THE WHOLE-BODY ELBOW-OUT JUMP SHOT: STRONGSIDE FORWARD AND MODERATELY ANGLED STRONGSIDE LATERAL PULL-UP CAPABLE, PLUS POST-UP, WEAKSIDE AND 3-POINT ADAPTABLE

By Robert Tilitz

(Sequential pictures featuring Reggie Miller are on the last page.)
The whole-body elbow-out jump shot is perfect for pulling up off strongside forward and moderately angled strongside lateral moves. Although strongside moves generate physical forces that many jump shots cannot stand up to, the whole-body elbow-out jump shot gains athleticism and power from the strongside physical forces. That's because the whole-body elbow-out jump shot can first harness and then channel strongside momentum through the shooting shoulder into the elbow-out release. The resulting athletic, powerful and attack-capable whole-body elbow-out jump shot provides access to and in fact spearheads the entire strongside game, which features a full complement of shooting, driving and passing options.

The whole-body elbow-out jump shot, as exemplified by Bernard King and Reggie Miller, works well from all distances. A reliable strongside penetration whole-body elbow-out jump shot will disrupt the defense because interior defenders must step outside to confront the pull-up threat. The disruption sets in motion the teamwork component of the strongside game, which mainly consists of disruption creating opportunities either to pass to open teammates on the inside and at mid-range or to drive and dish. That's good reason for every point guard to build his or her offense around the strongside penetration whole-body elbow-out pull-up jump shot.

The whole-body elbow-out jump shot is basically the coordinated action of two springs, both of which are folded springs, not coiled springs. The first spring folds during the gather, which is the preparation for the jump of the jump shot, when the legs bend at the knees. The first spring action occurs during the jump of the jump shot as the knees straighten. The second spring also folds during the gather. The arms bend at the elbow in preparation for the jump. The second spring action occurs as the jump progresses and the arms unbend when the basketball is raised to the shooting position for the start of the release. Toward the top of the jump during the release, the arms straighten as they extend. Plus, the upper body, which twisted backward a few degrees on the dominant side during the gather, rotates forward during the release for torque action.

The setup, that is, the shot preparation process, of the whole-body elbow-out jump shot starts when the dominant hand grabs the basketball off the strongside dribble and then secures a firm and flexible double-whole-hand grip with the off-hand. Then a crucial ballhandling routine, which is described elsewhere, sets up a bent-back half-hand grip on top of the basketball with the shooting hand angled in, which angles the shooting elbow out. The bent-back half-hand grip on top of the basketball quickly evolves into an underneath bent-back half-hand shooting grip when the basketball is raised to the elbow-out jump shot's forehead-high-or-higher, close-in-front shooting position for the start of the release. After the shooting grip is set up, the shooting hand should remain bent back and angled in and the shooting elbow should remain angled out.

The elbow-out jump shot's shot preparation process starts on the ground but finishes in the air. Setting up an angled-in bent-back half-hand grip on top of the basketball brings the hands and arms close to the body, which is part of the gather for the jump of the elbow-out jump shot. At the same time that the angled-in bent-back half-hand grip sets up on top of the basketball is taking place, a two-step stop should brake and start to pivot the strongside pull-up jumpshooter. The inside leg, with the first step, applies the main brake and starts the pivot. The outside leg's

step into the jump shot, the second step of the two-step stop, powers most of the pivot toward squaring up. During the two-step stop, the knees should bend, which drops the jumpshooter into a semi-crouch and completes the gather for the jump of the elbow-out jump shot.

After the bent-back half-hand grip is set up on top of the basketball and the two-step stop is completed, the shot preparation process continues in the air during the jump of the jump shot. That's when the basketball should be raised straight up to the elbow-out jump shot's forehead-high-or-higher, close-in-front shooting position. The arm action that raises the basketball to the shooting position also helps to power the jump of the jump shot. The basketball should be raised straight up on the dominant side about midway between the shooting shoulder and the middle of the body, well within the scope of the body. Raising the basketball to the shooting position while simultaneously rotating it backward by half a turn automatically sets up the underneath bent-back half-hand shooting grip. The forehead-high-or-higher, dominant-side elbow-out shooting position opens an unobstructed line of sight to the basket.

To complete the setup of the whole-body elbow-out jump shot's forehead-high-or-higher, close-in-front shooting position for the start of the release, the basketball must be drawn up close to the frontal plane of the jumpshooter's body. The setup of the elbow-out shooting position, especially angling out the shooting elbow, automatically rolls the shooting shoulder back. The rolled back shooting shoulder activates as a source of whole-body athleticism and whole-body power by way of engagement with the release mechanism. The activated shooting shoulder is the key to whole-body jumpshooting. The rollback, the engagement and the activation of the shooting shoulder should take place on the rise during the jump of the whole-body elbow-out jump shot as the basketball is being raised to the forehead-high-or-higher, close-in-front shooting position. The setup of the elbow-out shooting position should be completed late on the rise, which is when the release of the whole-body elbow-out jump shot should begin.

