

The **New** Four Magic Moves To Winning Golf

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DRAWINGS BY WILLIAM CANFIELD



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The New Four Magic Moves to Winning Golf

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Introduction

Important Note: The color pictures in this ebook are from the video that you get with your purchase of the complete 'Four Magic Moves To Winning Golf'. The video we have produced brings to life the Four Magic Moves. We also have the 33 minute, 29 second video available for download in the following formats: **WMV, MP4, FLV, MOV**. So you'll be able to play this video on any computer or mobile device. To get the full book, video and audio for this program please [go here](#) to place your

This is a different kind of golf book. If it were not, there would be no excuse for our writing it, the publisher's printing it, or you reading it.

To say that it is different is a mild understatement. It is radical, heretical, iconoclastic. We expect that it will stir violent controversy.

The book is different for several reasons. First, we do not go along with those whose thought - though unspoken - is that most golfers are hopeless. We do not believe that a player who scores habitually around 94 or 98 or 110 should be left to freeze at whatever altitude he is struggling. That player, and any player, can be helped, and helped a great deal. We believe he can be taught to play a very respectable game. But he can be taught only by learning all over again how to swing the club. We believe that anybody - barring only those who are too old, or too young, or too weak - can play much better golf than he plays now. And we will show you how it can be done.

In order to do this, we take a completely fresh approach - the second difference from other golf books. This is where the heretical and hence controversial aspect begins to show itself.

In thinking about the swing, in teaching the game, in experimenting over the years, and in reading and listening, we have come to the conclusion that a great deal of what is said and written about golf is wrong. A great mass of misinformation has accumulated. This we propose to sweep away. Many of the most revered, almost sacred precepts, will be given some harsh treatment. A lot of them will be shown up as complete, though innocent, frauds. If good golf is to be learned and the poor player is to improve, a purging must take place, painful as it may be. Only in this way can the new swing, based on the proper principles and movements, be built.

Here, perhaps to soften the blow, it should be explained to the faithful how the false doctrines on which they have depended for so long, ever came to be established. The golf swing always has been an elusive, almost mysterious, thing. With no high-speed photography to aid them, no moving pictures, only the naked eye to tell them, the experts at the turn of the century had to do a lot of guessing, theorizing, and rationalizing. They ascribed reasons and causes for things because the reasons and causes seemed to fit. There was no microscope under which the swing could be placed and the theories proved or disproved.

All this led to a great, uncontrolled growth of ideas. Many of these, through long reiteration, came to be accepted as sound principles. Actually they were convenient conjectures, some of the rankest type, but for lack of proof to the contrary they have been looked upon as pearls of wisdom.

They still spring out at us today, almost automatically, in such hackneyed exclamations as: "I looked up." "You quit on the shot." "Pull down with your left hand." These banalities have conditioned our thinking about golf until, truthfully, we have become lost in them.

Hence, much that we have learned must be forgotten, deliberately banished from our minds. Feelings that we have grown accustomed to must be extirpated. Actions that have become second nature to us must be somehow intercepted and prevented from taking place. In short, the board must be wiped clean.

Once that is done we will proceed to our third main theme: the elimination of errors.

Any football coach will tell you that football games are not won; they are lost by mistakes. The same concept can be applied to golf. Good scores are rarely the result of a succession of brilliant shots. They result from the absence of many bad shots. Conversely, the bad round of golf is the result of a lot of bad shots. In other words, what might have been a good round or a winning round, is lost by mistakes.

These mistakes can be of many kinds. Most of the top pro's mistakes come on or around the greens. He hits a short pitch or a chip that doesn't get close to the hole, or he misjudges the speed or roll of a green and takes a putt too many. These usually make the difference, for him, between a 71 and a 67. But for the average golfer the mistakes that are most costly are bad shots off the tee and through the fairway. These get him into all kinds of trouble - into woods, traps, rough, brooks, ponds, out of bounds, and what have you.

These mistakes, in turn, stem from a swing that is basically bad. The bad swing, in its turn, is caused by a failure in execution at one or more of four critical points. Furthermore, golfers make the same mistakes at the same points, and this is true whether you test the point with two golfers or two thousand. Their mistakes can be broken down into the same basic wrong movements, occurring at the same critical places in the swing. This is one of the few definite, invariable patterns to be found in the bad golf swing.

These we have called the Four Fatal Flaws. Most poor or mediocre players manage to incorporate all four into one swing. Others have fewer, and score better. Our purpose is to expose these Four Fatal Flaws, examine them, explain them, eliminate them, and replace them with the right actions, which become the Four Magic Moves.

With the right moves instead of the wrong ones your swing will be better, your mistakes will be fewer, and your score will be lower.

Some of the Magic Moves will be new to you, and they will feel strange and awkward, as any new action does for a while. We can only insist that you follow our instructions to the letter, for we know that if you do the result will be very quickly apparent in the way the ball goes and the way you feel as you hit it.

During the explanation you will be given a picture and an understanding of the swing, particularly of the puzzling action of the club head, that will be entirely new. This is one of the most important parts of our book. It embodies a mechanical principle - the conservation of angular momentum -

which has never before been explained in connection with the golf swing. This, indeed, borders on the magic. An understanding of this principle alone will make golf an easier game.

After dealing with the full swing we will go into a detailed description of the short game, including putting, the trouble shots, and, finally, the mental or thinking side of golf.

With this you will have acquired the knowledge and the weapons for a golf game far better than any you have known. It will then be up to you to use them.

Chapter 1 - What You Can Do

Yes, you can play better golf. Anyone can, once he gives himself a chance by learning what to do and how to do it. You who score over 100 can break 100. The 90 player can get into the 80's. The high 80's can drop to the low 80's. And the low-80 man can break the barrier into the 70's.

And don't tell us this is a gross exaggeration, already disproved by the frustrated millions who play this most fascinating of games. We assure you it is not an exaggeration. It has not been disproved. It is true.

We are not saying that all you have to do is read this book and go out the next afternoon and knock ten strokes off your score. What we are saying is that anybody who diligently applies himself to the principles laid down here, can cut a startling number of shots from his game.

The diligent application will involve several things. It will mean changing your mental attitude, for one. It will mean changing your swing. It will mean the determination to practice. And it will mean the time to play golf from two to as much as four times a week.

This price is not exorbitant. Sweat will be demanded, yes; but blood and tears are not involved. If you are willing to pay the price you can improve your game remarkably. You can play winning golf in your own handicap circle, and we don't care whether that circle is now around 82 or 112. You can drop to a faster circle. Depending on your present altitude, you can cut from five to fifteen strokes from your score.

You may have wondered, in a moment of idle reflection about this game, why more people don't play better golf than they do. It should be a simple game. You are hitting a ball that doesn't move. You are swinging clubs that have been designed with a great deal of care, involving time, money, and engineering skill. No one does anything to hinder you, either, or even to distract you.

One reason most of our scores stay high is our mental approach to the game. We are beaten before we start. The game has defeated the player for so many generations that the player now has an inferiority complex that would defy the combined skills of Freud, Jung, and Adler. To the man who habitually goes around in 93, the thought of breaking into the 70's is the height of absurdity.

A complete reorientation is necessary. This has been accomplished in other sports, particularly in track and field. The four-minute mile, the seven-foot high jump, the sixty-foot shot-put are only three examples. It would take a superman, the track experts said, to run a mile in under four minutes. But once Dr. Roger Bannister did it a new plateau was established, onto which many other milers soon proceeded to climb. Back in 1920 Dick Landon won the Olympic high jump with 6 feet 4 inches. At Rome in 1960 a leap of 7 feet 14 inches was good for only third place.

The point here is that mental barriers were broken, as well as those of time and altitude. The 96 golfer has a similar mental barrier, and it, too, must be shattered.

Naturally, Dr. Bannister and the other pioneers in the track and field record-breaking did not set their marks merely by thinking they could. The new marks stemmed from improved training methods and, especially in the field events, from vastly better techniques.

Here we come very close to golf. Golf is a game of techniques. Training, in the sense of physical conditioning, is relatively not of great importance, unless we are engaged in tournament play. The average man, once he gets out on the course a few times in the spring, finds no physical difficulty in playing an eighteen hole round. Often he is fresh enough to play eighteen more holes, or nine, anyway.

But technique is something vastly different. A siege of training that would bring a man to peak physical condition probably would not knock one stroke off his score for eighteen holes. But a 50 per cent improvement in his technique of hitting the ball - his swing - could drop his score from the 90's into the 70's.

That technique is what we are looking for so desperately. Why don't we have it?

The answer, in the large general sense, is because the golf swing is extremely subtle. The essential actions are small actions, not readily seen with the naked eye, and from which attention is constantly diverted by the larger, more spectacular actions which surround them.

A second reason is that golf always has had the peculiar faculty of making its players think they were doing things that they were not doing at all, and vice versa. This led, a long time ago, to the establishment of a great many theories and principles which seemed sound and reasonable but which were altogether wrong.

For example around the time of World War I the late Jim Dante, one of the authors of *The Nine Bad Shots of Golf*, was a young assistant pro at the Baltusrol Golf Club in Springfield, New Jersey. Harry Vardon, the great English professional, was touring America. He played a round at Baltusrol and explained his theories and his teaching methods to the Baltusrol pro, the late George Low. Low later passed them on to his assistants.

"But Mr. Low," objected the observant Dante, "Vardon doesn't hit the ball the way he says to hit it."

"The hell with how Vardon hits the ball!" roared Low. "You teach the way Vardon says, or look for another job."

Eventually the advent of slow motion pictures showed that Dante was right. Vardon did not hit the ball as he said he did, which was as he thought he did. If the great Harry had ever swung at a ball with a throw of the club head from the top, as though to drive a stake into the ground (which was what he believed), he would never have won any tournament, much less six British Opens and one American.

This insidious incitement to self-delusion is without the slightest doubt one of the fundamental characteristics of golf. It accounts, perhaps more than any other one thing, for the painful slowness in the advancement of technique.

Just how slow this has been can be shown by one other example. Golf enjoyed wide popularity in Scotland as long ago as the middle of the fifteenth century. So many Scots were playing it that it interfered with the more important pursuit of archery, which was the means of national defense. In 1457, not long after the death of Joan of Arc and thirty-five years before Columbus sailed for the New World, the now famous edict of the Scottish parliament was issued which "decreed and ordained that wapinshawingis [passage or exhibition of arms] behalden by the lordis and baronis spirituale and temporale, four times in the zeir; and that the futeball and golf be utterly cryit down, and nocht usit.. .."

With all the golf being played then, it is inconceivable that the Scots were not trying to figure out the best way to stand up to the ball, to grip the club, and to swing it.

Yet it was five hundred years later, in the middle of the twentieth century, before the teaching committee of the Professional Golfers' Association of America finally elicited enough agreement among its members to put in writing what it considered to be, and what it entitled: "The Five Basic Principles of the Swing."

Even allowing for the many and radical changes in balls and clubs, which have called for somewhat different methods over the centuries, it is still amazing that the basic principles of the swing escaped detection. But since they did, it is not amazing that so many widely differing theories have taken root and grown - to the eternal frustration of the average player.

This brings us back to our original thought: Why don't more people play better golf than they do?

The blunt truth is that they don't because the golf swing is heavily overlaid with a sludge of fallacy, misunderstanding, faulty theory, myth, and just plain ignorance. So thick is this coating that it is a wonder anyone ever gets through it and down to the hard, clean mechanics of the sound swing.

It is this sludge, most of which has been covering the swing for so long that it now acts as an insulation, that we will cut away in this book.

Once the myths and fallacies are exploded and the true machinery of the swing is laid bare for all to see and understand, golf becomes a much less difficult game.

Chapter 2 - Sweeping Out the Rubbish

The fallacies of golf are many and of various kinds. Some deal with the mental approach, some with a specific action, others with the mechanical principles which underlie the swing.

We will not attempt here to make a complete list. We will cover the two dozen or more that are most prevalent and have caused and still cause the most damage, and particularly those which must be exploded thoroughly if you are to assimilate the new thoughts, principles, and actions we will give you in this book.

Watch carefully. The fuse is lit!

"Relax"

Rubbish. This fallacy is so old it should have been dead long ago. But it is a hardy perennial, and it has come down to us through generations of golf teachers right to the present day.

On the very face of it the advice is foolish. When you swing a golf club you are taking a comparatively violent action. Is there any other violent action you take while you are relaxed? Stop and think. Of course there isn't. It's impossible. Do Ben Hogan or Cary Middlecoff or Arnold Palmer look relaxed when they take their stance or hit those prodigious drives? If they are, why are their lips compressed and their features contorted, as countless pictures show they are?

