

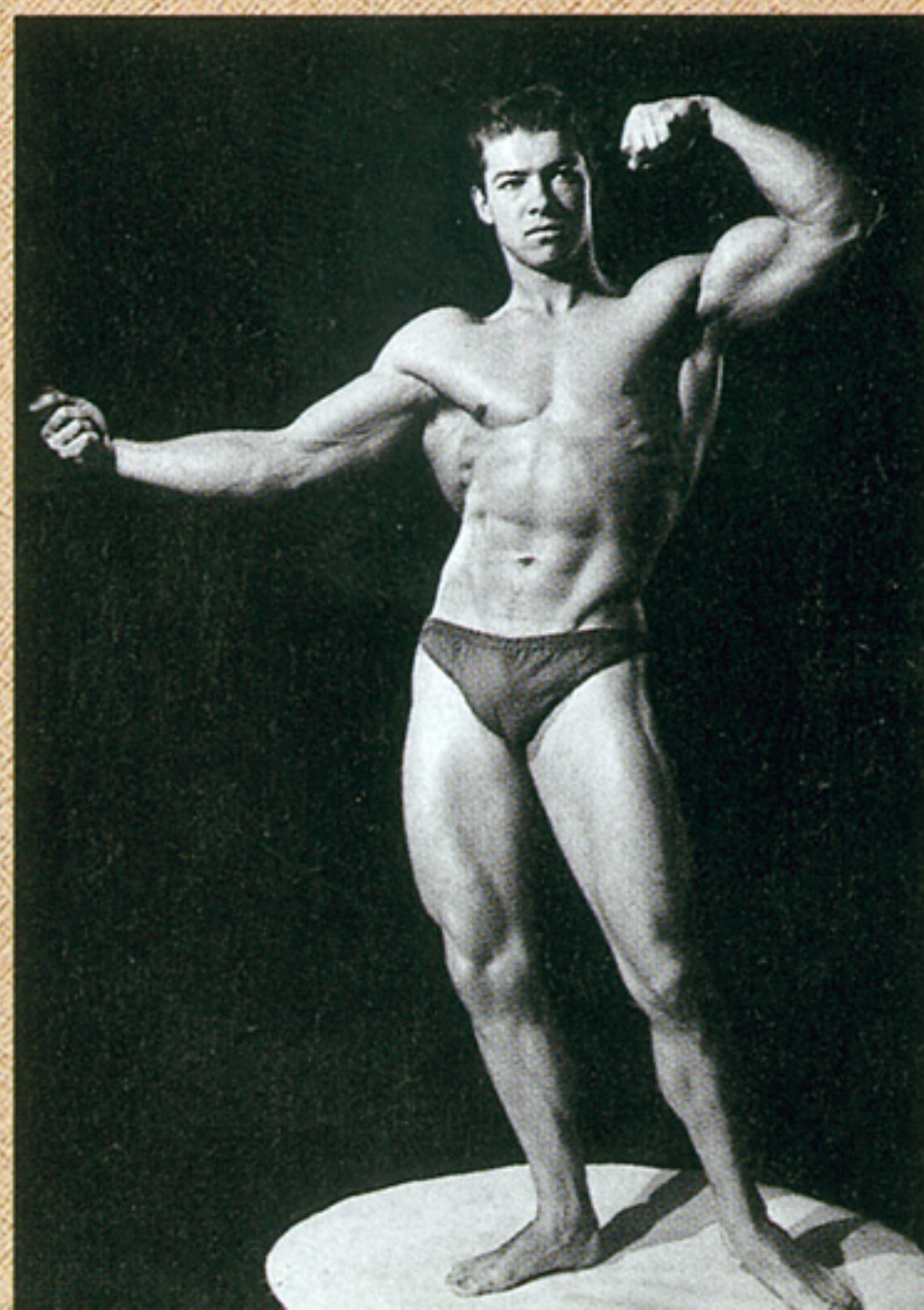
Arnold Schwarzenegger, Franco Columbu (lower right and center, respectively) and several powerlifters form an impromptu study hall at Bill West's Gym in Culver City, California, circa 1970.

WEIDER'S *digest*

By Jeff O'Connell, Staff Writer

FROM ITS ROOTS IN 1940, M&F HAS GROWN ALONG WITH ITS READERS, BRINGING MUSCLE INTO THE MAINSTREAM AND DEFINING THE SUPERFIT LIFESTYLE

During the 1940s, Larry Scott discovered his in an alley in Pocatello, Idaho, prompting him to run home and tear down a rusty chinning bar in his backyard for use as a makeshift barbell. That same decade, a kid named Bill Pearl opened a copy in tiny Yakima, Washington, and felt as if he were reading "the gospel

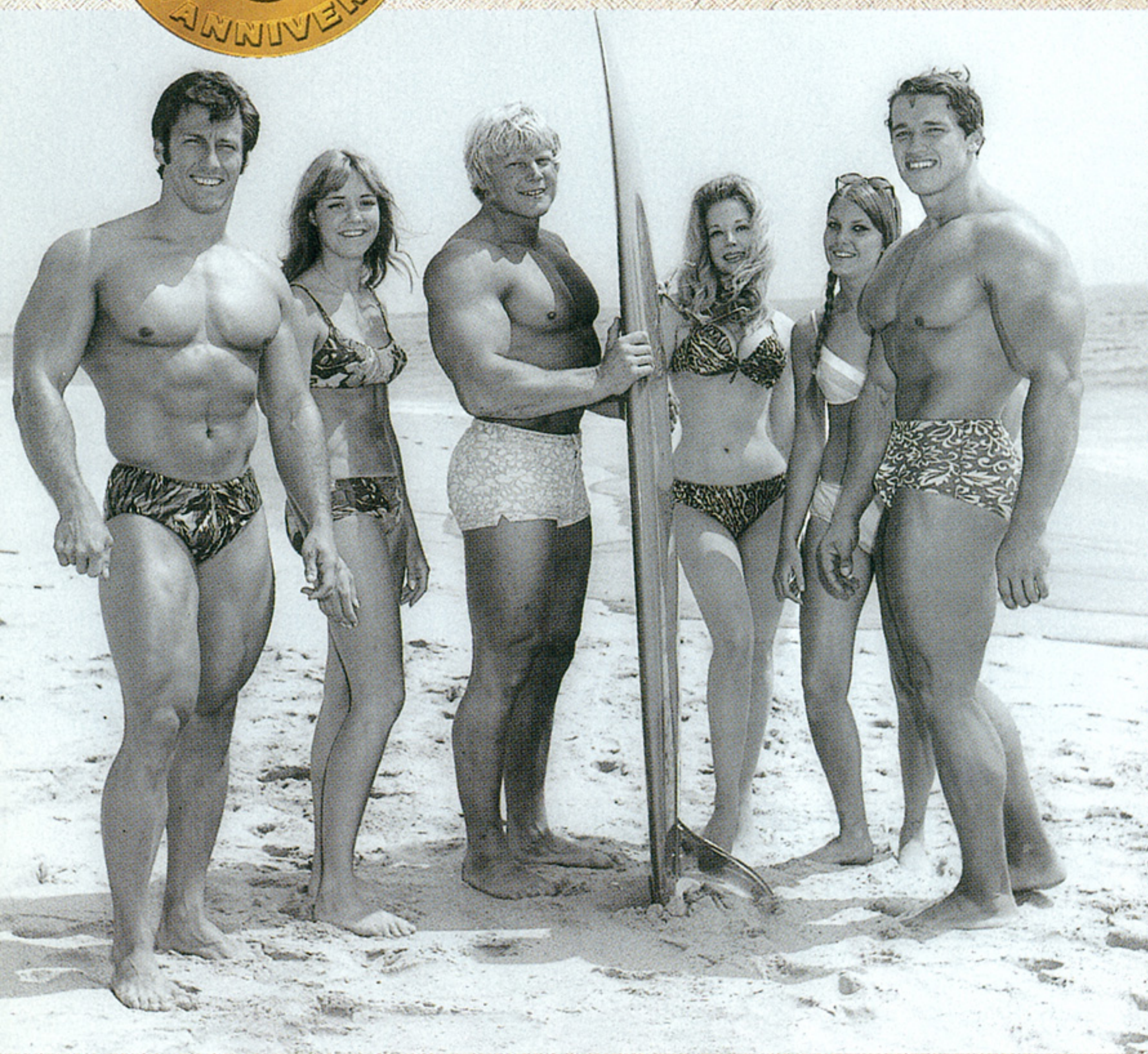


Legends in the making: future Mr. Olympia Larry Scott (left) and future Mr. Universe Bill Pearl.

Photos by Caruso, Dobbins, Gardner, Mozee, Neary, Reiff, Schramm, Zeller and Weider Archives



Frank Zane (far left), Dave Draper, Betty Weider (both holding surfboard) and Arnold (far right) in 1970, at the dawn of bodybuilding's explosion in popularity.



from God." A skinny 14-year-old named Frank Zane pictured himself on Muscle Beach after spending a nickel on one with its cover torn off in a magazine store in Edinburg, Pennsylvania, in 1956. In the early 1960s, a teenager in Austria named Arnold

