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swing, all these things," says Vossler, "are merely the climax of a poor start, poor balance and the consequent inability of the great majority of players to restrain themselves long enough to get their hips around to lead the hands into the downswing.

"Actually," Ernie continues, "there are a few pros who are making a living on the circuit who lead with their hands from the top. All of them must have the ability to cock their wrists in the downswing (a very difficult thing to do) or they wouldn't be getting away with it. As long as they hit several hundred balls every day, they are able to live with their sin. But take their clubs away from them for a month and you'll see how long it takes them to get back in the groove."

Can't Cross Line

In teaching, Vossler forgets about the ultimate fault of most golfers and tries to keep the swing in logical sequence. That means he concentrates on four fundamentals — the grip, stance, balance and weight transfer, in that order, and constantly repeats the need for taking the club straight back and then swinging it straight down in the foreswing. "You can't cross or go outside the line in the downswing or you're in trouble," is his favorite way of telling his pupils what he wants them to avoid when the club is swung forward.

"What I'm really trying to do," the Quail Creek pro explains, "is to get the player to get under the ball rather than come into it from the outside. I helped Johnny Pott shake this habit several years ago. He had something of a baseball swing that was the result of his bringing the club outside from the top. I got him to think in terms of cutting the shot and eventually he took the bend out of the big hook he ordinarily hit."

Brings in Short Game

It was previously stated that Vossler concentrates on four fundamentals when he gives a lesson. Actually, he would amend this to include a fifth — a brief discussion of putting and chipping at the end of the instruction period. "Usually, I talk about these things for only a few minutes," says Vossler, "but I like to get them in. My purpose in doing so is to impress the golfer with their importance, and get him to thinking about how to save strokes by developing a little cunning on and around the greens. If I'm giving an hour long lesson, which I prefer to

Ever Changing Swing

Since he has become a teaching pro, Ernie Vossler has made a more thorough study of the swing than he ever did while playing the tour. Below is a partial summary of his thoughts (as of today) on the swing. It is subject to change because as Ernie says, "The more I think about the swing the more I see it in a different light."

Good swingers make movements to the left — poor ones to the right — Everyone must learn to move the left side first on the downswing. (It's really an unnatural movement) . . . Timing is the correct sequence of movements.

Shortening the backswing tends to decrease the margin of error* . . . The left hand must never stop . . . Speed times the weight of the club equals distance.

Slicers never permit the right hand to cross over the top . . . Take off is most important in backswing.

Once the forward action has begun, induce no restrictions . . . If you don't already have a pause at the top of your backswing, beg, borrow, or steal one* . . . (It's a great asset, if natural)

An extended left arm is one of the requisites of good form . . . An exaggeration in the swing only leads to trouble.

Don't try to overpower the wind; if you do, chances are you'll be overpowered . . . Many of today's tour players use supernation on short approach shots.

A clear picture of alignment gives confidence in putting . . . Keep head, hips, and knees still when putting . . . A stroke lost on the green is lost forever.

*—Vossler concedes these are controversial points.

do, I demonstrate chip and pitch and run shots and then ask the pupil to practice a few of them. I also try to help him smooth out his putting stroke if he is having trouble with it."

Vossler takes great pains in having his pupils learn to grip the club properly, refusing to proceed with a lesson until he is sure that this fundamental is completely understood and can be properly applied. In teaching the grip, the Quail Creek pro insists on only one thing — that the palms be kept parallel. It is his contention that



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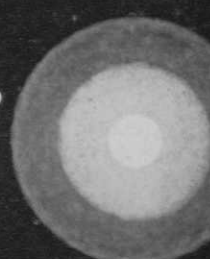
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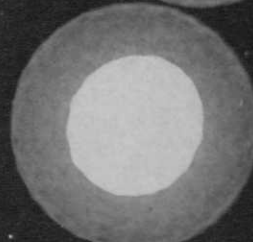
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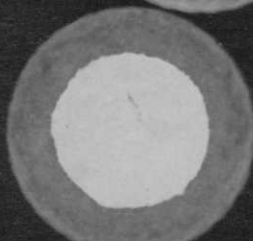
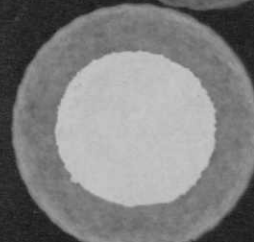
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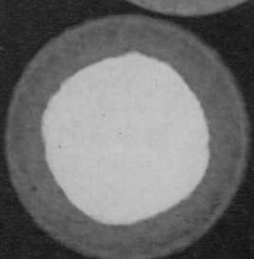
BALL A



BALL B



BALL C



BALL D

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Industrial X-Ray Company of Chicago, Larpen
Testing Laboratories, Inc. of Los Angeles. Of
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the back of the left hand doesn't necessarily have to face the target, but can be off line a slight degree to either the left or right and still produce a respectable shot if the hands are parallel.

