

HOTFOOT #55 -- Dr. Walter Stewart, November 22, 1981

KF: I'm going to tell you what I know about this man.

WS: Before you give me the biography -- which I think is important -- could you tell me what the questions are you're going to solve by the biography?

KF: Basically I'm looking for clues as to how a character like this might be formed.

WS: A character that would go into the commando business?

KF: Yes. He was not only a commando, he was an exceptionally good one. But he was not what you would expect a commando to be in many ways. So I'm wondering whether there's a certain kind of life experience which characteristically fashions a man of this kind. He was, at the end of his life, when . . .

WS: . . . What sort of person would you have expected and what was the surprise? You don't mind my . . .?

KF: No. Absolutely. He had certain characteristics that you would expect of a good commando. He was meticulous in everything, almost to the point of obsession I suppose, except basically sensibly meticulous. He was a hard . . .

WS: Perfectionistic. You don't mean obsessiveness. Obsessiveness he'd never get off the ground.

KF: Okay.

WS: A worrier, but obsessive is a particular form of neglectful substitution for action.

KF: Well, perfectionist he certainly was. A hard man, a man who cursed a lot, and chain smoked. I've seen him on videotape explaining how he solved the problem about calling a man in and telling him he would cut off his bloody head unless the man did what he wanted him to do. That kind of tough talk. However, all the women he met . . . Let me start again. Everybody who met him in civilian life was utterly charmed. They all tell you what a wonderful man he was, how charming, soft spoken. Children loved him; men and women loved him equally. Tremendous admiration from these people I've interviewed about him. And that's the side of . . .

WS: Because of his warmth. Attention to them. His thoughtfulness.

KF: That's certainly part of it, yes.

WS: Seductive, ingratiating.

KF: Not ingratiating. Seductive is the word I would use, but . . .

WS: Needing to be loved.

KF: He didn't appear to need to be loved. He appeared to be very independent, a completely self sufficient man. In fact, his drive to self sufficiency was unusually great, and

KF (CONTD): that's something. For example, he would load his own ammunition. On a number of occasions in his life, he's built a building. He wanted a building so he built it. That kind of thing. Interested in anything. Always wanted to know how you would do this, how you would do that.

WS: Did he have people he loved?

KF: Yes.

WS: Because what you're describing so far is he's an aggressive character, at least on the surface, and beneath that he's charming, or alongside that he's charming. He can get people to admire him. Probably good qualities in his character, but then what we haven't settled is what that he did things for people or he could charm people, but there was a certain distance he kept or he didn't involve himself. He wants to be independent and build his own houses. Did he ever get married?

KF: Yes, he did.

WS: What sort of marriage?

KF: He was married once, and he was married to the woman until she died, which was 30 years, about 30 years.

WS: That's a lot of time.

KF: And by all accounts they were very much in love. Which didn't stop him from having a career in the military

KF (CONTD): which took him away from his wife most of the time. Shall I tell you more about that marriage? I was going to do it chronologically, but I think this may be better.

WS: I like it better open quality, because then I can start to put pieces together. If it comes out chronologically I have to go back.

KF: Okay. His wife's name was Lucille. He called her Lu. She was described to me as a very soft, dependent woman, whose life centered on him.

WS: I've gotten so far that he spoke harshly and scared the shit off of some people by threatening to cut their heads off, and also was charming and lovable, and then the question that arose naturally was he loving? It turns out he was married for 30 years. Now it also turns out that he had a wife was soft and dependent, which has more of a ~~resting~~ ^{rescuing} [rescuing] (?) quality than it does total admiration. He built his own houses which makes you think that he wouldn't . . . and loaded his own ammunition. It might be a life saving device, I don't know. That he couldn't trust anybody, that I could imagine. I wouldn't want anybody to pack my purse in particular. But it may also be that he couldn't tolerate anybody else doing anything for him. Unless they were dependent.

KF: That's interesting. When he retired from the military, he was a rather successful retiree. That is, he didn't

KF (CONTD): seem to hanker after the military life. He bought a small farm and raised hogs, and for the first time in their lives, Art and Lucille spent a lot of time together. And by all accounts, they thoroughly enjoyed it. They had, they lived a peaceful life. They went fishing twice a day, both in their 50's now. They seem to have been very happy. Then she got cancer and died. Now he . . .

WS: How long was the period between leaving the military and . . . the death? How long did they spend together?

KF: It was four to five years before she fell ill, and about six years before she died. She died and then he went to pieces. He later told somebody that he had never understood death until Lu died. He was a man who killed many men, and he . . .

WS: Any deaths in his family?

KF: Both of his parents had died.

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WS: But at a right age? I mean he was old enough. No brothers, no sisters, no early . . .

KF: No. His brother and his sister are still alive. So that was his . . . He never understood death until Lu died; and although he had seen . . . and he was apparently moved by his parents' deaths. But that's what he said. The other thing he said was that every man has a breaking point, "but I thought I didn't have one until Lu died." He became depressed.

KF (CONTD): He talked about burning down the farm.

WS: How old was he?

KF: He must then have been . . . He was born in 1918. She died in about '78.

WS: That's pretty easy. That "8" helps.

KF: He was exactly 60. He wouldn't go out. Everybody tried to get him to do different things. His brother tried to get him to join the Israeli army. He was hopeless. He took in 13 stray dogs, who just messed up his house.

WS: Again rescuing.

KF: Yes. I never thought of that. The idea of rescuing people. And since you don't know the rest . . . The book is about a rescue.

#1: What's the title?

KF: The title is THE BULL AND THE PEACOCK. This man had a nickname, The Bull. And the rescue is he went into Iran with a small team and rescued two people who were in jail -- employees of EDS.

WS: This wasn't the helicopter rescue that fucked up so bad.

KF: No. This is before the embassy hostages. These were very early hostages. They were employed by a man called

KF (CONTD): Ross Perot.

WS: He was employed by a Texan? I didn't follow that.

KF: No. The two hostages were employed by Ross Perot, the Texan. Perot knew Simons and knew his reputation for this kind of thing, so he asked Simons, Art Simons to go and rescue his men. The thing he's famous for in this country is the Songtay Raid. Art Simons led the Songtay Raid. Do you remember that? They went into a prisoner of war camp just outside Hanoi to rescue American prisoners of war. The prisoners had been moved. There was an intelligence screw-up. The prisoners had been moved. Anyway, Simons was leading that raid. You didn't know when you used the word "rescue" that what he's famous for is two rescues. And the Iranian rescue.

WS: We've got four so far. The dogs and the wife. We've got to find the early part of that. His mother was depressed when he was a child, or his father was unsuccessful.

KF: His father lost some money in the depression. Art would have been about 11. Just before the depression they had moved to a new house, which had cost a lot of money; and then the depression hit and they couldn't afford it. They were living in New Rochelle, and when his father lost the money they had to move into the city. The boys went to a rather tough school. I can't now remember the name of it, but it still has the reputation.

WS: Military?

KF: No, it's a public school in New York City, but the area was a tough area. It was downtown somewhere. The name may come back to me.

AZ: Seward , perhaps.

#1: A public school or a high school? I mean a grade school?

KF: It would have been a high school because they were both old enough to go to high school by then.

