



HELP

YOURSELF

TO

JOE NORWOOD'S "SWING"

Golf Professional at The Los Angeles Country Club Since 1922

- TEN MINUTES A DAY!
- KEEPING "IN THE GROOVE"!
- AVOID SPOTTY PLAYING!
- STROKES OFF YOUR SCORE!

It has been said of Henry Cotton that probably no teacher in England has had as many distinguished pupils from as many different places. In America this may very well be said of Joe Norwood. For nineteen years this "king of swing" has been teacher and friend not only to the exclusive membership of The Los Angeles Country Club, but to countless guests and visiting professionals. Joe's philosophy is, "I like to teach people how to play golf, but I'd rather teach them how to have fun playing golf."

GOLF LESSONS FROM THE "KING OF SWING"

for one dollar.





PICTURE 1

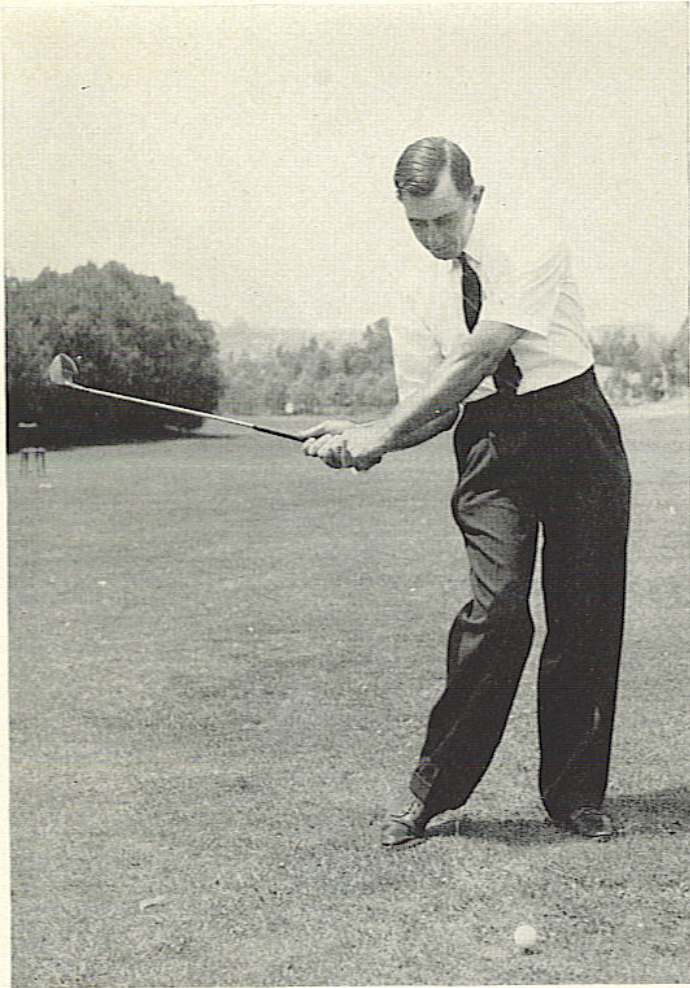
Close-up of my arms and grip, addressing ball. Note straight left arm and bent right. Note right forefinger along club making extended unit of arms-hands-club stronger. At no time during entire swing should top of club shaft be closer to the right arm than it is in this picture. Never diminish this gap.

The forward press. Notice the "V" formed by the thumb and forefinger of the left hand pointing to the right shoulder. Straight left elbow. Right knee flexed toward the ball. Right elbow bent allowing entire right side to be lowered.

PICTURE 2



Many golfers and professionals I meet ask me, 'Joe, what is wrong with my swing?' They should ask, 'Joe, what is *right* about my swing?' It is hard to believe that the margin between right and wrong swinging is so small. Most golfers believe a *good* golf shot is difficult. Yet how many times have you heard 'I wonder what I did then?' when someone makes a good shot. It seemed easy, but the very next shot it doesn't work. Yet it positively proves one thing, *the swing is there*, to use or not. Take two able-bodied men, isn't it ridiculous to watch one perform well while the other suffers? For years I have *studied* every golf swing that has come under my observation, coming to the definite conclusion that the major parts that work with one golfer, will work with another. But you cannot work them by simply using the phrases which millions of golfers have been taught, like *straight left arm*; when and how is it to be properly applied?—*follow through*; should one be conscious of it, and what produces it?—*keeping your head down*; what makes it come up?—and when a good shot is made it is usually credited to *timing and coordination*,—of what, and how is it done?

