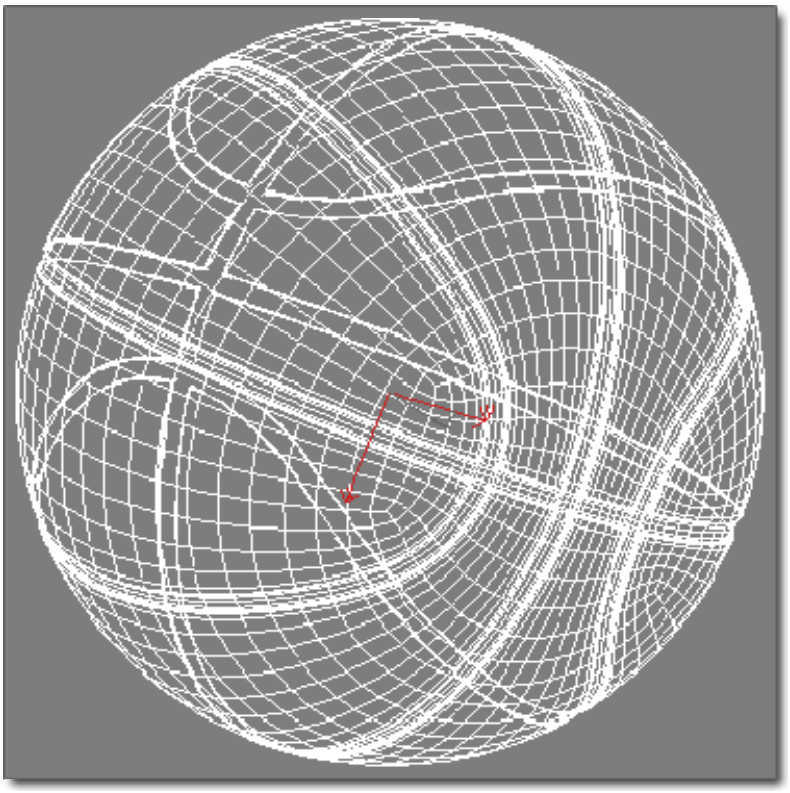

2nd Annual Central Iowa Basketball DMACC-Boone Campus Coaches Clinic NOTES October 3, 10, 17, 2007 7:00-10:00 pm

Chad Walthall	**Asst. Coach, University of Iowa**
Bruce Wilson	**Head Coach, Simpson College**
Orv Salmon	**Head Coach, DMACC**
Justin Ohl	**Asst. Coach, Drake University**
Joel Sullivan	**Head Girls Coach, Ames High School**
Jeff Rutter	**Asst. Coach, Iowa State University**
Jack Easley	**Asst. Coach, Iowa State Womens Coach**
Bobby Sandquist	**Johnston High School**
Gary Garner	**Asst. Coach, Iowa Energy, NDBL**

2nd Annual Central Iowa Basketball Coaches Clinic
October 3, 2007
7:00-10:00 pm

Session #1

Chad Walthall
Assistant Basketball Coach
University of Iowa
chad-walthall@hawkeyebasketball.com

Todd Lickliter, head coach, 1st year at Iowa.

4 Phases to learning

Unconsciously Incompetent	No clue what they are doing or what coach is asking
Consciously incompetent	Short of execution
Consciously Competent	Understand what you want, some execution
Unconsciously Competent	Execution without thinking, comes naturally

Jim Calhoun thought—A coach can only be good a two things. UCONN is all about rebounding & defense.

Ball Screen Offensive is all about reading and countering the defense. Like playing motion, you read and react to the defense

"Turnover, Don't practice turnovers." This is a favorite Lickliter comment during workouts.
Terminology with the ball=Low and tight, below the knees.

WING ON BALL SCREEN

SCREENER/BIGS

1. Low and Wide is what they tell the screener.
2. Screeners back toward the paint/opposite sideline instead toward half court. Gives the ball handler a much better "angle" for driving.
3. Left foot is ON the three point line.

GUARDS

1. Bring your man to the level of the screen.
2. Low and tight, shoulder to hip. Drop shoulder to level of screener's hip.
3. Goal is one dribble to the paint, 2 at the most.
4. Work on pull up jumpers in the lane and floaters.
5. Key—Get away from the ball screen and the congestion.

8 Ways to use the On Ball Screen

1. Turn the corner (no hedge by defender) -- Guard drives low and tight.
2. Hesitate and go (soft hedge) – At level of screen, hesitate, eyes on rim. Key to make the hedge man relax.
3. Split the hedge—***The most under-utilized part of offensive ball screening***. After clearing the screen low and tight, explode on the split. Dribble below the knees.
4. Fake the split then inside/out dribble to the paint.
5. Reject the screen (Guards man completely blocks the path of the driver, screener's defender is at block area zoning up.
6. Shooting behind—The on ball defender goes behind the screen. Shot must come directly behind the screen.
7. Re-screen – when screener's defender shows big, flat hedge. Drive over the screen, then crossover and use the screen again toward the baseline. Screener turns to the inside on second screen getting you closer to the basket.
8. Early slip—Guard's defender jumps low (toward baseline), driver splits between his man and the screen. Counter is to fake the split.

Ball Screen Motion Shooting

1. **LOOP**—On-ball screen on the right wing—post player on left block, reads his defender and seals for step in. All three players shoot by using two extra passers on perimeter.
2. **CROSS** – Opposite post from left block sets on ball on right wing. Right block player loops under basket to left block. Becomes the same drill.
3. **REJECT THE SCREEN** – Guard rejects screen and drives to right baseline as screener pops high, catches and dribble to left elbow for hand off to player on left wing.

Vs. switch – big/small go 1-4, small on big, dive to the post.
Vs. trap—drag it out, screen follows, receives pass and attacks.

Coaches are welcome to practice. Email Chad in advance to check practice time and availability.

Bruce Wilson
Head Men's Coach
Simpson College, Indianola, Iowa
bruce.wilson@simpson.edu

Footwork, passing and receiving the ball are the three biggest areas of fundamental development. Running through the basketball when receiving is a big skill for players to gain. His teams are good at back cutting from the wing.

Back Cut Technique--Two steps out, a cross step and one more step showing the open hand, then plant the foot, swing the hand through, and back cut. Catch and jump stop with "toes to the baseline." Ball is protected with left side of the body, leading with the left elbow. Finish with a bank shot.
In their Kansas secondary break, they want to finish with a bank shot on the back cut. Offensive rebounders **KNOW** where to go to rebound the misses.

He coached John Stockton for 4 years at Gonzaga, and made the comment that he was very fast with the ball from end to end.

Limited staff at practice. Most of the time it is he and assistant Tyler Erwin. He used to doing all of the coaching.

KEY--These drills are for maximum production from limited staff, like most high school coaches face. High school coaches must maximize the time they have and need to design drills with that in mind.

He is very high on the high school coaching in the state of Oregon as he recruited at Gonzaga. He feels the Iowa HS coaches do an excellent job.

FIRST Drill
Father Judge Drill—
Bruce saw Larry Brown demonstrate it in 1986.

1. Rebound and Outlet Station
Receive outlet pass using left foot pivot. 1 outlets to 2…….has three options,
1. Drop step
2. Go move
3. Crossover step

2 passes to middle of the floor to 3, 3 bounce passes to 4 who cuts back door to catch and shoot bank shot.

2. Red Man Defensive Drill – good for building defensive fundamentals.

This drill is based on keeping the ball out of the middle of the floor and pushing it baseline.
Player 1 passes to offensive player who is outside 3 point line. Close out keys are to sprint, foot fire, with inside foot up in a low stance. Ball up, defender shows hands up. Ball low, retreat step vs. drive. Next, defender slides to the wing. Ball called "dead." Second step, ball goes to post, defender closes down on the post, open to the baseline.

3. 3 on 3 Cross court defense-
Good for their pressing system because it makes the call out "ball". The closest guy to the ball calls and takes ball. First pass is to the wing as all 3 defenders adjust. Skip pass next, players adjust. Skip back to the right wing, then it's LIVE.
Cut Through—a competitive game and a drill in one.

Excellent teaching drill with carry over to games. When he calls Cut Throat, the players know it is a competitive game. This transfers over to the game. When he calls out Cut Throat in the game, it means they must get a STOP!
His

4. His favorite drill is the Gladiator, a toughness drill.
Can use towels to avoid the use of reaching with hands.
Set up like the flex with 4 players in a box, at elbows and blocks. Very competitive drill.
Down screen on one side with a post step in.
Offense—No dribble allowed. They can score only from left elbow.
Defense gets out when they get a steal, rebound, or deflection.
Offense stays on the floor is they score.

Rule for defending down screens.
Inside the lane, chase the cutter.
Outside the lane, slip through behind the screener, shoot the gap.

Orv Salmon
Head Basketball Coach
Des Moines Area Community College, Boone, Iowa
ojsalmon@dmacc.edu

Played for Norm Stewart at Missouri.
Norm was all about accountability. i.e.—defensive transition, "get your ass back."
The key on offense = get your best player in the middle of the floor with the ball.

Players go through three stages.
1. Get on campus, just try to survive, it's tough.
2. Compete. Now you have a chance. Difference between playing hard and competing.
3. They become winners.

How to make them accountable?
Make practice as hard as possible.
Be yourself in practice.
The game was about the players.
Sound game plan, man to man defense to 21 feet.
Block out and rebound.
Defensively, don't give up easy baskets, and make your opponent run half court offense.

Mr. Iba said, if you get 7 easy baskets, don't turn it over a lot, and make free throws, and defend, you will have a good team.

What is Your Top 3 ?

Coaches need to have a base!
What three things do you want your teams to do…the most crucial thing a coach can do. Imperative as a young coach, any coach to have a top 3.

Coach Salmon's Top 3 -- Defend, rebound, don't turn it over!

No stretching before practice, players must do that on their own.
No shooting drills in practice.
Length of practice—Oct. Nov—2 hr to 2:15 hrs. Season starts, 2 hours. January—1 ½ hour.

SHELL DRILL

I've always been a shell drill guy.

Larry Brown does everything possible out of shell drill. John Hammond, an asst. with LB at Detroit, told this to Orv.

1. Competitive Shell Drill-
   Make it competitive, 3 stops in a row. Off. Reb= start over.
   Don't foul or give up offensive rebound.

2. Start with different sets/ alignments. Can use for game prep using opponents tendencies.
3. Designated shooter—only one guy can shoot, defense does not know.
4. Open post—use coach as post player to catch on block.

Defensive base starts with guarding the ball one on one and keep it out of the center of the floor.

Defensive transition—drops two players on a shot. Run shell out of your "get back" system.

We pressure the ball, will give up reversal pass.

This year---Points of Improvement

1. Offensive rebounding.

Program Philosophy—Do not promise players will be a Div. I player. His promise is that they will be a better player. JUCO level is selfish by nature.

Juco is like a CBA team, lots of transition player-wise. Lots of one year players.

Get to the foul line is a priority on offense, regardless what offense you run.

Establish a base of how you want to play the basketball game.

2nd Annual Central Iowa Basketball Coaches Clinic
October 10, 2007
7:00-10:00 pm

Session #2

Justin Ohl
Assistant Basketball Coach
Drake University
Justin.ohl@drake.edu

Great experience working for Tom Davis—great communicator, delegator.
TD coached in HS and disliked the slow down game. Turned to a fast paced game with running and pressing. Tempo is a big, big key in the press.

At Drake they need an edge, a way to close the gap in athletic ability/talent.
Prefer to play fast, not slow, but can play slow. i.e.-Southern Illinois's players. We can't get guys like that every year.

Pressing is mindset, attacking mentality. It develops your bench and relies on your bench. Can exploit the bench of your opponent. In the MVC, most teams can't go beyond 7-8 guys.

Preparation—For HS coach, pressing can help alleviate prep time in practice. They already know how they are going to do.

Shooting percentage can increase because of easy baskets, and shots in the red zone. You can score in bunches. One game they were down 17, with 8 min. to go. They came back and won in OT because of this style of play.

Great Stat—Dr. Tom never lost a first round game in the NCAA tournament.

The program stands for pressure defense, offensive rebounding, and getting to the FT line.

This style depends on "aggressive mentality." Always play in that mode.

Rules

1. Don't foul when pressuring.
2. Allow your opponent to give you the ball.
3. Control the good ball handlers
4. Active traps – Invite bounce pass, Hands up vs. mirroring the ball.
5. Intercept position—court in thirds…know where you are, read and react.
6. One trap and done…..sprint back and get in the play.

4 man—Player on the ball. Must be active, i.e.—Klayton Korver, a senior on their team. Rules—hands up not out. Know tendencies of the player taking the ball out. Shade his right hand. Don't jump. Heart, determination needed for this position.

2 man—very quick, understands angles.

3 man—splits lane line. (right lane line facing ball).

1 man—Center field. Reads the opponents alignment. They may come with 4 up, so he would get involved then.

5 man—Must understand principles of 2 on 1. Drill—2 man passing. He sets up the press, sprints back and gets as the offense is. A shot blocker or a small guy is OK.

Preparing for various attacks—
Mix up the offensive attacks so they face different things.
In general, there are not drill-oriented, more 5 on 5 "play" oriented.

Walk through a lot of time---work on every possible cut the offense may make.
Press and dead ball and sideline OB's.

In practice, lots of 5 point games. Divide team into 3 five man teams.

What happens when you are being scored on every time?
Change up and go to a ¾ 2-2-1 press. Key is to get the middle covered before stepping up to take the ball handler. Get them controlled first, then attack. Must keep the ball out of the middle of the floor.

Can run two presses in same possession. 55, full court, to 45 press (3/4 court) if offense is not in a hurry to advance it.

Zone—drop back into zone after pressing. 3-2 zone defense. Key is to not get too extended on top with the 3 man.
3 man on top, 1 & 2 at elbows, and 4 & 5 at blocks.
Guys at elbows align at an angle instead of having back flat to the baseline.

Zone encourages 3 pointers and takes away post on the inside. All 5 must rebound.
Can you be a good rebounding team in a zone. YES—Dr. Tom says I have my two best rebounders already in position. Take out their legs and go get the ball.

The zone sets them up for their offensive transition from the same spots in the zone. The 3 man sprints to the rim on transition instead of the 5 man.

Likes Skip Procer's Rebounding video.

Press to zone works well with a shot clock.

Team Rebounding---Last year they were +5 rebounding margin, 33rd in the country. Send 4 to the glass on offense, 1 back.

Question—How do you set up press against sideline OB? Answer—Take your 55 and take the same alignment.

Rebounding
Teach reverse pivot, technique.
Take their legs out and "drive their feet."

Joel Sullivan
Head Girls Basketball Coach
Ames High School, Iowa
jsullivan@ames.k12.ia.us

Two things he hates; speaking in front of his peers and the dentist. Today he had a chance to do both.
He has pulled from many good coaches he has been around. His program has become a competitive program.
Goal is to limit possessions, make the game ugly, and put out great defensive effort.
i.e.—19-5 record with 32% from field, 21% from three. HOW?
Held opponent to average of 38 possessions/game.

Feels that program is built on defense because offense comes and goes. Joel and his asst., Chuck, have worked hard for a lot of years.

Convince kids that this is the way to play.

Goal each year—Be one of the top five defensive teams in Class 4A.
Great conditioner for your team. Water comes when you sub out in practice.

Make opponent uncomfortable doing what they are comfortable doing.

Key to coaching defense—he likes to watch defense from the baseline to see what the kids are seeing on defense.

Breaks it down in small groups, like 3 on 3 and 4 on 4.
Builds team defense from the rim--out.
4 on 4 is harder to guard than 5 on 5, more space.

Joel's Top 3------Defend, rebound, execute on offense.
Orv Salmon's talk last week made him reflect on his Top 3.

**Terminology is taught to 9th graders in summer camp. Their program and defense becomes a universal emphasis. i.e.—little/little, little/big, over the top.

Priorities on DEFENSE

1. Transition—send 3 ½ to boards with 1 ½ back. Point guard is back 90% of the time unless they drive and shoot.
2. Pressure the ball—Don't let the offense see the floor.
3. Get inside foot up. Getting beat to the elbow from the wing means they let them "go over the top."
4. Disrupt scoring opportunites for opponents.
5. "Hands Off" verbalized in practice constantly.
6. Rebounding—a daily emphasis. Drill it everyday, including game day. 10 straight years of out-rebounding their opponents. Stat—team that gets 57% of the rebounds wins 90% of the games. Key is to tie up their legs and keep your moving. Guards must rebound. 5 rebound on defense.

Defensive Drills--thoughts

1. Close outs—"short and low, get your hips down."
2. Dig the ball upwards not downwards. Got this from Bill Harris.
3. 7 in 1 drill—best one on one drill he's seen. Teaches one on one in the half court.
4. "Hey" drill—another Bill Harris drill. Hey="I've got your help".
5. 2 on 2 ball/help/deny
6. 3 on 3 ball/help/deny—positioning. Do not switch a screen away.
7. 3 on 3 with a twist---after ball goes out of bounds, new ball comes in bounds and they must pick up someone different than they had originally.
8. SDSA—Defend in a box, like Bruce Wilson's drill from last week. Constant down screen down drill. Can run it as a screen away drill also. Mix up little and big screeners. **The SWAG technique is used on cross screens—Swag is help by the screener's defender until teammate gets in position after being screened.
9. Shell Drill—Loves the shell drill concept. Does a lot of teaching out of Shell concept. Term—3 passes away is "Great Big Help."

Jeff Rutter
Assistant Coach
Iowa State University
jrutter@iastate.edu

Toughness Drills and Defensive Concepts

Just defending the basketball is really, really hard. Drake is effective because they play differently and avoid many of those man to man defensive situations.

Skill development at ISU

Thoughts—Help you win due to constant improvement of the individual and team. Also, it helps from a recruiting standpoint.

WHEN?—In-season? Before or after practice? Must make this decision.
What time do you take from out of practice time? Great story about Ryan Paulson at UNI. Took 500-600 shots with the Shoot-A-Way every morning as a walk on player. He worked and worked and worked. Finally he gained the trust of the head coach and he became a guy who came off the bench to get open shots. They actually designed plays for him. Put him in, took 3 shots, and went out.
HOW?—T & T is time and technique.
Create environment in their program where their guys are kind of addicted to these workouts. Players do not understand how much time it takes to develop skills.

Drills

You're missing something is you are not doing 2 ball drills for ball handling.

1. Pounders—pound the ball into the ground, high and low with exaggerated dribbles. Low is at the knee, pounding the ball.
2. High/Low
3. Push/Pulls
4. Texas Jack 2 ball ballhandling—
   Three parts:
   a. Pound, pound, cross, then pound, cross, then cross, cross, cross.
   b. Same pattern but with pound & Cross one in front, one behind,
   c. Through the legs.

5. Commando drill—Start on baseline and go full court, two players, two balls. Jump stop with reverse pivot dribbling both balls. Do it six times. Can mix in dribble move (hesitate or 2 ball cross) between jump stops.
6. Utah drill—Step slide while pounding ball up and down the lane line, both facing inside and outside of the floor.

7. Attack Series—Start at half court, take at two chairs, cross over at first chair and cross over at second chair, then drive and score. From baseline, attack the chair (at top of key) and drive it to half court.
8. Half court chairs—4 chairs in diamond set between half court and top of key. (Chairs are tight). Three moves, then explode to jumper at right elbow.
9. Full court chairs

Offensive Toughners

1. One-on-one Sureness- stationary one on one, using steps, pivot, eyes up. **McDermott uses "rim, post, action." See the rim, check the post, and see the action.**
2. Partner 2 on 0 passing—catch, square, control the neutral zone, shot fake, pound the ball twice, jump stop, pass to partner. Skip Shaefbauer example—over emphasize the square up. "Chin music" if they get too close. "Pollard."
3. 3 on 0 Sureness—no defense. Three guys working together with motion concepts.
4. 3 Man pressure passing—Most coaches run this drill. Pass without deflections.
5. 2 vs. 1 Sideline to Sideline—Boundary's are endline and half court. Use the Utah move in this drill. Offense's goal is to get from one sideline to the other sideline.
6. 2 on 2 "No Walk"—Confined area about 20 x 20 feet, offense must make 5 successful catches with out a turnover. Offense gets 2 dribble maximum. Box is inside the volleyball lines.
7. 4 on 4 in half court—Offense cannot dribble, shoot lay ups. 1 point per pass and catch. 3 for foul on shot. 5 points for lay-up. Play to 25. Lose possession on turnover and give ball to the defense.

Shooting drills

1. Partner
2. 3 man-2 ball shooting
3. 45 shot drill is 5 minutes. 3 areas. Make three, move back, make three, move back to three. 75 shot drill is making 5 at each location.
4. "In a Rows" or 25 straight. 144 is the record.
5. Cyclone One-minute shooting—it is possible to get 12 attempts in a minute.

2nd Annual Central Iowa Basketball Coaches Clinic
October 17, 2007
7:00-10:00 pm

Session #3

Jack Easley
Associate Head Coach
Iowa State University
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Coaching Philosophy—Jack has coached for 5 coaches and played for 4 coaches. Applied for many jobs last spring and the issue of his childhood and philosophy came up. Parents were not sports parents, his dad worked a gas station in Kansas City from 6 am to 10 pm. Work ethic instilled at an early age.

1. HS coaches taught him the fundamentals and teamwork. They got him interested in coaching.
He says not many players and coaches have told him how much they appreciated everything he had done for them.
His JC coach told him he was not one of the top10 guys on the team and it was his job to help everyone else get better. Later on he realized it was good that he got that message, humbled him. Another coach was a great man, a farmer, but not a great coach.

2. Experiences as a player. His experiences have been good for him and he uses a lot of it when coaching players today.

3. Coaches he's worked for.
On the job training as a first year head coach.
2nd coach made him grow up as a coach, letting him learn through trials. i.e. -he was left alone at camp to coach 70 kids how to pivot all by himself.
Coach at Oklahoma State taught him a lot, 350 games won, 3 Big 8 Titles.
Woman's coach at Providence was different. A zone coach, different way to play, do things. 9 months on the job. Great feeling he had leaving that job.
ISU experience—Bill Fennelly. Most passionate, most organized coach he's ever seen. A master at figuring out ways to allow their team to win. Bill's daily question to team is how many teams have better athletes in the Big 12 than us? **All of them**. **So we have to do the things to win. He figures out ways to win.**

Other coaches at clinics – Kevin Eastman, Nike, ISU men's practice, HS games. He says he really pays attention to all kinds of learning opportunities.

Has coached for 31 years and 1,000 games.

Mistakes he made and what he would do different.

1. Would have spent a lot more time teaching players skills.
2. Would be much more organized.
3. Develop a system and style of play. He likes the system that wins the most games. You must have a base, but need to be flexible with it.
4. Learn to be yourself. Develop your own identity.
5. Spend more time with the X and O's of the game.
6. Establish the best work ethic for coaches and players. Players pick up on how hard the coaches work.
7. Be open minded, listen to others, be receptive to change.
8. Establish discipline. Your administration wants your kids disciplined.
9. Get everyone to believe what you are doing.
10. Stay away from/don't listen to parents.

Story—Met with Mr. Iba at Mr. Iba's house and Jack showed him the flex offense.
Mr. Iba-- "Do you understand this offense," and "do you know how to teach it?" and "do your players know this offense?" Yes. "So what's the problem?" Mr. Iba said.

COACHING PHILOSOPHY
Jack handed out a sample philosophy for all of the coaches.

POST WORK OUTS

Every day workouts—

1. Mikan drill—make 18 in 30 seconds, x2.
2. Duck Ins—a big part of their offense. Pivot with outside foot.
3. Catch—turn and shoot.
   Key—he tells post players to "trust the passer" and make you move based on the pass.
4. Step thru—or up and under—teaches compact shot fake, and step through as close to the defender's body as possible.
5. Sikma or Wilkins drill—Step out and face the basket.
6. Release to short corner or elbow—used as a pressure release.
7. Bounce—bounce ,drop step—Created it for Nicky Wieben, two bounces and then a drop step.
8. Must be able to make free throws.

Bobby Sandquist
Head Basketball Coach
Johnston HS, Johnston, Iowa
bobby.sandquist@johnston.k12.ia.us

He thanked everyone for the opportunity to speak at this clinic.
He has experience as a coach in Class 1A, 2A, 3A, and 4A and Drake University for Gary Garner for two years, including the best record in 20 years.
Has had 2 assistants win state titles in Iowa.
He introduced staff at Johnston High School and the girl's coach who was in attendance also.

Defensive Philosophy—Push the ball to the side, pressure the ball.

The great coaches:

- Know what they want to do
- Sell it
- Teach it
- Demand it!

Must have a sound philosophy and be true to it.
Research shows some amazing things—Hand out of detailed basketball statistics over a 500 game study.

His talk tonight is about "beyond the X and O's."

Dealing with player's parents
In the city it's face to face, in the suburbs you get emails from parents.
Parent meetings—
The parent test (from Don Meyer). IF parents ever disagree about playing time, ask them whose playing time should their son take? Then tell that parent they need to call that kids parents and ask them for more playing time.

Player Evaluations—"Team Perception Test", (hand out)
Players rank his teammates in each category. Asst. coach will fill it out also.
Results will tell you a lot about your team.
One time he had 10 different players that thought they were in the top 3.

Mid season progress report (hand out).

Dealing with Toughness.
Has to be more than saying "be tough."
Soft players will get you beat.
Physical toughness is easier to gauge than mental toughness.
Mental toughness depends on the player's focus, ability to let go of mistakes, and performing under stressful situations. Have to be in the present. Player's cannot time travel. They cannot focus on things that are out of their control, like officials and the crowd.
He suggested that your team adopt a "CUE" word to use when a teammate is mentally upset…to free them up so they can move on…. For example**, "cancel."**
How do you develop it? Talk about it, Jack and Jill analogy. Get up and keep going.
Drills to develop toughness.
Use pictures sometimes—stick man—head, heart, guts, and sometimes parts of their anatomy are diagrammed when he need to question their manhood.

Motivation—
One of the biggest challenges we face as coaches. Kids need to fall in love with the game to accomplish what they want to accomplish. Workouts for 40 minutes and chart it.
10,000 shots in a summer creates interest and effort.
In the summer—Row shots---keep track how many shots they can make in a row, ie-129 FT's straight this summer by one player.
Drills must be competitive.

Play the game with the game—win the TO game, OB game, outshoot them FT, FG, and threes. Make more FT than opponent attempts.
Physical motivators—towel on a board, wall sits, lane slides. 25, 20, 15, 10, and 5.
Kevin O'Neill—all players run a 32 sec. sprint and all players must make it.
Frozen push up—inch from the floor. Indians and Cowboys.

Only put 5 balls in the rack and on each turnover, one more ball taken out of the rack. When it get down to the last ball, he gets that one….sometimes kicks it in frustration (boy, that feels good).

Rebounding—
Morgan Wooten—ask players what their **rebounding range** is. 4 players all on same team. Coach shoots and players rebound. Then take 3 steps back. 3 more steps, then to half court. Now in the back court they can still get the rebound. Lesson for players—they always can get to the rim and have a chance to rebound.

It is easier to motivate kids with high self esteem and hard to motivate a player with low Self esteem.

Player must play good defense. Takes pride in defense average. Posts it under each basket on both ends.

SDQ chart—Single digit quarters. History of it, in 96 he started 4 sophs. Keep track of it and kids really bought into it. ***Also had single digit halves!***

Defensive cards they keep in their pocket on game day, a commitment to playing defense.

The defensive stick.

Example of how much players think they are doing things correctly all the time-- Give game tape to kids--$1 to each kid if all 5 are in a stance at same time, and they give you a quarter when they aren't. Gets them thinking about stance and defense. Coach can get rich on this!

Must rebound to be a good defensive team. Teach players it isn't just the first shot that kills you, but the 2nd and 3rd shots that get you.

What do kids say to their parents when they get home after practice? Think about it!

Build relationships with young people, teach them life lessons. Think about how you treat your players. Story about how a Sr. guard committed suicide and he didn't realize he was struggling and it really made him think about how he treated kids.

Gary Garner
Assistant Basketball Coach
Iowa Energy—NBDL,
Former Head Coach at Drake, SE Missouri, Ft. Hayes State.
(No email….still uses a Smith-Corona typewriter and rotary dial phone)

It is really good to be back in Iowa working with Nick Nurse and the Energy.
Quote that he tells players constantly, **"It's not what happens but how you react to it."**
This goes for an individual player and the team. After big win, tough loss, for example.
Example—A player gets his 3rd foul or gets shot blocked.

What's the most important thing to bring to practice?…..**concentration!**
If they are dialed in, your practices will last half as long and players will look forward to coming to practice.
Norm Stewart said, "The biggest mistake I made because the practices were too long."
Whose responsibility is it to have a good practice? Gary used to tell his staff a bad practice is the coaching staff's fault. Preparation is concentration=Darryl Royal.

He wants to talk about three things tonight.

We all want to be excellent at every part of the game. But, you cannot emphasize everything.

Mr. Iba—to win a championship, you have to **be the best team at one thing, better than anyone else.**

Al McGuire—told Norm Stewart that ***you can't be a good offense coach and a good defensive coach.*** The way your mind operates, is the where you are going to spend time.
Example—If you have one hour before the next game, what will you spend the hour on?
Must be able to say, "This is what I think are the most important things in the game."

Bob Knight said that number one, you must be a good defensive transition team.
Moe Iba is the best defensive mind he knows. Moe said "Gary, did you think about getting two back?"

Diagrammed his "Get Back" drill for defensive transition on the board.
Guards start in corners in backcourt. One sprint to the other end and puts his head under the rim, the other sprints to half court.

“I’ve been known to take a guard out of the game for getting an offensive rebound.”

Take your game tapes and see how many points you give up in transition….

I’m not talking about running, by God, I’m talking about **RUNNING!**
Guards have only 3 seconds to get back.
Gary’s Top 3

1. **Get back**
2. **Rebound**
3. **Don’t foul**

A study 20 years ago said that the team that fouled the least won the most.
It goes deeper.

Fouls come from:

a. Body position
b. Floor position

If you can get your players to do this, you will foul a lot less.

Do your players know that fouling is a mistake, just like a turnover is?

Story about Ohio Valley Conference championship game. With 12 seconds left, his team is up one and has fouls to give. His point guard had 4 fouls and did not foul. His guy goes coast to coast for Murray State hit a shot and won. **He (the player) didn’t want to foul!**

We are going to get back and rebound and not foul every day!

Drill—5 vs. 3, on one end, shot goes up. 3, 4, 5 go to offensive boards and then RUN back outside the middle of the floor. That area must be free for the guard at half court to slow the dribbler and push him to a side.
Verbal—**Point and Holler!** Each player points and calls out his man.
On a pass up the sideline, two guards must talk it out as far as who takes the ball.
Very important to have 1 and 2 get back on all drill work, even if you are staying in the half court.

If he plays a team that scores 50-60% of their points in transition, he will DROP 3. On the shot, the 1, 2, and 3 man sprint back.

John Wooden—It’s a game of easy baskets. If you give up 6 easy baskets or more you lose.

Shell drill, Gary calls **4-Spot**. He runs 4-spot full court. Teaches the 3 man to get back if 1 or 2 drives to the basket.

It puts pressure on and many opportunities for 3, 4, and 5 to rebound. They take pride in rebounding. He tells his team: “We have 2 guys back; your other three guys go to the boards”.
After sprinting back, they must get EVEN with the ball or below the line of the ball.

Mr. Iba at Gary’s practice at Drake for 3 days. His son, Moe, was on Gary’s staff as an assistant.
Gary says, “He was such a gentleman but he can get to the point pretty quick to.”
After practice he told Gary who the Top 5 players were, and he was right.

Mr. Iba—“The best teams I’ve ever had, rebounded the ball with 2 hands!”

Mr. Iba told story about making players run to the top of Gallagher Arena, with 2 turnovers they ran twice……then……I did not learn until my last 4 or 5 years of coaching that the bench was the best punishment for players.
The best medicine in the world is the bench, and if that doesn’t do it, do you want that player anyway?

My Offensive philosophy---don’t turn the ball over and don’t take a bad shot. I don’t know what else can happen other than the shot clock running out.

14 Options for the Transition Game (Blaine Taylor – Old Dominion)

3 Phases to Transition Game
1. Outlet Phase
2. Acceleration Phase
3. Decision Phase

Use a single-guard outlet so other players can fly down-court

Trigger man – Player who rebounds and makes outlet pass, or player who inbounds a make to outlet.

Outlet guard stays in the middle and looks to receive outlet pass to **either** side of the court.

Rebounder turns to the outside of the court – pivots outside, not inside, so outlet guard must get to the rebound side to receive outlet pass – so the outlet guard must read the rebounder and get to that side for outlet pass.

Outlet pass should be made to the outside of the outlet guard's body (throwing to the outside of the floor). If the pass goes inside and lead the guard to turn inside, vulnerable to steal, travel, or charge. Passing to the outside is safer.

2 and 3 flies down the floor and look for long pass.

First thing we want to do on outlet is to establish a side of the floor, and then look at ONE PASS OPTIONS. Teach it right side and teach it left side.

Outlet guard takes one dribble and then looks to see if "wing away" (3 man) is open for long pass – float the pass out in front of him and have him run under pass.

First option: Wing Away Lay-up
Second option: Ball-side wing for three-point shot
Third option: Rim runner at rim
Fourth option: "Solo" - Outlet guard on dribble penetration trying to make an individual play – use this option once we get court "stretched, widened, and sliced"
Fifth option – Trail

OUTLET OPTIONS (one-pass):
- Wing
- Three
- Rim
- Solo
- Trail

Another option – Don't have trail stop, but continue through and run down to set crack-down screen for the 3. The problem with this is that you are now double low, which allows for post help and also restricts dribble penetration from point guard.

If we put in too many secondary options, we lose our push up the floor and opportunity to make plays. In transition basketball need to be able to attack the basket.

Passing the ball to the outside on outlet gives good angles for wing-away pass and for rim runner.

As outlet guard receives outlet pass, he should attack jump circle as we don't want defense to know we are attacking right side all the time. That will give outlet guard a good angle to read pass to wing for three-point shot.

We feel good about the three-point shot from the wing on the break because we have great rebounding coverage with rim runner and wing away. Very difficult to block out in transition.

This three-point attempt comes after we look for layups, but part of the percentage of that shot is that we are going to get offensive rebounds.

Pass to rim-runner (option 3) needs to be lofted toward the rim so rim runner can run under pass and make plays.

Must be able to run the break to both the right and left side – the wings must adjust to which side we are attacking. If PG is running to the left side, that wing becomes the spot-up (Three) and the other wing attacks rim (Wing Away).

As you teach the sequence, go all right side and then all left side.

Run Cycles – Run all five shots in 30-35 seconds. Must finish each shot before you transition to the next shot.

FRONT COURT OPTIONS – Ball does not get passed ahead but PG brings ball into front court on the dribble. Options are Three, Rim, Trail, Solo – fifth option is PG penetrate ("punch to the paint") and kick out to the Wing Away who steps out from block after not receiving pass ahead.

Run the Front Court Options as 5-on-0 Cycles as well.

PG should run his full-court moves (hesitation, crossover, etc.) as he is bringing ball into front court.

On the pass to the wing for the three-point shot (Three) in Front Court options, PG is looking to punch the gap and then kick to the wing for the shot.

We play power basketball. We look to play inside-out, and really work to get the ball in to our post off the break. We shoot 18-20 threes a game, but that is predicated by what happens in the post not by coming down and just launching shots. We are going to read the defense inside-out, so that is why we work on these front court options.

TWO-PASS OPTIONS:

1. Wing – Trail – In (1-2-5-4)

   Rule: If defender is playing behind the post on pass to wing, wing must throw the ball in to the post

   If post is fronted, wing skips to trail (5), post (4) reverse seals and receives high-low pass from trail (5)

2. Wing – Skip – In (1-2-3-4)

Post players need to do a good job of "Working the U" – moving there feet in U-pattern to take up space, keep defender on hip, and reverse seal on skip passes.

3. PG drag – feed the post

If defense sits on ball-side triangle (PG-wing-post), the PG keeps his dribble and dribbles through the free-throw circle while the post reverse seals just like on the skip, and looks fpr the high-low pass coming from the PG.

At the end of the break, we can just go into 4-out passing game.

4. Pass Advance – Wave Downscreen(Secondary action)

1 pass ahead to 2, 2 looks in to 4 cutting to block, 1 cuts to opposite block.

5 has two options on trail – screen down or ball-screen for 2.

4 has a two-count rule – count to 2 in post, if no post feed turn and screen across under basket. 3 runs off staggered double by 1 and 4 to ball side corner, then 1 runs off 5 down-screen to top of key. 4 rolls back to ball side block after 3 comes off his screen. 5 holds at the opposite block.

2 can pass to 3 in corner, 4 coming back to post (3-man triangle with 2,3, and 4), or 1 coming off 5 down screen.

If 2 passes to 1 and 1 doesn't have shot, 5 can either post for 1 dribble over and post feed, or 5 can step out and look to catch a pass to 1 for a face-up move.

2 screen for 3, 4 step out to fill top and we are into Buccaneer.

5. Pass Advance – Wave On-Ball screen

Same initial action – 1 pass to 2, 4 post, 1 cut to opposite block, but now 5 will ball-screen for 2. 4 again turns to screen in lane, along with 1, for 3 who cuts to the ball-side corner.

2 attacks free-throw lane off 5's ball-screen. 5 then continues down to set another screen for 3 in the block area. 3 is receiving a triple screen (1-3-5).

2 looks for shot coming off ball-screen, 3 coming off triple screen for shot, or 1 stepping out of his screen to the wing. 4 continues to the block for two-man game with 1 if 2 passes to 1. If 2 passes to 3, 3 looks shot or looks for two-man game with 5 posting up.

4-out spacing out of Wave creates space for guys to make plays, and it moves us nicely into our half-court offense.

Can also run Wave without pass advance to 2. 1 can dribble over to the wing and bump 2 through to the opposite block. All other movement is the same with 1 and 2 just exchanging spots.

Run Wave to both sides of the floor.

SPECIAL PLAYS

1. 1-4 High set (Wave out of half-court set)
Run just like Pass Advance Wave with all same options AND if 2 is denied out of 1-4 set, 1 can dribble over and bump 2 through to opposite block just like Wave with Dribble Over.

2. Twenty Cut – Same side
Run regular break with pass to trail (5), and then run "Twenty Cut" – 2 runs over the top of a backscreen by 4, 1 fades out to the wing.
If 2 is not open on his cut, 5 passes back to 1, 4 posts, and 5 and 3 set a double screen for 2. 2 looks for shot off pass from 1. If not shot 3 steps out, 5 ducks in looking for high-low from 2, and then into passing game.

Should be able to get a 3-point shot for 2 off the break in about 6-7 seconds.

3. Twenty-Cut – Reverse side
1 pass to 5, 4 screen for 2 for the "twenty cut", 1 fade to wing – now 5 reverses ball to 3. Now, 4 re-screens for 2 and then steps to ball-side post, 5 and 1 set double screen for 2.

Should be able to run these options in 5-10 seconds.

Do a lot of situational clock work in practice.

4. Quick (1-2-2 set)
1 dribbles to a wing, wings who are set up on blocks set a double back-pick for the weakside post (posts are set up at elbows). 2 and 3 set up shoulder to shoulder on back-pick. 5 rolls baseline side to ball-side block. Ball-side post (4 positioned at the elbow) screens for the 2 (screen-the-screener). 1 looks for 5 in the post and then passes to 2, who looks for shot coming off 4's screen. If 2 doesn't have shot, he looks to pass to either wing.

Also run "Quick" in transition.

With Quick, you have a side cleared for 1, so give your point guard an opportunity to make a penetration play while screens are taking place on weak-side.

5. Five-Up
5 sets trail ball-screen for 1 at the top of the key. 1 turns corner and 5 rolls to basket. As 1 is turning corner and 5 rolls, 4 is popping out from block. So, 1 has drive, pass to 5 on roll, and pass to 4 stepping out for jump shot, or kick to 2 or 3 spotting up. If 4 gets pass from 1, 4 looks for jump shot and then high-low pass to 5 in lane. 2 and 3 widen out at wings to clear middle.

6. Four-Up
Same action as Five-Up, but now off break the FIRST post down the floor is stopping in FT circle and setting ball screen for 1. 1 is attacking middle off ball-screen, 4 is rolling to basket, and 5 is trailing opposite to spot up for jump shot.

7. X (Run off break or half-court out of 1-4 high set)
2 runs off a baseline triple-screen set by 4, 3, and 5. 4 will then roll back into middle of lane and set screen for 3 who cuts out to opposite wing. 1 passes to 2 coming off triple screen or 3 coming out other side off single screen. After screening, 4 and 5 then post up at block on each side of floor.

If running X off break, 1 needs to look at break options first to give other players a chance to get into their screens.

SIDE OOB PLAY - Triangle
3 inbounds, 1 lines up near jump circle, 2 at opposite block, 4 at ball-side block, and 5 at top of key.
Triangle-One (Single screen) – 2 back picks for 5 looking for lob. 4 is stepping out of post to clear lane, 2 then steps out after the back-screen to get inbound. 2 looks to catch-face-and shoot or drive. On drive, 2 has 4 and 5 on either side of lane for dump off. 1 steps in to backcourt, and then back towards ball. 1 may get inbound pass from 3 and then drive to basket or pull up for jump shot.

Triangle-Two (Double screen) – 4 and 5 double screen for 2. 2 can go any way he wants – pinch, high, or low – and then posts are going to run off 2. 4 goes to block, 5 goes to high post.

Triangle-Three (Screen-the-screener) – 2 sets up at top of key and 5 sets up at opposite block. Steps out and then back screens for 2. 2 cuts outside 3-point line looking for shot. 5 then back-picks for 4 who cuts to the basket for the lob. 5 steps out after setting back-screen and looks for 3-point spot up. 1 is always an option to catch inbound pass and drive.

Reasons for Fast Break

1. **Catch-Up Offense**
2. **Keeps Pressure Off**
3. **Diminishes to the Glass**
4. **Creates Worry**

STRATEGIES FOR SUCCESS-
THE OPERATION OF OUR PROGRAM

1. SELECT AND RECRUIT TALENTED PEOPLE

What do I look for in all the people and players in our program?

1. **Dedicated & Loyal**
2. **Positive Attitude**
3. **No Excuses**
4. **Burning Desire to Achieve**
5. **Great Work Ethic**

If the people don't want to do it our way, I will work to change their behavior or eliminate them from our program.

"The longer I live, the more I realize the impact of attitude on life. Attitude, to me, is more important than facts. It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people think or say or do. It is more important than appearance, giftedness or skill. It will make or break a company…a church…a home. The remarkable thing is we have a choice every day regarding the attitude we will embrace for that day. We cannot change our past…we cannot change the fact that people will act in a certain way. We cannot change the inevitable. The only thing we can do is play on the one string we have, and that is our attitude…I am convinced that life is 10% what happens to me and 90% how I react to it. And so it is with you…we are in charge of our attitudes."

by Charles Swindoll

NO EXCUSES

Any excuse for non-performance, however valid, softens the character. It is a sedative against one's own conscience. When a man uses an excuse, he attempts to convince both himself and others that unsatisfactory performance is somehow acceptable. He is – perhaps unconsciously – attempting to divert attention from performance; the only thing that counts is his own want for sympathy. The user is dishonest with himself as well as with others. No matter how good or how valid, the excuse never changes performance.

The world measures success in terms of performance alone. No man is remembered in history for what he would have accomplished. History never asks how hard it was to do the job, nor considers the obstacles that had to be overcome. It counts only one thing – performance. No man ever performed a worthwhile task without consciously ignoring many a plausible excuse.

To use an excuse is a habit. We cannot have both the performance habit and the excuse habit. We all have a supply of excuses. The more we use them the lower become our standards, the poorer our performance. The better we perform, the less plausible our excuses become.

Next time you want to defend your sub-par performance, say instead (at least to yourself):

No Excuses!

Notice the startling effect this will have on your own self-respect. You will have recognized your failure. You will have been honest with yourself. You will be one step closer to the performance habit. You will be a better man for it. "We will be a better team!"

CREATE A TEAM ATMOSPHERE

LAWS OF TEAMWORK

These laws are necessary to understand and develop teamwork within your organization.

John C. Maxwell

LAW OF THE BIG PICTURE

Everybody on the team must contribute to winning. Everything starts with a vision – You have to have a goal. Winning teams have players who put the good of the team ahead of themselves. They want to play in their areas of strength, but they're willing to do what it takes to take care of the team. They are willing to sacrifice their role for the greater goal. If the vision for achieving the big picture is embraced by everyone in the group, then those people have the potential to become an effective team.

LAW OF THE CHAIN

Winning Attitude – you have total control of your attitude. Be positive and be enthusiastic.
Team Matters More Than The Individual – No one player is more important than the team. As much as any team likes to measure itself by its best people, the truth is that the strength of the team is impacted by its weakest link. Allow for differences in lifestyles. Everyone on the team must take the journey – put aside all personal agendas and attitudes – everyone must be on the same mission.

LAW OF THE BAD APPLE

Attitude – To win at a consistent level it takes talented people with the right attitude. Good attitudes among players do not guarantee a team's success, but bad attitudes guarantee its failure. The winner's edge is in the attitude. Attitudes have the power to lift up or tear down a team; there are plenty of talented teams out there who never amount to anything because of the attitudes of their players. This is always true – bad attitudes are the result of selfishness. Get out of yourself and into the TEAM!

LAW OF ACCOUNTABILITY

Accountability – Teammates must be able to count on each other at all times.
Character + Competence + Commitment + Consistency + Cohesion = Accountability
When all team members embrace each of those five qualities, within themselves and with one another, they can achieve the accountability necessary for a team to succeed. Accountability begins with character because it is based on trust, which is the foundation for all interaction with people. If you want your teammates to have confidence in you, where they know they can count on you day in and day out, then you must be consistent. NO EXCUSES!

The strength of a TEAM lies in its trust among teammates. You need to know for certain that you can count on your teammates and they need to know that they can count on you!

LAW OF THE PRICE TAG

Pay The Price – <u>Every team member</u> must pay a price. There is no substitute for work. It is the price of success! There are no victories at bargain prices, if you want to reach your potential, you can never let up. To improve, change, or keep winning, <u>as a group the team must pay a price</u>, and so must the individuals on it. There is a cost of being part of a winning team Sacrifice, Time Commitment, Personal Development, Unselfishness, and Open Communication between players and coaches.

LAW OF THE PLAYMAKER (Catalyst)

Always compete – It takes no skill, speed, strength or ability to be a 6-second competitor. A 6-second competitor is an attitude and a habit! Not every man can start or make All-American, but everyone can compete 100% of the time. Develop great work habits. Practice and play as fast as you can. All the time! We need a locker room of 6-second competitors. Focus on your work ethic, not others – all you control is the commitment that you are making.

Make things happen – Winning teams have players who make things happen, that is why a team that reaches its potential always possesses playmakers! Every team needs playmakers if it wants to win consistently. Playmakers have these common characteristics: Communicative, Passionate, Talented, Responsible, Generous, Committed, Accountable and Influential.

KNOW YOUR STAFF & PLAYERS SHOW YOU CARE

DON'T EXPECT YOUR PLAYERS TO PASSIONATELY CARE ABOUT OUR FOOTBALL PROGRAM IF YOU DON'T PASSIONATELY CARE ABOUT THEM AS PEOPLE.

MISSOURI FOOTBALL TEAM BOTTOM LINE

1. BE ENTHUSIASTIC
2. BE A 6-SECOND COMPETITOR
3. KNOW YOUR ASSIGNMENT
4. PLAY TOUGH & PHYSICAL

<u>1 PLAY AT A TIME</u>
All your energy, focus and concentration on that 1 play. After it's over, you have 100% focus on the next play.

THE UNIVERSITY OF MISSOURI COACHING AND TEACHING RESPONSIBILITY AND PHILOSOPHY

TEACHING PHILOSOPHY

1. **Let Your Players Know That You Care About Them!** Trust Is Earned, Not Guaranteed
   Communication is the most important thing between you and your players.
   Developing a great relationship is vital for our team success.

