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20 YEARS LATER



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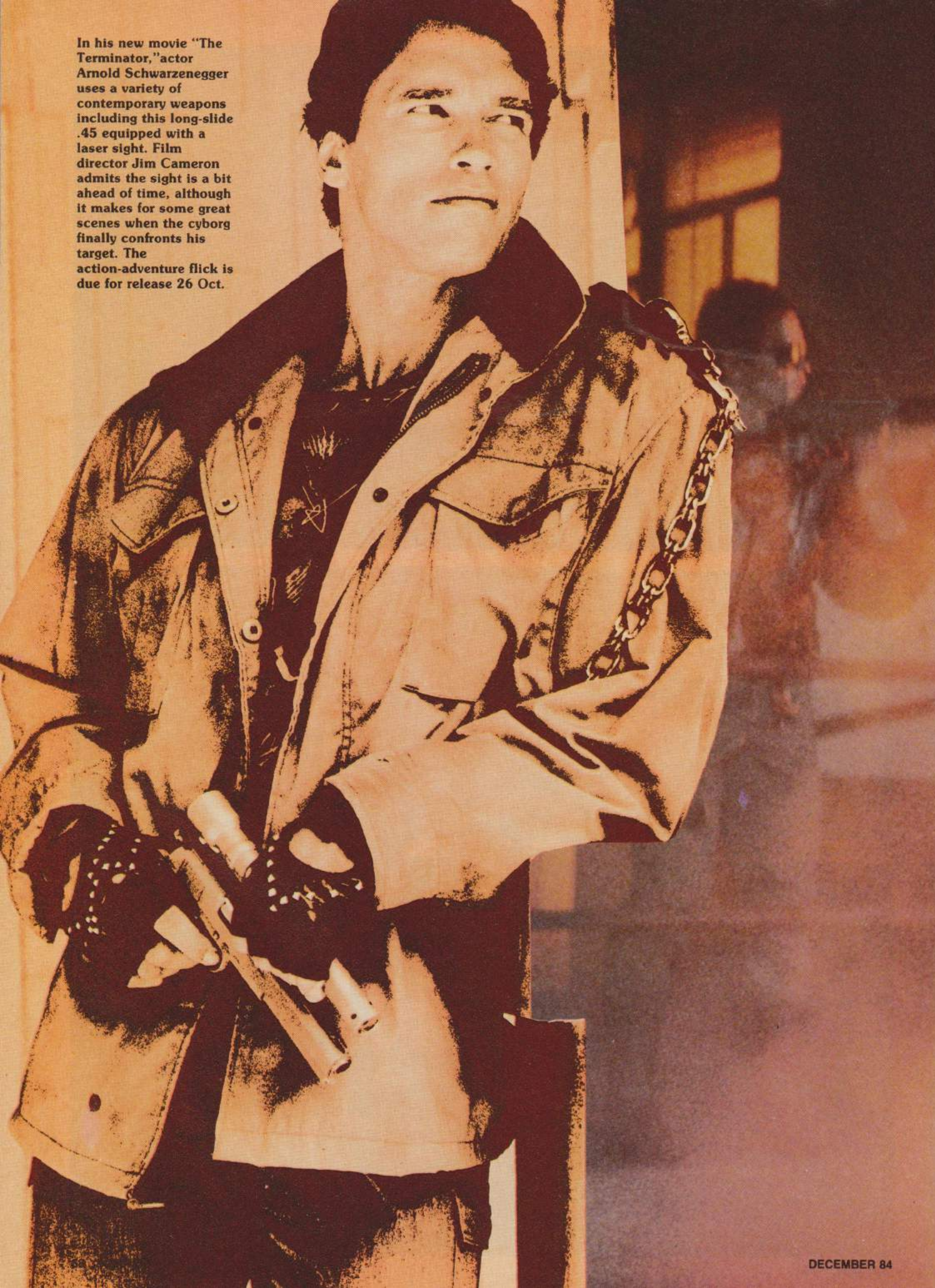


