

BACKSWING MASTER SEQUENCE

BY

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1

A correct set-up is a vital prelude to a correct backswing. The set-up is simply an arrangement of the body that permits a free swing of the left hand and arm. That is all.



2

A backward movement of the left hand and arm *creates* the initial club-head movement. Note that the shoulders have hardly moved at all! It is *after* this initial movement that the shoulders must begin their turn to enable the arm swing to continue freely.



3

The shoulder turn has started. Left hand and arm are *swinging the* club backwards and upwards. The left shoulder remains "up." When the body moves the club, the left shoulder dips down! The right hip begins to move back in *response* to the shoulder turn. The right leg has retained the *flexed* position that it had at address. The body is *responding to the swing* of the left hand and arm.



4

The left shoulder remains at a constant height from the ground as it comes round to meet the chin. It has not dropped down! The "clearance" of the right side to the rear continues to enable the shoulders to turn *fully*. The entire turn is being dictated by the progress of the left hand and arm. Now, the player feels the need to raise the left heel so that a *full body turn can continue*. The head remains still.



5

Almost there! The "shaped" body turn has permitted the left hand and arm to swing freely from the shoulder. Hence, the left shoulder has not dipped down . . . it has maintained its height from the ground. The clearance of the right side has enabled the shoulder turn to go ahead unrestricted. The left heel is "up." The flexed right leg is holding everything in check. Note that the knees and hips are still virtually horizontal. No swaying here!



6

At the top. Right side fully **cleared** to the rear. Left heel up. Shoulders fully turned. Left shoulder "up." This "shaped" body movement has permitted the left hand and arm to swing the club into a correct position at the top. This means that the arm and hand has swung to its MAXIMUM LEVERAGE, placing the club correctly on the swing plane. The body has *responded* in a controlled manner to assist, and not hinder, this swing. That is the sole role of the body. It never, never *causes* the movement of the hand and arm. Rather, it makes possible this swing by turning correctly. THIS MUST BE UNDERSTOOD. It is absolutely vital!

Tempo and control



We have examined the backswing step by step. We now know the *purpose* of the backswing and *how* it is carried out.

Now we see the movement as a whole, and we see our concepts in action. We have progressed a little bit at a time . . . stage by stage . . . because each phase, if carried out correctly *creates the conditions* for correctly carrying out the subsequent phases. Equally, error at any stage is carried over into the next stage.

Now we see the whole backswing movement as one fluid, strain-free action. We see in action the principle that the left hand and arm *swings* the club and the body *responds* to this swinging movement by turning in a controlled, "shaped" manner to *assist* and make possible this swing of the left hand and arm.

Once the basic correct movements are grasped, the backswing is simple to carry out. Our object must be to perfect the correct movement until it is automatic . . . subconscious.

Above all, remember we are not trying to hit the ball on the backswing. We are merely *positioning* ourselves for the downward swing of the club. Smoothness, ease of effort, and above all *control* are the watchwords here. Think about "hitting" and tension will destroy the free swing . . . the body will take over and the "shape" of the backswing will be ruined.

You are *training* the body to move in response to the arm swing. Forget the ball! Control the impulse to "hit" and your backswing will become the foundation of a sound, controlled swing. Without a controlled backswing . . . you're nowhere!

DOWNSWING

<<MASTER SEQUENCE>>

We have said that CONTROL OF THE SHOULDERS is the key to a successful downswing. This control assures two vital factors. (1) We can achieve "Separation". That is, a GENUINE DOWNWARD SWING of the left hand and arm can take place as a preliminary to a POWERFUL RELEASE BY THE HANDS AND WRISTS. (2) We can maintain the desired CLUB-LINE DOWN INTO THE BALL which results in an impact along the intended line of flight.

WITHOUT SHOULDER CONTROL, NEITHER OF THESE FACTORS CAN OCCUR.

Shoulder control is achieved by CORRECT FOOT AND LEG ACTION. The pressure felt under the big toe joint of the left foot when a player is at the top ENABLES HIM TO MOMENTARILY HOLD THE SHOULDERS IN THE FULLY TURNED POSITION as the downward swing of the left hand and arm gets under way.

After that, the movement of the FEET, LEGS, AND HIPS in the "lateral shift" . . . a shift of the LOWER BODY IN THE DIRECTION OF THE TARGET . . .

Facilitates CONTINUED CONTROL OF THE SHOULDERS.

This is why I say that in the downswing, THE BODY UNWINDS FROM THE FEET . . . UP. After the initial downward swing of the left hand and arm, the feet and legs REACT IMMEDIATELY unwinding in the sequence FEET, LEGS, HIPS, SHOULDERS. NOTE THAT . . . SHOULDERS LAST. Thus, proper control of the shoulders DEPENDS UPON CORRECT LEG ACTION.

One thing is sure. IF THE FEET AND LEGS ARE INACTIVE AND DEAD, THE SHOULDERS ARE BOUND TO TURN FROM THE TOP. Nothing can stop them from doing so. If movement occurs in the lower body, THE UPPER BODY CAN BE CONTROLLED. If the lower body is inactive, the upper body (shoulders) MUST DO THE WORK. IT IS A CLEAR CHOICE BETWEEN ONE OR THE OTHER.

Thus, the downswing is a movement in which the lower body (below the waist) is ALWAYS TURNING AHEAD OF THE UPPER BODY. The axis of the hips TURNS AHEAD of the axis of the shoulders.