It is easy to see how "Relax" became fixed in the language of the golf teacher. He gives lessons to a great number of middle aged men and women who never in their lives have done anything of an athletic nature. When these people get on the lesson tee they are so self-conscious and frightened that they tense up to the point, almost, of absolute rigidity. In order for them to swing the club at all, the pro has to loosen them up to some extent. He tells them to relax. Then, since that advice has a beneficial effect, he promptly adopts an unsound line of thought. If a little is good, he thinks, a lot must be much better. He now makes a fetish of relaxation. Everybody has to relax as soon as he takes hold of a club.

We do not want a rigidity of the rigor mortis variety. But we do want a firmness, a feeling of muscular movement under constant control, ready for instant response.

Nor do we want a mental relaxation either. Don't get the idea your mind should be a complete blank when you step up to a shot. If it is, you might as well be asleep. The mind should be alert, thinking about what should be done and what should not be done, which side the trouble lies on, which way the wind is blowing, whether the tactical situation of the match or round calls for safety or boldness, and what adjustments, if any, should be made in the swing.

So forget everything you have heard about relaxing. For the purposes of playing good golf it is sheer rubbish.

"Use a light grip"

This is a first cousin of "Relax." They go together, naturally. If you are completely relaxed as you address the ball, you are sure to have a light grip. One of our modern masters, Sam Snead, wants us to grip the club with no more pressure than we would use in handling a knife and fork. The immortal Bob Jones had a grip so light, in his heyday, that his left hand opened at the top of the swing, and he wanted it to open.

In the face of such advocates, we would certainly be the last to say that you can't play good golf with a light grip, but we do say, emphatically, that better and more consistent golf will be played by the average golfer when he adopts a tight grip. And by tight we mean tight all the way through, from address to the end of the follow-through.

It is noticeable that the top pros of the modern era are all firm-to-tight grippers, and that their hands (Snead's included) never loosen, even a little bit, at the top of the swing.

We do not mean that the grip should be so tight that it stiffens and cramps the muscles of the wrists and forearms. But, with practice, a surprisingly tight grip can be taken with the fingers and hands without stiffening the forearms. That is the grip we want. And it must be kept that way all through the swing.

"Be loose"

This is the second cousin of "Relax." At first glance they may look like twins, but there is a difference. Your swing can be loose even though you are not wholly relaxed. This becomes possible with a big hip turn on the backswing, a sway, bad wrist and foot action, and a certain type of grip.

Back in the 1920's and 1930's such a swing was thought to be highly desirable, and the fellow who had it was spoken of, admiringly, as being "loose as ashes."

Regardless of what the pros write or say, their swings in the 1950's were very definitely tight. They were shorter, more compact, with less movement of fewer parts. This tight swing was gradually developed by the American touring pros, whose very livelihood depended on how long and how straight they could hit the ball.

Tension, once thought to be the deadly enemy of good golf, now is rightly regarded as something to be striven for. A restricted turn of the hips on the backswing, along with a full turn of the shoulders, a different wrist action, and a tight grip all combine to produce the muscular tension that, when released, gives greater power to the swing.

When a swing is loose there are several parts of the body that are just going along for the ride, as it were; they contribute nothing. The pros today want no parts of the body to go into the action which are not working parts. And isn't this a sound principle?

"Take the club back inside"

The idea here is based on producing the inside-out swing. The thought is that, if the club should approach the ball from the inside on the downswing, why not facilitate matters by taking the club back well on an inside line?

Going back sharply on the inside is something that is not taught, we are happy to say, by many pros. It is something that the average club player figures out for himself. He can't hit the ball with an inside-out swing, but he thinks he can do it by going back on the inside. So, in his efforts, and backed by a lot of misdirected determination, he comes back more and more to the inside, until he is almost whipping the club around his knees. Yet he still hits from the outside, and he can't understand it.

The fallacy in this is that the inside-out swing is not produced by the way the club is taken back, but by the way it is brought down. You can take the club back on the outside and still bring it down on the inside, hitting the ball with an inside-out swing.

"The club follows the same path coming down that it takes going up"

The thinking here is closely allied to the last misconception. It is surprising how many people, who should know better, still think that the club head follows only a single path going up and coming down.

The club head does no such thing, in the correct swing. It comes down inside the path it took going up. This is accomplished not by any tricky hand action or even by conscious effort, but by the correct hip and (especially) shoulder actions at the beginning of the downswing. With these actions the club automatically shifts the swing plane to the inside. When these hip and shoulder actions are not correct, they shift the plane from the inside to the outside coming down.

But the conception of the club head following a single path is astonishingly common. We knew one intelligent young fellow - he hadn't yet played much golf - who carried this thought to a ridiculous extreme. His idea was that he would hit the ball straight if he kept the plane of the swing - both backward and forward - completely vertical. You have never seen, we assure you, such fantastic gyrations as this misdirected effort brought forth. You have never seen such an upright swing either. We mention this merely to show how far off base an intelligent but uninformed person can get when he starts to think about golf.

"Pause at the top"

This has been a much-discussed action for a long time, some theorists favoring it and some condemning it. The general argument for it is that it gives the club a chance to change direction. It is an established mechanical principle that any object moving in one direction must come to a complete stop before moving in the opposite direction. This the club head certainly does, whether or not we see it or are conscious of it.

Thus far those who take this position are right. But what the average player thinks of when he thinks of a pause at the top, is that not only does the club stop for an instant, but that everything stops - shoulders, trunk, hips, knees. In effect, he freezes.

This is wrong. What happens at the top of the swing is that while the club is stationary for a fraction of a second before it changes direction, the lower part of the body is moving -moving into the downswing. This movement, actually, begins before the club gets all the way back. The pictures of any good golfer show this action and show it invariably. There can be no argument about it.

On the other hand, when a player freezes at the top he is almost certain to destroy whatever rhythm he had in his swing and to ruin the swing itself. Advocates of the pause claim it helps the player to start the downswing in a leisurely manner. Nonsense! To freeze at the top causes the average player to do just the opposite. He takes off like lightning on the downswing, because he has lost motion and rhythm and must then move from, as it were, a "standing start."

What about Middlecoff? you will ask. Doesn't he have a pronounced pause at the top? The answer is that Middlecoff's club is stationary at the top longer than the other top-flighters', but his knees and hips are moving. The latter you don't notice; you are looking only at his club. The thing that makes the Middlecoff pause so obvious is that while the doctor moves the lower part of his body as early as the other pros, his shoulders move a shade later, and as long as his shoulders don't move, the club doesn't move.

So forget about the pause at the top. If your swing is right you will get all the pause that is necessary, and without trying.

"Turn the hips to the left"

This well-meant advice has spoiled more golf swings than all the caddies who ever rattled a bag of clubs.

What is meant here is that the first movement of the downswing should be a turning of the hips to the left. They are turned to the right as the body turns and coils to the right on the backswing, and as the weight goes over to the right leg. Therefore, you have been told, start the downswing by turning the hips to the left.

This instruction has caused its widespread damage because it has come from such high places. It is pronounced by no less an authority than Ben Hogan, who even writes of it as "spinning the hips."

But to turn the hips to the left as the first movement of the downswing is asking for disaster. Nothing less.

There is no telling how many home club pros all over the world have had to put the brakes on hip-spinning among their members. The poor pupil, getting to the top of the swing, turns his hips violently to the left, leaves his weight on his right leg, brings the club down across the ball, hits a horrible shot, and then argues with the pro.

The turning of the hips does take place, of course. But they turn naturally, and they turn only after they have first moved laterally to the left. You will find, if you try to move your hips laterally as far as you can, that they will turn as they move toward the limit of extension. In fact, you can hardly stop them from turning.

If the lateral movement is not made, the weight will be very liable to stay over on the right leg instead of shifting to the left, as it must. If the weight doesn't move ahead of the swing, the shot will be ruined.

What actually takes place is a lateral turn of the hips.

It is quite possible that with some, as Hogan says, the lateral movement takes place involuntarily and that all they have to think about is the turning. This is undoubtedly true in his particular case and in those of a few others who keep a great deal of weight on the left leg during the backswing. But in the vast majority the reverse is true - the turn is involuntary but the lateral shift must be a conscious effort.

Another thought that may help you is that it is physically possible to turn the hips without moving them laterally, but it is almost impossible to move them to the limit laterally without turning them.

The importance of the lateral movement was stressed by Dow Finsterwald when we once asked him to name the first movement of the downswing.

"Why, a turn of the hips to the left," answered the former PGA champion.

"You mean," we said, "just a turn? Nothing else?"

"Well, no," he replied, "you have to move them to the left too. If you didn't, you'd leave too much of your weight on your right leg. You have to get the weight over."

The actual effort many players make to do nothing more than turn the hips brings about two actions that will ruin any swing. The turn, without the lateral movement, leaves the weight on the right leg, as we have seen, and it throws the arc of the swing outside the line of flight, so that the club head comes to the ball from the outside in, instead of from the inside out, as it must if a good shot is to be hit.

So don't think of turning your hips. Think of moving them laterally. It's a lateral turn, of which you will hear much more later.

"Keep the head still"

This impossible advice has been given in one form or another for about as long as there has been any literature on golf: "Keep your head down." "Keep your head still." "Keep your head fixed." "Keep your eye on the ball." "Don't lift your head." "Don't look up." You've heard these directions a thousand times.

If they would only say, "Keep your head back," they would be much closer to being right. Because

the head does have to stay back, whether or not it moves.

But the head does move. A careful study of pictures of the best golfers in the modern game reveals a very definite pattern of movement. The head stays steady on the back-swing, or perhaps turns on the neck a little to the right. Once the downswing gets well under way, though, the head moves to the right and comes down. It doesn't move ten or twelve inches, nothing like that. But it does move, consistently, in the right-and-downward pattern from one to three inches, perhaps more.

This movement is not an idiosyncrasy of certain individuals. In the correct swing it must take place, and the pictures show that it does. Arnold Palmer, Bill Casper, Middlecoff, Snead, Hogan, Finsterwald, Byron Nelson - they all have it.

It is caused by the rocking shoulder movement that takes place, a rocking that brings the left shoulder up and the right shoulder down, and by the bowing-out of the body toward the target as the weight is moved far over to the left. The rocking shoulder movement causes the head to move to the right, the bowing-out of the body brings the head down.

These actions of the head will be explained in greater detail later, as we get into the Four Magic Moves. Meanwhile, don't let anyone convince you that the head doesn't move in a good golf swing. It has to.

"Start down with a pull of the left arm"

If you've ever read any golf instruction you're pretty sure to have read this. Forget it. Starting the downswing by pulling down with the left arm can ruin your swing just as effectively as spinning your hips.

The pull-down technique, if such it can be called, is virtually certain to throw the swing outside as well as start it down too soon from the top. It also starts the downswing in the wrong place and with the wrong part of the body. The first move from the top is by the hips, which are close to the axis of the turning body. Any early action from the top by the arms is sure to bring about two other unwanted results - an early hit instead of a late one and an immediate loosening of the tension that has been built up during the backswing and which we want to hold as long as possible.

This pull-down idea has been repeated so often by so many top players in their writings that we feel they have come to believe they actually do start the downswing this way. What happens, we think, is that the top player is coiled so tight at the top that when he makes his hip movement to start down, it exerts a pull (which he feels) on his left arm, and he thus can easily believe it is the left-arm pull, rather than the hip, which starts everything. Certainly no pro is going to advocate any movement which he knows is wrong. The mistake is an honest one, but it is still a mistake.

We are also certain that some of the top name players believe the arm pull is the thing to teach, whether they believe in it or not.

One of the best of the women pros was holding a clinic at a club a few years ago, and she was telling the girls to start down with a pull of the left arm. Afterwards we were talking to her about the

swing.

"Do you, yourself," we asked, "start down with a pull of your left arm?"

"No," she answered.

"Well, do you start with a pull of your right arm or right hand?"

"No," she replied. "In fact, I don't start down by pulling anything."

The left-arm pull-down just seems to be something that many pros feel ought to be said.

"Have the face open at the top"

The old-timers make a fetish of this position. The early pros who came to this country from Scotland and England were open-face swingers, which means merely that at the top of the swing the face of the club is vertical with the ground and the toe of the club points directly down at the ground. This was the classic method during the early years of golf in this country. So strongly was it stressed that there are still today pros who teach it and pupils who feel that the toe of the club should point down.

The theory was that the open face would work to prevent a hook and that the face would be closed or squared as it came into the ball either by the body action or by rolling the wrists into the shot. We have read it both ways and it certainly is a fact that the old pros taught a rolling wrist action. They rolled to the right on the backswing, which was called supination, and rolled to the left as they came through the ball, which was known as pronation. Books have been written on pronation.

Certainly the ball can be hit this way, and was by a great many immortal players. But it's the hard way to do it. The easy way, the modern way, will be described in a subsequent chapter.