The angled-out shooting elbow is especially important because it draws the elbow-out shooting position back close to the body, which encourages the rollback and the activation of the shooting shoulder. The shooting elbow must be angled out for the shooting shoulder to roll back and then activate by way of engagement with the release mechanism. That's because angling the shooting elbow out rolls the shooting shoulder back and draws the release mechanism back. Angling the shooting elbow out also gets the shooting elbow out of the way, removing a potential restraint, so the rollback and the drawback can proceed.

The completion of the elbow-out jump shot's setup of the shooting position marks the end of the shot preparation process and the beginning of the release. The transition between the setup of forehead-high-or-higher, close-in-front shooting position and the elbow-out release should be fluid and seamless. The transition between the end of the shot preparation process and the start of the elbow-out release takes place close in front, of the jumpshooter's body, within its scope. The setup for the elbow-out jump shot's shooting position consists largely of upward arm action that both raises the basketball and also helps to power the jump of the jump shot. The transition between the early upward arm action and the on-the-rise, one-motion, no-reachback elbow-out release should not pause when the shooting position is reached.

THE WHOLE-BODY ELBOW-OUT JUMP SHOT

The elbow-out jump shot's one-motion release facilitates shooting on the rise toward the top of the jump, not at the top of the jump. Shooting on the rise adds the power of the jump, meaning leg power, to the elbow-out jump shot. Shooting on the rise also speeds the release of the elbow-out jump shot by starting it early, meaning just before the top of the jump, which makes an already fast jump shot even faster.

The release of the whole-body elbow-out jump shot is sourced from the shooting shoulder and develops as a straightstroke-push. The elbow-out jump shot's straightstroke-push release consists of forward rotation of the shooting shoulder, up-and-out full extension of the shooting arm including a stretched-out forearm stroke and, toward the end of the extension of the shooting arm, hand action by the shooting hand that brushes the basketball for control. The resulting abundant power adds range while reducing the effort required, which increases control.

In the event that the elbow-out shooting stance is somehow mismatched with the weak and athleticism-killing strokesnap release, things go bad in ways that depend on the strokesnap's form. If the strokesnap is directed at the basket and lengthened by a stretched-out forearm stroke, power and accuracy are OK but athleticism is less so to the extent that it is sometimes problematic. If a regular form strokesnap is directed out to the side over the angled-out shooting elbow, everything, most visibly accuracy, goes kaput.

The forward rotation of the shooting shoulder during the whole-body elbow-out jump shot's release does more than serve as a primary power sources for the release. The forward rotation of the shooting shoulder channels the athleticism and the power of the jump of the jump shot into the elbow-out release. The forward rotation of the shooting shoulder is also a primary power source for the square-in-the-air rotation of the jump of the jump shot that many strongside pull-up jump shots require and all could use. And the forward rotation of the shooting shoulder during the elbow-out release is the motor for gun-turret adjustability.

The whole-body elbow-out jump shot's abundant power and square-in-the-air capability, both of which are shooting shoulder dependent, make moderately angled strongside lateral pull-up jump shots doable. By no means is the whole-body elbow-out jump shot perfectly designed for the lateral game. That distinction goes to the whole-body reachback jump shot. But up to the point where the whole-body reachback jump shot's body-leverage sequence is necessary to handle the extreme fallaway action that results from extreme strongside lateral moves, the whole-body elbow-out jump shot works very well on strongside lateral pull-up jump shots.

The shooting hand should lead the up-and-out extension of the shooting arm and its stretched-out forearm stroke straight into the medium-arc trajectory of the elbow-out jump shot. The up-and-out release determines the trajectory of the basketball, sending it over the outstretched arms of the defenders. The shooting hand, first bent back when the initial half-hand grip was set up on top of the basketball, should remain bent back until near the end of the extension of the shooting arm. At that point, near the end of the extension of the shooting arm, the shooting hand should brush the basketball to fine-tune distance and direction, to generate backspin for touch, to slow velocity and to add secondary power when needed.

THE WHOLE-BODY ELBOW-OUT JUMP SHOT

During the elbow-out jump shot's release, the nondominant arm should extend parallel to the shooting arm. The whole-body jump shot theory calls it parallel extension. The off-hand should maintain a whole-hand grip on the basketball until near the end of the parallel extension. At that point, when the shooting hand starts to brush the basketball for control, the off-hand should separate from the basketball. To be clear, although the elbow-out jump shot is most definitely a one-handed shot, two hands should grip the basketball until near the end of the release when the off-hand separates from the basketball so the shooting hand can start its brush action.

The elbow-out jump shot merges the jump of the jump shot with the release of the jump shot. The shooting shoulder is crucial to the merge. During the jump, the shooting shoulder should roll back to activate as a source of whole-body athleticism and whole-body power by way of engagement with the release mechanism. During the release, the shooting shoulder should rotate forward. Athleticism benefits from the forward rotation of the shooting shoulder because it channels the athleticism of the jump of the jump shot into the release and because it rotates the square-in-the-air part of the jump of the jump shot. Power benefits from the forward rotation of the shooting shoulder because it is a primary power source for the release and because it channels the power of the jump of the jump shot into the release. Control benefits from the forward rotation of the shooting shoulder because the abundant power it produces makes shooting easier. Protection benefits from the rollback of the shooting shoulder because it locates the elbow-out shooting position close to the body and away from the defender. Gun-turret adjustability benefits from the forward rotation of the shooting shoulder because it adds about 45° worth of variability to the direction of the jump shot.