Indeed, while perfecting this movement, a player must CONSCIOUSLY HOLD BACK HIS SHOULDERS as this lower body activity takes place. The shoulders RESIST the turn in the lower body UNTIL IMPACT HAS OCCURRED. Then, they turn to ALLOW THE HANDS AND ARMS TO CONTINUE TO SWING AWAY FROM THE BODY, out in the direction of the target, keeping the clubhead ON THE INTENDED LINE OF FLIGHT AS THEY DO SO.

This resistance of the shoulders to the turn in the lower body is a vital skill WHICH YOU ABSOLUTELY MUST ACQUIRE. It is clearly evident in the downswings of all great players, past and present.

However, I must state most emphatically that this movement in the lower body (the "lateral shift") DOES NOT SET THE HANDS AND ARMS IN MOTION. It occurs in RESPONSE to the downward swing of the HANDS.

Now let's examine the downswing in detail, bearing these points very firmly in mind.

PICTURE1

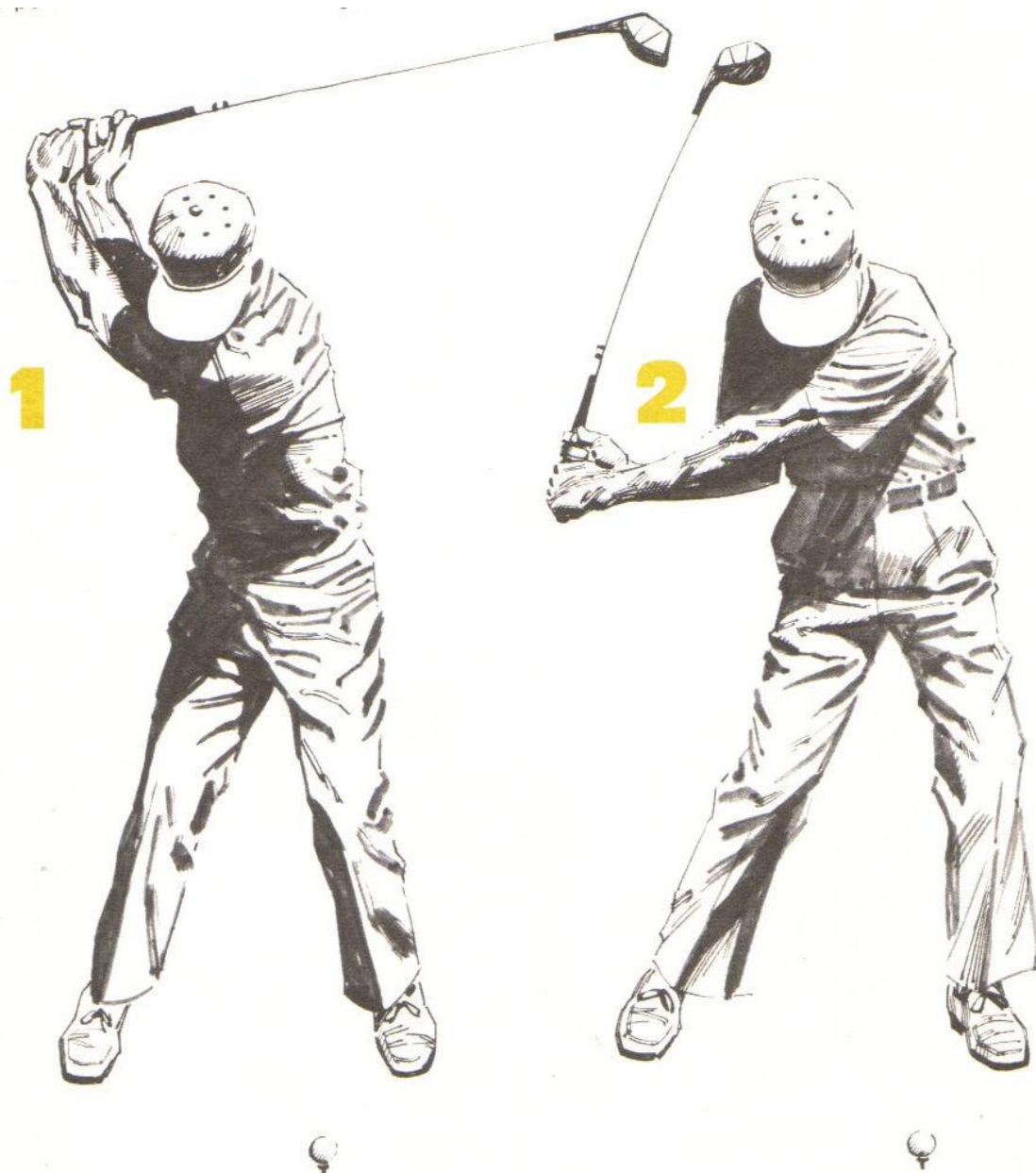
We are at the top. The left heel is RAISED. The pressure felt under the INSIDE (big toe joint) of the left foot is providing an UPWARD resistance ... a system of control that ENALBES A PLAYER TO MOMENTARILY HOLD THE SHOULDERS IN THE FULLY TURNED POSITION as the downward swing of the left hand and arm gets under way. Further, this UPWARD resistance POWERS THE HANDS as they begin to swing down. Without it the upper left arm would have no LEVERAGE. Thus, the means of controlling the shoulders is ESTABLISHED BEFORE THE DOWNSWING BEGINS by the UPWARD resistance from the ball of the LEFT FOOT. Now, the Intention to deliver power with the

hands and wrists INITIATES THE DOWNWARD SWING OF THE LEFT HAND AND ARM.