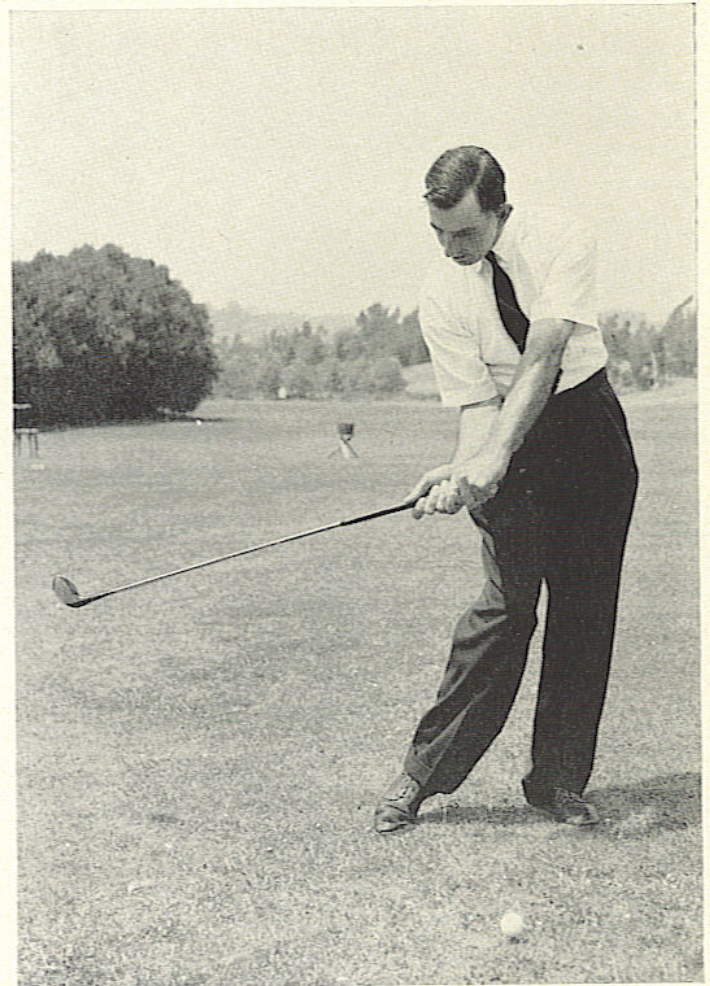


PICTURE 7

Downswing has started. Weight transferred to left leg. Right knee flexed toward the ball. Arms-hands-club unit swinging free from body, outward and downward. Swing coming "inside out". Shoulders return in rocker arm position, the reverse of $\frac{1}{4}$ swing picture.

Downswing continues. Right elbow close to body but free. Right shoulder being pulled downward and under. Left arm and hand straight. Right upper arm beginning to rise and cross chest which will bring arms-hands-club through ahead of club head at impact. Note body is "bowed" slightly in the direction of the line of flight. Rocker arm movement of shoulders continues.

PICTURE 8



(Continued) swing, a butcher told me how to cut meat. He said you must first learn how to *bold* the knife properly and then how to *draw* it. The butcher's *draw* is the golfer's *swing*. Most golfers do pretty well *holding* a club, except that they should always guard against lessening the pressure of their grip on the backswing. Hold a club in your left hand and bring your left upper arm up across your chest to your chin, which is still pointed at the ball. At top of backswing, change club from left hand to right hand and bring your right upper arm downward and up across your chest to your chin on the swing-through. Keep your hips straight. This will develop your triceps, those three-headed extensor muscles along the backs of your upper arms. You didn't know you had any? Well, you have, and they should have quite a *pull* with you in your swing. Taking your left upper arm up across your chest to your chin in the backswing *pulls* your left shoulder under and around until it is directly over the ball. Taking your right upper arm up across your chest to your chin in the swing-through *pulls* your right shoulder under and around until it is directly over the ball. This allows the body to act as