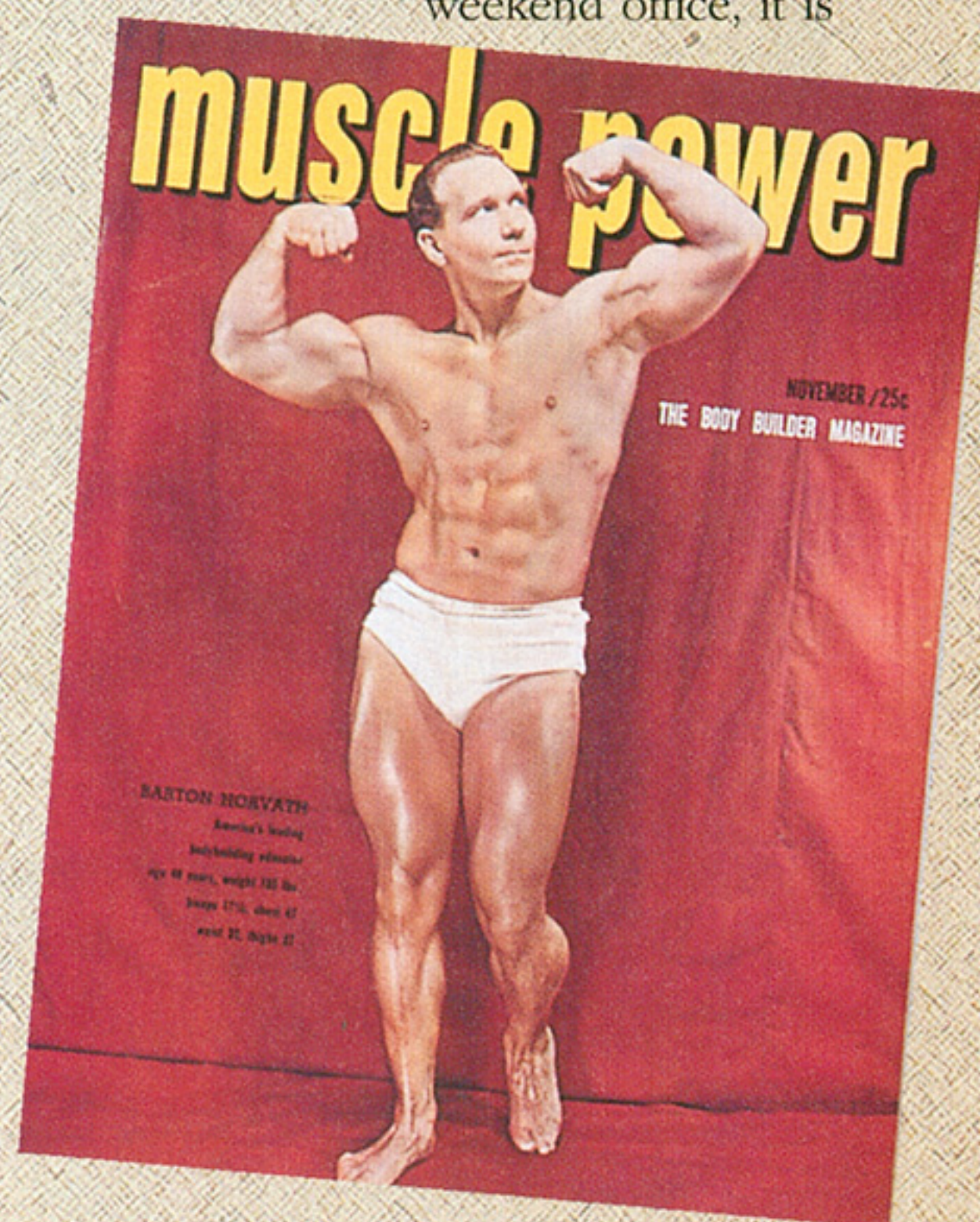
Schwarzenegger picked up one with Reg Park on the cover and read about how the South African had built his body with resistance training. "That did it," says the Oak. "That's the way I wanted to look."

The names and details vary but always allude to the same epiphany: discovering a Joe Weider muscle magazine. The story of MUSCLE & FITNESS and its predecessors, beginning with YOUR PHYSIQUE in August 1940, constitutes millions of variations on that magical spark between reader-bodybuilder and publisher-bodybuilder. Some readers, like Pearl, Scott, Zane, Rachel McLish and Lenda Murray, would use the information within to reach the pinnacle of their sport. A select few — Schwarzenegger, Cory Everson, maybe one or two others — would reach the same pinnacle and then transcend it. The vast majority, a handful of whom you'll meet here, have subscribed to M&F for years or even decades and continue to apply the instruction and inspi-

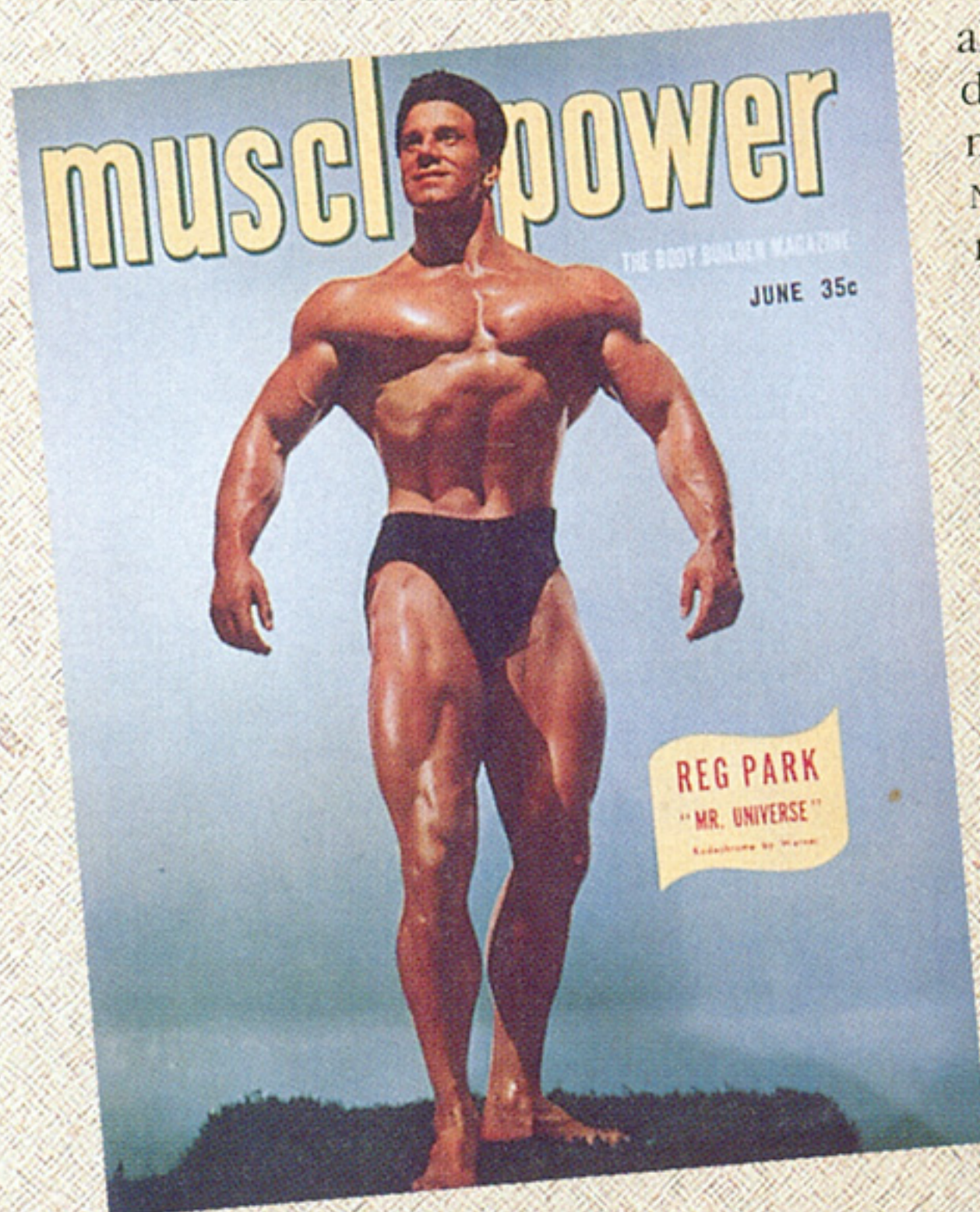
ration found on its pages to their chosen pursuit. Along with Joe, the heart and soul of M&F remains the people who read the magazine issue after issue, and who are better at what they do because of it.

Going to the Source

Joe stumbled upon his holy grail back in 1933, when he ran home from a Montreal store holding two copies of *Strength* magazine. Sixty-six years later, as Joe walks purposefully toward the garden table that often doubles as his weekend office, it is



a 1948 issue of MUSCLE POWER — a parent of sorts for MUSCLE & FITNESS — that he holds in his hand. Lou Ferrigno had given it to him a day earlier; perhaps it's a copy of the same issue that





Top to bottom: Jack LaLanne (middle acrobat) horses around on Muscle Beach; Steve Reeves tutors a future great; Ronnie Coleman is congratulated by the Master Blaster.

Humble Beginnings

While some biographical pieces on Joe have reported that he started out by purchasing a subscriber list from *Strength and Health* — “[Publisher Bob] Hoffman would never have sold that to me,” Joe says — his method was actually more simple: He scoured letters to the editor in the pages of *Strength and Health* and other magazines until he had compiled a list of 700 or so prospective subscribers. He sent out penny postcards soliciting subscriptions for \$2 a year, and when his parent’s mailbox overflowed with orders, he bought some paper, rented a mimeograph machine and became a publisher.