Can't Teach the Feel

As for the stance, Vossler doesn't spend too much time on it other than to show the pupil how to get lined up to the target, and get the feet in position to execute a fluid pivot. Balance and weight transfer, though, are something else. "I'm still trying to figure out how to get these things across," Ernie confesses. "It is something he has to feel. You can stand back and tell him when he's swaying or lurching and the result of the shot usually shows if he has led with his hands instead of his hips.

"The same thing applies," Vossler continues, "in determining if the pupil spins his body or merely sways into the ball in the downswing. You can point out what he's doing wrong, demonstrate the correct way of executing the motion, but still you can't put the proper feel into his swing with words and demonstrations. He has to get this for himself.

"Maybe," Ernie observes, "this is because pros are weak in communicating, or we don't have the right words in our vocabularies to express the thoughts we're trying to convey."

More Philosophy

Here are other thoughts and ideas Vossler contributes to the teaching of golf:

A person who can do the twist usually doesn't have much trouble in making the backswing and generally in shifting his weight. Quite a few players immediately grasp the overall idea of the swing when it is explained in terms of a dance such as the twist;

It's too bad we don't have more time to give playing lessons. You can show the ordinary club player how to save one stroke for every three or four holes by playing with him;

If the day ever comes when you don't get at least a small kick out of seeing improvement in a person you've taught, you should turn all the teaching over to your assistant;

They're Optimistic

Nine out of ten members are pretty good pupils. Most are optimistic enough to think they can improve their games, and the majority has sufficient patience to do so if the pro emphasizes that the



Bob Drum, former Pittsburgh sports writer and now a golf promotion director, holds "blank" check for \$125,000 for the Whitemarsh Open to be played in Philadelphia, July 2-5. Prizes will total \$125,000. The event was saved when millionaire Philadelphian, John P. Crisconi, came up with \$100,000 to pay off the debts of Golf Associates, Inc., sponsors of the tournament. Drum is tourney director.

swing has to be built on a step-by-step plan;

One out of ten pupils is looking for a miracle drug — usually he is the fellow who shoots below 85 and wants to hop into the 70s;

The Graph-Check camera beats 10,000 words. Every pro who is serious about teaching should own one. (This is not a commercial);

Expression Is Important

We should learn more about expressing ourselves. A fellow who thoroughly understands the swing but can't explain it to his members may as well forget his knowledge. I've read a few good books on the art of communication and hope to read quite a few more. Talking to teachers in other fields and learning about the instruction methods they use may open your eyes to many things you should know.

• • • •

Ernie Vossler started out to be a tennis player, but because his high school golf team needed a fourth, he was shanghaied by the bandleader who doubled as the

(Continued on page 152)



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On the Professional Side

It is the opinion of numerous pros who have been around the golf scene for a few years that assistants and others who handle shop sales should be completely familiar with the purchase of merchandise. Why? There are several reasons:

Anyone who is given the job of selling for you should know why you purchase the merchandise you do. It's a boost for their ego to be in on the deal when a purchase is made; it makes them feel more responsible for selling the goods that has been bought by the shop. The result is that they take more personal interest in making sales of merchandise with which they are fully familiar.

Your sales people should constantly be in contact with outside salesmen and reps. In this way they get firsthand information from these suppliers as to the features of the merchandise you handle. If they get it secondhand through you, there is a chance that part of the description of these features is lost in transit.

In such things as apparel there are any number of variations in sizes. Because of a difference in the stretchable qualities of various fabrics, medium, for example, doesn't mean the same in all shirts, sweaters, gloves, etc. An alert supplier will explain this when he sells to you. If your entire sales staff is on hand for his explanation, the size variations will be better understood than if you try to explain them later. What is more, members of your sales staff probably will ask questions of the outside sales rep that you wouldn't think to ask.

If your assistant and other sales personnel are completely familiar with the

purchase routine from the receipt of goods to putting it in stock or inventory, it will ease the burden on you when merchandise has to be re-ordered.

Intimate contact with the purchasing system enables your employees to serve the customer better. They know what is in stock, where it can be located, and if it is necessary to obtain any merchandise through special orders.

★

Many pros may not realize it but they steal from themselves. How? Simply by not charging out the balls, gloves, caps, shirts, etc., they pick up off the counters and racks and use when they go out to play. It is, of course, their privilege to do this, but when alleged discrepancies show up in the stock or inventory, innocent people may come under suspicion. Regardless of what kind of an accounting system you have, memos or charge tickets of some kind should be made out every time the pro or one of his staff takes out merchandise that doesn't have to be paid for.

