



B O O K O N E

Introduction
to
Bodybuilding

Evolution and History

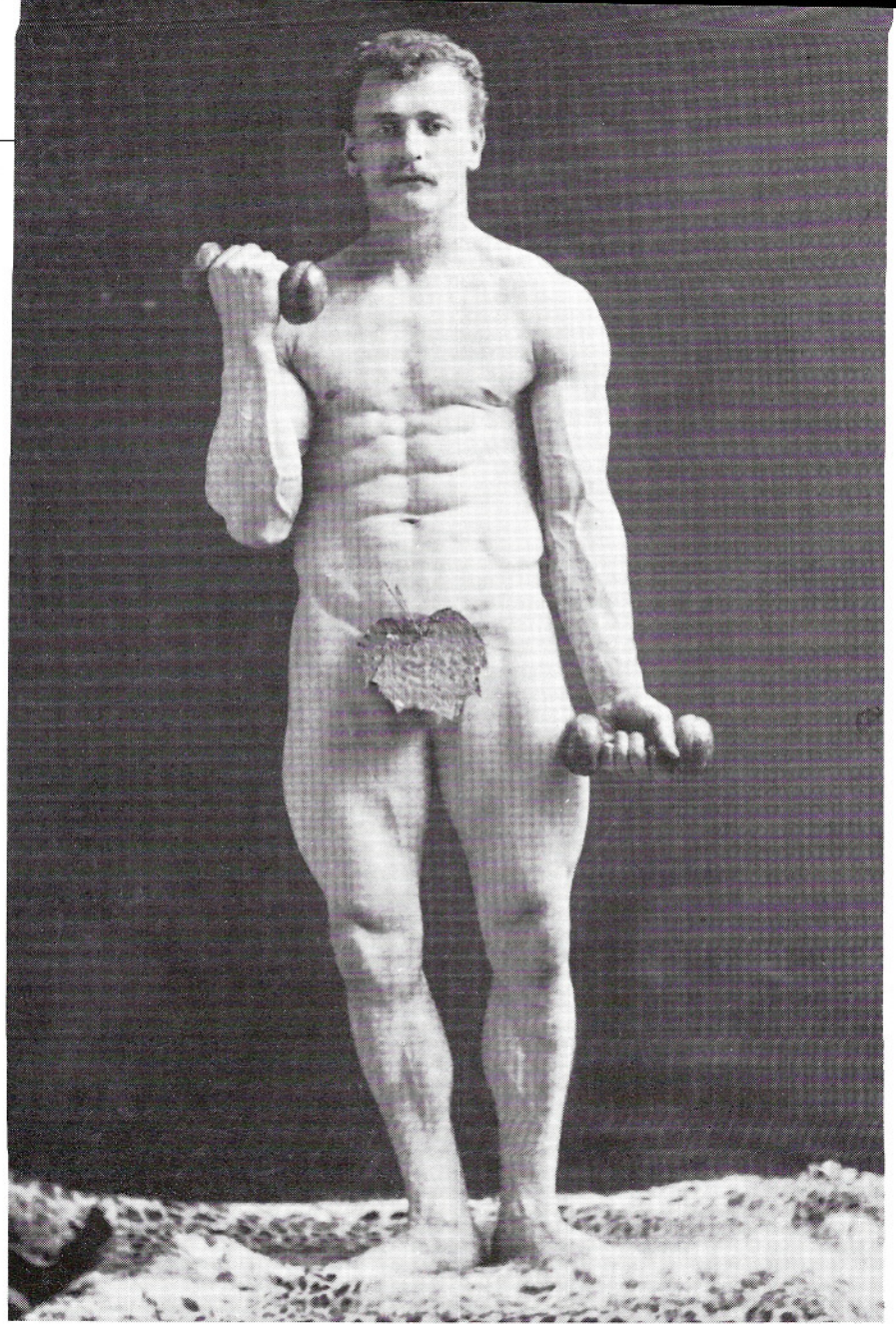
AT THE END of the nineteenth century a new interest in muscle-building arose, not muscle just as a means of survival or of defending oneself; there was a return to the Greek ideal—muscular development as a celebration of the human body.

This was the era when the ancient tradition of stone-lifting evolved into the modern sport of weightlifting. As the sport developed, it took on different aspects in different cultures. In Europe, weightlifting was a form of entertainment from which professional strongmen emerged—men who made their living by how much weight they could lift or support. How their physiques looked didn't matter to them or to their audience. The result was that they tended to develop beefy, ponderous bodies.

In America at this time, a considerable interest in strength in relation to its effect on health developed. The adherents of physical culture stressed the need for eating natural, unprocessed foods—an idea that took root in response to the increasing use of new food-processing techniques. Americans were beginning to move from farms and small towns to the cities; the automobile provided a new mobility. But at the same time, life was becoming increasingly sedentary, and the health problems that arise when a population eats too much of the wrong food, doesn't get enough exercise, and exists in constant conditions of stress were just becoming apparent.

The physical culturists were battling this trend with a belief in overall health and physical conditioning, advocating moderation and balance in all aspects of life. The beer-drinking, pot-bellied strongmen of Europe were certainly not their ideal. What they needed was a model whose physique embodied the ideas they were trying to disseminate, someone who more closely resembled the idealized statues of ancient Greek athletes than the Bavarian beer hall bulls of Europe. They found such a man

Eugen Sandow



in the person of Eugen Sandow, a turn-of-the-century physical culture superstar.

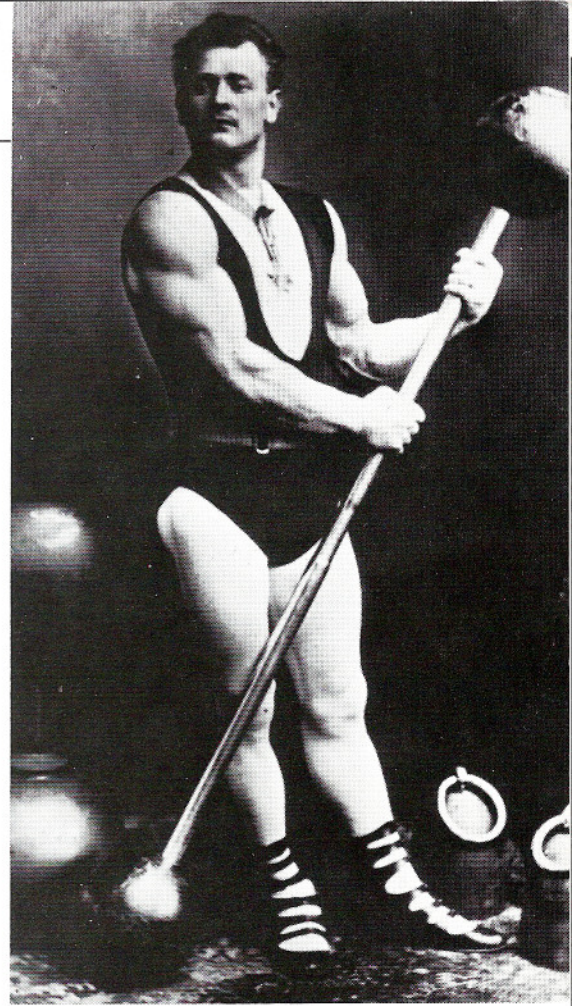
Sandow made his reputation in Europe as a professional strongman, successfully challenging other strongmen and outdoing them at their own stunts. He came to America in the 1890s and was promoted by Florenz Ziegfeld, who billed him as “The World’s Strongest Man” and put him on tour. But what really set Sandow apart was the aesthetic quality of his physique.

Sandow was beautiful, no doubt about it. He was an exhibitionist and enjoyed having people look at his body as well as admire his strongman stunts. He would step into a glass case and pose, wearing nothing but a fig leaf, while the audience stared and the women oohed and aahed at the beauty and symmetry of his muscular development. This celebration of the aesthetic qualities of the male physique was something very new. Dur-

ing the Victorian age men had covered themselves in confining clothing, and very few artists used the male nude as a subject for their paintings. This is what made Sandow's appeal so amazing.

Due largely to Sandow's popularity, sales of barbells and dumbbells skyrocketed. Sandow earned thousands of dollars a week and created a whole industry around himself through the sale of books and magazines. Contests were held in which the physical measurements of the competitors were compared, then Sandow awarded a gold-plated statue of himself to the winners. But, ultimately, he fell victim to his own macho mystique. It is said that one day his car ran off the road and he felt compelled to demonstrate his strength by single-handedly hauling it out of a ditch. As a result the man whom King George of England had appointed "Professor of Scientific Physical Culture to His Majesty" suffered a brain hemorrhage that ended his life.