PICTURE2

As soon as the downward swing of the left hand and arm gets under way THE LEFT HEEL RETURNS TO THE GROUND, and the "lateral shift" commences. The body begins to "unwind" from the FEET ... UP, while the shoulders RESIST this unwinding process. The feet and knees, especially the left foot, are providing UPWARD PRESSURE as the hands and left arm swing down. Again, force and counter force, which makes for power. Note that the "resistance" is being established in the LEFT FOOT AND LEG, but the right foot is now becoming active.

WARNING! THE HANDS AND WRISTS ARE IN CONTROL AT ALL TIMES while the left hand and arm makes the downward swing. The right arm and elbow, however, is ENTIRELY PASSIVE PRIOR TO IMPACT. It literally does nothing! If the right arm is allowed to come into the swing too early THE CLUB WILL BE THROWN FORWARD to an "outside" line which will wreck the direction of the swing. You should not be conscious of the contribution of the right arm (as opposed to the hand and wrist which ARE ACTIVE AT ALL TIMES) in the stroke until you are WELL INTO THE FOLLOW THROUGH (Pictures 5 and 6).



PICTURE 3

The hands and wrists have been anticipating the "release of power" straight from the top . . . AND NOW **THIS RELEASE BEGINS**. Thus, the angle formed by the shaft with the left arm **BEGINS TO INCREASE**. The shoulders are still **RESISTING** the turn in the lower body. The right leg is now becoming active because the "resistance" is being transferred from the **LEFT** foot to the **RIGHT** foot. It is moving **BACKWARDS** as the downward swing of the hands and left arm becomes a **HORIZONTAL** swing through impact. This foot and leg activity is **CREATING THE BACKWARD "RESISTANCE"** that will **RETAIN POWER IN THE HANDS AND WRISTS THROUGH IMPACT**. As the "release" of power by

the hands and wrists takes place, the movement in the lower body . . . the leg activity . . . occurs **REALLY FAST** in order to establish the "resistance" **BEFORE IMPACT TAKES PLACE**. This means that the hands will be powerful at impact. A sluggish "lateral shift" serves no purpose at all, and makes for weak shots.