#1: I'm just trying to think of the name of the boys high schools.

AZ: Stuyvesant, _____, Seward. Seward is in the Lower East Side.

KF: Stuyvesant rings a bell.

AZ: That's not a particularly tough school. _____.

KF: Maybe it was in 1929.

AZ: It's kind of an elite school for bright kids now.

KF: Anyway, that was . . . His father losing money . . .

WS: Worth looking up and knowing, and what his experiences there were. Was he frightened? Was he picked on? Did he have to fight his way to prove himself?

KF: Yes. Both brothers did. His older brother is five years older than he. Both brothers . . .

WS: Alive?

KF: Still alive, yes.

WS: You've got interviews with him?

KF: Yes. His brother, Stanley, told me, he told me this about the school, but he also told me that the two boys had been scrappers before. They were both big, strong and fearless, as young teenage boys.

WS: Both of them.

KF: Yes.

WS: That's an unusual circumstance. Generally one gets the dominant and one gets the passive, and it's to the credit of what's his name? Your man?

KF: Stanley is the older. The younger is Art.

WS: The one you're writing about.

KF: Yes, Art I'm writing about.

WS: It's interesting that five years younger he stood up against Stanley or with him.

KF: Stanley told me . . . I asked if the boys had ever got spanked, and Stanley said . . . No, I asked if they had fought one another, and Stanley said, "Once Art hit me over the head with a rock." That was the only incident of that

KF (CONTD): kind he could remember. Basically, they seem to have got on quite well.

WS: Defending each other?

KF: He didn't say so.

WS: Standing together. If they're in a tough school, and they had to fight to prove themselves, they'd have to stay together. They can't turn against each other.

AZ: If they were five years apart though, they wouldn't have been in the same school at the same time. . . .

WS: Eleven and sixteen?

KF: I didn't get that clear because I didn't realize it would be important.

WS: It might be because more about their relationship, how much they were rescuing each other, how much the older brother rescued the younger brother, how little the younger brother wanted to be rescued, how much he needed to be rescued, how much he couldn't afford to fight his older brother, and he took his anger out on other people. _____
think about.

KF: Okay. What can I tell you next?

#1: About his mother.

WS: Any children?

KF: Oh, yes. That interested me when you said he might not be able to get along with anybody who wasn't in some way dependent. Now he did have trouble with his boys. In retrospect it doesn't seem to be like bad trouble, but I have the impression that to Art Simons it seemed like bad trouble.

WS: Any reason to check this or it always works?

KF: It always works.

WS: I'm sorry I missed the last bit. Art Simons . . .

KF: I've forgotten what I said. They got married just before Art went into the war. A boy was born . . .

WS: Lucille and Art?

KF: Lucine and Art. A boy, Bruce, was born in '43, and Harry was born in '47. Bruce recalls that his father always seemed to be away from home. Harry doesn't recall that. In fact, he was away quite a lot but not all the time. He was away Monday through Friday quite a lot. In the '60s he was away because he was in Vietnam, but the boys were in their late teens. Bruce . . .

WS: _____ college?

KF: Yes.

WS: So they wouldn't have noticed.

KF: Bruce went to college in '61 and Harry in '65, so . . . Bruce became active in civil rights, which his father

KF (CONTD): didn't like very much. He married a black girl, which is father . . . Bruce says that he saw civil rights as an idealistic cause, and his father said it was nothing but politics. And Bruce now says, "I look back and I see that for many people in civil rights it was politics because those people have made lucrative careers within civil rights." That doesn't sound to me like a very good objection, but that's what Bruce says. Bruce though married a black girl . . .

WS: What you're saying is it's a rationalization.

KF: It seemed like that.

WS: Everything is politics. It's a personal world. Any organization you join is going to be a president, a vice president, a secretary and a treasurer, right? Everybody's going to want to be president. And so that everything is politics, not just civil rights. So what, I wonder, did he really object to? That it was too soft? Or maybe too much rescuing.

#1: Too much color.

WS: Black, you mean? Was he racist?

KF: He doesn't appear to have been. Certainly in his army career, dealing with black soldiers, there appears to have been no suggestion of that. But he and his wife . . .

WS: I think it's too dependent more. I didn't get the feeling of racism. More the question is people ought to be

WS (CONTD): able to take care of themselves. They ought not to have a whole organization to rescue them.

#1: Civil rights was always a sort of secret color aspect.

WS: Yes. That may not be the reason for letting it bother him. They're so specific, these things. He wouldn't necessarily _____ or anything but he could well say let them work for their own.

AZ: It seems to me here is a man who has put in more than 20 years as a career soldier, and _____ before that. He has a son who is in a sense saying, "Hey, the _____ isn't really very good. We've got to fix it up and improve it." And it seems to me it's a way of saying, "Hey, Dad . . ."

WS: Everything you've worked for.

AZ: What you believe in isn't so terrific.

WS: And the military particularly. The late '60s or middle '60s, that was the military capitalist _____ was in very low esteem. All the cops with hats on, helmets and sticks and prods. When were the marches through Alabama?

KF: It was about '63. Bruce was actually in North Carolina. He did get arrested; his wife to be got arrested. They were quite serious.

WS: I think your point's well taken there.

KF: Established order. Well, Art Simons was a patriot. Strong patriot. Let's see. He once said, "My attitude to communists is pretty naive but I hate the bastards."

#1: Kennedy was assassinated in '63, was he not? Did that _____? It must have; it affected everybody.

#2: How old was he? Did he grow up in New Rochelle?

KF: Simons? Yes.

#2: How long was he _____? That's an interesting community. We had Fort Slocum, that's right outside of it. I was just wondering _____ to do with the fort.

KF: Not as far as I know.

WS: I think also that's too specific. As if the contact with the fort would change a character, could contribute something and bring something out. If it played any role at all, but it couldn't be _____. It doesn't matter too much. There's so much else to _____. Hates the communists, again because they're trying to dominate the world or they're trying to rub us out. Or they're autocratic. Something fits in there you see.

KF: He doesn't appear to have been a bloodthirsty man in the straightforward sense, but he did like to kill them.

KF (CONTD): On the Songray Raid, when they discovered there were no prisoners there, they decided they would shoot all the enemy that they could find. And Simons told this story when he came back about, there was a guardhouse full of enemy troops sleeping. They opened the door. Simons and a big sergeant stood there, and Simons lit a cigar. He always had a cigar in his mouth. As the troops came running out, Simons would shoot. They came out one by one. It was a narrow door. Simons would shoot first, the burly sergeant would chuck the body on the side, and then Simons would shoot . . . Because they would see Simons with the cigar. Here's a face lit up in the darkness. He would shoot them. And he said he killed about 80 men that evening just as they came out of . . . Eighty . . . At another time during this raid, within the space of an hour or two, one of the North Vietnamese got away and ran away down the trench, and Simons ran after him and shot him and came back. So he liked to kill those people. If they were enemies, he liked to kill them.

WS: Liked to kill them. He felt a sense of accomplishment. That he had filled a purpose. There'd been the frustration that there were not any prisoners he could rescue; the only thing he could do was to attack the enemy which was a part of his military operation. The implication . . . You've got to be careful about the implication that he got some sadistic pleasure because not all killing is sadism. It can be a profession. Only if you get an erection as you kill them, or your sexual fantasies when you masturbate are killing

WS (CONTD): or butchering women. You've got to show something in addition.