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COVER: Will the merc of the future be a machine? Actor Arnold Schwarzenegger and the crew at Orion Productions in Hollywood believe they can convince you of that if you'll spring for admission to their latest movie *The Terminator* which is due for nationwide release 26 Oct. SOF examines the technical aspects of the new action-adventure thriller and talks to the star who has an interesting military background. Page 68. Photo: Orion Productions

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In his new movie "The Terminator," actor Arnold Schwarzenegger uses a variety of contemporary weapons including this long-slide .45 equipped with a laser sight. Film director Jim Cameron admits the sight is a bit ahead of time, although it makes for some great scenes when the cyborg finally confronts his target. The action-adventure flick is due for release 26 Oct.



SOF MOVIES

CYBORG TERMINATOR

The Ultimate Merc

by Dale Dye

Photos Courtesy of Orion Productions

OBJECTIVE: Create the ultimate mercenary soldier, a one-man wrecking crew that can't be defeated by conventional weapons.

PARAMETERS: He must have the power and endurance of a Roman Centurian, the cold-hearted ruthlessness of a Mongol warrior, the violent audacity of a Cossack cavalryman, the tenacity in combat of a French Foreign Legionnaire, the weapons and tactical precision of a Waffen SS NCO and the deviousness of a veteran Viet Cong.

SOLUTION: Cyberdine Systems Model 101

CODE-NAME: "Terminator"

It's 2027 A.D. — some 30 years after a devastating nuclear war — and what's left of the human race is locked in a brutal guerrilla struggle for control of their destiny. The enemy — the tyrants who control post-war civilization — are machines, endowed by their creators with an artificial intelligence that leads them to believe all humans are security risks and must be eliminated.

Despite their ability to create superior weaponry, including cyborgs or machines wrapped in living human flesh, the computers are losing the battle for control of the earth. In a fit of diode desperation, the machines decide to solve their problems by eliminating the leader of the guerrillas in a most unconventional manner. Having developed the technology to make time travel possible, they decide to send their most efficient killing-machine — a cyborg titled "Terminator" — back to 1984 to kill

the mother of the human guerrilla leader. If he succeeds, the future will be changed. The human resistance will have no charismatic leader to direct the fight against machine control of the world.

Fortunately for the humans, the plot is uncovered and an experienced guerrilla fighter also manages to slip through the time warp. His mission: protect the woman who will become the mother of their leader and stop the Terminator.

The result? Sorry, sci-fi fans. Revealing that would be unfair to film star Arnold Schwarzenegger and the hard-working crew from Orion Productions who have just finished editing "The Terminator," a new film scheduled for nationwide release 26 October.

What we can reveal is that "The Terminator" is full-tilt action from the first handful of buttered popcorn until the house lights bring you back to ground-zero. SOF was fortunate enough to get a mid-editing preview of the film, but you couldn't have convinced me that the fortunes had smiled so brightly when the call from Schwarzenegger's Hollywood publicist came through in mid-August.

"Why would SOF be interested in reviewing a science-fiction film?" I wanted to know. "We're not a fan magazine."

"Because," the publicist responded, "it's got all sorts of stuff and action that SOF readers would love to hear about, if I'm any judge of your magazine."

I decided if Hollywood could judge SOF, we could take a shot at judging Hollywood. I was particularly interested in checking the technical aspects of the

CYBORG TERMINATOR

movie. Was this another epic in which weapons have an unending ammo supply and the heroes handle them like they aren't really sure which end to point at the bad guys? Or could it be, as several sources claimed, that the director and the actors were all trying to play it as straight as possible given the plot. Only a flying trip to the studio would tell.

Director Jim Cameron led me into his editing facility and arranged to show me four or five major slugs of the movie he was editing. He was pressed for both time and money, but seemed perfectly willing to discuss his film-making philosophy on technical accuracy. "It takes me right out of the film when I see something technically inaccurate," he stated. "On the other

hand, I think general audiences like to maintain a sense of antagonism with the film; to look for flaws. If they see a minor one, that's OK. It gives people the feeling that they know more than Hollywood."