PICTURE 5

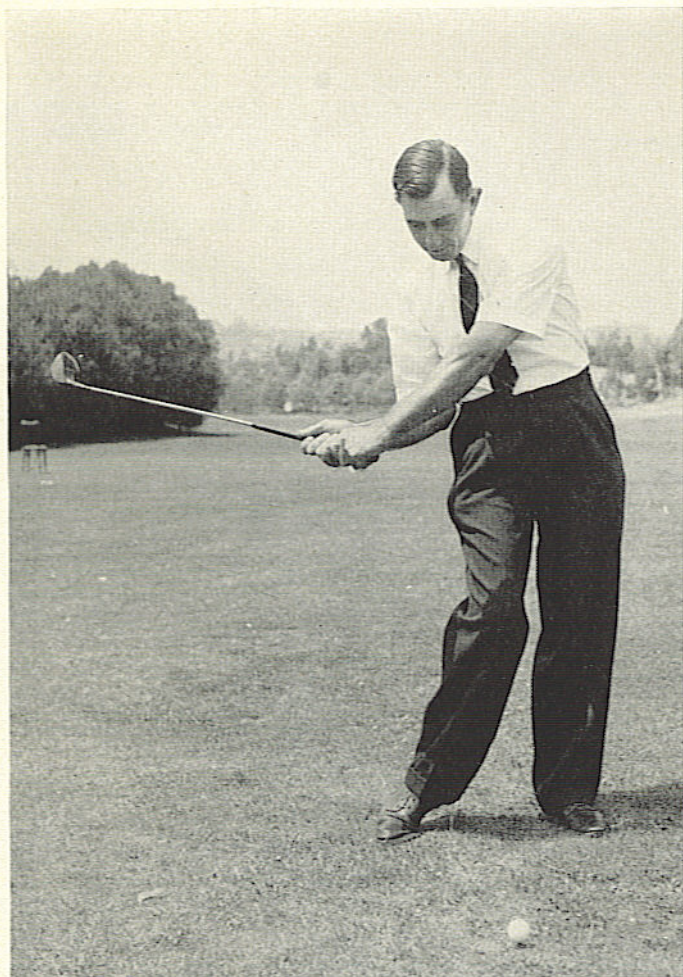
The backswing, $\frac{3}{4}$ position. Upper left arm higher across chest pulling from shoulder so swing is free from body. Right knee and foot firm, braced and in a straight-line position. Right elbow bending. Hands firmly gripped as they turn in toward right shoulder.

The backswing, full swing position. Upper left arm almost up to chin. Shirt shows where "pull" is. Left shoulder directly over ball, shirt shows it has been *pulled* there, not *pushed*.

PICTURE 6



(Continued) ing in a groove free from the body, which allows the body to act as *weight* rather than *effort*. There's no better way to teach simplifying effort than that. Most golfers use *seventy per cent* body effort. There should be no body effort at all. The body should always be used as *weight* in the swing rather than *effort*. Ask any golfer how a golf ball is hit and he'll probably tell you with the club, hands and arms. The reverse order is true in the *good* swing. And, in the *good* swing the ball isn't really hit at all. It is contacted by the club head swinging along the arc of the properly executed free-and-easy swing. Great golfers are all *swingers*, not *bitters*. Bobby Jones is a *swinger*, not a *hitter*, and in eleven U. S. Opens he never once scored as high as an 80. The improper use of hands and wrists causes *overswing*, which destroys the arc of the properly executed arms-hands-club swing, but this is simple to correct. The best swinging is done with the arms, and the instant you use your body, hands or wrists, improperly, you *take your arms out*, and no one knows where the ball is going, you least of all — and that's not fun, is it? When I was a youngster learning to