KF: Okay. The only thing

WS: Otherwise it's a sublimation. It's difficult for us to accept that he killed 80 people in one night. It's bizarre. It's horrifying. But not to a military man. If you kill 80, it's better than 79.

KF: The only thing I know about his fantasy life is that he read westerns by the boxful. In fact, he never read any other

WS: You've done a good research job.

KF: He never read any other kind of fiction.

WS: Where did you learn that from?

KF: Two people told me. His son was one.

WS: Bruce?

KF: Harry told me about that. And I forget who else. Two people told me that.

WS: Which sort of westerns?

KF: Louis L'Amour. These are the formula westerns. Louis L'Amour's a very popular western writer.

WS: That's the O.K. Corral type? Showdown?

KF: Yes.

WS: Because I was wondering what was it, herding and the fun of the prairie, but it wasn't -- it was the shootout.

KF: My guess was that he . . . My guess was that he liked that mix of when men are on their own, and the country is wild, and . . .

WS: There are no women.

KF: That's interesting. In a western there's always one plucky girl.

#1: They ride off into the sunset.

AZ: Now _____ fairly heavily into westerns, but I suspect that in his day the women were hardly in the stories at all. They were really all men, _____.

WS: And more schoolteachers . . .

AZ: They played a very minor role.

#1: Until Grace Kelly _____.

WS: I don't suppose there's any way to find out which ones he read. It would be interesting whether they were bar girls in all of them. Because then that's an attitude about women.

KF: I must read a couple, but Louis L'Amour is the author who's mentioned. Have you ever read any Louis L'Amour?

AZ: I don't think I have actually. I think you'd have to go back to the Louis L'Amours of ten years ago, because I think they've evolved. I don't think _____

WS: Very good. Fifteen years ago for sure. And find out the role of women in it, and whether there is some split between the good girl which is the school teacher and bad girl who's the whore. It could be a split about his mother. Madonna _____. So we get back to his mother.

KF: Shall I finish on the sons?

WS: Anything.

KF: He would never visit Bruce and Ruby. Ruby is the girl Bruce married. Now Bruce went through dope; did a lot of dope, hallucinogens and amphetamines, not heroin. He went through I Ching, eastern mysticism . . .

WS: Boy, that must have rankled his father.

KF: Yes. And as I say, his father . . . Bruce says he invited his parents to go and visit. They were going back to nature and living in _____. Bruce and Ruby were. Grandparents would never visit. And although they displayed their hostility toward Ruby, there was never a real reconciliation between Art and his son, Bruce. Many of the people who knew Art quite well towards the end of his life didn't even know that he had another son. He just didn't mention him.

WS: How would you understand why he gave him up?

KF: Pardon me?

WS: How would you understand that he gave up on Bruce?

KF: That's one of the puzzles. I've asked so many people this. See, it doesn't seem on the surface to be a major crisis. The boy marries a black girl. Okay, the father didn't approve.

WS: Did he know she was black?

#1: . . . That's why I brought out the civil rights.

WS: It's out of the usual and it's not good for the military, but that seems to be more the drugs and the passivity and the willingness to succumb to an agent of some sort, all of his life exactly what he's been opposed to. I'll build my own houses. I'll take care of myself. I've got no breaking point. I don't need . . . Did he drink?

KF: Not much. It was pretty rare.

WS: Smoke?

KF: He smoked cigars continually. He once smoked marijuana, and the reason was -- he was in Panama and there was marijuana smoking going on amongst his men. He was commander of a ranger group this time. He went into a doctor's office and smoked a joint before he was to lecture

KF (CONTD): his men on why they mustn't use drugs. And he wouldn't give that lecture without having had the experience. People who tell the story say that is very typical. That's characteristic of him. And then he went and he told the men -- Now then I should remember this because it ties in with what you said. He told the men that his experience was he thought he was more in control than he really was. The marijuana gave him a false sense of being master of his surroundings, and that was why they mustn't smoke it, he said. Bruce is . . .

WS: How do you explain that he would have to smoke it before he could give the lecture?

KF: Because he wouldn't feel qualified to talk about it and tell his men not to smoke it. He wouldn't feel that he could say to his men, "This stuff is dangerous; don't smoke it," unless he had tried and he knew the effects from personal experience.

WS: I think you're right. That's the rationalization of a perfectionist, which we've agreed he is. The other thing is that someone could say, "Well, look if you've never tried it," and they can show him up. So that he wouldn't risk being attacked _____. The two are close to the same, but he says I've got to know these things before I can talk about them. Another person could say _____ was afraid to show up. And had people laugh at you because he's never even

WS (CONT'D): smoked. That's a great laugh; don't smoke marijuana; how can you talk about that. So I think it has a protective quality as well, which to me is important because it's not on the surface. It would lie beneath the surface. Even if you tell him, "You know, I think you went there in order to -- so you couldn't be second guessed, you had to smoke a cigarette first." He would say, "Not at all. I just simply wanted to inquire into it and come there ready and confident and an expert." One little marijuana joint, an expert.

KF: Now when Bruce finally ended up in Alaska _____.

WS: What emerges is a sort of warm but sort of rigid man, isn't it?

KF: Yes. Had some difficulty showing emotion.

WS: He also would come across nice because he knows his rigidity, and he knows that he's . . . "The only thing wrong with the communist is I don't like him, and I'd like to shoot him." That's a self mocking quality. He doesn't try to rationalize too much. He doesn't try to explain too much. There's a certain warmth to that. You excuse him more than if he built up an elaborate system that was intellectualizations.

AZ: What seems to me also is that if he grew up in a period where the blacks were distinctly a group apart, were distinctly second class citizens. In the second world war

AZ (CONTD): for example, he had his formative years in the army where blacks had separate units. They were not _____ with the white units. They did most of the manual work as opposed to fighting. Nobody trusted them to do much front line fighting. Here he has a son who does that, and it's a slap in the face _____.

WS: I think that could well be so. I don't know that that would make him racist or against the blacks. It would make him against the cliché about the black. That terrible business about soft shoes and all that business, remember? So the attitude is they're unreliable, irresponsible; they don't take care of themselves. They back down easily.

AZ: It seems to me the thing here is not so much his attitude towards the blacks, but his attitude towards the son's willingness to invite his father -- and the son has _____ the father stands for, believes in.

WS: But is he against his weakness? Any form of weakness.

KF: You see, Bruce is not . . . In many ways he's not like that. When he was on his back to the land [land] kick, he eventually ended up in Alaska. He just wanted to get as far from civilization as possible. Actually not Alaska, the Yukon Territory. And he build a log cabin. And raised his children -- man has five children by this girl . . . While his father was still alive he got saved, and he's now a pastor of a church in a town of 500 people. Already has two churches.

WS: Saved in a Jesus saves . . . ?

KF: Yes. He found Jesus. He's done all that, and apparently . . .

WS: Here again, the devotion to Jesus and the crucifixion and the passivity and the non-violence. You couldn't imagine a person more opposite to his father than Jesus. Provided he didn't choose Napoleon, or Julius Caesar. Now Freud's father was _____ and all of his heroes were Hannibal, great successful warriors. And here's a warrior who chose Jesus and the I Ching and all that stuff, mysticism.