"Don't let the body or hands get ahead of the club"

You rarely hear this advice any more, but just in case you have and it's sticking in the back of your head somewhere, forget it.

What it meant was that the body, the hands, and the club should all go through the ball together. Once slow-motion pictures of the swing began to gain circulation it was seen, of course, that the body always was ahead of the club, way ahead of it, on the downswing, and that the hands led the club all the way down, with the club barely catching up at the ball.

"Be comfortable"

Ah, yes, by all means be comfortable - and play bad golf. If you are learning the game or if you play it fairly well but want to improve, forget any idea of being comfortable. The golf swing feels comfortable and easy and simple to the expert, but only because he has swung the club so much.

The fact is, the swing, especially at the top, calls for a strained and certainly not comfortable position. You are deliberately turning and winding yourself up on your backswing and trying to attain a stretched, tension-filled position of the body. This isn't and cannot be, in the accepted sense, comfortable. As a matter of fact, the unconscious action of millions of pupils as they near the top of the swing is a movement that enables them to be comfortable. This movement, which is a bending of the left elbow and a cocking back of the left wrist, enables them to get the club up and back - even to overswing it - without being uncomfortable. This movement has to be fought against. So don't try to be comfortable. For the average golfer, the correct swing should be uncomfortable.

"Break the wrists late"

One more sacred tenet bites the dust. Since the beginning of golfing time, almost, we have been admonished to break the wrists late on the backswing. This enables us to take the club back low to the ground and get a big arc. There is no denying the fact that thousands of great golfers have done exactly this.

We do say, however, that it is not at all necessary and, further, that it does more harm than good.

There is no particular value in taking the club back low to the ground, except that it helps transfer the weight to the right leg. It isn't necessary for the transfer, though. So far as getting a big arc is concerned, that is strictly a fallacy. The length of the left arm determines the arc of the swing - the longer the arm the bigger the arc. The arc the club head follows is something else and something that is mistakenly regarded as important. Why should it be? The arc of the club head is decidedly smaller on the downswing than it is on a conventional backswing. We don't try for a big arc on the downswing; in fact, we try to have it as small as possible. So what is the value of a big arc on the back-swing? You tell us.

The late wrist break also leads invariably to an open face at the top of the swing, which is something modern golfers have proved to be not only undesirable but dangerous. Since the pros have been moving toward a square or even somewhat closed face at the top, they have been breaking earlier. For the swing we will teach in this book, a late break is poison. If you have one, prepare to get rid of it.

"Swing the club head"

Here is one of the most plausible principles golf teachers have ever come up with. Because it is so plausible, it is one of the most dangerous and misleading.

How can it possibly be wrong? you ask. We hit the ball with the club head, don't we? We have to get it to the ball. What do we do with it if we don't swing it?

As a quick explanation of what to do, we will say this: Swing your hands, not the club head. Actually, that is the conclusion we reach in our exploration of this fallacy. Let's start at the beginning and put the horse in front of the cart, where he belongs.

Certainly we hit the ball with the club head, and of course the club head swings to get to the ball. But where do most of our troubles in golf originate? From efforts to manipulate, to do something with, the head of the club. We know we are going to hit the ball with it and we know the club head has to move rapidly to drive the ball very far. So immediately, from the top of the backswing, we try to move the club head. Our thoughts are on the club head, our efforts are centered on the club head.

The result is that we get the club head moving too fast too early. It gets ahead, relatively, of the unwinding body. It gets outside the proper plane. The wrist cock is used up early. So we hit, time after time, too soon and from the outside in. All because we are trying to do something with the club head.

That is the natural tendency in hitting a golf ball. Thinking of the club head and trying to manipulate it are instinctive actions. Now, if we are taught that the secret of golf is to "swing the club head," our instincts are not only encouraged but reinforced.

What we have to realize is that the head of the club is only a tool, and it does something to something else as we direct it. But this direction comes from our bodies and our hands, and those are the things we must think of. When you are driving an automobile and you turn a corner, you do not think of the front wheels of the car. You are conscious only of the pressure your hands exert on the steering wheel to guide the car where you want it to go, and of the movement of your feet to give it the necessary power.

If we do with our bodies and our hands what we should do with them, the head of the club will take care of itself. We don't have to think of it at all.

This is going to be very hard for most of you to get into your heads. But make up your minds to get it in, if you hope to improve your golf.

Where, you probably will demand, is the power to come from that makes the club head go fast at impact if we do not deliberately apply it?

The power, briefly, comes from the action of the body, supplemented in the later stages of the downswing by an effort to speed up the hands. This effort, however, must not be confused with an effort to speed up the club head. It is merely an attempt to make the hands travel faster along the arc they follow as they come down past the position of the ball. The club head will take care of itself.

This, as we said, is a rather brief explanation of why you should not try to swing the club head or even think of it. Our reasons will be further substantiated on later pages, when we get into the mechanical principles that govern the swing.

Meanwhile, forget about swinging the club head or doing anything else with it. We will show you later that this eternal preoccupation with the club head is one of the worst sins of golf.

"Hit against a firm left side"

To anyone who ever has given much thought to the swing, this always has been something of a puzzle. We have been told on the one hand to hit against a firm left side and, on the other hand, to turn the hips and get the left hip out of the way so it won't block the swing. Can both instructions be right? Obviously not.

The image conveyed by the advice to hit against a firm left side is of the player stopping the unwinding of his body after he starts the downswing, holding the left side rigid, and then somehow hitting past it. This can be done, we admit, but no good shot could ever come out of it. Whether this is exactly what is meant by those recommending it, we cannot say, for they never have been able to explain to us just what they do mean.

Hitting against a firm left side is a myth. No good golfer ever does it. Pictures, both motion and sequence, show the left side moving steadily to the left on the downswing and then turning away from the direction line of the shot. The left side, in practically all good swings, bows out toward the target before the club reaches and passes the ball. With some players, former Open champion Dick Mayer for instance, this bowing-out is extremely pronounced. It is in Middlecoff too, and Hogan, Snead, Palmer, and Casper all show it.

What happens, of course, is that the left side, in a good swing, starts and stays far ahead of the club. It is always pulling and stretching. Hence there is always a feeling of great tension in it. It is this feeling, without a doubt, that long ago gave rise to the belief that we must keep the left side firm and hit against it.

Actually the left side is automatically kept taut and stretched in the correct swing, but it is moved far out of the way of the downswinging arms. These arms and hands do not hit "against" that left side. The left side gets out of their way, so they can hit through toward the target. And only by getting the left side out of the way can the full, free speed of the club ever be developed.

So throw out one more old piece of trash, one of the many that have doubtless kept you from realizing the potential you have as a golfer.

"Snap your wrists into the shot"

The carnage this clinker has caused over the generations is staggering.

There is probably not one golfer who has not been urged, at some stage in his struggles, to snap his wrists. It is always well-meant advice, of course. The giver thinks he is being helpful. The recipient dutifully tries - and tries and tries. But the wrists won't snap.

The advice is sheer drivel.

In exploding this little number we will first define what is meant by snapping the wrists. To the golfer it means a very quick forward motion of the hands, hinging at the wrist joints, just before the club head strikes the ball. The hands are used much as we might use them in snapping a whip.

It is generally felt that the good golfers use this snapping action to whip the head of the club into the ball at greater speed. If the good golfers do it, why shouldn't the poor ones? As a consequence, the effort to put the snap into practice results in the player trying to move the head of the club with extra effort. It is something like what happens when we try to swing the club head, only now we are trying to snap it. All this results in is an even earlier expenditure of the wrist cock, an earlier loss of power, a quicker hit, usually from the outside, and a worse shot. Again it is the preoccupation with the club head that is the root of the trouble. We are trying, by snapping the wrists, to snap the club head.

In reality a snapping action of a sort does take place in the good swing, but it takes place as the result of a mechanical principle, not through any effort on the part of the player.

Halfway down, in a good swing, the angle formed by the club and the left arm is still about what it was at the top. It is approximately a right angle. As the hands get nearer the ball the speed of the club increases and the angle begins to open up. As the hands reach the ball the head of the club is traveling much, much faster and the angle is almost 180 degrees. At a point about eighteen inches to two feet past the position of the ball (which is now in flight), the club head passes the hands and causes the right hand to climb over the left.

The climbing-over is a rather violent action, and it is definitely felt in the wrists. The later the hit, the sharper it is, too. So fast is the sequence of events, however, that the climbing-over action seems to take place before the ball is hit, and it feels as if the wrists were being snapped.

This feeling is one of the reasons, we are certain, for the prolonged popularity of the unfortunate advice. Coupled with it is the fact that for a long, long time it was believed we had to pronate. This was a deliberate turning-over of the wrists as they came into the ball. With this action the old-timers were positive they were snapping their wrists. It is just one more example of the golfer's self-delusion.

Any reader can almost prove the foregoing explanation by taking a practice swing. With no ball to bother with, hold the wrist cock as long as you can but make no effort to snap your wrists. If your swing is anywhere nearly correct you will feel the fast climb-over action.

For complete proof, though, there is nothing to approach the sequence pictures of a seven-year-old child's swing, shown in Photo G. The catching-up action is shown clearly. This child, you may be dead sure, was never told to snap his wrists, and he couldn't have snapped them anyway.

So, into the ash can goes another misconception. If you will just swing the club right, the "wrist snap" will take care of itself.

"Hit hard with the right hand"

The trouble with advice like this is that, while it is partly right, it can do more harm than good.

What is meant is to hit hard with the right hand in the low hitting area, just before impact. But we should hit just as hard with our left hand as with our right. And we do not mean hitting so that our hands bend to the left and get ahead of our wrists and forearms, either. That is disastrous. Hitting, to us, means moving the hands through the hitting area as fast as we can but with the wrists slightly ahead of the hands. No snapping action.

Another danger in even mentioning the right hand at the expense of the left, is that the right hand is usually our more active, responsive, and stronger hand for the reason that we are right-handed. The whole tendency in golf is for the right hand to take charge of the swing and overpower the left. This leads to hitting too soon and hitting from the outside, things the struggling club pro has been trying for years to stop his pupils from doing.

So, let's drop the right hand out of our thinking, so far as hitting the ball goes, anyway.

"Don't drop the right shoulder"

You've been given this advice when you were in a fit of hitting the ground behind the ball - sclaffing, to give it the old Scottish name.

You've studied pictures of a good pro hitting the ball. Did you ever see one in which the pro's right shoulder wasn't lower than his left?

Of course the right shoulder drops. It has to. It's lower than the left shoulder at the address and it's still lower at impact. The reason the pro hits the ball and not the ground is because he shifts his weight to the left, something you neglect to do when you are sclaffing.

Of course you should make no effort to drop the right shoulder. If the start down from the top is made correctly, the shoulder will come down naturally, and if the same move from the top is done right, the weight will shift to the left. You, too, will hit the ball and not the ground.

"Hit down on the ball"

The topper is the one who gets this advice thrown at him.

No special effort, we can assure you, is necessary to hit down on the ball. We will hit down naturally, if our swing is right. There is no other way to hit.

But when the poor player, with the bad swing, is told to hit down on the ball, he starts to chop at it. He brings the club up quickly with more of a lift than a swing, then chops down, often with a bend of the right knee, so he'll be sure he is low enough. This violates all the principles of the swing, of course, and while the fellow may not top the ball he will quickly get himself into other troubles equally bad or worse.

"Use your natural swing"

This advice is the ace of absurdities, for the very simple reason that the good golf swing is not a natural swing. It's an action that has to be learned. Not one adult in a million, who has never played golf, will step up to a ball and hit it with a good swing. He'll hit it with what, for him, is his natural swing, but it will be terrible.

It might be good advice to give a person who learned the game as a child, who has been working at it for years, and who is now trying to copy some other player's swing.

But the natural swing of the average adult is the one you see on driving ranges, public courses, and even on private courses, where a surprising number of members will brag about the fact that they never took a lesson. If you want the swing you laugh at in these places, then by all means use your own natural talents and hack away.

"Follow through"

This one, thank heaven, is on the way out. The more intelligent teachers and players discovered quite some years ago that the follow-through was not the cause of a good shot, it was the result. But we are including it here because the advice still pops up often enough to be dangerous.

From the early days of golf in this country and for a long time afterward, the core of all instruction could be summed up in one sentence: "Head down, slow back, and follow through."

Whatever value the first two admonitions had was lost by the third. People tried to get good follow-throughs without ever realizing that they first had to have a reasonably good swing. Nobody yet has hit the ball with his follow-through, but an awful lot have tried to.

Once you have a good swing, which comes from the inside with a late hit instead of an early one, the speed of the club head will pull it up into the follow-through without any effort on your part. In fact, you can't stop it.

