mean, we've never really found the source. And it always used to amaze us because when you go further up the village you hit the cliff line.

RSS: Yeah.

LFMC: Right below Nimitz.

RSS: And there's no river in Nimitz.

LFMC: And heading to Channel Ten, you hit that, and we hardly see a river. We get to a certain point where we come up and we're out of the river, and it's like (pause), somewhere in there, there's an underground line, and I don't know how it's made—

RSS: Underground line or natural river?

LFMC: An underground stream of some sort.

RSS: Okay.

LFMC: We have no idea. I mean, we tried following it.

RSS: That is a very fast flowing water.

LFMC: Oh, it is.

¹⁴⁴ The former Camp Asan.

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RSS: Coming down the hill.

LFMC: It is incredibly fast. It fills up, it's twenty-four, seven.

RSS: Where does it pour out to? It goes down—

LFMC: If it goes into the sewage, the flowline, it either goes into the sewage or some of it might go into the river. I'm not sure, but most of that goes into the storm drain system.

RSS: This water flow that is existing on the roadway, is faster than the river that's opening up into the bay.

LFMC: Yeah, because it's a constant, it's filling up constantly. There's no—if they were to shut it off at the reservoir just up the hill, that reservoir would overflow every day.

RSS: Well, that's what happening.

LFMC: Yeah, well, what they did was they just left it open so that way it flows. It's supposed to flow into the storm drain and just keep it flushing, but we don't know, the rocks just started accumulating. Gravel started accumulating in there.

RSS: And no one's cleaning it out.

LFMC: They've tried. They've jetted it out and everything, and for a couple of months it would be clear, dry, and next thing you know, (clicks tongue), we're back again.

RSS: You can't screen it? Can't filter it?

LFMC: (sighs) I'm not sure how they're doing it. All I know is that the last time I looked at it, the pipe actually goes down. So, what's happening is whatever is blocking is forcing it to come back up.

RSS: I see. It's choking it down at the bottom.

LFMC: Yeah, pretty much. I offered, I said I'm a diver, I've worked on commercial stuff before. Let me go look.

RSS: How big is the reservoir?

LFMC: Oh, it's big. As much of it as I can see, it's probably bigger than my house.

RSS: The reservoir?

LFMC: Or about half of my house.

RSS: Whoa.

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LFMC: Yeah. It's a good size unit.

RSS: And nobody owns it?

LFMC: Not that I know of. I've always asked the mayor what's the deal with it. I mean, if they could get that thing going again, oh this village, we don't need a pump. That thing is gravity feed.

RSS: And what does the mayor say?

LFMC: He's trying to figure that out, too. He, because we were still kids when all of that, a lot of that stuff started going down. He was like, he doesn't understand why no one's taken it over. He says with that much water that's running, that's a waste. I mean, well, not so much because it's coming from a natural source, but still.

RSS: You could harness it.

LFMC: Yeah, it could have been harnessed, you know, and all of that stuff. But, like I said, that thing was running, I mean, (clap) you turn your faucet on, oh you had the—

RSS: Pressure.

LFMC: Yeah, more than enough pressure. No one in the village had plastic piping when I was growing up. There was no such thing as plastic pipe.

RSS: They were all galvanized.

LFMC: Everything was either galvanized, copper hadn't even come in yet.

RSS: Yeah. (laughs)

LFMC: I still remember galvanized pipes and everything.

RSS: Hm.

LFMC: I remember drinking straight from the faucet because it was coming from there.

RSS: I would imagine that water was cold.

LFMC: Oh, yeah.

RSS: Yeah?

LFMC: When I walk my dogs, I walk them to that end, they get their drink of water—

RSS: Sure.

LFMC: And then we come back home. It's like—

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RSS: It's a treat.

LFMC: Yeah, for them they go, and I've got one fluffy dog that loves to lie in it because it cools him down.

RSS: Hm, cool, yeah.

LFMC: Actually, it used to run not through there, it used to run from there, if it overflowed, it actually went under the street. There was a drainpipe, and it would go further down almost in the same line where it is now, but parallel to it. And there is a house, we call it the "Jai Mata Di"¹⁴⁵ house, because that's where they put a cross. An Indian family bought it. It used to belong to Treltas, that's the other family. And there's a pipe that used to go underneath it, and it would just run. And that's the area we would go to if you wanted river eel.

RSS: Hm.

LFMC: If someone asked us for river eel, we would just go there, move the rocks, the big boulders, and they were there.

RSS: Ah.

LFMC: We didn't have to go far. Or, if you wanted to look for a certain—for bigger shrimp, we usually went to that spot. You could actually find shrimp everywhere in this village.

RSS: Even today?

LFMC: Fresh water shrimp, I could still find it. But there are certain parts of the rivers I would rather not touch now.

RSS: Why?

LFMC: Because of the pig problem.

RSS: Oh.

LFMC: Until the pig population is controlled, which it's starting, they're starting to get a handle of it in this area. I have been kind of warned by biologist friends of mine not to do too much fishing in there.

RSS: Uh-hm.

LFMC: You. know, even the folks from EPA,¹⁴⁶ when the heavy rains hit and it floods Assan Bay, you know, we make it a practice that when the river blows out or floods and shoots out all

¹⁴⁵ Jai Mata Di was written on the front of the house, and Luis does not know why a cross was placed at the front of the house. (L. Cabral, personal communication, April 1, 2021.)

¹⁴⁶ Government of Guam's Environmental Protection Agency.

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the dirt and sediment and everything, we'd give it about a week, a week-and-a-half before we go back out.

RSS: Hm. So, how bad of a problem are the pigs?

LFMC: Uh, well, one time I, I've lost a Pitbull to one. We've had—all our (sighs) —a lot of vegetable was destroyed. But for a little while, I had an unspoken agreement with the pigs, you get the Rhino bugs, beetle, and I'll leave you alone for a while. (laughs)

RSS: They eat the Rhino beetle?

LFMC: Yeah, they're looking for the grubs. So, they're digging up, not just for the roots, but most of the grubs that are under the ground, they're digging them up. They had a purpose for a while but after a while they got to be where you're looking at four or five, six pigs through your yard. You're like, oh my god. Then when we lost the Pitbull because one wanted the dogfood, and the Pitbull said no way. That was it.

RSS: And what happened?

LFMC: The pig gored the Pitbull from the bottom, because Pitbull tendency is to go up. The pig, of course, can't go up. So, he went upwards and went under and went to his ribcage. Yeah, it was an interesting three o'clock in the morning event.

RSS: What did it sound like?

LFMC: Oh. (sighs) It was loud. I mean, the dog and then the pig. It was a battle. Between the two of them—it was a battle. There was no letdown. Only thing I remember is there was a few seconds pause, and when I came out the door with a spear or something in my hand, I heard this heavy weight hooves tromping across my driveway area and I knew it was big. And then I had to go check the dog and went okay. I couldn't really see all the cuts because it was late at night. Went and got—let him lay down for a bit, took a few minutes to get some stuff together to go back out. I got some clothes on, more clothes on. And then by the time I got out there he was expired.

RSS: Did you hear him wail?

LFMC: No.

RSS: Or yell or anything?

LFMC: No, he just (pause)

RSS: In an instant.

LFMC: He was just going for it. The history behind Pitbulls is they were raised to attack the bulls and distract them. He went for it, because there was blood, not just his blood, but there was a trail of blood leading off with the pig.

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RSS: But did the pig makes noise too?

LFMC: Yeah, they were both like screaming at each other. When the pig took off, he was more like, “humph,” that was it when he finally took off. But, you know, the dog was still barking, his adrenaline was still going, and I think that’s what expedited the situation. But when we were kids, we don’t ever remember pigs running loose like that. All we remember was pigpens. Everybody had a pigpen. There were at least—up on the hills, one, two, three, four, five pigpens up there. We had one down by my area between the Toves family and my family and the Salongon family. It was like, [the] Cabral family, [the] Toves and [the] Salongon family and the pigpen was right there in the back next to the Salongon—the father was into chickens and cockfighting and had his barracks.¹⁴⁷ (laughs) That’s what we called it. He had so many chickens, and that’s where we kind of learned to raise birds, too. So, we had everything back then. We had our pigpen out in the side, and we would raise pigs. And if they caught a wild pig, they would throw it in there for a while, let it eat good, and then they would prep it for the—

RSS: What do you call the rooster’s a-frame.¹⁴⁸

LFMC: I just call it the house. (exhales) I used to just call it the rooster house, you know.

RSS: So, it’s that a-frame.

LFMC: Yeah.

RSS: Okay.

LFMC: Normally when we see an a-frame like that, those little things, those carry cases, that’s for cockfighting. Those are the roosters that are going to go fight. For any other chicken, they would either be in a regular ca—you know, not a cage, we would build the quarters for the chickens. So, they’d be, they’re barracks lined up, you’d see heads poking out, to get to the food and the water. So, we’d have chickens laid out and all of that. I learned how to build those things when I was a kid, raised my own birds. We had everything. We had dogs—those days everything, you can do dogs, cats, chickens. (laughs)

RSS: How many places in Assan had the chicken houses?

LFMC: Salongon was one. My uncle Vic was another. I think there were about 10, 15 houses in the village that had chickens. Yeah, so quite a few houses. I think closer to ten houses that had a chicken ranch in the back, with the barracks setup.

RSS: How many quarters, or how many chickens?

LFMC: Well, if we’re, depending on the house, I’d say anywhere up to 20 birds on most houses, but Salongon was the big guy because he had like 40 birds, 40 to 50 birds in his area.

¹⁴⁷ Chicken coop built on stilts with a stall separated by plywood for each chicken. There is usually a door and feeding trough.

¹⁴⁸ Tee pees are stationary shelters built for roosters. Jan Furukawa’s father built chicken coops and tee pees. (J. Furukawa, personal communication, April 2021.)

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RSS: In addition to the a-frame?

LFMC: Yeah. The a-frame was for traveling. These [barracks] were all elevated. Back then they wanted to make sure that as they raised the birds there weren't issues with snakes or rats and stuff like that. They didn't want them being attacked by the rats, especially. So, they would raise them in that. Every now and then if they'd lose a rooster at the cockfight, then they would, in the cages depending, sometimes we'd raise rabbit for a while. I mean, we were raising everything in this village.

RSS: So why did they raise them off the ground, because the snake and the rats can still get in there?

LFMC: And the rats, yeah, well, it, it reduced the problem. And plus, because the bottoms were slotted and everything, all the chicken poop would land there and they would scoop it and some of the farmers got smart and, "Oh, okay, give me stuff", so they would collect it.

RSS: Did they farm in the village?

LFMC: I don't remember anybody really farming here. I don't remember that at all. All I remember was the raising of pigs, mostly, and someone had a couple cows at one end. Because I do remember they had to butcher a cow and all the young guys, and the older ones were going down to the beach because they were butchered by the water. So, that's the first time I've ever—I was very young.

RSS: Was there a specific area they did it in, or anywhere along the water?

LFMC: No, I think, well it's probably anywhere but when I first saw it, I was like close to that point where that mountain is that was cut through to make the Marine Corps Drive, it was around there. So, I mean, I'm sure it was anywhere along that line, but that was the most I remembered about that—

RSS: What do they call that rock?

LFMC: I need to reconfirm that, but my mother might have the better choice.

RSS: Okay.

LFMC: But I know that she says there's an area there called "Chorito," I don't know what it meant, but my grandmother had something to do with that property, with that area.¹⁴⁹ I remember you mentioning—now I know what that wall is, which is a walkway all the way around back before the Japanese or the Marines came through.

RSS: That's the Spanish Real.

¹⁴⁹ "My grandmother on the Quitugua side owns the property from where the motorcycle shop is at all the way to Chorito. Due to the gambling habits of my uncles and aunt, they sold most of the land, plus the government bought the land for the highway. The only land left was where we used to live at and later, Joe & Flo bought the property where Harley Davidson stands right now." (N. Cabral, personal communication, August 2020.)

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LFMC: Yeah. So, that little pathway was there. But, other than that, we only remember Marine Corps Drive.

RSS: Can we still access that walkway?

LFMC: The jungle's kind of overgrown on it, it's easier to wait for them to cut that stuff down, but there's a couple homeless people that might be living back there.

RSS: We don't have to go there at night.

LFMC: I think you still can if you're looking at it, you're going to go on the, let's see.

RSS: Do I have to go on the water?

LFMC: In low tide, you can go on the east side of it, walk around and then you should be able to see the wall on that west side of it.

RSS: You should try to take a picture of it.

LFMC: Yeah, it's been a long time since I've been down there. We used to go down there all the time and barbeque. That was where everybody set up, barbeque and everything else, and right down on the beach which was interesting because that had a lot more rocks in the water. And then once you got closer to Adelup, [it] was less, and when you headed further west it got also same thing, less rocks. There's a lot of rocks. Maybe from just the fact that that walkway was deteriorating, a lot of it started to flow outward.

RSS: Hm.

LFMC: At the time that was pretty well constructed. It was still high enough, it was—I mean, I don't remember it being completed all the way around, but I do remember that wall. And if that is the pathway, parts of it are still there.

RSS: Well, the El Camino Real would have come around it.

LFMC: Yeah.

RSS: Because the rock had not been cut until after the War.

LFMC: Yeah, well, and it would be interesting because I don't understand why they have reconstructed the Spanish bridge, the one in Agat, and other bridges. I don't know why that's never been—

RSS: Because it doesn't serve a function.

LFMC: Yeah.

RSS: The bridge in Agat, you're talking about the Talaifak Bridge?

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LFMC: Yeah, yeah.

RSS: That serves a purpose till this day.

LFMC: Uh-hm.

RSS: It's a bridge there that we drive over.

LFMC: Yeah, but then you still got that smaller one that's further in, there's another small one that's further.

RSS: Talaiyak.

LFMC: Yeah, that one, that's the smaller one that's on the side.

RSS: But it still serves a purpose.

LFMC: Yeah.

RSS: Water is still coming through it. Nobody walks over it.

LFMC: And it's a tourist spot.

RSS: And Sella.

LFMC: That's about it.

RSS: I don't think anybody can go.

LFMC: Yeah, it's become a tourist spot now.

RSS: That's private property.

LFMC: That's where the tourist all stops, they all come—

RSS: Oh, you mean Talaiyak.

LFMC: Yeah, the one next to the—

RSS: The store.

LFMC: That store.

RSS: Yes.

LFMC: Yeah, so that one became a, that's a tourist attraction.

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RSS: No, but it does serve a purpose.

LFMC: Yeah, well it's still active, I mean, it's an active river.

RSS: We're driving over that bridge.

LFMC: It would have been interesting as far as Assan village is concerned, too, because we were never told what that place was, all we knew is "we're going here." (laughs)

RSS: That became a traditional place. But which families went there? Just your family?

LFMC: No, everybody. There would be days when half the village would be there.

RSS: So, it's like a park?

LFMC: For us, at the time, it was because it was cleared, then we had access. We could basically park the vehicles along the area into it a little bit more, or even on the other side and people would just walk around and bring their stuff.

RSS: This is the area by that Baptist church, right?

LFMC: Yeah.

RSS: Okay. How long was that Baptist church there?

LFMC: I remember it since I was a kid back in the seventies. A matter of fact, even the—yeah, early seventies. I remember being there that long. The warehouse maybe not so much.

RSS: The warehouse?

LFMC: Yeah, that big structure that's next to it.

RSS: Structure.

LFMC: It's a warehouse structure, actually, with a concrete facility in the front. I don't remember how long that's been there. That one was fairly new. And then, I'm trying to think what else. I think that, rest of it was just jungle after that. There was literally jungle from that point all the way down to where Guerrero's store is. No, well, that's a—there was a clearing, but that was for, that was more in front of Lizama's place. So, it was a, still back this way, but that's where the laundromat was. So, we had a laundromat at one end of the village, and that was it.

RSS: Wow, a lot of businesses.

LFMC: Yeah, there was, it was quite a bit. You know, here, you almost didn't have to go anywhere else.

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RSS: I recollect a story about the Filipino Association or somebody wanting to put a Mabini—to relocate the Mabini monument. What can you say about that?

LFMC: I know [it] is still controversial amongst the villagers because as far as they're concerned, the Mabini monument, the prison or where he was detained, was on the beach. He was never detained, according to my understanding, inside the village. At least, I'm not clear on that part of the history, but my understanding is based on some pictures I've seen, everything was down by the water. He was never allowed to go pretty much anywhere else, because they took him out of the Philippines because he was being such a problem for them there that they needed to get him out of the Philippines.

RSS: Was he the only one?

LFMC: I don't think so, basically it was a prison down there during the Spanish period. But the thing was is when they brought him in, some of the villagers, they're feeling is that he was never part of the village. He was here as a prisoner. Yes, he's a Filipino hero, but he never really was part of the village and in its activities, or in its history other than they imprisoned down in that area. So, they wanted to put it near the mayor's office and there are a lot of villagers that were against it. I mean, of course, my wife's side of the family being Filipino, were a little bit upset but I told them hey, when you really look at it in the scheme of things, until we can clarify where was he imprisoned, did he actually stay inside the village, and that needs to be clarified. And it got pretty nasty at one point, I mean, where they were throwing eggs at it, the monument, and everything else. And then all of a sudden after one storm, I don't know, somebody went, there's a sign. A tree fell right on top and destroyed the entire monument.

RSS: Did they build a second monument?

LFMC: No, right now, they haven't built the second one. Everything is down in Assan Park by the water.

RSS: And so, the one in Assan was broken?

LFMC: Yeah, the one in the village itself was broken.

RSS: So, there are two.

LFMC: There are two. The first one, actually this would have been the first one.

RSS: Which one?

LFMC: The one inside the village.

RSS: It was built inside the village?

LFMC: Yeah, by the mayor's office, and then they have one out there by the park.

RSS: Wait a minute. The Mabini monument has been there for years.

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LFMC: Yeah, but they built the second one—that's the second one, they were building it inside the village.

RSS: When did they build the one inside the village? Because that's a recent controversy.

LFMC: That was three, four years ago.

RSS: Okay, the Mabini one by the beach is longer than that.

LFMC: Yeah, but that's been the villagers had no issues with it.

RSS: Okay, so.

LFMC: Because that's where Mabini was all the time.

RSS: So, what you're saying is the one that was built inside the village is a newer, is a second one.

LFMC: Yeah.

RSS: Okay.

LFMC: Because if that one on the water side is the oldest one, the one that they were putting up in the village is the newest one, and that's the one that took the controversy.

RSS: So, it's broken?

LFMC: The one by the park by the water, nobody bothered with that, nobody had issues; but when they brought it in, that's when things started to happen again.

RSS: Why—and that's the one that's broken?

LFMC: Yeah.

RSS: Why did they bring it to the village?

LFMC: Nobody knows, it just suddenly appeared.

RSS: Without the mayor's consent?

LFMC: We have no idea. A lot of the villagers didn't even have an idea that thing was going up.

RSS: Didn't the mayor?

LFMC: That's what we think, but at that point we had no—a lot of us, I didn't even realize that was go up. I saw something going up, I didn't know what it was. We weren't even—nobody,

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basically, was told what was going up there. Once it was displayed and commemorated, or whatever, that's when quite a few of the people in the village just had a difficult time with it.

RSS: Hm.

LFMC: I couldn't say anything at the time. I even had to explain, like I said, to my family, my wife's side of the family. Yes, he was the Filipino hero because of what he did in the Philippines, but when he came to Guam, he was technically a convict, a prisoner. He was a political prisoner, and he was being held by the Spanish for a political reason. So basically, he still had history here, but a lot of villagers said "Well, keep the history where he was, don't have to bring him into the village, he was never really a part of it." So, that's where all of that's coming from.

RSS: Okay.

LFMC: Until there's a lot of history for that has been clarified, as far as the other villagers are concerned, that—leave it at the park.

RSS: Okay, is there anything else, then, that we forgot?

LFMC: I don't think so. I know I covered quite a bit from the fishing, the land use.

RSS: Yeah, that's important. You need to draw that cut for me.

LFMC: Yeah, I need to do a better sketch for you.

RSS: But that's a good sketch, I mean.

LFMC: Yeah.

RSS: Even that was good enough.

LFMC: Uh-hm.

RSS: It's really important that you delineate what they are.

LFMC: Yeah, and that's probably what I should of, because I could pretty much go back—

RSS: Okay.

LFMC: And do a better, better sketch with all of that, everything from where most of the pillars are located—

RSS: And what [do] you call pillars?

LFMC: The Amtrak and the cul-de-sacs. There's big sand pits in that area, there's actually a couple areas which we're still trying to figure out as diver, how far these tunnels go.

RSS: Hm.

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LFMC: There are tunnels under the reef where we're trying to figure out. We were supposed to get training as cave divers, but the guy that was supposed to do it left. So, we had somebody from Florida who was coming out here to do that. Still trying to find the tunnels, the caves, that are up on the hills above the village itself, within the village, to find out if some of those caves are still passable if we can get into it. And find the one cave that actually goes all the way up [the hill.] It's supposed to be a massive undertaking, and that would have been interesting because that would have been from the bottom of Assan all the way up to Nimitz Hill, [to] Channel Ten. They said it went all the way up, which would have been, holy cow!

RSS: But to say that would have meant someone would have gone through it.

LFMC: They were busy. Yeah, according to my uncle Joe, before he passed away, there is a relative of ours and he can't remember—I can't remember the name—a relative of ours who remembers going in it, under the Japanese.

RSS: Walking in?

LFMC: Yeah, they were told to go in. You have to squat a little bit, but he says they walked for hours.

RSS: Is it the manganese trail?

LFMC: I am not sure. That trail, that was a different, that was all open. But this one, they said is a cave, it's a tunnel. So, one of these days, we might look for it. Don't know yet, I mean, there's a couple people that said they would love to go in.

RSS: Well, you guys better hurry up.

LFMC: Yeah.

RSS: Because you're already knocking on sixty.

LFMC: Oh, tell me, next year. (laughs)

RSS: That's what I meant.

LFMC: But what's been interesting, though, is with the Park Service people, they've been coming here looking for M.I.A.s,¹⁵⁰ remains and what-have-you.

RSS: Yes.

LFMC: They've asked us some of the locations and things, and they've given us some information about possible caves and stuff. My big thing is, I'm always looking for are there any aircraft that went down in this area. If I can find those and see those, that would really help. I was never given it, other than what I've read in the books. The only mass grave area that I've ever seen, I mean, the Spanish period, was the one that they told us they found right down here

¹⁵⁰ WWII Missing in Action.

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in the village. So, that means, well, because of the prison, we had to have the Spanish soldiers here.

RSS: When did the National Park come ask you about that?

LFMC: Several years ago, because they said they're still looking for M.I.A.s up in the hills, U.S. and the Japanese side. They said there are still some missing, personnel and a lot of them is in this area.

RSS: I'm sure they're out there.

LFMC: You might want to talk to Seabees about this, but the one area where there's been interesting burials is on Orote Point. Based on the research we did, everything starting from the landing to when the Seabees built Glass Breakwater. They actually bulldozed most of Orote Point down to bare coral. They wiped out quite a bit of the Japanese facilities and materials. In the process, they were still being shot at from caves and foxholes. They literally, according to one Seabee we talked to, I don't know if he's still alive—

RSS: What's his name?

LFMC: I need to get that from Kalle,¹⁵¹ my other cohort in the project, but he was telling us that, or telling her, that they would be shot at, with their bulldozers running, and they would get close enough, they were literally they're burying Japanese soldiers alive in these caves. So, they would be just covering it over. They would just start digging up, moving earth, and if they weren't going to come out, they said they were going to bury them in it.

RSS: Where are the caves?

LFMC: They're all over Orote Point, and it's not like the ones you drive down to go to Gab Gab¹⁵² where those open ones, these are tunnels and caves that are on the upper areas where the housing is. So, there are some areas where they actually need to go kind of go back and revisit where the runway is located, because they do have a runway there; and finding all these little spots where they were basically mowed over and just buried in the spot.

RSS: Hm.

LFMC: It's not a good way to go, but still that was part of the information we got.

RSS: What else? I'm just afraid I'm going to forget something. Copra plantation?

LFMC: I don't remember any of that.

RSS: Ever hear anyone talk about it?

LFMC: No.

¹⁵¹ Kalle Applegate Palmer. (L. Cabral, personal communication, April 2021.)

¹⁵² Gab Gab Beach area on Naval Station.

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RSS: Okay.

LFMC: No, mostly the rice. That was all the—

RSS: No taro patches?

LFMC: I don't ever remember, my mom may have mentioned it in passing, but when we spoke to my auntie Lole', my auntie Lole' Flores,¹⁵³ she's actually my mom's sister, even with her dementia, she would only talk about rice fields, rice paddies, never mentioned about taro or anything. I mean, we saw it in some small forms around the village, but nothing major.

RSS: So, your auntie Lole' was working in the rice fields?

LFMC: I believe she did. She did say that my auntie Del, Delang,¹⁵⁴ and my auntie Pupe',¹⁵⁵ all my mother's sisters, those two for sure, but my auntie Lole' would actually tell me my auntie Pupe' was very bitter, even after the War, maybe because they made—they wasn't volunteer, it was forced labor, to go down. So, they were always told to go down to the field, and deal with the rice paddies.

RSS: Is Pupe' still alive?

LFMC: No, both of them have both passed on.

RSS: So, who' alive?

LFMC: Right now, would be my auntie Lole' Flores, my auntie Bidding Hatmaker,¹⁵⁶ my auntie Terry Cruz,¹⁵⁷ and my mom.

RSS: Okay.

LFMC: Oh, my uncle Goro, that was it.

RSS: Who's on Guam?

LFMC: On Guam would be, wow, just my mother.

RSS: Alright, thank you very much Luis it's really been a wonderful time.

LFMC: Oh no, I enjoyed doing this. I mean, now I understand you don't get to share a lot of this information and even though you try, as an educator, you try to tell these kids, says "Oh, well, we've got technology." I said, "Yeah, but you guys aren't going anywhere." I'm still a firm

¹⁵³ Dolores "Lole'" Toves Mendiola married Ramon B. Flores, deceased. (N. Cabral, personal communication, August 2020.) Dolores died in November 2020. (N. Cabral, personal communication, December 2020.)

¹⁵⁴ Fidela "Delang" Mendiola Floyd. (N. Cabral, personal communication, August 2020.)

¹⁵⁵ Guadalupe "Pupe'" Mendiola Ferreira. (N. Cabral, personal communication, August 2020.)

¹⁵⁶ Brigida "Bidding" Mendiola Hatmaker. (N. Cabral, personal communication, August 2020.)

¹⁵⁷ Teresita "Terry" Mendiola Cruz. (N. Cabral, personal communication, August 2020.)

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believer in—like my other classmates says, “One of these days, if we get an EMP for some reason or technology falls through a hole, the only ones that are going to survive are those learned to live off of the ocean and the land.”

RSS: What is an E-M-P?

LFMC: Electrical Magnetic Pulse.

RSS: What is that?

LFMC: That's like if they set off a—because of all the history stuff I did, an EMP is like setting off an electron, a bomb like an atomic bomb in a sense, and when you set off an atomic or a hydrogen bomb, within that there is a concussion pattern. And, within that wave, that actually goes outward, that wave actually disrupts—there's enough static and everything within that it will disrupt all forms of electronics, in the process.

RSS: Like if all of a sudden, we started getting static here and it's over, we won't be able to record you?

LFMC: Something like that, yeah.

RSS: (laughs)

LFMC: Which would be scary.

RSS: Yeah.

LFMC: Yeah.

RSS: So, how do you feel about this recovery process, this going back into your memory bags and helping you to—

LFMC: It was actually an enjoyable thing to look back and think about all of those things. I mean, even going back, like I said I mean, other than thinking about why I do what I do with certain things, even going back to looking at, kind of telling my story about a scared kid who didn't want to say a word about the 1974 murder. Oh, by the way, the guy's name is, I know his last name is Derf, but his son is James Derf who was the musician that I knew. But the police officer, to my understanding, who responded, the last name was Derf.

RSS: Okay.

LFMC: Yeah, that, funny it came back. (laughs)

RSS: Yeah, it will all come back.

LFMC: But it, it does help reconnect everything. I mean, my brother and I, ask my kids as growing up, we always tell them stories of us as brothers, good and bad. We didn't care.

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RSS: Hm.

LFMC: You know, my brothers and I, we used to fight each other as we were growing up, you know, but what brothers don't? But the thing was we're giving these kids something to look at and, in a sense, our kids, to appreciate what they've got now, and then appreciate what we've gained and what we relate to them so that they don't make some of our some—we may have a few mistakes, and they—

RSS: They're going to make their own mistakes.

LFMC: Yeah, they're going to make their own, but they're going to learn a little bit where some mistakes we rather they would not make, in a sense, but at least they'll—

RSS: Then don't say anything. (laughs)

LFMC: They'll have a head start; they'll have a head start.

RSS: Don't say anything if you don't want them to do it.

LFMC: But the thing was is that they get to learn the family history so that they now, they have a better understanding of—even as far back as my mom's family, they understand who their family is, and where they're from. To me this is better than Ancestry.com. Why am I paying somebody to go and dig up my life when I can use the people in the family and get all this firsthand info.

RSS: Uh-hm.

LFMC: And it becomes mine. Hand it off to my kids so they can tell the stories.

RSS: That's the way it is traditionally.

LFMC: Yeah, traditionally is the passing of the stories, word of mouth, and then giving the kids something to, that's part of them because then they know.

RSS: Yeah.

LFMC: Like, my son, because his name is Luis Francisco Atento Cabral, he's got history for both sides of the family, and that's where I kind of felt that—and my uncle was the one, I think, that brought this up that when I first said my name in the games at Barcelona, in the newspaper, all they had was Luis Frances Cabral the second, and my uncle was like, "Where's the Mendiola?" (laughs) Like, "I didn't write the article", uncle.

RSS: You know, but it's the way you identified yourself.

LFMC: Yeah.

RSS: So, I always tell, that's why I ask people, give me your full name.

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LFMC: Yeah.

RSS: Don't tell me F Luis Cabral. What's the F for? Oh!

LFMC: Yeah, and we, the Cabrals here, the Filipino Cabrals and us, we all know each other, we all know of each other, and we kind of tease each other, too.

RSS: (laughs)

LFMC: Every now and then.

RSS: Your cousins through Guam.

LFMC: Yeah. But uh, it's—

RSS: Is the Filipino Cabral associated with the deportees here? Or did they come after the War?

LFMC: I think they were here after; I think they were here with all the construction.

RSS: Oh, okay.

LFMC: The camps.

RSS: Oh, you mean the, what is that? The BPM?¹⁵⁸

LFMC: I think so, you know, Camp Rojas and all of that stuff.

RSS: Okay.

LFMC: That probably around. I'm not sure, I have yet to talk to one of their relatives, their older relatives to find out more.

RSS: Speaking of elder relatives, who else in this village should I speak to about the history of Assan?

LFMC: (sighs)

RSS: You're relatively young, but you know a lot, because you were active.

LFMC: Yeah, I'd always spoke with a lot of my relatives. The mayor, of course, he's a little older than I am. The other one might be auntie Rose, who's Fejeran, who is down the street. Yeah, I'm trying to think who.

¹⁵⁸ Brown Pacific Maxon Construction Company brought Filipino contract workers to Guam to build the back road to Andersen. Al Ysrael was one of the workers and they lived in the barracks across the former Guam Community College Vocational High School. That's why the road leading to from Route 10 to GCC is known as BPM Road. (A. Ysrael, personal communication, 2005.)

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RSS: What about the Artero lady? Or Leon Guerrero?¹⁵⁹

LFMC: The Arteros might know, they might have—

RSS: We'll call Uncle Fred.

LFMC: They might have some connections that he might know.

RSS: What about Danny Santos? Danny Santos the Colonel?

LFMC: Ooh, yeah, I believe.

RSS: He lives at Nimitz now.

LFMC: I almost forgot about, because he haven't been here, we hardly ever see—

RSS: No, but he grew up here.

LFMC: Yeah, he grew up here.

RSS: And he was in the service, so I'm—

LFMC: Yeah, so.

RSS: I'm going to go knock on his door.

LFMC: So, a lot of guys.

RSS: I tried emailing him, but I can't get through.

LFMC: Uhm, the one, yeah, my auntie Rose is the only one within that age group—

RSS: Okay.

LFMC: Like my mom, that I can think of.

RSS: Well, I definitely need your mom, so if you could help me—

LFMC: Yeah.

RSS: Securing a time and date.

LFMC: I'm trying to think, the senator's wife, I don't know what her family —

RSS: Who senator?

¹⁵⁹ Virginia Artero Leon Guerrero, married to Wilfred Leon Guerrero, PhD, former president of the University of Guam. Virginia is former Senator Carmen Artero Kasperbauer's younger sister.

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LFMC: Kasperbauer, Senator Kasperbauer's—

RSS: Carmen.

LFMC: Carmen.

RSS: Carmen and this lady are sisters.

LFMC: Yeah, I know they're all, most of their, like they're all related.

RSS: Carmen and the Artero boys you mentioned are brother and sister.

LFMC: Yeah, I know that there's a McKeever¹⁶⁰ down the street and he's an Artero on his mother's side.

RSS: Right.

LFMC: And, because, my understanding is they've got property on, like, the west side, east side of the village. Yeah, so they've got quite a bit of property on that side. I'm trying to think who else. My auntie Rose and my mom would be the only two that I could probably tell you who else—

RSS: I'll touch base.

LFMC: Yeah, because I'm trying to think, because I know the Fujikawa family's been here, but I never really spoke with them. Barnum is another family.

RSS: Barnum, Farnum?

LFMC: Barnum.

RSS: Barnum.

LFMC: Farnum is from up north.

RSS: Mangilao, right, or something?

LFMC: And there's a Barnum family here.

RSS: Okay. Are they still here?

LFMC: One, I think, one of the sisters is still here in the village.

RSS: Okay.

LFMC: Good lord, that's pretty much everyone I can remember right now.

¹⁶⁰ Dwight McKeever is the son of Carmen's younger sister Josephine Artero McKeever.

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RSS: Yeah, I need to, I really need to talk about the park area, I mean, everything you told me is very helpful.

LFMC: Yeah.

RSS: It's a great, it's more than a springboard.

LFMC: Yeah.

RSS: It's pretty detailed.

LFMC: Well, I'm not sure if the Terlaje's mother is still alive.

RSS: Yeah, yes, she is.

LFMC: Yeah, because they've lived on that side for as long as I can remember.

RSS: Yes, I'm going to call her. She's my mom's cousin.

LFMC: Oh, okay. So yeah, she's been there, that family, I mean, we used to go there, we actually used to go behind the—it's Paul Santos is the one used to teach us.

RSS: Yes, oh!

LFMC: Paul is the one who—

RSS: Paul is married to Sophie.¹⁶¹

LFMC: Yeah, he's the one that used to teach us martial arts.

RSS: Talk about that, you didn't explain.

LFMC: Yeah.

RSS: Did the village have a martial art group?

LFMC: We did. (laughs)

RSS: Okay.

LFMC: Oh, that's where the Chargualafs and the Browns, a lot of us came in. I mean, we, we learned from people and then we taught ourselves, and then we taught each other. I mean, there was a period in this village where everyone keeps talking about the Bruce Lee martial arts craze, the Chinese movie craze. Oh, when it hit this island, it hit it like gang busters.

RSS: Hm.

¹⁶¹ Paul Santos married Sophia Tenorio.

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LFMC: I mean, we had guys in here, now we laugh at each other because everybody's gained all this weight. (laugh) Guys who used to, our goal was to jump over six-foot walls and do all this stuff you see in the movies, but we know a lot of it is theatrics.

RSS: Oh yeah?

LFMC: But we were doing, I mean, some of these guys—

RSS: You literally tried to jump over a six-foot wall?

LFMC: Some guys would do it; I mean.

RSS: What? How?

LFMC: We would just practice so much, we did so much of it that I always laugh at the kids and say "Oh, Parkour,¹⁶² we've been doing that since way before some of you were born." I mean, guys were flying over walls, I mean, you got guys—

RSS: How do you fly over a six-foot wall?

LFMC: It, it takes a lot of practice.

RSS: So, you jump?

LFMC: You're literally—I mean, basically it looks like you're flying.

RSS: So, you run at it.

LFMC: Yeah.

RSS: You spring off the ground, and flip over it?

LFMC: Some, in some cases, like we would have even to the next extreme is you'd be standing face-to-face, and the guy in front of you, his job is to get over you.

RSS: Oh, okay.

LFMC: And you would literally clear somebody who is 5'—5'6", 5'7".

RSS: You would climb the guy.

LFMC: No, we'd jump over him.

RSS: Oh.

¹⁶² Parkour is a form of street gymnastics, in which buildings, railings, or roof tops are used to basically do "spider man" type maneuvers. (L. Cabral, personal communication, April 2021.)

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LFMC: From a dead stop position. I mean, it got to where literally you're, if someone was on another side of a vehicle, I would run to that vehicle, I could jump over the vehicle, go into what the famous flying sidekick or figure four.

RSS: Right.

LFMC: And hit the person on the other side of the vehicle.

RSS: Wow.

LFMC: That's when we were younger. I mean, everyone was, like I said, lighter in those days.

RSS: Did you take videos?

LFMC: We wish we had.

RSS: Did you take pictures?

LFMC: Nobody did. During those times when—(pause)—I look back at it and I say, when we used to have the riots, which occurred in the schools, both in Agueda, GW Junior High, and GW itself. When we would have the fights, there wasn't, just kids going out there and messing around. These guys were literally—you may as well have gone and watch the movies.

RSS: Hm.

LFMC: They were doing stuff in these fights that just literally came right out of the movies. You know, the kicks, punches, different techniques, everybody was doing some—

RSS: Did anybody die?

LFMC: No, not that know of.

RSS: Anybody got seriously hurt?

LFMC: Oh yeah, there were a couple serious injuries, of course, but the thing was, people were always, but I think back then, it different. If you lost, you lost.

RSS: No vengeance?

LFMC: No vengeance. Now, it's like—

RSS: No vindictiveness, rather?

LFMC: Yeah, the vindictiveness stopped. The only ones we used to make a joke about was this one Korea, Okinawan, and one Japanese kid in high school. These two were back and forth, because they belonged to two different styles, of karate. And these two would train day in and day out, and they'd meet at a designated stop and then one year one guy would win, the other

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guy, but be back and forth with these two. But just to watch them, they would train even when they were in school, literally. They don't walk to class; these guys ran to class.

RSS: You know, when I was about ten, I want to say ten, nine-ten, my cousin Robert Santos from CHalan Pago, we lived in CHalan Pago, and Robert was taking karate, or something like that. And so, we'd watch him spar—if that is the right word—or practicing. And my brother Philip and I went outside into the yard and we had Japanese grass on our yard. And we were doing it, and I flipped Philip.

LFMC: (laughs)

RSS: And he hit his ankle on a rock, and he was in such pain. And I looked at him and I thought, I'm not doing this again.

LFMC: (laughs) Hm.

RSS: I do not want to see anybody in that much pain. But, interestingly enough, Philips children, I believe all his children, especially the girls, took karate.

LFMC: Yeah.

RSS: Not me. I walked away from it that day, backed away from it.

LFMC: I took my formal training in Seattle, Washington, I've got my share of everything from cuts to I've had dislocated, relocated shoulder. Even with my back injury from playing lunchtime football at Agueda, I still went out there. To me it, it wasn't just something to do to maintain my sanity in college; but once I started getting into it—college life—I knew it was going to be hard, but I said I needed something to level me off. But then it went from a weird thing, I went from just being a student to being an instructor, in a very short time. And then while I was club leader, designated instructor, after my first one left, then I started moving up and eventually when I left Seattle, I was basically, I was a full-fledge martial arts instructor. But it's like everything I touch, I teach.

RSS: Hm.

LFMC: I got into music; I've taught music for thirty plus years. I got into diving; I teach diving. The plan was usually just get in to do something.

RSS: Stop making plans. (laughs)

LFMC: Yeah, so, and then I got into archery and I went from, actually, archery was backwards. I went from going into being trained as a coach to becoming an athlete. That is the only one that ever reversed.

RSS: That it reversed.

LFMC: It was the only time.

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RSS: So, you haven't taught anyone how to shoot a bow?

LFMC: Off and on, I would.

RSS: Okay.

LFMC: I'd go do workshops with the kids, elementary kids. And that was one of the things we always thought we'd gave back a little bit to the community. We'd go teach the kids how to shoot, give a little bit of history at the same time, as quickly as we can because it was all compressed time. But we gave them enough time to get out there and shoot.

RSS: Try.

LFMC: Yeah, try, and then shoot a few arrows and stuff like that.

RSS: That's cool.

LFMC: Uh, I've taught my kids how to shoot. They're like, I've got—once they got into sports, I said whatever, I'm not worried about it.

RSS: More exciting than standing and shooting a bow—yeah.

LFMC: For them, they wanted to do. And in a sense, I like it because, for myself, they're making their own names. When I grew up as a musician, even coming from Assan and everything, because I went into the same field as my father, I was always known as "Frank's Kid."

RSS: Hm.

LFMC: That was more of a—that was a handicap—big time. So, let's say I wanted to work at the same club as my dad did, they weren't going to pay me the same.

RSS: Because why?

LFMC: Because I'm "Frank's Kid." The feeling was I didn't have the same experience.

RSS: But if you were better?

LFMC: It didn't matter. I was "Frank's Kid."

RSS: Okay.

LFMC: I had to make my own reputation. I was much harder for me.

RSS: To be a junior or a Frank, another Frank?

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LFMC: Yeah, like when Peter Alexis Ada¹⁶³ sees me, it's always Frank Junior.

RSS: (laughs)

LFMC: That's all he knows me as. There is still people who remember me as Frank's son, I mean, my kids still get that.

RSS: Yeah.

LFMC: But they know my kids for their reputations now, like my oldest is a dancer. They know her for the dancing. They know my boy and my girl for their sports, their athletic backgrounds. And which is good for me, because I want it. They have their own identity now. I had mine, now it's time for them to have theirs, but still, I give them all this information like I've just given you, then they don't only have their identity, but they have all that history to back it up.

RSS: Yeah.

LFMC: They can go back and say, okay—when someone from, Yigo or Yo'ña ask them who are you, they can say who they are.

RSS: Well, I don't know how many hours I've been here. What time is it?

LFMC: (laughs) It's two o'clock.

RSS: Two o'clock, okay.

LFMC: Yeah, not as long as last time.

RSS: So that's not so bad. Okay, well thank you again.

LFMC: Yeah.

RSS: I really appreciate it, and if you could as I pack up, help me calling your mom and setting up a meeting.

LFMC: Yeah, yeah.

RSS: Alright.

LFMC: Okidok.

¹⁶³ Peter Alexis Ada is a Democratic and has held a number of positions withing the Government of Guam. He was also chairman of the Guam Education Board.

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Appendix. Photos and Map

Family photos courtesy of Luis Francisco Cabral and Nicolasa Mendiola Cabral.



Emilio Cabral Diaz

Luis Francisco Cabral's father Emilio Cabral Diaz is seen with the Indian headdress distinguishing him as Chibcha Chief. Chief Diaz is Luis Francis Mendiola Cabral's grandfather.

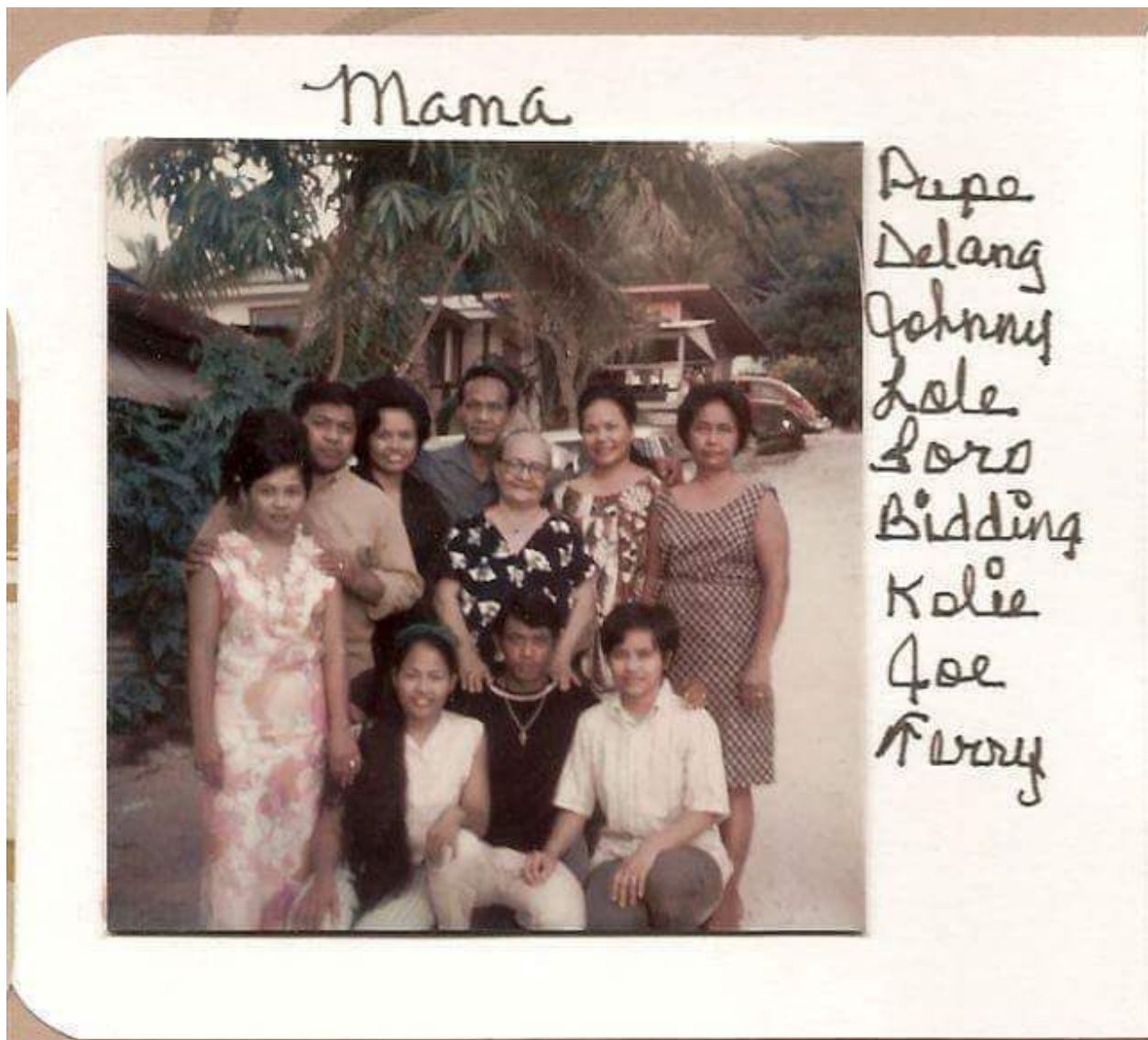
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Maria Melo Cabral

Luis Francisco Cabral's mother.

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Toves Mendiola Family

This picture is of Nicolasa, "Kolie", her mother and siblings, outside their Assan home, seen on the left. It was taken after her father's death. The handwritten caption identifying the family members starts at the right with Pupe. Kolie is kneeling in the front with her brother Joe and sister Terry.

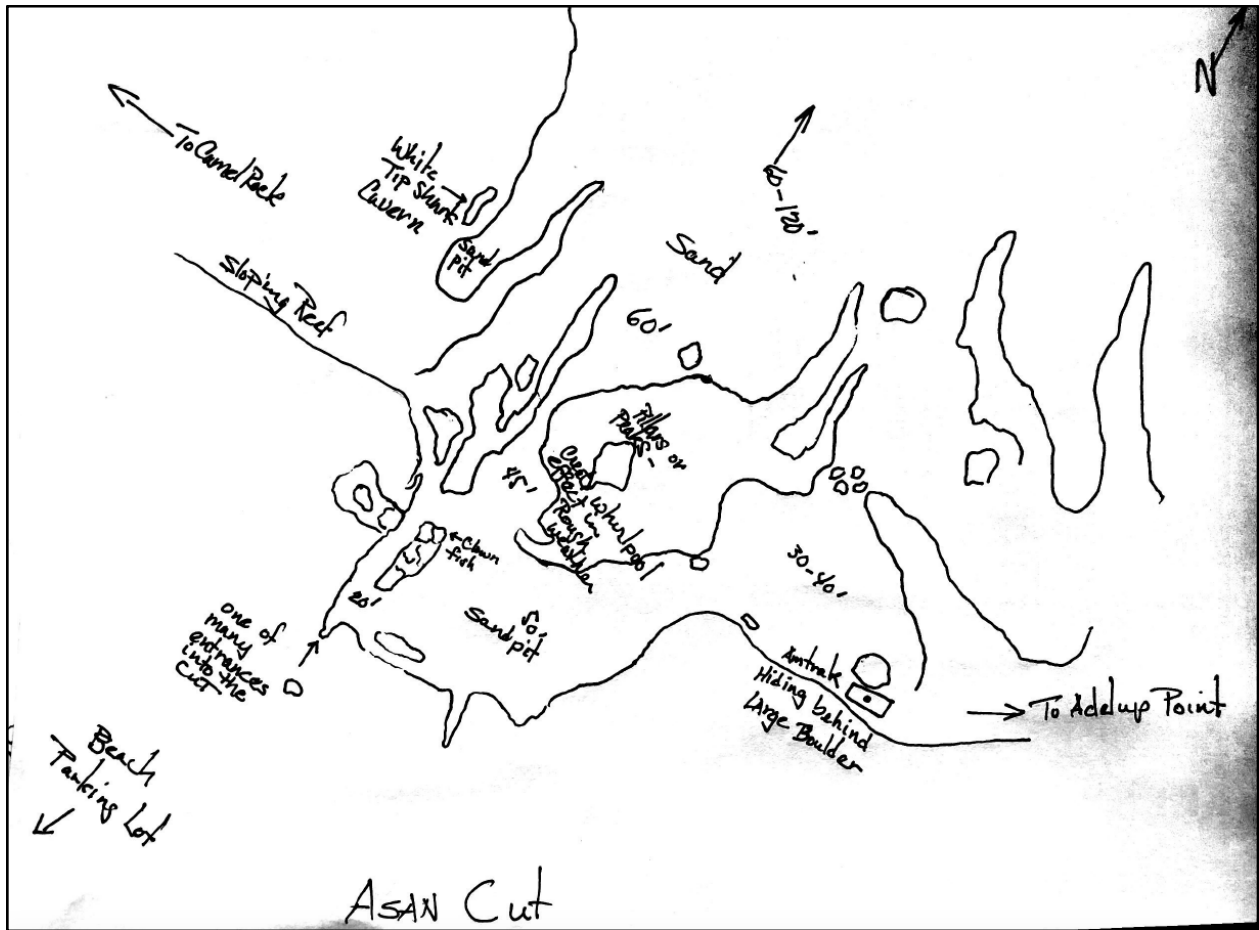
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Kolie with Siblings and Sons

Youngest sister Teresita Mendiola Cruz, Son Kenneth Emilio Cabral, brother Jose Toves. Mendiola (deceased), Luis Francis Mendiola Cabral, II, Nicolasa "Kolie" Mendiola Cabral with her youngest son Caesar Nicolas Cabral.

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Sågua Assan — Assan Cut

Hand drawn by Dive instructor Luis Francis Mendiola Cabral, II

As a dive instructor Luis Francis dives the *sågua* regularly. He also dives it alone. In his interview, he states that many swimmers have lost their lives in the turbulent waters of the *sågua*. The location of the rock formation, the location of the cut in the reef, and the pillars at the reef's end, create a dangerous undercurrent as the ocean water flows through. This drawing was prepared by Luis Francis and shows the *sågua* as he knows it (to show some of the features that may be harder to imagine in the narrative).

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Bernie Lau's Icho Ryu Aikijujutsu Class

Luis Francis Mendiola Cabral, II, kneeling at the back left, wearing a white gi behind his instructor Bernie Lau, at the front left with beard.

Luis Francis started studying martial arts with aikido under sensei John Spires at Seattle University, but achieved his black belt in Icho Ryu Aikijujutsu under sensei Bernie Lau. He received his teaching certification in 1984 before returning to Guam.

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1992 Olympic Games, Barcelona, Spain

Luis Francis Mendiola Cabral, II, in yellow trackpants, competed in archery at the Barcelona Olympic Games in 1992. Lee Paul Webber, his coach and federation official, accompanied Luis to the games and provided all the picture of Luis at the Games.

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Luis Mendiola Cabral, II, 1992 Olympic Games, Barcelona, Spain
Photo by Lee Paul Webber

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Olympian Luis Mendiola Cabral, II

Photo by Lee Paul Webber

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Luis Mendiola Cabral, II

Photo by Lee Paul Webber

Luis on the left, above, at 1992 Olympic Games, Barcelona, Spain.

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Luis Mendiola Cabral, II

Photo by Lee Paul Webber

Luis in the middle, above, at 1992 Olympic Games, Barcelona, Spain.

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(Dee, 2014)

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In loving Memory

James M. Lord

“Lord Jim”

September 22, 1945 - April 22, 2013

James M. Lord of Toto, was called to his eternal rest on April 22, 2013 at the age of 67.

As he rests, he now joins his Wife: Rosa Borja Lord

Parents-In-Law: Joaquin Gogue Borja and Rosa Delgado Borja:

Brothers and Sisters-In-Law: Carlos D. and Mariquita R. Borja, Jesus D. Borja, Flora D. Borja, George D. Borja, Harry and Turivia B. Nelson, Jesse C. and Rufina B. Flores, Matilde C. and Trinidad D. Borja, Jesus S.N. Cruz; **Nephews:** David R. Borja, Rudolph B. Flores, Allan B. Flores, Aaron B. Flores and Gregory B. Flores.

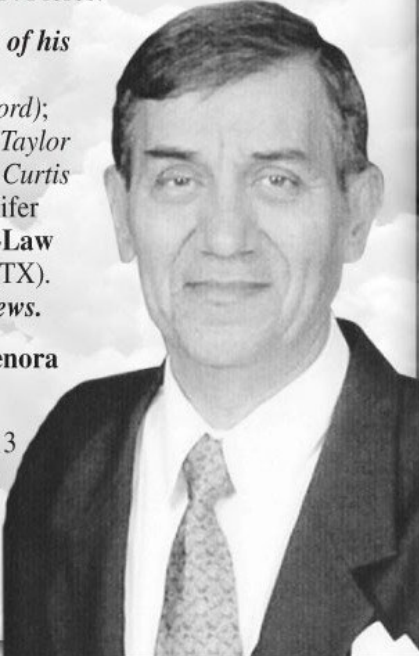
His love and memories wilt remain forever in the hearts of his Sons, their spouses and grandchildren:

Mark B. and Julia Blas Lord (*Aaron B. and Amber Kaipat Lord*); Grant S. and Thelma Camacho Paul (*Kristina Paul, Tano Paul, Taylor Paul*); Lance G. and Esther Reyes Lord (*Garret Jonathan Lord, Curtis Jacob Lord, Quinton Peterson Lord*); Morgan Wade and Jennifer Paiusco Paul (*Cody Dustin Paul*); **Sister-In-Law, Brother-In-Law and Spouse:** Maria B. Cruz, Antonio D. and Alicia A. Borja (TX). *He is additionally survived by numerous nieces and nephews.*

MASS is being offered nightly at 6:00P.M. at Nuestra Senora Delas Aguas in Mongmong ending April 30, 2013.

Last respects and farewell may be paid on Saturday, May 4, 2013 from 9:00A.M. to 11:30A.M. at Nuestra Senora Delas Aguas in Mongmong. Mass for Christian Burial will be offered at 12:00P.M., interment will follow at Pigo Cemetary in Anigua.


ADA’s Mortuary/Crematorium



(News P. D., James M. Lord , 2013)

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guampdf.com Pacific Daily News, Tuesday, April 10, 2001



In Celebration of his New Life

In his new life, Jesus now joins his
Wife: Rita Maanao Quitugua; Parents: Maria Fejeran and Juan Quitugua Quitugua; Sons: Johnny Maanao Quitugua, Benjamin Maanao Quitugua; Brothers/Sisters and Spouses: Elisa Q. and Jose Guerrero, Anna Q. and Manuel A. Maanao, Concepcion F. Quitugua, Rita Q. and Alfredo Bustillo, Ramon F. and Rita T. Quitugua, Francisco F. Quitugua; Parents-in-law: Francisca Tudela and Vicente Angoco Maanao, Brothers/Sisters-in-law: Ruth T. Maanao, Jesus J. and Consuelo M. Cruz, Eufoldo and Josefa M. Superales, Jesus T. Maanao

He will be missed and remembered in the hearts of his
Sons/Daughters and Spouses (**Grandchildren **Great-Grandchildren):
Family of the late Johnny Maanao Quitugua
*Vincent John and Marissa Quitugua **Johnny and Aidan; *Jesse Anthony Quitugua **Christian;
*Marielyn Quitugua ** Julianna Maria, Amanda Lucille and Rosene Victoria; *Stanley and Joyce Santos
**Victoria, Cinto "CJ" and Jocelyn
Jesse Maanao and Catherine Short Quitugua *Adrienne Rita Quitugua; *Jason John Quitugua
June Quitugua and Antonio S.N. Afleje *Angelina A. and Jessie Q. Tupaz **Tanya-Jo, Jessi-Jurie, Nykole-Lynn and Elize Chantelle; *Antonette A. and Christopher J. Donato; *Jessica Q. Afleje; *Joyce A. Afleje and Ron Alviedo
Louisa Jeanette T. (the late Benjamin Maanao) Quitugua *Andrew Benjamin and Yvonne Quitugua
**Marikisha, Andirama, Cassandra and Andrew Benjamin Jr.; *Joel Matthew Quitugua; *Stephen Neil Quitugua; *Thomas Jacob Quitugua
Mae Maanao Quitugua and Julie Marie Sablan *Maitie Ria Quitugua
Frances Quitugua and Anthony J.C. Santos *Vicky Lynn Santos **Jonathan, Joshua, Jami-Lyn and Justin; *John Anthony Santos and Lorena Santos **Mariah Camarin and John Anthony; *Anthony John Santos **Carly Ann
Michael Maanao and Rosalin Cruz Quitugua *Michael Maanao Quitugua, Jr; *Mark C. Quitugua; *Matthew C. Quitugua; *Ria Lynn C. Quitugua **Kanani
Rita Quitugua and Pascual V. Artero *Jean Ann Artero
Marie Quitugua and David F. Borja *Lawrence P. Chargualaf; *RitaMae Q. Borja; *Johnny Benjamin Q. Borja
Jesse Mendiola & Family
Brother and Spouse: Manuel F. and Josephina Quitugua
Brothers/Sisters-in-law: Adela Quitugua, Jose T. and Carlina L. Maanao, Artemio T. and Anna D.L.G. Maanao, Vicente T. and Lucia F. Maanao, Antonio T. and Julia B. Maanao, Rosario Maanao, Roberto T. and Lourdes C. Maanao, Francisco T. Maanao

Numerous nieces, nephews and cousins will also miss him.

Rosary is being prayed each evening at 7:00 p.m. at Nino Perdido Catholic Church in Asan. On Monday, April 9, 2001 rosary will be prayed at 6:30 p.m. **Last Respects** for Jesus will be held on Wednesday, April 11, 2001 at Nino Perdido Church, beginning at 9:00 a.m. and concluding at 12:30 p.m. **Mass** for a Christian burial will be offered that same afternoon at 1:00 p.m. **Interment services** will follow at Pigo Cemetery in Anigua.

Jesus Fejeran Quitugua
"Lefty"
November 11, 1921 - April 3, 2001
Of Asan, was called home by our heavenly Father
at the age of 79.