KF: No, Bruce is the oldest son.

#2: _____. He wasn't analagous to his _____. He was the head.

KF: The two boys had an older sister called Leonora. So Art now had an older sister. She was nine years older than Art, who was not like her brothers. Both of her brothers liked school and worked hard and were clever. She did not like school, wouldn't work hard, she cut school and she went parking with boys who drank liquor and her parents disapproved. Eventually married a rich man who was . . .

WS: How much older than the two brothers?

KF: Nine years older than Art; three years older than

KF (CONTD): Stan. She is still alive but apparently a hopeless drunk. Married _____ and divorced him. One of their children ended up in jail. Stanley got him out of jail. In fact, Stanley's a rescuer, too. But she's now hopeless drunk.

WS: Two qualities in the family is the _____ and then the "I'm willing to smoke group", the out of control, and everybody else looking for nirvana. Jesus saves and booze. Odd mixture, isn't it? / Must come from the parents in some odd message.

KF: The parents were . . .

WS: Right?

KF: Yes, I've seen it once. I've been asking those questions and I can't get anything on that. Stanley did not give me any hard information, but the parents were approximately half Jewish _____.

#2: I would have guessed.

WS: Why?

#2: I don't know. Women conscious? . . . Maybe he _____.

WS: Maybe so. I surely have not thought of it.

#2: Wich one? _____.

WS: I would think so.

#2: Jesus.

KF: I can't _____ anything like that.

WS: One parent was half Jewish so the children were a quarter Jewish?

KF: Something like that. Yes. There wasn't much religion in the home. The children were allowed to do as they pleased about religion. Stanley went to Jewish services a little; Art never did. And I don't know what the girl did. The parents broke up. That was the other thing.

WS: Hopelessly drunk and can't respond to any interview? Or won't have any interview ?

KF: I haven't tried to interview her. Maybe I should.

WS: Sure.

KF: Okay.

WS: Because that's where you're going to find the other half. At that level. And when did she start . . .

AZ: _____ . Even the hopeless drunk, people don't start till about 11:00 or 11:30.

WS: You know some pretty nice drunks. 9:00, 8:00.

KF: Oh, yes, the parental break-up. Which Stanley remembers. The father was a clothing designer, not a fashion

KF (CONTD): designer, a clothing designer. He was a consultant to clothing factories. He could look at the new year's high fashion clothes and tell the factory how to mass produce them. That was his specialty.

WS: They seem more and more likely to be half Jewish, in clothing.

KF: It was his father who came from Latvia with a sewing machine.

#2: I thought it would be the mother but . . .

AZ: But essentially the pattern repeats itself though, that the Jewish man marries a non-Jewish girl, and then the son of the son marries a black girl.

WS: Very good. But you could be _____. You've got to make an interpretation. You can't just point it out. I recently heard it.

AZ: Two different generations in the same family, even though they're sort of extreme _____ against the father. Or the mother. Choosing a woman of an entirely different background and race and religion is, I suppose, a rejection of the mother more than anything else. Trying to find a different kind of a woman.

WS: A less frightening woman, so that if he was half Jewish, if he may have been very afraid -- particularly if his mother wasn't Jewish. And, of course, then there would be

WS (CONTD): _____. So if he chooses the quiet, well meaning, soft spoken _____, and where he's less threatened and the _____ black girl would choose someone who wouldn't have an awfully strong position to criticize.

AZ: And he might be outgoing and warm, and have all kinds of qualities _____.

WS: But still you'd have to go further than that because that may well have been true. There are a lot of outgoing, warm, affectionate white girls. Not so many. But there's also some quality in choosing someone who's degraded, and the fear of women and the -- well, we all do it -- this is just an open example. You're afraid of your mother and you have fantasies of her being mean and grasping and colic even, and then at some point you attribute all of the good qualities to your father and all of the simple minded qualities to the mother, and then you can patronize your mother and you can marry a woman because after all she's not too bright. She doesn't earn a living. What she's good for is working in the kitchen and having babies. By the time you have that attitude towards women you've got not much to fear, particularly if you beat them up a bit and don't come home too often. You've got it made.

AZ: Clearly also tying in with this whole sort of rescue thing. _____ where you're taking a

AZ (CONTD): black woman as _____ and rescuing her from
 . . .

WS: Absolutely. From the degradation that you feel she lives in. So you're really rescuing her from you.

#2: Did he get the rescue complex from his mother or his father?

WS: We don't know yet. I would think if the father was the half Jewish that he might have had a softer quality in his character, because also it's good if these . . . it's more of a strain if these things don't run to the stereotype of the sexual genre. So that if the father is the martinet, men are mean anyway. And if the mother's soft and loving and warm, women are nice and maternal. Whereas if the mother's more of a martinet, and the father's more of . . . sits quietly and is brow beaten some by his mother, then you've got a problem.

#2: I wondered if the mother was an alcoholic since the daughter is.

KF: There's no mention of that.

AZ: By the way, it occurs to me that maybe/^{if}the older son attended Jewish services, it's more likely that the father was Jewish and the mother was gentile.

WS: Sounds so to me.

AZ: And it sounded more as if to me that this would mean

AZ (CONTD): that Simons was half Jewish. Had a Jewish father and a non-Jewish mother.

WS: And disowned the Jewishness.

#2: _____.

AZ: That sounds more like it.

WS: And disowned the Jewishness because there was a certain passivity in men. His father _____.

#2: And how can you be less Jewish than going _____ ?

AZ: It's rather like this picture I want to take you to where the young Jew wants to prove to be stronger than anybody; and here you have the -- and that may account for some of it. Just to show that even though he's Jewish and half-Jewish he's as tough as . . .

WS: Yes. And that he's not half Jewish anyway.

KF: Stanley said -- the older brother of Art -- I asked him if he considered himself Jewish and he said, "No, not really, unless anybody starts to knock it. Then I stick up for it."

AZ: Interesting though, you mentioned earlier . . .

WS: Rescue?

AZ: That Stan suggested that Art go and join the Israeli

AZ (CONTD): army, that the Israelis could use him.

WS: Right. And I would think that's a lousy suggestion.

AZ: I don't know. The point is here's a guy who has certain skills and aptitudes which . . .

~~depression~~ [depression]

WS: You don't get over an infection by going to Israel. It could get worse.

AZ: I don't know. I think if someone feels needed and important, maybe they would get over .

WS: You think that if they feel needed and important they wouldn't be depressed? I think you've got too much of behavioral solution, and it is characteristic of people that they say, "You're just sitting around here being unhappy and everything. Why don't you get off your ass and do something?" And if they could they would. Good advice is very poor commodity in emotional problems.

KF: What eventually happened was that Ross Perot called.

WS: Who did?

KF: Ross Perot, who owns the company which was working in Iran.

WS: And had the two people.

KF: And he said, "Two of my men have been jailed in Iran, and I want someone to get them out. Will you do it?"

WS: How did he know Art?

KF: After the Songtay Raid, which was considered a failure by many Americans, so that the men couldn't _____, Perot gave a big party in San Francisco for the Songtay Raiders and some of the returning prisoners of war when the war was over. Perot rented a hotel -- he's a very rich man -- rented a whole hotel.