"Don't quit on the shot"

Nothing quite matches this advice for its ability to infuriate. The poor player is having all kinds of trouble. He is hitting the ball as hard as he can with the swing he has. And then some member of the foursome, trying to be helpful, says: "You quit on the shot."

If the recipient of the advice isn't seized with apoplexy on the spot, it's because he doesn't know any more about the swing than the fellow who gave the advice. He thinks that, yes, he must have quit. And he tries to swing harder the next time.

The implication of the phrase is that somewhere during the downswing the player stopped trying and just let the swing finish itself. This is about as far wrong as it could be. The good player will occasionally do this - fail to hit hard through the ball - when he feels at the last moment that he has too much club, or a following breeze has sprung up, or something else. It is known as "coming off the shot." But the average player? No. His so-called quitting is not quitting at all. It is the result of a bad swing, and he will still "quit" even though he swings himself off his feet in an effort to hit hard.

The cause of what is called "quitting on the shot" is hitting too soon. The angle between the left arm and the club opens up early as the club starts down, instead of being retained. Thus the power that is gained by the late hit is expended much too early. With the wrist cock gone, there is little left to hit with. No matter how hard the player tries, he cannot produce anything more than a weak, flabby-looking slap at the ball. And the other players nod their heads sagely and think to themselves, if they don't come out and say it, "He quit on the shot."

This is one of the greatest misconceptions in golf and one of the commonest.

It is closely allied, of course, with a complete misunderstanding of how the wrist cock is retained through the first part of the downswing, and thus of how the late hit is accomplished. We have all seen pictures of the good player which show his hands entering the so-called hitting area. The hands are maybe a foot from being directly opposite the ball, but his wrist cock has been largely retained and the club head is a long way from the ball, still above the player's waist.

There is a widely held conviction that the only way the club head can be made to catch up with the hands in time to hit the ball, is through the player's own physical efforts. He must drive the club head through with his hands and wrists at the last instant. This is where the "wrist snap" comes in. Only a player of long experience and considerable strength, it is thought, can accomplish this.

A book appeared in the late 1950's, written by Dai Rees, then captain of the British Ryder Cup team. One part of it dealt with the late hit versus the early hit. It was Rees's opinion that only a young, strong professional should attempt to get the late hit; all others should be satisfied with the early hit. The others should be satisfied, in other words, to spend their golfing lives hitting too soon, hitting from the top.

This is nonsense. The late hit can be accomplished by a seven-year-old child. It is governed entirely by the early movement of the downswing, not by any action near the ball. If that first movement is correct, the hit will be late; if it is wrong, the hit will be early.

If this first movement from the top conforms to the mechanical principle that controls the action of the club head (which we will presently describe in full detail), then the wrist cock will be retained, the hit will be late, and the speed of the club head at impact will be high.

"Pronate your wrists"

This one is very nearly dead, but we are including it so we can give it a final kick and send it, we hope, to its grave.

Pronation was the name given by the old pros to rolling the wrists into the shot at impact with the ball. The idea was that on the backswing the wrists were rolled to the right, opening the club face, and then rolled back to the left on the downswing to close it, or bring it square to the ball.

It was also generally accepted that pronation not only squared the face of the club but also added distance to the shot because the club head was turning over toward the ball at impact.

Most of the great golfers in the early years of the century used this action, many of them superlatively well. But it is worth noting that none of those players, Vardon included, were as consistent in their scoring as the top pros of today. The pronating of the wrists had to be timed to a nicety, obviously, if the ball were to be struck squarely. A little too much rolling, or too early, brought a hook or a smother; not enough left the face open and produced a slice. The best that can be said for pronation is that it is a great way to live dangerously.

"Pivot the body"

There is nothing wrong with the pivot, except the connotation the word has and the way the action has been so often described. The pivot in golf means the turning and winding up of the body on the backswing. It is described as being made around a fixed axis. Diagrams have been printed showing the poor golfer pivoting around a long iron stake which passes through his head, body, right leg, and into the ground. Such an axis is as immovable as anyone could imagine. We also have been advised to make the turn as though we were standing in a barrel.

Both images are wrong, because the axis of the turn is not stationary. It moves. As the turn begins, the weight moves to the right leg, not all of it but a considerable part of it. This means the hips, which are the center of gravity, also move. It doesn't mean that we sway when the weight goes over, because our head and the upper part of our body stay in the same position. The iron stake, to carry out that analogy, could not be iron but something flexible which would bend in the middle.

The trouble with the word pivot is that we picture it as a turn around a fixed axis, and when we make it, we don't move the weight. We are very much inclined to leave the weight - too much of it at least - on the left leg. And when we do that we are in trouble. So, when you think of winding up the body, think of it as making a lateral turn with the weight moving.

"Positions at address and impact must be the same"

More nonsense. About the only similarity between the positions is that the player is standing on both feet in each one. All you have to do to realize the differences is to think about them for a few seconds.

For instance, at address the position is stationary, the weight is about equally divided between the feet, both feet are flat on the ground, the hips are parallel to the direction line, the hands are even with the ball and the right shoulder is slightly lower than the left. But look at the position at impact. Here nearly every part of the body except the head is in violent movement. The weight is probably 80 per cent on the left foot. The left foot is flat but the right heel is off the ground and the foot is rolling in on the inside. The hips have moved and turned well past a position parallel to the direction line. The right shoulder is much lower than the left, which is higher than it was at address anyway. And the hands are slightly past the ball.

Why anyone should say these two positions are the same, or should be the same, is beyond us.

We have now examined and disposed of much of the advice that has obscured the golf swing with myth and ignorance far too long. We hope your mind has now been pretty well cleared of a lot of accumulated rubbish. It must be if you are to absorb and apply the fresh ideas to be given hereafter. Some of your most cherished convictions have probably been dealt with rather harshly in this first section. Maybe some of the excisions were painful. All we can say to reassure you is that an operation for appendicitis hurts too, but when the operation is necessary, you are better off without the appendix.

Chapter 3 - Getting Set: The Grip and the Stance

There can be no doubt that the first mistakes a golfer can make are to hold the club with a defective grip and to stand up to the ball the wrong way. Either puts a heavy impost on a player before he makes a move to swing the club. Together they make a good shot almost impossible.

Any shot, of course, is measured by two standards. One is direction, the other is distance. Direction is governed partly by the position of the club face at impact and partly by the path the club head is following. Distance, on the other hand, is the product of club-head speed and the accuracy with which the head makes contact with the ball. These, in turn, are produced by body, arm, and hand action during the swing.

But the position of the club face is largely determined by the grip, and the path of the club head is influenced considerably by the stance. The grip, to a very large degree, determines whether the face will be square to the direction line, open, closed, or even hooded, therefore whether the ball flies straight, is sliced, hooked, smothered, or even skied. Any one of these shots brings trouble, and with trouble the strokes begin to mount up.

That is why the pros will tell you that the grip is the most important single factor in the game. Gene Sarazen has said the grip is 75 per cent of golf. To him and the other pros it is, because they have all the distance they need. They make the moves that bring distance -make them automatically, and have made them since they were kids. A change of a couple of millimeters in the placing of one hand on the grip, however, producing better direction, could make, for them, the difference between a 69 and a 65.

People do all kinds of peculiar things with both the grip and the stance, even to the extent of changing both after they have been taken. You've often seen a player stand up to the ball with both a stance and grip that were good, and then start to fiddle around. He changes his hands a little, then moves his feet a little. Then moves his hands another little bit, then shifts his feet again. By this time the grip no longer is a good one and neither is the stance. We once had a pupil who was a pretty good player and who learned easily; he had a peculiarly good faculty of doing just what he was told to do, without arguing about it. It was no trick for him to take a good grip and stand up to the ball perfectly. The trick was to make him hit the ball before he changed either of them.

Common Faults

The most common faults in the grip are holding the club entirely in the fingers of the left hand, placing the left hand too much on top of the shaft, and getting the right hand under the shaft.

An all-finger grip and getting the left hand on top, so that four knuckles show, go together. It's almost impossible to hold the club entirely in the fingers of the left, without getting the left on top of the shaft. Try it yourself and see.

The reason most people keep dropping the right hand lower and lower until it gets practically under the shaft, is that they feel they will get more power that way.

Well, they are all wrong and they go a long way toward ruining what might be a good shot. When the club is held entirely in the fingers of the left hand and that hand is on top of the shaft with three or four knuckles showing, there is an overpowering tendency to roll that hand over to the left as the club comes into the ball at impact. When this happens, of course, the face of the club is turned over and closed, or even hooded. The result is a bad smother or hook. That is what happens with some players.

The all-finger, left-hand-on-top position leads to another fault. It has a strong tendency to make the player bend the left hand back at the top of the swing and get the left wrist under the shaft. This opens the face at the top, and it must then be closed on the downswing. With the body and shoulder action most players have, plus their fear of getting the face closed too much, this is seldom accomplished. Hence we have what is by far the most common and exasperating bad shot of them all - the slice.

Another move is for the player to try to hold the face of the club from turning as it goes through the ball. Then you see the lifting, lofting action which is so common, with the player trying to hold the face square long after it has hit the ball. This is a good way to bring on a slice.

When the right hand is dropped low, the faults of the left are compounded, for a low right hand tends to roll over at impact. The poor player may switch from slicing to smothering and go for several holes without getting the ball more than a few feet off the ground. This, we need hardly remind you, is a horrible experience.

Things go from bad to worse until the only thing certain is that the player will not hit two shots in a row in the same direction. He is all over the course, hacking out of trouble first on one side and then on the other.

On any course and in almost any foursome you will see many peculiar stances. Most of them are not fundamentally bad, except for one thing: standing with an "open" body. This means, simply, that although the feet are in a perfectly square position (an equal distance from the direction line), the hips and the shoulders are facing a little to the left.

These players are, in effect, aiming to the left of their target without realizing it.

You need hardly be reminded of the damage this can do. The player develops a pull to his shots, the ball starting out a shade to the left and, if it doesn't slice, staying to the left. There is usually just as much rough and as many traps to the left of a fairway or green as there are to the right, and the chronic puller is sure to find most of them.

There are other bad positions, such as bending over too much, standing too far from the ball, having the weight too far forward, and so on, but the "open" body is by all odds the most common fault the average player has in the stance department.

Let us turn now to the positive side and take the positions that will help so much to give us a square face at impact, a straight ball that goes where we aim it, and fewer shots.

Actually there is nothing mysterious about the grip. We merely want the club held in a certain way, a way that will help bring it to the top in the position we want and which will help bring it back to the ball at the correct angle to the line of flight.

Placing the Hands

Such a grip calls for the hands to be in practically direct opposition as they grasp the club - that is, with the palms facing each other squarely. The left hand is placed against the shaft in such a manner that the shaft makes a diagonal contact from the crook of the index finger across the palm.

It is, with this left hand, a combination palm and finger grip. When this hand is closed the club should be held in the first two fingers and the palm. There should be a fold of flesh between the club and the little finger. This, as a matter of fact, is a check point by which you can tell whether you have the palm-and-finger grip.

Now we also want - no, demand - that only two knuckles of this left hand be visible when the hand is closed tightly on the club. As you address the ball and look down at your hands, you must see no more than two knuckles, those at the base of the index finger and the big finger. Not four knuckles, not three knuckles, not one knuckle. Two knuckles! This is your second and last check point for the position of this hand ([Fig. 1](#) and [Fig. 2](#)).

So much emphasis has been put on the left hand over the years that many people believe the right doesn't amount to much in the grip. They couldn't be more wrong. The right hand is very important, both in the way it grasps the club and in the way it fits against the left. Let's take the club first.



Fig. 1. How the left hand should look on the club. The Back of the hand is facing left, not up, two knuckles are visible, the thumb lies a little to the player's right on the shaft, and the V, between thumb and forefinger, points slightly to the player's right.



Fig. 2. Inside the left hand. The important point here is that the club lies diagonally across the palm, from the crook of the index finger, and comes out halfway between the root of the little finger and the base of the palm. There must always be a fold of flesh between the club and the root of the little finger.

It has been said that the grip with the right hand is a finger grip. This is true. But what part of the fingers? There is only one place that is correct, and that is at the very base or root of the second and third fingers, where they meet the palm. This is the best place because there the club can be held most securely. There is not only less chance but less inclination, with such a grip, to loosen the hand at the top of the swing or anywhere else. Such a grip, because it is at the very edge of the palm, makes for a tighter connecting joint between arm and club, with less give than any other. It transmits more power when the ball is struck ([Fig. 3](#)).

Any grip higher in the fingers of the right hand, say along the inside of the middle knuckles of the second and third fingers, is untrustworthy. It is a loose grip to begin with, and the tendency is to loosen it further at the top of the swing. Finally, there is more give in it when the ball is hit.