2. **Lead By Example. Be A Good Role Model To Your Players**
   Honest = Respect = Loyalty.
   If you're not 100% honest, you will have no credibility.

3. **You Must Get Your Position To Believe That You Are The Best Coach And Teacher In The League.** If The Players Don't Believe, We Won't Win

4. **We Must Be Great Teachers**
   What you see on video is what you have coached. You are a teacher! Your teaching is evaluated by your player's performance. Professors can have A, B, C, D, F students. We must have all A's. Keep things simple. Don't over coach. Find the best way to teach. Teach fundamentals. Our goal is that each player masters the fundamentals at his position.

5. **We Know What Must Be Taught** – Staff Growth. Improve Schemes, But Have A Philosophy And Sell It To The Players

6. **Utilize Teaching Aids**
   Change up procedure of meetings
   Must use teaching aids
   Video Breakdown (find a way to use it).
   Marking Boards – accuracy of diagrams is critical – 75% of learning is visual.
   Practice and Scrimmage Video
   Training Video

11. **Must Be Consistent.**
    - ◊ All players must be team players and abide by the Team Covenant.
    - ◊ We must have consistency in everything.
    - ◊ Praise and criticize – all players. Players will notice any inconsistency in your player interaction.
    - ◊ Coach toughness - Coach toughness - Coach toughness
    - ◊ Coach 100% effort every play. Every Play Every Day! - Play Hard
    - ◊ Players must be on time for every scheduled meeting or practice
    - ◊ Attention to detail.
    - ◊ Demand players to compete in everything they do.(6-second competitor)

12. Hard Workers On Field - Coaching

* Coach every play! Coach every play! Coach every play!
* Don't stand in one spot. (Hands in pockets, arms folded not permitted in our program.)
* Get to where the action is.
* If coach stands around, so will players.
* No clinics on field. That's why we meet and have walk-thru.
* Coach will run drill to drill just like the players.
* Players must run on the field - never walk.
* Players don't lay on the ground. Players don't put hands on knees.
* Demand enthusiasm, intensity and knowing assignment and playing tough and physical. BOTTOM LINE!
* Don't be a screamer! Raise your voice when needed to change behavior!

TEACHING PLAYERS TO COMPETE!

In every occupation it is visibly possible to see effort, but is it productive effort! Competition in an athlete comes from an inner feeling, a willingness to allow oneself to extend his or her body beyond mental desire.

So many athletes start out well, but don't finish strong. Many of these athletes think they work hard. However, those that don't finish strong are not competitive.

Once again the athlete who is consistent in effort is the most valuable type of player. The athlete that makes his body perform against all odds and against all levels of resistance is a competitor.

Throughout this total competitive effort, you see a burning desire without hesitation to get the job done. Look to see if a player is taking the easy way out of work. Is he avoiding physical contact by taking the long way around the play or deliberately arriving late at the point of attack.

Remember, initial effort counts, but finishing the play strong is sign of a good competitor.

While evaluating your player on the field, you must constantly critique him as a competitor! Is he a 3-second, 4-second, or 5-second competitor. We are looking for a "6-second competitor".

You can coach and teach a player to be a great competitor.

PLAN TO WIN!

We have a very clear OBJECTIVE that all decisions involving this program are made. Win in the classroom and win on the field.

PLAN TO WIN – Time tested and infallible

1. **Take Care of the Football – Win the turnover margin**
2. **Great Special Forces – Win the kicking game**
3. **Mizzou doesn't beat Mizzou – Elimination of mental errors/fewest penalties**
4. **Finish – Win the 4th Quarter**

DEFINE THE BOTTOM LINE FOR EACH COACH/PLAYER

BOTTOM LINE COACHING

1. TO HAVE THE PLAYERS AT YOUR POSITION PLAY TO/BEYOND THEIR ABILITY LEVEL ON A CONSISTENT BASIS.

2. TO RECRUIT STUDENT-ATHLETES TO THE UNIVERSITY OF MISSOURI THAT CAN EXCEL ATHLETICALLY AND ACADEMICALLY.

3. TO PROVIDE TO OUR STUDENT-ATHLETES COUNSELING AND SUPPORT FOR THEIR DEVELOPMENT.

4. TO COMPLETELY FULFILL ALL AUXILIARY RESPONSIBILITIES AND DUTIES THAT YOU ARE ASSIGNED.

STAFF

1. ACCOUNTABLE
2. ATTENTION TO DETAIL
3. NO EXCUSES
4. WE/YOU WILL BE JUDGED BY RESULTS, NOT EFFORT.

'M' welcomes fans to Beilein Ball

By: Ian Robinson, Daily Sports Writer

Posted: 11/2/07

For Michigan basketball fans that came to last night's exhibition game against Ferris State hoping to learn John Beilein basketball didn't have to wait very long.

On the first possession, Michigan forward DeShawn Sims hit a 3-pointer from the right wing.

Sims made just one last season.

He started the second half in the same way, knocking down a three for the first hoop of the period.

Forget making them.

Sims attempted seven threes all of last year. He finished last night with six tries - he made three.

"He's shown us that he can really shoot the ball in practice, so he has a greener light than other people," said Michigan coach John Beilein, whose teams are known to shoot frequently from behind the arc.

The Wolverines continued the long-range shooting all night, hitting 10 from downtown in the 78-40 win under the new lights at Crisler Arena.

In addition to some of the outside shooting, Beilein liked the team's attitude.

"We ran on an off the court; the kids looked like they were playing as a team," Beilein said. "They shared the ball."

The Wolverines finished the game with 14 assists.

He cautioned, however, not to take too many positive things out of this first exhibition game.

Along with those assists came 19 turnovers - something natural for a young team in a new system. But even that was an improvement upon last week's unofficial scrimmage against Kent State. Beilein joked his players did a better job of throwing passes to Michigan players last night instead of the opponent.

"I could stop the tape and make five different remarks on every single play," Beilein said. "So, that's the way it's going to be for awhile. … But we're not that good at anything yet. And it's going to take a long process."

Part of that process has been working on the fundamentals of shooting - and maybe even more important - the confidence to shoot.

"When I got out of the shower this morning, I knew I was going to shoot that three because it's a confidence that I have now in my shot," said Sims about game's first shot. "I worked enough on it, and (I'm) gonna keep working on it to get even better at it. I wasn't surprised that I made it at all. I knew that it was going in."

Sims's three, two Coleman threes and a Zack Gibson putback off a missed three helped the Wolverines build an early 15-2 lead that they never relinquished.

About six minutes into the game, freshman Manny Harris came off the bench with four other subs and immediately made an impact by scoring Michigan's first basket with a layup.

Harris led Michigan with 15 points, but his impact was felt all over the court. He provided energy off the bench, jumping the passing lane and grabbing rebounds in the key.

"He was flying all over the place," Beilein said. "He has a chance to be a good player one day because of those qualities. ... He wants to be a good player, and he's willing to be coached."

Harris was just one rebound shy of a double-double. He might have achieved that mark if not for a late-game injury.

With three minutes left in the game, Harris went down in front of the visitor's coaching box. He lay on the floor for moment, not moving his leg as the entire arena went silent - more silent than the sparse crowd had been all night. Harris got off the floor under his own energy,

sat on the bench with his teammates and walked the steps up to the locker room.

"I think that when he hit the floor pretty hard. It shook him up pretty good," Beilein said. "We're very hopeful."

With one week until Michigan's season opener against Radford next Friday night, Beilein set the schedule so his team would have enough time after last night's game to prep for the first regular-season game.

"We're not going to know the system all right now, but if you work hard, sometimes you can cover up for the little things," junior Jerret Smith said.

Beilein's Blueprint to Rebuild Michigan
By Bob McClellan, Rivals.com College Basketball Editor

New Michigan coach **John Beilein**'s offensive principles are so shrouded in mystery they should have one of those cool military code names.

He is optimistic the young team he has inherited will hold its own while it learns the intricacies of "Operation: Three-dom Fighters."

"We have had young men pick up our system quickly, and others it may take two years for people to think like we think," Beilein said at Michigan's basketball media day last week. "Last year (at West Virginia), we probably had a young man who learned two or three different positions within the first preseason, but there were others who still didn't know it by the end of the year."

Those would probably be the guys who didn't get to play a lot by the end of the year, either. Beilein's system is predicated on perimeter shooting, spacing and cutting. If you're open from 3-point range, you shoot it, regardless of whether you're a 6-foot-11 "post" player or a 5-11 point guard.

"It is more of a freelance offense, which gives more of the players the opportunity to show their versatility," junior guard **Jerret Smith** said. "It helps me a lot having a group of guys I can drive and then kick the ball to who aren't afraid to shoot."

West Virginia attempted 989 3-pointers last season. The next-closest in the Big East was Louisville, which attempted 751 3-poiinters. Six Big East teams attempted fewer than 600.

They're not used to seeing the 3-pointer in Ann Arbor. The Wolverines attempted nearly 500 fewer than the Mountaineers did a year ago (989-495).

"He (Coach Beilein) is about shooting – shooting, shooting and shooting some more," sophomore forward **Ekpe Udoh** said. "And then when you're tired, shoot some more."

It's hard to argue with Beilein's results. He is entering his 16th season as a head coach at the Division I level, and his record is 293-175. That includes four NCAA Tournament appearances and six NIT appearances. He posted 20-win seasons twice at Canisius (1992-97), and three times each at Richmond (1997-2002) and West Virginia (2002-2007).

ON THE OUTSIDE

While John Beilein's West Virginia teams were firing from 3-point range about as often as they could, Michigan wasn't nearly as fond of dialing long distance. Here's a look at how both teams fared from beyond the arc the past three seasons:

2004-05	3FGM	3FGA	3-PT.%
West Virginia	319	885	.360

Michigan	155	501	.309
2005-06			
West Virginia	337	967	.349
Michigan	218	582	.375
2006-07			
West Virginia	371	989	.375
Michigan	170	495	.343
3-year totals			
West Virginia	1027	2841	.361
Michigan	543	1578	.344

In Beilein's head-coaching career, spanning 29 seasons and including stops in Division III, Division II and the junior college ranks, he has had only three losing seasons. It should be noted that two of those were first-year jobs. He went 10-18 his first season at Canisius and 14-15 in his first year in Morgantown. After that, his system took hold at both schools. The Golden Griffins produced three consecutive postseason bids, and the Mountaineers are on a streak of four - including an Elite Eight, a Sweet 16 and an NIT championship.

The Wolverines never made the NCAA Tournament during **Tommy Amaker**'s six-year run. That's a big reason he was replaced by Beilein.

Michigan probably isn't headed to the NCAAs this season, either. Beilein has inherited a team that lost its top four scorers, and the roster features nine players who are freshmen or sophomores. On the bright side, they don't have the baggage or the bad habits of the past few teams, either.

"We're definitely all motivated because of our new staff and because we are overlooked," sophomore forward **Kendric Price** said. "So we have a lot to prove, and that's enough motivation for us."

Beilein's system will work – eventually.

"I like the versatility," Beilein said. "I like that we are not too big and we are not too small. We have a lot of guys that are interchangeable. We have long guys who are pretty athletic, and I like parts of that. There are an awful lot of people who can play three different positions for us."

"Three" being a word you'll be hearing a lot now at Michigan.

The Beilein Effect: Michigan comes out shooting

by Jakeblloyd

They've played just two games, yet the changes are very evident.

A change in body language. A change in attitude. And, most importantly, a change in their style of play.

The Michigan men's basketball team is — drum roll — fun to watch.
Unlike the past six seasons under Tommy Amaker, when the Wolverines' offense was often stagnant, the 2007-08 Wolverines are never stuck in the mud. They're always moving, always creating open shots for each other.

I'm not joking when I say Michigan made nine 3-pointers in its 72-57 win over Brown — in the first half.

Since the Wolverines lack depth up front and and are far from a big team, they pressure teams defensively with a halfcourt trap that did a good job of preventing Brown from settling into its offense. The defense keeps everyone on their toes, always moving and communicating.

That's what you want in a zone defense.
More important than whether you or I enjoy watching this team, it's transparent that the players have bought into coach John Beilein's system and enjoy playing within it.
Freshmen backcourt starters Manny Harris and Kelvin Grady thrive in it, creating open 3-pointers for each other and transformed forward DeShawn Sims, who didn't make a 3 last season but knocked down 3-of-5 Sunday en route to 17 points. (And he wasn't banking them in, either. His shooting stroke is as sweet as a shooting guard's).
Not to be forgotten is redshirt sophomore Anthony Wright, who came off the bench to make three triples and score 10 points. And with senior Ron Coleman also swishing a 3 Sunday, that's five Wolverines who made at least one 3-pointer.

That's what commentators call "a diversity of weapons."
Michigan was far from perfect against the undersized Bears, don't get me wrong. Far too often in the first half the Wolverines picked up their dribble and were trapped in the frontcourt. And then there were the two fastbreaks when Harris and redshirt sophomore K'Len Morris threw away easy passes. And the time Harris got caught in the air on the break and threw the ball ... to a Bear.

But those are minuscule miscues for players with no college experience prior to last Friday. There's not too much Beilein and his staff can complain about after two games, two wins.

What they can smile about is the versatility of Harris, who led Michigan with 22 points on 6-for-8 shooting. Harris is the type of slashing guard that the Wolverines dearly missed last season. He has the quickness to get to the basket, but he also can knock down the 3, as he showed by making 3-of-4 from long range.

Harris has already established himself as Michigan's best and most important player. When he's on top of his game, Michigan won't be blown out of games.

Grady might be the point guard this program's been searching for. He's unselfish, quick and he takes good care of the ball. On Sunday, he committed a modest two turnovers. Also, Grady is far from an offensive liability. He proved that he can't be left open by making two first-half 3-pointers against the Bears.
Returning point guard Jerret Smith's absence from the first two games — due to a one-game suspension and an ankle injury — has been a blessing in disguise for Michigan because it has given not only Grady, but redshirt senior C.J. Lee the opportunity to show Beilein how they can run the team.

Lee did so efficiently Sunday, dishing out three assists and not turning the ball over in 18 minutes.

During Amaker's six years in Ann Arbor, the Wolverines took themselves out of games — particularly road games — with loads of turnovers. Michigan is playing much more mistake-free under Beilein, giving up the ball 22 times total so far despite being sans experience in the backcourt.
Now the real tests begin. People will say, "We'll really find out about this Michigan team in the next two games" — at Georgetown, vs. Butler in Alaska — and they're right. We'll find out how the Wolverines handle a dominant big man against the Hoyas' All-America candidate, 7-foot-2 center Roy Hibbert. We'll see how they guard an experienced backcourt full of deadly shooters against Butler.

But these first two games weren't just wins over inferior opponents — as was often the case during the beginnings of seasons while Amaaker was in charge.

The initial pair of wins of the John Beilein Era showed that these Wolverines love playing for their coach. That they love shooting 3-pointers (which they happen to be pretty good at). And that they're only going to get better.

And that's all Beilein can ask for.

That his team improves from game to game, continuing to distance itself from the not-so-pretty images of the program's last decade.

WVU: The A-10's loss is nation's gain

By Pat Forde
ESPN.com

MORGANTOWN, W. Va. -- From penicillin to Popsicles, accidental discovery historically has been the true mother of invention. Some of the great advances in the human condition have come completely by mistake.

The same also can be true with basketball programs.

Say hello to the West Virginia Mountaineers, America's accidental powerhouse. The first-place team in the nation's best conference is a motley amalgam of coaches and players who didn't arrive in these rustic hills as part of some inspired master strategy. In fact, it's taken some fortuitously fluky circumstances that led them into these hills at all.

The players who make up the guts of this team thought they would be toiling in the relative anonymity of the Atlantic 10, not riding a surreal streak of hot shooting and heady basketball to the cusp of the Final Four last March, then to the top of the Big East this February.

If the Dan Dakich domino had not fallen four years ago, when the Bowling Green coach was hired and then quit as the West Virginia coach in a span of eight days, John Beilein and three of his best players would be Richmond Spiders today. If a welding certificate had not destroyed the St. Bonaventure program three years ago, nobody would be talking about Mike Gansey as an All-America candidate. And if Beilein and his unique offense had never arrived, it's possible that Pittsnogle still would be a regionally recognized proper noun, not a nationally celebrated verb.

But all those things did happen. And the result has been a most excellent accident. It's been a "Eureka!" experience for a program that hasn't had days like these since Jerry West hung up his No. 44 jersey some 46 years ago.

The entire experience has been too grand for the Mountaineers to process.

"I think it'll take a couple years after we graduate and leave to figure out what it means," center Kevin Pittsnogle said.

But there is much more potentially to be accomplished before that time comes. Halfway through conference play, it's the Mountaineers -- not No. 1 Connecticut, not No. 4 Villanova -- who are the lone unbeaten in the Big East. At 17-4 and 8-0, No. 10 West Virginia is among the hottest teams in the country, one of the toughest stylistic matchups and one of the most legitimate Final Four contenders.

Somehow.

This sustained serendipity has been going on for almost exactly a year, by Beilein's reckoning. On Feb. 5, 2005 -- the coach's 52nd birthday, coincidentally -- then starting center D'Or Fisher came down with a cold, so Beilein inserted Pittsnogle in the starting lineup against Pittsburgh. He responded with 27 points in an upset victory.

The Mountaineers are 29-8 since then, including their upset-filled March runs to the final of the Big East tournament and the West Regional final in Albuquerque, where they fell an overtime short of the Final Four against Louisville.

"It's not some genius plan," Beilein said. "D'Or got sick, so we had to go with Kevin."

None of it is a genius plan, going back to the April day in 2002 when Beilein was introduced as the new coach in Morgantown.

Some charitably call Beilein the third choice of athletic director Ed Pastilong, after Bob Huggins turned down the chance to coach his alma mater and Dakich had his bizarre come-and-go. (Since returning to Bowling Green, Dakich has been a disappointing 54-58, with zero NCAA Tournament appearances. His jilting of WVU has been among the best things ever to happen to Mountaineers basketball.) But third choice might be gilding the lily: Pastilong reportedly interviewed seven job candidates after Dakich, and several others withdrew from consideration before Dakich got the job.

This was nothing new to Beilein, however. He'd spent more than two obscure decades experimenting with unconventional basketball, rolling up 22 winning seasons in 24 years as a head coach at backwater locales like Erie Community College, NAIA Nazareth, Division II LeMoyne, Canisius and Richmond. He was his own guy: never serving as anyone's assistant coach, developing his own ideas about how the game should be played -- yet doing it without developing a Naismith Complex, like he invented the game.

"I don't want to come across as somebody who knows something about the game," he said.

Still, Beilein wound up with something of a cult following among those who watched his old teams dissect defenses with their back cuts, crisp passes and perimeter shooting. A small cult. Hardly anybody saw the guy's teams play.

Beilein enjoys teaching the game so much that he probably could have been happy continuing to do it at out-of-the-way schools. But eventually his success got him somewhere.

He took Canisius to the NCAA Tournament in 1996, whereupon the 13th-seeded Golden Griffins were quickly cashed out in the first round by Utah. Beilein's breakthrough moment, though, came two years later, his first season at Richmond, when his 14th-seeded Spiders shocked No. 3 seed South Carolina. That gave the world its first good look at Beilein's beautiful interpretation of the Princeton offense.

The Spiders never made it back to the NCAAs in four subsequent seasons under Beilein, but even that played a part in bringing him to West Virginia. His 2001 Richmond team -- which the coach firmly believed belonged in the Big Dance -- played the Mountaineers in the first round of the NIT and dismantled WVU, 79-56. Without that chance to make an impression, Beilein probably never would have gotten this job.

"He's been his own person the whole time," said Beilein's son, Patrick, the Mountaineers' sixth man. "He finally got a break when West Virginia called."

A literal roll-up-your-sleeves guy on the sidelines, the unpretentious Beilein has been a comfortable fit in Morgantown, where the belt buckles are big and the boots and Carhartt jackets are not affectations. This is an unvarnished place that appreciates its unvarnished team -- despite the strange way it came together.

When Beilein got that call from West Virginia, it echoed as far away as Germany. That's where Johannes Herber played basketball.

Not that America much noticed. A videotape campaign had gotten him a visit to Cal Poly and a few other scholarship offers. His only other recruiting visit was scheduled for Richmond in April 2002.

The day before Herber was to make that trip, Beilein canceled it.

"I'm going to call you in two weeks," the coach promised.

When Beilein called Herber again, he was the head coach at West Virginia.

"I didn't know anything [about West Virginia]," Herber said. "I didn't even know the conference. I had to look it up on the Internet."

Today, Herber has started all 116 games he's played at the college he didn't know existed four years ago. He's the perfect fit for the Beilein system: smart, skilled and versatile. He leads the Mountaineers in assists at 5.1 per game.

Herber was supposed to be joined by Patrick Beilein and J.D. Collins as freshmen at Richmond. Instead they followed the coach to a much tougher league and have lived up to the challenge. Beilein is the school's career leader in 3-pointers (by two, at the moment, over Pittsnogle), while Collins has climbed to seventh on the school's career assist chart and has a career assist-to-turnover ratio of 2.4 to 1.

Both perfectly fit Beilein's description of what it takes to play in his system.

"You've definitely got to be a good shooter, a good passer and a good teammate," John Beilein said. "The chemistry is so important to the success of this style. None of that [talent] means anything if the guy is not a good teammate."

How good are Pat Beilein and Collins at sacrificing for the common good? Collins is a four-year starter whose career average is just barely more than three shots per game. Beilein has been content to come off the bench in 115 of his 116 career games.

"A lot of college teams have me-first attitudes," Patrick Beilein said. "That's not us."

The fourth A-10 refugee comes with the same unselfish mentality -- and the most talent. That's Gansey, who somehow is averaging 18.5 points while taking fewer than 12 shots per game.

No player in America of Gansey's height (6-foot-4) comes close to him in field-goal percentage. He's the only sub-6-5 guy in the national top 50 in shooting accuracy, checking in at 16th at 59.7 percent -- a number normally associated with drop-step-and-dunk centers. Gansey also is hitting 47.7 percent from 3-point range.

That means, in a nutshell, he's mastered the art of knowing where and when to shoot in Beilein's motion offense, and how to get open for those shots.

And of course, his presence at West Virginia is wholly accidental. He was a standout freshman and sophomore at St. Bonaventure, but when that program went up in a mushroom cloud of academic malfeasance in 2003 (a junior-college transfer was admitted to school with only a welding certificate as his academic passport), Gansey was one of many who jumped ship.

Having played against him for a year in the A-10, Beilein recruited Gansey hard when he transferred.

The transfer didn't sit well with St. Bonaventure fans, who knew what kind of player they were losing. Some of them showed up to heckle Gansey when West Virginia played the Bonnies in Charleston, W.Va., last year.

"They were yelling, 'We hate you, Gansey! Quitter! Traitor!' It was bad," he recalled, then shrugged. "I tried to make a decision for myself [to transfer]. Sorry."

The decision has been a momentous one for Mountaineers basketball. Beilein had the program on the upswing his first two years, taking over an 8-20 team and immediately going 14-15, then 17-14. But when Gansey became eligible after sitting out a year, West Virginia took off last season.

Not that you'd look at the guy and expect much. He's a bundle of small quirks, from the multiple baggy T-shirts he wears simultaneously under his jersey -- two gray shirts during WVU's game last Saturday against Cincinnati -- to sleeping with a Scooby-Doo stuffed animal. Roommate Beilein also reports that Gansey eats tuna fish, right out of the can, before every game.

And then there are his legs. They're shaved smoother than a runway model's for every game. So are Beilein's.

"I at least got him using a razor," Beilein said. "He was using barber clippers before."

Who better to cap off this eccentric collection than tattooed, goateed Pittsnogle? He's a catch-and-shoot center from the catch-and-release hinterlands of Martinsburg, W.Va., and by now his story is well-known.

The product of a trailer park and a gravel basketball hoop became a state celebrity in high school and was a coveted final recruit by coach Gale Catlett. Beilein, who saw Pittsnogle in high school and knew he'd be perfect for his perimeter-based system, re-recruited the big man when he took over.

Since then Beilein has watched his center accumulate points, popularity, tattoos and, just before the season in 2004, a wife. The wedding was held in the auditorium at Martinsburg High, with Pittsnogle's uncle performing the ceremony. The reception was at a retirement home, with corn dogs, Domino's pizza, Big K soda and macaroni on the menu, with karaoke as entertainment.

"That's his style," Patrick Beilein explained.

His on-court style is equally unique. The sheer amusement of watching a giant biker-looking hoopster draining 3s led West Virginia fans to loudly inform opponents, "You've been Pittsnogled!" And the stands at West Virginia Coliseum are dotted with fans young and old wearing No. 34 jerseys.

The youngest at one recent game might have been 3-year-old Jared Stern. Asked his favorite player, Jared exclaimed, "Pittsnogle!"

The man-verb has been Pittsnogling defenses even more frequently this year, upping his scoring from 11.9 points per game to 19.5, while adding significant off-court duties as a new father. Kwynsie James Pittsnogle entered the world this past Friday, and dad scored a dozen on Cincinnati 20 hours later.

These are the disparate ingredients that have come together in mad scientist Beilein's beaker. Barraging opponents with 3-pointers, bedeviling them with backdoor passes and flummoxing them with an active 1-3-1 zone defense, they make the coach's unconventional style work.

"Not a smarter style," coach Beilein insisted. "A unique style."

WVU defies commonly held statistical measures of success. For instance, rebounding margin is a stat held dear by many coaches, yet the Mountaineers are routinely bludgeoned on the glass, being outrebounded by 9.4 per game. (Even that is too much for Beilein's comfort. He'd breathe easier with a minus-six margin.)

They make up for it by having outscored opponents by 249 points from the arc and 55 points at the foul line. (Beilein's teams do a great job of not fouling.) They have 202 more assists than turnovers, while opponents are 110 in arrears. Remember the program credo: good shooters and good passers.

Recite some of the numbers for Beilein and he humbly rebuts, "We're probably the team that's been dunked on the most, as well." But the coach plays to his strengths and reinforces the fundamentals.

Players shoot in practice with a special ball The Rock has produced, called the Beilein Ball. It has a black stripe that runs perpendicular to the seams, so players can make sure they have the proper rotation on their shots.

Players also spend 10 minutes before practice lofting jumpers at the backboard, to the right and left of the rim. The purpose: to check mechanics without worrying about makes or misses, and to make sure they release the ball using the seams.

When the Mountaineers had their public practice in Albuquerque before the Sweet 16 last year, Gansey said he could sense befuddlement from the fans when the players began shooting shots and missing the rim by a foot to the right or left.

"I think they were like, 'This team just beat Wake Forest and they're shooting off the backboard? What's going on?'" Gansey said.

What's gone on in Morgantown the past four years has been an excellent basketball accident. And at the rate they're going this season, the West Virginia Mountaineers might accidentally find their way to Indianapolis.

A few quick questions with John Beilein

Posted by Jim Carty June 25, 2007 16:17PM

Categories: Wolverines Basketball

Stopped by the basketball office last Friday to talk with new Michigan coach John Beilein for a freelance magazine piece that will be published later this summer. Beilein was in good spirits and the lobby was filled with former West Virginia and Richmond players who'd come to town to work their old coach's camp (including Mountaineers standout Mike Gansey, who shot a stunning 59.7% from the field as a senior guard).

It's a long way from basketball season, but here are a few quick questions and answers with Beilein to help a Wolverine hoops fan through the summer lull:

Q: You've rebuilt three Division I programs now, and I imagine you've gained something from each experience. What have you learned about first years, and how does it effect how you'll coach this team this fall?

BEILEIN: I have to remind myself that there's a level of patience required. As far as me being patient, that first year is the most important. You can not jump to any conclusions on players, on strategy. It takes time. The word I used in West Virginia for two years was process. I truly believe in the process. You want to try and hurry it as much as you can, but there are some things you just can't hurry. You just can't.

I have to remind myself, when I start teaching this drill, that in years two, three and four, you'll have sophomores, juniors and seniors showing your new players the drill. Now, I have to make sure I'm in shape, so I can run around and show them exactly - EXACTLY - how I want it done. Because, really, one of our coaches will have to show it.

Q: There's a general feeling that in your first couple of years, your teams will look a lot different at the end of the season compared to the beginning. Do you think that's true?

BEILEIN: We've been very proud of our February and March records the last few years. We're hoping that will continue. The first year at West Virginia, we ended up being very, very good at the beginning of the year, (but) our youth hit us like a wall when we got into the Big East schedule. We got thumped pretty good a couple of times. So, that was the one time I was disappointed. But now you look back at it, what would become Elite Eight and Sweet 16 teams were all who we were playing then. I remember playing Syracuse, UConn and Pitt, all top 10 teams.

I would hope the trend is that we do better as the year goes on.

Q: Having watched Michigan last season, I don't think the team you inherit is particularly skilled. I don't think individual skill improvement has been emphasized much in their high school or college backgrounds. How much of a challenge is that for you, a coach who puts a tremendous emphasis on skills?

BEILEIN: If that's the case, it's going to be a big challenge. Can you teach every skill? Probably not. But you can enhance skill. Skill development has been the thing we've realized is extremely important. It does happen. That will be a big thing, getting our players with average skills to have great skills, getting our kids with no skill to have average skills.

We're not going to make anybody, for example, who is not a shooter a great shooter. But you can make him an average shooter. That will be our whole development philosophy: Develop skills, develop skills, develop skills. Every practice, all year long, despite the fact we might have a big game the next day. Work with your right hand, work on your left hand. Work on decision-making. Work on your shooter. It will all be emphasized.

Q: You inherit a roster shorts short on inside size, and the inside size you have is very young. How does that effect your thinking?

BEILEIN: It's always easier when you have a big guy who can rebound, who's skilled, who's used to the grind. Sometimes the biggest challenge is teaching young big men how to stay out of foul trouble - they're just gone. They're playing hard, but are they playing smart? That's one of the bigger challenges, to teach Ekpe Udoh and Zack Gibson that we need you in there. If you're sitting next to me, then we're really going to have to play small.

You know, it's just a normal challenge. We've been fortunate enough to win sometimes without tremendous big guys, and sometimes it's been the big guys who have carried us. I'm not overly concerned about any one position. My concern is how quickly do they begin to understand the process we have to go through.

Q: I realize you haven't had much exposure to your new players yet, but how do you evaluate the talent you've inherited and what early conclusions have you drawn?

BEILEIN: I like what I saw in the four hours that I saw them and any film I've seen. I haven't watched a lot of their film. I've never done a lot of that. I've thought that would prejudice me a little bit. I want to see what I see. I do look at their stats quite a bit. They were probably last in the league in 3-point shooting numbers, in (shots) made. We were usually first. There will be some differences there, but I liked what I saw in those hours - kids who wanted to improve and I think they liked the whole development philosophy we were selling to them. This is what it's going to take, but you have to buy into it.

Q: Incoming freshmen guards Manny Harris and Kelvin Grady have received a ton of attention prior to even stepping on the court. What's your approach with them?

BEILEIN: I've watched a lot of their film. Those are the films I've watched quite a bit. Grady, he really seems like he has a high IQ. Kids who are quick as he is, you rarely expect their mind to catch up to their body quickness. But I was really impressed with the games I saw him in, how he had a good mix of making plays and knowing when to slow it down and run a team. I was really impressed with that.

Manny's not going to be 18 until October 29, so he's going to be one of the younger freshmen in the country. Everybody has to be careful of expecting too much from Manny. Let him just sort of go through the process and learn. I'm really impressed by what I saw, but I don't want to build on that any more.

K'Len Morris and Zack Gibson are really freshmen. K'Len's never played. We're going to have a lot of very, very young players.

Beilein uses ball to boost Blue's shooting woes

By: Mark Giannotto, Daily Sports Writer

Posted: 9/27/07

Last April, Michigan athletic director Bill Martin knew he hired a gifted basketball mind when he lured John Beilein away from West Virginia to coach in Ann Arbor.

But no one could've thought Martin found an inventor.

The Beilein Ball is the same as any ordinary basketball, but down the seams, Beilein's name is stitched vertically in black writing to help players align their hands on a shot. Shooting from the seam gives the ball better rotation as it leaves a person's hands.

Beilein came up with the idea years ago, while working with a player struggling with his shot. Back then, he just used a magic marker to align the players hand on the seams. After seeing how effective the "Beilein Ball" was, it got the coach thinking about the commercial possibilities.

"I ended up saying 'Jeez, this is something we use a lot,' " said Beilein. "It would be really good if it were professionally done. So, I had used a ball called 'The Rock' for a number of years, and as a result, I asked them if they would be interested in working with me to patent the ball. Then they came up with the name and called it the B-line, but spelled like my name."

Nowadays, with the Wolverines in the midst of individual workouts, the Beilein Ball is the only thing found at Crisler Arena.

With a team that returns just one player who shot more than 35 percent from 3-point range - junior Jerret Smith - the Beilein Ball has become a staple in many of the team's shooting drills.

Just to warm up, Beilein has a player pass the ball to another, who catches and shoots. But Beilein makes it a point for players to align their hands along the seam as they set their feet.

"When I first saw the (Beilein Ball), I thought it was a joke because I had never seen a ball like that before," senior Ron Coleman said. "But it really helps a lot to get your hands in the seams, because you do shoot better."

Beilein also uses a 30-second shooting drill to challenge the team. Each player - big men included - must make 7-of-10 midrange jumpers while coming around a screen with a hand in their face. That's followed by a drill in which each player must make 12-of-20 3-pointers over a 59-second span.

If you can't convert in practice, you won't get the green light to shoot in games, not to mention the wind sprints after Beilein's demands aren't met.

"All he's doing is trying to find a way to get us our reps in because no one was used to shooting this much, especially last year," sophomore DeShawn Sims said. "We've shot more now than we did all last year."

Yesterday was Beilein's first time assembling the team together for a full-squad practice - even though it was for just 40 minutes because of NCAA regulations. Regular practices don't start until Oct. 12.

Once the season begins, the Wolverines won't have the luxury of using the Beilein Ball in games. Until then, they're fine enjoying their coach's innovation.

"(The Beilein Ball) adds to our games, makes us better," sophomore Ekpe Udoh said. "It's going to pay off once the season comes. Already, more shots are going down than last year."

A DIFFERENT WORLD: U-M's Beilein isn't stuck in his ways; he'll do what works

Eric Lacy / The Detroit News

A**NN ARBOR** -- Without a point guard who could protect the ball -- and after several games of disturbing play -- John Beilein made a cry for help.

As a young coach at Division II LeMoyne, a Jesuit college in Syracuse, N.Y., he sought athletic director Tom Niland for some much-needed advice.

Beilein explained the situation, expressed his frustration and claimed there was nothing that could mask his team's deficiencies.

That's when Niland, a former coach, gave a humorous yet somewhat pointed response.

" said Beilein, telling the story during a clinic "I said, 'What do I do?' this fall for high school coaches in Holt. "He said, 'Cancel the season, cancel the season because you don't have a point guard.' That talk changed everything."

It was then that Michigan's first-year coach, by way of West Virginia, Richmond, Canisius, LeMoyne and several other stops, started to open his mind about the game.

Beilein developed a philosophy.

There are a lot of different ways to win.

It's an approach that should come in handy for what could be a very challenging season.

Never the norm

Niland's advice led to creation of the "two-guard" offense, a staple in Beilein's system, along with a 1-3-1 zone and other tactics players such as Kevin Pittsnogle believe eventually will be successful with his new players.

Expect a lot of surprises and adaptations along the way -- that too is Beilein's style -- Pittsnogle, reached in Europe where he was pursuing a professional playing opportunity, suggested in an e-mail conversation.

"Coach will run some of the same things he did at West Virginia and other schools, but it's not like he's the type of guys that says, 'This is the way it " wrote is, this is the way it's going to be, too bad, get used to it,' Pittsnogle, a former Mountaineers star. "He will adjust to the players he has.

"Players will have to get used to it, but as long as they trust him, he will adapt to them and help them win games."

While he has a somewhat liberal approach to the game, Beilein is surprisingly secretive in his exact methods. Not even some of his closest colleagues get much insight into the mind that's constantly brewing new ideas, said Jerry Dunn, an assistant under Beilein for four years.

"You would have to kidnap coach Beilein and give him truth serum to truly learn about his system," said Dunn, the associate head coach. "I think of him as a scientist in a lab. He's always mixing portions until he comes up with the right formula."

There's quirkiness to Beilein and interesting nuances observed in practices that have caused players to shrug their shoulders and shake their heads -- lightheartedly, of course.

"There's something wrong with him, but in a good way -- he knows too much," redshirt freshman wing K'Len Morris said. "I will never figure him out, so I just go with the flow."

Those who have worked or played for Beilein agree his attention to detail and inquisitiveness are two of his strongest, yet strangest, qualities.

A master playbook doesn't exist -- everything comes from his head, which stores at least 1,000 plays, Morris said. Each offensive set has at least six options, not to mention counters.

Thinking man's game

To truly grasp "Beilein Ball" guard Jerret Smith has found it important not only to know what the coach is talking about but anticipate what he will do several steps ahead of time.

"It's kind of like a chess game," Smith said. "You have to think about what move he's going to make before it happens."

At the coaches clinic in Holt this fall, Beilein said he embraces the challenge ahead of him -- playing Duke, Georgetown, UCLA, Boston College and others -- because tough tasks are the only true measure of success.

"Being a coach 32 years, at nine different schools, five different levels, I've found that you have to try and figure what you do wrong so you can do better," he told coaches at the clinic. "You don't become a better coach when you're wining. You become a better coach when you lose."

Michigan 2-minute drill

Eric Lacy / The Detroit News

All for one

Based on the smiles in Michigan's locker room after last week's exhibition blowout of Division II Ferris State, players seem to welcome **John Beilein** 's fast-paced offense that includes -- but is not limited to -- a perimeter oriented attack and back-door plays.

The defense, which includes a 1-3-1 zone possibly with the point guard near the baseline, also is a funky addition that's drawn plenty of curiosity.

"It's a new style, a new system and new situation that we all have to embrace," said wing **Jevohn Shepherd**, who averaged 8.4 minutes in 29 games last season. "We have to work together to get this program back on track. That's way more important than who starts, who plays and who doesn't and all that other stuff.

"Once we win, everything else will fall into place."

Earn your time

Coach **John Beilein** started a lineup of lone senior **Ron Coleman** and **Jerret Smith**, **K'Len Morris**, **Zack Gibson** and **DeShawn Sims** against Ferris State, but it's unclear if that's permanent. What is certain is Beilein's intention to play only those who understand his system. Gibson, a Rutgers transfer who sat out last season, is intriguing. Beilein likes his shooting and passing ability -- especially in an offense that most likely will be triggered with passes near the top of the key.

Class in session

Immediately after coach **John Beilein**'s introductory news conference in April, he hit the gym to work his team out for the first time. Since, the message was the players must work for everything and become what the coach calls "self-starters." With demanding goals like specified times for the mile run and speed-shooting drills, Beilein set mini-goals to help them improve: "You have to have some kind of benchmark for them to reach to see whether or not they have done what you asked them to do." The result, said freshman **Manny Harris** is, "People should expect the unexpected."

Tough schedule

Credit Michigan for not dodging a challenge -- its schedule includes Georgetown, Boston College, Duke and UCLA. There's also the Great Alaska Shootout in Anchorage, where Michigan opens against Butler and could play Gonzaga or Texas Tech. Coach **John Beilein** wants to see improvement each game, whether it's better execution, fewer turnovers or better positioning in the 1-3-1 or other types of zone. Perhaps the best indication of Michigan's progress will be back-to-back home games against Oakland and Central Michigan in mid-December.

40 things that are different this U-M basketball season

by Nathan Fenno | The Ann Arbor News

Friday November 09, 2007, 6:56 AM

A fixture in former coach Tommy Amaker's office, the trophy from winning the National Invitation Tournament in 2004 is gone. A wide-screen television to review game tape sits in its place.

Headbands weren't allowed under Amaker. Now players - Ron Coleman, right, and Kelvin Grady among them - can wear headbands if they commit to it all season.

Two scholarship players with eligibility remaining are off the team - Kendric Price is still enrolled at the university, and Reed Baker transferred to Florida Gulf Coast University.

Instead of being recorded, coach John Beilein's post-game radio interviews at Crisler Arena will be done live and broadcast over the arena's public address system.

Beilein has a language all his own during practice - from Archies to Banana Cuts (going too deep when cutting under the basket) to Aircraft Carriers (defensive stance that is too low and flat) to a Nash (scoop shot like the Suns' guard) or Iverson (shielding ball against your hip while going to the basket).

Beilein has averaged two to three radio, television, print or Internet interviews per week since he was hired in April, not counting press conferences and conference calls.

Brian Townsend, the new director of basketball operations, sits on the bench with the rest of the coaching staff during games. His predecessor, Kirsten Green, sat in the stands next to Amaker's wife, Stephanie Pinder-Amaker.

An $800,000 upgrade to Crisler Arena's lighting has noticeably brightened the dingy interior and brought the arena above the NCAA's minimum lighting standard.

You'll see ties, not turtlenecks on Michigan's bench. Beilein's sport coat is off and his shirt sleeves rolled up by tip-off, but the tie is always on, in contrast to Amaker's well-chronicled disdain for neckwear.

During practice, players use the Beilein Basketball, a regulation basketball with a black stripe around the middle to track the rotation on shots. Get your own at www.anacondasports.com.

Orange Gatorade was Amaker's beverage of choice when dealing with media. It's coffee for Beilein, who always seems to have a cup in his hand unless he's on the court.

A radio show for Beilein starts in January, with a television show in the works.

The locker room underwent a $75,000 renovation, including knocking out a wall to open up space. Computer stations, a massive flat screen television and recliners have already been installed, with a pool table on the way.

Before players could practice this fall, they had to meet 15 goals. Those included four ballhandling drills, making 50 3-pointers in five minutes, a 5:30 mile and weight room tests.

Beilein is a supporter of the Buffalo Bills and St. Louis Cardinals. Amaker, who grew up in Virginia, followed the Washington Redskins.

Beilein's conditioning program included twice-weekly workouts on Ferry Field's track starting Sept. 6 (four 400s, four 200s, four 100s). Previously, the team's track work consisted of passing the mile test each fall.

The Big Ten schedule has been expanded by two games to 18 for each team. That means an extra home and road game for Michigan.

Pregame introductions at Crisler Arena have been livened up, with the lights turned off, spotlights whirling around and upbeat music.

When Beilein talks about checkers, he's not referring to the game. The coach has small wooden checkers and a board with basketball court markings in his office to explain his system to struggling players.

Beilein regularly opens part or all of practices to media.

Crisler Arena's weight room was remodeled over the summer, part of the program's switch from a football-style approach of adding bulk to one that emphasizes quickness, agility and injury prevention.

A $150,000 all-digital video system built around Sports-Tek software gives coaches and players virtually unlimited ways to break down and study tape. Already, every drill, practice and game are being taped and reviewed.

Tyler Bluemling, who played four years at Duquesne and graduated in 2005, is the team's graduate assistant.

Get used to a dizzying array of 3-point attempts. Beilein's West Virginia team averaged 27.5 per game last season; Michigan attempted 14.1.

Don't be surprised when Michigan is outrebounded because of Beilein's up-tempo system. Opponents averaged 3.6 more rebounds than West Virginia last season.

Beilein is the highest-paid basketball coach in school history, making $1.3 million per year during his six-year deal.

Inspired by former University of Washington head coach Andy Russo, Beilein's up-tempo offense centers around two guards who both handle the basketball, 3-pointers and back-door cuts. It's taken some ex-players upwards of two years to fully grasp it.

Fundamentals have been emphasized during each workout and practice - release points on shots, how to pass, rebounding position, footwork, bank shots, left-handed layups and a host of others.

There are 27 photos of Beilein in this year's media guide, compared to 41 of Amaker in last year's.

Michigan faces a brutal nonconference schedule. This season, there are games against Boston College, Duke, Georgetown and UCLA, as well as the Great Alaska Shootout.

Twelve of Michigan's games, including tonight's opener against Radford, will be televised on the Big Ten Network - which still isn't carried by Comcast.

Chemistry on the court and in the locker room is much improved after the departure of last season's four seniors. Said one player: "There were a lot of people worried about themselves."

Beilein uses an unusual 1-3-1 zone defense, which traps, forces turnovers and sets up fast break opportunities, but can be vulnerable to long-range shooting.

New faces are everywhere. There are Kelvin Grady and Manny Harris - the team's only scholarship freshmen - along with five others who are new to the team or redshirted last season.

With Brent Petway graduated and Price leaving the program, don't expect the pregame dunk-offs that have highlighted warm-ups the last four years.

During time-outs, Beilein's players sit on the bench. Amaker had collapsible chairs brought onto the court.

DeShawn Sims switched to No. 34, his old high school number, and David Merritt switched to No. 11.

Recruitniks beware: Don't look for big names or lofty rankings with Beilein's recruiting classes (his commitments for the 2008 class, Ben Cronin and Stuart Douglass, aren't ranked nationally). Instead, Beilein goes for players who fit his system. Two of the best players he coached, Mike Gansey and Kevin Pittsnogle, weren't ranked among the country's top 100 players out of high school.

Highlighted copies of newspaper stories and headlines hung in each player's locker last year. Those are gone, replaced by a laminated sheet with different motivational quotes for each player.

Turnovers were a trademark of Amaker's teams - averaging 14.8 per game in his six years and 0.9 assist to turnover ratio. That's not the case with Beilein, whose West Virginia had a 1.5 assists to turnover ratio.

U-M getting used to Beilein; freshman Harris: 'He doesn't give you a chance to slack off'

November 9, 2007

BY MARK SNYDER

FREE PRESS SPORTS WRITER

At first, DeShawn Sims thought it would pass.

Nothing could stay as intense as new Michigan coach John Beilein's practices. They were too precise, too involved. But after a week or so, the reality set in.

"After the fifth or sixth practice, when I knew this is what it's going to be, I had to get over thinking so much and just play ball and just do what he says," said Sims, a sophomore forward. "It's a learning process. Anytime (a coach) transfers from another school and you have young guys who did not have much experience, they've never seen an offense like this before and were never taught the fundamentals leading up to the offense, it's going to be a tough thing."

Tough doesn't begin to describe the early-season adjustment for the Wolverines, who open the regular season tonight at home against Radford.

Since practice began a month ago, the Michigan players have had no escape. Every day is a grind, every drill full of pressure and every practice a reminder that the transition will not happen quickly.

"It has been difficult for everybody to adjust to the attention to detail," said Beilein, who took over the Wolverines from Tommy Amaker after going 104-60 in five seasons at West Virginia. "The attention to some of the details we think are important as opposed to what others will emphasize -- we may emphasize things they never thought about."

The installation of his offense and defense, the hard-line approach he takes, refusing to allow "close" to count, is the most difficult adjustment for the Wolverines.

"I like the effort, and he allows nothing," freshman guard Manny Harris said. "It's when you're doing ball wraps or something and you have to do it 40 times in 30 seconds. If it's 39, it's doesn't count. I like that. On the track if you're running a 5:30 mile and you run 5:31, it isn't going to count. ... He doesn't give you a chance to slack off."

Before each game, every player is given a sheet of paper with three sections: goals, plans and a scouting report. The opponent's breakdown challenges each player to understand his role and assignment. According to one person who knows the routine, if the player can't answer Beilein's question, he must get up and demonstrate his assignment -- in the locker room, before the game.

The massive learning curve and the team's youth (the Wolverines have only one senior, Ron Coleman) are reasons Beilein refuses to put specific expectations on the group. He wants his team to improve, to be better in March than it is now and to allow the system to become second nature. But he isn't ignoring reality, either.

"Are we starting over? Not completely, but it's pretty close to starting over," Beilein said.

Only three players -- Coleman, Jerret Smith and Ekpe Udoh -- have averaged more than 10 minutes per game in a season. No one has averaged more than six points.

INDIVIDUAL DEVELOPMENT WORKOUT

John Calipari
University of Memphis

Four main objectives for guards on drives:

1. Create space between themselves and their defender.

2. Go north and south on drives don't belly out (straight to hoop).

3. Put your body on the defenders body on the start step.

4. Take your dribble moves right at the defender get them on their heels. If you get beside them or get them on their heels, they are yours.