Cham Memorial Funeral Home

“Uncle Lefty”

(News P. D., Jesus "Lefty" Fejeran Quitugua, 2001)

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David Guevara at Joe & Flo's

(News P. D., Dave Guevara at Joe & Flo's, 1980)

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PACIFIC DAILY NEWS, Friday, March 19, 1976—Page 57

This Weekend



Entertainment/Recreation/Arts/Sports

Night Life

The Jimmy Dee Show is featured at 11 p.m. Friday and Saturday at the Top of the Reef. Other nights, except Mondays, Thelma Kennedy joins the City Lights band from 9 p.m. to 2 a.m. Vocalist-guitarist Leif Herald serenades from 5-7 p.m.

xxx
The Exiles play music for dancing from 8 p.m. until closing Wednesday through Monday in the Ambassador Room of the Guam Dai-Ichi Hotel. In the China House restaurant Glenda Estrellado and Vic Perez entertain at the piano bar from 7-10 p.m. Monday, Wednesday, Friday and Sunday, with Ken Guerrero and Lulu taking over on Saturday, Tuesday and Thursday.

xxx
Lolly and the Brass Candle entertain at 9 and 11 p.m. Thursday through Monday at King's Restaurant and Lounge in Tamuning.

xxx
The AJQ - Accidental Jazz Orchestra at The Pub in Agana

nightly at Nina's Papagayo on Hospital Road in Tamuning.

xxx
Ben Diaz serenades diners at the Guam Hotel Okura's Flamboyen dining room from 6-10 nightly except Monday. Thelma Quezada entertains at the piano bar in the hotel's Salon del Mar.

xxx
John Gerber picks the sounds at the Hilton's Chicken Lips discotheque from 8 p.m. to 2 a.m. nightly. Guitarist-vocalist Linda Guerrero entertains evenings in the Tree Bar, with pianist Jun Perez playing during dining hours in the Galleon Grill.

xxx
The International Dolls with Joe Taimanglo, Rich Borja and Michael Franquez play from 8:30 p.m. to 1 a.m. Thursdays and Sundays and from 9 p.m. to 1 a.m. Fridays at Joe and Flo's restaurant in Asan.

xxx
The rock group Bones plays from 8 p.m. to 2 a.m. nightly at the Hotel Guam Kakuei's Chamorrita lounge.

xxx



Scouting skills will be demonstrated from 10 a.m. to 4 p.m. tomorrow at the Plaza de Espana as part of the annual Scout Show.

activities at 10 a.m., with displays and demonstrations by local troops on view until 4 p.m. "Audience participation" events also are planned. Admission is free.

church, today through Sunday. The young people of the village organized the "Bicentennial carnival," which will feature sporting events from basketball and shot-putting to carabao

girls from island schools.

xxx
The Jaguars, a local band, will perform at 1 p.m. Sunday at Camp Covington to raise funds for the MCB10 cruise book. The public is invited; admission is \$2.

Recreation

In Guam Major League competition Ace Hardware will meet Agana Heights at noon tomorrow at the Paseo, with Atkins, Kroll vs. the University of Guam at 2:30 p.m. At noon Sunday Santa Rita will play Atkins, Kroll and the university will meet Yona at 2:30 p.m., also at The Paseo.

xxx
Autocross racing will be held at 11 p.m. Sunday at Harmon Field.

xxx
In Executive Slow-Pitch Softball League action the judiciary will play the Navy at 1:30 p.m. tomorrow at The Paseo Little League Field, with the Governor's Office meeting the consular corps at 3:30. At 10 a.m. Sunday the

The International Dolls with Joe Taimanglo

(News P. D., The International Dolls with Joe Taimanglo, 1976) (Show, 2000)

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Jimmy Dee, at the top right, and Johnny Sablan

(Dee, 2014)

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Rlene "Live" Productions
Oral History Collection Waiver

210 Archbishop Flores St. Hagåtña, Guam 96910

E-mail: rlene@rlenelive.com

Voice: (671) 888-1010

Facsimile: (671) 477-7845

Luis
Francis
Mendiola
Cabral II

In order to preserve and make available the life history, language and culture of the people of Micronesia, for present and future generations, I, Luis F.M. Cabral II hereby give and grant to Rlene Santos Steffy, voluntarily, my oral history testimony on this day, 29 October 2019. The tape or tapes and video recordings, and any accompanying transcripts are the result of one or more recorded voluntary interviews with me.

Any reader should bear in mind that he/she is reading a transcript of my spoken, not my written word, and that the tapes, not the transcripts is the primary document. Therefore, I waive all rights to the collective copyrights to the information provided in the interview and all publications resulting from the use of the information provided by me in the recordings, and all photographs taken of me during the interview by Rlene Santos Steffy.

It is understood that Rlene Santos Steffy will have the discretion to allow qualified scholars and others to listen to the tape or tapes and read available transcripts of my interview for use in connection with their research for educational purposes only. Rlene Santos Steffy also has the discretion to remove segments of my interview on tape or in the transcription of the recordings that we agreed are not to be publicly released before allowing others to listen to my interview. I give to Rlene Santos Steffy this sensitive information in the interest of helping her to understand the background of the issues discussed.

I hereby grant to Rlene Santos Steffy ownership of the physical property of my recorded interviews on this day, and the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials) as stated above. By giving permission, I

understand that I do not give up any copyright or performance rights that I may hold.

I also grant to Rlene Santos Steffy my absolute and irrevocable consent for any photograph(s) provided by me or taken of me in the course of my participation in the oral history collection effort to be used, published, and copied by Steffy and her assignees in any medium. I agree that Steffy may use my name, video or photographic image or likeness, statements, performance, and voice reproduction, or other sound effects without further approval on my part.

In consideration of any commercially published works that includes my testimony, Rlene Santos Steffy will provide me with a (1) copy of her published work where my testimony is used and where applicable, make reference to my contribution of personal photographs for the addition to her collection that my also be used in any of her published works.

I release Rlene Santos Steffy, and her assignees and designees, from any and all claims and demands arising out of or in connection with the use of such recordings, documents, and artifacts, including but not limited to, any claims for defamation, invasion of privacy, or right of publicity.

Luis
Francisco
Mendoza
Cabrera

ACCEPTED AND AGREED

Signature: _____

Printed Name: _____

Date: _____

month/day/year

Address: _____

City: _____

Telephone: _____

(State _ ZIP): _____

237 Santa Ana St., Asan

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NICOLASA TOVES MENDIOLA CABRAL, PHD



Interview Photo by Rlene Santos Steffy, May 9, 2020

Note: We encountered video capture failure of the initial interview with Nicolasa Toves Mendiola and Luis Francisco Cabral at their Chalan Pago residence, conducted on January 8, 2020. The following transcription is of a follow-up telephone interview with Nicolasa Mendiola Cabral on May 9, 2020.

Rlene Santos Steffy: Tell me their names again, the name of your mother, is?

Nicolasa Toves Mendiola Cabral: Elena Santos Toves.

RSS: And, then she married?

NTMC: Jesus Quitugua Mendiola.

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RSS: So, the Quitugua grandparents are who?

NTMC: On my father's side, Nicolasa (paused) Salas Quitugua and my grandfather is Juan Mendiola. But, on my mother's side she's a Santos Toves from *Hagåtña*.

RSS: And do you remember her father?

NTMC: Her father is Pedro Toves Toves.

RSS: Pedro Toves Toves.

NTMC: You know, they double the name when you're illegitimate.

RSS: Oh, I see.

NTMC: They double the last name. His father is an Englishman.

RSS: Oh.

NTMC: Probably one (chuckling) of the whaling (chuckling) ships that came in here. (chuckling)

RSS: Sure. So, you were born when?

NTMC: March 2, 1943.

RSS: You just had a birthday recently.

NTMC: Right. I'm seventy-seven.

RSS: Seventy-seven, isolation. Wow. You'll never forget that birthday. Okay, now tell me again please, from the oldest sibling to the youngest, in the order [of birth] including where Fermin was even though he died.

NTMC: Okay. So, the oldest one is—do you want their married name or their—

RSS: Well, you all have the same middle name, right?

NTMC: Yeah. Okay, I'll give the married name then.

RSS: Okay.

NTMC: Alright, so, the oldest one is Guadalupe (Pupe) Mendiola Ferreira.

RSS: How do you spell Ferreira.

NTMC: F-e-r-r-e-i-r-a

RSS: Everyone's middle name is Mendiola?

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NTMC: Yes. Then Fidela (Delang) Mendiola Floyd; Juan (Johnny) Toves Mendiola; Dolores (Lole') Mendiola Flores; Gregorio (Goro') Toves Mendiola; Fetmin¹⁶⁴ Toves Mendiola; Brigida (Bidding) Mendiola Hatmaker; myself, Nicolasa (Koli') Mendiola Cabral; Jose (Joe) Toves Mendiola and Teresita (Terry) Mendiola Cruz.

RSS: Okay, that's the whole family.

NTMC: Yeah.

RSS: And, you said Fermin died as an infant.

NTMC: Died as a young—I guess he's only about a year old.

RSS: And you guys think it was crib death, right?

NTMC: It could be a crib death. It could be it, or less than a year old because my mother was telling me that where he was pretty much alive, and he was very active the night before. The next morning he's dead.

RSS: Oh, my goodness.

NTMC: Yeah. They found him dead.

RSS: That must have been awful as a mother, huh?

NTMC: I know, especially when you have, that's what, one, two, three, four, five, he's the sixth child.

RSS: Was he in bed with your parents?

NTMC: I don't know whether he had his own crib. My father is a carpenter. So, he probably made a bed for him.

RSS: Okay. I don't want you to skip ahead, but I know that your father built your house.

NTMC: Yes.

RSS: But I need to understand clearly everything that you've said to me because your testimony is the only one that I have of someone who was born and raised in the village of Assan. So, it's very critical that I get this fact straight. So, according to what you said to me, there are two partitions in Assan, one is the Assan village and then *Kalåkkak*.

NTMC: *Kalåkkak*, yes.

RSS: What is *Kalåkkak*?

¹⁶⁴ Fermin. Died as an infant.

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NTMC: *Ka-lâk-kak?* (chuckles) I don't know. [It] sounds more like something to do with—I don't know [it] sound like noise. *Kalâkkak*.

RSS: Oh, okay.

NTMC: And that's where my mother's sister, one of her sisters stayed there because she got married to a Salas, and I told you that the Salas family, it's a big family there in Assan area. Down by the church area.

RSS: Is this the mother of the now mayor?

NTMC: The now mayor, yes.

RSS: Okay, So, the mayor¹⁶⁵ is your first cousin.

NTMC: Yes.

RSS: Okay.

NTMC: So, that's a big family the Salas is a big family.

RSS: And which sister is that?

NTMC: That's my mother's sister Maria Toves Salas.

RSS: Maria married who Salas?

NTMC: Joaquin Salas.

RSS: You also, said that the children looked out for each other and that you were allowed to play in the ocean?

NTMC: Yes! We were allowed to play. We walked around with machete, with a knife, and we go up to the jungle because we use it to cut coconuts. We climb the coconut trees. We even play games as to who's the fastest could climb the coconut tree, all the way up to the top and actually sit on the top.

RSS: Wow. What did you use to climb?

NTMC: Just our feet. (laughing)

RSS: Are you kidding me? No rope, nothing?

NTMC: No. Nothing.

RSS: Barefoot?

¹⁶⁵ Honorable Frankie Anthony Salas. <https://mcog.guam.gov/honorable-frankie-salas>

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NTMC: Barefoot.

RSS: Hugging the tree?

NTMC: Yup.

RSS: You know, I've seen that done [but] I don't know how that's possible.

NTMC: I don't know. But we sure had fun. What we usually do later on is we decided to cut notches into the tree.

RSS: Oh, like, steps?

NTMC: Yeah. We cut notches into the tree. But before that, we used to just climb it without the notches. And then, (chuckling) when we got smart, we started putting notches.

RSS: Weren't your parents concerned that you'd fall?

NTMC: No. That's the thing is that they knew that we're climbing the trees. In fact, (chuckling) we used to play Tarzan (chuckling) and we run after each other in a mango tree, up in the *tangantangan* and swing. It was fun. I tell you; it was fun growing up.

RSS: Wow, Nicolasa.

NTMC: Oh, yeah, it was fun growing up. There's no such thing as being a tomboy. We all do those things as kids. And then we will go down, gather each other, and as long as we could hear our parents when they call us, though. Because from the top of the hill, if we're down at the ocean, they could call, and we could hear them. And they tell us when we should be home. We should not be out when the sun is going down already. We got to be home.

RSS: So, when you're at the beach, you could hear your name being called?

NTMC: Yeah. They can call because we lived up on the top of the hill.

RSS: It's like an echo.

NTMC: And they can call. Yeah.

RSS: Did anybody ever drown in the *sågua*?

NTMC: Nope. That's the thing is that we learned how to be safe.

RSS: How do you learn how to be safe in the ocean?

NTMC: I don't know. Well, our parents also, tells us to be very careful. Not to be out there when high tide. We will walk out. We swim right there close to the shore. It's high tide because the water is high. When it's low tide, we will go all the way out to the edge of the reef and walk. And

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then we can walk from down in Chorito area all the way down to the Camel Rock¹⁶⁶ during low tide.

RSS: Wow. That's over a mile, right?

NTMC: Yeah. Once that water starts to come in, so, we start heading back.

RSS: What did you use to catch in the low tides?

NTMC: We don't use anything. Just our hands. We collect, I guess you call it, sea snails. We collect that and eat it. What we call *do'gas*.¹⁶⁷

RSS: Right. Right.

NTMC: And then we would get somebody's t-shirt and we will put underneath in the water and pick up coral. There's a lot of little fish swimming around on the coral. And as we pick up the coral right out of the water, all the fish drop down into the t-shirt. And we put the coral right back down into the water again.

RSS: What kind of fish?

NTMC: The little baby fish. When we take them home, my mother will smash it and then put lemon and chili pepper and salt, and we eat.

RSS: Like *kélaguen*.

NTMC: Yeah. And we eat that with hot rice.

RSS: Do you remember what color the fish were?

NTMC: It's all different. They're black and white, we call butterfly fish. All the little fish that comes around on the coral.

RSS: I'm sure there was lot too.

NTMC: Yeah. We would carry rice and we wash the rice and take it along with us. We put it in a coffee can and then we bring water with us. And then we just cook the rice in the ocean. We go down by the beach and then we catch crabs and then we barbecue it. Just us kids.

RSS: Wait a minute. What kind of crab?

NTMC: (laughing) We learned (laughing) how to catch all the crabs down in the water. I guess they call them rock crabs because they're the hard kind. We will catch that, and we will barbecue it.

¹⁶⁶ CHamoru name is Gapan. Consider Jose Ulloa Garrido's account about Gapan and its associated legend on pg. 66 of Garrido's transcription.

¹⁶⁷ Small sea shell. Pg. 54 (Donald M. Topping, 1975)

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RSS: They made you guys start your own fire on the beach?

NTMC: Oh, yeah. We know how (laughing) to take care for ourselves.

RSS: How old were you guys at this time?

NTMC: Maybe seven, eight.

RSS: Oh, good grief. Seven, eight, you can't do that today. They'd burn the house down.

NTMC: Oh, you can't. (chuckling) You can't trust the child to even have a knife with them because they're going to start playing and cut themselves up.

RSS: Nicolasa, what is the difference between you growing up at seven and the kids today at seven? You have grandchildren. What's the difference? Is it us? Is it the way we raise the kids?

NTMC: The way we raise the kids now. We raised our kids to be very careful now because there's so much going on around them. The environment is so, different, [from] our environment. I tried to raise my kids by teaching them how to go ahead—but I have to watch them climb a tree just so that they would know how to climb a tree. But now, my great grandkids, they need to be kind of guided because they don't know how to climb trees. We're very careful. They don't know how to handle the utensils like a knife. Even a butter knife, they can cut themselves with it. We have to guide them along. My great grandson right now that's with us here, I have to teach him how to hold the knife. But with us growing up, it's different. We just seem to know. I guess, maybe either watching our parents, and they trust us, and we listen (emphasis) to our parents.

RSS: Maybe that's a difference.

NTMC: Yeah. We look up to them. We were brought up with the respect and to respect our elders, to respect what they do, what they tell us. And all the elders around in the village, if we go and they see us doing something wrong, word would come to our parents, and we get scolded by our parents and because we know that people would look out for us. But nowadays, when I used to work at the school, I will be driving down and these young kids that are just coming out, the middle schoolers, they're coming out of the bus, they would just walk in the middle of the road. And if you honk at them, they show you the finger. The upbringing, the respect, it all comes from the home.

RSS: Yes, of course. I agree with that.

NTMC: So, what do I do? I just drive slowly behind them until they realize that there's a car behind them. Then they move to the side of the road.

RSS: Good thing they don't throw something at your dashboard or your windshield?

NTMC: No. It's just so, different. And I think it's up to the parents now. But the laxness is just terrible. And I hear a lot of it because my family are all teachers, right, they talk to each other about how kids are. I mean, the kids would turn around and tell the teacher to go jump in the

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lake. Because they figured, you cannot harass me, or you cannot discipline me. So, it has to be from the home. It has to come from the home.

RSS: So, when you were younger, when you were going to school, what school did you go to elementary school?

NTMC: I went to Assan. We start school at the age of seven because we are second language kids. We don't know how to speak English. So, we grow up, we go to school, the teacher would have to speak CHamoru to us. And I was a little bit more I guess lucky because my father is a carpenter, and he works for the Military housing. So, during the *fiesta*—the *fiesta* is a fun time because the church—everybody, every home has something going on for everybody that comes around, family, relatives, friends that come around to celebrate with each individual homes. And my father would invite people from where he was working, military people and they speak English. So, I hear English spoken quite a bit. So, I kind of know how to speak English growing up when I first started school. But we all spoke CHamoru to each other. The teacher would speak CHamoru to us. And here we have this Dick and Jane book which is all in English. (laughing vigorously) And I remember that very well, the Dick and Jane book. (laughing)

RSS: So, you're telling me that they spoke CHamoru to you even at school?

NTMC: Even at school.

RSS: So, you were not punished?

NTMC: No. We're not being punished because they know that we're all coming from a home that spoke CHamoru. But then it turned out that my first principal is my aunt, my mother's first cousin. So, if I do anything wrong at school, word gets to my parents real quick

RSS: And what would happen to you?

NTMC: I will get scolded and spanked. I was a real toughie at school. (laughing)

RSS: You were?

NTMC: (laughing) Yeah. (laughing vigorously)

RSS: What do you mean?

NTMC: I'm very shy growing up but I don't back down from anything. But school was fun. And we appreciate going to school. We love going to school. I don't know for some reason; I hate to be sick and miss school. And it's all in the village. The school at the time is all in the villages. Wherever anybody lives, they have a school there.

RSS: So, what was the elementary school? From first grade to what?

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NTMC: I remember my first grade. And it's like a one room schoolhouse,¹⁶⁸ right?

RSS: Oh, okay.

NTMC: Yeah. Maybe, first, second, third. And then they decided it was an old building. It was like a clinic.¹⁶⁹ The clinic for the village. So, they turned it into a school. And then it got moved down to across the church down in Assan. And that's kind of our, maybe, fourth, fifth, sixth grade. And then where Julale is at right now, the shopping center in Julale, that used to be our junior high.

RSS: Oh wow.

NTMC: And then George Washington is right up there between the apartment building, Mongmong [Chamorro Gardens] I think they call it CHamoru Village or something.

RSS: I know what you're talking about.

NTMC: So, it's right next to it. That was the George Washington that is the high school.

RSS: You mean the big Quonset huts?

NTMC: Yeah, the huge Quonset hut. So, that was our high school.

RSS: So, you went there too?

NTMC: No. After junior high, I went to St. Jude, which is now Bishop Baumgartner [Memorial Catholic School.]

RSS: In Sinahãña?

NTMC: Yeah. In Sinahãña. So, I went to St. Jude in the ninth grade. Then I got married after ninth grade.

RSS: Okay. I don't want to go to the married part yet. What other traditional practices did the people of Assan participated in other than the *fiestas*?

¹⁶⁸ Nicolasa describes the former dispensary built by the Sea Bees after the war that was converted into a schoolhouse for Assan children in the 1st through 3rd grade. She attended her primary school there. (N. Cabral, personal communication, January 19, 2021.)

¹⁶⁹ Col. Joaquin "Danny" Siguenza Santos Jr., USMC, Retired, said he attended primary grades in that schoolhouse. At the age of 10-12 years old, he said that the Guam Militia used a 10x10 foot room at the end of the hall for their armory, and when the Militia members took a break for lunch, he would handle the rifles and imitate the Militia members. The rifles were all locked using the standard rifle rack. The room was locked at all times and only open when people had to drill. No one was allowed inside the room except the one in charge of the armory. He said "we all wanted to be heroes by joining the service. My friends—Danny Tydingco, Joe San Nicolas, Joe Cruz, Manuel Rojas—we learned to handle the rifle and imitate soldiers, moving it up and down, shoulder to shoulder. The instructor was a Marine. Do not know if he was paid or just volunteering, but he was good and very patient. Cleaning the rifle was simple just using oil and cloth. Never fired the rifle and we were not allowed to touch the ammunition." (Col. J. Santos, Jr, USMC, Retired, personal communication, January 20, 2021.)

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NTMC: That was about it, I think. The *fiesta* is a big deal. And it used to be January, maybe about the second or third Sunday. Because it's Saturday for the procession and then Sunday is when the mass, and after the mass, it's every household has a celebration. Where all the family—I remember going to visit the relatives. We go to Agat, Santa Rita, Malesso. And this is all during their *fiesta* time. Even up in Barigáda and Sinahãña because my parents have relatives. And so, we will go attend all this celebration. That's the big thing. And now, very few homes are having anything going on. They have what they call Taotao Tamani¹⁷⁰ now.

RSS: Taotao who?

NTMC: They call it Taotao Tamãno'. Now, I don't know, it sounds strange to me, but anyway that's the word they use for after the procession, they have the celebration right down there at the center by the church. They call it Taotao Tamãno'.

RSS: I don't what that means, Taotao Tamãno'.

NTMC: It's like a gathering, I guess, and appreciation for all the people that attended the procession. I know, when I first heard it I didn't understand it either.

RSS: Okay. So, what about the customs of the villagers, how well did the villagers get along?

NTMC: I think they basically get along very well. Because it's family. Like on my mother's side, she has two sisters, she has a brother, and they're all around each other. Close by each other. Then you have my other aunt that lives Kalákkak, which is the mayor's mom. Then we have a relative that lives right next door. Then we have my brother-in-law's parents and her sister right across the street. So, it's very family oriented. So, every area, you have just families. Like, the Tajalle, the Terlaje—the one that just celebrated her birthday, I think, and the kids stood outside and they celebrated because they don't want the mother to come out. Anyway, so that's the Terlaje family. It's all family.

RSS: You mean Cynthia?

NTMC: Yes. Cynthia is a Tenorio. She's not from Assan originally. They moved there later.

RSS: But wasn't here husband from Assan?

NTMC: Cynthia is originally not from Assan.

RSS: No, her husband, Terlaje.

NTMC: The Terlaje, yeah, they lived right there across the church.

RSS: Okay. So, he was.

NTMC: On the left side of the church. So, the Terlaje, the Limtiaco, the Salas. So, it's all family. Each section you know that these are all one family in every spot in the area. It's family

¹⁷⁰ Niki is referring to the term Na'taotao Tumãno' which are fiestas on church grounds. (R. Palomo, personal communication, February 23, 2021.)

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oriented. I guess, they want to live close to each other. So, that's why I think they take care of—that's why kids can't get away with anything (laughing) because it all comes back to your parents.

RSS: What about when you're dating? What was it like when the kids wanted to date?

NTMC: Oh, no. There's no such thing as dating. (laughing) There's no such thing as dating. (laughing)

RSS: But you and I both know kids always sneak around when they can.

NTMC: (laughing) Yeah. (laughing) To see each other, it's mostly at the church because we go to rosary at the church. And that's, like, 7:00 in the evening.

RSS: Every day?

NTMC: Rosary and mass, every day. We are expected to attend the rosary and mass every day at the church.

RSS: Wow!

NTMC: So, that's how we get to see (laughing) our boyfriend. (laughing vigorously) But when we get home, we walk up first and then they come around. But they have to make sure that they are seen. Our parents got to be there. We got to be very open. So, I think that's the main meeting place is at the church.

RSS: So, what happens in the village, when you make something, do you share it with your neighbor and vice versa?

NTMC: Yeah. My father used to raise cows because he use them not only for plowing because my father likes to plant. So, plowing, raise pigs and at the time people can raise pigs, not close to your home but further away from your house. I mean, later on it's not allowed anymore. But we would raise the pigs away, more towards the jungle area. We call it boonies. So, we will have pigs. They share a lot. And my father, we will harvest the corn, we will share with my aunties, my uncles, and the neighbors around us. So, we will share with them everything that we grow my mother knows that we cannot use them all so, we share them with the neighbors. When they slaughter the pig, they would share. A cow, they would share. I'm the one that goes around and asking the neighbors—our mother is asking if they want certain part of the pig or a certain part of a cow, or if they happen to be lucky and have a real huge fish, or something like that, because my mother growing up in Hagåtña, she's a little bit particular.

RSS: How so?

NTMC: My grandfather works for the government there. Over there, you know where the palace is, right? Right next to the Hagåtña church, he works there, so, he gets stuff that other people don't normally get. So, my mother kind of grew up a little bit more on the—what do you call it?

RSS: Privileged?

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NTMC: Yeah. And so, when she got married, of course, different stories. She has to fend for herself and fend for her family. And so, anything that we slaughter, we share. I would go around, my mother would send me to go around and ask neighbors, "Do you want this? We got this?" It's sharing. And then my mother will barter because she used to make salt. She would go down by the beach area and boil salt water and make salt. We'd barter that for maybe flour or something like that. But they used the bartering system at one time. And my father used to make tuba. He would do the tuba vinegar, so, they barter a lot. Hardly any money involved.

RSS: So, did your mom ever say why she accepted your father?

NTMC: (laughing) That was a funny story, because evidently my mother was going to be studying to become a nurse. And she was already getting suitors. And she said she doesn't know why (laughing) she was more attracted to my father. My father was dark. My mother is fair complexion because of her father. Her father was illegitimate from an Englishman. So, my mother was very fair, and she grew up in real privilege. And my father is the youngest one in the family. I guess, being the youngest one, I think his parents passed away while he was very young also. So, he basically learned how to do a lot of stuff on his own. He learned to do carpentry work and do a lot of stuff. I think he's very talented. Because I remember growing up, when we're having a party, all of us kids are used as errand kids, they would send us to go get this—

RSS: You mean *tentâgo*?¹⁷¹

NTMC: Yeah. During a get together, party that's going on, whatever celebration they're going to have, we have to go get this, get that. So, yeah we're the *tentâgo*'. And so, I would see my father—he plunks away on the piano and plunk away on the guitar and just musical. I think he is very musically talented. It's self-thought.

RSS: Maybe that's what attracted your mother.

NTMC: I remember seeing him playing on the accordion. But because he was more of a doer, he just dabbled on those things and really went into it. But I think he's very, very talented.

RSS: Did he use to serenade your mom?

NTMC: I don't remember my mother ever saying that. But my mother was telling me what it is like because they can't see each other without the parents. When he comes to court my mother, he asks permission—in fact, we have some CHamoru songs like that. He has to ask permission to my grandparents that he would like to come over to the house. But no, my mother has to sit in one side, and she is doing her fine crocheting or whatever fine work that she's doing. My father would be more talking to my grandparents.

RSS: Oh, my goodness.

NTMC: Oh, yes, she said that's how it is. And I said then, 'What is it like when you're going to get married and finally you get to close to him?' She said she almost fainted, kneeling right there

¹⁷¹ Someone who is relied upon as an attendant or messenger.

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close to my father. Can you imagine that? Because she said she was never really close because my grandparents would be right there. His attention is not on her. She can sit there but she's not the one that he's talking to.

RSS: That's so weird.

NTMC: Well, when Frank and I were going together, he's already coming around to the house, we sit on that rattan chair that we used to have, with three big arms. That two rattan chairs are put together, (laughing) and we sit side by side. (laughing vigorously) We cannot go out on a date. So, that's the way it is. Unlike now, where kids, my God, they can go to the movies. They can go to the mall. Now, the malls are their get together area and the movies. It's so different.

RSS: Well, I think every generation is different. I don't think—

NTMC: It's our upbringing too. I really appreciate it. I understand where my mother was coming from, why she's very strict with us and I accepted that, and I respected her for that. Because, hopefully, now these kids that are growing up, we're trying to teach them the same thing. But the values are so different.

RSS: I interviewed Luis, your son. And he commented about how your sisters thought that Frank was a flight risk.

NTMC: (chuckling) They didn't really accepted him. They didn't think that anything was going to come out of that.

RSS: Well, you were 13.

NTMC: I was 14 when I met him.

RSS: Okay. So, you were 14, that's very young.

NTMC: Yeah. It is. But during that time, too, in my time, we were raised to learn how to do a lot of work around the house, housework, do all kinds of stuff. We were pretty much taught to do a lot of things, to do some cooking, all kind of stuff that tends to the home. I took care of my sister's kids when she had to go to work. At seven years old, I was changing diapers, my nieces, my nephews.

RSS: Which sister?

NTMC: My oldest sister. When my oldest sister got married, she left. She married a man, the Ferreira guy from Kauai¹⁷². He was in the military here, that's how she met him. And when they got married, they went back to Kauai. So, when she came back, she was separated from her husband, and she was pregnant with her boy. So, she had to go to work. She stayed with my parents. My father fixed the bottom part of the house for her to stay in with the kids. So, she's got two kids already and then she was pregnant with the boy. And so, when the boy was born,

¹⁷² Island in Kauai County, Hawaii.

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she had to go to work. At that time, there's no such thing as child support a long time ago. So, she had to go and work. My older sister and me, we take turns taking care of that baby.

RSS: Who's kid was it?

NTMC: The oldest.

RSS: What's her name?

NTMC: Guadalupe. She had two, right? When she was pregnant with the boy, the other daughter was just a baby also. She was crawling.

RSS: Oh, my goodness.

NTMC: Yeah. She was still crawling. And so, when she went to work, we took care of them. We were very young and we're taking care of babies.

RSS: Did they ever get back together again?

NTMC: Yeah. They're still around. In fact, the boy passed away.

RSS: I'm talking about your sister and her husband; did they get back together?

NTMC: No. They never did. No. Because he, evidently, was messing around with somebody else, I think. They forced them to marry, so, that's why he—

RSS: But he was married already.

NTMC: Yeah. When he was married already when she came.

RSS: My goodness.

NTMC: Then he asked for divorce because the parents of the one that he got pregnant—

RSS: That is so sad.

NTMC: So, he had to marry that other girl or otherwise they're going to put him in jail.

RSS: Oh, for goodness's sake.

NTMC: So, the divorce paper came, and my sister went and talked to the priest and asked the priest what she should do and all that bit. You know how we always go to the priest at that time for help and dealing with something like that. It's like their the counselor. But anyway, so, that's what happened. My sister ended up being divorced and she was pregnant, and the other one was still a baby, so, my other sister and I, the older one than me, we end up taking turns taking care of babies.

RSS: That's too bad. So, that's another custom that you did mention is that in that time, right after the war in the early '50s or mid '50s, the custom was to go to the priest for everything.

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NTMC: Right.

RSS: When did that stop?

NTMC: I know that it was still ongoing. I think that stopped when the priest ended up with so much duties. They still—people would go once in a while trying to ask for help and whatever personal problems they have. But I think it's lessened as the priest ended up with a lot more duties that they were dealing with.

RSS: Yeah. Assignments?

NTMC: Yeah. Even like the nuns—I was very surprised when they are able to go out and do other kind of work other than their religious duties.

RSS: You mean like teach?

NTMC: No. They can do other stuff.

RSS: Like what?

NTMC: As nuns, not only teaching. Because one of my sisters, she joined the convent but because of health reason, they didn't want to keep her because they felt that their health is not going to stand up to the rigorous duties in the religious order.

RSS: Which sister was this?

NTMC: That's third sister. Right after my oldest brother. That's Dolores. She joined the convent, but she had a health problem because she got into an accident when she was in high school. She got into a car accident with my brother. At that time, the nuns don't have vacuum cleaner, they have to do everything by hand, scrubbing the floor. Everything is all manual labor. And so, evidently, it was really affecting her health. And the mother superior was afraid that she might not make it. So, they had to talk to my parents and say (laughing) they would rather (laughing) see her alive. (laughing) I mean, she was very sad about it but there's nothing she can do with her health or she won't last very long.

RSS: And did she do well when she didn't join?

NTMC: Yeah. She's the one that has the Parkinson's now.

RSS: Oh, I see.

NTMC: She has seven kids. She has six girls and one boy.

RSS: So, she did get married.

NTMC: Yeah. She got married (laughing) to one of our neighbors.

RSS: In Assan?

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NTMC: Yeah, in Assan. The Flores right next door. (laughing) We used to tease her because her name is Dolores, she married a Flores. So, Dolores Flores.

RSS: Dolores Flores.

NTMC: (laughing) But she's so religious though. Very religious. She kept it. She kept that faith. Luis and I went for about two weeks, I wanted to see how she's doing.

RSS: What was it like? I want to know how your father accommodated 10 kids in a very small house. What did the house look like at first?

NTMC: Well, we shared beds with my other sister. And that we shared a room.

RSS: Which sister?

NTMC: My brother ended up with that property. He rebuilt the house because it used wooden. And then he's still on that same property. My youngest brother, he passed away about two years ago. So, he ended up with that property and he built his house on it. Because the land was kind of hilly and we have space in the bottom. It's more like an extra room. My brothers when they were young, they were in my mother's room. But then later on, my sister and I, we share a room. My mother will share the same room with the two youngest one. My other sisters are there. Because my oldest sister is married already and has her own place.

RSS: Okay. I need you to tell me the names because it's hard. There's 10 of you, So, I need to know who you're talking about.

NTMC: Okay. The oldest sister, which is Guadalupe, right, she got married early. When she came back, my father fixed the bottom part of the house for her to live in at that time.

RSS: Okay. With her three kids?

NTMC: With two little ones and the other one that she was going to give birth to. And then, on the top, that's where we share rooms. My other sister and I would share a room.

RSS: But which sister?

NTMC: Older than me, Brigida.

RSS: Brigida. Okay.

NTMC: So, she's four years older than me. Because Fidela also got married and moved away. She's away and she has a place of her own. And then my two brothers joined the military.

RSS: This is Gregorio and?

NTMC: And Juan. So, they're in the military, so they're away. So, Dolores has her own room. And then my mother and my father, they have their own room plus the two little ones. And then they—

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RSS: Who were the little ones?

NTMC: Teresita and Jose. They were the two youngest ones. Then later on they set one room for my brother. As soon as we're old enough to be by ourselves, they set a room for my youngest brother and my youngest sister. So, that's how we lived.

RSS: So, you each had your own room at some point?

NTMC: Yeah. Except my older sister and I always shared one room.

RSS: And this is?

NTMC: Brigida.

RSS: Brigida. Okay. So, until you got married, you and Brigida always had the same room?

NTMC: Right.

RSS: Did she marry before you?

NTMC: No. I got married first. She married years later.

RSS: So, how many floors did your house have in the beginning? Just two, right, or one?

NTMC: Well, basically, it's two because the bottom part, because it's kind of hilly, so it was—oh, the bottom part, we were using it for like an outside kitchen.

RSS: Oh, okay.

NTMC: We used it as an outside kitchen.

RSS: But when did your father start building extensions to it? Like where was the store?

NTMC: The store was the garage at one time. It was a garage and then he just walled it in and turned it into a store. But it's not a walk-in kind of store at that time. It was a counter where you walk up to it and just chairs in the front and you just sit and you talk to the counter, the open window. (laughing) It's not a walk-in kind of store. Later on, they extended it where you can go in and sit down on one side. But during my time, we don't have that yet. It was later when my youngest sister was already in her teens when they extended that store. Terry and Jose were—

RSS: So, when people came, they would say, "I want Mickey Twist."

NTMC: It was in the front. It's a counter. Just an open window. You know, how you use a stick to push the window out? That's our regular window. That's how it is. So, when Frank was courting me, he'll be sitting outside of the window.

RSS: And who would be at the window, you?

NTMC: I will be inside (laughing) the store. (laughing)

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RSS: Who's talking to him?

NTMC: I will be talking to him or my sister will be talking to him.

RSS: Which sister?

NTMC: Brigida.

RSS: Brigida. Was she the middleman for you?

NTMC: Well, there's two of them. Frank and there's another guy. (laughing)

RSS: Oh, okay.

NTMC: So, they will be sitting outside and that's how we talk to each other. There's no close contact or anything like that. It's all separated. They're sitting outside and we're sitting inside.

RSS: So, you're used to the isolation. The six feet separation.¹⁷³ (laughing)

NTMC: Yes. (laughing vigorously) Basically, yes. (laughing vigorously)

RSS: (laughing vigorously) So, Nikki, when did your parents get a clue that Frank was coming around to see you or did, he come around—

NTMC: They kind of knew because they're coming around and they sit outside, and we'll be conversing with them. They were okay with that. It's like when things are getting serious. Normally, even on the day—can you imagine it on the night? Because marriage are held at 5:00 on Saturday morning. That's how marriage are done during that time at the church. At Friday night, parents are preparing for the Saturday morning. And even during that time, Frank and I cannot sit close together. So, we were sitting with that big rattan chair side by side. (laughing) But I appreciate it. I appreciated that.

RSS: You were protected, right?

NTMC: Yeah.

RSS: Nikki, how did he propose to you?

NTMC: I don't know. We just probably just kind of clicked, and we just took it from there. We just started talking to each other. Because I was very shy. I'm not the kind to talk. My sister, Brigida, is the real outgoing one. She's very outgoing. She loves to hold conversation. I am very shy around guys.

RSS: So, what happened? What struck a chord? How did this develop?

NTMC: I think the attraction was there all the time. It's just that we don't dive into it. It was that kind of a slow process. My sister was the one that was telling me. I never said anything that I

¹⁷³ Making an inference to the 2020 Pandemic mandates of separation.

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was attracted to Frank. But she thought I was attracted to the other guy. Because we're both very shy, we kind of talk to each other because my sister is very outgoing and Frank is too, so they talk to each other a lot. Then my sister was asking me—they call him Tex because I guess he's from Texas, she said, 'I like him. Do you mind?' And she didn't want to hurt my feelings thinking that maybe I was attracted to the guy. And I said, 'Of course not.' (laughing vigorously) Actually, I was very glad (laughing vigorously) because I never said anything.

RSS: No. But you weren't attracted to him anyway.

NTMC: I wasn't attracted to the guy.

RSS: But what would have happened if you both liked the same guy? What would you have done?

NTMC: No. I would give it up.

RSS: Really?

NTMC: Yeah. I'm that type. If it's that way with her, I won't say anything. I would let it go. I like that.

RSS: Well, good thing she chose the other guy. Is she still married to Tex?

NTMC: No. She went with him for a while. But no, she ended up marrying some guy in Kentucky (laughing) that's why she's stuck in Kentucky. (laughing)

RSS: What is her last name again?

NTMC: Hatmaker.

RSS: Hatmaker.

NTMC: And how she met the guy is because she actually went to get married in Georgia. She met a Navy guy from Georgia. And Frank and I were already married. And she was going to go. Frank tried to tell her—you know how it is—we don't know what discrimination is like. We don't experience that here. And so, he's from the South. Frank has been in the South and he knows what it's like. So, he tried to tell her—we call her Billy—'Billy, it's very different back there.' She's never been away. And, in fact, the guy's parents sent her wedding dress. They bought her an engagement ring and everything. And she went to marry him. But when she got there, things didn't turn out the way she expected. In fact, she was telling us what made her change her mind was that she was talking—there was this one black kid that comes around selling crawfish. And her fiancé told her, 'You don't talk to them. If you're going to buy, buy the crawfish but you don't talk to them.' I told you that my sister is very outgoing, right?

RSS: Yeah. I would not deal with that either.

NTMC: I told you that she loves to hold conversation with anybody. So, she will hold a conversation when this black kid comes around to sell crawfish. That's when, I think, she started

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to feel something is not very right back there. So, she went to talk a priest because he's also a Catholic family. So, she went and talk to the priest and he tried to clue her into all the different ways back there and all that, so she changed her mind. And she called my sister, Dolores, her husband, Ramon Balajadia Flores, he's in the military. And he was stationed somewhere else, I think. So, that's when she called her up and told her that she's changed her mind about getting married. And I think my sister was in Hawaii at that time. So, the parents of her fiancé heard her talking on the phone, so they offered to pay her way. So, she changed her mind. So, she stayed with my sister, Dolores, for a while especially when they moved. And when they moved to Kentucky, that's when she met her husband.

RSS: So, she was with Dolores and they reassigned Flores to Kentucky.

NTMC: Yeah. She went and stayed with my sister and that's when she met her husband in Kentucky. And she got stuck up there (laughing) because she's not in the military. He's just a civilian guy.

RSS: Is she happy though?

NTMC: Yeah. She's happy.

RSS: That's important, right?

NTMC: Yeah. But she had a recent grief because her boy passed away. Her only child.

RSS: Oh, no.

NTMC: Same age as my second [son.]

RSS: Was there anything else about Assan? Because I don't want to bug you again.

NTMC: No. I think just growing up, it was fun.

RSS: Let me ask one question. What is the name of that place by the Protestant Church?

NTMC: Was it the Church of Christ?

RSS: No. The area. What was the name of the area?

NTMC: Chorito.

RSS: Chorito. Don't they have like a walkway around that rock from before?

NTMC: No. They just kind of cleared it.

RSS: Okay. But before the war, that road didn't exist, right?

NTMC: Yeah. But it's just dirt road. It was very narrow. And actually, there's a bridge because there's water coming from up on top, Nimitz Hill area. It comes right down on the side and it cuts all the way down to the ocean. There used to be a way there for fresh water that comes through.

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In fact, we used to go shrimping. We used to go shrimping there. But now it's blocked up. It's closed. The only way now is over there in Adelup. There's an opening in Adelup underneath right there where people used to picnic right there under the breadfruit trees. Adelup, that's the only one now. But we used to go shrimping.

RSS: Did you catch fish at the *sâgua* as a family or as a village?

NTMC: That's another one you just opened up. We used to go, especially the *mañâhak*, when they come in, the whole village, we go down. All of us, kids would be there to help out when the men bring in their nets right there in the shore. We help collect the *mañâhak*.¹⁷⁴ And then, each of us would get a can full of *mañâhak* to take with us. It was a nice kind of gathering. *Mañâhak* used to come in Assan.

RSS: Just the *mañâhak*. You didn't do that for another kind of fish?

NTMC: No. Just the *mañâhak*. But we will all go down and all the kids are down there, all the women are down there, the men are down there with their nets, and their catch. And the kids help collect. And then we get a reward, a can full of *mañâhak*. That's our reward. So, that was a very fun thing for us.

RSS: I'm sure. What about hunting? Nobody hunted?

NTMC: No. Because we raise our own pigs. We raise our own cows. And the sharing. Because my mother don't like to deal with the head or the organs. Like I told you—(laughing vigorously) she's privileged.

RSS: So, your mother looked like a haole?

NTMC: She's very fair. Yes.

RSS: Could you tell that she was Caucasian?

NTMC: Spanish more, I guess, because she's also, from the Taitano clan.

RSS: Your mother?

NTMC: Yeah. My grandmother on her mother side is the Taitano.

RSS: Which one?

NTMC: The Queto¹⁷⁵ side.

RSS: So, are we related from the Queto or the Santos?

NTMC: I think both.

¹⁷⁴ Juvenile rabbitfish.

¹⁷⁵ Queto is one of ten clan nicknames of the Taitano family.

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RSS: Okay. Because my mother is Taitano-Budoki.

NTMC: Yeah. My mother she would know every Taitano family.

RSS: My father is the one that's Maka.¹⁷⁶

NTMC: Yeah. Because the Santos also, on my mother side, the Santos. Her mother is Santos. And the Queto side of the Taitano. But the only reason why the Taitano family kind of split up because Richard Taitano's family became Protestant. They were very, very close. They lived right around each other down in Hagåtña. You know where the Moylan Bridge right there?

RSS: Oh, yeah. You mean the Tóllai Ácho'?¹⁷⁷

NTMC: They used to call that Emporium over there, where the Bordallo used to have like an emporium over there. It's a building called Emporium. That's where they sell a lot of household goods and stuff like that. My sister used to work there. So, my mother was the one told me, she used to go swimming right there in that bridge.

RSS: You mean at the Tóllai Ácho'?

NTMC: Yeah. That's it. She used to go swimming there because she lives right next door.

RSS: Oh, okay. So, what happened with the Taitano family? What broke up? The religion?

NTMC: So, when Richard's became Protestant—what's the name, Padre Palomo?¹⁷⁸ No, not Padre Palomo. What is his name, this priest?

RSS: Olano?¹⁷⁹

NTMC: No.

RSS: Baumgartner?¹⁸⁰

NTMC: No, no. No. That was a long time ago.

RSS: Flores?

NTMC: I can't remember his name off the back. But he was the priest that was at Hagåtña at that time.

¹⁷⁶ Some of the family spell the family nickname as Maca.

¹⁷⁷ San Antonio de Padua Bridge, Hagåtña. (Steffy, Hagatna Historic District, 2006)

¹⁷⁸ Padre Jose Bernardo Palomo (1836—1919) https://www.findagrave.com/memorial/118305019/jose-bernardo_torres-palomo

¹⁷⁹ Bishop Miguel Angel Urteaga Olano was the last Spanish priest to lead the Roman Catholic Church in Guam. (1891-1970.) https://www.findagrave.com/memorial/157079015/miguel-%C3%A1ngel_urteaga-olano

¹⁸⁰ Bishop Apollinaris W. Baumgartner (1899—1970.)

https://www.findagrave.com/memorial/189328172/apollinaris-w_-baumgartner

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RSS: I thought it was Olano. You mean Padre Scott?

NTMC: No, no. No. They call him Padre—¹⁸¹

RSS: Padre Palomo was before the war.

NTMC: I know. Anyway, so, my mother, she said that—my mother's side of the family—that they told my grandparents that that's it. They can no longer associate with each other.

RSS: Because they're Protestant?

NTMC: Because they split away from the Catholic church. And so, of course, the priest says the ultimate say-so at that time, right?

RSS: Yeah. Not anymore.

NTMC: I know. So, I asked my mom, I said, 'Since you're a very close family, how do you relate to each other?' She said, they only see each other during if somebody is getting married or somebody is getting baptized. Because a long time ago, we weren't even allowed to go into the Protestant's church. We will be excommunicated.

RSS: Why were you guys so scared of the Catholic church priest?

NTMC: I don't know. Because it scares the people. It scares them that they're not going to enter the gates of heaven. This happens if you don't do this. The priest wields a real strong—

RSS: But you know what, Nicolasa? They were not being truthful.

NTMC: Now, what I feel and what I believe, nobody can tell me otherwise. At that time, they did trust—look at the sex abuse.

RSS: I know. That's so sad.

NTMC: Parents that's says how they hold the priest in a very godlike nature and that they don't do anything wrong.

RSS: So, in Assan, you never saw any of that? That didn't exist.

NTMC: No. I never saw any of that. And I guess none of us. Even my sons, because they were all altar boys. They never experienced anything. So, I'm just thank God for that.

RSS: No kidding, right?

NTMC: Yeah. Thank God for that.

RSS: That would be devastating too.

¹⁸¹ Roman Maria de Vera (1878—1959) <https://www.guampedia.com/father-roman-de-vera-2/>

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NTMC: Because they hold the priest in very high regards too. But, also, at the same time, because we're brought up in a very strict. I mean, 5:00 in the morning, my sister, Brigida, and I had to walk to the church. It's not even daylight yet. And we walk to church to go attend mass. And is like (laughing vigorously) it's still dark. It's scary. I think that's how we're not scared of anything. We're not even scared of the dark.

RSS: You're used to it already.

NTMC: Yeah. We're so used to it. Anyway, my parents, my family, my grandparents, they're not to socialize with each other. So, that the only time is death and marriage.

RSS: Sad. Very sad.

NTMC: It's sad but because I'm the kind that is very inquisitive about things that have happened in the past and everything. I will ask my mother. So, my mother would tell me stories about what happened to the family. That's how I found out that my grandfather is illegitimate and my mother's stepfather is a Filipino guy. Because when my grandmother passed away, that's why they called her Bajesta from that Filipino guy.

RSS: Wait a minute. I thought you said your mother is the one that's half-haole.

NTMC: Yeah. My mother because of my grandfather. But when my grandfather passed away—

RSS: No. But your grandfather never married your mother's mother, right?

NTMC: Yes. They did. Eventually, they did.

RSS: Oh, they did.

NTMC: Yeah. When my mother was about, maybe, a year old already or two years old.

RSS: So, why is your mother's last name Santos?

NTMC: She's a Santos Toves is from her mother's side. But her father's side is Toves.

RSS: I'm confused. Who's the haole? You said she's *bastâtdo*.¹⁸²

NTMC: No. It's not a Santos. It's the Toves. The Englishman.

RSS: The Englishman is a Toves?

NTMC: No. (laughing) My grandfather's mother is Toves. And so, he ended up with Toves Toves. The mother's maiden name and they double it because he has no father.

RSS: Your grandfather's father is an Englishman?

¹⁸² CHamoru term referring to an illegitimate child.

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NTMC: Yeah.

RSS: But because he didn't marry your grandmother—

NTMC: He never married my great grandmother.

RSS: Okay. He didn't marry your father's grandmother.

NTMC: Yeah.

RSS: Okay.

NTMC: He was also having kids with another CHamoru lady. And so, that's the Naputi family, and that's called the *Caderon*.¹⁸³

RSS: So, they're siblings with your grandfather.

NTMC: So, I didn't know until I started taking my mother's family tree. That's when I found out about all those things. And then my mother was telling me, 'Don't write those things.' I said, 'Mom, this is your family tree. You cannot fake it.' She say, 'Because if they find out, they're probably going to get mad and all that.' But people one time they really care about what other family is going to say and they don't want to hurt other people's feelings. I said, 'But this is real life, mom.' I wish I kept the tape. But what I did, is I taped over it every time—

RSS: Record?

NTMC: I did it for my CHamoru orthography class. That was our finals. That's what I did. I did that family tree. But then all the papers have gone. Because when I left Guam, I think I sent it to my sister and my sister told me that one of my cousin borrowed it. So, it's lost. I don't know what happened to it.

RSS: *Ai adai*.

NTMC: I know. And I got a lot of information down. That's from the Santos family.

RSS: Oh, well.

NTMC: So, that's it. I think that's all I can—

RSS: I hope this thing records.¹⁸⁴ I'm looking at it. I looked at it three times. Okay, Nicolasa, thank you very much.

NTMC: All right. Thank you.

¹⁸³ CHamoru nickname for a branch of the Naputi family.

¹⁸⁴ I was referring to the audio recorder that I used to record Nicolasa's telephone interview on August 27, 2020, after I discovered that the video capture truncated during on her portion of the interview, I conducted of her and Luis Francisco at their Chalan Pago apartment on January 8, 2020.

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RSS: Okay. Adios.

NTMC: Okay.

RSS: Say hi to Frank.

NTMC: Okay.

RSS: Okay. Bye

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NICOLASA TOVES MENDIOLA CABRAL, PHD, AND LUIS FRANCISCO CABRAL, PHD
(COMBINED INTERVIEW)



Interview Photo by Rlene Santos Steffy, January 8, 2020

Rlene Santos Steffy: All right. So, you take the GED¹⁸⁵, the Graduate Equivalency Degree.

Luis Francisco Cabral, PhD: And passed it.¹⁸⁶

RSS: But this was after you signed up for the U.S. Air Force.

LFC: That's after I signed up, right. But then they put us on a train going down the Lackland Air Force Base in San Antonio, Texas. And it's about 110° in the shade down there, really hot. And we get in there and the TI, DI dose, demolishing thing they do, they take some poor recruit and destroy him in front of everybody to show you who the boss is. They say, "God, I'm God!" And you think that's all a joke but it's not. It's very humiliating. And, by the time they're finished with you, you're a piece of dirt, and that's it.

¹⁸⁵ The General Educational Development Test.

¹⁸⁶ Frank took the GED test to join the U. S. Air Force. Nicolasa took the test at University of Guam to qualify for the teacher's scholarship program. Both received their Graduate Equivalency Degree and, eventually, both earned a Ph.D. in elementary education.

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RSS: Did they do that with everybody?

LFC: No.

RSS: They just pick somebody to do it.

LFC: They pick somebody to do it [to.] I guess they looked for who looks like the weakest one. Their whole purpose is to weed you out. [Be]cause if you go into battle and you don't have the strength it takes to handle what you're going to be confronted with, they don't want you there. And it stands to reason, I'd like to know who I've got next to me [in battle] to know he has passed or he's capable of what I'm capable of or I wouldn't feel that safe.

RSS: So, you joined the Service when?

LFC: Late 1956, '57, because I came here in '57.

RSS: Right away.

LFC: The following year, very early.

RSS: So, this is after your Boot Camp?

LFC: After Boot Camp, we went to training, and I went to technician training for air operations, which is like I'm the one who schedules the planes and fills the gas tanks up and schedules crews and stuff like that. And, later, I got into weather and radio, which served me well because when I got out of the Air Force, I had a job waiting for me.

RSS: So, your first assignment is Guam?

LFC: It was at Andersen Air Force Base, Air Operations.

RSS: Tell us about that.

LFC: We walk into the barracks, that barracks was Quonset, and it reminds me of a Peanuts cartoon where the dust is coming up, it was World War II. And you walk through this thing, and it was a mess. And you pick a bunk out and get a mattress somewhere and throw it there and lay down, and that's it, you go to sleep. Complain—sorry, no room service. And then, you're sleeping in a room with 56 other guys, something like that and in the middle of the night somebody comes in drunk, and they start fighting. It was pretty messy.

RSS: Did you ever get in a brawl?

LFC: Yeah, a couple of times but nothing super serious.

RSS: Just because someone came back drunk, or you did?

LFC: I couldn't drink at that time.

RSS: Why?

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LFC: Too young.

RSS: Too young to drink but not young enough to join [the military.]

Nicolasa Toves Mendiola Cabral, PhD: (laughing)

LFC: No. But in South America, I could have a drink anytime I wanted it, and now I joined the military and now, you [have to] be 18 or 21 [years old] and I was barely pushing 18. I'm 17 and plus. So, we were landing B52s, we'd sit in a container and they have this big screen going like this, and you tell them, "All right, get right in line. You're right in line. You're 100 feet off the ground. You're 90 feet, 80 feet, 70 feet, 60 [feet.]" And you hope you don't land them on top of yourself.

NTMC: (laughing)

LFC: Because if you do, you're dead!

RSS: Why would you land them on top of yourself when you're looking at the radar.

LFC: Because you're right—here's the runway and you're sitting right there.

RSS: Oh, I see.

LFC: When the planes come in at Andersen [Air Force Base] they come over that hump. We were right there at the edge of the runway. And it was so primitive when I look back now. So, I got out and I didn't have a job but some sergeant—

RSS: What do you mean when you got out?

LFC: When I got out of the Service.

RSS: Wait a minute, you can't get out of the Service yet.

NTMC: Yeah, not yet.

RSS: Because we just landed in Guam.

LFC: We just landed, okay. Well—

NTMC: Too fast.

LFC: I'm going too fast forward.

RSS: Yeah, you eclipsed Nicolasa.

LFC: No, now. I'm getting to that, I met her, and then I'll get out of the Service.

NTMC: Yeah, but not yet. (laughs)

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RSS: Okay. Let's talk about getting into Guam.

NTMC: (laughs)

LFC: All right. Well—

RSS: What did Guam looked like?

LFC: It was beautiful. I just come in from South America, and this is very similar. And, to me, it was not strange at all. Even though I'm a New Yorker, that I was used to an island like this, a tropical place.

RSS: How did you get around at that time

LFC: You hitchhiked. Or they had a bus that would go, but the last bus [was] at midnight. But when you got on that bus at midnight, by the time they got to Yigo, I didn't know where I was. I'm sure it was around Yigo. That's where the fights could start, and they start saying things to each other and—

RSS: On the bus?

LFC: On the bus. So, I'd always sit by the emergency door. So, when the bus stopped cold, you jump out, get out of the bus and wait until the cops get there. And then, they'd settle it down and then they go back in the base.

RSS: At midnight?

LFC: I didn't wait for the midnight bus every time. I get out in the earlier bus, if you could. It was still civilized.

RSS: What'd you come off the base for?

LFC: Well, everybody said, "A man was found here." "Oh, nothing, man. It's all boonies, man."

NTMC: Yeah. At that time, it's nothing but jungle.

LFC: It's jungle. And, the airport said, "Do not speak anything but English." No CHamoru. I didn't know any CHamorus. The first one I met was John Angoco.

RSS: Wait a minute. What airport?

LFC: At Andersen.

RSS: Oh, okay.

LFC: When we landed there, it was, "Do not speak anything but English. No CHamoru." And then, I met Johnny Angoco, he was driving one of the buses for our Base OPS. And, in fact, he brought you (directed to Nicolasa) messages a couple of times for me.

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NTMC: Yeah. And he told me to stop because Daling was—

LFC: Daling was already killing it.

NTMC: Daling, his wife.

RSS: What?

LFC: His wife.

NTMC: No, no. He was using him just to— (laughs)

LFC: And so, Johnny, when I found out he was from Assan, I'm thinking he'd drop us off.

RSS: Okay. You jumped here.

NTMC: Yeah.

RSS: I need to connect you to Johnny. So, you—

NTMC: Okay. He was the bus driver.

RSS: Johnny is a bus driver.

LFC: Yeah.

RSS: And you became friends with him?

LFC: Base OP. Yeah.

RSS: Okay.

LFC: Very quickly, he was an easy-going guy.

NTMC: But before that?

LFC: But before that, we went—

NTMC: You and that friend—

LFC: Tex or Ryan.

NTMC: Yeah.

LFC: Tex is always in trouble and he said, "Let's go downtown, man. I'll show you a good time." Okay. So, we go down and we end up in Assan. It was Niño Perdido fiesta.

NTMC: They have the Ferris wheel.

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LFC: And the Ferris wheel and everything. So, we went around by the church and we went up the hill. We got up there and we got lost. We didn't know where we were. So, we start coming down and there's this little store.

NTMC: That's my mom's— (laughs)

LFC: And, a couple of young girls, we said hello, and they were very friendly and everything else. So, we said we'd be back, and we've got to figure this out.

RSS: Was she one of the couple of young girls?

LFC: Yeah. She was there.

RSS: Were you being friendly?

NTMC: Well, yeah. We're friendly.

RSS: Were you attracted at anything?

NTMC: (laughs) Not at that—

RSS: Not at that time? No?

NTMC: No, just talking to two guys.

RSS: To this day—

NTMC: My older sister and I. They were not in uniform. They were—

LFC: No, we wore civilian clothes.

NTMC: They were in civilian clothes.

LFC: You couldn't get out of the base unless you have civies on.

RSS: Interesting.

LFC: And then—

NTMC: So, they just stopped. At that time, the store is not—you don't walk in. It used to be a garage and my mother turned it into a store. And, you have a chair, the chairs outside were families, the neighbors can come and sit and talk to my mom. So, we'll be inside, and these two guys come around, sit outside. And I'm a very shy person. So, he would be mostly talking with my sister. And, the other guy, Tex, he's a shy person, too. So, we end up talking to each other.

RSS: You and Tex?

NTMC: Yeah.

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LFC: Yeah.

RSS: The two shy people?

NTMC: The two shy people. My sister is very outgoing.

RSS: So, your sister was talking to him (Luis).

NTMC: Him, all the time. They were talking.

RSS: And you were talking to Tex?

NTMC: Yeah. But my sister ended up going with him. I ended up going with—

RSS: With Frank.

NTMC: With Frank.

RSS: How did that happen?

LFC: I don't know. We were walking down past Joe's and Flo's, I guess.

NTMC: You know, every night, we go to the rosary, the mass.

LFC: And we're walking back.

NTMC: And the rosary at that—

RSS: During the fiesta?

NTMC: No. Every night, seven o'clock, mass and rosary.

RSS: Oh, okay.

NTMC: —at the church. That's typical Catholic.

LFC: And, walking back—

NTMC: So, he came down, I guess.

LFC: —we ended holding hands on the way back. I remember that.

NTMC: He came down I think, and he found out that we're not there and that we're at the church working. I was so surprised to see him down by the church. (laughing)

LFC: So, that's how we continued to see each other, at the church.

RSS: So, you are walking her home and you decided to hold her hand?

