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VULCAN GOLF COMPANY
Portsmouth, Ohio, U. S. A.

VULCAN
Clubs of Character for Every Golfer

Please mention GOLFDOM when writing advertisers

started twenty years ago. He is the only pro the club has had. The members all call him by his first name.

During the entire twenty years I never heard one member say, "Let's get a new pro." He is loved by all. Anyone would go out of their way to do Al a favor. Why?—I guess it is his genial nature, always pleasant, never gruff; he is a good listener; knows golf and mainly knows what care a club needs.

Because Idlewild is one of the best courses in the district, Al must be given all the credit. He is always planning new improvements to better the course.

As to Al's business qualifications, I think they are as good as the average pro. It has been good business for Idlewild to retain him the past twenty years and I hope it has been as good for him,—with a wish the partnership continues as long as possible.

So I say we are lucky.

Movies Big New Aid in Golf Instruction

THERE are two angles to the marked success experienced with the motion picture camera in golf instruction by Wm. C. Jackson, pro at the Camargo club, Madeira, O., and president of the Greater Cincinnati P. G. A. One phase is the distinct and quick improvement in the game of his pupils; the other the increase in lessons.

Jackson, who is one of the successful trail-blazers in pro golf, so far as motion picture camera instruction service is concerned, passes the story of his method along in the following words:

Jackson's Story

"I had a small machine for which I paid about \$180 (second hand). It would throw pictures on a sheet. Could be speeded up, slowed down or stopped at any point.

"I signed up a class of 20 for five lessons each at \$6.00 per lesson. The first three lessons I gave without the camera. On the fourth and fifth lessons I took pictures of the pupils, under instruction, playing an iron shot and a wooden shot. I then took the same pictures in actual play on the course. This to show him how under stress of play he would not do the same as while under instruction.

"I would then explain the importance of perfecting his game through instruction and practice rather than playing.

Walter Hagen says

"THE other day Westbrook Pegler said that I'd sold my name for use on a golf ball. Westbrook didn't tell you the half of it. Of course he didn't know of my interest in the L. A. Young Company and that it wasn't a case of selling my name at all. Also he didn't know that the ball he referred to is not just a ball with my name on it and that there is no other ball on the market like the Walter Hagen ball.

I have designed this ball for my own personal use because I wanted not only a long accurate flying ball but a ball that responded properly on approach shots and on the putting green; also, a ball with these qualities that would take punishment.

If you have ever played the Walter Hagen ball you know that we finally got what I was striving for. *And that's why the ball bears my name.*

Last season I won both the Western Open and the Professional Championship with this ball. (Mr. Pegler please take note) and I hope to win the British Open again with it this month.

One thing sure, if I don't win I can't blame the ball.

Keep your eye on the Hagen Ball—it's bound to be one of the biggest selling seventy-five cent balls in your shop."



Walter Hagen
GOLF EQUIPMENT
Made by The L. A. YOUNG COMPANY
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"Then at the end of the course of five lessons I had the whole class, plus all the club members who desired to attend at \$2 a throw, attend a show in the club dance room.

"Almost the entire membership attended. In addition I had pictures of Bobby Jones, Hagen and several others, taken at the National Open.

"I then gave a lecture, explaining the faults of the pupils and comparing them with the stars, while showing the pictures.

Psychology Helps

"The psychology of the thing is that every person likes to see pictures of himself; that the other members get a big laugh out of the contortions of their buddies and that after the meeting the whole membership wanted to take lessons."

Bill Jackson is one of the pros who is using his skull to advance his own interests and to set a pace that will speed the progress of a lot of the fellows who are enough on their toes to help themselves progress. The foregoing sketchy outline of his plan gives a vivid indication of possibilities to any pro who will exercise constructive imagination. Bill himself says on motion picture golf instruction, "The darn thing is unlimited if handled right."

Player's Experience

For the very valid reason that he is secretary of Bell & Howell Co., motion picture camera makers, and a fellow who is interested in bettering his game, C. A. Ziebarth has done some very significant work in motion picture instruction.