Around the same time George Hackenschmidt earned the title "The



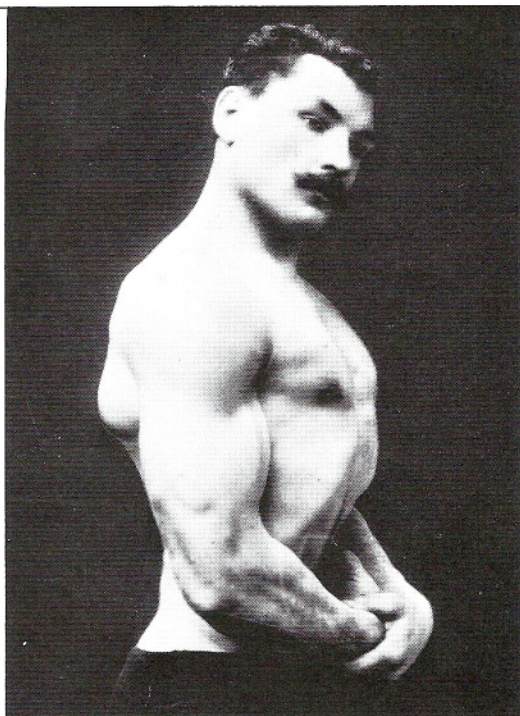
Eugen Sandow



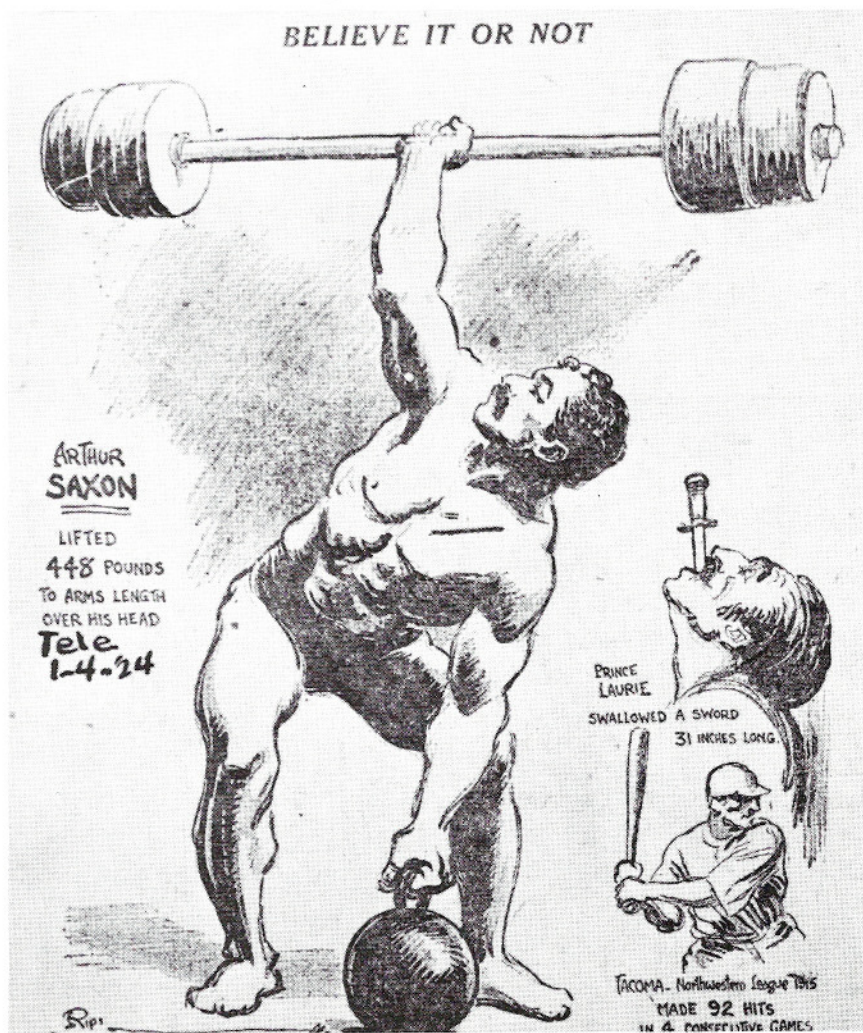
NEW YORK, SATURDAY, JANUARY 27, 1894.

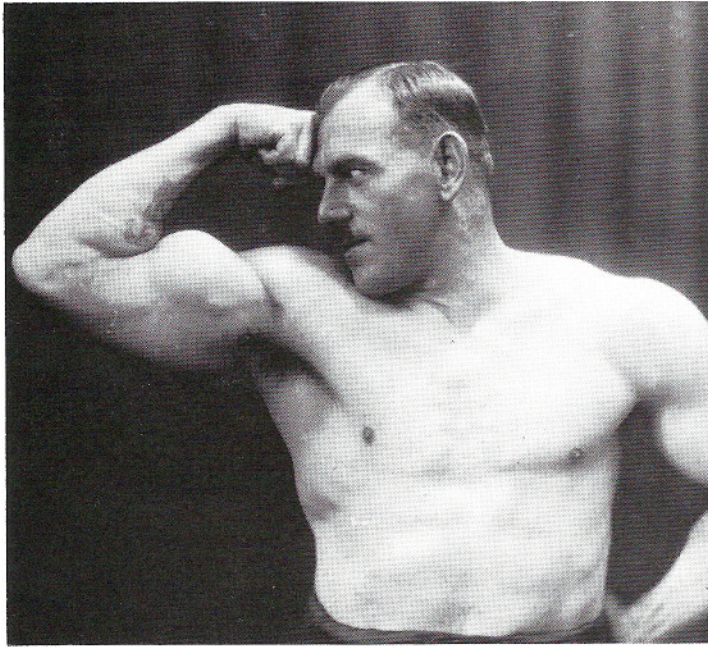
THE LADIES IDOLIZE SANDOW.

THE STRONG MAN EXHIBITS HIS FORM AT SELECT RECEPTIONS TO THE PRETTY CREAT

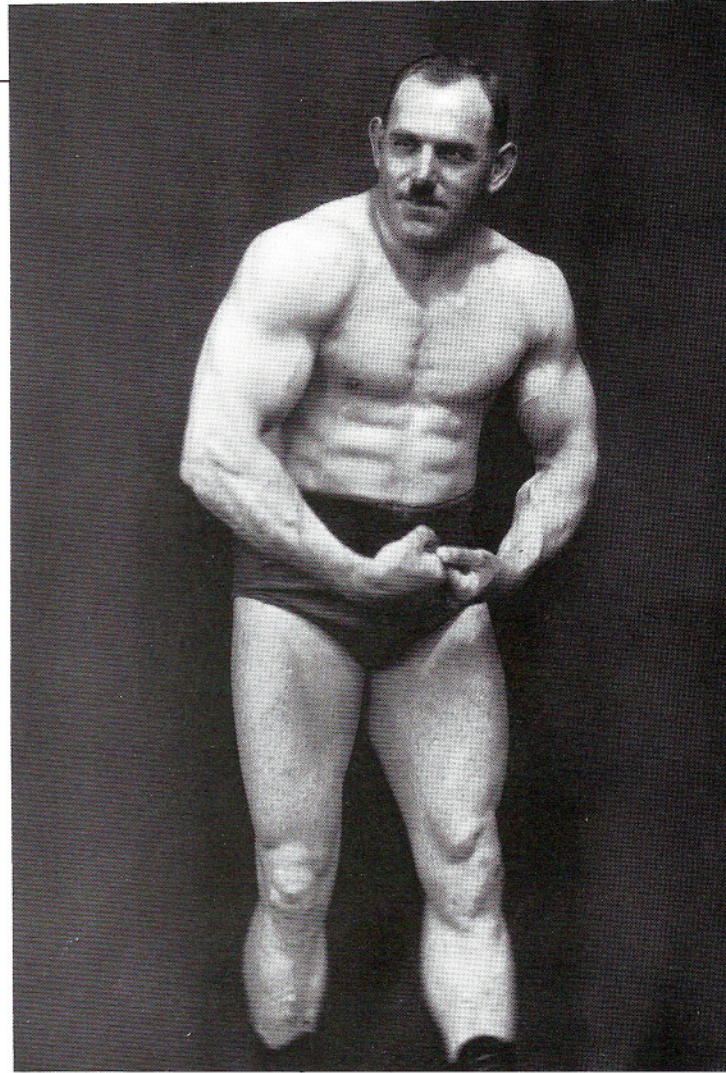


Arthur Saxon





Hermann Goerner

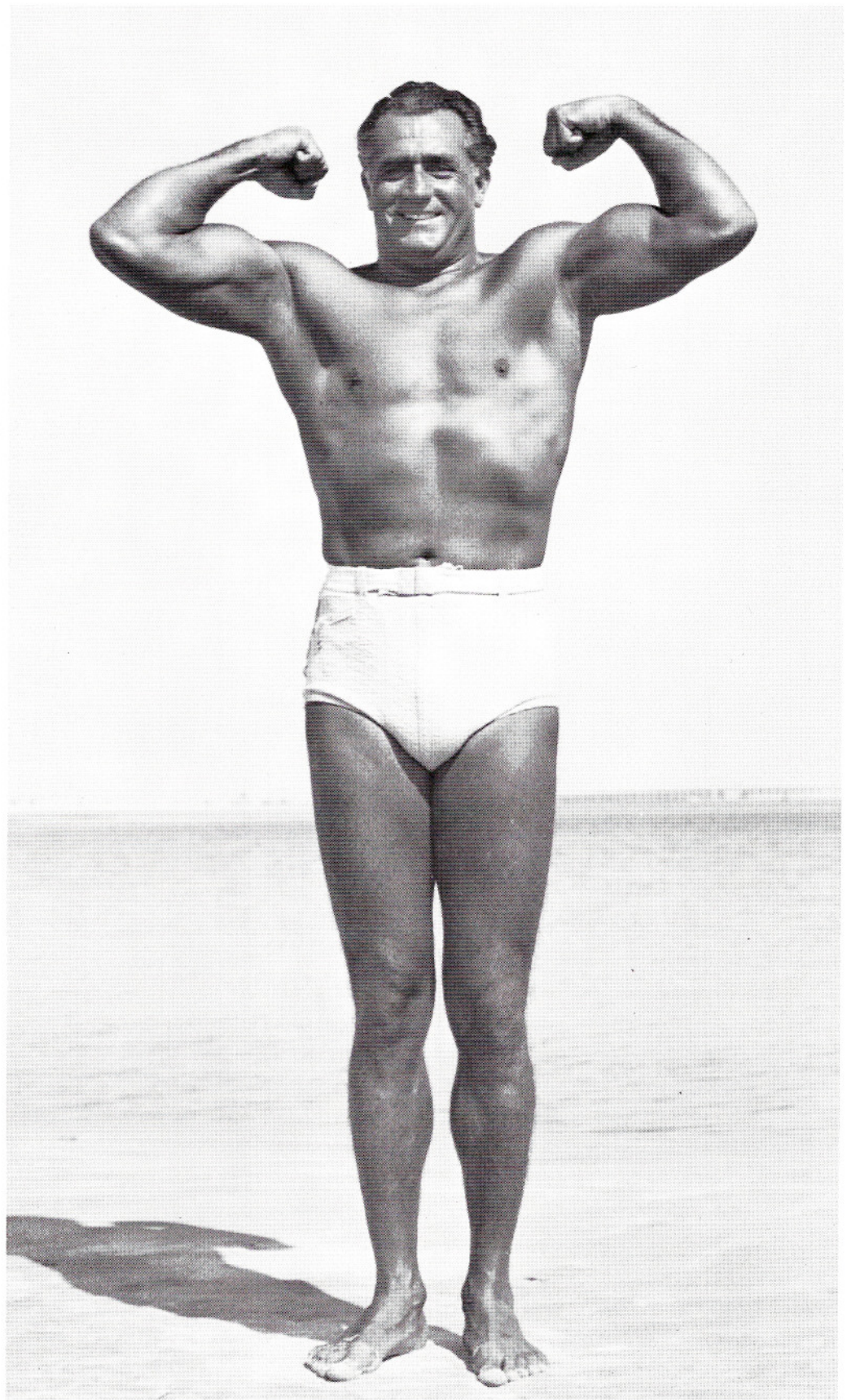


offered a prize of \$1,000—a small fortune in those days—along with the title. Both the contests and the magazine were successful for decades. And Macfadden practiced what he preached, walking barefoot every morning from his home on Riverside Drive in New York City to his office in midtown and appearing bare-chested in his own magazine. He was an example of health and fitness until well into his seventies.