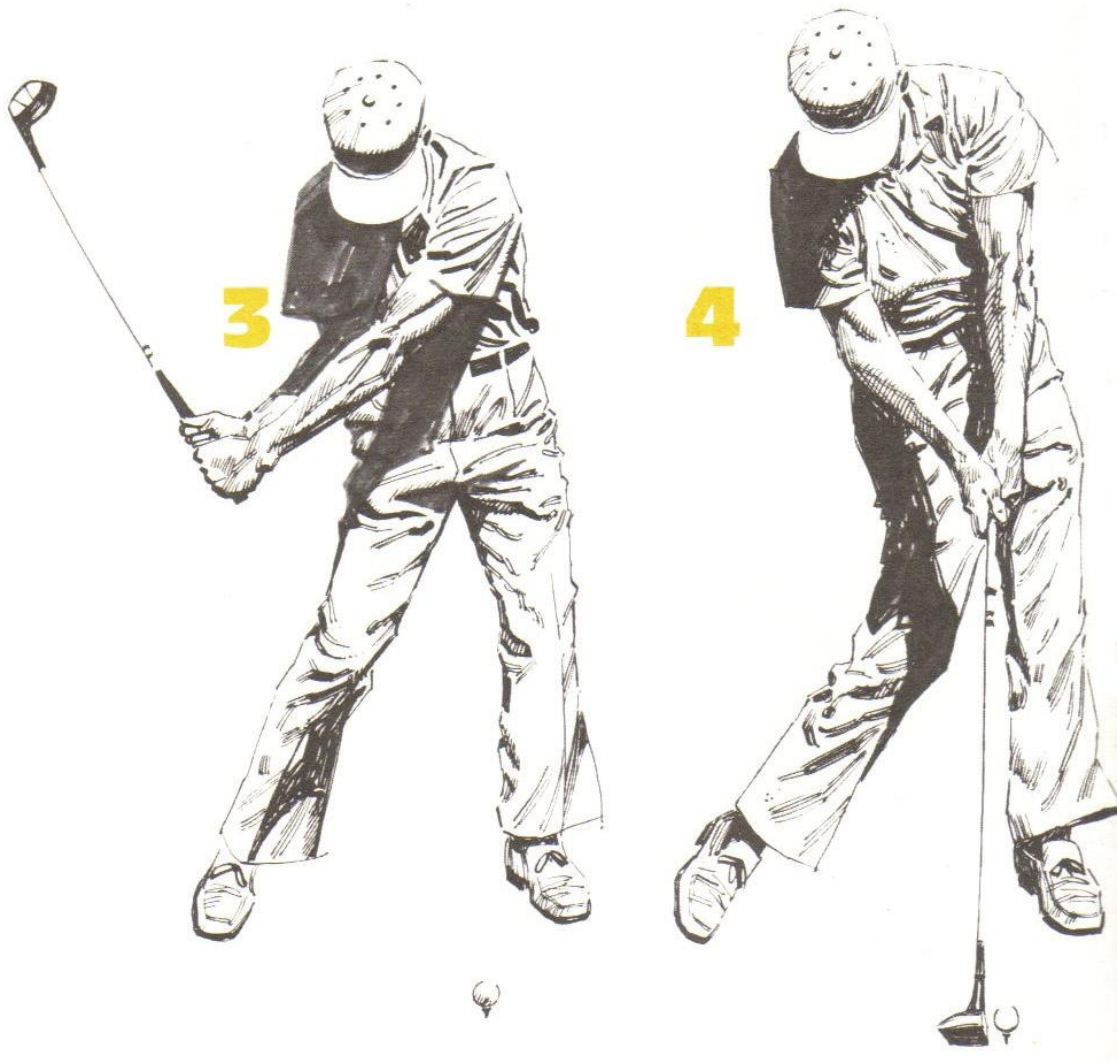
PICTURE 4

IMPACT! Just **BEFORE** the club arrives in the impact area the "resistance" is transferred to the **BIG TOE JOINT OF THE RIGHT FOOT**, and the right heel is now **WELL CLEAR OF THE GROUND**. The right knee has begun to fold in towards the left to create the conditions for the **TRANSFER OF THE "RESISTANCE" TO THE SMALL OF**

THE BACK JUST AFTER IMPACT, where it will remain until the finish of the stroke.

The hands, club shaft, and club-head are in **VERTICAL ALIGNMENT** at the moment of impact. The shoulders are **SQUARE** to the intended line of flight or, better still, in the pre-square Position. This ensures that the club-face will remain **SQUARELY** on the intended line of flight through impact providing a **SUSTAINED CONTACT** with the ball, driving it forward.

We now see why **CONTROL OF THE SHOULDERS** is so important . . . and they **CONTINUE TO RESIST** the unwinding of the lower body **EVEN AT IMPACT**. This shoulder control, incidentally, is what "keeps the head still".



WARNING! THE WRISTS DO NOT ROLL THROUGH IMPACT. This incorrect idea is widely advocated and is the cause of much inaccuracy. At impact, the hands, wrists and arms are in EXACTLY THE SAME RELATIONSHIP TO THE BODY AS THEY WERE AT ADDRESS. When the shoulders turn AFTER IMPACT this relationship remains unchanged. Thus, no wrist or forearm rolling occurs at all. If the blade closes at, or after impact it will only be a matter of time before this happens prior to impact!

PICTURES 5 AND 6

Prior to impact the Job of setting up the "resistance" had been done mainly by the feet and legs. Now, after impact, as the hands and arms PASS THE BODY, the

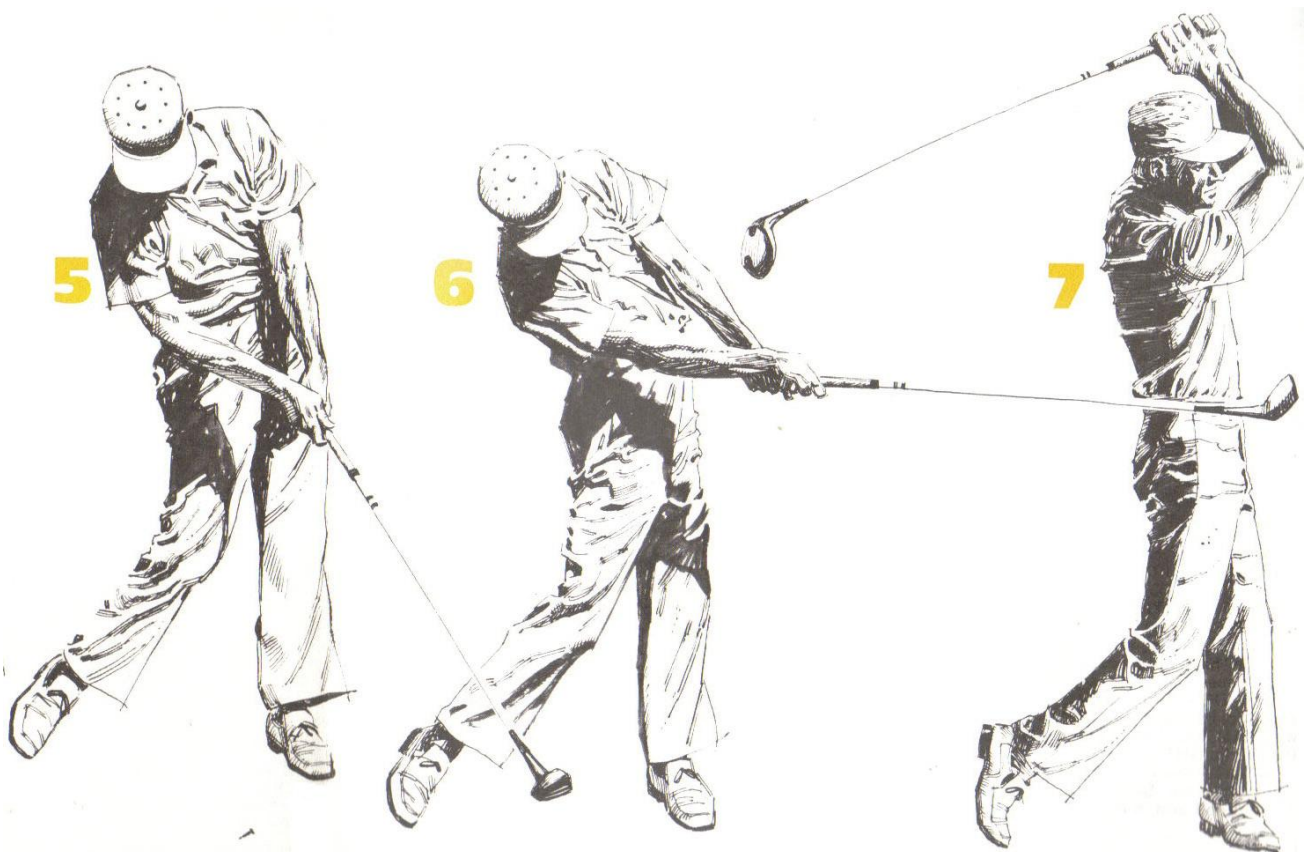
"resistance" passes to the small of the back. Now the small of the back quickly "moves in" to set up the counter force to the Swing of the hands and arms in the direction of the target. In so doing the "hip turn" occurs. Thus, the body is still RESPONDING to the SWING OF THE HANDS AND ARMS. It is turning simply to allow the hands and arms to swing freely up into the finish.