Guard Workout

1. Warm up with 2 ball dribbling.

- Stationary dribbling - Eyes up, be ball quick.
- Control - both low below knees (rhythm/non - rhythm)
- Speed - both balls high (rhythm/non - rhythm)
- High-Low - one ball control dribble, one ball speed dribble
- Add down the floor dribbling (same as above) with a change of hands.

2. 2 free throws.

3. 10 X-Out Lay-ups.

- Start on the right elbow
- One ball control dribble lay-up/dunk on the right side
- Grab your own rebound
- Sprint to the left elbow
- One control dribble lay-up/dunk from the left side using the left hand
- Grab your rebound and sprint to the right elbow
- Continue until 10 lay-ups/dunks are made

4. 2 free throws.

5. Do the 7 dribble moves with a finish at the basket.

- Start with a low body balance base of support.
- Have a compact economy of motion.
- You make each move one from the right side then one from the left side.
- Start by spinning yourself a pass and catch down low.
- From here you circle tight and make a good direct or crossover move.
- Start from just outside the edge of the half court circle.
- After your finish at the basket you spin a pass and open to the big part of the floor while you catch facing.
- Then using the same move you break a press up the middle to half court.
- Then make the same move on other side.
- Then go back to the right side and make the next move.
- Do this until you have made all 7 moves on both sides.

Seven dribble moves:

a. Speed dribble - throw the ball out, get their, straight line drive as quick as possible.
b. Hesitation dribble - fast, slow (higher dribble stand up a little), fast, straight line drive.
c. In and out - head and shoulder, fake a crossover move, take ball over and back, keep ball in same hand.
d. Stutter step - at 3 pt. line, squeak feet with a wide stance if defender is off you shoot a 3 pointer, if not go to basket.
e. Stutter crossover - right to left hand, crossover low, look at basket on stutter, explode after crossover.
f. Between legs - from right side you drive middle the defense turns you so you go between the legs left to right hand, the angle you go through the legs is important, the ball needs to go from back to front toward the basket slightly.
g. Pull back crossover - using a ball screen by the 3 point line, go in hard to wing then use 2 pull back dribbles 1 crossover dribble, right to left hand, then explode to basket, rub shoulders with screen.

Key coaching points on dribble moves:

1. When you get to the 3 pt. line use 1 dribble to get to the basket unless you hesitate to take the help out.
2. Do the moves at full speed game like conditions.
3. Chin ball when shooting lay-ups.
4. Circle tight with the ball on direct and crossover drives. Tighten up your game. Don't be loose with the ball. Be compact and have an economy of motion.
5. Start and finish all moves from a low body balance base of support.
6. Use all moves, but develop a go to and counter move.
7. After move go straight to the basket don't belly out.
8. Make moves right at an imaginary defender. Get the defender on their heels.
9. Go -when you first catch a pass, your the most open.
10. Use your right hand when going right, and use your left when going left.

6. 2 free throws.

7. 7 dribble moves pull up and shoot jump shot.

- On all shots off the dribble landing on balance and low is a must before you shoot the ball.
- Do not float on the jump shot. Straight up and straight down.

8. 2 free throws.

9. 32 point shooting.

- Five spots on the floor: baseline, wing, on top, opposite wing, and opposite baseline.
- You make 3 moves from each spot.
- The first is a 3 point shot (worth 3 points), the second is a shot fake one dribble drive to middle shoot jumper (worth 2 points) , and the third move is a shot fake one dribble drive to middle lay up (worth 1 point).
- So each spot is worth 6 points.
- At the end you shoot 2 free throws (worth 1 point each) for a total of 32 points.
- You compete against yourself.
- Make the moves at game speeds be tight with your game.
- The drives to the middle you will be using direct and crossover moves so step with the same foot each time.
- The moves from the top you can go either way, but be able to go both ways.

10. 2 free throws.

11. 32 point shooting again (spin pass catch facing low and in triple threat on balance, shoot and rebound own shot, shoot 20 shots from game spots at game speeds).

12. 2 free throws.

Indiana University Practice: October 20, 2007

Practice #8

Emphasis of the day: **PLAY TO YOUR INDENTITY!**

4:15 Film room — Begins his practices with a 5-minute edit of film of things they did well or did not do well the previous day. They will also have a couple points of emphasis.

There was lots of enthusiasm from everyone throughout the practice. Coaches, managers, players, etc.

4:45 10 minute individual breakdown — Broke up into post and perimeter and worked on position shooting stuff. This was full speed, high intensity.

4:55 Stretching — Stretched for 6-7 minutes and did stationary ball-handling drills the last 3 minutes. They did not use all of the time allotted for this stuff and went right into full-court lay ups.

5:10 Full court lay ups — 5 minutes on the clock. One line under each basket. 1 ball under each basket. Most guys could get there in 3 dribbles. Went right hand for first minute then switched to 1 minute of left hand. At the 3 minute mark they switched to pass ahead to a coach and spot up for game shots (3 pointers for guards, 15 footers for bigs)

5:15 2 Line 50 — One passer line on the baseline and one shooter line at the free throw line. Shooter rebounds his own shot and passes to the other line and goes to the end of that line. Need to make 50 shots

5:20 3 minute Shooting Drill — 3 man weave down. Middle man shoots a lay up, 2 wing players get passes from passers stationed on the baseline. Shooters get their own rebounds and the passers run a 3 man weave the other way with the middle person who just shot the lay up. Wing people will again receive passes from passers on the baseline while the middle man shoots a lay up. Drill continues in this manner.

5:23 2 minute shooting drill — Line of shooters at each elbow. The goal of this drill is to get 76 attempts and 50 makes in 2 minutes.
** Early in the season Coach Sampson is more concerned with how many attempts they get than how many they make. He is trying to teach them to play hard.

You can't shoot enough early in the year. The shots must be game speed and competitive.

5:25 Cut and Chug and Horseshoe drill — Ball begins in the middle with a man guarding the ball. Pass can go to either wing. Defender's job is to deny the face cut to the basket and force the cutter to go behind.

** They front the post by sitting on the defender's quad. They do not front with their arms.

This drill then incorporated a skip pass to the other wing.

They then worked on denying the wing. They then did the horseshoe drill with 3 passers: 1 at the top and one on each wing.
** Coach Sampson pointed out how difficult post defense is and that they work very hard on staying in stance on defense in the post, especially when the ball is reversed.

5:35 Post and guard defense Post players worked on getting through screens and fronting the post. This drill had the defense fronting the post. On the skip pass the defender had to get through a manager with a blocking pad while at the same time not letting the offense face cut him.

Guards worked on closeouts on the skip pass and on getting around the down screen.

5:45 Cut throat- 5 points This was done with the rebounding bubble. 4 teams of 3. The only was to score a point is to get a defensive stop. They only way you can get on defense is with an offensive rebound. First team to 5 watches the other 3 teams fun a down and back.

5:55 Thru series Worked on secondary break.

6:10 Block out- Missed Ft- Transition on Made Ft More transition stuff. They are trying to get 2 shots on every possession. They are taught that if they can't get the rebound to tip it out.

6:20 5 on 5 work Ran through a couple of zone quick-hitter sets.

6:35 Team shooting and FT

The basics of LMU's Numbered Break are:

1. On all made baskets, 5 will take the ball out of the net and diagonal cut out of bounds to the right side of the floor. (The ball should not have time to hit the floor after it goes through the net.)

2. 5 will quickly inbound to 1 who has moved to an outlet position on the right side of the floor at/above the foul line extended.

3. As the 5-1 pass is being made, 2 will sprint to the right side of the floor and advance to a 3-point shooting spot in the front court. (Often below the foul line extended and sometimes all the way to the corner.)

4. 3 will simultaneously sprint up the left side of the court--staying wide to the foul line extended--and cut to the left block.

5. 4 will initially set up at the left elbow in the backcourt. As the ball is advanced up the court, she will stay parallel to and slightly behind 1.

6. After making the outlet, 5 will trail the play as the ball advances.

7. 1 will push the ball upcourt as fast as she can and pass for a score.

*** 1 MUST ONLY PASS TO 2 OR 3 IF SHE DETERMINES THAT THEY ARE IN POSITION TO SCORE ***

8. The first look is the 1-3 pass. 3 can drive or shoot a jump shot.

9. The second look is the 1-2 pass. 2 looks for the 3-point shot.

*** ANY PLAYER WHO RECEIVES A PASS FROM 1 SHOULD LOOK FOR HER SHOT ***

It goes on from there, but you get the point. There have been some great posts by Coaches Zavada, Porter and others about options out of LMU, including Last Leg.

There are two Westhead videos that do a great job explaining the LMU break:

1. Basketball in the Fast Lane. This video includes footage of LMU's 1990 squad (including Gathers, Kimble, and Fryer) running the

break, and they also walk (err...run!) you through LMU's drills.

2. Fast Break Offense. This is a lecture video which doesn't provide as much detail as "Fast Lane"--it has no on-the-court teaching--but it really captures Westhead's energy and passion for up-tempo basketball. This was filmed during his George Mason days, and, after viewing it, I could see why Coach Zavada is such a big fan of Coach Westhead.

Unfortunately, those instructional videos don't provide much in the way of secondary options or quick hitters out of the break. In an earlier post on this board, Coach Buchanan made a great recommendation to get your hands on LMU game tapes. Mike also coaches high school girls, and found it helpful to watch game footage to see what LMU did when the initial break didn't immediately yield a scoring opportunity.

As far as Web resources are concerned, the following site was recommended earlier:

http://cldj.tripod.com/lmu.html

It diagrams the LMU break, and provides details beyond the basics I listed above.

Finally, be sure to use the Search option to review the messages on this board. There have been dozens of messages explaining LMU's numbered break, and dozens more discussing the Grinnell vs. LMU decision.

Hope this helps.

Dave Alexandro
Sacred Heart Academy
Hamden, CT

http://cldj.tripod.com/lmu.html
http://www.winnetkabullets.com/Loyolavr121304.html

Video Review: *Basketball in The Fast Lane*

00075
Free counters provided by Andale.

Coach Jerry Nicholson, Winnetka Bullets Basketball Academy, completed this video review. You can contact Coach Nicholson at jer166@sbcglobal.net **. More information about Coach Nicholson or the Winnetka Bullets Basketball Academy can be obtained from their web site at** http://www.winnetkabullets.com**.**

Basketball In The Fast Lane

By: Paul Westhead $39.95 1990. VHS /, Catalog Number: 84

Running Time: 58 Minutes.

Learn the Loyola Marymount scoring system that set the nation on its ear. Coach Westhead takes you through all the drills he used to teach the offense at Loyola Marymount. This easy to learn system will not only produce shot after shot but also will help your team with conditioning.

This video is informative and is an excellent resource for a coach who wants to implement a numbered fast break as well as a coach who wants to implement Coach Westhead's entire offensive system. The video is informative and entertaining. I recommend this video for a coach who wants to improve his fast break by implementing parts of the break as well as the coach who wants to implement the entire system.

The video is available from Sysko's on line at ww.syskos.com for $39.95.3

Details

Coach Westhead professes a pure and simple fast break offense where his players run on every possession regardless of a made basket or a defensive rebound. The philosophy is that over the entire game they will wear down their opponent who is probably not as well conditioned as they are. In this system the players are geared to shoot the basketball and understand that if they receive the advance pass they are expected to shoot the ball. Another important aspect of the offense is getting second and third shots from solid offensive rebounding.

The video starts with a chalk talk with Coach Westhead building the break and moves to the court for live demonstrations. The court demonstrations allow the viewer to get an idea of the break and how strenuous and tough it is for the offensive players.

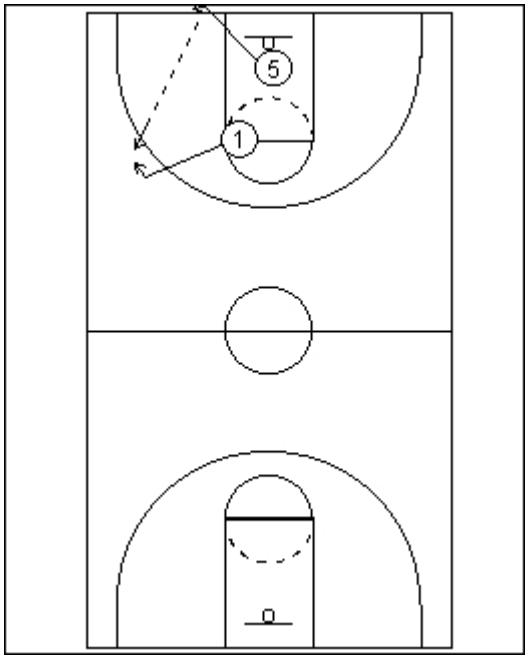
Fast Break Fundamentals

The system can be used effectively against a man-to-man or zone defense.

Early Break Rules

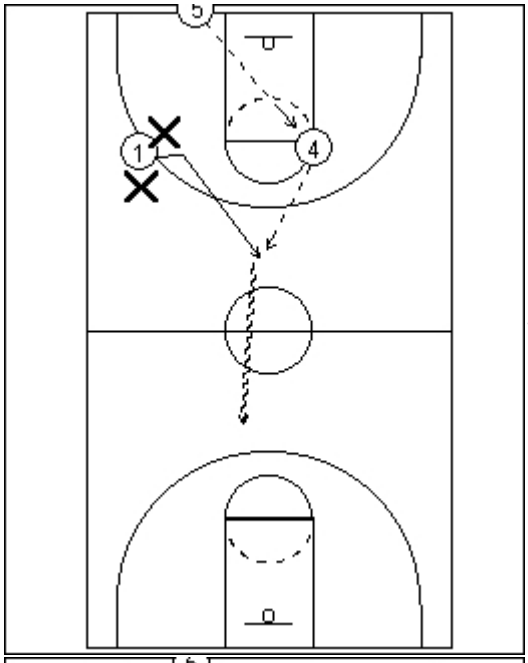
- On all made baskets 5 will take the ball out of the net and diagonal cut out of bounds to the right side of the floor.
- 5 will inbound to 1 who has moved to an outlet position on the right side of the floor above the foul line extended.
- As the 5-1 pass is being made 2 will sprint to the right side of the floor to a 3-point shooting spot in the front court.
- 3 will simultaneously sprint the left side of the court wide to the foul line extended and cut to the left block.
- 4 will initially set up at the left elbow and will stay parallel to and slightly behind 1 as the ball is advanced up the court.
- 5 will trail the play as the ball advances.
- 1 will push the ball up court as fast as he can and pass for a score.
- The first look is the 1-3 pass.
- 3 can drive or shoot a jump shot
- The second look is the 1-2 pass.
- 2 looks for the 3-point shot.
- If you get a pass from 1 look for your shot.

Loyola fast break



1

5 takes the ball out of the net
5 makes a diagonal cut to the right side
1 cut to outlet position above the foul line extended



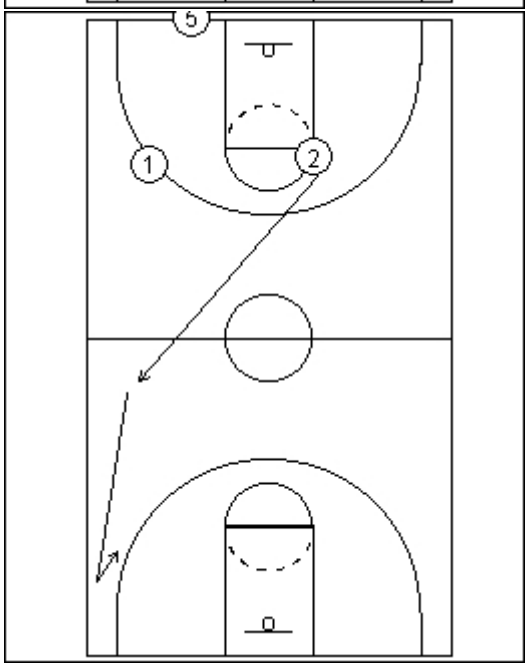
2

A common defensive tactic will be to jam the outlet receiver with one or two defenders to slow down the break

the 5-4-1 pass is used when that happens

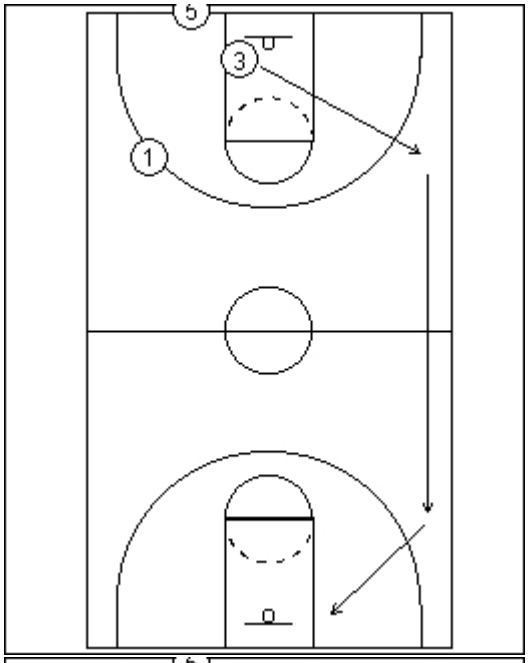
when 4 receives the pass 1 cuts middle for the 4-1 pass

1 drives the ball up the floor looking for the same options.



3

2 cuts up the right side of the court to a 3 point shooting spot



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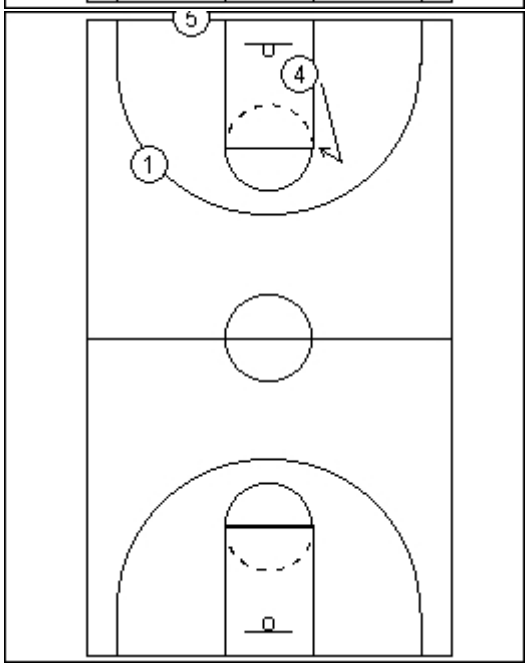
3 cuts up the left side of the court to the foul line extended and to the left block



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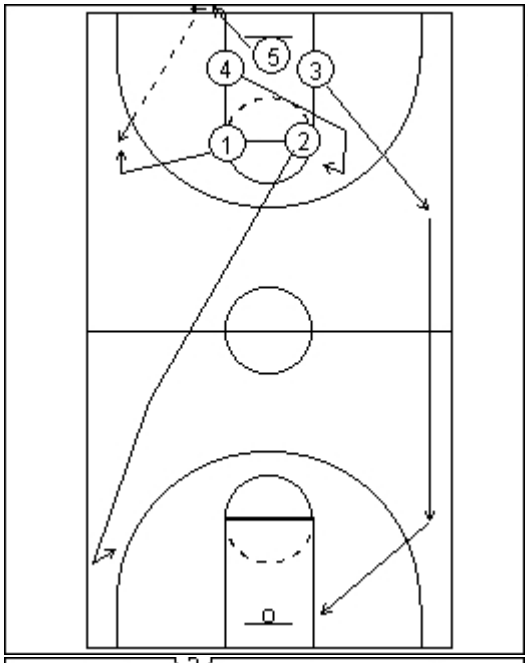
4 cuts to the left backcourt lane elbow and helps inbound the ball if necessary



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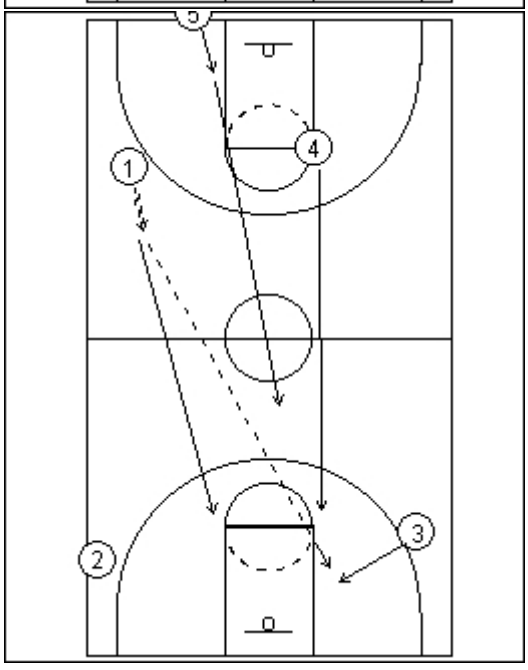
The initial movements of all players on a made basket



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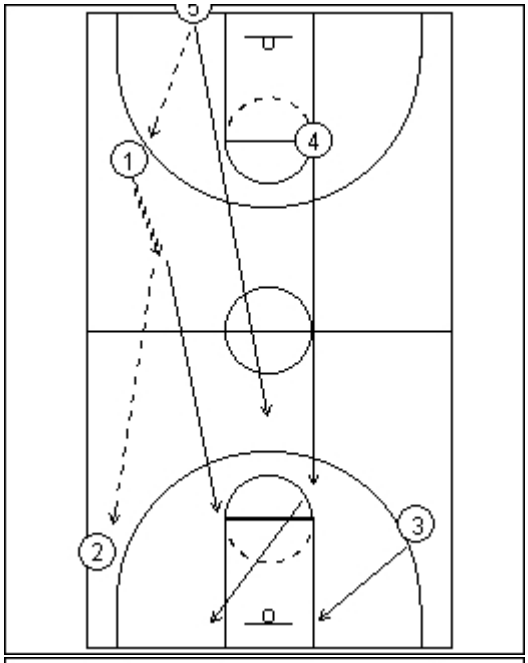
The first option is the 1-3 long diagonal pass



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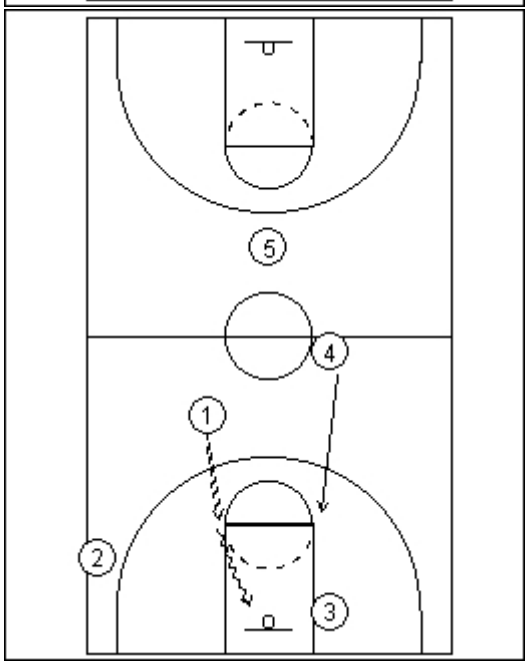
the second option is the 1-2 pass



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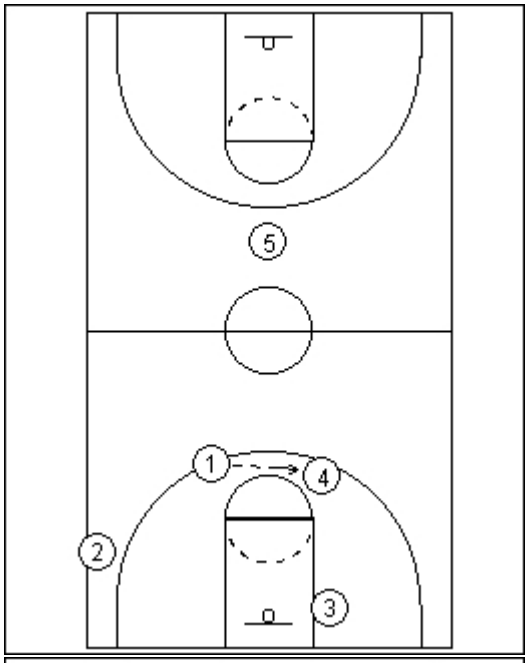
the third option is for 1 to drive to the right elbow and shoot or go all the way to the hoop



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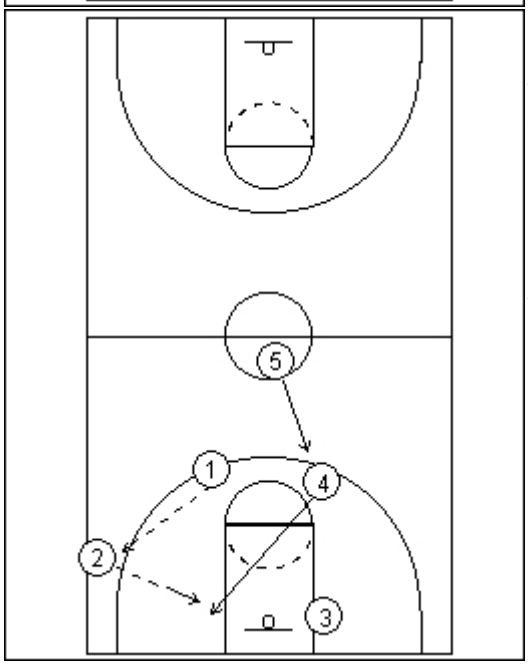
the 1-4 pass option is used when the 1-3 and 1-2 pass is not available



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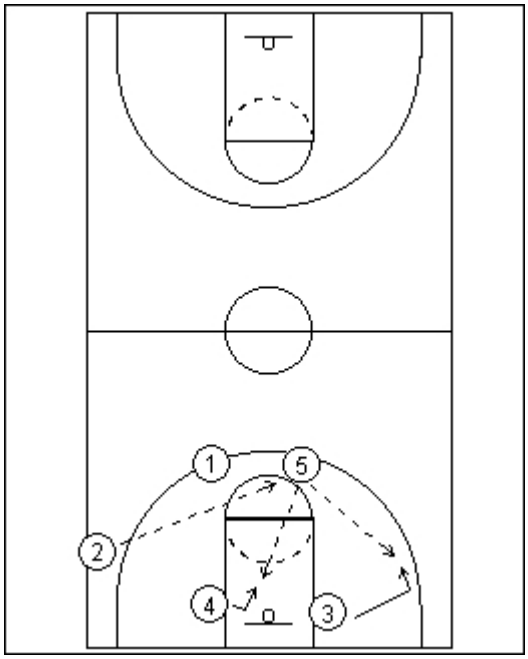
whenever the ball is passed to 2, 4 will diagonal cut to the right block

5 fills after 4 cuts

the defender is playing behind 4 will key a 2-4 pass



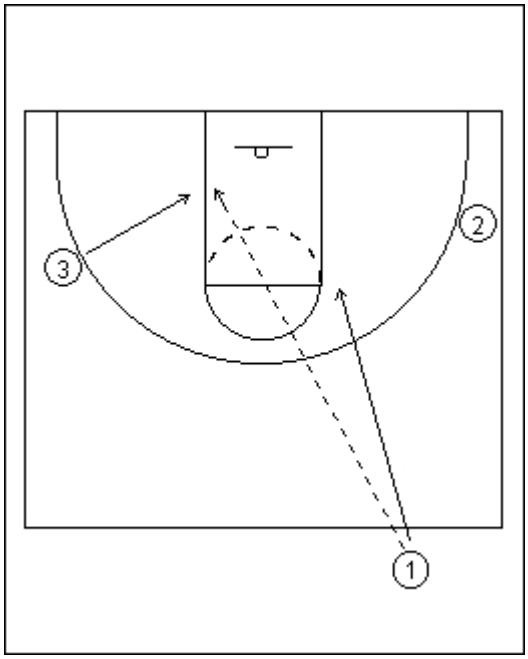
the 2-5 skip pass is used when the 1-4 pass is keyed when the defender is fronting 4

4 pins his defender and looks for the ball in the lane

3 initially pops out to a shooting spot

5 options:
5 shoot
5-4 pass
5-3 pass

End of Break Options



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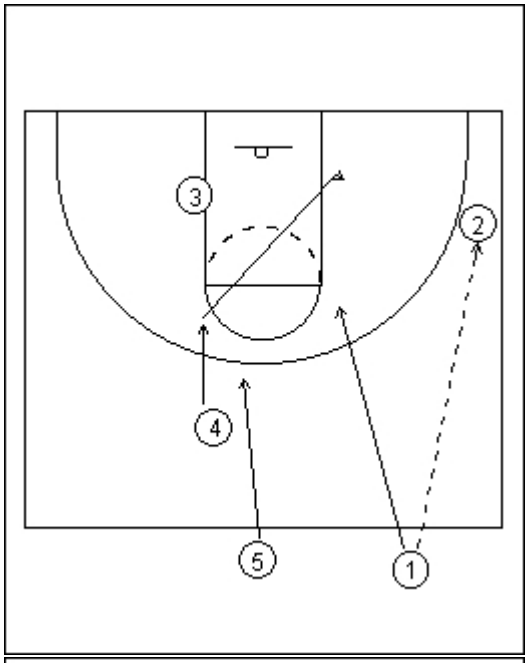

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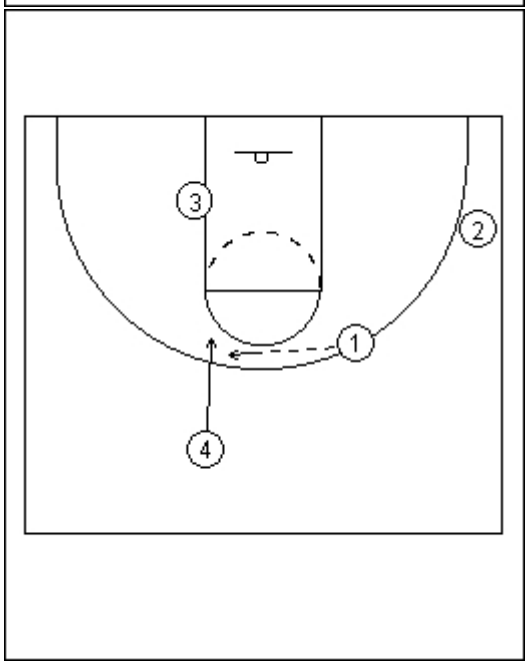

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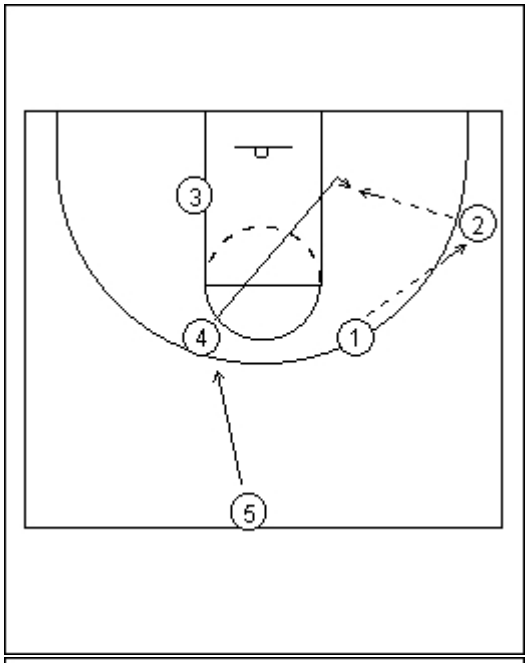

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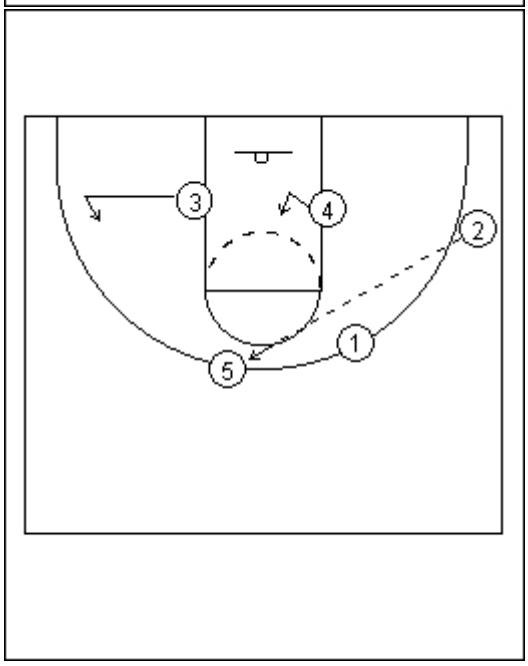

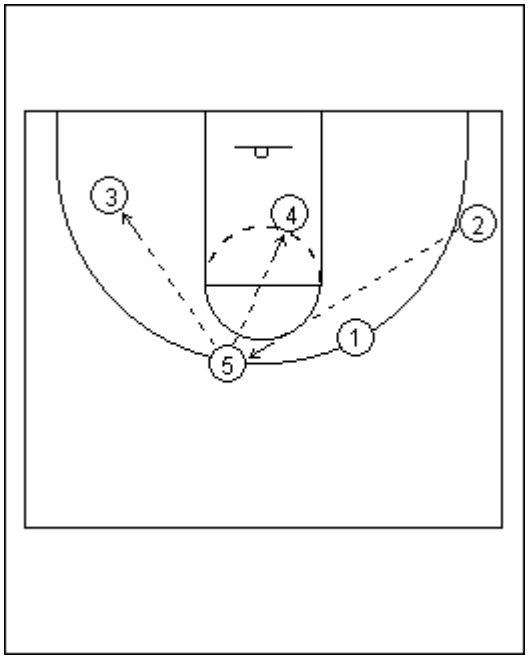

Rebounding

The success of the break depends on second and third shot attempts. All 5 players must crash the boards and rebound. Because of the speed that the break sets up it is difficult for the defense to block out on rebounds.

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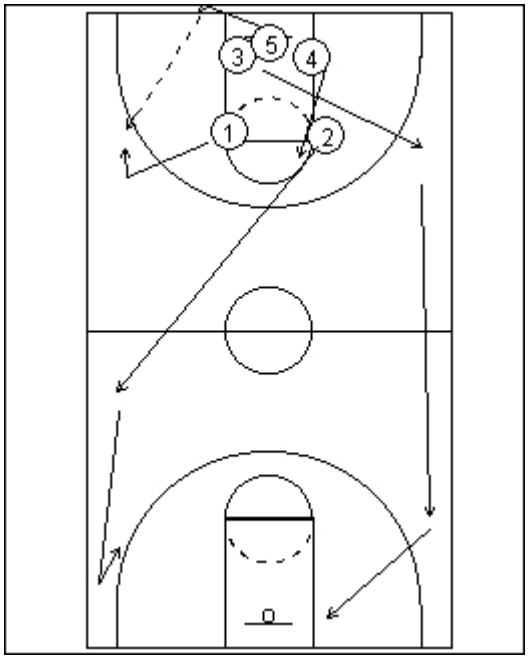
Fast Break Drills

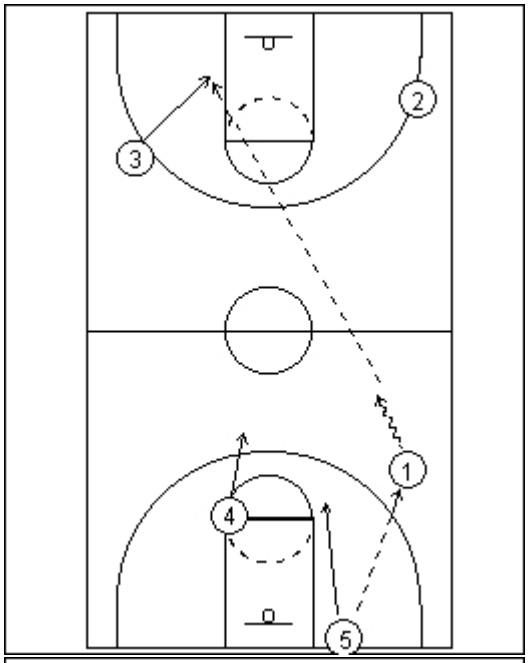


1

2 1/2 Cycle Drill

This drill is a drill without defense that runs through each of the basic options.

2



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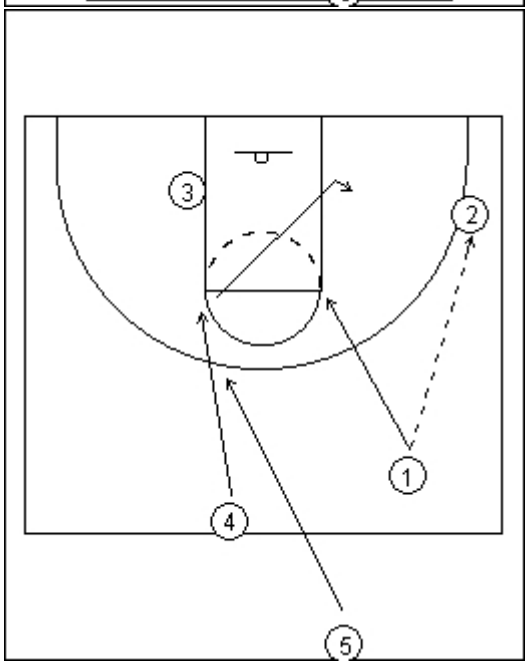

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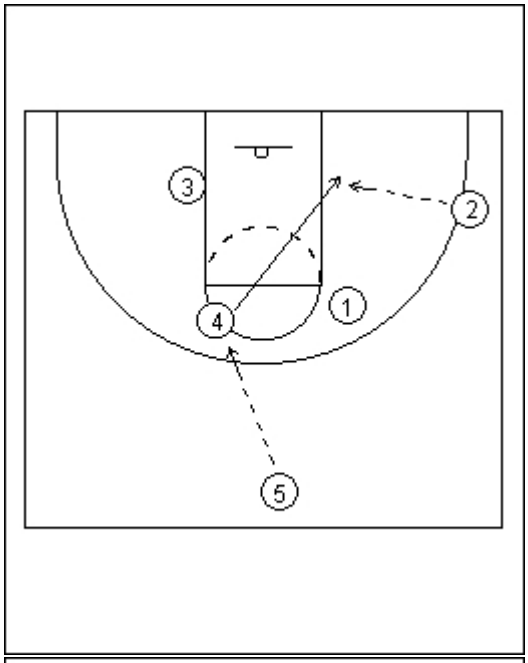

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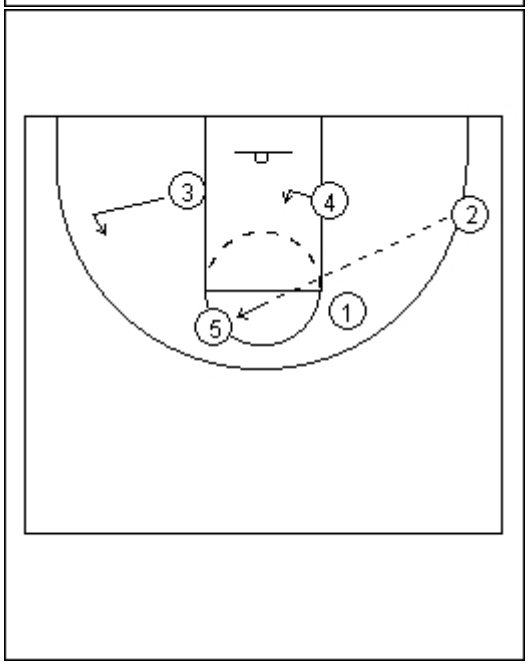

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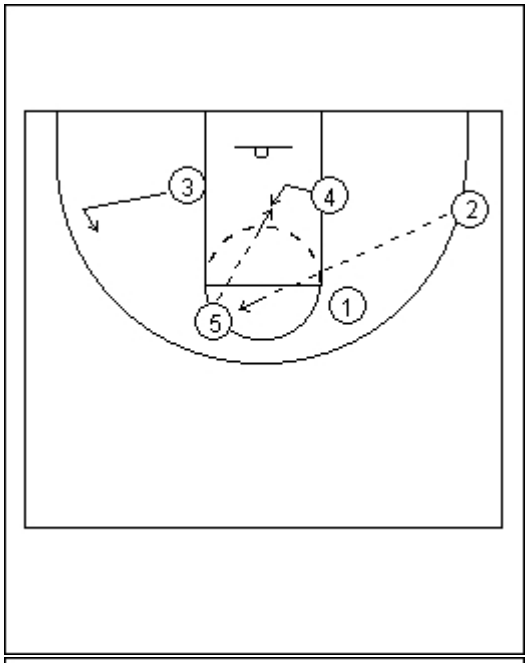

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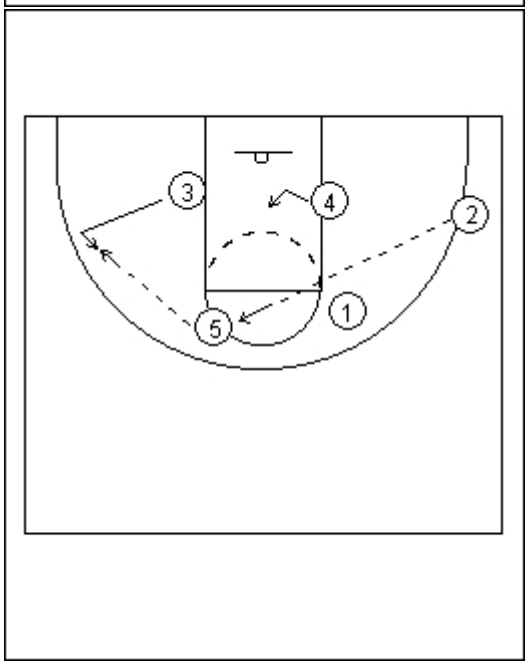

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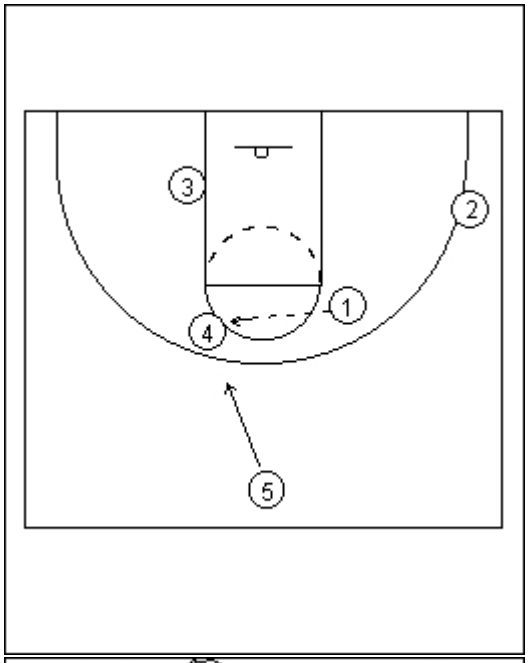

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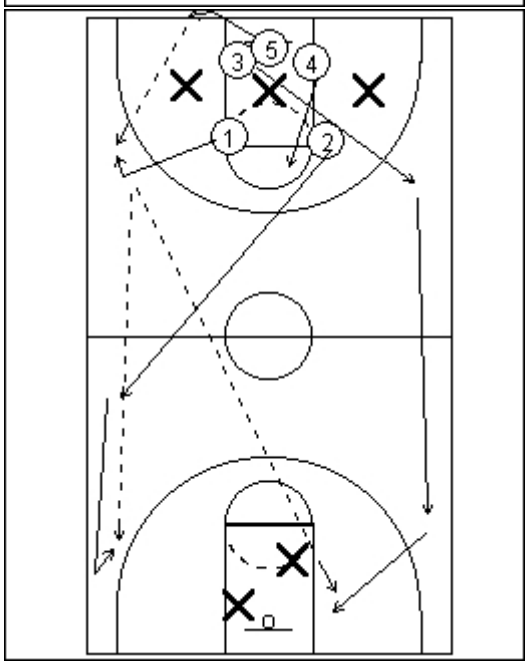

5x2 5x3 drill

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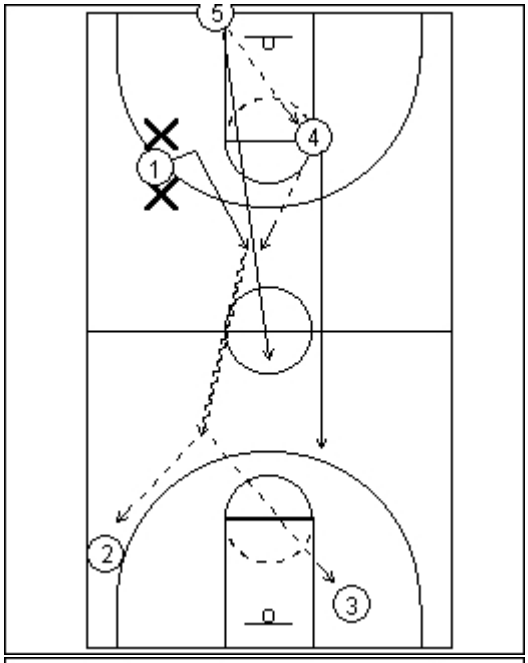
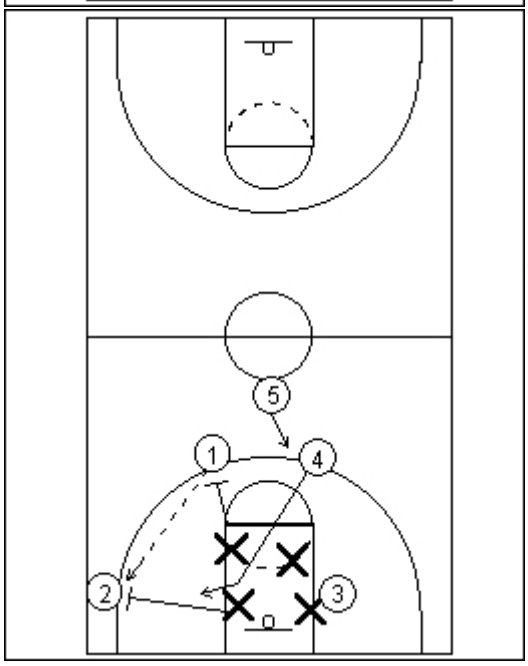


5-4-1 vs Pressure Drill

11

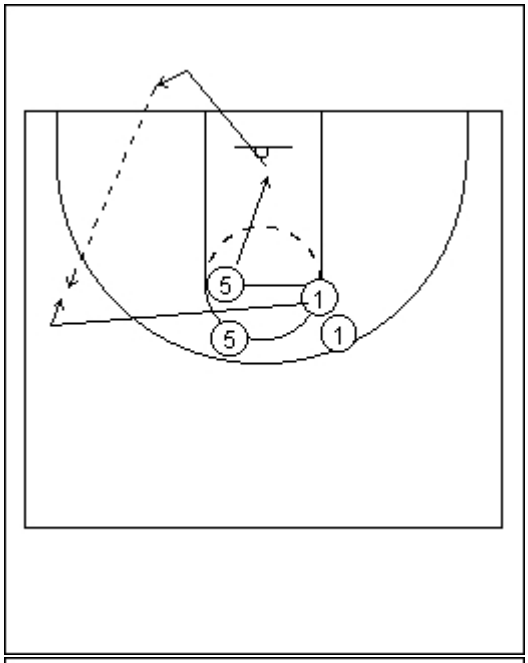


5x4 Drill
2 cycles

This drill simulates a zone defense

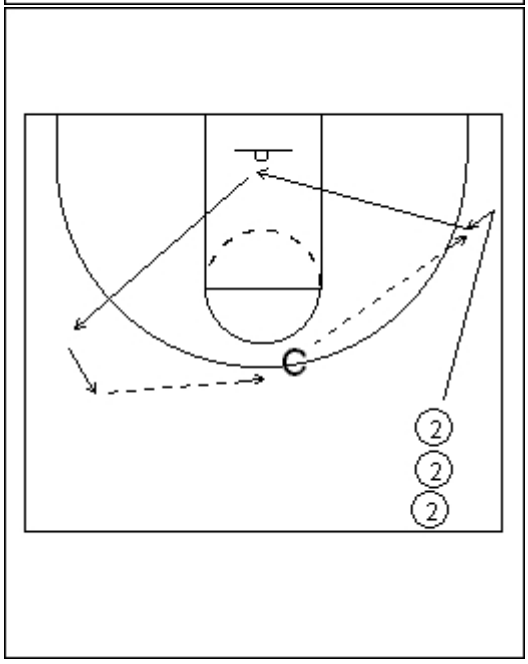
This drill is used for late break options which get 4 & 5 shots

12



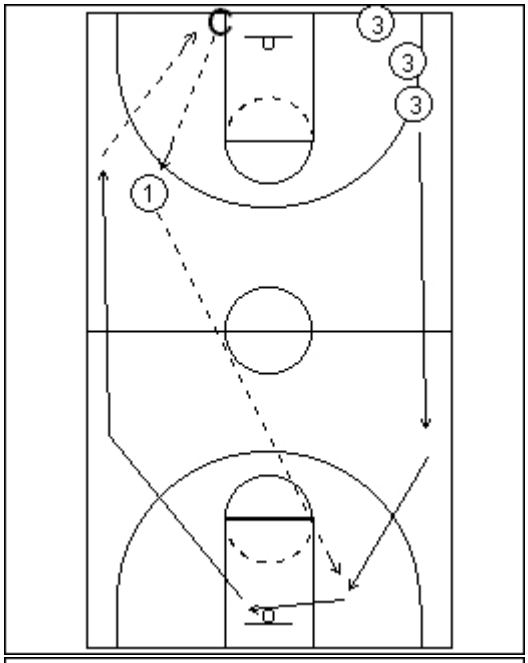
1-5 Outlet Drill

13



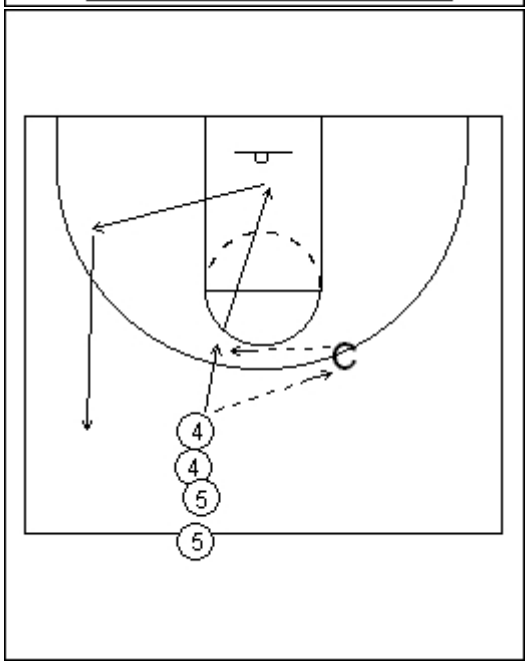
#2 Man Shooting Drill

14



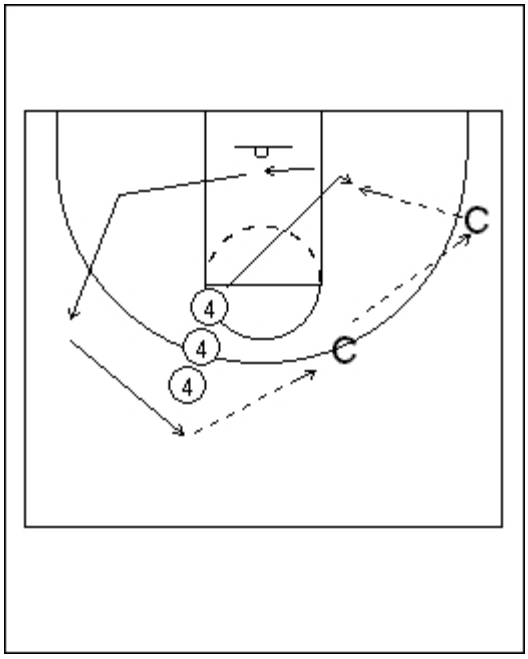
1-3 Pass Drill

15



1-4/5 Pass Drill

1-2-4 Cut Drill



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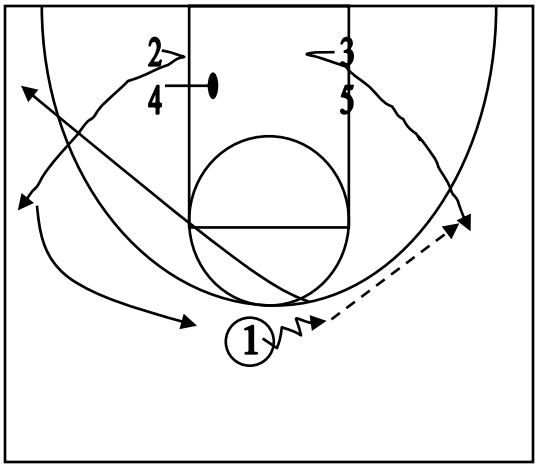
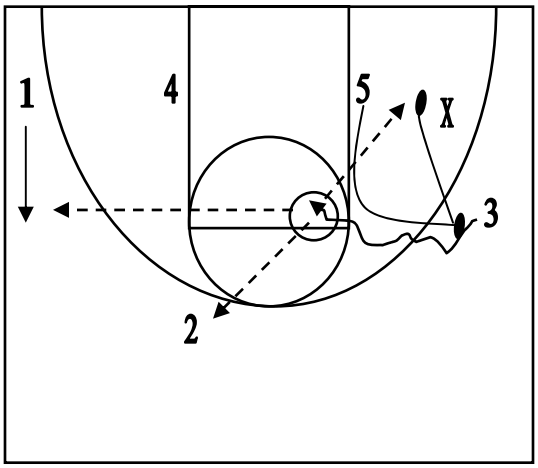
Motion Against Zone

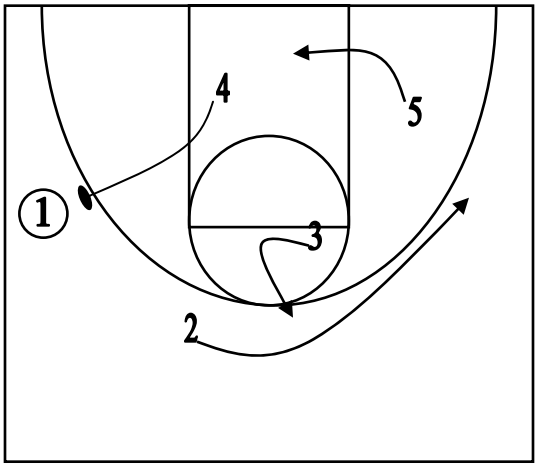


1. 2 and 3 break out.
2. 1 picks a side, passes, and goes opposite.
3. 3 squares up and looks inside.
4. 2 rotates up to free passing lane.
5. 5 posts up.
6. 4 hits center.