We have identified the right-hand grip as being taken with the second and third fingers because, of course, the index finger is separated slightly from the middle finger and is hooked low around the club. The little finger, in the over-lapping or interlocking grips, does not touch the club at all. In the so-called ten-finger grip, though, the little finger would grasp the club exactly as the second and third do.

In taking our grip we recommend placing the left hand on the club first in its proper position, then sliding the right under the shaft, fingers extended and palm up. As the club slips into the little groove where the fingers meet the palm, slide no farther. Close the hand then, moving it up the shaft slightly so that the third finger fits against the index finger of the left hand and the little finger overlaps or lies on top of the left index finger.

Fig. 3. How the right hand goes on. Here the club lies definitely in the fingers, but at the very roots of the second and third digits, with the forefinger getting ready to hook low around the shaft.



You will find that the palm of the right comes up and faces directly to the left, and that the center of the base of the right hand fits snugly over the big knuckle at the base of the left thumb. Both thumbs will be on the shaft, the left lying a little to the right of the top (at about 2 o'clock in aviation parlance) and the right lying to the left of the top, at about 10 or 10:30 o'clock. The well-known V's, formed by the folds of flesh between the thumb and fore-finger of each hand, should both point a shade to the right of the chin, to about the inside joint of the color bone ([Fig. 5](#)).

Fig. 4. The right hand fitting against the left, with the center of the base of the right palm moving onto the big knuckle at the base of the left thumb.



Incidentally, one of the club manufacturers has a small ridge-line running down the underside of all its grips. This fits perfectly into the groove at the base of the fingers of the right hand, and practically locks the player into the correct right-hand position.

Fig. 5. The completed grip. Here we see the two knuckles of the left hand and the strong right hand, with, the forefinger hooked low around the shaft and the V's pointing somewhat to the player's right hand. The right hand V always point more to the right than that of the left because of the position of the club at the roots of the fingers.



Ridge-line or not, however, this is the overlapping grip we must have. Its principal points are that the hands are opposed, the left has a palm-and-finger contact, the right a finger grip alone - and that only two knuckles of the left are visible at address.

Two slight refinements should be mentioned. The crook of the right index finger, when the grip is completed, must always be farther down the shaft than the end of the right thumb. The crook of this index finger may be regarded, almost, as a hook, and it must never be higher than the tip of the thumb. It is also permissible to place the overlapping little finger down against the seam

between the left hand's index and big fingers. This is not too important. It may feel more comfortable that way to some and it may give a feeling of greater security to others. If you like the little finger down in the seam instead of riding on top of the index finger, by all means put it there.

We believe this grip is better than the interlocking or the ten finger grips. The pure baseball grip is not even to be considered; it has nothing whatever to recommend it.

The overlapping grip gives us a better chance to maintain full and tight contact with both hands at all stages of the swing. And this we must have.



Fig. 6. The completed grip with the club held up, showing how the little finger of the right hand overlaps the index finger of the left.

Hold It Tight

The next question is how tight to take this grip. Let it be known here and now that we do not go along with the knife-and-fork school of gripping - unless it should be a very dull knife operating on a tough piece of meat. In other words, we do not want a loose grip. Not even a firm grip. We want a tight grip.

We do not mean so tight that the muscles of the upper arms and shoulders are tied up with tension. But we do want those hands tight on the club. What, you will ask, about the wrists? If they are tight, won't the swing be stiff and wooden? And how will I get my wrist break?

Never mind about the wrists. We have rarely seen anybody too stiff or too tight in swinging a golf club (except perhaps for frightened beginners), but we have seen thousands too loose. The whole tendency in pupils is to take too light a grip. The loose grip leads into faults - opening the hands at the top, collapsing the left wrist, overswinging, and so on. The tight grip, though it may feel

awkward for a while, acts as a brace against these various faults and makes the whole swinging action easier to perform correctly.

By a tight grip we also mean with practically all the fingers that are on the club. These would be the last three, principally, of the left hand and the first three of the right. Many players have a tendency to place the forefinger of the right hand, the one that hooks around the shaft just below the right thumb, very lightly on the club. Don't do it. Hook this finger around the shaft firmly, so that the tip of it makes a definite contact with the tip of the thumb. If you don't, the club will be liable to drop, at the top of the swing, into the big V between the forefinger and thumb. This means a loss of control at the top, which must be regained as the club comes down.

So much for the grip - a tight two-knuckle overlap, to reduce it to capsule form.

Now, how do we stand up the ball? No great mystery is involved in this either, although certain points must be observed.

In the first place, we should take a position that enables us to swing the club back freely and to bring it down to the ball on an inside-out arc easily. For this the weight should be about equally divided between the feet. The knees must be slightly flexed, better too much than too little. The body should be bent slightly from the waist but the shoulders should be rounded or hunched over. The head should be down, not to an exaggerated extent, but down rather than up. The right shoulder, of course, will be lower than the left, because the right hand is farther down on the shaft than the left hand.

How We Stand

The feet, quite naturally, come in for plenty of attention. How far apart should they be? What is their position in relation to the direction line? Which way should they point? And should the weight be forward, on the balls of the feet, or backward, on the heels?

It is generally agreed now that the feet should be about as far apart as the width of the shoulders - the feet at the instep, that is. This is wide enough for good balance, and balance is important in getting ready to swing the club. Bob Jones used an abnormally narrow stance. He liked it because with it he could get the full hip turn that he wanted on the backswing. Jones had a bigger hip turn than most of the good golfers of his day, or since. There were others in the Jones and pre-Jones eras, though, who took very wide stances, particularly some of the early British stars. In fact, at that time, stances and swings generally varied a great deal more than they do now.

As to the feet in relation to the direction line, use the square stance ([Fig. 7A](#)). That is, have the feet an equal distance from the line, especially for any full shot with a 5 iron up to a driver. With a square stance the average person will have enough freedom for a backswing which is full, and for a forward swing that is free.

The closed stance, with the right foot withdrawn a couple of inches farther from the direction line than the left, makes it easier to get the full backswing, probably with a flattened plane, but tends to restrict the forward swing. The open stance, with the left foot drawn back farther than the right, has

the opposite effect, restricting the backswing and forcing it into a more upright position, but facilitating the forward swing ([Fig. 7B](#)).

You will be able to work into the open and closed stances later, using them for certain shots and to influence a particular swing you want. But while you are learning the method given here, content yourself with the square stance. It presents no problems and requires no adjustments.

Figs. 7A, 7B, 7C. The three possible stances: square (7A), open (7B) and closed (7C). The only difference in the latter two is the degree to which they are open or closed.



Neither foot, we believe, should be exactly perpendicular to the direction line. Both should be pointed outward somewhat, the left more than the right. Here the rest of the player's body should be considered. Like the open and closed stance, the position of the feet has a tendency to influence the back and forward swings. A right foot that is perpendicular to the line will restrict the backswing. A person with a big trunk and heavy shoulders is liable to have trouble getting the club back far enough. For him, to make things easier, we would definitely point the right foot somewhat to the right.

The pointing of the left foot to the left is a natural action, one of the few in this game. This position makes swinging through the ball easier, and, so long as the swing is in the right direction, we certainly don't want to do anything that impedes it.

There is a strong tendency in almost anybody, in taking his stance, to get his weight forward, on the balls of his feet. This is natural, because the body is bent forward and the shoulders hunched over.

But don't let the weight get forward. Keep it evenly balanced, so far as you can, between the ball and heel of each foot, slightly favoring the heel. This little point, small as it is, has a decided effect on the swing. Since it isn't a natural action, you will have to consciously check it as you take your stance, until it becomes an established habit. Its importance lies in the fact that when the weight is forward we tend to take the club back in a more upright arc, which we don't want. When the weight is more on the heels, the flatter plane that we do want comes easier. With the weight forward there is a tendency, too, to get the swing outside the line on the way down, a disastrous action.

The position of the arms, particularly the elbows, also is a part of the stance. We do not want loose arms or elbows that crook and point outward, left and right. These lead to a loose and sloppy swing ([Fig. 8](#)).

The arms should be very nearly straight, though by no means locked. The elbows, especially, should be pointed down, toward the ground, not out to the sides. You will notice, if you put the elbows in this position, that the very act of doing it brings the arms and the elbows closer together. This is where we want them.



Fig. 8. Elbow depressions up. If we make it a point to keep these little hollows on the inside of the elbows pointing up rather than in, our arms are brought closer together and the swing is likely to be more compact.

Beware the "Open" Body

Now for the "open" body, cited earlier. There is a natural reason for this. It occurs unconsciously, because our right hand is lower on the shaft than our left. As we reach slightly lower with our right hand to grip the club, our right shoulder moves down and forward slightly and our right hip moves forward just a little bit. Slight as they are, these movements "open" our body to the ball. You can see the effect more easily if you drop your right hand a foot down the shaft from the left. This, by exaggerating the action, opens the body much more. It is just another of the natural actions we make in golf which are wrong.

The effect of this "opening" is threefold. It causes us to aim to the left, restricts our backswing and shoulder turn, and puts us in a position to hit from the outside in before we have even started the club back. Heaven knows it is hard enough for the average player to swing from the inside without taking a preparatory position that almost prevents it.

You can have a friend check your position at address by holding a club against the front of your shoulders and seeing where the club points. It will point to the left of the target an amazing number of times. To bring it around so that it points toward the target or parallel to the direction line requires a conscious effort with the hips and shoulders. But that effort must be made until it becomes a firmly established habit. For one who has been addressing the ball with an "open" body for a long time, the squaring around will seem awkward. For a while he will think he is looking at the target over the point of his left shoulder. This thought, in fact, is a good one to have. It will

almost serve as a check point.

For men there is another and surer check point. At address the hips should be so positioned, parallel to the direction line, that as the player looks down, the fly of his trousers is to the right of the club shaft by two inches. If his hips are "open," the fly and the club will be in the same line, or the fly even a little to the left. Women wearing shorts or slacks can make the same check on the center seam. Women in skirts are out of luck on this one unless there is a pleat or some other decorative line directly down the front of the skirt ([Fig. 9](#)).

One more point about the hips. Don't let them stick out to the rear. You are not a circus clown waiting to be whacked with a board. Tall people with long backs, especially sway-backs, are liable to do this. We want the derriere directly under the trunk, pushed forward a little, if anything.

The squaring around of the hips and shoulders is more difficult if the foot stance is open. It is easier when the foot stance is square, easiest of all when the stance is closed. That is why, as a matter of fact, it is easier to hook a ball from a closed stance than from an open one. The club is coming farther from the inside because the body is square to the ball, or facing a shade to the right.



Fig. 9A. The "open body" stance, a common fault, with the body slouched and turned a little too easily toward the target. Note that the shaft of the club points to the right of the player's trousers fly.



Fig. 9B. The correct position, with the body square to the projected line of flight and the club pointing to the left of the player's trousers fly. Note, too, how the squaring of hips and shoulders changes the position of the hands and club.

We have had pupils with pretty good swings who found it almost impossible to take a straight divot, for instance. They persisted in swinging from the outside. Once they were shown the little trick of squaring their hips and shoulders, the straight divot, and even the inside-out divot, came easily.

So be certain you are not deliberately handicapping yourself before you start by "opening" your body to the ball. The misalignment is slight but the effect is great.

How Far from the Ball?

Next comes the question of how far to stand from the ball. There is general agreement we should not reach for it. Byron Nelson has said that it is easy to stand too far away but impossible to stand too close. This is an exaggeration.

If we stand very close to the ball the proximity cramps our swing and forces it to too upright a plane. A flatter plane is more desirable, and we will not get it if we crowd the ball. If we stand very close we get the feeling that there is not room for our hands to go through. This tends to throw us outside, where there is plenty of room but also ruination.

It is very easy, though, to stand too far away. In fact the tendency is to do exactly this. The average player, once he gets the idea that he must hit the ball from the inside out, promptly moves farther from the ball so he'll make it easier to come from the inside. This is a fallacy, of course, but that's what he does. If you speak to him about it, he may even throw Jim Turnesa at you. Turnesa stands farther from the ball than any other top-rank professional, and Jim won the PGA championship in 1952.

We have no quarrel with Turnesa; let him stand where he will. But for the average player it is a fact that standing an abnormal distance from the ball makes him bend and reach to hit it. He bends at the waist and he gets his hands too far from his body. He will also invariably move his weight forward onto the balls of his feet.

All this is wrong. He thinks he is giving himself plenty of room to bring the club head to the ball from the inside. Actually, every move he has made is one that tends to make him throw the club from the top and hit the ball from the outside. The pronounced bend at the waist, the distance of the hands from the body, and the weight pitched forward - each alone is an invitation to throw from the top. All three put together make such a disastrous move almost a certainty.