By setting up the "resistance" in this way the body MAINTAINS ITS HEIGHT through impact. We now see the importance of a correct address. The rump is pushed out and back as we bend forward from the waist, at address. This positions the body IN READINESS for the small of the back to become active AFTER IMPACT

as just described. A straight, upright back at address is a weak Position as it cannot lead to the creation of "resistance" after impact.

PICTURE7

Finish. Correct foot and leg action has created a position of perfect balance, which is held from the waist line up. The hands have "free wheeled" up to a high finish and have come to rest beside the left ear. Note that the sole of the right foot is now VERTICAL and balanced on the toe . . . evidence of proper leg action and a correct build up of the "resistance". There is a clear impression of POWER HAVING BEEN DELIVERED ALONG A LINE.



RECAP ON THE ADDRESS POSITION

Now that we have described the entire downswing sequence in detail, and we understand what happens . . . and WHY it happens, let's return briefly to the address to note that the conditions for the "resistance" that we have been talking about originated right there.

A correct address position creates a correct impact position, in which the resistance can operate to maximum effect.

At address, you will recall, we bent the body FORWARD FROM THE WAIST over FLEXED KNEES,

with the buttocks protruding slightly. The angle of the back thus established placed the body in a correct position for the "resistance" to be effective at and after impact.

If you stand too upright at impact . . . and I warned you against this in Lesson 1 . . . you cannot use your legs correctly, and therefore you cannot set up any "resistance" in the downswing. Hence, your swing will lack power. . . and direction.

Only if the address position is

correct, with the body bending forward correctly, can a player use his legs to set up the "resistance" in his back which creates the conditions for a free forward swing of the hands and arms, which results in a powerful and well directed follow-through.

Hence, a correct address position is vital to a powerful, controlled downswing. Without it, the legs cannot operate correctly to set up the "resistance" that gives the swing power.



MASTER SEQUENCE SUMMARY

That is the downswing sequence in essence. I have explained it in detail, stage by stage, so that the chain of events can be followed through. I NATURALLY DO NOT EXPECT YOU TO RETAIN ALL THIS INFORMATION IN YOUR HEAD. You simply don't need to. I am simply attempting to show how the hand and arm swing, the "release", and the "lateral shift" all DOVETAIL TOGETHER to produce a powerful, well directed swing ALONG THE INTENDED LINE OF FLIGHT. The three main events of the downswing, the SWING of the left hand and arm, the LATERAL SHIFT in the lower body and the RELEASE with the hands are interrelated in the sequence.

Above all, I want to leave you with this conclusion about the downswing. We have seen that the "hip turn" occurs as part and parcel of the "lateral shift". It happens as the "resistance" is transferred from the legs to the small of the back AFTER IMPACT. Its purpose is to provide a counter force as the hands and arms fly away from the body in the follow through, and thus it contributes to the creation of power, and incidentally, BALANCE. Thus, the "lateral shift" and the hip turn associated with it occur to set up the "resistance" that powers the hands through impact.

I say yet again. The hip turn DOES NOT set the hands and arms in motion at the beginning of the downswing!

The purpose of this MASTER SEQUENCE is to place the events of the downswing IN THE CORRECT ORDER. The hip turn, as you have seen, occurs relatively late in the sequence. Traditional teaching has wrongly placed it at the BEGINNING of the sequence! THIS ERROR HAS CAUSED GOLFERS ENDLESS TROUBLE!

Origin of an error

In the early days of golf the analysts thought and talked only of "swinging the club". A wristy, round the body swing was the ideal. Then it was realised that the body clearly had a lot to do with the movement. The pendulum abruptly swung the other way and the emphasis was placed on body action. The hands were said to be passive, and the idea that the hands are set in motion by body action arose . . . and has persisted to this day.

The truth lies between these two extremes. And the factor that links and unifies the extremes is THE SWING OF THE ARMS. IT HAS NEVER BEEN REALISED THAT A PLAYER HAS A PAIR OF ARMS TO SWING!

The role of the body is to allow the arms to swing to MAXIMUM LEVERAGE in the backswing. And in the downswing, the body sets up the conditions for a POWERFUL FORWARD DRIVE WITH THE HANDS AND ARMS. Thus the link between POWERFUL USE OF THE HANDS and correct body action is THE FREE SWING OF THE ARMS.