1. 5 comes up and sets the pick for 3's roll.
2. 3 looks to score, hitting the jumper before getting into the meat of the post defense.
3. 3 can pass to 2, who has moved into an easy pass location, to 5 who rolled into a seal on the forward defender, or to 1 who has moved to the opposite wing area.

3 can skip to 1 right away, but should look to use the pick and roll.



On the pass to 1:

1. 4 after a quick sit, quickly comes up to pick and roll.
2. 3 pops up into an open passing lane.
3. 2 continues moving to the opposite wing.
4. 5 hits center.
5. 1 looks to rip and go off of 4's screen.
6. At this point 1 has the exact options as 3 did above.

FOREWORD

The more talented people you put in the same room, the bigger the potential problem.

Any realistic formula must include 5 things: people, system, communication, work ethic and discipline.

When you want to win a championship, you don't focus on winning. You focus on the small tasks you have to do in order to win.

PROLOGUE

Pat Summitt describes herself as "Someone who will push you beyond all reasonable limits. Someone who will ask you to not just fulfill your potential, but to exceed it. Someone who will expect more from you than you may believe you are capable of.

Too many people in this world are born on third base and think they hit a triple. They think winning is a natural state of being.

When you take ownership of a project and make a commitment to it and then you fail, it hurts so deeply. If you never make the commitment -if you just stand around waiting for things to happen, failure won't affect you so much. You think, *It's not my fault.* But you won't succeed either.
So you have a choice. You can choose to settle for mediocrity, never venturing forth much effort or feeling very much. Or you can commit. If you commit, I guarantee you that, for every pain, you will experience equal or surpassing pleasure.

Long-term, repetitive success is a matter of building a principled system and sticking to it. Principles are anchors; without them you will drift.

Pat Summitt's Definite Dozen
1. Respect Yourself and Others
2. Take Full Responsibility
3. Develop and Demonstrate Loyalty
4. Learn to Be a Great Communicator
5. Discipline Yourself So No One Else Has To
6. Make Hard Work Your Passion
7. Don't Just Work Hard, Work Smart
8. Put the Team Before Yourself
9. Make Winning an Attitude
10. Be a Competitor
11. Change is a Must
12. Handle Success Like You Handle Failure

CHAPTER 1
RESPECT YOURSELF AND OTHERS

My ideas about how to command respect have changed since then. I've learned you can't demand it, or whack it out of people with a two-by-four. You have to cultivate it, in yourself and those around you.

There is no such thing as self-respect without respect for others. It sounds like a riddle, doesn't it? But it's not., I don't know anyone who has succeeded all alone. Individual success is a myth. We are all dependent on those around us.

Respect is essential to building group cohesion. People who do not respect others will not make good team members, and they probably lack self-esteem themselves. You don't have to like each other. But you do have to respect your colleagues' opinions and decisions, because your personal success depends on commitment to the overall plan and doing your part
to make it work)

Rule No. 1 in our program is to respect others, no matter what their place on the team (or in society), because respect is the first step toward team building: Treat people the way you'd like to be treated. It sounds simple enough. But you'd be surprised at the ill manners some full-grown
people can display, and how it can interfere with group solidarity.

The foremost thing we require from our players, before anything else, is that they make good eye contact. To me, eye contact is a sign of both self- respect and mutual respect-it demonstrates that you are confident enough to look at the person who is speaking and that you will give her your full attention.

Another simple matter of respect is being on time. Think about it. Why should you be on time? So other people don't have to wait on you, that's why. Lateness sends a message that you're either too sloppy, too careless, or too special to be on time. If your teammates or colleagues always have to wait on you, rancor builds and egos clash..

Self-respect can be hard won. I know. It's an ongoing process. Take it from me - someone who still wears a retainer at night. But once you attain it, it will bear you up through almost anything, whether you're dealing with a difficult parent, teasing from others, self-doubt, or ordinary work tensions. In critical situations, we all ask ourselves the same silent question: "Do I deserve to succeed?" Under pressure, uncertainty can creep into the subconscious of even the most outwardly confident person- including me. A crafty little sucker sits in your head and whispers in your ear. If you haven't developed self-respect and mutual respect with those around you, the whisper is, "Deep down you know you don't deserve it."

So the next time you ask yourself, "Do I deserve to succeed?" make sure the answer is yes.

CHAPTER II - TAKE FULL RESPONSIBILITY

If you don't want responsibility, don't sit in the big chair. That's the deal. To be successful, you must accept full responsibility. For everything. Headaches, problems,

crises. Even when it doesn't seem fair. And here's part two: The more successful you are, the more responsibility you must assume. Responsibility never ends. It's not a step. Or just a chapter. You don't finish it and then move on to something more fun or interesting. Responsibility is a constant state of being.
Responsible is something that I am expected to be, as the head coach of our program. Responsibility is a building block in both personal and team growth
Not too many people realize what the day to dayness of coaching consists of. The tougher, more time-consuming aspect of the job-or any other management job lies in the constant judgment calls you must make about personnel.

It may sound like I take responsibility for some things that are none of my affair. But I guarantee you, if there's a problem with a player, everyone will hold me accountable for it and tell me what I should have done to prevent it. So their personal problems are my problems, too. I assure our recruits and their parents of what to expect at Tennessee: tough love and constant monitoring. For these four years, it's my responsibility to know, within reason, where you are and what you're doing.
When you sit in the big chair, you must make tough, unpopular decisions, because you are responsible for the group and the greater good. It's the absolute worst part of having authority. I'm not going to lie to you about that. If you don't have the stomach for unpleasant tasks, for firing people, fighting battles, or breaking bad news-and doing it forthrightly- you shouldn't be in that position. In a management job, every knock on your door represents a potential problem. Every single one. As a manager you are responsible. If you don't want to deal with problems, don't accept the job.
Here's another thing about responsibility: It evolves

We don't start out responsible, none of us do. It's something that must be taught, and it can be self-taught, too. How do you learn it? There's just one way. By taking on responsibility and forcing yourself to cope with it.

In order to grow, you must accept new responsibilities, no matter how uncertain you may feel or how unprepared you are to deal with them. Unless, of course, you want to do the same thing day after day, for the rest of your life. If comfort is what you're seeking, then don't aspire. Ambition
is uncomfortable by definition.

But the key is to make people accountable for their piece of the puzzle. The only effective way to teach responsibility to younger people is by making them accountable for the small things, day in and day out. A lot of people like to say "Don't sweat the small stuff." But I do, I sweat the small stuff. I sweat the small things, and I make our players accountable for them, too, because they are habit-forming.

Two things must happen before I can demand responsible behavior from the team at large.
1) I've got to demonstrate to them that I fulfill my own responsibilities. That means that I, too, am accountable. For instance, I'm not the most punctual human being. But the one thing I am never, ever late to is a team meeting or a practice.

2) I must make sure that the responsibilities of our players and staff are clearly delineated and that everyone understands them. That way, when there is a breakdown, we know what happened.

If you do not clearly articulate who is responsible for what, nothing will get done. We've all been in situations where the simplest task has gone unperformed. Why? Because even though Anybody could do it, Everybody thought Somebody Else would do it, and Nobody did it.

Organization is half the battle. Start with yourself, and your own desk.

Our players' responsibilities are clear-cut, and so is the penalty for not fulfilling them.

RULE: If you miss a class, you won't start. It's that simple. Skipping a class means you will be on our bench for tip-off in the next game.

RULE: When you are in class, you must sit in the first three rows, so you will pay attention.

RULE: Our floor leaders must be vocal, because it is their responsibility to communicate our plays.

RULE: Everybody on our team is responsible for a loose ball. Otherwise, I'll sit you in a chair-without a chair.

RULE: No tattoos may show in public. When you play for Tennessee, you are a reflection of the university, not just yourself.

Because you don't just take shots for yourself. You take them for the whole team. That's the kind of responsibility we try to instill.

All our rules have to do with breaking old "baby" habits that some people bring into the program. Like whining. Walking with what I call the "loser's limp." Blaming something/someone else for what's going wrong instead of being accountable for your own actions and part)

I'd much prefer that the team be accountable to each other than to me. It s a far more powerful method of team-building.

Think about it. The more responsibility they are given, the more committed they will be to a project, and the more they then make it *their* project. When it's theirs, they feel more accountable for its success or failure, and they do whatever it takes to help it succeed. It becomes "our" team instead of "my" team.

And when it's "our" team, it doesn't take second place

Responsibility equals accountability equals ownership. And a sense of ownership is the most powerful weapon a team or organization can have.

Accountability is essential to personal growth, as well as team growth. How can you improve if you're never wrong? If you don't admit a mistake and take responsibility for it, you're bound to make the same one again.

Ask yourself every day what your responsibilities are, and be accountable for them. When you've fulfilled those, ask for more. Then, ask yourself if you have fulfilled your responsibilities to the other people in your life as well'

Michelle Marciniak on Pat Summit:
We have our bitching sessions in the locker room. She knows that. But she's like, If that's what you need to do, go on and get it out. Get it out in the locker room. But it better not leave here.

CHAPTER 3
DEVELOP AND DEMONSTRATE LOYALTY

It's an unusual way of doing business, I know. And it's not for everyone. But I sincerely believe the "family" model is the most conducive to success.
Here's why.
In pressure situations, you don't wonder how the person next to you will react. You know. Isn't it better to work with someone you have a regard for and a relationship with, someone you have shared good and bad with, and have developed some trust in and loyalty to? The single most common reason organizations self-destruct is disloyalty, especially when they are made up of young people who have a tendency to talk behind each other's backs.
In the family model, you can count on each other

When I say surround yourself with loyal people, I don't mean yes people. I want to make that clear. In fact, it's a crucial distinction. In a family- model organization, you have to allow for differences and entertain the opinions of others, without accusing them of disloyalty. People who say yes to you all the time are, in my opinion, insulting you. They assume you are either too immature or unstable or egotistical to handle the truth.

The absolute heart of loyalty is to value those people who tell you the truth, not just those people who tell you what you want to hear. In fact, you should value them most. Because they have paid you the compliment of leveling with you and assuming you can handle it.

I’m just saying that shared personal experiences, whether they are shared arguments, laughs, weddings, funerals, births, wins, or losses, are the only way I know to build genuine long-term loyalties.

If you consider the things or people you are loyal to, nearly all of them are longtime associations. You are loyal to institutions and individuals that you have come to trust and understand over time, like your college, or your oldest friend. Usually you have endured some adversity with them, or through them. That's why I've never viewed adversity as negative. It can be tremendously reinforcing, handled in the right way.
Loyalty is not a bargain, or an exchange. It's something that must be tended to on a daily basis, and it will be sorely tried on occasion. In any family, in any organization, jealousies arise. Relationships get stale. Some people want to move up. Others want to clean house. Not everyone to whom you feel loyal is automatically loyal back. It's not an "I'll do this for you, if you'll do this for me," deal.
Loyalty is a selfless proposition.
You won't ever have it unless you're willing to give it away first.

CHAPTER 4 - LEARN TO BE A GREAT COMMUNICATOR

There is a lot more to communicating than just plain talking. Take it from someone who spends half her life hoarse.

Talking is the least of it. If you really want to get something across, body language, facial expression, eye contact, and listening are all necessary parts of communicating. Sometimes so is yelling.

By communicate effectively, what I mean is, how can you best command the attention of those you are speaking to? Should you employ high decibels or low? Are you talking to your boss or your employee? Would a touch of humor help? Decide what you are trying to accomplish, whether you are trying to motivate, elicit a confession, ask for a raise, or instill confidence. Be clear on what you want to say, and say it in a way that is appropriate to your surroundings.

Why is communicating important? Because you can't do anything without it. Communication is necessary in order to avoid confusion. It's vital to any successful organization to be clear. When you communicate, you eliminate mistakes. Everybody understands the system and understands his responsibilities within the system, so that he can carry them out.

It makes some people uncomfortable to see me snarl at our players from the sideline. I know my reputation: I'm that lady who's so mean to those poor young women. But I'm not concerned with that, or with hurting our players' feelings. They know me. Sure, my volume can be off the charts. But it has to be -in that game-day situation.

Off the court is an entirely different matter. You have to see the inside of our team structure and understand our relationships to understand why I speak to them the way I do and how they transfer it.

I employ three completely different modes of communication as a coach. Off the court I am a confidante and substitute mother. In that situation, my chief role is to listen, advise, and comfort. In practice I speak as a teacher who sometimes needs to employ severe methods to maintain the attention of the students. In a game I issue blunt commands and motivate our players to endure adverse situations. It's a competitive situation with no time for politeness or misunderstanding.

We require our players to write everything down. Everything. For instance, if I want to install a new in-bounds play, I don't just *give* them the play. They must diagram the play themselves in their notebooks. The reason for this is twofold. They'll have better recall if they write it down themselves, and they will understand everyone else's position and role as well as their own.

Understanding each other's roles helps you execute. And so does understanding each others' personalities. The better you know your staff, the better you know how to work with and motivate each other. For instance, when we are trying to decide who should take our last-second shot, we need to know who *wants* the ball.

I meet four times a year with each player on our team, individually. We look eyeball to eyeball and talk about everything from her fears to her ambitions. I spell out what her role is and what's expected of her, but more important, I ask what *she* wants. After those

talks, I feel more in tune with her. I know what she needs to hear to help her performance. And I have heard her.

You have to listen to develop effective, meaningful relationships with people. Especially seventeen-year-olds. As a coach, I need to know a lot about them, and a lot about their families, their goals, and their dreams. You can't do that by talking. You do that by listening. What I have learned is, coaching is not all about me going into a locker room and telling them everything I know about basketball. It's a matter of knowing how they think and feel and what they want and what's important in their lives. Listening has allowed me to be a better coach.

There is more to being vocal than simply being audible. Especially if you are in a leadership role. You communicate with gestures and body language all the time without realizing it. How you sit in a meeting may send a message. Which chair you choose to sit in might send one also. You can unconsciously project confidence or uncertainty.

It's a general rule of speaking that the first and last thing you say will be w at they remember most. Everything in between will probably go in one ear and out the other. So those first and last things must send a strong message.

When is it appropriate to use harsh words? Only you can be the judge of that. But I'll say this: They must be used in combination with praise. What I don't condone is berating players. Negative reinforcement must be used sparingly.

Something I learned from my father was how bad you can crave a compliment if you've never gotten one. There is this to be said for negative reinforcement: It will motivate you. I know, when I ride my players, how deeply they ache for a good word

If you come to Tennessee, I'm going to challenge you. There will be times when you're going to have a love-hate relationship with me. You're going to look at me and say, "I don't know why this woman is always on me, I can never please her." That's all right, as long as we're getting positive results. But once a player or an individual starts to slide in a downward direction, then it's time to examine my methods. And I’ve had to examine them on occasion.

Frequently, knowing what to say to someone is all about time and location. You don't always make the right call. There's a judgment involved. You have to ask yourself, "What does this person need today?" And you have to watch his or her body language. You may need to say, "You're better than this!" just to inspire him and let him know you believe in him.

It's important to strike the right balance between commending and criticizing. Take benching players. Typically, if you've sat them down for making a mistake, you want to put them back in before the game is over. You don't just berate them and bench them with no chance of redeeming themselves.

The trick to communicating with a group is to maintain the credibility of both praise and criticism. Too much praise loses effectiveness just as too much criticism does.

You don't compliment people for driving the speed limit or stopping at a stop sign. I'm not going to rah-rah every time you sprint down the floor, because you're *supposed* to sprint. If you make six passes, set four screens, and make five cuts, I can't possibly compliment you for doing all those things. That, would clog the gym with inane chatter.

The best way to maintain the credibility of compliments and criticisms is to use them meaningfully. Don't overuse them.

In recent years I've tried to understand that more is not better. You don't beat a dead dog. Sometimes you step back, create some space and silence, and let things solve themselves. Communicating is not just about giving great speeches. It's about allowing other to express themselves. Often a strong, dominant leader is the worst listener. He or she is too busy telling everyone else what to do and what to think. The more I have listened to our players, the better I have known them and understood them. And the easier it has been to know the right thing to say to them.

CHAPTER FIVE
DISCIPLINE YOURSELF SO NO ONE ELSE HAS TO

I practice preemptive discipline. Preemptive discipline is what happens when the mere thought of the consequences-like, say, facing *me,* right up close-is enough to prevent a problem from occurring in the first place. You can see how it would be pretty effective in getting people to do what you want them to do.

The ultimate goal of discipline is to teach self-discipline. Discipline is about more than just punishment. Discipline is the internal structure that supports your organization. Used properly, it can help you maintain order without ever having to actually do the unpleasant work
of punishing people. It is the basis of leadership. But most important, discipline fosters achievement and self-confidence. Discipline is the only sure way I know to convince people to believe in themselves.
Discipline is the internal mechanism that self-motivates you. It gets you out of bed in the morning. It gets you to work on time, and it tells you when you need to work late, It drives you. It is essential to success, whether individually or in a group.

To accomplish anything of real quality requires discipline. Nine-tenths of discipline is having the patience to do things right.

As a leader, you cannot develop discipline if you don't have self- discipline. It starts at the top. You have to demonstrate that no staff member, no employee, no star player, is above the rules. I don't ask anything of our players that I haven't asked of myself.

Rules should not be arbitrary. Every one of them is in response to a problem. If we didn't have the problem, we wouldn't need the rule. There's a word for that. It's called accountability, and it is the backbone of discipline. You can't have one without the other. The way I look at it is, I treat our people like adults-unless they act like children. As long as you behave like an adult, I'm pretty flexible. But as soon as you don't, I can be as tough as anybody you've ever met. I'll give you some rope and hope you can handle it. If you don't, I'll be all over you.

Discipline is all about structure. It is the bare-bones architecture of your organization, the beams and joists that hold everything together. Maintaining the integrity of your interior philosophy is crucial. Even if it costs you a valued member of the team. Otherwise, your structure will collapse.
It's important to remember that discipline is not something you wield on others for your own personal empowerment. And it's not something that should be inflicted capriciously, either. In the right hands, discipline is simply a tool for fostering organizational success. It provides conviction to a philosophy.

Really, discipline is just a way of getting people to cooperate with each other. You agree to obey a set of predetermined regulations so that you can all work together toward success.

There are three things t.o remember about discipline. Discipline should be fair, firm, and consistent.
The key to using discipline so that it is conducive to success is to find out what's important to people. Once you find out what they care about, then you know what to reward them with or take away from them. It's an exchange, a form of currency. In the case of our players, it may be starting time, or freedom from requirements. In the case of children, it might be toys. In the case of employees, it may be a bonus.
This can be applied on a personal level as well. You discipline yourself with rewards and penalties. A natural system of self-incentives will evolve. You can keep yourself on the right track by alternating self-congratulation with self-restraint.
You have to decide what's important to you-you have to set goals. And that is a daily process. An overall goal can seem intimidating, or too distant. For instance, if we set a goal of winning a national championship every year, it would seem inconceivable, and even ridiculous. But if we set a reasonable short-term goal, like winning twenty games this season and getting to the NCAA tournament, our chances of achieving it are a whole lot better, and we will be naturally more inclined to work for it. Taking on too much can be a morale breaker, and when morale breaks down, so does self-discipline.
You have to have a daily goal, and you have to make a daily commitment to the goal. Once you have set that reachable goal for the day, set up a reward-and-penalty system. Take something away from yourself if you don't reach the goal.

Be firm: You have to be willing to set a precedent. It's no good just announcing a set of rules. Trust me, whether you are dealing with colleagues, or your own child, or yourself, the best way to discourage anarchy is to be uncompromising in enforcing the regulations. A stiff, non-negotiable penalty the first time out will prevent a repeat offense.

Be *fair:* The fewer rules you have, the fewer rules will be broken. Establishing discipline will be a lot easier if you don't burden people with a lot of silly minor regulations. All you need is a handful of fair ones that you are prepared to enforce. And when people participate in setting their own goals, standards, and regulations, they tend to be more cooperative.

Be *consistent:* The implied content of any rule is, "This is a priority. This is important enough to make it a rule; and this is the reward if you adhere to it, this is the penalty if you don't. Don't mess with your exchange rate. Make sure the focus of your sanctions remains clear and consistent: If you do X, the consequences will be Y. When you suddenly change the rule, so that a consequence disappears, everyone will be confused. And a lot less likely to take her commitments seriously. You will lose sight of what's important.
Coaching, parenting, and working in an office are all alike in that respect. To be credible, you must be consistent. Any sign of inconsistency, and you lose credibility instantly.

Self-discipline is entirely up to you. You can make or break your own habits. No excuses.

People who exercise self-discipline have an effect on everyone around them. They are tremendously influential in motivating their co-workers and colleagues. Conversely, undisciplined people can have a lousy influence.

It's a phrase most often used for athletes, "playing through pain." But it's a descriptive one that can apply to all of us. We all have to do it, in one-way or another. Maybe you have a small child, and you have to juggle parenthood and career on no sleep. Maybe you get migraines on the job. Maybe you travel a lot and struggle with jet lag. Maybe you're trying to recover from a divorce. Maybe you are coping with the death of a family member.

There are days you just don't feel like taking on the world. We all have them. That's when positive self-talk works. You can talk yourself into or out of anything. All it takes is discipline. Discipline is what pulls us through those days. It's what you hope takes over when you switch to automatic pilot.

Sometimes, that crafty little sucker gets in your head and tells you how much you don't want to go to work. He whispers in your ear that youd much rather take the day off, or that you don't like your job, or your co- workers, or that you just can't face it. That's when you have to counter with positive self-talk.
Attitude is a choice.
You have to force yourself to concentrate on the positives. Every champion and high achiever I've ever known had the discipline to substitute good attitude for bad attitude.

Visualization is a good aid. See yourself at the *end* of the long day. If I can visualize it, that helps me push myself. Call up a mental picture of where you will be on vacation. Say to yourself, "I'm going to get through this; and after I'm done, I'm going to play golf."

The most difficult part of self-discipline is convincing yourself that it's in your own best interest. Being disciplined doesn't always feel good. In fact, it can feel awful. It makes your knees hurt, and your ego suffer. It's easy to say to yourself, "I really should take a break, give myself a rest".

Self-discipline is not the path to instant gratification. The reward is much farther down the road, and not always obvious. But in the end, it is a much deeper form of gratification. The real reward is self-respect and long-term success.

CHAPTER 6
MAKE HARD WORK YOUR PASSION

The harder you work, the harder it is to surrender. Tennessee wins because, in the end, our players feel they have worked too hard not to.

One lazy team member can sap the entire team of their motivation and faith. No matter how talented a person is, if her work habits don't match those of your organization, she will be a disadvantage. Sometimes the more talented she is, the more challenging she can be to work
with. All too frequently people think talent is a substitute for application.

Every fall we bring in new players, and every four years the cast of characters changes. Any first-class organization will struggle to maintain its work ethic as personnel changes. So we have to make sure the players we bring in basically share our work ethic and values. The people in your organization have to be willing to commit to an agreed-on minimum standard of work. Otherwise we would fight amongst ourselves all the time. There are few things more destructive to the morale of an organization than deadweight. Nobody likes a goldbricker with an attitude. For instance, you probably know someone in your office who comes in late, hangs her coat on her chair, and then disappears. She goes off to get coffee or gossip, while everyone around her has started the day. If you ask her why she's late, she'll say something like, "I'm not a morning person."
You can affect the mood of everyone else with your habits and attitude. It's not a matter of being a "morning person" or not. "Morning people" don't exist. It's not a legitimate state of being or a physical complaint. It's just an excuse for dogging.

But I firmly believe that, in general, kids today want to achieve. They just don't know how. They want someone to help them when they need a push or a pull. They want someone to believe in them, to teach them, and to lead them. All they need is to be shown how to work in an organized fashion.

At the start of the year, I give our players a sheet of paper and ask them to list their values. The sheet is blank, with the numbers one through ten. I ask them to list their values in order. I tell them they don't have to list all ten. I just want to know a few of the things that are important to them.

We sit down together, and I give them my list, and they give me theirs. We swap lists. Almost invariably, they put hard work somewhere on their list.

There is an unspoken understanding that develops between like- minded people who share a goal. The understanding is, "Only you know and I know how hard we are willing to work on each other's behalf."

In the end, the hard work is what makes our team have so much faith in itself. I tell our players, "All you've got to do is work. I'm here for you. I don't *have* to coach. I'm here because I want to be. Let me help you"

A lot of people say, "I want to be the very best," or, "I want to win a national championship." Everybody says it. Who doesn't?
It's not enough to say it, or even to mean it.
If you want to succeed, you need a plan.
Plan your work, and work your plan.

You have to work toward a goal in an organized fashion. You don't just show up in March and win a championship. You work every day in a systematic fashion. You have a long-range plan. But you also have a short-range plan. Most important, you have to plan your daily activity and know what your goal is.

Think big, focus small. That's the way I like to put it. You have to focus small, because attention to everyday, ordinary detail is what will separate you from everyone else.

You spend most of the game preparing to win in the final seconds. And that is what separates winners from losers. Everybody wants to win. But very few people are willing to *prepare* to win.
When you are in those final seconds, what allows you to perform well and with confidence is the knowledge that you have worked and prepared up to that point. That's why we practice so hard. We simulate and prepare and train so that the task of winning does not seem daunting. It's what we are *supposed* to do, because we have worked hard all year.
We expect to win because we practice it. I believe you get what you expect.

If you are making a presentation, you should have done most of your work beforehand. Good preparation allows you to go into the presentation relaxed and calmly talk confidently about what you have to offer. The presentation is such that it's informative, professional, personable, and delivered in a way that will gain the trust of the people you are talking to.

Work is work. There's no way around it. Like Tom Sawyer said, "Work is something a body is obliged to do. Play is something a body is *not* obliged to do."
How can you make work fun? You can't, at least not entirely. *Fun* is the wrong word for something that makes your back hurt, your hands stiff, and your head ache. There is no

nice word for work. There is no pretty way to say it and no pleasant substitute for it. It is drudgery, grind, toil.
But you *can* make your work more satisfying. The first step is to commit to it. Decide to do it well.

Hard work is hard work. But the results of hard work *are* fun. They're rewarding.

If you don't like what you are doing, then I urge you to find something else. If you can't, then at least do the job before you respectably. There is not much you can control in this life. Freak accidents, good or bad luck, these things are out of our hands. But how hard you work is within your control. Rather than complain about bad breaks, or being trapped, make a few breaks of your own.
The best work should have an alive quality. It should be performed with some feeling-even with passion. You may not think your intention is visible, but it is. The intent is obvious in your every action-more so than you may know.

CHAPTER 7
DON’T JUST WORK HARD, WORK SMART

While I preach hard work, I also preach smart work. What do I mean by smart work? I mean the combination of efficiency and effectiveness that will help you succeed without wasted motion, and *with* perspective. Smart work is a matter of sizing up the job that has to be done and deciding on the best way of doing it.
You can't push a piece of string. But you can pull it.
If you do a job in a nonsensical, disorganized way, then no matter how much hard work you apply, you won't get anywhere. You'll just go in circles and have a whole lot less fun doing it.

Success in my business is about putting the right people in the right place at the right time.
When you have the right tools on hand to do something properly, it makes a job infinitely easier.
Now, as a coach, my tools are people. You can't expect to have a successful working organization if you have the wrong people in the wrong jobs, no matter how many hours they may work. You don't put a shy person in sales, or a math whiz in service and parts. What you try to do is put people in positions that suit their natural abilities and inclinations.
Sounds simple, right?
But it's not nearly as easy as it sounds. Human beings are not socket wrenches. They are extremely complicated, enormously inconsistent, and they change emotional shape on

you all the time. What you see is rarely what you get. I'm here to tell you that young women are especially complex. They can be alternately innocent and calculating, stubborn and malleable, selfish and affectionate. It isn't always apparent what their strengths and weaknesses are. They are riddled with insecurities and frailties, some of them pretty carefully hidden.

All of us handle pressure in different ways. That's when people will hide or bend under the fear of failure. Prior to ever getting on the court, you must have a working knowledge of how people will respond to pressure.

It's your chief responsibility as a leader, or manager, or CEO to know who you can delegate to and when. Most important, you'd better have the round peg in the round hole. When I do hand the ball to a player in the stretch, I need to know she's capable of handling it - and handling it on a sustained basis, not just a onetime basis.
The obvious question is, how can you know these things? By talking with people, first and foremost. But there are also some tools that can help you. One of them is the Predictive Index , which I have used for the better part of the last ten years in an attempt to understand our players
better. It is a survey that categorizes personality traits. Some people are authoritative, some are craftsmanlike, some are methodical, and so on.

The Predictive Index can tell you *how* to work with people. The better I understand our players' personalities, the more able I am to draw out their abilities. And the more aware I am of what situations they are less likely to be successful in. When you do something that's contrary to your personality, it uses up mental energy. Each of us only has so much mental energy. If you've got a person who is not a comfortable, natural leader and you ask him in every practice and every game to be the leader, at some point in time, you will drain him. And when one gets mentally tired, one makes physical mistakes.
I do believe that there is a basic blueprint for coaxing performances out of athletes or any other talented people. The blueprint is this: knowledge, confidence, relaxation, results. Knowledge builds confidence, which causes you to be relaxed, which gives you good results.
The opposite of that, of course, is a lack of knowledge, which causes self-doubt, or a lack of confidence, which causes anxiety; both give you poor results.

Pressure is not bad, applied correctly. It can tell you a lot about people. Self-concept can grow or diminish, based on the pressures that people respond to. People can either flower or wither, depending on how you handle them.

The greatest strength any human being can have is to recognize his or her own weaknesses. When you identify your weaknesses, you can begin to remedy them-or at least figure out how to work around them.
I hire people who have qualities I'm deficient in. By evaluating my own strengths and weaknesses, I can put people in position to complement me. It means setting aside your ego. But it's a far more sensible way of doing business than to insist on being right all the time.

We each have vulnerabilities. We're human. Probably the most common mistake we all make is letting our emotions get in the way of rational decision making under pressure. When you have worked hard and invested in a project and things don't go your way, passion can take over. Instead of continuing to think and work in an organized way, you get panicky and try to do everything all at once or try to force the situation.
Sound familiar?
There is no emotion more wasteful or detrimental than panic. And none more human. A classic example of allowing panic to compound a mistake is when you turn the ball over and then commit a foul on the defensive end by overplaying.
But you can control panic. I am talking from experience here. Self-control is the one quality a coach must have on the bench if she expects her team to hold together under duress. I have to handle the mistakes we make so our players will handle them.
In adverse situations, you don't get results by crying, or yelling at other people just to make yourself feel better. When you're twenty points down with five minutes to go, throwing a tantrum is not the smart way to work. The smart way to work is to take care of the first possession. And then the one after that. And the one after that. With each small thing you do right, you regain some confidence.

When you give in to excessive emotion, you betray your weakness and vulnerability to others, and you cloud your thinking. It's like I tell our players, when they get tearful on me. "Hey, I'd like to cry sometimes, too. You think I don't? But what would you do if you looked over at me on the bench, and I was in tears?" More important, what would our opponents think? They'd think I'd gone to pieces, and they'd take advantage of it.

Part of working smart is having the discretion to know when you need to impress, intimidate, or befriend.

There are two ways to break through a glass ceiling. You can scream and kick at it and try to shatter it with your high heels. Or you can learn to cut glass. I chose to be a glass cutter.
Glass cutting requires patience and positive thinking. If I had resented my employers or complained about my paycheck, there is no way I could have survived at Tennessee. Instead, I trusted in their good intentions and focused on the job at hand, which was to run an honest program, win games, graduate players, and maintain discipline. I made sure we did those things thoroughly and well. And I never asked for more than I needed. If the men's basketball team got twenty new pairs of game shoes, I didn't go to the administration and slam my fist on the desk and demand twenty game shoes for the women. I asked for three pairs. Because that's
all we needed.
Did I have a legal right to demand twenty pairs? Yes. Would they have gotten me anywhere? No. I never looked at the men's program and complained about what they had

and we didn't. First of all, nobody likes a complainer. Second of all, the men's program was irrelevant to me.

If you ask for what you need, and no more, people will be inclined to give you what you want. And they'll be more inclined to listen to you on those occasions when you do take a stand.

Working smart requires patience and, frankly, a certain amount of calculation. You can't accomplish everything in one swoop; you have to pick your spots and know when to compromise. We spent a lot of years etching away at that glass, and it was slow, painstaking work. And sometimes it bred a frustration that was hard to disguise. Working smart is about being realistic and economical. It's about not wasting your energy on emotions that are detrimental to yourself and those around you, like panic or resentment. It's a pretty magical ability to have, once you acquire it. Everything becomes easier. Basketball, politics, driving, relationships

Working smart is about understanding what you are best at, and what you are worst at, and what you will settle for in the interest of progress. It's about arriving at a balance. Even if you're balancing on two wheels.

CHAPTER 8
PUT THE TEAM BEFORE YOURSELF

Teamwork does not come naturally. Let’s face it. We are born with certain inclinations, but sharing isn’t one of them.

My point is, teamwork is taught. You don't just lump a group of people together in a room and call them a team and expect them to behave like one. No organization will succeed without teamwork, no matter how many all-stars you have. Everyone knows that. I'm merely stating the obvious. What's not so obvious or easily stated is, *how* do you create a successful team? How do you convince a group of highly talented individual performers to set aside their personal feelings, ambitions, and agendas in favor of a unified effort? It's no easy matter. As a coach, I have to be at my most inventive and articulate when I talk about teamwork. But basketball happens to be a wonderful tool with which to teach it.

Without an incentive, people simply won't work together consistently. But if you can grasp the real incentive behind teamwork, instilling it suddenly becomes a whole lot easier: Teamwork is not a matter of persuading yourself and your colleagues to set aside personal ambitions for

the greater good. It's a matter of recognizing that your personal ambitions and the ambitions of the team are *one and the same*. That's the incentive.

Teamwork is really a form of trust. It's what happens when you surrender the mistaken idea that you can go it alone, and realize that you won't achieve your individual goals without the support of your colleagues. Once you buy into it, you will feel a sense of relief. It's like relaxing into a

chair after a long day on your feet.

Even so, teamwork is a highly tenuous state. It has to be tended to and cultivated every day, because it doesn't take much to disrupt it. A single unhappy troublemaker, a murmured complaint at the end of the bench, can undo it. So can personal jealousies. Whispering campaigns. Meddlesome parents. When you're dealing with highly charged, competitive individuals, egos invariably clash. The most well-intentioned of us will unconsciously cling to self over team.

Now, there are few things more potentially disharmonious than a parent who doesn't understand his or her proper role in the team concept. Parents think their daughter should be playing more or that they know more about how to coach her than I do. I ask them to trust me and let me do the coaching. I ask for their support in making a cohesive unit out of our players. When I discipline or bench a player, our parents must understand that I have to do what I think is best for all: Their proper role on our team is to support their daughter and our team.

Teamwork is what makes common people capable of uncommon results.
Let's say I hand out pencils to our twelve players. I tell them, "Now, I want each of you to break your pencils in half" They will do it, no problem. You'll hear the snapping of individual pencils all over the gym.
But what if I take twelve pencils, and I bind them together with a rubber band? Now try to break them. You can't. That is the basic principle of teamwork.

Analogies are useful in teaching the team concept. People will buy into it a lot more readily if you can show them what you mean and not just talk about it. Another analogy I like to use is a potluck dinner. Only I don't just talk about it. I throw one. From time to time, I host a potluck dinner for our team.
Every player is responsible for contributing just one thing. That's all they have to worry about, no more and no less. They gather over at my house, and we sit around and eat and talk. The lesson is obvious. If they perform their assigned role, if they each fulfill their small share of responsibility and , bring that specific dish-whether they like that dish or not-then we all get a big dinner.

Not everyone is a born leader. Role players are every bit as essential to the success of a group as the leader. The last thing you want is a team full of A personalities who think they can do it all. It wouldn't work. They'd kill each other. Our team would resemble an old B monster movie. Mothra meets Godzilla. What you do want is a good mix of personalities. Some are leaders, some are role players, some are contributors. Everyone has different abilities. Everyone brings a different dish.

Role playing is uncomfortable, especially for people who are competitive and diverse. You may fight the team concept because it means yielding, something you are instinctively opposed to doing. But you can train yourself to become a team player by keeping a disciplined eye on the larger goal and realizing that when you help each other, you help yourselves.

There is a deeper meaning, and an ethic, to team building that can't be taught with a tricky mental exercise or a cute analogy. If teamwork is about trust, then honesty is vital. Before you can work together, you have to be honest with each other.

You don't trick someone into doing something they don't want to do. There is no easy way to slide through the conversation when you ask someone to step aside and sit on the bench. When you talk about unselfishness, you have to be candid, or you'll invite discord.

If you deceive someone, if you insinuate that he will receive more personal gain or satisfaction than he can realistically gain, he will be susceptible to feeling that the team aim was counter to his individual success. He will think, "I set aside my own interests in favor of the team's, and I didn't get what I was promised. I got cheated."
It's important and only fair that people know up front what your philosophy is. You have to be clear about what their expectations should be. If I'm recruiting a role player, for example, I don't say, "I think you're going to get thirty minutes a game, and I think you ought to be able to average twenty points." Unless I really believe that, why would I ever try to influence someone to come into our organization under such obviously false pretenses? I'd be asking for trouble. And you would be right to distrust me.
Team building starts by recruiting good people and turning them into willing role players early on. You have to stress from the outset that no one individual is more important than the other, whether you are the go-to player, or you are the twelfth player. It's the only way to preempt jealousy. If you have a player or colleague who thinks she is somehow more valuable, then you've got trouble. Athletes are especially inclined toward this kind of thinking. They have a natural tendency toward elitism.

To me, teamwork is a lot like being part of a family. It comes with obligations, entanglements, headaches, and quarrels. But the rewards are worth the cost.

When I talk about team building, I don't mean that everyone has to agree, or play exactly alike, or *be* alike. The aim is to build a team, not clone yourself. You have to value people for their different qualities and abilities. The ultimate argument for diversity is not that it is politically correct, but that it is healthier, more interesting, and more conducive to success.

When you put differing perspectives and backgrounds in the same room, you get a bigger, more complete picture. Why would you want to know less, instead of more?
Some people want to be surrounded by replicas of themselves. They want to work with people who look and
sound familiar. They might as well go to work in a wax museum.
Teamwork is not created by like-mindedness. It's an emotional cohesion that develops from mutual respect and reciprocity and from coping with good times and adversity. As in a family, you have to be generous enough to take pleasure in someone *else's* success, not just your own. And have the smarts to realize that no one succeeds alone. As Alex Haley once said, "If you see a turtle sitting on a fence post you know he didn't get there by himself.

To me, the greatest reward for being a team player, far outweighing any personal gain, is that it means you will never be alone. Think about that. Life has enough lonely times in store for all of us. The wonderful thing about partnership is that it halves your sorrows and compounds your joys. When you are pressured, teammates will lessen the burden. When you are exultant, teammates will only multiply it. The amount of success you are capable of enjoying, and the pleasure you are capable of feeling, is equal to the number of people you are willing to share it with.
Go ahead, try it. Share a little.

CHAPTER 9
MAKE WINNING AN ATTITUDE

Belief is actually a fairly practical matter. Most people think of it as something mystical, or, at least, highly conceptual. I don't. To me, the, strongest kind of belief is grounded in reality. Like anything else, it's largely a result of focus, hard work, and other verifiable things. I heard
once that magicians believe that if they practice a trick over and over, I eventually it becomes genuine magic. To me, that's how belief in anything works.

Let me verify something for you. After twenty-four years as a head coach, after watching countless teams ebb and flow, observing them blow leads and rally to great heights, this much I know for sure: With a combination of practice and belief, the most ordinary team is capable of extraordinary things.
That's why belief is at the core of everything I teach our players. I ask them to believe in each other and to believe in our principles.

Attitude lies somewhere between emotion and logic. It's that curious mix of optimism and determination that enables you to maintain a positive outlook and to continue plodding in the face of the most adverse circumstances. But while attitude is a state of mind, it is also based on a few hard certainties. There is nothing mysterious or illogical in the certainty that you are willing to work harder and longer than your opponent, even when you are behind in the game. That small piece of self-knowledge gives you something to hang on to. It's how comebacks are born.
Our attitude with our players in a tight, important game is, "You couldn't be better prepared. You know exactly what to do. So go do it."

There was a thought we posted on our locker room wall in midseason in 1997, while we were losing ten games on our way to our fifth title. Every locker room has its slogans. They are cliches, sometimes to the point of being ineffectual, like elevator music. But our walls were a testament to what that team went through. Every day we would give out a thought for the day.
One of them said, "Fate saves a warrior when his courage endures." What it means is, if you keep fighting, blindly, in a positive and courageous way, sometimes chance will rescue you.
When I say winning is an attitude, that's what I mean. No one ever got anywhere, accomplished anything, or survived any amount of ill luck, by being negative. As a boss,

it's one of the first things I look for in someone I'm hiring. I don't care if the person in question is a student manager or an assistant coach. His or her attitude is paramount. With attitude, you can determine your own performance. But more than that, you can help determine the performance of others. A single individual with a strong positive attitude can lift those around her. She can change the course of events. Sometimes a positive person can walk into a room, and immediately the air feels different. It's as though her presence literally converts ions from negative to positive.

Attitude is a choice. What you *think* you can do, whether positive or negative, confident or scared, will most likely happen. When you doubt, you create a negative. It will affect your performance, and probably drag others down, too. How many times have you watched someone fail, because they were full of self-doubt? Afterward, what do they say? "I knew it"

I've said that success in my business is about putting the right people in the right place at the right time. But all too often it doesn't work out that way. Oftentimes, the wrong person is in the wrong place at the wrong time. What then?

You'd better have a winning attitude.

It may be all that's left you.