WS: The brother Stan is still alive?

KF: Yes.

WS: Did you ask whether Art was a bed wetter?

KF: No, I didn't.

WS: That might be worth asking him _____. I doubt it. The wrong thought. But that would have a certain passivity built in, and then reaction formation against that. I guess I can go back a step. It went through my mind. I shouldn't omit. It sounds as if there was a secret about being something Jewish, quarter, whatever it is, might be the secret. The other is some passive feelings identified with the father . . . (SIDE ENDS)

KF: There has to be something to account for this man being such a remarkable man in his particular way, but I just . . . Nobody would tell me if they knew. I asked Simons' . . .

WS: I think inside into the curb you have to be careful because the analysis for instance of talented people, the

WS (CONTD): analysis never touches, makes you understand their talent. You find the dynamics that are present in everybody, but you have to allow the fact if they're that talented something is different. You don't know what that would be, at least it's not visible under the microscope of analysis. All one can say is he's a good commando. Doesn't look as if he was, that the action was still on a sort of raw, unadorned aggressiveness. Couldn't have been effective as commando; he would have got himself shot. And so good planning, thoughtful working out, intelligence, perfectionism, makes a good person whether he's in the commando business or in the research. So that you have to be careful not to draw any conclusions about the choices of perfection. You can't really do that. In some ways you can say this would be a likely consequence, but you can't predict. You take him when he was 12, and say he's going to be a commando? No way. There are too many outlets. The example I used in teaching the course on sexual perversion is a man can develop a fetish in which he strokes fur or he can buy his wife a fur coat, and they're quite different level but they've got something in common so then he strokes her. But one is a perversion and one isn't. Are we wasting your time?

KF: Absolutely not. I couldn't find out anything about his sex life. Not surprising.

WS: Why?

KF: I asked. There seem to have been . . . He seems to

KF (CONTD): have had no affairs, and all the people I've interviewed who knew him have sort of rebelled at the suggestion. Now Stanley said, "I've often wondered if he had a great love affair." And then he proceeded to tell me that he suspected that there was a woman in Cambodia _____. Secondly, after he had his first heart attack, there was a young blonde Swedish girl.

WS: How old when he had the . . .

KF: Thirty.

WS: First heart attack?

KF: He had a heart attack before his wife died, a minor one. He had a major heart attack two days after he met this Swedish girl, and then he had a series of heart attacks which _____.

WS: Which would be what years? Was there a coronary bypass operation?

KF: No. He died in '79.

WS: There would have been a coronary bypass operation.

AZ: He was in a hospital for coronary bypass.

KF: That's very likely, yes. Certainly he had the best medical attention that the United States could provide, because by this time he was a close friend of Ross Perot and Perot organized all that. But this girl Anita, when I asked

KF (CONTD): whether there had been a sexual relationship between them, once again all the people who knew him the last ten years would _____ and say, DEFINITELY ABSOLUTELY NOT. And they're very strong except for the heart doctor who had assumed from the start. I mean he was flown up to a mountain cabin and he finds there the heart attack patient with a bunch of young people, including one Swedish blonde rather wild girl who appears to be very fond of him, and making all these assumptions. (INTERRUPTION WHEN SOMEONE COMES IN)

WS: We're trying to understand a commando man named Art Simons who led the Santay Raid, and also . . .

KF: Rescued two computer men who were imprisoned in Iran before the embassy hostages.

WS: And also went into Germany and didn't rescue anybody on account of there was nobody there.

KF: No, that's the Sontay Raid.

WS: And the two men was what?

KF: The two men are the Iranian raid. The Sontay Raid is in Vietnam; there were no prisoners there.

WS: The two people, what is that raid called? No name?

KF: That's a new one. There were two.

WS: One is the Sontay with no people. Then he went in a second time, later?

KF: To Iran.

WS: To Iran and got the two people.

KF: Got the two people out.

WS: So he had two rescue operations.

KF: I spoke to his sons. He never mentioned sex at home, never mentioned sex to them. Some people I've interviewed . . .

WS: How did they learn about sexual matters?

KF: I don't know.

WS: From boy friends and stuff? He was probably shy. And therefore uptight.

KF: I did ask a lot of people whether they . . .

WS: And for a military man that's a little strange.

KF: Yes. I asked a lot of people whether they ever saw him touch his wife, and they all said no. And they certainly never saw him kiss her, except once two people arrived unexpectedly at his farm and he and his wife came up from the fishing hole -- not knowing they were there -- and they were holding hands. And then as soon as they saw these people, they broke them apart. Never talked about sex to the boys.

WS: Sounds like my father. I asked him about his relationship with my mother, his mother, and he said, "Oh she was

WS (CONTD): very loving. I remember once she tied my tie and then kissed me." Once.

KF: I don't know _____ he spent a lot of time, dead time, sitting, waiting for something to happen. They said to me, some of these men, we talked for hours. They all said it was fascinating to listen to the Colonel talk. He would talk about everything. He'd talk about religion; he'd talk about politics. He was interested in history. He was interested in revolutions. He was thrilled being in the middle of the Iranian revolution. He knew it was the only time in his life he'd be in the middle of a revolution. Very interested. So I said, "Did you talk about sex?" No, they didn't talk about sex. For men alone, for long periods of time, I find that unusual. The one time, while they were in Iran hiding out. . . .

WS: And it comes out shyness but also a fear of homosexuality. That if you're all together and you're talking about sex with other men and no women there. If there are women and whores and stuff around a place, you can say things like that and go off with some girl. But the danger there is it begins to get tense. One has to try to go back . . . And there could be some argument along those lines because of the older brother and because of the identification with the possibly more passive father. I don't know that these are going to be helpful to you. Some of these speculations are way beyond really what you're interested in.

KF: No, no.

WS: It's some grist for your mill anyway.

KF: Yes. He said something about this girl Anita, this Swedish blonde. He told two separate people there was nothing romantic in their relationship. Indeed, after his heart attack it's unlikely that it was a sexual relationship because he was a sick man. But he had spent two days with her and this bunch of young people in this skiing cabin; and if he wasn't making love to anybody, I think the others were all doing it to a different person every night. I mean that's the impression I've got. He was enormously fond of this girl. The most perceptive person I talked to said if he had recovered from his heart attacks, perhaps then there would have been more to their relationship. . . . Stanley told me that his father had left home for about three months at one step because the mother thought the father was having an affair with his secretary. Now Stanley said she was certainly an attractive girl, and perhaps my father might have liked to have an affair with her. I don't know whether he really did, but Stanley didn't say that the father was thrown out. But that was that feeling, or he left, and he went and lived somewhere else -- Coney Island, Coney Beach. And Stanley remembers taking Art to visit the father when he was living in this apartment away from home. Well, it didn't last long -- three months Stanley said -- and then . . .

WS: A long time for a man to be thrown out of his house or to leave his house or be forced to leave his house, and it's

WS (CONTD): strange but something had to have been going on. In a family like that, even if he was caught at it, you don't generally have a man go away for three months and live in Coney Island. That's a major piece of information.

KF: Stanley was about 11 and Art was about 6.

