



IRON GAME HISTORY



THE JOURNAL OF PHYSICAL CULTURE

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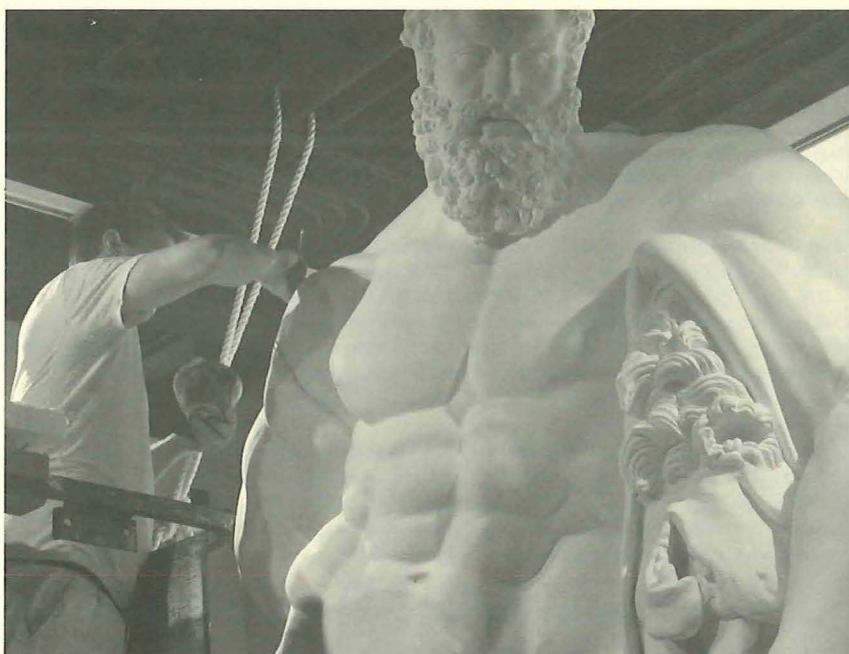
The State of The Stark Center

We decided to use the editorial pages and “The Iron Grapevine” letters section of *Iron Game History* to provide subscribers with a construction update and a progress report related to The H.J. Lucher Stark Center for Physical Culture and Sports at The University of Texas, since *IGH* is published under auspices of The Stark Center. In the next issue, we’ll return to our regular use of an editorial as well as to our letters to the editor in “Grapevine.” As always, we welcome your thoughts and comments. Please note our new mailing address: *Iron Game History*, The H.J. Lucher Stark Center for Physical Culture and Sports, 403 23rd Street, NEZ 5.700, Mailcode: D3600, The University of Texas, Austin, Texas 78712. Or, you can email us at the addresses on page two.

Final Phase of Stark Center Construction Now Underway

In April of 2009, the Nelda C. and H.J. Lucher Stark Foundation of Orange, Texas, formally awarded an additional \$2 million to The H.J. Lucher Stark Center to assist with the Center’s burgeoning construction budget. This grant was in addition to the \$3.5 million given to The Stark Center by the Stark Foundation in 2006, a gift which allowed Phase One of The Center’s two-phased construction plan to begin. However, as

the total costs of the construction of Phase One exceeded the Stark Foundation’s initial 3.5 million dollar gift, additional funding was needed to offset those expenditures and to allow the construction to begin on the museum and gallery areas of The Stark Center. In appreciation of this second gift, The Center’s just-completed conference room has been named in honor of W.H.



A replica of the Farnese Hercules was recently installed on a rotating dais in the Stark Center lobby. To assemble and finish the statue, we brought to Texas Jan Swartenbroekx (pictured) and Hughes Dubuisson of the Royal Museum of Art and History in Brussels. They made the statue in the museum’s plaster cast workshop and it was shipped to Texas in four pieces. For scale, Jan is approximately 5’8” tall and weighs about 175 pounds. The statue is 10’6” tall and weighs approximately 2000 pounds.

Stark, Lutch Stark's father, who expanded the family holdings of timberland to a remarkable—even for Texas—600,000 acres. So extensive was their property in Louisiana and East Texas that it was said a person could drive from Orange, Texas, across the Sabine River from Louisiana, to New Orleans without losing sight of Stark land. W.H. was also a former member of the U.T. Board of Regents.

In any case, because it was not possible for us to begin Phase Two of our building program before completing Phase One, it will probably be early in 2010 before we are able to officially open the Sports Gallery and the Joe and Betty Weider Museum of Physical Culture. However, construction of the 11 galleries in Phase

Two is now underway, and the museum design and final finishes have all been chosen. As the construction moves forward, watch our website at www.starkcenter.org for news on the progress of the museum/gallery project. We will also use the website—and a future issue of *IGH*—to announce the date of the formal opening we plan to hold when the entire facility is finished.

The Library is Open

On November 4, 2008, our contractors began work on Phase One of the Stark Center construction project. Phase One began after we were given access to the 4.5 million dollar concrete and metal shell on the

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The reading room of the Stark Center library is filled with comfortable chairs and two long, antique walnut tables at which researchers can work. The statues in this room are part of the Battle Cast Collection and are on loan from the Blanton Museum of Art at The University of Texas. The statues date from the late 1890s and first two decades of the 20th century and were purchased by Dr. William Battle of UT's Classics Department. A fourth statue, of the huntress Artemis, will soon reside on the dark wall at the far end of the reading room. The three figures currently on display include the "Discobolus," at the far end of the room, the larger-than-life reclining Herakles figure in the center, and the "Idolino," a physique study of a young male athlete. Other athletic statues from the Battle Cast Collection will be used in the art gallery of the Stark Center. To learn more about the statues, go to the Director's Blog at: www.starkcenter.org.

second level of the north end of the university's football stadium. Phase One involved building nine staff offices, our 6500 square-foot archival storage area and processing rooms, our lobby and information center, the W.H. Stark Conference Room, the public reading room, a small photography gallery, the rare books research room, the art gallery, the staff kitchen and break room, and several other storage areas. Phase Two will involve the construction and installation of exhibits in the Joe and Betty Weider Museum of Physical Culture, and in the Sports Gallery.

When construction began last fall, the contractors told us that barring problems they would be finished in late May and that we could move into the space in early June. Throughout the spring the construction project moved along almost exactly on schedule, and on June 10th and 11th, after packing and sorting the Todd-McLean Collection for several months prior to the move, we watched happily as 30 men, using five trucks, moved our collection across campus over a two day peri-

od and into its new home.

Then, trouble came calling. In the week after the big move—as we moved our furniture into our offices and began settling in and using our kitchen—we noticed that there was a problem with the recently-stained concrete floors. Whenever water dropped on the floor, white spots developed in the floor finish, and they did not wipe away. So, to our great disappointment, we had to move back out of the offices and into the unfinished part of our space, remove all the furniture that had been put in place, and wait while the contractors searched for a solution to this unexpected problem. We hoped to have a quick fix, but our hope was in vain. For reasons too complicated and sorrowful to explain, it took eight attempts and more than two months before the floor was more or less acceptable and we were able to move back into our offices and begin fully using our new facility. So, as we go to press with this issue of *Iron Game History*, the first from our new facility, we've

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THE INTANGIBLE ARNOLD: THE CONTROVERSIAL MR. OLYMPIA CONTEST OF 1980

John Fair, Georgia College and State University

There is nothing so finely perceived and so finely felt as injustice.¹

—Charles Dickens, *Great Expectations*

Arnold has a gift that cannot be acquired no matter how hard an athlete trains, no matter how many pep talks—replete with references to Michelangelo's sculpture—he absorbs. It is, of course, the gift of charisma, something capable of magically compelling his opponent's collapse and the judges' favorable votes.²

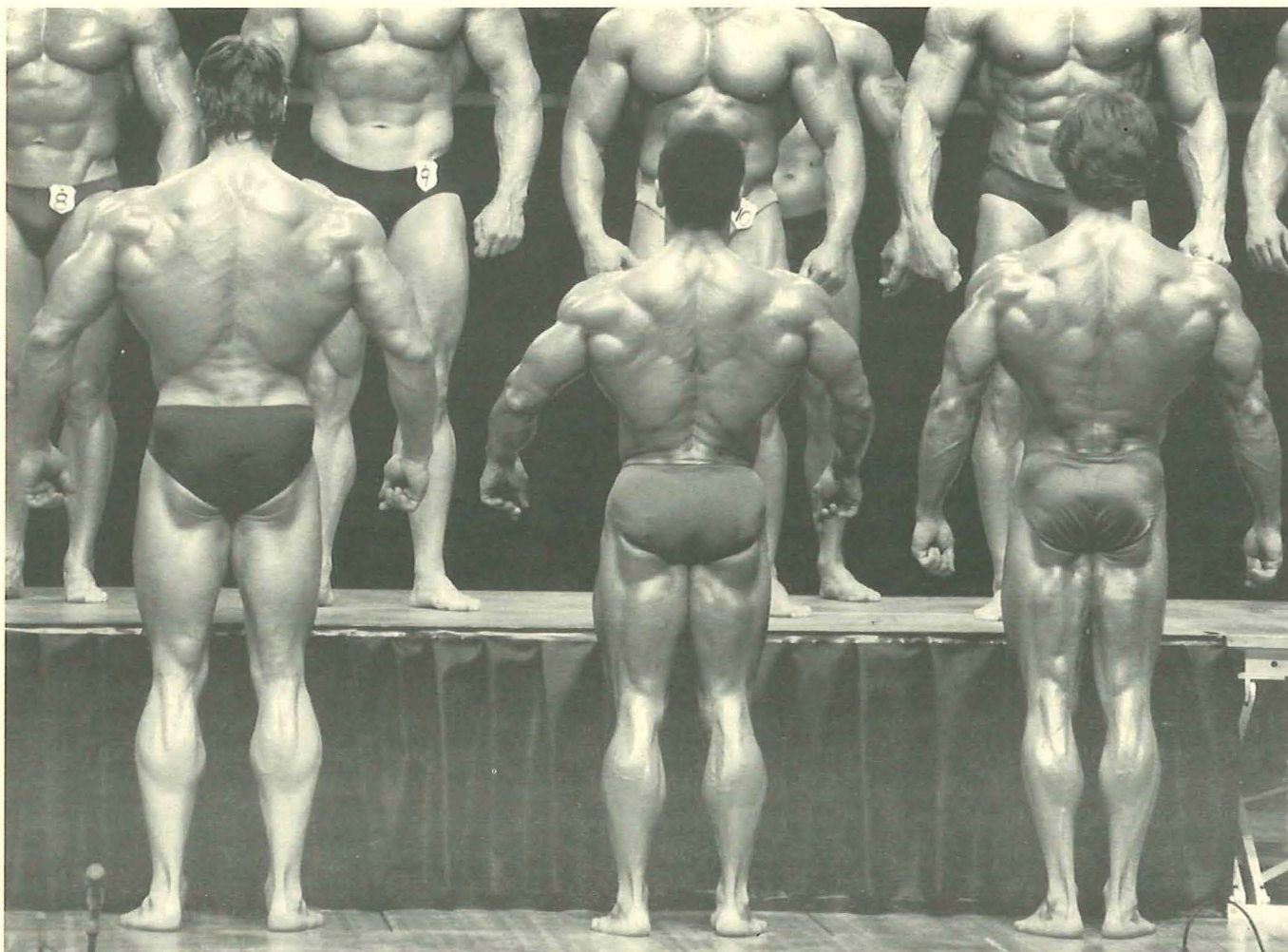
—Jimmy Savile

Arnold Schwarzenegger, dubbed the “Austrian Oak,” is often regarded as the most successful bodybuilder of all time, having won 14 world physique competitions, including five Mr. Universe and seven Mr. Olympia titles, the latter being the sport's highest prize. Furthermore, he was able to parlay his success as a bodybuilder, and bodybuilding itself, into the mainstream of American culture where he emerged as a leading box office attraction, starring in numerous blockbuster films, including three *Terminator* classics. This notoriety helped him to marry into one of the nation's leading political families and become a two-term Governor of California. Despite his foreign birth and mannerisms, Arnold became a latter-day Horatio Alger and a fulfillment of the modern American Dream.³

The means by which he gained so many triumphs in three such disparate sectors, however, have not been without controversy. An instance of possible undeserved recognition and injustice to his rivals is provided by the 1980 Mr. Olympia Contest in Sydney, Australia. It was not so much that Schwarzenegger decided to come out of retirement five years after his last Olympia victory but his allegedly less than perfect physical con-

dition and questionable judging at the 1980 event that caused such a furor in the physique world and threatened to undermine his growing fame. “The Olympia was a fiasco,” declared one bodybuilding fan, “Arnold pulled every trick in the book. He won because everything but his body was in super shape.”⁴ *MuscleMag International's* correspondent announced, “Arnold Wins! But Was It On Reputation?”⁵ “Come on, give us a break!” was the reaction of *Muscle Training Illustrated*.⁶ Even after two decades the Sydney decision remained, “by far the most controversial in the event's history” according to *Flex* editor Peter McGough.⁷ How Arnold managed to stage a comeback to defeat a better-than-ever field of top contestants has perplexed bodybuilders, pundits, and historians since that time.

Evidence from manuscripts, muscle magazines, memoirs, interviews, and social science research, however, reveals that this outcome was the culmination of a natural course of affairs since the beginning of Schwarzenegger's extraordinary public career. Arnold won the 1980 Mr. Olympia Contest less by virtue of his physique than by various intangible factors: his previous domination of the sport, a biased judging panel and,



This shot by photographer Vince Basile showing the backs of Arnold Schwarzenegger, Chris Dickerson and Frank Zane bears testament to the fact that although Arnold was taller and broader than Chris Dickerson, in the center, or Frank Zane, on the right, he lacked the thickness and leg development of previous years.

above all, his winsome personality. Ironically, in a sport where physical appearance had become the sole criterion for assessment, it was largely non-physical factors that were critical to his victory. In bodybuilding, a subjective medium where so much depends on individual perceptions and preconceptions, disagreements are almost inevitable. The outcome was less an objective assessment of contestants' bodies than it was a subconscious approval of an icon. Perhaps more than any other sport, winning and losing in bodybuilding is often not a matter of who *is* best but who *appears* to be best in the eye of the beholder.⁸

The beholders' eyes in this instance were conditioned by a series of events leading up to the Sydney contest, the most important being the six successive Olympia victories Schwarzenegger reeled off from 1970 to 1975. Almost equally significant to Arnold's emer-

gence as the world's premier bodybuilder was his defeat of Cuban-born Sergio Oliva, a three-time Olympia winner, at a Mr. World Contest, held in conjunction with the 1970 World Weightlifting Championships in Columbus, Ohio. It was there that Schwarzenegger met Jim Lorimer, a Nationwide Insurance executive, who ran both events. So impressed was Arnold with Lorimer's organizational skills that he promised, "I'll be back," to co-promote future contests with him and raise the status of bodybuilding. "When I am done competing," he told a dubious Lorimer, "I want to go into the promotion of the sport. I want to raise the cash prizes up to \$100,000, I want to professionalize the sport. . . . And I'm going to come back to Columbus and ask you to become my partner."⁹ On retiring after his Olympia win in South Africa in 1975, Arnold returned and co-directed the next four highly successful Olympias with Lorimer.

Schwarzenegger further enhanced his reputation in bodybuilding and the general public by taking his muscles to the movies, first in the forgettable *Hercules in New York*, then in *Pumping Iron*, which attracted much favorable attention, and finally in *Stay Hungry*, where he appeared in a supporting role with Sally Fields and Jeff Bridges and won a Golden Globe award for best new actor.¹⁰ That his career was in an upward trajectory was indicated by his selection in 1978 for the leading role in *Conan the Barbarian*, a high profile film adaptation of Robert E. Howard's fantasy adventure stories of the 1930s.

It was within the context of Schwarzenegger's reputation as the world's greatest bodybuilder during the early 1970s, his successful promotion (with Lorimer) of the world's greatest bodybuilding show in the late 1970s, and his burgeoning film career, in which he appeared destined to become another Reg Park or Steve Reeves, that the 1980 event must be set.¹¹ It should also be noted, in light of Arnold's repeated assurances that he had no intention of coming out of retirement, that the field of athletes who entered the competition in Sydney had no expectation that they would be competing with such a legend of sport. Yet during the summer of 1980, in order to build a body that would properly reflect the muscular image of Conan, thoughts of reentering serious physique competition emerged. As Schwarzenegger recalls, his role required that he transform from "a lean young warrior of about 215 pounds to a full-bodied, robust king" of about 230 with the first scenes shot featuring the latter. He started training in August, but when the production schedule was moved from January to October, he had to "get big, and fast." With Franco Columbu, his old training companion, to push him, Arnold adopted a rigorous "double-split, six-days-a-week" program and soon started hearing from his friends that he was within 80-90% of contest shape and should consider competing in Sydney.¹² Additionally his mentor, Joe Weider, when asked his opinion, responded, "Arnold, you're a champion. If you can get in shape and want to enter the contest, go ahead." But the final decision came to Arnold in a Zen moment.

One day, just a few weeks before the contest, I woke up and the idea of competing was fixed firmly in my mind. 'Yes,' my mind seemed to be saying to me, almost beyond my control, 'you

must compete.' . . . The same thing happened one day when I suddenly realized I should become an actor. There's an inevitability about such a feeling that you can't analyze or you'll destroy it. It's just a gut instinct.¹³

With the moral support of Columbu, Weider, and his girl friend, Maria Shriver, he tentatively decided to enter the October 4th contest.¹⁴ For the time being, however, Arnold kept the decision to himself, telling neither Weider nor Eddie Einhorn, the head of CBS Sports, who had hired him to do the color commentary in Sydney.