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LFC: I don't know how that happened.

NTMC: No. What happened was, at that time, I just had the—what do you call it, a string top and it was very cold. I was really shivering.

RSS: Like a sun dress?

NTMC: And so, he had his—your coat that Air Force that you have, the coat. I don't know what you call that. Trench coat or whatever it is.

RSS: A jacket?

LFC: It's like a jacket, yeah.

NTMC: And he put it over my shoulders. And that's how we—

RSS: That started it?

NTMC: Yeah.

RSS: You kept her warm the rest of her life.

LFC: I kept her warm. That's right.

RSS: 60 years later, still talking to each other.

LFC: Yeah.

NTMC: But anyways, at that time, it was—and I was only 14.

RSS: Were you attracted to him right away?

NTMC: Sort of.

RSS: Yeah.

NTMC: But I'm the type of person who don't say anything about how I feel about anything.

RSS: So, how did you get her to respond?

LFC: I didn't look like this when I was 20.

NTMC: (laughing) He's skinny. (laughing)

RSS: Oh, I'm sure you didn't.

NTMC: He's skinny. I was skinny. I have very long hair.

LFC: I weighed 100 pounds; 120 I think.

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NTMC: I think he's more attracted to my very long hair. My hair is all the way down here—
(points to the back of her knees)

LFC: Yes, she had very long hair.

NTMC: —on my knees.

RSS: It's that "Eve Look," right?

NTMC: Yeah. (chuckling) Anyway, so he started coming down because he knows we go down
to the church for the mass and the rosary.

RSS: Every night?

NTMC: Yeah.

LFC: And things started getting really serious. So, I went up and—

RSS: Wait a minute. Don't eclipse this.

LFC: Yeah.

RSS: How did things get serious?

LFC: Well, I started coming to the house. And then, the parents, I guess, started to get very
high horses on the ground.

NTMC: And during that time, how age, there's no big difference, right.

RSS: Yeah.

NTMC: And, because of the way we were brought up to do all kinds—take care of sister's kids,
take care of housework.

LFC: And it's just what you said, not being from here.

NTMC: I mean, doing housework.

LFC: He'll be gone and that's it.

NTMC: I mean, we're not like—now, the upbringing of the kids, they don't how to do anything. I
mean, we were brought up already to be housewives.

RSS: You were prepared.

NTMC: Oh, yeah.

RSS: So, were there concerns—

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NTMC: So, there was no—

RSS: —about him not being from Guam?

NTMC: No.

RSS: Oh.

NTMC: In fact, a priest, a friend of ours, Christian Schembri, he would talk to him because I was very young, and they became friends. In fact, we were—

LFC: We corresponded with him for around 50 years.

NTMC: Yeah. Even after he left Guam, we're still corresponding with each other. He came to our wedding and he came and talked to our parents, because he was afraid that they might not allow me to get married because I was young, right. I was very young.

RSS: Wasn't it against the law at that time?

NTMC: No.

LFC: No.

NTMC: So, the priest, Christian came, Father Christian then came and talked to my parents and my father said, "Oh, no, no. They're not—"

LFC: We decide to get out, trying to get an early out. At that time, Guam was considered isolated duty. So, we get out earlier. And, when they said, "Well, if you want to get married, we have to put her through a psychiatric examination, just like you." I said, "To hell with that."

LFC: Yeah.

LFC: So, I knew I was going to get out. And, another Air Force Sergeant friend, Benton who lived out here a long time. He used to hang around the Picklesimer boys. They were all motorcycle boys. And the one that bought the Alupang Cove, animal, Henry Simpson, he got me a job at Allied Vans.

RSS: Henry Simpson?

NTMC: You could say that at that time—

LFC: Fred Benton.

NTMC: —you have to get permission to come back in.

LFC: And, to have a Navy clearance to get in.

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NTMC: He had to have a job waiting for him. So, that's how he was able to come in.¹⁸⁷

LFC: I think it was a \$1.50 an hour or something like that.

RSS: So, you had to clear out? You left Guam?

LFC: Yeah.

RSS: When?

LFC: When that was—

NTMC: It was '58.

LFC: It was around—

NTMC: '58.

LFC: '59. Yeah, it was '59.

NTMC: '59, right?

RSS: Did you commit to each other before you left?

LFC: Yeah.

NTMC: Yeah.

RSS: Okay. Tell me what that was like.

LFC: Well—

RSS: Did you propose to her?

LFC: Yeah. Well, I started proposing very early. She didn't listen to me.

RSS: She didn't listen?

LFC: No.

¹⁸⁷ Nicolasa is referring to Luis Francisco being allowed to come into Guam after separating from the Air Force. On January 1941, President Franklin D. Roosevelt issued Executive Order No. 8683 establishing "security clearance" programs in Guam and American Samoa. The order stated, in part: "The territorial waters between the high water marks and the three-mile marine boundaries surrounding the islands of Rose, Tutuila and Guam, in the Pacific Ocean, are hereby established and reserved as Naval Defense Sea Areas for purposes of national defense . . . and the airspaces over the said territorial waters and islands are hereby set apart and reserved as Naval Airspaces Reservations for the purpose of national defense. . ."

https://www.nps.gov/parkhistory/online_books/npswapa/extcontent/wapa/defense/defense1.htm

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RSS: What's that mean?

LFC: She wasn't taking me seriously, I guess. So, then finally, she took me seriously.

RSS: So, you knew he was—

NTMC: No. My parents were very surprised that he came back.

LFC: Yeah.

RSS: No. Don't go there yet. He says, "I want to marry you." What did you say to her?

NTMC: (laughing)

RSS: Do you remember?

LFC: No.

NTMC: No. (laughs) That was so long ago.

LFC: But I knew it was there.

NTMC: No. We went and got the ring. I was still going to school. I was in the ninth grade. We went and got the ring.

RSS: Where did you get it from?

LFC: The gold family, Aflague.

RSS: Aflague?

LFC: Aflague.

NTMC: Yeah.

RSS: In Hagåtña?

LFC: Yeah.

NTMC: Yeah. They used to have a store in Anigua.

RSS: Okay.

NTMC: Anigua. Yeah, right there across from—

LFC: Yeah.

NTMC: —Chode.

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LFC: I think this is Aflague.

RSS: That's the ring? (pointing to the ring on Frank's finger.)

LFC: Yeah.

LFC: That's mine.

NTMC: From Chode. Right across from Chode.

LFC: She doesn't have hers.

NTMC: —they used to have the rings there. We went to get—he got me an engagement ring, but I lost it. (laughing) I lost it.

LFC: She wanted a ruby, so I got her a ruby on it.

RSS: Okay. So, you—

NTMC: I was in the ninth grade then.

RSS: So, you proposed to her. You buy her the ring, and you tell her what?

LFC: That we were going to get married.

RSS: But you have to go back to New York.

LFC: Yeah.

RSS: Did you think he would—

LFC: No. I didn't have to go back to New York. See, you go back, and you get to Travis, and they give you separation pay. And then, it's up to you what you do with it.

NTMC: He has to make a decision whether to go to—

LFC: I had that money to come back here or go to New York.

RSS: Okay. So, you did not sign in in New York?

LFC: No.

RSS: You signed in at Travis Air Force Base?

LFC: No, I signed in in New York, but they separate you in Travis.

RSS: Oh, Travis. Okay. So, you get to Travis, and then you decide what?

LFC: Caught a plane back to Guam.

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RSS: What plane?

LFC: I don't know what it was. Transocean?¹⁸⁸

RSS: It was military?

LFC: No, civilian.

RSS: Oh, civilian. Commercial?

NTMC: And Transocean was the only—

RSS: Commercial.

LFC: Yeah. But in those days, it was a lot cheaper than it is today.

RSS: Oh, okay. Yeah, sure.

LFC: Yeah.

RSS: So, how did you get back? What route?

LFC: Straight in from—

RSS: From Travis to where?

LFC: Travis or LA to Honolulu. From Honolulu it came straight into Guam. I don't remember stopping on any islands.

RSS: Okay. And did she know you were here?

LFC: She knew, but she didn't know exactly when I would be back.

RSS: But you knew he would come back?

NTMC: Yeah.

RSS: Did you ever doubt him?

NTMC: No.

RSS: Oh.

NTMC: (laughs)

¹⁸⁸ Transocean Air Lines was established in 1946 as Orvis Nelson Air Transport Company, ONAT based in Oakland, California. https://www.wikiwand.com/en/Transocean_Air_Lines

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RSS: You guys are meant to be together, huh?

NTMC: Yeah. In fact, one of my classmates kept talking to me and say, "You know, he's not going to come back."

LFC: Yeah. He is not coming back.

NTMC: He's not going to come back.

RSS: And what did you think?

NTMC: No. I told him, I said, "You can't say that." And my parents were actually very surprised that he came back.

RSS: Why?

NTMC: Because he's not from here.

LFC: They didn't—

NTMC: So, they figured—

LFC: They figured I'd be gone.

NTMC: Yeah, he's gone.

LFC: The drama might be over.

RSS: They considered you drama?

NTMC: (laughs) Yeah, I guess.

LFC: Yeah.

NTMC: They were very good to him.

RSS: Of course. Well, he came back.

LFC: Yeah. No.

NTMC: Yeah.

LFC: Well, they were good to me in the sense that I was accepted in the family. As much as possible, in CHamoru ways, you're accepted up to a certain point. Certain points, you don't go there. I have friends that are not from here that says, "How long have you been married?" I said, "My wife's family doesn't accept me all the way on this." I said, "There's certain areas where you don't go on."

RSS: What areas?

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LFC: Well, certain—

NTMC: When families are talking land—

LFC: Talking land and stuff like that.

NTMC: —talking, stuff like that.

LFC: So, if you're not blood, you're not going in the room. I used to tick them off because her brothers would tell me, "Well, she's our sister," and I said, "I didn't marry you."

NTMC: Oh, when GHURA was coming in and they were trying to decide, right, for us.

LFC: We built down in this property in Assan and her father let us build there.

NTMC: Yeah. It's my father's property.

LFC: He got a lot of paper for me that I could live perpetual rights and any structures I built were mine.

NTMC: So, that road that goes down to the church, it comes straight in, that's where we used to live right there.

LFC: Yeah.

NTMC: Yeah.

LFC: And they didn't know I had that until GHURA came in. And this time, I've got rights to that. I want the money for the appraisal for our house because we built the house to a dollar at a time, a block at a time. I was playing music and I would go out and was making nothing, peanuts, playing. Because when I became musician, they all told her, "He's nuts. Divorce him. He's crazy."

RSS: Who told you that?

LFC: The whole family, the way they acted. She had an uncle, Doro¹⁸⁹ he says, "Now, you're respectful," when I went and became a teacher and I showed him my first check. And I said, "You know, Doro, I make this in one night playing my guitar."

NTMC: But at that time, music is not considered—

LFC: But then nothing equate, it didn't make any sense to him.

NTMC: Yeah.

¹⁸⁹ Tedoro Toves, my first cousin. He was very old thinking about job security in that you have to have a regular job to be secure. (N. Cabral, personal communication, July 18, 2021.)

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RSS: Even today.

NTMC: Yeah.

LFC: Even today, yeah.

NTMC: Yeah. They don't think it's—

RSS: Respect to the elderly.

NTMC: Yeah.

RSS: So, how did you get into music?

LFC: There was music in the family way back. My mother bought me a guitar, which was something like the one I have now. But it was blonde. It was the color of that table. Beautiful hallow body, about that thick. And, I had it on the bed, and we had maids at the time, and she pulled a seat and the guitar hit the deck and destroyed it. It cracked in a million pieces. I never got that back. And then, when I found this other one, I had a very expensive Fender, \$500, \$600 guitar. I found this other guitar at Academy of Music, and I played it and I said, "I like the tone on that." I said, "I'll trade you my Fender for that," my new Mosrite, which was the latest thing— what is it, the Ventures were using.

RSS: So, did they trade?

LFC: Yeah. Well, they traded, yeah. And then, some guy bought the other guitar right away. In fact, he called me years later, "So, you still got that old Gibson?" I said, "Yeah." I said, "You got the Mosrite?" He says, "Yeah. It plays like an angel." This guitar has taken me everywhere.

NTMC: Actually, what makes you—

RSS: What guitar?

LFC: Oh, I've got it in there.

RSS: In the room? Okay.

LFC: Yeah.

NTMC: I think—

LFC: I'll show it to you.

RSS: So, you played the guitar?

LFC: Yeah.

RSS: Okay. I like you to play something before I leave.

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LFC: Well, I'm having troubles because—

RSS: Oh, arthritis?

LFC: Yeah. Well, I've had an accident where I slammed my hand really bad.

NTMC: He was carrying me.

LFC: I mean, I was carrying

NTMC: —carrying Luis's little girl¹⁹⁰ at that time. She was very small, and he slipped, and he tries not to—

LFC: Fall on top of her.

NTMC: —fall on top of her.

LFC: So, when I turned—

NTMC: So, he uses his shoulder.

LFC: Well, no. This was at the gym.

NTMC: Yeah.

LFC: I slammed into a weight thing, and its solid steel, and this hand was a mess.

RSS: So, you cannot play anymore?

LFC: I can play, but just very minimally.

RSS: That's okay. Don't worry about it.

LFC: Yeah. Well, I'll show you the guitar.

RSS: Okay.

LFC: It turns out it's a 1946 Gibson.

NTMC: He's got a cassette because he sings.

LFC: —which is worth—I'll give you a cassette, something I did, some of my work.

RSS: Okay. That'd be a good example.

¹⁹⁰ Frank was carrying Luis's youngest, Carri Ann who was about three or four years old then. (N. Cabral, personal communication, July 18, 2021.)

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LFC: Yeah.

RSS: All right. So, you started playing guitar when?

NTMC: We were living in Sinahãña at that time.

RSS: Oh, so you were married already?

NTMC: Yeah.

LFC: '63, '64. '64, I think is my first license, yeah.

RSS: When did you get married?

LFC: '59.

RSS: When? When?

LFC: July.

RSS: July?

NTMC: In Assan.

LFC: In Assan.

RSS: July what?

LFC: Eleven.

NTMC: July 11th.

RSS: July 11, 1959?

NTMC: Yeah. We never stayed with my parents. We've been renting. So, that's why my mother finally talked to—

LFC: At that time, we rented the house, it's 40 bucks a month.

NTMC: Yeah. \$35 a month at that time. So, we're kind of just renting all over the place. So, finally, my mother talked to my father and say, 'Hey, you got that piece of land down there, just sitting there. And, here, your daughter is moving all over the place.' The longest we stayed was in Sinahãña.

LFC: We stayed there through Typhoon Karen.

NTMC: But we lived in Tamuneng. We lived in Maite. We've lived in Anigua, and the longest time was in Sinahãña.

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RSS: Where in Sinahãña?

NTMC: The Munoz.

LFC: Ben Munoz.

LFC: You know Alicia Limtiaco?

RSS: Uh-huh.

NTMC: Her husband's family, her in-laws.

RSS: Oh, okay.

NTMC: I mean, now, because that also—

RSS: Changed?

NTMC: Changed. That's the one that Alicia—

LFC: Alicia is the attorney, right?

NTMC: Yeah. Her husband is Munoz.

LFC: Frank's daughter, yeah.

NTMC: Yeah.

RSS: So, you had any children when you were living there?

NTMC: Yeah.

LFC: We had them all, all three.

RSS: Oh.

NTMC: The youngest one, we were living in Maite—I mean, the oldest, Luis, was baptized. And both Luis and Kenneth, the one you met were baptized in Hagåtña.

LFC: During Typhoon—

NTMC: Caesar was baptized in St. Jude's fiesta in Sinahãña.

RSS: What were you going to say, Frank?

LFC: During Typhoon Karen, we were in a wooden house, and it had lamppost pillars at the bottom and there was crack in the ceiling. And I kept looking at that crack and I had to hatchet in my hand. So, when that goes, everything is going to start going.

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NTMC: Yeah. The babies then, they're only –

LFC: Yeah.

NTMC: Luis was only about three, three years old.

LFC: '63, that was Karen. Yeah.

RSS: '62.

LFC: '62?

NTMC: '62. Yeah, the youngest one, we already had Caesar.

LFC: They were babies, yeah.

NTMC: Yeah, he was only about two.

LFC: I figured we'd go under the house, but we could hear everything breaking around us. It ended up half of that block, ended up living within our house.

NTMC: But that house stayed.

LFC: Yeah.

NTMC: It stayed together. That house—

RSS: Was it attached roof?

LFC: No.

RSS: Tin?

LFC: Tin.

NTMC: No, it's tin. All that time, all the houses had tin roofing.

LFC: But we heard everything going around us.

NTMC: But wood, it's a wooded house.

LFC: We ended up with almost everybody in the block living in our house. They're cooking rice.

NTMC: Yeah. You can hear the—

LFC: We made some lifelong friendships there.

RSS: How big was the house?

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LFC: Small. Two bedrooms.

NTMC: Just—

LFC: Small as this, maybe smaller.

NTMC: Yeah. Because like the living room is—

LFC: And it was about that high off the ground.

RSS: Oh, stilts?

LFC: Yeah. So, we could've gone underneath.

NTMC: Yeah. The stairs are very long all the way down.

LFC: Yeah.

RSS: Times have changed, don't they?

LFC: It sure have. Well, Sinahãña was a rough town. I had a small Fiat then, one of the first 500e Fiat.¹⁹¹ One night I walk out, there's four kids carrying my car away—it was that light.

NTMC: When we first got married, we don't have a car at the time.

LFC: I came out with a 2x4.

NTMC: He hitchhiked to work all the time.

LFC: And I said, "Where do you guys think you could go on with that?"

RSS: Oh.

LFC: They put it down.

NTMC: When we first got married, he just hitchhiking to work all the time.

LFC: Yeah.

NTMC: That's why he knew—everybody knew him on the road.

¹⁹¹ The color of Frank's 1950s 500e Fiat was papaya orange. (N. Cabral, personal communication, July 18, 2021.)
<https://www.nydailynews.com/autos/latest-reviews/review-2013-fiat-500e-huggably-cute-hugely-entertaining-article-1.1362061>

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LFC: Well, Tolan¹⁹² knew me from the music. And, one time, I was getting harassed by some guys, and he pulled up in his bike and I jumped on, and that was it.

RSS: What did you do for Tolan?

LFC: Nothing.

RSS: Oh.

LFC: He just knew me.

RSS: Where were you working when you were hitchhiking?

LFC: Huh?

RSS: Where were you hitchhiking?

LFC: I worked at the airport—Air Force. Not airport. I worked for MAC¹⁹³ for Pan Am. I worked with Pan Am for about four or five years.

RSS: At the airport?¹⁹⁴

LFC: Yeah.

RSS: So, you hitchhiked from Sinahãña to there?

LFC: Well, we were living right where the Faith Bookstore was, right there at the end of the runway that used to be four little apartments.

RSS: You mean Maite?

LFC: Yeah.

RSS: Okay.

¹⁹² James Bauer Tolan II was from Assan Ma'ina was a long time Guam resident and commercial scrap metal salvor. https://www.legacy.com/Images/Cobrand/GuamPDN/Photos/176827_JTolan_20100528.jpg

¹⁹³ Military Air Command.

¹⁹⁴ The first airport was built in 1943 by the Japanese military, and they named it Guamu Dai Ni (Guam No. 2) as part of their defense of the Mariana Islands. After World War II, the U.S. Navy opened Agana Naval Air Station. On July 19, 1974, the United States and Guam entered into a joint-use agreement for Guam to use Naval Air Station facilities, the runway, and air traffic control tower for its International Air Terminal. Both operations existed side-by-side until the mid-70s when the Airport Authority began its terminal and flight services operation. The civilian airport was officially named Antonio B. Won Pat International Airport (GUM), honoring Guam's delegate to the U.S. House of Representatives, Antonio Borja Won Pat. In the mid-1990s, a new terminal building was constructed. http://www.guam-gum.airports-guides.com/gum_history.html and <https://www.guamairport.com/corporate/about-our-airport/history>

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LFC: Right where the Faith Bookstore. But that was wood, and it was four apartments. That was one of those \$40 a month apartments.

NTMC: Yeah.

LFC: And I could hear planes coming in once I had to take care of. In those days, if you had a plane and they'd abort it and stayed on the ground, you stayed with it. So, I'd be at work like a day, day-and-a-half, and it was rough.

RSS: Wow.

NTMC: When you used to be working over in Hagåtña, right past—right across from—

LFC: Going to Linda's?

NTMC: Yeah, it's right before you get to Linda's.

RSS: The intersection?

NTMC: Before you get to Linda's. That's where you used to work and used to hitchhike to work all the time.

LFC: It used to be at the car shop before.

RSS: Did you work for Simpson, you said?

LFC: No. Simpson was—they were all a bunch. They all liked me. So, they would come wherever I played.

RSS: Oh, I see.

LFC: They were like my fan club.

NTMC: (laughs)

LFC: (They) saved me several times.

RSS: Really? From what?

LFC: Yeah. Anything. At one time a guy was giving everybody a bad time, the Mexican guy, I said, "Let me talk to him in Spanish." I've tried to talk to him, and I didn't realize, he was swinging back to swing at me. And Benton or Simpson got him, and he went flying right over the car. I said, "What'd you do that for?" He said, "He was going to hit you, man."

RSS: I would never want to get in front of Henry Simpson's fist.

LFC: Oh, Henry was a tough boy.

RSS: He still is.

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NTMC: He's a big guy.

LFC: Yeah. (laughs)

NTMC: Yeah.

LFC: But those were him and the Picklesimer boys and that whole mob, they were bunch of loonies, but real sincere guys.

RSS: Whole mob. (chuckling) Oh, yeah. I trust Henry Simpson.

LFC: Yeah. We're still friends today. We've been friends for about 50 years.

RSS: He's like a brother to my husband.

LFC: Yeah. No. Henry is very solid, very constant.

RSS: Yeah, he is. That he is.

LFC: Yeah, yeah.

RSS: So, how long did you play your music to supplement the family?

LFC: Twenty, 25 years.

RSS: Wow.

NTMC: A long time.

LFC: Well, that's what saved us in—when I went to Majuro.¹⁹⁵

RSS: Don't skip. How did you start teaching here?

LFC: We went to a teacher trainee scholarship.

NTMC: No, no. You were taking music.

LFC: And she walked around the campus. She found that—

NTMC: And all I do was sit outside, right, and read a book while I'm waiting for him while he's in class at the music department. Right there, at the theater.

RSS: Why were you with him? Why were you waiting for him outside?

NTMC: Because we're—

¹⁹⁵ Majuro atoll is the nominal capital of the Republic of the Marshall Islands.
<https://www.britannica.com/place/Marshall-Islands>

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RSS: Nothing to do at home?

NTMC: No. (chuckling) So, my niece told me, she said, "There's a teaching scholarship program." And, she said, "Why don't you check that out?" You know, I never finished high school. I took the GED when turned 18 because I went as far as ninth grade. Then I went and took the exam at the university. Of course, I passed it.

LFC: The quick brown fox.

NTMC: Because I loved to read.

LFC: Jump over the lazy dog. (laughing)

NTMC: So, I loved to read. So, I've been reading all my life, right, while we were married. So, I kept up with a lot of stuff. And so, then I got in. I talked to him. Louie Gambar and Lila, his wife. And, I said, "Why don't you get into this program?" Because him (Frank) and Louie were both taking music classes with Patrick—

LFC: We were playing together, with Palomo.

NTMC: Palomo. And so, I said, "I'm wasting my time, just sitting out here, right, waiting for you guys." So, finally, I got Louie and Lila and him into the scholarship program.

LFC: So, it got me educated.

NTMC: But then he was playing music. He was taking classes and he was taking more courses than us, more credits.

LFC: My last semester was—

NTMC: And he finished in about two years.

LFC: Well, the reason was, I had GI Bill, but I only had two-and-a-half years left. And Perez from the VA at that time, told me, "You got two-and-a-half years to finish. If you don't finish then, then it's over." Now, GI Bill is a lifetime thing. So, it doesn't matter when you go or how long you stay in there.

RSS: So, she edumacated you?

NTMC: Yeah. (chuckling) So, I got them all into the program.

LFC: So, I had to finish my last two semesters were 28 credits.

RSS: You just like going to school?

LFC: Huh?

RSS: You like going to school?

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LFC: I enjoyed it. Yeah. Well, I'm a good reader. I have a very fast memory. I go to lectures. I don't take notes.

NTMC: I'm the one taking notes.

LFC: I just listen. She takes good notes. I'll just listen very carefully. If I can understand it, I've got it. Yeah.

RSS: How did you come out of the program?

LFC: We both graduated.

RSS: With the same—

NTMC: B.A.¹⁹⁶

RSS: No. With the same education level?

LFC: Yeah.

NTMC: Yeah.

RSS: Teaching the same level?

LFC: No. She's more early childhood. I'm about midlevel education.

NTMC: No. I can teach, at that time, up to sixth grade. That's what it says in our credentials.

RSS: I see.

NTMC: He also has a minor in music.

RSS: So, you've got a B.A. in what?

NTMC: Education.

LFC: Elementary Education.

NTMC: Elementary.

RSS: And you?

LFC: Same.

RSS: Okay. Both of you.

¹⁹⁶ Bachelor of Arts.

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NTMC: With minor in music.

LFC: In my first year, they called me up and they said—because I graduated mid-year.

NTMC: And we're doing the classes at the time.

LFC: December. So, they called me up and they said, "We've got a job for you." And it's teaching down in Adelup, teaching Vietnamese kids English. I said, "I'm not a linguist. I can't teach English." They said, "We don't care what you do. There's federal money and we've got to spend it." So, I went in there to teach. But the catch was, I was in-house sub for every class. So, there, I learned a lot. I finished my education, rounded it out. So, I was teaching first, second, third, fourth, fifth, sixth grade. And, every day, it was a different grade. And I learned a lot really quick.

RSS: What an opportunity.

NTMC: Yeah.

LFC: Yeah.

NTMC: Mrs. Lane¹⁹⁷ was the principal then at that time.

LFC: Yeah.

RSS: Okay.

LFC: They had kids that were real problems, and she would send them to my class. And, I had one that was really a pill. Mary came in and laid her hands on him, and that was it. The kid just sort of—

NTMC: Oh, they had to bring a Vietnamese—

LFC: All the air went out of him.

NTMC: —Vietnamese translator, right?

LFC: Yeah.

RSS: What did she do?

LFC: Mary, she just touched him, put her hands on his shoulder.

RSS: She didn't put pressure on his shoulder?

LFC: No. I don't think so, no. I didn't see any pain, but it was like, "Hoo."

¹⁹⁷ Mary Lane was principal of Adelup Elementary School when Frank was a substitute there.

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RSS: (laughs)

NTMC: Well, they brought in a Vietnamese translator.

LFC: And she was not a disciplinarian. The kids would run all over her. I had a couple pull stunts on me. These kids were very streetwise. Their mothers worked in bars and they had money in their pockets. One stuck his hands in a bucket of red Tempera paint¹⁹⁸ and run down the hall screaming that I've cut his hands off.

NTMC: (laughs)

LFC: The secretary, she almost had a heart attack.

RSS: Oh, yeah, I can imagine. Set you up.

LFC: He walks in screaming, "He cut my hands up." That was Nip¹⁹⁹

NTMC: Oh god. No. It was Raymond.

LFC: Raymond.

NTMC: It was Raymond.

LFC: Yeah, Raymond.

RSS: So, what happened as a result?

LFC: Well, they finally realized that it was a put on.

RSS: A set up. Yeah.

LFC: And, I hadn't cut his hands up.

NTMC: They're so used to seeing all atrocities that was going on and he—

LFC: He would tell me about the things that happened at the villages after a raid.

NTMC: They talk about their family—

LFC: God, how was a little kid like that live—

NTMC: —families being killed right in front their eyes.

LFC: —with something like that.

¹⁹⁸ Tempera paint is a popular finger-painting paint used in elementary schools.

¹⁹⁹ Name of Vietnamese student who got a spanking by his grandmother when the counselor talked to the family about his behavior. (N. Cabral, personal communication, July 18, 2021.)

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RSS: Some things children should never see.

LFC: That is right.

NTMC: And they were drawing beautiful drawings but it's all war, war stuff.

RSS: That's what they knew.

NTMC: Yeah.

RSS: Really interesting that they become scientist after they left Guam. Many of them, such success stories.

NTMC: Yeah.

LFC: I had one little one and she's carrying these books and they were so heavy, and I said, "Is that too heavy for you?" She said, "Well, I've got to take this home. I've got to read all of this."

RSS: Oh, wow.

LFC: I said, "Wow, this little girl is going somewhere."

RSS: Yeah. Did you ever know what happened to her?

LFC: No. I would love to know what happened to those kids.

RSS: Well, most of them succeeded. They're PhDs themselves.

NTMC: Yeah.

LFC: Yeah.

RSS: So, you said you taught the Vietnamese kids at Adelup.

NTMC: Yeah.

RSS: Not at the Camp Asan?

NTMC: No.

LFC: No.

RSS: Oh. So, they had school?

LFC: Yeah.

RSS: They have to go to school?

LFC: Yeah.

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NTMC: Yeah.

LFC: They went to regular school.

NTMC: They were standing there.

LFC: We had a separate classroom.

NTMC: My brother was working for the galley at the time, up at the Naval Station, which is Tiyan right now.

LFC: Yeah.

NTMC: No, not Naval Station.

RSS: NAS.²⁰⁰

NTMC: NAS.

LFC: NAS.

NTMC: And, they used to go down and he was mistaken for Vietnamese one time. (laughs)

RSS: Your brother?

NTMC: Yeah. And they stopped him at the gate. (laughs)

RSS: Because he's ching-ching²⁰¹ eyes?

NTMC: He was a supervisor over there at NAS.

RSS: That's funny.

NTMC: And, he got stopped because they thought he was a Vietnamese. (laughs)

LFC: I would play it—

RSS: Did you get confused for CHamoru? Do people think you were CHamoru?

LFC: No. But when they had Rambos²⁰² in the military—

NTMC: Oh, yeah, the riots.

²⁰⁰ Naval Air Station.

²⁰¹ Slanted eyes.

²⁰² Arthur John Rambo of Lincoln County, Mont. gave his life to save his fellow soldiers in Tay Ninh, Vietnam.
<https://www.military.com/off-duty/2019/10/03/8-even-more-incredible-facts-about-rambo.html>

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LFC: They would say, "No, no military off base unless you're wearing uniform." I'd go out in civies, white t-shirt, loafers, white socks and jeans, and t-shirt and roll it up.

NTMC: Because he's brown, right. Because he's brown, they don't check him (chuckling)

LFC: I would sit there, and they go, "Nah, he's just a local."

NTMC: They've mistaken him for a local.

RSS: That's what I figured, yeah.

NTMC: Yeah.

RSS: Okay. Is there anything else before the strike?

LFC: Before the strike?

RSS: That you want to share?

LFC: Well, that's the part where—actually, you should check Johnny because he knows a lot about what happened at that time. I was working at the hotel, that's the Fiesta now, or right next door, the one that's become apartments. And one of the managers was an ex-Air Force manager, Bill Ferris. And they offered us. They said, "We want an island show. Can you put it together?" They offered it to Jimmy Dee and they offered it to Johnny (Sablan), and neither one wanted to touch it. They said, "No, we're not ready for that." They offered it to me and of course, me, I said, "Yeah, man, show me where."

RSS: Let's do it.

LFC: So, we did it and we lasted about a year. But then eventually, the groups started coming in from off island. Groups that were hungry and they really wanted to work at it and more pro than we were.

RSS: What do you mean by that, pro?

LFC: They were in it for the money. It was a way of making a living. But with these kids here it was hard to instill that, this can be a profession. This can be something you can do right.

RSS: I see.

LFC: I had the gigs. I would do gigs, like Jimmy Dee would do gigs, like when the King of Tonga came here, I get called in to play for dinner, and then the Navy band would come on with Jimmy and I talked to the band leader and I said, "I want to do three more songs." When I do that, you get your boys tuned up and get ready to go. And, I go, this should be fluid, just seamless. And, Jimmy said, "Well, what do you make for an hour?" And, I told him, I said, "Well, I can't pay you that." I said, "Well, they do." I said, "They pay almost anything I want."

NTMC: He did tours.

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RSS: Oh.

LFC: Yeah.

NTMC: He went out to Japan.

LFC: When I went out to Japan, that was college for music.²⁰³ I could not read that well. I was not in an arranger. I played a fair to moderate guitar. I've never been a great guitarist. I can play my chords. I know my chords. I know my science, and I could sing. I've got a fairly good voice, thank God. But I went up there and my first show was with—what was this little girl's name?

NTMC: Which one? Claire?

LFC: No, no. The singer, the little girl. She's very tiny.

RSS: Brenda?

LFC: Brenda Lee. She was the first show and then Gary Lewis,²⁰⁴ Jerry Lewis's son, was the second show. When I get in there, I didn't even know the arrangements. And, the conductor said, "Cancel him out." So, they called in the arranger that night and he said, "This is what we did your arrangements, off of a tape." So, we sat down. I've learned the arrangement that night.²⁰⁵

RSS: Wow.

LFC: It was swim or die, because it was either you got this right or you're going back.

RSS: How did you get on the tour?

LFC: They heard me play.

RSS: Oh.

LFC: The guy said, "Do you want to go to Japan? We pay so much an hour," which was not really what it should've been. It should've been more.

NTMC: You find out later. (laughs)

²⁰³ "He meant that the experience taught him more than he had learned elsewhere. The tour gave him a greater insight what music business really is." (N. Cabral, personal communication, July 18, 2021.)

²⁰⁴ Gary Lewis (born Gary Harold Lee Levitch on July 31, 1945, in Newark, New Jersey) is an American musician. He is the son of actor/director and comedian Jerry Lewis. His longtime band was called Gary Lewis and The Playboys.

²⁰⁵ "He learned a lot from playing with good musicians like Jesse Santos and read music with Jed & Isabel Oxborrow. They were teachers in Agat Elementary School. Jed was a music teacher and Isabel was a classroom teacher." (N. Cabral, personal communication, July 18, 2021.)

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LFC: I found out later. When I went the first time, I got exploited, the first time I went out. I think what went down was I'm making \$300 a week, something like that.

RSS: How much were they supposed to pay you?

LFC: It should be about \$1,000 a week.

RSS: So, who kept the difference?

LFC: The agent. And, those days, you didn't have the connections you have today. Like today, I can call Mariah Carey in New York and talk to her in three or four minutes. Same way with—

NTMC: But you have the agents then.

LFC: In those days, you had agents in Hong Kong and Bangkok. In Tokyo, you had an agent. And if you didn't go with them, well then, you were wiped out the whole tour.

RSS: You didn't have anything?

LFC: They had their network. Yeah.

RSS: Yeah.

LFC: Then when I went to Taiwan, this guy called me and says, "Come here. He says, "How much are you making?" And, I said, "You ought to know. You're the one who's paying the bill." And he says, "No, how much are you making? How much are you putting in your pocket?" I think I was up to about four or five at that time, about \$500. He said, "Here is what I paid for you." He says, "I paid \$3,700 for you for a week." And, I'm going to make another \$1,200 on top of that for myself. He says, "You better start charging a little more." He says, "You're good enough to where you should be able to make it."

NTMC: You're green at the time. (chuckling)

RSS: Sure.

LFC: Yeah. And then, when I came back here, I tried to share that with these guys here. Like I got—who was the first one, Blanchard and Kiki. They went up to Bangkok. They said, "We're Americans. We know, we got credit cards." They were back in a week. And, Gombar²⁰⁶ went to Hawaii, and I talked to Arthur Lyman,²⁰⁷ about him. And, he said, "Oh, yeah, we know Louie. Good player." He said, "But he ain't got the heart, man. He's not ruthless enough. He's not ready to go out and kill." He says, "You, you're—"

NTMC: You're Hawaii.

²⁰⁶ Louie Gombar.

²⁰⁷ "Arthur Lyman (1932—2002) was a vibes player. He came to Guam to perform at one of the hotels." (N. Cabral, personal communication, July 19, 2021.) <https://www.nytimes.com/2002/03/03/nyregion/arthur-lyman-70-of-hawaii-king-of-the-jungle-vibraphone.html>

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LFC: He says, "You're a different animal."

NTMC: It's not like here. Lot of people that move out. They come back because the—

LFC: They don't realize that in Hawaii, it's big as it is.

NTMC: It's cold.

LFC: Everybody knows everybody.

NTMC: You fight.

LFC: When I'm at Sonny Chillingworth's²⁰⁸ he said, "Yeah, we've been watching you. We know who you are." He says, "Play me one of your catchy-catchy tunes."

RSS: If you're competitive, right, you have to—

NTMC: Yeah.

LFC: Well, competitive—

NTMC: Don Ho²⁰⁹ used to come and listen to him.

LFC: —You've got to be honest. I've had Don Ho, what's his name, Selleck sat and listen to me.

RSS: Tom Selleck?

LFC: Yeah. Selleck is a real gentleman.

RSS: Is he?

LFC: Yeah.

RSS: That's good to know.

LFC: Real nice guy. Al Harrington,²¹⁰ he is super arrogant. Samoan. He was the Polynesian man.

NTMC: Yeah.

²⁰⁸ Sonny Chillingworth was a Hawaiian guitar player. (N. Cabral, personal communication, July 18, 2021.) His formal name was Edwin Bradfield Liloa Chillingworth, Jr. (1932—1994) and he was an influential slack key guitarist. <http://www.hawaiianmusichistory.com/artists/sonny-chillingworth.htm>

²⁰⁹ Donald Tai Loy Ho (1930—2007). Don Ho was Hawaii's Ambassador of Aloha to the world. <http://www.donho.com/>

²¹⁰ Samoan American television actor known for his role as Detective Ben Kokua on television series "Hawaii Five-O." https://www.imdb.com/name/nm0364228/bio?ref_=nm_ov_bio_sm

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LFC: Ho was very charismatic. You know who he reminds me of?

RSS: Who?

LFC: Kaleo Moylan, because they're related. His mother is a sister to Ho.²¹¹ And, Kaleo used to work—I remember we were at Kings one time—we used to come in one time. We came into Kings. Kaleo came in and he had that charisma, knew everybody, charming, very smooth.

NTMC: Don Ho was like that.

LFC: Don is like that. Yeah. Don would walk up and put his hand on your arm and, "How you're doing, man? You all right." It looks like you knew him all your life. Very charismatic.

NTMC: What's his name? The Japanese actor that—

LFC: Pat Morita.

NTMC: Pat Morita. Oh, he's a funny one.

LFC: He loved her.

RSS: I don't know those guys.

NTMC: He was on the—

LFC: Miyagi, the Karate Kid.

RSS: Oh, yes.

LFC: Japanese guy. He's about my height. And, he was sitting in a straw hat in the club.

NTMC: He was sitting with us and—oh, he's just so nice.

LFC: When I met him—

NTMC: He started making jokes. (laughs)

RSS: You met him when you were in Hawaii?

NTMC: Yeah.

LFC: Yeah. While we're playing, and the girl said, "That guy up there wants to talk to you." With a straw hat, and he says, "I'm Pat Morita²¹² from Happy Days." He hadn't done Miyagi Kid yet.

²¹¹ Don Ho is Kaleo Moylan's uncle. Don's mother and Kaleo's grandmother are sisters. That makes Kurt Moylan, Kaleo's father, Don's first cousin.

²¹² Asian-American actor Noriyuki Morita known as Pat Morita. (1932—2005)
<https://www.imdb.com/name/nm0001552/>

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And, when he left to do Karate Kid, everybody said, "Let's see if Pat turned into a real ass after becoming a star."

NTMC: No, he's still the same guy.

LFC: The same guy.

NTMC: Just very nice. Very nice.

RSS: So, you spent four years in Hawaii?

NTMC: Yeah.

LFC: Five.

RSS: Five years in Hawaii?

NTMC: Almost five. Almost five.

RSS: And, in those five years—and this was after the Teacher Strike?

LFC: Yeah.

RSS: Okay. We need to go to the Teacher Strike.

LFC: All right.

RSS: What happened there?

LFC: We were working with our teachers. I had started to try to get the musicians to form a union here. I called New York and talked to the president. He says, "You don't have enough out there to interest us." So, I sent him a prospective of how many clubs we had, how much money was passing across the board. Guam was generating a lot of money at that time. In fact, they were paying better then, than they are now.

NTMC: Oh, they showed us with the placards down by the post office. That's how they saw your picture on the newspaper.

LFC: Yeah. And, they saw me in the news.

NTMC: And, that's why they thought he started the strike. (laughs)

LFC: Oh, they knew I was pro union as far as the musicians.

NTMC: And, said, "No, it was the Musician's Union."

LFC: And then, they came out here from New York, and they said, "Yeah." In fact, I just talked to one of the treasurers in New York, and she said, "We haven't had any funds from you," and, I said, "We're defunct." I said, "I haven't been playing in five or 10 years." I said, "And, there's

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nobody that's the union member except maybe Fracassini²¹³ who keeps the cards, so he books the groups in. And, that's the only reason he keeps it.

NTMC: Yeah, Roberto Fracassini.

LFC: Yeah. He's the only one who's got a valid card anymore. I could still renew my card, but I was doing Trader Vic's and I was doing Po Po's,²¹⁴ downstairs, and I got scabbed by another singer or player. He may have even been better than me. I don't know.

RSS: What does that mean, scabbed?

LFC: Scabbed, I mean, he came and offered his services, cheaper.

RSS: Oh.

LFC: You know, if I was making \$500 a week, and he comes in and does it for \$200. And, that's basically what it was. And I went to the union, I said, "I've been scabbed. What are you going to do about it?" He says, "Well, that's showbiz," and I said, "You drive a Cadillac and I drive a Nissan, and that's showbiz and you want me to accept that?" I said, "Take my name off the roster. I no longer want to be part of this union."

NTMC: But they still charged him. (laughs) You still had to pay. They charged you for—

LFC: Yeah. But they came after me and they said, "We'll give you amnesty." I said, "No, you won't. I know the constitution as good as you do. You are not giving me amnesty or anything. I want complete clearances, and I don't want to be a part of your union anymore. You cannot protect my job."

RSS: This is the musician's union

LFC: This is the federation musicians.

NTMC: Yeah.

LFC: When I went to Phoenix, I went to one of the conventions and it's 820 locals. Out of those 820, I got recognized. "He's Frank Cabral, he's traveled 10,000 miles from Guam. The latest local, we got local 819." Funny the numbers of this house 189—819. And, the speaker was—who was the speaker?

NTMC: I forgot.

²¹³ Roberto Fracassini came to Guam with his band Roberto Fracassini Band, to perform at the Top of the Reef.

²¹⁴ "We lived in Waikīkī because Frank had music gigs in the Waikīkī District, first at the Polynesian Plaza then at the old Ambassador Hotel. Frank entertained at Trader Vic's, a Polynesian restaurant and bar, and downstairs at Po Po's, a Mexican restaurant and bar at the old International Market Place in Waikīkī, Honolulu, Hawaii. The two establishments were located by the front entrance." (N. Cabral, personal communication, July 18, 2021.)

<https://www.honolulumagazine.com/the-rise-fall-and-rebirth-of-waikikis-international-market-place/>

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LFC: Danny—the one that does silly stuff. Blonde, comedian.

RSS: I have no idea who you're talking about.

LFC: Movie star, who does movies. He did some of Hans Christian Andersen stuff.

NTMC: Oh, Danny Thomas?

RSS: Danny Thomas?

LFC: No, no, no.

NTMC: No, the other one.

LFC: Blonde.

NTMC: The one that did the last one, the British English movie.

RSS: I'm sorry, I have no idea.

LFC: I'm sure he's well-known. The minute I mention it you'll know.

NTMC: Yeah.

RSS: It'll come back.

NTMC: Yeah.

LFC: Yeah. It'll come back. Anyway, so, I got recognized. And then that's when I got into an argument, what was his name, with the union president, the last one, the one that got—

RSS: Stinson?

LFC: No. The one that got thrown out of the union here.

RSS: Oh, I don't know.

LFC: Rector.

NTMC: No, he left.

RSS: Oh.

NTMC: He left.

LFC: Yeah. He told me, he says, "You don't understand." I said, "No, you don't understand." I said, "I'd go to Phoenix, and I get offered a chair and I sit down, and I'm recognized. Whatever happened to you, you embarrassed yourself and everybody here. I don't know, but you don't understand." I said, "Fine. Have it any way you want it."

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RSS: So, they have the strike in '82 for what reason?

LFC: I think it was over salary.

NTMC: Like the minute, after the election, they gave themselves a raise.

LFC: They wouldn't give the teachers—

RSS: You mean the legislature?

LFC: Yeah.

NTMC: Yeah.

LFC: They wouldn't give the teachers a raise, but they gave themselves a raise.

NTMC: And, that's—

LFC: And the Stinson said, "We're going to nail this, man." I said, "No, you're not, Conrad. You're out of your league on this one." And, I said—I abstained. I would not vote, and everybody else voted.

NTMC: But what happened, what messed it up was the bus drivers. They made a mistake. They thought it was that day, which is supposed to be the next day.

RSS: I don't know what happened.

NTMC: The bus drivers were supposed—

LFC: They were picketing the day before, or the day after.

NTMC: —to stop picking up the kids. They were supposed to go on strike. They made a mistake with the day.

RSS: And, how did that start anything?

NTMC: Well, it kind of threw everything upside down because they stopped and we haven't started yet, see. So, then when we finally started, they—

LFC: Most teachers, they sat and they didn't have anything else.

NTMC: We allowed—

LFC: I was still playing.

NTMC: —people to come in. You were up at Agueda Johnston already, right?

LFC: Yeah, I was at Agueda.

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NTMC: I was down in Piti, the one in the back because I used to teach with the old one right there by the church, across the church. I was teaching there, then I taught in the back, up towards Nimitz Hill, right. So, that's when the strike started. And, even though we're outside picketing, we allowed whoever wants to come through. In fact, there was one boy that walked out of the school, and we had to call in the office to go and get that kid. He was going up towards Nimitz Hill. Trini Chargualaf was our principal then, from Talo'fo'fo'.

LFC: Yeah. She was then.

NTMC: Yeah, Trini Chargualaf.

LFC: She wasn't pro strike.

NTMC: No, no. But she was the principal there.

LFC: You still have a responsibility. You can't turn your back on it.

NTMC: Yeah. But we still respect—

LFC: Yeah.

NTMC: We didn't stop like it was in the States where they go into stopping everybody from going in and threatening and all that bit.

RSS: So, did it result in your termination?

LFC: Yeah.

NTMC: No. Well, we left. Yeah.

LFC: Yeah. Well—

RSS: Were you terminated, or did you resign?

LFC: I looked at my records because it's no longer K through 6, it's K through 5. So, I said, "I want to see my records." And there's no K through 6 in my old records. But it does say released for cause. So, I was basically just let go.

RSS: And, you?

NTMC: It was gone also.

RSS: No. Did they fire you, too?

LFC: Probably the same.

NTMC: Probably the same.

RSS: Okay.

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LFC: Because we both left, then we foolishly pulled our retirement out but we had to have money. So, we went to Honolulu, and there was an exodus of teachers into Honolulu.

RSS: Yeah. There are 3,000 that were terminated.

LFC: Yeah.

NTMC: Yeah.

RSS: That's a big group. That's a large group.

LFC: I wonder if Guam has survived that. When you look at this thing, they need 100 cops and they have 100 people, but they can't pass the test.

RSS: Well, I think the damage that occurred, at that time, was the uncertified teachers, right?

LFC: Yeah.

NTMC: Yeah.

RSS: Yeah. But I mean, it is what it is. It happened. So, you go to Hawaii. You stayed there for four years. Did you continue your education there?

NTMC: I was teaching. He was music and also substituting in a public school.

LFC: No. I was just teaching. I had a substitute certificate.

RSS: Okay. But you were teaching?

NTMC: I was teaching preschools.

RSS: What school?

NTMC: Over at Children's House, and the last one, I was teaching Amy's Preschool.

LFC: Can we take a little break?

RSS: Sure.

Bathroom Break

LFC: Okay, where were we?

RSS: We were talking about the strike.

NTMC: Yeah. We end up from the strike to Honolulu.

RSS: Yeah. I need you to explain to me, Nicolasa, the *sisonyan*.

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NTMC: *Sisonyan.*

RSS: The rice paddy.

NTMC: Yeah.

RSS: There was literally a rice paddy where you lived?

NTMC: Not during my time, but I was told by my sisters, my two oldest sisters. And then the third sister, she said that school children, because they were all being taught in Japanese, right.

RSS: Wait. Which two sisters?

NTMC: The two sisters, Fidela and Guadalupe. Guadalupe is the oldest one and Fidela is the second. And then, my third older sister is Dolores. Dolores said that as school children, they were made to go to the rice paddies to get rid of the bugs.

RSS: What bugs?

LFC: From the rice.

RSS: Oh.

NTMC: School children were taken to go and get and take all the—

LFC: What's that, like weevils.

NTMC: Yeah. Whatever, the weevils, just stuff like that for the rice. But my two older sister, they were telling me that—Fidela was the one that was telling me, that's right, they have a lot of scars²¹⁵ from going to the wet mud and stuff like that for doing the rice paddies. They were doing the planting, I guess and the harvesting. I could see a lot of scars on their legs, probably they get infection and stuff like that, right.

RSS: So, this is during the Japanese time?

NTMC: Yeah. And then, Fidela, was the second older one, when she got married, she got married to a Navy guy, Donald Floyd. He was stationed up at Nimitz Hill. And, when the first Japanese tourist started coming in, she said that anger, that hatred, that well up in her and she said she cannot heal herself by telling herself that these are not the Japanese that she was punished. Because she said that if you're slowing down, you get hit. If you're getting too slow, they hit you with a whip or something like that and then getting all that scars on their legs, both my two sisters. And, she said she had to tell herself and convince herself, these are not the Japanese that we were under.

RSS: No, they aren't.

²¹⁵ Scars on their legs.

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NTMC: That hostile feeling and everything.

LFC: It's still there with a lot of the old CHamoru.

NTMC: Yeah. But it went away. And, she was very glad about it. But she said, when they first started coming, just seeing all these Japanese, she said that the hatred just came out of her.

RSS: Yeah. The resentments, really deep.

NTMC: The resentment. Yeah.

RSS: Yeah. You don't remember any of it, you were too little?

NTMC: No. I was told that when we were up at the Yo'ña area.

RSS: Manenggon.

NTMC: The Manenggon. They said that there was this young Japanese soldier. They said he would come and start offering me biscuits. And, my sister was saying, oh, I will start running because he would start calling me. So, my mom was saying that they were lucky that the Japanese soldiers were very kind, the ones that were watching over them, they said because some of the stories they hear about what's going on in the south. The people getting killed.

RSS: Yeah. It was a tough time.

NTMC: Yeah.

RSS: I'm sorry that you guys had to go through that.

NTMC: And, my oldest sister, they told me that she said she suffered because she would be carrying me all the time. Can you imagine carrying me down in Assan all the way up there? Gosh. When we look at it, right now when we look at all this—

RSS: Could you walk from here²¹⁶ to Assan?

NTMC: Oh, gosh.

RSS: Can you imagine if you have to?

NTMC: I know.

RSS: You would do it.

NTMC: I know.

RSS: You would do it. But we think about today, how we have to drive everywhere, right?

²¹⁶ Location of the interview was in their Chalan Pago home, about halfway to Manenggon and halfway to Assan.

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NTMC: I know.

RSS: Yeah.

NTMC: My oldest brother just passed away, right. And, he was used as an errand boy by the Japanese. In fact, my father was working down at Naval Station at the time. When the plane started coming in and started shooting up down there, my sister, the one in San Diego, Dolores, she said she started screaming, "Papa's dead, Papa's dead." "*Matai si Papa. Matai si Papa.*" Because they knew where he was working.

LFC: In Sumay.

NTMC: Yeah, in Sumay, right. Because my relatives, like Charlie Toves who died recently, his family is from Sumay, a lot of them and then they moved them up to Santa Rita up to Agat, up there in the top. They wear nothing but *nette*.²¹⁷ They moved the people up there in the Naval Station and the Navy built their place down there. That's all of that. They're all from Sumay. That's my mom's relatives.

RSS: Well, listen, I'm going to get going. Thank you very much.

NTMC: Okay.

LFC: Not at all. Come in here a minute. Come here a second.

RSS: To see the guitar?

LFC: Yeah.

NTMC: See, he's basically a singer.

RSS: Oh, he is?

NTMC: Yeah. He sings a lot more Spanish songs.

RSS: Too bad you can't play it anymore.

LFC: I still play it, but I'm not as efficient as I was before.

RSS: Well, of course. Understood.

LFC: Yeah. Here's the guitar.

RSS: Where?

LFC: Here.

²¹⁷ Sword grass.

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RSS: Where?

LFC: Here.

NTMC: That's our music room and our storage room and everything else. (laughs)

RSS: Yeah. At least you have one.

LFC: This baby is almost as old as me.

RSS: Yeah.

LFC: Not quite, but almost.

RSS: Yeah. Let me see if I can take a picture.

NTMC: That supported us, that guitar, his music supported us a lot. I've gotten rid of most of my stuff already, but I've got so many books.

LFC: Well, this guitar paid for a lot of stuff the school has got, we've got. Paid for our first house, first new car.

RSS: Yeah.

LFC: Yeah. The sax is worth a chunk of money.

NTMC: Worth a lot of money.

RSS: You didn't mind him performing?

LFC: No.

RSS: That's wonderful.

LFC: She made it easier for me.

NTMC: Because I feel he's got a gift and—

RSS: Yeah. He has to share it with people.

NTMC: Yeah.

RSS: Well, that's good. I would imagine that—

NTMC: You don't want to stop.

RSS: No. But I mean, he was out late at night.

NTMC: Oh, yeah. Oh, I was there helping.

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RSS: Oh, so you were.

NTMC: No. When he started island shows, because he's the first one that started the island shows, right? I was there helping the girls put on their costumes and stuff like that. I was there.

RSS: So, you were always with him?

NTMC: The boys were already older.

RSS: Yeah. Well, thank you very much again. 60 years of marriage. Congratulations, you guys. That's a big accomplishment just for that.

LFC: Thank you.

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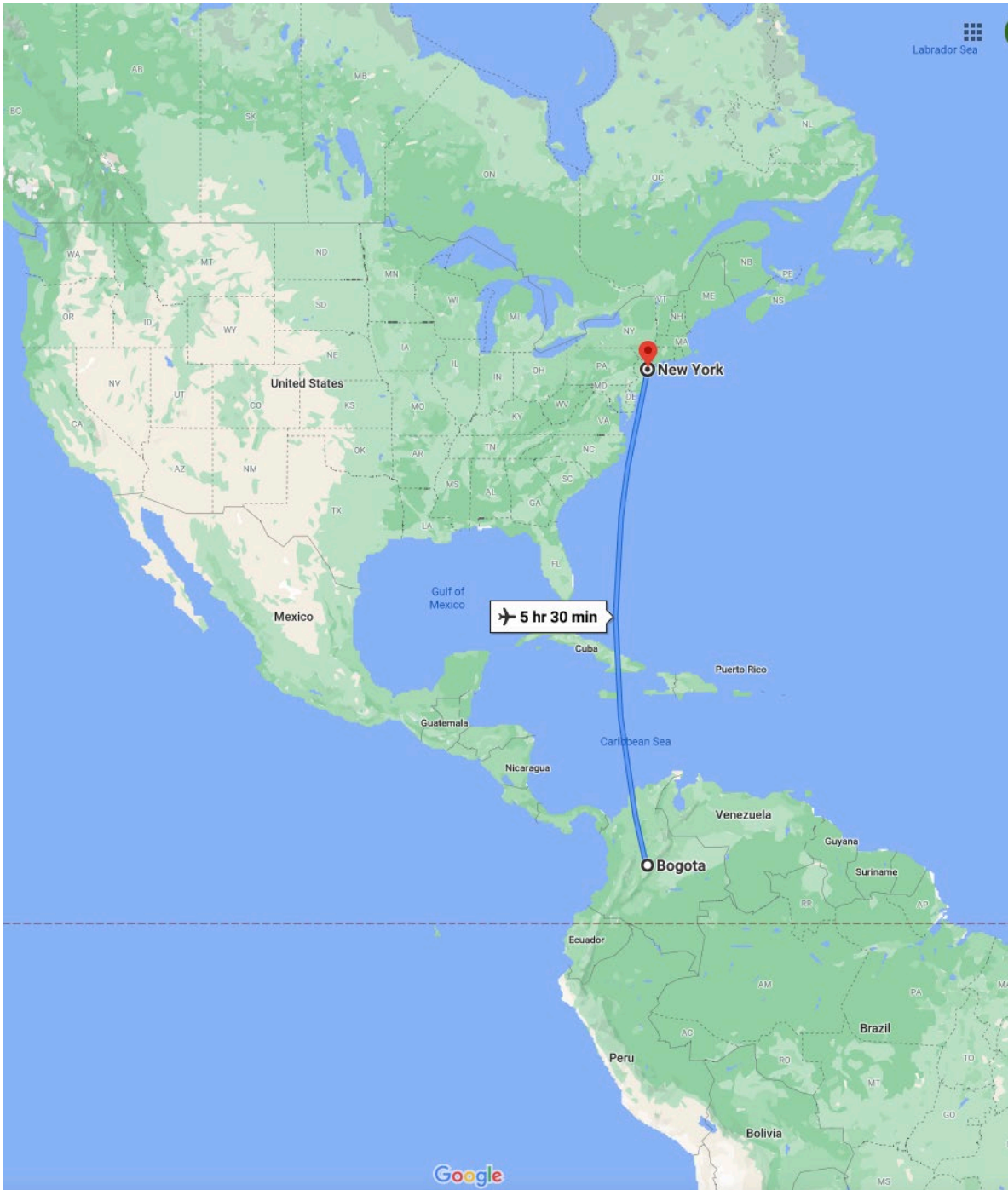
Appendix. Photos and Maps



Assan Village Boundaries

<https://www.google.com/maps/place/Asan,+Guam/@13.4558626,144.7216594,14.61z/data=!4m5!3m4!1s0x671f79e67fd6d283:0xeb6328530a31f15d!8m2!3d13.4607672!4d144.7247285>

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Bogota, Colombia to New York Direct

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Transocean Air Lines Boeing 377 Stratocruiser

(https://www.wikiwand.com/en/Transocean_Air_Lines)

Frank said this he returned to Guam on Transocean Air Lines on a plane like the one shown above, after he separated from the U.S. Air Force at Travis Air Force Base, CA.

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Mendiola Cabral Family

(L-R) Teresita Mendiola Cruz, Kenneth Emilio Cabral, Jose Toves Mendiola (deceased), Luis Francis Mendiola Cabral II, Nicolasa Mendiola Cabral with Ceasar Nicolas Mendiola Cabral on her lap.