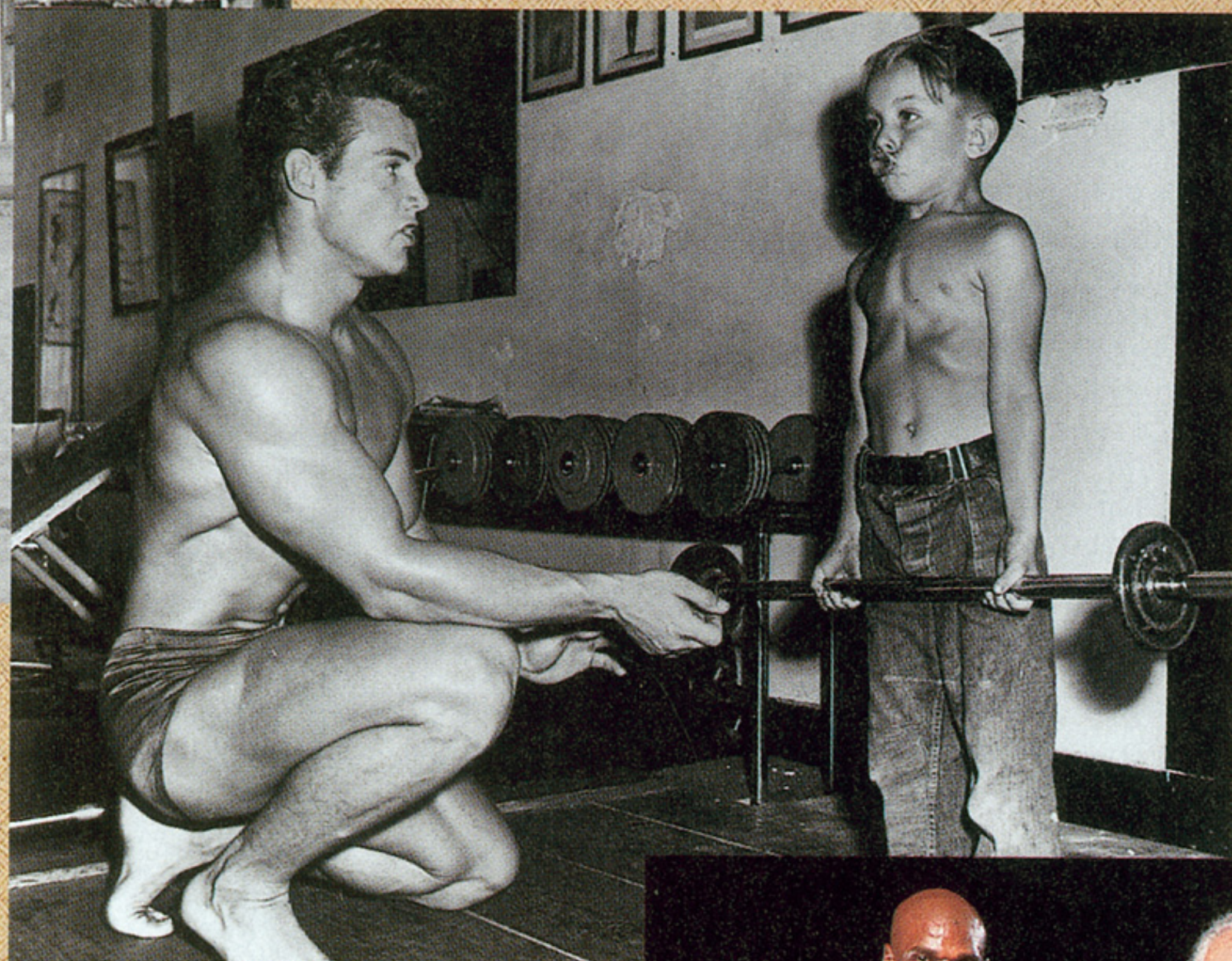
He compiled the content of that first issue during his spare time — he had a

Scott rescued from the trash. As Joe knows better than anyone, to tell a story you have to know your history. You must go to the source.

Joe’s hand peels back the front cover and his gray mustache flickers into a smile. “See, here’s gossip right away,” he says in his inimitable accent, which sounds like a French Canadian-Jewish cross between a professor and a lumberjack. “Guys all over the country could read this and know what was going on at Muscle Beach. Here’s [George] Jowett. There’s a champion, [former Mr. America] Alan Stephan, explaining how he trains,” he notes, turning the page and pointing. “Great inspirational writers like Dr. [Frederick] Tilney . . . ‘Now’s the time to wake up and live,’ he wrote. ‘Stop training every day. Quit driving your body into the ground of sickness and weakness.’”

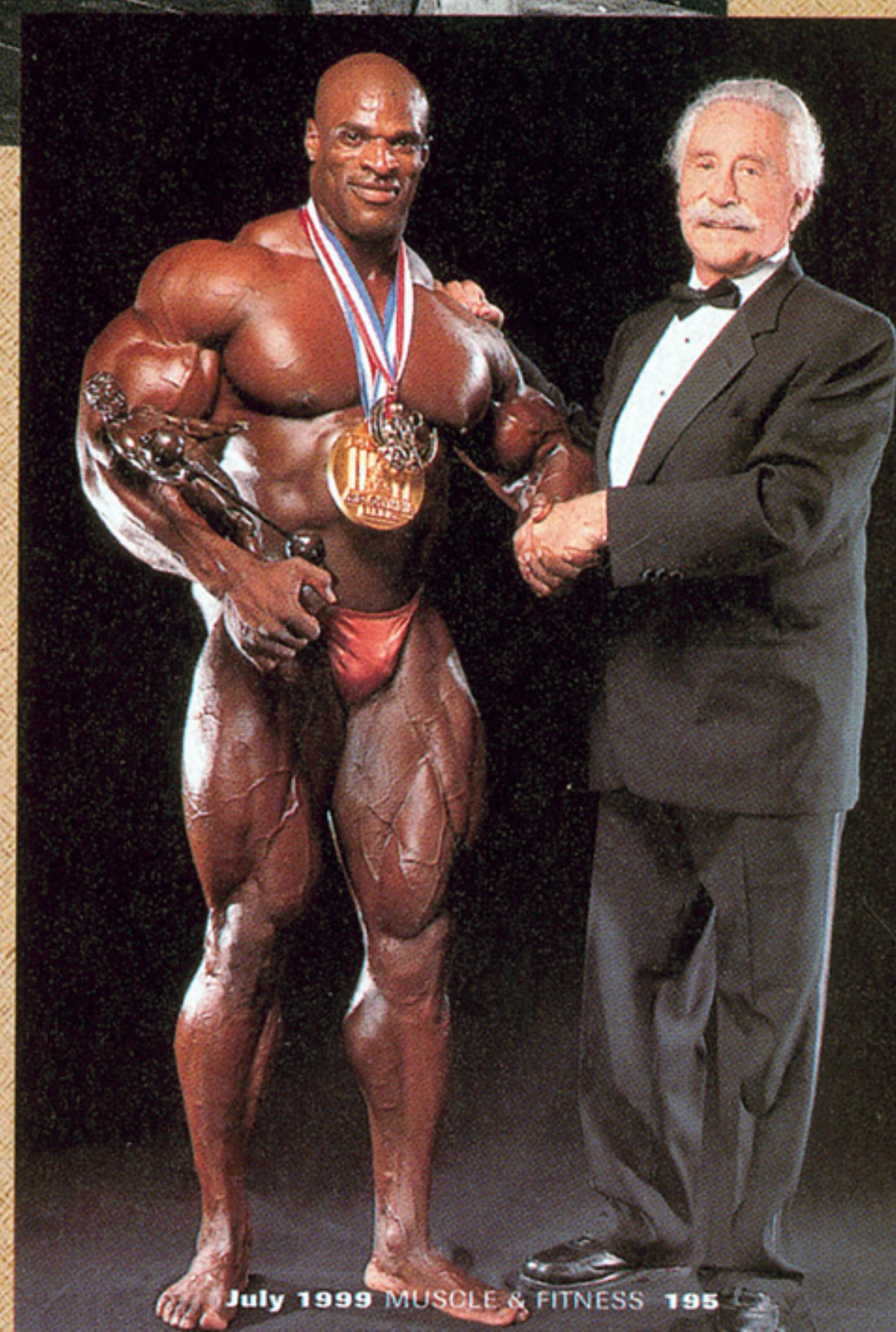
Joe looks up. “Even back then we knew from our own training that inadequate rest and recuperation leads to overtraining. Thirty years later some guy in a lab coat tells us to stop the presses because he proved it in a laboratory.”

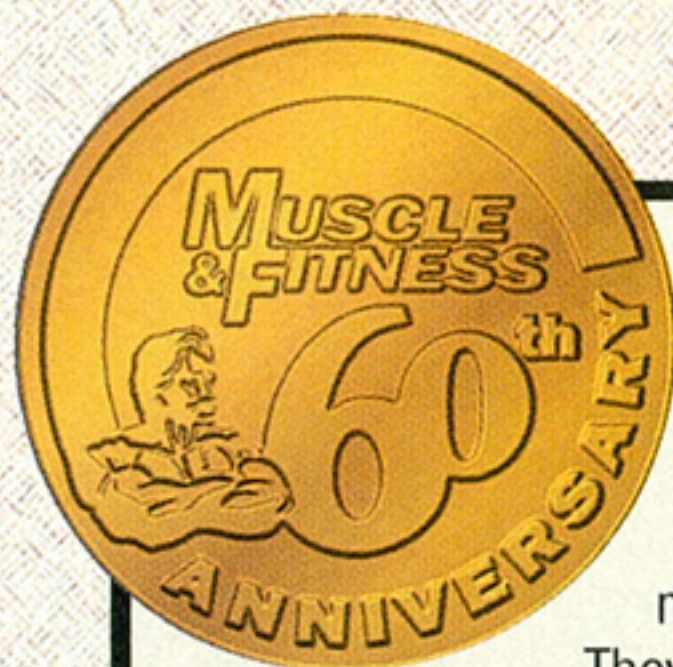
His gaze returns to the pages. “Here’s a contest report on the Senior



Nationals and here’s something on the future greats. Letters to the editor, questions and answers, cartoons.”

Visually, the issue Joe leafs through looks archaic next to the current issue of *MUSCLE & FITNESS* sitting nearby. Yet the subject matter is remarkably similar, and the spirit that bonds the two magazines is identical. “The readers were right there with the guys because I’d go to gyms and ask Steve Reeves why he did his curls a certain way, just like today I ask [current Mr. Olympia] Ronnie Coleman why he does a certain exercise at the beginning of his workout instead of at the end,” Joe says. “I always thought of my magazines as their voice. I wrote in their language. I talked like they talked. I wanted my readers to have that same experience I did of sitting on a bench and talking one-on-one with Steve Reeves.”





Cory Everson, 40 Ms. Olympia, 1984–1989

M&F's influence: People are so inspired by the magazine.

I meet people all over the world who swear they know more about me than I do, and it's through M&F. And it's amazing how many people I speak to daily are now into muscle for women.