In the meantime, fifteen other elite bodybuilders, including numerous multiple Mr. Universe and Mr. America winners, were acting on the assumption that the competition for the 1980 title would be among themselves.¹⁵ They knew that Arnold would be coming to Sydney to provide color commentary for a CBS airing of the show, but they had no expectation that he would be competing. Foremost of those contenders was Frank Zane, who had won the contest for the three past years. In fact, Zane, who had suffered an injury several months earlier, received encouragement from Arnold to defend his title, clearly implying that no such comeback was in the making. No less expectant of winning was Mike Mentzer, who had won the 1978 Mr. Universe title with a perfect score, the first in IFBB history, and was runner up to Zane in the 1979 Olympia. Mentzer had spent the past year adding ten pounds of hard and well-defined muscle to an already magnificent physique. "Digesting his 1979 loss," notes writer Peter McGough, "Mike planned to leave no stone unturned in his onslaught for the 1980 Olympia crown." From February to October, he was "consumed 24 hours a day" by the thought that his training, diet, aerobics, and motivation was totally focused on improvement.¹⁶ "Chris Dickerson, though forty-one, had been steadily improving for the past decade under the tutelage of three-time Mr. Universe Bill Pearl. Always known for his outstanding calves and symmetry, he came to Sydney after "an impressive string of Grand Prix victories," according to reporter Jack Neary, and "couldn't have looked more polished." Likewise Boyer Coe, who had placed third in 1979, was "absolutely out of this world." He had "a repertoire of poses, mostly arm shots, that's beyond compare."¹⁷ Australian Roger Walker and Canadian Roy Callender were also in the best shape of their lives. That Arnold



Oscar State (L), Ben Weider, and Bill Pearl were part of the officiating team for the 1980 contest. Pearl was supposed to serve as a judge at the contest but removed himself from the final judging panel—in the spirit of fairness—because he had helped Chris Dickerson prepare for the contest.

did not reveal his intentions publicly or to his fellow bodybuilders may be attributed, he explains, to his concern for his friend Paul Graham, the promoter of the contest. “I thought that if it were generally known that I was going to compete, a number of the other bodybuilders might decide not to enter, and this would be bad for the contest and the fans.” Arnold also feared it might be awkward for all concerned if he happened to change his mind about competing in October.¹⁸ These considerations ultimately worked to his advantage.

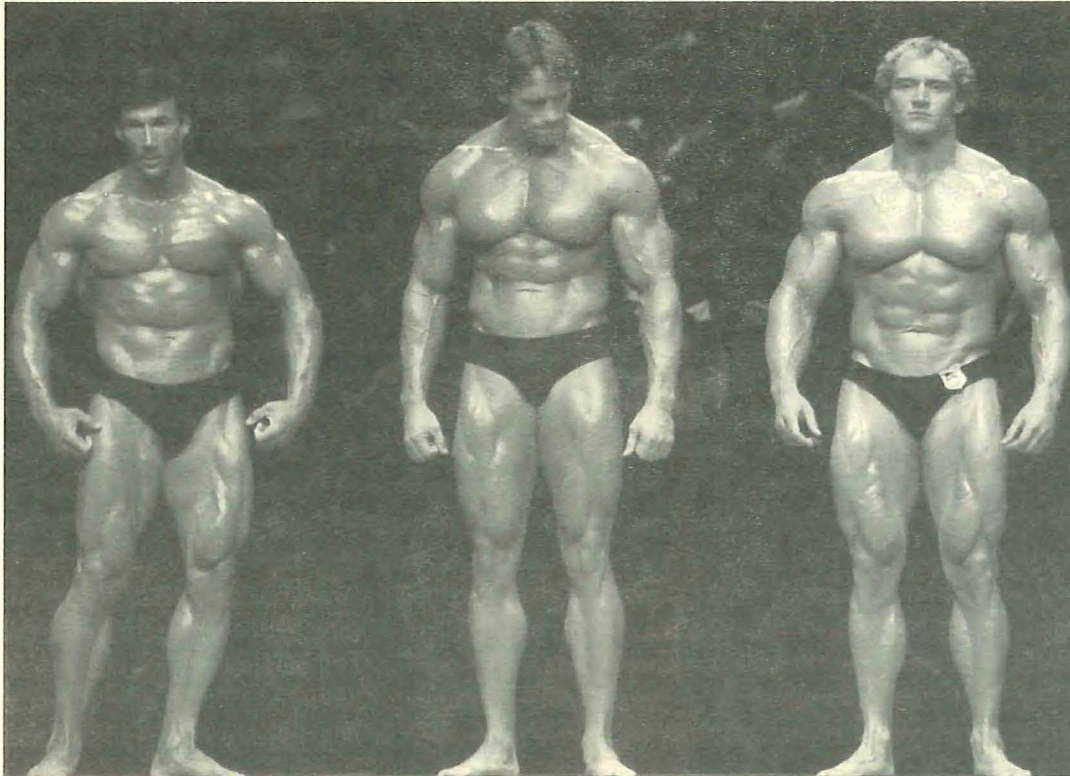
Indeed, Schwarzenegger’s options remained open up to the final twenty-four hours. But the prospects of his staging a successful comeback did not augur well upon his arrival in Sydney. To resolve any lingering doubts, he asked his old friend, Dan Howard, who had formerly operated Gold’s Gym in California and was cognizant of the condition of the competitors, for his opinion. “I did not know as yet whether he was actual-

ly going to enter the contest, but he asked me to step outside the little gym where he was working out and did some poses for me. I told him, ‘Arnold, you’re not ready.’”¹⁹ Nor did Arnold’s chances seem much greater to his competitors, once they learned of his intentions. Coe recalls that he and Mentzer felt “sympathy for Arnold. Both of us knew we were in very top shape, and we knew we had him beat before we ever stepped on stage. We both believed Arnold had made a huge mistake.”²⁰ Perhaps the greatest question mark concerning Schwarzenegger’s condition and whether he should compete was raised by the title fight of Muhammad Ali and Larry Holmes that was beamed live from Las Vegas on the Friday night before the Olympia. All the bodybuilders were watching the fight from their hotel rooms, but for Arnold it had a special meaning.

You hear the stories of the old guys, the former champs, coming back and getting wiped out by the new guys. And it was happening to Ali right before my eyes. Just like me, he decided to come back one more time. I could see he was making a mistake and for a split second I had to wonder if I’d be making the same mistake by entering the Olympia the next day. Would I be risking my legend? But it was only for a split second.²¹

Despite the fact that Schwarzenegger had sometimes been called “The Muhammad Ali of Bodybuilding” and that the boxer had been a leading role model for him, Arnold quickly recovered his determination to pursue his seventh Mr. Olympia title.²²

Whether Arnold gained a psychological advantage at a confrontation with his rivals during a morning meeting before the contest is debatable. At issue was a proposal supported by the other fifteen that they should dispense with the traditional two weight divisions (under and over 200 pounds) to ensure that the six finalists would be drawn from the best men overall and not just the top three from each class. Arnold objected, saying that the current system, in effect since 1974, protected the smaller competitors by enabling them to compete with their peers before going up against the big boys. Besides, it was who placed first, rather than the other placements, that mattered. But it was not so much the



Boyer Coe, Arnold Schwarzenegger and Australian bodybuilder Roger Walker stand in a semi-relaxed pose waiting the judge's decision.

arguments presented or even the votes at stake as it was Arnold's condescending attitude towards Boyer Coe, who was the foremost proponent of a change, and his personal attack on Mike Mentzer, saying: "We all know Zane beat you last year because you have a big stomach!" An incensed Mentzer then leaped up 20 feet away, rebuking Schwarzenegger and walking menacingly towards him. Ben Weider averted almost certain violence by intercepting Mentzer, and his brother Joe eventually defused the situation by pulling Arnold aside and saying: "Why wreck the whole contest for everyone if the best man is going to win anyway?" Arnold then withdrew his objection, but this encounter had the effect of raising already high tensions and placing Schwarzenegger at the center of the drama that would soon unfold on the stage of the Sydney Opera House. Arguably it also made the competitors less aware of another issue that would loom much larger in the actual contest. Before the meeting adjourned Bill Pearl, who supervised judging procedures, asked them if they had objections to any of the judges. "No one uttered a peep," observed Jack Neary.²³

At the ensuing contest there were three rounds of pre-judging, the first two of them featuring compulso-

ry poses and the final one allowing contestants to perform their own routines. Then the seven finalists engaged in a pose down.²⁴ It was immediately apparent to Neary, when Arnold stepped on stage that "he had made a mistake." At only 90% in shape, his biceps were, according to Neary, "peaked and mighty" and his chest "full and imposing," but he also had "slender thighs, underdeveloped triceps and deltoids, and a mediocre midsection." In Neary's view, Dickerson, Coe, Mentzer, and perhaps

Zane looked better.²⁵ Bill Pearl would have placed Coe or Dickerson first, and both Zane and Mentzer above Arnold, though he admitted that Mentzer was "not a good poser. His poses looked like something that came from Eugen Sandow" and were at least fifty years out-of-date.²⁶ Australian reporter and bodybuilder Robert Nailon, however, observed that Arnold "did not disappoint in his ability to excite a crowd as well as attract the judges" by jumping out of line, possibly as a psychological ploy, and striking most muscular or double biceps poses during the compulsory rounds until he received a disqualification warning.

Evaluating the physiques, I didn't think Arnold looked his best compared to the past. His thighs were smaller front on and he wasn't as cut as he normally appeared in competition but he still had a lot going for him and stood out. Zane had great shape and was ripped but I felt he was too lean (10 pounds too light). Dickerson was in good shape but his arms looked small. Coe was big and

ripped, had exceptional arms but looked blocky. Mentzer was also big but didn't look finished. . . . As Reg Park said to me after the judging: 'All eyes were on Arnold; he was the biggest and the tallest and doing a side chest in a line up, who could compare[?]'²⁷

Achilles Kallos, reporting for *Iron Man*, noted that while Arnold's arms, chest, and upper back "showed signs of their former perfection," his leg development was weak and that his "three year layoff showed. I couldn't help thinking of Muhammad Ali."²⁸ The final top men, in order, were: Schwarzenegger, Dickerson, Zane, Coe, Mentzer, Walker, and Callender.

Audience reaction to Arnold's victory was mixed. While his appearance in the contest and posing routine received a warm welcome and generous applause, it was the opinion of many that his physique was not necessarily the best. "For the first time in his heralded career," Neary reported, "Arnold was booed—by approximately 40% of the more than 2000 fans who filled the posh seats of the opera house."²⁹ According to Jeff Thompson, a bodybuilding aficionado from South Australia, "it was a full house, and a loud booing resounded through the whole structure. The booing was quite intense. It eventually subsided, and there was some applause."³⁰ Boyer Coe recalls that "as the booing continued, people down front started peeling off the armrests on their seats and throwing them onto the stage."³¹ Perhaps the most telling sign of the displeasure incurred by Arnold's win was the regret expressed by *Iron Man* editor Peary Rader, in a note following the report of the contest by Achilles Kallos, that he found it

advisable to delete some of the author's 'colorful' comments relating to the judging and placings, both from his article and an accompanying letter. We have received a lot of calls and letters about the Olympia and with one exception, they all expressed great surprise at the decisions.³²

Yet Arnold seemed oblivious to the swirl of controversy surrounding him. "You know the applause was very clearly overwhelming for me" is his recollection decades later. "There were maybe some boos there, but I mean,

I cannot even remember those as far as that goes."³³ What Thompson remembers is that Arnold, after a brief acceptance speech, hastily departed, and as he was walking down the steps from the Sydney Opera House he could be heard shouting, "Where are you Maria?" almost as if he was seeking to be rescued from the hullabaloo of his tumultuous victory.³⁴

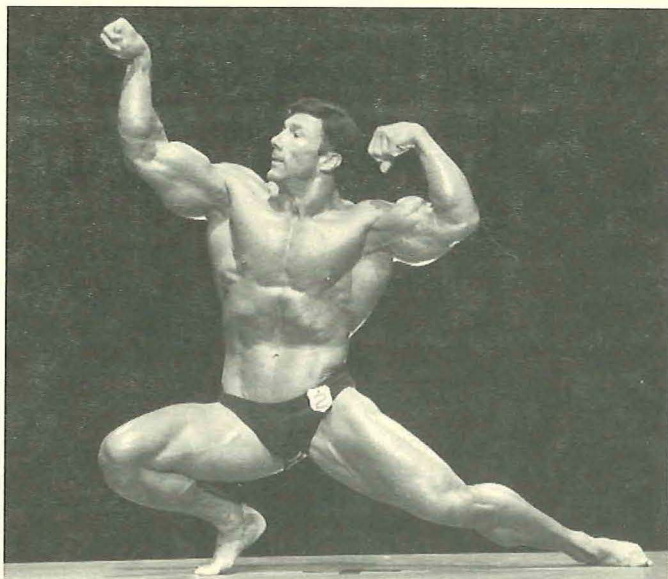
The reaction of Schwarzenegger's competitors was even less equivocal. Zane was so angry that he broke his trophy to bits, while Coe and Mentzer left theirs behind and vowed never to return to Australia.³⁵ "Is there no justice?" the enraged Coe demanded to know as he sent chairs into the walls."³⁶ But he had a premonition of foul play. "When they announced Mike fifth," he recalls, "I knew for sure that Arnold won. . . . A fair placing for Arnold in that competition would have been eighth or ninth." Coe was disappointed but went on to further laurels.³⁷ The impact on Mentzer was far more devastating. "When I was called fifth," he said, "I was totally shocked. It was just a ridiculous placing, made more ridiculous by an out-of-shape Arnold winning." He not only retired from competitive bodybuilding but pursued a self-destructive course that culminated in his early death in 2001.³⁸ The reaction of Dickerson was less dramatic as he quietly returned to his hotel. Before leaving the premises, however, he remembers that there was "a lot of booing and a lot of shock," with lots of people coming up to him and saying "they didn't agree with what was done." He was further consoled afterwards at a bodybuilding seminar in Auckland, New Zealand, where Ben Weider introduced him as "the man who should have won the Mr. Olympia contest" and repeated those sentiments to him "a number of times." Three weeks later, on returning to Los Angeles, Dickerson, while training at the World Gym in Venice, was surprised by a visitor from Australia who presented him with a three foot high trophy that read, "Mr. Olympia 1980, Chris Dickerson, presented by the Australian Bodybuilders." For Dickerson, patience and perseverance eventually paid off when he finally won the title in 1982.³⁹ Virtually all of the competitors, however, swore before leaving that they would not enter the Pro Mr. Universe Contest a month later or the following year's Olympia, both of which were to be conducted by Arnold, to signify their displeasure over the outcome in Sydney. Only Platz showed up for the former, while eight of the Sydney contestants (not including Zane, Coe, or Mentzer) came to the Columbus Olympia.⁴⁰

Arguably the most devastating result was the decision by CBS, in light of the controversy, not to broadcast the 1980 event. About two weeks prior to the contest, it sent a film crew to California under producer Sherman Egan to gather human interest material on four of the leading contenders—Mentzer, Coe, Zane, and Dennis Tinerino—and then on to Sydney. A day or two after the contest, Egan called Coe,

and we (Mike Mentzer, Frank Zane and myself) met with Sherm. He made it clear, that in his limited knowledge of bodybuilding it was clear to him that the contest was fixed and that they could never show this on CBS, and they would not even bother to edit it. He told me that if I ever cared to watch it, to come to CBS in New York and that he would be happy to show me the raw footage. Late in 1980 . . . I happened to be in New York, so I called Sherm up, he set up the viewing, and so on a cold Saturday afternoon, Chris Dickerson, Wayne Demilia, his wife and myself, watched the footage. It was even worse than I thought. I quickly realized why CBS could never show it. Sherm laughed and said about the only thing they could do with it was possibly put it on *60 Minutes*!⁴¹

Although CBS had one more year on a three year contract with the IFBB, it did not bother to send a film crew in 1981 and has not covered a bodybuilding event since 1979.⁴² The extent to which the contest might have been rigged depends in the first instance on whether the scoring of the seven judges shows any pattern of favoritism towards Arnold or disinclination for any of the other finalists. Their respective totals for the first three rounds and the posedown are shown in the table on Page 12.

These data indicate that four of the judges (Busek, Ryan, Kawashima, and Park) placed Arnold first (including bonus points), and two of them (Busek and Ryan) gave him a perfect score in all three rounds. By the same token, two judges (Blommaert and Howard) gave Dickerson perfect scores throughout, but the four favoring Arnold plus Walczak, who scored him low, cancelled them out. Curiously Mentzer had no great support



Louisiana's favorite son, Boyer Coe, was in arguably the best shape of his life at the 1980 contest. Coe had been third place in 1979, but reporter Jack Neary described him in 1980 as "absolutely out of this world." He had "a repertoire of poses, mostly arm shots, that's beyond compare."

Photo by Vince Basile

from any quarter and had especially low scores among the four alleged Schwarzeneggerphiles, who rated Mentzer a total of nineteen points less than Arnold, while the other three judges scored Mentzer three points higher.

An individual analysis of the judges provides a clearer rationale for their voting tendencies. It is hardly surprising that Albert Busek, as one of his oldest and dearest friends, should be predisposed to favor Arnold. Biographer Laurence Leamer calls him one of the two crucial people in Arnold's life. The other would be Franco Columbu.⁴³ After seeing Schwarzenegger win the Junior Mr. Europe Contest in 1965, Busek, who managed a gym in Munich, facilitated Arnold's move to Germany from Austria where he became an instructor under Busek. "I was interested in Arnold as a great athlete to bring him to Munich," Busek recalled.⁴⁴ A year later he enabled Schwarzenegger to enter the 1966 Mr. Universe Contest in London. "If it hadn't been for Albert, I wouldn't have been able to compete," Arnold recalls.⁴⁵ Bill Pearl refers to Busek as "a very good friend of Arnold" who "still idolizes him" on the level of a "sycophant." Boyer Coe recalls encountering Busek in the lobby of the hotel where they were staying on the day after the Olympia in Sydney. "He told me that he would have voted for me first, but he had to vote for Arnold out

of friendship.”⁴⁶

Brendan Ryan was regarded somewhat as a “mystery figure,” an Australian who was not well known in American or international bodybuilding.⁴⁷ According to Coe, who otherwise knew “nothing about him,” Ryan managed the gym operated by Olympia director Paul Graham, and because of that connection Boyer was “sure he did what he was told to do.”⁴⁸ Further insight into Ryan’s tie to Arnold comes from testimony of Arnold’s former girl friend, Barbara Outland Baker, with whom he lived for nearly six years in the early 1970s. In her autobiography, *Arnold and Me*, she vividly describes her encounter with Ryan and his wife Audra who were among the “300 close friends and family” invited to the inaugural luncheon for Governor Schwarzenegger in 2003.

How surprised I was to realize that the handsome blond Australian was another old contact from the seventies. He joined in our chatter and drove me back in time. ‘Once I arrived in California, Arnold made my stay great! . . . Remember, he let me borrow your Volkswagen? I was so excited because I knew this was the favorite car at the time. But then in the heat of summer, Arnold asked me to pick up something from Joe Weider in the valley and gave me directions. I kept driving and driving, figuring something was going wrong when I stopped to find out he’d told me to take the wrong direction on the freeway! So in your shaky car without air conditioning, I finally made it out to the hot valley!’