How, then, do we know what is the right distance? Well, strange to say, your club, if it is the standard 43-inch driver, will tell you. Measure the length of the grip. It will be about 11 inches. Next measure from the lower end of the grip to the little colored plastic band or collar which the manufacturer has put at the top of the hosel. You will find that the distance is 28 inches. This is the length of the bare or naked part of the shaft.

If you are from 5 feet 10 inches to 6 feet 4 inches tall, the length of this naked shaft is the distance you should stand from the ball for a drive. And by distance we mean the distance from the tee to a line drawn from the tip of one toe to the tip of the other.

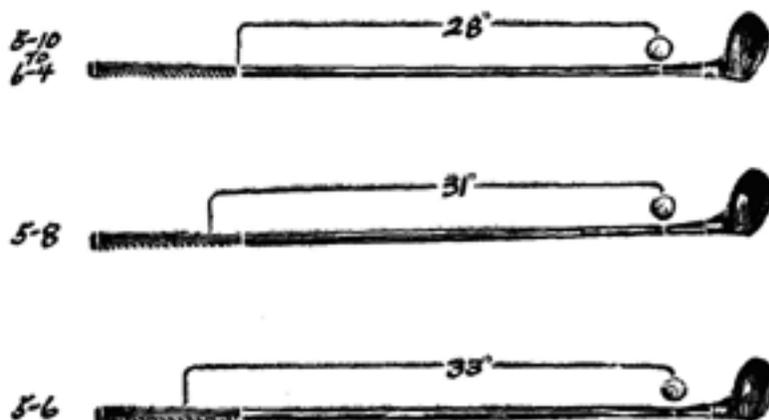


Fig. 10. Checking your distance from the ball. Shows how easy it is to measure the distance you should stand from the ball, depending on your height.

Simple, isn't it? Almost too simple to be true, but that's the way it works out for the vast majority of players of average build using the normal driver. Adjustments have to be made, of course, for persons with abnormally long or short arms and those with big waistlines. But the basic formula is sound. Lower your driver to the ground with the hosel collar at the tee and place your feet so that the line from toe to toe is where the grip begins. You should now be about 28 inches from the ball ([Fig. 10](#)).

Players shorter than 5 feet 10 will stand farther away, persons taller than 6 feet 4 will stand closer, with the same standard-length driver. A person 5 feet 8, for example, will stand about 31 inches from the ball; one 5 feet 6 will stand about 33 inches from it.

The formula holds for the other wooden clubs too, the Nos. 2, 3, and 4, in which the length of the naked shaft shortens slightly with each, and with each of which we stand a little closer to the ball.

Unfortunately, no such measuring rod can be used for the irons. The shorter the iron, the closer we stand to the ball, but in varying degrees. For instance, a person 6 feet 2 will stand a distance from the ball which is about 1½ inches less than the length of the naked shaft with a 2 iron. But for a 9 iron he will stand a distance of more than 5 inches less than the shaft length.

For the 7 iron, a favorite for practice, for loosening up, and for instruction, we have given the approximate distances for persons of different heights in the following table.

Fortunately for the convenience of the formula, all the leading club manufacturers have used the same length for their driver grips - 11 inches - for several years. If at some time in the future they change, the convenience would be affected but the distance we stand from the ball would not change. Knowing what the distance should be, it would be simple enough to measure it on our club and put a mark of some kind on the grip or the shaft, depending on which was affected.

DISTANCES FROM BALL

| Driver | | 7 Iron | |
|---------------|-----------------|---------------|-----------------|
| <i>Height</i> | <i>Distance</i> | <i>Height</i> | <i>Distance</i> |
| 5 foot 6 | 33 inches | 5 foot 6 | 20 inches |
| 5 foot 8 | 31 inches | 5 foot 8 | 19 inches |
| 5 foot 10 | 28 inches | 5 foot 10 | 18 inches |
| 6 foot | 28 inches | 6 foot | 18 inches |
| 6 foot 2 | 28 inches | 6 foot 2 | 18 inches |
| 6 foot 4 | 28 inches | 6 foot 4 | 18 inches |

These distances, we repeat, will be altered by arm length and girth. Otherwise, they are a reliable guide for persons of normal build.

Where We Put the Ball

Now that we have determined how we should grip the club and how we should stand to swing it, only one question remains in these preparatory maneuvers: Where shall we place the ball?

For the normal drive the ball is teed opposite the instep of the left foot. The position is this far to the left because the ball must be struck at the bottom of the arc of the swing. The bottom of this arc occurs not at a point midway between the feet, but about opposite the left instep or left heel. It is here because the body's center of gravity is moved to the left at the beginning of the downswing by a pronounced shift of weight from the right leg to the left. The left leg is the chief supporter of weight when the club hits the ball. Therefore the bottom of the arc is opposite the left foot. It's no more complicated than that.

We do not intend to make a big deal of ball placement for the other clubs. This has been done in some systems of instruction, with a definite and different spot prescribed for each club in the bag. This is ridiculous. Such hairsplitting gives the pupil the uneasy feeling that if he doesn't have the ball in exactly the right spot he cannot make the shot. Nonsense!

For the other clubs below the driver, the ball is brought back to the right, slightly. But never farther, for a normal shot, than the center point between the feet. As we use the more lofted clubs they get shorter and our feet are placed closer together. But right down to the most lofted club we do not play the ball back farther than the midpoint for a normal shot.

We would, therefore, advise playing all irons from the 9 to the 5, exactly midway between the heels. For the 2, 3, and 4 irons, play the ball about halfway between this midpoint and the left heel. We would play the fairway woods about opposite the left heel and the driver opposite the left instep ([Fig. 11](#)).



Fig. 11. Where to place the ball. The four basic positions: for the driver, for the fairway woods, for the long irons, for the medium and short irons.

We realize that some of the touring pros have advised playing the ball about opposite the left heel for all shots and merely moving the right foot closer to the left as the clubs rise in number. This is fine for the pros, who move into the ball so well on all shots. But the average player doesn't move nearly that well. It is much easier for him to get the more lofted irons through the ball with a descending club-head arc if the ball is at the midpoint position.

With this we complete the preparatory moves, the actions and positions you take - and avoid taking - as you get ready to swing the club.

You have found, to sum up briefly, that you take a tight, two-knuckle, overlapping grip and that this grip, so far as contact with the club is concerned, is a combination palm-and-finger grip with the left hand and an all-finger grip with the right. We have also made it clear that once this grip is welded to the shaft of the club at the address, it does not change or loosen from the time the club leaves the ball on the backswing until the finish of the follow-through.

A second point you have learned is how to stand to the ball - how far apart your feet should be, how your weight should be distributed, that you bend only slightly from the waist but that you hunch your shoulders, and, finally, how far you should stand from the ball and where the ball itself should be.

Chapter 4 - The Backswing

| | |
|----------------------|--|
| Fatal flaw | <i>Open-face take-away.</i> |
| Awful results | <i>Slice, pull, smother, hook, scuff, or shank.</i> |
| Magic move | <i>Early backward wrist break, with thumb press.</i> |
| Check points | <i>One knuckle of left hand visible, two of right hand, and none of club face when hands are hip high.</i> |

Now you are ready to start the swing, to uncover the first fatal flaws that appear, with the horrible shots they produce, and to learn the first of the magic moves that will cut strokes from your score.

Ironically, these first flaws that creep into the average player's swing produce an effect that is the exact opposite of what he wants. Just as you have, he has read and heard all his golfing life that certain things are essential. The first of these is that you must pivot, the second is that the club must be taken away from the ball inside the projected line of flight, the third is that the wrists should be broken late and upward.

We dealt with these three points individually in Chapter 2. Now let's see what happens when you put them into practice. You twist your body as you start the take-away. This brings the club back on an inside line. Fine. It opens the face of the club too. Excellent, you say, for you know it should be open at the top of the swing. You delay the wrist break as long as possible and then let the wrists break upward.

Then what happens? The very thing you wanted most to avoid. You hit the ball from the outside in, with an open face (usually), and you get an outlandish slice. If you close the face on the downswing you probably will get a pull, or a smother (if it's closed too much), or a hook. If the club is outside the line far enough, you will even get that most horrible of all shots, a shank.

You are then thoroughly crestfallen. You have done everything you'd been told to do and you still hit those awful shots. Why?

You hit them because your early movements got you into such a position at the top that you could hardly hit anything else.

Your early pivot, your attempt to "turn in a barrel," didn't permit you to transfer your weight to your right leg. You kept too much of it on your left leg.

Taking the club away inside (it was probably quite sharply inside) got it moving too flat, as well as opening the face.

Then, to get the swing farther along, you had to bring the club up. At that point things began to get tight and uncomfortable. To ease them you stopped the turn that your shoulders were making and let your left wrist collapse, or bend back and go under the club. This let you raise the club and get what you felt was a full swing, without being uncomfortable. The face of the club, of course, was wide open at the top. ([See Fig. 20](#))

What happened next was inevitable. You started the downswing by regripping with your left hand, which had loosened, which made you get the club head started moving too soon. Your weight, being mostly on your left leg, moved back to the right leg. You turned your hips and shoulders sharply, which threw the club onto the outside-in line you were trying to avoid. And you came down across the ball. Chances are that as you did, your left knee snapped back and locked and your right knee bent straight out in front of you. And your follow-through, what there was of it, carried the club around you instead of up and out after the ball.

You, however, see none of these things as the cause of your bad shots. You feel only that you haven't done well enough what you are trying to do, and in your efforts to meet the standards, you exaggerate the actions. You don't improve. You may easily get worse. And you finally end your practice session frustrated and dejected, or your round, if you are playing, with a shameful score.

The Magic Move

Fortunately, there is a cure for all this, a cure that is almost miraculous. The magic move that puts you on the right track immediately is simply this:

Start the backswing with an early backward wrist break.

Of course this sounds too simple to be true. It violates every rule you ever heard about starting the swing. Your first reaction is that Messrs. Dante and Elliott have gone completely off their rockers. But it is true - and unless your swing is now everything that you want it to be, you will find out how and why this magic move is made.

The wrist break itself is simple enough, actually, though if you have been breaking in the conventional way you may need a little time to convince yourself of what is to be done and to make yourself do it.

Since the backward break is one of the key points in our system, let's be absolutely certain you understand what it is.

First, hold your right hand in front of you, fingers together and extended, thumb up and the palm squarely facing the left. From that position bend the hand to the right, trying to make the fingers come back toward the outside of the wrist. You can't get them anywhere near the wrist, of course, but a person with supple wrists can bend the hand back until hand and wrist form a right angle ([Fig. 12](#)).

This motion of the hand, straight back, is the backward wrist break.

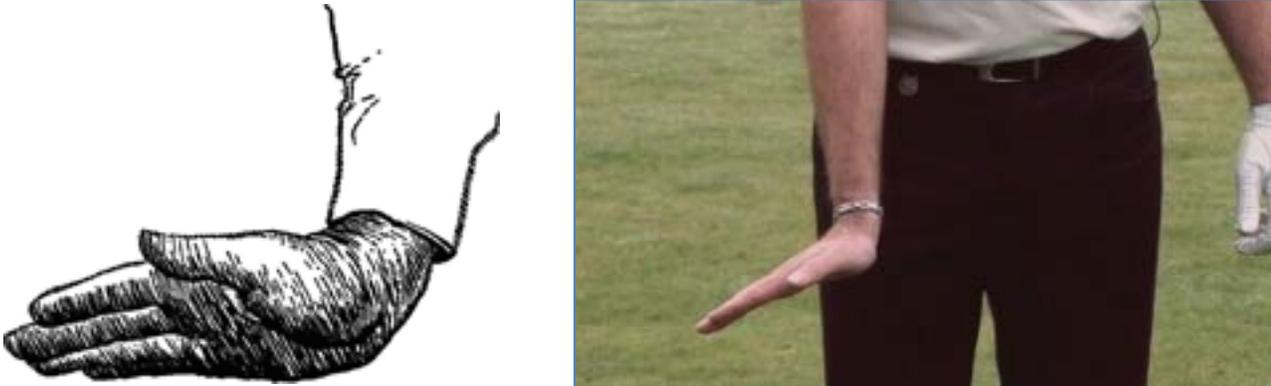


Fig. 12. The way the right hand should move from the wrist in the early backward break—straight back toward the outside of the forearm, with no turning or rolling.

The standard wrist break is quite different. Hold your hand again as you held it before. Now, instead of bending it backward, bend it up, so that the thumb comes toward you. That is the orthodox, accepted wrist break. Forget it. You will get it eventually, but you don't want it now.

You will remember that the grip we stipulated was one which, at address, showed only two knuckles of the left hand and one of the right hand. You will also recall that the right hand was put on the club so that the left thumb lay right down the middle of the right palm. This brought the heel of the right hand against the big knuckle at the base of the left thumb.