They love it. Teenage boys come up to me all the time and say, "Cory, you're gnarly," or "You're the bomb!" I'm like, is that a compliment? **First**

photo shoot: It was in New York City with Mike Neveux after I'd won the North American couples championships with [former husband] Jeff. I'd never been to New York before, and Mike took us to Central Park just as the sun was coming up. It's slippery, freezing cold, and I'm wearing a bikini as Jeff is lifting me overhead for these shots. But, oh my God, it was wonderful! **Catching up with . . .:** I have my television show, "Gotta Sweat"; I still represent Weider Health & Fitness; I run my Fitness Adventure Camps; and I've worked for the last three years with HealthSouth as part of a nonprofit "road show" called Go for It, which helps educate and motivate about a million children a year. My husband and I are adopting a baby on Aug. 20!

full-time job at a restaurant — and undertook his first print run in his parent's house. "I could afford only a cheap machine, so the papers came out wet," he recalls, laughing. "I had to wait until my mother left the house to spread them all over and let them dry. Then I picked them all up and stapled the issues together."

For a closer look at those first issues, see "Inside YOUR PHYSIQUE" on page 210; for background on the historical relationship between weightlifting and bodybuilding, see "Joe Weider" on page 216. With regard to Joe's evolution as a publisher, however, his stroke of genius was sensing early on that the future lay not in weightlifting but bodybuilding. "I asked myself, 'How many guys want to break records, and how many guys want to look good?'" recalls Joe. "For each person who wanted to compete in weightlifting, there were a hundred who wanted to sculpt their body for aesthetic reasons."

External events may have nudged him in that direction (i.e., Canada's entrance into World War II depleted the ranks of its elite weightlifters), but as the 1940s unfolded, Joe the entrepreneur, as opposed to Joe the weightlifter, began to see the writing

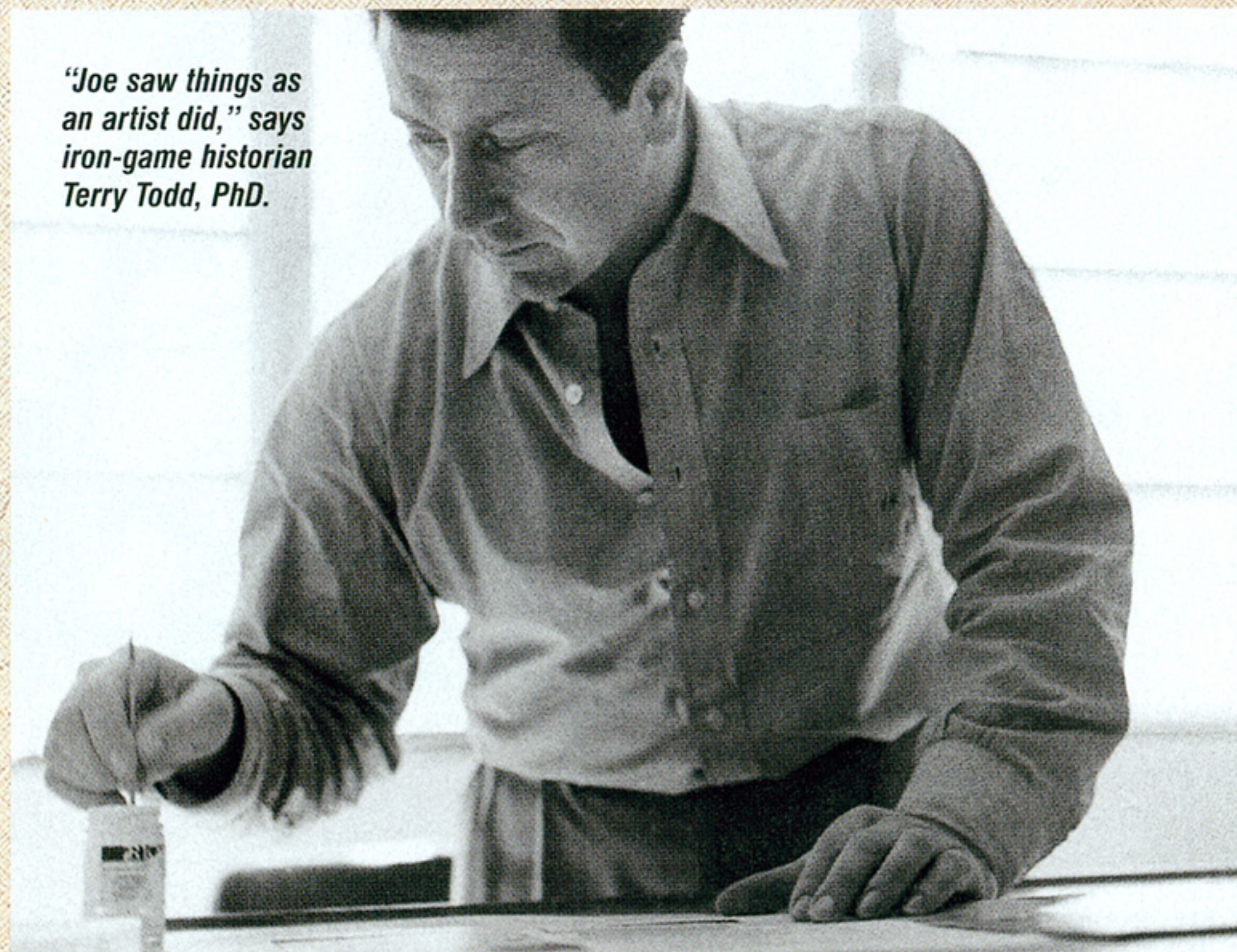
on the wall. As for the writing on his pages, Joe relied on himself and a cadre of other writer-bodybuilders — men like Jowett, Barton Horvath, Earle Liederman and Charles Smith — to provide more complete, more accurate training information than had been

previously available.

The most striking aspect of Joe's early publications (MUSCLE POWER followed YOUR PHYSIQUE in 1945) was a rapidly evolving visual style more sophisticated than, and increasingly distinct from, the cookie-cutter approach of their competitors. With the help of art director George Quaintance and images purchased from photographers such as Lon Hanagan and Tony Lanza, Joe's magazines began to more closely reflect his vision.

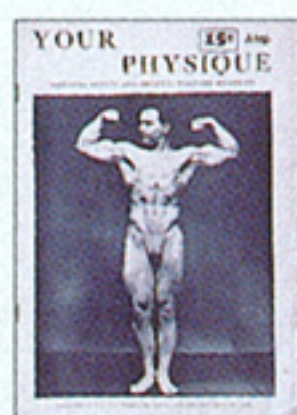
"In my view, one of the reasons for Joe's success is that he always had a genuine consideration for the aesthetics of magazine publishing," says Terry Todd, PhD, a professor of kinesiology at the University of Texas, Austin, and one of bodybuilding's leading historians. "He certainly had a better aesthetic sense than [Iron Man publisher] Peary Rader or [Strength and Health publisher] Bob Hoffman. He saw things more as an artist would see them, and the kind of publishing he's in depends

"Joe saw things as an artist did," says iron-game historian Terry Todd, PhD.



TIMELINE: 60 YEARS OF "MUSCLE"

The following timeline relates to MUSCLE & FITNESS, its direct antecedents (MUSCLE BUILDER, MUSCLE BUILDER/POWER and MUSCLE: A NEW BODY IMAGE FOR YOU), and its more indirect predecessors and inspirations (such as YOUR PHYSIQUE, MUSCLE POWER, FLEX). It omits less-closely related titles (such as MR. UNIVERSE, JUNIOR MR. AMERICA, ADONIS, BODY BEAUTIFUL), which together form a colorful collection of shorter-lived hits, near-misses and wrong turns. Nor does it include more recent Weider titles such as SHAPE and MEN'S FITNESS. Cover debuts refer exclusively to Weider publications.



1940

The first issue of YOUR PHYSIQUE is published in August.

1941

A Joe Weider muscle mag appears on a newsstand for the first time with the March/April issue of YOUR PHYSIQUE, with



Dave Asnis on the cover.

1945

The bimonthly MUSCLE POWER begins publication under the editorship of Earle Liederman.

The first issue (October/November) features Jack LaLanne on the front cover and John Grimek on the



back. Grimek makes his cover debut on the June/July 1945 issue of YOUR PHYSIQUE.

1946

MUSCLE POWER goes monthly. Joe appears on the cover of YOUR PHYSIQUE in August.



so heavily on the visual. He wanted to improve the look of his magazines pretty quickly, and he did."

Unlike other iron-game publishers, Joe sought out and absorbed influences from mainstream magazines covering subjects like entertainment, fashion and sports. For someone who had dropped out of school at 12 to help support his family, they were the reading list for a continuing self-education. Recalls Joe: "Initially, I didn't know anything about publishing: good art vs. bad art, good writing vs. bad writing. I had to learn everything by trial and error. So I subscribed to all these magazines, and I said to myself, 'This is where I'm gonna learn, because the best magazines are gonna have the best writers, the best designers and ads from the best agencies.' That became my school."

Never was the learning curve steeper than when it came to the embryonic art of physique photography, which back then tended to be stiff, uninspired, dark. "Even the better stuff made the physique stars look aesthetically beautiful rather than powerful," Joe says. "It wasn't easy to shoot muscles: some are parallel and some horizontal, and when we'd light the upper body the thighs would get lost, and vice versa. To get a more dramatic look that accentuated a guy's muscularity, we started experimenting with floodlights, lighting the physiques from overhead, things like that."

Jersey Bound

Biographical sketches of Joe have tended to assume that he moved his publishing operations to Union City, New Jersey, just outside New York City, in 1947 as a premeditated assault on the enormous U.S. market for magazines and gym equipment. In reality, the circulation of Joe's magazines simply outgrew the capacity of the printers in Quebec, who could handle such large runs only for newspapers. Joe therefore had to put together the



The brothers Weider in 1947, when command central was still their parent's living room. Later that year Joe would move to New Jersey; Ben would remain in Montreal to run the IFBB.

magazine in Montreal and then take the printers' plates by train to New York City, with his materials undergoing scrutiny from customs when he crossed the border. Afterward he'd return to Montreal by train and repeat the same exhausting process. Shortly after his brother Ben left the army and

returned to Montreal, Joe packed up his businesses and moved them to New Jersey.