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1950 Fiat 800e

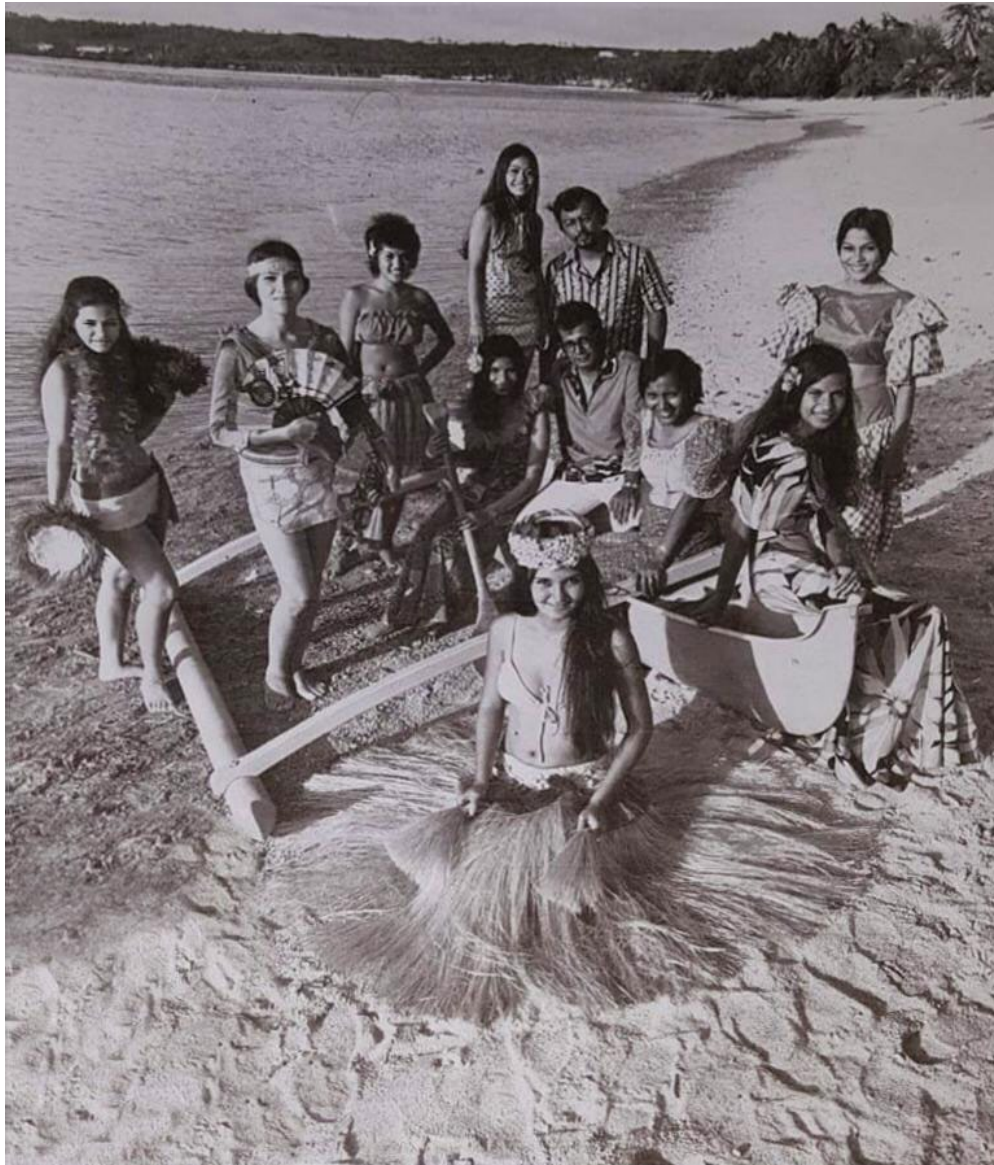
L. Frank Cabral owned a car like this while he and Niki were living in Sinahãña.

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Frank Cabral Calling Card

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Frank Cabral Dinner Show Group

Performed at the former Guam Tokyu Hotel in Tomhom

Standing (L-R): Cindy Holt, Carol McConkey, Lucy Kono, Persey Mendiola, David Guevarra and Millie McConkey. Sitting: Doris James, L. Frank Cabral, Gina Kono, and Sally James. Front: Frances Young.

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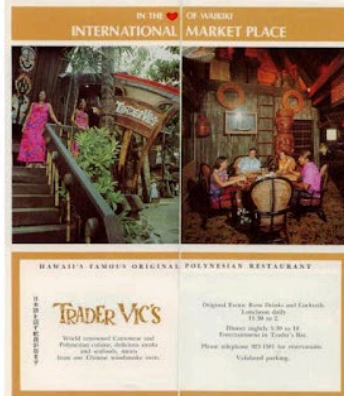
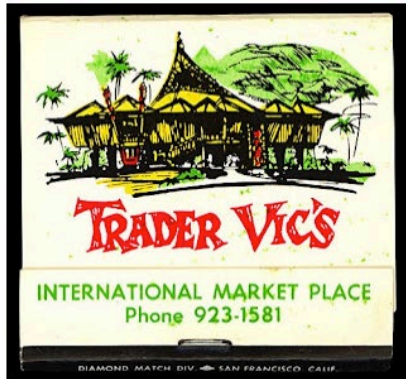
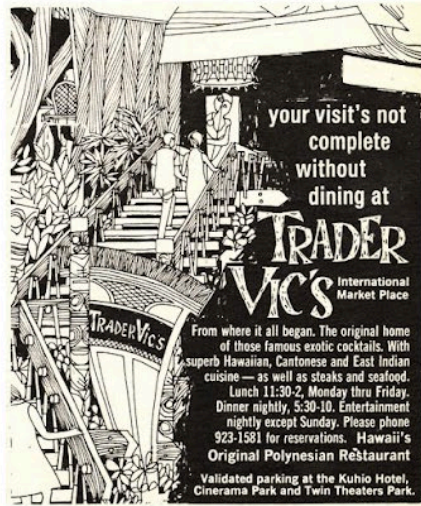


Trader Vic's Restaurant and Bar

Located at the former International Market Place in Waikīkī, Honolulu

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Though Donn and Victor Bergeron (Trader Vic) held a close rivalry, a Trader Vics opened in the Market Place in 1967.



(<http://thehulagirls.blogspot.com/2016/03/the-international-market-place-and-tiki.html>)

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International Market Place

The look of Waikiki's former International Market Place which operated for 56 years in Honolulu, Hawai'i (<https://www.honolulumagazine.com/the-rise-fall-and-rebirth-of-waikikis-international-market-place/>).

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International Market Place

Here is a picture of the modern International Market Place in Waikiki, Honolulu. Relics of the former maze of open-air souvenir stands, restaurants, and bars at the landmark shopping bazaar include the signage and old Indian banyan trees shown above.

(https://www.google.com/maps/uv?pb=!1s0x7c00727674992159%3A0x40e2f485033e58ed!3m1!7e115!4s%2Fmaps%2Fplace%2FInternational%2BMarketplace%2C%2BHonolulu%2Bupscale%2Bmall%2CF%4021.2774964%2C-157.8271271%2C3a%2C75y%2C30.12h%2C90t%2Fdata%3D*213m4*211e1*213m2*211sz1uiH6wVcOST0idY9YvyyA*212e0*214m2*213m1*211s0x7c00727674992159%3A0x40e2f485033e58ed%3Fsa%3DX!5sInternational%20Marketplace%2C%20Honolulu%20upscale%20mall%20-%20Google%20Search!15sCglgARICGAI&imagekey=!1e10!2sAF1QipMiFJ-q9MZjf1qWWbBg9YgyRWumQJ4GLZYNwDcK&hl=en&sa=X&ved=2ahUKEwi8v4GL6O3xAhVyNKYKHZMLAYsQpx8wG3oECF4QCA)

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L. Frank Cabral & His 1946—'47 Gibson ES125

Frank Cabral holds up his treasured 1946—'47 Gibson ES125 guitar, which he played for many years at gigs to supplement his family's livelihood.

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Nicolasa Mendiola Cabral, PhD, and
Luis Francisco Cabral, PhD

Married July 11, 1959; celebrated 62 years of marriage on July 11, 2021.



Rlene“Live” Productions
Oral History Collection Waiver

210 Archbishop Flores St. Hagåtña, Guam 96910

E-mail: rlene@rlenelive.com

Voice: (671) 888-1010

Facsimile: (671) 477-7845

In order to preserve and make available the life history, language and culture of the people of Micronesia, for present and future generations, I, Nicolasa S. Luis Francisco hereby give and grant to Rlene Santos Steffy, voluntarily, my oral history testimony on this day, 1-8-2020. The tape or tapes and video recordings, and any accompanying transcripts are the result of one or more recorded voluntary interviews with me.

Any reader should bear in mind that he/she is reading a transcript of my spoken, not my written word, and that the tapes, not the transcripts is the primary document. Therefore, I waive all rights to the collective copyrights to the information provided in the interview and all publications resulting from the use of the information provided by me in the recordings, and all photographs taken of me during the interview by Rlene Santos Steffy.

It is understood that Rlene Santos Steffy will have the discretion to allow qualified scholars and others to listen to the tape or tapes and read available transcripts of my interview for use in connection with their research for educational purposes only. Rlene Santos Steffy also has the discretion to remove segments of my interview on tape or in the transcription of the recordings that we agreed are not to be publicly released before allowing others to listen to my interview. I give to Rlene Santos Steffy this sensitive information in the interest of helping her to understand the background of the issues discussed.

I hereby grant to Rlene Santos Steffy ownership of the physical property of my recorded interviews on this day, and the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials) as stated above. By giving permission, I

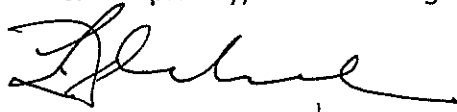
understand that I do not give up any copyright or performance rights that I may hold.

I also grant to Rlene Santos Steffy my absolute and irrevocable consent for any photograph(s) provided by me or taken of me in the course of my participation in the oral history collection effort to be used, published, and copied by Steffy and her assignees in any medium. I agree that Steffy may use my name, video or photographic image or likeness, statements, performance, and voice reproduction, or other sound effects without further approval on my part.

In consideration of any commercially published works that includes my testimony, Rlene Santos Steffy will provide me with a (1) copy of her published work where my testimony is used and where applicable, make reference to my contribution of personal photographs for the addition to her collection that my also be used in any of her published works.

I release Rlene Santos Steffy, and her assignees and designees, from any and all claims and demands arising out of or in connection with the use of such recordings, documents, and artifacts, including but not limited to, any claims for defamation, invasion of privacy, or right of publicity.

ACCEPTED AND AGREED



Signature: Nicolasa M. Cabral

Printed Name: Nicolasa M. Cabral

Date: January 8, 2020
month/day/year

Address: 189 Chalan Ping Pago

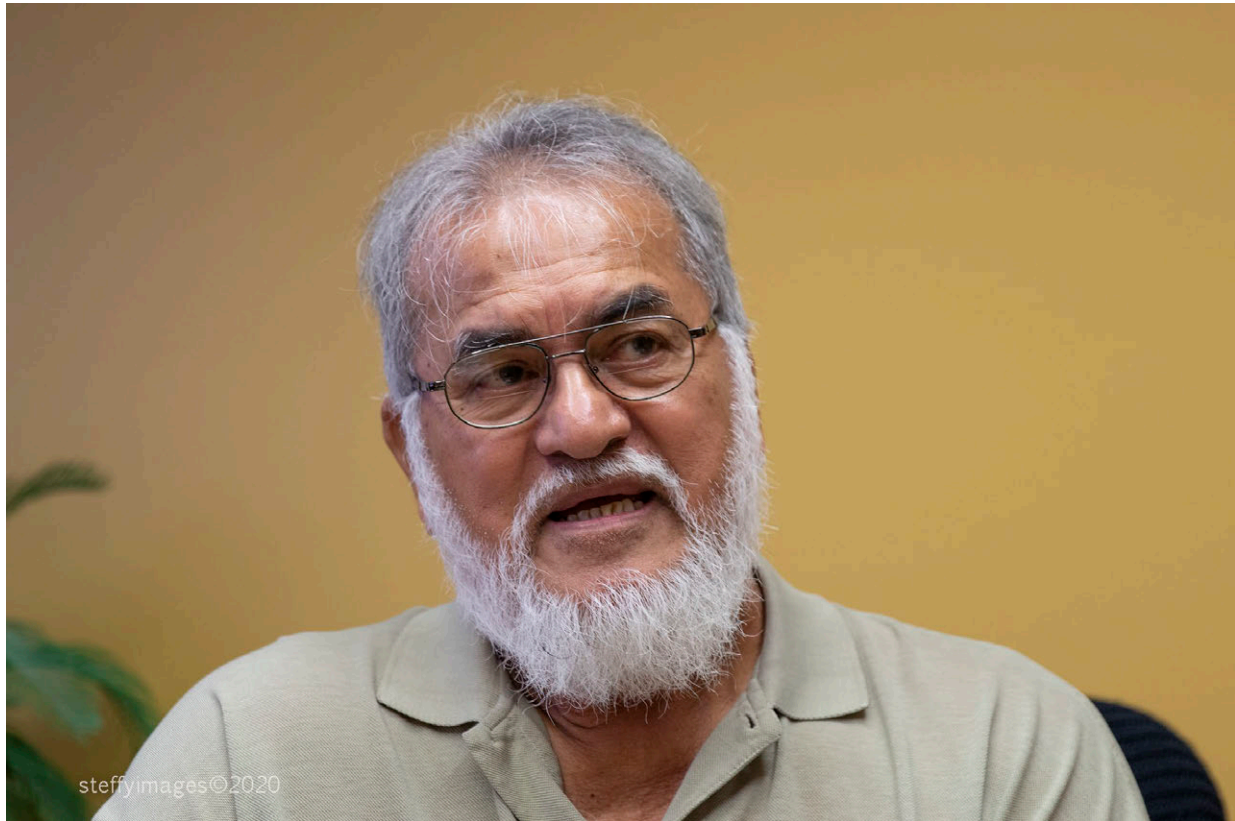
City: Chalan Pago

Telephone: _____

(State _ ZIP): _____

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JOSE "JOE" ULLOA GARRIDO



Interview Photo by Rlene Santos Steffy, December 7, 2019

Rlene Santos Steffy: Today is the December 7, 2019 and this interview with Jose Ulloa Garrido. Okay. This is a National Park Service WAPA project, it's an ethnographic project so we want to know things about Assan, as early as you can remember of activities, traditional cultural practices, traditional cultural locations. Any features in the village that are unique to that village. Any resources that are unique to that village that can only be found in that village. Or were highly utilized like the *lumot*²¹⁸ up in the hills. Or, in the rice patties, whatever you remember. And, then do about the development of Assan Memorial Park? What was there before the park, before the war? During the war? When you moved to Assan. Tell me about what, like a story. Because when I transcribe this it should connect. So, the more concise, the more succinct you can do this, the less work I have to do. But I want you to be complete.

²¹⁸ Moss, lichen. *Lumot* is a thick, spongy, moist green moss that grows on limestone. It is pulled free and collected to cover the *bilén* (nativity scene) built during December for devotion. *Lumot* is now sold for this purpose. (Donald M. Topping, 1975) Pg. 127 left column.

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JUG: I might have to start where my family originated.

RSS: Okay.

JUG: And, and then how—

RSS: Hold on.

JUG: We ended—in Assan, to Assan.

RSS: You could start at any point to connect the story. Okay? So please give me your full name, the name of your parents, the name of your siblings in the order of their birth.

JUG: Oh.

RSS: And then—

JUG: If I don't forget.

RSS: Well, you don't have to give me their birthdate.

JUG: I don't know.

RSS: But you could tell me—we could get it later, but you can tell me their names.

JUG: I have a family picture.

RSS: Great. Contribute that.

JUG: The entire family. I believe—1954 photograph.

RSS: From Assan, when you were in Assan?

JUG: Yes, from Assan.

RSS: Wonderful.

JUG: Yes.

RSS: Okay. So tell me your name, your mother and father's names and your siblings.

JUG: Okay.

RSS: ... from the eldest to the youngest.

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JUG: Okay.

RSS: Okay.

JUG: My name is Jose Ulloa Garrido. I was born on March 31, 1944, at my grandfather's²¹⁹ ranch in Uñgãguan.²²⁰ This is now an area they call Radio Barrigada. He owns five hectares²²¹ of farmland close to the Admiral Nimitz Golf Course. And that was where I was born. My parents are Vicente Pangelinan Garrido, and my mother is Maria Aquiningoc Ulloa. And so they were married, and they lived in Hagåtña. We have our own house there next to Padre Palomo Park. And unfortunately when the war happened the land became disorganized—land ownership became disorganized. Well when the Japanese came in, my family decided to move to my grandfather's ranch in Uñgãguan Barrigada.

RSS: How do you spell it?

JUG: In English it's U-n-g-a-g-u-a-n, Uñgãguan. I think this word means that you can *uha*²²² the land—the dirt, you *guã'le*²²³ the soil to plant. To toil, and that was all farmland. So, when we went up, I was born there on March 31, 1944. And then (long pause) the Japanese make an announcement that the Americans are going to invade Guam. And the Japanese was going around ordering all the families—the CHamoru to move out and to go to Manenggon Concentration Camp, where they made a camp there, where the CHamoru can go to. And so, my grandfather and grandmother who is Magdalena Duenas Pangelinan. My grandfather's name is Ignacio DeLeon Garrido. And so, they got all the family together, and my grandfather has an ox cart being pulled by—I don't know if whether it is an oxen or cattle, a *guãkã*. I don't know about this, my sister, Julia was the oldest—she is still alive today. Julia Ulloa Garrido actually married a Assan resident by the name of Francisco Perez Limtiaco, who has since passed away.

RSS: You forgot to tell me the siblings. Who's after Julia?

JUG: My siblings from the oldest to the youngest is Julia Ulloa Garrido; Ignacio Ulloa Garrido. He passed away several months ago.

RSS: Hmm.

²¹⁹ Paternal grandfather, Ignacio DeLeon Garrido.

²²⁰ Adjacent to the entrance of the Admiral Nimitz Golf Course and the Guam Army National Guard Readiness Center. (Center, 2012)

²²¹ Five hectares is 12.3553 acres. A hectare is a unit of area in the metric system equal to 10,000 square meters, and the equivalent of 2.471 acres in the British Imperial System and the United States Customary measure. (Britannica, 2015)

²²² Pry the ground open. (Donald M. Topping, 1975)

²²³ To cultivate the ground for planting. *Guãlo'* is to till the soil for planting. pg. 82 (Donald M. Topping, 1975)

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JUG: First one in my family—siblings.

RSS: Sorry, I didn't know.

JUG: No, he lived in Chula Vista, and so the funeral was there. And then Magdalena Ulloa Garrido, Conchita Ulloa Garrido, Maria Ulloa Garrido, her twin Vicente Ulloa Garrido, the retired policeman, me, Jose Ulloa Garrido, and the youngest of us Patricia Ulloa Garrido. So, there are eight of us all together. One passed away several months ago.

RSS: I didn't know he was a *dinga' si*²²⁴

JUG: Yes, but they are not identical twins.

RSS: Is his name Manet?

JUG: No. Vicente.

RSS: Vincente.

JUG: Vincente.

RSS: They're paternal twins.

JUG: Yeah.

RSS: Hmm.

JUG: And of course, when we moved to Barrigada in a place called Uñgáguan—I wasn't born yet. But before the invasion, before July—I was born in March, and of course the Japanese told us just before the bombardment, to move out and go to Manenggon. So, we got all in the cart, and those of us—because I wasn't just a child—a baby. I was being carried by my mother and the second person that carries me all the time is my sister, Julia. And so, we all got on the cart, my grandmother was riding in the cart—like the old CHamoru custom is the women in the cart, the men walk. So as we were moving away from the house maybe about 600 feet away, here comes an airplane and for some reason maybe the pilot saw our house, and thought something about it, and dropped a bomb and it hit our house, and it completely destroyed it. And all our family rushed underneath the cart, and behind the trees; but they could feel the rocks and splinters, falling on them. And everybody was thinking that if they had not moved out of there the 15 minutes late—we would probably be killed. It was just a miracle that—timing is—Well we went to Manenggon. It was really

²²⁴ Ben's twin is his sister Conchita.

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bad. None of my family—my sister Julia seldom talk about it. My mother seldom talks about it. My father never mentions one letter. Anyway.

RSS: Take your time.

JUG: We were ruined to Manenggon. And we didn't spend a long time there because thousands of people were there already, and we were coming from Barrigada and so other people were walking from other roads—barely meeting in Yo'ña. And so we stayed there maybe a week, a week-and-a-half. And the Americans already took over and tried to organize some kind of a way to organize the moving out of the CHamoru in Manenggon and sending them back to their villages. But my father decided that we should go to Måta, Talo'fo'fo'.²²⁵ And we got relatives in Talo'fo'fo', because they got plenty Garridos up there who are the sons and family of my grandfather and [his] brother Vicente DeLeon Garrido, who married Tan Antonia Delos Santos, who's the *Månok*²²⁶ people. And so when we went to Måta there's a small place where we stayed near Tun Jose Aguon and Tan Marian Kombadu²²⁷. I'm just trying to grasp my memory.

RSS: That's okay take your time.

JUG: Tun Jose Aguon is a Mahetok²²⁸ and so, Tan Maria married Tun Jose, so we live close by to them because my mother is [their] *kumarie*.²²⁹ And so that's where we stayed, we were very close family—Familian Mahetok, and we knew them well. I don't know if them but some of their sons are Joseph Aguon who's married to Katlina—use to be kind of like a high ranking employee of the Department of Education—something like that, Joe. In any case, some of them moved to Tamuneng behind the Johnston Theatre, and they stayed there. Back in the day our people were still very close. Whenever there's some events and all, we always show up. And so we couldn't go back to our property in Uñgãguan because they already put a gate. And what I heard is my grandfather and my father went and they were told that they couldn't go back because the land was taken by the military for radio communication. So we couldn't go back to that place. So we stayed in Talo'fo'fo' I think until I was almost 5-years-old. Growing up there I totally forgot everything. I don't remember playing around with other people. But I do remember that family of Tan Maria and Tun Josen Mahetok. That's why we were very close with them. And that's where we subsisted, [is] that the right

²²⁵ Måta is located in the general area in the vicinity of Notre Dame High School and Talo'fo'fo' Caves along Rt. 4A. During, and right after the war part of Måta was turned into a postwar refugee concentration camp for people like my family who came from the Manenggon Concentration Camp. We couldn't go back to our ranch in Uñgãguan aka Radio Barrigada cause the whole area was taken for military use. So, we stayed in Fo'fo' and then relocated to Assan till I was 7 years old.

²²⁶ CHamoru family nickname meaning chicken.

²²⁷ CHamoru nickname for Maria's family.

²²⁸ Tough or hard. A CHamoru nickname for Jose Aguon's family.

²²⁹ Term of address between mother or father to a godmother of their child. Pg. 117 (Donald M. Topping, 1975)

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word? Ranching and raising up *mānok*²³⁰ and *babu*²³¹. But then my father heard a news that the military—the the Navy Seabees decided to build several wooden houses to rehabilitate the CHamoru for those that who have been affected by the war and they have no homes. I guess that's the story of the GHURA Program.²³² Back then they built the wooden houses where they were able to build because they were still some Assan people that lived there. So every vacant [lot] they build a house, but it is the \$50 house. And so my father heard about it, went and applied and told them that we were part of the people whose land were taken—and told them. So my grandfather, and father were able to buy the house for \$50. And we lived there. We moved to Assan, I'm not very sure about this, but I believe we moved from Talo'fo'fo' to Assan before the end of 1949. And so, I was 5-years-old already, but 5-years-old I don't remember anything.

RSS: Do you remember moving to Assan?

JUG: No. Not at all. All I remember is I was now living in a house in Assan.

RSS: Do you remember the house?

JUG: Yes.

RSS: Can you describe it?

JUG: It's a wooden three-bedroom house, one-living room and a kitchen. Of course when we moved there, we added the outside kitchen. (laughs) We have a *pāpa' sātge*.²³³ My grandfather lived under the *pāpa' sātge* because it was raised, and so we have the *pāpa' sātge* and they put up the walls, and my grandfather stayed in there for his hobby. He heals. He's a healer. And he has two *lusong*²³⁴ and he makes medicine, for whatever is needed.

RSS: You call it a hobby?

JUG: Yeah.

RSS: He was a *yó'amte*?²³⁵

JUG: Yes.

²³⁰ Chicken.

²³¹ Pigs.

²³² Guam Housing and Urban Renewal Authority.

²³³ The area under the main floor of a house.

²³⁴ Mortar used with pestle to mash medicinal plants and other herbs.

²³⁵ New term for *suruhānu*. An herb doctor, a traditional healer.

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RSS: Why don't you just say that?

JUG: *Yó'amte*.²³⁶ My grandfather²³⁷ is a healer. He's a *á'amte*. Especially me that I got bruises, and I got beaten by the dog, and it would just go; and I believe he'd grab *flores rosa*²³⁸ leaves and buds and then *lommok*²³⁹ it and then applied it to the cuts and bruises and before you know it, it healed up fast. Anyway, back then when we moved to Assan—

RSS: Wait a minute, what happened to your grandmother? How come you only said your grandfather lived—

JUG: Oh, man, my grandmother's²⁴⁰ a disciplinarian.

RSS: No, was she still—was she there?

JUG: She's still alive, yeah.

RSS: No, was she there with him?

JUG: Yes, we were all together.

RSS: 'Cause you said, "My grandfather lived in the *pápa' sâtge*.

JUG: Right, but I was going to add that they also got a small house built by the Seabees next to our house and my grandmother and grandfather stayed there. And my grandfather ranched around the house with bananas and everything and so everytime he got bananas he would cut the banana and he would hang it on the *haligen kísame*.²⁴¹ And whenever it's ripe, we would jump up, and steal it, and eat it. My grandmother was always angry and scolding us, but my grandfather keeps protecting us.

RSS: (chuckles)

JUG: Do not spank my boy. Let him be. My grandmother was a disciplinarian, and she'd always use the *kuatta*.²⁴² But I know that my grandmother wants to take care of us and make sure that we grew up straight.

²³⁶ Maná'amte - healers, plural. Yó'amte - healer, singular. Yó'amte siha - healers, dual or plural. They mean exactly the same; yó'amte is an old form. (R. Palomo, personal communication, February 19, 2021.)

²³⁷ Paternal grandfather, Ignacio DeLeon Garrido.

²³⁸ Hibiscus rose. Medicinal plant.

²³⁹ Pound, beat, pulverize.

²⁴⁰ Paternal grandmother, Magdalena Duenas Pangelinan

²⁴¹ Ceiling post.

²⁴² Whip made from a cow's tail used for spanking.

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RSS: Mhm.

JUG: We sure need spanking once in a while. And for some reason my grandfather who has been a rancher for all his life, he was 75 years old, and you can tell. When we moved down there [Assan] I was so attached with my grandfather. I was always either in his arm or around his leg and he was always feeding me—*mohmo*.²⁴³

RSS: Oh. You had no teeth?

JUG: No, the—

RSS: Oh, medicine?

JUG: No, he would chew and just give it to me in my mouth.

RSS: The old fashion way.

JUG: Of course, when you're young you don't even think about that.

RSS: Sure.

JUG: Anyway, well, in August 1950 my grandfather got sick from old age I guess, and all that, and he died. I remembered my family—the extended family from around Guam. My family from Malesso²⁴⁴ and Hãgat²⁴⁵ and Talo'fo'fo'²⁴⁶ coming to our house in Assan because my grandfather's *bela'*²⁴⁷ and they sit, and cry around the casket. And they cry loud!

RSS: Mhm.

JUG: And I was just a young kid, and that—that I remembered part of that. Looking at the older women and they were just crying around the casket of my grandfather.

RSS: Did you understand that he died?

JUG: Yeah. And I was disturbed by it. When I went to sleep after the *bela*, I think my grandfather *fa'ñague*²⁴⁸ me. He came and visited me, and was standing at the doorway

²⁴³ Chew for feeding. To chew food for baby-feeding, mouth-to-mouth feeding. Pg. 144. (Donald M. Topping, 1975)

²⁴⁴ CHamoru orthography for Merizo.

²⁴⁵ CHamoru orthography for Agat.

²⁴⁶ CHamoru orthography for Talofofo.

²⁴⁷ A wake is held at the deceased's home, usually from the day before the burial and overnight until the funeral's time, to give mourners a chance to pay their respects.

²⁴⁸ Haunt, frighten, scare, threaten, menace. Pg. 68. (Donald M. Topping, 1975)

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of my room just watching me, and I turned around and looked at him and I knew that it was him. And then I turned around and I just went back to sleep.

RSS: Did you cry?

JUG: No.

RSS: You didn't understand it? You didn't feel?

JUG: No, I look at him, and I didn't even feel like I was very frightened or something like that.

RSS: Mhm.

JUG: But the next day when they were going to buried my grandfather, I remember crying. I wanted to go, and my father managed to get a weapons carrier from some friends, and they carried the casket and I wanted to climb the weapons carrier. I remember this—I wanted to climb the weapons carrier to come along, but the old folks don't want me because I'm too young to be at the funeral.

RSS: Mhm.

JUG: But I remembered running after my grandfather.

RSS: Mhm. After the casket?

JUG: Yeah, and I could see the road when there were slowly moving, I was running, but everybody's, "*Såga!*"²⁴⁹ "*Konne,*"²⁵⁰ and so the rest of the adult just hold me and, that's all I remember about my grandfather.

RSS: So, the \$50 house.

JUG: The \$50 house was okay. My sister Marikita was the primary, and Magdalena were the primary sister to take care of the house to clean. 'Cause even my sister Marikita, Magdalena were older and Conchita were still young and so Magdalena and Marikita became the experts in squeegeeing²⁵¹ the floor. The *iffit*.²⁵² I believe the floor was kind of like a *iffit*, and man was it very shiny. And my sister, Julia of course was going to school. So, we grew up in Assan. My neighbor to the north of us, close by, is the Mendiola, Familian Kânti.²⁵³

²⁴⁹ Stay! Stop!

²⁵⁰ Catch him.

²⁵¹ Shine the wooden floor with Johnston paste wax and use a coconut husk to shine the dry wax.

²⁵² A very hard wood that is endemic to Guam. Good for flooring material. Also spelled ifit.

²⁵³ Kânti is the CHamoru family nickname for Nicolasa Toves Mendiola Cabral's father, Jesus Quitugua Mendiola.

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RSS: That's their last name, I mean nickname?

JUG: No. Their family nickname. And above them is Familian Habed—the Sidtesa.²⁵⁴ And then next to them is the Familian Dak, I believe is Angoco.

RSS: D-a-k?

JUG: Yes, D-a-k. And I know Juan Dak who was working for the Guam Education Department at the time. And next to him is Familian Grabet who's the brother of Habed.

RSS: Who is Habed?

JUG: Certeza. They are brothers.

RSS: Hmm. I don't know.

JUG: I could be wrong. Then there's the Salas next to us. I think we all them Familian Åbing. And below us is the Aguons and we call them Familian Tan Då.

RSS: Did they have a store?

JUG: I believe them may have; I don't remember.

RSS: Mhm.

JUG: But Ana was married to a guy I remember—I don't remember their names.

RSS: What do you remember?

JUG: But we call them Familian Tan Då.

RSS: What do you remember—

JUG: And the old lady was still there.

RSS: Excuse me. Say that again.

JUG: Tan Då, yeah.

RSS: What do you remember of her?

²⁵⁴ Certeza last name.

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JUG: Oh, I remember her always walking around the house, and wearing that *mestisa*²⁵⁵ and covering her head with the bandana or something. She was a small lady too. But we always *mannginge*'²⁵⁶ when we passed their house. And then lower than that Familiar Tan Felica. And I wish I remember a lot about growing up in Assan because, I feel growing up there that's my—I actually feel that I belong to—in Assan growing up.

RSS: Well, what you remember.

JUG: Yeah. I remember that there's a Flores behind Familiar Kãnti and we call them Familiar Indian.²⁵⁷ Yeah, si Tun Jose and si Tan Ritan Indian and they got a large family, now. The mother and father of Lucia and Maria and I wish I could identify their last name.

RSS: Why did you call them Indian?

JUG: I don't know but when I was growing up that's what they called them, Familiar Indian. Then next to it, because this all coral road where my house is up the hill and as you go to the dead end there is Familiar Indian, and then there's Familiar Bãdu and then in the very end is Familiar Tun Manet Chalangka. I don't know why we call them Chalangka but this is an old man, very strong always carrying his *boru machete*.²⁵⁸ (laughing) And next to it, is the Familiar Talo' the Cruz and my friend Bobos Roberto,²⁵⁹ we grew up and we call him, "Bobos." Then as you come over here, next to it is Familiar Mendiola—Catendo, Familiar Catendo. But one thing I remember when I was growing up there is that nobody speaks English.

RSS: Mhm.

JUG: And that time everybody was speaking in CHamoru. And even me growing up, the only language we were talking about at that time is CHamoru. Until we begin to start going to the Assan Elementary School, next to the church right now. There's a place there next to the Niño Perdido Church, they have the Naval Government Elementary School, that's where they started teaching us English. Dick and Jane run up the hill.

RSS: Jack and Jill.

²⁵⁵ Popular formal or semi formal dress worn by CHamoru women to church events as late as the 1980s.

²⁵⁶ Kissing back part of a person's right hand upon meeting as a sign of respect. Pg. 156 (Donald M. Topping, 1975)

²⁵⁷ Jose Flores was nicknamed Indian due to an incident when as kids, he was playing cowboys & Indian and got hit in the eye with a stick arrow. (N. Cabral, personal communications, January 27, 2021.)

²⁵⁸ Bolo machete.

²⁵⁹ Roberto Cruz.

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JUG: Jack and Jill. And then they forbid us to speak CHamoru. And I always get caught. My teacher who is Miss Limtiaco, CHamoru, married to Mr. Haime Limtiaco at the time. I think they all passed away. She was my good teacher, but she was following instruction. And of course quite often I would have a ruler (slaps his hand) hit my hand. And then I remember being told to stand on the wall, on the corner of the wall and just look at the wall. But I don't know how to speak English!

RSS: You still don't.

JUG: Ha?

RSS: You still don't (laughs)

JUG: (laughs out loud)

RSS: Now (laughing)

JUG: There are sometimes I speak English well, and sometimes I don't speak English well. I don't know why.

RSS: Don't worry about it. Okay. So you're describing a street, right? So *mānu*²⁶⁰—if you were to put it today—I'm going to get a map, and I'm going to have you write it in. But if you were to look at that landscape *pāgo*,²⁶¹ where were you at during that time? Are you in the middle tier of the hill or on the top?

JUG: Okay. There is a main road that goes from the church all the way going up then going north—

RSS: East.

JUG: Going east, then you go north, but when you go north, you down the hill, okay? Our house is right across from the Mendiola. The Joe Mediola that I grew up with, I'm older than him, maybe five years—but we all grow up together. And so this is the family that Joe later on in the future I think got into collecting rocks and everything. So, in his yard got plenty stones—*ācho' alutong*,²⁶² *lusong*, even I think *latte* stone. So he's got a lot of rocks in his yard. That's the family si Tan Elena—her name is Tan Elena Mendiola, and the husband is Tun Jesus,²⁶³ I believe. They have a small store; that's where we go buy candy and all that.

²⁶⁰ Where?

²⁶¹ Now. Presently.

²⁶² Basalt rock.

²⁶³ These are Nicolasa Toves Mendiola Cabral's parents.

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RSS: What's the name of the store?

JUG: And we live across.

RSS: What's the name of the store?

JUG: Man, I don't know if they named it after their family name.

RSS: Mhm.

JUG: Family name, Familian Kãnti. I don't know Mendiola Store or what? I don't remember.

RSS: Okay. Do you remember how many stores were in Assan?

JUG: Man, at the time I think there was only three.

RSS: Do you remember who owned them? Where they were located?

JUG: Well, I don't remember who owns them; but I do remember a really small store across us by the Mendiola. And that's the family that—who's the archer?²⁶⁴

RSS: Cabral?

JUG: That's the family, the Cabral Dad married one of the [daughters]²⁶⁵. Okay, the Familian Mendiola.

RSS: So, you lived on that side.

JUG: Yeah.

RSS: You lived on the east side of Assan.

JUG: No. Just the road our house is in. Their house is right there.

RSS: Yeah, but their store was on the east of Assan.

JUG: That's correct.

RSS: Okay.

JUG: Yeah. Going down towards the hill.

²⁶⁴ Luis Francis Mendiola Cabral II competed in the sport of archery at the 1992 Barcelona Games.

²⁶⁵ Nicolasa Toves Mendiola.

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RSS: Okay. Now I know where you are.

JUG: Then on the entrance of Assan, the old entrance there's a store there. I'm not sure but I think that's the Batsilisa or Familian Limtiaco as some of their sons are still alive, and I know them well. Can we?

RSS: Bathroom.

JUG: Yeah.

RSS: Okay.

JUG: (chuckles)

RSS: No problem.

End Tape #1 with a break. Resume interview Tape #2 after break.

RSS: Okay, so I know that you discussed the \$50 house and then you were talking about the neighborhood. You were talking about where you were located, next to the Mendiolas, which is Cabral's grandparents, right? And they owned a store. What other features? What other landmarks do you remember in Assan? Do you remember if they had any kind of plantation?

JUG: Yeah.

RSS: Okay. So, let's, let's go back to that.

JUG: Without actually the map of Assan where I could point—

RSS: I'll give you map, and you can do it later.

JUG: I'm just describing it. As I grew up and become more like an adult, I remember many things about my life, and my family as we became residents of Assan. Where I was describing that our house is just across the street to the Mendiola; the Familian Kânti. Also, remember that the road that our house is fronting, is the main road that just circle around Assan to the church. Later on I believe it was named—the road that was next to the church, is Father Leon Guerrero Street, I think. But I remember that down the hill from my grandparents house Tan Magdalena and Tun Ignacio, is my father's first cousin, the Pangelinan-Tenorio, si Tun Luis and Tan Louise Tenorio. Tan Louise is my father's first cousin because Tan Louise's father, and my father's mother, are brothers and sisters. And Tan Louise came from Sa'ipan. And of course, the Tenorio [is] Familian Calistro, we call them. Their the one that has a bakery and they make bread. And so, everytime she makes bread, once in awhile she makes the bread we could smell it; here comes one of the children coming up with a little bag and

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giving it to my grandmother, they always do that when they bake, they bring it up, and give it to my grandmother. That I remember. And this is Tan Louise (pointing to photos) there, Tan Louise Tenorio whose daughter now is Cynthia Terlaje of Assan whose got alot of children also. And one of the daughter is Louisa and I don't know if you ever come across—but there's also some descendants of this family by the name of Dimla. That's my nephews from the Tenorios and Pangalinan; we're all related.

RSS: She's my aunt from the Pangalinan.

JUG: She, Cynthia?

RSS: Yeah. The Kotla, so we're for sure related.

JUG: Right. And where Cynthia—as we go next to the church, there is the Blas family. I don't know if you remember si Frank Blas—the mayor of Assan²⁶⁶ is one of the siblings. Okay, si Nito Blas.

RSS: Mhm. From Barigáda

JUG: Yeah.

RSS: I mean, Mangilao.

JUG: Nito grew up in Assan, and he's got, man I think Nito has twelve or thirteen or fourteen siblings. So they all grew in Assan. So that family came from Sa'ipan and they came to Guam after the war—we're related.

RSS: But they came from Guam to Saipan before after the Spanish.

JUG: Well of course we can't directly prove that—

RSS: No, it's stated.

JUG: It's safe to say that most of the CHamoru in Sa'ipan came from Hagåtña.

RSS: Sure.

JUG: But as we go down to Tan Louise, as we go east, when going further, the front there in the middle of Assan is swamp—*sesonyan*. And the water that's being fed into the swamp—into the *sesonyan* is from the Assan Reservoir up in the hill that is always overflowing. The Navy build the reservoir there back in the early '50s. But as you go, there is the Tun Bicente²⁶⁷ Pangalinan, and that's whose son [is] Stretch. I don't know if

²⁶⁶ Joana Margaret C. Blas (R) was first elected to serve as Assan Mayor in January 2013. Her term ended in January 2017.

²⁶⁷ Vicente is pronounced Bicente in CHamoru.

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you remember a guy name Stretch is Jesus Agon Pangelinan. Tun Bicente married an Aguon who is from Assan; these are the natives of Assan—we're not native of Assan. But Tun Bicente and then Tun Jose, I believe, or Ton Frank is the brother. They are all Familian Doi. And these two, Tun Bicente and Tun Francisco, this is where sister—the one that teaches in University of Guam²⁶⁸—anyway they are all my relatives too because they're first-cousin to my father. And Tun Bicente is the carpenter who builds houses, and so when there's typhoon, and we need to repair, Tun Bicente would come up to our house, next to Mendiola, and we would repair the house.

RSS: Speaking of the house, the houses that you moved into to you said was built by the Seabees.

JUG: That's what I heard.

RSS: Okay.

JUG: Yeah.

RSS: Were there alot? Do you remember, there were alot?

JUG: I believe in that row, I believe that there's at least in that particular area maybe twenty because they're spread out, they're line up all the way down, wherever they can build. And then down in Kalakkak and then in a place called Camp Assan of course where the War in Pacific is at now.

RSS: So, they built the houses in Kalakkak too?

JUG: Oh yeah. They built houses in Kalakkak, some of the houses that they build all around the church. That church—the Assan church after the war is wood—wooden. And so, I remember that because the church—the setting of the church, that church has always face towards the mayor's office. But there was no mayor's office at the time, there was no commissioner's office. But that church, as a wooden church always face that way and on the right side of the church is the swamp, that's why you have a bridge, and they call that Assan River.

RSS: Which?

JUG: I don't know why.

RSS: What feeds it? Where'd the water come from?

JUG: It come from thee Assan Reservoir up in the hill.

²⁶⁸ Trini Pangelinan.

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RSS: Why did the Navy build that reservoir?

JUG: Because they need to supply the water to the Navy.

RSS: They were using it?

JUG: They were using it. Yeah.

RSS: Where was it going, because there's no Navy in Assan?

JUG: They were using it to feed the Camp Assan area, I believe, and they have their own chlorine house—the pump house.

RSS: Where was that located?

JUG: Near the reservoir in Assan. That's where we always go to pick—when we were young we pick *lemmai*²⁶⁹ and man in those days the *lemmai* are really big and good. Now they're only like that (gesturing size) I don't know why? I guess they don't grow *lemmai* like they grow after the war.

RSS: The reservoir—where's the reservoir located?

JUG: The reservoir is located above (pause) a resident next to it is the Familian Dongat. Familian Rojas. And thats where Juanita Rojas family come from. And then you got the Tydingco which we are all related. And the reservoir is above—Familian Salas, Julia Salas family. I know Julia and Tommy and all that but I just don't remember seeing the parents.

RSS: It's okay. What was feeding the dam? What river?

JUG: It's a tupo'.²⁷⁰

RSS: Oh.

JUG: It's a natural spring.

RSS: Natural spring.

JUG: Coming out from the ground.

²⁶⁹ Breadfruit without seeds. Type of plant-*Artocarpus altilis*.

http://www.CHamoru.info/dictionary/display.php?action=search&by=L&nr_page=3.

²⁷⁰ *Tupo*: Well; a pit sunk into the earth to reach a supple of water.

http://www.CHamoru.info/dictionary/display.php?action=search&by=T&nr_page=14.

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RSS: Ah.

JUG: Above it of course around it they call that place Opop.

RSS: Mhm.

JUG: It's Opop when you climb up it's like because of the slope, you're leaning forward as if on your bellow because of the slope. Next to it is Palaso. And then next to it, which is as you enter Assan today, the first left turn that you enter into Assan Village—up that general area of that hill is called Bakuna. So I might not remember it particularly where exactly where they were back in 1950s, but I know that the names; I still remember the name of Opop and Palaso, Bakuna and Palai as we go down to Piti.

RSS: So, wait, after the war, because you were there after the war, how many entrances into Assan exited? Just by the church?

JUG: No. Actually, the entrance that you have now, those were the entrance.

RSS: So, there were three entrances?

JUG: No. There's the first one, but of course it's only like dirt; then the second one is before you get to the main entrance into Assan where the gas station used to be from the Toves Gas Station is the one that is just before you get Joe & Flo. There's an entrance there, that's the entrance. And then as you go down the entrance of course to the church, and then to Kalåkkak.

RSS: Was Kalåkkak connected to the village before?

JUG: Oh, yeah. When you go in the entrance from Route 1. Route 1 at that time was only a two-lane highway, and hardly any cars passing by. But the entrance to the church or then next to it, there's an entrance to Kalåkkak. But as you go to Kalåkkak, it just continue on to meet with the other roads in the village.

RSS: How do you get across the river?

JUG: There's always a bridge there.

RSS: Okay.

JUG: Yeah. There's a bridge.

RSS: So, the Navy didn't build that bridge?

JUG: I don't know if they did, but I remembered there's just a bridge there. It's not that bridge today where it's concrete things like that, but there's always a bridge there.

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Of course, as the main road the Marine Drive there's a Guerrero Store—Kamudu—Familian Kamudu. And then as you go down as they line up, there's Joe & Flo. I really forgot but there's another bar there that kind of like—it's a favorite for the military and then of course Kalåkkak the Blas the Nito Blas and his family there is right there fronting the road. I don't remember that the Assan Memorial Park was built. I don't think so at the time. It was not.

RSS: You said that the Seabee houses were built in the village in Kalåkkak and at the Park.

JUG: I believe so.

RSS: Okay.

JUG: I believe so, like I say, I'm not too sure, but I do remember that the homes that the Seabees build, one of them we were assigned to buy.

RSS: So, what did the road look like from Agaña into Assan? Could you access the road, Marine Corp Drive?

JUG: Yes.

RSS: Was is already opened up?

JUG: Already. In fact the Seabees, the Marines, they need to cut the Chorito Cliff so that they could build the road—Marine Drive. In those days the road was only two-lane and it's coral.

RSS: Did you see them cutting Chorito?

JUG: No.

RSS: It was already cut?

JUG: I guess it was already cut because I'm just a small boy and they needed to do this thing. They cut the road—I believe even before the war was over.

RSS: (chuckles).

JUG: In Camp Assan they cut that too—at Camp Assan as you by you see that cliff there, the MDA²⁷¹, they have to cut that also to build the road.

²⁷¹ Micronesia Divers Association. <https://www.mdaguam.com/about-md/>

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RSS: On both sides of Assan.

JUG: On both sides at Chorito and that area there, Camp Assan.

RSS: So, then the point from Assan Park, that was one peninsula sticking out?

JUG: Yeah.

RSS: Same as Chorito?

JUG: Yeah. And they need to cut—if you go there now, you can tell. That place there if I rememberd at the time that some of the people in Assan are still going over there to look for *fanihi*²⁷².

RSS: Where?

JUG: In Camp Assan, on the hills. I don't know why there no *fanihi* there anymore?

RSS: In the hills on the oceanside?

JUG: On the Camp Assan—in those days you still have those indigenous plants. Now most of the plants up there is tangantangan but in those days they got this *lemmai* and *kafo*'²⁷³ and *pahong*²⁷⁴ and all that. And so, it extended all the way to the other side. I remember that, that place some people would hunt *fanihi*.

RSS: Did they hunt *fanihi* above Assan?

JUG: Yeah. But everybody knows that when—I think it all got started with a spray of the DDT.²⁷⁵ Oh, boy, we love it when they make an announcement, and we just follow the smoke because us CHamoru boys who never see those things—to us it's a big deal.

RSS: Fun?

JUG: Yeah. But we can smell it now.

RSS: Did—

²⁷² Fruit bat. Pg.68 (Donald M. Topping, 1975)

²⁷³ Pandanus screw pine. Pg. 99 (Donald M. Topping, 1975)

²⁷⁴ Pandanus, screw pine, bears edible fruit. Pg. 160 (Donald M. Topping, 1975)

²⁷⁵ The U.S. Navy sprayed Dichlorodiphenyltrichloroethane (DDT), an insecticide used to control agriculture pests and mosquitoes in Guam. The United States banned the use of DDT in 1972. https://www.cdc.gov/biomonitoring/DDT_FactSheet.html

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JUG: We discovered that it actually affected the population of the birds and the—

RSS: I was going to say, did you notice any kind of death afterwards?

JUG: Yes. We like to go out and hunt *Ko'ko'*,²⁷⁶ and we hunt the *Paluman Sinisa*,²⁷⁷ especially Bobos Roberto. We would get together and we'd go on because he's a very good hunter, and he even use the *paken goma*.²⁷⁸ And so, we get maybe about five or six *Ko'ko'*, and *Paluman Sinisa* and he would *estufáo*²⁷⁹ it, right; but when they began to spray, I believe that they were spraying it, maybe in the late '50s and when we were hunting one time, we were going out in the jungle hunting, we discovered birds that are on the ground dead. We look at it, nothing happened, nobody shoot them or anything, they just died.

RSS: *Ko'ko'*

JUG: *Ko'ko'* and—

RSS: *Sinisa*.

JUG: The *paluman*, the *CHuchurika*,²⁸⁰ the birds?

RSS: The small ones?

JUG: Yeah, we saw them. I saw them with my own eyes. We begin to wonder why are they dying but we were just teenagers we don't know, we're ignorant.

RSS: What about the *Totot*?²⁸¹

JUG: Oh! Believe it or not the birds were still around. But I don't believe I have ever observed the *Totot*.

RSS: Really?

JUG: Right. But did I follow the *CHuchurika* and other kinds of bird.

RSS: What do you remember, what kind of birds?

JUG: I remember the *CHuchurika*, the one that spread the tail like that and [it keeps jumping from here to there and then when you're there, he go back, and we follow it,

²⁷⁶ Guam rail.

²⁷⁷ Island Collard-Dove.

²⁷⁸ Slingshot.

²⁷⁹ Pot roast, adobu.

²⁸⁰ Rufous Fantail.

²⁸¹ Mariana Fruit Dove.

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and that's why sometimes the local call it *Na'abak*²⁸² and it makes you get lost in the jungle.

RSS: That's the Rufous Fantail.

JUG: Right, but it's a nice bird. Small!

RSS: Mhm.

JUG: Then I remember that there were alot of *Sáli*²⁸³ We shoot the *Sáli* too because we eat it.

RSS: Mhm.

JUG: And I don't remember ever seeing the Starling the one has the long tail that look like *Sáli*.

RSS: Oh, that's the Drongo.

JUG: Drongo, I don't remember seeing that.

RSS: That was introduced by the Japanese to Luta.²⁸⁴

JUG: Right. I believe that I may have observed the *Sihek*²⁸⁵.

RSS: The Guam *Sihek*?

JUG: The Guam *Sihek*.

RSS: The orange one?

JUG: That the one that's the king fisher?

RSS: Yeah.

JUG: Yeah, I believe.

RSS: But ours is orange, not the blue.

JUG: And I may not see the *Totot*. But I always hear this [bird call], whooo, whooo.

²⁸² Ability to misdirect others, to create confusion, loose of direction.

²⁸³ Micronesian Starling.

²⁸⁴ CHamoru name for the island of Rota.

²⁸⁵ Micronesian Kingfisher.

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RSS: Yeah, they're very skittish.

JUG: So there other birds of course but I don't know if I know their names.

RSS: Mhm.

JUG: But I do know the *Ko'ko'* because we see him all over the place.

RSS: Did you try the *Ko'ko'*?

JUG: Oh, yes.

RSS: What does it taste like?

JUG: It's similar to the *Sáli*.

RSS: Mhm. Some people say—

JUG: But the *Ko'ko'* is only like that (indicates size and chuckles)

RSS: Oh, no meat on it?

JUG: Well, it looks okay, but when you take it apart it's very small, that's why you have to catch seven or eight.

RSS: Mhm. To be satisfied.

JUG: Yeah.

RSS: So, there's more meat on the *Sáli*?

JUG: They're basically similar. The *Ko'ko'* is a little bit bigger body.

RSS: Mhm.

JUG: Because the *Sáli* is a really small. *Lama'* if you really peel it up it's only like that. (gesture size with hands)

RSS: Some people say that the *Sáli* was *paopao*.²⁸⁶

JUG: Really. Well I guess it depends on what you put in.

RSS: How did you guys cook it? How did you cook the *Sáli* and the—

²⁸⁶ Fragrant smelling meat, especially roasted over the fire.

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JUG: I never cook it.

RSS: Oh. How was it?

JUG: Not as a family.

RSS: How was it served?

JUG: Us only and the kids, and Bobos and—

RSS: Oh.

JUG: And the kids, we just go.

RSS: Mhm.

JUG: And Roberto is the one that knows how to fix it. So, we would catch it, and they would kill it the same way you do chicken. And then take out whatever it needs to be taken out. Man the legs of the bird is very small.

RSS: Mhm.

JUG: But when you put them all together, you *gisa*²⁸⁷ it *estufáo* it and all that— it tastes good. But as far as being like family go hunting, I am not aware of any family in my neighborhood that actually go out on a hunt for *Ko'ko'* or *Sáli*.

RSS: So, it was just the boys?

JUG: Only us, of course.

RSS: Teenage stuff.

JUG: Yeah, teenage have nothing else to. Yeah.

RSS: Did how to use the *paken goma*?

JUG: Oh yeah.

RSS: How did you learn?

JUG: How we learn, the neighborhood the kids and you see one and before it we're making our own.

²⁸⁷ Sautee vegetables with meat or fish.

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RSS: How did you make yours?

JUG: Oh, we would look sometimes at the tangantangan would give you the *dinga*.²⁸⁸ But most of the *dinga*' comes from the lemon tree. And so we got small ones, big one, and we just strip the rubber from the tire and—

RSS: The inner tube?

JUG: Yeah. And then once in awhile someone would bring from the outside of Guam—would bring other rubbers that are like orange color or brown color that seems to be more strong. And that's how you change your ways of making things. We use our own *paken goma*, and we become good at it that's how we hunt birds.

RSS: What do you use as projectile?

JUG: Just rocks, and sometimes there's also where we we can cut that vines there's a vine hanging—vines, like when you have—

RSS: The Kadena de Amor?

JUG: Well, any vines that looks like it's already thick, and we would cut that, and cut it into small pieces.

RSS: Oh.

JUG: and use that.

RSS: Oh, okay.

JUG: Yeah, that's what we would do.

RSS: Okay.

JUG: And believe it or not back in the day we make our own spear gun.

RSS: Wait, before you go to the speargun, where on the bird would you shoot to make sure it dies?

JUG: You just aim at the bird.

RSS: Oh, okay.

²⁸⁸ Fork of a branch on a tree.

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JUG: And then that's it, because they're small. You aim at the bird, wherever you hit the bird.

RSS: Mhm. So it was deadly shot, every shot.

JUG: Yeah.

RSS: Do you remember killing them?

JUG: Well, I believe that I did, but I'm not—I wasn't a good shooter or what.

RSS: *Ti potso?*²⁸⁹

JUG: No.

RSS: Is that the right word?

JUG: Yeah, *potso*.

RSS: *Potsol*

JUG: Yeah. This guys are better than me of course they're older than me. But, I enjoy because we all go out like kids in the neighborhood.

RSS: It's a guy thing.

JUG: Mhm.

RSS: Do any girls go with you?

JUG: Man, I really don't remember. I don't think so.

RSS: Mhm. It's okay.

JUG: Yeah. (rustling noise is Joe handling the paper towel)

RSS: So, the gun, you said you made your own what?

JUG: We made our own spear gun.

RSS: Spear gun.

JUG: But mostly my older brothers, Ben and my brother, Inas, and the neighbor, Mendiola, if you wanna go fishing during those days, we don't use the *paken*

²⁸⁹ Sharpshooter

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tokcha.²⁹⁰ We call it *paken tokcha*’ which is now the spear gun. We just make stick—put the hole there or just get the spear and tie it.

RSS: What do you tie on the spear?

JUG: On the stick?

RSS: Oh! You tie the spear to a stick?

JUG: Yeah. But as you get better, you see the elder spear fisherman guys that they know how to make it more look professional, right?

RSS: (chuckles)

JUG: So, they would have a hole in the spear, I mean in the stick, and put the spear in, then they put whatever they— then they would tighten that with a metal and so, you don’t spear it with a spear gun for example just you do it (sound of release). I can’t remember how that evolved into the spear gun; where you put rubber. If I’m not mistaken, the CHamorus, when I was growing up all has this stick and the spear—the metal rod.

RSS: You mean the tip?

JUG: Yeah. The rod and the *lingueta*.²⁹¹ The *lingueta* is the barb.

RSS: Oh, okay.

JUG: So, when you hit the fish—

RSS: It doesn’t come out.

JUG: Right. But for some reason, I’m trying to remember how did we ever, in those days evolve into getting the rubber and making it into a spear gun?

RSS: Maybe you saw it somewhere?

JUG: I believe that the Filipinos who were here when they came in the early 40s, the H-2 workers, I believe that they were the one that started changing the way the CHamoru would make their spears—when they see the Filipinos. But when it became bigger, I believe the Palauans were the one that started again the CHamoru, because the CHamoru when they make spears—when my brothers make spears, only from here to there. (emphasizing length)

²⁹⁰ Paken tokcha’: Spear gun (commercial type). <http://www.CHamoru.info/dictionary/display.php?action=search&by=P>.

²⁹¹ The barb of a spear. The bard on a fishhook. (L. Iriarte, personal communication, July 21, 2021.)

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RSS: Mhm.

JUG: But when the Palau came to us, their spear was from here to the wall.
(emphasizing the distance from his seat)

RSS: (chuckling)

JUG: (laughting)

RSS: That's about ten feet.

JUG: Right. And so, here we are, we're looking at that.

RSS: (chuckle).

RSS: Maneyak.

JUG: So, our rod is longer, and our gun was long, and the rubbers more strong. Well, we finally realized I guess, the Palauan are much smarter than some one us because we saying, 'Hey, all you got to do is hide there in the water. When the fish come by your spears long, just shoot it.'

RSS: Mhm.

JUG: Instead of swimming to it.

RSS: Mhm.

JUG: So that's how we get to—

RSS: Improvise.

JUG: Improvise and make our own spear. We make everything.

RSS: Isn't that fun too?

JUG: We don't go to the store because they don't sell hooks. They don't have this; they don't have that. We just make do.

RSS: How did you make the barb? What did you call it?

JUG: The lingueta.

RSS: Lingueta. How did you make the barb?

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JUG: Oh, it's easy, just find—maybe some of them would get it from discarded can of food, the can²⁹², or in some cases we prefer stainless steel but it's like a sheet if you find stainless sheet, you just cut it and then you make it, and then you bend it, and then you drill.

RSS: What do you cut it with?

JUG: With a axle blade.

RSS: Okay. I have to ask.

JUG: We're not in the stone age anymore—

RSS: (chuckling)

JUG: Even in those days. (chuckling)

RSS: I can't take anything for granted.

JUG: Right. Yes, I am an aspiring spear-fisherman. But I never actually graduated into a real—

RSS: How far down did you dive?

JUG: Oh, I'm very careful. My brothers were very careful that I shouldn't venture out to where I would drown.

RSS: I was going to say the Cut in Assan?

JUG: I almost—

RSS: That's dangerous there.

JUG: I almost drowned there in Assan Reef next to Sonny Shelton's business. We always pointed the reef behind Sonny Shelton, but everybody knows it's *Sågua Assan*.²⁹³

RSS: What happened?

JUG: Well, I was spearing, I was just there, it was low tide. It was beginning low tide; and I was looking down at the fish and so, I spear it, but the fish took my spear, and

²⁹² Tin can.

²⁹³ Channel. A narrow passage of water breaking the reef barrier. Pg. 180 (Donald M. Topping, 1975)

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got tangled because in the spear there's a string so that when you hit the fish you could bring the fish back to you, but it got tangled.

RSS: On what? Rocks?

JUG: And I'm not a very good swimmer either.

RSS: Tangle on what?

JUG: In the coral. And so I said, "Wow, it's only ten-feet down."

RSS: (chuckles)

JUG: So me, I just went down, just grab and keep going down; then I got my fish here, because we got the *ensatto*²⁹⁴ and so I untangle it, and of course, I was just holding my breath. So, when I was bringing it up, just when I'm going to get out of the water, I thought I was able to step on something to bring me up, but I felt a current, and it dragged me down into the deeper part, and I panicked and I just dropped everything, and I keep struggling to get up because I couldn't breathe anymore.

RSS: You mean, you couldn't hold your breath anymore.

JUG: I couldn't hold it anymore, because—I'm ready to die and I was panicking and all that, and believe it or not man, as I remembered, when people said that when you're dying, your life passes by you and so, the thing I remembered is that while I was drowning, there's this thing²⁹⁵ in front of my eyes; I was apologizing to my mom for drowning; I remember that. And for some reason, something came into my head and says, 'Don't panic. Don't panic. Stop! Don't panic. Don't panic. Swim. Swim like a dog or something.' So, I stopped panicking, and I just swim like that, and I keep going up. I was drinking water already and when my mouth went above the water, I started breathing but man, the hole in my mouth that the air is coming in, is no larger than than the pin.²⁹⁶ I was ready to give up. So, then I started like that—(gasped) I don't know how I got out of that man. So then when I was getting stronger, I keep swimming, paddling like a dog, and then I step on the edge of the reef, and I went into the shallow. I left everything in the *sågua*—everything, the fish that I caught, my goggles, my speargun. I just left everything; and I went I went to the beach sand, and I sat down by myself, and I kept thinking of what's happening.