WS: And that he could be kicked out. Then he must have felt sorry for his father. And his father must have been fairly passive to take it.

KF: Stanley didn't say kicked out. That's just the feeling I get.

WS: He got caught in an affair and he _____ for three months. . . . Three months is about the time it takes a woman to regret.

#1: To regret or regress?

WS: Regret.

AZ: To regret throwing her husband out?

WS: Yes, and letting him back in.

KF: Is that a fact?

WS: It's rather long, the time of it. She may have been a rather harsh woman, and he may have been a very passive man. I'd love to get some evidence on that, too. The identifications of the parents are so important, and you've got to be

WS (CONTD): able to get it from Stan, who's alive. Particularly the sister if she's boozing a little, but not too much. A lot could come out. And she's older by three years and seven years from them, so she would have seen more. And often women are more perceptive on these things.

KF: Yes. The thing I didn't tell you about the father is that he had been football coach, and had lifted weights. Now Stanley doesn't remember him as being an athlete; he remembers him as being a ~~floor mat~~ *former athlete* [former athlete]

WS: But a big fellow or . . . ?

KF: Stanley didn't tell me that. The two boys were big. And Art Simons was nicknamed The Bull, and he apparently had very heavy shoulders and a muscular . . .

#1: And that's part of your title isn't it?

WS: Yes. THE BULL AND THE PEACOCK.

KF: Stanley told me his mother was very beautiful and she had red hair.

WS: Hah! A red-haired woman.

KF: She never worked.

#1: She didn't have to with red hair.

WS: . . . Red-headed people have tempers _____
 _____ . Always been true in my mind. In my

WS (CONTD): experience these red-headed people tend to be difficult.

KF: The red-head that we both know is certainly capable of being very angry. . . .

WS: And just being in charge, dominating. Red is not always just explosive anger because that's not what we're talking about, but you can do it anyway you want as long as it's my way.

KF: Stanley didn't say any of that, but I didn't ask him a question . . .

WS: These boys don't say a hell of a lot. . . .

AZ: I'm curious. Did you get to meet Stanley's wife, Ken?

KF: No, I didn't. But I . . .

WS: Is she still around?

KF: Yes, she's still alive and it's Stanley's only marriage. So both brothers had life time relationships with their wives.

WS: Except Art's died; Stanley's is alive.

KF: Is there anything I should make of it?

WS: No. Just trying to keep track of the biography.

KF: Oh, Stanley told me that his parents were very much in love.

AZ: All through their marriage or just when they got married?

KF: No, he meant . . .

WS: Through the marriage.

KF: Because he wouldn't remember until they were, had been married about seven years.

WS: And demonstrative and affectionate and . . .? Because the big thing about Art is that he didn't even hold his wife's hand as he came out of the fishing pool. He thought if they were very demonstrative, he would have been too, unless something scared him. Because they may have been very much in love -- particularly if she were red-headed -- and he could do anything he wanted as long as he did it her way. There are ways of making a marriage go, some are more compromising and the father never bends, and identifying with the father who keeps quiet or quits or doesn't argue. It's difficult because it's not a masculine role, particularly in our society, and the boys may not have been willing . . . They may not have admired that. And then it skips a generation because later on the passivity comes out in Bruce, in the Jesus saves business. And for one generation at least these were good boys and tough and they took care of themselves.

KF: Except I don't see Bruce -- I don't see passive as being the right word for Bruce. After all, he did . . . Although he went to Alaska, he did build his own house; and he has not taken on a tough yet stupid job.

WS: You said Alaska before and then you changed it to Yukon.

KF: It's Yukon, I'm sorry, it's Yukon. It's almost the Alaska.

WS: Cold as hell.

KF: It's wild country. There are only 25,000 people in that whole Yukon Territory, and the surprise is that there are as many 25,000.

WS: Maybe passive is the wrong thing. The search for Nirvana. The billing has to be a mystic. The lack of the demand for intellectual perfection, action, etc., so that there's a softer quality in his character, a more subservient quality in his character. There's also another side, which you pointed out. He took after his father in a number of ways. Building a house. But along with this there is obviously an entire different quality than his father.

KF: Except that his father did spend his whole life in subservience to the U. S. Army. He wasn't very good at being subservient, and that they say is why he never made . . .

WS: You're not subservient to _____ . Privates don't . . .

KF: But somebody else was giving him his goals. He just did the job.

WS: That's not really subservience. The big thing about the military _____ .

KF: Now that you mention that I recall that Simons' philosophy is supposed to have been, "You just tell me the job and let me decide how to do it." In a way Bruce is saying, Jesus has given me the job of converting this town of 500 people to full gospel Christianity, and I'm going to do it even though I've only got 15 converts in five years.

WS: And I Ching and the drug, those jobs.

AZ: What Ken hasn't mentioned about Simons is that apparently he could not play military politics. He would, the logical thing because of his accomplishments he would have become a general had he been smoother and politic in his approach to the powers that be. But he just had to do things his way.

WS: That fits in exactly, doesn't it?

KF: Wouldn't go to cocktail parties in Washington as he'd been asked to or stop in.

WS: Wouldn't kiss their ass.

KF: Exactly.

WS: Unwillingness to be subservient in a homosexual way. Afraid to kiss your ass; it's a signal. _____ . Not literally, not the diversion I mean, but the whole relation of submission to another man for some people. They're _____ because of its implication being therefore the weaker, the one underneath instead of the one on top.

KF: Simons collected guns and had about 150.

WS: Wow. Of what type?

KF: They tended to be . . .

WS: Ken keeps shocking us, doesn't he?

#1: 150?

KF: Yes. I saw some of them. They tended to have an ornate brasswork on them and so on. He would clean them and fix them. . . . In his retirement, he became an accomplished gunsmith and he would fix guns for everybody in the neighborhood, and he also reloaded his own ammunition.

WS: Made up his own shells?

KF: Yes.

WS: All his own _____ ?

KF: Yes.

WS: You expect he couldn't go out and buy a . . .

KF: Well, if you reload your own shell, you can hot-shot it, which means that the slug goes farther. You can change the characteristics of the ammunition by putting in more powder or less powder, drilling a hole in the nose of the bullet, and that kind of thing.

WS: So it's a dum dum type thing?

KF: Yes. And he did all that, and he fixed guns, as well as running hogs and fishing. He was a busy man. He couldn't stop. I've asked everybody, didn't he ever sit down and do nothing or goof off? And they've all said, no. He was always doing something. As long as his hand was busy.

WS: What do you make out of it?

KF: What do I make out of it? Well, he couldn't relax. He couldn't really relax.

WS: Because if he relaxed, what?

KF: That's what I don't know.

WS: Depression, or since he had to keep his hands busy masturbation. Idle hands get in trouble. Or murder. You could try to figure out or work in something. It's more than to say a man can't relax. You've got to say what keeps him so wound up tight. Why does he have to be wound up tight?

KF: That's my . . . big question.

WS: It sounds more and more that he was afraid of sex. Interestingly enough the aggression doesn't come across as an issue. He had plenty of outlet for that to begin with. . . . An identification with a passive father. . . . And idle hands _____ . Mostly that's _____ . It would be interesting, if you don't have an idea, his brother could say something about whether they -- they couldn't talk about sex amongst the men, and often brothers jerk off together or they talk about it or do something. I gather there wasn't any of that. Although there might have been and they won't admit it. . . .