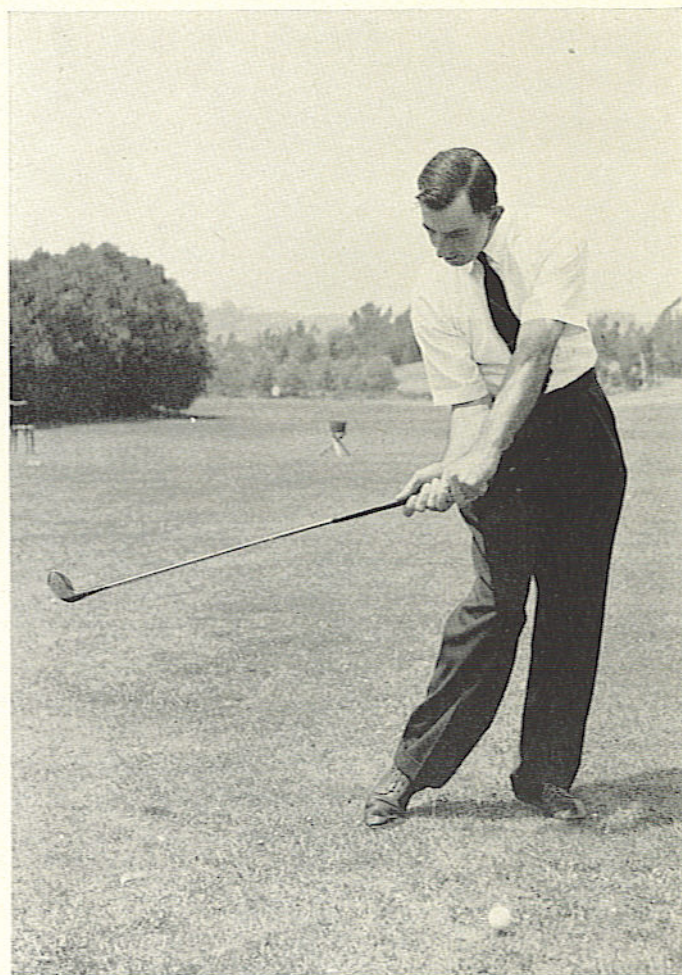


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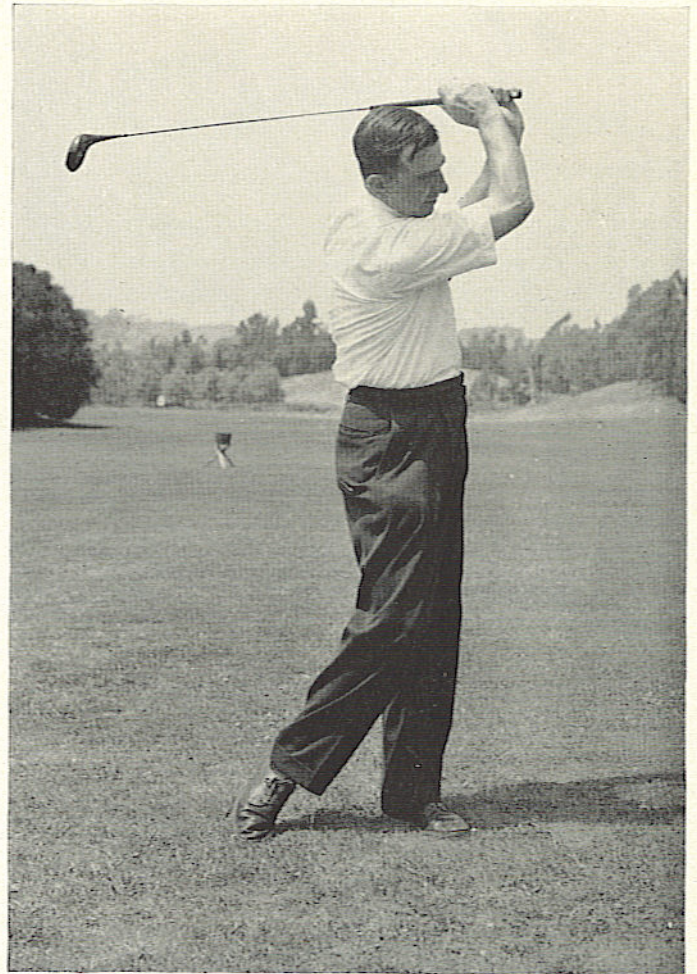


PICTURE 9

The ball has gone. Right upper arm continues to rise and cross chest straightening right hand. Note straight left arm-hand-club unit. Right shoulder still over tee. Head not turned.