At the inauguration ceremonies on the following day the Ryans and Bakers were included among those escorted on a “virtual red carpet” which also included the likes of Rob Lowe, Danny DeVito, Jamie Lee Curtis, and Dennis Miller. “Bystanders stared at us as if to say, ‘You must be exceptional because of your VIP treatment, but who are you?’”⁴⁹ It was obvious that those with whom Arnold had bonded during his precarious years as a newly-arrived immigrant remained special to him throughout later life.

Also seated at their luncheon table and sharing

in the later festivities with Baker, her husband John, and the Ryans were Mits Kawashima, yet another judge from the 1980 Olympia with close connections to Schwarzenegger, and his wife, Dot. The Kawashimas also had stories about Baker’s old Volkswagen from the times they borrowed it on visits to California in the 1970s “to relieve their Oahu island fever” and catch up on the latest equipment, training trends, and nutritional products for their Honolulu gym. “They’d always stay at the Hotel Roosevelt in Hollywood where we’d meet for healthy, but lively dinners.” According to Baker, Mits regarded Arnold as “his ‘first-born adopted son,’ a once twenty-one-year-old young man he had watched grow into one of the most powerful men in the world.”⁵⁰ Bill Pearl notes that Mits and Arnold were linked as business partners and had co-sponsored a contest in Hawaii.⁵¹ Coe remembers Kawashima as “a beautiful old man” and thinks “he just got caught up in the emotion of the moment and voted for Arnold” in 1980 but later regretted it.⁵² Kawashima, along with Busek, also served as an usher for Schwarzenegger’s wedding in 1986. Although Mits knew most of the other bodybuilders at the Olympia, his relationship with Arnold was special.

Most accounts of Schwarzenegger’s life dwell on the importance of Reg Park as a role model for his early development. Arnold admits that after watching him in the film role of Hercules, he became “obsessed” with Park. He was “the image in front of me from the time I started training. . . I had this fixed idea of building a body like Reg Park’s. The model was there in my mind; I only had to grow enough to fill it.” Later, after winning the NABBA Mr. Universe Contest in 1967, Arnold accepted Park’s invitation to visit his home in Johannesburg, South Africa.

He had a beautiful sprawling single-story house with an Olympic-size pool in front, the whole thing surrounded by a rose garden and acres of flowers and trees. . . . At first I felt out of place, but before long my discomfort disappeared. Reg and his wife, Maryanne (*Ed note: correct spelling is Mareon*) treated me as if I were their son. They included me in everything they did; they took me to parties, films, dinners. Being with them opened my mind to what was possible for me aside from endless days taken up

totally with training. I could have a gorgeous house, businesses, a family, a good life. Being with them, I felt fulfilled.⁵³

A decade later Schwarzenegger was able to return their hospitality when Park's teenage son, Jon Jon, spent a year and a half in Long Beach. Arnold looked after him, Jon Jon recalls. "I spent a great deal of time with him on weekends in the spare bedroom. He'd sometimes drive down and take me for dinners, pick me up, bring me back to L.A. You know, he treated me kind of like a kid brother."⁵⁴ These were meaningful personal relationships that would go far to compromise any objectivity Park might have towards Arnold's physique in a competitive setting. "Reg was in Arnold's camp 100%," reckons Coe, "even giving Arnold instructions from the judges table."⁵⁵ In Pearl's estimation, "Reg and Arnold were as tight as ticks."⁵⁶

With four of the judges arguably predisposed towards Arnold, owing largely to personal considerations, it mattered less how the other three judged him. Mike Walczak, a California physician and an authority on nutrition and steroids, had some personal associations with Schwarzenegger and his girl

Mr. Olympia 1980 Judge's Scorecards

Albert Busek (Germany)

Schwarzenegger, Zane	60
Dickerson, Coe, Walker, Callender	59
Mentzer	58
Tinerino	57
Platz, Emmott, Viator, Bannout, Waller	56
Corney	55
Padilla	54
Duval	53

Mike Walczak (USA)

Tinerino	60
Schwarzenegger, Mentzer	59
Zane, Coe, Walker	57
Platz	56
Dickerson	55
Padilla	54
Callender	53
Duval	52
Corney, Viator	50
Bannout	48
Emmott, Waller	45

Reg Park (South Africa)

Schwarzenegger	59
Dickerson	57
Zane	56
Mentzer, Callender, Tinerino	54
Coe	52
Walker, Platz, Padilla	50
Viator	48
Corney, Emmott, Duval, Waller	47
Bannout	46

Brendan Ryan (Australia)

Schwarzenegger	60
Zane	57
Dickerson	56
Mentzer, Callender, Tinerino, Platz	54
Walker	53
Coe	52
Padilla	50
Emmott, Viator	49
Corney, Duval, Bannout	47
Waller	45

Mits Kawashima (USA)

Schwarzenegger	59
Dickerson, Zane	57
Coe	54
Mentzer	53
Walker, Callender, Tinerino	52
Corney, Waller	51
Platz, Duval, Viator	50
Padilla, Emmott, Bannout	49

Jacques Blommaert (Belgium)

Dickerson	60
Zane, Callender	59
Coe, Mentzer	58
Walker	57
Platz	56
Schwarzenegger, Tinerino, Emmott	55
Corney	54
Padilla, Bannout	53
Duval, Viator	52
Waller	51

Dan Howard (USA)

Dickerson	60
Zane, Coe	59
Schwarzenegger	58
Mentzer, Walker, Callender	57
Tinerino, Platz	56
Bannout	54
Corney, Emmott, Waller	53
Padilla, Duval	52
Viator	51

Posedown/Bonus Points

Schwarzenegger	5
(Busek, Ryan, Walczak, Kawashima, Park)	
Dickerson	2
(Blommaert, Howard)	

Finalist Totals

Schwarzenegger	300
Dickerson	292
Zane	291
Coe	280
Mentzer	278
Walker	277
Callender	277

friend Barbara.⁵⁷ His scores were somewhat idiosyncratic, as he put Dennis Tinerino (who eventually finished eighth) in first place. He did Arnold no harm by placing him second (tied with Mentzer) but, most importantly, by relegating Chris Dickerson (Schwarzenegger's closest rival) to eighth place, Walczak effectively protected the lead established by "Arnold's friends." Few observers seem aware of any special ties he might have had with the competitors or the rationale for his selection as a judge, but Walczak's low scores for Dickerson were critical to the contest's outcome.⁵⁸

That left only two judges who could damage Arnold's chances for a comeback. The most serious threat was Jacques Blommaert, a Belgian gym owner, who had virtually no personal links to Arnold and was widely known for his independence of mind. At the time of the Sydney event, Ben Weider referred to Blommaert as "the most experienced and respected bodybuilding judge in the world."⁵⁹ Len Bosland recalls him as "a character, a little guy who drank a lot . . . and thought for himself. If something was wrong he fought it."⁶⁰ Coe remembers Blommaert as "one of only two honest judges on the panel . . . He was a straight up honest guy."⁶¹ Pearl agrees that Blommaert was "unbelievably independent-minded" and was at one time very influential in the IFBB. But he and his brother Julian were eventually "dropped by the wayside because they were getting in the way. Anyone who stepped on Ben Weider's toes had to go."⁶² At the 1980 Olympia, Blommaert gave Dickerson a perfect score and relegated Schwarzenegger to a tie for eighth.

The other "straight up guy," in Coe's estimation, was ironically also a personal friend of Arnold. But he was "never in anyone's pocket."⁶³ Like Busek, Ryan, Kawashima, and Park, Dan Howard was close to Arnold in the early days. At about the time Schwarzenegger migrated from Austria, Howard, who worked as an athletic trainer at the University of Tulsa and was a competitive bodybuilder, was coming to California in the summers to train at Gold's Gym. "I've always been close and friendly with Arnold," states Howard, "and lived with him one summer in an apartment house. I taught Arnold trap shooting and skeet. We had some fun times." Therefore Arnold had reason to believe, by the way he reckoned personal ties, that his friend would be in his corner. But Howard gave Dickerson a perfect score and ranked Arnold two points behind at fourth. "In the contest Arnold posed the way he always had, and it

was out of date," he says. "I had no doubt that if he had six more weeks he would have been in proper shape to win. I don't think Arnold should have won." After the contest, during a cruise in Sydney harbor, Howard told Arnold that he had to judge the contest fairly and that Schwarzenegger's fourth place finish was "his problem, not my problem." Arnold seemed incredulous, pointing out that "they were friends, after all," and he could not believe Dan did not place him first. According to Howard, Arnold refused to talk to him for a year.⁶⁴ The intangible Arnold had seemingly met his match with the stubborn Oklahoman.

But it did not matter. The cards had already been stacked in Schwarzenegger's favor.⁶⁵ Although the Weider brothers and their chief facilitator Oscar State had the final say, it is the contest director and President of the Australian Bodybuilding Federation, Paul Graham, who is the leading suspect in the selection of judges so favorably disposed to Arnold. Graham recalls that he met Schwarzenegger in 1968 soon after they both arrived in America as budding bodybuilders. "The gym owner at Studio City [Vince Gironda], outside Hollywood, put us together because he came from Austria and I came from Australia, and he thought we came from the same country."⁶⁶ But Graham, who was wrestling professionally under the name of Lord Paul Graham, soon became involved in some illicit activity in which Arnold could have easily become an accomplice. The context of their relationship is captured so well by Laurence Leamer that it deserves to be quoted in full:

Los Angeles was a meat market, a struggle for survival. Arnold saw bodybuilders living in their cars, hustling their bodies, selling steroids, doing whatever they had to do to get by. Fortunately or unfortunately, Arnold was able to share an apartment in Studio City with an Australian bodybuilder named Paul Graham.

On December 9 and 10, 1968, two automobiles were stolen in Los Angeles, only to reappear in the Antipodes. In January 1969 the Justice Department filed a complaint asserting that Paul Graham had "transported two stolen Mustangs, a 1965 Ford Mustang and a

1966 Ford Mustang, in foreign commerce from Los Angeles, California, to Sydney, Australia.’

Arnold danced a sinuous waltz to stay away from various illegal activities that bodybuilders used to make money. Arnold was close enough to Graham that in 1969 they were staying together in a hotel in Hawaii for a bodybuilding exhibition. ‘He said that he had some legal problems, and one day he left the hotel,’ said Arnold. ‘The next thing I knew, I was getting a phone call to visit him in some institution down in Long Beach. He and I never talked about it. I was very far removed and never saw him take any cars. It was a sensitive thing.’⁶⁷

Boyer Coe offers a more nuanced version of this story related to him by long-time friend Bill Drake who had also lived with Arnold in those years.

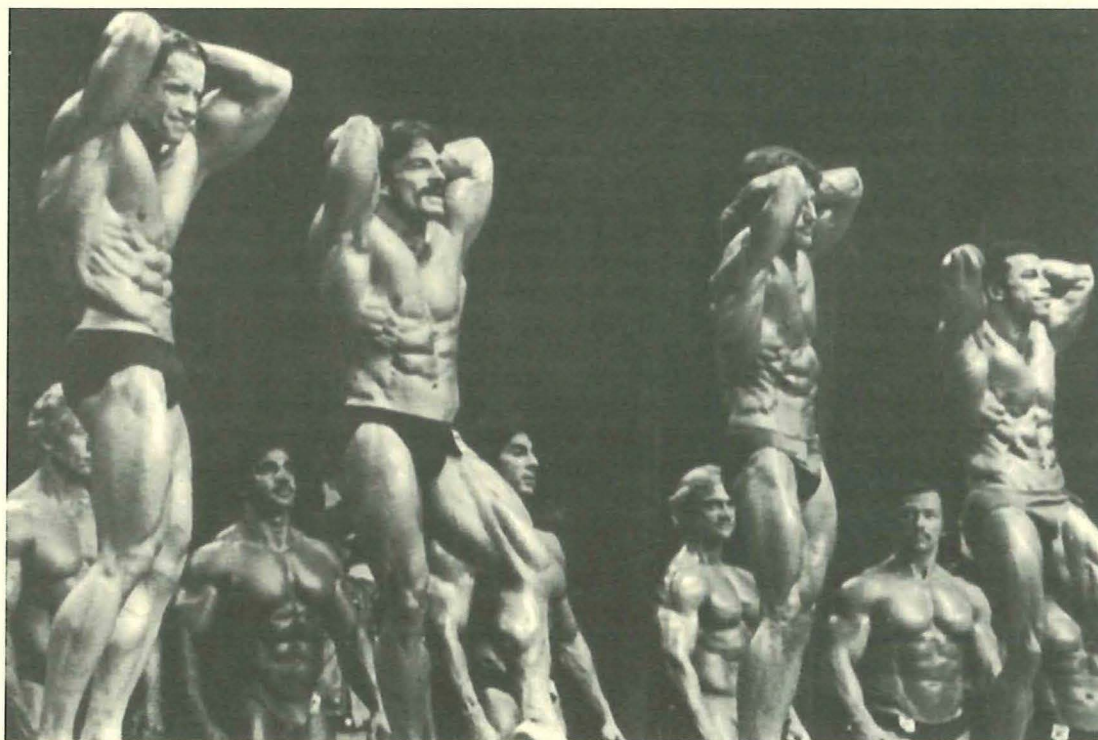
I am not quite sure what Arnold’s involvement [was] in this. Anyhow, as luck would have it, Arnold gets in a wreck in one of these hot cars, and the gear shift gets jabbed into his leg. Bill quickly gets him out of there, away from the scene and to the emergency room. Shortly after this, Arnold and Paul take off for Hawaii, until things cool down. While in Hawaii they are arrested by the FBI. Paul takes the fall and goes to Terminal Island for several years. So Arnold now owes Paul. This is a fact, as it turns out, one of the arresting FBI agents was the father of Cathy Gelfo—who happened to be the girl friend of Mike Mentzer—which was not known until years later. Naturally you will find no arrest record of Arnold, as he was very close to George Bush, senior, and he was able to get this removed. So there is no record of this.

Whether Arnold owed Paul for taking the fall on

this rap and how much “Paul was in Arnold’s pocket big time,” as Coe asserts, is uncertain.⁶⁸ But Leamer is surely correct in concluding that Arnold was not the kind of person who would abandon an old friend in adversity. Indeed Arnold, in speaking later of his association with Graham, stated that “he always has been a fantastic friend and a great human being.”⁶⁹ That this intimate tie with the past was sustained into later life is indicated by the fact that Arnold served as best man at Graham’s marriage to his wife Carol in 1981 and that Graham was a groomsman at Arnold’s wedding.

When confronted with the possibility decades later that the 1980 Olympia was fixed, Graham flatly denied it, saying that “even at 75 per cent of his best shape,” Arnold was “good enough” to win.⁷⁰ Coe’s “take” on the process, as a not unbiased participant, is that “Arnold picked who he wanted as judges, well in advance and had Paul invite them and set it long beforehand.”⁷¹ But the view of Bill Pearl, from the vantage point as head of the judges, differs only slightly. “Yes, most of the judges had something to gain from Arnold’s win,” he asserts, and his selection “was not based on his physique. I know that Arnold did not enter the contest until he knew who was on the judging panel.”⁷² Most vehement in his conviction that Graham had “fixed” the judging process in favor of his old friend is the contestant who stood the best chance of beating Schwarzenegger. According to Dickerson, “the promoter was a real low life, a bigot, who had a real dislike for me—partly on racial grounds and partly for my sexual orientation.” Graham even told another official that “Chris couldn’t win because he was a fag.” Indeed, Dickerson, who was short, black, and gay, was a diametric opposite to the kind of image Arnold represented. Also contrary to Arnold’s approach, Chris, with his polite and gentlemanly demeanor, always kept a respectable distance from contest judges and always believed that “you should let your body do your talking.” It is hardly surprising that Dickerson believes that “the whole thing” in Sydney “was orchestrated,” and “if there was a culprit, it was Graham.”⁷³ Bodybuilding insider Rick Wayne confirms that the contestants were subjected to a judging panel “selected by promoter Paul Graham.”⁷⁴

Perhaps the best indication that something was awry with the judging process is the effort undertaken by Australian journalist Vince Basile to show that the scoring was bogus and that the results should be “changed.



Left to Right, Arnold Schwarzenegger, Mike Mentzer, Frank Zane, and Chris Dickerson compare abdominals at the 1980 Mr. Olympia.

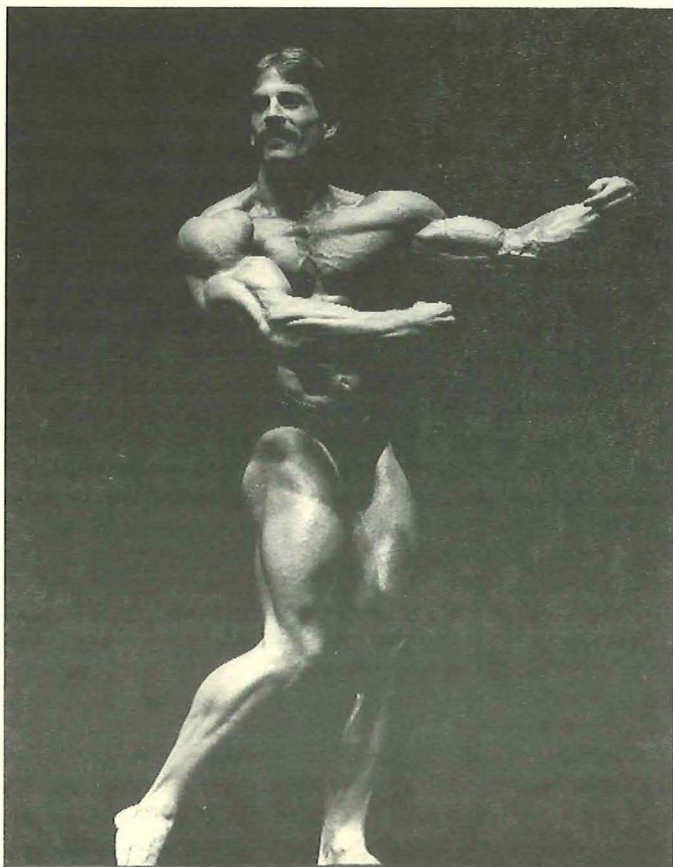
ly forbidden for contest organizers to select their own panel of judges.” This responsibility, according to the new rules, would be in the hands of a professional judging director who, assisted by a committee, had authority to suspend or revoke the judging card of any judge deemed to be biased or incompetent.⁷⁷ Rick Wayne confirms that this system became operational in the following summer when “IFBB president Ben Weider ... sat down with the

It does appear that Chris Dickerson should have won & it can be proved,” Basile’s wife Roz told Mabel and Peary Rader. “Vince has spent the last 2 weeks on the judging analysis of the contest & there will be a meeting this Friday. However this is very confidential at this point.”⁷⁵ But Basile’s analysis, published in the March 1981 issue of *Iron Man* instigated no such changes. It merely pointed out hypothetically that if Bill Pearl had not recused himself as a voting judge, because of his close association with Dickerson, and his vote been counted instead of Ryan’s, “Dickerson may have been Mr. Olympia 1980.” Basile also believed the IFBB point system was “virtually bankrupt, and doesn’t always guarantee that the best man will win.”⁷⁶ But he must have known that this procedure, employed since 1974, was so closely tied to Ben Weider’s aspirations to make bodybuilding an Olympic event (since similar sports employed points) that there was very little chance of changing it.

