

Man, if you want to understand how we build a shooter or a player, you have to strip away the "hype" and get down to the physics. We are obsessive-compulsive about the details because that is where the efficiency lives.

Here is the **Technical Manual** based on my philosophy and vocabulary.

## I. Shooting Mechanics: The Physics of Efficiency

I don't care about style; I care about repeatability. We break the shot down into two distinct controls: **Power** and **Direction**.

### The Planable Floor (The Feet)

- **Definition:** The absolute foundation. The feet control the "**Short and Long**" of the shot (distance and power) 1, 2.
- **The Philosophy:** "We break it down to build it up." If you are a "**Tippy Toe Shooter**"—meaning you lack a grounded base—you are trying to manufacture power with your upper body, which leads to inconsistency 3, 4.
- **The Standard:** We want a "Planable Floor" so that everything from the waist up can be relaxed. Once the feet are set, we "let God's creativity flow out our fingertips" 5, 6.

### The Fingers (The Triggers)

- **Definition:** The mechanism that controls the "**Left and Right**" of the shot (accuracy) 1, 2.
- **The "V":** A concept I learned from Holger Geschwindner (Dirk Nowitzki's coach). It refers to the spread of the fingers and the last point of contact. The last two fingers to touch the ball dictate the line 1, 2.
- **The Release:** It must be a "repeatable motion." We look for specific "triggers" in the fingers or heels to ensure the shot is the exact same every time 1, 2.

### One Motion

- **Definition:** The energy transfer must "flow." When a shot is "One Motion," the power generated from the feet transfers seamlessly through the body. When you don't have it, you get "flat" shots or "right/left" misses because the kinetic chain is broken 2, 7.

## II. Footwork: The "Unconscious" Foundation

Great players master footwork until it is boring, then they master it until it is unconscious.

### Stop on Balance

- The prerequisite for everything. Whether it is a "catch and shoot," "off the dribble," or "relocating," you must be able to stop on a dime, on balance, to execute. This is how we raise shooting percentages from 48% to 52% 4, 8.

### The "Shuffle to Flyby"

- A specific movement pattern we drill. It involves shuffling defensively or into a relocation, then reading a closeout (flyby) and attacking immediately. It requires efficient deceleration and re-acceleration 9, 10.

### "Spinning" / Exaggerated Balance

- **Origin:** Derived from Dirk Nowitzki and Steve Nash.
- **The Pattern:** We use spinning moves or "one-legged stuff" not necessarily to use in a game every time, but to "over-exaggerate" the difficulty. If you can have "complete

control of your body" while spinning off a pin-down, a regular jump shot feels easy. We challenge the body's equilibrium to master control 11, 12.

#### **Defensive Slide**

- The first thing I ever learned and my "calling card." It is the base of all movement—staying low, wide, and moving the feet without crossing over 13, 14.

### **III. The Drill Library**

We don't do "circus drills." We do game-like situations that force you to make reads under fatigue.

#### **"Stay Ready Extra Work"**

- **The Concept:** This is for the players out of the rotation (the "Low Minute Guys"). We don't call it "conditioning"; we call it preparation.
- **The Drill:** We replicate a starter's workload (e.g., 40 minutes of intensity). You play "fresh," executing game speed reps so that if you are called upon for 15 minutes, you are physically ready to impact winning immediately. It shifts the mindset from punishment to opportunity 15, 16.

#### **Small-Sided Games (3-on-3)**

- **The Concept:** The most critical bridge between individual skills (1-on-0) and team play (5-on-5).
- **The Focus:** We use this to teach players "how to play." We might set up a specific action, like "**Horns Action**", and play live 3-on-3 out of it. It forces players to read spacing, make the "one more pass," and build chemistry (like KD and Nick Claxton did in Brooklyn) 17, 18.

#### **The "Boring" Fundamentals**

- **One-Dribble Pull-Ups:** Simple, repetitive execution of footwork into a shot. We don't move on until we get "four perfect ones" 19-21.

### **IV. The KD Connection**

People think training Kevin Durant involves secret, complex formulas. It is the exact opposite.

#### **The Focus: Simplicity and Details**

- We stripped it down. It wasn't about elaborate combos; it was about **balance** and **footwork**. We focused on the "snapping" sound of the net and the quiet precision of the feet 19, 22.
- **Wide-Eyed Wonderment:** This is the term I use to describe KD's mindset. He never walked in acting like an MVP; he walked in asking, "What do you have for me?" He wanted every little advantage—a different pickup, a path of the ball, a footwork tweak 23, 24.

#### **Return to Play (3-on-3)**

- When KD was coming back from injuries (like the knee tweak in Brooklyn), we didn't just throw him into 5-on-5. We lived in **3-on-3**. This allowed him to get his rhythm back, build trust with young guys like Claxton, and refine his reads in a controlled but physical environment 18, 25.

#### **The Standard**

- KD never questioned the work. If it didn't feel right, we threw the rep out. We didn't count makes; we counted *perfect* makes. That is the difference 23, 26.