In any job, you have to deal with the unpredictable. You can't determine the weather, luck, or other people's opinions. But when things don't go as planned, there is one thing you can count on: your own outlook.

That's when attitude can provide that knife-edge of difference between winning and losing. At Tennessee, we have won games by the margin of a single good thought. There are some concrete ways to create a winning attitude. But nothing beats practicing it. When you prepare to win, belief comes easily

We simulate and prepare. We expect to win because we rehearse it. I believe you get what you deserve. That's why we force our players to make decisions in practice. We put a time and a score on the clock, and let them make mistakes. We work late-game situations, we put the ball in their hands and tell them to make the call.

Many times you have to hand off an important job to someone who isn't necessarily your first choice. Maybe the person you wanted to take the shot is on the bench in foul trouble, or is denied the ball. In any business, you're going to have people in roles where they're not always 100 percent comfortable. An intermediate, or a substitute, has to step forward. It's not something this person is going to do on an everyday basis. But it's a fact of life - we all have to do jobs we didn't plan on.

How do you ask people to perform out of character, or above and beyond their capabilities? Maybe someone who is passive needs to be aggressive. A follower is suddenly forced to become leader. Now, he may not be able to do it on a sustained basis. But you would be amazed at how individuals can rise to an occasion - and more than once, too.

When we have to ask that of a player at Tennessee, we call it "dialing up." Dialing up is the state a player reaches when she plays a cut above her norm, or when she does

something out of her comfort zone. You can recognize when someone has dialed up by her peaks and valleys. She
might have a great game one night, scoring twenty-five points, but the next game, she's barely in double digits.

Articulating what's at stake is a good way to force people to believe in themselves. There is nothing wrong with stating the rewards and consequences of a situation when you're trying to dial up a performance.

Every accomplished person I know has the ability to adjust his or her attitude and dial up for the big occasion. Coaches or office managers, particularly, have the power to manipulate group attitudes, for better or worse.
If a player makes a mistake, and she runs down the floor still carrying the mistake, it only causes more mistakes. And, of course, that infuriates coaches. So what does the coach do? The coach overreacts, gets the big hook out, and yanks the player out of there. But when you use the big
hook, what you are saying to that person is, "I don't believe in you; I don't trust you”

It's critical to understand that, when someone is sensitive to criticism, you can drive that person further into the tank by hooking them. You can ruin his attitude by making him feel like a loser.
Or you can inspire him. You can say, "What did you do wrong out there?" Let him tell you. If he doesn't happen to hit it on the head, then you can enlighten him. But most important, you refocus the person on winning, not losing. We have had players who were prone to feeling -hangdog, and we used a simple technique with them.
Some of our players actually write "Sprint" and "Refocus" on their gear. We put it on their socks, or on their tape, or on their wristbands, to remind them not to have that letdown.
Another method I use to instill positive attitude is "targeting." I single out one person as the recipient of a patented Pat Summitt harangue, for the benefit of all. I intentionally lean on her. I hassle her, put pressure on her, and generally make her the uncomfortable focus of my harsher attentions. The reason I do it is not that I like to pick on people. The reason is, I know that if I can get a strong, positive, uncomplaining response out of that one player, the entire team will follow.

My targets tend to be our leaders. I only target those who can handle it. But that's the whole point of the exercise: *Handling it* is what we're after from the whole team. When our players see that Daedra Charles can absorb the worst I throw at her, and maintain a good attitude, they think, *If she can take it, I can, too.*

The reason targeting works is because a player who can endure adversity literally empowers other people. She can uplift her teammates and instill rock-solid conviction. The message was, if Daedra Charles could survive what I dished out all year. long, then we can win a title. Our players genuinely believed that nothing was harder than what Daedra Charles went through with me climbing up her back.

You have to take risks. You can’t steal second with your foot on first. I firmly believe that, and I believe in calculated gambles. A large part of dialing up is getting our players to take chances, whether to go for a steal, or take the ball into the teeth of the defense. It's important that they be willing to go beyond their limits, to go beyond anything they've done in the past. That's why we work on. their mental game as much as their physical game. We force them to expand on their talent and on their view of what they're capable of. If we have a player who hasn't wanted the ball in a pressure situation, we get her to try it.

To persuade a player to take a risk, sometimes you have to throw a little emotion into the mix and gear her up. But there are other times when you need to slow down and provide some cool logic to paint the real, true picture of what needs to be done.

Ideally, a good leader knows how to do both. You've probably worked with people who are too emotional. He lets his emotions fly allover the room with no ability to reason. You probably avoid him because he's simply too much trouble. Another attitude that's difficult to work with is the flat-liner. He's Spock-like, to the point that you think, Gee, I'm dealing with a robot here; does this person not have any feelings for me as a human?

It is extremely important to make sure that your leaders have that crucial blend of emotion and logic, because their attitude will infuse your entire organization. That's why I expect our players to be mentally tough and businesslike and not to carry their emotions on their sleeves. I don't want them to be robots. But I don't want them flying allover the place either.

Targeting works because it gives our team a small piece of belief to hang on to. Often, belief is made up of the specific knowledge that you've endured a situation before, and you can do it again. A small piece of knowledge, like faith in your colleagues, or the understanding that a player will take a charge for the benefit of the team, can be invaluable. These things add up to certainty.

Belief in yourself is what happens when you know you've done the things that entitle you to success. Real confidence is not groundless. It is I based on everything you've practiced all year long. It's based in your experience and how much homework you have done. The same is true of
every profession, not just basketball.

CHAPTER 10
BE A COMPETITOR

Competitiveness is not always compatible with good manners. It's not the most sociable quality you can possess. People won't always like you for it; it won't win you a lot of friends and dates. If being well-liked is your aim, I can't help you.
But competitiveness is what separates achievers from the average.

Only by learning to compete can you discover just how much you are capable of achieving. Trust me, you have more within you than you realize. Competition is one of the great tools for exploring yourself, and surprising yourself. Too many people elect to be average, out of timidity. As I look around, I see scores of underachievers. The world is full of them. The reason so many people underachieve, instead of overachieve, is simply because they are afraid to make a mistake, or to fail, or to be wrong. They're afraid to find out what's inside of them.

Competitiveness is the opposite of complacency. It's disquieting and uncomfortable. It requires commitment, and risk, and soul-searching. When you choose to compete, you take a huge gamble. You might just lose. You might just have to admit, "That's the best I can do"

I ask our players to give more of themselves than they think is possible. I know they have more inside of them. I *know* it. That's why I set such high standards for them physically. I want them to learn how to dig deeper.
By doing things when you are too tired, by pushing yourself farther than you thought you could-like running the track after a two-hour practice- you become a competitor. Each time you go beyond your perceived limits, you become mentally stronger.
You think, *I'm a little tougher than* I thought.
The next time you have stretched yourself, try this: Think, *Well, maybe* I *can* go *even further*.
And after that, if you have continued working, think, *I wonder if I have a little more in me?*
Pretty soon, you are exploring your real depths.

You can't always be the strongest or most talented or most gifted person in the room, but you *can* be the most competitive. There are bound to be days when you run into someone who is better than you. What can you do about it? You can compete, that's what. You can put forth so much effort that you cut your opponent down to size and force him to play below his own abilities.
Competitiveness allows you to influence your opponent.
There is always someone better than you. Whatever it is that you do for a living, chances are, you will run into a situation in which you are not as talented as the person next to you. That's when being a competitor can make a difference in your fortunes.

You have to love your adversaries. They make you better. They force you to improve, to stretch your capacities. Competitors respond to a challenge from their opponents, and to negative motivation as well as to positive. Competitors seek revenge for losses. They crave a compliment if they haven't gotten one. They are constantly asking, "Did I do the right thing? Was I was good enough?" Competitors want to prove everyone else wrong. They want to show skeptics "I am better than this. I am a winner."

Your competitors make you better. Having worthy adversaries stimulates your work ethic, and brings out qualities you may not have known you had. So don't resent them. You should love your competitors. And you should thank them.

Competitors are essentially selfish.
I admit it. If I want something, I'm going to get it, and I lose sight of everyone and everything around me in pursuit of it. Competitors have a tendency to shy away from self-examination, because it can distract from that single-minded focus. So while I believe that competition is basically healthy and good, I also know that it is not easy on the people around me.

You may feel that competition conflicts with being a good, compassionate person. I have my own inner conflict on the subject.

But ask yourself, what are competitive instincts good for? Why were we given them? I believe that they are meant to help us battle adversity, to help us endure difficult situations, to help us get up when we've been knocked down, and to help us prevail over the blows that life deals us. Really, when I teach basketball, I am trying to teach our players about life.

Competitiveness is not meant for peacetime. But it's an invaluable quality in coping with misfortune. Channeled correctly, you can use it to battle all sorts of hardship in your life, not just the athletic kind, or the corporate kind, or the managerial kind.

When you choose to be a competitor, you choose to be a survivor.
When you choose to compete, you make the conscious decision to find out what your real limits are, not just what you *think* they are. Competition trains you to accept risk and to endure setbacks. By embracing it, you can enhance your life. But it will also pull you through those painful, frightening everyday battles we all have to face at one time or another .

Ask yourself, are you a competitor? Are you selecting weak competition or strong? Are you settling for less, or reaching for more? When you compete, refuse to limit yourself. Elect to overachieve instead of underachieve. Believe me, you will surprise yourself. Want to bet?

CHAPTER 11
CHANGE IS A MUST

We all resist change. Change is the opposite of security and familiarity. Even when you know you need to change, even when you *want* to change, it's hard to do. Why? Because it forces you out of your comfortable chair.
Change is good. It's underrated. It's got a bad name.
How can you grow, if you never change? Without changing something almost every year, Tennessee would never have won five national championships. We'd still be losing the big one. And without accepting some pretty dramatic changes in my own life, I wouldn't be the head coach of the Lady Vols.

My whole strategy is to force he opponent into a state of false emergency. As a sideline coach, I try to short-circuit the opposing bench and set off the alarms. I love it when our opponent has to do the basketball equivalent of calling the electrician out of church
There is a phrase for it: It's called "changing the tempo", and there is an art to it. But breaking out of old habits or cycles is hard work, and frightening. We resist it out of laziness, or fear, or insecurity. We're afraid it won't work, or we're afraid of what people might say.
The willingness to experiment with change may be the most essential ingredient to success at anything.

When you make a change, you force your opponent to hesitate. She has to adjust, and, in that small interval of time, you can seize an advantage. Success in any field is about who is best able to change fluidly. The better your competition, the more open you should be to change.

Stability, security and familiarity are all words that should be faintly distasteful to you in any line of work. The most successful organizations are those that are always looking for the new idea, the new way of doing things - or at least improve upon what they know. There is the time-proven way of doing something, and then, eventually, there is always a better way.

The willingness to change allows you to turn a weakness into a strength. Think about it: Why would you live with a weakness, when it's within your power to remedy it? Only because you are fearful or insecure.

Don't just give lip service to change. A lot of people say, "Oh, I've changed," when really, they just got a haircut.
Genuine, fundamental change takes determination. It doesn't happen overnight. You have to constantly break old habits and instill new ones. You must wonder every day if you are staying abreast of the trends in your profession, or in command of altering circumstances in your life.
Examine yourself. Learn how to self-check. Seek others' opinions about what you could be doing differently. Look at what you *aren't* doing, so you can improve.
How many times have you listened to motivational tapes on the way to work? People will listen to perfect strangers -like me- in, an effort to change something about themselves. But they never listen to, or watch the person in the mirror.
The older I get, the more flexible I'd like to be. Change is a force of nature; the truth is that nothing, good or bad, lasts forever. There will be setbacks, injuries, and adverse circumstances, and the person who deals best with them will win out.
I've got more experience with change than most people. If I don't seek it constantly in my profession, I get left behind. Familiarity is not a good thing on the basketball court. It's a game of constant shifts and adjustments; the correlation between change and basketball is constant. But it applies to any field: If you aren't flexible, if you don't change your mind-set to meet the circumstances and your personnel, you will lose.
If you grant yourself the freedom to change, it will open worlds to you. Don't like your job? Change it. Don't like your attitude? Change it. Just because you start out having a

bad day doesn't mean you can't change it. You can change the way you think; you can change your game plan. And you can change your life.
Don't just sit there in your comfortable chair. Do something.

CHAPTER 12
HANDLE SUCCESS LIKE YOU HANDLE FAILURE

You can't have continued success without experiencing failure. So you'd better get used to it.
There are different kinds of success. There is fame and fortune, which is a pretty flimsy, short-lived kind of success. Then there is the more gratifying kind of success that comes from doing something you *love*, and doing it well.
But notice something about all the various forms of success. They are *open-ended.* They aren't tasks that you finish. Success is a project that's always under construction.

Too often, we treat professional success as an isolated goal, an end. No wonder so many people have trouble duplicating success. They get to a certain point and they're satisfied. They quit working.
It's much harder to handle success than it is to handle failure.
You have to learn to handle them alike. Only by placing success and failure in their proper perspectives can you maintain the principles and priorities you arrived with.
It’s tougher than it sounds. When you fail, you have a natural tendency to examine it more closely. You analyze it. You critique it. You look at every second of your performance, every possession, and every turnover. I’ll tell you straight out, I’ve learned more from losing than from winning.
Whereas , if you win, you are not nearly as concerned with your mistakes.

I've learned to welcome loss, and failure, and adversity. Why? Because they erase success. They make you start all over.
Success lulls you. It makes the most ambitious of us complacent and sloppy. In a way, you have to cultivate a kind of amnesia and forget all of your previous prosperity.

Failure is hard to swallow, but much easier to remedy. Failure is simple. It gives you a distinct blueprint of where you've gone wrong. Success is a much trickier matter. It's like balancing on top of a pole. It's one thing to climb up the pole, but quite another to stay up there. That's why it is so difficult to go undefeated. Your attention wanders, your original priorities become obscured, other people try to knock you off the top of the pole. Pretty soon you have lost your balance.

I want our team to experience victory, and to develop some confidence. And yet, right about the time that they have the world by the tail, just when they have it all figured out, I don't mind if they get knocked down. It’s the best lesson they can learn.

I have a love-hate relationship with losing. I hate how it makes me feel, which is basically sick. But I love what it brings out. It forces our players and coaches to improve

and to make better decisions. Only through adversity do we arrive at a more complete perspective and understanding of the game.
So many times in life other people will make decisions to protect you. But if I'm always making decisions to protect our players from failure, if I soften their disappointments, they don't get better. My message, when I leave a player in the game is, *"You* figure it out." Eventually she gets it. Or she fouls out.

Losing makes you wiser. There is nothing to be ashamed of in short- term failure, or in making a mistake, so long as you deal positively with it. If our players don't get smarter, I find a way to enlighten them, even if it means slight embarrassment.
The reason success is so hard to duplicate is because we tend to stop doing the disciplined things that made us successful in the first place. We lose our focus. Really, success is not overcomplicated. The truth is, it's a simple matter of focus.

A lot of people succeed once but never understand why. They don't examine what they did right or wrong. It's important to define your method and know what you did right, so you can reemphasize it.
It's amazing how much intensity comes from what you emphasize. If pay fierce attention to a few important fundamentals, you can fight complacency. The most successful organizations tend to have a signature. They do two or three things extremely well. They don't try to be all things to all people. You can try to do fifty things not very well. Or you can, emphasize a few things to
perfection.
The five things we emphasize are: pressure defense, dominating the boards, taking care of the basketball, taking good shots, and making layups and free throws. That's it. In everything we do, every offensive and defensive set we use, these are the points of emphasis. Now, defining your method and emphasizing it doesn't mean being inflexible. We might play pressure defense in a lot of different ways. We can full-court press, half-court trap, deny passing lanes. But it's all with the ultimate aim of putting pressure on the opponent.

You don't win basketball games on first shots. You win them on second and third and fourth shots.

Follow-up is the secret to continued success in anything. That's why we set specific goals for every game. Win or lose, we evaluate whether or not we met those goals. That way, you learn to compete, not only against the opponent, but against yourself.

But there is one big problem with a second success, or a third one. Multiple achievement leads to spiraling expectations. With each additional feat, you create pressure to perform. It gets harder and harder to do what you're *supposed* to do. Eventually, high expectations are a killer.

To me, humor is essential in handling success and failure alike.
On a boat, if too many people are on one side, you need load levelers. Sometimes they are called trim tabs. They keep your bow down and level out your boat, so you don't ride

funny on the water. Well, my husband, son and assistant coaches are like my trim tabs. I've always got one on each side of me, and the boat never gets too unbalanced one way or the other.

Continued success is about load leveling. It's about putting together all the life skills we've talked about to our players throughout their careers: respect, responsibility, loyalty, discipline. They are each building blocks, forming a sound foundation. With that, you can build success after success-because real success is about developing a value system.

Our value system is this: We work as a team, and we understand that the world doesn't revolve around us as individuals. We surround ourselves with good quality people, and we interact and work effectively with them. We accept our roles, because we have gotten to know and believe in
ourselves. And at the end of the day, we hope to have personal contentment and happiness, not just trophies.

If you haven't made the correlation between being happy and successful then you aren't really successful. Material success varies from one person to the other, but deeper success is a matter of what makes you happy, of what brings a sense of satisfaction and contentment and peace. It has nothing to do with financial gain. For me, that's nowhere near the top of the list. A more gratifying, long-term success is the reward that comes from feeling that I am a good mother, or a good coach, or a good friend. More than collecting trophies, it's about seeing young people take those independent steps and make good decisions without me.

EPILOGUE

I carry a poem around with me, stuck in my weekly planner.

You can love me
but only I can make me happy.
You can teach me
but only I can do the learning.
You can lead me
but only I can walk the path.
You can promote me
but I have to succeed.
You can coach me
but I have to win the game.
You can even pity me
but I have to bear the sorrow.
For the Gift of Love
is not a food that feeds me.
It is the sunshine
that nourishes that which I must finally harvest for myself
So if you love me
don't just sing me your song.
Teach me to sing,
for when I am alone,
I will need the melody.

The meaning of the poem is this: I can challenge you, and teach you, and discipline you. But ultimately it's up to each of you to make the right choices.
Success is a lifelong endeavor. You can't solve every problem in your life, and you can't make yourself perfect.

THE DAILY DOZEN

1. Respect Yourself and Others.

There is no such thing as self-respect without respect for others.
Individual success is a myth. No one succeeds all by herself.
People who do not respect those around them will not make good team members and probably lack self-esteem themselves.
When you ask yourself "Do I deserve to succeed?" make sure the answer is yes.

2. Take Full Responsibility

There are no shortcuts to success.

You can't assume larger responsibility without taking responsibility for the small things, too.
Being responsible sometimes means making tough, unpopular decisions.
Admit to and make yourself accountable for mistakes. How can you improve if you're never wrong?

3. Develop and Demonstrate Loyalty

Loyalty is not unilateral. You have to give it to receive it.
The family business model is a successful one because it fosters loyalty and trust.
Surround yourself with people who are better than you are. Seek out quality people, acknowledge their talents, and let them do their jobs. You win with people.
Value those colleagues who tell you the truth, not just what you want to hear.

4. Learn to Be a Great Communicator

Communication eliminates mistakes.
Listening is crucial to good communication.
We communicate all the time, even when we don't realize it. Be aware of body language.
Make good eye contact.
Silence is a form of communication, too. Sometimes less is more.

5. Discipline Yourself So No One Else Has To

Self-discipline helps you believe in yourself.
Group discipline produces a unified effort toward a common goal.
When disciplining others, be fair, be firm, be consistent.
Discipline helps you finish a job, and finishing is what separates excellent work from average work.

6. Make Hard Work Your Passion
Do the things that aren't fun first, and do them well.
Think big, work small.
Plan your work, and work your plan.
See yourself as self-employed.

7. Don't Just Work Hard, Work Smart

Success is about having the right person, in the right place, at the right time.
Know your strengths, weaknesses, and needs.
When you understand yourself and those around you, you are better able to minimize weaknesses and maximize strengths. Personality profiles help.
Be flexible.

8. Put the Team Before Yourself

Teamwork doesn't come naturally. It must be taught.
Teamwork allows common people to obtain uncommon results
Not everyone is born to lead. Role players are critical to group success.
In group success there is individual success.

9. Make Winning an Attitude

Combine practice with belief.
Attitude is a choice. Maintain a positive outlook.
No one ever got anywhere by being negative
Confidence is what happens when you've done the hard work that entitles you to succeed.

10. Be a Competitor

Competition isn't social. It separates achievers from the average.
You can't always be the most talented person in the room. But you can be the most competitive.
Influence your opponent. By being competitive you can affect how your adversary performs
There is nothing wrong with having competitive instincts They are survival instincts.

11. Change Is a Must

It's what you learn after you know it all that counts the most.
Change equals self-improvement. Push yourself to places you haven't been before.
Take risks. You can't steal second base with your foot on first.

12. Handle Success Like You Handle Failure
You can’t always control what happens, but you can control how you handle it.
Sometimes you learn more from losing than winning. Losing forces you to re-examine
It’s harder to stay on top than it is to make the climb. Continue to seek new goals.

Louisville Basketball

Rick Pitino
University of Louisville

- Teach the game by putting in the "whole", then working on the "parts"
- In the off-season, have 3 – 4 players come in at a time to work on the "parts"
- Work to perfection on offense and defense

PHD:

P – Passionate
H – Hungry
D – Driven

4 Keys to Greatness:

1. Passion for what you do
2. Goal-oriented
3. Great work-ethic
4. Looking for feedback

Screening

Offensively:
- "Dislodge" your defender 1st. Move him off the line you will take by using an L-cut. No straight line cuts! Run at the screener and hit him on the way through.

Defensively:
- Do not let the screen take place
- Drill against all screening actions: downscreen, backscreen, UCLA cut, etc…
- Practice defending screens with no pressure on the ball and no help from the screener's defender. If you can stop that, you are doing good
- Use the arm nearest your man to force him high and wide. Use your other arm to help fight through the screener (hit low, below the waist)
- On the backscreen to the wing, hit low and ride the man high toward the middle. If you cannot force him over the top, "swivel", make contact with the opposite forearm and beat him low.
- Great offensive players attack the middle of the floor. Inferior players attack the sidelines. Do not let the offense go to the middle.
- Force the ball to the corner and "chest up". Don't give the baseline.

Benefits of Defense Pressure

% of “Challenged” Shots Made:

NBA = < 35%
NCAA = < 20%

Miscellaneous

- Have 50/50 walk-throughs prior to the game (50% of the time defending their offense, 50% of the time on how they will defend yours)

- Being told that your team works hard is not a compliment. Working hard is to be expected.

- If you don’t have any fear of consequence, you can’t be a great coach. The same is true for the players.

- Think about pressing less on the road. Louisville presses about 90% of the time at home as opposed to about 60% of the time on the road.

- Don’t change. Stick to your principles. Kids haven’t changed. Parents and coaches have changed. Don’t change because parents have changed.

Coach Tom Lloyd Gonzaga

What you emphasize is what you get out of players. at Gonzaga emphasize three things:

1. FG %
2. Rebounding
3. Turnovers

Everything we do in practice is based on these three things. Chart them.
Put great value in shooting the ball and stopping opponents from shooting the ball. Emphasis offensive rebounding- the highest % shot in the game.
Turnovers – protect the ball. Do not try to create a lot of turnovers on defense. Stay between your man and the basket, contest every shot, and make teams shoot jump shots.

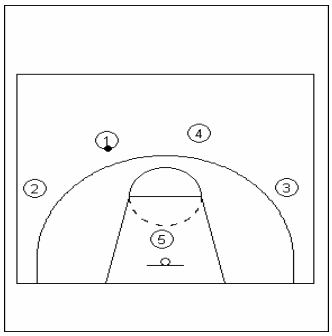
O.E.R. – offensive efficient rating
Our team does the best when we are running the floor.

Primary fastbreak – First look is lay ups, dunks
Do not want first pass jump shots. Focus on attacking the rim early.

Shot clock –

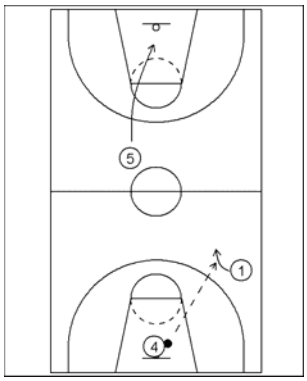
- first 5 secs is the players – attack
- next 10 seconds is the coaches – run organized stuff
- last part of the clock – give it back to the players to make plays

Use a lot of video clips to show players. Little clips for emphasis.

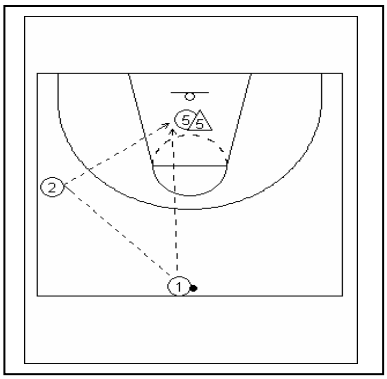


4 around 1

R. P. A. sequence
R- rim – look there first
P- post- how is he being guarded
A- action – what is happening away from the ball, swing it.

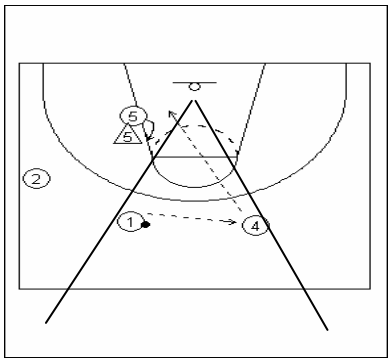


1 wants to dribble with his inside hand after receiving the outlet pass. 5 wants to "say hello" to the rim. When 5 arrives at the rim. Allow the defense to guard you only one way. Seal him to that side.



Initial action between 1 and 5.
1 attacks the high elbow on the side opposite the post defender. This gives the guard a definite cue. The first read is a direct feed from 1 to 5. The second look is to use the angle pass through the wing. The final look is to keep his dribble and attack the basket himself.

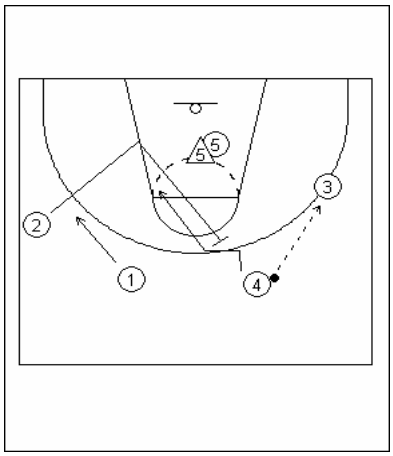
Don't throw the ball to the wing out of convenience. Only if there is an advantage, the angle pass is open or the wing has a chance to attack.



Feed the post from the middle third of the floor.

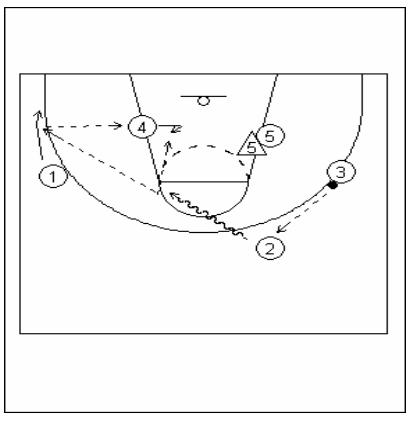
If the 5 is fronted, reversal the ball to 4, the trailer. 5 drop steps and seals. Keep both arms up and seal with hips.

4 looks for the angle pass high – low.



5 keeps contact on his defender across the lane. The ball is reversed to 3 who looks to make the post feed. 2 has gone down to the block and cuts hard to set a diagonal screen for 4. 1 balances the floor by moving away.

All this action to to isolate the post.



2 receives the pass at the top and looks for 5 first. If not he looks for 4 on the duck in. If not open a hard dribble to create a passing angle is taken. 2 can directly feed 4 or use 1 for the angle pass.

Awesome.....thanks.

Once the opponent begins to try to run offense after breaking the 2-2-1, and we get all 5 guys back on defense out of the 2-2-1...what half 1/2 court defense would we be in at that point?

So basically we 2-2-1 pressed, they broke it and we are 5 on 5....what defense should we be in after the 2-2-1 is broken and we are 5 on 5?

Thanks a lot, I know that you are really busy.....

Ansewer:

Same principles as 2-2-1 full court...When you are in the half court the man one pass away in playing their man and ball. Two passes away play way off man and the midline of court.

We are going to go all out and work this system exactly as Coach Walberg does, we feel our talent level and the type of athlete we get at Jesuit is similar to what Vance would get at Clovis West. We are going to work the system for the next three years and see where it takes us.

We are clicking along with the offensive stuff and seeing Vance speak in Rocklin helped a ton, and we are doing well with the 2-2-1 press.

We have one question, no need to break it down at all....can you just let me know what defense is employed in the umbrella zone.

Are we still using 2-2-1 principles in the umbrella zone?

It appears that there is still a controller, gapper, etc.....even in the umbrella zone.

Answer:
In the "umbrella zone" it is more of a defense mechanism...It is when the front line gets beat. It turns into a 5 on 3 or 4 on 3 and you need to protect the basket, thus creating an umbrella around the rim. Does that make sense? Hope it helps!

Joe Scott, University of Denver October 2007

- Evaluate the players
  ~character
  ~what are they good at?
- Looking for:
  ~gym rats-competitive, we must define and show kids what this is
  ~you get better in the gym-50 min a day-Work on your game!
- We want players, not 1-2-3-4-5
  ~players that can do multiple things
- Love to play-have passion
  ~If you did play, you are exhausted
- Person- hard worker, he cares
- Caring- is a hard word
  ~get the right people on the bus, and on the right seats- Jim Collins book, Good To Great
- Offense and defense go together-team mates care
  ~guys that play to win mean
  ~coach must define what it means to win
- 13-17 there is room for important
- Emphasize things they can do
- How:
  ~Fundaments-we dribble everyday
- What makes you win?
  ~we don't want the man, we want men
- Everything is a game, no drills, even if it's just in your head
- Dribbling:
  ~dribble high-make move low
  ~back straight
  ~run drills to show their weakness, then a gym rat will fix it
- How to teach to listen
  ~when they don't listen, there is a consequence
  ~difference between talking loud and yelling
- Player-person
  ~we are working on the players
  ~we are working on skills
  ~kids that want to get better
  ~develop players
- "Can do guys"
- Caring and discipline=toughness
- Play is determined by what players can do
- A good player knows what he is good at, and what he isn't good at, and doesn't do the latter in the game
- Our program is there
- How does a kid react to adversity

- Givers not takers
- A way of playing
- Anybody can talk-who is doing?
- Every shooting drill comes from our offense
- Defense:
  ~legs, head, and gut
  ~what are they trying to do?
  ~how are they trying to score?
- Get back
  ~Sprint your ass back
- IF you ask a kid to do something, he can do it, but doesn't want to, wrong kid, wrong sport, wrong coach

Mike DeVillibis Mini-Clinics

Do drills and then immediately to 3 on 3 and 4 on 4.

Mini-clinic #1- Triple threat, starts, stops, turns

Triple Threat

1. Head above mid-point
2. Permanent pivot foot
3. Head and eyes up/ knees bent
4. Work low to be quicker
5. Toe to instep stagger
6. Ball in shooting pocket
7. Ball protection

Starts

1. Direct drive/Cross over from triple threat
2. Long, low explosion step
3. Protect ball- Go right, dribble with right hand
4. Protect ball- Go left, dribble with left hand

Stops

1. 2 foot- 1 count quick stops
2. Both feet hit floor at the same time
3. Stop on balance- head above midpoint
4. When stopping on a pass to you- ball in air, feet in air

Turns

1. Front and rear turns
2. Stay low and at one level
3. Use permanent pivot foot

Drills

1. 4 line, no ball
2. 4 line with ball
3. 3 on 3 cut throat with pressure work up

Starts, stop, turns pressure work up rules

1. Must be in triple threat
2. Use permanent pivot foot
3. Squared up to the basket
4. Catch the ball with feet in the air
5. End dribble with 1-count jump stop

Rules of playing 3 on 3 cut throat

1. You score, you stay on
2. Get scored on, your team is off
3. Violate pressure work up rule (see above), your team is off
4. Must pick up loose ball with 2 hands
5. 2 dribble maximum
6. Do not check ball in, next team needs to be ready to go

1st thing you need to teach kids is how to start and stop with the basketball

Catch the ball with your feet in the air, it allows you to be balanced

Right-handed shooter, your left foot is your permanent pivot foot.

Shooting foot should be ahead of your pivot foot. Non-pivot foot moves first in a ball move.

Wrist cocked back in your shooting pocket

4 Lines Drill

Spin ball to yourself. Work on catching the ball with your feet in the air and your elbow under the ball. You should be able to take away the off hand and the ball shouldn't move.

After you get to triple threat, then direct drive. Triple threat then long, low explosion step on the whistle. You should be able to get to the next line (Free throw line, center line, other free throw line, end line) in 2 dribbles.

Your shooting foot should never go behind pivot foot. Jab step at the last line.

Then front turn at each line. So, on the whistle:

- Long, low drive, 2 dribbles, jump stop, 180 degree front pivot, 180 degree front pivot (Tell them when to turn). Then do a rear turn
- Make sure they do all 4 lines

Then cut throat emphasizing previous stuff.

2 dribble max
Rip ball to shooting pocket, not over head. That is a turnover

Mini-Clinic #2- Live Ball Moves

Principles:

1. Work from triple threat
2. Take a long, low explosion step
3. Go in a straight line. Attack the front foot
4. Cover some ground with your dribble

5. End your live ball move with a 1-count quick stop

Live ball moves:

1. Direct drive
2. Cross over
3. Jab and shot

Drills

1. 4-line drill
2. 1 on 1 with open passer. 2 dribble max
3. 3 on 3 cut throat with pressure work up

Have them shoot only jump stop lay ups at the beginning of the year. They will probably have to deal with help defense.

We only do the 3 dribble moves listed above.

Your jab and shoot move must be believable. Put your head down like you are going to drive.

4 Lines (Free throw, center line, free throw, end line). Make move out to next line. Then turn, pass to next kid in line, and then close out. Make your live ball moves off a jump stop.

Then 1 on 1 cut throat with an open passer. 2 dribble max. Giving up an offensive rebound means you are automatically out.

Then 3 on 3 cut throat

<u>Mini-clinic #3- More live ball moves</u>

Principles

1. Make every cut a v-cut
2. Change of pace/ change of direction
3. Keep vision on the ball
4. Give early hand targets
5. Catch facing with a 1-count quick stop
6. “Run through the leather” i.e. shorten the pass
7. If overplayed, back cut or re screen- Don’t be a beggar.
8. Types of cuts:
    a. Loops
    b. Inside cut
    c. Flash cut
    d. Replace cut

Drills

1. 1 on 1 with open passer
2. 3 on a side, no defense
3. 3 on 3 cut throat

Same pressure work ups as clinics 1 and 2. **Always run through the leather. You can not pass to a player standing still.**

** When correcting a player, they should respond "rebound" and when they receive praise, they should respond " 2 points."

Go slow into you move, then quick out. Do not go the same speed every time.

If V-cut doesn't work, try an L-cut. Get inside foot between defender's 2 feet and cut straight out.

Then run cut throat 1 on 1 with an open passer. Must make 3 different cuts before they can get the ball.

Then 3 on 3 cut throat stressing the stuff we've talked about. Remember to run through leather, don't catch the ball standing still. Also, when running this 3 on 3 no post ups.

<u>Mini-clinic #4- BEEF</u>

1. **Balance**- Triple threat, knees bent, hand up, body ready before you catch the ball. Catch facing the hoop
2. **Eyes**- on your target. Small target all the way through your shot.
3. **Elbow**- Keeps the ball straight up under the ball. Point at target shooting pocket.
4. **Follow-through**- Shoot up and over 60 degree arc, extended arm. Snap your wrist and hold until ball goes through.

Drills-Shot progression

1. 25 ball slaps
2. 20 TV shots (see below)
3. 5 killers/ 3 spots (see below)
4. Square ups off pass (see below)
5. Square ups off dribble (see below)
6. pairs or alternate pairs (see below)
7. Alternating passes
8. Spots-record daily
9. 2-ball shooting- Perimeters
10. 2-ball shooting- posts
11. High/low cuts and shape-ups- post
12. Rapid fire

No additional work ups

** First shots every day should be in close
TV shots- Lay on back. Shoot straight up and hold follow through
5 killers/ 3 spots- "Perfects" 1-handed from each of 5 spots
Square ups off pass- Teaches them to square up on inside foot. Spin pass to yourself.
Square up off dribble- Same as above. 1, 2, or 3 dribbles.
Alternating pairs- 1 passer, 1 shooter. Make sure you jump stop at the end of the dribble so you are a balanced shooter.

Go right to cut throat.

Mini-Clinic #5- Passing

Passing Principles

1. Work from triple threat
2. Fake a pass, make a pass
3. Look for hand targets
4. Step when you pass to cut down time and distance
5. Work one side of the body- fake on the same side you are going to pass on
6. Be ball quick rather than ball slow
7. 1 or 2 fakes only
8. Vertical fakes
9. It's only a good pass if it's caught by the receiver in a position where they can do something with it.
10. Pass the ball with your feet on the floor.

Receiving Principles

1. Hand targets
2. Block and tuck when you catch it
3. Catch the ball facing the basket
4. Run through the leather
5. Always acknowledge the scoring pass

Drills

1. 4 line drill
2. 4 on 3 passing with traps. (Don't throw high out of a double team)
3. 2 on 'ya

Pressure work ups- Passing and receiving

1. Same as clinics 1-3
2. In addition, if pass is deflected, your team is off
3. If no pass fake is made, your team is off.

Flick passes:

- pass from triple threat. Always locked and cocked. No flimsy wrists
- step with shooting foot

- Only 1 or 2 fakes
- Fake a pass, make a pass
- Step when you pass. It shortens the pass and puts more speed on the pass.

Don't fake pass in the middle and then pass to the side, it give the defense too much time to react.

Play "Man in the middle". Pass versus a stick defender and then close out on person passed to. Then defender has hands up or down. Fake into the hands and pass opposite. Then live tell them to read the defender's hands.

"Triple threat, step, fake high, throw low" Call this with out the ball.

Make fakes and passes on the same side.

Must be able to flick pass with either hand

"2 on 'ya" will help develop weak hand. The drill begins with 2 people with 1 ball each facing each other about 10 feet apart. On "Go" you make a flick pass to the other person. The goal of the drill is to get your opponent to have both balls at the same time.

Then 4 on 3 passing. 4 people in a square in the paint. 3 defenders. At least 1 person must be on the ball. The defenders move and try to get deflections.

Then move on to 3 on 3 cut throat.

It takes 1 week to get through these 5 mini-clinics.

Mike DeVillibis- Getting Carryover from Drills to Games
Mini-Clinics 6-8

There are 8 mini-clinics. After 2 weeks we will have worked through all of them.

Mini-Clinic #6 Setting and Using Screens (May take 2 days to introduce this clinic)

Principles

Screening

1. Communicate- Call the person's name you are screening for.
2. Run to set the screen
3. Set all screens with a 1-count quick stop
4. Make all contact on all screens-Except blind screen, must leave 1 step.
5. Create the proper screening angle
    a. Down screen- Inside cut do back may be pointed to the ball
    b. Back screen- Flash up to point your back at the basket
    c. Flare cut- Back to the 3-point line
6. Keep feet set
7. Screen and move opposite first cutter: Screener is second cutter.

Cutter

1. Take defender away from the screen
2. Walk to set up screens
3. Wait on the screen
4. Touch the screener
5. Play your player- watch the defense and cut opposite
6. Don't be a beggar. If covered, back cut or re screen

Drills

1. 3 on a side
2. 2 on 2 with open player
3. 3 on 3 cut throat

Same work ups as clinic #5 (for review)
turns pressure work up rules

1. Must be in triple threat
2. Use permanent pivot foot
3. Squared up to the basket
4. Catch the ball with feet in the air
5. End dribble with 1-count jump stop

Rules of playing 3 on 3 cut throat

1. You score, you stay on

2. Get scored on, your team is off
3. Violate pressure work up rule (see above), your team is off
4. Must pick up loose ball with 2 hands
5. 2 dribble maximum
6. Do not check ball in, next team needs to be ready to go

In addition:

1. Must wait for the screen or touch screener
2. Must make contact in screen or at least jump stop and get set (area screen)

We want all screens set with a 1-count jump stop. This helps the screener stay balanced and it tells the cutter when the screen is being set.

When setting the screen, protect yourself

We want to make contact on the down screen

The person closest to the center line is the one who sets the screen

Run to set screens, walk to set them up. Whoever is running is setting the screen.

We have to know who is screening and who is receiving the screen so we don't have 2 kids just running by each other.

Screeners must wait until they see a 1-count jump stop before they make their cut.

Tell your cutters to work in this order:

1. Walk into the cut
2. Wait until you see a 1-count jump stop by the screener
3. Watch your defender

The cutter can make one of four cuts:

1. If they are trailing, you make a pop cut (L cut)
    a. Cut straight up, not at a 45 degree angle. You must run your defender into the screen

When you come off the screen watch the defender and see how he reacts. **Don't look for the ball until you've looked to see how the defender plays you.**

1. If he follows you, you curl
2. If he cheats to the inside, you flare. Not 45 degrees, but parallel to the end line
3. If he just gets screened, you can pop straight up, not 45 degrees
4. If he tries to beat you to the spot, you make a back cut. **No 45 degree cuts!**

Touch the screener- don't let the defender get through.

In regards to the screener, the screener is the second cutter.

On the pop cut, when perimeter players set the screen they need to get out to the 3-point line.

If the cutter curls, the screener should go back to where he came from

In motion offenses we always have to have someone coming back to the ball on screens.

Then run a 2 on 0 drill running down screens only.

- Pass to the coach and go set a screen.
- Cutter runs one of the cuts listed above and coach passes to the cutter or the screener.

Coach can call out which cut he wants and then watch the cutter and the screener.

Then add a defender on the first cutter. We will then go to 2 on 2 but we have to defend the first cutter only first.

What will eventually happen is that you will read "curl" and begin to curl. The defender will read this and cheat your curl cut. You will then flare to counter this. Don't look for the ball too early.

Passer must read the defender. Tell the passer to pass it where the cutter should be.

Then 2 o n 2 down screens only

Then 2 on 0 with back screens and down screens.

Principles are the same as for down screens

We want our backs to the basket when we set back screens

- If defender is high, we take him higher and cut low
- If defender is low, we take him lower and cut high

The second cutter goes opposite where the first cutter goes.

This time we will go from 2 on 0 to 2 on 2.

You can't throw the defender where you want them to be, you must read him and run him into the screen.

If they are a post player they can post up, they don't have to flare out. Re screen to get post players and perimeter players in areas that play to their strengths.

<u>Cross screening</u>
Person on the ball side sets the screen.

After we post for a 2-count and realize we are not getting the ball we go through a 3-step process:

1. Turn
2. Look
3. Go screen

Don't start towards the first cutter until you've done 1 and 2. We want to make sure we have a good screening angle.

When we set a cross screen, we want an angle, not parallel with the lane line.

The second cutter goes opposite. If the first cutter goes low, the second cutter goes high and vice versa.

We want the second cutter coming back to the ball.

Move away from the screen first.

<u>2 on 2 Perimeter and Post- First ran 2 on 0</u>

Make them run a couple of screening actions before they get the ball. Then play cut throat.

Touch the screener (first cutter must do this). Make contact on the screen.

<u>Mini-clinic #7 Saddle Up (Posting up)</u>

Principles

1. Go find the defender/ make contact
2. Saddle up on the line between the ball and the basket
3. Show numbers to the ball
4. Saddle up when the ball can "see" you: **Not too early**
5. Saddle up in a big, wide stance: Both hands up, sink hips, back straight
6. If the defender is low, seal and hook for high feed on reversal
7. If behind, step and slide to keep him there
8. Catch the ball with a 2-foot quick stop
9. Find the defense

<u>Drills</u>

Post series:

q. Dribble down
r. Loop
s. Off baseline
t. 4 on 4 cut throat
u. 3 out/ 1 in pressure work ups

Keep the defender in the post on one side

At the start of the year we like to have our post players start out of bounds because it gets them used to going out and finding a player

Rules:

1. Go and find the defender
2. Numbers to the ball
3. Sit big with backs straight
4. Both hands up. Do not use 1 hand to hold them off. Upper arms parallel to the floor with fingers up.

Whoever has control of the top foot has control in the post. Make and maintain contact with the defender.

We don't think you can post too high. We could post at the elbow.

1st defense- defender on the high side only

Drill 1 on 1 with a passer
Passer at the top dribbling to a side. Offense comes in from underneath the basket and posts up a defender.

Don't post up until the passer can get you the ball. Don't post while the ball is in the back court.
Wait until the ball gets to your side

Run with the defense on the high side and then with the defense on the low side.

Mini-Clinic #8- 4 Basic Post moves

Principles

1. Catch the ball with a 2-foot quick stop
2. Chin the ball and keep it there
3. Find the defense
4. Make the correct move on balance
5. Be a solid low post player, be able to turn both ways

The 4 moves to work on are:

1. Drop step
2. Jump hook
3. Up and under
4. Turn and face

Larry Shyatt- Face Guard Defense

We must stop easy baskets

We are an over help team- 5 guys on the ball
80% of defense is people without the ball

All 5 must initiate contact and rebound. Then go get it.

Do your work early. When the ball is in the air, our feet are in the air.

Knick Drill

This is a 5 on 4 drill. The 5 are on offense and try to score in the half court. When the 4 defenders finally get the ball, they will try to transition to score on the other end. They will have an immediate advantage because their center (a 5th player they now will have) will be stationed at the center court line. The offense has to get back, build a wall, keep the ball out of the middle, and force skip passes. Tell them to get their hands high and their hips low.

Circle the Defenders

This drill will teach our defenders to find their man first and then find the ball. They must rebound the ball and put it under their chin.

Spread out 5 offensive players around the 3-point line. 5 defenders circle up in the lane and move in a clockwise direction, continually calling out the man they will block out. The offensive players do not move. On the coach's shot the 5 offensive players crash hard. The defenders must find their man first and then go get the ball. They then fast break the other way and the offense must get back.

** if the offense gets a rebound here, you could give them 8 seconds to run a last-second quick hitting play.

3 on 2 Back 3 on 3

This drill uses the overload principle. It will be hard for the defense the first 3 seconds just like the 4 on 4 and 5 on 5 drills that we have run before.

Begin with 3 offensive players on the baseline with 3 defensive players at the free throw line extended facing them. The coach calls out the name of a defender and then throws the ball to someone on the offense. The offense fast breaks the other way. The defender whose name was called has to touch the baseline and sprint to get back in the play.

** You could also run this as 4 on 4 back 4 on 4 with the same set up.

Laker to Heat

In this drill run a 3 man weave down and back. On the way back the 3 offense have to play against 3 defenders coming in.

Team Defense

We want to irritate and annoy the defense. Close outs are very important.

He calls short, choppy steps "squeaks." If you go to a practice and you hear a lot of squeaks, that is good.

When closing out, take away the rhythm jump shot. Get your fingers up. Once you take away the rhythm jump shot, get your hands down to take away the drive.

Then works on close outs in 5 spots around the 3 point line: top of the key, both wings, and both baselines.

He works on "squeak up, Squeak back" keep feet moving. Hands up, hands down.

Take away rhythm jump shots and take away the paint.

Begin the drill by having an offensive player in each of the 5 spots. They can first be stationary and then let them make dribble moves.

Defenders should not let the offense so straight to the hoop.

Slide Series

1. *Form slides*- Run a normal zig-zag drill but at half-speed so you can build groin muscles. Stress keeping the chin up, back straight. Pull with front foot and drag trailing foot. Keep feet shoulder-width apart and take big, long steps.
2. *Short slides*- Now normal speed. Short, choppy steps, feet shoulder-width apart. Trail hand down other hand in the passing lane. You can make this competitive by dividing the court in half and having 1 person go on each side and seeing who can get to half court first.
3. *Bounces*- Still sliding, keep feet shoulder-width apart and stay in stance. Chop your feet while in stance and trace the same pattern as you have in the other zig-zag drills. Actually not chopping your feet, just taking a lot of small steps to build groin strength.
4. *Bumpers*- Getting around screens. Coaches set the screens at 2 different spots on the same pattern as the previous drills.
    a. Get over or under the screens while maintaining pressure
    b. If we get beat, we can't stay beat
    c. We want to defeat the screen, be quick with our feet
    d. Defend imaginary man then man with a ball.

e. If you are not a pressing team, you can still run this in the half court just start the drill wherever your pick up point is.