A more substantive undertaking, indicative that the powers-that-be had allowed the Olympia judging process to get out of their control, was the adoption by the IFBB Congress in Manila on November 28, 1980, of an addendum to its constitution stating that it was “strict-

federation’s general secretary, Oscar State, to choose the team that would judge the ’81 Olympia. This was in keeping with the decision following the Sydney Olympia to have the IFBB rather than the promoters take responsibility for the results of its various contests.”⁷⁸ As further evidence the Weiders were determined to undo the impression of judging bias that was so apparent in Sydney, “everything was done by the IFBB to guarantee a fair decision,” reported Garry Bartlett for *Iron Man*. “The judges were chosen based on their past reputations for fairness and just decisions.” Head judge Roger Schwab assured Bartlett that “after what happened last year, we must be sure that things are run extremely fairly. . . . I plan on not letting any competitor get away with anything. We have a chance of setting the record straight and we can only do this if our judging is beyond question.”⁷⁹

Despite such altruistic intentions, the fallout from the Sydney Olympia and suspicions of Arnold’s influence reappeared in Columbus when his best friend, Franco Columbu, took the title with what many deemed a lesser physique than those of Chris Dickerson, Tom Platz, and Roy Callender. Again, many in the audience were outraged. “The greatest booing contest of all time”



As this photo by Chris Lund vividly attests, Mike Mentzer was in terrific shape at the 1980 Olympia. Mentzer was so angered by the results of the contest that he announced after the show that he would never compete again.

is how Wayne phrased it. *"Oh no! Oh no! That sonofabitch Arnold's done it to us again!"*⁸⁰ Len Bosland, who announced the event, recalls that "the whole place was just one big boo. I thought I wanted to get off this stage before they start coming up here."⁸¹ To *MuscleMag International* Editor Robert Kennedy the audience was right; the Columbus event was as "equally sour tasting" as the outrage in Sydney and to some even superseded it in "unacceptable inequities of justice." When Platz was announced as third "the crowd almost rioted," and Joe Weider "literally jumped to his feet and ran out of the auditorium," refusing to come on stage to raise Franco's hand in victory after Dickerson was announced as second. "I upset my brother Ben enormously," Joe admitted, "and I am a great fan of Franco's but I didn't feel he should have taken first place today." Later Joe, not normally prone to swearing or drinking, "downed two full glasses of wine at the Sheraton bar and angrily declared," according to Kennedy, "What is it

with those fuckin' judges. Why can't they be honest? I want our shows to be honest!"⁸²

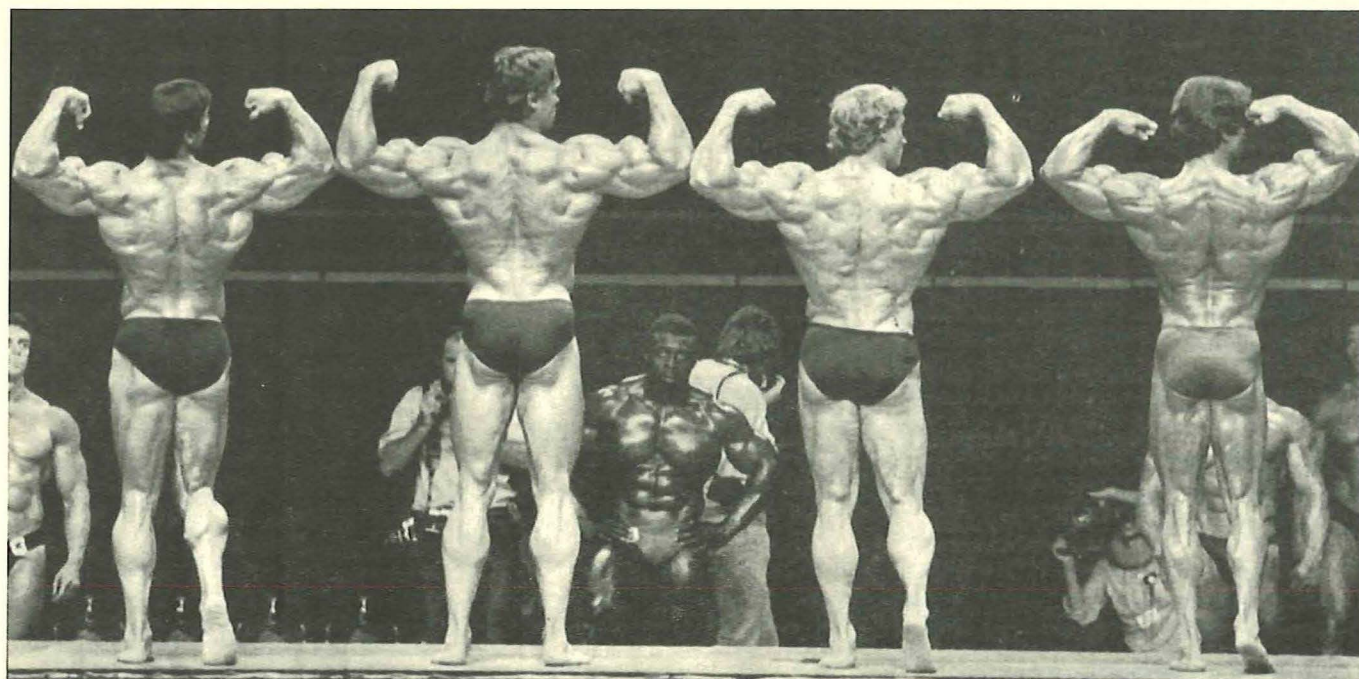
Runner-up Chris Dickerson and many fans believed the result to be a "carry-over" from Sydney. Joe Weider recalls how "the memory of Australia dominated the Columbus scene. Those who had been certain Arnold's fame and not his physique had won him the title in Sydney were now convinced that Arnold had somehow presented his friend with the title."⁸³ But journalist Bill Dobbins, who carefully analyzed the event, doubts that Arnold "had set things up for his friend to win in Columbus." Indeed the Weiders, State, and the IFBB had gained nothing from Arnold's 1980 victory and had "actually suffered on account of it;" hence their revision of the rules in Manila to ensure that "the problems that had developed during the Olympia in Sydney could never be repeated." Arnold too had nothing to gain by Franco's victory. While he was promoter of the 1981 Olympia and delighted that his friend had won it, the Columbus operation was a "smoothly run machine" overseen by Jim Lorimer with Schwarzenegger having "very little direct involvement in the preparations," according to Dobbins. "Nor did Arnold have any desire to get involved in another controversy. When he learned Franco would be competing, Arnold went out of his way to let people know he would have nothing to do with officiating the contest. And the IFBB, after the questions that arose in Australia, wasn't about to give him any say!"⁸⁴ Perhaps the only carry-over between the 1980 and 1981 Olympias was one of the judges, Jacques Blommaert, who had ditched Arnold in Sydney and would do the same to Franco in Columbus by placing him sixth!

To account for these two arguably unwarranted victories for Arnold, one for himself and the other for his best friend, it is necessary to look beyond judging procedures and into less tangible influences. Observers of Schwarzenegger's behavior make much of the psychological tactics he exercised on other competitors.⁸⁵ One of them occurred at the precontest meeting where he made a scene over weight classes and baited Mentzer into attacking him. "From then on," notes Wendy Leigh, "Arnold had the upper hand. Whenever Mentzer walked past Arnold, his entire body began to shake. Onstage, every time Arnold managed to catch his eye, he winked at Mentzer, who became so angry he forgot to flex." Likewise, Arnold distracted Zane during the prejudging by telling him jokes. "After five years away from com-

petition it was wonderful to use psychological warfare again,” Arnold admitted.⁸⁶ According to Dan Howard, “Arnold beats people before they go onstage.”⁸⁷ As the Sydney contest approached, it should not be surprising that Schwarzenegger focused his tricks on Mentzer, the apparent frontrunner. In September he confided to George Butler, who helped make Arnold famous in *Pumping Iron*, that he had just started training. “But don’t worry. I still fuck everyone else up. I am working on Mike Mentzer.” Furthermore “I don’t need to control the judges. I control the bodybuilders.” Indeed Arnold prided himself on being a trickster. “I improvised those things. . . . I’ve seen it with Ali, I’ve seen it with other sports, but in bodybuilding it was unique.”⁸⁸ To Bill Pearl the psychological advantage that Arnold exercised over his competitors took the form of intimidation. “Any advantage he could take onstage or offstage he would do,” stated Pearl. “He was the most aggressive competitor I have ever seen on stage. Arnold was so aggressive backstage that the others were virtually tongue-tied, and that was sad.”⁸⁹

But Schwarzenegger’s influence on his competitors, no matter how formidable, cannot alone explain his

successful comeback in 1980. Len Bosland raises the interesting possibility that the judges or whoever selected the judges (in this instance Paul Graham) were attempting to please the Weiders by favoring Arnold. “Joe Weider held a great influence and possibly influenced the outcome. I think there was a lot of manipulation over who was the most salable and would look best on magazine covers. The voting of the judges may have had something to do with their desire to satisfy Weider and enhance their standing in the IFBB.” Bosland likens the Weider influence to that which Hoffman supposedly once wielded over the Mr. America Contest, whose winners always seemed to appear on the covers of *Strength & Health* just prior to the event.⁹⁰ Bill Pearl, though he does not believe the Weiders “rigged” it, observes that “Joe was tied heavily to Arnold, and it was important for him to win the contest.”⁹¹ John Balik also does not perceive any possible Weider influence on the judges and recalls that Mentzer had become Joe’s “poster boy” after Arnold’s retirement from competition.⁹² A survey of the seven issues of *Muscle & Fitness* published prior to the Sydney Olympia reveals that four of the contestants (Dickerson, Zane, Coe, and Tinerino) appeared on the



During his presentation on this topic at the 2009 annual meeting of the North American Society for Sport History, author John Fair circulated copies of this photograph to the academic audience in attendance, before his analysis of the event, and asked them to choose the man they felt deserved to win the title of Mr. Olympia 1980. Fair did not identify the men on the handout and asked them simply to rank the men based on who had the best physique. To Fair’s surprise, Arnold, second from the left, “won” over Coe, on the left, and Zane on the far right. So, perhaps the losers were simply jealous.

front cover, while Mentzer (at 11) authored the greatest number of articles, followed by Schwarzenegger (6), Dickerson, Coe, and Viator (4), Tinerino (3), Zane (2), and Bannout, Padilla, and Emmott (1). Also Mentzer's brother Ray and Zane's wife, Christine, both authored three. Along with his many endorsements of Weider products and advertisements for his "Heavy Duty Training System," an endearing photographic feature with Mike and his girl friend Cathy Gelfo entitled "The Magnificence of Man" appeared in the December 1980 issue, just prior to the contest.⁹³

Some indication of how Arnold could counter the immediacy of Mentzer's exposure and the popularity of his training methods in the muscle media is provided by what social psychologists call the "halo effect." First detected by Edwin L. Thorndike of Columbia University in 1915, it identifies a cognitive bias whereby an observer's perceptions are influenced by his previous perceptions of an individual. There is "a marked tendency to think of the person in general as rather good or rather inferior and to color the judgments of the[ir other] qualities by this general feeling," wrote Thorndike.⁹⁴ Subsequent studies over the next century not only confirm the efficacy of the ubiquitous halo but even suggest that it might not be a rating error and could even contribute to greater observer accuracy through its broader perspective.⁹⁵ These tendencies are also evident in other behavioral indices, including "effects of prior performance," "mere exposure effect," "serial position effect," and "scripting," all of which identify similar subliminal stimuli acting on current perceptions.⁹⁶ That these kinds of perceptual forces were operative at the 1980 Olympia event in Sydney is the view of John Balik, who recalls that "1974 was Arnold's best year. You have that picture in your head. Every one of the judges probably saw and remembered Arnold at his best."⁹⁷ Wayne Gallasch believes that it was at the outset "an Arnold/Mentzer contest to some degree. In a close decision though, Arnold would win. Judges always go with the champion."⁹⁸ In a not dissimilar way to boxing or other sports where human judgment determines the scoring, a halo based on past performances and perceptions comes strongly into effect.

But the halo that Schwarzenegger wore at Sydney was earned not only through many years of hard work and commitment but from attributes that few other competitors possessed, attributes which would make him special in the eyes of the judges. Gallasch summarizes

these key factors as "reputation, charisma, and personality. Charisma and past record is what Arnold had going for him."⁹⁹ For Balik too, Arnold was number one "because of the charisma factor. He wasn't just a champion; he was much more than that."¹⁰⁰ Years after the emotional trauma of Sydney subsided, Frank Zane was able to reason that "Arnold could have won the Olympia with a number of different bodies because of his attitude. It was all his attitude."¹⁰¹ However much he may have been predisposed on personal grounds to favor Schwarzenegger in his judging, Reg Park also

didn't think Mentzer was in the same league quite frankly. There's a certain amount of 'presence' on stage which counts – call it charisma, call it showmanship – and I don't think Mentzer had that appeal to the public. Arnold had that appeal even five years after 'retiring'. He wasn't the Arnold of '75, but to my mind he was good enough to win the contest.¹⁰²

Likewise reporter Garry Bartlett, reflecting on Arnold a year after his win in Sydney, was a true believer in the force of his personality.

Regardless of what anyone thinks of Arnold, the man has charisma. Even fully clothed his presence is the center of action. He is like the sun and everyone else are the planets. ... It is very seldom that Arnold is ever alone. There is someone always talking to him or trying to talk to him. I am truly awed by this man.¹⁰³

It was Arnold's "charisma" that also captivated Barbara Outland Baker, years after their relationship, enabling her to see that his domination of the sport was "not just because of his symmetry and mass. ... To be in his presence was to fall under the spell of his seductive smile, perfected shrewdness, and mesmerizing leadership. ... Arnold held a Ph.D. in Charisma."¹⁰⁴ This intangible quality had such potency because it was so deeply embedded in his personality and not simply a device that could be turned on for physique judges. "I'm always the leader," is how Arnold perceived himself, "because I'm

the more outgoing personality, I'm a domineering person."¹⁰⁵ As Wendy Leigh observes, "he is endearingly funny, winningly sly, mockingly charming. It is virtually impossible not to like him."¹⁰⁶ From another journalist's perspective: "His physical power is balanced by great humor, prodigious charm, that same mixture of sweetness and sass, mock arrogance and mock innocence, that Ali once possessed."¹⁰⁷ That Arnold was able to make a successful comeback the day after the fall of his erstwhile idol, however, shows that history does not necessarily repeat itself.

Indeed Arnold was able to bring to bear a full arsenal of forces from the psychological realm to compensate for whatever physical attributes he might be lacking. Reputation, charisma, and personality were all working in his favor, but it was equally necessary to channel these attributes effectively to achieve maximum impact. It was here that Arnold's extraordinary ability to focus came into play. According to Balik, "Arnold has the ability to focus on you to the point where you are the only person in the room. He is truly into the moment and totally into you."¹⁰⁸ Baker concurs that he "had that uncanny ability to connect intimately with anyone he chose. And he was determined to make that connection with each judge."¹⁰⁹ Schwarzenegger thus built a reputation, according to one biography, as an "unstoppable force" who personified the American Dream—a "dominant icon" whose "body is the one we think of when we want to describe something larger than life."¹¹⁰ From the 2008 perspective of Robert Nailon, he was "the bodybuilding phenomenon of the decade, even century, and is a legend."¹¹¹

Arnold was not quite a legend in 1980, but all of the makings of it were there. That his unique personality played a vital role in the outcome at Sydney is unmistakable, but any final assessment must include two vital misconceptions on the part of his competitors and the many fans who so keenly felt a sense of injustice. The first was an assumption that Arnold was not going to compete and the contest would be limited to those who had been trying for the past five years to build an Arnold-like reputation. "None of the competitors wanted Arnold back" is the view of Balik. "Part of the problem was the expectation that Arnold was not going to be there and the disappointment that resulted when he did show up." For Mike Mentzer, who had the highest expectations, it had long-reaching and disastrous consequences.¹¹² The second misconception was the expectation that, even with



Arnold received his seventh, and final, Sandow statuette—the trophy given annually at the Mr. Olympia Contest—from his mentor, Joe Weider. Arnold's happiness is readily apparent.

Photo courtesy H.J. Lutchter Stark Center

Arnold in the competition, the contestants would be judged on the merits of their physiques and not on criteria that were not prescribed by the rules but somehow crept into the scoring. Ironically, it was this very emphasis on physical development, devoid of other personal attributes, that enabled the IFBB's Mr. Olympia to surpass the AAU's Mr. America in popularity and prestige over the preceding decade. What happened in Sydney was hardly a desirable outcome for the Weiders, whose career and fortune were based largely on successfully promoting the hypermuscularity of their bodybuilders, but Arnold, unlike the others, could not be so easily com-

modified. His behavior could neither be predicted nor controlled.