Relative to his experience with the movies in improving his golf, Mr. Ziebarth tells GOLFDOM:

"I might start by advising that during 1927 I reduced my handicap at the Wilmette Golf club from 18 to 9. This may sound strong, particularly when considering that I had been playing around 100 for several years. Dave Pattullo, pro at Wilmette, will confirm these figures.

"Before taking moving pictures of my swing I had played golf for about five years. I had taken instructions from some of the best professionals, but the best I could do was to shoot around 100. It seemed to be difficult at times for me to understand just what the professional wanted me to do, and then again there would be times when I thought I was carrying out the instructions, but they would say I was all wrong. My inability

to grasp their idea, together with the simplicity and economical operation of the Filmo Super-Speed camera, prompted me to try motion pictures. However, I did not seem to find time to do much with pictures until about the middle of the season of 1926.

"By the close of the season in 1926 I had obtained moving pictures of several of our best players, and compared them with pictures of myself. It was very easy for me to see why I was not getting results. I will not mention all the numerous mistakes I was making, but will give those I think most important. I found that I was pushing the club back instead of swinging it, and was starting the club with my hands on the down swing instead of with the body and arms. As I particularly noticed in the films of Bobby Jones and Walter Hagen, and other good players, the start of the swing instead of with the body and arms. I further noticed that instead of having my left arm straight and straightening the right arm at the time of impact with the ball, I was bending my elbow. This seemed to be the cause of half topping balls. I also noticed that I did not come through with my weight at the right time, sometimes finishing with the weight on the right foot instead of the left, and I had a very short follow through. Also, I was looking up too quickly.

"As mentioned, I had been taking instructions from time to time from some of our best professionals. Some of them had told me about the same things that I noticed in the motion pictures, but it seemed to be more or less difficult for me to understand them when they gave advice as to how to correct these difficulties. However, when I saw the faults in pictures, it seemed to be easier to understand why these were giving me trouble.

"I then started to work on this system of using pictures in earnest during the winter of 1926 and 1927, taking pictures outdoors occasionally when the weather would permit, and practicing in nets indoors. Early at the start of the season in 1927, the Bell & Howell company made a golf instruction picture of Joe Novak, and this gave me further opportunity to compare my swing with that of Novak.

"About the time the golf season got well under way, I found I had improved my game considerably, overcoming most of the serious difficulties.

"Up to this time I had not showed my pictures to any professional. Now I felt that I was getting to a point where the opinion of a professional was desired. Several different scenes were shown to



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Novak, and he saw where I was still making slight mistakes, which he had not noticed when playing with me. The most important of these was cutting under the ball. One of my troubles had always been shooting all my iron club shots too high, and thereby of course losing distance. My mashie shots would go as high as the average mashie niblick, and No. 3 iron as high as the ordinary mashie shot. I had asked the advice of several professionals as to how I could overcome this, but they did not seem to do me any good in this respect, and it was not until I showed these pictures to Novak that we decided the cause for this condition.

"The pictures showed that shortly after impact with the ball, instead of the right hand starting to turn over the left hand, the right hand went under the left. This action picked up the ball, instead of going through it. I evidently had been doing this ever since I started to play golf, and I found it was very difficult to correct. In fact, to date I have not entirely overcome it, but the condition is greatly improved.

"Owing to the speed of the golf stroke, I have always questioned the ability of a professional to see just what was going on. I always felt that they base their opinion chiefly on the results of the stroke by watching the ball, and diagnosing the case in this way. I feel quite sure that the several professionals that I consulted did not know the cause for my shots going so high, as the action took place at the fastest part of the stroke and it was impossible for the eye to see it.

"I believe that motion pictures will improve anyone's golf game. I suggest having slow motion pictures taken of your golf stroke from three different angles—one view from the front, one from the side (that is taking the picture towards the line of flight), and the third from the back. Compare these pictures with the instruction golf pictures by Novak or any good professional, or show the pictures to a good professional and have him point out where you are wrong.

"I do not try to imitate the swing of a good golfer. I just work on the fundamentals. Working on one thing at a time, I keep at this until it is mastered. Then I take up another part of the swing which needs attention, and after two or three points have been thoroughly covered I have someone take some pictures, and in this way check up on what has been accomplished. I am sure this method will give anyone a clear conception as to how the golf stroke should be made, and improve his game."