Macfadden probably would not have approved of modern bodybuilding, with its emphasis on the visual development of the body rather than athletic skill. However, he and other physical culturists played a big part in the evolution of bodybuilding. His contests helped to promote interest in how the body looked rather than simply how strong the muscles were, and there emerged from these contests a superstar who was to become one of the most famous men in America for decades to come.

The winner of Macfadden's contest in 1921 was Angelo Siciliano. To capitalize on his growing fame, this magnificently developed man changed his name to Charles Atlas and acquired the rights to a mail-order physical fitness course called dynamic tension. For more than fifty years boys have grown up seeing the ads for this course in magazines and comic books, including the one where the scrawny kid gets sand kicked in his face, sends

Charles Atlas



away for a muscle-building course, then goes back to beat up the bully and reclaim his girl. "Hey skinny, your ribs are showing!" became the most memorable slogan of one of what author Charles Gaines calls the most successful advertising campaign in history.

THE TRANSITION TO BODYBUILDING

By the 1920s and 1930s, it had become evident that health and the development of the physique were closely connected, and that weight training was the best way to produce the greatest degree of muscular development in the shortest possible time. Despite his advertisements even Charles Atlas used weights rather than the dynamic tension of isometrics to produce his outstanding body. Training knowledge was limited, but bodybuilders of that day were learning a great deal simply by comparing their physiques with those of the stars of the previous generation.

For example, one of the most famous turn-of-the-century strongmen was Louis Cyr, 300 massive pounds, thick, chubby, huge around the middle and every inch the barrel-shaped strongman. But by the twenties there appeared men like Sigmund Klein, who exhibited a physique with beautiful muscular shape, balance, and proportion, as well as low body fat and extreme definition. Klein became very influential as a gym owner and writer on training and nutrition. His physique, compared to Cyr's, was as day to night. Klein, along with Sandow and influential physical culturists like Macfadden, gradually began to convince people that the look of a man's physique—not just his ability to perform feats of strength—was worthy of attention because the kind of training that produced the aesthetically muscular body also contributed to overall health. But the era in which the male physique would be judged purely on an aesthetic basis was still a few years away.

Strength developed by weight training was still somewhat suspect in the 1930s, as if weightlifters were not truly worthy to be called athletes. It was almost considered cheating to build up your body by training in a gym instead of participating in a variety of sports. In his earliest writing, the late John Grimek, an Olympic weightlifter who served as the model for so many aspiring bodybuilders, volunteered the information that his magnificent muscles were created by weightlifting, although you'd think that anyone seeing that physique on a beach would have realized that no amount of hand-balancing or water polo could have led to such development.

However, the tradition of physique competition continued, and by the late thirties occasional shows brought together boxers, gymnasts, swimmers, weightlifters, and other athletes. These contestants had to perform some sort of athletic feat as well as display their physiques, so it was



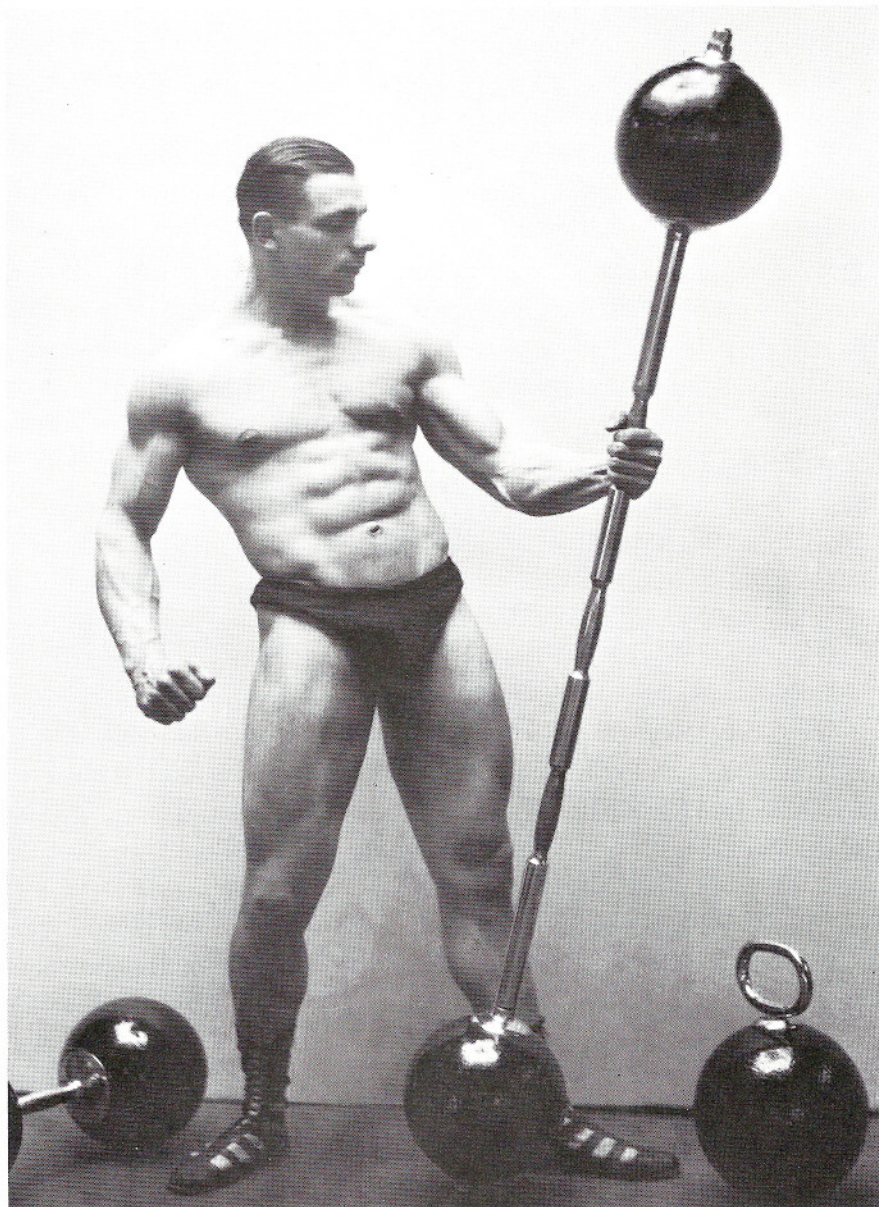
Louis Cyr

common for weightlifters of the day to be able to do hand-balancing and other gymnastic moves.

In 1939 things started to change. The Amateur Athletic Union (AAU) stepped in and created a Mr. America contest of its own in Chicago on July 4. The winner was Roland Essmaker. The participants were still not full-fledged bodybuilders, but came from all sorts of athletic backgrounds and posed in everything from boxer shorts to jock straps.

But as more and more emphasis was put on how the physique looked, the weightlifters began to enjoy a distinct advantage. Weightlifting changed the contours of the body more than any other kind of training, so they were able to make a very strong and increasingly favorable impression on the judges.

Sigmund Klein





John Grimek

In 1940 the AAU produced the first real modern bodybuilding event. Mr. America that year and the next was John Grimek, who trained primarily by lifting weights in a gym. This served notice to anyone who wanted to compete against him that they would have to follow a similar training program. Grimek also put the lie to the idea that men who trained with weights were muscle-bound and unable to perform well athletically. During exhibitions, he was able to stay on the stage doing lifting and posing that involved an extraordinary degree of strength, flexibility, and coordination.

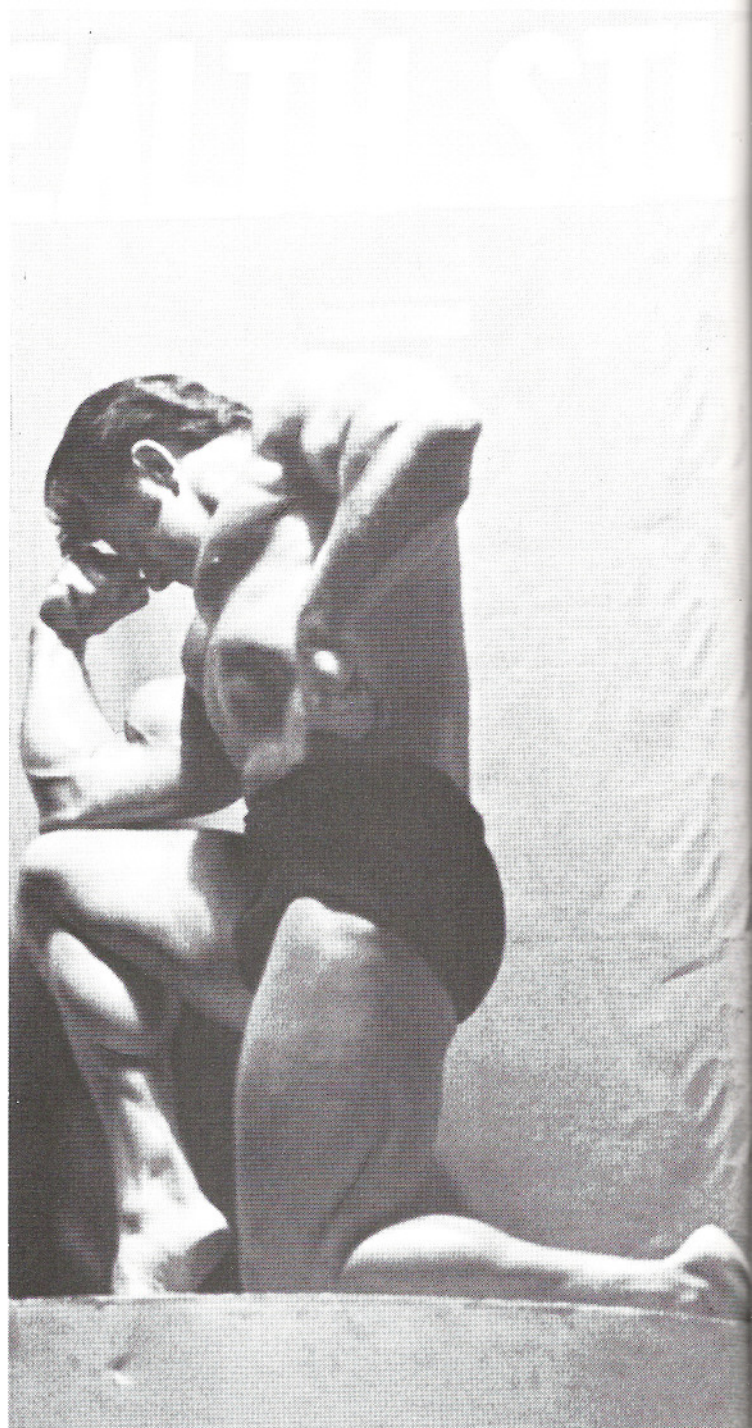
BODYBUILDING IN THE FORTIES AND FIFTIES

The winner of the Mr. America title in 1945 was a man whom many believe to be the first truly modern bodybuilder. Clarence "Clancy" Ross's physique would not look out of place on any stage today—wide shoulders, flaring lats, narrow waist, good calves and abs. By this time the distinction between lifting weights purely for strength and training with weights to shape and proportion the body had been clearly made. The bodybuilder's physique, as opposed to other types of muscular development, was now recognized as something unique.