RSS: That's not a smart thing to do.

²⁹⁴ Fish stringer.

²⁹⁵ Imagining.

²⁹⁶ Sensation from not being able to get a full breath of air.

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JUG: Well.

RSS: Why do fishermen do that? Why do fishermen like to go alone?

JUG: I don't know. But the two that swim better than me, and fish better—especially my older brother who passed away, Ignacio—he's the best fisherman, swimmer. He fish around Camel Rock²⁹⁷. And then he see all that waves, but he would dive down there.

RSS: What kind of fish did he catch there?

JUG: Oh, he catch *tátaga*²⁹⁸ and *kichu*²⁹⁹ and *hugupau*³⁰⁰ or something. He would be up any fish he would bring them bring with us and bring it home because we survive like that—we wanna eat fish, we go fishing. If we want—like my father's cousin, he's got the corn fields, he plant the corn field around the swamp, and so when it's time to harvest, sometimes the word would come out, 'Hey, let get together and *guásan*,³⁰¹ or *man-ngo'ko*,³⁰² or something.' Then we would go and help out with picking the corn and he would give us our share.

RSS: What did you call it *goku*?

JUG: No. When you *ko'ko'* the corn—

RSS: Husking it.

JUG: Yes.

RSS: You're husking it?

JUG: Yeah. 'Come and let's cut and trim. I don't know whether it's *guásan* or come and let's *tife*,³⁰³ because it's ready.

RSS: Yeah. Isn't *guásan*, when you cut the grass back?

JUG: Yeah. But I think *ko'ko'* is also thee picking of the of the corn itself the ears.

²⁹⁷ Ga'pan. A rock formation at the point of Assan Point.

²⁹⁸ *Tátaga'*, mature unicornfishes (*Naso* spp.). Kerr, Alexander M.; "Chamorro Fish Names;" *Micronesica* 23(2):93-118, 1990. https://micronesica.org/sites/default/files/1-_chamorro20fish20names20micronesica20vol.2320no.20220dec.2c201990.pdf.

²⁹⁹ Convict tang. Type of fish-*Acanthurus triostegus*.

³⁰⁰ *Hugupau*: many kinds of surgeonfishes (Acanthuridae). Kerr, Alexander M.; "Chamorro Fish Names;" *Micronesica* 23(2):93-118, 1990. https://micronesica.org/sites/default/files/1-_chamorro20fish20names20micronesica20vol.2320no.20220dec.2c201990.pdf.

³⁰¹ To cut grass or trim weeds back. Pg. 82 (Donald M. Topping, 1975)

³⁰² *Ko'ko'* is to harvest corn, pg. 110. (Donald M. Topping, 1975)

³⁰³ To pick fruit or to break off the tree of vine. Pg. 203 (Donald M. Topping, 1975)

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RSS: Of the stock?

JUG: Yeah.

RSS: Mhm. So, let's go back to the beach for a little bit. You sat there for how long, meditating on your—

JUG: Oh, man, I sat there maybe more than half-an-hour man, right behind Sonny Shelton's shop sitting down there, [I] was only maybe 14 years old. And I just remembering that I saw my mother.

RSS: Did you tell her?

JUG: No. I never told my mother.

RSS: Did you tell anybody? (rustling noise of paper towel)

JUG: (rustling noise of paper towel) Not until many years later.

RSS: What did they say?

JUG: I told.

RSS: Who did you tell?

JUG: I told my sister.

RSS: Julia?

JUG: Yeah. My sister.

RSS: What did she say?

JUG: Nothing.

RSS: What did you tell her?

JUG: Nothing, I just say I think many years later I would—I told my sisters when we were sitting down in the kitchen.

RSS: You fessed up?

JUG: Yeah. But I never I never told my parents. I never told my father that I almost drowned and my mother.

RSS: What about Ben, did you Ben them?

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JUG: No.

RSS: (chuckles)

JUG: And actually I was with Ben, I think.

RSS: Oh, what happened to Ben?

JUG: I remembered. No, Ben was way on the otherside swimming.

RSS: Oh, I see. He wasn't fishing?

JUG: Yeah, he was fishing, I guess I was I was told to stay inside, and I did not.

RSS: The baby-boy syndrome.

JUG: Yeah. I almost died.

RSS: Did you ever go back to get your spear?

JUG: No. I promised myself never to dive again.

RSS: Oh. And you never did.

JUG: No. I never did. So, from that, I learned how to *tekken*.³⁰⁴ I learned how to rod and reel, and I know how to *talåya*.³⁰⁵

RSS: In Assan?

JUG: Not in Assan. When because when I was almost 17, my parents decided to move from Assan. We moved, and we stayed in Agana Heights near the Red Carpet³⁰⁶ area.

RSS: How do you go fishing there?

JUG: No. I never went to fish.

RSS: But how did you learn how to *tekken* and *talåya*?

JUG: I went to *tekken* as I grow older.

³⁰⁴ Gill net fishing, pg. 201 (Donald M. Topping, 1975)

³⁰⁵ Circular or throwing net used for fishing. Pg.197 (Donald M. Topping, 1975)

³⁰⁶ The Red Carpet Restaurant and Lounge was located in the Cliff Hotel in Agana Heights. It was a popular place with professionals who worked in Hagåtña.

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RSS: Okay.

JUG: I believe that I learned to rod and reel because I want to go catch *atulari*³⁰⁷ at the boat basin.³⁰⁸

RSS: Okay, but I'm interested in the fishing stuff because I can put that in our project too, but I need to do the Assan. What was Assan or you call it Camp Assan?

JUG: (inhale) We call it Camp Assan.

RSS: (softly) Okay.

JUG: Yes. This is that place actually that if you I believe you might remember that the Navy took Assan there, and it used to be where they plant rice. I never saw the rice field. I believe that the after the war nothing planting anything anymore like rice. But I remembered some of the picture that were taken during the war, that place over there was a rice paddies in Assan.

RSS: Wasn't there a rice paddy also behind Joe & Flo?

JUG: No.

RSS: No?

JUG: I don't remember that.

RSS: Okay.

JUG: Yeah. The things that probably changed.

RSS: Mhm. Let's go finish that thought.

JUG: Yeah.

RSS: So, are you saying that the whole park area was rice paddy?

JUG: Yeah. Camp Assan.

RSS: Okay.

JUG: It was big just when you if you see a picture you probably be able to see a picture of Assan just before invasion. They were they have rice paddies there.

³⁰⁷ Big eye scad.

³⁰⁸ Agaña Boat Basin.

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RSS: Mhm.

JUG: But when the Americans came and took that, they decided to build I think barracks there and buildings, and some of them turned to be like a hospital, right? And it's so hard to remember that but, I do remember that there were buildings there and I do remember that they called the place, Camp Assan. And one thing that I remember very good is that they have an outside movie theatre. And, me and the boys—the first time we ever watched movies we sneaked into there. We sneak underneath the—

RSS: Fence?

JUG: The fence and managed to watch. Nobody chase us out.

RSS: What did you watch? What movie? Do you remember?

JUG: I don't know. Any movie they were showing.

RSS: (chuckles).

JUG: They were showing, I do remember that.

RSS: Was it an indoor movie theatre or an outdoor?

JUG: No, it's almost like an outdoor, but they put fence around it.

RSS: Oh, so you couldn't see it from the road.

JUG: You couldn't see it.

RSS: Mhm.

JUG: Yeah. But they have the screen; so we just sneak in, and we just watch, then we sneak out.

RSS: (chuckles).

JUG: (chuckles).

RSS: But they knew you were doing it?

JUG: Oh, they know, they know we were there—a bunch of kids.

RSS: Was it a closed-off area?

JUG: Yeah, you can't watch it without being in the military.

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RSS: No, the whole Camp Assan.

JUG: What?

RSS: Was there a fence around Camp Assan.

JUG: No. I don't remember that.

RSS: Okay.

JUG: I don't remember Assan being fenced with barb wires and all that

RSS: Mhm.

JUG: (sniffle)

RSS: Where you there when Vietnam—

JUG: Yes.

RSS: Oh, you were.

JUG: I wasn't in Assan.

RSS: Okay.

JUG: We already moved.

RSS: Okay.

JUG: But when the building was still there, that's where they brought the Vietnamese there.

RSS: Did you go down during that period?

JUG: No.

RSS: Okay.

JUG: I was working already for the Navy, and they didn't assign me to go there.

RSS: What did you do for the Navy?

JUG: I was a machinist.

RSS: Really?

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JUG: Yeah. Work in the machine shop in Piti Power Plant.

RSS: Really?

JUG: Yeah. (chuckles)

RSS: I thought you were in the service. No?

JUG: Yes, I went to the service in 1964, active duty up to 1967. I was stationed in Europe.

RSS: Where?

JUG: Yeah. France. Yeah. (laughs)

RSS: So, wait, when you worked for the power plant, when was the power plant built?

JUG: I was out in '67, and then I worked as a—(pause) man, I forgot what they call that in that the Port Authority when it was down at Naval Station instead of Cabras,³⁰⁹ so I worked there, and I was checker.

RSS: Oh, a checker.

JUG: And I my equipment is the forklift. I take the bill of lading and I look at it what the customer wants, I go inside there, and pick up the palettes, and load it up. But I only lasted one year because I was bored. What kind of job is this?

RSS: A paying job.

JUG: They're paying me but \$1.15 an hour or something.

RSS: That's more than some people were making at that time.

JUG: (chuckles).

RSS: So, you decided to join the military?

JUG: No. I joined the military in 1964. I graduated in 1963, in George Washington High School.

RSS: In Maite?

³⁰⁹ Cabras Island is the location of the Port Authority of Guam, and other seaport related industries like gas, oil, cement and fishing.

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JUG: Mongmong. Yeah. But then 1962, Typhoon Karen destroyed it³¹⁰ so we went to J.F.K. but Junior.³¹¹

RSS: Tumon.

JUG: Tumon Junior High and then they named it J.F.K. and then we graduated from there I we got we grad I graduated from J.F.K. I think it was already J.F.K. if I remembered, I may be wrong.

RSS: No, it was Tumon High.

JUG: I graduated in '63.

RSS: Yeah. Are you Uncle Jim's ³¹² age?

JUG: I think he's probably is the same age as me.

RSS: Wait a minute. You were '44?

JUG: Yeah.

RSS: He was born in Saipan in '44—oh, you're the same age.

RSS: He was born in Camp Susupe.³¹³

JUG: Wow.

RSS: You guys were "pleasure kids." Comforting each other, right?

JUG: Mhm.

RSS: During the war.

JUG: I don't know lai.

RSS: Tough.

³¹⁰ George Washing High School were elephant Quonset huts built in Mongmong that were destroyed by Super Typhoon Karen.

³¹¹ The date of enactment of Public Laws 7-124 and 7-125 that changed the name of Tumon Junior and Senior High School to John F. Kennedy High School was on August 26, 1964.

³¹² Uncle Jim, James Henry Flores, Sr aka Jimmy Dee, is my mother's youngest sibling. He was born at Camp Susupe, Chalan Kanoa, Saipan on January 14, 1945. (R. Steffy)

³¹³ Camp Susupe was an internment camp for Japanese civilians, CHamorus, Kakanas, and Koreans after WWII. It was closed on July 4, 1946. <http://www.pacificworlds.com/cnmi/memories/memory2.cfm>

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JUG: It's hard to remember—then when you when you remember things, sometimes it makes you feel—

RSS: Does it make you feel bad?

JUG: Sometimes.

RSS: Yeah?

JUG: Yeah. Maybe you can get it emotional, and they try to stay away from that.

RSS: Why? I've seen it a couple of times, you fighting it back.

JUG: Yeah, because

RSS: It's natural to think back.

JUG: Yeah. There's alot of things that I saw that makes you emotional because you see how we struggle, like at Manenggon.

RSS: Do you remember Manenggon or is that?

JUG: Not me.

RSS: Okay.

JUG: But the things that my sister would tell that story that my father was already making a casket for my sister Conchita because my parents already believed that she just ready to die because she was malnutrition from the war—sick, vomitting and everything, and my father made the casket for her. She was probably three years old and my mom—I was being told this—my mom decided that because my sister's gonna die that she might as well make something sweet and things like that and give it to her to taste before she passed away—eat candy or something. And so, what she did is, she got this chocolate, this chocolate powder, and put sugar and my sister couldn't eat—she doesn't want to eat—but my mom took the chocolate and make her tasted it and she began to eat it because it's sweet, just like candy. She recovered. You know, when you picture that because in mine, I could see my sister, sick as she was speaking and laughing and eating the chocolate which ended up saving her life. (burst out crying) It saved her life.

RSS: Shows a mother's love.

JUG: I know but, it's just that ... it's just that the whole idea of, might else well make her happy before she passed away by giving her candy or something and it ended up being that very thing that saved her life. She recovered.

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RSS: Beause she ate something.

JUG: Yeah. She recoverd from it, so they kept feeding her.

RSS: How old is Conchita?

JUG: I think she was maybe—she's older than me.

RSS: She's still alive right?

JUG: She's still alive.

RSS: Yeah.

JUG: She still lives in Newark, California. Everytime I mention that part of our family—

RSS: Yeah.

JUG: —it just gets me lai. (emotional) The Manenggon thing—(rustling sound of paper towel-crying)—even though I'm a baby, I feel the pain of my sisters and brothers (rustling sound of paper towel)

RSS: Is your mother still alive Joe?

JUG: No.

RSS: Mhm.

JUG: But that's the whole people suffered like that, not just my family it's just the whole experience the pain and and yet that's the very thing and yet some people just continue to see that. I can't imagine—I was there but I was a baby—if I died, I would not known anything, I would just die. (crying, crunching paper towel in his hand) But the whole Manenggon—well, my father had to go and struggle in the jungle to get something for us to eat. This how I appreciate other people's pain in other countries.

RSS: Mhm.

JUG: I see people in Afghanistan or Iraq and I see this little looking at kids it's terrible.

RSS: Mhm.

JUG: And I feel that looking—just in looking at it I feel it because, that's an experience that you never feel—you never know how one would feel unless you actually experience it yourself. People like me, I'm just only a baby, but when our own

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people talk about the war, when the talk about the march in their '80s '90 years old and still alive. That kind of experience is— That's why this whole thing—this War reparation sometimes—.

RSS: You have nothing to apologize for, very powerful testament.

JUG: Everytime I would speak about this kind of my life and about the war even though I don't know anything because I was just a kid, but later on in the '50s when I begin to see things as a 7-year-old, you remember those things. I remember it. I remember me and my brother, just going out in the jungle picking up brass and all that too to sell it as scrap so we could to Massey ³¹⁴. We go and cut wood, go pick fruit in the jungle, or pick *lemmai*, feed the pigs; and then they would be this thing sticks in the head—in the mind. I'm not the only—I wasn't the only one that was doing that—the whole village, our kids that I run around back then. We go and pick scrap metal, young as we were, because we want to bring it and sell it to Massey, and make fifty-cents, dollar, two-dollars! You keep that—that's the happy way—that's the happy part of our life is selling Massey and all that. It's just the whole idea that you do it—you have to do it—young people, twelve, thirteen years old running around Assan picking up scrap. When you look back, and then when you watch T.V. and documentaries, and you see kids from other parts of the world going to the dump, picking up scraps—you watch that kid in Brazil picking up scraps in the fucking dump, you don't think—that fucking gets to me man! Looking at them; sometimes, I even cry watching TV cause I'm looking at myself, I'm looking at that little kid looking for food in the dump. I never criticize those because I live like that. Every CHamoru families' struggle. Honest to God, there are other families that don't, but most of us, we struggled. We survived. Yeah, we go scrap. If you to go Yona, Malessio or what and stand there in the meeting and say, 'Is there anyone here that back in the day, after the war going around picking up scraps so you can sell it?' 'Oh, yeah, we did that.' See, that's our life. Sometimes when you see this now in TV, with the war going on, and then you see kids scrambling to get to the trash and all that—it just bringing back that's me man. That's me in 1940. That's me in 1958. I don't know, sorry.

RSS: No.

JUG: That's my life in Assan. That's my life also.

RSS: Yes, I understand.

³¹⁴ Phyllis and her husband Lon Massey lived on Guam for 38 years. Lon Massey purchased scrap metal from residents in Guam, Tini'an, Sa'ipan during those years. Scrap metal was called Massey on all Mariana Islands, a reference to collecting and selling scrap to Lon Massey. They had a scrap metal yard behind the Protestant Cemetery in East Hagåtña. (I. Sgambelluri Buran, C. T. C. Gutierrez, G. Massey, personal communication, October 8, 2020.)

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JUG: Picking up scrap.

RSS: Where did you sell the scrap?

JUG: Oh. Well, now you know my private thoughts.

RSS: That's okay Joe. That's what oral history is. It's okay.

JUG: Hm?

RSS: Everybody has a painful part of their life.

JUG: I wonder sometimes why do I even cry man?

RSS: Because it's pitiful.

JUG: Hah?

RSS: It's pitiful.

JUG: That's how I when I look at today's world, and I that still it's young kids going around picking trash, scrap and all that, it just brings me back.

RSS: Mhm.

JUG: The memories that I did the same thing, and it makes me—A na ma'asse'-hu.

RSS: Yes. Exactly.

JUG: Ma'asse-hu.

RSS: Yes. Exactly. I mean look at who you are today.

JUG: Yeah.

RSS: That's why it hurts so much. But as a child Joe

JUG: (sniffles)

RSS: You didn't see it that vein.

JUG: No. It was sometimes it was a happy year.

RSS: Yeah. Many kids tell me when I interview them about the war they tell me that when they think about the war, they see it as a view of a child, not as a an adult.

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JUG: Yeah.

RSS: With you, your birth at the end of the war in 1944—very difficult, and then the sharing of that story with Conchita.

JUG: Yeah.

RSS: Really kind of molded the *na'ma'si*³¹⁵ part of your upbringing.

JUG: Yeah. Sometimes I would tell my mom that when she said that to me, I told her that maybe God maybe God told her to feed— give Conchita the chocolate. In my mom's mind—she accepted that my sister would die—is dying so I might as well make her happy. Why is that? Why did that happen?

RSS: It's called love.

JUG: Yeah but ...

RSS: It's called love.

JUG: To take the chocolate and feed it to her, and that chocolate saved her life because she recovered.

RSS: Well, it gave her interest to eat, yeah?

JUG: Yeah.

RSS: Yeah, it's hard to say when the child is dying, it's very painful, because they can't tell you.

JUG: Mhm.

RSS: They can't tell you what they want, right?

JUG: I was also sick from—

RSS: Dysentery?

JUG: No, encephalitis.

RSS: Oh.

³¹⁵ Compassionate.

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JUG: I almost died. But it was the Navy and military hospital that they took me to. I can't remember whether it was in Agaña or Assan.

RSS: There's probably one in Tamuneng.

JUG: I believe it was in Assan.

RSS: Yeah. Well, it would have been the closest.

JUG: Right. And I remembered being in a hospital and—

RSS: There was one in Tamuneng too.

JUG: I don't remember.

RSS: Right after the war but you were too small.

JUG: I thought it was in Camp Assan where they have the dispensary?

RSS: Okay.

JUG: I was isolated in the room, somehow, I recovered, but many of the other kids passed away.

RSS: Mhm.

JUG: Encephalitis is something that affected the brain.

RSS: It's a good thing you didn't get worse.

JUG: Yeah.

RSS: It's tragic. War is tragic, it victimizes everybody.

JUG: Yeah. This is how I became—how my life changed, and it's changed me because I grew up in that kind of experience—I wasn't born rich and rich people no; I was suffering the same as other kids.

RSS: I'm not sure anybody was rich after the war.

JUG: There were still rich CHamorus.

RSS: No, but I mean after the war, everybody lost something, right?

JUG: Yeah, but—

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RSS: But that's okay because you're Joe Garrido.

JUG: When you experience those things and how it teach me that you can't just judge a person by looking at them, because you don't really know what their life was—

RSS: Mhm.

JUG: So, that's me because of that life experience that I have, I truly say, I could never be a racist. (laughing)

RSS: Mhm.

JUG: I could never be a racist—just by looking at people—I don't—how many times have we look at a person and we think, "Oh yeah having a good time;" but then, later on we found out that this poor guy's been suffering for 10-years from—(sniffing, pause)

RSS: Drinking away his pain?

JUG: No, I think suffering from cancer.

RSS: Mhm.

JUG: And something that kills him later on, but we didn't know, and he appears to be happy all the time, and then we criticize him, hurt him because of that, but then that's why you learn to don't judge a person or the book by it's cover—you never know that.

RSS: Mhm.

JUG: (sniffle)

RSS: Where is the thing that Carlos was asking you about, what is that in Assan. That thing that Carlos was talking about, what is that?

JUG: Oh, no wait, you askd me where were we bringing scrap metals to sell.

RSS: Oh, yes, I forgot.

JUG: Yeah. I did remember that there was a vacant place Assan is not like, right after that in '50s when I was growing up. But there's Joe & Flo's I don't even remember whether their name is Joe & Flo, but there's always been a business there run by the Gutierrez. ³¹⁶

³¹⁶ Florence Sakakibara Gutierrez was an entrepreneur and opened a bar in Assan in the early 1950s. Her husband Jose Taitano Gutierrez was a police officer and retired as one. (H. Gutierrez, personal communication, January 4, 2020.)

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RSS: Mhm.

JUG: But I think when they modernized it later on, they said, "Joe-Flo." But between that and the road that you go to the church, there's a vacant spot there that was set up, and they call it massey.³¹⁷ And I believe that, that Massey was the Massey—that guy that now works for the Department of Labor.³¹⁸

RSS: Maybe his grandfather.

JUG: His grandfather I believe was the one that started Massey.

RSS: Scrap Metal. Mhm.

JUG: Scrap Metal, and us guys, when we see Massey, everything now is Massey³¹⁹.

RSS: (slight chuckle)

JUG: See, the us guys.

RSS: It's reference.

JUG: Right. So *ne' tan emasse!*³²⁰

RSS: Yeah.

JUG: So, when we go pick scrap metal, *ayigi' masse' guato!*³²¹ And our mind (laughing) is associating everything we find as massey because that's what we sold it.

RSS: So if it was Garrido Scrap Metal, it would have been, hey, garrido!

JUG: It's crazy. Yeah (laughing)

RSS: (chuckles).

JUG: And so, I don't know if that guy that works at Department of Labor ever thought about it, but his father's last name is one of those the name now in CHamoru called, massey'.

³¹⁷ Joaquin "Danny" Siguenza Santos' spoke of the Massey operation after the war. Refer to his transcription.

³¹⁸ Lon and Phyllis Massey lived on Guam and ran a scrap metal business on Guam, Saipan and Tinian. Everyone I called assumed that Greg Massey at the Department of Labor is related to Lon Massey, but in a telephone conversation, Greg said he is not related to Lon Massey.

³¹⁹ Reference used to any collection effort for scrap metal.

³²⁰ Let's go collect scrap metal.

³²¹ That's scrap metal over there.

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RSS: It's imprinted, because even in the Northern Marianas.

JUG: Yeah?

RSS: Yeah. He collected up there as well.

JUG: Yeah, man. My father works for the Chancery³²² at the time and he also taught at Father Duenas.

RSS: Mhm.

JUG: Yeah, he taught journalism and he types.

RSS: Your father?

JUG: Yeah. He taught. He was the one that is the editor for the *Umatuna Si Yu'os* (Catholic Newspaper).

RSS: What your father's name again?

JUG: Vicente Pangalinan Garrido, Ben Garrido. Very close with Archbishop Flores. As a matter of fact my father was at one time being invited to become a Director of Administration I believe or Labor. And Father Flores at the time asked him, that he needs him, and can he just stay and run the—and so my father stayed until he died.

RSS: Mhm. Your father was born in Sa'ipan?

JUG: No.

RSS: Okay.

JUG: He was born in Agaña

RSS: How much did you get for the scrap? 50-cents a pound? Or was it, or by item?

JUG: For wires, copper it's by pound. But I remembered that during the Korean War there was a call out to the community that we need iron—any kind of iron. And of course the *latan ba sula* of the neighborhood which is the 55-gallon drum, is the trash can of the neighborhood. So, us kids again—

RSS: (chuckles)

³²² Worked at the chancery in Hagåtña.

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JUG: —thought that maybe we could make—they were—the Massey said they were gonna buy it for 50-cents a *låtán basula*.

RSS: The 50-gallon drum, for 50-cents?

JUG: 50-cents. So—

RSS: (laughing)

JUG: (laughing) So, we are very (laughing) so by the end of the week they were complaining to the commissioners somebody stealing trash cans all around the neighborhood. Well that was us! (RSS & JUG laughing) We were stealing the trash cans are empty, and we were rolling it down to Massey and selling it. I don't know man, but I remembered that and when I thought about that (laughing) back about us maybe six, seven guys rolling drums—

RSS: (laughing)

JUG: —along Route 1 to Massey, I laugh when I was thinking back, but at the time we were very happy because we were going to get 50 cents.

RSS: (laughing)

JUG: And infact, we were stealing trash cans from the neighborhood. Now they know (laughing)

RSS: (laughing) Now it's on record.

JUG: (laughing) Now it's on record.

RSS: The cry baby use to steal trash cans.

JUG: (laughing) Yup, we were stealing trash cans.

RSS: Did you remember collecting *lomot*?³²³

JUG: No.

RSS: For the *nobena*.³²⁴

JUG: *Lomot*?

³²³ Moss.

³²⁴ Novena, devotion. pg. 154 (Donald M. Topping, 1975)

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RSS: *Lomot*, for the—

JUG: *Lomot*, no. Oh, yeah. Yeah, at one time I—

RSS: In Assan?

JUG: Not in Assan.

RSS: Oh, okay. Where did you collect it.

JUG: I think we would go to the *hålom tåno*³²⁵ ... somewhere in Dededo.

RSS: Oh, okay. So not in Assan?

JUG: Yeah

RSS: What about coconut, did they have a coconut plantation in Assan?

JUG: In Assan? I don't remember at oh, they got alot of coconut trees.

RSS: Mhm.

JUG: But I—

RSS: You don't know if they were cultivating it?

JUG: No.

RSS: Taro?

JUG: The only one I know that has that has like a plantation, I mean growing crops is the corn and this is by the Pangelinan (family).³²⁶

RSS: Mhm.

JUG: And it's big because it's about ten-acres maybe or six-acres of corn.

RSS: But that's it? No taro, plantations or anything?

JUG: No.

³²⁵ Jungle. pg. 87 (Donald M. Topping, 1975)

³²⁶ Jose Guerrero Pangelinan, Familian Dodo, the CHamoru nickname for Jose Guerrero Pangelinan's family. (Sr. T. Pangelinan, personal communication, July 30, 2021)

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RSS: I'm just wondering if they used the wetland for anything.

JUG: Yes, in the wetland of course, naturally behind every house next to the wetland the *akangkong*³²⁷ grows naturally. So anytime someone wants to get *akangkong*, they would just go to behind the houses and cut.

RSS: Mmm. *Akangkong* is what?

JUG: It's like I keep forgetting, wow—it's *golar*³²⁸. And it's almost similar to when like *hågon suni*³²⁹ when you—it's not like *hågon suni* because *akangkong* is vegetables, and the leaves and—

RSS: Is it the sweet potato? No.

JUG: No. No. No.

RSS: No.

JUG: *Akangkong* is—

RSS: No, no, no.

JUG: —is leaves and,

RSS: Stem?

JUG: Yeah.

RSS: What is it in English? I cannot—

JUG: You know what you go to the Chinese store and you say, "The garlic Acangkung."

RSS: I know for what is it..ah..I can't think of the name.

JUG: I forgot. I don't know the English of *akangkong*, I just know that *akangkong* is the CHamoru name.

RSS: I know but I can't think of it right now. I know what it is Okay. What about sweet potato? Did they grow other vegetables in Assan?

³²⁷ Water spinach.

³²⁸ Type of vegetable.

³²⁹ Taro leaves.

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JUG: Nol don't know, they may have. Remember now, that basically Assan is a fishing village.

RSS: You what—it's called *akangkong*. Okay.

JUG: No, not me.

RSS: No, you say *akangkong*.

JUG: *Akangkong*.

RSS: Yeah, but the Chinese name is kankkong.

JUG: Right.

RSS: Okay.

End 2019 12 07 Transcription Tape #2; Start 2019 12 21 Transcription Tape #1

Rlene Santos Steffy: Today is the 21st of December 2019 and this is a follow-up with Joe Garrido. Let's start with the naming of the village. The name of the village, Assan. What can you tell me about your understanding of the name Assan?

Jose Ulloa Garrido: Assan, as I remember it, meant 'seldom' or *håssan*. I don't know whether that should be the original spelling of the village of Assan. But when I was growing up we never really bothered to actually ask ourselves the meaning of that village. But the name Assan is indigenous; meaning that our people actually named the place. Before Magellan ever came into the picture in 1521 right? And what does it mean? (pause) I don't know. But what I heard is that, it generally meaning something seldom. But then as time goes on there are other people who think that it should be '*Håssan*'. Why should that place be named Assan or *Hassan*, we may never find out. But obviously as in other place names here on Guam, it relates to what the people were doing; what they weren't doing and when they were doing it. But then again, it could actually mean 'As San.' Say that if we're asking the local tradition in determining sometimes in finding out or creating information with regards to that particular place is to determine that, to come up with a name because somebody was staying there. And so, it's possible that the name Assan began to be called that because 'San' was staying there. And so, in a local way of providing information to other people with regards to this particular place we say, "As San," and it just evolved to just being one word, instead of being two. So there are many example of the word of the prefix, 'as'. And so in this Assan that may be the original name is 'As San.' In this place there is a person known by everybody in that area as 'San,' S-a-n. He is there so 'As San.' But *håssan* came into the picture, and of course, we still speak the word *håssan* in our conversational CHamoru and *håssan* of course, means 'rare' or 'seldom.' Seldom what?

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Well, we need to find that out. Back in history, it could relate to being, 'rarely do we have this kind of fish' or 'we rarely find this in that particular area,' so maybe that's why it's called *håssan*. "This place rarely has *tagåfi*,"³³⁰ or "This place rarely has *gaddo*"³³¹ ... that's why *håssan*. There is a song written about, *Håssan Assan na manman Guåsan*.

RSS: Is that a song? Can you sing it?

JUG: Yes. It's like a *Kantan CHamorita*.³³²

RSS: Can you sing it?

JUG: I don't know it well, but this is the type that you think of anything—

RSS: *Yotte*.³³³

JUG: It's not really a song that is written down. It's the style of the song that seems to play just right with the rhyme with Assan. So it's almost like what Tun Ben Meno said about *Kantan CHamorita*. That they exchange words back and forth. So, sometimes I hear the '*Assan håssan na man man guåssan*,' and they would be singing. I forgot what I heard during the time. Sometimes when we're drinking beer like one person in Assan over there at the end of the table would say, (singing) '*I woke up this morning, and went to the ranch, checking on the chickens, but they were not there. Moving on.*' Like that. And that's really popular in those days.

RSS: When did they do that?

JUG: Oh, back in the '50s, the late '50s, and in fact one of the well-known singer who came from Assan is the late George Cruz.³³⁴ I forgot what's his singing name³³⁵ there but he plays guitar and he sings really good. And he sings kind of a western style, but he sings in CHamoru.

RSS: So, he made it a song?

³³⁰ Red snapper. pg. 194 (Donald M. Topping, 1975)

³³¹ Wild yam.

³³² A popular CHamoru folk singing method requires a command of the CHamoru language to come up with words to rhyme and extend the song as sung. They often sang when the community worked on projects like repairing thatched roofs and pulling chenchulu nets. But, unfortunately, only a few people know the CHamoru language well enough today to sing *Kantan CHamorita*.

³³³ Each person would sing a verse and the next person would respond with a verse connecting the thoughts in a teasing manner. It was an entertaining way for the community to pass the time spent together.

³³⁴ George Cruz sang and played the guitar. He had a trio, a base player and drummer. He had a good voice. (N. Cabral, personal communication, July 22, 2021.)

³³⁵ Stage name.

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JUG: Yes. Assan has farmers, but they have a lot of fishermen. And so (coughs) we have those Familian Terlaje a bunch of fishermen they fish as a family, and they have the Crisostomos at Kalåkkak they are good fishermen. They seem to know how to catch octopus. (pause). I never really learned how to swim and fish in Assan. I kind of like Assan belongs to the Assan residents and the fish, and the water actually belongs to them. But when I was growing up we begin to assimilate with the village, and the residents there and we became *Taotao Assan*.³³⁶ But my older brother was the one that actually fished and know how to swim and that was a very good fisherman.

RSS: Which brother?

JUG: My brother, Ignacio, who passed away about six months ago. He usually fished in Assan Reef, the *Saguan Assan* and over to what they now, know today as Camel Rock.³³⁷ But when we were growing—when I was young—we never called it Camel Rock. I don't remember knowing it back then as Camel Rock. That name surfaced later on; I believe that name came into the picture when the military began to stay there in Camp Assan. But when I was growing up, even up to 16, 17 years old, we know the name of that rock is Gapan.³³⁸ It's called Gapan, and it actually relates to a legend story about someone named Gapan. And they were fighting with the clan of Hagåtña or something and what happened is they wanted to block Sagua Assan. And so, the CHamoru were strong those days—this is just a legend—they were carrying the rock to block the reef so that the outsiders who were coming in to Assan to fight the clan in Assan, won't able to go into the Assan Village, because there's no place for their canoes to come in, so they were going to block it. And it took some time to carry that big rock. And as they were carrying it, the sun started coming up. As soon as the sun rose and light begins to spread out, all of a sudden, they drop the rock, and they ran into the jungle. That's how that rock went there. But I know that name is Gapan, also known today as Camel Rock.

RSS: What does Gapan mean?

JUG: I believe it refers to the name of the Gapan, the *maga' lãhi*, Gapan. The leader of the warriors of the Village of Assan, and his name is Gapan. But, Gapan—and actually the word can actually be connected in meaning, or could be a variant of

³³⁶ Prewar residents of Assan.

³³⁷ It is known and referred to as Gapan (Islet) by the *Taotao Assan*. Today it is part of the Asan Beach Unit. (General Management Plan War in the Pacific National Historical Park Guam. August 1981)
https://books.google.com/books?id=TjU3AQAAMAAJ&pg=PA38&lpg=PA38&dq=Gapan+rock+asan&source=bl&ots=OAzwPrz1Bp&sig=ACfU3U3098ShlXWCwaIKxqAbZlnYGeT58w&hl=en&sa=X&ved=2ahUKEwim_KzcxfbxAhWwF6YKHTfRC1YQ6AEwEnoECBoQAw#v=onepage&q=Gapan%20rock%20asan&f=false

³³⁸ There is a city called Gapan in the Philippines founded by the Spaniards. It is a town of Pampanga founded sometime in the mid-16th century. Today it is known for the manufacturing of footwear.

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gipan. If a person is *gipan*, it's a person who is adept, to jumping. Gipan, right? 'This boy is *gipan*!' So we can say, "*Gipan* si Lebron James."³³⁹

RSS: (chuckle)

JUG: Because he could carry that basketball, jump, and slam dunk, he's *gipan*, a man who can jump. So I don't know, other people should research that and find out what's the relationship between *Gipan*—Gapan and Camel Rock, and that story—but it's a legend.

RSS: They look like they misplaced it because the *sågua* is south of where that rock is.

JUG: That's correct.

RSS: Oh, excuse me. East of where the rock is.

JUG: They didn't finish the job because...

RSS: They took it too far.

JUG: No, the sun came up.

RSS: No. But so, they threw it,

JUG: And they—apparently—

RSS: Oh.

JUG: Back in the day, the *taotaomona*,³⁴⁰ they're making sure that they time of working is in the dark. And then when the sun was coming up...

RSS: it revealed what they were doing.

JUG: Yes, and they ran because they were afraid.

RSS: Mhm.

JUG: —of the sun. I don't know.

RSS: They're afraid of being found out?

³³⁹ Lebron James is a skilled jumper.

³⁴⁰ Taotaomona: Term used to refer to ancestors, the disembodied souls or ghost of ancestors.

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JUG: That's right.

RSS: Yeah.

JUG: And that legend—that story is still in the books. I'm afraid that not too many of the residents in Assan knows that today.

RSS: They will now.

JUG: Well, yes. And I know that Assan residents my age will remember that, but they are few and far between already. But I'm pretty sure you can find all the residents in Assan who are like me, and older than me who will tell you that, "Yes, that rock is Gapan. (enhale)

RSS: Ok, Gipan is vowel harmony, right? So Gapan and Gipan. Its tense related right?

JUG: I mean, it could be.

RSS: One is act of.

JUG: Adjective.

RSS: Yeah. One is the act of, the other one is an adjective.

JUG: Right.

RSS: Yeah.

JUG: And of course, the name is a noun, right?

RSS: Mhm.

JUG: Si Gapan, or its Gapan.

RSS: Mhm.

JUG: Yeah. The name..

RSS: What a gipan man.

JUG: It's Gapan and his men.

RSS: Yeah.

JUG: They are carrying the large rock to block Sãgua Assan to prevent the outsiders from Hagåtña and Anigua we their having their tribal wars.

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RSS: Sure.

JUG: So and that story of that rock is real! Well and growing up there of course when we arrive, and when I left the whole village was speaking CHamoru. No, I did not know how to speak CHamoru I mean English until I started attending ah..the Navy Elementary School the Navy Elementary School in Assan. And that school was located somewhere around Jan Furukawa's residence in Kalåkkak—San Nicholas.³⁴¹

RSS: Mhm.

JUG: Yeah. Jan Furukawa where their family were staying, further down but closer to the Mayor's office, is the Assan Elementary School. And so we attended Assan and as I was going to Assan that's where they were teaching me to speak English.

RSS: Was it difficult?

JUG: And not CHamoru.³⁴² Oh, it was very difficult because I was already seven years old and I started school late because of the war. And so, I was speaking CHamoru, and nothing else. Maybe I don't even know how to say, "Yes." But I started to learn how to speak English. And they started telling me that I should not speak CHamoru.

RSS: Who were your teachers?

JUG: My teacher was a lady ... [I] forgot her first name. But I remember that teacher. Her name was Miss Limtiaco³⁴³ and I believed she was married to Jaime Limtiaco. She was my teacher all the way. But she spank my hand quite a few times because of ... it's hard for us to follow the rules. Practically everybody in that class got their hands spanked with the ruler.

RSS: For doing what?

JUG: For speaking CHamoru. And so when I learned English in school, then when school is over, and we get to our house, we speak CHamoru inside, outside the house. Everybody was speaking CHamoru. Today, probably the other way around. (pause) And that's the CHamoru now that I'm speaking—disturbed by the rules and regulation of the school. And I probably would be more fluent in CHamoru if it had not been that program of not speaking CHamoru in school. But yeah everybody in my family were speaking CHamoru even my youngest sister Patty. She know's how to speak CHamoru. But you can tell that the time when they were learning CHamoru, was the time when

³⁴¹ Jan Furukawa's mother's maiden name is San Nicolas, a family from Assan.

³⁴² The name of and indigenous language of the people of Guam.

³⁴³ Florentina "Loling" San Nicolas Limtiaco. **Invalid source specified.**

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the CHamoru's were speaking less CHamoru. And that's the scenario that I grew up with in Assan. And from one end to the other, and as we assimilated in Assan everybody knew everybody else. And so, like you always hear the *man'anko*³⁴⁴ is that "You're a Village Child." When you go to the other end of the village in Assan, they know who your parents are so they will tell you, "Go back home because I know your mother did not know that you're down here." And so you follow what you were told to back. It's almost like you have the whole village as your mother. That is no longer the case today I'm afraid to report. (laughs) But that's how I knew the village and the people. And today sometimes in the place where you live, you don't know the people three houses down. But growing up in Assan, I know who the Familian Te'a'. I mean that family is the Tajieron family. I know who's the Familian Ika. I know Familian Indian; Familian Kãnti; Familian Talo'. I knows the Familian Aquiningoc, Tun Joaquin Aquiningoc; Tun Juan Limbok—Familian Limtiaco, Aflague-Limtiaco; Familian Red, Tan Marian Cruz; Familian Bakery—the Duenas and their bread factory. They were the one that's making bread for the village and that's where we go to buy our bread. At the time that we were growing up there, Marine Drive was a two-lane highway, is asphalted road but always had potholes and coral dry and dusty. And the people that live there that are fronting Marine Drive just like today when you begin to enter Assan, on the beach side, you would have the Familian Taitano. I grew up with Norman Taitano. I forgot the name of Tun Jesus Taitano. He's the one that likes to go to the beach, and to the water, and fish for *gãmsan*.³⁴⁵ The Familian Rapoya and Familian Mendiola. Where Johnny Sablan³⁴⁶ is staying right now, that area there is Familian Finney. You see Finney and the Mendiola's were staying there. Charget—Familian Salas; San Nicholas on the beach side. And on the inland side starting from north come going down right toward Piti, as you enter Assan, you would have the Familian Pangelinan; Familian Perez; Familian Pangelinan; Familian Guerrero; Familian Cabana She married Tagalo, but her children were good friends of mine. And they had a store. Familian Limtiaco Tun Antonio and Tan Enora. And across the street would be the Familian Jesus.

RSS: Wait, across the street on the east side?

JUG: Across the street, the main street of Assan, in there is the middle street

RSS: Okay.

JUG: That goes all the way up to the village, then when you make a right turn, that's when you go down to the church. And in those days the church is situated in the

³⁴⁴ Elders.

³⁴⁵ Octopus.

³⁴⁶ Along the beach on Marine Corps Drive.

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middle and there's a plaza. It's always has a plaza, small but that church has always faced that way. The church today—the church has always faced that way.

RSS: It's facing west.

JUG: Yeah, it never face any other—and so, right now across the street from that church is the Mayor's office but that church is not the original location, it's further down, and it's wooden.

RSS: Down which way? Toward the ocean?

JUG: No further—away from the Mayor's Office.

RSS: Inland. Oh, further back?

JUG: Right, further back.

RSS: So back toward Joe & Flo's?

JUG: Yes.

RSS: Okay.

JUG: Not Joe & Flo.

RSS: No. but that direction.

JUG: That's correct.

RSS: So east.

JUG: Near by the church is of course the swamp which is being fed by the water from the Assan Reservoir up there coming up from *bo'bo*.³⁴⁷ There's a *bo'bo*' up there. The Mayor's office today, and then as you go up the hill, you will have the San Nicolas, the San Nicolas is a big family at Assan. But where the Mayor's office is today, further down [heading east toward Kalåkkak] is the Santos family, the Familian Yeki³⁴⁸ and one of the late brother-in-law, Eddie Cruz, was married to my sister, Magdalena.

RSS: And is he a Santos?

JUG: Oh, yeah, he is a Santos-Cruz, I believe.

³⁴⁷ Fresh water spring.

³⁴⁸ Sometimes spelled as Jecky. (J. Garrido, personal communication, February 27, 2021.)

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RSS: Oh, the mother.

JUG: He's a Familian Yeki. And around there we would find the Familian Kovac. I know you gonna know if you ask the people at Assan, who's Eddie Kovac. I believe Eddie was—I don't know whether he is alive today or what, but I know he was a member of the police, he was a policeman. Eddie Kovac, and he was also my friend. The Familian Dagson, the Garcia family. I can only point them where if we have a map but the map is in my mind.

RSS: I'll get you a map.

JUG: Yeah. And Familian Garcia; Familian Quidachay, they are all friends of mine and we grew up together and I still remember those guys, even some of them have passed away. But as we go up you would have to the side of the Mayor's Office—I could be wrong and maybe slightly wrong in their placement of this family, but Tun Juan Limbok, the Familian Limtiaco on that side. Then as you go up the hill, you would have the Crisostomos. I believe no, the Aquiningoc here. My uncle married Familian Afleje. Then the Familian Acfalle, Familian Untalan; Familian Cruz, who is now also known as Familian Fongo. And you as you keep going up, we have the Familian Kiko' Lolita who is Familian Jeje'. I know Tun Jeje' was a policeman. I know their sons. And Familian Cruz is Jesus Cruz, and George Cruz, the singer, then Familian Gutierrez—Joseph Gutierrez and Familian Tun Ramon Rojas who is Tun Ramon Donga' and above them is the Assan Reservoir. And so only up and thee other side of the street, starting from where the church is now, it would have Familian Ma'anao' and as you go up is Familian Duenas, the one that owns the bakery; then you have Aguon then you have Limtiaco, then you have the Chatgulaf,³⁴⁹ then you have the Meno, and then the Santos again the commissioner;³⁵⁰ and across the street from the Santos is the Castro family and the Meno, and Tydingco. The Gordon Tydingco's relatives, and as you down the street you have the Rojas again below there, Familian Fejeran; Familian Santos and I forgot like Familian Ando'. If I think more, I could remember what their family names are.

RSS: Do you know what they mean?

JUG: No, I don't. I think it's mostly related to their names.

RSS: Okay. I'll get you a map, then you can write it down for me, where you remember them.

JUG: Yeah.

³⁴⁹ Chargualaf in CHamoru is pronounced as Chatgulaf.

³⁵⁰ Danny Santos' father.

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RSS: It doesn't have to be precise.

JUG: Mhm.

RSS: But in the general area. So that's good.

JUG: So, we have the as we go down towards going out to Marine Drive, on that side is the is an other like pasture.

RSS: Pasture?

JUG: Pasture. Where they have karabao and it's an open field but next to it is the swamp. It's not really a swamp, it's more like a *milak*³⁵¹ but constantly water coming down. And so that's where I walked from our house to the school, we pass the Familian Ando' residence and then we go right alongside the river.

RSS: Hmh.

JUG: The Assan River alongside we pass the church, then we go to the school.

RSS: How big is the school?

JUG: Oh! I think there were at the time it was made of Quonset hut; of course the flag pole is always in the front that's an open field when the come we go in the morning and line up like the military, and then we sing—I don't even know whether we sang the American hymn.

RSS: You mean for the flag raising?

JUG: Yeah. But we Pledge Allegence to the Flag. "I pledge allegiance to the flag of the..." Every morning at school.

RSS: Did you exercise in the Plaza?

JUG: Yeah. The Plaza is used as like today what they call that in break time in school?

RSS: P.E.

JUG: Yeah. P.E. [physical education]. That's where we run around and play around, and things like that. But it's always regimented and disciplined. But I remembered standing at attention and pledging the Pledge of Allegence. (pause). But then during

³⁵¹ Surface water flooding.

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lunchtime if we have time, there was a river, I don't know what kind of Kalåkkak River, I think; but in that Kalåkkak River is like a Spanish dam, and we call it Presa.

RSS: Which means what?

JUG: I later found out that is a Spanish word meaning, 'dam'.

RSS: Oh, okay.

JUG: (chuckles)

RSS: Presa.

JUG: Presa is made of mamposteria concrete.

RSS: Oh.

JUG: And so, in the back is like a swimming pool, that's where we swim.

RSS: They let you swim during break?

JUG: Oh yeah. We sneak over there.

RSS: Oh. Okay.

JUG: It was in the jungle. Yeah. So then we go to school..

RSS: Wait. What was the water like?

JUG: Well, I guess it was okay. Clean.

RSS: No, was it cold?

JUG: Oh, yeah. It's cold. Because the canopy is around where trees.

RSS: Was there a waterfall? Or a river?

JUG: No, there wasn't a waterfall. It was just a stream that's coming down from the mountain. But they created a dam. Somebody built a dam. I don't know what's it for. Later on I kind a figured out that the dam is to conserve the water to water the rice paddies.

RSS: Where were those located?

JUG: The rice paddies? I don't remember growing up in Assan anyone planting rice. I don't remember.

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RSS: What about before the war?

JUG: Of course, before the war I wasn't even born.

RSS: Oh, that's right!

JUG: But I saw pictures of Camp Assan, just a few rice paddies.

RSS: Across the street, right?

JUG: No. In the Camp Assan area where the War of the Pacific Park is.

RSS: Oh, today?

JUG: Yeah.

RSS: Mhm.

JUG: That was full of rice paddies.

RSS: Mhm.

JUG: Before the war, and then during the Japanese time.

RSS: Oh, okay.

JUG: Yeah. But then after the war that whole place was destroyed.

RSS: Before the war, and during the Japanese time.

JUG: Yes.

RSS: Okay.

JUG: That's filled up with as a matter of fact there were pictures of it. And so the invasion highly disturbed the area, of course the military found out that it's a good place to build their camp, and so they backfill it (chuckling) completely destroyed the place and build their camp. (chuckling)

RSS: I saw some some pictures, I don't know if it's after the war, I think it might have been right after the war; across the street from Camp Assan, the location of the now National Park; across the street that was all cleared up and they looked like there were uniform blocks. You don't remember if there was any...

JUG: I don't.

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RSS: ...rice paddies there?

JUG: I don't remember, there may have been rice paddies there.

RSS: Okay.

JUG: And, that's closer to Kalåkkak.

RSS: Right.

JUG: And so there might have been rice paddies there. And perhaps that was the reason for the damming of the Kalåkkak River.

RSS: Mhm.

JUG: It may be it might not be Kalåkkak River. But surely there is a stream there. That even today it would if someone would go and hike over there, they still might find the dam.

RSS: Hmh.

JUG: But that whole place across the street that you're talking about, the military actually excavated that to make it larger. Those lands belong to (pause) Familian Gamboa, and Familian Chatgulaf,³⁵² in fact, one of the descendants of the family that owns the land—and that was taken over by the military for the National Park.

RSS: Mhm.

JUG: One of thee descendent of the family that owns some of the land there, is actually working for the National Park Service.

RSS: Who's that?

JUG: Mr. Chatgulaf, I forgot his name, Eddie, Edo Chatgulaf.

RSS: Mhm. I don't know who that is.

JUG: I told him (chuckling)

RSS: You told him?

JUG: I told him that this land over there, part of it belongs to your family. He knew about it.

³⁵² CHamoru pronunciation of the name Chargualaf.

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RSS: Mhm.

JUG: And his Familian Chatgulaf-Gamboa.

RSS: So you're saying that the only rice paddy you're aware of, is in the ocean side of the National Park.

JUG: That's correct.

RSS: Okay.

JUG: Yeah.

RSS: Okay.

JUG: I'm not aware that there was a rice paddies across in the inland side of Route 1, the area where you're pointing at.

RSS: What about in the area behind Joe & Flo's in the village?

JUG: Like I said, I don't remember.

RSS: Okay.

JUG: But when we moved to Assan it was already, I believe it was 1950.

RSS: Mh.

JUG: And so, however, I remember going with some of my relatives and the Familian Kãnti, Joe Mendiola this is the family across the street...

RSS: Hm.

JUG: ...across the street where we live...

RSS: Mhm.

JUG: ...who's now related to Cabral.

RSS: Married to Cabral.

JUG: Right. I knew Cabral, what's his name?

RSS: Luis?

JUG: I knew Luis' dad.

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RSS: Oh. He's still alive, Frank.³⁵³

JUG: Ha?

RSS: Frank.

JUG: Oh.

RSS: Luis' father is Francisco.

JUG: Okay. No, Cabral, he was in the Navy.³⁵⁴

RSS: Yeah, Francisco.

JUG: Right. I believe either he married Rita, or Maria.

RSS: He married Nicolasa.

JUG: Nicolasa. Okay. So I knew his dad because he goes to the store....and that's how we wrap around. I was..I was younger than him.

RSS: Oh yeah. He's..

JUG: But he was a..he was a good friend of my..my..ah..brother Ignacio. And they actually go fishing together.

RSS: Yeah. The old man is still alive. They live in Chalan Pago.

JUG: See..Cabral..

RSS: Cons.

JUG: I've seen him in once in a while..

RSS: Yeah.

JUG: the last time I seen him..

RSS: Yeah.

JUG: I think it was 2 years ago. I spoke to him..

³⁵³ Luis Francisco Cabral is Luis Francis Mendiola II's father.

³⁵⁴ Frank joined the U.S. Air Force.

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RSS: Yeah.

JUG: he still remembers me.

RSS: Yeah. He's still alive?

JUG: See ... Frank Cabral, right?

RSS: Francisco.

JUG: Yup.

RSS: Cabral. He's..

JUG: Oh, what?

RSS: Colombia..ah..he's Colombian.

JUG: I could be wrong but if..if ah Luis don't know, his dad plays good guitar.

RSS: Oh no. He knows. He learned.

JUG: Hah?

RSS: Luis plays too.

JUG: Oh yeah. Boy, when he was showing us..when he was visiting..ah....flirting with the wife..

RSS: (chuckles).

JUG: Before he married, Nicolasa.³⁵⁵

RSS: When he was courting her?

JUG: Sometimes he plays guitar. And....kind of like a classical Spanish?

RSS: Mhm. I wonder if he still plays?

JUG: I don't know.

RSS: Okay.

³⁵⁵ "Frank wasn't playing the guitar until years later after we got married." (N. Cabral, personal communication, February 28, 2021.)

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JUG: But he was good friend with my brother.³⁵⁶ As a matter of fact, they all joined the Navy.

RSS: Mhm.

JUG: He was in the Navy and then that's how he met my brother.³⁵⁷

RSS: Oh, okay. Wait a minute. I thought he was in the Air Force.

JUG: No. He was..I believe he was in the ... I could be wrong, maybe he transferred to the Air Force.

RSS: I think he was in the Air Force.

JUG: But no, Frank and my brother...

RSS: They served in the Navy?

JUG: My brother was in the Navy, and they were divers.

RSS: Oh, okay.

JUG: And I believe that he may not admit it, but Mr. Cabral was a good aqua scuba diver.

RSS: Well, Luis is a scuba diver instructor.

JUG: Yeah. Oh. But his dad is a diver..

RSS: Okay. I don't remember exactly, I just interviewed him.

JUG: I thought he was in the Navy, that's how they communicate with my brother, Ignacio who joined the Navy at the young age of barely 17.

RSS: Wow. Why didn't you? You join the service too right?

JUG: I did.

RSS: Okay.

JUG: I joined 1964.

³⁵⁶ Ignacio Ulloa Garrido served in the United States Navy. (1935—2019).

³⁵⁷ "That is my brother Gregorio. He and Ignacio were both in the Navy. My brother became a diver in the Navy. I don't know what Ignacio duties were in the Navy." (N. Cabral, personal communication, February 28, 2021.)

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RSS: Which arm?

JUG: Army.

RSS: Army. Okay.

JUG: Yeah. I was actually...I wanted to join the Marines.

RSS: What happened?

JUG: Well, the Marine Recruiter wasn't there when I was there. And so. Mr...I don't know whether Mr. Guerrero or Mr. Duenas was the recruiter at the time; just call us group of guys, and hey and let me in; come and I'll swear you in..in the Army; and I said, "Ok."

RSS: You didn't have a say?

JUG: No, we just swore...

RSS: Ai!

JUG: ... in the Army.

RSS: You didn't care where you joined?

JUG: Nah. There was no job.³⁵⁸

RSS: Interesting..

JUG: No jobs!

RSS: I see. So, you just wanted to get employed.

JUG: Yeah, I just wanted to go find something, do something.

RSS: You regret being in the service?

JUG: No, not really.

RSS: Okay.

JUG: No. I went to Europe.

³⁵⁸ Referring to no jobs in Guam.

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RSS: Oh..

JUG: I was stationed in France. Germany.

RSS: Okay. Let's go back to a comment you made about the fishing families. You said the Crisostomo and Terlaje. Do you remember how it was like when the Terlajes went fishing ... with the village congregate to their area; what would happen?

JUG: Actually, at the time that I was there, their children were young.

RSS: Mhm.

JUG: But, I see sometimes them fishing in the Assan Reef. And I guess the children when they grew up they started fishing with their dad. But it's like family.

RSS: Mhm.

JUG: Not just Terlajes, and then the neighbors, but I knew the Terlajes were a fishing family. But there is also the Crisostomos. There was a man there while I was still going to school, I think I finished elementary school. But I always see this.guy and his last name was Crisostomos, I forgot what he's called. And everytime I would see him, he was carrying his spear walking to the ocean.

RSS: So he's a deep sea ...

JUG: To the reef.

RSS: He dove?

JUG: Yeah.

RSS: Free-diver?

JUG: Right. And so these guys are respected then, because man...

RSS: Mhm.

JUG: They really know how to fish and swim. And the Terlaje family is a big family in Assan.

RSS: Oh really?

JUG: Yeah. And their connected also to the Terlajes of Yo'ña.

RSS: Oh. Okay.

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JUG: I..as a matter of fact, I think Miss Terlaje, Cindy, she's my second cousin. I believe I said that earlier.

RSS: Yeah. she's from Sa'ipan. She's Tenorio from Sa'ipan.

JUG: Right. I know their dad. I actually met her dad.

RSS: Mhm.

JUG: And her mom. Si Tan Louise was the first cousin of my father. So, they're the ones also that bake bread and all kinds of pastry.

RSS: She was a *pånadera*?

JUG: Yeah.

RSS: Tan Louise?

JUG: Yes.

RSS: Mhm. They're Tenorios!

JUG: Oh. Yeah. They actually related to the Pan of Sa'ipan.

RSS: I was going to say the Tenorios are notorious for that, right?

JUG: Yeah.

RSS: So, did the fishermen share with the village? Was there a customary practice in the *pâte*?³⁵⁹

JUG: No. I would think that they did.

RSS: Okay.

JUG: But I did not see that.

RSS: Okay.

JUG: Maybe when they bring their catch home, they would give some to the neighbors and things. That I have to say that happened because back in the day...

RSS: That's the way it's done, right?

³⁵⁹ Distribution of food or other commodities for shared benefit.

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JUG: That's what is done.

RSS: Yeah.

JUG: When I was growing up in Assan, Shelton just moved there.

RSS: Oh...

JUG: And that's where they build their store. Fronting Marine Drive, with the Assan reef in the back [laughing].

RSS: do you remember when Shelton got there?

JUG: No, I don't. But I know they were the Shelton family. I believe the mom is from Assan. And of course, there's the Joe and Flo across the street ... no further up and..there's the Rojas, and of course, there's the San Nicolas again; and there is a Paulino. If I'm not mistaken ... although I don't know where exactly they were staying, but there's one Botdåyu³⁶⁰ family that were staying in Assan.

RSS: Which Botdåyu?³⁶¹

JUG: My fathers and they became good friend with my dad. Man, I forgot.

RSS: When you remember, you can text me or email me. So then, you made a statement that Joe Gutierrez,³⁶² is that the old man, Gutierrez, Florence's husband?

JUG: No, this is another Gutierrez.

RSS: Okay.

JUG: And his dad, they're Familian Lorenzo.

RSS: Okay.

JUG: Gutierrez-Lorenzo, I believe.

RSS: Lorenzo is the woman?

³⁶⁰ CHamoru pronunciation for family name Bordallo.

³⁶¹ From Lani Bordallo, "That was my family. My mother, Helen Tydingco, is from Asan. My sisters and I attended Asan Elementary where my mom taught 1st grade. My dad opened Charlotte's Soda Fountain in the early 50s where the Harley building now stands. My dad belonged to the Asan Knights of Columbus and my mom to Christian Mothers. Many sweet childhood memories before moving to Sinajana in 1960 shortly after my brother, Carlos, was born." (M. Phillips, personal communication, March 1, 2021.)

³⁶² Jose Taitano Gutierrez.

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JUG: The Lorenzo is the chef for the company.

RSS: Oh!

JUG: Joe Gutierrez is different from ... that's the family from Agaña Heights.

RSS: Okay. Joe Gutierrez married a Lorenzo. The owner of Joe and Flo, the wife is Lorenzo.

JUG: Okay.

RSS: Because she's the sister of ...

JUG: Florence. You're talking about Florence.

RSS: Yeah. Joe & Flo. Florence's maiden name is Lorenzo-Portusach or Portaside-Lorenzo, something like that.³⁶³

JUG: Florence is good friends with my mom.

RSS: You remember when Joe and Flo's was open up?

JUG: No, I don't.

RSS: Okay.

JUG: I just knew that there's a bar.

RSS: Do you remember when it turned into a restaurant? Which came first?

JUG: I don't remember. But that was when I graduated from school in 1963.

RSS: Did you ever go to Joe and Flo's?

JUG: Oh yeah. I went there, eat there, drink there. That's the place to go.

RSS: (chuckling) In that order? I miss their food.

JUG: Yeah.