Joe's genius for marketing the fitness lifestyle he was defining was reflected in the dizzying series of changes his magazines underwent during the late 1950s. The French-influenced title *YOUR*

Lee Haney, 39 Mr. Olympia, 1984-91

Early influence: "I started reading *MUSCLE BUILDER* and based my training on what I read in each issue. Arnold, Franco and Sergio Oliva made a huge impact, but I really patterned my physique after Robby Robinson and Roy Calendar, with their great arms and huge, hanging lats. **Meeting Joe:** He flew me out to Woodland Hills and paid my way. I was a young guy from a little town who had hopes and dreams of becoming a champion, and here I am standing face to face with the man who had really paved the way for Arnold and Franco. It was a dream come true. The greatest, though, was when Joe asked me if I wanted to come to California and train under him. He made sure that I was at ease and comfortable in my new surroundings. He asked me if there was a special lady in my life, and when I told him about [Lee's wife] Shirley, he offered her a job, too! **Catching up with . . .** I was recently appointed to the President's Council on Physical Fitness and Sports, and I have a biweekly television show called "Totally Fit" on the Trinity Broadcasting Network. We talk about training and nutrition but we also spread the gospel of Jesus Christ, calling people to salvation. That's the most important thing for me now. I also have a 40-acre retreat for inner-city kids called Haney's Harvest House, where we teach conflict resolution, respect for nature and respect for each other. I own two gyms and am a consultant to Biochem Sports & Fitness Systems, owned by Country Life. I'm busy, but I'm havin' fun!"



1947

Joe moves publishing operations from Montreal to Union City, New Jersey. Steve Reeves makes his cover debut in *YOUR PHYSIQUE* in September.

1948

Tony Lodico replaces George Quaintance as art director of *YOUR PHYSIQUE*. Mary McDowell, Miss San Francisco, becomes the first woman to appear on one of Joe's covers with the August issue of *MUSCLE POWER*.



1949

Armand Tanny appears on the September cover of *MUSCLE POWER*.

1950

The first celebrity cover (*YOUR PHYSIQUE*, March) features Val Njord and Lex Barker.



1952

Reg Park appears on the June issue of *MUSCLE POWER*. The last issue of *YOUR PHYSIQUE* appears in July, to



be incorporated into a new magazine called *MR. AMERICA*, subtitled "A Man's Magazine."

1953

In January, *MR. AMERICA* gets a new subtitle — "For the Man with a Future" — and a new emphasis, which doesn't include bodybuilding, before ceasing publication in August. Joe rolls out the debut issue of *MUSCLE BUILDER*, subtitled "The Magazine of the Champions," which is the direct antecedent to *MUSCLE & FITNESS*. Leroy Colbert appears on the November cover of *MUSCLE POWER*.





Shown here working the phones in 1960, Joe saw his publishing operation in Union City, New Jersey, grow quickly.

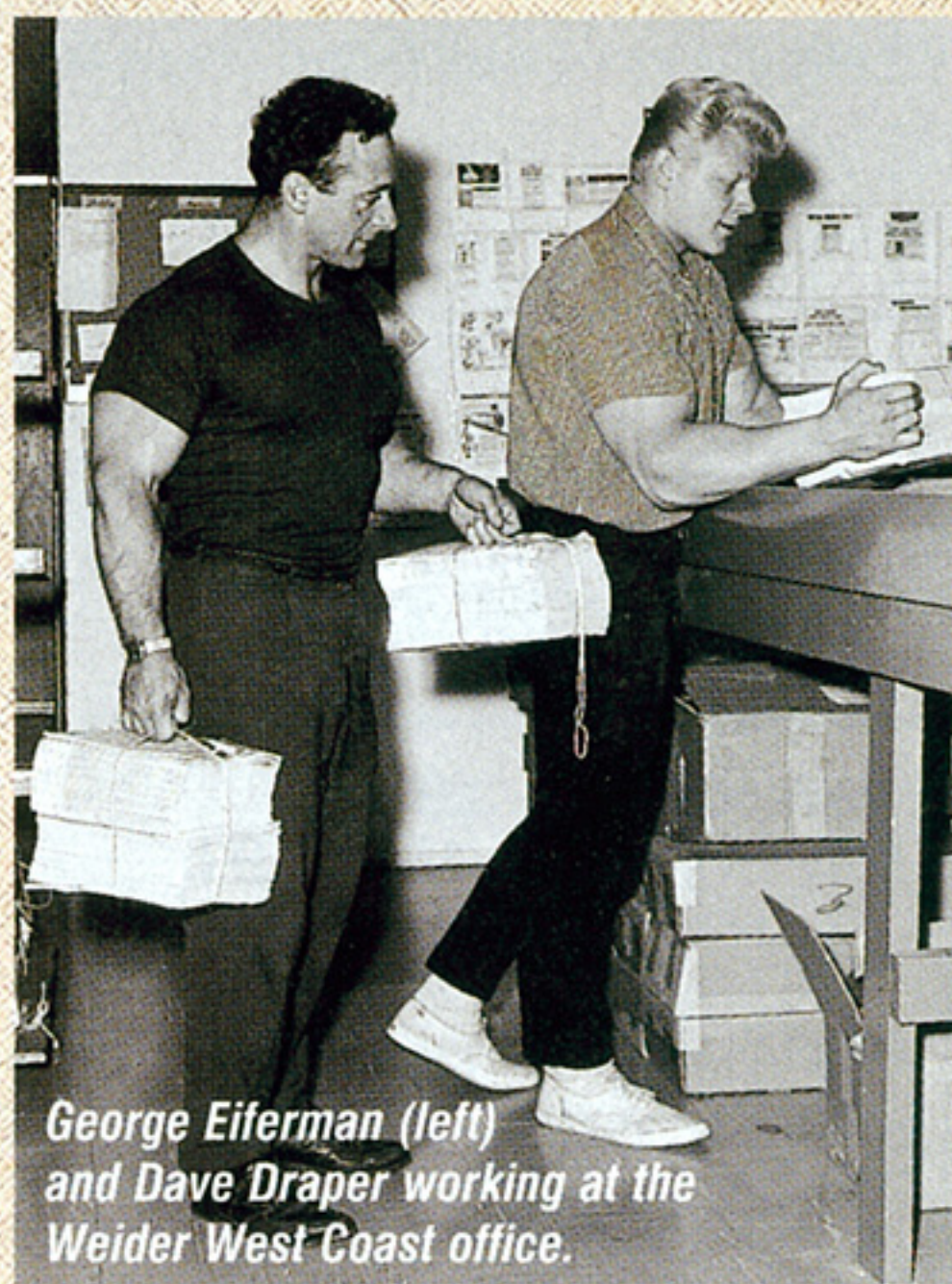


PHYSIQUE sold well in Canada but not the United States, so that became MR. AMERICA, which itself was then discontinued — only to be resurrected and relaunched years later. For most of the decade, the two constants were MUSCLE POWER and MUSCLE BUILDER, whose titles reflected their orientations: weightlifting and bodybuilding, respectively, notwithstanding considerable overlap in content and staff. Joe also became more prolific as the decade wore on: He estimates he was putting out up to 16 different publications at a time until distribution problems forced him to shed most of the peripheral titles and refocus on his core magazines.

"I think Joe was always searching for a new formula that would improve upon what preceded it," says Todd. "To use a fishing analogy, if Joe didn't feel like he was catching enough fish in one spot, he wouldn't hesitate to move and change bait. The others preferred to stay where they were comfortable."

From Counterculture to Subculture

With the growing awareness created largely by the magazines of Joe and his competitors, bodybuilding in the early 1960s gradually evolved from an almost clandestine counterculture into a rec-



George Eiferman (left) and Dave Draper working at the Weider West Coast office.

ognizable, albeit small, subculture. Joe's operation in New Jersey served as both a publishing house and a distributorship for supplements and gym equipment. A teenager from nearby Secaucus, New Jersey, named Dave Draper would swing by occasionally to buy additional plates for his weight set.

"He had a staff there of about 15 people, and it seemed to include his writers and photographers," recalls Draper, whom Joe hired after seeing



Leroy Colbert

him training in the showroom late at night with employee-bodybuilder Leroy Colbert. "Photo shoots would be done in New York City in industrial buildings, but his offices had file cabinets full of all the shots he had collected, and most of his writing and

Rachel McLish, 40 Ms. Olympia, 1980, 1982

First photo shoot: It was with Harry Langdon and all his "attendants." He just had a way of making you feel so special. **Reaction to first cover:** Are you kidding? A girl from a small town in Texas? It was fantastic. **M&F's influence on women:** It gave us the ticket to really go for it and be anybody we wanted to be. That was the primary message: Don't just follow what society dictates. Write your own book. Here are the tools. Go forth and do it. **Joe's legacy:** He really paved the way for everything. If you want the information, you go to the source. He was the man. **Catching up with . . .** I live 70% of the time in Rancho Mirage, California, and split the rest of my time between Texas and Los Angeles. My husband, film producer Ron Samuels, and I raise Dobermans, one of which we kept. Her name is Princess Olympia the First.



1954
Joe Gold appears on the December cover of MUSCLE POWER.



1955
Bill Pearl appears on the April cover of MUSCLE POWER.



1957
The title of MUSCLE POWER is expanded to MUSCLE POWER AND THE WEIGHTLIFTER.

1958
In January, MUSCLE POWER AND THE WEIGHTLIFTER becomes a new version of MR. AMERICA, subtitled "The

Magazine of Champions."

1962
A switch to coated stock for MUSCLE BUILDER is accompanied by a price increase from 35 cents to 50 cents.

1963
MUSCLE BUILDER's cover is redesigned as of June/July, with Larry Scott on cover.

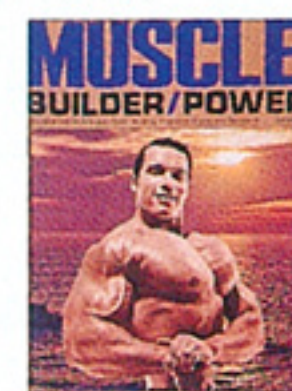


1964
Betty Brosmer, Joe's future wife, appears along with Larry Scott on the cover of MR. AMERICA in March.

1968
MUSCLE BUILDER becomes



MUSCLE/BUILDER POWER with the February issue. Arnold Schwarzenegger makes his first cover appearance in July.