However, bodybuilding still remained an obscure sport. No champion was known to the general public until Steve Reeves came along. Reeves



Reg Park in his early twenties



Reg Park at forty

planet had ever achieved the level of development of men like Grimek, Ross, and Reeves. Because they were training harder and more methodically than anyone else ever had, bodybuilders began to learn things about the physical potential of the body that even medical scientists could not have predicted. The word spread and soon there were more and more great bodybuilders coming along every year—Bill Pearl, Chuck Sipes, Jack Delinger, George Eiferman, and one of my great idols, Reg Park.

I remember how incredible it seemed when I met Reg Park in 1967. I was almost speechless with awe. One reason I have always admired him is that he is a big man, very strong, with a powerful-looking physique. When I was just getting started I knew I wanted to build the kind of mass and density that I had seen in his photos—big, rough, and Herculean. Reg was the next major champion to emerge when Reeves left competition for his movie career. He became Mr. Universe in 1951 and became Professional Mr. Universe in 1958 and in 1965. At this point, everyone recognized that Reg was far above all other leading bodybuilders. He dominated the bodybuilding scene for two decades.

BODYBUILDING IN THE SIXTIES

I first came on the international bodybuilding scene in 1966. At that time most of the top bodybuilders I read about in magazines lived and trained in California.

Beating Dennis Tinerino in 1967—Mr. America of that year—in the National Amateur Body Builders' Association (NABBA) Mr. Universe contest was my first big international victory, but that meant I would now have to go against the other champions of the day. There was certainly some fierce competition around—Frank Zane, a man who prepares as thoroughly for a contest as anyone else in bodybuilding; my good friend Franco Columbu, who went from being a great powerlifter to a Mr. Olympia practically by sheer determination of will; and, of course, Sergio Oliva.

Anytime people discuss who might be the best bodybuilder of all time, the name Sergio Oliva inevitably comes up. He and I had some unbelievable confrontations onstage. The only way I could beat him was to be in absolutely perfect shape—massive, dense, and cut—and then not make any mistakes. Sergio was so good he could beat you in the dressing room if you weren't careful. His shirt would come off, and there would be that incredible mass. He would transfix you with a look, exhale with a kind of animal grunt, and suddenly the lats would begin to flare . . . and just when you thought they were the most unbelievable lats you ever saw, BOOM—out they would come, more and more, until you began to doubt that this was a human being you were looking at.



In 1967 Bill Pearl won the pro Mr. Universe title and I won amateur Mr. Universe.



Joe Weider and Sergio Oliva—1967 Olympia

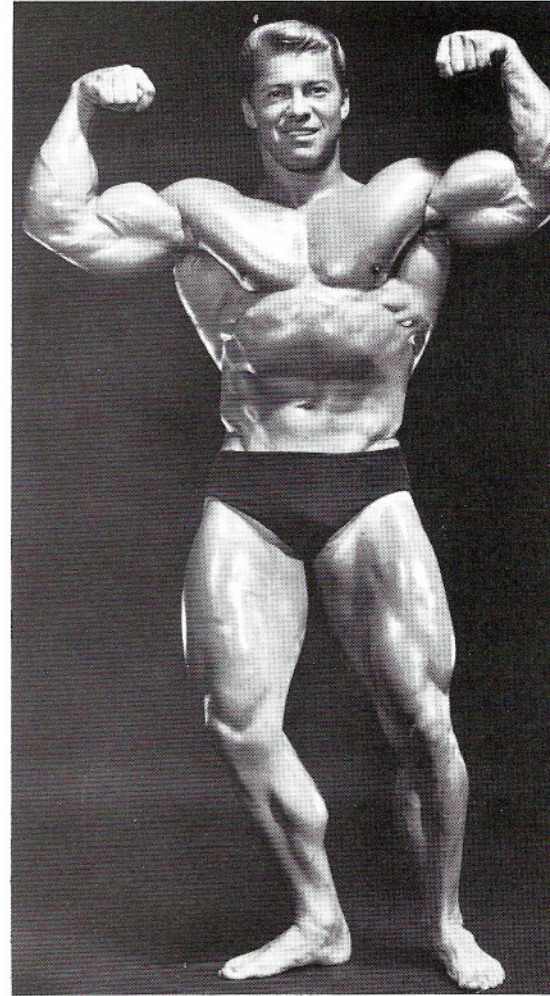
While I was battling for titles in Europe, I was very much aware of the competitions in the United States. Larry Scott had won the first two Mr. Olympia contests, and I knew I would eventually have to beat Larry and other top stars like Chuck Sipes. But one bodybuilder I was also impressed with, not just because of his outstanding physique but also because of the image he was able to create, was Dave Draper.

Draper represented the epitome of California bodybuilders—big, blond, and sun-tanned, with a personable manner and winning smile. Surrounded as I was by three feet of snow in the middle of an Austrian winter, the image of Dave Draper on a California beach was a very attractive one indeed. And Dave's roles in movies like *Don't Make Waves* with Tony Curtis and his appearances on television shows made me aware of the possibilities of bodybuilding beyond the competition arena.

In the 1960s there were two distinct worlds in bodybuilding: Europe and America. My Universe titles in '67 and '68 established me as the pre-eminent bodybuilder in Europe (Ricky Wayne wrote in an article, "If Hercules were to be born today his name would be Arnold Schwarzenegger"), but the question still remained as to how well I would do against the American champions.

I looked across the ocean and saw Dave Draper, Sergio Oliva, Chet Yorton, Frank Zane, Bill Pearl, Freddy Ortiz, Harold Poole, Ricky Wayne, and others. My challenge was to compete against these great bodybuilders and defeat them.

My awareness of the world had expanded tremendously in just a few years. While training in Austria, I had considered winning the Mr. Universe contest in London to be the highest achievement I could aspire to. Now I found that taking that title was only the beginning! I still had a long journey ahead of me and many bodybuilders to defeat before I could con-



Larry Scott



Dave Draper



In 1967 Bill Pearl won the pro Mr. Universe title and I won amateur Mr. Universe.



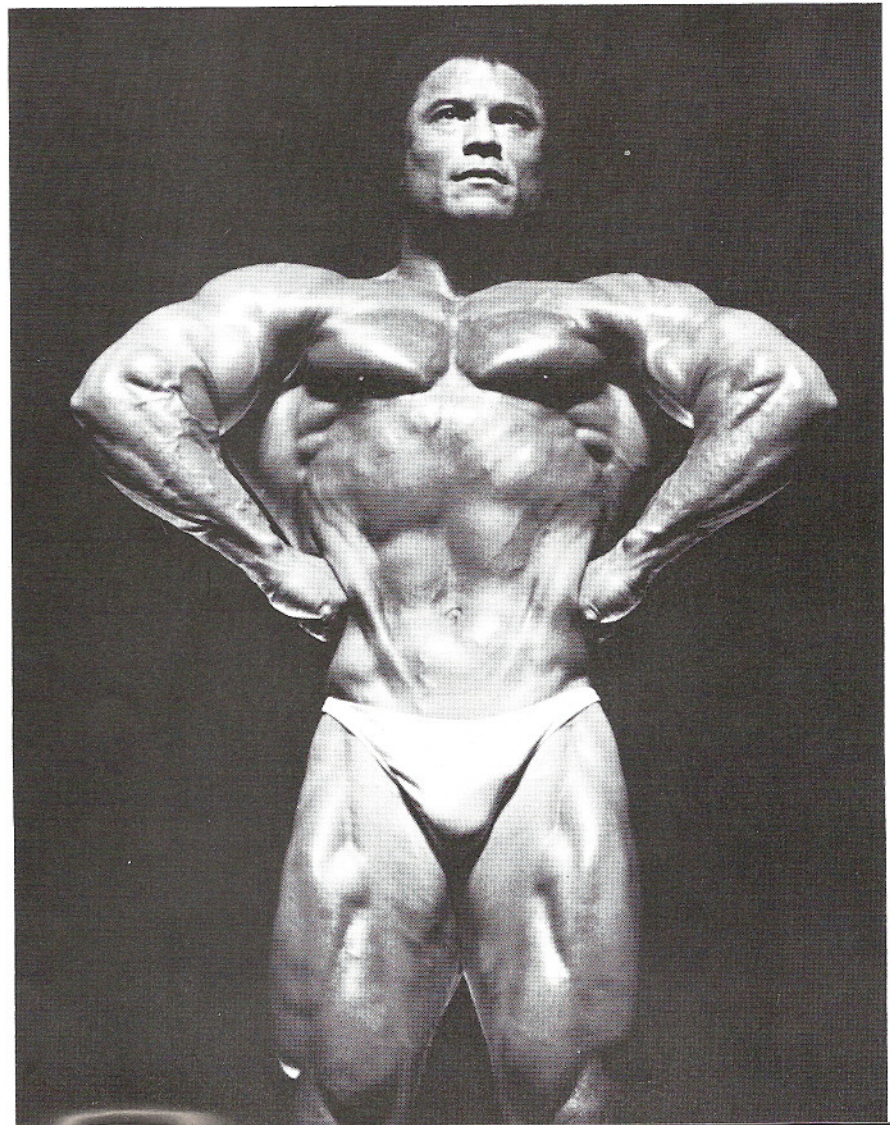
Joe Weider and Sergio Oliva—1967 Olympia