In light of these intangible factors, Arnold's win in Sydney should not be so surprising, but it does raise serious questions about whether bodybuilding is more of an artistic endeavor than a sport. There is much truth in the observation by Adam Mars Jones, in his review of *Last Action Hero*, that it was only fitting that in such an inherently post-modern sport as bodybuilding, the "prize-winning body is a piece of muscular development that is already in quotation marks; it wins prizes not for what it is capable of, but for what it looks like it is capable of."¹³ Indeed it has always been a subjective medium where no small degree of "smoke and mirrors" can come into play, hence opening the way for controversy. But the final word for the extraordinary events that occurred at the Sydney Opera House in 1980 must be left to Maria Shriver Schwarzenegger's maternal grandfather, Joseph P. Kennedy, who famously remarked in 1946 that "it's not what you are that counts, but what people think you are."¹⁴

Notes:

(All cited letters are in the author's collection unless otherwise noted.)

1. Charles Dickens, *Great Expectations* (Oxford, Oxford University Press, 1996), 57.
2. Richard Schickel, "A Delicate Beefcake Ballet," *Time* (24 January 1977): 16.
3. Although Arnold seems far from finished with his illustrious multiple careers, biographies of him abound. See Wendy Leigh, *Arnold: An Unauthorized Biography* (Chicago, Congdon & Weed, 1990); George Butler, *Arnold Schwarzenegger: A Portrait* (New York, Simon & Schuster, 1990); Nigel Andrews, *True Myths, The Life and Times of Arnold Schwarzenegger* (Secaucus, New Jersey, Bloomsbury Publishing, 1996); Laurence Leamer, *Fantastic: The Life of Arnold Schwarzenegger* (New York, St. Martin's Press, 2005); Louise Krasniewicz and Michael Blitz, *Arnold Schwarzenegger: A Biography* (Westport, Connecticut, Greenwood Press, 2006); Joe Mathews, *The People's Machine: Arnold Schwarzenegger and the Rise of Blockbuster Democracy* (New York, Public Affairs Press, 2006); and Daniel Weintraub, *Party of One: Arnold Schwarzenegger and the Rise of the Independent Voter*, (Sausalito, California, Polipoint Press, 2007). See also the endearing portrait of Arnold's relationship with his former girl friend in Barbara Outland Baker, *Arnold and Me: In the Shadow of the Austrian Oak* (Bloomington, Indiana, AuthorHouse, 2006); Tom Minichiello's novel, *Bodybuilders, Drugs & Sex* (Fort Myers, Florida, Mid City Press, 1997), where Arnold serves as model for the protagonist, and Arnold's autobiography, *Arnold: The Education of a Bodybuilder* (New York, Simon & Schuster, 1977).
4. John Vancouver, "Muscle Mail," *MuscleMag International*, 23 (March, 1981): 18.
5. "Olympia: Arnold Wins! But Was It On Reputation?" *MuscleMag International*, 22 (January, 1981): 50.
6. "Mr. Olympia: Give Us a Break!" *Muscle Training Illustrated*, No. 90 (February, 1981): 65.
7. Peter McGough, "The Mike Mentzer Story," *Flex* (September, 2001), Rick Wayne concurs that it was "unquestionably the most controversial in the history of the Olympia" in *Muscle Wars, The Behind-the-Scenes Story of Competitive Bodybuilding* (New York, St. Martin's Press, 1985), 158.
8. The best contemporary description of the event is Jack Neary, "Olympia Report, Arnold's Victory Creates Controversy & Bitterness," *Muscle & Fitness*, 42 (February, 1981), 8-24, 157, 160-61, 164-65, and 167. Arnold, however, disapproved of Neary's report, calling him a "whore" to his face. Interview with Jack Neary, cited in Leigh, *Arnold*, 185.
9. Interview with Jim Lorimer, June 29, 2006, Columbus, Ohio.
10. Arnold's apprenticeship in acting also featured minor roles in *The Long Goodbye* (1973); *Scavenger Hunt* (1979); and *The Villain* (1979).
11. For evidence that the Weider organization, headed by Joe and Ben Weider, and the Mr. Olympia Contest surpassed the Mr. America Contest, sponsored by the Amateur Athletic Union (AAU) in the United States and the Mr. Universe Contest, sponsored by the National Amateur Bodybuilders Association (NABBA) in England, during the 1970s see John D. Fair, *MuscleTown USA, Bob Hoffman and the Manly Culture of York Barbell, 1898-1985* (University Park, Pennsylvania, 1999); and John D. Fair, "Oscar Heidenstam, the Mr. Universe Contest, and the Amateur Ideal in British Bodybuilding," *Twentieth Century British History* 17(3) (Fall, 2006): 396-423.
12. At the first Ms. Olympia Contest in August at the Sheraton Hotel in Philadelphia, Len Bosland recalls seeing Arnold training in the basement prior to the competition. "He looked great and said he was beefing up for his forthcoming movie role as Conan." Telephone interview with Len Bosland, January 17, 2009. Likewise Bill Dobbins, in reporting the event, noted that when Arnold got up to address the audience, it was "immediately apparent how much bigger he had become, and that he must be back in serious training. But there was as yet no hint of his plans for a comeback." Bill Dobbins, "The Ms. Olympia 1980," *Muscle & Fitness*, 42 (February, 1981): 29.
13. Arnold Schwarzenegger, "My Olympia Comeback," *Muscle and Fitness*, 42 (February, 1981): 6 & 148.
14. According to Rick Wayne, Maria was not enamored with the idea of a comeback. But Arnold's mind was made up, so Maria gave in. She threw the full weight of her support behind his efforts to break his own Olympia record and accompanied him to Australia. Wayne, *Muscle Wars*, 163.
15. The other contestants included Samir Bannout, Roy Callender, Boyer Coe, Ed Corney, Chris Dickerson, Roy Duval, Tony Emmott, Mike Mentzer, Danny Padilla, Tom Platz, Dennis Tinerino, Casey Viator, Ken Waller, Roger Walker, and Frank Zane.
16. Peter McGough, "The Mike Mentzer Story," *Flex*, 19(7) (September, 2001): 153-166 & 214-216.
17. Neary, "Olympia Report," 164.
18. Schwarzenegger, "My Olympia Comeback," 148.
19. Telephone interview with Dan Howard, February 9, 2009.
20. Boyer Coe to the author, February 10, 2009.
21. Neary, "Olympia Report:" 13-15. "It should have been declared no contest" was the view of sports editor Red Smith. It was "impossible to recall a champion or former champion who came up so empty

at the end." *New York Times*, October 5, 1980.

22. In addition to early role models Reg Park and Elvis Presley, according to Wendy Leigh, Arnold also admired Muhammad Ali and read Wilfred Sheed's biography, *Muhammad Ali: A Portrait in Words and Photographs* (New York, 1975). Interview with Art Zeller, cited in Leigh, *Arnold*, p. 128.

23. Neary, "Olympia Report," 161 and 164. According to Boyer Coe's version of the confrontation, it was Bill Pearl who restrained Mentzer. Coe to the author, February 10, 2009.

24. In describing the 1981 event, Joe Weider notes: "Each contender received a score ranging to a maximum of twenty points in each of three rounds of prejudging. In round one, contestants were checked for general appearance, symmetry, posture, muscle tone, and development. They were examined individually at first, completely relaxed, from all four sides, then examined collectively in a lineup. In round two, contestants were required to strike six mandatory poses, individually and collectively, as in the previous round—side chest, lat spread from the front and the back, most muscular, abdominals, and biceps. Finally each contestant was given the opportunity to offer his own routine for just one minute." After scores for the three rounds were tallied, the men repeated their individual posing routines in an evening performance, and during a final posedown the judges "picked their choice for first place by awarding that man just one point." Final placements were based on a summary of all three rounds and the posedown. Joe Weider, *Mr. Olympia: The History of Bodybuilding's Greatest Contest* (New York, 1983), 128-29.

25. Neary, "Olympia Report," 164. "I felt that Arnold Schwarzenegger didn't quite have it," is how Vince Basile assessed Arnold's physique for *Iron Man*. "Cleverly he covered his faults and displayed his best points—two huge arms! He topped everyone in the three-quarters back shots, the side chest and standing side-on. The applause he received each time he posed was deafening and was definitely the loudest and the longest. How much applause was for Arnold the 'King,' and how much for his present physique is a good question." Vince Basile, "More About the Olympia," *Iron Man*, 40 (March, 1981), 25.

26. Telephone interview with Bill Pearl, January 19, 2009.

27. Robert Nailon, "1980 Mr. Olympia Retrospect—28 Years Later," http://www.bodybuilding.com/fun/1980_Olympia_review.htm. Australian Wayne Gallasch, who filmed the event, concurs that Arnold showed his arms and the flashy parts of his physique over and over. Interview with Gallasch, March 6, 2009, Columbus, Ohio.

28. Achilles Kallos, "Arnold Wins Mr. Olympia," *Iron Man*, 40 (January, 1981): 28.

29. Neary, "Olympia Report," 165.

30. Telephone interview with Jeff Thompson, March 3, 2009, Kensington Park, South Australia.

31. Coe to the author, February 10, 2009.

32. Kallos, "Arnold Wins," 30.

33. Interview with Arnold Schwarzenegger, cited in Leamer, *Fantastic*, 147.

34. Interview with Thompson.

35. *Iron Man* Editor Peary Rader was disappointed by reports he had heard of the Olympia, which he called a "fiasco," and by Zane's reaction. "I can understand his concern, however, it is bad policy to act like a child." Rader to Gary Bartlett, October 17, 1980, Rader Papers, The H.J. Lutchter Stark Center for Physical Culture and Sports.

36. Neary, "Olympia Report," 165.

37. Coe to the author, February 10, 2009. Interview with Coe, cited in Andrews, *True Myths*, p. 96, and Nailon, "1980 Mr. Olympia Retrospect."

http://www.bodybuilding.com/fun/1980_olympia_review.htm.

38. McGough, "The Mike Mentzer Story," 164.

39. Telephone interview with Chris Dickerson, February 4, 2009.

40. According to Coe, shortly after the 1980 contest, "the entire group of pro bodybuilders at the time, both here in the States and Europe agreed that we would boycott the Olympia to show a stance of unity. Ben [Weider] told me that it would never work. He was right." Coe to the author, February 13, 2009.

41. Coe to the author, February 11, 2009.

42. Ibid. This was also partly due to the resignation of CBS Sports' head, Eddie Einhorn, who was a fan of the iron sports. Under Einhorn's leadership CBS had covered powerlifting, the World's Strongest Man contest, and the Strongest Man in Football contest as well as bodybuilding, but after Einhorn was replaced by Van Gordon Sauter, whose enthusiasms were for other sports, CBS dropped these events. Interview with Terry Todd, March 5, 2009, Columbus, Ohio.

43. Leamer, *Fantastic*, p. 34.

44. Interview with Albert Busek, cited in Leamer, *Fantastic*, 34.

45. Interview with Arnold Schwarzenegger, cited in Leamer, *Fantastic*, 39.

46. Coe to the author, February 9, 2009.

47. Interview with Gallasch.

48. Coe to the author, February 9, 2009.

49. Baker, *Arnold and Me*, 286 & 289.

50. Ibid., 289 & 291.

51. Interview with Pearl.

52. Coe to the author, February 9, 2009.

53. Schwarzenegger, *Arnold*, 17-20 & 82.

54. Interview with Jon Jon Park, cited in Leamer, *Fantastic*, 84.

55. Coe to the author, February 9, 2009.

56. Interview with Pearl.

57. Interview with Bosland, and Baker, *Arnold and Me*, 146.

58. Coe and Walczak's fellow judge, Dan Howard, even doubted his presence at the 1980 Olympia. Coe to the author, February 5, 2009.

59. Ben Weider, "Bodybuilding's Belgian Connection," *Muscle & Fitness*, 42 (February, 1981): 63.

60. Interview with Bosland.

61. Coe to the author, February 9, 2009.

62. Interview with Pearl.

63. Coe to the author, February 9, 2009.

64. Interview with Howard, and Leigh, *Arnold*, 185.

65. Arnold, however, insisted that "there is simply no reason ever to suspect the integrity of the IFBB judges. . . . A relationship with a judge in bodybuilding is worth zero points. Period." Schwarzenegger, "My Olympia Comeback," 150 & 152.

66. Malcolm Brown, "The Day They Booed Schwarzenegger," *Sydney Morning Herald*, October 11, 2003.

67. Leamer, *Fantastic*, 62-63. The Federal Bureau of Prisons verifies that Paul Maxwell Graham, #14113-148 served a full term at FCI Terminal Island, California, and was released on January 29, 1972. Jahmaal Marshall to the author, April 9, 2009. See also *United States v. Paul Maxwell Graham*, Complaint for Violation of U.S.C. Title 18, January 29, 1969, and Interview with Arnold Schwarzenegger, cited in Leamer, *Fantastic*, 388.

68. Coe to the author, February 8, 2009.

69. Leamer, *Fantastic*, 63.

70. Brown, "The Day they Booed," October 11, 2003. Graham also dismisses Arnold's competitors' views as sour grapes. "They couldn't take the fact that Arnold could come back and do about three months' training and be able to beat them." Interview with Paul Graham, cited in Andrews, *True Myths*, 97.
71. Coe to the author, February 8, 2009.
72. Interview with Pearl.
73. Interview with Dickerson.
74. Wayne, *Muscle Wars*, 172. As further evidence of Graham's culpability, Wayne points out that he paid for the airfare and hotel of Franco Columbu who assisted Arnold and whose presence was resented by the other competitors. *Ibid.*, 164.
75. Roz Basile to Peary and Mabel Rader, October 19, 1980, Rader Papers, The H.J. Luther Stark Center.
76. Basile, "More About the Olympia," 24.
77. "Rules for Professional Bodybuilders and Contest Organizers," (Montreal, IFBB, 1980).
78. Wayne, *Muscle Wars*, 172.
79. Garry Bartlett, "Columbu Takes IFBB Mr. Olympia," *Iron Man*, 41 (January, 1981), 38. Denie [Denis Walter] took much the same line, characterizing Oscar State as "an immutable honest martinette" and Roger Schwab as "a clean untouchable immune from influence peddling." Denie, "IFBB Mr. Olympia 'Fear Strikes Out,'" *Muscle Training Illustrated*, No. 97 (February, 1982): 26.
80. Wayne, *Muscle Wars*, 177 & 188.
81. Interview with Bosland.
82. Robert Kennedy, "Olympia '81, Columbu in Columbus: Can It Be True?" *MuscleMag International*, No. 28 (March, 1981): 24-27.
83. Weider, *History of Bodybuilding's Greatest Contest*, 128.
84. Interview with Chris Dickerson, and Bill Dobbins, "What Really Happened at the Olympia?" *Muscle & Fitness*, 43 (May, 1982): 86.
85. "He didn't just have physical potential, he had mental skills," observes early mentor Wag Bennett. Interview with Wag Bennett, cited in Andrews, *True Myths*, 46.
86. Leigh, *Arnold*, 183, and James Delson, "Penthouse Interview: Arnold Schwarzenegger," *Penthouse* (December, 1981), cited in Leigh, *Arnold*, 298.
87. Stephen Karten interview with Dan Howard, cited in Leigh, *Arnold*, 298.
88. Interview with Arnold Schwarzenegger, cited in Leamer, *Fantastic*, 96.
89. Interview with Pearl.
90. Interview with Bosland.
91. Interview with Pearl.
92. Interview with Balik.
93. Bob Gardner, "The Magnificence of Man," *Muscle & Fitness*, 41 (December, 1980): 190-92.
94. Edward L. Thorndike, "A Constant Error in Psychological Ratings," *Journal of Experimental Psychology*, 4(1920): 25.
95. F. Saal, R. G. Downey, and M. A. Lahey, "Rating the Ratings: Assessing the Psychometric Quality of Rating Data," *Psychological Bulletin*, 88(1980): 413-28; William H. Cooper, "Ubiquitous Halo," *Psychological Bulletin* 90(1981): 218-44; Sheldon J. Lachman and Alan R. Bass, "A Direct Study of Halo Effect," *The Journal of Psychology*, 119 (2001): 535-40; Steve W. J. Kozlowski, Michael P. Kirsch, and Georgia T. Chao, "Job Knowledge, Ratee Familiarity, Conceptual Similarity and Halo Error: An Exploration," *Journal of Applied Psychology*, 71 (1986): 45-49; and Barry R. Nathan and Nancy Tippins, "The Consequences of Halo 'Error' in Performance Ratings: A Field Study of the Moderating Effect of Halo on Test Validation Results," *Journal of Applied Psychology*, 75 (1990): 290-96.
96. Kevin R. Murphy, William K. Balzer, Maura C. Lockhart, and Elaine J. Eisenman, "Effects of Previous Performance on Evaluations of Present Performance," *Journal of Applied Psychology*, 70(1985): 72-84; James W. Smither, Richard R. Reilly, and Richard Buda, "Effect of Prior Performance Information on Ratings of Present Performance: Contrast Versus Assimilation Revisited," *Journal of Applied Psychology*, 73(1988): 487-96; Robert B. Zajonc, "Attitudinal Effects of Mere Exposure," *Journal of Personality and Social Psychology*, 9(June, 1968):1-27; Peter A. Frensch, "Composition During Serial Learning: A Serial Position Effect," *Journal of Experimental Psychology*, 20 (1994): 423-42; R. P. Abelson, "Psychological Status of the Script Concept," *American Psychologist*, 35, (1981), 715-29, and S. J. Read, "Constructing Causal Scenarios: A Knowledge Structure Approach to Causal Reasoning," *Journal of Personality and Social Psychology*, 52 (1987), 288-302.
97. Interview with Balik.
98. Interview with Gallasch. Another version of the argument was expressed by George Butler, who believed that Arnold's status was so great that "as long as he was in respectable shape he would win." Butler, *Arnold Schwarzenegger*, 145.
99. *Ibid.*
100. Interview with Balik.
101. Interview with Frank Zane, cited in Leamer, *Fantastic*, 118.
102. Interview with Reg Park, cited in Andrews, *True Myths*, 97.
103. Garry Bartlett, "Backstage at the '81 Olympia," *MuscleMag International*, no. 30 (July, 1982), 19.
104. Baker, *Arnold and Me*, 105 and 155.
105. Schwarzenegger, *Arnold*, 113.
106. Leigh, *Arnold*, 143.
107. Nik Cohn, "Pumping Chic: The Launching of a New Folk Hero," *New York*, January 24, 1977, cited in Leigh, *Arnold*, 144-45.
108. Interview with Balik.
109. Baker, *Arnold and Me*, 105
110. Krasniewicz and Blitz, *Arnold Schwarzenegger*, xii & 49.
111. Nailon, "1980 Mr. Olympia Retrospect."
112. Interview with Balik. "Expectations were important," notes Wayne Gallasch. "They were high for Mentzer and for the other leading contenders, but the contest ruined Mentzer. He didn't handle set-backs well." Interview with Gallasch.
113. *Independent*, July 29, 1993, cited in Andrews, *True Myths*, 234.
114. The context for Kennedy's remark was a family meeting that was considering whether Jack Kennedy should run for the eleventh district congressional seat in Massachusetts. He was responding to a question from Maria's mother, Eunice, about her brother's ability, in light of his poor health, to be a congressman. Interview with Peter Hogue, June 2, 1981, cited in Peter Collier and David Horowitz, *The Kennedys: An American Drama* (New York, Summit Books, 1984), 150. Schwarzenegger echoed his version of this maxim. "For me and my career the image has been everything. More important than reality. The most powerful thing is what people perceive and believe about me." *The Guardian*, December 10, 1999, cited in Leamer, *Fantastic*, 256.