AZ: I have sons who are 14 months apart and I can see them doing a lot of stuff like that together. Five years is a big age difference for boys.

WS: . . . I've seen patients, of course, with a five year difference. There's no problem. It's true that the younger boy always was the passive one, and the older boy generally was the aggressive one. But also it doesn't have to be literally in action; it can mean fantasy. So if you have a passive father, and you don't want to be passive to an older brother, and you've got to keep busy and make your own ammunition and repair other peoples' guns. Plus the interest in a gun, of course, varies with the implication of _____ . And 150 of them.

KF: Yes, I made that association right away. So what does that mean?

WS: That ~~he~~ had a lot of anxiety about his penis and its working and its firing far enough and fast enough and lethally enough. Interesting to know what size penis he had.

KF: It's too late now.

#2: It's his feeling about it and not the size?

WS: You're quite right. And obviously, you know, his rationalization. He had a heart problem and therefore he couldn't lay the Swedish girl. Was she Swedish?

KF: Yes.

WS: If a man had had a bypass and he pulled through a couple of days with a bunch of youngsters and everything like that, it has to be more than just his physical health that keeps him from screwing. Because a lot of people with coronaries and bypasses don't have a problem screwing. If you're that frightened and you're hypochondriacal, are you using it as a defense against, afraid that you can't perform well?

KF: Now that works.

WS: Good. Perfectionism again. And the performance. And nothing kills sex like a preoccupation with performance. It's the simplest level of sexual pathology in man, particularly if you've got to get it up today. Get it in; they've got to get it off; and they've got to make sure that the woman doesn't say, "What?" looking at the penis. "You call that a penis?"

KF: That's funny because . . . I was talking to one of the people who knew him this morning, and saying that I really feel I must try and track down Anita and interview her. And I said, "I bet the truth of it is that she wanted to do it and Art wouldn't."

WS: Good. Bet even money.

KF: I must ask her. They slept . . . They spent time in a guest cottage with one bedroom on Perot's property.

AZ: Is this Anita available? Can you find her?

KF: She's gotten married and she's gone back to Sweden and they're looking for her. We're looking for her but she's changed her name. Nobody knows her married name, so it made it difficult. But if we find her, then I would go and see her. Another interesting thing that happened . . . Have we got a little more time?

WS: Fifteen minutes.

KF: Okay.

#1: When can we meet again?

KF: This is so interesting. I know you all want to play bridge.

WS: Not a hell of a lot. This is interesting. . . .

KF: Harry, the younger son, also went to college and started to do drugs, but very seriously. He had . . .

WS: How come you pull these things so slow out of the fire?

KF: Sometimes I . . .

WS: Bruce and Harry.

KF: Both did drugs, yes. But Harry became a proper junkie. I'll tell you the story the way he told it to me. He said, "I came home and I said to my father I've got a \$700 a day cocaine habit and a \$400 a day heroin habit and I need your help. And I thought that the roof would come off this house." Harry now lives in the house where Art used to live. "I thought the roof would . . . but he just said, okay, I'll help you." So I asked him, how did he help you? He kept me busy. And what they did was they built hog runs and sheds and about every week Harry would leave the house and go into town and get some more dope, and then he would come back and then the time eventually came when he didn't leave the house. And he was cured of the habit.

WS: Not cold turkey but . . .

KF: He must have gone through some pains I guess. He kept trying and failing to kick the habit, and he would just come back and his father wouldn't say anything. They'd just go out and work together and build these hog pens and stuff. And eventually Harry kicked it.

WS: That's not an angry man. That's a very understand-

WS (CONTD): ing, rather permissive, flexible, who had a son that did that. A hundred bucks. I'd say, "Hey, where are you going? You dirty bastard. Go back to that house." Imagine that even go down and believing in the long run he would come through, which he did. It's amazing.

#2: But he wouldn't accept his other son's black wife.

WS: No. Was it the black wife? It wasn't so much that. It was the way of life. More the southern business, the rights.

KF: Civil rights movement.

AZ: Put them all together. It was civil rights and the black wife, and then at what point did he become a born again Christain?

KF: About '74.

AZ: So it was one thing on top of another.

WS: And all of them I don't think connect with the drugs. And also he didn't intend to give up anything or apologize.

AZ: This is Bruce who became a born again Christian.

WS: Yes, but Harry came home and said I've got a problem; help me. The rescue came out.

KF: Okay.

WS: Whereas if Bruce had come home and said help me, I

WS (CONTD): think he would have done the same thing fro Bruce.

KF: Bruce came home and said, "Now you meet Jesus," and apparently that led to _____ . He really got _____ about that. He did not want Bruce converting.

WS: Raised that little snipper snapper from a baby . . . and he's talking to me like that.

#3: Everybody rescues.

WS: Not everybody and not everybody so much.

#3: I didn't mean that but I think rescue is part of the human comedy, isn't it?

WS: There are a number of things to respond to in that. One is that some of it is the compulsive need to rescue, and when rescue substitutes for other aspects of _____ so that you can make contact with people that you can't put your arms around and say anything to, but if they're in trouble you can rescue. . . .

#3: I guess a lot in my thinking has to do with the way I feel about animals. . . .

WS: _____ stray dogs.

#3: This is Bruce?

KF: No, this is Art. Art Simons is the man we're interested in, the commando. And to allow dogs to mess up the carpet at night was not characteristic.

WS: He allowed his son to mess up every week. As long as _____ . He should have been a nurse. . . . Or an analyst.

KF: Now tell me again . . .

WS: At least they allow people to mess up.

KF: Given that he's done this all his life -- rescue people -- where would you expect that to come from in childhood?

WS: We don't know about his parents. That's the missing key. I think it comes from the father, who is half Jewish, and who is more passive; and that the red-headed mother was a harsh. He's identified with his father and then had to repudiate the identification. _____ who need rescuing. It's the father who needs it, or other people who need it. And when the Jesus-saves boy, Bruce, comes in and says -- that was predictable that he would blow his top on that.

KF: Because he didn't want somebody else to rescue him because he repudiated identification with his father, who might have been the type of person who needed rescuing.

WS: Right. I think it's just lovely because then, of course, both of the operations in the military were rescue operations.

KF: _____ before you came was that before I said anything about the military rescue operations for which

KF (CONTD): this man is famous, he said, he thought of the word rescue, and said he was the man who wanted to rescue people. And then, of course, I said, _____.

#3: _____ rescue. He killed _____?

WS: 80 men one night. I'm not sure they follow one in the other, you see. Now the other side of the rescue coin may be killing. If he could have rescued the people, and had time enough to shoot the 80, he might have done both.

#3: He himself killed this many?

WS: Yes. One at a time. Eighty people.

AZ: There was another story. _____ Ross Perot talk about him _____ and when he . . .

KF: Climbed the cliff. It's a story which is interesting because Simon told this story to many people. I heard it from many people. And I think it was probably the first major military engagement in World War II, the beginning of his career. He went into -- it was a Philippines island which was occupied by the Japanese. He and a team went in in advance of the American invasion, lived in the jungle. One of the stories says that he ate snakes, and another says that he had bananas.