³⁶³ Gutierrez's maiden name is Portusach Sakakibara. She was born in Japan and the eldest of Henry and Concepción Portusach Sakakibara's seven children. Concepción's (1899-1991) parents were Antonia Camacho Martinez and Don Francisco Martinez Portusach. He was Guam's first civilian provisional governor of Guam. Consolacion's second husband was Fernando Lorenzo from Assan. (H. Gutierrez, personal communication, February 28, 2021.)

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RSS: The *kélaguen*.³⁶⁴ Bob loved the beef *kélaguen*.

JUG: Yeah. Man.

RSS: Do you remember any murders in the village?

JUG: No, I don't. I don't remember. There might have been. There's one bar there at the time when the military was still there. There's one there that my mind is telling me its name is referring to something Hawaiian. Waikiki or something...I forgot.

RSS: Where was it located?

JUG: Ah, at the entrance to where the church is from Route 1? And then, as you go down there's this place today that has a lot of junk cars?

RSS: Mhm.

JUG: Right? It's located there.

RSS: So it's inland?

JUG: Yeah. It's inland. I don't know who's running it. As a matter of fact, I never went in that place. But that was a place to go to also. The taxi dancers.

RSS: So would you say that your memories of Assan are good?

JUG: (pause). I guess it's..um..

RSS: Do you miss it?

JUG: I miss growing up in the village where everybody knew everybody else, and we speak CHamoru.

RSS: Was it ever the same wherever you moved?

JUG: No. Never. We moved to Agaña Heights. We moved to a place, to a house next to the Red Carpet, Agaña Heights. We moved around pretty much, because the military took all our lands, so we moved around trying to find a place..

RSS: I want to go to the house, the fifty-dollar house. You said that your father expanded the house.

³⁶⁴ Food dish of raw fish, chicken, meat, with salt, chili pepper and lemon juice. The protein is cured by the lemon juice.

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JUG: Yeah.

RSS: What was the original size of the home?

JUG: I believe that the original make up of that house is two-bedroom. The kitchen and there was no toilet flush...nothing. It was just an outhouse. And so, when we moved in the entire ... my grandfather, my grandmother, and all that ... yeah, we don't have any land, no ranch, nothing.

RSS: Eight children and grandparents?

JUG: Ah....yeah.

RSS: In a two-bedroom home?

JUG: Patty was not even born yet.

RSS: So seven children?

JUG: Yeah. I think we moved to Assan in the middle of 1949.

RSS: So there were nine people in that house?

JUG: Yeah. And I believe my grandfather is basically just by himself, and my grandmother.

RSS: What do you mean by himself?

JUG: They were old already. My grandfather was 75-years-old.

RSS: No. What do you mean by himself? Did they have a separate area for them?

JUG: Yeah.

RSS: Okay.

JUG: Like the *påpa' såtge*.³⁶⁵

RSS: Ah..

JUG: And we got that. But I think that my grandfather and grandmother was either renting a house next to our house that we got from the Limtiacos or the Santiago. I'm not sure. But they were staying at the—this is the road, and it kind of slopes down and there's the house right there. And so, they were staying there, my grandfather and

³⁶⁵ Area under the home's floor, area from a foot off the ground to six feet.

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grandmother and that's where I always stay, my grandfather took care of me. Then, when my grandfather died in 1950, my grandmother moved up to our house, and stayed in one of the rooms. My father add more rooms to it, to expand it so we could have some the girls were growing up so they have their room, two to a room. And, so, I believe my father add three more rooms—small, barely this.³⁶⁶ And the carpenter that was doing it was Tun³⁶⁷Bicenten³⁶⁸ Pangelinan, his first cousin.

He was the carpenter; and everytime my father needs something done to the house, he would ask his first cousin to help out. He likes to work by himself. He's a real carpenter but he also like to drink *tuba*.

RSS: So is that old man, Cynthia's father? Oh, no. Cynthia's father is Tenorio.

JUG: Tun Bicente Pangelinan.

RSS: Yeah. Cynthia is a Tenorio. Her mother is Pangelinan.

JUG: Right. I know that Jesus Pangelinan is the oldest son. And then there's Juan; there's Frank; there's Maria; and they live down next to Tun Louise Tenorio.

RSS: So, they are related.

JUG: Oh, they're all first cousins.

RSS: Yeah. Yeah.

JUG: Tun Louise and Tun Bicente are just first cousins. Because their parents are siblings.

RSS: So, you said that your father is Cynthia Tenorio's first cousin?

JUG: No. Cynthia Tenorio's mom is, I believe, Tan Louise, and so, Tan Louise and my father are first cousins; and Louise's father and my father's mother, are sisters.

RSS: Are brother and sister?

JUG: Are brother and sister.

RSS: What is your grandmother's name?

JUG: Tan Magdalena Duenas Pangelinan.

³⁶⁶ I interviewed Joe Garrido at my MARC office.

³⁶⁷ Tun and Tan are ways to address unrelated elderly males and females.

³⁶⁸ CHamoru pronunciation of Vicente.

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RSS: And Louise's father's name?

JUG: Ah, Louise's father's name, I'm not sure could be Bicente.

RSS: Okay. But he's a Pangelinan?

JUG: Oh, he's a Pangelinan, and Cynthia and I have the same great-grandfather.

RSS: And who's he?

JUG: That's Joaquin Flores Pangelinan and Rita Evaristo Duenas.³⁶⁹

RSS: So you and Cynthia are second cousins?

JUG: Yeah. Second cousin. And Cynthia has a few siblings herself. There's Tomas and there's Louisa, and another one. Wait. Somehow back in the day you if you remember your kind of like families are closer than ever.

RSS: Mhm.

JUG: Today. Sometimes we don't even know who's your aunty. We got quite a few relatives in Assan.

RSS: Still today?

JUG: Oh, yes especially the Aquingocs and we're related to the Taijito.

RSS: How are you related to Aquingocs?

JUG: Oh, my mother's Maria Aquingoc Ulloa, and Tun Joaquin who's the father there—Tun Joaquin father and my mother's mother are brother and sisters.

RSS: Aquingoc?

JUG: Yeah. From Agat.

RSS: Where's the Ulloa from?

JUG: My Ulloa side comes from Tomhom.

RSS: Oh, okay.

³⁶⁹ Invalid source specified.

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JUG: Yeah. Down there and I believe that my great-great-grandmother met Chief Matá'pang.³⁷⁰

RSS: Wouldn't that be interesting?

JUG: Right, because the Ulloa that I knew, although I can't just verify it, it's all stories.

RSS: Heresay. Oral history.

JUG: Yeah. But there is an Ulloa Road street in Tomhom.

RSS: Okay.

JUG: And so, that's where—around that area, is the Ulloa, and it goes all the way down to Nottun. Today it's called Na'ton. Where Sanvitores was killed.

RSS: Or they say. Or they claim.

JUG: Oh, they claim.

RSS: Na'ton, what does Na'ton mean?

JUG: Na'ton means plentiful, something resourceful.

RSS: Mhm.

JUG: I know it's not being spelled properly because it should be N-A-'-T-O-N, Na'ton. It refers to food.

RSS: Mm.

JUG: Similar to when you say, "*ki na' ta.*" *Na'ta.*

RSS: What is the "*ki*" then?

JUG: "*Ki*" is a prefix.

RSS: Which means? Like *ki na' ta.*

JUG: Like *Kepulu.*

³⁷⁰ Matá'pang was a *maga'láhi* at Tomhom who with another CHamoru attacked and killed Spanish priest Diego Luis de San Vitores in 1672.

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RSS: Like "Ke". Yeah.

JUG: *Kehungngu*.

RSS: Yeah, okay.

JUG: So, *kena'ta* is maybe finding what kind of food we ...

RSS: Yeah.

JUG: Of course, the "na" in ta is ...

RSS: Ours.

JUG: Food. But it's then ... we no longer spell it the way we should.

RSS: Right.

JUG: And so, we got relatives down there, Tan Marian Cruz, we're related to the Cruz. I believe we're related to the Familian Red is through the Garridos of Malesso, which of course are from Talo'fo'fo'.

RSS: What does Garrido mean?

JUG: It's Spanish, and we trace it back, some other people did the research, members of our family, and found out that the origin of Garrido is actually Arabic. It originated in Saudi Arabia; and then goes all the way to Morocco; and then, this is now is World History. The Saracens, which also known as the Moors, they invaded Spain; and ruled Spain for 400 years.

RSS: The Moors?

JUG: The Moors. And so, here comes the Garridos (chuckling) with the Arabs and the Muslims all the way up to Spain, and stayed in Spain for 400 years, and the original spelling is G-a-r-e-d, Gared. They ended up being Garrido in Spain; then hopped on a galleon, went to Mexico, and then from Mexico and when you open the CHamoru history books and Spanish documents you would find that there is a Garrido who is the secretary of the Spanish Government here. This is just a new information that there were actually six brothers of Garridos, two ended up on Guam, and the other four went to the Philippines.

RSS: Mhm.

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JUG: And so the two that ended here in Guam, one of them is a Garrido that I descended from; the name at least, because that Garrido married some local family; and it's probably a local family that is from Umatac.

RSS: Why do you say that?

JUG: Because our family name for the Garrido is *Måtak*.

RSS: *Måtak*?

JUG: Or Humåtak, yeah. So we are the Humåtak clan of the Garridos from Guam.

RSS: So was he a stowaway or did he abandon ship?

JUG: Si Garrido? No. he was attached to the Spanish Administration.

RSS: Oh, the Administration. Got it. Where's the other brother? What happened to the other brother that stayed here?

JUG: We're trying to figure out, because we're having a Garrido reunion.

RSS: Mhm.

JUG: And so, lot of things are going on. And some member of the reunion is doing researches. And on my side, the Garridos that I descended is Diego.

RSS: That's his name, Diego Garrido.

JUG: Diego Garrido.

RSS: Okay.

JUG: And I believe there's another one, Jose Garrido. I'm not sure I have the genealogical information.

RSS: Why did the other four go to the Philippines?

JUG: Oh, I don't know.

RSS: Why did they split up?

JUG: Back in the days the Spanish....

RSS: No, but what I'm saying, do you...do they know why the brothers broke up?

JUG: Well, it's almost like pioneering.

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RSS: Oh, okay.

JUG: They go to the Philippines.

RSS: So it was a decision of theirs.

JUG: Right.

RSS: Okay.

JUG: And they separated and two here, four went somewhere, some ending up in the Philippines, and so now there's a huge Garrido in the Philippines.

RSS: Where?

JUG: In Manila. In one of the Manila districts.

RSS: Oh, okay.

JUG: There's a whole Garrido ...

RSS: Well, because there was four, right, so it's a bigger number.

JUG: Maybe we're related, I don't know.

RSS: Hey.

JUG: Yeah....who knows.

RSS: You tried to get your Filipino Citizenship or your card, but they wouldn't give it to you.

JUG: They won't give it to me because I'm ...

RSS: Too far down road.

JUG: The Filipino heritage that I have has been ...

RSS: Diluted (chuckling).

JUG: Diluted (laughing).

RSS: (laughing). Ai adai.

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JUG: I came from one of our grandfather's came from Pampanga.³⁷¹

RSS: Mhm.

JUG: Pangelinan and if one goes to Pampanga today they are probably got hundreds of thousands of Pangelinan. (laughing)

RSS: (laughing). So that's where all Pangelinans came from?

JUG: I believe that's what I've been hearing from Filipinos.

RSS: Mhm.

JUG: Everyone knows that the Pangelinan are from Pampanga.

RSS: Are you related to Mark Pangilian?³⁷²

JUG: Probably.

RSS: Is he from Pampanga?

JUG: Yeah. He's from Pampanga.

RSS: He was a tailor, I think, when he first came here.

JUG: Yep.

RSS: Speaking of Filipino, what do know about the Filipinos that were put at Assan Park before by the Spanish, the deportees?

JUG: Well, the little that I know about that is that revolutionaries and they were exiled here. And I think many went back. But there are two groups of Filipinos that came here as exiled. One is during the 1898 rebellion against Spain, those are the revolutionaries. And so, when the Spanish-American War was over, they went back and apparently some of the Filipinos who were here, stayed here and married the local family. That's why you have CHamoru here whose family name are actually Filipinos, but they became locals.

RSS: Like which family? There's no Mabini here. I don't know of any Mabini.

³⁷¹ Pampanga is a province in the Central Luzon region of the Philippines.

³⁷² The spelling of Pangelinan with the "ge" is how CHamoru spell the last name. The Filipinos spell is as Pangilinan with "gi." Marciano Vega Pangilinan is a longtime businessman who married a CHamoru woman, Guadalupe Untalan Torres Pangilinan (1929-2017) **Invalid source specified.**

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JUG: There's only one Mabini family here in Guam. And that's former Senator.

RSS: Yeah.

JUG: Right.

RSS: But she's not CHamoru.

JUG: No, she's not.

RSS: Yeah, she came her much later.

JUG: Like DeGracia, for example.

RSS: Oh, yeah.

JUG: The DeGracias. I'm not sure about the Oscruas. But certainly there are the Ramos for example, there's a CHamoru family whose last name is Ramos. But we really have to just look into the books, and find out which Filipino families here in Guam who became local families are the 1898 exiles as opposed to the American exiles; where Mabini came in.

RSS: Oh, so he was a later one.

JUG: Oh, he was exiled here by the Americans.

RSS: What year?

JUG: In the 1901-1902 maybe.

RSS: Okay, so during the American period.

JUG: This is seldom talked to by even Filipinos. Filipino historians will tell you that the Filipino Revolutionary, right after the Spanish-American War; the Filipinos were fighting the Spanish, long before the Americans came; and so they thought that they were gonna be give their independence that they were fighting for, but the Americans had other plans, and so they said "No." So instead of negotiating with the Filipinos, the Americans turn around and negotiate with the Spanish; and the Spanish secede the Philippines to the Americans. Well, what happened after that is what is a history that seldom Filipinos here in Guam even, especially the higher up, high ranking Filipinos, they don't like to talk about that history.

RSS: Why?

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JUG: Well, maybe because maybe by speaking about that, they would be either accusing or giving the U.S. a bad name. But in fact, the Filipino patriots fought the Americans for almost three years, maybe even four years. And in these..and you seldom hear this, the Filipino-American War and in fact, it's in the books that during that time two to three-million Filipinos were injured as a result of this American war; and about almost six-hundred-thousand were killed by the Americans.

RSS: How many ... how long did they fight the Spanish?

JUG: Oh, since maybe since 1894 or something like that. There were skirmishes ... fighting here and there, over there, and then when the Americans joined in 1898. But the Filipinos were fighting the Spaniards already, and they were having a hard time because the Filipinos were mostly farmers; while the Spanish have their own army military, and they know how to fight.

RSS: How many people died during that period?

JUG: Oh, I would think maybe ... maybe two-hundred..three-hundred-thousand. I don't know.

RSS: That's a lot of people.

JUG: Well, but on the 1900, 1901 to 1904, the American-Philippine War cost the Filipinos over five-hundred-thousand dead, and two to three-million homeless, injured, disabled, and all that; AND, they didn't get their independence until 1946. But you don't hear that much from some Filipinos here ... yeah.

RSS: I'm not sure that there's a point to it. It's fact right? I mean it's a historic fact.

JUG: Oh, oh well..

RSS: The Filipinos move forward.

JUG: No, but it's just part of the Phillipine history that maybe..it's more openly talked about in the Philippines as opposed to Filipinos who moved here to Guam.

RSS: And became American citizens.

JUG: And became American citizens, and there's a lot of Filipinos here are highly educated, and things like that. They got their own Filipino Chamber of Commerce ... Filipino-American Chamber and it's part of politics. You don't really want to dwell and talk about how many Filipinos the American killed in the Phillipines while you're here as an immigrant wanting to be an American citizen. So there's a politics in that.

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RSS: That's got nothing to do with them. They made their choice to come here. Every year when the naturalization time, there are hundreds of Filipinos that become U.S. citizens.

JUG: That's correct.

RSS: So they're making a choice.

JUG: Right. But it's part of a history of the Philippines that is seldom spoken about in Guam/

RSS: And I'm sure if you look at it ...

JUG: Yeah.

RSS: The same way the CHamoru in the states, they don't discuss CHamoru history either, because they've moved on.

JUG: Right. I'm just saying it.

RSS: No, I hear you. I understand.

JUG: And you can actually ... you can actually sense that. Everytime they celebrate Filipino Independence. They're very careful in not putting out in the newspaper that they fought four years against the Americans; all they said is that they gained their independence in 1898, and that's what they were celebrating. They didn't really get into that. It was saying ... it was a sense of what the Filipino actually..(pause)..ah..told us something..real... No, we gained our independence in 1898, that's why we're celebrating Phillipine Independence since 1898; and they don't want to say that part of the history that the Americans suppressed their independence until 1946. And so, I can understand it. And why you gonna say something that would kind of like throw a dark picture on your celebrating Filipino Independence here.

RSS: Well, I mean, history is history, it's real. You don't deny it, right? They don't care to bring it up.

JUG: They're gonna celebrate Philippine Independence right after CHamoru Month.

RSS: Mhm. April?

JUG: And when you look into the advertisement and all that, you don't see those things. You only see about Spain getting independence. And that is the policy. It's a policy of Filipinos ... they'll say that it's our history, we understand it and all that, but there's no need to be talking about that. Yeah.

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RSS: Hm. Well, that's a decision they make.

JUG: Yeah.

RSS: That's up to them. So what else in Assan?

JUG: Well, as I was getting older, becoming into the teens, actually because we're talking about Filipinos, that's when Filipinos starting going to Assan. I don't know where they were coming from maybe they were riding Camp Asan and maybe that's where their work force housing is. I'm not sure but they come to Assan and they participate in Assan Fiesta. And that's how they started meeting up with some CHamoru women and then they get married, and they assimilate into the CHamoru family. So now those kinds of Filipino families they their minds are now CHamorurized. They're localized. They think they're more CHamoru than anything else

RSS: I think in the same way what you were saying about the ones who became American citizens, they're Americanized.

JUG: Yeah.

RSS: They know they're Filipino.

JUG: That's right.

RSS: But it's just not important to bring everything with you, everytime you identify yourself.

JUG: Right, right.

RSS: So in the same way the Filipinos married to CHamoru and became CHamoru.

JUG: Yeah.

RSS: They're more CHamoru, than they are Filipino.

JUG: Yeah.

RSS: Right?

JUG: Right. I mean, Cynthia Tenorio of course married Terlaje.

RSS: Is he Filipino?

JUG: No.

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RSS: Oh, okay.

JUG: But, Cynthia's sister married Dimla.

RSS: Ah.

JUG: And so, I've actually met that Filipino guy, Dimla.

RSS: Mhm.

JUG: Because we have parties, he comes. He's always a well-dressed guy, combs his hair really nice and he's a nice-looking Filipino guy. And we talk, we drink, he's older than me. But his wife is my cousin, and all their children are my nephews and neice. So, I never thought anything about he's Filipino, it never entered my mind that I should be looking at him as as there's a difference. No, they're part of my family, you understand. So when we meet, they call me "Uncle."

RSS: Uncle Joe? Is that important to you?

JUG: Oh, yes. I don't care. I know that Dimlas, it's a Filipino name, but they're my blood relatives. They're CHamoru as far as in my eyes, they're CHamoru. Okay. I'm also a Filipino, but I guess my Filipino blood don't count.

RSS: (chuckling).

JUG: It's too far back.

RSS: Your percentage is too low. So it doesn't matter.

JUG: Yeah, I know. And I have other Filipino nephews and nieces.

RSS: Mhm.

JUG: And, I'm loyal to them also because they're my family.

RSS: Now, the Camp Assan Park. You said the Filipinos started coming, what do you mean by that? They started coming.

JUG: They started appearing. Like, let's say fiestas, right, and we're sitting there all of us are just locals, and we're speaking our language then here comes somebody we don't know. We say who's that? 'That's the Tagalo working at the Navy.' Back in the day, maybe even today, everybody from the Phillipine is Tagalo. (chuckling) It's nothing derogatory. It's just the way it was.

RSS: It's the way the CHamoru describe them.

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JUG: Yeah. Tagalog. And even the Tagalog themselves, don't want to be called Tagalog because he's not Tagalog, he's a Pampangan.

RSS: What is Tagalog? What does it mean?

JUG: Tagalog is an ethnic Tagalog who is from the Province of Tagal.

RSS: Where?

JUG: Tagal. Where Manila is. So, there is a province and it's Tagal or Tagalog.

RSS: How do you spell Tagao?

JUG: T-A-G-A-L³⁷³

RSS: Oh, Tagal.

JUG: Tagal.

RSS: Okay.

JUG: So, Tagalog.

RSS: I got it. The man from Tagal.

JUG: Right. And their language became the national language of the Philippines.

RSS: Tagalog.

JUG: Tagalog

RSS: Okay. So that's why ...

JUG: Ta-ga-log.

RSS: So that's why they're referred to as Tagalog.

JUG: When they became independent in 1946, there's a HUGE..ah..they be constitutional and other historical debate as to how to form the Philippine government, the nation; how to unite all those provinces, because they were very territorial.

³⁷³ There is a Tagao in Lasam, Cagayan, Philippines. Tagal means "duration" in the Filipino language. Merriam-Webster defines tagal as a straw braid made from Manila hemp and used for hats. Tagalog is an Austronesian language of the Tagalog people. Tagalog is also a member of a people of central Luzon. Cannot find a place called Tagal.

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RSS: Mhm.

JUG: "No way, I'm from Bisayan who gives a hoot about Tagalogs?"

RSS: (chuckles).

JUG: Or Pampangenos! It was a big discussion until everybody had to just throw away they're biases, and think about Filipino Unity. And so they voted in their Congress that the national language of the Phillipines shall be Tagalog because Manila is the Seat of the Government, and the Capitol of the Phillipines. But, there were a competing group of people that it should be the Bisayan language, should be the national language because their ten-million more Bisayan than Tagalog.

RSS: When you're in the Capitol ...

JUG: History comes into the picture.

RSS: In the Capitol, you're in the Capitol.

JUG: History supports the idea that..

RSS: Yeah.

JUG: of course that Tagalog...

RSS: Yeah.

JUG: Tagalog should be the...

RSS: That's kind of like, if you're in Hagåtña, you're first-class ...

JUG: And plus Tagalog at the time in the history of the Philippines always deal with Manila.

RSS: Mhm.

JUG: And so, many of the government language is ... documents is in Tagalog.

RSS: Mhm. Okay. So, did the Filipinos who came into Assan bring the Niño Perdido?

JUG: No.

RSS: Oh, that was always there?

JUG: Oh, yeah. The Niño Perdido has been there since Spanish.

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RSS: Oh, okay.

JUG: Yeah. Niño Perdido, the lost child, yeah.

RSS: That's the Patron Saint of Assan, right?

JUG: That's the Lord's child. When Jesus Christ as a child was lost.

RSS: You mean when he was in the synagogue?

JUG: I think so, he was..ah..lost somewhere..

RSS: Yeah..

JUG: And the mother, Mary was going nuts looking for him.

RSS: Because they left, and he was in the synagogue.

JUG: And he was a lost child, and he was young.

RSS: But he wasn't a baby.

JUG: Child, and he was lecturing all these...

RSS: Yeah.

JUG: ... masters of history and language.

RSS: He was lecturing the Pharisees.

JUG: Yeah. And so ...

RSS: So that's what Niño Perdido means, the lost child?

JUG: Perdido in Spanish is lost.

RSS: Ah...Perdido.

JUG: Perdido. Yeah.

RSS: Perdido. Ah..okay. I never knew that.

JUG: And Niño of course is baby.

RSS: Baby, but he wasn't a baby.

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JUG: Well, I think that's what..what...

RSS: Wrong again.

JUG: Well, who knows. The Catholic religion, they do everything.

RSS: Their own way?

JUG: They'll name this church in honor of a Saint of the traveling people.

RSS: (chuckles).

JUG: They'll name that church in honor of the farmers, for example; and for the lost person,

RSS: Why can't they just name it for God's name, my goodness.

JUG: I don't know.

RSS: Okay. So...

JUG: I mean, it's like all the others.

RSS: Yeah. Never mind, that's a different story.

JUG: Oh.

RSS: Wasn't there a large Filipino following in Assan?

JUG: No. You're talkoing about Agat.

RSS: No, Assan, Niño Perdido.

JUG: No. No, there wasn't.

RSS: Okay. Let me..let me preface what I'm saying here. The people I have interviewed so far, said that there was a large Filipino gathering at the church in Assan that brought a lot of money to the village and the old Bishop Aparon moved their patron saint to Hagåtña. So maybe if you're not aware..

JUG: No, I'm not aware..

RSS: Okay.

JUG: That might actually have occurred after I left.

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RSS: I'm sure. I think that's modern time.

JUG: Ah..after I left.

RSS: Okay. Yeah.

JUG: But, at the time I was growing up, I can count the Filipinos that goes to Assan in my ten fingers.

RSS: Who are they.

JUG: I don't know them.

RSS: [laughing]. Oh..oh..oh.

JUG: But knowing that like one of them is Dimla.

RSS: Mhm.

JUG: My impression about them is that they were very respectful. They were very careful not to insult the culture of the local people in Assan. Of course, they were after drinking five, six, ten, beers. Things became a little bit more ... when you look at a Filipino and CHamoru the way they look, they don't look much different.

RSS: When they're drunk?

JUG: When they're drunk, and but they speak different language. And so, one CHamoru says, (expletive). Then they fight.

RSS: That's what liquor does, right?

JUG: Oh, yeah. BUT, I know Mr. Dimla. I guess my *kuñao*³⁷⁴ to be a likeable person. But he was smooth.

RSS: Slick?

JUG: Slick. Not slick in terms of something bad or intentional, he was just sophisticated. He was a very sophisticated guy, and he was an H2 worker. Well dressed, *laña*, and here we are sitting down with our shorts and t-shirts, and he comes in and his pants are lighting up. Well-dressed, nice clothes, shoes are shiny. (chuckling) I don't know.

³⁷⁴ CHamoru term for brother or cousin-in-law.

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RSS: That's why he got the girl, not you?

JUG: Yeah. But, you gotta understand also that our people—they have this sense of being one step above everybody else. I don't think necessarily that that's a racial feeling. I think that could be related to the ancient trait of what we are, and that's how it's embedded in our whole being is that we are high-ranking people, even if we're wearing *yore*³⁷⁵ and all that, right?

RSS: The outside doesn't matter; if you know who you are, right?

JUG: We are high-ranking here in Guam. And maybe that's why the term *maga'* in CHamoru comes in. The *ma'tao* and *achaot* and the *man'chang*. But, I sense that a CHamoru is always have this feeling of being superior. I don't think it has anything to do with being racial or the color of your skin. But you can tell that we're not a racist people because we always seem to be happy to have a party with everybody.

RSS: (chuckles).

JUG: I mean, anybody, black guy, white guy, Filipino; even Chuukese we know them, and they assimilate sooner than later. But we always seems to talk fun, enjoy jokes.

RSS: What about the women marrying other nations?

JUG: The only thing I can say man is that..ah..

RSS: I mean, in Assan?..like..

JUG: In Assan?

RSS: Marrying the Filipinos or the Haoles, or whoever?

JUG: Right. Well..

RSS: That was never stated.

JUG: Back in the day, when these people, when they married outsiders, but...when a village like the village of Assan or Ma'ina or any CHamoru village, the tendency is to maintain the closeness of that village by inter-marrying. They don't have any ... we don't have any kind of sense of "I'm gonna go and find my wife in Ma'ina or I'm gonna go to Agat." It's just within the village.

RSS: You marry what's there.

³⁷⁵ Japanese rubber slippers.

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JUG: Right. But here comes the outsider, coming in, and then you—I know that when I have—I can sense a local lady who can tell that an outsider is flirting with her. And you can kind of sense that the CHamoru lady would also have something in her mind that maybe it's not a good idea to go with somebody from an outside culture. But, I tell you if nobody ever learns about love having no boundaries, then you better start learning because that's human. Why did Maria fall in love with this stupid Filipino? Or this stupid black guy? But you don't know. I mean, love has no borders. If you begin to kind of like getting more involved, and then you fall in love, what you gonna do?

RSS: Speaking of which, where did you meet Carolyn?³⁷⁶

JUG: Oh, I met her while she was working for the governor's office.

RSS: Oh.

JUG: Governor Carlos Camacho.³⁷⁷

RSS: What were you doing there?

JUG: I don't know, just spending my lunch time walking around Agaña trying to buy lunch.

RSS: Where were you working?

JUG: At the Piti Power Plant.

RSS: You were at the Piti Power Plant.

JUG: Yeah.

RSS: And would go to Agaña to get lunch?

JUG: I would go to Agaña and ... we would just pass by there, drive by, and then we would see somebody, and then..okay, who's that; then, that's it.

RSS: That's it?

JUG: I met her, yeah.

RSS: You approached her.

JUG: Yeah.

³⁷⁶ Joe's wife, Carolyn Respicio Garrido.

³⁷⁷ Carlos Garcia Camacho, served as an appointed governor and then became Guam's first elected governor.

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RSS: So, did a lot of people marry Filipinos in Assan?

JUG: No. This is just based on my memory—

RSS: Of course.

JUG: I don't believe that there are many women from the village married other people.

RSS: Whether they were Filipino or not.

JUG: Whether they were Filipino or what, and of course we know that there are Filipino that married into the Assan family and one of them of course is my relative. And that's why we're talking about where love has no bounds and has no color. Love is colorless. In any case, my impression of the Assan village is that there's really not a large population.

RSS: Do you remember how many families?

JUG: I remember, I think at the time there couldn't be any more than 300 people. And, that they are closely linked. The Assan village at the time that I was growing up there seemed to be populated by people that are related to each other.

RSS: That's not exactly a good thing.

JUG: Well, what I mean is somehow they're like extended families.

RSS: Okay.

JUG: They're not marrying cousins or things like that; I'm just saying that somehow one family is closely related to every other family in the village. And that is strong to me, cause—

RSS: Whether blood related or not, huh?

JUG: Yeah. I mean, it could be blood related, what happened is that one of the family would go to Ma'ina³⁷⁸ or Piti and marry someone and bring them down to Assan. But what I'm saying is that it appears that every family is related to everybody—to the other family and that's the village I grew up with and not excluding my family because my family also because my father is related to five families in Assan. My mother is related to five families in Assan, and hey, they're only fifty families in Assan.

³⁷⁸ CHamoru orthography for Ma'ina.

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RSS: You have to be careful which family you marry into.

JUG: Right. I was always trying to figure out why is it that my mom is related to the Taihito, but the Taihito is related to the Jesus family. And, so, I knew that the Taihito family somehow related to the Taihito in Agat.

RSS: Oh, okay.

JUG: And that's where my mother's relatives are from and her parents are, I believe are either Taitano, Aquininog, and the Perez Blanco. And, so, I began to find out that the Aquininog, probably a resident of Agat for a long time and they branch out and practically about half of the Agat resident—families, are somehow related to all the Aquininog. Even the Wessley family of Agat and Santa Rita, part of that family is related to the Aquininog. Of course, the mayor of Santa Rita is my cousin.

RSS: From which side?

JUG: Si Alvarez. He's a Aquininog.

RSS: Oh, that's right.

JUG: Yeah.

RSS: Is there more about Assan that you want to talk about.

JUG: Well, I was just let in terms of geography—

RSS: Oh, okay.

JUG: That alot of people don't know the name of that hill before you enter Assan coming from Hagåtña. Remember that Anigua and then Adiluk³⁷⁹. It's not Adelup with a "p," but it's Adiluk with a "k." And Adiluk and then that—what do you call hill—and it's cut in the middle so that Marine Drive goes past through, that is called Chorito. Some call it Chunito with a "n"; and even wrote down in some articles Chunito. But that's Chorito, and that's one of the favorite area, beachside where we go fishing. And that beach there, as you enter Assan, that beach looking down, I rememeber that we always identify that before we go to the beach is, "Ni ta fan malak as Attero."³⁸⁰ Because my memory is correct, back in the day we knew that the land was owned by the Artero family of Agana Heights. I don't know if that?

RSS: Yes.

³⁷⁹ Joe is pointing out the CHamoru orthography for Adelup.

³⁸⁰ "Let's go to Artero."

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JUG: Hunggan?³⁸¹ And then before you enter the left as you come from Anigua, then as you pass Chorito, you pass the church, that Protestant church, then there's a left turn and there's this Behavioral Building, when you make a left turn; that vacant area there that has *tangantangan*³⁸² and all that, that has a lot of *abas*³⁸³ and *lemmar*³⁸⁴, back in the day. But in that general area the military dumped their military trash there, and that's when we were growing up, that's where we go to pick brass—Massey,³⁸⁵ and artillery rounds. And I remember picking up an artillery round with everything, hitting the head of the artillery round, taking the head off—the round of *nai*,³⁸⁶ and taking the powder out of the shell. I didn't know anything about that exploding, nothing. We were just innocent people. I was, *laña*³⁸⁷ I was only 8 years old, 7 years old.

RSS: You could have blown up.

JUG: 7, 8, 9, 10, that's all we do—go fishing and go pick Massey back in that day.

RSS: Why were you taking ammunition apart?

JUG: Because we wanna take the powder, and we like to burn it, we like to play around. Looking back in time, we could have all been dead, because, anytime we go pick brass there are at least five of us young kids just going around picking everything. That's a dump, and if anybody wants to develop that place, they need to be very careful because once they bulldoze that place, they will be picking up all kinds of military explosives.

RSS: Somebody's building a house there.

JUG: One is built. There's one there that was built.

RSS: There's a white new one, right?

JUG: Right. But the area was carefully checked. And that area where that Wellness—I forgot what the name of that—

RSS: I know what you're talking about, it's on the corner.

JUG: The Government House for the Wellness people. That area there is actually part of the cornfield of the Pangelinans and the Perez who are related to each other. And

³⁸¹ Yes.

³⁸² Introduced by the Spanish as they spread it around the world. It's good firewood and cattle feed.

³⁸³ Guava.

³⁸⁴ Seedless breadfruit.

³⁸⁵ Name of a scrap metal businessman and the CHamoru called all scrap metal Massey.

³⁸⁶ When(relative). Pg. 149. (Donald M. Topping, 1975)

³⁸⁷ Expletive, from mild to disgust.

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then it started becoming wet. As the wetlands proceed down, it becomes a stream, and then it becomes a swamp.

RSS: That killed it all.

JUG: In the start of the rainy season, we are already planning to go pick *ito*³⁸⁸. And the way we fish, we just take a can, we dip it down in the mud and scoop it up, throw it into the water container, and then you see the *ito*'.

RSS: How do you prepare it?

JUG: Well, we bring it up and it's our parents preparing it. They would clean out all the dirt and mud, and put it in a cleaner container with water, and that's how they cleanse themselves, and then when they get eaten, they put *mango*³⁸⁹ and *lechen niyok*³⁹⁰.

RSS: You like that?

JUG: It's okay.

RSS: What did it taste like?

JUG: I don't really remember. I just eating it, and put a lot of salt in it, and *gollaj*³⁹¹ and *leche*³⁹².

RSS: Mhm.

JUG: But it tastes similar I guess to eel.

RSS: No bones?

JUG: I think *ito*' is the family of the catfish or something like that, but some of them are this big [gesturing size] yeah. We gather in the area and hunt. That whole area feeds the village because as it goes down you get the *akangkong*³⁹³, right?

RSS: Yeah.

JUG: And that's where people pick *akangkong*. They go and they just go in the back, and go into the swamp. The water is only three feet deep and they pick the best. And,

³⁸⁸ Fresh water catfish. Pg. 98 (Donald M. Topping, 1975)

³⁸⁹ Ginger. Pg. 263 (Donald M. Topping, 1975)

³⁹⁰ Coconut milk.

³⁹¹ Vegetables.

³⁹² Milk.

³⁹³ Water spinach. Kangkong.

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as you go along there's a bridge next to the church, the water is deeper, and that's where you get the *tilapia*.

RSS: Oh boy.

JUG: But if you go there right now, it's dead.

RSS: Mhm. Was there any shrimp in the water?

JUG: Oh, yeah. There were a lot of shrimp all the way up to the stream from the Assan Reservoir.

RSS: How big were they?

JUG: Well, I didn't—man, a long time ago, maybe about sometimes like my finger.

RSS: Mhm.

JUG: But sometimes they're small.

RSS: You make *kélaguen*?³⁹⁴

JUG: Some of them actually they have claws.

RSS: Like crayfish?

JUG: Yeah. Some of them are like that, and they [making clicking sound with tongue and mouth]

RSS: What do you make with it?

JUG: The shrimp? Oh, the local people, practically the only thing they know is *kelaguen*, and they just smash it, everything, even the shell.

RSS: Not the claws.

JUG: And it becomes red.

RSS: Yeah.

JUG: It's amazing.

³⁹⁴ Marinating chicken, beef, fish, and venison with salt, chili pepper and lemon juice. When the proteins are exposed to acid, denaturation begins to soften the meat. A lemon-juice marinade ensures the process of denaturation, or tenderizing. *Kélaguen* is a popular cooking method on Guam.

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RSS: Not the claws.

JUG: No, not the claws.

RSS: Why it becomes red?

JUG: I guess it's because of their eggs and whatever.

RSS: They have a spine that's red, but it's so *mânngé*,³⁹⁵ it's delicious.

JUG: That's the way it is, man, back in the day.

RSS: So that river behind Joe and Flo's came all the way to the end there?

JUG: All the way out to the ocean.

RSS: Where did it come across?

JUG: There's a bridge there. See, the church wasn't there yet. That's the concrete church now.

RSS: No, no, I'm talking about where the corn was. Where that government building is today.

JUG: Oh. Well, there's a bit of land that even though it gets damp during the rainy season, they were able to plow it and plant corn. It's almost like it's corn—the only thing they plant there is corn, but it's big, maybe they can get two-acres of cornfield. And the people that always seems to be planting there is my father's cousin, Pangelinan and the Perez. Because the Perez, Pangelinan-Perez, and Perez-Pangelinan.

RSS: (chuckles)

JUG: Somehow my first cousin is married to the sister of the Perez.

RSS: Brothers and sisters married each other.

JUG: Brothers and sisters and the Aguons and the Pangelinan and Aguons are inter-related; and the Pangelinan sides are related to us. Inatly, that's another family name. Inatly is from Assan. The Lefty's, the Familian Lefty, yeah.

RSS: What's the last name, was that?

JUG: Quitugua. I think Quitugua is well known to be the Familian Karabao.

³⁹⁵ Delicious.

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RSS: Were there *karabao* in the village?

JUG: Oh, yeah. *Man ma pãsto*³⁹⁶ in different areas. But some how the Quitugua family is just known to be Familian Karabao. Maybe the reason why they were called Karabao either they were just strong people. Some families here on Guam, CHamoru families—their genes they appear to be big and strong.

RSS: Could it have been that they had a *karabao*?

JUG: No, but putting two-and-two together that a *karabao* is a beast of work, and of course, a *karabao* is very strong and big, and can pull anything. So the Quitugua that we know seems to be big muscle guys, natural, and their, "*Kalan karabao este siha*."³⁹⁷ Maybe that's why they're Familian Karabao? But there is also Familian Karabao in Malesso, but they're the Champaco.

RSS: Maybe they're related somehow.

JUG: Could be.

RSS: Through the wives or something.

JUG: It's possible they were called Familian Karabao because the people knew that they are raising *karabao*. You talk about these names that are hundreds-of-years-old, this nickname.

RSS: Oh, we didn't record any of that.

JUG: No.

RSS: Why they name them certain things.

JUG: Yeah.

RSS: What else can you say about Assan?

JUG: I'm pretty sure I miss some, few things about Assan that are significant.

RSS: That's okay. If you can remember, just text it to me because I need to start transcribing this now.

JUG: Yeah. Mhm.

³⁹⁶ To pasture the cow.

³⁹⁷ They are like Karabao. Reference to their strength.

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RSS: So, are we done?

JUG: Yeah, we're done. Well, when we were in Assan, what? When we moved to Assan, my father and the family, we became subsistence, and we raised—we are very deep in subsistence-living. We hunt in the jungle, we pick in the jungle, we fish in the water, and we catch *pānglao*³⁹⁸ and we catch the fish of course. And we raise pigs, we raise chickens. Back in the day, it's almost like, you can just go up there on the hill in Assan, and just kind of pick a spot there and just build your *kollat*³⁹⁹ for your pigs. Nobody knows who own it.

RSS: No boundaries?

JUG: Well, I guess we found out that my father of course knew who owns it, and they get permission to use it.

RSS: Mhm.

JUG: But we were raising pigs. And me, because I'm big enough, me and my brother Ben are always carrying that five-gallon of slop all the way up to the hill. Boy, I tell you, people gonna look at me and say, "Ah, I know you don't know those things." Hell, what do you mean I don't know, I grew up with those things. We pick wood, we *nga'yu*.⁴⁰⁰

RSS: What's that?

JUG: *NGāyu*.

RSS: What's that?

JUG: That's when you go, cut, and pick dead *tangantangan* or cut *tangantangan* and then you slice it in two, and that's called *nga'yu* for firewood.

RSS: So it's gathering wood.

JUG: *Ha'a pues tāla*⁴⁰¹, to dry. Because when you don't dry the *tangantangan*—and it takes a long time when you don't split it, it takes a long time, even one year. And, so, when you slice it, it becomes shorter, and you stack it, you *tāla'* it. You could have a whole, half a yard of that.

RSS: Leave it out in the sun?

³⁹⁸ Land crab.

³⁹⁹ Pen for pigs.

⁴⁰⁰ Collect dead *tangantangan* in the jungle for firewood.

⁴⁰¹ Then you dry it out.

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JUG: Yeah. My grandfather—before he died, we *kåmyu*⁴⁰² for him. Notice I'm using it in CHamoru, ah?

RSS: (chuckles)

JUG: We *kåmyu*—we grind the coconut. We *kåmyu* maybe thirty coconuts.

RSS: Everyday?

JUG: Why? Because my grandfather makes oil, coconut oil for everything. To fry, and whatever man. When he makes the oil—he process the fats, and salted it like lard.

RSS: Mhm.

JUG: And it remains like lard.

RSS: And he uses it like lard?

JUG: Well, sometimes that's what we eat, put it in rice,

RSS: Ah.

JUG: And just eat it. When he makes coconut oil, he goes to the process of boiling the coconut. Boiling it until he see a lot of oil, then he would dip down and scoop the oil. And then after finishing the process, you would see all the oil, the coconut residue. And we stick our finger in it and we eat it, that's what we do. He makes salt.

RSS: Mhm.

JUG: Yeah. But sometimes we would go to the Gapan, the Camel Rock, and you just climb the thing, and they would be salt right there. You scrape the salt, and you bring it home. My grandfather knows how to make salt. He makes coconut oil. He makes, what do you call that bacon rinds? the pig skin?

RSS: The *cháchalon*?⁴⁰³

JUG: *Cháchalon*. He makes *cháchalons*. He takes the oil, and makes lamps.

RSS: Ah.

⁴⁰² Grate coconut.

⁴⁰³ Deep fried pig rinds.

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JUG: My grandfather. Then he has the *lusong*, and then he knows how to—he's a *yo'ámte*.⁴⁰⁴

RSS: Oh.

JUG: Yeah. *Man a'ámte*. We go to him whenever we get cuts, whenever we got cold, whenever we got a headache. He knows about the oil medicine.

RSS: Where did he get the herbs?

JUG: Oh, I don't know. He's the one who knows how to do that.

RSS: But, did he plant it, or were they in the jungle?

JUG: No, it's all natural.

RSS: Oh.

JUG: He goes and picks it. In fact, back in those days, those things grow around in the village. Nowadays, you can't find them because all you see is concrete. But back in the day, they grow in the back of the house.

RSS: Too much development, ruin the ecology, yeah?

JUG: All those traditional medicine and 'know-hows' gone. And so you only see it in books. I don't know how many are still alive today to apply the traditional medicine. *Laña*⁴⁰⁵ when you have cold back-in-the-day, they knew what to do.

RSS: Would it work?

JUG: Oh, yeah, always.

RSS: So your grandfather was a *suruhánu*⁴⁰⁶.

JUG: I didn't know at the time that he was a *suruhánu*, but now that I have been hearing all these things about—he must have been a *suruhánu*, because he's got the big *lusong*, and then he got the one that is on the table.

RSS: Mhm. The *lumot*?

⁴⁰⁴ Traditional healer, *suruhánu*, herb doctor. *Yó'amte* is old form referring to a singular for healer. (R. Palomo, personal communication, February 19, 2021.)

⁴⁰⁵ Expletive to express feelings ranging from mild surprise to complete disgust. Pg. 121. (Donald M. Topping, 1975)

⁴⁰⁶ Herb doctor; witch doctor (male). (Donald M. Topping, 1975)

<http://www.CHamoru.info/dictionary/display.php?action=view&id=9998>. 25 June 2020.

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JUG: Maybe I should say this to be on record, "But, his *putot*⁴⁰⁷ it's this size [gesturing with hands], and it got it's own *lumot*." Back-in-the-day. I know when I was going to elementary school, the Navy has a day to show the culture. Show-off the culture of the CHamoru people, the same old propaganda by the Navy.

RSS: [chuckles]

JUG: And Johnston, si Tan Johnston,⁴⁰⁸ what's her name again?

RSS: You mean Agueda or her son?

JUG: No, the lady.

RSS: Agueda.

JUG: She was also a teacher and probably a principal at that time. And she knows our family. She knows my mother. She knows that my father has the small *lusong* and *putot*. She borrowed it to display it, to display it at the school. They never returned it. My sister, Julia, still alive, told me that either Ms. Johnston directly borrowed it or asked someone to borrow it from us. And when they borrowed my grandfather's *lusong*, I guess, nobody ever thought of returning it.

RSS: Have you ever seen it again?

JUG: No. But we always thought that maybe, somehow, Mrs. Johnston took it and maybe saved it in her house to return it, and forgot all about it, and I think today, it's in somebody's collection.

RSS: Mhm.

JUG: I remember sometimes that thing was in the kitchen at our house in Assan. My grandfather probably felt really bad about that. My grandfather also makes santos for the church, the Santa Maria. He would take coral, sculpture it, and then paint it.

RSS: Hmm. He was artistic too?

JUG: Yeah. And his workshop is under the house, the *påpa' såtge'*. And inside the *påpa' såtge'* is the *lusong*, this big. [hand gesture]. When we left Assan, we forgot to

⁴⁰⁷ Putot: Mortar and pestle, used to pound herbs into pulp. Chamorro Dictionary.

http://www.CHamoru.info/dictionary/display.php?action=search&by=P&nr_page=15. 25 June 2020.

⁴⁰⁸ Agueda Iglesias Johnston (1892-1977) She was a World War II survivor and at nineteen years old she married her English teacher, Navy Lieutenant William Gautier Johnston. She became an educator, civic leader, and patriot. In 1946 she became the Superintendent of Education and served in that position for seven years. (Leon-Guerrero, 2021)

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move that thing, and when we came back to look for it, somebody took it. And then we investigated it, somebody told us who took it, and it's in Mangilao.

RSS: Mhm.

JUG: (chuckles)

RSS: Well, that's what happens when you don't take care of your artifacts. Right?

JUG: Yeah.

RSS: I mean sometimes it's the last thing you think about.

JUG: Mhm.

RSS: You're more caught up with the move than—

JUG: And he's a Garrido healer, my grandfather is the Garrido side.

RSS: Right, right.

JUG: Yeah.

RSS: Right.

JUG: There's a lot of crooks, man. One day, I can show you, I guess, the photograph of my grandfather.

RSS: I thought you were going to send it to me.

JUG: I know. I'll try—

RSS: You need to send it to me.

JUG: To email you attached?

RSS: Yeah, yeah.

JUG: Okay.

RSS: Okay, are we done?

JUG: We're done if you don't have anything else.

RSS: I'm gonna tell Carolyn, you didn't want to talk about her.

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JUG: (chuckles)

RSS: Fifty-years is a long time to be married to someone.

JUG: Yup.

RSS: Did you make a good choice?

JUG: Oh, yeah. I never even thought of it, anything else.

RSS: Joe, why are you such a softy with such a hard shell?

JUG: What do you mean?

RSS: You're really a very soft individual, but you give off this gruff demeanor.

JUG: Well, because on one side you learn to put yourself in another person's shoes to really have some sense of that individual. The pain and suffering of people doesn't really show, the cover is there, and you just have to put yourself in their place to feel because later on, you gonna find out that while putting on a happy face, that person is actually suffering from stage-four cancer then all of a sudden, six-months you look at the newspaper, oh, man, the guy passed away. As I was growing up in the village, you feel the village pain and suffering and so, that teach you, that is ingrained in you. You can't really judge the people. You can't judge a person just by looking at them. And so, your life experience in terms of that would teach you how to become that person, considerate person. Because, me, yeah I can appear to be soft to you but you treat what needs to be treated appropriately. And so, I can be a very defensive person. I can be a very intimidating person. But I can also cry a person's pain. It's not easy for me to feel emotional just by looking at somebody being emotional. You have this thought that you can't imagine somebody's pain until you, yourself suffered that pain. You can hear a lot of people, "I know how you feel." Well, yeah, maybe, but if you don't feel that feeling, you never did, and you don't know that. That's why I try to be a person that wants to be as understanding with whatever it is that we're facing. I don't know.

RSS: How many kids do you have?

JUG: I got two.

RSS: Boy and girl?

JUG: No.

RSS: Two boys?

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JUG: Two boys, yeah.

RSS: Oh, two boys. What are their names?

JUG: Joshua⁴⁰⁹ and Raul⁴¹⁰.

RSS: Raul?

JUG: Yes.

RSS: Where'd that name come from?

JUG: My son is the singer at Kentos, the Raul with the Prominence.

RSS: At where?

JUG: The Prominence, the band. Raul Garrido is my son.

RSS: Where does he sing?

JUG: He sings at Kentos.

RSS: I don't know where that is—

JUG: In the Hyatt.

RSS: Oh, okay then I don't know.

JUG: He's the singer.

RSS: Okay.

JUG: He's already forty-six, I think.

RSS: Mhm.

JUG: Forty-seven.

RSS: I never known who your kids are.

JUG: Yeah. Joshua is the other one that got married and is living in Kalama, Washington.

⁴⁰⁹ Joshua Adam Respicio Garrido

⁴¹⁰ Raul Vincent Respicio Garrido

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RSS: Oh, okay.

JUG: He's been there since 2000.

RSS: So he lives off-island.

JUG: Oh, yeah.

RSS: Where did you get the name Raul?

JUG: When I was a young guy—teenager, I was a wrestling fan and there's always this Raul name, and I kind of liked it so when he was born, I said, "Yeah, Raul sound like a pretty good name." So we named him Raul Vincent.

RSS: Mhm. After your grandfather.

JUG: My grandfather is Vincente, and of course Raul. We could have named him Jose Vincent or something.

RSS: That's a very different name.

JUG: Raul Vincent, yeah. Raul is Spanish—Hispanic, Spanish, because there are other versions of Raul. I think this right?

RSS: No, I don't know anything about that name.

JUG: Raul is Raul, R-A-O-U-L in Portuguese.

RSS: Oh, okay.

JUG: Yeah. Raul in other parts of the wide world is Rowland.

RSS: I see.

JUG: Yeah.

RSS: What do you call him?

JUG: I just call him Raul, or Boy.

RSS: Or, Boy, is he the youngest?

JUG: No, he's the older.

RSS: Oh, he's the older one. Oh, okay. Why did your grandfather raise you by the way?

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JUG: When?

RSS: Why?

JUG: Raise me?

RSS: Yeah, you said you were raised by him.

JUG: Well, because we were—like I was a pet. *Guåhu, kiridu*.⁴¹¹

RSS: *Kiridu*. Okay.

JUG: And I was young, two, three-years-old. Always *manhahame-ha nai*,⁴¹² we were all together since Talo'fo'fo' we moved to Assan. And so, he's the one that speaks to me—everybody speaks to me in CHamoru, but he's the one that speaking to me in CHamoru. And he raised me—protects me. He would tell my mom not to spank me. He would tell my grandmother, "No," not to spank me. And I always run to him.

RSS: [laughing] Your safety shield.

JUG: Yeah. He took care of me until he passed away when I was seven years old.

RSS: Mhm.

JUG: I don't know what he died from.

RSS: You remember the day he died?

JUG: I remember the day he died. I remembered that he was—that my mom was sitting next to his bed, and my father, and all that. And I remember looking at him lying down in bed, dead.

RSS: Did he look like he was dead?

JUG: No. I thought he was sleeping. Then later on my mom was wiping his feet, his shoulder, and his arm; wiping it with water or something with a rag. Basically dressing him up. And then, I don't know, the next day—from the time that I saw my mom did that—I don't know at the time whether there's a mortuary, I don't remember.

RSS: Mhm.

JUG: I just remember that my father or the ambulance or what, the Navy—took the body. And I don't know whether the Navy even took the body. I don't remember from

⁴¹¹ Favorite child.

⁴¹² We were all living together.

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that and how he got to be in the casket. I don't remember that. I just remembered him on the bed, then he's in the casket, and all my relatives come from all over the island, and all keep screaming and crying in front of the casket. And my relatives from Talo'fo'fo', especially the older women are crying, keep crying, sitting down, everybody saying the rosary, we just looking at her. And, in that picture,⁴¹³ I don't remember how old I am in there. I think that picture was taken in the 50s; I would have been at least seven-years-old; that would have been the time when my grandfather passed away.

RSS: So when did it dawn on you that he was dead?

JUG: Well, I guess my mom would tell me, na m̄tai si T̄ta.⁴¹⁴ ... I wanted to go also to Pigo [Cemetery],⁴¹⁵ but they didn't want me. ... They didn't want me to go, so I stayed home while they took him and buried him. And my grandfather now, is the first grave as you enter Pigo [Cemetery.]

RSS: Oh. On the ground?

JUG: As you enter, on the left side, that's the first grave.

RSS: Oh, on the left side.

JUG: That's my grandfather.

RSS: On the ground.

JUG: 1950.

RSS: Who watched you when they went?

JUG: I don't remember. I guess it's my sisters. My sister, Markita. We probably were somewhere in the house all together by ourselves, "*Adai non dingy este, fañña nai guenao,*"⁴¹⁶ we were all probably somewhere. Maybe my sister, Magdalena or Mary probably. My older sisters probably went with the funeral. I don't know who took care of the funeral in those days, whether the Navy themselves, I don't know.

RSS: Well, the Navy hospital here existed.

JUG: Yeah.

⁴¹³ 1951 Garrido, Vicente Pangelinan Family Assan Village-J. Garrido Photo. Joe is standing on the right holding his sister Patty, submitted to accompany this transcription.

⁴¹⁴ T̄ta died.

⁴¹⁵ Cemetery in Anigua where his grandfather was buried. Address: 850 West Marine Corps Dr. Hagåtña, Guam 96910

⁴¹⁶ Admonition to keep an eye on Joe. "Don't leave him and stay right there."

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RSS: After the war, so they had a morgue.

JUG: I don't remember if we had ambulance in those days.

RSS: There was probably a truck who picked it up.

JUG: But, I did remember that my grandfather's casket was in the Navy Weapons Carrier.

RSS: Okay. So they were units.

JUG: I don't know whether it's a military carrier—the troop carrier? ... I don't remember. It was a smaller truck, open in the back, and the older people was sitting on this side, and the casket is in the middle. ... And they were going. I was running, and then I was stopped.

RSS: Who stopped you?

JUG: I don't know. My sisters maybe.

RSS: Were you crying?

JUG: Yeah, I was crying.

RSS: Why didn't they want you to go?

JUG: I don't know, maybe in those days the little kids don't go to the cemetery. I'm not sure. Honestly, God, I think that's probably it. In those days, they just take the body, bring it to the cemetery, lay it down, and bury it. That's it, then we go home. No kids! ... Now, everybody goes.

RSS: (chuckles)

JUG: Yeah, I think that's the reason why.

RSS: Different values?

JUG: Yeah.

RSS: Well, if that's it, thank you very much.

JUG: That's it. Yeah. Eh, *laña*, 2 o'clock.

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Appendix. Photos

Family photos courtesy of Jose Ulloa Garrido



Wedding Day—August 7, 1971

Joe and Carolyn were married at the old wooden Catholic Church in Dededo, next to Dededo Library. Joe and Carolyn celebrated their 50th wedding anniversary in 2020.

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Assan's \$50 Homes

The U.S. Seabees built one-room wooden homes at Assan and sold them for \$50 to families that were displaced by World War II on Guam. According to Danny Santos, also interviewed for this REAP project, the thatched roof construction was led by master carpenter Juan Terlaje of Assan. The women weaved the coconut fronds, handed them to Danny and other able teenagers, who handed them to Mr. Terlaje and other workers on the roof of the homes.

Vicente Pangelinan Garrido and his father Vicente bought two \$50 homes next to each other in Assan and moved there in circa 1951. Joe Garrido was seven years old when they moved to Assan. Joe's has wonderful childhood memories of his life at Assan. Although the family moved once more to upper Tumon and now he resides in Harmon, Joe considers himself as Taotao Assan.

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Vicente Pangelinan Garrido Family

Circa 1951: Vicente Pangelinan Garrido standing to the left of his wife, Maria Aquiniñgoc Ulloa pose with their children in the living area of their \$50 Assan home. The family purchased the home after relocating to Assan Village. Standing to the left of their mother in the order of their birth are, Julia, Ignacio, Magdalena, Maria and her twin Vicente, Conchita, and Jose is holding the arms of their baby sister Patty.

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Garrido Siblings with Mom

Daughters Magdalena and Julia and Mother Maria Aquiniñoc Ulloa's pose with sisters Mary, Conchita and Patty. The Garrido brothers Jose, Ignacio and Vicente are behind them.

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Don Marcelo Ulloa Ulloa
Maternal Grandfather

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**Magdalena Duenas Pangelinan Garrido
Paternal Grandmother**

Tan Magdalena Pangelinan Garrido is Joe's grandmother, the mother of his father. Her maiden name is Magdalena Duenas Pangelinan, and her father and mother are Joaquin Flores Pangelinan, Familian Kotla and Apu, and Rita Evaristo Dueñas, from Familian Oting and Peperu'.

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Rlene "Live" Productions
Oral History Collection Waiver

210 Archbishop Flores St. Hagåtña, Guam 96910

E-mail: rlene@rlenelive.com

Voice: (671) 888-1010

Facsimile: (671) 477-7845

In order to preserve and make available the life history, language and culture of the people of Micronesia, for present and future generations, I, Jose V. Garardo hereby give and grant to Rlene Santos Steffy, voluntarily, my oral history testimony on this day, 12.7.2019. The tape or tapes and video recordings, and any accompanying transcripts are the result of one or more recorded voluntary interviews with me.

Any reader should bear in mind that he/she is reading a transcript of my spoken, not my written word, and that the tapes, not the transcripts is the primary document. Therefore, I waive all rights to the collective copyrights to the information provided in the interview and all publications resulting from the use of the information provided by me in the recordings, and all photographs taken of me during the interview by Rlene Santos Steffy.

It is understood that Rlene Santos Steffy will have the discretion to allow qualified scholars and others to listen to the tape or tapes and read available transcripts of my interview for use in connection with their research for educational purposes only. Rlene Santos Steffy also has the discretion to remove segments of my interview on tape or in the transcription of the recordings that we agreed are not to be publicly released before allowing others to listen to my interview. I give to Rlene Santos Steffy this sensitive information in the interest of helping her to understand the background of the issues discussed.

I hereby grant to Rlene Santos Steffy ownership of the physical property of my recorded interviews on this day, and the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials) as stated above. By giving permission, I

understand that I do not give up any copyright or performance rights that I may hold.

I also grant to Rlene Santos Steffy my absolute and irrevocable consent for any photograph(s) provided by me or taken of me in the course of my participation in the oral history collection effort to be used, published, and copied by Steffy and her assignees in any medium. I agree that Steffy may use my name, video or photographic image or likeness, statements, performance, and voice reproduction, or other sound effects without further approval on my part.

In consideration of any commercially published works that includes my testimony, Rlene Santos Steffy will provide me with a (1) copy of her published work where my testimony is used and where applicable, make reference to my contribution of personal photographs for the addition to her collection that my also be used in any of her published works.