Harold Poole



Freddy Ortiz



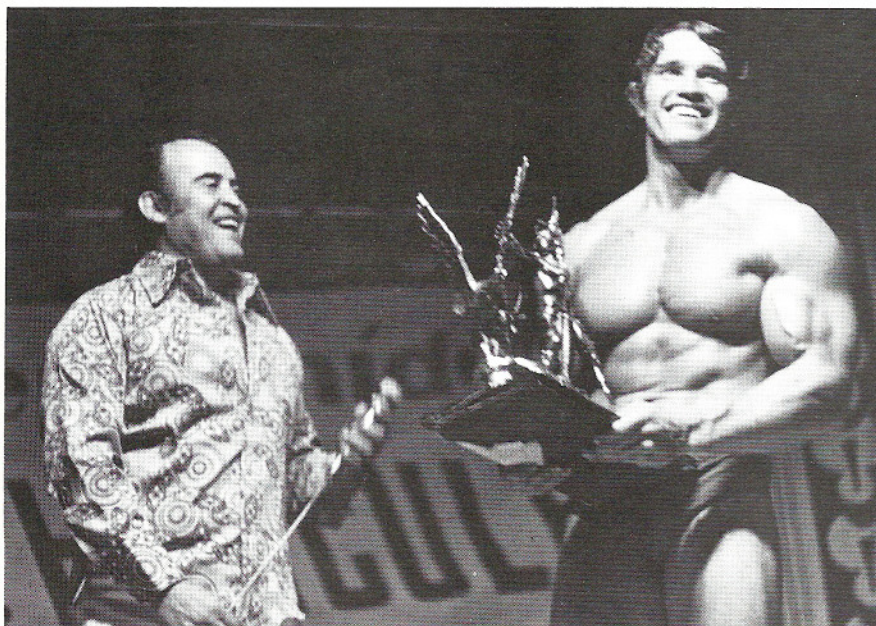
Rick Wayne



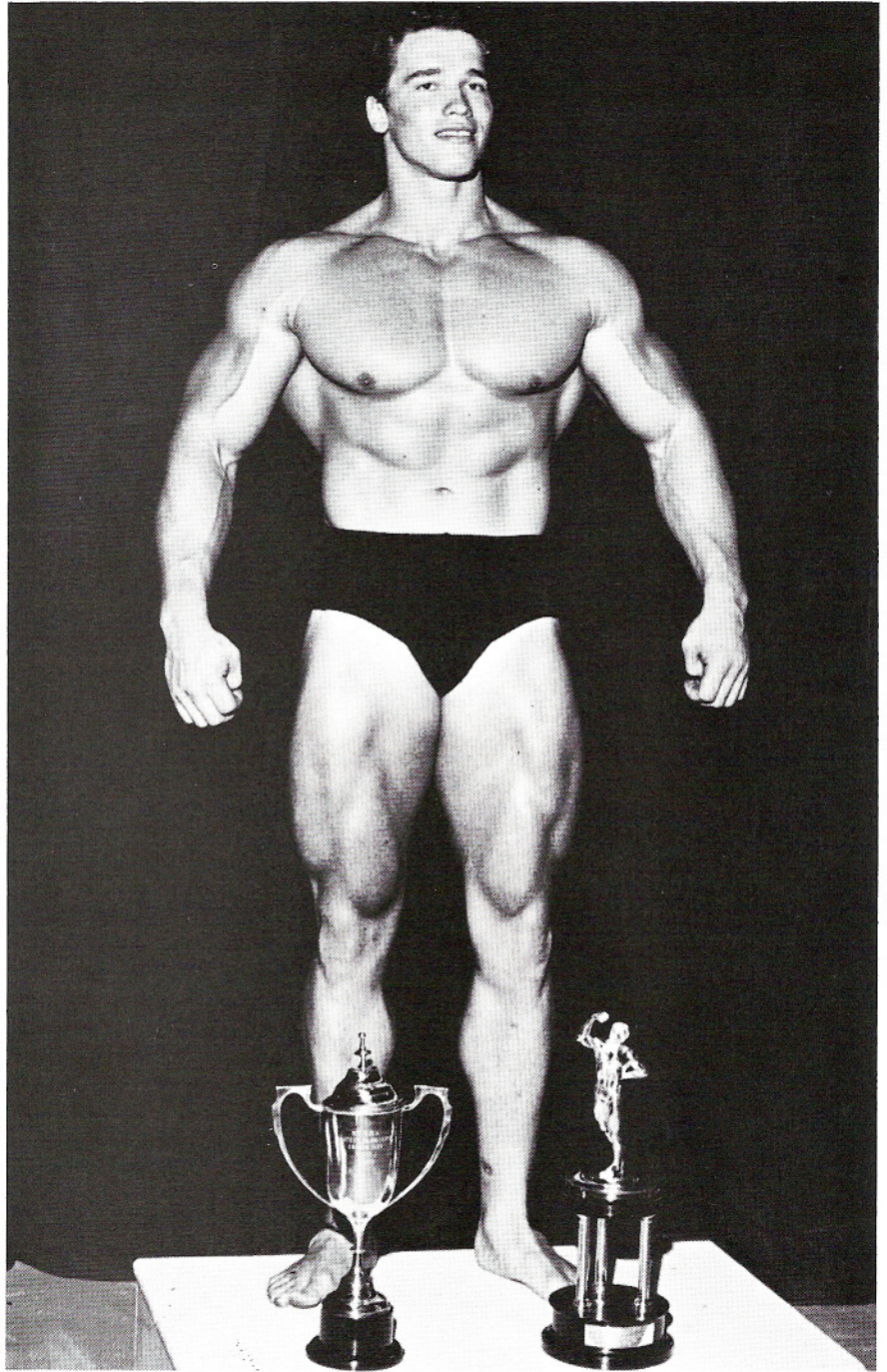
*With Dennis Tinerino at the 1968
Mr. Universe contest*

sider myself the best. And that meant confronting the top American bodybuilders. So after winning my second NABBA Mr. Universe title in 1968, I set off for the States.

In 1969, I devised a plan that involved winning three top titles in one year, the championships of all the important federations. I competed in the International Federation of Bodybuilders' Mr. Universe



*With Roy Velasco at the 1968
Mr. International in Mexico*

1968 NABBA Mr. Universe

contest in New York and then went immediately to London for the NABBA Universe—which gave me two titles in one week! But even with these victories I had not beaten everyone, so I planned to do even more the next year.

As the sixties drew to a close, six names emerged as dominant among the ranks of those who had been competing in the championship events: Dave Draper, Sergio Oliva, Bill Pearl, Franco Columbu, Frank Zane, and me.



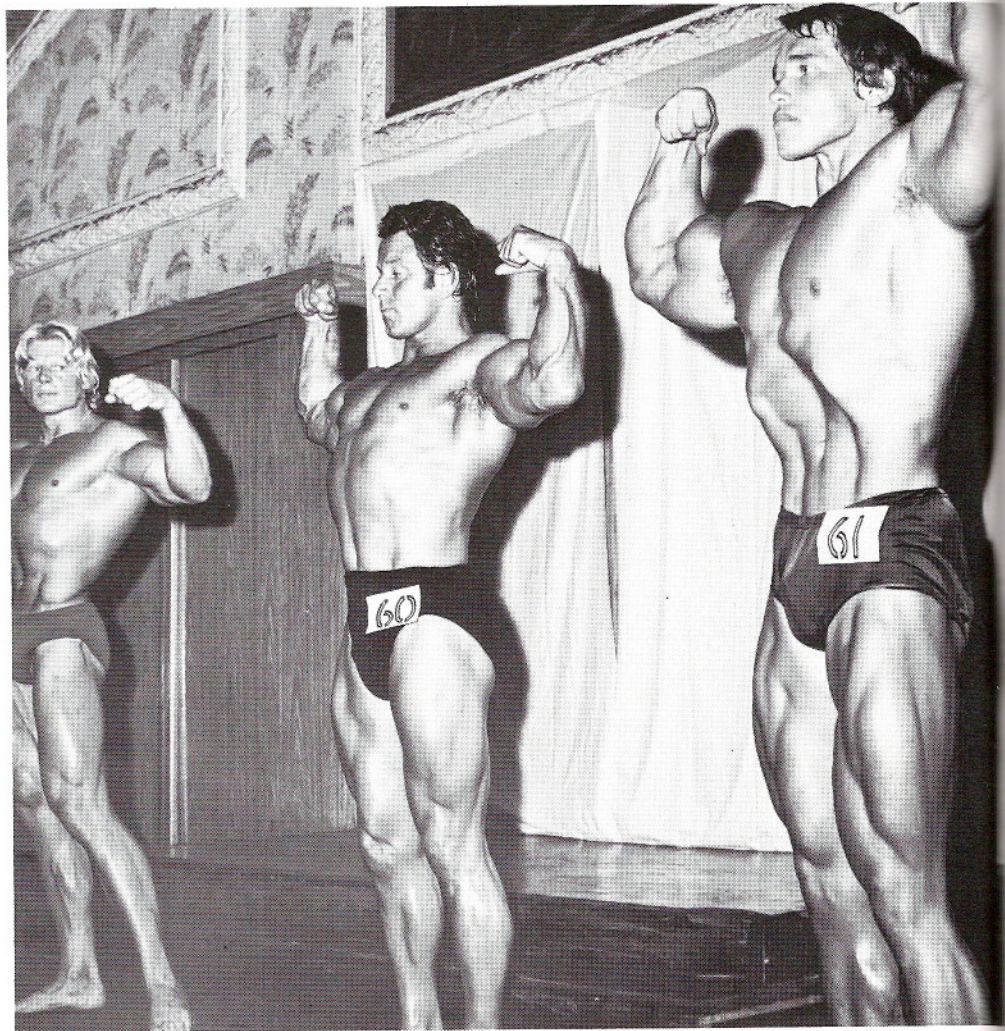
1969 Mr. Universe

BODYBUILDING IN THE SEVENTIES

In 1970, I went all out—I won the Pro AAU Mr. World, the NABBA Mr. Universe, and the IFBB Mr. Olympia titles. Finally, I had defeated everybody, and now felt I could justifiably call myself world champion. The year 1971 marked the high point of the remarkable career of Bill Pearl. Pearl first won Mr. America in 1953, then went on to victories in the Universe in 1953, 1961, and 1967. At the 1971 Mr. Universe, eighteen years after his Mr. America title, he came back to defeat the awesome Sergio Oliva and prove, once more, that he was one of the greatest bodybuilders of all time. Unfortunately, he did not continue on and enter the Mr. Olympia that year, so I never had a chance to compete against him, which prevented us from seeing who would come out as the top champion.