In these drills the offense can only shoot jumpers. If he does not have a shot he should pass it back to the coach.

Defeat the Single

Coach as a passer on the top and a screener on each block. Defender guards the offense on the wing. Offense gets under the hoop. The defender should take away one whole side so that the offense can only go one way.

Same set up as before but now work on defending the curl cut. Stay on the butt of the offense. Offense can only shoot jumpers in this drill. The defender needs to think of himself as a caboose. Take away one of his directions, don't give him a choice

Never stay screened

In all of these drills we are trying to make things more difficult for the defender. Not guarding the passer makes it harder on the defender.

You now add a 3rd defender who begins on one of the elbows. Offense begins under the hoop. Still have a screener on each block and a passer at the top of the key. The third defender now picks a side and makes it a double screen.

1 on 1 and 2 on 2 Full court

This is a zig-zag drill. Make sure kids are lout, yelling "ball" and "help"

We want to be a team that overhelps.

Just run this drill to half court and have the offense throw it back to the next person in line and become the defender.

You could add a screener to this drill and make it a defeat the screen drill.

Once the offense beats the defense (and he should try to do this) wait for the defense to catch up do it can be an offense on defense drill again.

When we go 2 on 2 we should hear lots of talk from the defense. The offense should try to get a split.

When you run this 2 on 2, split the court in half and keep 1 offensive player on each half of the court. As the offense moves up the court, the man without the ball should stay behind the ball.

When the offense reaches half court, they fast break back 2 on 0. After the 2 on 0 they become the 2 defenders and 2 new offensive players come on.

Must get 3 turns in the back court. Talk, talk, talk.

Could also put a coach in the middle of the floor at the center circle. On pass to the coach the 2 defenders could trap and then recover when the coach passes back to the offense.

Help side exchange with a pin down

Coach on one side of the floor on the wing as a passer. Another coach on the same side baseline as a passer. Offense on the other side one on the wing and one on the baseline. 2 defenders on the help line.

The two players on offense exchange, defenders must talk each other through it. If the coach drives, the offense must keep him out of the lane.

You could also pass to the coach stationed on the baseline. On any pass the defense must talk and make sure the offense can't get a rhythm jump shot.

Defense must recover on air time.

2 on 2 Contest

2 coaches at the top of the key at each lane line extended, one offensive player at each wing. 2 defenders in the middle.

Start by passing the ball around the perimeter to work on body position. Then make it 2 on 2 live.

Tell the offense to go middle if they can (although this should never happen to our defense)

Coaches just drive to elbow to see if defense stops splits

For this drill all offense must stay in their spots until they catch the ball. Keep those 4 spots filled throughout the drill.

Shell drills

Can run them 4 out or 3 out 1 in. Could also play it as cut throat.

Offense around the perimeter and defense in the lane. Coach passes out from under the basket and defense has to close out. If offense scores they stay. Coach immediately

takes it out and 4 new defenders come in. If the defense scores, they get it to coach and run to the offensive spots. New defense comes in.

Post defense

Most post feeds come from the wing. Post defense should be 1 step off the offense so the offense doesn't know where the defense is.

Once the ball is in the post, all 5 defenders need to dig it out. Defense can foot fake at the post.

The 2 defenders closest to the post must make sure that the post player can't put the ball on the floor without getting it stolen.

Once the other offensive players start cutting, the defense shouldn't chase they should work on angles.

Remember that defensive post position begins during transition. On offense and on defense we want to do our work early.

You must learn to play post defense without your hands.

To practice 1 on 1 post defense, put a passer on each wing. Flash a post player from the weak side. It is the job of the post defender to beat the offensive player to a spot. **Make the offensive player cut high, don't let him cut below you**

Dead front when the ball gets to the level of the post player.

If the ball gets to the post player in the low post, 3 people are to blame:

1. The person guarding the ball (no ball pressure)
2. The person fronting
3. The help-side defender

Guards and forwards need to work on post defense.

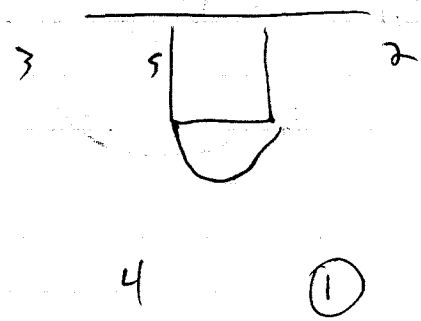
In the offense does get it in this one on one drill, he must take a quick turnaround jump shot.

The defense should not let the post player catch the ball in the paint or on the block.

Always emphasize fundamentals.

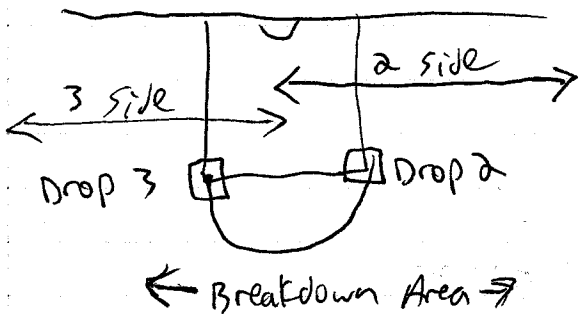
The Dribble Motion Offense - Herb Welling

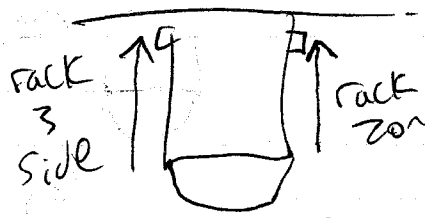
Player Positioning:



1 - Best driver
2 - Best shooter
4 - 2nd best driver
3 - Big forward
5 - Center (opposite the ball)

Floor Breakdown:

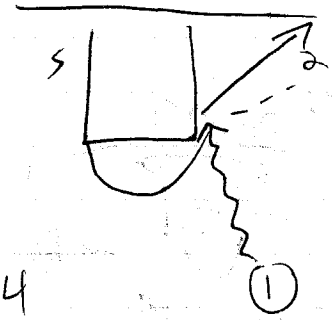


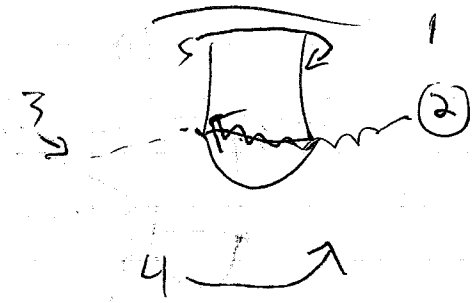


FT extended to block

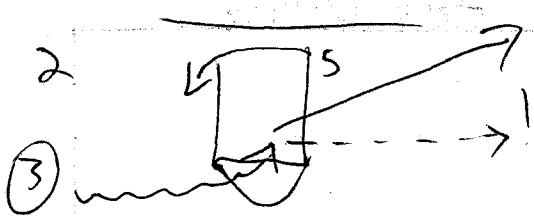
Offensive Principles:

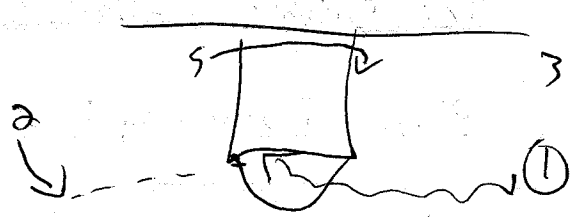
- work off 2 foot jump stops





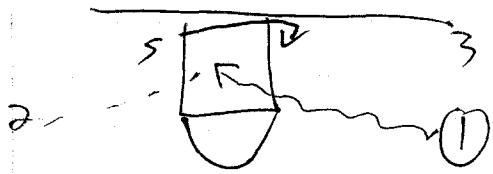
Drop zone





4 ← 4

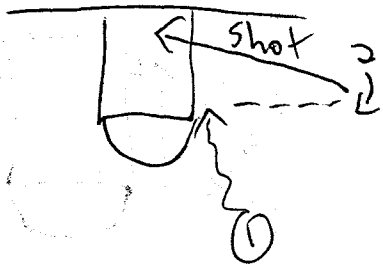
Rack zone



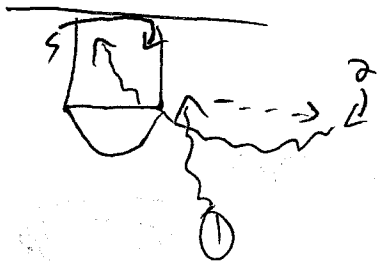
4 →

The offense in the whole:

- First option

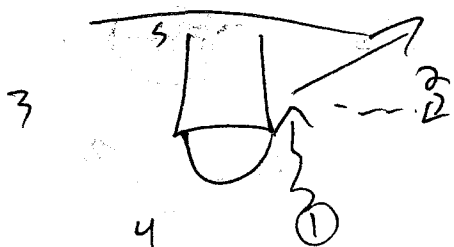


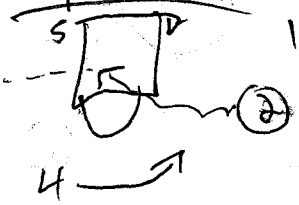
- 2nd option



drive & shoot a lay-up on other side of rim

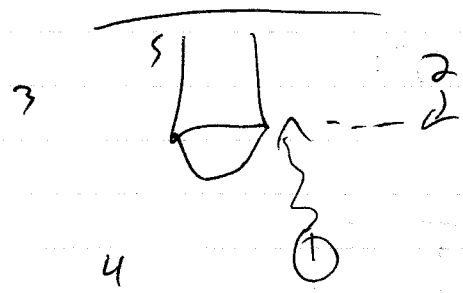
- 3rd option

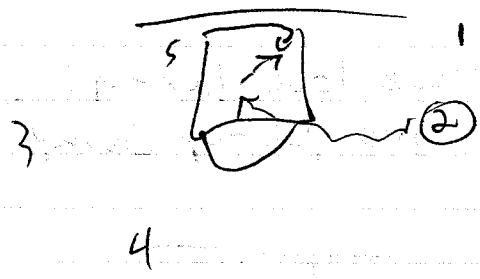




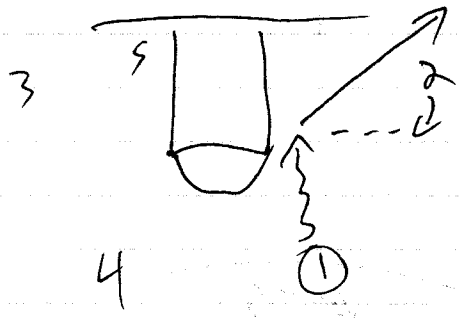
3 shoots a 3pt.

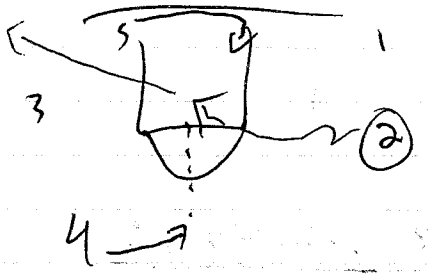
Drop zone

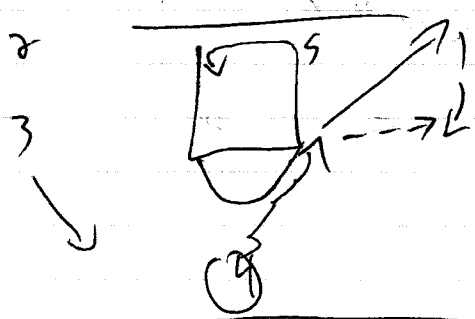


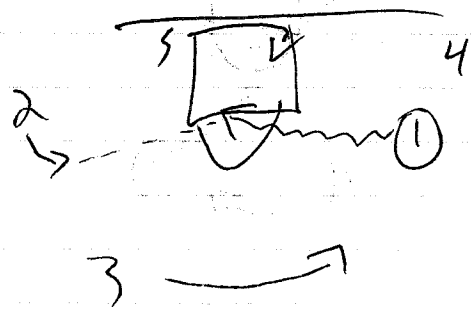


2 passes to 5

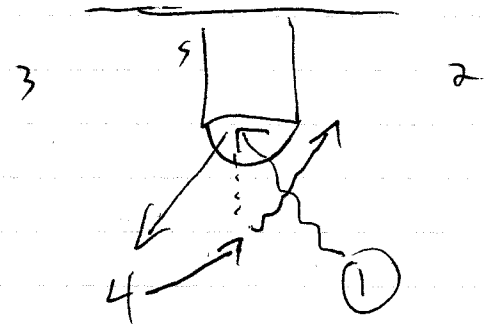






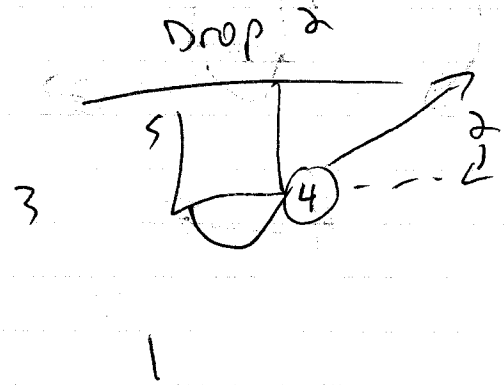


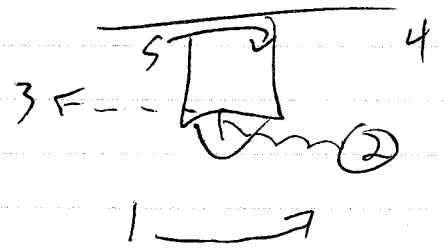
Dribble x motion:



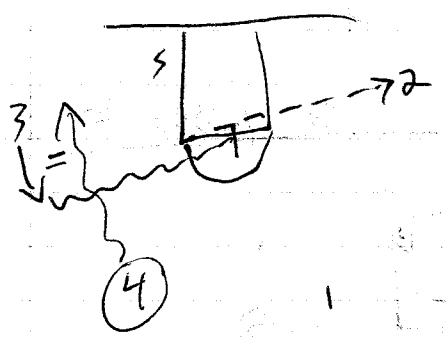
1 attacks the nail hole

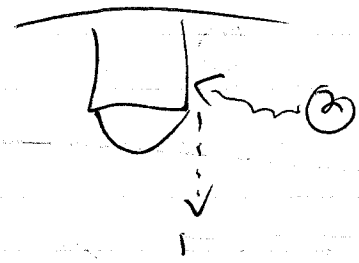
Drop 2



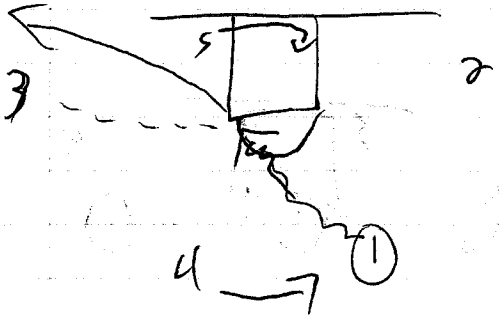


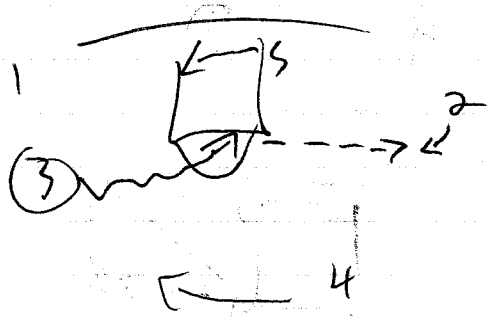
- we love lay-ups, we like 3's
- No pull-up Jump Shots

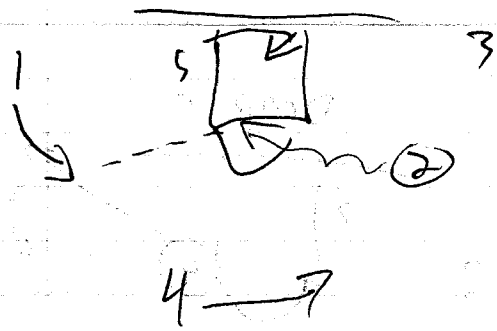




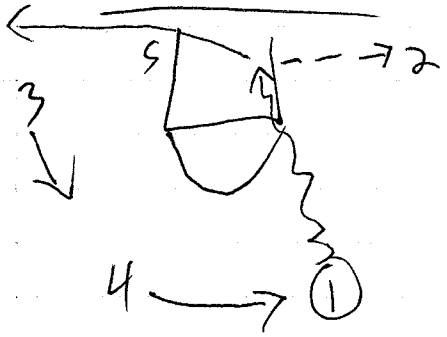
Drop 3 Motion:



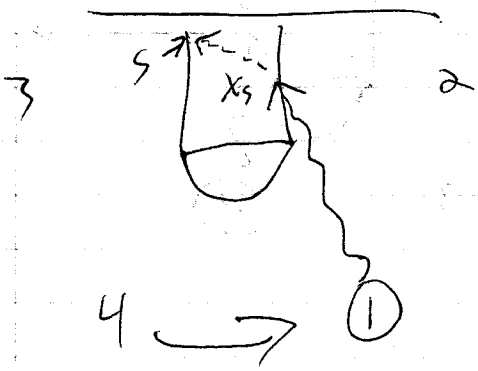




Rack Motion
Rack 2 zone

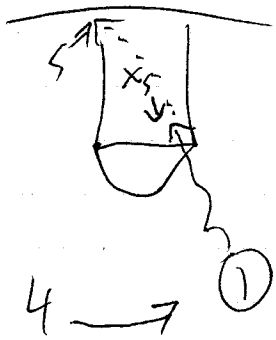


#2 shoots a 3 pt.

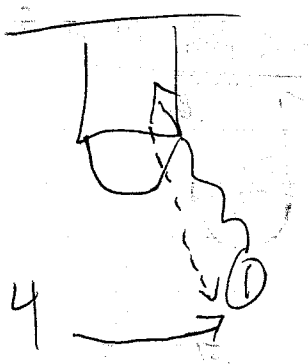


#1 makes wrap around pass to #5

X_5 - helps across

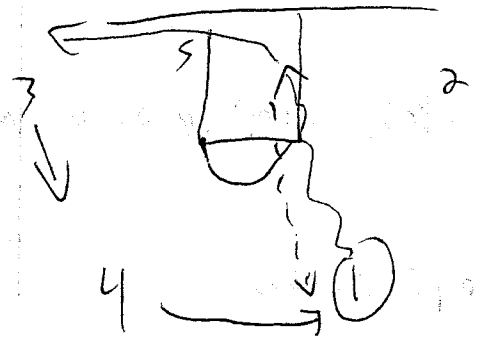


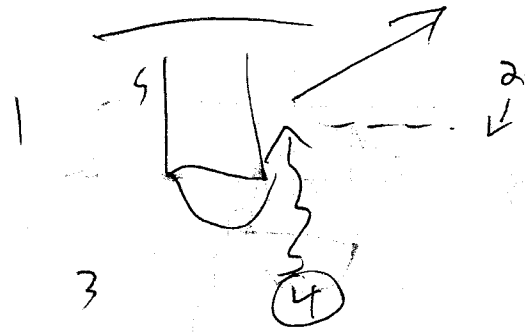
X_5 - helps up
#1 throws high feed to #5
Jump stop

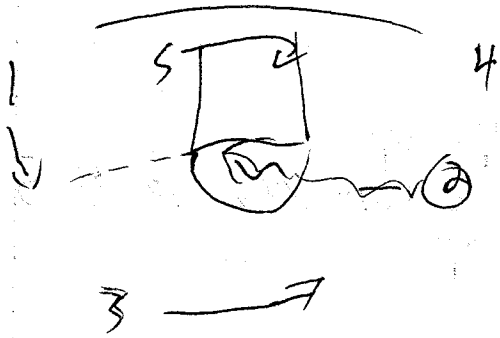


#1
Jump stop, pivot to the outside & pass to #4

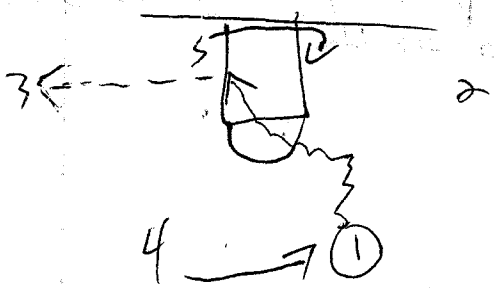






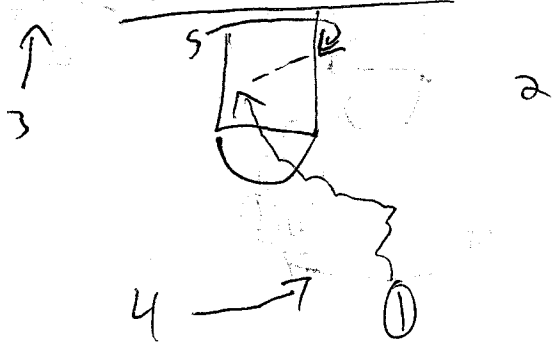


Rack 3x:

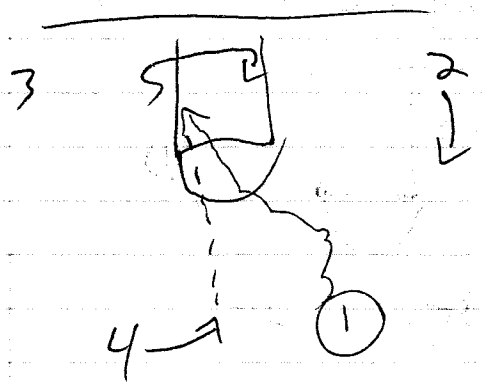


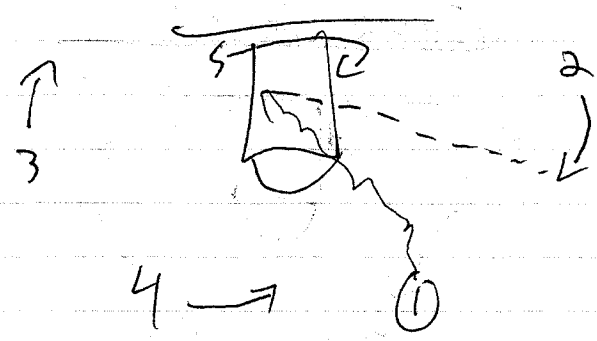
#1 crossover

Bounce pass to #5



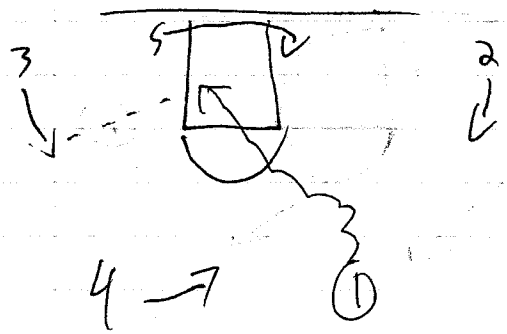
Rack 3x:

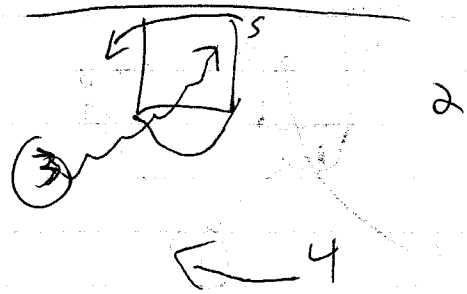




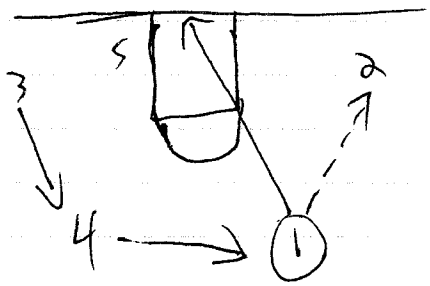
#4 is behind the ball

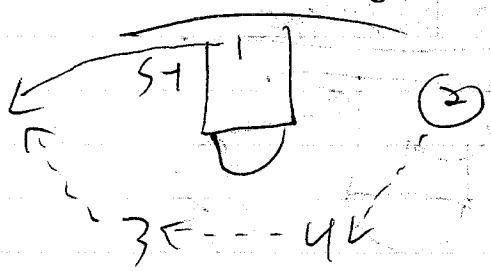
IF you don't have an open shot - get into the dribble motion



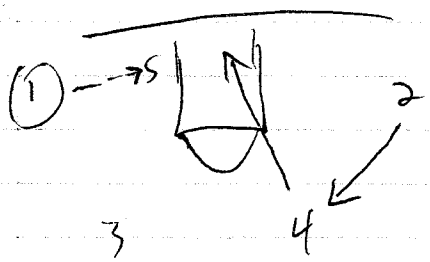


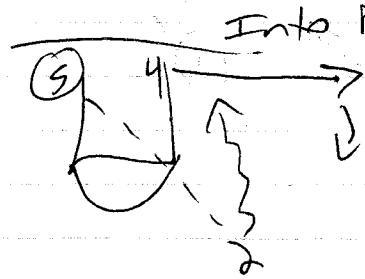
<u>Wheel Entry</u>: (vs Man or zone) (good for a post entry)



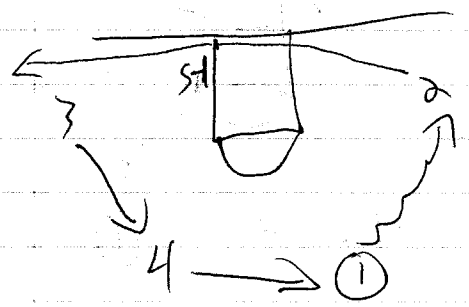


Into Dribble motion

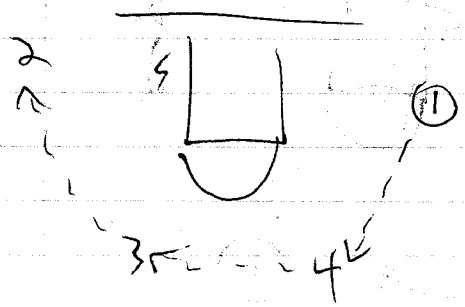


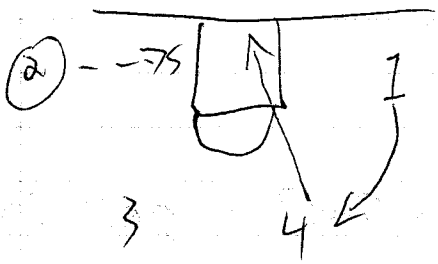


Circle Series

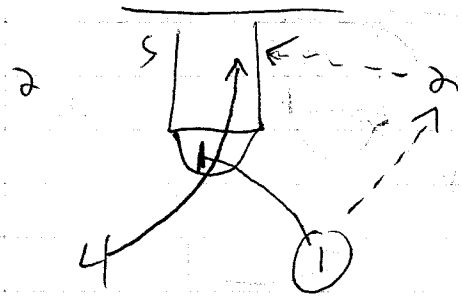


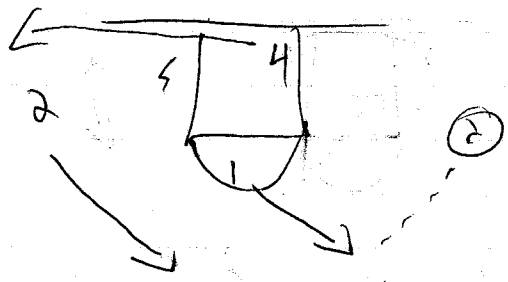
Swing the ball fast





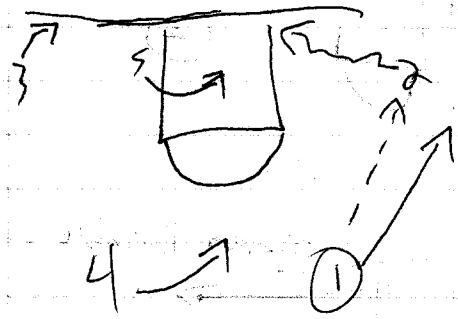
X Series off Pass



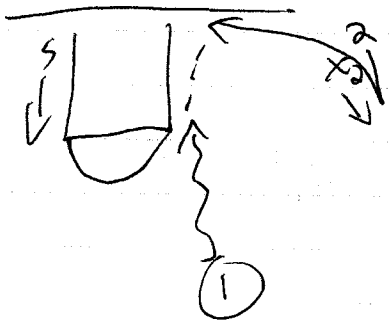


#4 runs off #1 butt

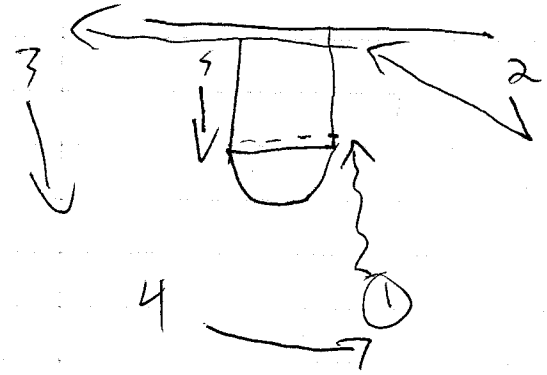
Drive Baseline

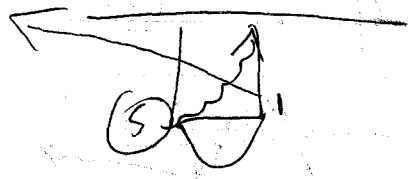


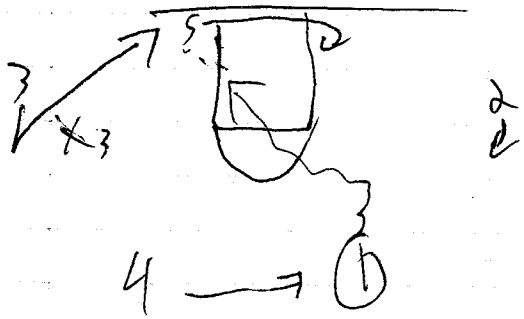
vs. denial (#2 goes to the corner)



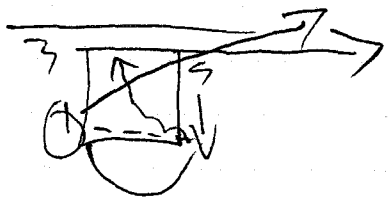
* #2 doesn't slide up until #1 gets to the drop zone
#5 goes to elbow when #1 jump stops

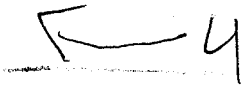






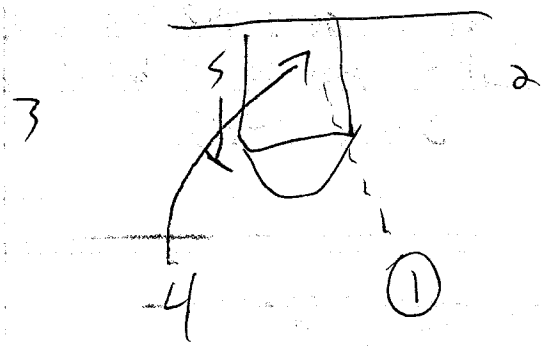
#3 fakes up 2 steps & goes backdoor



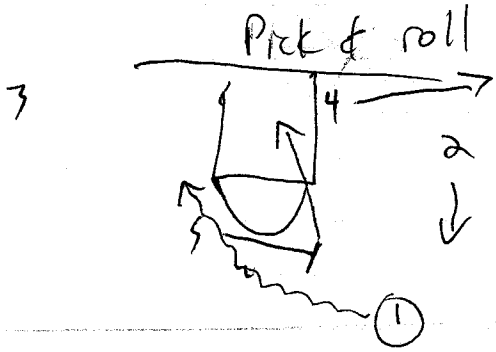


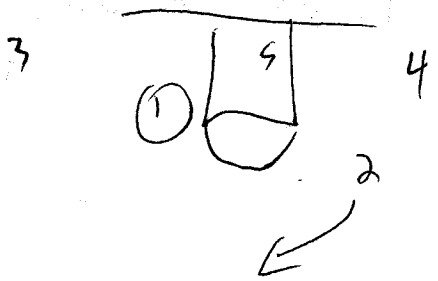
Specials (Quick Hitters)

"Chin Play" (Pete Carill)

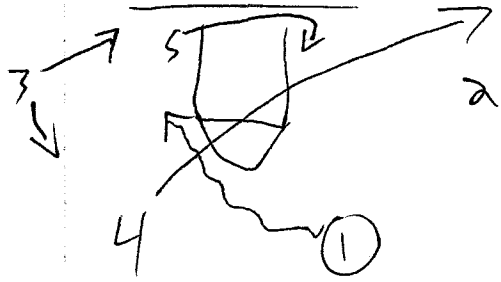


option 1

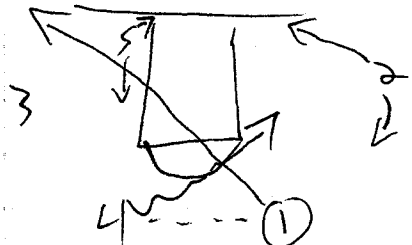




"4 thru" (spreads the floor)

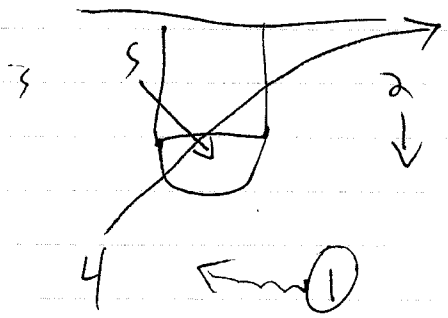


"1 thru"

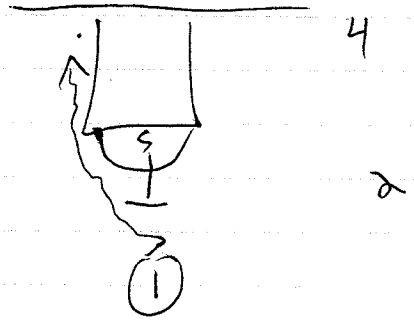


Specials

♩ "Phoenix" (Mike D'Antoni)

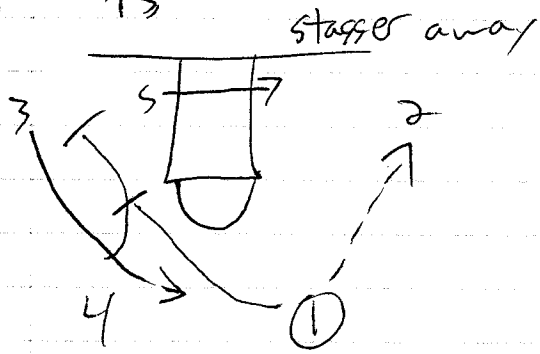


Flat P & R

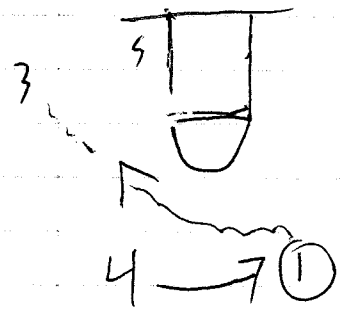


Pick & roll or Pick & Pop

♩ "43"



♩ "42"



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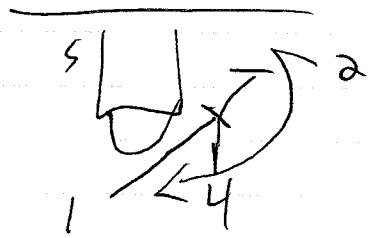
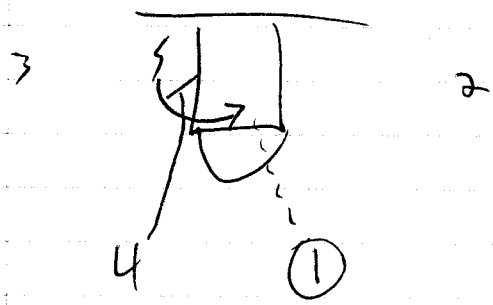


♩ "Flyer" (Bob Hurley)



Vance Walberg at Rocklin 9/29/07

Opening:

- A high school coach, Clovis West…nothing remarkable about the school or the kids, in 23 years he had 3 Division 1 players.
- Starting in the late 80's he saw a different successful Division 1 coach every year, he would go for a week. He noticed the culture, weight room, little things that a program did….that you can't get off of notes, clinics, dvds.
- This offense / defense (they go hand in hand) is proven at the high school level (Clovis West), JC (Fresno City), and Division 1 (Memphis).
- This offense, defense, and substitution mentality neautralizes the opponents effectiveness….enhances your teams'.
- The offense won't get you any wins: we win by practicing harder, out hustling the opponent, defending, depth, rebounding, getting to the foul line, and out of bounds plays.
- He had 7 guys at the end of last year, said he put basketball back 100 years with his team's performance.

Basics:

- Four out One in.
- Two side = right side / Three side = left side
- Blow Out Zone, Breakdown Zone, Drop Zone, Drag Zone, Rack Zone. We need to use all of these….including drag zone, it clarifies everyone's movement and reads.
- 1and 5 are point grds (1 is the better / older pt. grd), tougher to pressure two pg's.
- 2 and 3 are patient, start w/ inside foot at rim
- 2 and 3 must be locked and loaded, spacing at NBA range.
- 4 must read and stay opposite, cleans everything up.
- Idea is to create the biggest gaps possible for drives.
- Looking to get to the rack zone 1st; "rack zone mentality"
- Drop zone is for players "not good enough to get to rack zone"
- 1 and 5 have complete "rack it" freedom, do anything you want, just make sure you get to the basket. They are the only ones who can soot pull up 3's, it helps them with the rack it if they need to be guarded on the pull up 3.
- 1 can be dead middle when we cross half court, 5 can be left sideline…tougher to help and gives 1 more options….new and good wrinkle. Maybe use as special.
- Any time we shoot a three with a foot on the line = team runs
- After drag 23 (kick out to three side from the drag zone) passer follows to three side under the post player, creates bigger gaps.
- "Kick ahead" = pass up the floor, "Kick / Pitch Back" = grd to grd pass, "Kick Out" = Wing go behind action.
- Pitch Back is 6-8 feet, rack it mentality on pitch back, positive "pitch back" = a catch past the mid line, rack it % goes up on a pitch back catch past mid line.

- On a Drag drive on the Two side, the 3 must "find the window" on the Three Side…locked and loaded at the NBA 3 pt range.
- Positive Kick Out = the higher the kick out is rec'd the better % of success.
- Positive Back Door = The better the spacing the higher the %....rather be higher than the elbow than lower on drop zone.
- 4 must call "ball" loud and flash to elbow when the drop zone is used.
- Drop zone is a two man game with the wing, remember we want to "rack it ideally", 5, 4, 3 are the outlets….if two man game doesn't work out.
- Kick Back, Drop 23 is a good look…look for back doors after kick backs.

DRILLS (details):

- "Olympic Shooting" details: call for ball, set up at NBA three.
- Drills and hustle make the offense, it all goes together.
- Mentioned "20 minute drill" and "4 min drill" to determine shooters.
- "4 Minute Drill" each basket has a name Worst shooters are in hell, 2nd and 3rd place shooters are in pergatory, 1st place team is in heaven. He charts every player, every day. 70% or better are green light, 50-70% can't shoot if we're getting "streaked", must rack it.
- "4 Minute Drill": To get to heaven at team has to beat the 1st place team 2 days in a row or by ten in one day.
- "Scramble" (3 on 2 Teams) details: defenders play parallel, there is no "ball" or "back", they start wide to take away kick ahead pass, then pinch middle if the middle keeps the ball, they force the middle guy to dribble it up.
- "Scramble": Teams. Ball handler sweeps, blows out, and attacks the side opposite of who passed him the ball, he hits the wing and spots to shoot 3 at high elbow, the man who threw the outlet pass sprints to the block…shot pass or three on kick out from the drive. Play in teams and keep score.
- Win at everything…win win win!
- "Cardinal" Details: Push ups if the ball hits the ground out of the net. Quick passes! Defense "is in your lane" = pass it…defense is "out of your lane" = rack it. Defense does not wait for skip pass.
- "Texas 11" details: start ball in the half court line. Half court guy can't move. 2 on 1 back is same principles as Cardinal offensively. Shoulders and hips square to the hoop. Stay in your lanes.

Zone Stuff

- Don't hesitate on 3's against the zone, make sure to rebound. 3 out of 10 makes and 4 out of 7 offensive rebounds.
- 4 to the glass.
- Wings are elevated vs zone
- Dribble at is always a back door, never hand off
- Push (Circle) and Wheel are great vs zone, swing it and expoit weak side.
- Alternate sides where offense is initiated, 2 side then 3 side.
- "1 or 5 Fade" (zone special) 1 hits 2, 5 sets fade screen on the top of the zone.

- “Bump’ – If the zone is a bump zone, call “Bump”. Wing goes to strong side short corner rather than cutting all the way through. Quick two on one vs the Middle of the zone
- “2 Set”– 3 out 2 in. Elevated mid post and also short corner action. Hit wing, wing hit mid post, for quick dump to short corner.
- “22” – Same alignment as “2 set”. Elevated mid post and also short corner action. Hit wing, wing pass back to point and drift to corner, reverse it and skip to back to wing for 3 pt shot.
- “52” or “53 – 4 out 1 in. 1 hits 2. 5 screens down on weak side of zone. 2 skips to 3 or goes through mid post to the 3 for a three pt shot.
- His teams shoot 50 threes per game if the are zoned.

<u>Random thoughts by Walberg</u>

Last year he moved the 1 to the middle of the floor and the 5 to the sideline (parallel to the 3 lane).

2 side
3 side
Drop 2 = drop zone, two man game with 2
Drop 3 = drop zone, two man game with 3
Drop 23 = drop zone, back door to 2, to 3 in the corner
Drop 32 = drop zone, back door to 3, to 2 in the corner
Drag 2 = drive, stop in drag zone, skip to 2
Drag 3 = drive, stop in drag zone, skip to 3
Drag 34 = drive to drag zone, skip to 3, post 4
Drag 24 = drive to drag zone, skip to 2, post 4
Rack it….means Rack it (finish / off the glass).

1 and 5 are drive first shoot second players.
2 and 3 are shoot first drive second players

Emphasized backboard passes or finish on rack it. No bounce passes, direct passes.

On drag zone drives options are trail or skip to window….the same side wing is not an option unless emergency. Defense will tip it if we try to go to same side wing.

Keep score in every drill, tally all wins in the foul section on the scoreboard, to get actual credit for the win, winning team must make a free throw.

Live full court is played to 8 by 2’s and 3’s…whoever makes the winning basket also has to make a free throw…if that player misses the foul shot then the team goes back to 5 or 6 or whatever they had previously and the game resumes. Cream rises to the top, the best players end up getting the ball, because they have to win on the court and the foul line.

Square shoulders to the basket, get low, attack in a direct line, clip the hip, try to bump the defender three times per drive. Ref won't call the first 2, will call the third….or will get a lay up.

In the breakdown zone, if 1 passes to 5 immediately, reads should be :
If 5 squares up to 1 or dribbles with inside hand…after a reversal from 1, 1 should x cut and brush screen.
If 5 reverses to 3 and does not dribble we are in "wheel."
If 5 dribbles toward 3with his outside hand, we are in "circle".

Calipari was impressed by how much he got out of his kids, didn't look like much…they were drilled so much on what they needed to do to be successful and so clear on their reads that they maximized their potential. Everything is mapped out and drilled home, kids know what to do in situations, and are taught to be aggressive…it pays off.
Do not take any negative steps on offense, when you have the ball, everything is attack.

We do not hesitate, 3's are up…if you are open you have to shoot it. If they close too hard, rack it…simple.

On 3's….make 3 out of 10, offensive rebound 4 out of 7 misses.

4 to the boards offensively. Best shooter is back on defense, creeps around the 3 pt line for kick out after rebound, 1 and 5 go to the boards, 1 finds ball as controller in press, and 5 is at the foul line to become gapper.

He sends his 1 and 5 to the boards, right into 2-2-1. His best shooter 2 or 3 gets to the top of the key as back man…anything that is not square to the rim for a put back, gets passed the shooter for the 3 pt shot. That shooter also becomes the "taker" in the 2-2-1.

3 or key, midrange jumpers = bench…in games, scrimmages and practice, must be in the key.

Want to maximize each possession: 60% layups = 1.2 points per pos. / 38% 3 ptr = 1.14 ppp / 76% free throw = 1.4 ppp. Memphis shot 28% from midrange the last two years. Go back and chart your bad shots over the last season, guarantee they midrandge. We don't want bad 3's, but at least they stretch the defense.

Offense and defense go hand in hand…it is an overall mentality and one suffers without the other.

Once the 4 man's defender loses vision, he needs to throw his hands up and prepare to clean up.

Condition with the ball, 90%. Get better while you get in shape.

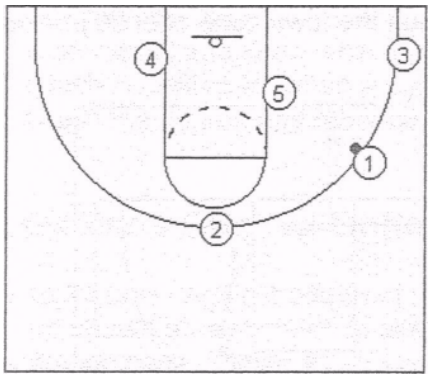
Important: in transition 2/3 are at the high x on the wing, in the ½ court they are on the low x on the wing.

Blood Drills are named that, because we want have blood in our eyes when we attack.

Iowa Zone Offense

We use Iowa to attack all zone defenses. Iowa is special because it is simple to learn, it can be used to attack all zone defenses, it provides great player movement, it produces great shots, and it has strong rebounding coverage.

Iowa is a continuity zone offense so player assignments and responsibilities are always the same. Below is the initial alignment of players:



Continuity

The offense starts when the point guard #1 sees that we are attacking a zone defense. He signals our Iowa zone offense by raising one finger high in the air. Once Iowa has been called, the point guard dribbles wide to a wing spot and our other offensive players move to their designated positions.

The point guard now has the option to pass to either #3 (cornerman), or to #2 (shooting guard). In our example below #1 passes to the corner man #3.

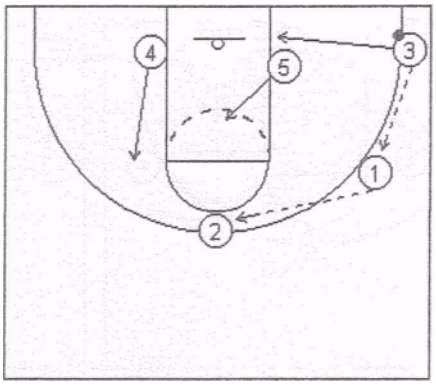
On the pass from #1 to the #3, player #*5* rolls low and establishes himself below the block. Player #3 catches and faces the basket, looks inside, and then swings the ball back to the #1. Player #1 then swings the ball to #*2* located at the top of the key.

This #1 to #2 pass signals player #4 to flash from behind the defense to the elbow (one full stride off the corner of the free throw line extended), and for #5 to flash into the middle of the lane.

Corner-to-corner in Seven Seconds

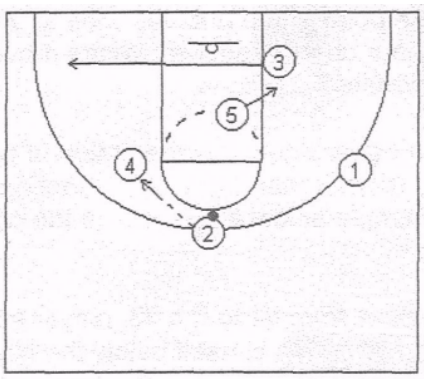
Initially we want to break the zone defense down by going corner to corner in seven seconds. We do not want any shots taken without the ball being reversed. We believe that every time we make the zone move it gets weaker and weaker.