1971
Rick Wayne appears on the March cover of MUSCLE/BUILDER POWER.

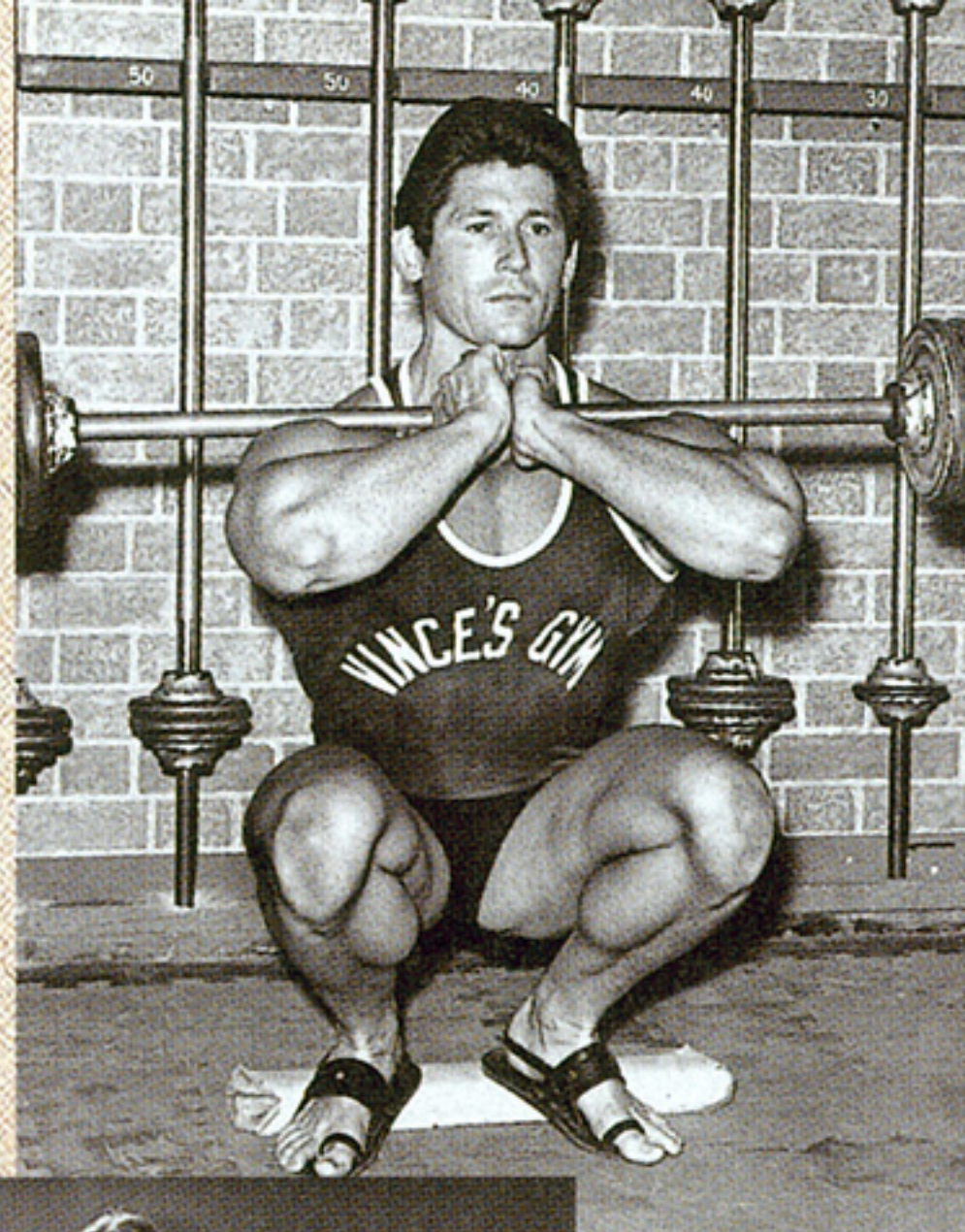
1972
Joe moves publishing operations from New Jersey to Woodland Hills, California. With the



compiling were done there. He always looked very professional, but you could tell he was working constantly to achieve what he was after. Sometimes he'd practically live in his corner office, with some of his early collections of statues and artifacts strewn about on the floor. Joe may have lived in Manhattan, but there was a lot of working late into the night and crashing on the office couch."

When Draper moved to California in late 1963 to work in Joe's satellite office in Santa Monica, he encountered a setting, now only a memory, that to him seemed "beautiful and pure" — exactly the image being projected to the world through surfing movies, surf music and Joe's magazines. Soon-to-be bodybuilding stars like Larry Scott and Don Howorth were training out of the old Muscle Beach Gym in Santa Monica and Vince Gironda's Gym in North Hollywood. Photographer Russ Warner, a regular contributor to Joe's magazines, ran a studio of sorts from the back of the latter.

Photo shoots for MUSCLE BUILDER also tended to be clustered around contests, when the leading physique stars were together and in great shape. For contests such as the first two Mr. Olympias, held at the Brooklyn Academy of Music, Montreal-based photographer Jimmy Caruso would pack up his gear and head down to New York City. Typically, he'd shoot backstage the day of the contest and then extensively the following day at



what Draper and Zane recall as being abandoned warehouses in the city. The resulting exercise, posing and product shots would provide the magazine with a steady flow of images for months to come.

Those images would have a lasting impact on everyday readers like Brian Plachan, who first picked up a copy of MUSCLE BUILDER/POWER in the mid-1960s and has subscribed ever since. "I was

Clockwise from top: Don Howorth; fellow '60s stars Larry Scott (left) and Freddy Ortiz; (left to right) photographer Bob Gardner, Mike Mentzer and Joe.



Dorian Yates, 37 Mr. Olympia, 1992–1997

First encounter with M&F: I think I saw my first MUSCLE BUILDER when I was 15. It made a big impression. To this day I've got a huge collection of MUSCLE BUILDERS. **First photo shoot:** The first shoot I did with Joe was in 1991 with some sort of celebrity photographer in Los Angeles. Joe was there supervising. That's one thing that has always impressed me about Joe: He loves the sport at a grassroots level. At this point in his life he certainly doesn't need to be supervising shoots, but he does it because he loves it. **Catching up with . . .** I'm retired from bodybuilding, and for those of you who keep asking, no, I have no plans for a comeback. My main project is my involvement with a nutrition company called Chemical Nutritional Products. It's based in the United Kingdom and we're about to launch in the United States.



September/October issue, MUSCLE BUILDER/POWER's cover price reaches \$1 for the first time.

1974

Lou Ferrigno makes his first cover appearance on the May issue of MUSCLE/BUILDER POWER.



1979

In June, MUSCLE BUILDER/POWER becomes MUSCLE: A NEW BODY IMAGE FOR YOU.



1980

As of June, the sixth issue of the 41st volume of what began as MUSCLE BUILDER becomes MUSCLE & FITNESS. Cover price is \$2.50. Editor in chief is Bill Reynolds; art director, Robert Willis.

1982

Jim Chada becomes art director with the April issue, having helped launch SHAPE the previous year.



1984

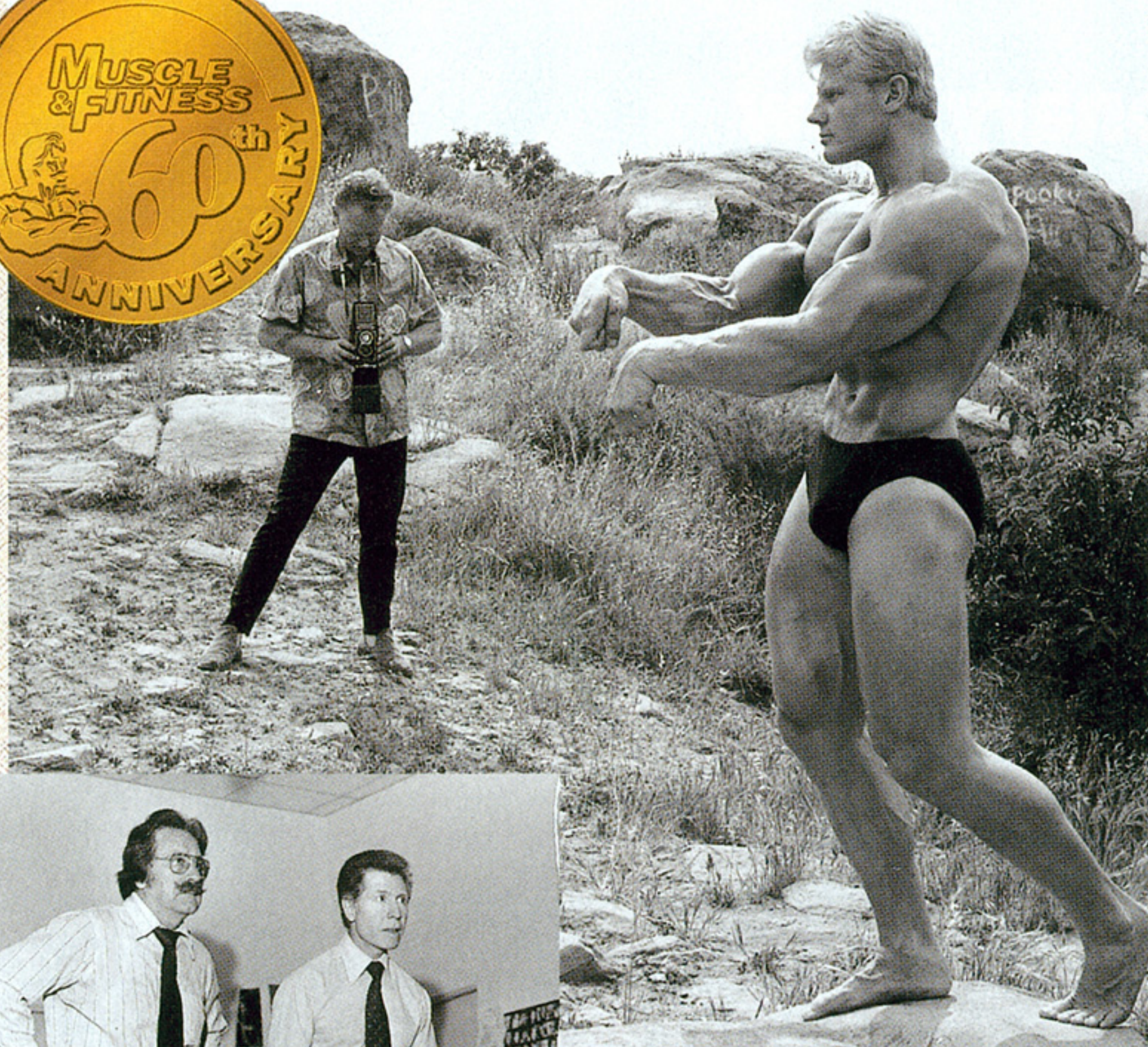
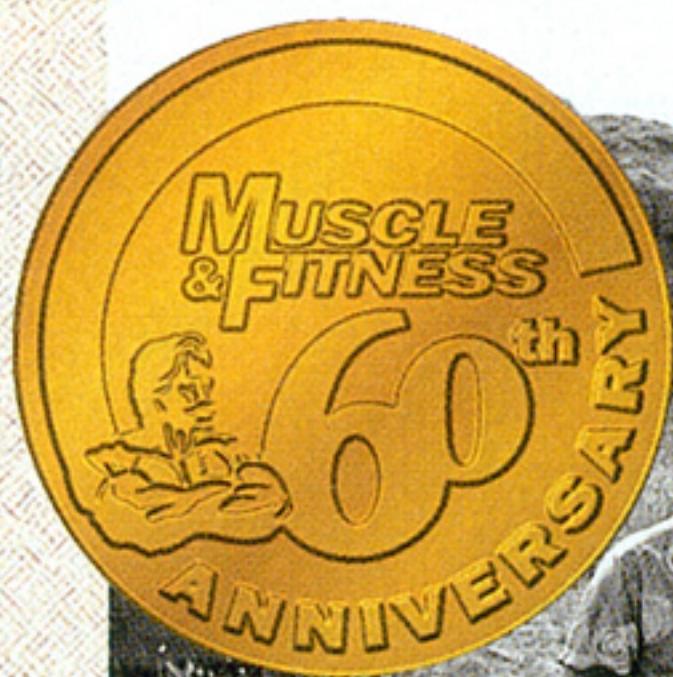
Cover story documents Arnold

