

# Pros Look to Movies for Big Help in Teaching

By GEORGE SARGENT  
Pro, Scioto Country Club

Effort to find the royal road to learning in golf has engaged the serious attention of professional golf instructors for years, but only recently has a promising route been pointed out by the motion picture camera. This new idea in golf instruction has resulted in such decided progress of students that it is my firm belief photographic aid in instruction has opened a new era of speedy and sound development of the pupil's game and, beyond all question, set the stage for vastly increased pro income and results from instruction.

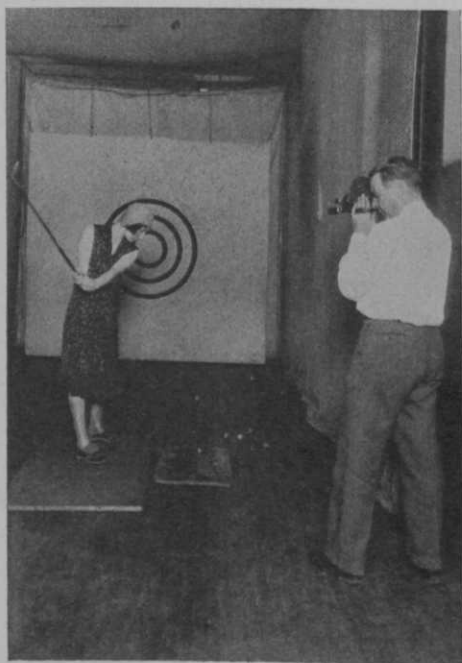
Just what procedure of motion picture golf instruction may be determined as the most effective for use by the pro cannot, at this time, be forecast. The work that has been done by pros varies so widely in its details that much discussion must precede the adoption of a fairly standard practice.

In the work I have done on this subject with motion pictures of my own students, study of the progressive pictures in the player magazines, and comparison of observations with other golf instructors, I have come to the conclusion that there is such a thing as orthodox golf form, although its existence has been questioned by other professionals who are close observers. The basis of any further uncertainty about form has been removed by extensive study of the motion pictures of the leading players' swings. The motion picture camera has plainly revealed that many professionals are teaching golf one way and playing it another. The reason for this conflict lies in the practical impossibility of locating all the small but vital faults or virtues in a player's swing by the eye alone.

## "Seeing" That Isn't Believing

Prior to the entrance of the motion picture camera into golf instruction we were all inclined to accept as gospel certain long established statements about what the old masters *thought* they saw. For

instance: Many, even now, maintain that the roll of the right wrist over the left as the ball is hit is a basic element in the correct golf stroke. You find absolute denial of this in the motion pictures of every prominent golfer who has valid rating as a stylist. There are other theories that can be appraised only by the motion picture records of the stars. Many of these theories involve considerable study of many pictures taken from different points of view. As an example is the lateral hip shift theory to which Grantland Rice has been giving so much publicity. Our friend Jack Mackie, whose genius as an instructor I believe to depend to



Indoor teaching with the movies has a light problem, but Jerry Glynn shows how it's done at Lake Shore A. C., Chicago.

no small extent upon his phenomenal "camera eye," has a different view of this hip action. Now here is one of the many debates on golf form that could be settled by motion picture views taken from several angles.

### Money-Making with Movies

The small motion picture cameras are so widely used by the public these days that they have opened a new avenue of pro profit and service to his members. Any golfer can have pictures taken of himself—or herself—in action and have his professional analyze them. This service as a diagnostician will rank right along with the instruction service as an important factor in the development of the player's game. It will put a premium on a competent pro's knowledge of the fundamentals of golf and encourage the player to frequently check up on his game.

For the pro's own operation a motion picture camera and projector that will handle slow motion pictures can be obtained at a cost of \$400 to \$500, according to the Bell and Howell makers of the Filmo movie apparatus which I have found practical. Especially while the picture instruction is new and novel the added income should be sufficient to offset the investment in a comparatively short space of time. There is just so much personal instruction a pro can handle at his club; with the camera his ability to handle business is greatly increased.

### Development Is Pro's Business

The pro is probably more interested in developing a good player than the player himself. It's a matter of serious business to the pro and just pleasure to the pupil. The pro, consequently, must investigate fully the possibilities of this successful innovation in teaching. There is undoubtedly a great waste of time in golf instruction due to the necessity of watching the arms, the opening of the grip at the top of the back-swing, the pivot, the foot-action and other of the countless details in a golf swing that cannot be encompassed in any one instructor's vision at one time. Then one must try to transpose the picture into words that will be clearly interpreted by the pupil. The employment of the motion picture camera will eliminate these stumbling blocks of correct diagnosis and difficulty of getting a vivid impression of the correct method across to the pupil.

### Movies Give Instruction Tip

An instruction film is the most direct

and forcible method of developing a lasting and proper "muscle memory" in the pupil's mind. The motion pictures of Jones showing his splendid follow-through and the absence of any bend in his elbows at the vital part of the swing, have done much to develop correct hitting technique. I have taken one tip from the Jones motion pictures in instructing my pupils indoors. I suspend a string from the top of the net, a club's length in front of the ball. After the pupil has hit the ball he should follow through until he hits this string. It is a most effective way of getting the students to hit through the ball in the exemplary Jones manner.

At the pro conference to be held at Columbus early in 1931 this subject of bettering golf instruction by the movies is coming in for a lot of investigation. The use of the small motion picture camera in golf instruction by professionals this season is certain to grow to such an extent that I am confident when our fraternity compares notes at the conference the outcome will be the greatest contribution made to resultful golf teaching in the game's history.

## "Pro" Is O. K. as Title for Golf Teacher

By HARRY T. LAMBOLEY  
Pro, Monroe, (Mich.) C. C.

A RECENT article in GOLFDOM suggests that a change of title from "professional" to "coach" might serve to more clearly define the pro's functions and thus develop his market and earning power. I am sure that all professionals are indebted to the amateur, Mr. Fox, who brought up this question for it gives the pros evidence that their good amateur friends are thinking about the progress of the professionals. But I doubt that the proposed change in vernacular would be of any value to us.

Webster defines a professional as "one who makes his living by his art" and certainly is what the pro golfer tries to do. A pro must be a good player as well as a good teacher. He has to "practice what he preaches" or he will have no more professional standing or earning power in his business than, say, a married preacher who jumps from the pulpit to parts unknown with the dashing manicurist. So, according to my opinion, the term "coach" or "instructor" would not as accurately define us as does "professional."