I won six Olympia titles between 1970 and 1975, but it was not without considerable opposition. In 1972, for example, the formidable Sergio gave me a battle that is still talked about today. Serge Nubret emerged as

*1970 Mr. Universe posedown with
Dave Draper and Reg Park*

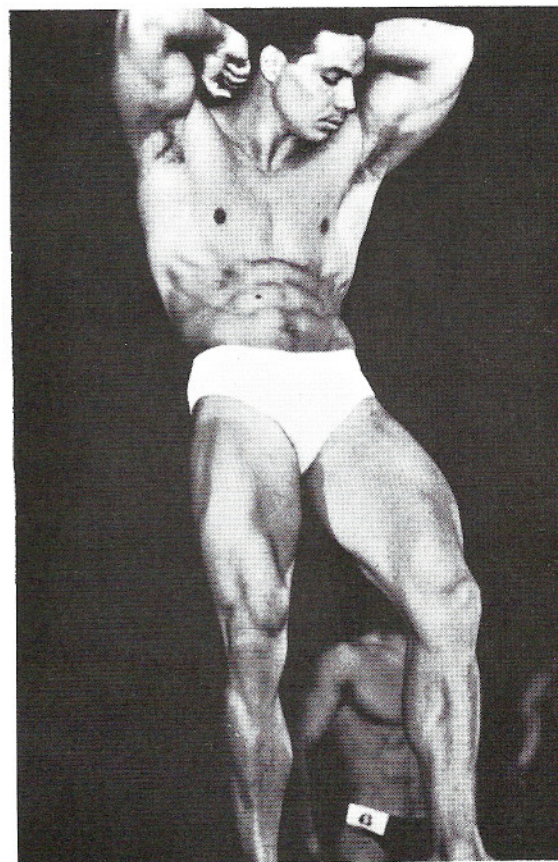


a potent force during this period, and at the 1973 Olympia he was amazing in his ability to create such size and definition on what was essentially a small frame.

In 1973 a new monster came on the scene. Lou Ferrigno won the IFFB Mr. Universe title and gave notice that a new force in bodybuilding was on the horizon. Lou went on to win the IFFB Universe title again the next year and then entered the Olympia. He may have admitted he had always idolized me, but that did not keep him from doing his best to take the Olympia title away from me.

The 1975 Mr. Olympia was something of a high point in the history of this great event. Ferrigno returned, determined to achieve victory; Serge Nubret was also back and in top shape. For the first time, there were six or seven absolutely first-rate champions contending for the title, and I was especially proud of this victory, after which I retired from competition.

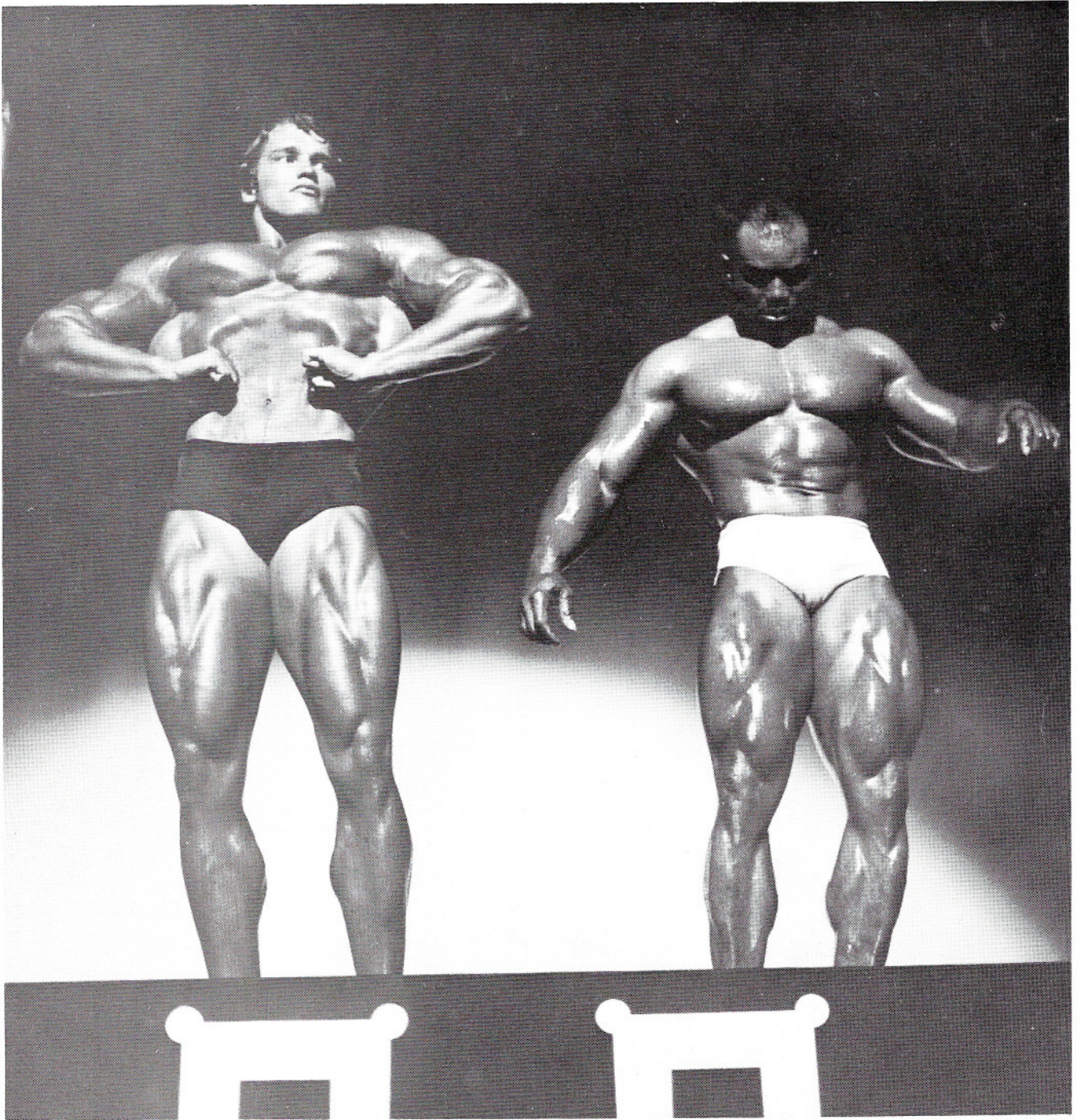
The next year saw a truly earthshaking event in the history of bodybuilding: Franco Columbu won the 1976 Mr. Olympia title, the first small



Bill Pearl



In 1970 Frank Zane won the amateur Mr. Universe and I won the pro Mr. Universe. Christine Zane won Ms. Bikini.

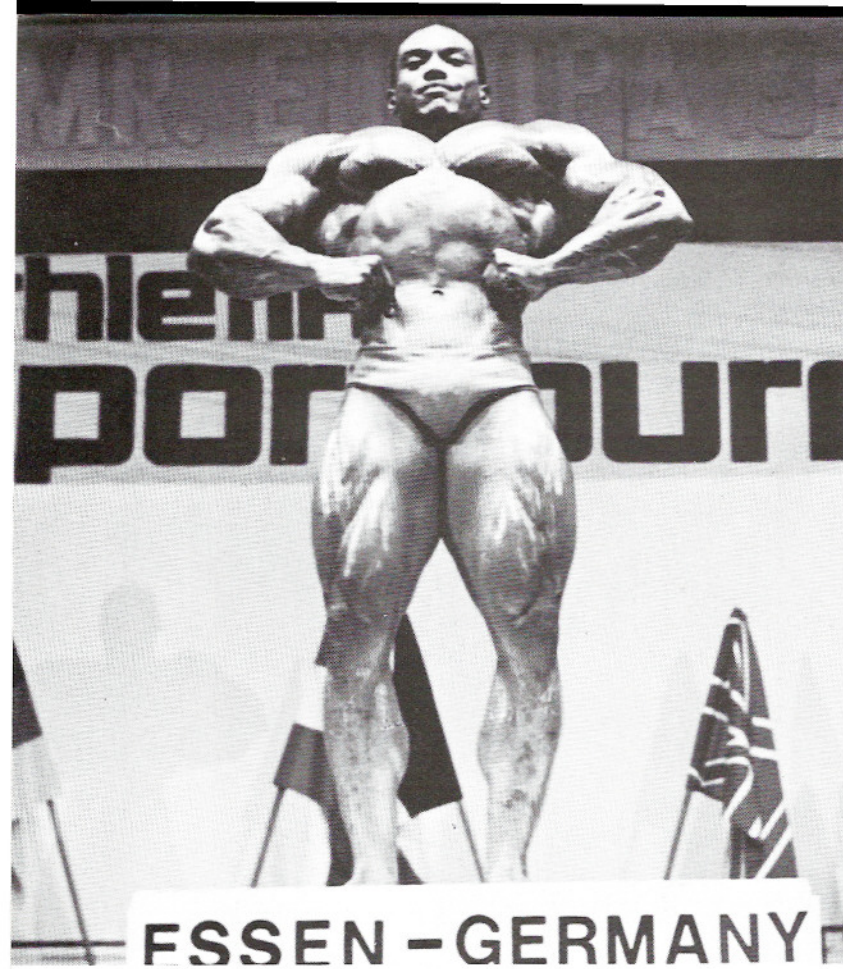


1970 Mr. Olympia posedown with Sergio Oliva



1970 Mr. World

With Serge Nubret and Joe Weider at the 1971 Olympia



Sergio Oliva

Posedown at the 1972 Olympia with Serge Nubret and Sergio Oliva





*Joe Weider handing out trophies to the 1973 winners—Ken Waller, Mr. World;
Lou Ferrigno, Mr. America; and me, Mr. Olympia*

*1975 Olympia with Franco
Columbu*

Franco Columbu



man to do so. Until this time, the big man always won, but from '76 on the small man came into his own. Muscularity and extremely low body fat became the winning factor, and this required an almost scientific approach to training and diet to achieve. The late seventies saw Frank Zane hit his prime, winning three consecutive Olympia titles with his aesthetic physique. Robby Robinson also achieved world-class status and displayed both highly aesthetic and muscular qualities. In contrast, when Kal Szkalak won the 1977 World Amateur Bodybuilding Championship, it was more by virtue of an incredible development of mass than a Zane-like symmetry.

In 1980, I came out of retirement to win the Mr. Olympia contest in Sydney, Australia. I could hardly believe how competitive the sport had become by then, or that I would be pushed so hard by a bodybuilder as small as Chris Dickerson. All around me I saw examples of once unthink-

able development, from Tom Platz's legs to Roy Callender's lats, unbelievable thickness, incredible density. My career has lasted longer than most (due in part, I believe, to the fact that I started competing so young), but in the 1970s the growing popularity of the sport meant that many of the stars of the sixties could stay active in competition to contend against the rising champions of the seventies.

The 1970s also saw the rise of the International Federation of Bodybuilders as the dominant bodybuilding organization. Under the guidance of its president, Ben Weider, the IFBB consisted of more than a hundred member countries and had become the sixth largest sports federation in the world. In addition, the Mr. Olympia title was now recognized as the top professional championship in bodybuilding, comparable to Wimbledon in tennis and the U.S. Open in golf.