This is the area of golf theory that has been neglected, and has given rise to error in golf teaching.

I know that most of the world's top players have asserted that the "hip turn sets the hands in motion in the downswing". I have suggested an alternative concept.

I think this incorrect concept has arisen in the following way. First, as I have already said, there is currently an over emphasis on "body action" in golf teaching. This over emphasis has come from the books and instructional articles of the great players themselves. The reason for this is not difficult to discover.

I have told you about the "resistance" that is established in the lower body that makes possible a powerful swing of the hands and arms through impact. Top players are, quite naturally, EXTREMELY CONSCIOUS of this movement in the lower body in the

downswing. They have sensed, quite correctly, that it has an important bearing on the generation of power.

These top players, as I have already said, set up a really massive "resistance" in the feet, legs and body, which accounts for their enormous power. They also begin to set up this "resistance" MUCH EARLIER in the downswing movement than do average players. Hence, they mistakenly assume THAT THE BEGINNING OF THE "LATERAL SHIFT" IS THE BEGINNING OF THE DOWNSWING ITSELF. This leads quite naturally to the conclusion that "the hip turn sets the hands in motion at the beginning of the downswing".

One error has given rise to a second, more serious error.

The fact is that ONE IMPORTANT ELEMENT has been LEFT OUT of their analysis. It is the INITIAL DOWNWARD MOVEMENT OF THE LEFT HAND AND ARM WHILE THE SHOULDERS MOMENTARILY REMAIN IN THE FULLY TURNED POSITION AT THE BEGINNING OF THE DOWNSWING or the "Separation", as I call it.

This is what TRIGGERS and CAUSES the "lateral shift". IT IS NOT THE OTHER WAY AROUND!

Golf theorists have, incredibly, not realised that A PLAYER HAS A PAIR OF ARMS TO SWING! Yet this is, in fact, THE FUNDAMENTAL BASIS OF THE ENTIRE GOLF ACTION. Everything else is secondary to that basic element.

Once this vital truth has been grasped, real and rapid progress can begin.

Curiously enough the American sport of Baseball provides the final proof of what I have been saying. The act of swinging a baseball bat is almost IDENTICAL to the golf action except, of course, that the striking implement Swings on a different plane.

The Baseball player clearly FIRST SETS UP THE "RESISTANCE"

IN THE LOWER BODY and then he SWINGS THE HANDS AND ARMS . . . and "releases" the bat with the hands and wrists to strike the ball, just as a golfer does.

Thus, the "resistance" has clearly POWERED THE HANDS AND ARMS . . . AND RETAINED POWER IN THE HANDS THROUGHOUT THE "STRIKE".

No baseball coach, to my knowledge, states that the foot, leg and hip activity ACTUALLY SETS THE HANDS AND ARMS IN MOTION! It would be absurd to say this AS IT CLEARLY DOES NOT HAPPEN THAT WAY!

Why, then, has this obvious error been made in golf teaching?

BECAUSE THE FUNDAMENTAL IMPORTANCE OF THE SWING OF THE HANDS AND ARMS HAS NEVER BEEN FULLY APPRECIATED IN GOLF TEACH-ING.

As I said in lesson 2, the body stays DOWN as the hands and arms SWING UP in the backswing. This is "resistance" . . . force and counter force.

Then, at the top, the UPWARD PRESSURE from the left big toe joint provides the point of "resistance" against which the left hand and arm can SWING DOWN POWERFULLY. Again, force and counter force.

Thus, the "resistance" in the golf swing is effective BEFORE THE DOWNSWING ACTUALLY BEGINS. It is only when the left hand and arm begins to SWING DOWN that the "resistance" be-comes visually apparent as foot, leg and hip movement.

This is why I insist that the downward swing of the left hand and arm CAUSES the "lateral shift" and the hip turn. NOT THE OTHER WAY AROUND!

Consciously turning the hips to start the downswing can only result in opening the shoulders, which destroys the entire action.

A COURSE SUMMARY

We have now examined the entire golf swing in detail. I have given you my analysis of what happens, and I have given you the concepts that constitute my teaching method.

As I said right at the beginning, may of these concepts will be entirely new to you as they directly contradict "established ideas". You cannot be expected to grasp them all immediately. You will have to read, digest, and begin to understand them over a period of time. Of one thing I can assure you, **THIS IS A PROVEN METHOD**. I am not offering my ideas as suggestions that may help you. I **KNOW THAT THIS ANALYSIS OF THE GOLF SWING, AND THE TEACHING METHOD THAT IS BASED UPON IT PRODUCES BETTER GOLFERS**.

I offer you no gimmicks, no "cures" for hooks and slices. Quite simply, if you habitually hook or slice you can be sure that your swing is basically unsound. It is quite futile to give you a "cure" for the slice that will ultimately become a hook. I simply don't believe in such therapy. In order to play good, rewarding golf you **MUST HAVE A SOUND METHOD**. That is what I have given you here.

I stress again, this is not a theoretical exercise that may possibly improve your game. There is no trial and error about it. **IT IS A SYSTEMATIC PROGRAMME FOR THE BUILDING OF A SOUND SWING** which has produced many Champions and low handicap players. You will not be able to apply all of its principles at once. But as you incorporate its elements into your swing your golf will begin to

improve. Above all, it serves as a central reference point . . . A **SWING MODEL** . . . to which you can return at any time to check your action and refresh your memory on points of detail.