That fit in fairly well with my own attitude when I watch a movie — particularly a movie that centers on military action or weapons. But it was showtime and I con-



ABOVE: In one of the best gunfight scenes from the movie, Schwarzenegger, as the cyborg Terminator, sweeps a downtown L.A. disco with an Uzi. The actor called in Action Arms VP Mitch Kalter, who died shortly after completing work on the film, to coach him in automatic weapons techniques.



LEFT: The cyborg merc from the future can be temporarily disabled by gunfire, but not killed. In several scenes he is caught by the blasts of a variety of weapons wielded by both his human antagonist and the LAPD.

THE GOOD SOLDIER SCHWARZENEGGER

It's probably just as well for the NATO alliance that 18-year-old *Panzerfraher* Arnold Schwarzenegger didn't have to complete his three year enlistment in the armored forces of the Austrian Army. In his initial year as a tank crewman, the muscular movie star and former Mr. Universe managed to do about as much damage to civilian property and the army's fleet of M-47 Patton tanks as a Russian anti-armor squad.

Not that Schwarzenegger was a particularly bad soldier. Like many young U.S. GI's, he was simply full of somewhat more, uh, "spirit" than the bureaucracy thought was really necessary for your basic private in the rear rank with a rusty rifle. Hot-rodding at the controls of the Austrian Army's M-47 No. 134 (see photo) was the one thing other than pumping iron that delighted him. The *panzergrenadiers* that rode on top of his 44-ton plaything were not similarly amused by his antics.

"When you're 18 years old, you don't think," Schwarzenegger chuckled recalling one of his more infamous escapades while stationed with a tank unit outside his Austrian hometown of Graz. "The tank is just a robot you can have fun with."

Nearly wiping out a squad of infantry one night during maneuvers cost Private Schwarzenegger a week of KP that included peeling potatoes all night long. "I was in tank driver's school," he remembered, "and we had infantry riding on top of the tanks. It was at night and we were parked on top of a hill while my tank commander was off doing something else. I heard over the radio from a friend of mine that the commander wasn't aboard and we decided to see who could be first down the hill. It was a really wild ride, especially in a tank where you can feel every bump and roll. We started challenging each other with the infantry hanging all over the tanks. By the time we reached the bottom of the hill, there was no one aboard anymore. They were all gone. We turned on the lights so we wouldn't run over anybody and there were all these guys screaming and howling about being injured. Of course, we were punished heavily for that."

Most young Austrian men must do a year in the military, but Arnold had signed on for three in order to get training as a tank driver. He came by the military vocation honestly. His father had been an officer in the *Wehrmacht* during World War II and was a police official in Graz when his son enlisted in



1965. "I joined when I was 18 because I wanted to be a tank driver," Schwarzenegger said, "but I knew there would be problems because I was too tall. Anyway, you have certain privileges when you volunteer and one is that you can elect to stay in your hometown area." Arnold was particularly anxious to stay around Graz where he had begun a promising bodybuilding regimen at a local gym, but the army had different ideas. Military recruiters seem to sing from the same sheet of music whether they are American or Austrian.

"Normally what happens," Schwarzenegger chuckled, "is that you say you want to stay in Graz and they send you to Innsbrook at the opposite side of the country. If you say you want to be a tank driver then you end up walking around the mountains with a machine gun." Obviously, Schwarzenegger was going to have to pull some strings in order to juggle the army's plans and his own.

"I told my father they were going to send me to Vienna for tank training but I wanted to stay in Graz. He said to let him call a buddy from the Second World War. I told him to do the dealing — whatever it takes — and he went out with his friend who was one of the top officers at the station where I wanted to go. I got notice a week later that I was to be based at Graz."