The swing-through. Right upper arm almost touching chin. Shirt shows right upper arm rising and crossing chest has *pulled* shoulder down, under, and up.

PICTURE 10



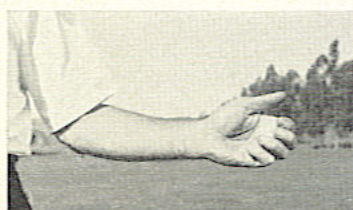
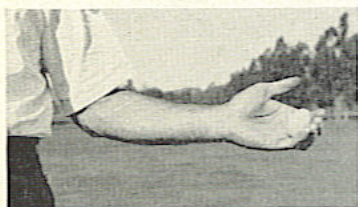
(Continued) a balancing weight for the swinging arms-hands-club unit, BUT, the very instant you use the body to put *any* effort or push into your swing, the arc will be forced out of the groove and the ball will go a little askew, perhaps. Do what? Oh well, skip it for now, you wouldn't like it anyway. This *pulling* of the body first by one arm and then the other allows the body to act as *weight* instead of *effort*, and all consciousness of pivot will vanish. I haven't taught pivot, as such, for twenty years. You will be swinging the arms-hands-club unit free *from* the shoulders, not free *with* the shoulders. Get that straight. You must swing free *from* the shoulders, not *with* them. A free-and-easy swing *from* the shoulders can be executed from almost any position, even with the legs crossed. So, if you feel comfortable with the stance and grip you have been using, the chances are you should not change them. If the free-and-easy swing free *from* the shoulders were a natural act, no teachers would be necessary. It is not a natural act. It is a precise acquired movement of the arms-hands-club unit swinging in a well established groove *free from the body*,

TEN MINUTES A DAY!

Practice will train the muscles to follow the swinging arms-hands-club unit so that the swing is made by *feel*, but the parts that produce the swing need a little exercising if you want to get the best results quickly. You will probably say that you get plenty of exercise playing golf. True—but ten minutes a day in your home or office with the following exercises will build up those parts of the body that produce *ease* during the swing. It has paid big dividends to all my pupils. You will be amazed at the results.

EXERCISE NO. 1

For Strengthening the Hands



Place an egg shape sponge ball in the fingers of your left hand. Close hand as shown in photo 2. Then release and close ten times. Repeat same with the right hand.

For Strengthening the Arms

Hold left arm in position of photo 1 with hand closed tightly as that of a fighter. Next, move the left arm backwards until entire arm feels drawn. Then, straighten out slowly from the shoulder. Repeat ten times with each arm.

EXERCISE NO. 3

Arm and Club Unit Feeling As One

By placing the top of the grip under the left arm this will allow your left arm to remain straight. It also gives you the feeling that the club is a continuation of the left arm while crossing your chest. Repeat ten times with both arms.



(Continued) which acts *only* as a balancing weight. The *precise movement* is acquired by breaking up the arc of the swing into nine parts, learning each part so that it becomes second nature, and putting them together into a continuous *swing* that becomes automatic by practice. It is then done by *feel*, rather than thinking. On the first five pages you will find photographs of each part taken especially for this booklet. They should be studied carefully, together with the explanations which follow. The Chinese say: "One picture is worth ten thousand words," and I believe you will agree with this as you learn my swing.

Picture 2. *Addressing the ball.* Place the left hand on the club so the "V" formed by the thumb and fore-finger points toward the right shoulder. Place the club head at right angle to your line of flight and straighten left elbow, allowing arm-hand-club unit to become straight but not rigid. Place your feet in a *comfortable* position with relation to club head and ball. As you then place your right hand on the club

EXERCISE NO. 4

Working Arms Free From Body

Now stand with feet 12 inches apart. Place a club in your left hand and raise it straight up from the addressing position to a position opposite your knees, as shown in photo 1.



Then return club to the addressing position, and from there go straight out to the left side as shown in photo 2.