Schwarzenegger's preparation for title role in "Conan the Destroyer."

1985

Lee Haney appears on the cover for the first time in February. In April, "Corrina Conquers Canada" details the first Ms. Olympia victory of Cory Everson, who appears on the cover for the first time in June. The end of the year brings a double dose of testosterone, even by M&F's standards: Sylvester Stallone, pictured on the cover with actress Brigitte Nielsen, is profiled in October, and a "Commando"-ready Schwarzenegger follows in November.





In the 1960s, Weider's ace photographers included Russ Warner (above, shooting Dave Draper) and Jimmy Caruso (at left with Joe).



thin and small when I was younger, and the magazines gave me the tools I needed to get bigger, stronger and more self-confident," says Plachan, 45, who works as a plate maker for a printing company in Cleveland. "They had a huge impact on my life."

Back in California, Draper would deliver mail from Joe's Santa Monica office to a post office half a block away, where he'd hand it to worker named

Artie Zeller. A former bodybuilder who had met Joe back in 1946, Zeller had begun shooting physique shots in the mid-1950s. In the '60s, he would exploit California's unique climate and landscape by taking bodybuilders like Draper and Scott on location shoots in the hills above Malibu. Surrounded on all sides by blue water, blue skies or mountains, Zeller could set up shots with good light and spectacular backgrounds all day long, regardless of the sun's position.

Coming to America

On one of Joe's periodic visits to his Santa Monica office, he and Zeller went out for a bite to eat. After he sat down, Joe reached across the table and handed him a photo of a young



Kevin Levrone, 33 Winner of 19 IFBB pro contests (tied with Vince Taylor for most wins in history)

Impact on life/career: When I first saw Arnold Schwarzenegger in *MUSCLE & FITNESS* in 1982, that was it, man. Yeah, it certainly had an impact on my life. Big time. **First photo shoot:** Dream come true. I remember flying to California — first time I'd been on a plane — going to Joe's office and him showing me pictures of the champions. He could relate to me and I could relate to him. He'd been there and experienced it; it was like standing in a classroom. Here's someone to listen to, to have my full, undivided attention. Next thing I knew they were taking pictures of me. It was awesome.

Austrian bodybuilder.

"What do you think?" Zeller remembers Joe asking him. "He's 18 or 19, and I'm thinking of bringing him to America."

"I got a funny feeling," recalls Zeller, "and I said, 'Joe, somehow I think this guy is going to be the best bodybuilder ever.' He just looked huge; he had that John Grimek-type massiveness."

En route to California, with Joe as his sponsor, Arnold Schwarzenegger stopped in Miami to compete in the 1968 Mr. Universe contest, where he promptly lost to a young school-teacher-bodybuilder named Frank Zane — one of only three defeats in Arnold's career. Schwarzenegger then continued on to Los Angeles, where Zeller met him at the airport.

"I could tell he was pretty pissed off when he walked off the plane, so I asked, 'How are you, Arnold? You don't

1986

The popular "Hotline" section appears for the first time in June. The October cover features martial-artist/actor Chuck Norris.

1987

A precursor to today's Success Stories column appears in January. Joe kicks off the column by writing, "I'd like to share the story of a bodybuilder whose career was seemingly ended by a near-fatal accident." The young man? Future infomercial king Tony Little. In July, Jeff Everson replaces Bill Reynolds as editor in chief.

1988

The January issue features Clint Eastwood



on the cover and a related profile titled "Make Your Day — with Exercise." Lee Labrada makes his M&F cover debut in March.

1990

Tom Deters, DC, becomes editor in chief in November, having joined the magazine as managing publisher the year before.

1991

Clint Eastwood makes his second cover appearance in January. Shawn Ray appears on the cover for the first time in March. Jean-Claude Van Damme teams up with

Cory Everson for a cover appearance in September. November's cover features Dolph Lundgren with a then-unknown model who "Wayne's World" fans will recognize as actress Tia Carrere.

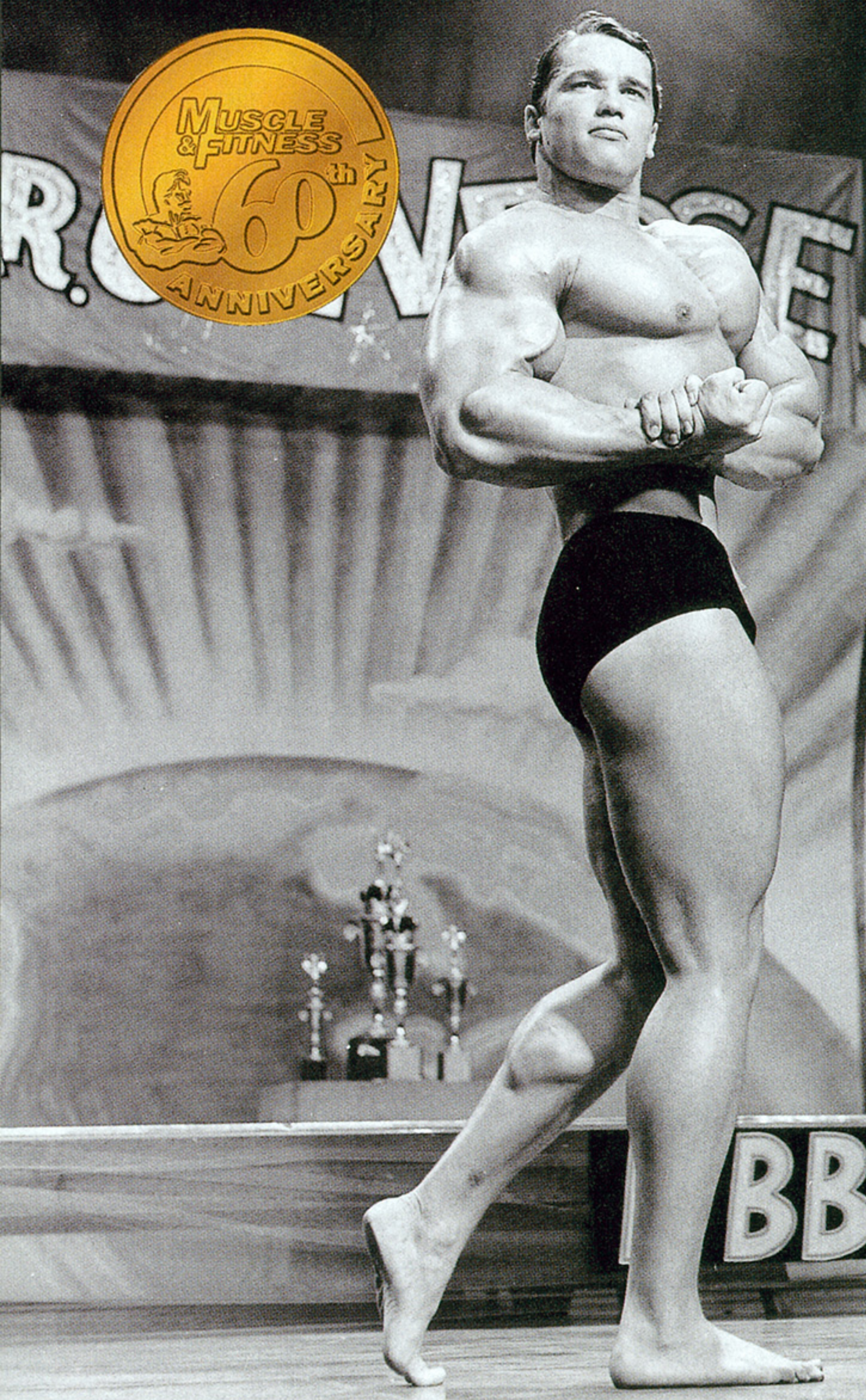
1992

The September issue showcases articles from two relative newcomers who were legends in the making: Dorian Yates, who dispensed advice on training shoulders, and Lenda Murray, who showed readers how she built her legs.