The Thumb Press

To make the backward wrist break we merely push the heel of the right hand down against the big knuckle of the left thumb. This is a downward pressure of the heel on the thumb. When it is done, without moving the hands otherwise, the right hand breaks backward at the wrist and the left hand breaks forward or inward, the back of the left hand going under and facing, in a general way, toward the ground ([Fig. 13](#)).

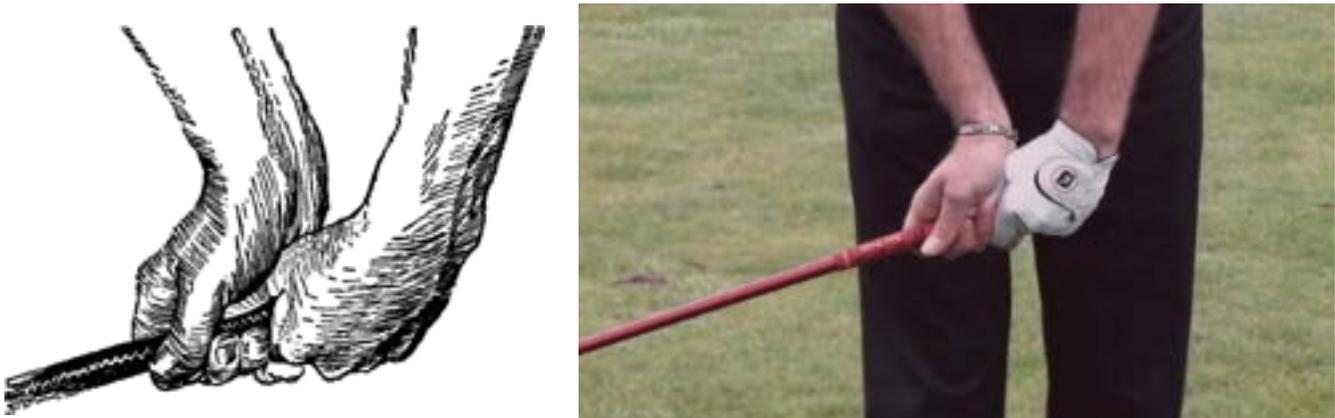


Fig. 13A. How the backward break is made, with the heel of the right hand pressing down on the knuckle of the left thumb. The back of the left hand begins to turn down and under.



Fig. 13B. How not to make the break. Wrists and hands have rolled, the back of the left hand has turned upward. The right hand is rolling too, instead of bending straight back.

At this point the club will have come back slightly inside the projected line of flight but the club face will not have opened. The face will be at about a 45-degree angle with the ground and, as you stand there, you will not be able to see any of it ([Fig. 14A](#)).

To be certain you are making the break correctly there is a perfect check point at this stage. If you look at your hands you will see, if the break is right, one knuckle of your left hand and the first two knuckles of the right. The left hand will be broken in, at an angle with the wrist ([Fig. 15](#)).

If the break is completed here, without letting the hands move away from their address position, the club will have been brought back and up until it is almost parallel with the ground. How near it approaches the parallel depends on how supple your wrists happen to be.

Following our description of how the break is made, try it ten times. If you don't soon get the feel of it, try it twenty or fifty times. But do it until you get the feel, checking yourself each time with the left-hand and right-hand knuckles and the angle of the face of the club.

This is a key move - the foundation of the swing - and you must do it right, get the feel of doing it right, and do it so much that it becomes automatic. It is easy to practice, requiring very little room, and can be worked on indoors or out, winter as well as summer. Get it, and get it right.



Fig. 14A. How the backward break looks from the side. Note the bend in the left wrist as the back of the hand turns down, and the position of the right wrist. Notice also that the face of the club has not opened.



Fig. 14B. The wrong break, with wrists rolled. Note the difference in the left-hand position here and in Fig. 14A, and observe also the differences in the club-face positions. Never do it like this.

We have not put this into the actual swing yet, remember. We are still working on the mechanics of the wrist break. It is just possible that at this fundamental stage you will refuse to believe that you can hit the ball with such a break. So make this test:

Go to the practice tee, or to a range or an indoor net. Address the ball. Make the backward break and do nothing else. Don't shift your weight, move your hips, or turn your shoulders. Just make the backward break. Hold it a couple of seconds. Now simply turn your shoulders, letting the shoulders swing your arms and the club up to the top, and then go right on through with the swing and hit the ball.

You will be amazed at what happens after you try this a few times. You will find, if you keep the wrist position, that you not only hit the ball, but that you hit it solidly, hit it straight, and hit it a surprising distance.

You will also discover that the more you permit the turning shoulders to swing the club up, the better you will hit the ball and the farther you will hit it. Make no effort to swings the arms, just let the shoulders move them and the club. The more the arms are swung independently of the shoulders, the less likely you are to reach a good position at the top. So picture the shoulders as the motivating force, the "motor."



Fig. 15. Here is what you should see when you make the backward break perfectly - only one knuckle of the left hand but two knuckles of the right.

The closer you bring this motivating force to the axis of the swing (the spinal column) the better the swing will be.

This two-piece action is invaluable for practicing the immediate break, for getting the feel of the break, for checking whether you have done it correctly or not, and for proving to yourself its value and the value of the hand-and-wrist position. In fact, you can use it in actual play. We have pupils who do.

Into the Swing

The next step is to incorporate the early wrist break into the swing itself, making it a single uninterrupted motion. For this we must start with what has come to be known as the forward press, for it is with this that the backswing begins.

The forward press is simply a device that gets us from the passive into the active stage smoothly, without a jerk. Standing in a stationary position, even for a few seconds, is tiring. Ask any service man who has stood at attention for any extended period. We don't pass easily from a stationary position into a big move. The trick in golf is to go from the stationary position of address to the big movement of the backswing without a jerky effort. The forward press provides this transition. It is the little move that leads into the big one.

It can be done in several ways, with the right knee, with the hips, with the hands, with a turn of the hips. We want a lateral movement of the hips, no turn. It is a slight pushing of the hips to the left, laterally, about an inch or two. This press is in the opposite direction from the big move. But as the hips come back from their little pushing motion, they keep right on sliding and go into a lateral turning motion to the right - the beginning of the backswing - and we are off. This makes for the smoothest transition of all.

Dear Golfer,

Please access the remaining 6 pages of Chapter 4 about “How to incorporate the early wrist break into the swing itself, making it a single uninterrupted motion” and Chapters 5 through to 11 by visiting this link and ordering:

<http://www.golfswingsecretsrevealed.com/order.php>

Chapter 5. - At The Top – The 2nd Magic Move. The position at the top of the backswing is important. If it is reached correctly it means you are halfway through the swing correctly. It means that now, at least, you are in a position to make a good downswing and hit a good shot. With most of pupils I can tell pretty well, as can any pro, whether a shot will be good or bad just from their position at the top..

Chapter 6. - Starting Down – The 3rd Magic Move. We can have a perfect grip, start back from the ball properly, reach the top in faultless position - and then ruin it all by the next move we make. Not only can the swing be ruined by this move, it is ruined about 95 per cent of the time. In this chapter you will learn how and why the fatal flaws develop on the first move down from the top and exactly what they are. You are also reminded again of the terrible shots they cause. The reminder may be painful but the gain in knowledge will be great. With it you will be able to replace the wrong moves and faulty positions with the right ones. When you do, you will cut strokes - many of them - from your score..

Chapter 7 - Through The Ball– The 4th Magic Move. For the poor or average player the same magic moves apply, but he must first learn to get himself into the position the good player is in as he reaches the hitting area. There are just no two ways about it. The final stage of the full swing is completed and all its mysteries are explained.

Chapter 8 - The Short Game. As we see it, the short game falls, into four categories: the short pitch from thirty yards down, the green-side trap shot, the chip from the fringe, and the putt. The technique for this short pitch is the same, fundamentally, as for the full shot, except that it is in a modified form.

Chapter 9 - In And Out Of Trouble. On a golf course, as a rule, trouble comes at us swiftly and unexpectedly. There are times when we do not quite expect to carry a brook or a cross trap, or when we know we can easily miss a green with a wood or a long iron. Then we are not surprised when we find ourselves in difficulties. But much more often we stand on a tee, with a wide fairway beckoning, swing - and find ourselves in the woods or heavy rough - isn't it time for a change!.

Chapter 10 - The Early Break and the Late Hit—Secrets of Timing and Rhythm. The answer to the effort-distance puzzle is timing, but just what is timing? For one thing, it is a word that has been used more loosely, perhaps, than any other in golf literature. We have been blandly told that we should work to improve our timing, that our timing is off, that without good timing we cannot hope to play well. But what exactly is it? Today you will learn the secrets of timing and rhythm. We expose the truth at long last.

Chapter 11 - Thinking Your Way Around. So far, everything in this book and audio course has dealt with the physical actions of golf, the positions and movements of your hands, your feet, your body, your arms, and of the club itself. There is another side of golf, though, that is all too frequently overlooked in our sometimes frantic efforts to master the swing. This is the mental or thinking side of the game. Happily, this is not nearly so difficult to master as the rest, as you will find in this chapter.

Audio - "The New Four Magic Moves To Winning Golf"

The audio version "The New Four Magic Moves To Winning Golf" of can be downloaded in a number of different formats. You will be able to download these 32kbps / 22khz MP3 files to your PC:

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The following Ebook Bonuses are included:

"Fit To A Tee - Discover The Missing Link To Playing Your Best Golf" by Mike Pederson - 334kb PDF file

"The Top Thirteen Sure-Fire Ways To Hole Every Putt" by Andy Anderson - 165kb PDF file.

See what others having been saying ...

"Thanks for the CD's format. Love the audio, listen to it over and over again and every time another bell rings. It has allowed me to go through The New Four Magic Moves a second and third time now and with every review, out comes (what I will call) a new pointer.

Wish I had gotten this info 20 years ago. I can't believe how easy your instructions are to follow.

Bottom line is you have now got me from a 23 handicapper to an 18 in a couple of weeks. So much so, that my playing partners want to know how much my lessons are costing me."

Al Lott - California

"Just received your new version, it looks great. I have been practicing, and it is quite amazing the progress I have made using your instruction, it really helped when I got rid of all the rubbish I had in my head about the golf swing.

Your instructions are very clear and precise."

William Hodge, UK

"I'm writing to say how much I enjoyed the "Four magic moves" publication.

I used it as reading material while working abroad recently and a few lights clicked on in my head while doing so. I currently play off 8 but have been struggling over the winter months to play to it.

Your guide reminded me of one or two things, reinforced some others and I found the fatal flaw passages illuminating."

Dr. Murray Lawton-Daue, UK

"I just like to thank you for helping me in my game. Just to day I had the opportunity to test out what you taught about breaking the wrist early and using the shoulders, and I'm already hitting the ball firmer, straight and further. I'm all excited and Sunday I'm playing again and looking forward to a better score. You are the best. Thanks. Regards."

Lt Col (Ret) John Derick, USA

"Have played golf today, have not practiced moves at range just at home finding it strange but 8 iron 120yds out landed 9 inches from pin, 9 iron 110 yds out landed 3 feet from pin, 9 iron 100 yds out wind against landed 12 inches from pin. The greens at my club are small and never done that before in 16 years in golf.

Short irons just so straight, well pleased with results after no practice, chipping has improved 100% will practice this week at range and if it is ok will let you know how I get on."

David Hughes, UK

"Thank you Andy. After a few short hours reading your book and listening to the audio files I knew the exact changes I had to make to my swing. In the last two months I have knocked four strokes off my handicap. I can't believe how easy the game of golf has become. As long as I don't forget the four magic moves I know my game will continue to improve. I have recommended your course to all my friends at the club."

D Wilson, Melbourne, Australia.

"I bought your book recently. It is an excellent and well written book. This is the best investment I have made since taking up Golf recently. The instructions are comprehensive and clear. I've had a lot of trouble getting the swing right and now there was something wrong with the tips I was getting from Pros/Friends and from the other literature I was reading.

I have used your methods and already my shots have improved dramatically. As an engineer now I can see the actual science behind the golf swing. I look forward to more enjoyable Golf now, thanks to you.."

Manjula Ellepola, Australia

"I am a 16 handicapper and I never tried the bent wrist on the range I simply held my breath, bent the wrist and swung - my partners mouth's all dropped (as did mine but I didn't let them see mine). They couldn't believe the distance I was getting. I read chapter 5 tonight and will read the rest this weekend and will study and practice the whole system."

Ken Rearden, USA

"There is so much information out there about golf techniques and equipment most of which tends to conflict with each other which makes it almost impossible for the beginner to be properly advised. I am glad that I found your book first which has made things very easy for me because of the logical and practical nature in which it is written."