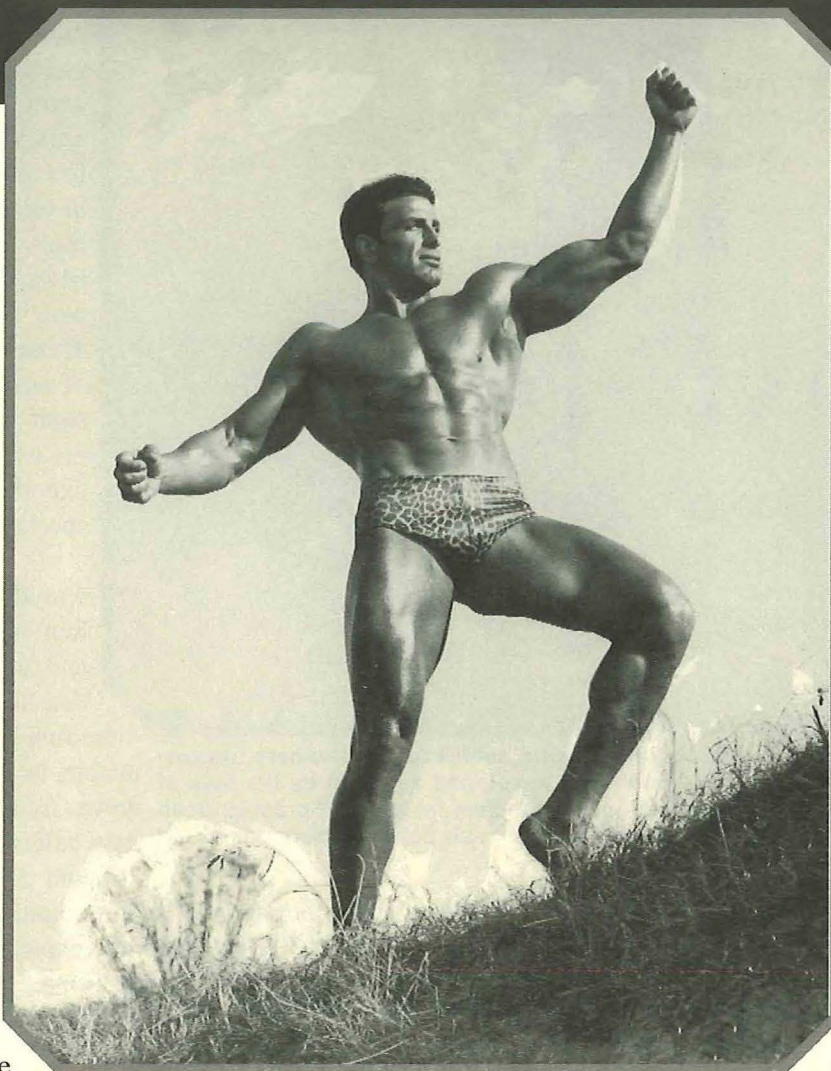
The author would like to acknowledge Sarah Humphriest and Alicia Bembek for their assistance with the psychological research in this article.

Remembering Armand Tanny

Joe Weider

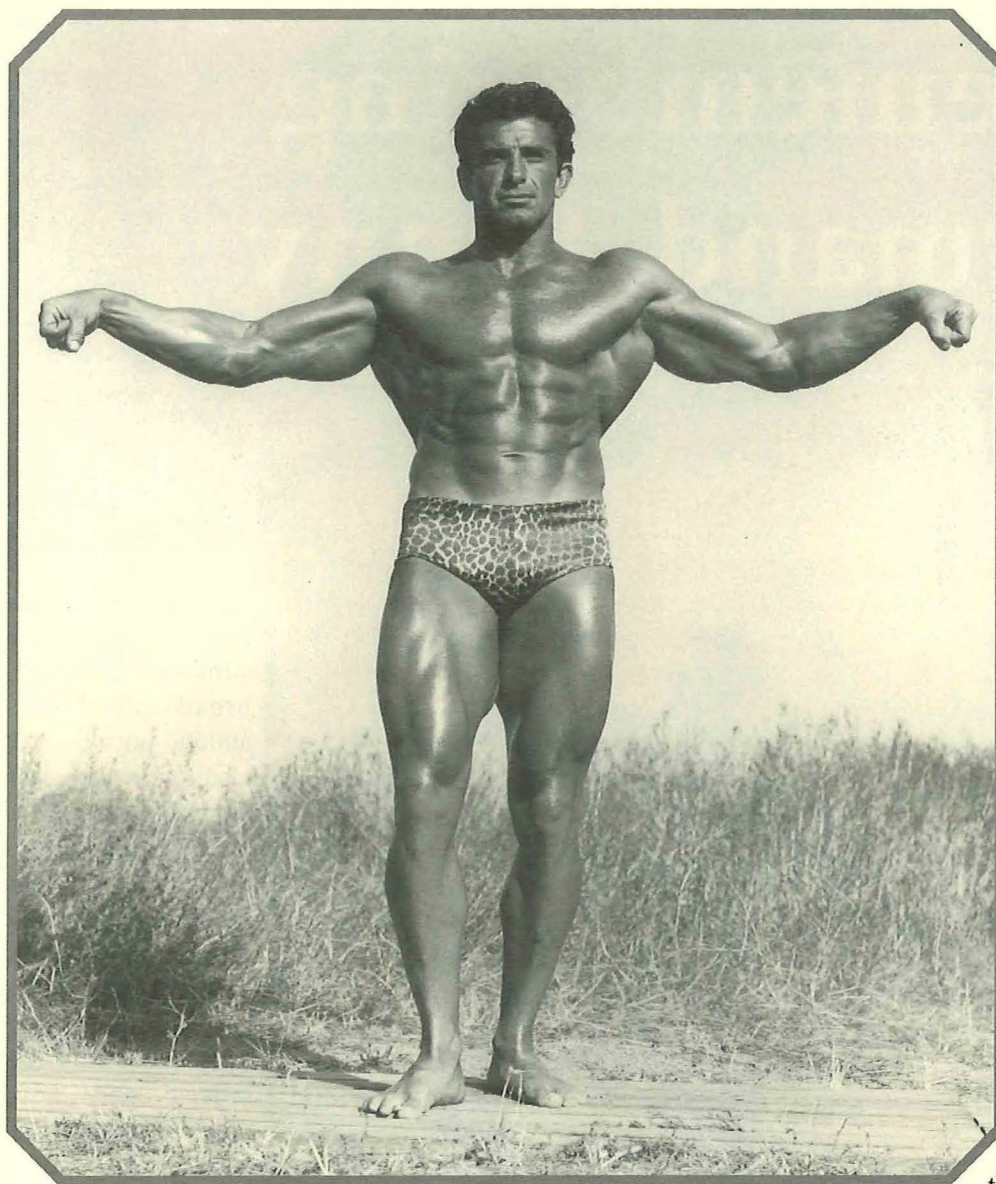
I need to say at the outset that Armand Tanny was one of my closest friends for over half a century, and so I can't be truly objective about him and about what role he played in my magazines and my life. We have grown old together, Armand and I—or should I say older. In any case, being around Armand for so long has been one of the things for which I'm most grateful, as I always held him in high regard as both a man and a devoted follower of the physical culture lifestyle.

I first met Armand in the late 1940s when I sent him a plane ticket to come to the New York area to take part in a bodybuilding show I was promoting.



Armand Tanny, who passed away on April 4, 2009, at the age of 90, was involved in various aspects of the Iron Game during his long career. He first became famous for his involvement at Muscle Beach, then for his work with his brother in establishing the Vic Tanny chain of health clubs, then as a member of Mae West's stage show, and throughout his long life as a writer and staff member for Joe Weider's various fitness magazines.

I'd seen his photographs and had admired his lean, broad-shouldered, athletic physique. I also knew about his exploits as a competitive weightlifter, and I admired him for those, too. But after he arrived and I saw him in person and saw for myself how gracefully he moved and how powerful he was I was even more impressed. However, as impressed as I was by how he looked and how he lifted, I was even more impressed by his easy manner and by the large intelligence that was so apparent in even casual conversation. "This is a very unusual man," I remember thinking to myself. I also thought that with Armand's broad



Although Armand had a wonderful physique, with broad shoulders, narrow hips and a dark golden tan, his body was developed as much by his love of weightlifting as it was by bodybuilding. By the time he was 18 he could clean and jerk 300 pounds, a weight only a few “mannish boys,” in America could master in the late 1930s.

knowledge of training techniques he'd be a great writer for my magazines. And before long he was proving me right with a series of fact-filled, easy-to-read, inspiring articles that launched a writing career which continued until I sold my fleet of magazines in 2003. Little did I realize that our meeting on the East Coast would lead to a collaboration which would last for over 50 years.

Armand was born in 1919 in Rochester, New York, and he grew up there. He had the good fortune to be the younger brother of Vic Tanny, who went on to

found and operate, with Armand's help, one of the first nationwide health club chains—Vic Tanny's. So young Armand had a first-rate role model to follow, and he began to train with weights in his early teens at a time when most coaches and doctors thought that such training would make a person muscle-bound. Actually, of course, it makes a person more athletic, not less, as all coaches and doctors now know, but back in those dark ages Vic and Armand—and a few others of us, too—were in on a secret that gave us a huge advantage over our peers in sports as well as in pure strength and muscular development. Partly because of Armand's natural athleticism and partly because of his weight-trained power, he excelled in high school sports, particularly wrestling.

Armand told me he was about 13 when Vic gave him his first set of weights and told him to have at it, and that he did so much exercise the first day that he was almost unable to walk and get up and down from a chair for several days afterward. But this taught Armand a valuable lesson, and

before long he was making rapid gains in both size and strength. He was naturally explosive and so he gravitated to competitive weightlifting. By the time he was 18 he could lift 300 pounds overhead in the clean and jerk, a very rare feat in those days. A few years earlier, Vic—who had started in the “gym” business by charging local boys a dollar a week to train in the Tanny family garage—had expanded and opened a modest gym in Rochester, and that's where young Armand did most of his early training.

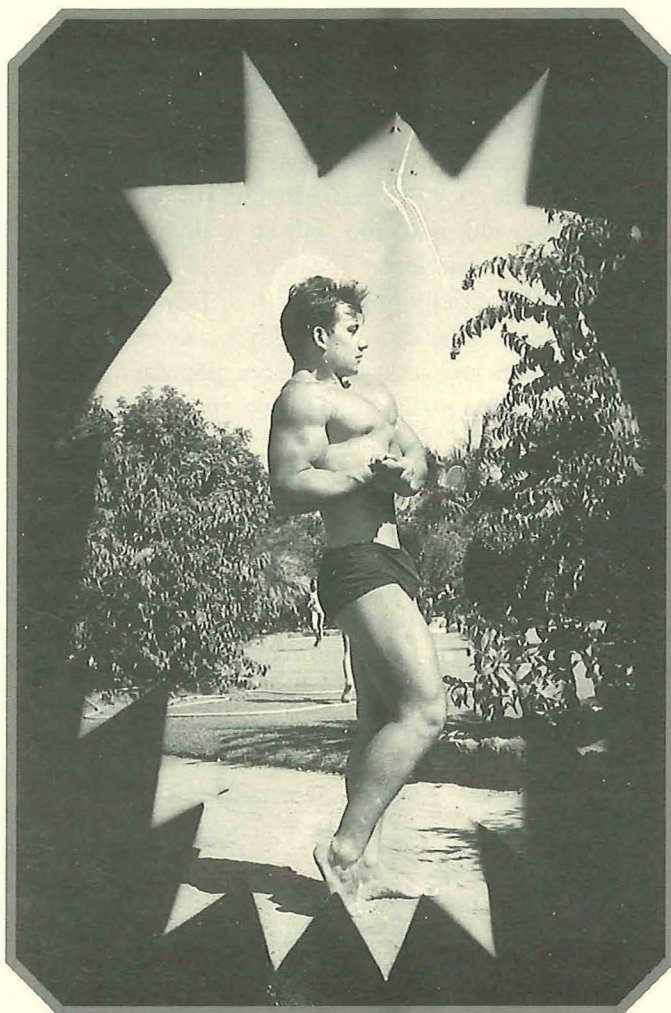
As Armand got bigger and stronger, however, he began to read the "muscle mags," including my own, and he read about the charms of sunny Southern California. So when he was only 19, Armand decided to transfer from a local Rochester university to the University of California in Los Angeles, where he continued his pre-med studies. This was in 1939, but after earning enough credits to become a physical therapist, Armand abandoned his earlier plans to become a medical doctor because he had fallen so in love with the wonderful, relatively carefree life of Muscle Beach. Make no mistake—Armand didn't decide to not go to medical school because he couldn't get in, as he was one of the brightest men I have ever met. Schoolwork of all sorts always came easy to him, but he just didn't want to prepare himself for a lifetime of work in the confines of a hospital. He wanted to find a way to make a living in some aspect of the field that he loved—exercise and physical culture.

Armand once said, "It wasn't that I couldn't finish med school. I just loved the Beach. I wanted to be there from dawn to dusk. Education is one thing, but you have to keep your perspective. You see, I loved chasing pretty girls." Armand and Muscle Beach were made for each other, and he lived that lifestyle to the hilt back in the days when Muscle Beach was a bona fide magical kingdom. "Life was beautifully pure back then," Armand once said. "Men of strength paid homage to a freewheeling life of fitness and muscle. Friendships were genuine, people were happy. On the weekends almost all of Santa Monica came to see our muscle circus. We did adagio, hand balancing, tumbling, weightlifting, and muscle display. The Beach was sacred to us."

By 1940 Armand's brother Vic had moved his gym business to Southern California, and Armand helped him run it. A lot of people have told me Tanny's was the best place in that area to train, because back then the weight pit by the Santa Monica Pier hadn't been established yet. Back then, people like Les and Pudgy Stockton, Russ Saunders, and Harold Zinkin would just take a few weights down to the Beach every weekend. In any case, the Tanny Gym flourished and the brothers made money even though they just charged five dollars for a three-month membership. But Vic was the one with the real drive to succeed as a businessman; Armand loved the sun and fresh air, and he also had ambitions as a competitive weightlifter. And, of course, there were the women.

Unfortunately, Armand had injured his knee so severely in a wrestling match a couple of weeks after moving to Southern California that he was never able to do full squats again. This meant that he was at a severe disadvantage against other lifters as the full squat is such a terrific developer of overall strength, even for lifters who, like Armand, used the split style of lifting in the snatch and clean and jerk. The split style of lifting—in which the lifter rapidly moves one foot forward and the other backward as he drops his body under the bar in a snatch or clean and jerk—was more popular in those days than was the squat style of lifting, in which the lifter simply squats into a deep position when dropping under the bar. But as the years went by and I began to publish articles urging lifters to try the squat style, more and more men came to realize that the squat style of lifting was much more biomechanically efficient. This realization was no help to Armand, however, because his bum knee prevented from using his natural athleticism and switching to the more effective squat style of lifting.

Even so, weighing approximately 190 pounds and lifting in the Heavyweight class against men much larger than he was, Armand became the Pacific Coast weightlifting champion, and he reached lifts of 270 in the Press, 280 in the Snatch, and 360 in the Clean and Jerk. These lifts put him among the top few men in the United States at that time, even with the limitations of his bad knee. But as much as he liked the standard lifts, he also had a favorite lift—a pet lift—that he really loved, and he got so amazingly skillful and strong in that lift that I believe he may have been able for a time to lift more weight in that style than anyone in the world of any weight. That lift was the One-Hand Clean. Armand used an underhand, or curl, grip, and he did the lift with a standard Olympic bar. He gripped the bar with his right hand in the center, pulled the bar upward, and then squatted down to catch it on his right shoulder and chest in about a half-squat position. As he caught the bar in that position he simultaneously placed his left hand on the top of his left thigh near the knee and pushed downward to help his legs bring him to a fully upright position. The lift requires great timing and co-ordination, as well as overall body power—qualities that Armand had in abundance. He could do over 200 pounds in the One Hand Clean before he left Rochester, and once he reached his prime in Southern California he reached the seemingly unbelievable weight of 300 pounds. He did 280 pounds in an exhibition, but he told me he managed



This rare, and very early shot of Armand was submitted to *Iron Man* magazine with this hand-cut border overlaid on the top of the photograph.

to clean 300 in practice. By that time, the only man I had read about who had supposedly been able to clean such a prodigious weight with one hand was the 260 pound German professional strongman, Hermann Goerner, who was much larger than Armand and who was said to have lifted a bit over 300 back in the 1920s. I used to love the One Hand Clean myself, and I've always considered Armand's lift of 300 pounds to be one of the greatest feats I know—given his size and the pre-steroid era in which it was done.

Among insiders in the weight game, Armand's ability in the One-Hand Clean became legendary, but to the readers of the muscle magazines he quickly became better known for his outstanding physique. Like most Americans near his age, Armand served in the Armed Forces during World War II. He didn't wait to be draft-

ed, but went down with his fishing and training buddy, Joe Gold, and enlisted in the Coast Guard. Following his time in the service, Armand returned to Southern California and plunged back into the good life at Muscle Beach along with fellow iron workers such as Artie Zeller, Marvin Eder, Joe Gold, Harold Zinkin, Dick Tyler, Pepper Gomez, Clancy Ross, George Eiferman, and Steve Reeves.

