

because golfers have long memories. It isn't uncommon for one of Will's members to come in a month or so after he has seen a piece by Arnold Palmer that has discussed the weakening of the right hand and ask that it be fully explained. Half of the time a verbal explanation doesn't satisfy the person. So, it's out to the lesson tee to have it demonstrated. This means lesson revenue for Will, who is quick to point out that, in the final analysis, teaching golf is the salvation of the professional.

Hogan's Book Helped

"We're in a curious business," Will says. "Maybe some of us are shortsighted. A few years ago, when Ben Hogan's book, *The Modern Fundamentals of Golf* was published, many pros were alarmed. They were afraid that because the book went so thoroughly into the swing, they were going to lose most of their lesson business. Nothing supposedly had been left unsaid. But what happened? Different parts of Hogan's book, clear as they were, had to be interpreted for at least four out of five golfers. I don't know how it was with other pros, but the book gave my lesson business a big shot in the arm. I'd like to see Ben write another one."

Going into his thoughts on teaching, Will feels that instruction books and articles have one great failing. They make golfers too position conscious, undoubtedly because the illustrations that accompany books and articles can't be other than static. It is impossible for an illustrator to show how a clubhead is swung. Unless flip-type illustrations are used, the reader can't see the swing in its entirety. "The swing," says Will, "is a procession of motions. It's not going from one position to the next. Only a pro can teach or explain the coordination that gets a person moving smoothly through the many positions of the swing. That is, unless the person is endowed with this coordination. Few are."

Success Can Come Too Fast

The Overbrook professional is completely candid with his pupils. To a woman player he says: "I don't guarantee to make you much of a golfer in less than three years." For men, the incubation

Original Concave-Face Wedge Given to USGA Museum

The original concave-face sand wedge, invented by the late Edwin Kerr MacClain and popularized by Horton Smith in 1930, has been given to the USGA museum in New York City. Along with the club were photocopies of papers granting the patent to MacClain on Dec. 18, 1928. The USGA ruled the club illegal in 1931, but the general principle of this wedge formed the basis for modern wedges.

A biography of Horton Smith, *The Velvet Touch*, by Mrs. Robert A. Benton was recently published by Ann Arbor Press, Ann Arbor, Mich. Smith's successful use of the club is related in the book.

period is more like two years. Will doesn't particularly like to see a player pare his score too quickly, even if he has been the player's sole teacher. A couple years ago, one of his women members, a beginner dropped from a 61 to 45 within a few weeks. It was the worst thing that could have happened to her because the next time out she was back in the 60s. Her game hasn't improved much since then because she can't become reconciled to the fact that she shouldn't be playing in the 40s all the time.

"A player who is too successful at the beginning and then fades," says Will, "usually never recovers from that one exceptional score or the few good rounds he shot. I've noticed that he becomes much more quickly discouraged than the person who struggles and slowly improves his game."

If the Overbrook pro had his way, persons who are playing their first year of golf wouldn't be permitted to carry scorecards. He discourages those that he can from doing so. He constantly tells his members that they should forget the poor holes they have had during a round and only remember the good ones.

Puts Patches on Players' Games

Thirty years of teaching have convinced Will that a professional is more of a doc-
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