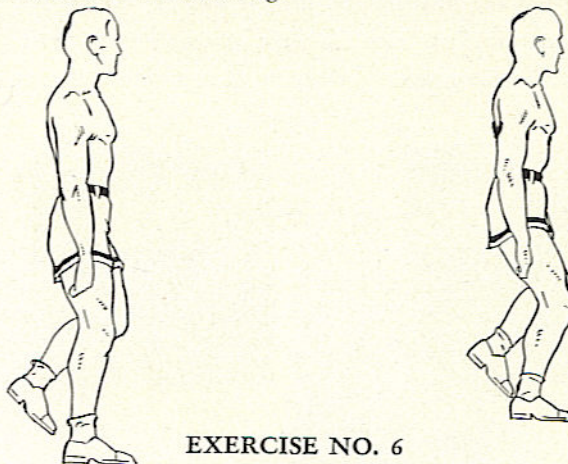
Now, back to the address position. Then straight across your chest until the left arm pulls, straightens, and remains suspended free from the shoulder. Repeat ten times with each arm.



EXERCISE NO. 5

Leg Balance

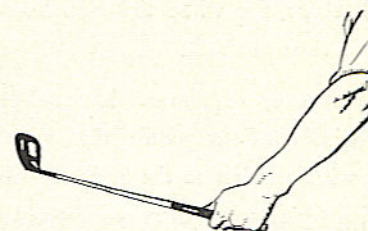
Place your feet 12 inches apart, then take your left foot off the ground as shown in sketch. Now bend the knee slowly downward and up again removing all shake and motion at the ankle. Repeat ten times with each leg.



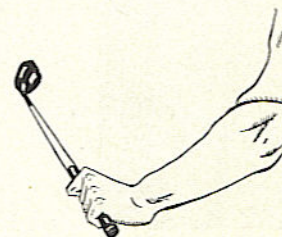
EXERCISE NO. 6

Coordination of Arm and Leg Control

Hold club with left hand, wrist, and arm straight out to quarter position. Then, take your left foot off the ground. You will at once recognize the value of the left arm control blended with right leg balance. Repeat ten times.



Now remain standing on your right foot, but in place of holding your left wrist in a straight position, relax the wrist and compare your feelings. The unit of both arm and leg have been broken. Repeat only for comparison.



(Continued) shaft flex your right knee toward the ball. Make sure your right elbow is in a bent position for this enables the entire right side to become lowered without changing the position of the left arm-hand-club unit. This position should be correctly taken before every swing.

Picture 3. *Backswing, 1/4 Position.* As the club head leaves the ball the right hand starts by breaking straight back from the wrist. This places the right hand and club head back of the line of flight while the right wrist and forearm remain at right angles to it and in a compact and drawn position. The club head should be a little higher than the level of the hands. At this point you should feel a decided *pull* on the triceps of the left arm because the left arm-hand-club unit has remained in a practically straight position. You will have the impression that the club face is hooded from view. As the right knee straightens with the motion of the club the left knee bends in toward the ball, allowing the left shoulder to be lowered

Reason For Not Following Through

For a clearer conception of what determines the difference between the smallest and longest swings you merely swing your club first from the wrist as shown in pictures 1 and 2 for smallest arc.



Then swing your club from the shoulder, which after all is the only other point where the club swings from, as shown in pictures 3 and 4, for longest arc.

EXERCISE NO. 8

Starting the Club Head in the Groove

It's important that one should know where club head is at all times, for when the club head leaves the ball, you haven't time to think.

A close study of photos shows: 1—With the club head to the inside of the parallel line, which is the correct position, with relation to the body. 2—Shows club head has a decided pick-up, thereby separating arms-hands-club unit from the body, and once out of the groove anything can happen.



EXERCISE NO. 9

Shoulders

Shoulders play an important part in the swing. Photos represent two positions. Both play opposite parts. Photo No. 1 is known as "the rocker arm movement," which follows the path taken by the arms-hands-club unit, in both upward and downward swings thus enabling the hips to get out of the way which, in turn, opens the way for the arms to follow through.

Photo No. 2 shows a rotating shoulder movement that forces the hips around the ball, thus producing a motion known as "outside in", resulting in a variety of shots.