VARIATIONS IN STYLES

Some people may argue that many of the great players employ styles and mannerisms that do not accord with my analysis. My answer is that a **MINORITY** of top players do show differences of style, particularly in the backswing. **BUT THEY RETURN TO THE MODEL THAT I HAVE DESCRIBED BEFORE THE DOWNSWING BEGINS**. Further, even these players with highly personal mannerisms deviate only marginally from the "model" that I have outlined in this course. They employ it for at least 70% of the time.

However, I contend that the **VAST MAJORITY** of top players, past and present, employ the "model" I have given you, and it is particularly evident in those **WHO HAVE REMAINED AT THE TOP LONGER THAN THE REST**.

THE MEASURE OF A GOLFER

What is the true measure of a golfer's ability? The answer is, **THE QUALITY OF HIS WORST SHOTS**. The worst shots of world class players are never so bad that they drop strokes wholesale. This is why they are consistent year in, year out.

The essence of professionalism in any sport (or other activity) is that **YOUR MINIMUM STANDARD OF PERFORMANCE IS EXTREMELY**

HIGH. In golf, this is quite impossible with an unsound action.

When I take my pupils out for a round of golf I am frankly **NOT IMPRESSED** by their best shots. **IT IS THEIR WORST SHOTS THAT REMAIN IN MY MIND**, for these are the shots **THAT WILL RUIN THEIR SCORES** and put them out of the running on payday.

In order to score well , . . consistently . . . **YOU MUST HAVE A SOUND ACTION**. Then your worst shots will be only marginally off line. Only sustained training based upon a **SOUND SWING METHOD** can produce the consistency that results in respectable scores **ALL OF THE TIME**.

NO PROFESSIONAL, OR TOP AMATEUR PLAYER CAN AFFORD TO SETTLE FOR LESS!

One can stand on the first tee at any pro tournament and watch a procession of hopeless Swings. Such players may turn in the occasional good round, or even win the occasional tournament. But they will never achieve the consistency that carries one to world class. Frankly, the swing action of the average Professional player is basically no better than that of the competent amateur. The run of the mill pro scores better because he plays more golf, putts better, and has superior hand action. I am often shocked by the swing actions of many young pros who come to my school. They are simply making the best of what little they've got! But once they have been given a sound method they improve rapidly, and begin to gain confidence.

Key points of the METHOD ...

My purpose in devising this course of instruction was to correct certain errors in golf teaching, and thus enable players to progress more rapidly. Here, then, are the key new concepts that I have introduced in these lessons. They are "new" only because they have not been expressed IN THIS PARTICULAR WAY BEFORE. They are "old" in that the actual movements that I have described have been employed by all top golfers in my lifetime at least, and I have watched most of them!

ADDRESS

The address position (and the "set" of the arms) is dictated entirely by the intention to SWING THE HANDS AND ARMS. A correct address position ANTICIPATES and makes possible a correct position at impact, in which the "resistance" can play its proper part.

BACKSWING

The HANDS AND ARMS make the INITIAL MOVEMENT in the backswing, just as they do in the downswing. The shoulder turn then ENABLES the hands and arms to SWING FREELY TO **MAXIMUM LEVERAGE** at the top.

The concept of the "one piece takeaway" is therefore incorrect, as it depends upon a TURN OF THE SHOULDERS TO SET THE HANDS AND ARMS IN MOTION. This is, in fact, "body propulsion" . . . and is precisely what we are trying to avoid. The correct backswing movement takes the club to the top ON A CORRECT LINE, and positions the club correctly in readiness for the downward swing. THE BACKSWING IS NOT PERFORMED TO "GENERATE POWER".





DOWNSWING

Power **ORIGINATES** in the **HANDS AND WRISTS . . .** and will be retained there **ONLY IF THE FEET AND LEGS** function correctly in the downswing, creating the "resistance" (backward counter-force) that is necessary for a powerful hand and arm swing through impact.

The intention to "release" this power in the hands and wrists **CAUSES** the downward swing of the left hand and arm which is the **BEGINNING** of the swing. This momentary separation at the start of the downswing (as the shoulders remain fully turned) is the Key to a correct Start.

This downward swing then **IMMEDIATELY TRIGGERS A REACTION** IN THE **FEET AND LEGS**, which is the beginning of the "lateral shift". This lower body movement occurs solely **TO RETAIN POWER IN THE HANDS AT ALL TIMES**.

Thus, the "hip turn" **DOES NOT START THE DOWNSWING** as is so often claimed. If it does, the shoulders will "open" and "body propulsion" is again taking place which will destroy both club-line and a timed release.

THE BODY DOES NOT PROPEL (cause the movement of) **THE HANDS AND ARMS AT ANY TIME**. This is the golden rule.