Thus began a series of military misadventures. "It seemed like I had something happening to me every week," Arnold recalled of his time with the *panzer* unit at *Wetzelsdorf kaserne*. "One time I parked the tank on a downhill slope while we went to eat and it rolled into the river. Another time I had to start the tank and check the gauges. I put the tank in gear and got ready to roll, but someone screamed that I couldn't drive until the

engine had run for 15 minutes or something. I came out of the driver's position and forgot to take the tank out of gear. When I got back down in to check and see if it had warmed up, I felt the tank shaking and then people began screaming at me and bricks were falling all over. The tank had backed through the wall of a garage, wiping out the gas lines and water pipes and everything. People were screaming for me to shut the engines down and water was all over everything.

"I got out and went to see the commander. He was having a very happy day; laughing and everything because he'd had a good time with his wife or something. He asked me, 'Arnold, how's it going?' and 'What is it?' I said I had a little problem and he told me not to worry about little things. Then he went out and saw my tank half way through this building. He started screaming and I wound up in trouble again."

Schwarzenegger finally appealed for a release from his three-year contract and the Army officials decided the bodybuilder could do more for his country by winning titles and international recognition than wars. He doffed his uniform and went to Germany to train for the Mr. Universe contest that he eventually won. But he retains fond memories of his time in service.

"I got a lot of things out of it," he says. "I learned about *comeraderie* and all the basic things like how to sew your shirts, brush your shoes and take care of leather and share with buddies. . . all the things I feel very strongly about. I learned all that and decided it was time to move on."

Every army has its Private Schwarzenegger. They are the ones who make it all so interesting.

— Dale Dye

CYBORG TERMINATOR

centrated on a sequence during which the cyborg Terminator amasses his arsenal of 20th century weapons after traveling through time back to Los Angeles, circa 1984. In a downtown gun-shop, firing off names and model numbers like the machine he portrays, Schwarzenegger asks the proprietor for "the Uzi in nine millimeter, the AR-180, the .45 long-slide

with laser sighting, the S-P-A-S-12..." The shop-owner is happy as a clam, stacking guns on the counter and grinning about the money he's about to make off the stone-faced customer who just keeps ordering. And then the Terminator tosses a curveball. Without missing a beat he orders a "phased plasma pulse-rifle in the 40-watt range."

The shopkeeper responds, "Just what you see here, Pal," at which point the Terminator reaches for a box of 12-gauge shells, conveniently displayed on the counter, loads the SPAS-12 with buckshot, and blows the gun dealer away. It was an absorbing scene but I had some

Continued on page 112

One of Terminator's handiest weapons in the film is a Franchi six-shot, 12-gauge Special Purpose Automatic Shotgun, the SPAS-12. The muscular actor handles the eight-pound weapon with one hand in most of the scenes where he uses it.



TALKING WITH THE TERMINATOR

Despite a muscle-bound image that's been perpetuated by reviews of his earlier films, "Terminator" star Arnold Schwarzenegger is a personable, articulate man with an intense interest in weapons as well as movies. In his Ventura, Calif. office, the 37-year-old former Mr. Universe sat down with SOF Executive Editor Dale Dye to talk about his new movie and the technical work he did to prepare for it. **SOF: I understand Mitch Kalter from Action Arms helped you out with the Uzi work.**

A.S.: Yeah, he came out specifically to work with me on the various different aspects: how to take the gun apart and put it together quickly, how to look professional when you do it and not have to look down when you put the magazine in... stuff like that. So that helped a lot because I'm a big believer in getting all that stuff done before you do the film. If it's working with the sword or with knives and axes, you should do it before you go on location so you don't have to worry about it and it doesn't take away from the acting. If I were worrying about how to hold the sword the proper way or how to hit the proper way it just would be too much. The same with the gun thing... if it was the .45 or the SPAS shotgun we used, I tried to get ahead of time and work every day assembling it and taking it apart so when it comes down to shooting a scene where I actually had to put all the weapons together, I would look like a professional. We never shot that scene because the movie ended up already longer than they wanted and they thought



Executive Editor Dale Dye presents Schwarzenegger an SOF t-shirt.

that the problem would be solved if we took the scene out. Some smart people take it out before they even shoot and other people shoot it anyway, waste another million dollars and then they take it out. We didn't have that budget with this film. It had to be streamlined a bit, so they decided to take the scene out because it wasn't necessary to establish him (the Terminator) as an expert. But there's a gunshop scene where I look at the gun, check it out and do a few moves. I think that was sufficient to make it look like he knew what he was doing.

