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# HOW TO PLAN A GREAT ESCAPE

## WHEN YOU'RE IN A BUNKER, DON'T TURN LITTLE TROUBLE INTO BIG TROUBLE

### THE SITUATION

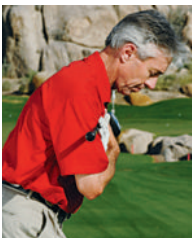
The ultimate bunker shot: Short and right on No. 7 at Pebble Beach, with about 60 feet to the pin. While you may have only seen this scenario on TV, what you need to escape this situation is the same thing you use to get the ball out of any other greenside-bunker lie: a plan of attack. Here's how to make one.

### This story is for you if...

- You approach every bunker shot the same way
- You sometimes leave the ball in the bunker or skull it over the green
- You're not sure where you should try to land your bunker shots

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### KEEP THE FACE SQUARE

There's more than enough loft built into your sand wedge, so don't open it up. Also, make sure you break your wrists on your backswing—this'll help you produce speed and hit the sand first. If you try to sweep the ball out you're likely to catch it thin.

### LOOK AROUND

Designate "can't miss" areas. In this situation there's no bailout area. Fly the green and you're in the Pacific; roll it off and you're in the back bunker. Look for these score-wrecking spots before taking your address and play away from them.

### PICK YOUR SPOT

This is a difficult shot, so your first priority is getting out and on the green. And since the only trouble is long, aim to land your ball between the apron and the pin. If you get greedy and go for the flag, there's a good chance you'll hit the ball too far.

### PICK THE RIGHT CLUB

A good rule of thumb is that your full greenside bunker swing (hands to 10 o'clock in your backswing and 2 o'clock in your follow-through) goes a third the distance of the club's normal carry. If you can't reach your target, drop down to a pitching wedge.

### SET YOUR BASE

Once you've decided on a landing area, take a wider stance and play the ball in the middle or even slightly back of middle in your stance. Place about 60 percent of your weight on your left leg for this shot, to make sure you don't enter the sand too soon.

PHOTOGRAPHY BY BOB ATKINS

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