To make the zone work even harder, we stress pass *fakes, shot fakes,* and *gap penetration* by before they pass the ball.

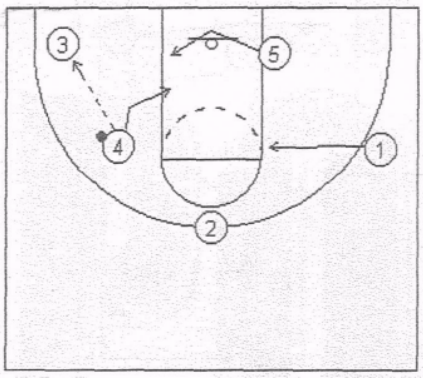


We also encourage the use of skip passes. Any time the immediate receiver is denied, we look to make the skip pass. We simply go by the denied receiver and throw the ball to the next player in the continuity of the offense,

As the pass is made from the #2 to the #4, player #3 shuffles the baseline and moves to the short corner on the opposite side of the court. Player #5 backs out of the power zone and moves to the weak-side block looking for the lob pass from #4.



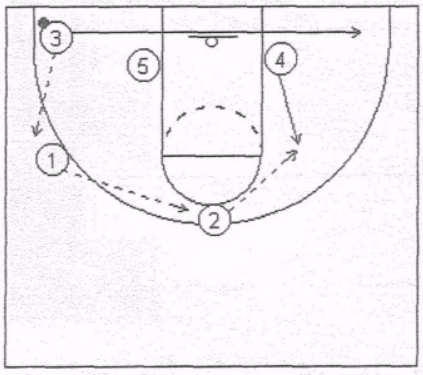
The real movement of players takes place on the pass from the #4 down to the #3. As #4 dumps the pass down to the #3, player #4 slashes through to the basket, player #1 sprints across the court to the opposite wing, and player #5 flashes across the lane.



Player #3 has the option to shoot or drive to the basket after receiving the ball from #4. Often this spot in the zone will be left unprotected by the defensive forward trying to give help at the elbow.

If #3 is well defended, he checks to see if #4 is open in the mid post, or if #5 is open in the low post. With #3 tightly guarded, it is almost impossible for the zone to stop pass penetration to either #4 or #5 without the defensive guards sinking and giving help. If the ball-side guard does sink to give help in the mid post area, our #1 will be wide open for the jump shot on ball reversal.

To continue the Iowa zone offense just repeat the continuity.



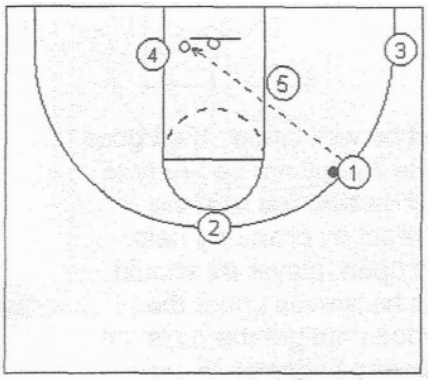
Iowa Zone Offense Fundamentals

- Fast break; beat the zone up the court.
- We do not want any shots taken without the ball being reversed.
- Read the defense,
- Don't force shots.
- Don't force passes.
- Swing the ball quickly.
- Use pass fakes and shot fakes to move the defense.
- Catch and face the basket.

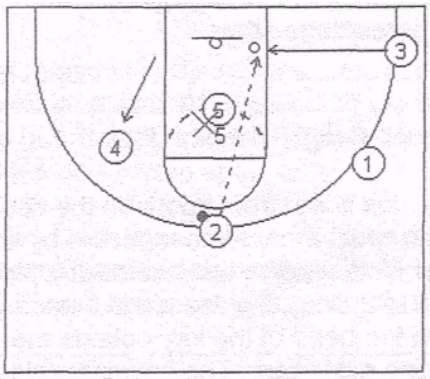
- Chin the ball and bend your knees
- Don't hold the ball over your head.
- Pass away from the defense.
- Get open as a receiver.
- Show a hand target and call for the ball.
- Create offense for your teammates.
- Look to penetrate the zone with either pass or dribble.
- When you dribble to penetrate look to attack the inside shoulders of the defenders.
- Dribble penetrate to pass not to shoot.
- Flash from behind the zone defenders into the open gaps.
- Screen-in on the backside of the zone.
- Take the ball away, and then bring it back.
- Use the skip pass
- Understand and know what kind of shots we are looking for.
- Crash the boards and rebound the offense!

Iowa Zone Offense Options

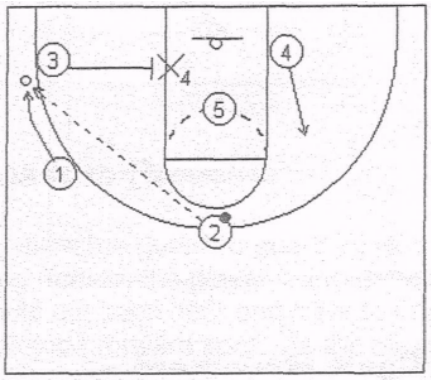
#1 to #4 Lob. Against odd front zones, the point guard should always check to see if *#4* is open for the lob pass. Player #1 should aim his pass at the bottom corner of the backboard on #4's side.



#2 to #3 Lob. When *#2* catches the ball, it signals #3 to switch sides of the court. Player #2 must look to see if #3 is open for the lob pass. Player *#2* should aim his pass at the bottom corner of the backboard on #3's side.



<u>*#2* to #1 Reverse Pass for 3.</u> After #1 swings the ball to #2, we want #1 to relocate towards the baseline looking for his 3 point shot. If the ball is reversed back to #1, player #3 screens-in on the bottom defender of the zone allowing #1 to shoot the open shot.



NBA Eurolive tour 2007



BOSTON CELTIC 2007 PRESEASON CAMP

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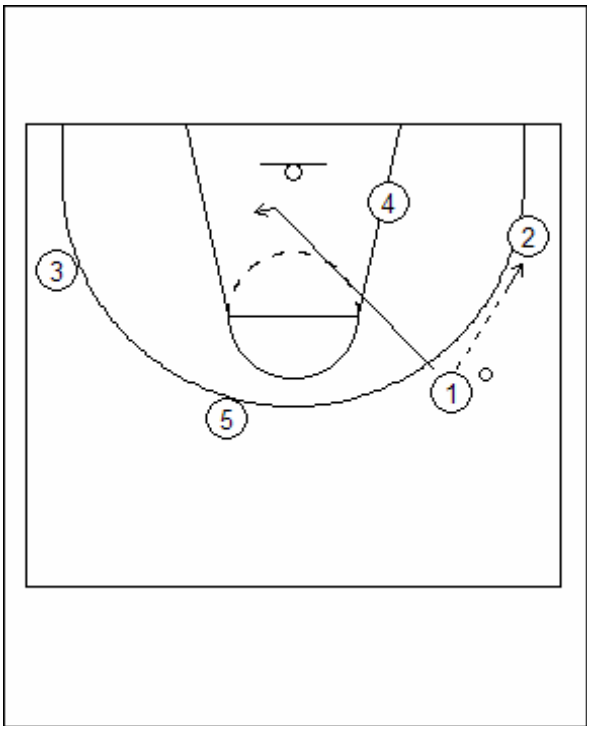
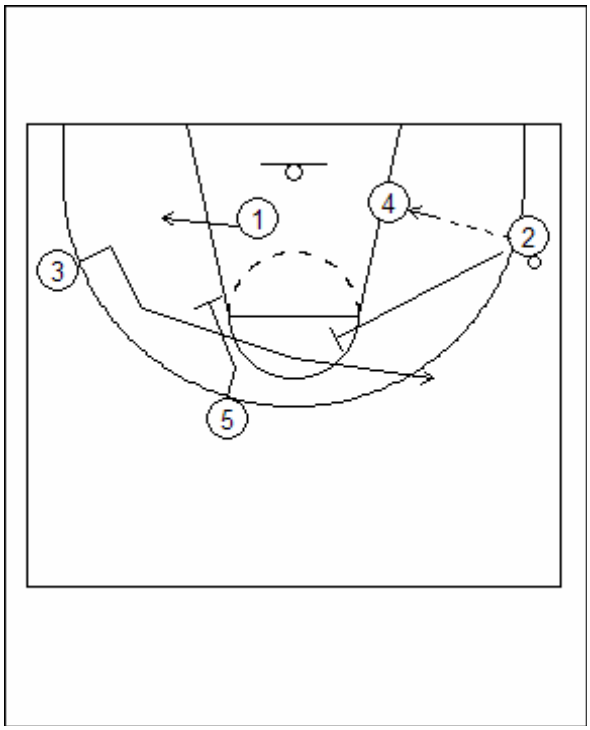
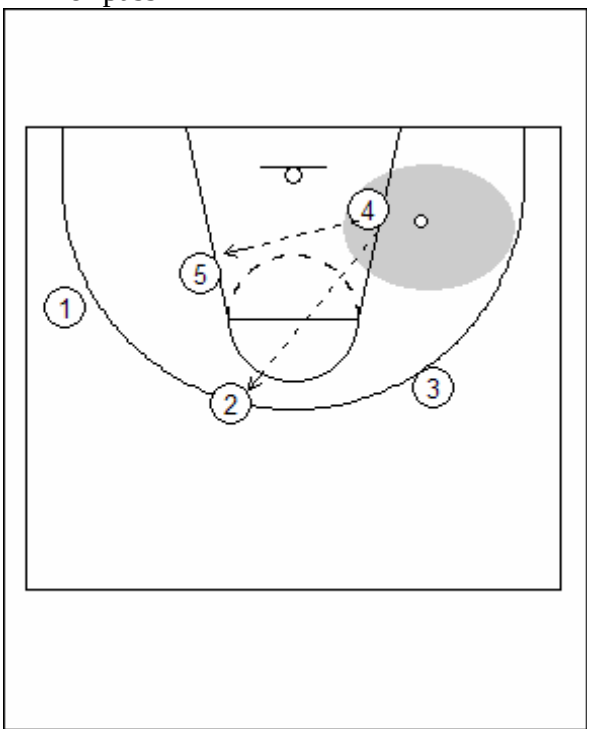
OFFENSIVE PLAYBOOK

Garnet isolation - pass entry

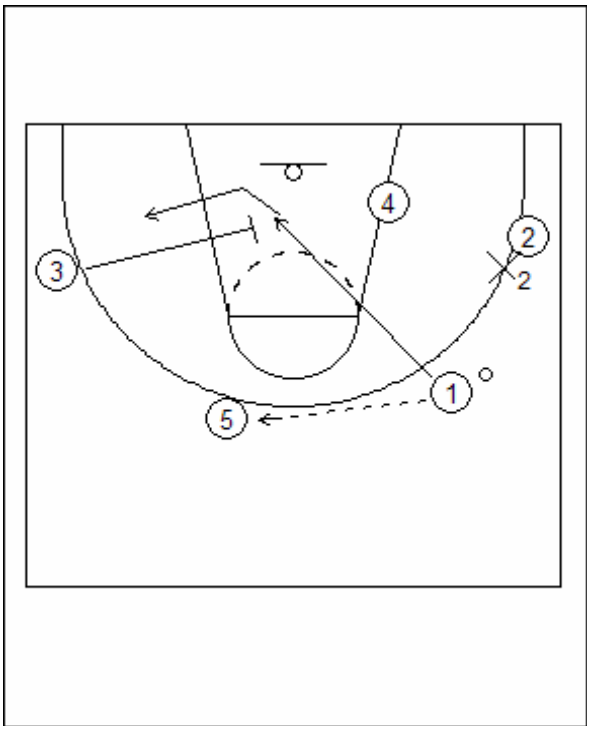


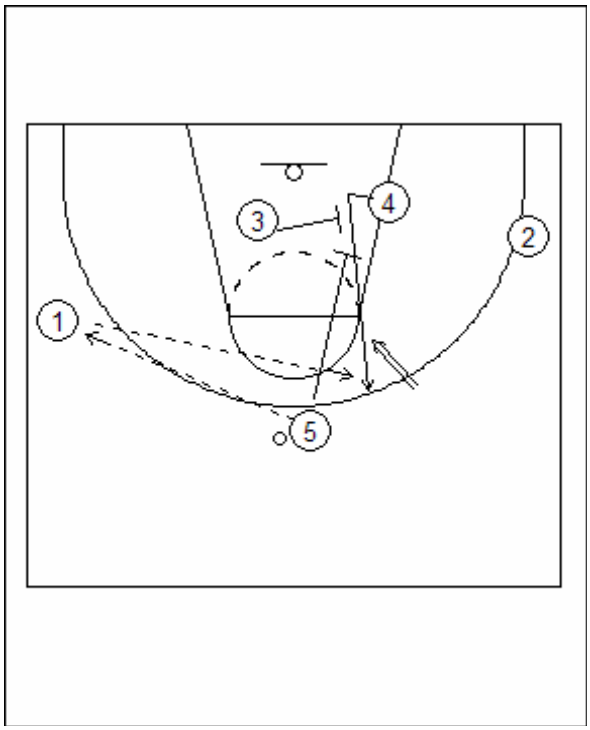


1x1 or pass

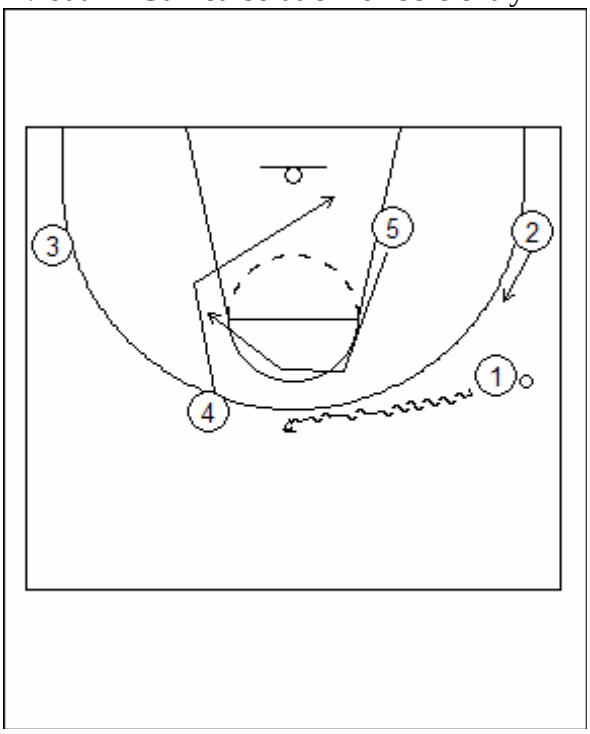


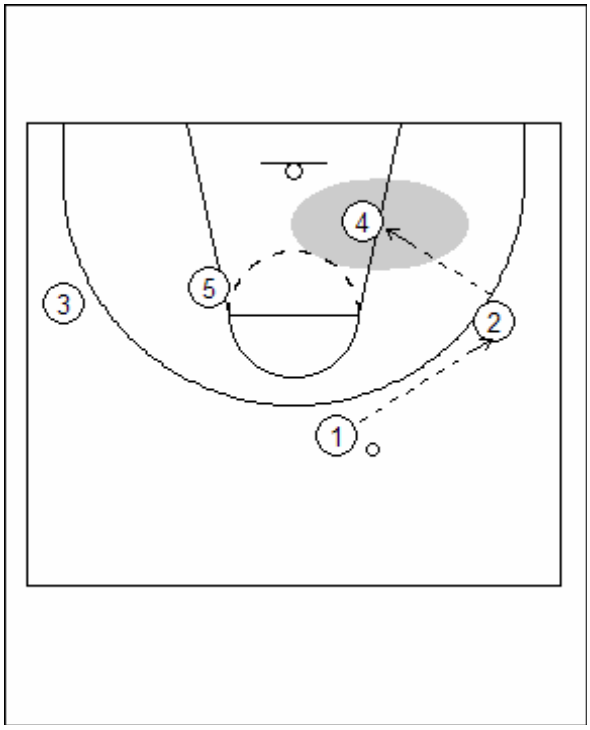
High post entry



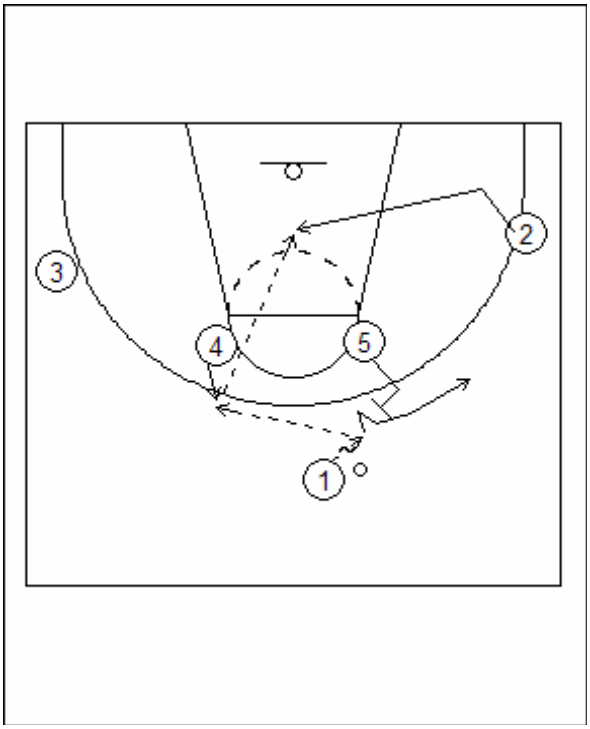


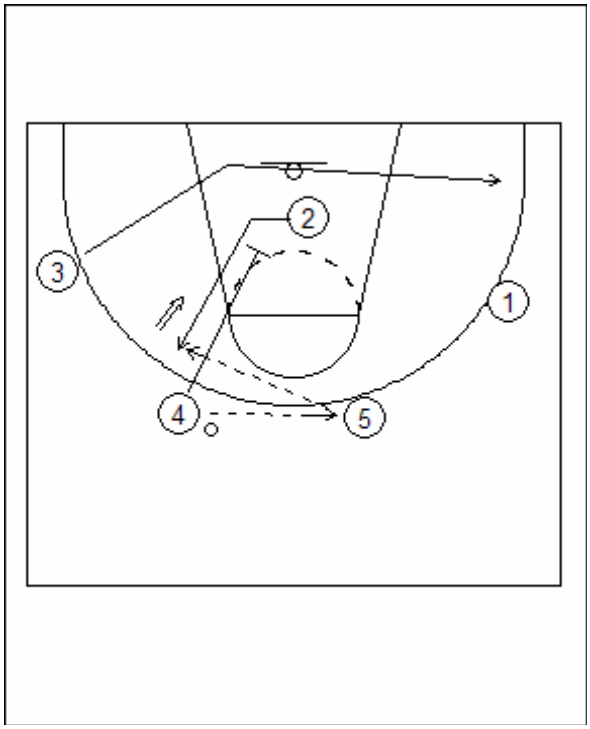
In/ out - Garnet isolation dribble entry

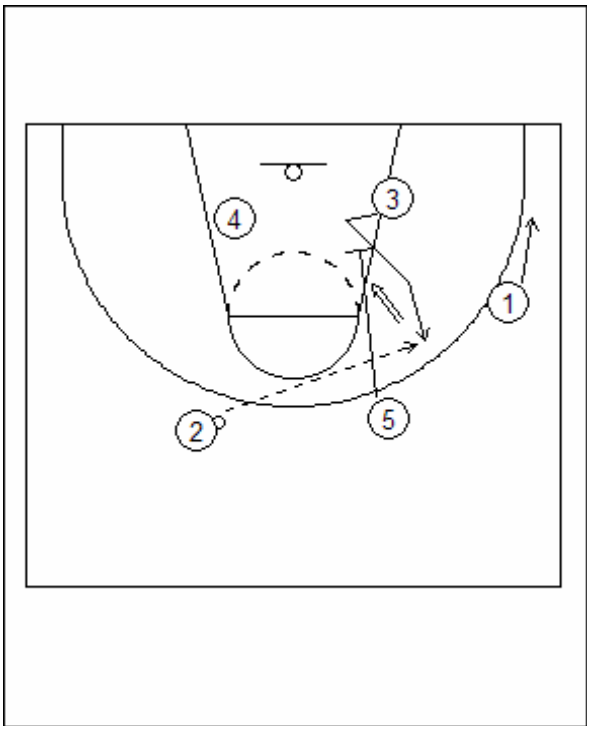




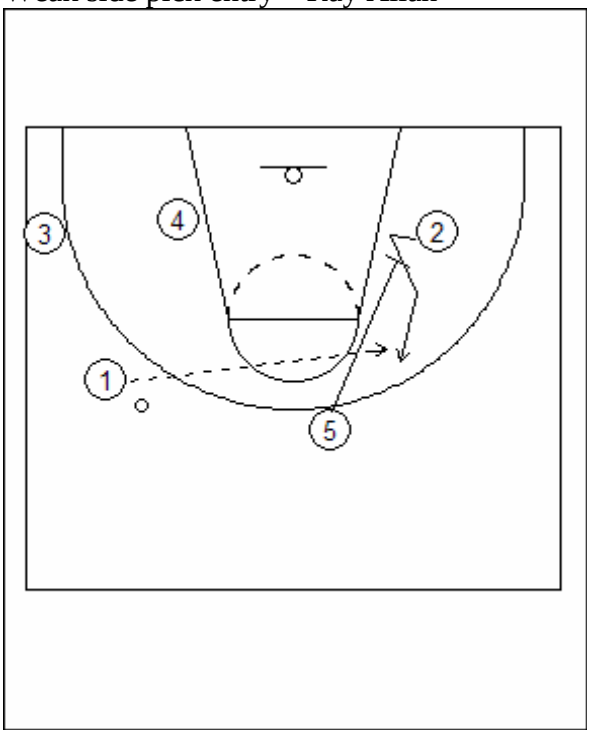
Horns - Pearce isolation in /out

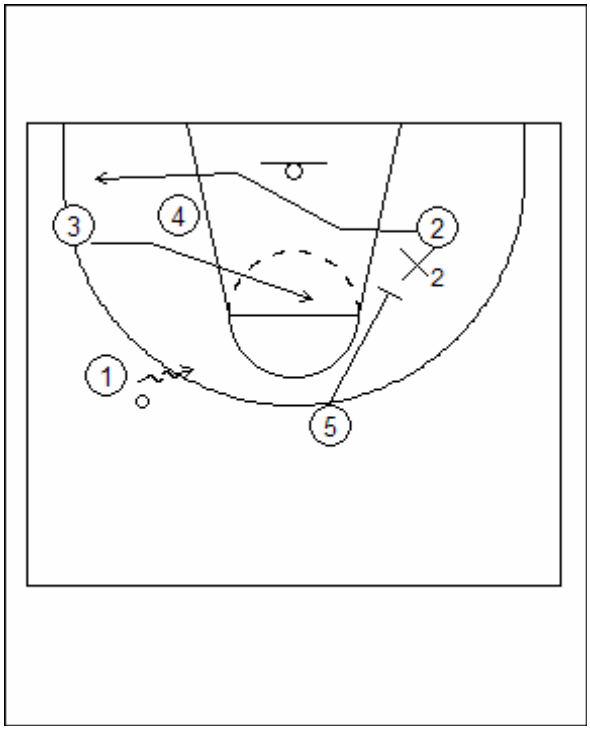


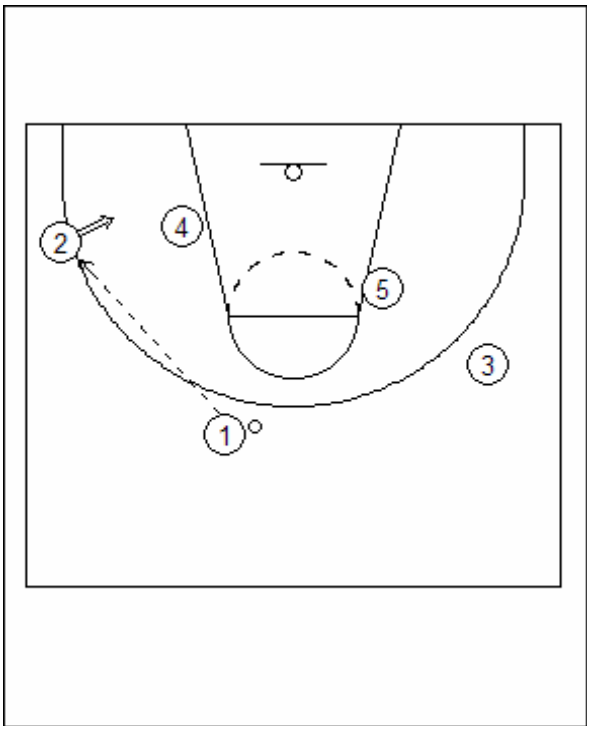




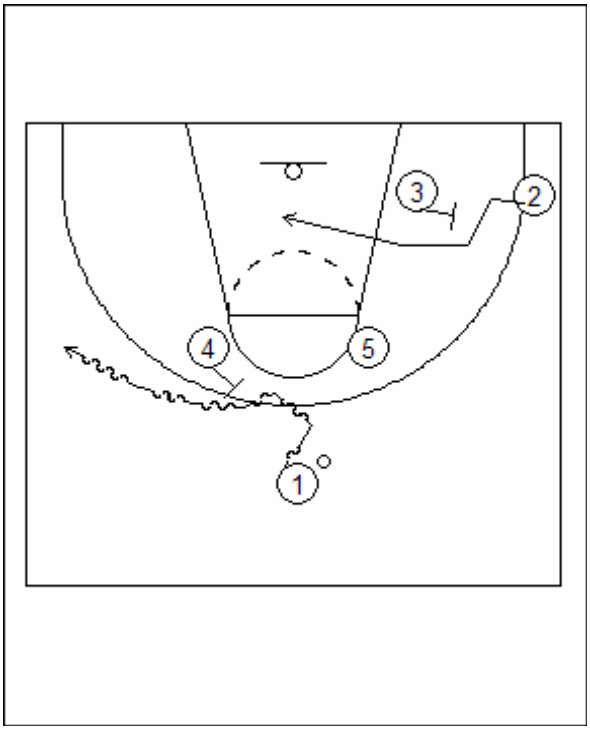
Weak side pick entry – Ray Allan

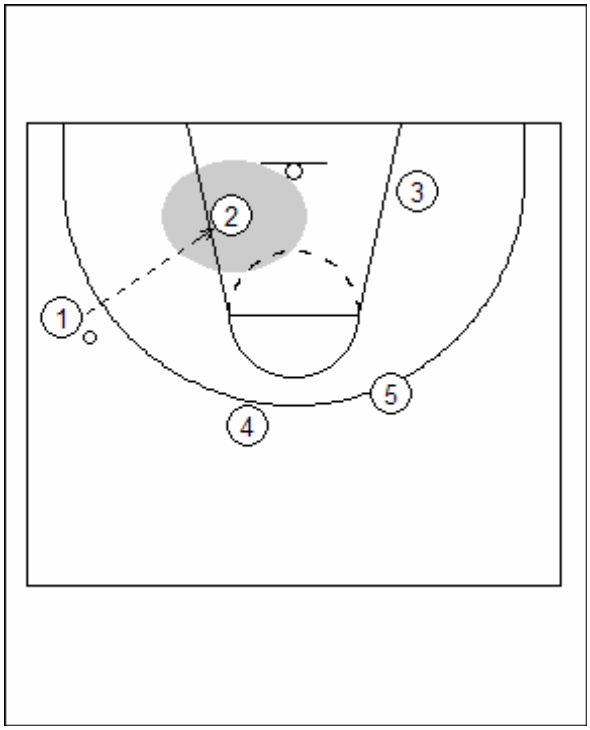




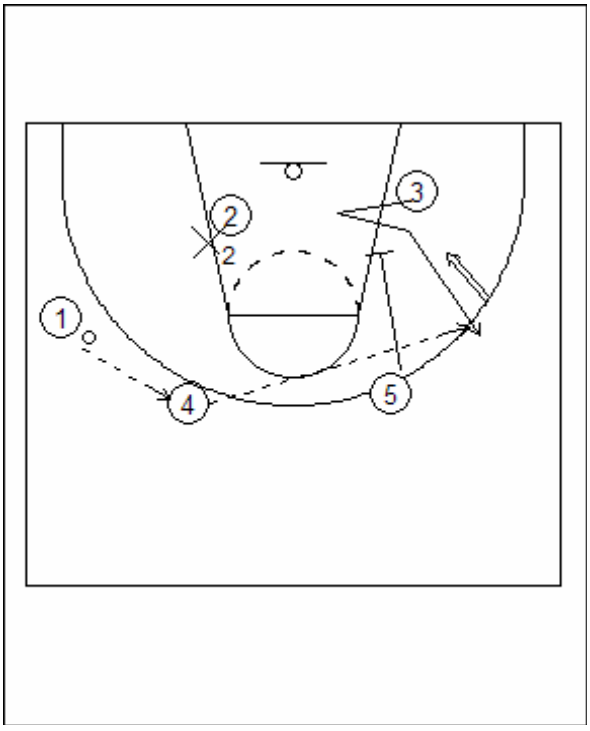


Pick and roll





Isolation



NBA Eurolive tour 2007



BOSTON CELTIC 2007 PRESEASON CAMP
London, UK

DEFENSE

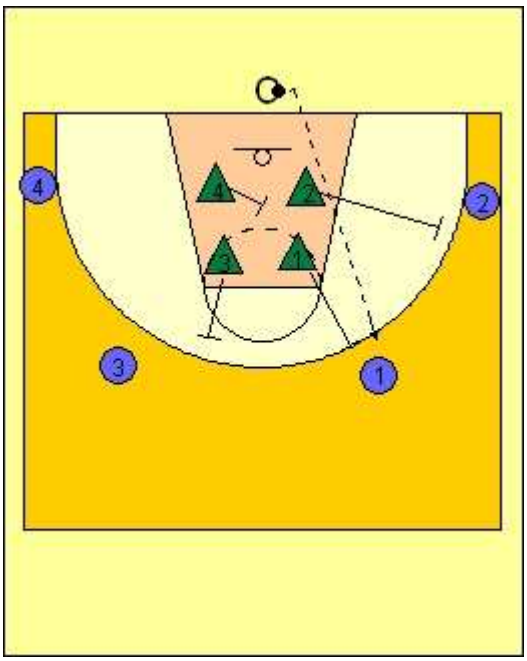
Man to man defense

Principes:

- Pressure of the ball and ballhandler
- 3 types of stances: denial/ closed/ pack
- ¾ of body/Front the low post wherever is the ball.Push him to the base and into the 3 second.

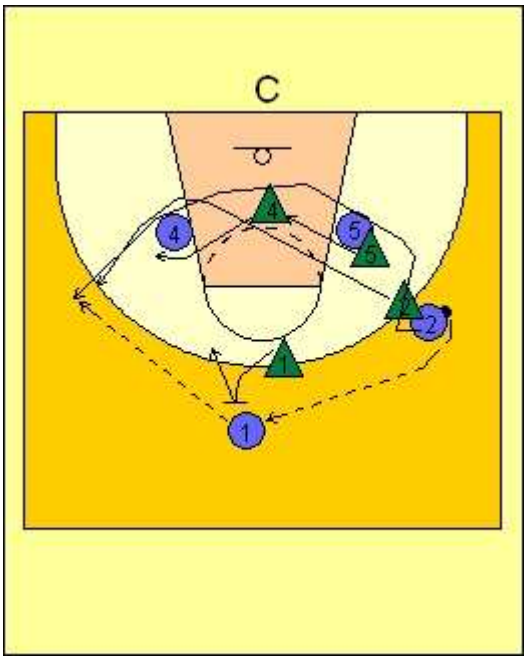
DRILLS:

4-4 1/2c Shell



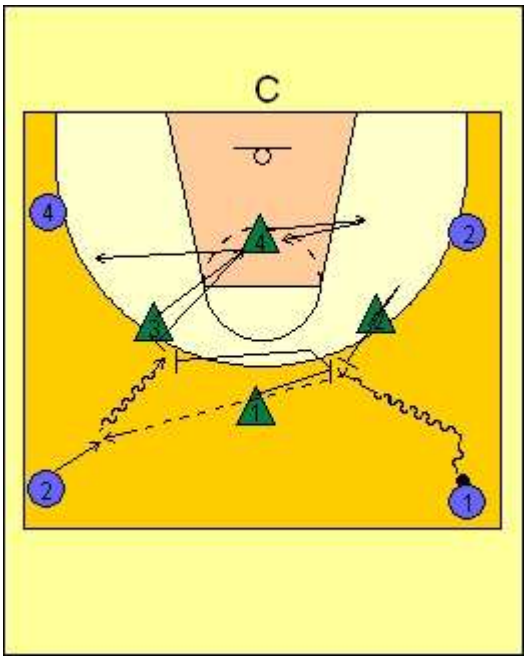
Rotate: offense-defense-out
a/ stationary offense- defense close out and coach correct defenders position
b/ help and recover –offense 1-2 dribbles after # of passes
* the player who is one pass away open stance and he doesn't show back to his Man / Furthest player stop the ball.
c/ down pick- pass through
d/ weak side cut to the low post – deadly front
e/ vertical stagger – defender under and over
box-out-rebound
**React on passes and react on penetration – defense sets 2-1 situtions..

4-4 ½ diamond - front the low post



*2 use pick to free-up himself and pass to the low post.Defense on the low post battle to front position.

4-4 ½ diamond - stop the ball





Pick and Roll defense:

BLITZ – quick trap and rotate
a/ if picker slip or rolls to the basket- other big switch and weak side perimeter player guards 2 offensive players-move to the elbow and try read pass for eventually steal.

b/ if wing position is cleared and pcker pops out then force him to penetrate base and trap again

BLUE - funnel to the base and zone it.

Vertical stagger – under and over(first pick under then bump and over)

Low post – trap by perimeter from the top or from weak side.

- Never with other big player.
- Passer's defender in this case YO-YO (50%+50%)

5-5 ½-1/2c coach remain players on basic principes.
Work in defense to 3 consecutive stops- then 4 then 5 and back.

CHECK LIST FOR MOTION OFFENSE

1) **Must have established screeners**

2) **Shot Selection**
   Basketball is not an equal opportunity game

3) **Shot opportunties**
   How will you get shots, and who will take them?

4) **Offensive rebounding**

5) **Spacing**

6) **Stay away from "weak spots"**

7) **Penetration: Hardest thing to guard**

8) **Inside scoring**
   Free Throws
   Balanced scoring

9) **Turnovers**

10) **Hard to Guard**



TUSCULUM BASKETBALL

"A Commitment to Excellence"

TUSCULUM
BASKETBALL

PACK LINE PRESSURE MAN to MAN DEFENSE

- We employ the PACK LINE PRESSURE MAN to MAN DEFENSE at Tusculum College in order to compete in one of the nation's best NCAA Division II basketball leagues, the South Atlantic Conference. We simply do not have the same talent pool to draw from as others in our league. Therefore, it is essential that we give our ***"overachievers"*** the best opportunity to compete.

- By employing our theory of defense play, we will **lower our opponent's field goal percentage,** we will improve our **rebounding**, and we will **reduce their opportunities for lay-ups and easy baskets rather off dribble penetration or transition**.

- The greatest negative of our system; and it is a system of play, is that it can have a tendency to allow lesser talented programs to compete. We can not beat them on the advantage we hold due to our talent level or athleticism, our system is built upon execution – therefore, we have to out execute our opponent.

- Our offense compliments our defense, although this is not completely necessary for our defense to be successful. We work very hard to get what we want offensively and not what the defense decides to gives us. Therefore, we are constantly exploring the defense in an effort to get the ball inside, to achieve a great shot, and or to get to the foul line. We want to make our opponent defend!

- Rather than running plays; we confine our players to certain areas, we define their roles and demand that they play to their roles. We are an offensive system that is grounded upon execution and the fundamental development of our players.

- I think it is more important on the offensive end that you take great shots, what ever you do – take great shots. Conversely, I know that our defense will frustrate offenses into taking bad shots.

- Every team struggles to score, I do not care who you are or what you do, you will struggle to score in league play. It's an ongoing battle to find ways to play in such a way so as to use your talent to score. Coaches are so much more in tuned today in stopping offense, defense is important and it shows.

- The two most important stats to Tusculum Basketball are Defensive Field Goal Percentage and Trips to the Foul Line. We want to force our opponent into tough contested shots, limit them to one shot, and we absolutely do not want to foul!

- **REBOUND – REBOUND – REBOUND:** You must rebound to win! We emphasize rebounding in everything we do, everything! We will work on blocking-out every night in some form. We will drill our team 1-on-1, 2-on-2, 3-on-3, and 4-on-4, as well as emphasize this very important objective in our 5-on-5 play.

- **Defense is outcome oriented.** Ask yourself: Did we stop the ball. We teach this very important concept through our drills – our players must get stops, anything else is unacceptable!

- **In the PACK LINE PRESSURE DEFENSE,** you only have to recover because we line-up in help. Remember Chuck Daly – It's not the help that gets you beat, it's the recovery or lack there of. We work recovery, over and over and over again.

- Our defense is zone oriented on the ball-side. The idea is to build a fence, and to keep the ball out of the PACK area.

- This is a **Defensive System of Play** that can only succeed when all five players work together as one, when they trust each other, and they allow the synergy of TEAM to take over.

- **TEAM UNITY:** Do not allow anyone to come in and break-up the **FAMILY**. The unity of our team must be **protected and nurtured**.

"Now this is the law of the jungle,
As old and as true as the sky;
And the wolf that shall keep it may prosper,
But the wolf that shall break it must die.
As the creeper that girdles the tree trunk,
The law runneth forward and back
For the strength of the pack is the wolf,
And the strength of the wolf is the pack."

- **Ruyard Kipling**

Tusculum College Pack-Line Pressure Defense

Philosophy

ALONE with OTHERS

Our first principle is to **Stop the Ball**, which means to stop all penetration to the lane - keep the ball out of the lane. This responsibility falls squarely upon the player defending the ball, alone. He must pressure the ball, defend his man in an aggressive manner, thus creating a level of discomfort for the ball handler. Our pressure must be significant enough to make it difficult for the offensive player to shoot, pass, or dribble the ball. Failure to do this gives the offensive player the advantage, as he can see the floor clearly and has time to anticipate the action on the floor. This is much like the quarterback in football that is allowed to drop back and pass at his leisure without any pressure from the defensive line or blitzing defensive backs. However, this pressure defensive attack can place the defender in a very vulnerable position, especially if the offensive player is quicker. Therefore, the strength of our defense is also based upon the level of confidence the defender "on the ball" has, in knowing that he will receive help from his teammates "off the ball" if his man gets past him; **with others**. This confidence in his teammates, in turn, allows him to concentrate entirely on our principle of **Stopping the Ball**! We simply cannot be effective in stopping the ball without this unity on defense.

We have a **"Pack-Line",** an imaginary line that is positioned at 17' from the basket. The only player outside of that line, that arc, is the player defending the ball. All other players are occupied inside the arc. Therefore, we do not have a **"Help"** mode, only a **"Recovery"** mode to our defense. Our players are already positioned in help, a **"Gap".** We are positioned in a slightly-closed stance, inside the Pack-Line, up-the-line but off the line, maintaining a Ball-You-Man relationship. However, when the ball is being passed to our man, we must **"explode-out"** of this position, and closeout to the ball.

A critical element of our execution defensively becomes our **"Close-out"** to the ball. We believe the most important key in our close-outs is to get **"high-hands"**. We must break the shooters rhythm, we cannot allow the offense to catch and shoot.

There is a second extremely important element of our defense that is best described by **the alone**, with others symbolic terminology. That fundamental is the action of defending screens, whether on or off the ball. A screening situation consists of a cutter and a screener defender. The moment when the cutter breaks off the screener, the defender is completely alone. He has no responsibility at that moment other than to get through the screen. When we are being screened we are no longer a team defender. No matter how good a defender is, he simply cannot fight through a screen and worry about helping his teammates at the same time. Therefore, our cutter defender turns his full attention solely to his man. But even then, verses a good offensive team he will momentarily become separated form his man.

During this moment of separation, he must defend with others, receiving help form the screener defender. Our screener defender must jump momentarily into the path of the cutter, staying within touching distance of his man, and take away his cut. The cutter then has only one option available to him, to move away from the basket. This is a critical element of our success in defeating screens. Successful execution of this principle is difficult, but when done correctly separates good defensive teams from great defensive teams!

TRUST and SERVANTHOOD

There are two intangible concepts that make the above execution possible. The player defending the screener must give total complete help to his teammate, thus allowing him to successfully get through the screen. Any hesitation on his part will cripple the effectiveness of the defense and give the offensive cutter the opportunity to catch and shoot a rhythm jump shot. At this moment, he must serve his teammate and stop the cutter. His priority of helping his teammate becomes greater than that of defending his won man. There is a component of trust which must be present when the two defenders properly execute this technique. Our screener defender jumps out to stop the cutter, but he cannot stay too long. He must return to his own man, the screener, before that player becomes a scoring threat himself. He trust that his teammate will get through the screen and recover to his own man, the cutter. Therefore, we actually leave the cutter open for a split second while both defenders return to their original players. At this point of transition, both the screener and the cutter are open, but for such a short period of time, that when coupled with our pressure on the ball, neither of them can take advantage of the opening.

This can only be executed successfully when both players work together and trust each other. The instant that one player fails to serve or trust his teammate while defending a screen, the timing of the maneuver breaks down and our defense becomes porous.

COMMUNICATION

For our team to be effective defensively, we must talk, we must communicate! This is never more important than when defending a screener or when positioned in the “gap” off the ball. The best example of this is simply to compare a poor defensive player with a very good defender. A great defender communicates well with his teammates, while a poor defender rarely talks. The contrast is obvious, and the reason very efferent. The poor defender has a difficult time communicating because he does not have a sense of what is about to happen next. He lacks the ability to anticipate the movement of the offense. As a result, he is always one step behind and in a perpetual state of catch-up. This makes it impossible for him to have the presence of mind to communicate with his teammates. A player with this limitation may be a great one-on-one defender, but he will

cripple a team defense.

A great team defender has a feel for what the offense is about to do. He can anticipate the action, and thus communicate to his teammates what is going to happen next, before it actually happens. He is not always right, but h is rarely caught off guard by the offense. The most obvious physical characteristic of a great team defensive player, one who communicates well, is that he is rarely out of position to help his teammates. His awareness allows him to maintain a Ball-You-Man relationship that is the crux of our defense. Moreover, and just as importantly, he now has better "Vision" of the offense and the ball.

CONSTANT REPOSITIONING

The rule of Ball-You-Man is constantly being broken, therefore constant repositioning off the ball is absolutely essential. We must constantly battle to reestablish our Ball-You-Man position. This is simply the "backbone" of our defense. Offenses do not stand stationary. Therefore, when the ball moves, or when players move on the floor, the defense must continually adjust to the ever-changing environment. The reality in basketball is that the defender will constantly get knocked off track in the course of a defensive possession. That is why it is imperative that each player perpetually work to regain the correct defensive position. Failure to do so by any of the five defenders will create a breakdown in the team defense, and, moreover, a potentially good scoring opportunity for the offense. Essentially, getting "broken-down" on defense does not guarantee failure, but giving up at that point does!

EVERY WHEEL MUST HAVE A HUB

The hub of our defense is defending the low post. The most important decision that any coach has is to how he will play the post. Our post defense keys everything else we do, it is the hub to our defense, it dictates everything else. Great low post defense may be even more important than playing great defense on the ball. Although, these two key ingredients must work hand-in-hand. Furthermore, good post defense is more about toughness, determination, aggression, and a relentless effort than it is about technique.

There is no glamour in post defense, it is hard work, banging and pounding, it is a relentless effort. It is something that cannot just be turned on and off, it must be present all the time, in practice and in the game. Our defense will only be as good as our post defenders!

Our basic method of defending the low post is to play on top of the offensive player, with the ball on the top and the player positioned n the low post area. There will not be a feed from the top, this cannot and will not happen. As the ball approaches the side, we move into a three-quarter denial position. We instruct our players to be aggressive, to be physical, but to show our hands, do not foul - and "see the ball", we must have vision.. We should be positioned in such a way as to have our top arm thrown across the post in a

denial position, with our head in front of the post shoulder, but our lower leg and a portion of our body behind the post and thus, disallowing the lob pass.
We only allow a baseline pass that takes the post away from the lane. We tell our players this is our time, not the offenses time, but our time. We do not go for the steal or deflection, we immediately use "our time" to establish a position behind the post, take away the baseline dive, prepared to contest a shot, and to defend a drive.

If the offensive low post attempts to move us up the lane, we must know our slip point - in other words, when to move under the post and stay between him and the basket. We absolutely cannot give-up an angle to the basket or an easy lob, we must force the post to play through us, and not over or around us.

When the ball does get into the low post, it is a disaster! We have to do everything we can to get the ball out of there. We have two methods in which to achieve this objective. We can **"Choke"** the post with a perimeter player or players, in order to force the ball to be passed out of the post, or we can **"red the post",** double the post big to big.

Tusculum College Pack-Line Pressure Defense

Key Teaching Points of the PACK LINE PRESSURE DEFENSE

Conversion Defense

- There are two critical areas in regards to being an effective defensive team that you as the coach must be accountable. The first is conversion defense and the second is defending the low-post.

- In our Conversion Defense we are not assigned a specific player necessarily, but rather, we are defending positions on the floor in order to stop the ball and our opponents transition offense.

- Our conversion defense begins as the ball is being shot by our offense. We send two guards back on defense as the shot goes up – we feel that the benefit of having our guards back on defense to **STOP the BALL**, is of a far greater benefit than any advantage that may be derived by having one or both rebound the offensive glass.

  We designate which guard is our "Lane Defender" and which guard is the "Ball Defender". The lane defender sprints to paint, finds the ball and takes the lane-line on the side that the ball is being entered into play. He positions here in order to take away any cuts into the lane and will closeout to a "Gap Position" or to the ball, as soon as the lane is secured. The ball defender works to contain the ball-handler at half-court, and preferably get the ball out of the middle of the floor. Again, he must contain the ball first and foremost, and of course, his point of pick-up can change due to our opponent's personnel.

- The remaining three players sprint back to paint as soon as our opponent gains possession of the ball. We teach their first three sprint steps to be with total disregard to vision; turn and sprint three steps, and then locate the ball as they continue to the lane. We will position toward the ball-side as deep as the ball. We cannot express enough the emphasis that we place upon our team of not giving-up transition baskets, NO LAY-UPS!

Pressure on the Ball

- We must place pressure upon the basketball, we cannot allow the ball handler to play comfortably, to easily look over the court. Offenses today will pick your defense apart if you allow them to do what they want to do with the ball. This is a great myth in the Pack Line Pressure Defense, that we do not pressure the ball – that we are all about containment. Yes, we must contain and our players must know their limitations, but we must pressure the ball.

It is much like the football quarterback; the passer that has all the time needed to drop back and throw the ball, any NFL quarterback will pick apart a defense that does not pressure – the same holds true with our game. With this being said, we cannot allow the ball to get into the PACK AREA. **Our point of pick-up is at half court, in the play area it is determined by whom you are guarding – your game and his game**.

As much as we want and demand pressure on the ball, we must also understand a very important axiom I our defensive game planning; **"Sometimes to not guard, is to guard"**. In other words, there are players that you are better served to not defend, and therefore, utilize this defender as a helper.

- We do not force the ball in a specific direction. We simply tell our players, "**DO NOT GIVE-UP THE BASELINE"**. <u>We do not want them to feel that it is OK to force the ball to the middle</u>, we just cannot get beat baseline. We will emphasize that our **players must have their baseline foot positioned outside of the offensive player's baseline foot.**

- We will drill a lot of one-on-one in order for our players to learn their limitations, to understand how to keep the ball out of the PACK, and to learn how to force contested jump shots.

- We deny inside the arc and we will work on this more from a whole method standpoint more so than a 1on1 breakdown drill, but we absolutely do not want to allow the ball inside the PACK AREA (17 foot mark).