IMPACT

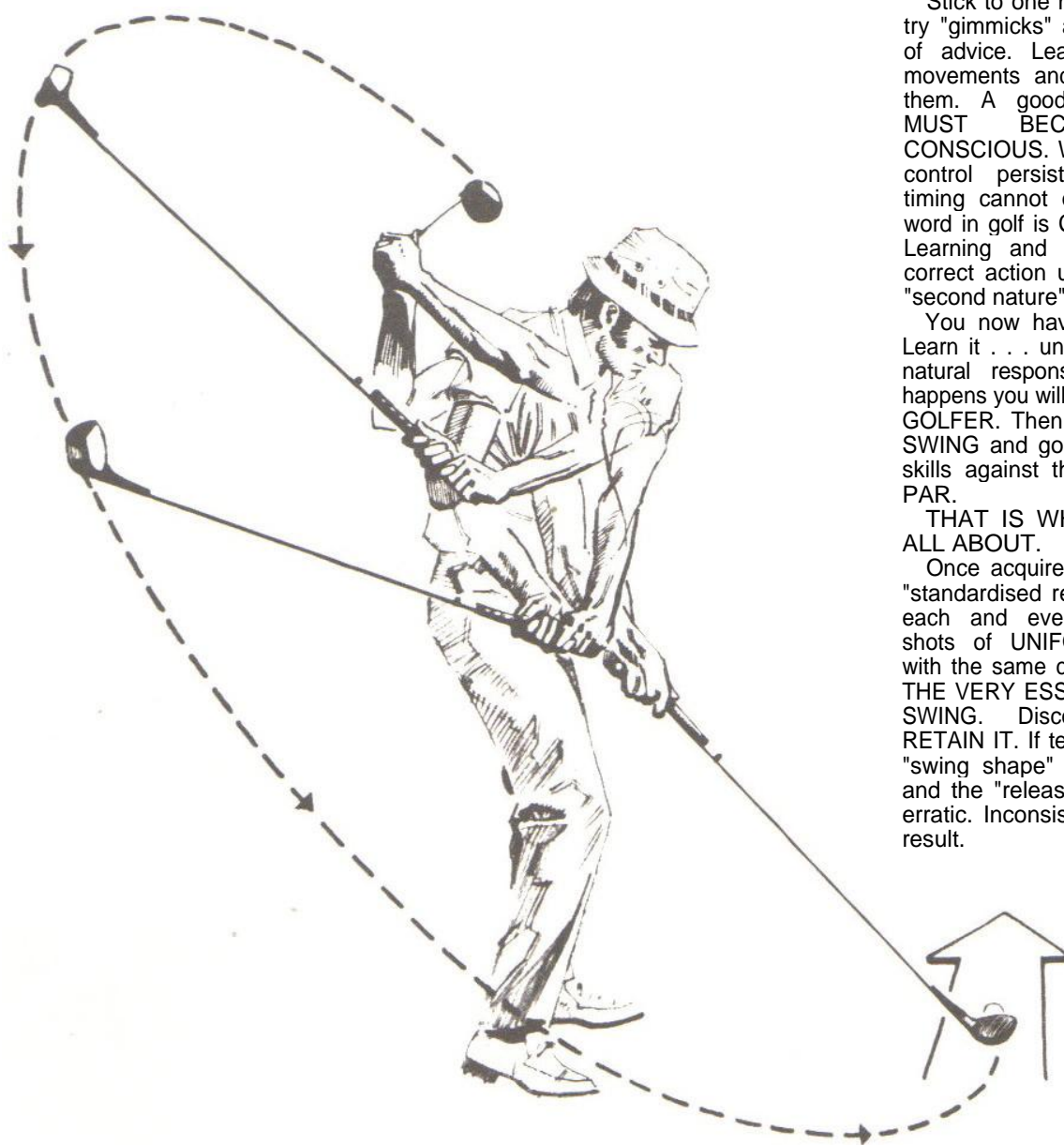
The "resistance" (which is located in the small of the back just after impact) provides the backward counter-force that **POWERS THE HANDS AND ARMS** as they swing through impact and beyond . . . holding the club-head firmly **ON THE LINE OF FLIGHT** as they do so.

This is the secret of **ACCURACY** and **POWER**.

FINISH

A correct downswing creates a **CONTROLLED** and **BALANCED FINISH**. The finish (and the "club face check" at the end of each stroke) is an **INFALLIBLE RECORD** of what has gone before. Errors in the finish point to errors in the swing itself. Discover where they are occurring.

The good golfer KNOWS exactly WHERE his club must be at any given time, and HOW to place it there. That's Method! Anything less is pure guesswork!



CLUB-LINE

A correct swing movement creates DIRECTION and POWER. The "shaped swing" brings about good club-line AUTOMATICALLY . . . assuring an impact INTO AND ALONG THE INTENDED LINE OF FLIGHT in each and every stroke.

TEMPO

The priceless art of GIVING YOURSELF TIME in which to make a powerful and correctly controlled delivery of power with the hands and wrists.

SWING MODEL

Stick to one model. DO NOT try "gimmicks" and odd pieces of advice. Learn the correct movements and then RETAIN them. A good swing action MUST BECOME SUB-CONSCIOUS. While conscious control persists tempo and timing cannot occur. The key word in golf is CONSISTENCY. Learning and REPEATING a correct action until it becomes "second nature".

You now have the "model". Learn it . . . until it becomes a natural response. When this happens you will have become a GOLFER. Then TRUST YOUR SWING and go out to pit your skills against the course, and PAR.

THAT IS WHAT GOLF IS ALL ABOUT.

Once acquired, it leads to a "standardised release point" in each and every swing, and shots of UNIFORM LENGTH with the same club. TEMPO IS THE VERY ESSENCE OF THE SWING. Discover it and RETAIN IT. If tempo varies the "swing shape" itself will vary, and the "release" will become erratic. Inconsistency will then result.