I release Rlene Santos Steffy, and her assignees and designees, from any and all claims and demands arising out of or in connection with the use of such recordings, documents, and artifacts, including but not limited to, any claims for defamation, invasion of privacy, or right of publicity.

ACCEPTED AND AGREED

Signature: 

Printed Name: Jose U. GARRIDO

Date: 12/07/2019
month/day/year

Address: _____

City: _____

Telephone: _____

(State _ ZIP): _____

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JOAQUIN “DANNY” SIGUENZA SANTOS, JR. ⁴¹⁷



Interview Photo by Rlene Santos Steffy, November 13, 2019

Rlene Santos Steffy: Okay, today is November 13, 2019, and this interview with...

Joaquin Siguenza Santos, Jr.: My real name is Joaquin Siguenza Santos, Jr., but they call me Danny. And I was stuck with this name not knowing that my real name was Joaquin until I went to school in Assan after the war, and the teacher, which was Mrs. Guerrero, if I recall, did a roll call and every student stood up and answered, “Here” or “Present.” She called “Joaquin Santos, Jr.” and I didn’t answer, and then when it was over, she said, “Did I miss anyone?” I raised my hand. She said, “What is your name young man?” I stood up and said, “My name is Danny Santos,” and she said, “Not Joaquin?” and I said, “No ma’am.” So, first thing that happened, I was in the principal’s office. I mean, talk about trauma, [chuckles] before school started. And I

⁴¹⁷ Commissioned 2nd Lieutenant in the U.S. Marine Corps in 1960, retired Colonel 1986. Total active duty 26 years. He also served in the U.S. Marine Corps Reserve (1956 to 1959).

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cried home and I told my grandmother, because I was being raised by my grandmother, and I told her, I said, "Granny," I said, "I was told that my real name is Joaquin Siguenza Santos, Jr. '*Hunggan nai ihu. Si nana-mu yan tata-mu ma nai hao ni enao na nã'an sa nu, ya lokkue'...*' Ya lék-hu, '*Ya mano este i*'⁴¹⁸ Danny — where did Danny come from?" Actually, my godfather⁴¹⁹ wanted to name me Danny because he is so used to the song, "*Danny Boy*,"⁴²⁰ and that's how I was named Danny. And I got stuck with that.

RSS: Do you mind?

JSS,Jr: Well, I mean, over time I found out that Joaquin is normal — they can pronounce it. In the service, I always compared myself — I said, "You have San Joaquin Valley. I'm related to San Joaquin Valley." [chuckles]

RSS: But do you prefer being called Kin?

JSS,Jr: I don't mind it. I can answer to either one.

RSS: What does the family call you? *Hãfa i familia ma a'agang hao?*

JSS,Jr: My son calls me Joaquin. Of course, they call me Danny, but when they reference my real name, they call me Joaquin.

RSS: So, for formality.

JSS,Jr: Formality, Joaquin. Yes.

RSS: What does your wife call you?

JSS,Jr: Honey. [chuckles] She calls me Danny. When she gets mad, she calls me Dañet!

RSS: Of course! And you know what, I prefer Dañet than Danny.

JSS,Jr: Wooo!

⁴¹⁸ 'Yes, my son. Your mother and father gave you that name and also...' And I said, 'And so, where did this Danny —'

⁴¹⁹ (Godfather) Ted Taitano married to Doring Camacho. Ted retired from the US Navy and resided in Maryland.

⁴²⁰ The song *Danny Boy's* famous lyrics were penned by a British barrister and prolific songwriter, Frederick Edward Weatherly. Weatherly intended another tune for *Danny Boy*, but in 1913 his sister sent him the music of "Derry Air," to which he adapted the lyrics, and it became an instant success. The first recording of the song was made in 1915 by German vocalist Ernestine Schumann-Heink.

https://adp.library.ucsb.edu/index.php/matrix/detail/700001496/C-16502-Danny_boy

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RSS: Yeah. Not because it's a scolding name, actually I think it's like a nickname. I was introduced to you as Danny.

JSS,Jr: That's fine.

RSS: So quite frankly I was surprised when I saw the Joaquin in writing and I thought, what is that? So, Danny Boy!

JSS,Jr: Danny Boy.

RSS: [chuckles]

JSS,Jr: I found that out.

RSS: All right, so let me explain a little bit about this interview. We've been hired by the National Park Service. a team of archaeologists hired me to interview the locals about their memories of Assan and Agat. So, there's five people that the National Park Service has requested that we speak with, and I prefer to speak with individuals that were born before the war because you would have the furthest memories. A lot of things happened in Assan during the tempon Español—the Spanish times. I don't know if you would remember any of that being handed down to you by your parents, so what we're looking for here is any memory. Whether they be memory handed down through your parents, memory that you observed or experienced, or were told about. When you share a memory, you could provide a disclaimer or identify how you learned that if it wasn't firsthand.

JSS, Jr: Okay.

RSS: You're real good about that because you always qualify and say, "I remember this, I saw this or whatever." So even though the interview is primarily about Assan, we want to know everything that we can of the activities in Assan, what were in the locations, what were the features of the village that the people of Assan utilized, locations they went to for traditional practices, whether they picked the lumot⁴²¹ or picked the coconut or harvested the rice or the taro —whatever they did, when they did it, why they did it and how they did it and who did it. Our primary footprint that we're concerned about would be the national park areas, of course, along the beach side. You're a retired Marine colonel. You were not at the time in the Marines, but I'm sure you know the history of the recovery of the island during the Japanese occupation. So, if you want to share that — you were in Manenggon at the time, but any knowledge that you have. Assan was also used as a camp; it was called

⁴²¹ Moss that grows on limestone and collected to use in the covering of nativity sets in December. (Donald M. Topping, 1975)

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Covington⁴²². So, if you have any recollection of that, any experience going there, what you did there, you know, that kind of stuff. And then further to that was the Vietnam —

JSS,Jr: — buildup

RSS: Buildup, right. When they used Assan as staging for all the refugees that were brought in there. Any experience, any memories, anything about that. And anything else. Like, I'm interested in particularly what the village was like from a local usage. You know, how many businesses there were, who owned the businesses, before GHURA⁴²³ came in, what did it look like, how were the houses arranged, who were the families that you can remember. And if you can't remember all of them, don't worry about it. You can always e-mail me, and we can include it in the written report. But today we would like you to share as much information as possible. Okay?

JSS,Jr: Okay.

RSS: So, let's start with the earliest memories. If you could identify for us the name of your parents, the names of your siblings, when your parents were born, when they got married, the order of birth of all your siblings. I believe you're the eldest, correct?

JSS,Jr: That is correct.

RSS: Yeah, and then how many there are, their names, and then when they were born. Who's still alive today, who might have passed away. You know that kind of stuff. And then your family. How is it that you became an Assan resident, because after the war, everyone was displaced? So, we're looking for the chronology of how you became an Assan resident. Okay?

JSS,Jr: Okay.

RSS: If I have any questions, after you finish speaking about whatever the thought is, I'll ask you, "Can you clarify something for me?" Okay?

JSS,Jr: Okay. My real name is Joaquin Siguenza Santos, Jr. My parents were Joaquin Siguenza Santos, and my mother is Sofina⁴²⁴ San Nicolas Limtiaco. I am the oldest of eleven children: Joaquin Siguenza Santos, Jr, born October 9, 1935. I am married to

⁴²² The USN SeaBees founded Camp Covington at Navy Base Guam in 1972. They built a complex for the first site of the Seebies Island Command Troop Headquarters at Assan Beach. It became Camp Assan when given to the Civil Service. The complex was used as a Navy hospital for the Vietnam War, abandoned by 1972. In 1975 it was used to house Vietnamese refugees. (Pacific, 2021)

⁴²³ Guam Housing and Urban Renewal Authority redesigned the village of Assan at 1971. The project architect was Jack Benjamin Jones.

⁴²⁴ Sofina, Fina, Finan Kin were nicknames for Josefina.

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Rosalia Bamba Castro of Agaña Heights. My brother, Edward [Lee] Limtiaco Santos, was born in 1937 — I believe sometime in February, and he died about two years ago of a massive heart attack in Colorado. The third one is Joseph David [Limtiaco] Santos, married to Agnes Concepcion of Barrigada, they're living in Barrigada. Then John Silvester Limtiaco Santos,⁴²⁵ born, I believe, in 1940, somewhere in there, 1940. He died of a massive heart attack, also in Assan. And he is the famous Karabao Man. He's the one that always has the tourists at the national park, riding on the karabao with photographs and so forth. And John was married, divorced, and he died without any family member here. And then after John is June, June Winifred Regalado, married to [Hernesto] "Ray" Regalado. She's still alive. Her husband died and buried at the Veteran's cemetery.⁴²⁶ And then we have Anthony Gil [Limtiaco] Santos is — you know, he got out of the Navy, but he's a Vietnam veteran, and he was really very much affected by the death of two of his comrades in Vietnam. He was part of that riverine patrol,⁴²⁷ and there are two pictures that he carried in his wallet all the time and the picture of the four of them in the back of the PT⁴²⁸ boat drinking beer. [laughs] And when the boat was hit by an RPG⁴²⁹ grenade, it was cut in half, and one of his shipmate was killed instantly. The other one died later on. And he's got a picture of the both of them, and he was very much affected by that. Anthony died of an accident in Assan.⁴³⁰ And then we have Susan, Susan [Joann Limtiaco Santos] Gumataotao. She's still alive. Her husband died, Antonio Gumataotao. And then I have Paul. My brother Paul Alexis Santos married to Sophie Tenorio. Their daughter is Sofia Diaz, one of the lawyers in the governor's office at the moment. And then I have a sister, Antoinette Cruz, married to Juan Cruz. Her husband died. And then I have Cindy San Nicolas, they're living in Texas. And then I have Josephine Babauta, the baby. She is Civil Service working in Korea. Her husband is also in Korea, working in the commissary, or something to that effect. Those are my siblings, 11 of us.

RSS: It's a big family.

JSS,Jr: It is a big family. And on my side of the house, I have six children, three boys and three girls. One of the girls died of breast cancer at the age of 30 years, leaving behind two boys. That's a little bit of a background.

⁴²⁵ John Sylvestre Limtiaco Santos, Assan Karabao Man. (January 20, 1940 - October 13, 2014). (J. San Nicolas, personal communication, February 1, 2021.)

⁴²⁶ The Guam Veterans Cemetery is located at Marine Corps Drive and Route 6 in Piti, Guam.

⁴²⁷ Mekong River Riverine Patrol.

⁴²⁸ Patrol, torpedo boats were used in WWII. The Vietnam War's version of the PT Boats is called PTF, they were heavily armed, near-coastal gunboats used mostly by special forces. (Byrne, 2021)

⁴²⁹ A rocket-propelled grenade (Cano, 2021)

⁴³⁰ Anthony died in Assan at night, crossing the street. He was hit by a car. (J. Santos, Jr, personal communication, January 30, 2021.)

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RSS: That's the family background. Okay. So, your father Joaquin, Senior, is he from Assan originally?

JSS,Jr: Yes, my father — actually, my understanding is that he was working at a power plant⁴³¹, I believe, before, you know, before the war occurred. And my understanding from my mother is that my dad was a womanizer. I mean, he's got this Model T Ford,⁴³² and he had pictures of all these young girls, you know, all in the back of the vehicle. And that's what I was told by mother. That, "I don't want you to be like your father." Something like that. [laughs]

RSS: Despite the 11 children?

JSS,Jr: In spite of 11 children.

RSS: Wow. Well, so let's hope that your mother got her wish.

JSS,Jr: Right. And my mother is a Limtiaco originally from Piti, that side of the Limtiaco, and then relocated to Guam — to Assan, rather, when she married my father.

RSS: Do you know how they met?

JSS,Jr: No, I don't.

RSS: They never shared it?

JSS,Jr: No. One of those — I guess secret things.

RSS: She wasn't one of the girls in the picture?

JSS,Jr: [laughs] I don't know. I really don't know. But my mother was not a jealous woman. That's one thing I remember about my mother. She was a very open about anything and everything, and she just, when my father was sick the first time, she told him outright that if you have any children on the outside, you please let her know so that she can pass it on to the children in case anything happens to you. He never admitted it. So, I don't know whether there's an outside, you know, siblings that we don't know. Hopefully not. But my father died in, I believe, 1960, somewhere in there. He died at Guam Memorial Hospital.⁴³³

RSS: What is the nickname of the Siguenza family?

⁴³¹ Public power plant in Hagåtña before World War II. Located close to the Hagåtña Boat Basin today.

⁴³² Ford Model T was brought to Guam by Atkins Kroll. (Guam, 2021)

⁴³³ The Guam Memorial Hospital was first built at Oka Point prior to 1956.

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JSS,Jr: I, you know, I really don't know. I know that my grandmother is the only girl in the Siguenza side of the house.

RSS: Who are her siblings?

JSS,Jr: Jose Siguenza whose son is the famous Captain Peter Siguenza,⁴³⁴ and later on Peter Siguenza, Jr, the judge, retired judge.⁴³⁵ And then the other one is Jesus Siguenza. He worked in the court for a long time after he retired from the United States Navy. And my mother,⁴³⁶ Maria Siguenza.

RSS: Okay. So aside from that, you were talking about your parents coming, I mean, moving to Assan. Did they explain why they moved to Assan?

JSS,Jr: I think my father had a property in Assan, and you know, my grandfather was in the Navy and whatever stipend he was getting he was giving it to his son. They built a house. I remember growing up in a house and my mother was a collector of shells, seashells, and I would consider the two of them to be not wealthy, but they had money, because you know the house I remember growing up in, this house with seashells — I mean in a beautiful casing, all kinds of seashells. And things that I, you know, that I'm sure others would like to have. But not knowing, you know anything about wealth or anything like that, but I know that that she was supported by her father, Santiago⁴³⁷. They only have two daughters, Matilda⁴³⁸ and my mother, the oldest. And my mother, according to her, is her father's favorite, whatever that means. [laughs]

RSS: Mm. When you say "supported," what do you mean by "supported?"

JSS,Jr: Financial support, I think. I think she was getting money from her father, from her dad, mom and dad. Just like Auntie Matilda.

RSS: And your father was working at the power plant in Agaña?

JSS,Jr: Yes, ma'am.

⁴³⁴ Captain (USMC-RET) Peter Charles Siguenza, Sr. (Office, 2007)

⁴³⁵ Peter Charles Siguenza, Jr (1951-2020) was appointed to the Superior Court of Guam on April 18, 1984 and served as judge until April 20, 1996. On April 21, 1999 he was appointed Associate Justice to the Supreme Court of Guam and became its first Chief Justice on September 1, 2001. He retired on January 23, 2003. (Judiciary of Guam | Hustisian Guahån, 2021)

⁴³⁶ Danny's natural mother is Josefina San Nicolas Limtiaco, but he refers to Maria Siguenza Santos, his paternal grandmother as mother in this context because she raised him as a young lad during WWII and for a little after he was school age.

⁴³⁷ Santiago Aflague Limtiaco and Ana Flores San Nicolas.

⁴³⁸ Matilda San Nicolas Limtiaco.

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RSS: And what was he doing there?

JSS,Jr: I don't know precisely. I think he was one of the mechanics, probably something like that.

RSS: He never explained?

JSS,Jr: No.

RSS: Okay.

JSS,Jr: No.

RSS: Okay. Did you have any interactions with your father when you were a child before the war?

JSS,Jr: Very limited. I mean, you know, he was constantly at work and my father likes to, I have to admit this, my father likes to drink and although back in those days. I don't think beer was prominent. I think *tuba*⁴³⁹ was the beverage of the time, and he would mingle with some of his friends — I would see that from time to time. I remember that growing up.

RSS: When they mingled, did they mingle at home?

JSS,Jr: No just in this — well at home on the side, probably outside in the garage, somewhere in there. And they will drink a couple of *tubas* and then head on home, right after work, I suppose.

RSS: Did they drink aguyente? Did you ever hear that word?

JSS,Jr: I know what aguyente is, but I don't believe — because what I saw was the tuba, so, I assume that's all they were drinking.

RSS: Was it clear or cloudy?

JSS,Jr: The tuba?

RSS: The liquid.

JSS,Jr: It was cloudy, you know, like you would see a tuba.

RSS: That's how you could tell the difference.

⁴³⁹ Fermented coconut sap

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JSS,Jr: Right.

RSS: Because *aguayente* is liquor. It's vodka.

JSS,Jr: Right, right.

RSS: Yeah. It's distilled.

JSS,Jr: Yeah, I know because my grandfather was making *aguayente* after the war.

RSS: Oh. Okay. What did you say?

JSS,Jr: In Opop.

RSS: Opop. Where's that?

JSS,Jr: Above the crest above Assan. You have Assan Village, Opop, and then Nimitz Hill.

RSS: Okay, so it's between Nimitz and Assan.

JSS,Jr: Nimitz Hill and Assan, it's the crest. And that's Opop. They call it Opop.

RSS: Okay. So, were there people living in a Opop?

JSS,Jr: There's a couple of families. My grandfather and his wife had a kind of like a ranch up there, and they kind of raised chickens, pigs and what have you. And there's just a couple of vegetables for family consumption, I believe. I remember the "bitter melon." I remember that. I remember the long beans. That I remember growing up because I used to help harvest those things. And my brother Edward and I, would go with my grandfather up to Opop using the karabao cart and then we'll harvest the vegetables and take it back to Assan and then my grandmother will cook it.

RSS: What is your father's parents' name?

JSS,Jr: My father's dad is Juan Aflague Santos, and his wife is Maria Siguenza, I believe originally from Agaña.

RSS: Okay. That's why your dad is a Siguenza.

JSS,Jr: Right.

RSS: Yeah. And where are your mother's parents? Where did they live?

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JSS,Jr: My recollection is that my grandfather⁴⁴⁰ on my mother's side, Limtiaco was originally from Piti, and married to Ana Flores San Nicolas. And they resided in Piti. They had a very huge property, and they relocated to Assan. One of the properties that I remember that my grandfather had was the one in, outside the base⁴⁴¹ — where the original petroleum, Guam Petroleum —

RSS: GORCO⁴⁴²?

JSS,Jr: Yeah, that area. That used to be his, a cattle farm, and he had — I remember after the war that my cousin Gregorio and Jaime⁴⁴³ and I would take the garbage — not the garbage, the leftovers from the mess hall and we will feed the pigs and then look after the cows. I remember that.

RSS: This is your mother's father.

JSS,Jr: That's right.

RSS: Okay, and we will go back to that part. But why do they move from Piti to Assan?

JSS,Jr: I don't know. I really don't know. I don't know.

RSS: Is that how your parents met?

JSS,Jr: Could be. Could be.

RSS: Which side of Assan did your father's family live?

JSS,Jr: Okay, you know the bridge in Assan — if you're going to Assan, that bridge, there's a road that goes up to a place called Kalåkkak, right before the bridge or after the bridge, depending on how you're — if you're heading north after the bridge, you'll see that lot that belongs to my parents. That's where —now, I believe my sister June has that property. And that's where they were raised.

RSS: Okay. So Kalåkkak is over where the Terlajes are?

JSS,Jr: Yes, actually Kalåkkak is in, inward towards the —

⁴⁴⁰ Maternal grandfather is Santiago Aflague Limtiaco.

⁴⁴¹ Naval Station.

⁴⁴² Guam Oil Refining Company was the only refinery on Guam. It received its crude oil from Exxon. Tristar is the current owner of the petroleum terminal.

⁴⁴³ Gregorio (cousin) is the son of my aunt Matilde. Jamie is the son of Danny's maternal grandparents, Santiago and Ana Limtiaco.

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RSS: — towards the hill.

JSS,Jr: Yeah.

RSS: Okay. So, in your time when you were living there, how do you access that area because it didn't connect like it does today.

JSS,Jr: No, no, no. In order to access Kalåkkak you have to go out on the main road, and then walk all the way through and then follow the path. There is Joaquin Jesus's family in that area, and then further back Mendiola and so forth.

RSS: Why was the village partitioned that way?

JSS,Jr: I don't know.

RSS: Did the bridge connect the one side, the east to the west?

JSS,Jr: No, the bridge just — there's a stream that comes down from Opop and it meanders all the way through, and there are two ways for that water to come down. One is on the backside of Kalåkkak coming down this way, and the other one comes down from the Domingo Taitano Santos [area] that bridge, I mean, that water connects to the main river and then it goes out to the water.⁴⁴⁴

RSS: Where does the water — where does the river come from?

JSS,Jr: From Opop.

RSS: What is the source for it?

JSS,Jr: There's a spring in Opop and I think it still runs because people go fishing there. I mean, not fishing — shrimping. And I remember after the war we used to go up, my cousin and I would go up there to shrimp. I mean the shrimps are big there, and you know not too many people go there.

RSS: How big were the shrimp?

JSS,Jr: About this size. (gestures) They're freshwater shrimp, they're nice. And then there's eels. Depending on which river you are shrimping, if you are shrimping at the source, the shrimps are very limited. But if you're shrimping on the other side, the bigger river, you know, you see a lot of eels and shrimp. And I remember that place used to be the place where the ladies would go — this is after the war — the ladies would go to wash their clothes. And this is, you know, the people residing in Opop.

⁴⁴⁴ Assan Bay.

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Because after the war, what had happened was the people were just taken from — after the census in Agat — I remember that we would get into a truck and they will haul us, you know, and they'll make the announcement that the villagers, the residents of Assan, will now board this — and the trucks will line up and as we exited the cantonment area, there will be C-rations right on the side of the road, and somebody — a sailor or a Seabee or somebody would be handing us cases of C-rations. And that will be for the family to share with everyone.

RSS: On your way back to Assan.

JSS,Jr: On the way back to Assan, yes. And I remember in Assan, the area was just kind of like a partition. I don't know who actually partitioned that, whether it was a result of the commissioner assigned to liberate the island and then do a kind of like a civil administration. I don't know. However, what had happened was there will be a certain allotment — this is for you, this is for you, this is for you. And as you claim ownership to that lot, the people would gather together to build that house. And I remember si Tun Juan Terlaje,⁴⁴⁵ Cindy's —

RSS: Father-in-law?

JSS,Jr: Father-in-law. He was a master mechanic, master craftsman, of everything. He was a good carpenter, I mean, and I used to follow him because he would do all this labor of love. And he would be the one instrumental in setting up the — how to put up this house and the thatched roof. Everything was done in accordance with his desires and everything was done voluntarily. People were actually unified by the fact that they are seeing something built for someone and it's out of love, you know.

RSS: That used to be the way, right?

JSS,Jr: It used to be. [laughs] Yes, ma'am!

RSS: Yeah, today you build your house on your own.

JSS,Jr: Absolutely. But back in those days, I mean, it's a, you know, and I remember also that, you know, growing up in Assan we knew everybody. And it was not unusual for someone to discipline you, if you do something wrong, they'll tell you that, you know, this is not appropriate, and do not repeat it.

RSS: And it wasn't an issue, right?

JSS,Jr: No, it was not an issue.

⁴⁴⁵ Juan Terlaje Terlaje.

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RSS: Okay.

JSS,Jr: The parents will thank you. [laughs]

RSS: Yeah, [chuckles] really, because their eyes and ears, right? So, let's not get too far on that, that would be more for the family dynamics. Let's go back to Opop. You said that the bigger river area — was there like a little ponding area that the water would flow into?

JSS,Jr: Yeah.

RSS: Where the women did the washing?

JSS,Jr: Yes, ma'am. The water was flowing from Nimitz Hill somewhere and it was coming down, and as it winds its way through, you've find this little river, a little bit of a bigger river than in the other one. That's where the ladies would all come. And then there's rocks on the — towards the end as it trickles all the way down to Kalåkkak. The ladies would all come there, and they'll wash their clothes, and they know that you don't go beyond a certain point, because beyond that point you're going to be contaminating the river with soap and Clorox. But if you just stay on this side, the water continues to flow down. So that's where you do all your washing and your — whatever you have to do to dry it and then take it back and hang it.

RSS: Did they have a name for the area?

JSS,Jr: No. Just Opop is all I know.

RSS: Okay. And do you remember all the families that live there, maybe how many there were? Or their names?

JSS,Jr: Well, I remember si Tun Juan Terlaje. That's one family. My father's — my grandfather's brother, Tun Manet Santos, live in that area. And then there's a — oh boy, I forgot it. I forget it. There's a couple of people in the back also. Maybe about five to seven families in Opop.

RSS: And did they have residences or all farms?

JSS,Jr: There's a lean-to, I mean, it's a place where they can — you can honestly say it's a farm. And they would have their little plantation of whatever it is. Generally, what was harvested in Opop was the bitter melon and the long beans. I remember that, because I used to — like Agapito⁴⁴⁶, Tun Juan's oldest son, and Alfredo — Alfredo was about my age. And the three of us would go and help pick up the — harvest the long

⁴⁴⁶ James David Tenorio Terlaje's father.

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beans. I remember that. And then Tun Juan was a — I told you about this guy. This guy was such a marvelous person. He was a honey — what do you call it, a honeybee maker?

RSS: Keeper.

JSS,Jr: Keeper. And I mean he knows exactly what to do. And I was mesmerized by him. I mean, he — and he used to — my job — I mean our job — Alfredo and I would be to take the long bamboo and put it up so that he could put it all together and then take it down. When he'll be up there on the —

RSS: Put what together?

JSS,Jr: The honey.

RSS: The hive?

JSS,Jr: Yeah, as he harvests it, he puts it in there and then he, and then he'll tell us to take it down and then we'll pull it down and then I'll be holding the end and Alfredo will take the honey and put it —

RSS: I'm confused. He would take the hive, or the honey from the hive?

JSS,Jr: The honey. The honey which has a little bit of a honeycomb —

RSS: Right.

JSS,Jr: And that to me is the delicious part.

RSS: So, you would eat the honeycomb.

JSS,Jr: Oh, yeah, yeah. I mean, that's our treat. That's our pay. [laughs]

RSS: Where did he keep the honeybees?

JSS,Jr: They were, they were in a — I don't know whether he keeps it somewhere, but the honey would be in a — like a coconut — I mean, not in a coconut — at a *lemma*⁴⁴⁷ tree, somewhere in the *lemmai* or *dokdok*⁴⁴⁸ tree. And he, I mean, just about every one of the *lemmai* or *dokdok* tree in Opop has honey.

RSS: So, these are natural honeycombs that the honeybees built on these trees?

⁴⁴⁷ Seedless breadfruit

⁴⁴⁸ Seeded breadfruit

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JSS,Jr: Yeah, they take care of it and —

RSS: And he would harvest it with no problem?

JSS,Jr: Nope.

RSS: So, he didn't contain them?

JSS,Jr: No. It was just — he knows exactly where things are.

RSS: Natural.

JSS,Jr: Yeah, natural.

RSS: Interesting. So, he was a beekeeper. His name was Juan —

JSS,Jr: Juan Terlaje.

RSS: Terlaje. Very interesting. My son-in-law Paul is a master beekeeper.

JSS,Jr: Really?

RSS: Today, yeah. But they have those hives, you know, the boxes that they put them in with the —

JSS,Jr: I don't remember seeing that. You know when I go up to help Alfredo and Agapito, I don't remember that. Agapito was a little bit older than us, so he would be kind of lead the charge and he would tell us exactly what to do. So, we kind of followed him.

RSS: So, explain to me how the bamboo works.

JSS,Jr: Okay.

RSS: You stick the bamboo — what do you do with the bamboo?

JSS,Jr: Okay. It's a long stick, and what happens is we put something in there like a, you know, a can or something and then tie it to the end and then we'll stick it up there and he puts whatever it is that he gathers, he puts it in this can and then at the appropriate time when he tells us take it down, we put it down and then Alfredo or Agapito at the end will put it together.

RSS: Okay, so he's up on the tree.

JSS,Jr: Yeah, he's up in the tree.

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RSS: And he does something to the hive.

JSS,Jr: Right, whatever it is he does.

RSS: Sounds like he drains the honey into the can —

JSS,Jr: — something

RSS: — at the tip of the bamboo.

JSS,Jr: Yeah, and he exactly. And then our role is to just collect it from there and then get it down and Agapito will take care of the rest. And then, you —

RSS: In the beginning I'm thinking the honey is rolling down the inside of a bamboo. How did he clean that out? Very interesting. And by the way, what does a honeycomb taste like?

JSS,Jr: Have you ever tried that? It's really, really delicious. I mean, you know, it's just plain like a honeycomb and you see it's very sweet. And I mean you taste it and, oh God, it's so sweet.

RSS: That's like your candy, huh?

JSS,Jr: Very sweet.

RSS: How big of a piece would you get?

JSS,Jr: Oh just, you know, just enough to whet your appetite and keep you out of trouble [both laugh]. But that's our payback, really, and you just, I mean, you feast on that and that takes you for the whole month.

RSS: No kidding, right? What would he do with the honey?

JSS,Jr: I think it's natural, you know, give it to the family.

RSS: Share it with the village?

JSS,Jr: To the people in the area. Because Tun Juan Terlaje was very close to the people up there in Opop. I mean — it's kind of like whatever happens — you need help or whatever. And he's very close to my father — my grandfather — and everybody else. Whatever is caught is shared. Like, I mean the pig — I when my grandfather kills a pig and prepares it, it's not just a family consumption. It's share it with everybody else.

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RSS: How did he catch the pig?

JSS,Jr: My father was raising pigs, yeah.

RSS: Domestic?

JSS,Jr: Yeah, domestic.

RSS: What color were they?

JSS,Jr: I'm sorry?

RSS: What color were the pigs?

JSS,Jr: Basically, black. Yeah. I don't remember any other color.

RSS: Okay. So those were the wild pigs from here. Because the domestic ones are, like, pink. You don't remember pink pigs?

JSS,Jr: I — all I remember is the color black.

RSS: Okay. Where did he have his pig pen?

JSS,Jr: Just in Opop. It's all made out of bamboo all the way around. And of course, they'll dig under and then they'll disappear, so what the hell, right? [laughs]

RSS: [laughs] They break out, huh?

JSS,Jr: Yeah, but that's what he — I mean they're not allergic to a lot of things because the food that they were eating was basically the papayas, the small papayas. My grandfather will get that together and he'll boil that. He'll mix it with coconut, and he'll mix it with lemmai from time-to-time. You know, the ripe lemmai that are on the ground. That's what I remember.

RSS: Do you know how they got the pigs?

JSS,Jr: No, I don't, I really don't.

RSS: And how many pigs did your father raise?

JSS,Jr: Probably about five, ten, somewhere there. I think the miracle, and that's when something has to be eaten, is when the mother delivers and then you know that you have this second generation. And then so whatever, you know, is he considers to be edible, he'll, okay we do this. And one thing about killing a pig, if you've never seen one in the way we do it in Guam — it's a frightening moment, because you know, they

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tie the pig and they put something to keep the squealing down, and then they'll zap it on the throat. And the gurgling is what really bothered me more than anything, the gurgling. And then stick your finger in there and cut the throat or something like that. That, to me, was frightening. Then after that, the water is boiled and then you skin it and so forth. Everything was trying to clean everything out.

RSS: What did they do with the boiled water?

JSS,Jr: After they — to clean the pig.

RSS: How?

JSS,Jr: What happens is there's a certain temperature where you basically pick up the water and you pour it over the outside of the pig, then you scrape it off.

RSS: Scrape?

JSS,Jr: Scrape the hair and the skin of the —

RSS: They use the hot water to soften the hair?

JSS,Jr: I guess. To remove the — eventually to remove the — to have the ability to scale the outer layer of their skin as well as the hair of the pig.

RSS: What did they use to scrape the hair off?

JSS,Jr: Just the regular machete.

RSS: Machete.

JSS,Jr: Yeah, but smaller one, smaller version. And then after that, that's when they'll take the pig and they will cut it open and everything is going to — intestines are cleaned up — everything, the liver, the heart. And then they chop it up and that's when you have a fritada⁴⁴⁹ or something else. [laughs]

RSS: I was going to say, what did they do with the internal organs?

JSS,Jr: Yeah, they use it for fritada.

RSS: Did they —

JSS,Jr: They cleaned that out.

⁴⁴⁹ Blood stew with meat and/or chopped internal organs and other ingredients.

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RSS: Did they ever make kélaguen with any of those pieces — the intestines?

JSS,Jr: No.

RSS: No.

JSS,Jr: No. That I don't remember.

RSS: Did they fry the intestines?

JSS,Jr: You know, what I recall growing up and participating in something like this is, that they'll make — the internal organs are used for the fritada. That's what I recall.

RSS: Do you like barbecued intestines?

JSS,Jr: No. I really don't like fritada.

RSS: Oh, you don't like that either.

JSS,Jr: No, I don't. I think I was turned off because of the — having to witness that, how it was done, honestly. My wife knows that, too.

RSS: She likes fritada?

JSS,Jr: She enjoys it.

RSS: What some people — I mean, you have to admit it's a learned behavior, right?

JSS,Jr: Yeah.

RSS: I don't like it. I don't eat anything with blood. But people eat blood sausages.

JSS,Jr: Oh, yeah.

RSS: You know, things like that. Yeah, so I think it's an acquired taste, just —

JSS,Jr: I'm not a game fanatic, you know?

RSS: Yeah, so you never hunted?

JSS,Jr: I've hunted.

RSS: In Assan?

JSS,Jr: Not really in Assan —

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RSS: Where did you hunt?

JSS,Jr: In North Carolina.

RSS: What did you hunt for?

JSS,Jr: Deer.

RSS: Oh, deer. Okay. Did they have deer in Assan?

JSS,Jr: Yes, the wild deers. Remember that Nimitz Hill was vacant and so it was kind of like — the deers will be down there. Right at the crest, and then you have the cliff there. That's where they would migrate to.

RSS: How do you catch 'em?

JSS,Jr: No, I don't remember, honestly, how they — I know it wasn't bow and arrow. But there's something that they used to catch it with.

RSS: Did they shoot them? Do you know anybody with guns in Assan?

JSS,Jr: No, I don't remember, honestly. But I know that we had deer from time to time.

RSS: How did you serve — how did they serve deer?

JSS,Jr: Same thing. Same as the —

RSS: Fritada?

JSS,Jr: Fritada. They can make fritada.

RSS: With the internal organs?

JSS,Jr: Yeah.

RSS: What about with the rest of the meat? What did they do?

JSS,Jr: The deer is a little bit different because they can use that to cut, make some stew or barbecue the leg or something like that. But that's kind of different.

RSS: They didn't do that with the pigs?

JSS,Jr: I don't remember. Because, you know, those things I get out of sight after —

RSS: [laughs] You didn't enjoy that.

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JSS,Jr: No, I really, I did not. I think I was traumatized by the first experience that I had as a little boy.

RSS: What about chickens? This is all at Opop, right? This is your grandfather's ranch?

JSS,Jr: Right. I mean my grandfather and Mr. Terlaje's⁴⁵⁰ ranch and —

RSS: But your father was raising the pigs at your grandfather's ranch.

JSS,Jr: My grandfather was the one raising —

RSS: Oh, your grandfather...

JSS,Jr: Yeah. My grandfather was solely responsible for the ranch.

RSS: Okay, okay. And what about chickens? Did they raise chickens?

JSS,Jr: The chickens, they're kind of like, they're loose. [laughs]

RSS: They're on their own. Free roaming.

JSS,Jr: Exactly. However, what I remember about the raising the wild chickens is that when it's ready to, for someone to kill the chicken for something — whatever it is — you take it and you put it in a cage for, I think, three or four days or five days after that and you feed it with nothing but coconut. That I remember is, you feed it with coconut and, you know, water and so forth. And then sometimes you have the, like, the leaves of the bitter melon, you chop that up and you provide that to the chicken, so they have the leaves from the bitter melon and the coconut and water.

RSS: Why did they give them the leaves from the bitter melon?

JSS,Jr: I don't know. I think kind of like they think that it's, like, going to clean them. I don't know, something like that.

RSS: Before they eat it.

JSS,Jr: Right. And you kind of like, get rid of the toxin, I guess. For three or five days, something like that.

RSS: That's interesting. I never heard that.

JSS,Jr: Yeah, that's what I was —

⁴⁵⁰ Juan Terlaje Terlaje, James David Tenorio Terlaje's grandfather.

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RSS: Yeah, that's what they did. And that's what we're trying to collect.

JSS,Jr: Yeah.

RSS: Yeah. How did they kill them? And how'd they prepare them?

JSS,Jr: Very simple. You never seen a chicken — no. The way, the old style is you grab the chicken by the neck and you just twirl like this [gestures] and you would — that's it.

RSS: You twirl it around and then snap its neck.

JSS,Jr: Yeah. And I remember Agapito Terlaje who was a couple of years older than us, he was a master of that. I mean, he was good at that.

RSS: What would they kill? The rooster or the chicken?

JSS,Jr: The chicken.

RSS: Oh.

JSS,Jr: I don't remember the rooster being used, except, you know, maybe from time to time. And the reason why I remember the rooster, because of the hair, yeah.

RSS: The crown.

JSS,Jr: The crown, yeah.

RSS: What do they call that, Kristo.⁴⁵¹

JSS,Jr: Kristo, yeah.

RSS: Hm. So, they were more eating the chickens then.

JSS,Jr: Yeah, I remember the chicken more so than the rooster. And again, the chicken, there's an egg in there that's very, very popular — especially if you're pregnant. I remember my mother, when she's pregnant, she wants chicken and she wants the chicken with the eggs, like a — you know, what the heck is that? [laughs]

RSS: What do you mean the chicken with the eggs?

⁴⁵¹ Kristo is CHamoru for Christ. We meant krista. Krestan gâyu. Cocks comb. Pg. 114 (Donald M. Topping, 1975)

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JSS,Jr: When you kill a chicken, and there's an egg inside the body of — you know, it's not —

RSS: You mean the embryo.

JSS,Jr: Embryo, yeah. And there's, you know, a handful of them and really, they're really delicious, small, yellow —

RSS: Oh, so it's just the yolk. It's not developed yet.

JSS,Jr: Yeah. Not yet.

RSS: How would you know? How do they tell that there's an embryo there?

JSS,Jr: Oh, I don't know. That's the thing is, my mother insists on eating chicken, you know, when she's pregnant. And she knows that, too, because my father goes panicky. He wants to — [laughs]

RSS: I would be panicky, too. How do I know this chicken has an egg in it? Or maybe all of them have it?

JSS,Jr: I don't know.

RSS: That's interesting.

JSS,Jr: But I remember the — I guess there's a craving for — on a woman.

RSS: How does she eat the embryo? Just —

JSS,Jr: Because it's boiled and it's a kãdu, chicken.

RSS: Okay, so let's go back. Your mother has a craving for a chicken that has the eggs in it. I think all chickens probably have eggs in them.

JSS,Jr: I don't know.

RSS: Okay, so they take the egg⁴⁵², twirl it around, snap its neck

JSS,Jr: Yeah. Clean it. Clean it.

RSS: And then take the feathers off. How do they do it?

⁴⁵² Chicken.

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JSS,Jr: They clean it and then they chop it up, divide it in half. Then they boil it, and they put coconut and every vegetable, and what have you.

RSS: How do they clean it?

JSS,Jr: Just like the — boil water. Yeah. They pour it up.

RSS: So, they pour boiled water on the body.

JSS,Jr: Yeah. By the way, there's a certain temperature that only the experts know. Because if you make the water boiling, it's very difficult to pluck the hair⁴⁵³ out. It's got to be a certain temperature.

RSS: So, it's not boiling water.

JSS,Jr: No.

RSS: It's before boiling.

JSS,Jr: It's before boiling. But there's a, I don't know exactly what they — when they —

RSS: Sure. They do it so often.

JSS,Jr: This is an automatic thing (mimes sticking finger in the pot of heating water.)
[laughs]

RSS: [laughs] Are you kidding? They stick their finger inside.

JSS,Jr: Absolutely.

RSS: Oh, my goodness.

JSS,Jr: I remember the adults, you know, they'll stick their finger in there and just —

RSS: Okay. So, they take the — once they determine that temperature —

JSS,Jr: Yeah

RSS: They pour that water on the chicken or the pig —

JSS,Jr: Or you plug⁴⁵⁴ it in and pull it out. And then you start cleaning the —

⁴⁵³ Chicken feathers.

⁴⁵⁴ Dip the chicken or bird into the pot of hot water.

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RSS: So, with the chicken they didn't pour it on it.

JSS,Jr. Not necessarily. Not necessarily.

RSS: They dipped it in the pot.

JSS,Jr: Yeah.

RSS: Oh.

JSS: On the pigs you have to pour it —

RSS: Because it's too big.

JSS,Jr: Because the pig is on a — what do they call this thing — they're hanging the pig and ready to be cleaned, so they'll pour the hot water over it and then pluck it —

RSS: Where are they hanging it on?

JSS,Jr: Just on a, you know, scaffold somewhere in there. And then that's it. As you clean the pig, the hairs fall down and that's it.

RSS: Did they bleed them? Or what do they do with the blood?

JSS,Jr: Before they clean the pig, the blood has already drained, had been drained.

RSS: Oh. So, they do bleed them.

JSS,Jr: Yeah. When they kill the pig, that's when the blood comes out. And the blood has to be mixed, I believe, with vinegar, to make it so that it doesn't coagulate.

RSS: Oh.

JSS,Jr: Yeah.

RSS: Interesting.

JSS,Jr: Yeah.

RSS: All this stuff culturally taught.

JSS,Jr: Well, I'm sure that the experts know exactly what — I was just a child observing the experts and —

RSS: I'm grateful that you were there.

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JSS,Jr: But I remember, honestly that the temperature, and I was told — I forget who told me that, do not boil the water, or use — you can boil the water, but don't use the boiling water because you'll never be able to get the skin off. It has to be a certain temperature.

RSS: The skin or the feathers?

JSS,Jr: The feathers on the —

RSS: That's really fascinating. I've never heard of that before. But then again, I didn't raise chickens or pigs or anything, so —

JSS,Jr: Yeah, the experts — they know exactly what to do.

RSS: They'd stick their finger in the pot that's boiling but it's not boiled water. It's prior to that.

JSS,Jr: Yeah. There's a certain temperature that they know exactly when it's time.

RSS: Okay. So, once they end with the chicken, because they can lift it, they put it in the pot.

JSS,Jr: Right, with the legs —

RSS: They dip it —

JSS,Jr: The legs —

RSS: Just one time?

JSS,Jr: One or two.

RSS: Okay. Probably if they can't get all the feathers out.

JSS,Jr: Yeah, but it's —

RSS: What do they do with the feathers? Do they do anything with the feathers?

JSS,Jr: No, not that I know of.

RSS: Okay. Do they eat all parts of the chicken including the feet and the head?

JSS,Jr: Everything, everything. Everything in the chicken is edible, including the feet — under the feet, you can peel that off and it comes off.

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RSS: The skin?

JSS,Jr: The skin.

RSS: Oh.

JSS,Jr: There's a —

RSS: And what is down there. All cartilage?

JSS,Jr: Yeah.

RSS: Have you eaten that?

JSS,Jr: No. [laughs]

RSS: [laughs] I'm hoping for you to say, "yes."

JSS,Jr: [laughs] No, but they're people that really crave for all these things.

RSS: How do they eat the feet?

JSS,Jr: I — like everything else I think they're just going to like —

RSS: Just pull it off their teeth?

JSS,Jr: Yeah — and chewing it.

RSS: They don't *kélaguen* it or *finá'denne*⁴⁵⁵ it, or —

JSS,Jr: [pauses]

RSS: You don't know.

JSS,Jr: But there's a lot of *finá'denne'* and the most attractive⁴⁵⁶ *finá'denne'* that I remember growing up is the one with vinegar, the tuba vinegar.

RSS: *Paopao*,⁴⁵⁷ right?

JSS,Jr: Oh boy. I tell you; it smells good. It really does.

⁴⁵⁵ Hot sauce, mixture of hot chili pepper, onion, soy sauce, vinegar or lemon.

⁴⁵⁶ Binakle. Tuba ferments into vinegar that is desirable by elders over store bought vinegar.

⁴⁵⁷ Fragrant.

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RSS: I like the flavor of that, too.

JSS,Jr: Yeah.

RSS: Very hard to get that today.

JSS,Jr: Yeah. And the *donne*⁴⁵⁸ is the real, I mean, it's the Real McCoy.

RSS: *Donne sãli?*⁴⁵⁹

JSS,Jr: Oh, my goodness. It's so powerful.

RSS: And they're so tiny, too.

JSS,Jr: I know.

RSS: Right?

JSS,Jr: I know. It's very powerful, very hot.

RSS: I don't know why we don't have it anymore — maybe because there's hardly any *Sãli*, but — they're hard to find.

JSS,Jr: The one that comes close to that is, my wife uses it, is the, they call it the Thai pepper. I think there's a place in Agat, if I recall it, a Thai restaurant that they sell that. She likes it. It's hot.

RSS: [laughs] She likes pepper, huh? Okay, so what about the ocean part? What kind of things did they — marine animal, did they harvest?

JSS,Jr: The one that uses the net. I remember growing up si Nan Medo', Limtiaco, she was an expert. I mean, I will tell you honestly that back in those days, it's all net. We didn't have the — now you have the so-called inner tube, no? Back in those days we didn't have inner tube. What we had was the — just a net and when it's time to go and do some serious fishing, she will gather everybody, and we have to hold it from Assan all the way to the water's edge. And then she'll tell us exactly what to do and they'll be — let me see if I can describe this. The net will be — let's say that this is the ocean, and the net will go something like this. (Danny draws a fishing net laid out in the shape of a semicircle with the two ends spread apart not completing the circle, leaving an opening) And they'll be someone posted here, someone posted here, (at the

⁴⁵⁸ Hot pepper.

⁴⁵⁹ Hot pepper eaten by the *Sãli* bird, (Micronesian Starling) propagating the seeds of the *donne*' in the jungle through its droppings. Also called *bonnie* peppers because they are disbursed wildly and grow in the jungles.

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two ends of the net) and then there'll be an individual, the so-called runner that way, and runner that way. And then as we get close to it, then we start pounding this — we have a long bamboo pole — you just — you shave it and so it's light. And I remember, because I consider myself pretty fast back (both giggle) when I was young, we would be the point man. The other person that I remember being the point man — and always with me was Danny Tydingco. The late Danny Tydingco, a good friend of mine.

RSS: Danny Tydingco, as in Judge Frances Tydingco-Gatewood's father? He married Frances from Ponape?

JSS,Jr: No, no.

RSS: Another Tydingco?

JSS,Jr: Yeah, Mr. Tydingco was the principal of Assan school and his children — George, who was in the Air Force, and Vicente — those are two individuals that I remember growing up. They were not close to my age, but they were a little bit older than Danny. Danny was about my age and my classmate, and he and I would do silly things. You know, like we would go out, go down there and volunteer to participate in the harvesting of the fish.

RSS: What kind of fish?

JSS,Jr: Anything that's out in the ocean. And what happens is there'll be maybe about 10, 15 people and we will take the net out there and as we get to a certain point, Tan Medo' will tell us, okay, this is the center point, and then the net will be spread this way, okay. (gestures) And then they'll be two people here (gestures) as the net is spread this way. And their purpose is to bring it in at a certain time as we, as the runners on each end get to the end and then start pounding so that the fish goes in towards the net and then as we get close to, they close the net.

RSS: Okay, so help me with this. The reason Assan is very close to the road area.

JSS,Jr: Yeah.

RSS: So where is the "U" facing?

JSS,Jr: Always facing out.

RSS: Facing the ocean.

JSS,Jr: The ocean.

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RSS: Okay, so that's due north.

JSS,Jr: Yeah.

RSS: That's facing straight north. So, you start from the sand and you walked out toward the reef with the point men. You're one point man and Danny's the other point man.

JSS,Jr: Right. But you don't put the net immediately — you just follow Nan Medo'. Nan Medo' knows exactly where to place everything strategically.

RSS: So, you're already in the water before you set the net.

JSS,Jr: Right, right. You carry the net out and then at a certain point you'll say okay, HERE and then as soon as she says whatever the magic word is, they know exactly what to do — they'll spread the net this way. I mean the people will do that, and then at a certain point the two men will stand there with their understanding to close the net at a certain point.⁴⁶⁰

RSS: So, you're holding the tips of the net or the ends of the net.

JSS,Jr: At the end. Both ends.

RSS: Okay. How deep was it at that time?

JSS,Jr: Well, anywhere between three, four feet, probably. Yeah. It's not that deep; it's deep enough.

RSS: And how old were you at that time?

JSS,Jr: Probably about seven, eight years old.

RSS: Okay.

JSS,Jr: Yeah, and amazingly, what happens is you get engaged in this thing and you just do it! The thing that I really resented was the fact that when it's time to — when she gives the magic word, our role — Danny and I, our role is to run as fast as we can. Left, right, left, right — with the intention of — with the intent that the fish will go migrate to the net. And then at a certain time you face in and then run and, you know, swap⁴⁶¹ the stick on both sides so that the fish will go into the net.

⁴⁶⁰ Chenchulu fishing. Net, sein, long fish net, a large net, one edge having sinkers and the other floats. The fish are frightened into the center by creating a lot of noise in the water, slapping the water with bamboo cut in half.

⁴⁶¹ Hitting the water on both left and right side of their bodies, causing a lot of noise and commotion.

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RSS: So, you would be the chaser? Or the runner? Or you would be the point man?

JSS,Jr: We would be the point men. Danny and I would be the point men.

RSS: And you also patted the water? You also slammed the water?

JSS,Jr: Yeah. That's, we used the long bamboo stick. That's —

RSS: So, one hand is holding onto the net, the other hand is —

JSS,Jr: No, no, no, no. No, we're not. I'm sorry. We're not the — we're not holding onto the — there's somebody else that's holding...

RSS: So, you're the runners.

JSS,Jr: We're the runner.

RSS: Okay.

JSS,Jr: Danny and I would be the runner.

RSS: Okay. Got it.

JSS,Jr: And then, you know, if you want to know why I know a lot of this thing? I've got scars to prove it. (shared laughter) I mean, you know, the water is not smooth! [laughs]

RSS: It's not sandy beach.

JSS,Jr: [laughs] No. No way, Jose. (shared laughter) You've got rocks and so forth and I've got scars to prove that.

RSS: You would fall?

JSS,Jr: Sometimes, sometimes.

RSS: What did you wear on your feet?

JSS,Jr: You know, that's a good question. I think it was sandal, probably, made of, you know, just something that — I think it's just rubber and then you tie it and that's —

RSS: From the inner — I mean, from the tires?

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JSS,Jr: I think so. And then we will tie it and that becomes basically our running shoes,⁴⁶² so to speak.

RSS: Like a *tabe*?⁴⁶³

JSS,Jr: Something like that, yeah. And the purpose is to prevent, you know, being scraped by the rocks and so forth.

RSS: Yeah, I mean there's no way you can run it.

JSS,Jr: Because Assan is not a, like you said, sandy beach. It's not. It's full of rocks. And then when the net closes, that's when the other people would go in there with a spear.

RSS: So, what kind of fish would you catch?

JSS,Jr: Anything and everything.

RSS: And what do they call that method of harvesting? What's the net called, or the practice. Is that the Chenchule? I mean no, no, the chenchule is to give away — reciprocity. What is the name of the — it escapes me. There's a term for the net.

JSS,Jr: Yeah. Anyhow, yeah, I know what they're talking about. But in terms of fish, what I remember is that anything and everything is game, okay? There's no such thing as minimum length, [laughs] or only this type. Nothing. Everything is game, okay? So, there's no such thing as endangered species.

RSS: Of course not.

JSS,Jr: If the rabbit fish was in danger. And you know one thing that I discovered later on in my life, is that the poisonous fish, the —

RSS: Puffer?

JSS,Jr: Puffer! I didn't know that they were poisonous, okay?

RSS: Did you eat them?

⁴⁶² Yore'. There are variations of yore'. Usually cut from old tires and shaped into a foot, lacing the inner tube through the thicker part to secure it to the feet.

⁴⁶³ Water repellent Japanese boots used for farming and inshore fishing because the soles are made of tough material and heavy-duty but flexible rubber soles.

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JSS,Jr: No, but we were catching them. But I'm sure Nan Medo' knows what to do. Because I've seen those fish discarded.

RSS: Aha.

JSS,Jr: So that's stuck in my mind. But I had no idea that they were poisonous until later on in my life when I found out that they were poisonous.

RSS: What is Nan Medo's full name?

JSS,Jr: Remedios Limtiaco.⁴⁶⁴

RSS: Okay.

JSS,Jr: From Assan. Remedios. She was the master —

RSS: She was the coordinator of this orchestra, right?

JSS,Jr: Oh my God, she's good. She's really good.

RSS: Where do you think she learned how to do this?

JSS,Jr: I don't know. I mean, she's, you know —

RSS: Was she married?

JSS,Jr: Yeah, Tun Juan Limtiaco.⁴⁶⁵

RSS: Also, what's her maiden name?

JSS,Jr: I don't know.

RSS: Okay. And what would she do with the puffer fish?

JSS,Jr: I don't know. You know, all I know is that when the fish are gathered onshore, she would put certain species on this side, you know; they're all piled up together and the puffer fish, I remember that because they blow up and I remember that she would take that and discard it.

RSS: She throws it back in the water?

⁴⁶⁴ Remedios Taitano Limtiaco (Dec. 10, 1903-Nov. 29, 1992)

⁴⁶⁵ Juan Aflague Limtiaco (Feb. 12, 1894-Mar. 8, 1960)

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JSS,Jr: You know, I don't know, honestly, whether — maybe she threw it this way and maybe the wave will — I don't know.

RSS: You just know that she was throwing it.

JSS,Jr: It's not part of the fish that's going to be —

RSS: Para u ma pátte.⁴⁶⁶

JSS,Jr: Exactly. And then you get certain things after that.

RSS: Danny, can you move your chair — move your *dågan*⁴⁶⁷ all the way back to the back of the chair, and move the chair forward so that you don't slide. Okay, and move up and lean on the table. There you go, and that way your posture is always erect. I don't want you slouching. Okay, so how did she divide the *patte*? By fish — by species?

JSS,Jr: Yeah. You know, the owner of course always gets the biggest prize.

RSS: Who's the owner?

JSS,Jr: She is. She's the master.

RSS: Okay. She owned the net.

JSS,Jr: She owns the net, and she takes care of the net. And at a certain time, when she calls, we answer. [chuckles]

RSS: [chuckles] Who are the people that participated?

JSS,Jr: Oh, mostly people that know how to spearfish.

RSS: You don't know their names? You don't remember them?

JSS,Jr: No, not really, not all of them.

RSS: Okay. That's okay.

JSS,Jr: The ones that I remember is the ones that I grew up with, you know. Like, I remember si Agapito Terlaje would participate from time to time. Ben Tydingco would participate, he's Danny's brother. Let's see. Pedron San Nicolas from Kalåkkak, he would participate. And I believe the others will be the older gentlemen, like Ramon

⁴⁶⁶ Divided, apportioned, shared.

⁴⁶⁷ Buttocks.

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Quitugua. Ramon Quitugua is probably considered to be the expert in octopus. He is really, really good at that.

RSS: Okay. Let's finish this *chenchulu*? Is that what they call it? I don't know why that word's stuck in my head. Don't worry about it. We'll figure that out. It's a report, so we're safe. [laughs] But — so how did you learn about this practice? Did you just — was it a village discussion? And how did you decide to get involved?

JSS,Jr: Well, I was just following people that were a little bit older than me. And Nan Medo' was — I consider her to be a very loving mother, and not only that, but her children were related to me on the Limtiaco side. But more importantly, when she asked for volunteers, we all respond because that's food for us. I think the best thing to tell you, when she partitions the fish, it's really equitable and something that you can take home and know that your family is going to be fed.

RSS: Did anyone ever complain about the pátte?

JSS,Jr: No, no. No, I mean if there's octopus to be harvested, hey, the octopus is harvested, and somebody knows exactly what to do with that and then we get a portion later on.

RSS: So, after the pátte which is the distribution, after the pátte, would you all collect the net in? How did you retrieve the net?

JSS,Jr: Yeah, the nets are...after the fish is harvested, at a certain time she'll tell us to collect the net and then we'll just backtrack and collect it one — make sure that there's nothing that will basically tear the net — the bottom — because the reef — rocks.

RSS: Oh, because you said it was so rocky.

JSS,Jr: Right, right. And then we'll collect it and then put it in the — and sometimes we have the karabao cart to take it back to the place, or sometimes we just put it in a long bamboo pole and — because it's heavy. You have the weight, the small weight on the bottom.

RSS: It would be heavy. There's 15 people and two runners that are pulling it! How did the — did she stitch the net if it tore?

JSS,Jr: Yes, she does everything. Once the net is — we take it back to her house. What happens I think the following day is they'll put it out and make it dry. And she starts examining it with — her husband is also involved.

RSS: Who was her husband?

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JSS,Jr: Tun Juan.

RSS: Oh! Tun Juan is her husband?

JSS,Jr: Yeah. Tun Juan and Remedios Limtiaco.

RSS: So, she did the fishing, and he did the farming?

JSS,Jr: Yes.

RSS: And they live in Opop.

JSS,Jr: No, no. In Assan. In Assan. Assan.

RSS: Oh. In Assan. Okay, does Assan have location names?

JSS,Jr: Well, you have Opop up there, and then Assan village. And then we have Kalåkkak but — that's what I recall.

RSS: Those are the only three.

JSS,Jr: That's all I recall.

RSS: What about the beach side, Danny? Do you remember the beach side look like before the war? Were there families living there?

JSS,Jr: I think the families that I remember on the beach side were the Fejerans, and the Salas. The Salas would be JoJo Salas, they called him JoJo Salas. He had a bar after the war. Very popular bar in Assan.

RSS: What's the name?

JSS,Jr: Just, I think, JoJo's Bar, if I recall.

RSS: And where was that located?

JSS,Jr: You know where the Shelton's house is? That's around that area.

RSS: Not at the house, right? Or at that same location?

JSS,Jr: At that location. And what happens after the war is the sailors, you, they'll, that's a very popular place to just sit there and relax and take the water because, you know, it's open. Then they'll get so drunk that they'll go and wade in the water. There is a danger because there's that whirlpool, and that's where most sailors would be.

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Especially the wave is a little bit is rough. You'll be sucked in there and out to the outside. You'll drown.

RSS: Were some — did some drown in that area?

JSS,Jr: Oh yes. Many people drowned; many sailors drowned.

RSS: Oh. Huh. So, before the war was the beach — the park area now, the national park, Assan National Park — was that cleared like that or was it thicker? What did it look like?

JSS,Jr: No, I think the — what I remember along that part is mostly coconuts. Lots of coconuts and then kind of like a — I believe it was a rice field,⁴⁶⁸ if I recall. And then after the war it was built up by the Seabees.⁴⁶⁹ It really became basically a — I think that's the first place for the hospital to be built, you know. The casualties were being treated there, and then later on the naval hospital was built, but I think that was the first hospital.

RSS: Okay. There was also a hospital location in Tamuning.

JSS,Jr: Right, right.

RSS: Yeah. So, you're saying there was in Assan as well.

JSS,Jr: Yes. What happened is — if I recall, is when the invasion start to take place, we're talking about World War II now, as the Marines proceeded inland, all the casualties will be treated right there in the beach at the National Park area, and the landing vehicle tracks will be offshore and then they'll be picking up the casualties to be treated at the hospital ships. But that became basically a kind of like a trauma, you know, ER Trauma Center⁴⁷⁰, before they're stabilized and then taken to the ship.

RSS: Okay.

JSS,Jr: That's what I recall.

RSS: Right. Now before the war, you know that there's a peninsula that juts out — toward Camel Rock, right?

JSS,Jr: Right.

⁴⁶⁸ Rice patties.

⁴⁶⁹ Camp Assan.

⁴⁷⁰ Hospital at Assan Point during World War II landing.

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RSS: In Assan.

JSS,Jr: Right, okay.

RSS: Did you guys do anything with Camel Rock? Was Camel Rock significant to the people in Assan?

JSS,Jr: Camel Rock — I believe what I remember about Camel Rock is — and I only recall — si I mentioned Ramon Quitugua. Ramon Quitugua was the expert, in my opinion, is the expert octopus' fisherman, and I believe what he would do from time to time is, he'll walk out to the Camel Rock when the tide is right, and he picks up or he harvests crabs there.