SOF: Well, as a professional military man, I'll tell you the moves I saw looked good, particularly the move in the gunshop scene when the owner turns around to get something and you reach over and get the one round for the 12-gauge. Then you just flip it over, load it and it's down on him. It's very nicely done.

A.S.: Good. I love shotgun shooting; that's my favorite. That's what I do all the time, skeet and trap shooting.

SOF: Why the one-handed busi-

ness with all the weapons?

A.S.: They felt that it would be much better looking if I started shooting everything with one hand and have nice swift movements, more like a robot. That's what he (director Jim Cameron) wanted to accomplish in the movie, more the direction of a mechanical man. So, anyway, we practiced in the trailer with all those things and I figured out how I could use it in the scene — pulling it out and shooting from the hip.

SOF: Do you work all that out personally for the most part when you do a scene involving weapons handling?

A.S.: You have to because you can't rely on the director. Some directors have a very clear vision of what ought to be done on the scene but many times they don't. They write the scene from A to Z but when it comes down to details, it's up to the individual. If you wait for him to tell you, he maybe directs you to do it a certain way that isn't comfortable. So you try these things and then you go to the director and say, 'This is the way that I think would be comfortable for me. Is that okay with you?' Then he looks at it and the cameraman looks at it and he says, 'That looks great. Try to stay on the floor one or two seconds longer so we all get the feeling that you are dead and then there will be a surprise when you come up.' And he'll make little adjustments like that. Or he will say, just move from here to here but don't move over there or something like that. Little adjustments are made, but other than that we work more with the people that are trying to teach me the weapons than working it out with the director. Because they know how it is



In an effort to acquire his arsenal without having to pay for it, the Terminator orders the SPAS-12 off the shelf at a local gunshop and then uses it to blow the proprietor away. For show-biz purposes a supply of 12-gauge buckshot shells was conveniently displayed within reach on the counter.

done in real life and that's what I want to base it on — how it's done in real life rather than how somebody fantasized it when he wrote it.

SOF: It seems to me that's very important to the box-office appeal in your movies. If you obviously look like a klutz handling weapons, the folks who would normally come to see the film would be kind of put off by it. Does that enter your mind?

A.S.: Absolutely. There's enough experts out there who can handle weapons and have weapons at home and who go skeet and trap shooting and know how to hold and load a shotgun. You'd be busted immediately. There's no two ways around it. It's the same with the sword. Even now I get suggestions (from his "Conan" films): "When the huge guy tried to attack you with his ax, why didn't you hold it this way?" Although I've worked years with the sword now, they still come and say you should've done this block or that block and then stabbed him in the chest. That's why I know that it's very important to get those props handled properly and make it second nature. You don't have to think about it. Because you never can learn in two or three months the things that come for a person that has been handling the weapons for 10 years. There's no way. But you try to get 20 percent of this professionalism and the rest you rely on the editor.

SOF: How long did you work with weapons of all the types that you used in this film?

A.S.: Approximately a month and a half. I worked a month before we started shooting and 14 days into the shooting. By that time we had used all

the weapons. The first day, maybe we used the .45, then we used the SPAS and then the Uzi, and as time went on, I practiced all the things continuously on the set while doing another scene. That's all the time I had because I came on February 15 from shooting "Conan" and then March 15 we were shooting "Terminator."

SOF: I noticed that there wasn't a lot of naked skin in your new movie. Obviously, they are relying on Arnold Schwarzenegger as an actor, rather than a sex symbol or a macho-man.