(Continued) by the pull of the left upper arm going up across the chest. Hips remain in a straight position, giving one the feeling of going straight back from the ball.

Picture 4. *Backswing, 1/2 Position.* As the backswing continues from the 1/4 to the 1/2 position the left knee continues to bend in toward the ball, raising the left heel from the ground. Naturally this provides more freedom for the lowering of the left shoulder which is being pulled down and around by the upper left arm rising and crossing the chest. The left hand and wrist continue to remain straight. This gives the distinct feeling of swinging *from* the shoulder rather than *with* the shoulder.

Picture 5. *Backswing, 3/4 Position.* Upper part of left arm continues to rise up across the chest pulling *from* the shoulder which allows the swing to be free from the body. Right knee and foot remain firm, braced

EXERCISE NO 10

Arms vs. Wrists

Place your left hand opposite your left shoulder in a direct line as shown in photo 1. Now have the right hand and arm swing club to a half-way position, then return the arm-hand-club unit downward, under, and up, allowing the right hand to join the left hand which should not change from its original position, as in photo 2.

However, should the right wrist return the club as per photo 3, there is no possible chance for the right hand reaching the left hand.



EXERCISE NO. 11

Swinging With the Line of Flight

Place your feet six inches apart as in photo 1. Swing club to one-half swing position, as shown in photo 2. Then step forward on toes and ball of left foot eight or ten inches along the line of flight, as in photo 2.

Now, start the arms-hands-club unit downward, under and up, and your swing will finish free from all body effort, as in photo 4.



(Continued) and in a straight-line position, assuring *security of balance* during the backswing. Right elbow continues to bend with the raising of the arms, and the hands remain firm *as they turn in toward the right shoulder*.

Picture 6. *Backswing, full position.* Right knee and foot remain braced as the full swing raises the left upper arm almost up to the chin, *pulling* the left shoulder down and around until it is directly over the ball. The arms-hands-club unit is in complete control as it reaches the top of the swing. The common and fatal mistake here is to reach the full backswing position by releasing the wrists rather than by raising the left upper arm high up across the chest, thereby not breaking the continuity of the arms-hands-club unit.

Picture 7. *Starting the downswing.* Weight is transferred to left leg as the right knee flexes toward

(Continued) the ball and arms-hands-club unit is brought outward and downward, swinging free from the body. This motion is popularly known as the "inside out." The downward path of the *club head* is slightly ahead of the path taken by it on the back swing, due to transfer of weight from right to left leg, but it has remained back of the line of flight.

Picture 8. *Downswing continues.* Hands continue to drop and move forward with the progress of the swing. Right elbow is close to the body, but free, and right shoulder is being pulled downward and under. The straight left arm-hand-club unit seems to pull the entire left side upward. Reaching the hitting area the upper right arm begins to rise and cross the chest as the upper left arm did in the backswing. Rushing through at the tip of this straight line of swinging effort, the club head contacts (does not hit) the ball en route propelling it in the exact direction of the swing and to a distance determined by the length and velocity of it.

Picture 9. *Swing-through.* After contacting the ball, the upper right arm continues to rise and cross the chest and automatically straightens the right hand which has remained extended since breaking straight back from the wrist from the time the backswing began.

Picture 10. The *full swing-through* is accomplished by the right upper arm rising and crossing the chest until it almost meets the chin.

IN CONCLUSION

In conclusion, I want to state my reasons for dealing only with the golf *swing*. Teaching golf these many years has taught me many things about people. One of these is that time is a big factor in arriving at a decision to play better golf. Most golfers are quite thoroughly established in certain habits and methods which they do not want to change. But every golfer can acquire a good swing, and should do so, in a very short time. And after acquiring a good swing that will stay in the groove, a golfer can go on from there with his "pro" with a lot more confidence and ability to perfect his game. Almost anything is possible after that, with proper teaching and proper practice. So, I have purposely confined myself to the *swing*, and the *exercises* that I have found so helpful to my students. If you will learn this swing and keep it in top form with these exercises, you will have lots more fun with your game, and your own "pro" can take you on from there, getting better results in much less time.

Joe Norwood
1941