Gary Cutler, UK

I have DVDs, books and downloads coming out of my a***, but the 4 New Magic Moves makes more sense to me than the rest put together. I believe in my ability to improve and be an < 10 handicapper. (I have birdied the hardest par 4 at my course) For the record, at this early stage of reading, the most valuable points are those that cover, like no other instruction, the best grip, starting position to backswing and, most importantly, the start of the downswing. It is now up to me to put it into practice."

Mike Jewitt Lee, Australia

"Dear Andy, I must admit that I was a bit skeptical of the 4 magic moves. I teach Biology in the US and always need proof or evidence. I downloaded the free first four chapters and tried things out for myself. I was impressed with it so much I ordered the rest of the book and audio. I had the opportunity to try things out this weekend and my results are amazing. I was hitting my 7 iron 200 yds without effort and my driver close to 300 yds. Most impressive was the direction the ball is traveling STRAIGHT. I wish golf had been taught to me in this simple manner several years ago. It would have taken out a great deal of frustration.."

David Walker , Tonganoxie, KS, USA

"I have played golf for over 25 years , and in that time I have I have read nearly every golf instruction book you have ever heard of. I can confidently say that without fear of a lie that your book is the best coaching manual I have read. Your writing is effective and easy to understand. Over the last four months I have seen my handicap drop by 8 strokes, down to 9.8!"

H Todd, Atlanta, GA, USA

"I thoroughly enjoyed listening to the Four Magic Moves on the way to work. It was both entertaining and informative. Over a few short days I was able to understand the 4 key moves I needed to make to my swing. This is the first time I have been able to visual the perfect swing and not surprising I am starting to see my handicap drop. Only last Sunday I had 40 points in a club stableford competiton. Thanks Andy for providing this valuable resource!"

E Allen, San Antonio, TX, USA

"Thank you very much for your book on the New Four Magic Moves, After briefly reading through before my golf game especially on the wrist break, I applied it and I'm amazed to see my shots have more power actually 30 meters more and its high and straight. I will make an effort to pour through and digest the whole book. I have read and bought

countless golf books and this is indeed the best”

Stephen Lam, Singapore

"This is the miracle book golf tuition course I have been searching for all my golfing life. You can take all the countless golf books, courses, magazines, video and DVDs I have bought over the years - and bin them - they just don't come close to the impact the four magic moves has made on my game. Each move is comprehensively covered, yet simple to understand - there really are only four actions you need to know. I can't recommend it highly enough, truly a Masterpiece!"

D T Grant, Dundee, Scotland

"Hi just letting you know how I am getting on having gone through each chapter I have seen improvements in my swing i.e. longer in my drives, iron play is longer and straighter. My overall swing looks better as I used to over swing, it is more compact now."

Bal Singh, UK

"Hi there, just to let you know I tried the moves you advise in the book last night at the driving range. I found a marked improvement with my driver average distance 20 to 40 yards farther at 240-50 yards. Irons improved with better accuracy and distance, can't wait to get on course."

Ian Brearley, UK

"I love the book. I play on the Gateway tour in Arizona. I got hurt before my first tourney and tried to play thru it but lost my game completely. I almost tried to sell my spot for the rest of the year. I read your book Wednesday night and Thursday and went out and shot 69 yesterday. Just by reading your book. Thanks a million."

Randy Robertson, AZ, USA

"The course has helped improve my ball striking. The one that probably helped most is the first magic move whilst starting the back swing, I have gained enough distance, for example, to where I currently hit an 8 iron where I was hitting a 7 iron (150 yards). I'm 62 years old and will be 63 in December, and I think hitting an 8 iron 150 yards is pretty darn good for this old geezer. Thanks Andy."

C Walker, Chicago, IL, USA

"I have managed to read your book and tried out the magic moves on the range. I am very happy with the results - I am striking the ball well.... and straight too. I will continue to study

and practice the moves and can't wait to try out the "new swing" on the golf course."

Easton Lee, Canada

"During breakfast at the halfway house I thought about your move in the first part of your book that I had read and practiced only once. Well, as I had nothing to lose I decided that I would take one swing thought with me onto the course for the second nine. That was the wrist break move from chapter four of your book. Nothing else. I SHOT 37, ONE OVER PAR, ON THE BACK NINE.

It was incredible and could have been even better. I duffed one pitch, two easy chip-shots, and one birdie put lipped out. Our playing partners were even questioning my handicap and insisted that I play like a single figure handicapper."

Dan B, South Africa

"I have been totally absorbed with the four magic moves, it has put serious pressure on my marriage, my wife is starting to wonder what's so interesting. I printed it straight away and am up to page 96. I have been getting home late from work as I have been so keen to try out what I have stayed up so late the night before learning, and have been dropping in on a local golf course to test out the magic moves. I've had great results so far hitting longer and straighter.."

David Gray, Australia

"I did thank you in advance in my original email however I am keen to add to that and tell you what a pleasant surprise your last two emails have been. Splendid customer service. Obviously, I am keen to put the product to the test but I already feel that I have made an excellent \$30 investment and I will be mentioning this to my golfing mates on Sunday morning."

Richard Fox, UK

"Being busy with work and family, I only get to play a few times a year. My game has been steadily getting more and more erratic. Using the Four Magic Moves described in your excellent book has enabled me to improve my game, even though I've virtually no practice time! It's amazing, well done and thank you."

T Jenkins, Oxford, UK

"My confidence is sky high and only last week I broke 80 for the first time in my life! It's all

thanks to "The New Four Magic Moves To Winning Golf". I no longer have to waste my money on any more golf instruction. I shudder to think what would have happened if I hadn't discovered this gem. Thanks Andy!"

A J Jennings, Plymouth, UK

"Excellent book. A lot of common sense and eye opening revelations. Difficult concepts made reasonably simple to understand and to put into practice. I particularly like your explanation of why the moves need to be done. This is not pure instruction, the book provides the physics of the golf swing. By providing the reasons why the moves need to be made you reinforce the need to break old habits - the advice becomes impossible to ignore.."

Steve Holden, Luxembourg

"A work in progress with pleasing results so far, when it does click in it feels as pure as gold. I'm excited to listen to your theories and have felt the difference between the old swing and the new look forward to working with you Chris."

Christopher Kem, Australia

"All I have to say Andy is thanks!!!!!!!!!!!! Just from the wrist break I went to the range after just making that move solely in my Apt. I saw INSTANT improvement !!!!!!!!!!! All I had to do was do the break and then turn and BAM...with ease I was hitting a wedge 115yds into a med. wind..... I had such a boost from just feeling how solid I hit it. I noticed too that armsy swing coming into play and knew right away that was the cause of some not so good flights. With a little more practice to once and for all get rid of all the Rubbish and improve on the new me swing I will be well on my way.

I could go on and on.....I GET IT NOW and will be purchasing that package of yours. I am going on line today to get the \$27 package. I was watching people on the range and could hear them talking about what causes this and that knowing that they were wrong. Just hard to tell them what I found cuz a lot of people don't want a strangers advice.... I am so excited about playing again !!!!!!!!!!! THANKS a BUNCH!!!!!!!!!!!!!! Oh I saw the video and it was good.."

Greg Millar, Dallas, TX, USA

"For the first time in 3 years I consistently flew the ball 240 to 250 yds. The fence at the range is 255 and I hit it on the fly 4 times just beyond the 250 marker that was my target."

Robert Nall, Seattle, WA, USA

"I read your book on Friday in the office and it answered all the questions I have been looking for, for over 20 years. I tried the backward wrist break and xxxxxxx down the range today and "Eureka" I have struck gold"

Alan Boswell, Thailand

"If one were to search the internet to learn how to swing the club the right way he would come across many web sites and books that can be sold. Most of the costs are over \$60.00 And just think that this high price will buy you bad information. Then comes your web site and for a much cheaper price and it is the right information. Higher price does not buy a better product. "

Mitch Fitzpatrick, Ireland

"Hey Andy I must admit; I was very very skeptical about this so called "magic moves" in a golf swing. Well I read the ebook and practice the "magic moves" in my back yard until I was accustomed to the feel.

Then one day I went to the range eager to try the "magic moves." With driver in hand I made a very skeptical (easy) swing and to my surprise - the ball went a very straight 200 yards !!!! Then I focus on all the mechanics of the "magic moves" and now I'm hitting 250 yard drives - straight down the fairway. This is not a gimmick !!! I've paid hundreds of dollars on lessons and all I can say is - not only does the "magic moves" make sense - it works !!!

Earnest Tullis, USA

"I dashed up to the course early this morning just to test out your grip, and I must say that it made a world of difference. Probably 80% of the drives landed on the fairway and every hit felt powerful. My stance and address felt powerful and balanced too which is something I haven't felt for a long time. "

Bill Wallace, New Zealand

"Good Day Andy, Thanks for the follow up. I have successfully downloaded the PDF files and the MP3 files. It is great to have them in such flexible formats. The MP3 files are now on my Creative MP3 player and I was able to listen to some of them on an hour drive on Friday. It helped to pass the time but it was also good to be able to listen to the material while driving which is something you just can't do with written material!"

Bill Hands, Australia

"Hi Andy, In following your advice in The New Four Magic Moves To Winning Golf Secrets program, my handicap has already come down from 14 to 12 after only 11 rounds AND after a total of 8.hrs on the practice tee.

Niel LeRoux, Nelspruit, South Africa

"I also had fallen into that incorrect wrist break action and that too may have influenced my shots so to read your first Magic Move so thrilled me that I simply had to practise the new break a few times and try it out on the practice ground. The results gained, and don't forget that the only change I had made was the rearward wrist break, were consistently straighter shots very much more on target. So, from a purely financial point of view, following your direction to this point made the cost of the book a brilliant investment. Thank you so much!"

Tony Chapman, UK

"Andy, I can honestly say that your golf book has been extremely helpful. After years of being plagued by a slice, your tips regarding grip have been a revelation. As a priority, I have been working hard on grip changes and it has been great to see the difference it has already made. The relief of cracking the ball and seeing it flying straighter and further is great !!! It has given me so much more confidence. I have lots more work to do on other areas that you have advised on and it will take time but please be assured it is very much appreciated and does make a lot of difference. Your advice gives me things to work on during practice and while playing, making the experience very rewarding. Many thanks. Regards Colin"

C Craig, Montrose, Scotland.

"My name is Ron Nethersole and I downloaded your book 5 days ago. I Have to say how brilliant I think it is. Not only did it improve my swing and power, but it also got in me realising where I was going in wrong! particularly in driving, would always bend the shot to the right?? could never figure out why it was the only club that it happened to. It was caused by my obsession to murder the tee shot but was trying to make the club head go faster than my hands. Hence end up opening the club face on impact. Normally finish a round at 98-10. Went to range once I read book, once I got used to breaking wrists first, I started to hit some lovely shaped shots, and was becoming more accurate. Overall It was the easiest golf I had played, never felt like I was trying to slog it out. Never really understood the physics behind a golf swing! Now I do."

Ron Nethersole, UK

"On to the golf, this method "is" magic I have only been playing for 7 years (badly) I read the

first chapter practiced the take away inside for several days then hit the driving range wow.... then played 6 holes and again wow..... last week I played 18 holes the best 18 holes I have ever played fantastic I keep getting better and better the best \$27 I have ever spent it save me from upgrading my Ping isi clubs to the new G5's that's saved me about \$1500 Australian ..wow... MY HANDICAP BEFORE MAGIC MOVES WAS 25 AT THE MOMENT I AM PLAYING TO 18 WOW.. IN THREE WEEKS "

Richard Robertson, Australia

"After reading through the first 4 free chapters of your book I had to see the rest. The concepts you explain are so intuitive and technically sound I can't help but wonder where this will take my game. The day I ordered the entire text, I was packing to go on a 3 day golf trip to British Columbia. I read it on the way in the car, and practiced the new techniques on the range that evening. WOW is all I can say!!!

The first ball I T'd up was smoked 300 yards down the middle off the back fence, with one of the slowest swings I ever made with a driver. There is no question in my mind that this swing will do nothing but produce ideal shots from every club in my bag!"

Shaun M. , Red Deer, Alberta, Canada

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Listen, if you don't agree that this it the most impactful, eye-opening and practical information you've ever received on the subject of golf, simply email me and I'll issue you a 100% refund on the spot. No hard feelings and no questions asked. In fact, I'll extend this guarantee for an entire 2 months after you get everything! That's right, 2 months to use and gain from this unique information and at anytime you can ask (and receive) an immediate refund. And if you decide to opt for a refund I still want you to keep the ebook and audio course as my free gift just for giving this a shot.

The complete course will be rushed to you immediately. No shipping charges to pay! "The New Four Magic Moves To Winning Golf" runs on both PC and Macintosh computers.

How excited will you be when you significantly improve your golf swing over the next couple of weeks?

To Your Golfing Success,

Andy Anderson

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