In 1949 Armand was looking so good with those trademark barn-door lats that some of his friends convinced him to start competing in bodybuilding, and he wound up winning a show put on by Bernarr Macfadden called "Mr. 1949." He also won the prestigious Professional Mr. USA title. He won a thousand dollars for that victory and he used part of it to pay for the birth of his daughter, Mandy, who thanks in large part to Armand has gone on to have a long and successful career in the fitness field as a gym owner, writer, television personality, and nutrition expert. Armand met Mandy's mother, Shirley, in Southern California after she had moved there from a farm in Arkansas. Shirley was terrifically strong by nature, and quickly became able to one-arm snatch a dumbbell weighing 90 pounds and to put 170 pounds over her head in a two-hand clean and jerk. For a time in the early 50s, Armand and Shirley and little Mandy moved to Hawaii, but before long Vic Tanny and I convinced Armand to come back. Each of us needed his help, and I tried to convince him to move to Montreal and work with me. But he didn't think he could bear the cold weather and, over the course of the years, my readers really liked articles by him and photographs of him, and he was a valuable member of my team.

In 1954 he entered a new phase of his career when he was hired by Mae West to be one of the bodybuilders she used in her traveling revue. That revue played in cabarets and theaters all across the country, and Armand was joined by fellow bodybuilders like George Eiferman, Joe Gold, Artie Zeller, Dom Juliano, Zabo Kozewski, and Dick Dubois. Armand was apparently one of Mae's favorites, and he always made me laugh when he told stories about some of the things that happened back in those exciting days. He recalled the two years or so that he spent on the road with Mae as being strange but interesting. He said about them that, "The act broke records in cabarets all over the country. Dick Dubois was Mr. America of 1954, so he was featured a lot. One night, unbeknownst to anyone else, he took off his posing trunks under his robe. When it came time to

open his robe Dick stood there totally naked with his back to the audience, so only Mae could see. The crowd erupted in laughter at Mae's reaction, but she never missed a beat, moving right up to Dick and rattling off a string of one-liners."

When Armand's gig with Mae West ended I asked him to expand his writing for me and he did so, but he also went to work for his brother Vic, too, on a part-time basis. Armand still needed time for the ladies. But finally, Vic's business was expanding so rapidly and he needed Armand so desperately that Armand moved for a time to New York City and began to work at the headquarters of Vic's national chain of health clubs. His responsibilities involved advertising copy, course writing, and equipment design; and during several years he and Vic made a great deal of money as the Vic Tanny chain grew to almost 100 gyms. One thing I liked about Armand's move to New York was that it put him closer to my own main offices, which were then in Union City, New Jersey. He continued to write for me and we became closer friends than ever before. But by the early 1960s several ill-considered business decisions caused the bottom to drop out of the Vic Tanny empire and Vic was forced to sell out. Finally, Armand convinced him to slow down and enjoy himself, and so Vic did just that, retiring eventually to Florida, where he died in 1985.

As things went badly for the Tanny chain, they were going well for my business, but Armand suggested that things would go even better if I moved my headquarters to Southern California. For some time Betty and I had been thinking about moving to the west coast of the U.S. I realized that being in the center of international bodybuilding and physical fitness would make it easier for me to work with the top bodybuilders, and so we decided to make the Los Angeles area our home. Betty began to search for a good location, and we eventually settled on a property in Woodland Hills, California, where I still maintain my personal offices. This move happened over 40 years ago, and Armand stayed with me until I finally sold my publishing business. Over the years, he wrote hundreds of articles and exerted a huge influence on all of my younger writers, who were in awe of his vast knowledge of the game, his wide-ranging intelligence, and what they would probably call his "California Cool." I've had dozens of young writers and bodybuilders tell me that they hoped they would be as "cool" as Armand when they got to be his age.

To be honest, I have to admit that over the years I've sometimes envied Armand, too. He accomplished many important things in his life, but he always took the time to enjoy himself. He lived his life with a flair that reminds me of a line, written by Paul Anka and made famous by Frank Sinatra: "I did it my way." Armand loved the sea, and boats, and the wilderness, and he would often simply go away for a time to be by himself. He never let himself be caught up in the rush of business, as I did, and I envied him because of it. I suppose a bit of my jealousy—like that of so many of his other friends in the iron game—was a male thing. As much as we loved him, we couldn't help being a little jealous of how consistently attractive he was to women. They absolutely loved Armand, and he loved them back. He took the time to be with them, and no doubt this was part of his magic. Of course it didn't hurt that he was smart as hell, moved like a cat, looked like a movie star, and had the body of Roman god.

The combination of his relatively stress-free life, his regular exercise, his generally-careful diet, his fondness for fresh air and, of course, his genetics allowed him to live beyond his 90th birthday. Even so, his last couple of years weren't easy on him as his family put him in a nursing home—a bad decision, in my opinion. Armand was very unhappy there, and during one sad episode he drove away and stayed away for a week or so without telling anyone where he was. Finally, a man at the restaurant where he'd been taking his meals found out what had happened and contacted the home. So they came for him and they took his keys. In any case, except for his last months he lived a rich, self-directed, productive, active, and enviable life. I was very close to Armand during the last half of the 20th century and I have many wonderful memories of our time together working in the field we loved. Those are the things I remember. And I remember them often.

(This article is adapted from a chapter in a book to be called *Bodybuilding As I Have Seen It*. The book will be published by UT Press as part of a book series under the auspices of The Stark Center and endowed by Terry and Jan Todd.)



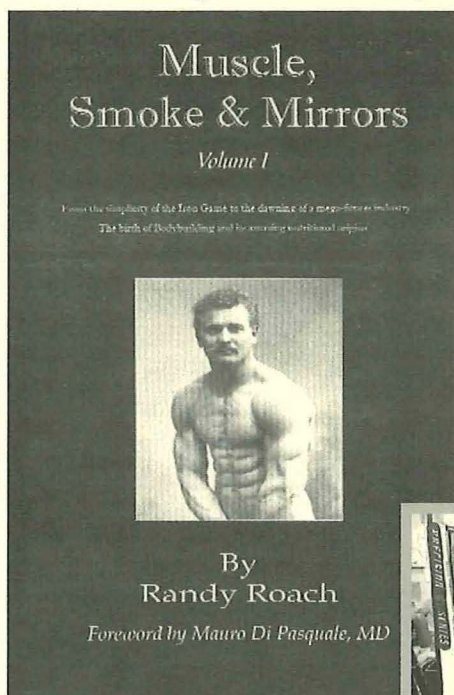
Randy Roach

Muscle, Smoke & Mirrors, Vol. 1

(Bloomington, Indiana, AuthorHouse, 2008), pp. 527.

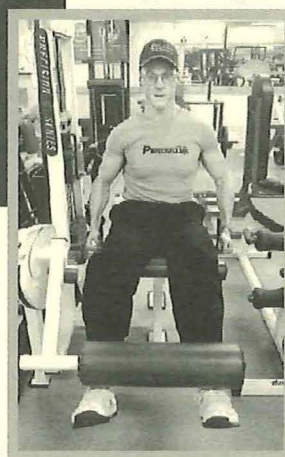
Book review by John Fair
Georgia College and State University

Randy Roach has written a remarkable book that provides a new dimension to our understanding of the history of physical culture by focusing on nutrition. Though it sprang to life outside of normal academic channels, *Muscle, Smoke & Mirrors* (in 527 pages and notes) exhibits some of the most important qualities of scholarship—extensive research, comprehensive coverage, ample contextualization, and sound judgments. It is also intelligently written with an engaging conversational tone. Most amazingly, this account was generated despite the almost total loss of the author's eyesight. How he was able to do it owes much to the assistance of a sympathetic editor and some close associates. The account also draws largely on the previous research endeavors of a considerable cadre of physical culture scholars, all of whom Randy graciously acknowledges throughout the text. But by far the most important ingredient to this Iron Game *tour de force* is the author's passion for the subject. It strongly reminds one of other selfless iron game enterprises over the years, most notably Osmo Kiiha's *Iron Master*, Denis Reno's *Weightlifter's Newsletter*, and the late Gary Cleveland's *Avian Movement Advocate*—as coming straight from the heart.



***Muscle, Smoke and Mirrors*, according to John Fair, is “a remarkable book,” written by an even more remarkable man. The author, Randy Roach, shown training at right, lost his vision about midway through the project.**

In seeking to explain the development of modern bodybuilding, Roach shows how it evolved from an emphasis on “health, inner balance, and harmony” in ancient times to the “win at all cost” agenda that emerged by the late twentieth century (p. 6). Such familiar Iron Game icons as Hippolyte Triat, Eugen Sandow, Professor Attila (Louis Durlacher), and Bernarr Macfadden figure prominently in the early portions of this story. Even at this stage, however, the author displays a preference for pioneers, underdogs, and unsung heroes of the game—the “die-hards” of “decades past” who “trudged for miles to remote, dingy, and often hard-to-find gyms” (p. xiii), for homeopathic over allopathic medicine, and for practitioners who displayed integrity rather than avarice. Few current bodybuilders have heard of Weston Price or Francis Pottenger or the amazing Hunza of Northern India, “a people unsurpassed in physique, endurance, health, and athletic ability” (p. 60),



but they are voices from the past whose ideas are no less relevant to the construction of our current views on nutrition. The story Roach reveals, from the simplicity of the Greeks to the advent of the mega-fitness industry, is full of fits and starts and “smoke and mirrors,” but the author remains hopeful that eventually some of the more destructive behaviors in the sport, which in some cases

are deep and systemic, will eventually be eradicated.

A notable feature of this account is the attention paid to dietary regimens and their relation to the development strategies of successive physical culturists. Roach distinguishes between the Heavy Protein Fat (HPF) model utilized by many early strongmen and the Lacto-Vegetarian (LV) template applied by Macfadden and the Hunza. So for their daily breakfast the three relatively normal-sized but powerful Saxon brothers reportedly consumed 24 eggs, 3 pounds of bacon, porridge with cream and honey, and tea with plenty of sugar, while a generation later the slim and shapely Tony Sansone moderated the HPF model by having just fresh fruit, a serving of whole grain cereal with cream and sugar, 2 eggs, 2 pieces of whole grain buttered toast, and a glass of milk. Armand Tanny never followed a set meal plan, but included raw fish, meat, clams, nuts, and vegetables, to which he attributed the major physique titles that he won in the late 1940s and early 1950s. When I interviewed him in 2005, Tanny was still experimenting with raw chicken! John Grimek, arguably the greatest bodybuilder of the twentieth century, had no special diet and allegedly ate anything his wife Angela placed in front of him. Dubbed by Angela as the "hog," John could not only consume large quantities of food while remaining trim and muscular but could drastically alter his bodyweight at will. Roach could also note Rick Wayne's observation that three-time Mr. Olympia Sergio Oliva, one of the strongest and most muscular bodybuilders of all time, was notorious for "his penchant for pizza and Coke" (*Muscle Wars*, p. 226), leading one to speculate on the relative importance of genetics vis-a-vis nutrition.

Another *leitmotif* is food supplements, especially milk which, as "nature's most perfect food," receives 99 index entries in 24 categories (from alpha-lactalbumin to whey), more than either Bob Hoffman or the Weider brothers. Roach cites the cow as "the bodybuilder's best friend," noting that "this domesticated and docile animal has contributed everything from beef, blood, glands, milk, kefir, whey, yogurt, cheese, buttermilk, butter, ghee, cream, colostrums, milk protein powders, and even leather lifting straps, gloves, and belts" (p. 178). Roach devotes much attention to the virtues of raw milk and the pioneering efforts of nutritionist Irvin Johnson (Rheo Blair). The depth of this coverage is most evident in his discussion of the development in 1966 of

Mother's Milk, a non-commercial protein blend that supposedly duplicated the biological content of human breast milk. Even Johnson's commercial milk and egg product was regarded by "the vast majority of bodybuilders . . . as the best, both in taste and effectiveness. Whether they endorsed other products through advertisements or sold their own, they would use Blair's supplements in their personal regimens. . . . While the majority of the bigger players were primarily merchandising, Blair was constantly pushing to produce legitimate supplements that really worked" (pp. 414-15). Like Paul Bragg, another progenitor, Johnson represented a lay scientific practitioner with integrity.

A more indiscriminate example of the utilization of milk is the extreme weight gain/loss record of bodybuilder Bruce Randall who, in a matter of two and a half years, increased his bodyweight from 203 to 401, then in just seven months dropped to 183, a loss of 218 pounds. In addition to a restrictive diet, Randall adopted a Spartan training routine during which he once worked out 81 hours in one week and did 5,000 sit-ups daily for fifteen days. His extreme pre-contest training and eating regimen enabled him to claim the 1959 NABBA Mr. Universe title at a bodyweight of 222. Critical to Randall's bulking up routine was the "good morning" exercise, in which he eventually hoisted 685 pounds, and his consumption of large quantities of milk. He averaged over two gallons of milk per day. It was "not uncommon for him to drink 2 quarts (1.82L) of milk for breakfast, along with 28 fried eggs and a loaf and a half of bread" (pp. 306-7). Randall once drank 19 quarts of milk in a day. Milk products also served as the basis for John McCallum's "Get Big Drink," immortalized in his highly popular "Keys to Progress" series that appeared in *Strength & Health* from 1965 to 1972. He shared with Hoffman and *Iron Man* editor Peary Rader the philosophy that bodybuilders should not only look strong, but be strong. Like Rader, but contrary to the ideas of Blair and California trainer Vince Gironda, McCallum also believed in the efficacy of the squat, especially the breathing squat (the brainchild of J. C. Hise, an eccentric strongman from the 1930s who believed that high repetition squats done while taking several breaths between each rep would produce quick bodyweight gains), as a natural complement to milk. The importance of milk was underscored by the late Reg Park, winner of multiple Mr. Universe contests, when I asked him at a recent Arnold Clas-

sic how he developed such a muscular physique in early 1950s when Britain was still under rationing. He replied that he grew up on a farm in Yorkshire and there was always plenty of milk.

Subjects that deserve more extensive coverage are relatively few, but they would include the effects of alcohol and tobacco on health, fitness, and nutrition. While such notables as Mark Berry, Sieg Klein, and Jim Park figure prominently in other contexts, no mention is made of their smoking, a popular indulgence for most of the twentieth century, and there is little on Bob Hoffman's lifelong crusade against it. Alcohol use, of course, was likely more widespread among bodybuilders. Though Jack LaLanne was and is a social drinker, alcohol nearly took the life of Dave Draper and no doubt contributed to the early deaths of Gord Venables, Harry Paschall, and Dave Sheppard. Roach speculates that it also fueled the destructive anger of Vince Gironda, which counteracted his otherwise heroic contributions to the game. The murky issue of recreational drugs and their impact on bodybuilders, which suddenly surfaced in the 1960s, receives no more than passing mention. Major physical culturists deserving more attention include Charles Atlas (Angelo Siciliano) and his erstwhile publicist Dr. Frederick Tilney. The extent to which the former adhered to a special diet or employed weights in his training regimen remains unaddressed as does the precise nature of the latter's involvement in the development of dynamic tension and the Atlas courses. Tilney, like his English compatriot George F. Jowett, was a self-made physical culturist who was regarded by some as a phony, but he played an important role in the success of some of bodybuilding's greatest promoters. Regrettably, upon his death in Florida in 1977, no one had the foresight or opportunity to retrieve his personal papers. Thus Fred Tilney, despite a 1968 autobiography, remains one of the mysterious behind-the-scenes figures of the Iron Game.

Another influential figure of the same ilk was Emmanuel Orlick, who had bona fide academic credentials and receives longer shrift in Roach's account. He left no memoir, but Orlick's personal papers, which filled his Brandywine, Maryland, farmhouse and several adjacent tobacco barns, were so voluminous that Terry Todd once estimated that it would take the University of Texas powerlifting team a week to dislodge and haul them to the archives in Austin. They were eventually retrieved by Reuben Weaver who spent five weekends

sorting through them and transporting the exercise-related items to his home in Strasburg, Virginia. These materials constitute a record of Orlick's long career in physical culture, especially as a scholar who was intimately involved with the Weider organization. Randy Roach is the first researcher to take advantage of this resource. The most important revelations concern the origins of the International Federation of Body Builders (IFBB) in which Orlick claims to have played the original guiding role. In a letter to Jowett in March 1948, when the IFBB was in its embryonic state, Orlick states that he had "suggested such an organization to Joe" several years earlier when Weider was starting to have trouble with the Hoffman-dominated Amateur Athletic Union (AAU) in Canada. "Eventually Joe came back to me with HIS sensational idea of the International Body Builders Club or some such thing" (pp. 162-63). Roach shares Dan Lurie's story (also revealed in his 2009 autobiography *Heart of Steel*) of his intimate association with the Weiders which, if true, provides a much-needed corrective to the impression conveyed by the Weiders in *Brothers of Iron* (2008) of Lurie's unimportance and how he served merely as a nuisance and foil to their ambitions. One can only wonder how many more sources about the Weiders remain to be tapped from other early Iron Game figures, such as Barton Horvath, another Weider editor.

A no less significant Iron Game insider source revealed by Roach is the oral testimony of Ray Markunas, who was assisting Irvin Johnson at his Chicago health studio as early as 1948. Though best known for his later work with elite bodybuilders, many of Johnson's early clients were neurasthenic adolescents for whom he provided "a total nutritional makeover. . . . Markunas recalls the gym being a hub of activity at times, with various health care practitioners dropping in on a regular basis," primarily from the alternative medical field (pp. 296-97). Use of weights seemed almost irrelevant to Johnson's focus on what was going on *inside* the human body. Markunas speculates that by the time Johnson relocated to the West Coast in 1958, his internalization approach had led to some experimentation with the anabolic steroid Nilevar. Markunas's recollections roughly coincide with the testimony of four-time Mr. Universe Bill Pearl (at least in the 1986 edition of *Getting Stronger*) that he had experimented with Nilevar in 1958 and had experienced quick gains. Roach concludes that while it would not be fair to accuse Johnson of "bringing drugs to West Coast bodybuilding," it

would be “reasonable to suggest that he definitely expanded the steroid context upon his arrival” (p. 418). Whether this statement is an overreach cannot be determined, but it is based solely on Markunas’s recollections of long-ago events. Furthermore, it leads the author to conclude, in the face of the well-documented evidence relating to the uncontrolled experiments of Dr. John Ziegler on York Barbell athletes with testosterone in 1954 and steroids by 1960, that by the early 1960s “Ziegler and York may have been running a little behind the pack” and that he “did not single-handedly usher drugs into the arena of athletics” (p. 391). Whether it was the east coast weightlifters or the west coast bodybuilders who were most instrumental in introducing steroids to strength athletes remains uncertain, but we can be grateful to Roach for reopening the discussion and introducing new evidence. (Ed. Note: At this point, until considerably more evidence comes to light in support of the pre-1960 use by west coast bodybuilders of anabolic/androgenic steroids such as Testosterone, Dianabol, or Nilevar, it would seem prudent to conclude that the Ziegler/York connection had an earlier and more influential effect on the use in the Iron Game of these drugs than did the west coast bodybuilding culture. It should not be forgotten, of course, that Dr. Ziegler was following the lead of the U.S.S.R..)