A.S.: They have a lot of guts. I was amazed. Although I have done movies like "The Jane Mansfield Story" where I was dressed two-thirds of the time, the one-third that people were waiting for was when I was competing or taking my shirt off. Jim Cameron wanted me to play Reese (the human guerrilla fighter) first and then I read the script and I was more excited over the Terminator, the idea of the weapons and playing a robot villain. I told the director that I was very excited about that part and could see clearly how it should be played. I gave him recommendations and said that he must send the actor to (Director John) Milius' special school of weaponry. He called me back an hour later and said, "You play the Terminator."

SOF: Did you find it tough playing a non-human?

A.S.: No, it was basically the idea of locking into this robot behavior; this cold, no-emotion behavior. When you shoot, you have to make sure not to squint your eyes. You have to take care of the job and go on. It's just a job, something that you were programmed for and that's it. That is sometimes

hard. In most films, the killer shoots and he really gets into it, but you can't do that as the Terminator. I always had to remember that this is not a human being. You don't show emotions, you don't show excitement, you don't show fear or anything like that. What you do is just work with the director and tell him, "If you see me blinking when I shoot or if you see any funny facial expressions, just tell me. I want to do it over again."

SOF: Switching subjects for a moment, Arnold, how many guns do you own?

A.S.: About 15, mostly pistols and shotguns. I have an Uzi also. They gave me one when I went over last week to do the photo for the poster of the movie.

SOF: Are you any kind of a marksman?

A.S.: I'm pretty good. When I go shooting with the pistol, I get a lot of bullseyes.

SOF: Does it help to have such control over your hand and wrist muscles? Does a guy your build have any advantage in shooting?

A.S.: Well, I shoot better with heavy weapons rather than the light ones. I do much better with a .45 than with one of those light aluminum nine millimeters. I don't have a firm grip with them. Take the long-slide .45 we used in the movie for instance. That was great for me because it was heavy, and when you've held heavy weights all your life, you need something substantial. I felt very comfortable target shooting with the Uzi. The lightweight .25 calibers and all those, they get lost in my hand. The heavier the gun, the better for me. I shoot very well with the Smith & Wesson .44 Magnum.

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TERMINATOR

Continued from page 72

problems with it. The laser sight for the AMT .45 ACP Hardballer bothered me as did the wisdom of a downtown LA gunshop owner who keeps ammo readily-accessible on his counter.

Cameron, an intense young director and regular recreational shooter, had some answers. "The laser business was mostly for dramatic effect when he (The Terminator) lays the sight on his target in later scenes. But the technology for mounting it on handguns is just around the corner."

"I'll buy that, but what about the ammo on the counter?" "It's license," Cameron responded with a wry grin. "The scene works well that way." The director of "Terminator," who spent 10 weeks shooting in various LA locations, indicated he covered other flaws superficially, such as the fact that the AR-180 and the Uzi ordered by the film's star could only be obtained over-the-counter in semi-auto versions. When the Terminator begins to use them in an attempt to take out his target, they are ripping along on rock & roll.

"In the Terminator's LA hideaway," Cameron said, "we have some scenes where you see gun parts scattered on his table. That's to indicate he has been programmed with enough weapons expertise to make the conversions."

More scenes of absolutely intense action rolled by on the editing machine. The Terminator had discovered his target could be found relaxing at an LA disco named "Tech Noir." Without batting a bionic eye — despite the fact that he's just come from chopping his target's roommate and her lover into hamburger — Schwarzenegger heads for the nightspot packing the laser-mounted, stainless steel .45 and his converted Uzi slung under his coat in a De Santis shoulder rig. The human time traveler, played by actor Michael Biehn, follows to prevent the hit and keep the future of the world intact. He has obtained a standard police Model 870 Remington 12-gauge by simply stealing it from a parked police car. In a nice bit of attention to detail, director Cameron shows him sawing off the stock and attaching a jury-rigged loop sling for concealment.