Frank Zane



Robby Robinson

PUMPING IRON

One of the greatest influences on bodybuilding in the seventies was the book, and later the movie, *Pumping Iron*. Charles Gaines and George Butler took a subject most people knew virtually nothing about and made it one of the hot topics of the decade. It was the first time that anyone had given the general public insight into what bodybuilding was all about and what bodybuilders were really like. Gaines and Butler were able to attract the public to a sport that had long been neglected and misunderstood, and the success of *Pumping Iron* set the stage for two decades of explosive growth in the popularity of bodybuilding. The success of the book not only gave my career a big boost and helped bodybuilding find its way into network sports broadcasts and big-budget movies, but it was also influential in taking bodybuilding from the local high school gym to culture palaces like the Sydney Opera House and New York's Whitney Museum. Bodybuilders have been featured on countless magazine covers and bodybuilding is the subject of numerous best-selling books.

BODYBUILDING IN THE EIGHTIES AND NINETIES

Once, I could stand on the Olympia stage and be challenged by one or two other competitors. In 1980 the Olympia stage included Frank Zane, Chris Dickerson, Boyer Coe, Ken Waller, Mike Mentzer, Roger Walker, Tom Platz, Samir Bannout, and Roy Callender, among others. That lineup of talent would have been unthinkable in 1967, although a Sergio Oliva, Larry Scott, Reg Park, or Harold Poole in top shape would have been as impressive as ever in the 1980 Olympia. It isn't that the best are better, but that there are so many more top contenders than ever before.

As the eighties got fully under way, it was clear that this breadth of competition was here to stay. The 1981 and 1982 Olympia winners were experienced competitors—Franco Columbu and Chris Dickerson, respectively—but within a few years these champions had retired and we entered an era in which massive physiques would dominate the Mr. Olympia. Until this time the smaller man had had just as good a shot at winning the Mr. Olympia as the bigger competitor. At the beginning of the 1980s there had been more Mr. Olympias won by under-200-pound bodybuilders (Scott, Zane, Columbu, Dickerson) than by competitors bigger than 200 pounds (Oliva, Bannout, and me)—and Samir weighed just slightly over 200 pounds at that.

Then Lee Haney came along and was able to make use of his massive and aesthetically well-proportioned physique to win eight Mr. Olympia titles, breaking my record of seven wins. After Lee came Dorian Yates,



1980 Olympia posedown with Boyer Coe and Frank Zane

1981 Olympia—Franco Columbu



England's answer to Mount Rushmore, who was able to win his multiple Mr. Olympia titles by dominating his competition with a Herculean physique of 265 pounds or more of hard, ripped muscle. Any bodybuilding fan journeying by time machine from the mid-1960s to the mid-1990s and looking at the modern Mr. Olympia lineup might well have thought we had been invaded by an alien species, so huge were the competitors. Alongside Dorian he would see Nasser El Sonbaty, almost the same size, along with Paul Dillett, Jean-Pierre Fux, and Kevin Levrone—all so massive that only near-perfect development allowed smaller bodybuilders like Shawn Ray (an Arnold Classic champion) and Lee Priest to hold their own onstage. A sign of the times in the 1990s has been that aesthetically awesome Flex Wheeler, weighing about what I did in my final Mr. Olympia victories, has never been one of the biggest competitors onstage.

Obviously, this represented a trend that could not go on indefinitely. A 270-pound Mr. Olympia, yes, but the competitive physique is getting to the point where the necessity of maintaining symmetry, proportion, and detail will not allow much more increase in size. It's just physically impossible for a 320-pound bodybuilder to have the same aesthetic quality of one weighing 220 pounds. Not only that, but as the 1990s progressed the bodybuilding audience itself showed increasing dissatisfaction with the judges' choice of sheer mass over traditional ideals of aesthetics and



symmetry. But bodybuilding goes in cycles as do most other things, so a pendulum that swings one way will inevitably swing back to center and then to the other extreme.

THE EXPLOSIVE GROWTH OF BODYBUILDING

The 1980s witnessed explosive growth in bodybuilding, not just as a competitive sport, but in terms of its effect on our culture and the public in general. When the decade began, the International Federation of Bodybuilders was already a successful organization, boasting more than one hundred member nations. By the 1990s the IFBB included 160 countries and, according to IFBB president Ben Weider, had become the fourth-largest sports federation in the world.

The Soviet Union became an IFBB member in the mid-1980s, and after the breakup of the Soviet Union the various countries that had made it up also petitioned for IFBB membership, which also helped to swell the ranks of the organization. In 1990, China joined the IFBB as well and



Competitors in the '90s have become massive.



They still must maintain symmetry, proportion, and detail, as shown in this Mr. Olympia posedown.

began hosting competitions, not just for men but for women bodybuilders as well.

The culmination of this success came when bodybuilding received official recognition from the International Olympic Committee in 1997, making the sport of physique competition a full member in the international amateur sports community.

The impact of bodybuilding on modern culture also became apparent as we began to see more and more muscular physiques represented in both print and television advertising. One bank trumpeted its strength as a financial organization by including a muscular arm curled in a biceps shot. Viewers were encouraged to use a particular collect-call service in an ad featuring Arnold Schwarzenegger look-alike, sound-alike bodybuilder Roland Kicking. Bodybuilding has certainly changed the physiques of movie action heroes. Once the public got used to seeing the kinds of bodies featured in films like *Conan*, *Rambo*, and Jean-Claude Van Damme martial arts movies, young movie and television actors, print and runway models all got the message that you'd better be in shape if you want to impress the public.

Of course, all this growth presented problems of its own. The bigger you get, the more attention you draw—both positive and negative. While President Bush was pushing the idea of bodybuilding training through the vehicle of the President's Council on Physical Fitness, and publications like *USA Today* published articles praising the benefits to be gained from training with weights as the bodybuilders do, bodybuilding's detractors devoted increasing energy to attacking the sport.

The worst beating bodybuilding had to take was over the issue of the use of anabolic steroids and other performance-enhancing drugs. There is certainly no doubt that drug abuse exists in the sport of bodybuilding, but too often it was overlooked that these same problems also exist in a wide variety of other sports. At one point *Sports Illustrated* published what many felt was a highly irresponsible article holding up the misdeeds of a former bodybuilder, who had not competed in some fifteen years, as somehow representative of behavior to be expected from physique competitors because of their penchant for drug use.

However, in response to both public pressure and the requirements set forth by the IOC, the IFBB announced the federation would be instituting an ambitious drug-testing program, expanding upon the testing already being performed regularly at the IFFB World Amateur Bodybuilding Championships (formerly Mr. Universe). I hope this program will not only help to educate young bodybuilders about the dangers of using proscribed substances and dissuade them from experimenting with these drugs, but will also help persuade the public that bodybuilding is indeed a legitimate, exciting sport and its champions legitimate, admirable athletes.

THE ARNOLD CLASSIC WEEKEND

One innovation in competitive bodybuilding, beginning in 1994, has been the series of events I have promoted with my longtime associate Jim Lorimer in Columbus, Ohio. As I moved from the world of bodybuilding into the movie industry, I became more and more aware of how little bodybuilding has been treated as the exciting spectacle it could be. So Jim and I developed a whole package of events that included the Arnold Classic for men, the Ms. International for women bodybuilders, a fitness competition for women, a major fitness industry trade show, and exciting martial arts competition and exhibitions.

This full weekend of excitement has attracted so many physique fans to the city that Jim Lorimer has informed me that it is the third-highest attended annual event in Columbus, with only a national and international horse show drawing larger attendance. "It's no wonder they attract more of a crowd," I told Jim. "They have bigger competitors than we do."

THE PROFESSION OF BODYBUILDING

The success of the Arnold Classic is only one indication of the degree to which bodybuilding has grown into a major professional sport. As bodybuilding has gained in popularity, the money to be made from the sport has also increased. Some bodybuilders have always been able to make money from their physiques—for example, John Grimek, Bill Pearl, and Reg Park were in demand for seminars and exhibitions back in the 1950s—but very few physique stars were able to make a full-time living from the sport. Even as late as the mid-seventies I think the only two bodybuilders making a full-time living from bodybuilding were Franco and me. You have to remember that in 1965 the prize awarded at the first Mr. Olympia was only a crown. In 1998, a top pro winner could expect to walk away with \$110,000, and the total prize money available in a Mr. Olympia or Arnold Classic has climbed to six figures.

Of course, whenever a lot of money suddenly becomes involved, everything starts to change and success breeds even more opportunities. Many physique stars have opened gyms, begun manufacturing equipment, or created clothing or supplement lines. Most have augmented their incomes through mail-order sales of all these products and, of course, seminars and exhibitions.

The growth of bodybuilding has paralleled the increased awareness of fitness in the mainstream culture. Interest in fitness has expanded explosively in the last few years, as indicated by the tremendous increase in the

number of gyms and gym members around the country and in the remarkable increase we have seen in the sales of workout clothing, exercise equipment, and diet supplements.

Throughout the 1980s bodybuilding became more and more visible on television, covered by all three major networks as well as ESPN and other cable sports outlets. Unfortunately, this interest on the part of the media did not continue to expand as the 1990s progressed. The reason was the drug controversy. Although many other sports are also plagued by problems with anabolic steroids and other performance-enhancing drugs, the attention of the public has tended to focus disproportionately on the world of physique competition. Obviously, both the problem itself and the public perception of bodybuilding will have to be dealt with in the future if bodybuilding is to achieve the success it is capable of.

JOE WEIDER

Any discussion of bodybuilding would be incomplete without mention of the contribution of Joe Weider and his magazines *Muscle & Fitness* and *Flex*. Since the early 1940s, Joe has done more than simply provide good articles and photos detailing bodybuilding competitions, how-to training articles, and personality profiles of the top physique stars. He has also managed to gather and preserve enormous amounts of valuable training information and to use his magazines, books, and videotapes to make this information available to one new generation of young bodybuilders after another.

Joe has spent an enormous amount of time over the years going into gyms around the country and observing how the stars trained. For instance, back in the 1960s he noticed that Larry Scott used a preacher bench to do Curls, and that the super-strong Chuck Sipes continued to do set after set with great intensity by quickly taking weight off the bar between sets. He took note of these methods, wrote them down, then gave them names. Scott didn't call his technique Scott Curls, and Sipes didn't realize he was using the Stripping Method. But, through Joe, soon everyone had access to these valuable training techniques.