His account is equally forthright in addressing the subject of race, including the controversial victories of Vern Weaver over Harold Poole and Bob Gajda over Sergio Oliva respectively in the 1963 and 1966 AAU Mr. America contests. But racial tensions paled in comparison to the homophobia of this era. Roach contends that the photographs in Irvin Johnson’s little magazine, *Tomorrow’s Man*, “shifted the emphasis or focus of physical aesthetics and athleticism to sexuality and eroticism” (p. 272). But Joe Weider also targeted this market with *Adonis*, *Body Beautiful*, *Demi-Gods*, and *Young Physique*, all of which allegedly outsold his three mainstream bodybuilding magazines. Indeed Hoffman’s bulldog, anti-Semitic editor Harry Paschall capitalized on this vulnerability with devastating attacks on the image and lifestyle conveyed by the Weider publications. Although Peary Rader took the moral high ground and never confronted Weider directly, his homophobia was even more deeply rooted for being ideological rather than commercial. He possessed a spirituality that was driven by his active Christian commitment which represented the feelings of the majority of Americans in the

1950s. Roach concludes that the subject of athletes and promoters “prostituting themselves for money or favour” has been “a taboo subject” and “most prefer to ignore it. Nevertheless, it has been a reality in the sport of bodybuilding from its inception.” But he lets Dan Lurie have the last word: “It’s the truth and that’s simply the way it was” (pp. 278-79).

With regard to insights, there is so much to savor in this account that it is impossible to do them full justice. A few examples, however, should suffice. The first relates to the early impact of the industrial and societal changes that were ushered in during the age of Sandow. Notwithstanding revelations by physical culturists on soil, diet, and disease, prevention was quickly taking a back seat to medication and surgery. The essential feature of this “new medical paradigm” which virtually eliminated “alternative health care options” for the public was marketing potential. “Large sums of philanthropic money played a huge role in the reformation of health care into a symptom-treating protocol using drugs only. This channeled money had ties to the manufacturing of these drugs.” At the same time agriculture, owing to the growing empowerment of the food processing industry, was “taking a chemical over nature route,” further jeopardizing the well-being of an innocent and uninformed citizenry. (p. 69) The early advocacy by Bernarr Macfadden and other physical culturists of a healthy diet and exercise, including weight training and muscle building, as well as their strictures against the American Medical Association came to seem increasingly out of step.

This new medical structure eventually, along with the general education and coaching fields, would come to see increased muscle mass as a threat to health and physical performance and would emphasize abstinence for the majority of the century. This of course would leave the burgeoning sport of bodybuilding in a precarious status amongst the educational and medical power structures. (p. 70)

Dietary and medical prejudices, thanks in part to the efforts of Hoffman, the Weiders, Jack LaLanne, Kenneth Cooper, and others, diminished somewhat in the late twentieth century. That they still remain is evidenced by the warnings of some football coaches, now convinced

of the efficacy of weight training, that their players should nevertheless safeguard their knees by avoiding full squats. Such warnings are of course ironic since football itself is responsible for almost all of the sport's knee injuries.

Another residual prejudice remains in the public view of competitive bodybuilders who, despite the general acceptance of resistance training as the best way to become fit and buff, are still regarded as freaks (Ed. Note: Today, when pop culture icons like Sylvester Stallone, Brad Pitt, 50 Cent, Hugh Jackman, the trimmed-down Arnold of his Terminator days, and any number of pro football players and mixed martial artists have bodies which could have won some pre-1960 bodybuilding contests—and are certainly larger and more muscularly developed than many men who, although they don't compete, still consider themselves as, and are, bodybuilders—the average North American under 40 would only view elite bodybuilders as “freaks”). That this perception should persist into the twenty-first century owes much not only to muscle-building drugs but also to the departure from traditional AAU standards, set largely by Hoffman and Rader for the Mr. America Contest in the 1950s, that bodybuilders should be judged not just on their muscularity but their athleticism, character, education, morality, and public demeanor. In other words, the criteria for choosing a Mr. America, as an “All American Boy,” should resemble those for selecting a Miss America as an “All American Girl.” But as the sport entered the 1960s it was becoming obvious that bodybuilding fans, encouraged by the Weiders, were more interested in “muscles simply for appearance sake.” To Rader, as Roach notes, “the voice of the times was demanding victory for the most muscular physique regardless of whether it could lift, run, jump, walk, or talk” (p. 248). This approach coincided with demands for racial equality, commercial aspirations, the professionalization of the sport, and an ego-driven desire of bodybuilders to get big and win at any price. (Ed. Note: Other main players with media outlets also had an eye on the bottom line, or they wouldn't have used as consistently as they did photos of the top physiques.)

By surrendering their traditional, idealistic judging standards in order to fall in line with the new growing orthodoxy of competitive professional bodybuilding, the AAU was basically signaling an

acknowledgement of the end of their dominant reign. Changing rules now had them playing catch-up to the competition and it was their stringent rules that helped protect bodybuilding from Hoffman and Rader's greatest fears. The Mr. America would become simply just another pure physique show, unbridled, ripe, and open to the growing chemical invasion already on the horizon. (p. 264)

The days of Greek-inspired amateur idealism were numbered, according to Roach, as bodybuilding faced an uncertain future. Ironically, the president of the IFBB, Ben Weider, until his dying day (which arrived on October 17, 2008) harbored the notion that bodybuilding, despite its subjectivity, lack of athleticism, saturation with drugs, and negative public perception, would eventually become an Olympic sport.

A final insight drawn by Roach relates to the manner in which Iron Game history shifted from a “Golden Age of Weightlifting” under the tutelage of Bob Hoffman on the east coast to a “Golden Era of Bodybuilding” symbolized by Joe Weider on the west coast. The groundwork for this transition was already laid, however, by the spontaneous gatherings in the 1930s and 1940s of free-spirited physical culturists, including such notables as George Eiferman, Armand Tanny, Russ Saunders, Harold Zinkin, Bert Goodrich, Steve Reeves, and Les and Pudgy Stockton, at a Santa Monica playground called “Muscle Beach.” Its closing in 1959, allegedly because it was also attracting undesirable characters, symbolized, according to Roach, a “changing of the guard” which coincided with the start of Dr. Ziegler's administration of Dianabol to York weightlifters later the same year. While some of the West Coast lifters migrated to the “pen” in nearby Venice Beach, most of the hardcore lifters and equipment from Muscle Beach settled in “the dungeon,” the basement of an old five-story hotel at 4th and Broadway. Here the likes of Reeves, Eiferman, Irwin “Zabo” Koszewski, Arthur Jones, Don Howorth, Bill McCardle, Pat Casey, Chuck Ahrens, and other greats of the game “descended the stairwell” in the early 1960s. With much the same tone of reverence Harry Paschall once used to speak of the gym at 51 North Broad Street where so many of the old York gang trained to become world class weightlifters (*Strength & Health*,

Oct. 1950, p. 36), Dave Draper, quoted by Roach, speaks of the dungeon where so many future bodybuilding champions emerged.

A very long, steep, and unsure staircase took me to a cavernous hole in the ground with crumbling plastered walls and a ceiling that bulged and leaked diluted beer from the old-timers tavern above. Puddles of the stuff added charm to the dim atmosphere where 3 strategically placed 40 watt light bulbs gave art deco shadows to the rusting barbells, dumbbells, sagging milk crates, and splintery handcrafted 2x4 benches. Pulleys and twisted cable from a nearby Venice boatyard, a dozen Olympic bars, bent and rusty, and tons of plates were scattered throughout the twenty-five hundred square foot floor. Dumbbells up to 160s that rattled at broken welds added the final touch that completed what was unquestionably the greatest gym in the world. ...

Here bodybuilding began, embryonic: the original, not the imitation. Here exercises were invented, equipment improvised, muscle shape and size imagined and built, and the authentic atmosphere exuded like primal ooze. You were awash in fundamentals and honesty. I loved it then, the memory more now.

The magic didn't come from the pharmacist; it came from the soul, the era, the history in the making, the presence of un-compromised originality yet to be imitated. [Dave Draper, *Brother Iron Sister Steel* (On Target Publications, 2001), 22-23]

The atmosphere of the dungeon—plus his hard training and use of anabolic steroids—not only enabled Draper to mold his 1965 IFBB Mr. America physique, but it served as an incubator for other bodybuilders who later migrated to the first Gold's Gym on Pacific Avenue,

which Roach calls “the first bodybuilding gym for strictly bodybuilders” (p. 376). What can be inferred from Draper's remarks, as bodybuilding's mecca moved west from the mid-Atlantic region (via Chicago) to California, is that both of these venues would serve as proving grounds for the “first wave” of steroids and would remain a vanguard for the drug-induced, hyper-physiques of the next several decades. Indeed the sport was “drifting from its origins” in physical culture and increasingly “confined to a limited number of men who strongly pursued a desired look not shared by the general public” (p. 456). It would soon mark the disappearance at the highest levels of competitive bodybuilding of natural bodybuilders whose reliance on supplements proved to be “no match for the growing drug arsenal” (p. 479).

These untoward developments obviously trouble the author, leading him to end his account by emphasizing the more principled designs of Johnson, Gironda, Robert Atkins, Bill Pearl, and Mauro Di Pasquale. The latter is represented as a “fulcrum or balancing factor between the old natural order of bodybuilding and the new chemical frontier.” Biochemistry, as viewed by Roach, is a two-edged sword which on the one hand “served up a compound that would mutate the sport both in its physical appearance and at the core of its essence.” What Di Pasquale did by his innovative dietary programs was “divert that same biochemistry into the corner of the natural bodybuilder in the way of understanding and manipulating the body's hormones naturally” (pp. 507-8). Thus while “Smoke & Mirrors” does accurately reflect much of the development of bodybuilding in the past, it is not the course that Roach desires, nor does it reflect his own candid approach to the subject. Obviously Roach will have more to say about “smoke & mirrors” in his projected second volume. In the meantime this dose of honest research and straight talk should serve as a reminder of how far the Iron Game has advanced and the urgent need for redemption. Only by a restoration of the physical culture ideals of health, balance, and harmony will bodybuilding earn a greater degree of respect and public acceptance. This is a timely book which, in its homeopathic appeal, would bring a smile to the face of the late Vic Boff.



State of the Stark Center, From Page 3

actually only been able to occupy our offices for the past three weeks—and consequently we still have much that needs to be done before we're fully settled and running smoothly. However, we wanted very badly to get this issue of *IGH* out so that we could explain what has happened since our last 2009 issue. We apologize for its lateness, but now that we are in our new offices we expect to publish four issues of *IGH* every year.

Although we had to camp out for two months in an unfinished work room while we waited for the floor, the Stark Center staff was able to make considerable progress in unpacking parts of the collection, sorting and organizing materials, and getting things on shelves so that we can begin to assist researchers. Our goal, before the floor debacle, had been to have the library part of The Stark Center fully operational by the time the fall semester started on August 26th. We missed that deadline, obviously, but we're pleased to report that as of mid-September we began taking research requests from visitors to The Stark Center who want to use the collections. We are also now able to assist researchers with magazine and journal queries, although our efficiency will improve as our holdings are more properly organized and housed. Please visit our website for more information on library use and visitation.

New Staff Organizes the Collections

In May of 2009, we hired Cindy Slater—formerly the director of the USOC library in Colorado Springs, Colorado—as the Assistant Director for Library Operations at The Stark Center. Slater spent more than 20 years building and overseeing the operations of the USOC's library and we feel very fortunate that she is now directing the organization and daily operations of The Center's library. In addition, archivist Geoffrey Schmalz, a recent graduate of the UT School of Information Science, has just joined our staff. Schmalz will be creating finding aids for our various archival collections, and *Iron Game History* readers will no doubt be pleased to know that the first collection he's tackled is that of Pudgy and Les Stockton.

In addition to our two full-time librarians, The Stark Center also employs recent Texas A&M graduate Stacy Metzler, who oversees our student volunteers and serves as our office manager. We also have two half-time student employees, one of whom is UT graduate and football letterman Peter Ullmann, who's working on

our museum exhibits related to the history of strength and conditioning through grants from the National Strength and Conditioning Association. Our other student employee, also working under the NSCA grant, is web designer Andy Miller, who will be helping us add content to our website and keep it up to date. In fact, if you haven't checked out www.starkcenter.org in a while, you should take a look, as Andy has dramatically improved the site, which contains a regular blog.

The Stark Center wouldn't exist, however, were it not for the many, many volunteers who've contributed to the project over the years. Foremost in that group is *IGH* editorial board member Dr. Kim Beckwith, who for many years has handled our subscription list and worked tirelessly helping us keep up with the Collection. Beckwith spent the better part of the spring and summer helping to oversee several dozen student volunteers as we prepared for—and made—the big move, and then jumped into the indexing of all our serial publications with Slater, Metzler, Schmalz, and other volunteers. Thanks to their hard work, we now have a full and complete index of all our serial publications and we've begun cataloguing the book collection, which Slater estimates to be approximately 25,000 volumes. Also, a new Kinesiology faculty member, Dr. Thomas Hunt, who's just recovering from becoming the father of a pair of twin boys, is also part of our team, and will be helping the Stark Center with its educational initiatives.

So, although we're still years away from having all aspects of our collection fully catalogued and properly archived, we expect that by the end of the fall semester of 2009 the library side of our operation will be basically organized. In the interim, we'll handle research requests by appointment as we're able to fulfill them. Just now we're currently installing new shelving in the archives and so some portions of the collection are currently inaccessible.

The Compact-Shelf Project

Thanks to the generosity of a law firm in Dallas, we installed a donated set of "high density compact shelves" in our work room during Phase One of construction to hold some of our books and magazines. High density shelving units are metal shelves, set on rails in the floor, which move apart at the push of a button or the turn of a mechanical handle and allow staff to access materials. Because the shelves normally stand touching each other you can store twice the material in the same space as you can with regular library shelving.



Thanks to the generosity of the Southwest Solutions Company and Scott & White Hospital in Temple, Texas, we are currently installing approximately two linear miles of high-density compact shelving in our archival storage areas. The project will be finished in early October. This state of the art system will dramatically enhance the operation of the Stark Center Library as we will, at last, have room to get everything unpacked.

Late this summer, however, we realized that our regular bookcases simply couldn't hold all of our books and other materials. We needed more compact shelves. But they're very expensive and we had no budget for them. So we contacted Troy Menchofer, a former student of ours who now runs the Southwest Solutions Office in Austin, and explained our situation. Troy, a serious weight trainer, told us that our timing could not have been better as Scott & White, a huge medical complex in central Texas, had digitized its medical records and no longer needed their eight linear miles (!) of high density shelving. Troy then contacted the hospital, donated \$10,000 to Scott & White and convinced them to donate two miles of their almost-new shelving to us. So as we go to press, more than 11,000 linear feet of shelving is being installed. However, we're still having to pay approximately \$75,000 for the installation and the extra electrical outlets to power the units. Had we purchased these compact shelves, they would have cost approximately \$400,000.

Hercules

Finally, we want to let readers know that if they ever come to visit The Stark Center they'll be able to see a full-size copy of the most famous statue in the Iron Game—the Farnese Hercules (See Jan Todd's article in Vol. 9 (1), August 2005, issue of *IGH*). To our knowl-

edge, this is the only such copy in the United States. Our copy was made in Brussels at the *Atelier de Moulage*, a division of the Royal Museum for Art and History. To make it, the artisans there used a mold—more than 100 years old—taken from the original Farnese Hercules at the National Archaeological Museum in Naples, Italy.

We ordered the statue last year and it arrived by boat and truck in Austin late last spring. In early August, the two artisans who supervised the construction of our Hercules in Brussels came to Texas and spent almost a week with us reuniting its four sections and placing it on the low pedestal we had built to hold it. This was quite a job, and at times we had 12 to 15 people there helping the Belgians put the pieces in place. The Farnese Hercules is 10'6" high and weighs approximately 2,000 pounds.

Our idea had always been to place the statue on a turntable of some sort so that it would rotate slowly in our most prominent north-facing window as a sort of symbol of The Stark Center. This was easier said than done, and when we first pulled the switch that controlled the electric motor the turntable listed slightly to one side, made a noise that we knew meant trouble, moved around unsteadily in fits and starts, and then stopped altogether. But the firm that ordered the turntable and installed it came back and, after two days of considered effort, strengthened the wheels of the turntable enough so that the immense work of art now makes one full, level turn every three minutes. It is quite a thing to see.

Although the statue is lit now so that it can be seen at night, a longtime friend of ours, Mike Graham, who has promoted dozens of bodybuilding contests, will come to the Center soon and adjust the lights so that the giant figure will have the maximum impact. Standing at the end of our elevator lobby, Hercules is clearly too tall for the space as his head is only inches from the ceiling, but perhaps for this reason he looks considerably larger than the Naples original looks in a hall 30' high. The artisans from Brussels worked very hard to make the Hercules come to life and we don't begrudge a penny we spent on him; he is our personal gift to the Stark Center.

We invite you all to come to Austin, stand in our elevator lobby, and watch him for at least three minutes as he turns slowly on his base. And we invite you to then come back at night and stand on the sidewalk across the street and watch him move, lit from above and from the sides. See for yourselves why the Farnese Hercules—carved from marble almost 2000 years ago for the Baths of Caracalla in Rome—is considered a work of real genius.

—Jan and Terry Todd

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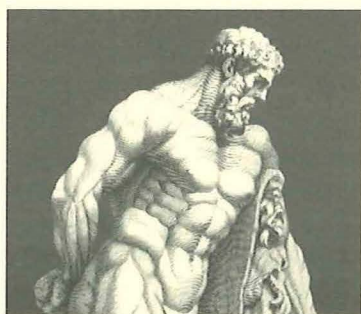
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