RSS: The soft crab?

JSS,Jr: Yeah, I don't know whether they're soft or whatever, but I've seen him come back. But mostly he'll be carrying a lot of the octopus. Whether he's catching it there or somewhere else before that, I don't know. But in addition to that he would have crab.

RSS: What did they look like, what did the crab look like?

JSS,Jr: Just the regular crab.

RSS: The pånglao,⁴⁷¹ or?

JSS,Jr: A little bit bigger than pånglao, a little bit bigger.

RSS: But the hard shells?

JSS,Jr: Yeah.

RSS: Did they have spots on them?

JSS,Jr: (paused to consider) I don't remember, honestly.

RSS: Okay, no problem.

JSS,Jr: But I know that you don't — I think the way he would catch that is he would catch it on the other side of the Camel Rock, towards the water, the deep water, rather than on this side. And then the tide has to be perfect because he could not walk out there. You know if it's high tide, you'll get —

⁴⁷¹ Crab.

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RSS: So, then there must be a shelf on the north side of Camel Rock?

JSS,Jr: I think so.

RSS: That he would stand on, or?

JSS,Jr: Yeah.

RSS: Is Camel Rock off the reef or on the reef?

JSS,Jr: Off the reef. It juts out, but you can walk out to the Camel Rock.

RSS: On low tide?

JSS,Jr: On low tide.

RSS: What did you — what did they call that area that juts out toward Camel Rock, that is now the point.

JSS,Jr: Yeah, I don't —

RSS: It didn't have any?

JSS,Jr: I don't think so.

RSS: Were there caves along that?

JSS,Jr: The caves were built by the Japanese during the war and that became basically the focal point for the invasion. There was a machine gun cave on this side of the, towards the park itself, that was built by the CHamorus. It was reinforced with concrete and so forth. I think it still is there if I recall. And then there's, a, like an artillery gun or perhaps something smaller than that, I don't know, on top of the crest there.

RSS: Oh, they mounted something up on top?

JSS,Jr: Right.

RSS: Who did?

JSS,Jr: The Japanese did.

RSS: Is the foundation still there?

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JSS,Jr: I don't know.

RSS: Okay.

JSS,Jr: But I remember my grandfather was one of the, among others, was one of the — he involunteered-volunteered to work on that.

RSS: To build it?

JSS,Jr: To build that. I think on top of that crest there's a little kind of like — maybe a — I don't know whether the way I could describe it — maybe a little kind of like a duck⁴⁷² place, you know, and then reinforced with concrete. Then they put a gun in there. I don't know. I don't honestly —

RSS: You've never been up there?

JSS,Jr: No, it's something that I — I resented what happened there because my grandfather was — I mean, you know, he was incarcerated. He was a boatswain's mate first class, retired from the Navy — with the pay of a CHamoru, of course. They call it Insular Force. And he was incarcerated by the Japanese. When the Japanese occupied Guam, he was incarcerated in Agaña — and I remember my Uncle Gregorio who was beheaded by the Japanese in Yigu. And my other Uncle Jesus Siguenza, and I, we would either take the bicycle and run the lunch pail to him in Agaña for his meal, which is probably, that's his only meal for the entire day, and my grandmother will make rice and she'll make generally *kãdon mãnok*⁴⁷³ something like that, and some *amagoso*⁴⁷⁴, something like that, and then the *potu*⁴⁷⁵. I mean that's basically that tin pail. I remember that.

RSS: The tin cans?⁴⁷⁶

JSS,Jr: Yeah. Tin cans. Thank you. And from time to time I would pedal my scooter. My scooter was a — made out of box,⁴⁷⁷ and I would put the lunch pail there and it took me all day [chuckles] to pedal from Assan to Agaña.

⁴⁷² Not clear about this meaning.

⁴⁷³ Chicken soup.

⁴⁷⁴ Bitter melon.

⁴⁷⁵ Rice cake made with rice and using tuba as a rising agent.

⁴⁷⁶ Tin can lunch pails.

⁴⁷⁷ The "scooter" that I was describing was made by either Uncle Goro (Gregorio Siguenza) or his brother Uncle Don (Jesus Siguenza.) The homemade "scooter" is made of 1 2X4 or 1 2X6 board about 2 plus feet long. The skates, generally old and delapidated, would be nailed or screwed underneath. Then for the front portion of the "scooter" would be a 2X2 or 2X4 about 3 feet high, then a long handle to hold for steering/balance about 2 feet that is nailed/screwed on top of the wood. These steering handles were often shaved to make it attractive. Mine was simple.

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RSS: How did you get from Assan to Agaña before the war?

JSS,Jr: The road — there's a road there.

RSS: That road didn't get opened up until after the war.

JSS,Jr: Well, there's a small road that you can walk or drive to Agaña.

RSS: That went through the rock in Assan? Over by the, where Piti is?

JSS,Jr: Okay, no, okay. No.

RSS: Oh.

JSS,Jr: That side is Piti. The reason why I drew this (holds up hand drawn map) thing is because I wanted to show you —

RSS: Okay.

JSS,Jr: That the current Marine Corps Drive that —

RSS: Can you hold it up so we can see?

JSS,Jr: Yeah, okay. Let me — this is the national park — so called, and here is Camel Rock, remember that — Camel Rock. Okay. So, from here — this is Assan village. This crest that I am addressing is actually a little bit bigger than this and it kind of tapers off, goes here. There is an old bridge there. I don't know whether you know that there's a road. That was the original road that linked Piti into Assan.

RSS: Oh.

JSS,Jr: And so, I think the bridge is still there. I think that road is still there.

RSS: That road goes to the national park office in the back.

As for the box, it was simple, thin and square, that was also nailed/screwed to the front. Its purpose is to put something while one pedals the "scooter". Like carrying something with you but in this example, one places the item in the box. Best way to describe the "scooter" is look at the letter "L" nail or screw two skates underneath, place a piece of wood on top to steer the "scooter", then a makeshift box to carry items (like a baseball glove for instance.) I believe I was describing that during the war, my grandfather Juan Santos was incarcerated by the Japanese in Agaña. My grandmother Maria would make food that had to be delivered to him. I remembered the long walk from Assan to Agaña and back to make the food delivery either with my Uncle Goro or Don walking while I was behind them peddling the scooter.

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JSS,Jr: Uh...

RSS: Or is that further down?

JSS,Jr: No, no, no, no. Further down.

RSS: Oh, it's further — Okay. Okay.

JSS,Jr: No, further down, towards — what happened with —

RSS: Closer to Fisheye?

JSS,Jr: Yeah. Yeah! Yes! Yes, as a matter of fact. What happens is this crest was carved — they disposed this to make it Marine Corps Drive, basically a straight line, a straight road. But the old road is still there.

RSS: Okay.

JSS,Jr: And you can, I think you can, I remember going back there once a long time ago, but I think the bridge is still there.

RSS: Oh, that would be interesting.

JSS,Jr: That's the original link to Assan and Piti.

RSS: So that would be part of the El Camino Real. Because in the Spanish period, the El Camino Real — the Governor's Road — went from *Tolai Ácho'* which is the Serena Bridge⁴⁷⁸, the first *tolai*, and then south all the way to Humatak.

JSS,Jr: Um hm.

RSS: So, on the left side, when you're in Assan and you're facing north, that bridge that you just identified is on the west side of the village, past Kalakkak.

JSS,Jr: Right, right. All the way through.

RSS: Okay. And what was the right side? How did you get to Agaña on the right side? The east? Did you go out on that peninsula, too? Because there's a path with a —

⁴⁷⁸ Tolai Ácho' is a bridge build during the Spanish administration of Guam and the fist of numerous bridges that was used for the El Camino Real, the governor's road to Humatak. It is also referred to as the San Antonio Bridge and is located in the present Serena Park in Hagåtña.

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what do they call — retaining wall, around that rock before the Dead Man's Curve, that they called Dead Man's Curve, before you get to Adelup.⁴⁷⁹

JSS,Jr: I thought that there was an existing road, not as wide as it is now, that links Adelup and Agaña to Assan. And south.⁴⁸⁰

RSS: Okay.

JSS,Jr: But I don't know exactly how far it juts out.

RSS: Do you know, did you ever walk along that retaining wall around that rock on the east side by Adelup? Did you ever walk out on that one?

JSS,Jr: A long time ago.

RSS: Okay.

JSS,Jr: Yeah.

RSS: Do you know who built that?

JSS,Jr: No, I don't. No, I don't. But yeah —

RSS: How wide was it?

JSS,Jr: I would say that it's wide enough for a Model T Ford.

RSS: Okay. So, it's...

JSS,Jr: Because my grandfather, my father, remember I had told you about having a, owning a Model T Ford in Assan, and I believe that, I don't know whether he would — that's what he drives to go to work. I don't honestly...

RSS: Where did he get the Ford?

JSS,Jr: You know, I think Atkins Kroll was the one, that was the agent here on Guam. Because my father after the war he worked for Atkins Kroll.

RSS: He did?

⁴⁷⁹ Adelup is the village just past Anigua in Hagåtña, where the Ricardo J. Bordallo Governor's Complex is currently located.

⁴⁸⁰ Referring access through Piti and down to Route 2 toward Humåtak.

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JSS,Jr: Yeah.

RSS: That's very interesting, because the only references of vehicles that I've had from an uncle that I've interviewed are the "jitney." They call it a "jitney." But I've never heard anyone say a "Model T Ford." So, your father was one of the few that owned —

JSS,Jr: Yeah, the Limtiacos also, the Tun Juan Limtiaco had a jitney bus, a bus, and he's the one that transported the people from Piti and Assan to Yigu, and they're the ones that the Japanese encountered in East Agaña, okay?

RSS: Do you know that story?

JSS,Jr: A little bit. Because...

RSS: Can you share what you know?

JSS,Jr: Yes. During the invasion of World War II by the Japanese, they landed of course in Dungca Beach, in Tumon⁴⁸¹. And as they landed, they made a right turn towards Agaña to capture the capital. The capital was protected by something like 200 or less Insular Forces, including active-duty Marines, if I recall, and Navy, Navy Marine Corps commanded by a Navy Captain, if I recall. And the jitney after the island was declared basically in peril, in jeopardy, the jitney was picking up people from Piti and Assan, because they were going to go to Yigu to wait out the war. And they had property in Yigu, like Limtiacos, like my grandfather, my grandmother the San Nicolas. They had big properties in Yigu, and that bus was going north towards Yigu when they were encountered by the Japanese. The entire occupants of that vehicle were killed except one individual. His name is Gregorio or was Gregorio San Nicolas. The husband of my Aunt Matilda San Nicolas. Gregorio was wounded but escaped and he climbed that wall.⁴⁸² And he went after he got back to the top of the cliff. He went into what is now in NAS⁴⁸³ Agaña or what was NAS Agaña, and he survived by eating corn — husked corns and whatever else — coconuts, and what have you.

RSS: Where did he get it from? People's ranches?

JSS,Jr: Whatever was there. Yeah, and he made it to Assan in three days, by the way. It took him three days to get to Assan. But he was able to evade the enemy and whether he went up to Adelup — where the War in the Pacific [National Park]⁴⁸⁴ is, the probability is that he probably went that route — he took that route, to avoid the

⁴⁸¹ Dungca Beach is in Tamuning, off Agaña Bay at the furthest west location of the bay, inside of Alupang Island.

⁴⁸² The cliff face from East Agaña to Maite at the top of the cliff.

⁴⁸³ Naval Air Station, Maite.

⁴⁸⁴ Danny is referring to the Assan Overlook at Nimitz Hill, which is Opop, Assan.

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enemy, and waited, and went all the way to Opop, and then down from Opop to link up with his family, I believe.

RSS: How did you learn of that story?

JSS,Jr: From my mother and my father telling us.

RSS: Mhmm.

JSS,Jr: My father was a — became the commissioner of Assan back in those days. My grandfather was the commissioner of Assan, Santiago, and then my father, among others. My father shared some information with us after the war, growing up, and what he shared with us — which I didn't know this by the way — the people that, the family that occupied my parents' house was a Japanese marine captain who graduated from the University of Chicago with an electrical engineering degree, okay? And he speak English, you know, not fluent, but able to converse with my father. And they had a son about my age, and I'll tell the story about that. But what happened was my father said that when he was conversing with this captain, he told my father that, "I profoundly apologize about what is happening to the CHamoru people. I know that the war is wrong, but my country is at war, and I have to fight for my country." That's what my father shared with us. And his son, as I said, was my age. He was just as bad as me, and we used to go shrimping and he would love to just go out there and just catch the shrimp and he was good at that, too. His favorite is to catch of the eel. I guess you know Japanese have a delicacy for eel, but shrimp is not too much. So whatever shrimp he catches he gives it to me, and he'll catch the eel.

RSS: And they eat it?

JSS,Jr: Oh, yeah. He was good at that.

RSS: Was the mother...

JSS,Jr: The mother was a Japanese woman. She was okay. She was you know...

RSS: Why did this man have a Japanese wife and child here?

JSS,Jr: The Japanese allowed their spouses to come, you know, once the island was stabilized. I don't know whether everybody, or just a select few, I don't know. But I remember him, the husband, you know, seeing him in uniform. I had no idea what the hell his rank was or anything like that.

RSS: Or what he was doing, right?

JSS,Jr: Yeah. But I remember the son, and —

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RSS: Do you remember his name?

JSS,Jr: No, I don't, honestly.

RSS: Did you call him anything?

JSS,Jr: Taku I believe is...

RSS: Yeah? You remember that?

JSS,Jr: Yeah, I — it's kind of like we would go out and we communicate basically by sign language, and I mean there are certain things that we shared in Japanese and CHamoru.

RSS: Did he speak English?

JSS,Jr: I don't think so.

RSS: You spoke CHamoru to him and he spoke Japanese to you?

JSS,Jr: Exactly.

RSS: Interesting. And then a lot of the sign language.

JSS,Jr: Sign language.

RSS: Body language.

JSS,Jr: But I remember, *ichi* [one], *ni* [two], *san* [three], *shi* [four], *go* [five], *ohayo gozaimasu* [good morning], those common words — common phrases.

RSS: And you taught him?

JSS,Jr: CHamoru language, *si Yu'os ma'ãse'* [may God have mercy on you], *mãnge'* [delicious]. [laughs] *mãnge'*.

RSS: [laughs] What did you eat together?

JSS,Jr: You know the star apple? We shared that.

RSS: *Bilembines*.

JSS,Jr: *Bilembines*. We share that also. The other thing that we share is the fresh coconut juice and the *mãnha*, that we share in Opop.

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RSS: How did you get it down?

JSS,Jr: We just climbed. There are certain trees that are small — big ones, no.

RSS: So where did this Japanese family live, again?

JSS,Jr: My parents' house.

RSS: They took your parents' house?

JSS,Jr: Yeah. My parents moved from the upstairs to downstairs, the basement.

RSS: And were they renting to the Japanese?

JSS,Jr: I don't know. I don't know. Probably rent free. [laughs]

RSS: But he was living — well, you never know, right? Maybe he was renting.

JSS,Jr: Yeah.

RSS: But they were living upstairs.

JSS,Jr: Yes. They occupied the house, and my parent, downstairs.

RSS: Okay. So, your parents had a two-story home before the war?

JSS,Jr: I remember that, yeah.

RSS: Was it concrete? Can you describe the home?

JSS,Jr: [silent and envisioning]

RSS: I mean, I'm trying to visualize, as you have 11 children. How do you fit them...?

JSS,Jr: Well, I — that's a good question. I think — I don't honestly — I don't remember whether — the 11 kids were not born, not all of them were born before the war.

RSS: Only how many?

JSS,Jr: Just Eddie, Joseph, and me, probably...

RSS: Okay.

JSS,Jr: ...before the war.

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Transcription End: 00:00:00 thru 01:33:00; Continued 01.33.00 thru 02.32.54

RSS: But they had a two story. Was it a wooden house?

JSS,Jr: I think so. I think it was a wooden house, honestly. I remember steel, the steel columns on the bottom and then the basement was kind of like a fancy basement, really. I mean — it's a — there's a bedroom. I don't remember whether there was a toilet.

RSS: Do you remember an outhouse?

JSS,Jr: I [sighs] I don't — honestly, I don't remember.

RSS: It's okay.

JSS,Jr: I remember that my mother would — she'll have this little you know thing where she can pee and then you'll take it out in the morning.

RSS: Rinola⁴⁸⁵

JSS,Jr: Rinola. There you go. See, you know that.

RSS: I was old enough to empty it for my nāna.

JSS,Jr: Yeah, me too. So, I remember that.

RSS: But my grandmother had a toilet inside the house. It's just that at night, she used that. It was convenient for her.

JSS,Jr: Yeah. So, you're talking about the flush toilet?

RSS: Mmhmm

JSS,Jr: Yeah, I think — I don't know whether they had that or not, because I remember emptying that. You know, I think I emptied it outside — just kind of threw it out because it's nothing but urine.

RSS: Urine, yeah.

JSS,Jr: I think. And then flushing it with water.

RSS: Right. So where in Assan was your parents' house located?

⁴⁸⁵ Chamber pot. Pg. 178 (Donald M. Topping, 1975)

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JSS,Jr: Okay, you know where you know where Terlaje's — Cindy Terlaje's house is? Okay, you have that bridge, that water —

RSS: The river.⁴⁸⁶

JSS,Jr: The river. Okay, before the river as you're going south — before the river, there's that Cindy's house and then next to Cindy's house is my sister June. That's the house.

RSS: Okay.

JSS,Jr: I don't know how big the property...

RSS: Facing the road, right?

JSS,Jr: It's away — it's

RSS: Oh, set back.

JSS,Jr: Yeah. Set back from the road.

RSS: Didn't Paul and Sophie used to live over there. For a while?

JSS,Jr: Perhaps. I don't —

RSS: I remember that. Is there a white two-story apartment there?

JSS,Jr: There's a —

RSS: There's something there. I don't know. It's next to the Korean store, in that area you drive in.

JSS,Jr: On the right? Yeah.

RSS: The Korean store.

JSS,Jr: Yeah.

RSS: Okay. I know the general area.

JSS,Jr: Yeah.

RSS: Okay. So that's where you grew up, in that area.

⁴⁸⁶ Assan River as it pours out to Assan Bay.

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JSS,Jr: I remember being down there because my parents were, but I kind of grew up in Opop with my grandparents, my paternal grandparents, Maria Siguenza and Juan Santos.

RSS: Why were you raised by your grandparents?

JSS,Jr: I really don't know.

RSS: They took you because you're the oldest?

JSS,Jr: It could be. Maybe it's a custom, tradition. I don't know. I know that I resented it after I grew up. I resented the fact that my relationship with my parents were not — you know, as solid as it should be.

RSS: Did you ever move back with them?

JSS,Jr: After the war? I think I did. I think after the war when things kind of settled down later on. I think I kinda grew up with them.

RSS: What happened to your grandparents during the war? Did they survive the war?

JSS,Jr: Yes, everybody survived the war. By the way, here's a very interesting story that my father shared with us. This is one of the things — what he did was when we went to Manenggon, and I remember the trek to Manenggon took place in the evening. And I remember my grandfather having a *karabao* cart and whatever possessions we had — mostly — I think my grandmother was mostly interested in a little bit of clothing, whatever clothing we have we would take with us, and sheets that we can cover with, and pots and pans.

RSS: Sheets for what?

JSS,Jr: For, like, blankets.

RSS: Oh.

JSS,Jr: Yeah, and because, you know, you're supposed to move quickly. I don't remember whether there was ample notice but whatever it was we had to do it at night. So, we took off from Assan and I think we went up to Sinahãña. How the hell we got up there I don't remember honestly, because I was in and out, you know, mostly sleeping. [laughing]

RSS: Yeah.

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JSS,Jr: But we made it all the way through and then when we got to Manenggon — after the people were settled, the Japanese provided us instructions on what to do and so forth. And the huts, the lean-to were built by everyone. Everyone was involved. It's like you try to build something that will basically not look like a house from the air because they don't want the footprints to be visible when the reconnaissance plane fly over to say that there's something going on down there. So, they want to make it a transparent to the surrounding as I can. So, in this house — this lean-to that was put together, was my grandmother, my grandfather, my brother Eddie and me, and my uncle Gregorio and Jesus Siguenza. And then there are others but they're very close to us. And then my mother, since she had the biggest pot, she would be the one cooking. I mentioned to you that they were allowed to cook. The instruction is, you light the fire for about an hour, mid-afternoon, somewhere in there, one hour or two hours whatever it is, and the flame has to be bright. No smoke. Remember that, okay? And when that fire is lit, my brother Eddie and I — our job is to fan that damn thing, make it as bright as we can. And if there's a smoke my goodness we'd get spanked for that. And then when it's time to put the fire out, my uncle Gregorio and Jesus would have this pot of water and at the appropriate time, they'll dose the fire and then our job is to roll it, to fan it, so that the smoke doesn't appear on the air at all. That I remember.

RSS: How did you feel at that time? Did you realize that it was war?

JSS,Jr: Nope. Hey, as a little boy, you know that something is happening, but we don't — I don't know the difference between an American and a Japanese other than their...

RSS: Did your father and mother speak to you about what was happening?

JSS,Jr: Later on. Later on. But what happened was my father deliberately divided the children. Joseph went with my maternal grandparents. Eddie and I stayed with my paternal grandparents. And then I believe that Anthony was the baby or John was the baby. I forget now. But one of the babies stayed with my parents, and my father told us later on, after the war, when things kind of settled down and I was a little bit inquisitive, and he told us that the reason why he did this — he and my mother did this deliberately and intentionally, was to ensure that someone would survive if anything happens to in the war. Which I thought was commendable.

RSS: So, split them up to give them the greatest chance?

JSS,Jr: Right. But we all survived, and I thank God for that. ... We made it through.

RSS: So, you didn't see each other down in Manenggon?

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JSS,Jr: No. The only thing that happened in Manenggon was — we had chores. My brother Eddie and I had certain things to do in the morning and that is among others — everybody in the camp would go down to the river and our job is to line up in the river and the stream would be going this way, for example, and the ladies would be ready to wash — but there's — again remember that there's an unwritten rule that you don't go beyond a certain point, remember? [smile]

RSS: Why?

JSS,Jr: And even the ones that are going to pick up the water, we don't go after a certain point and then when it's ready to go up there and pick up the water, we go up with each one and we get the water, put it in this bamboo pole — Eddie and I had a bamboo pole and then we'll fill it up with water and take it back to our place.

RSS: Why was there a code or...

JSS,Jr: Well, because you don't want to disturb the water and make it muddy and contaminate the water. I mean, I think that's my point, and with respect to the washing. You don't go after a certain point so that the water always goes, the flow of the water always goes down, and not, you know, not stagnant and spread to the origin of the water. I think the water was coming from a stream and you don't go beyond that to fetch your water, you wait until the guy that's finished comes back, and then when he passes you then you go up there.

RSS: What did you eat down there?

JSS,Jr: Oh my God, that's a good question. In the morning, the men with the adults would go out and they'll gather whatever is available. Whatever is available. And I'm telling you, bananas — I mean not bananas — papayas, the small papayas. Whatever is out there that's edible, they'll pick it up. And generally, they go for a long time. Eight hours probably out.

RSS: Hunting.

JSS,Jr: Early in the morning, they'll go out and they always go out in two or three people — to each his own, I suppose, and then when they return, we put it all together. And my grandmother would be the one that would be — she's got this big pot, but she'll put whatever is — has to be cooked. I remember that the fire is only allowed for certain hours. And whatever has to be boiled, it's going to be boiled there.

RSS: Which grandmother?

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JSS,Jr: My paternal grandmother, Maria Siguenza [Santos] — my paternal grandmother. And then when it's finished and it's ready to be eaten, then she'll — all the neighbors would — everybody would be — we share everything.

RSS: Who gets fed first?

JSS,Jr: The children. The children are always fed first. I think that's a written and unwritten rule. [laughs]

RSS: Yeah. Were you ever scared during that period?

JSS,Jr: No. I remember, though, being hungry. I mean, I think hunger was part of my nature.

RSS: Being hungry?

JSS,Jr: Yeah. I mean, it's one thing that I remember growing up during the war is I constantly being hungry.

RSS: Did anybody explain to you why? Did you ever ask why am I hungry? How come I'm not getting any food?

JSS,Jr: No. I think I kind of — I knew that there was a...

RSS: Problem.

JSS,Jr: There was — we were in a concentration — that I remember, in a concentration camp, and we were not allowed to go beyond that because the Japanese were very specific, and we were told in no uncertain terms do not get out of here unless you check with me.

RSS: Were there Japanese there?

JSS,Jr: I see the Japanese from time to time, but yeah...

RSS: Patrolling?

JSS,Jr: I don't know whether they were patrolling but I see them in uniform and their guns, their rifles, around the area.

RSS: Did you see any — was anyone ever tortured down there?

JSS,Jr: No.

RSS: Where there any forced shootings or —

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JSS,Jr: No. No. What I remember was when it was time for the Japanese to relocate from Manenggon to Yigu, I remember the young adults being called, being summoned, to gather at a certain point to help the Japanese move from Manenggon to Yigu. My Uncle Gregorio was one of them, Gregorio Siguenza⁴⁸⁷, okay. And what happened was it was a very, very emotional moment for my grandmother. And my grandmother said something to Gregorio that, "please stand there and have your image be embedded into this, whatever this thing, this sheet of — a blanket or whatever it is so that I can recall your face all the time."

RSS: Why was she, why does she want him to do that?

JSS,Jr: I think, I think my grandmother knew that something was going to happen. She's got this instinct, maternal instinct.

RSS: She was afraid she'll never see him again.

JSS,Jr: Absolutely.

RSS: Mm.

JSS,Jr: And she raised Gregorio and Jesus when their parents died.

RSS: So, did she ever see him again?

JSS,Jr: Who? Gregorio? No.

RSS: Let's get back to Assan.

JSS,Jr: Yes, ma'am.

RSS: So, what else can you remember? Do you know that there's a myth associated to Camel Rock?

JSS,Jr: No.

RSS: You don't know the myth?

JSS,Jr: No. [chuckles]

RSS: Okay. I need to find it. I heard it recently, so I was wondering if you knew. Did you ever participate in collecting the moss for the *bilén*?⁴⁸⁸

⁴⁸⁷ Gregorio Siguenza Santos.

⁴⁸⁸ Nativity scene.

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JSS,Jr: No, my brother John did. The moss is — if you're looking at the Nimitz Hill there's a cliff in the front and there's a lot of moss in that area. That's where my brother John would go up among others. There's a lot of people that will go up there. But it's not as much as the one that we get in Yigu.

RSS: Oh, in Yigu.

JSS,Jr: Yeah, yeah. That's where the big portion I think, somewhere.

RSS: But when they collected the moss in Assan, was it for the village or the church or...

JSS,Jr: Just for the village.

RSS: ... for themselves.

JSS,Jr: For themself. Or in some cases a little bit to the church. Remember that we used to have a very a, very vibrant tradition called, *bilén* not *bilén* — Corpus Christi.⁴⁸⁹ Corpus Christi, it's got a lot of everything — I mean, I remember growing up — we used to — my parents used to drive around the island just to see the *Corpus Christi*.

RSS: Wow.

JSS,Jr: I mean, it's beautiful.

RSS: The Corpus Christi is what?

JSS,Jr: That's the celebration of — I don't know.

RSS: I'm not Catholic. I'm sorry.

JSS,Jr: Okay. [chuckles]

RSS: I have no idea. But what was beautiful? When you said beautiful...

JSS,Jr: The setting, the way, where they set it up. It's beautiful.

RSS: What did they build?

JSS,Jr: It's a monument with a — everything. It's all made of original — everything that — different fruits. Really nice.

⁴⁸⁹ A Catholic celebration marked with procession and designated alters. Its these alters that were constructed all over the island that Danny's parents drove around the island to view. (Catholics & Cultures, 2014)

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RSS: When did they build that?

JSS,Jr: [sighs]

RSS: All the villages did it?

JSS,Jr: All the villages, but that tradition is starting to die out. Like everything else.

RSS: I'm not even aware of that. I don't see that.

JSS,Jr: I don't tend to see it either. [laughs]

RSS: Is it during the — is it all one time across the island?

JSS,Jr: Yeah, around the island. Yeah.

RSS: Okay. I'll have to ask about that; I don't know. So how many would be built in a village?

JSS,Jr: Oh, my goodness. Probably three big ones, three large ones.

RSS: Big ones. What do you mean by big?

JSS,Jr: One to honor the father, the mother, and the baby.

RSS: What does Corpus Christi mean? Is that CHamoru or no?

JSS,Jr: I think it's Spanish, but I think it's Corpus Christi, to honor the three kings, I think. Corpus Christi. Honor the kings — something like that.

RSS: Okay. But they would construct something?

JSS,Jr: Beautiful. It's a beautiful — [struggles to explain what was constructed].

RSS: Were they shrines?

JSS,Jr: No, no, no, just whatever is available. The patron saint of let's say St. Joseph, Blessed Mother, Jesus but the beauty about it is the different settings, the decorations.

RSS: The decorations?

JSS,Jr: Unbelievable.

RSS: Okay, so it's not fiesta, because everyone doesn't have a fiesta the same day.

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JSS,Jr: Yeah. Fiesta is different.

RSS: Okay. I have to figure that out. I have to ask. What other occasions did Assan practice as a village?

JSS,Jr: Just the fiesta you mentioned, fiesta. That's the big part.

RSS: What was that like?

JSS,Jr: Well, you have the procession on Saturday. And in the old days, before GHURA,⁴⁹⁰ you mentioned GHURA, the procession would go from the church all the way to the village, up the hill, around the hill, all the way down and then to Kalåkkak via the road out there into the village of Kalåkkak and then out back to the church. That's and...

RSS: That's a long procession.

JSS,Jr: It is long.

RSS: Up the hill. Wow.

JSS,Jr: Yeah. But it doesn't happen all at once. One fiesta would be the village, a small portion of the village, the other fiesta would be the long portion of the village, the other fiesta would be the one at Kalåkkak. So, you don't tie everything together.

RSS: How many fiestas do you have in a year?

JSS,Jr: Just one. But they're different —

RSS: Oh, you alternate.

JSS,Jr: Yeah. Yeah, one year this is what takes place, okay.

RSS: So those are the three routes.

JSS,Jr: Right. And then GHURA came about and GHURA just kind of like...

RSS: How did that happen? What happened in GHURA? How did GHURA get into Assan?

JSS,Jr: [sighs] My understanding — I wasn't here — but my understanding is that the villages, the temporary housing would be basically reallocated so that there will be

⁴⁹⁰ The people of Assan agreed to have the Guam Housing and Urban Renewal Authority change the configuration of the village streets and lots in 1971.

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ample opportunities for everybody to have access to water, sewer, and electricity. And so, the lots will be partitioned properly and equitably. That's my understanding. The problem with the — to me, as I look at it now, honestly, is that GHURA was not properly supervised.

RSS: Mm.

JSS,Jr: If it was engineered, it was engineered improperly. Poorly, poorly constructed. And never have I seen an underground that's exposed to the elements.

RSS: An "underground." What does that mean?

JSS,Jr: Underground utilities. Like, the power goes to your house underground. Everything is underground in the village of Assan.

RSS: That's like Nimitz.

JSS,Jr: Yeah.

RSS: There's no...the power is underground. The water's underground.

JSS,Jr: Right. But if you go back to look at the village of Assan, it's no longer in the case. So, the question is why?

RSS: What do you mean no longer the case?

JSS,Jr: Some power outlets are overhead. [laughs]

RSS: Oh.

JSS,Jr: You know what I mean?

RSS: So, something happened.

JSS,Jr: Something happened. It's either poorly supervised or no maintenance. And you know, we're good at that. We like to build things and we don't have maintenance. I mean you look at the water, the runoff water in Assan, and it's like a river in the village of Assan.

RSS: Why is that running?

JSS,Jr: We don't know. I mean it's about time that the mayor understands, hey, you cannot blame anybody, you are responsible for this village. You're in charge. Do something to get that..

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RSS: What is causing that constant run down the river — down the hill?

JSS,Jr: I think it's the runoff — At one time Assan used to have its own reservoir, you know that, and it used to provide water to the village, Kalåkkak and Assan, and it was adequate. The problem is that it has to meet EPA standards and that is the water has to be taken into some sort of purification, and then after the purification then you can distribute it accordingly. That wasn't happening. So rather than tap that resource into the mainstream of water, the government decided na, we're just going to get rid of this and not use the water at all. So that water is constantly — it's a spring water, it's fresh water, and it's just running off.

RSS: And there's no stopping it.

JSS,Jr: Nope. There's no way of you can stop that water. That's spring water.

RSS: Where is the spring?

JSS,Jr: Right there in the — behind the...

RSS: Behind the resavar? Reservoir?

JSS,Jr: The reservoir is right there and it's coming from the — the spring is right — and you could see it. At one time, before the government of Guam sealed that, you can see the spring water is coming down.

RSS: So it's like a *bobo*?

JSS,Jr: Yeah, bobo. It is bobo. And it's a big reservoir. Back in those days, I mean, I grew up in Assan, so I know what I'm talking about, it's just that it was just cordoned off and open to the element, you know, and then the government decided to seal it. And...

RSS: They sealed it rather than provide chemicals for it?

JSS,Jr: Yep. And, and...

RSS: So that's resource that's not being used.

JSS,Jr: Exactly. It's just —

RSS: It's going right into the ocean?

JSS,Jr: It's running off into the ocean, allegedly. It's going into the —

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RSS: Into the sewer?

JSS,Jr: Not the sewer. It's supposed to go into the sewer line, but it doesn't. It's just a runoff, and it flows down to the road, and that's it.

RSS: That's what I don't get. Can't they divert that to the river, so that the river will flush out?

JSS,Jr: Okay. At one time, what happened was there was a canal between that reservoir down close to my mother's house, between my mother's house and the school, if I recall. And it goes all the way down to the church, and it ties into that river. That's the river, okay?

RSS: Was that the river that was used for the rice paddy?

JSS,Jr: Uh... [considers question]

RSS: Where was the rice paddy? Do you remember?

JSS,Jr: The rice paddy — what I remember about Assan is the rice paddy is on the — you know, across from the national park. You know where the Limtiaco is? That old — oh my goodness, it's between Terlaje and that storage house, okay, and the national park entrance — in back of that toward Kalåkkak more towards the hill is the small rice paddy. That I remember. And the other rice paddy is in Assan between the church and all the way going east to the road up to the village.

RSS: So behind Joe Flo?⁴⁹¹

JSS,Jr: Right, right, right, right.

RSS: Was Joe & Flo always there?

JSS,Jr: Before the war? I don't remember.

RSS: Okay. Do you remember when it was built?

JSS,Jr: After the war. I remember Joe & Flo being built after the war. I remember Mr. and Mrs. Joe & Flo.⁴⁹²

⁴⁹¹ Joe & Flo's goes back in 1948 in a Quonset hut. It was rebuilt as a semi-concrete building in 1965. It was just built over the existing restaurant in 1976 to what it is now. In the 1960's, Adm. Bird told Flo this quote that became their slogan, "Where Friendship Grows" in Assan. (H.D. Gutierrez, personal communication, September 9, 2020.)

⁴⁹² Jose Taitano (Sept. 22, 1910-Jan. 22, 1999) and Florence Sakakibara Gutierrez (Dec. 10, 1919-Feb. 17, 2010). Both were buried at the Custino Cemetery in East Hagåtña. (Goniwiecha, Jose Taitano "Joe" Gutierrez, 2013)

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RSS: Did you used to go to Joe & Flo's?

JSS,Jr: No, my father did. They were good friends of my dad — my mom and dad. He was a good supporter of village. Really, I really admire Mr. and Mrs. —

RSS: Why did they pick Assan?

JSS,Jr: I don't know. [chuckles] I really don't. But it was very popular with the —at the time Joe & Flo's restaurant was very popular. And it used to be the Chamolitas — Chamolinans — the singers from Saipan.

RSS: Oh, the Chamolinians.

JSS,Jr: The Chamolinians. They used to sing there.

RSS: Ah.

JSS,Jr: Joe & Flo used to be very, very popular.

RSS: Yeah. We used to go there and eat their Mexican food. What other stores were in the village?

JSS,Jr: Okay, before the war, I remember...I think Mr. Salas had a small store.

RSS: Salas who?

JSS,Jr: Mr. Jojo Salas. I believe that he had a small store. And I remember my Auntie Bontai and I would walk down to the store to buy chewing gum — chinggum, chinggum. ⁴⁹³

RSS: What was Auntie Bontai's name?

JSS,Jr: Maria Siguenza. She's the sister of Gregorio Siguenza and Jesus Siguenza, and Dolores Siguenza. ⁴⁹⁴ And we would go down there and buy chinggum, chewing gum. [laughs] That I remember honestly, and I would — that would be my treat for the year, I suppose.

RSS: [laughs] Where was that store located?

⁴⁹³ Colloquial for chewing gum.

⁴⁹⁴ Children of Vicente Siguenza, Maria Siguenza Santos' brother. Danny's grandmother raised the children after they were orphaned by the early death of their parents before World War II.

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JSS,Jr: No.

RSS: You don't remember?

JSS,Jr: No, I don't remember honestly.

RSS: That's okay.

JSS,Jr: But I remember it was within walking distance to the place. And then after the war, Mr. Blas had a store, you know, across from Cindy Terlaje's house, right there on the corner. That was a store.

RSS: Mr. Blas' first name?

JSS,Jr: It's Nito's father.⁴⁹⁵

RSS: Nito Blas?

JSS,Jr: Nito Blas, yeah.

RSS: Nito Blas, the former mayor of Barrigada?

JSS,Jr: Of Mangilao.

RSS: Mangilao.

JSS,Jr: Yeah.

RSS: They were from Assan?

JSS,Jr: Yeah, they grew up in Assan after the war.

RSS: Okay.

JSS,Jr: And then there was another store— my father had a store in Assan, right in the village.

RSS: What was the name of the store?

JSS,Jr: Just, a [laughs] general store.

⁴⁹⁵ Nonito "Nito" C. Blas is the former mayor of Mangilao. He was raised in Assan. His parents were Tomas Leon Guerrero and Maria Castro Blas. Information retrieved from his late brother Frank's (1942-2018) obituary. (Goniwiecha, Francisco Castro Blas, 2018)

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RSS: [laughs] People didn't name the stores, huh?

JSS,Jr: No! [laughs] I think it's just a general store, if I recall working there, I remember growing up, that it's all a...

RSS: Sign.⁴⁹⁶

JSS,Jr: Sign.

RSS: Oh.

JSS,Jr: I mean, and...

RSS: Credit, rather, eh?

JSS,Jr: Whatever it is — it's a journal and you just write down the name of the person and what they picked up, and then they initialed it. And then at the end of the month they're supposed to make payment, and I think that's the reason why my parents' store went bankrupt, because the collection was not forthcoming.

RSS: Yeah, what do you do?

JSS,Jr: No, I'm serious.

RSS: What do you do?

JSS,Jr: At that store. And I remember my aunt, si Matilda had a store down towards where the Behavioral Science — that, behind that.

RSS: That's the first entrance into Assan.

JSS,Jr: Yeah. Yeah, there's a store there. And I think those were the two only.

RSS: Any bars?

JSS,Jr: The only bars that I remember is the Juan, si JoJo Salas, I remember that. Joe & Flo, I remember that. And then there's a — I think Fejeran is where the original War in the Pacific headquarters is? That used to be a bar. Very popular.

RSS: In recent times or after the war?

⁴⁹⁶ Terminology for charge. Most Mom & Pop stores allowed customers to purchase goods and pay when they received their husband's checks from employment.

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JSS,Jr: After the war.

RSS: Okay, that's in addition to Jojo's where the Marines, the soldiers, were drowning in the back.

JSS,Jr: Yeah. Yeah. Mhmm

RSS: Okay. Okay. And what else? Do you remember any tragedies of the village?

JSS,Jr: Such as?

RSS: Someone being killed? Someone being shot. Someone being murdered. Suicides?

JSS,Jr: No.

RSS: Nothing.

JSS,Jr: You know, growing up in Assan, remember that before GHURA and you have to have remember that I left in 1955 and never returned until you know later, after the GHURA had materialized, and different people, most of the people from the village relocated elsewhere.

RSS: When did you retire?

JSS,Jr: I retired in 1986.

RSS: Whoa.

JSS,Jr: Yeah. So, I came to Guam for a couple of weeks and then I took my family to, back to Washington DC. I had a house in Maryland. Then I was, I worked for Sprint International, and among other things, and then after that, I just decided enough is enough, so let's go back to Guam.

RSS: You came home? Let's talk a little bit about how you joined the Marines. Did WWII influence that?

JSS,Jr: Yes, it did. What happened was, when it was time to be, I guess, liberated from Manenggon, we, we went from Manenggon to Agat for the collection of the census. And I think, the way I think about it now, I think what happened in Agat was to collect everybody and to administer the appropriate shots, because I remember getting shots in — kind of like a dental — a quick checkup for tuberculosis, whatever is in, you get whatever shots are necessary.

RSS: So, you just went through battles and you guys didn't eat and...

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JSS,Jr: Yeah. But I remember in Agat, the outhouse was all for men. The outhouse for all for women — outdoors showers for women, outdoor showers for men. That I remember. I mean, there's some respect, some dignity still, you know, and you have your own little tent.

RSS: And where was this at?

JSS,Jr: In Agat somewhere.

RSS: Where?

JSS,Jr: I don't know.

RSS: Was it along the beach?

JSS,Jr: I don't think so.

RSS: Okay, we'll find out.

JSS,Jr: But the, what I remember was the process of getting — I remember getting shots, and I remember being looked at, you know, in terms of my ears being checked, my mouth, my teeth [tapped on his chest] check my — I remember that, and it was very fast. I mean all the kids, we all took our shirts off, went through the line very quickly, and then, you know, back to the tent. And then very — to me, I don't think we stayed that long in Agat. And then...

RSS: So, it was like a staging area?

JSS,Jr: Yeah. I think so. And I remember the census, you know, asking you, you know, you all line up and they ask you your name, and I said, my name is Danny Santos. [chuckles]

RSS: Taking like an identification?

JSS,Jr: I think so. But going back to the question. Okay. What happened was when we were liberated from Manenggon, I remember being carried by my grandfather because there's times when my feet really hurts. You know, just walking on the short grass and so forth.

RSS: You were barefooted?

JSS,Jr: Yeah. And my grandfather will carry me and then he pointed out — I remember going, going past the soldiers and marines that were in the vicinity. Some of them were looking out, you know with the rifles, making sure that there's no Japanese, or

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whatever it is, I guess, and then the Jeep, my grandfather is, my grandfather who was in the Navy, I said, "Håfa yu?" "What is that?" He said, "that's a tank." And I said, "Oh, that's a tank." And I remember looking at this — them soldiers and sailors and Marines, tall and blue-eyed and they give me candy, I remember that chocolate candy. I remember that, and I said, "I want to be like him. I want to be like him". That's my memory.

RSS: Did you tell that to anybody, or you thought it?

JSS,Jr: No, I thought it. Until I — once I went through high school and I went through the process of going through the whole thing. In high school in Guam, we had the Boy Scouts. Remember that? The Boy Scouts was very popular. And we were Mr. Ben San Nicolas, Mr. Ted Toves were the scoutmasters from Assan. And we had a trip that we took from Assan to — from Guam to Saipan, on a landing ship tank, a boat that took us, not only Assan, but all the scouts for a jamboree in Sa'ipan. I remember that. And stayed in Sa'ipan and then came back. And what I remember is being trained by Marines to — the Boy Scouts being trained to [handle] the M1,⁴⁹⁷ the M1 — port arms, right shoulder, left arms. I remember that. And then, they called it the fancy drill, which is — do certain things, and I was pretty — I thought I was pretty good at that. So, I was trying to basically, as a young man, I was trying to imitate what a soldier or Marine would look like. And that rifle was heavy. Nine and a half pounds of —the rifle was that heavy — the M1. Mr. Berger, Jim Berger, who married si — a nurse from Assan, had a radio service store in Assan. And I remember him teaching us — taking over from the Marines and teaching us different things, how to dress up — do this, do that, and so forth. So, I kind of grew up in that environment. And then, I remembered Juan Manibusan the first soldier along with Agapito Terlaje — the one I was telling you about — giving us — because we were part of this Boy Scouts — he was giving us — they were giving us their farewell address. Because they were joining the army. And they were being sent — remember the first war was Korea, okay. They were being — they're going to go to training, and then they going to be going to Korea, to fight the war. And my uncle, Jesus Siguenza also joined the Army, but he left before this ceremony took place. And the reason why I remember this event is because Juan Manibusan and Agapito Terlaje used to be part of the Boy Scouts, and they were very actively involved in making sure that the Boy Scouts continued to be outstanding in terms of leadership and so forth. So, they gave us their farewell speech and they left for Korea. What I know about the event is that Jesus Siguenza, my uncle, died in

⁴⁹⁷ Introduced in 1937, the M1 allowed a rifleman to fire thirty aimed rounds a minute, an increased firepower over the old Springfield's. Army General George Smith Patton, Jr. (November 11, 1885-December 21, 1945)(Lovelace, 2020) declared the M1 Garand, a semi-automatic rifle as "the greatest battle implement every devised." (Moss, 2016)

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Korea, and, you know, when his body was returned to the island, I think he was buried in East Agaña, that's the original veteran's cemetery. So, that...

RSS: Did he die in battle?

JSS,Jr: Yeah, he was killed in Korea.

RSS: So, the other guy came back.

JSS,Jr: Everybody kind of came — John — Juan Manibusan, just — I understand, recently passed, passed away in California.

RSS: Were you a Boy Scout?

JSS,Jr: Who, me? Oh yeah, I was a Boy Scout. I was a good Boy Scout. [laughs]

RSS: You didn't say. You talked about it, but you didn't say you joined.

JSS,Jr: No, I was a good Boy Scout, I thought.

RSS: What did you like about a Boy Scout? Did all the young boys in Assan become Boy Scouts?

JSS,Jr: I believe that the — what I recall honestly, my age group, I think we were very patriotic and very — we looked at our role models as the ones that like my father became basically my role model because he was a commissioner, and he was very influential in telling me the story about, a little bit about, about what was vital in my life. And then I looked at Mr. Toves, I look at Mr. San Nicolas. To me they were good role models. They were — they have their drinking problems, but hey, that's beside the point. They were good role models in terms of telling us that we have to have some responsibility in our life. We have to be sure that whatever it is we do, we do it right, for the right reason. Not for whatever other reasons. That to me was very important, and that continues to be in my mind.

RSS: So, when you left here in 1955, which, by the way, I was born, what month did you leave?

JSS,Jr: I left in [pause to consider] probably September, early part of September.

RSS: Okay, I was born in May.

JSS,Jr: Yeah.

RSS: And you didn't come back till '86?

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JSS,Jr: I came back several times, when my father was ill. On and off. What happened was I —

RSS: To visit him.

JSS,Jr: Yes. When I left here, I left, I flew on a Pan American Airlines out of NAS⁴⁹⁸ Agaña, okay. And I remember my grandfather si Juan Limtiaco giving me fifty dollars cash, okay. And then I put it in my pocket. And then my first stop was to land in San Francisco. And when we landed in San Francisco, I was picked up by his — one of the Limtiaco girls, that is the daughter of the one that was massacred in East Agaña. I remember, I think she was married to either Arriola or something like that. And I remember staying in their house for the night, because I had to catch another plane to go to all the way to Dayton, in Ohio. And then when I got to Dayton, Ohio, I went to the — I called for a taxi, and he asked me, he says, "Where are you going, young man?" I said, "I'm going to University of Dayton." "You know it's going to take five dollars for a taxi, but if you take a bus it's gonna cost you fifteen cents." He says, "I recommend you take the bus." I said, "Okay, so where do I take the bus?" He said, "It's over there, right there." I said, "Thank you!" Honest. [laughs]

RSS: Mhmm

JSS,Jr: Nowadays — [laughs]

RSS: Oh, they would have taken you for the ride.

JSS,Jr: [laughs] "Hop in, Sir!"

RSS: So, you went to Dayton?

JSS,Jr: I stayed in Dayton. When I was at Dayton, I worked at National Cash Register. Remember that NCR is right there, and you know, they, NCR back in those days it's all this, [motions punching keys to register], not scanned through [sliding a credit card]. It's all manipulator.⁴⁹⁹ That was the old NCR. And then...

RSS: What does NCR stand for?

JSS,Jr: National Cash Register.

RSS: Okay.

⁴⁹⁸ Naval Air Station.

⁴⁹⁹ Manually operated.

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JSS,Jr: I worked there. Mostly the students that work at NCR, we work after hours, and it was only for a couple of hours. Not every night, you know. And that supplemented my spending money. And then I work in the winter, those of us that are mostly South Americans, Korean students, Japanese students that either couldn't go home, couldn't afford to go home. We worked at the Post Office, and our role in the Post Office — I don't know whether you know this or not, but our role as a, as assistant to the carrier is to carry the luggage, the bulk, bulky the Christmas gifts, okay. You've heard about this fruitcake, yeah, right?

RSS: Yes.

JSS,Jr: Okay. Fruitcake used to come in a can, okay? And it's heavy, okay? And I'm telling you, when you have about ten of those in a — the mailman is not gonna carry that. I'm the one carrying that thing with the three feet snow, in the cold! [laughs]

RSS: [laughs]

JSS,Jr: That's why to this day I don't like to eat fruitcakes!

RSS: [laughs] You resent the fruitcake!

JSS,Jr: I —boy, I tell you, there are a lot of things I resent in my life, and that's one of them.

RSS: Yeah, but that hardship created character.

JSS,Jr: Well, call it whatever you want to call it. [laughs]

RSS: [laughing]

JSS,Jr: But I tell you, frankly, it is a struggle to carry — to lug that — it's something else.

RSS: And you weren't able to ride with him? Or did he walk, too?

JSS,Jr: No, he walked. But he's was carrying the mail.

RSS: He's carrying the mail.

JSS,Jr: And I'm carrying the big stuff. The important stuff.

RSS: You're carrying the secondary important stuff. Yeah.

JSS,Jr: [laughs] And that's...

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RSS: How much did you get paid for that job?

JSS,Jr: Oh, I don't know. I, something like \$10, maybe \$12 a week. Something like that.

RSS: Okay.

JSS,Jr: But it was good money, I mean — back in those days.

RSS: And so, you were going to school at the same time.

JSS,Jr: Yeah, but this is winter. This is winter vacation, so, and you don't work every day, either.

RSS: Do you stay in the dorms in this time?

JSS,Jr: Yeah, yeah. It was an extra money, the Post Office would say, I mean — it's kind of like an agreement between the Post Office Department at Dayton —University of Dayton. And then I worked at Kroger's. Have you heard of Kroger's Supermarket?⁵⁰⁰ Kroger's? Kroger's Supermarket is probably one of the largest supermarket in the Midwest.

RSS: How do you spell it?

JSS,Jr: K-R-O-G-E-R-S. Krogers.

RSS: Krogers.

JSS,Jr: Yeah. And I worked there back in those, I work in the vegetable section. And my role — back in those days, the way the vegetables are set up, is you have a — you have to water it, sprinkle it with water to make it look fresh. And you have it's a refrigerator and it's kind of cool — it's not like today. And our, my role is to every day when I come in, I have to peel off the outside of the lettuce to make it look fresh. Same thing with the celeries [makes peeling sounds], just those [un]sightly pieces.

RSS: Sure. You get rid of parts that are rotting.

JSS,Jr: Right, right, right. And so, I was by myself. Then this — the vice president of Krogers from Cincinnati came up to visit the store. He does it, and he heard about this young man who's in charge of the produce department. And he's from Guam, and so he came up to me and he just happens to be a sailor in WWII and was in Guam. So, he said, I know your island, young man, I'm very proud that you are affiliated with Kroger. He said, today I've heard a lot of good things about you. Today I'm going to

⁵⁰⁰ Kroger Co. is a Cincinnati-based grocery retail giant. (Fisher, 2020)

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promote you to supervisor of the produce department. So, I was supervising nobody but myself. [laughs]

RSS: [laughs] Who cares? Does he give you money?

JSS,Jr: Yeah, extra money. I think two dollars.

RSS: There you go.

JSS,Jr: Two dollars more.

RSS: Some people don't get that today in the annual — the annual raise is fifty cents.

JSS,Jr: But I really appreciated everything that I that I did in life. I have no regrets. I...

RSS: No, just resentments. [laughs]

JSS,Jr: No. And then...

RSS: You said "resentment." You said you resented things. You don't have regrets, but you have resentments. [laughs]

JSS,Jr: Well, I've resented the eating, what do you call that thing, *babui fritada*,⁵⁰¹ fritada.

RSS: [laughs]

JSS,Jr: No, I, it's some of things I don't like.

RSS: Yeah, I don't like it either, so I don't blame you.

JSS,Jr: [laughs] But it is —

RSS: You survived.

JSS,Jr: I survived. And I — it's amazing that my kids are as old as they are, I wanted them to know how their parents went through the war and survived and what we did after the war. And so forth. So just about every one of my children, my grandchildren, know a little bit a story about what happened to us.

RSS: You said to me that they carried Rose. Rose was in a picture out of Manenggon? What is that...your wife, Rose.

⁵⁰¹ Blood stew made from intestines of pigs.

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JSS,Jr: Yeah. My wife has a picture, I will get it to you. She's in the 3rd Marine Division book. She was — they took a picture of her and her mother and her father and her brother, Benjamin, and her —

RSS: Was Benjamin in the service?

JSS,Jr: No. Benjamin died at the age of 43, I think. A massive heart attack, in Agaña Heights. He was the one that my wife was telling you [is] epileptic —epileptic.

RSS: Yeah. A baby born in the war.

JSS,Jr: Yeah. And her father was incarcerated by the Japanese, because he was in the Navy, and her mother was — the mother is a Bamba — part of that. So...

RSS: George Bamba, Sr's⁵⁰² sister.

JSS,Jr: Exactly.

RSS: Okay.

JSS,Jr: So, I will share that picture with you. It's in the —

RSS: I appreciate that.

JSS,Jr: Yeah.

RSS: What does the village of Assan know about the deportees that were sent before in the Spanish period. You know, Mabini and those...you know the history about that?

JSS,Jr: No. I knew about the Mabini event after the war. And so, they really just recently when we had a very bad encounter in Assan when the mayor, Mayor Blas, Margaret Blas,⁵⁰³ you know, tried to erect this Mabini statue in the village, and with really a false notification to the members to — because I was a member of the Municipal Planning Council [MPC.]

RSS: What do you mean, false?

JSS,Jr: Well, what she did was, she — she informed us, the MPC, that she did a survey in the village about this Mabini statue being erected in the village. Notwithstanding the reason behind that but and I can get to that at a later point, but when she did the research, she said that over 90% of the people considered this construction of this

⁵⁰² George Mariano Bamba (1928–1978) Businessman and former senator married Cecilia Rosario Cruz who also became a politician.

⁵⁰³ Joana "Margaret" Castro Blas, daughter of Tomas Leon Guerrero and Maria Castro Blas. (News, 2016)

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Mabini statue to be appropriate. And it will be behind the mayor's office in Assan. So, what happened, and then — that's Part 1. Part 2 was that the [Philippine] Consul General informed us that the reason why they wanted the Mabini statue to be in the village rather than out there near the monument, the actual monument where the Mabini statue is — because the monument is made out of bronze, and that's false, okay? It was not made out of bronze. It was made out of Tupperware — like, not tupper — what do you call it, the plastic — the ceramic. But painted bronze. And we didn't know that. And so, the first, the false statement was the conversation that apparently the mayor solicited in a survey. That apparently it never happened. It was very selective, just a handful of people, in her favor. So that, I found that to be, I was very resentful that — you know, I, if you want to tell me the truth, tell me the truth, okay. Let me make my judgement period. Don't give me false information to make it appear that you did your work, right? Because integrity to me is more important than anything else. And then for the Consul, the acting — actually the acting Consul General of the Philippines to tell us that this is made out of bronze, was false. It was not. It was made out of kind of like Tupperware plastic — ceramic/plastic — what you call it. And the reason why we know about this thing, what happened was there was a contractor that came in and poured the foundation, and then the Mabini statue was up there, and then covered for the correct moment in time when there would be a dedication. And that dedication would entail the Philippine community, the whole nine yards. And when the people found out about this thing, that they're going to have a Mabini statue without the approval, they went berserk. And that's the other part of the equation here. When it all happened, we, I personally confronted the mayor, I said, "Mayor, when I return, and I came into this picture, I ask you questions like, have you notified your constituents about having this monument constructed behind your office, and you indicated yes, you did the survey, and 90, over 90% approved it's okay, and, now the people were talking, that survey never happened — I was never surveyed. I'm next to her [blah, blah, blah.] But everybody, not one person — they ask her, "Who were the people that you surveyed? Who were the people that you surveyed?" [She replied,] "That's confidential." Bullshit! I'm sorry, but...

RSS: Yeah, well, that's not confidential.

JSS,Jr: Hey! You surveyed somebody, you know, let's find out who the heck are they?

RSS: You're trying to find out the village wants this or not.

JSS,Jr: So, and then what happened was, so this Mabini statue remained covered up. The ceremony, the opening ceremony, the grand blessing, whatever it is, never took place. So, the Filipino community were a little bit wondering what is the — when are going to have the Mabini dedication. They were asking me because I happened to be one of the board members, and I said, "I have no idea, I leave that up to the Mayor

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and the Vice Consul. But there's more to this, I think." So, what happened, we had a storm, a windstorm, and one of the limbs fell down and broke the head of Mabini. And when the, it broke, I was immediately notified to come down that evening by Leslie San Nicolas. So, I drove down to — from Nimitz Hill, I drove down to see the statue, and they said, "*Laña' Colonel, atan ha' enao ko statue.*"⁵⁰⁴ And I looked at it, and it was not — it's ceramic. So, #2, the lie #2, that really bothered me. So, it's still there.

RSS: Broken?

JSS,Jr: Yeah, it hasn't been removed. And we want to — the people already have mandated they gotta remove it, but it's going to cost money to have it removed. Hey! What the heck?

RSS: Who put it there?

JSS,Jr: I don't know.

RSS: Well, whoever put it there gotta remove it.

JSS,Jr: Yup. So, that's...

RSS: Doesn't sound like Blas is going to win, huh?

JSS,Jr: Who?

RSS: Blas?

JSS,Jr: Ah, Margaret is not the mayor of Assan anymore.

RSS: Oh, so she lost.

JSS,Jr: Oh yes. She lost because of that.

RSS: Yeah, I'm sure.

JSS,Jr: Salas is the one that is in place, but he's very weak. He's very weak.

RSS: [laughs] He hasn't gotten rid of the Mabini statue.

JSS,Jr: Not, not only that but we have this one —

RSS: So, what did the Filipino community think about that whole fiasco?

⁵⁰⁴ "Expletive! Colonel, look at that, is it a statue?"

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JSS,Jr: Well, you know, you have both sides of the story. Personally, I think that if it were a real bronze, I can understand that, because you cannot construct anything inside the National Park anymore, okay.

RSS: Yeah. Right.

JSS,Jr: So, it has to be outside the National Park. Now, if that is the only place where you can construct it, that leaves a question as to well, what about the —what impact this would have if you have, you know, people coming in as a tourist to look at this thing. They're gonna have —

RSS: On the village.

JSS,Jr: Yeah, on the village. You're gonna have problem. It's going to be traffic congestion, then you got kids playing, and then, it's not a good site. So, my question is, find a suitable government site on the other side in the village — of the roadway, and have it there somewhere. Preferably close, close to the current monument, the flag raising monument where they have the Liberation Ceremony, as I understand it, that's Government of Guam property. Where, the other side of the river is the National Park. So, that's my position at the moment and I don't know where they stand.



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210 Archbishop Flores St. Hagåtña, Guam 96910

E-mail: rlene@rlenelive.com

Voice: (671) 888-1010

Facsimile: (671) 477-7845

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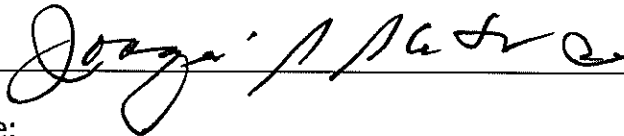
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