In Austria, I trained in the morning and again in the evening because that's what my daily schedule demanded. Now, this is known as the Weider Double-Split System, and is being used by bodybuilders all over the world. The Weider Training Principles are a collection of the best bodybuilding techniques ever created. Joe Weider recognized these principles, tagged them with his own name (the Weider Instinctive Principle, the Weider Priority Principle, the Weider Peak-Contraction Principle, and so on), and promoted them in his magazine. It would be impossible to count the number of bodybuilders who have benefited from Joe's ideas on training, nutrition, diet, and everything else it takes to make oneself a success in bodybuilding.



Joe Weider with bodybuilders

THE EVOLUTION OF MODERN TRAINING

One reason that bodybuilders have continued to get bigger, harder, and more cut over the decades is that they have figured out over time, largely by trial and error, better ways of training and more effective methods of dieting. *Every* sport has improved during the past five decades and bodybuilding is no exception. In fact, some would argue that the level of fitness in *every* sport has improved as bodybuilding techniques have become more widely known and adopted.

In the days of John Grimek, bodybuilders still trained largely like weightlifters and tended to work the whole body three times a week. Bodybuilding training is much more sophisticated than that today. Bodybuilders train each body part more intensely, hit all the muscles from different angles, use a wider variety of exercises and equipment, and are much more aware of the need to train hard in relatively short bursts and then allow the body to rest, recuperate, and grow. Where once just getting “big” was the main goal, now bodybuilders try to achieve “quality”—creating a physique with spectacular shape and symmetry, with every muscle defined and separated—a level of definition that makes today’s top competitors look like walking anatomy charts.

As bodybuilders developed new techniques, the tools used to shape their bodies also changed. Gyms in the thirties and forties were primitive places by today’s standards. Gym owners like the late Vic Tanny, one of the creators of the modern health club, experimented with various types of cable and pulley devices to give their patrons a wider choice of exercises, but the barbell and dumbbell still dominated the gym. In the early sixties, the introduction of exercise machines made a greater variety of exercises possible. Today Cybex, Hammer Strength, Body Masters, Paramount, Universal, Nautilus, and many other manufacturers produce training equipment that is essential to supplementing a bodybuilder’s free-weight training. At World Gym, Joe Gold (founder of Gold’s Gym as well) designed and built equipment so successfully that his designs have been widely copied and imitated around the world.

Bodybuilders have also learned to master the principles of diet and nutrition. Lean muscularity was not always the important factor in bodybuilding competition that it is today; pure muscle mass was considered more important. But bodybuilders realized along the way that the bulk produced by body fat had no place in a quality physique, and that it was necessary to get rid of as much fat as possible in order to fully reveal their muscular development.

So bodybuilders stopped bulking up. They learned to follow strict diets while still training very hard, and to take vitamin, mineral, and protein supplements to enhance their progress. They investigated the effect on the body of steroids, thyroid, and a whole range of biochemical agents.

And they began using motivational techniques and even hypnosis to harness the power of the mind to force the body's development beyond previous limits. And in doing so, bodybuilders began attracting the attention of doctors and medical scientists, who came to realize that the ability of these athletes to develop the human body represented a major breakthrough in our understanding of exercise and its effect on the body. This led to a revolution in exercise and fitness techniques available to the general public.

A clear sign of the growth of the popularity of weight training in the United States and around the world is the proliferation of serious gyms. When I was a young bodybuilder traveling around it was frequently all I could do to find one local gym in which I could do a real workout. Now no matter where I go there is a World Gym, a Powerhouse Gym, a Gold's Gym, a Bally's, a Family Fitness Center, or some other well-equipped local training facility. There is no longer much difference in the equipment available in a hardcore bodybuilding gym or a so-called health spa. People have learned that muscle is muscle and you need the same range of exercise equipment whether you are training to stay fit and healthy or to win the Mr. Universe or Mr. Olympia contest.

THE FUTURE OF BODYBUILDING

As I travel across the country and around the world, seeing more and more good bodybuilders develop in the United States and an increasing number of competitors from Europe winning international contests, I have great hope for the future of the sport. Bodybuilding is so specialized and so difficult that only a small percentage of people will ever want to do what it takes to become an international champion, but athletes who once would have been drawn to other sports are now beginning to consider a career in bodybuilding. This is one of the things that will ensure that the sport will continue to grow, that the level of competition will remain high, and that the public's interest will continue to increase.

There is no doubt that the top competitors will tend to be much bigger in the future than they were in the past. I like to use boxing as an analogy. Years ago, heavyweight champions frequently weighed under 200 pounds—look at Joe Louis and Rocky Marciano as cases in point. Today the smallest heavyweight contenders weigh more than 200 pounds, and 230-pound heavyweights like, say, Riddick Bowe are becoming more common. But despite the huge size being attained by football players, weightlifters, and other athletes, there are no 260-pound heavyweight contenders—and there may never be. At a certain point, gaining more size detracts from rather than increases your ability to perform in a given sport. That is true in boxing, tennis, and soccer, to name a few examples, and it is probably true in bodybuilding as well.

Bodybuilding means so much more today than it did when I first fell in love with it. Then, there was only competition, but now it has developed a recreational side—bodybuilding for physical fitness, health, and as a means for developing confidence and a better self-image. Orthopedists are beginning to use it as a means of rehabilitation for patients with certain types of physical problems. It is being used by the elderly as a means of combating many of the debilitating effects of aging. It is also becoming more important in sports training as many athletes find that bodybuilding can greatly enhance their performance. Women, children, and even whole families are becoming involved in bodybuilding programs. This is not a fad; it is obviously here to stay.

But as the ranks of professional bodybuilders increase, and bigger cash prizes become available, it should not be forgotten that the primary reason for bodybuilding is a fundamental love for the sport. Without this love, the camaraderie between bodybuilders is lost and the athletes compete without joy or satisfaction. If you consider only the financial side, then when another bodybuilder beats you, he has not just bested you in a contest, he has taken away part of your living, and it is difficult for anyone in this position to have anything but negative feelings for other competitors, and eventually for bodybuilding itself.

But I would like to see bodybuilding introduced to many more people than just those who are considering competition. Bodybuilding training is one of the best methods of achieving physical fitness, and the more people who understand this and benefit from it the better. Organizations like the IFBB often forget there is a world out there beyond organized bodybuilding, and put restrictions on bodybuilders as to where, when, and for whom they can give bodybuilding seminars. My view is that bodybuilding should be energetically encouraged on any occasion and for any audience. Enhancing all aspects of life through better physical fitness is a need that takes priority over any jurisdictional considerations.

One relatively new development in bodybuilding is that of the bodybuilder as personal trainer. While many people look at a bodybuilder and say, "I don't want to look like that," they also seem to realize that these individuals would not look as they do unless they knew something very special about how to train the body. And so bodybuilders are increasingly in demand as personal trainers, a trend that began in California and has now spread across the country and around the world. The techniques of bodybuilding apply to every body and can be adapted for every purpose. And who could be more capable of teaching you the best and most efficient way to train than a dedicated bodybuilder? So although I never expect bodybuilding to be a mass sport (although in the future, who can tell?), I am confident that the real impact of bodybuilders on the culture as a whole will be in the role of personal trainers.

WOMEN'S BODYBUILDING

One major development in bodybuilding has been the advent of bodybuilding competition for women, as well as the increasing number of women using bodybuilding training for the development of fitness, health, and strength.

Modern bodybuilding competition for women had its tentative beginnings in the late 1970s, with George Synder's "The Best in the World" contests perhaps the most successful (despite the fact that women still appeared onstage in high heels). In 1980 the National Physique Committee held its first National Championships for women, and the International Federation of Bodybuilders sanctioned the first Ms. Olympia contest. Bodybuilding for women as a recognized national and international sport for both amateurs and professionals was officially on its way.

The first well-publicized female bodybuilder was Lisa Lyon, who essentially invented the kind of combination muscle-posing and dancelike movements that characterizes presentation in women's contests to this day. Lisa also sought out top-name photographers like Helmut Newton and Robert Mapplethorpe, and their photos of her were the introduction many people had to the aesthetically developed muscular female body. Bodybuilding was extremely fortunate when Rachel McLish became the first Ms. Olympia. Rachel's combination of sleek, sexy looks, muscularity, and personality set a standard of excellence that female bodybuilders have used as a benchmark ever since. Cory Everson and Lenda Murray dominated the 1980s and 1990s, winning six Ms. Olympia titles apiece. They were followed by Kim Chizevsky, three-time winner of the Ms. Olympia crown. Kim's incredible levels of hardness and muscularity immediately began generating the same sorts of controversy regarding muscle vs. aesthetics as we saw during the course of Dorian Yates's dominance of the Mr. Olympia.

Bodybuilding for women is such a new idea that it is no wonder there is controversy surrounding it. Never before in history have women developed their muscles for aesthetic purposes. *Pumping Iron* author Charles Gaines calls this look a "new archetype." Many don't approve of this activity for women and don't like how it looks. Everyone is entitled to an opinion, but in my view women have the same skeletal muscles as men and should be free to develop them as they wish. Bodybuilding is a sport both men and women participate in it. This is why I hold both the Arnold Classic and the Ms. International in Columbus each year. We live in a time in which women are becoming involved in all manner of activities and professions that were once denied to them. As the father of two daughters, I couldn't be more pleased that this is happening. I am happy to see women increasingly overcoming the artificial barriers that have limited them in the past. Bodybuilding for women is just one more example of this cultural transformation.

But as far as I'm concerned, the most significant aspect of bodybuilding for women is its impact on health and fitness. Women in our society too often suffer from loss of strength, lean body mass, and physical ability, especially as they grow older, because they don't exercise their muscles properly. Too many women concentrate on aerobic exercise at the expense of resistance training because they have been convinced that working their muscles will make them look unfeminine. Additionally, they often go on extreme and unhealthy diets that cause a loss of both bone and muscle mass. I have great hopes that the example of female bodybuilders will help to teach women the benefits of bodybuilding workout and diet programs so that as many women as possible can enjoy the benefits to their health and well-being of a fit, strong, and shapely body.

Why, then, it might be asked, aren't there any programs developed specifically for women in this encyclopedia? The primary reason is that the fundamentals of muscle training and diet programs are essentially the same for both sexes. Though women may have different goals from men—to tone up rather than build maximum muscle size—this is reflected not in how they execute particular exercises but in sets and reps, combinations, and choices of some exercises that target a woman's particular problem areas. Diet is a matter of the appropriate intake of the various necessary nutrients and the correct number of calories. True, it's a fact that the female body responds somewhat differently, but *every* individual is going to find the need to adjust training and diet programs to suit his or her personal needs. So my advice to women is to learn the bodybuilding techniques in this book and put them into practice to the best of your ability and, once you've been on these programs long enough to see results, just stand in front of your mirror and admire what you've achieved!