WS: He had snakes or ate snakes?

KF: Ate snakes.

WS: Because there was nothing else to eat or because he

. . . .

KF: They should have fished but it would have been risky to go to the beach and fish because they might have been seen. So he refused to let the men go and fish. That's part of the story. And he couldn't eat bananas in later life, and that's how the story came up in one or two cases. He refused bananas because he had ate so much of them, and then he got so fed up with bananas he ate snake. All because he wouldn't let the men go to the beach. They had to knock down an observation post on a hill. There were two approaches -- one up a long winding road and the other up a sheer cliff. He personally climbed up the cliff. Now one version of the story says he was alone, another version of the story says his men climbed with him. He climbed the cliff at night. There was one Japanese soldier with his pants down going to the bathroom in the middle of the night. Simons killed that man with a knife, took his gun, killed all the other men on the post -- which was about 14, blew up the post and walked down the cliff. Now he told that story to so many people and it's so long in the past that it must have had some kind of important meaning for him I think. It may have been the first time he killed a man.

WS: His success. It's a beautiful operation. Guns of -- what was the movie that he climbed the . . .

KF: Navarone?

WS: Yes.

KF: Oh, yes.

WS: And it's a beautiful thing. After they go up, they catch the man, they get the gun. It's really against big odds and a great success and good planning. Then he could eat something besides snakes. Fringe benefit. . . . More the vulnerability I think. You let your pants down you're in trouble. . . . Vulnerability to homosexuality. I think he took some pleasure really; success would be the affect in it. Why he'd keep repeating it -- it comes as close to boasting. . . . Did he boast ever much?

KF: People certainly don't think of him as a boasting man, but he did tell these stories from time to time. The story about killing 80 men he told at a dinner, and he told it to Ross Perot. And the two of them were sitting at the dinner table and there was a woman in between. Ross repeated this story to me, and he was laughing because he said this woman nearly fainted. He said, "I assumed she was in the military ." Just because she was there. But evidently she wasn't, and wasn't used as military women to hear these stories all the time. And Ross said obviously she wasn't in the military because she practically fainted while Simons was telling his story. The doctor who treated him for his heart condition told me that he had two factors against him. One was the amount he smoked, and he chain smoked these small cigars with plastic tips. And the other was a life of tension. And those were the things that he came up with.

WS: What did his father die of?

KF: Don't know.

WS: Try to find out, please. Stanley ought to know. And his mother also. Because it's true that smoking can be a hazard to your health, and presumably tension can be, but it has to be also there are a lot of ways that you can damage yourself by tension, including migraine headaches, etc., etc. And I never trust anything about that as the reason. It never is a cause. There is no simple cause like that. They can be triggers. There has to be something else -- family constitutional factors.

KF: _____ something that made him smoke all the time, and something that made him choose the life _____. And he spent five years as a civilian. 1946, end of World War II, he went to New Jersey and with his wife and his child and joined his brother, Stanley, in business. Stanley was in the publishing and he had a little printing company, which is what they put in that building that they put up together. And Stanley then and still edits a very small time newspaper. Now Stanley was a very clever boy. He went to Harvard Law School and he was a _____ lawyer, and for some reason went into this penny ante business and appears to have been happy in it all his life. The brother tried to join him -- Art tried to join him -- but he couldn't make it in civilian life. Now Stanley didn't go into _____, some bank problem.

KF (CONTD): Art went in the military. By 1946 they were different men. They seemed to be similar as boys; by '46 they were different men. Art tried it five years. But Stanley says he didn't feel he was making enough money. I guess that was just a symbol for the fact he wasn't being spectacularly successful, and he had been spectacularly successful as a soldier. But something made him choose . . .

WS: Not proving himself enough; not enough challenge.

KF: . . . He rejoined in '51 training people on a temporary basis, and in '53 he rejoined permanently and spent the rest of his working life as a soldier. And he was a very good teacher, very good trainer. And everybody says how much they learned from him. But sometimes they can't remember exactly what it was they learned from him. They all feel that knowing this man has been an important experience in their life, and they feel he's a real hero. That's a little bit American because ~~I've been finding heroes~~ ^{there have been heroes} too much in the last 15 years. But they feel Simons was a real hero. And he was anything . . . In fact, in the celebration in San Francisco that I told you about, John Wayne said to Art Simons, "You are the man I play in the movies."

WS: Nice. I was just going to say who's going to play this in the casting in the movie. Wayne is dead. What's his name that played in Guns of Navarone?

#2: Anthony Quinn.

WS: He was in it but there was a hero.

KF: Gregory Peck.

WS: Yes. I could only think of Gary Cooper, who's also dead.

AZ: Gary Cooper plays Howard Rourke. Going back a few years.

KF: Simons looked like Lee Marvin.

WS: Oh, really? I thought of him as thicker necked.

KF: Oh, yes. But his face, kind of like those lines and strong nose. Always had his hair cut very short except when he was in Iran, when he let it grown long and he grew a big mustache and everybody thought he was an Iranian.

WS: Did he speak?

KF: No, he couldn't. Spoke Turkish. By the time this team got to Turkey, _____.

#1: And Lee Marvin looks like Marian's brother, so you're related.

WS: Was there any times in his military adventures where some of his company were killed?

KF: In the war, in World War II, there was a doctor in his unit who was killed, and apparently he was upset about it.

KF (CONTD): He gave his second son the middle name of Fisher because this doctor had been called Dr. Fisher. He was very upset about that apparently, and subsequently one of the things that dominated his planning of any kind of raid as it were his own personal test of success, was if he could bring all his men out.

WS: That's what I was thinking.

KF: And certainly in the Sontay Raid, although there were no prisoners there when they got there, he brought all his men out and that was . . . He seems to have said that a lot. Other people recall him talking about that, bringing all his men back.

WS: That's a good question then because that's a very important fact I think. Measure his _____; he didn't endanger anybody, he didn't kill anybody of his own men. He wants to rescue them and bring them all back. And they are two sides of a coin of killing the enemy and rescuing your own men.

AZ: Perfectionist _____.

WS: Yes. And the success.

#1: He made everything even.

WS: That and overcoming the anxiety that goes with the risk, which is _____ anxiety, the anxiety of being

WS (CONTD): less than macho; and, of course, with his guns and those things he's struggling all the time to prove himself. Very interesting character. Sounds likeable. Don't think I'd like him too much. Bull, I think, not only bull in the shoulders, bull headed.

KF: I haven't met anybody who didn't really like him, even his sons with whom he has quarreled. If you say was he a good father, they say yes. And they talk about him in admiring tones even though they quarreled. I haven't met anybody who didn't like him. There's one man who was on the Iranian venture, a black man who is a very, rather bitter and angry man, who if anybody was going to criticize Simons, Ralph would have because he had a bad word to say about most people. He was bitter, just bitter. But even he admired Simons . . . I asked most of these men about the team. Actually it was Al's idea . . . (SIDE ENDS)

HOTFOOT #56 -- Dr. Walter Stewart, November 22, 1981 (continued)

KF: . . . Yes, well I say seduced because they are so admiring. They don't find any faults.

#2: Was he charming?

KF: Yes, he was. Oh, yes.

#1: And older.