The shooting arm effectively duplicates and reinforces the shooting shoulder's input into the elbow-out jump shot. For comparison, think of the shooting arm's straightstroke-push extension as a straight punch. Because the elbow-out jump shot's shooting hand is angled in and bent back throughout most of the extension, it is definitely not a precise comparison. Such a twisted punch would not be good for knockouts. But it is perfect for the elbow-out jump shot's shooting-shoulder-sourced straightstroke-push release.

The shooting hand controls the whole-body elbow-out jump shot. The shooting hand controls direction by leading the up-and-out extension of the shooting arm during the release. The shooting hand also controls the whole-body elbow-out jump shot with hand action that brushes the basketball toward the end of the up-and-out extension of the shooting arm. That hand action brushes the basketball with the forward half of the shooting hand to fine-tune distance and direction, to generate backspin for touch, to slow velocity and to add secondary power when needed. A solid brush will produce more power and more velocity. A tangential brush will produce less power and less velocity. The shooting hand's brush of the basketball has a super smooth look, which has been mistakenly considered the look of a super smooth wrist snap. In fact, the hand action that brushes the basketball is the whole-body jump shot theory's replacement for the wrist snap.

The angled-in shooting grip for the elbow-out jump shot produces brushing hand action that concludes with a roughly balanced precision. At the moment of release, that is, just before contact between the brush of the basketball by the angled-in shooting hand and the basketball itself comes to an end, the inherently uneven middle finger and ring finger line up with their

fingertips and fingerpads roughly both parallel to the ground and equidistant from the basket. As a result, the ends of the middle finger and the ring finger are well-positioned to become the shooting hand's built-in sight and range finder.

The athleticism and the supplementary power production techniques of the elbow-out jump shot are closely interrelated. Above all, the jump of the jump shot is both the main athletic component and the main source of supplementary power for the elbow-out jump shot. The most fundamental whole-body jump shot technique channels the athleticism and the power of the jump of the jump shot into the release by way of the forward rotation of the shooting shoulder during elbow-out jump shot's release. At the same time, the elbow-out jump shot converts the raw leg power of the jump of the jump shot into supplementary power for the release through shooting on the rise. In addition, the elbow-out jump shot converts the upward arm action of the jump of the jump shot that also raises the basketball to the shooting position into supplementary power for the release. That conversion occurs when the upward arm action merges seamlessly in one motion with the elbow-out jump shot's up-and-out straightstroke-push release.

The athleticism and the supplementary power production techniques of the elbow-out jump shot, which are mainly derived from the jump of the jump shot and shooting on the rise, are maximized by the strongside game. The strongside game's necessary turn toward the basket that starts on the ground and finishes in the air, the airborne phase of which the whole-body jump shot theory calls squaring in the air, adds rotation to the athleticism and the supplementary power equations. Squaring in the air is also the fastest and easiest way to transition from a strongside move to a strongside pull-up jump shot.

The forward-oriented whole-body elbow-out jump shot should be the primary jump shot for most players because most favor the to-the-basket offensive game. The threat of a reliable strongside pull-up off strongside moves is usually sufficient to disrupt the defense, resulting in passing opportunities fundamental to teamwork. That's shotmaking and teamwork in one package, courtesy of the whole-body elbow-out jump shot.

THE WHOLE-BODY ELBOW-OUT JUMP SHOT

THE WHOLE-BODY ELBOW-OUT JUMP SHOT EXECUTED BY REGGIE MILLER

THE SHOOTING POSITION FOR THE START OF THE ELBOW-OUT JUMP SHOT'S RELEASE: The shooting grip should set up with the shooting hand angled in, which will angle the shooting elbow out.

THE MERGE OF THE JUMP OF THE JUMP SHOT AND THE RELEASE OF THE JUMP SHOT: The forward rotation of the shooting shoulder during the release channels the athleticism and the power of the jump into the release. Also, the upward arm action that raises the basketball to the shooting position helps to power the jump of the jump shot.

THE WHOLE-BODY ELBOW-OUT JUMP SHOT'S RELEASE: During the shooting position setup, the elbow-out causes the rollback of the shooting shoulder that activates it as a source of whole-body athleticism and whole-body power by way of engagement with the release mechanism. The elbow-out release is an on-the-rise, one-continuous-motion, no-reachback, straightstroke-push that the shooting hand should lead straight into the medium arc of the whole-body elbow-out jump shot. The whole-body elbow-out release consists of forward rotation of the shooting shoulder, up and out full extension of the shooting arm including a stretched-out forearm stroke and, toward the end of the shooting arm extension, a brush of the basketball by the shooting hand to control the jump shot. Please note: For control, Reggie Miller used his fingertips/fingerpads, not brushing hand action. See perfect brushing hand action via the release of several David Thompson free throws at about the six-minute mark of this David Thompson vs Julius Erving video: https://www.youtube.com/watch?v=4oT2m4zvd0M.