1994

Dorian Yates appears on his first cover in January. A pair





"What do you think?" Joe asked Artie Zeller in reference to a teenage Arnold, shown here at the 1968 IFBB Mr. Universe contest in Miami. "I'm thinking of bringing him to America."



look too happy."

"The chicken with 17-inch arms just beat me!" said Schwarzenegger, according to Zeller. "For Arnold, losing was unbearable, which of course is always the sign of a champion," Zeller notes.

The sunshine that seeped through the large windows and skylights in the

original Gold's Gym also allowed Zeller to shoot inside with natural light. Using "fast" lenses and film enabled him to pursue a documentary style that would revolutionize bodybuilding photography, providing a visual counterpoint to the realism and intimacy Joe and his writers — who at that time included

the likes of Armand Tanny and Dick Tyler — had always sought in their articles. And with bodybuilders like Schwarzenegger, Franco Columbu, Zane, Draper and Ken Waller providing a more interesting, photogenic cast than any Hollywood screenwriter could have conjured, Zeller's shoots quickly



of future stars, Monica Brant and Dennis Newman, appear for the first time in November.

1996

MUSCLE & FITNESS gets wired, launching its website in September with on-line reporting from the Mr. Olympia contest in Chicago. The site, www.muscle-fitness.com, receives several million visitors during its first month of operation — a number that hasn't stopped growing since.

1997

The July issue celebrates Arnold



Schwarzenegger turning 50th with a special collector's issue.

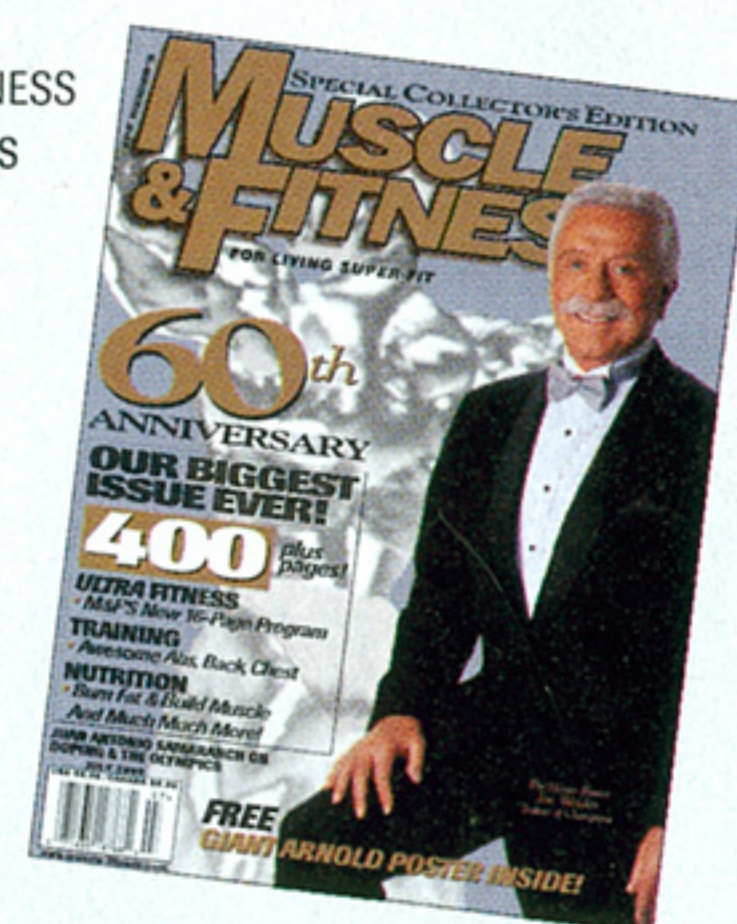
1998

Courtesy of a redesign, the February issue marks the debut of M&F's current look. "The Impossible Dream" two-parter in June and July chronicles the 52-year drive of Ben Weider and the IFBB to receive provisional recognition of bodybuilding from the International Olympic Committee. Vincent Scalisi becomes editorial director with the August issue.



1999

MUSCLE & FITNESS celebrates its 60th Anniversary with its biggest issue ever!





became history in the making.

"I'd come into the gym with my camera, postpone my own workouts, and shoot them," Zeller recalls. "The guys would all train together, and the unexpected would inevitably happen because of the natural camaraderie they shared. Some would be training, some would be watching, and formations would occur that were interesting. I looked for things like that. I might be shooting them at the water fountain when suddenly they'd break into an impromptu physique contest, ripping clothes off and comparing legs. It's very hard to set up something like that without it looking artificial."

Zane, who upon arriving in Santa



With Arnold in California, the images that would define an era were usually captured on the beach (above left, with Frank Zane and Dave Draper in 1970) or in the gym (above right). More often than not, the lensman was Artie Zeller (left, third from right), whose documentary style was perfect for capturing the nonstop improvisation of Arnold & Co.

Monica himself ended up sleeping on Schwarzenegger's cot, says the camaraderie evident in Zeller's photos reflected a genuine brotherhood. "We were real tight," he recalls. "I guess we didn't really expect to beat Arnold — he had too much momentum — but it wasn't about that. We were just into the training; the competition was only something you peaked for. There was no real money involved back then, so

we relied on each other."

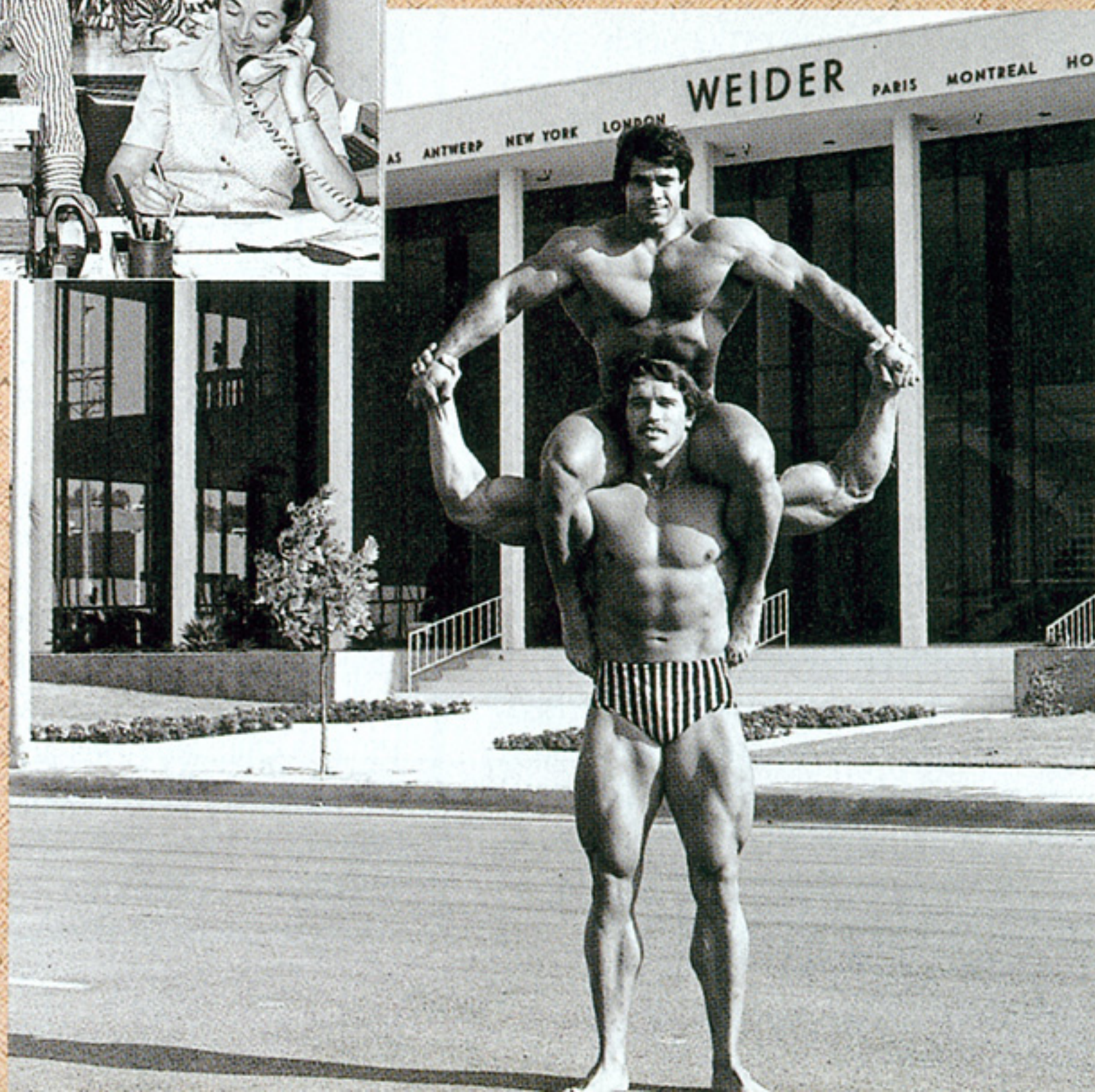
Outdoor shoots in the late 1960s/early 1970s could be equally unpredictable, albeit for different reasons. Recalls Zeller: "I remember Arnold showing up at a major shoot where there was this huge caravan of parked cars queued up in front of a beach in Malibu. The bodybuilders and female models are oiling up and Joe's getting his products out when he turns to Schwarzenegger and says, 'Okay, Arnold, put your trunks on.'"

"Arnold says, 'Trunks? Nobody asked me to wear trunks.'"

"You can't imagine how livid Joe was. I think he ended up having me shoot Arnold in his underwear."



Joe would move west in 1972, several years after Arnold. Above, he consults with writer Armand Tanny (left) and secretary extraordinaire Anneliese Leyk. At right, Arnold and Franco compare their architecture with the new Weider HQ.



Moving to Mecca

In 1972, Joe made a move that in retrospect seems inevitable: He packed up his New Jersey publishing operations and moved them to Southern California, where he built a corporate headquarters in Woodland Hills. The move foreshadowed a veritable explosion in bodybuilding's popularity, fueled in part by Schwarzenegger's growing celebrity, as documented in *Pumping Iron* the book (1974) and movie (1974). Although Joe launched a short-lived title called *SHAPE-UP* in 1973,