★

One shrewd pro, who is cleaning up selling apparel, always lays three or four pair of shorts on the counter when a woman asks to see a pair of shorts. According to his figures, one of seven women will buy more than a single pair when this is done. About two out of five women will automatically ask to see a shirt or blouse that can go with each pair of shorts. The other three out of five are reminded by the pro that he has matching shirts or blouses for the shorts they are looking at. An alert fellow like this can't help but make money.

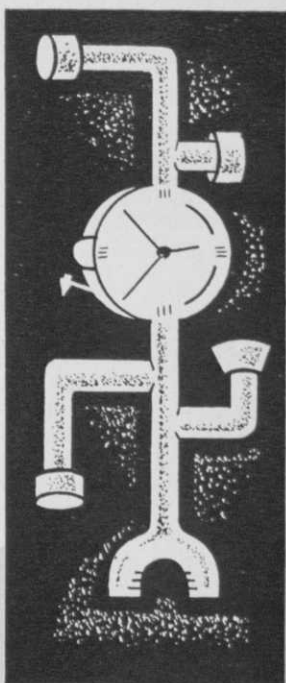
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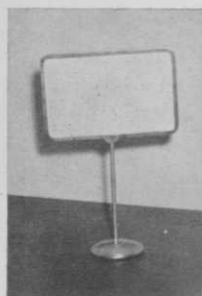


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If you have golf shoes held over from 1963, the best way to move them out of stock is to display them. Al Rob-



bins, who represents Saks Fifth Avenue in the midwest, suggests handling them this way: Display the shoes on a table or shelf away from other merchandise. Use a chart (such as the one shown in the photo) that gives a complete inventory of the shoes that are left

over. On the chart, sizes from 5 through 15 can be shown in a horizontal line across the top; and widths, AAA through EEEEE, can be listed in a vertical column at the left. Lines extended vertically and horizontally form squares in which quantities can be noted. If the figure "1" appears in a square and the shoe in this size-width category is sold, the figure can be X'd out. This kind of arrangement gives a running inventory and makes it easy for the customer to determine if you have his size in stock.

Cantrell States PGA's Position in Legal Suit

Answering a suit filed in February by John D. MacArthur, which alleges that the PGA has failed to complete a purchase contract for two courses and a clubhouse in Palm Beach Gardens, Fla., Warren Cantrell, president of the professional organization, made this statement:

"The contract provides that the property must be acceptable to the PGA as completed before the sale is consummated. There are many loose ends to be tied up before the PGA's architects can certify that the courses and clubhouse are completed."

Cantrell added that since 1961 there never has been any question of the interest of the PGA in the property. At various times in the last three years it could have voided the contract for failure of MacArthur to perform certain conditions in the agreement.

The contract is said to involve about \$3 million.

Golf Book

If You Must Play Golf. By Patrick Smartt. Published by David McKay Co., Inc., 750 Third Ave., New York, N. Y. 10017.

"The object of the game, silly as it is, is to coax, biff, or buffet a very small ball into a very small hole situated in a very restricted area of prepared ground." The object of Smartt's new book is to relax, refresh and rehabilitate the harried golfer with wry comments about the game. Smartt scores an ace with this book, the publisher says.

Examining the foibles and frustrations of golf, Smartt spices his book with descriptive comments that should appeal to avid golfers and their 19th hole partners. Try this. "There are four main grips. The ham-fisted or two-handed; the interlocking, which is the very involved, especially if you forget the cipher and can't unlock the thing; the overlapping, which is the most popular; and the trembling, which is the most common."

Smartt lends his British wit to golf's commonest problems. The short, swift commentary is illustrated by John Jensen. It's a great way to spend an evening after you've just added ten to your score.

At long last a complete and detailed manual on the successful conduct of the golf club championship has been assembled. An ideal gift for the new golf chairman, the book outlines in depth a program to make the men's and women's club championships the competitive and social highlight of the playing season. It outlines the step by step planning from setting up schedules to competition and defines the duties of the committee, manager, supt., professional and caddiemaster.

The tourney pattern follows the big-time golf format with sections on qualifying, notices, rules, publicity, pairings and starting times, necessary posters and proper score sheets for both match and stroke play.

Compiled by Carol McCue, executive secretary of the Chicago District Golf Association, the manual, *How to Conduct Golf Club Championships*, is available at \$2.50 per copy from the Golf Publishing Company, Box 329, Evanston, Ill.

Every club should have three copies, one for the men's golf chairman, the women's golf chairman and the club office.



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