What follows is one of the two best scenes of an action-crammed film. The

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human bodyguard keeps a concerned eye on his principal and the Terminator who approaches, dead-pan and shoving his way through a throng of gyrating dancers, to lay the laser sight on her forehead at point-blank range. Schwarzenegger does a nice bit of gun-handling here, jacking a round into the chamber in one fluid motion despite the cumbersome laser sight, and never twitching a facial muscle as he prepares to put a round into her brain-housing group. That's when the human bodyguard makes his move — and a nice one it is for a non-professional.

He swings the Remington scatter-gun out from under his overcoat, jacks a shell into the chamber and blasts the Terminator, who takes the round in the back, allowing his target to hit the deck. In response to that attack, The Terminator — who can be distracted but not mortally wounded by mere gunfire — whips the Uzi out of his shoulder rig and begins to sweep the disco clean with a 9mm broom. What ensues is one King Hell gunfight in which virtually all the moves by both shooters — believe it or not — are entirely plausible.

If action fanatics are not entirely satisfied with that, they can send out for another box of popcorn and wait until the Terminator takes on an entire LAPD precinct, firing both the AR-180 and the SPAS-12 with one hand each, a la Wild Bill Hickock. I had some trouble with that, especially when the previews showed Schwarzenegger holding on target with both weapons and absolutely no reaction to recoil.

Cameron simply shrugged at the criticism and stroked his beard. "You've got to remember," he responded, "this thing is a cyborg with super-human strength. You'd expect that he could hold those weapons on and not show the effects of recoil."

Come to think of it, I guess I would expect something like that. I'd also expect most SOF readers to genuinely enjoy the latest Arnold Schwarzenegger vehicle. The former Mr. Universe and star of two recent "Conan" films turns in a superb performance without ever taking off his clothes. He's a gun-owner and regular shooter who worked for six weeks perfecting his weapons-handling before and during filming of "Terminator." He's also a stickler for accuracy who went as far as calling in Mitch Kalter, former Vice President for Marketing and Sales of Action Arms (the American firm which exclusively handles Uzi weapons) to coach him in professionally handling the Uzi which plays a major role in the film.

Kalter died unexpectedly earlier this year but "Terminator" stands as a tribute to his dedication to accurate portrayal of automatic weapons techniques. The movie also stands — with several others recently produced — as an indicator that Hollywood is beginning to see weapons and the actors who handle them as something more than props. It's about time. ✂

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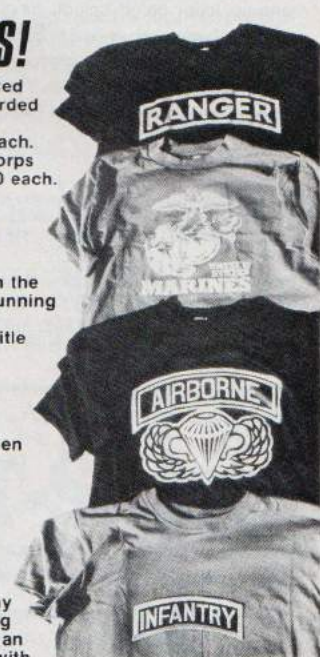
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<input type="checkbox"/>	Marine Corps Running Shirt (Size _____)		
<input type="checkbox"/>	Airborne Running Cassette (#420)	Name _____	Address _____
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<input type="checkbox"/>	Ranger Running Cassette (#430)	_____	
<input type="checkbox"/>	Ranger Running Shirt (Size _____)		
<input type="checkbox"/>	Infantry Running Cassette (#440)	_____	
<input type="checkbox"/>	Infantry Running Shirt (Size _____)		
<input type="checkbox"/>	"The Training of a U.S. Marine/Parris Island" (LP, Cassette or 8-track _____)	(California residents add 6% sales tax).	
<input type="checkbox"/>	"The Training of a U.S. Marine/San Diego" (LP, Cassette or 8-track _____)		
<input type="checkbox"/>	"Vietnam With The American Fighting Man" (LP Album format only)		
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