- Footwork is of paramount importance in our pressuring the ball, we want to **Step** (point our toe) in the direction that the ball is being dribbled, and **Push** with our opposite foot. We use the term, "**Guarding a Yard"** with our players, if we can execute two quick slides, we can arc and defend the ball. Use quick, short, steps without bringing our feet any closer than 12 inches, there is an imaginary ruler between our heels, no **Heel Clicking.**

- If we can force a **Dribble-Used situation**, we now leave the PACK area with all of our defenders, in an effort to all-out deny all four offensive players. This is a great opportunity for us to create a panicked, and hopefully a turnover situation for the offense. The player defending the ball must verbalize the dribble used situation by calling out ***"FIVE – FIVE – FIVE".***

Jumping to the Ball

- We do not jump to the ball per say, our **first move is to jump back into the PACK AREA** and then move toward the ball to preserve our **Ball-You-Man** relationship. Therefore, the nature of this position places our defender closer to the ball than the man who passed it.

- We assume a **flat triangle position, slightly open** and inside the PACK AREA when our man does not have the ball and is one pass away.

Closeouts

- Closing out to the ball is the key to our recovery mode, sprint the first two to three steps, with the last couple being short, choppy, steps. We must accomplish two objectives in our closeout; first we must closeout **"Hard & Short"** with our weight back prepared to absorb the dribble (**we will not get blown away by the dribble**), and secondly, we must have **High Hands**. We teach our players to keep their hands high, with elbows bent, for a 1001 count. We must create the illusion that there is no shot to be had. We cannot allow the offense to have rhythm jump shots.

Gap Defense

- **All Non-Ball Defenders are located inside the Pack Line –** This is the most critical part of our defense. We do not believe that our defenders can accomplish three things: they cannot **Deny, Help, and Recover**. Therefore, we have eliminated the denial, and we now focus entirely on the other two factors – **Help and Recovery**. Because our defenders in the Gap are already positioned in Help, they are now quicker in their recovery to the ball – there is no negative movement, away from their recovery.

- **We are constantly "Re-positioning" in the Pack area:**

  1) Position Up the Line, but Off the Line – slightly closed to the Ball
  2) Vision is of the utmost, we must see both Man and Ball
  3) Do not Help to Take a Charge, but rather with our **Near Arm and Leg,** we do not want to become **Blind to our Help,** by losing sight of our man
  4) Bluff help as much as possible, we cannot become sterile in our positioning.
  5) We must be **Active & Energized** in our Gap **– We are Zoning the Ball**

Flash Post

- We are positioned in a flat triangle with our **closest foot to the ball slightly forward, therefore we are in a denial position to begin and better equipped to take away the flash.**

- **VISION** is key, **WE MUST SEE BOTH MAN and BALL**!

- Upon the offensive players flash cut, **we intercept it with our forearm**. We teach our defender to use his forearm, to bump or force the offense away from the lane ***without extending the forearm***, which would be a foul, in order to deny.

It is a reality that our defender will momentarily lose sight of the ball, this occurs whenever we are defending a cutter, weather a screen is involved or not.

Defending the Low Post

- **You must have a very clear and concise philosophy of defending the low post. How you defend this area dictates everything else you do defensively.**

- There are only two areas to be defended; the low post and the perimeter. Everything that occurs in our **Post Box** (Approximately two steps off the lane and below the first hash mark on the lane) is considered the low post, everything else is the perimeter.

- We ¾ Deny on the High Side of the Post, we tell our players **to "Smother"** the Low Post. Activity is our biggest key, **WE MUST BE ACTIVE**!

- We can play ¾ high because we allow no baseline penetration. This also places us in a better position to take away the "High-Low" entry into the low post.

- We must know our **slip-point** in the low post; it can vary from player to player, depending upon size, length, and quickness. Anytime the ball is on the side and the offense tries to move us up the lane, upon approaching the mid-lane area we must slip behind to the baseline side to avoid being pinned high.

- Anytime a player steps away form the post, we then treat him as a perimeter player and deny inside the PACK AREA.

- **There can never be a feed to the low post from the top, no exceptions!**

- On a catch, we tell our post that this is our time, not the offensive player's time, but our time. We must quickly slide behind the post on **"air-time"** – do not reach or gamble for a steal, but work to immediately position ourselves slightly to the baseline side with a half-step of cushion between our defender and the offensive player, maintaining a position between the post and the basket.

- From our position behind the low post, we will defend the ball in one of three ways:

    1) **Play the post one-on-one from behind** – do not give up a scoring angle forcing the offensive player to score over our defender, not through our him. Our post defender must keep his hands at shoulder height with his fingers pointed upward. We teach our post to employ a one step cut-off in this area, using his chest to level off the dribble, **take the hit and force the tough shot.**

2) **Choke the Post –** our perimeter players located on the ball-side will open to the ball as it is passed and give help to the post defender. We can dive in and out to bother the post and choke the post only if he puts the ball on the floor, or we can full-out choke the post, immediately diving to the ball and digging it out, forcing him to throw the ball out to the perimeter. Obviously, if our perimeter defender is defending a dead three or a great scorer, we may determine not to choke with his defender, but only to bluff help.

3) **RED THE POST** – Double the post Big to Big. This is probably our most often utilized method of defending the post, and our most effective. It is a way in which we can force the ball back out of the scoring area, while creating turnovers.

RED in the Post

- We employ our **Red** if we cannot handle a player one on one. Everyone, because of the PACK, is within one giant step of the low post. Therefore, it becomes much easier to double Big to Big, than if we were a denial defense.

- **The passer must absolutely deny the pass back out**, this pass cannot occur!

- The remaining two perimeter players sprint to occupy two areas, the Rim and the X-out positions. The Rim defender must not allow anyone to cut between himself and the basket – he becomes the sole protector of the rim. The X-out defender is positioned just inside the free throw line, opened to the ball. Again, vision and communication are absolute essentials. On a pass out of the low post; our X-out defender takes the initial pass and closes out to this player, our Rim defender has the next pass. Our perimeters will give support help until our Big arrives from doubling the post.

- The defender on the low post will create a cushion and **move slightly to the baseline** side on the pass, to allow the double and to take away a baseline spin move.

- The double must be on the pass**,** we move on **"air-time"**. The trap must be toe to toe – **shoulder to shoulder**. We want to **take away the cross-court pass to the open man with the position of our trap from the double**. "**Close the Door**" with our trap, do not allow the offensive post to look over the floor, be aggressive, but aggressive without fouling.

- **We want to be as high as we can be with our hands in the trap**. We want to avoid at all cost the temptation of reaching for the ball, keep those hands-up! Hands down will create the path for the pass out, hands down will increase our opportunity to foul.

- **O**n a **"Release Dribble",** we will leave the ball and immediately look to recover back to our assigned man. We could adjust, and stay with the offensive post on the Release Dribble, but our basic rule is to immediately leave on the **Release Dribble.**

- Recovery is on "air-time". We will support perimeter to post, and we want our post to recover to their assigned man as quickly and efficiently as possible. We will allow a switch by the perimeter out of necessity.

Help-side Rules

- Help-side Positioning:

  1) **Ball located above the free throw line extended**: Both feet are positioned outside of the lane, in a closed position – maintaining our "**Ball – You – Man"** relationship.

  2) **Ball located at or below the free throw line extended:** One foot in the paint and therefore straddling the lane line, and again with a closed stance – maintaining our "**Ball – You – Man"** positioning.

     We can do this because we do not give-up baseline penetration and we do not front the post as a rule. We have placed our help-side defenders closer to their men to closeout and to avoid becoming screen bait. We are in a closed stance to better enable our defenders to deny the flash post or to defeat a screening situation. Because we allow reversal, we must be in this position.

     Obviously this could change according to whom we are guarding, vs. a great shooter we would have both feet outside the lane with the ball below the free throw line extended, vs. a great driver we would do the same most likely, however vs. a great post and a non-shooter we may position this defender with both feet in the lane.

DEFEATING SCREENS

Off the Ball

- We do not switch screens, only in special situations or scouting report situations do we switch**. Not switching makes our defense tougher!**

- **Play all off the ball screens the same**. We strive to keep everything we do within our defense as simple as possible. We will spend an inordinate amount of time defending off the ball screens. We spend more time on this than most programs spend on their O/B plays, lay-ups, and shooting combined.

- **We teach technique first**, and then we allow them to play. Our favorite drill to teach this skill, is 4/4 with a release. Thus, allowing the offense to screen as much as possible, in as many ways as possible, and as many combinations as possible.

- **The Cutter defender**: As soon as you know you will be screened, move to your man, getting as close as possible. Once our defender becomes a cutter defender, for this short time, he no longer has help responsibility and thus will lose vision of the ball for just a moment. We must aggressively follow the cutter into our proper defensive position – we want to be as physical as our size and strength will allow us to be. Obviously, if through scouting or playing the game, we can anticipate the offensive players cut, by all means do so.

- **Screener Defender**: We teach our screener defender to jump to the ball and create space between himself and the screener. He must help where necessary in the direction of the cutters action, but while staying within touching distance of his man. We give the screener defender a degree of freedom to help with the cutter.

- **There are exceptions to the above rules**. We want our players to play, we are not as rule oriented per-say as you might think. We want our players to conceptualize what our overall objective is and then play accordingly. We simply do not get caught up as much with this foot must be here, etc. as you must PLAY and Get Stops!

- **Examples of Defending Specific Screens:**

  Flare Screen: Chase over the screen and loosen-up with the screener defender to protect the basket. This takes away the pop and rhythm shot by the cutter.

  Back Screen: We jump to the ball and back inside the Pack Line, therefore, placing our cutter defender on top of the screener's hip. Here we are in a position to take away the cut to the basket, a cut to the ball, or the pop-out cut. The screener defender gets lower than the screen, protects the basket and closes out to his man as quickly as possible.

  Cross Screen: The cutter defender immediately moves to the cutter to take away the high cut, the screener defender opens to the ball, lower than the screen to protect the basket and provide baseline help if necessary. We utilize a "V" move here to move over top of the screen and recover back into the cutters path.

Screen on the Ball

- **Hard Show**: The screener defender gets in the dribblers path and has his "shoulders facing the ball", while the defender on the ball gets over top of the screen and under the screener defender. The screener defender must force the ball handler to pick-up the dribble, go around the high side, or take a charge. We must help the helper with our other post defender, Big supports Big. We use this method of defending the ball screen vs. a great ball handler that can create and score with the jumper behind the screen.

- **Soft Show**: The screener defender positions himself in the lower plane of the screener with his shoulders tilted toward half court, two steps away from the screen (we are in a better position to recover to the screener popping), his job is to force the ball to dribble out and around, thus giving our ball defender ample opportunity to recover. He absolutely cannot allow a dribble around or pull-up jump shot. The ball defender goes over both the screen and the screener defender, over taking and recovering to the ball. We employ this method of defending the ball screen with a great ball-handler that is creative with the dribble, can shoot the pull-up, and the screener can pop and shoot it.

- **Slide**: The screener defender positions himself "2 x 2"; two steps under the screen and two steps away from screen, allowing the ball defender to slide under the screener and over our screener defender. We defend the ball screen in this manner when it occurs outside of the scoring area, or the ball handler is not a threat to score.

- **Flat**: The screener defender pushes up into screener while the on ball defender goes under both. We use this vs. a screener that can shoot-it, or a great screen and role guy.

Defending Specific Screening Movements:

- **Double Staggered or Side by Side Screens:** Defend with screener defender closest to ball extending into passing lane, screener defender furthest away is the zone man, and cutter defender chases hard!

- **Screen the Screener:**

- **Flex Action:**

- **UCLA Duck-in:**

- **Late Clock 1-4 Down:**

- **Late Clock Screen on Ball:**

WAR DRILL

The name "WAR" illustrates the hardiness, the toughness, the grit that we want his drill to emphasize. The drill has gained a lot of publicity due to the success we have had as a program in rebounding the basketball offensively and "cutting-out our opposition on the defensive glass. This drill is successful in our program for two reasons: 1) Our players take great pride in the drill, and 2) Our coaching staff emphasizes the drill every day in our practice. A rebounding mentality is developed throughout the drill by executing it with enthusiasm, toughness, and a champion's effort from each individual involved!

Areas of Emphasis:

I. Offense

- **A.** **The baseline and wing players attach the basket upon the ball being shot by the coach (we intentionally miss the shot to force a rebound situation). The point guard sprints back to half cour to prepare for defensive transition.**
- **B.** **The objective is to create a rebounding opportunity for yourself or a teammate by flying to the offensive glass with tenacity and resilience. Avoiding the defensive cutout is a skill that provides a team with second chance scoring opportunities.**
- **C.** **Upon gaining possession of the ball, the offense attempts to score. IF the offense does complete the score with a basket, the ball is returned to the coach and the drill starts again.**
- **D.** **If the defense gets the rebound, the offense sprints back and converts to defense.**

II. Defense

- **A.** **All five defenders begin inside the lane under the basket.**
- **B.** **When the coach shoots the ball, the defenders must escape the paint to meet their offensive man outside of the lane.**
- **C.** **The objective is to hit the offensive man, locate the ball, and go and get the ball. We do not block out our man and stay with him, we cut out our man, knock him back on his heels, and go and find the ball. Jumping through the basketball and rebounding above the rim is something we emphasize.**
- **D.** **Upon gaining possession of the ball, the rebounder outlets to our guard, and we initiate our conversion to offense.**

Rebounding the basketball is often talked about but rarely committee to by many teams across the country. Those who are willing to make the commitment to rebound will reap the benefits. Toughness, aggressiveness, and intestinal fortitude (staples of our program) will be developed through the WAR drill and lead to championships.

Compliments of Pioneer Basketball
800-729-0256

LA SALLE ACADEMY
BASKETBALL

BIG MAN DEVELOPMENT

PIVOT POINTS:

1. ALWAYS "V" CUT TO THE BALL
2. POST UP ON THE "FIRST MARKER" NEVER BELOW - SO AIM TO CATCH THE BALL IN THIS AREA.
3. WHEN YOU CATCH THE BALL ALWAYS COME TO A "JUMP STOP" - BUTT DOWN -LEGS BENT - PLANT BOTH FEET (DON'T MOVE FEET! DON'T CATCH WITH A "ONE/TWO STEP" - THIS WAY EITHER FOOT CAN BE YOUR PIVOT FOOT) RE-MEMBER ALWAYS REACH FOR THE BALL WITH TWO HANDS 5
4. ONCE YOU HAVE CAUGHT THE BALL, QUICKLY BRING BALL UNDER YOUR CHIN WITH WITH ELBOWS OUT - THE "PROTECT POSITION".
5. NOW "LOCATE" YOUR DEFENSIVE MAN BY SIMPLY TURNING YOUR HEAD TO SEE WHERE THE DEFENSE IS.
6. NEVER DRIBBLE WITH YOUR BACK TO THE BASKET!
7. ALWAYS WATCH THE MAN WHO PASSES YOU THE BAI.T - ROM'T BE A "BLACK HOLE" (ONCE THE BALL GOES INTO YOU - NO ONE WILL EVER "EE IT
8. ALWAYS BE AWARE OF THE "WEAK SIDE" GUARD OR WINGMAN. HE'LL BE OPEN IN A SLOUGHING DEFENSE
9. IF YOU DO PASS BE BALL OUT OF THE PIVOT YOU MUST EITHER OPEN UP TO THE BASE LINE - TO RECEIVE BALL BACK, SCREEN ACROOS, SCREEN HIGH, SCREEN FOR THE RECEIVER (MAN WITH BALL), POP TO BROKEN CIRCLE IF BALL IS ROTATED, OR BUTTON HOOK BACK TO BALL.
10. WHEN YOU LEAN ("BERNARD KING MOVE") OR FAKE WITH YOUR BACK TO THE BASKET - Jffi5ZEB_MQ¥E_jmiIB_-EEETJL
11. WHEN YOU FAKE WITH YOUR BACK TO THE BASKET USE - FAKE OUT FROM YOUR WAIST - MOVING ONLY YOUR HEAD, SHOULDER, HIPS, AND THE BALL! NEVER FAKE OVER YOUR HEAD! REMEMBER A FAKE IS A SHOT NOT TAKEN.
12. WHEN YOU PIVOT TO FACE THE HOOP - PIVOT ON THE "BALLS" OF YOUR FEET NEVKB ON YOUR HEELS.
13. WHEN YOU PIVOT TO FACE THE HOOP BOTH FEET SHOULD END UP FACING THE HOOP - "TOES FACING HOOP" - OTHERWISE YOU ARE NOT BALANCED.
14. WHILE YOU ARE PIVOTING BRING THE BALL FROM UNDER YOUR CHIN TO ABOVE YOUR HEAD INTO A SHOOTING STANCE - NEVER PIVOT AND KEEP BALL BY YOUR WAIST.
15. TI- YOU USE A "DROP STEP MOVE" BE SURE TO POINT YOUTJ FOOT TO BASELINE AS YOU ARE DROPPING THE STEP AND SEALING YOUR DEFENDER.
16. IF YOU ARE MAKING A "DROP STEP MOVE" TO THE MIDDLE FOR A JUMP HOOK MOVE BE SURE YOUR FOOT IS FACING THE OPPOSITE FOUL "LINE".

POSTING UP

WE USE A DEFENSIVE PRINCIPLE TO EXECUTE AN OFFENSIVE MOVE "BOXING OUT" WE ACTUALLY BOX OUT OUR DEFENSIVE MAN IN THE POST TO KEEP HIM ON OUR BACK AND THUS ESTABLISHED A OFFENSIVE POSITION.

1. MAKE YOURSELF A WIDE BODY - LOW, BEND YOUR KNEES, ELBOWS AND HANDS UP - THUMBS SHOULD BE POINTING TO YOUR EARS.
2. TRY TO "BOX OUT" THE DEFENSIVE PLAYER - YOU MUST CONSTANTLY MOVE AS YOUR DEFENDER MOVES.
3. DON'T LET THE DEFENSE "3/4" YOU - IF HE TRYS TO PUT HIS LEAD FOOT OVER YOU RESPOND BY STEPPING OVER HIS LEAD FOOT.
4. TRY TO KEEP HIS ARM FROM DENYING YOUR LANE BY HITTING HIM ON THE UPPER PART OF THE ARM - TO GIVE YOU A BETTER PASSING LANE.
5. TRY TO REDUCE DEFENDER'S MOBILITY BY PLANTING YOUR REAR ON HIS THIGH.

BASIC MOVES TO MASTER IN THE POST.

REMEMBER: "KNOW ALL FOUR MOVES, PRACTICE THREE, USE TWO, AND MASTER ONE"

1. "BERNARD KING MOVE" - LEAN, FAKE, PIVOT QUICKLY AWAY FROM DEFENDER FOR QUICK JUMPER - DO NOT FADE AWAY!
2. "DROP STEP MOVE" - LEAN, FAKE, DROP STEP SO YOUR FOOT IS FACING THE BASELINE, SEAL YOUR DEFENDER, HORSESHOE DRIBBLE, SQUARE UP, POWER UP FOR LAYUP.
3. "UP AND UNDER MOVE" - LEAN, FAKE, PIVOT AWAY FROM DEFENSE, BALL FAKE, CROSS OVER YOUR FOOT SO YOU ARE SEALING YOUR DEFENDER AT THE SAME TIME ROTATE THE BALL UNDER YOUR CHIN ("STEP AND .SEAL") SQUARE UP, AND POWER UP FOR JUMPER OR LAYUP.
4. "JACK SKIMA MOVE" - LEAN, FAKE, NOW INSTEAD OF PIVOTING AWAY FROM DEFENDER - PIVOT IN FRONT OF DEFENDER WHILE BRING BALL OVER YOUR HEAD INTO SHOOTING POSITION.
5. SPIN MOVE - WHEN THE MAN RECEIVES THE BALL AND HE FEELS THE DEFENSIVE MAN IS "LEANING" ON HIM WITH HIS FOREARM HE SHOULD IMMEDIATELY SPIN TO THE SIDE OF THE FOREARM THAT IS UP AGAINST HIM.

DEVELOPMENTAT, DElLL&i.

1. RIM TAPPING - 10 RIGHT HAND, 10 LEFT HAND, 10 WITH 2 HANDS, 3 SETS
2. TOE RAISES - 10 - HOLD ON 10TH...3 SETS
3. MIKAN SHORT SHOTS DRILL - 10 MADE ALTERNATING SIDES
4. MIKAN HOOKS - 10 MADE ALTERNATING SIDES
   ADVANCED DRTT.I. - HOLD TWO BALLS - HOLD ONE BALL/HOOK WITH THE OTHER - CATCH BALL OUT OF NET WITH FREE HAND (THE HAND YOU HOOKED WITH) - 10 MADE HOOKS - 3 SETS
5. STRADDLE JUMPS DRILL - USE ROPE IF POSSIBLE - LEGS MUST TOUCH CHEST ....20 JUMPS WITHOUT STOPPING.
6. ROPE JUMPING - 1 MINUTE...3 SETS
7. "HANG DRILL" - RIM TAPPING WITH BALL - START WITH 2 TAPS - 10 TIMES - 3 SETS
8. TAPS DRILL - ON RIGHT SIDE OF BASKET TAP BALL - ON THE LOWEST PART OF BACKBOARD - WITH RIGHT HAND - ON TENTH TIME TAP IN. ON LEFT SIDE OF BASKET TAP BALL WITH LEFT HAND - ON TENTH TIME TAP BALL IN BASKET. 3 SETS

8A.VOLLEY DRILL - IF YOU HAVE A PARTNER - ONE PLAYER ON LEFT/ONE

BIG MAN DEVELOPMENT

9. McHALE DRILL - (ADVANCED) - ON RIGHT SIDE OF BASKET - TAP BALL ON BACKBOARD WITH RIGHT HAND WHILE TOUCHING RIM (NET COULD BE SUBSTITUTED) WITH LEFT... SCORE ON 10TH TAP. . .NOW REPEAT WITH LEFT HAND.

10. DANTLEY DRILL - SIMILAR TO THE MIKAN SHORT SHOT DRILL. .. START ON RIGHT SIDE... GO UP WITH BALL IN TWO HANDS ... POUND BALL ON THE BACKBOARD. . .KEEPING BALL ABOVE YOUR HEAD COME DOWN AND NOW GO UP SCORE (POWER LAYUP)...GET BALL OUT OF NET AND REPEAT ON LEFT SIDE SCORING WITH LEFT HAND... 10 MADE BASKETS - 3 SETS.

11. SPIN OUT DRILLS - SPIN THE BALL OUT FROM DIRECTLY UNDER THE HOOP (OUT OF BOUNDS) - TO THE FIRST MARKER. NOW EXECUTE ONE OF THE MOVES LISTED BELOW:
    A. TURN AROUND "JUMPER"
    B. DROP STEP
    C. UP AND UNDER
    D. SKIMA MOVE
    E. SPIN MOVE

    ALTERNATE SIDES, ALTERNATE GOING TO BASELINE THEN TO THE MTODLE. ALSO ALTERNATE ONE DAY GOING TO THF "FIRST MARKER" THEN THE NEXT DAY DO ALL THE MOVES FROM THE 'ELBOW" OR HIGH

    POST.

<u>OFFENSIVE Rebounding</u>

1. OFFENSIVE REBOUNDER MUST TRY AND GET BESIDE OR IN FRONT OF DEFENSIVE REBOUNDER - NFVFR BE SATISFIED WITH POSITION IN BACK OF DEFENSE
2. ANTICIPATION AND MOVEMENT ARE PARAMOUNT
3. MOVES TO GET FREE:
   (A) DROP STEP ROLL - WHEN IN POST POSITION - BACK TO HOOP - USE AGAINST 3/4 DEFENDING OR FRONTING
   (B) SPTN AMD KOT.T. - USED WHEN FACING HOOP (DEFENDER IS USUALLY FACING OFFENSIVE REBOUNDER - OFFENSIVE REBOUNDER CROSSES OVER HIS FOOT SO IT IS EQUALK WITH DEFENDER'S FOOT; IF DEFENDER REACTS AND OPENS UP OFFENSIVE REBOUNDER REVERSE PIVOTS TO GET EVEN POSITION.

OFFENSIVE Rebounding DRILLS:

1. ONE ON FACING DRILL - OR THROWS BALL OFF BACKBOARD; DR TURNS AND BOXES OUT - OR REACTS. COACH CAN ALSO THROW BALL. "SPIN AND ROLL" DRILL.
2. LOW POST POSITION - DR 3/4s OR: COACH THROW OR SHOOTS AT HOOP FROM ANGLE. OR EXECUTES "DROP STEP ROLL" MOVE. DR SHOULD ALSO FRONT ALTERNATING 3/4 ing AND FRONTING.
3. "OVER THE TOP DRILL" - IN THE LANE DR BLOCK OUT BUT DOES NOT JUMP FOR REBOUND... OR MUST JUMP STRAIGHT UP AND TAP BALL INTO HOOP.

The "Terrific Twenty" Rules for the Princeton-Style Offense

1) If you can pass, dribble, and shoot well, you will always dictate to the defense what they do. If you can't and are not fundamentally sound, they will dictate what you do.

2) You must always see and think on the court, in that order.

3) Don't ever become stationary(stop moving) for more than one second, even if you have the ball, unless you are in the post. Think continuous movement.

4) If overplayed by a defender, don't wait to burn him- **go backdoor immediately.**

5) If defense is playing you inside, go outside. If the defense is playing you outside, go inside.

6) Hard cuts to the middle will open up the perimeter - **cut with conviction!!**

7) Make sure you **look** at the ball when you cut -- be ready for a pass.

8) If you cut through and don't receive the ball, get outside to the perimeter as quickly as possible.

9) Do the opposite of whatever the defense does.

10) The purpose of the dribble is to get a defender out of position, so **dribble with a purpose** and in one direction.

11) If you are dribbled at by a teammate, look to go backdoor if played tightly.

12) Be ready to roll back or to the basket on all screens -- go opposite of wherever the cutter goes.

13) Keep good spacing (15-18 feet).

14) If you see there is weak-side help on defense, look to skip opposite and make them pay.

15) Don't go to the ball when closely guarded--go backdoor.

16) With few exceptions, cutters should go opposite of where they came from when going through.

17) Lay-ups and three pointers are what we want to get, in that order.

18) It doesn't matter who scores, as long as someone does.

19) Shots are missed because they are bad shots or the shooter doesn't think they can make them - **take good shots!**

20) Work hard to make things easy.

Basic Setup and Positions

There is no typical 1,2,3, 4, and 5 positions in this offense. There are two guards, two forwards and a center. The two guards should be a little above the hash marks, spread apart about fifteen feet. The two forwards should be outside the three point line at the foul line extended. The center should start on the low post block opposite the ball.(Figure 1-1) The center can also start at the high post position.(Figure 1-2)

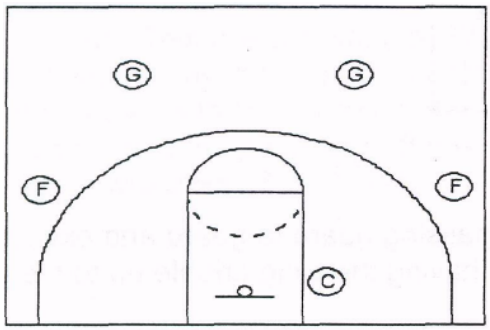


Figure 1-1

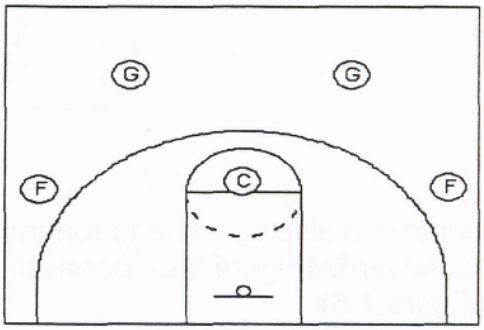


Figure 1-2

Starting the Offense

To start the offense, we will always get some movement, called our "dummy offense", going to make the defense defend us for ten to twelve seconds. The only time we would not do this if we are behind at the end of a game and need to score quickly. The center starts low but cuts hard to a point about even with the hash marks and in the middle of the floor. He receives a pass here, while both guards cut through and then back up to the original spots off rub screens by the forwards. (Figure 1-3)

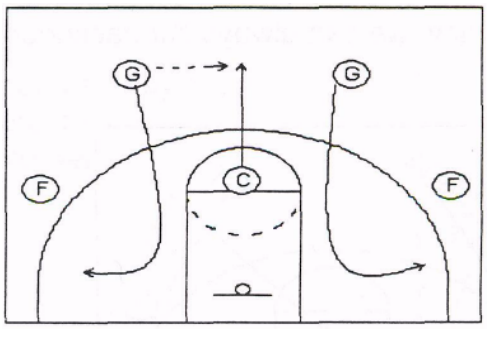


Figure 1-3

hi When the center passes off to one of the guards, he goes back to his designated spot on either the high or low post, and the guards can enter the ball for the play to begin.(Figure 1-4)

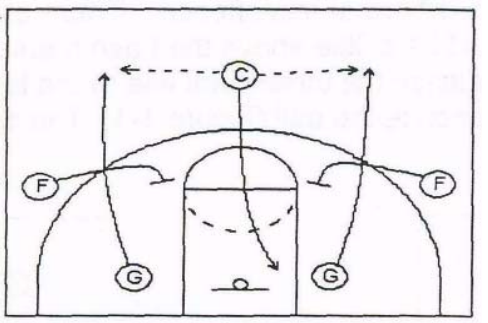


Figure 1-4

The guards can also continue to run the dummy offense by passing guard to guard and exchanging with the forwards (Figure 1-5) or passing guard to wing and having the wing dribble up to the guards spot. (Figure 1-6)

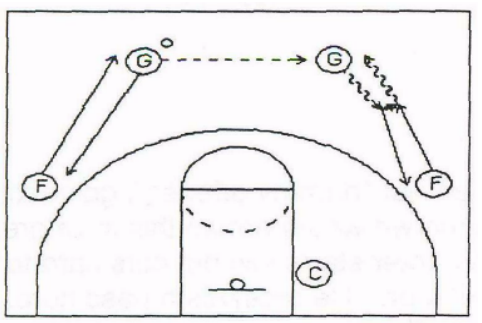


Figure 1-5

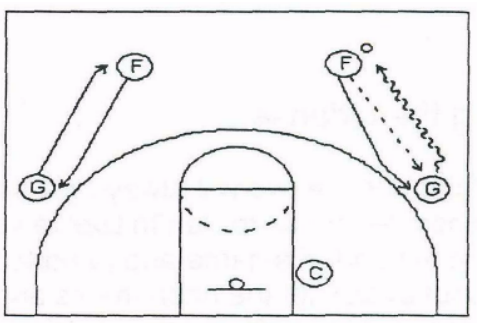


Figure 1-6

There are several different options here, and this can be used to take time off or just make the defense work a little bit. If they get lazy, we can always cut backdoor and look for a lay-up. (Figure 1-7)

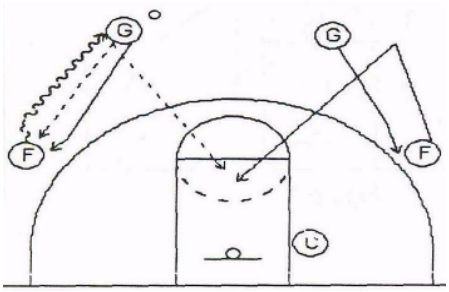


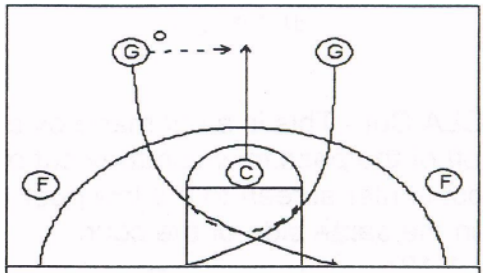
Figure 1-7

Basic Concepts in the Princeton Offense

These are explanations of some of the key concepts and movements that make our offense go. Players must understand these concepts and be able to execute them in order to be successful.

Types of Cuts

#1 - Dive Cut - This is a cut made by the guards in which they cut off of the center out to the blocks with the intention of cutting back up to the perimeter off the perimeter downscreen.(Figure 1-8)



rr #2 - Strongside Cut - This is a cut made by a guard in which they cut through to the key and then to the ballside corner. (Figure 1-9)

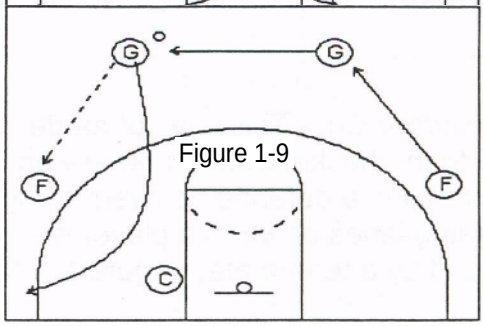
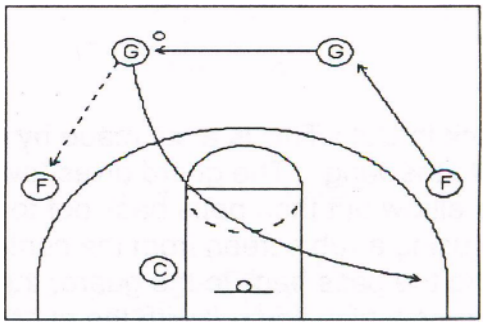


Figure 1-9



#3 - Weakside Cut - This is a cut made by a guard in which they cut through to the key and then to the weakside corner. (Figure 1-10)

When the center passes off to one of the guards, he goes back to his designated spot on either the high or low post, and the guards can enter the ball for the play to begin.(Figure 1-4)

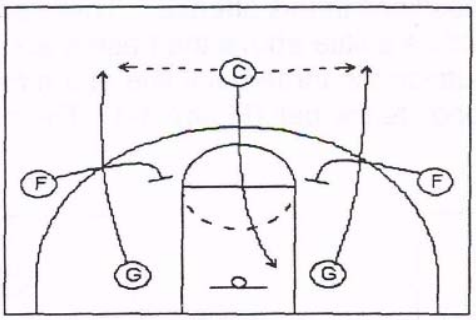


Figure 1-4

The guards can also continue to run the dummy offense by passing guard to guard and exchanging with the forwards (Figure 1-5) or passing guard to wing and having the wing dribble up to the guards spot. (Figure 1-6)

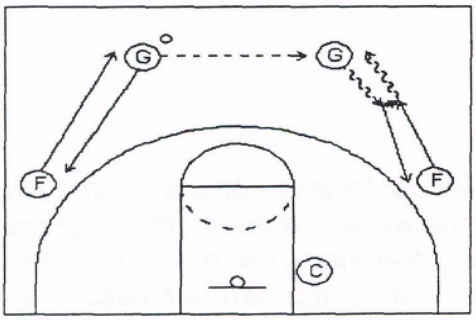


Figure 1-5

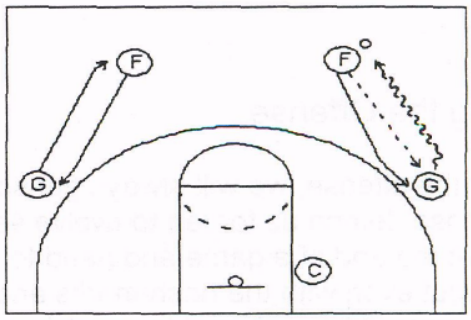


Figure 1-6

There are several different options here, and this can be used to take time off or just make the defense work a little bit. If they get lazy,

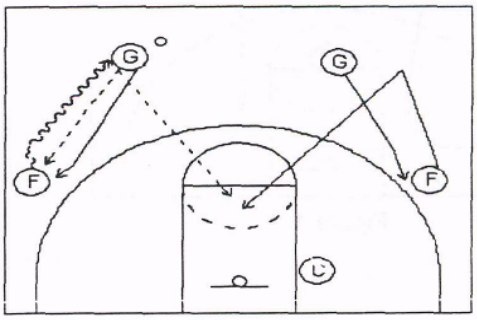


Figure 1-7

we always back door

- Shuffle Cut - This is a cut made by a guard off of the pass in which they cut off a high post center screen to the low post block on the opposite side of the court. (Figure 1-11)

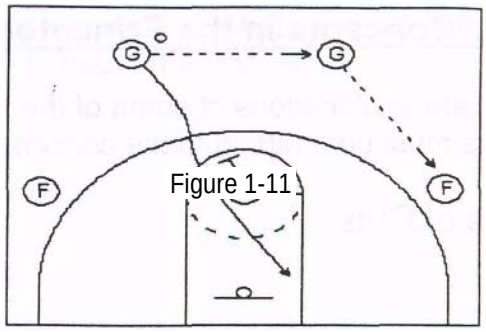


Figure 1-11

#5 - UCLA Cut - This is a cut made by a guard off of the pass in which they cut off a high post center screen to the low post block on the same side of the court. (Figure 1-12)

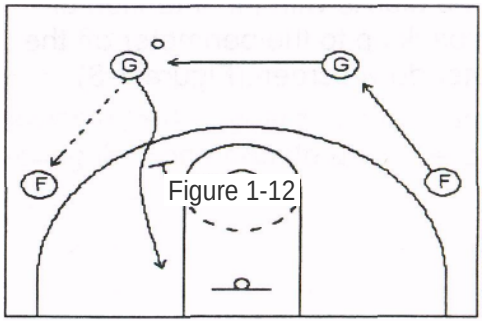


Figure 1-12

#6 - Backdoor Cut - This is a cut made directly to the basket from anywhere on the court when a defender is overplaying the passing lanes or when a player is dribbled at by a teammate. (Figure 1-13)

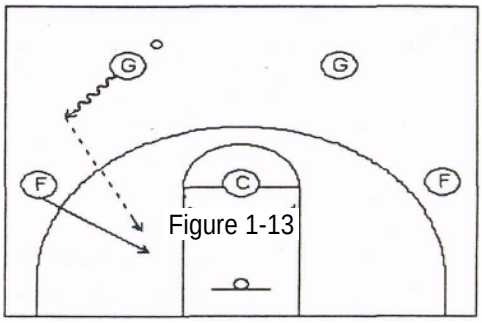


Figure 1-13

#7 - Duck In Cut - This is a cut made by a guard off a pass to the wing. The guard dives toward the ballside elbow but then pops back out to the top of the key using a rub screen from the center. Following the pass back to the guard, the center usually runs a pick and roll with the guard. If the rub screen is not successful in getting the guard open, he cuts off of it to the basket and the center pops out. (Figure 1-14)

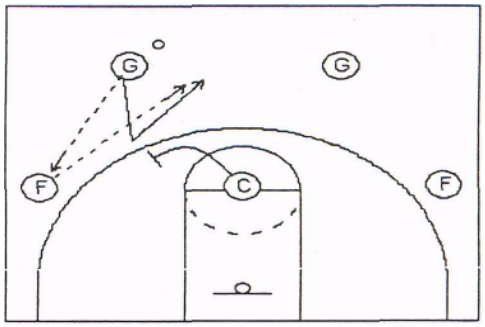


Figure 1-14

- Rub Cut - This is a cut made by any player that cuts off a stationary teammate toward the basket with the intention of receiving a handoff from the teammate. (Figure 1-15)

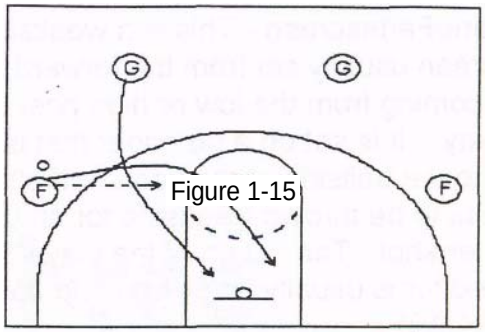


Figure 1-15

Screens

1 - Downscreen - This is a screen made from the forward spot toward the block to bring a teammate back up to the wing spot. Sometimes this is initiated with a backdoor cut first, then it turns into a downscreen. On all downscreens, players should look to seal their defender and post.(Figure 1-16)

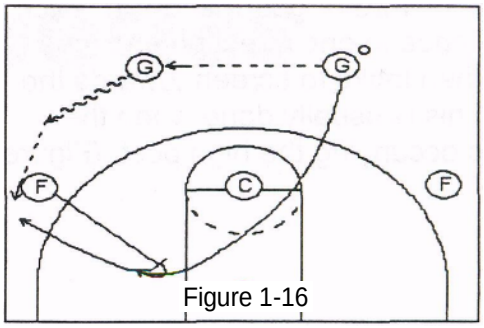


Figure 1-16

#2 - Backscreen - This is made by any guard or forward from the low post block when a center is at the high post and wants to post up low. The screener comes to the-high post, sets the screen, and then pops out to the top of the key. (Figure 1-17)

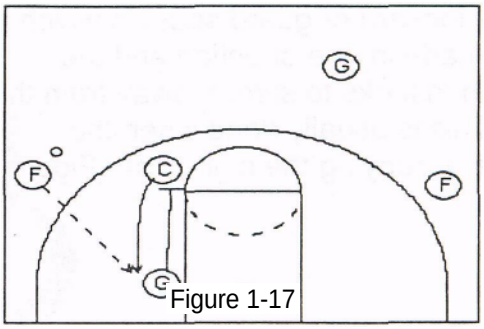


Figure 1-17

#3 - Rubscreen - This is any stationary screen set by the high post center on cutters going to the basket. (Figure 1-18)

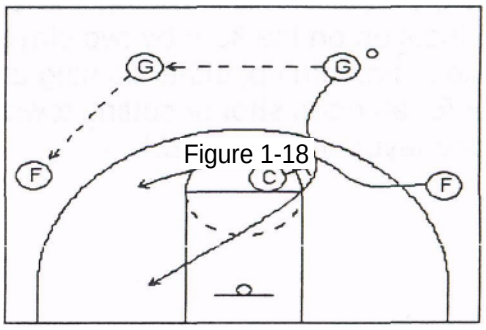
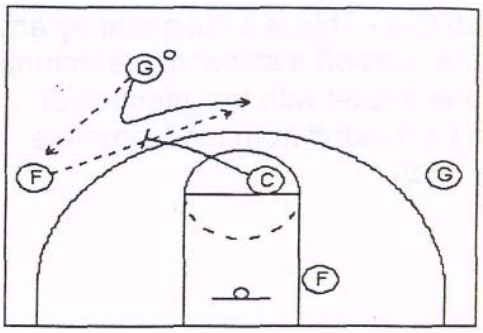


Figure 1-18

#4 - Flare/Fadescreen - This is a weakside backscreen usually set from the forward spot, or a center coming from the low or high post to the top of the key. It is set on a defender that is cheating too far to the ballside of the floor, and allows a skip pass to be thrown weakside for an open perimeter shot. The action of the player being screened for is usually away from the basket. (Figure 1-19)



#5 - Screen Towards - This is any screen from the forward or guard spots in which a pass is made in one direction and the passer then looks to screen towards the pass. This is usually done when the center is occupying the high post. (Figure 1-20)

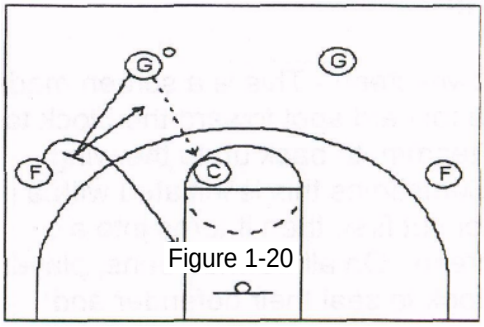


Figure 1-20

#6 - Screen Away - This is any screen from the forward or guard spots in which a pass is made in one direction and the passer then looks to screen away from the pass. This is usually done when the center is occupying the high post. (Figure 1-21)

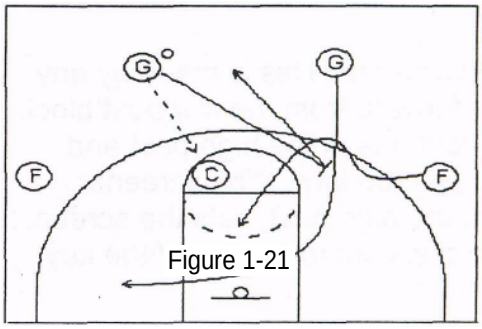


Figure 1-21

#7 - Double Screen - This is a downscreen set from any location on the floor by two players trying to free one teammate up, either coming up to the perimeter for an open shot or cutting toward the basket for a layup. (Figure 1-22)

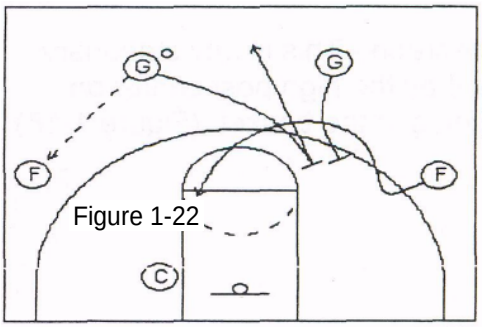


Figure 1-22

Quick Hitters and Plays

This offense is designed to get shots out of what the defense does and how the players respond to it. There are not set plays that are called, but at the end of quarters or in certain situations, these plays can be diagrammed to get several open shots and still fall within the structure of the offense.

Play#1 Double Screen for Cutting Guard for Three Pointer

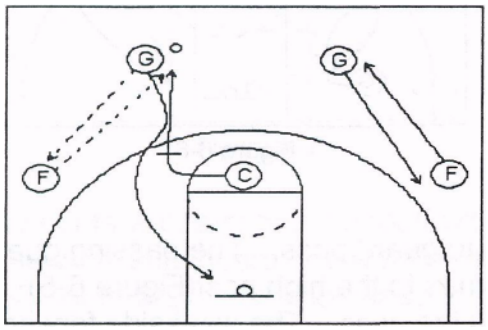


Figure 6-1

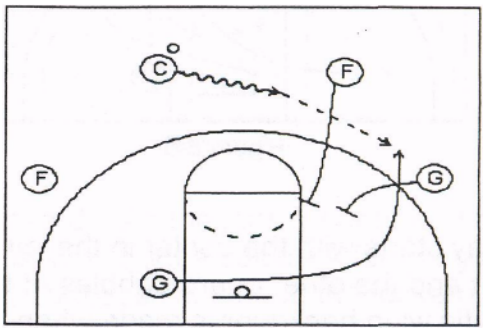


Figure 6-2

The guard should pass to the wing and make a UCLA cut off the center(Figure 6-1). The center pops out, dribbles at the weakside defenders, and looks to pass. As soon as the center gets the pass, the weakside guard and forward should move to the foul line extended to set a double screen for the cutter coming back out(Figure 6-2). If the pass is not there, the screeners can roll to the basket for a shot.**Play #2 Screen the Screener for a Three Pointer**

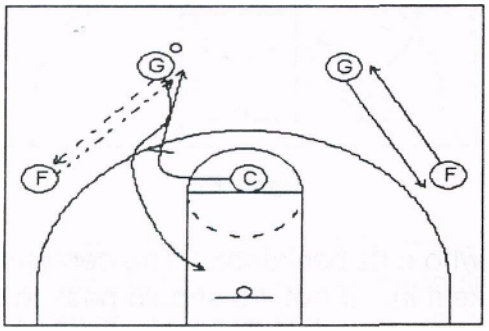


Figure 6-3

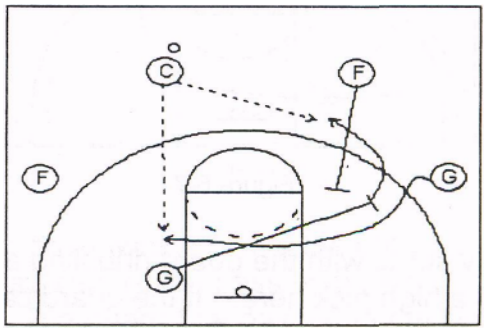


Figure 6-4

This play starts the exact same as the first one, with the guard passing to the wing, UCLA cutting off the center, and the center stepping out for the pass(Figure 6-3). When the weakside guard and forward start to move down, the cutter should find the forward's defender to set a backpack on. After that screen, the weakside guard will set a downscreen for the first cutter, looking for a three point shot(Figure 6-4).

Play # 3 Wing Backdoor with Double Screen

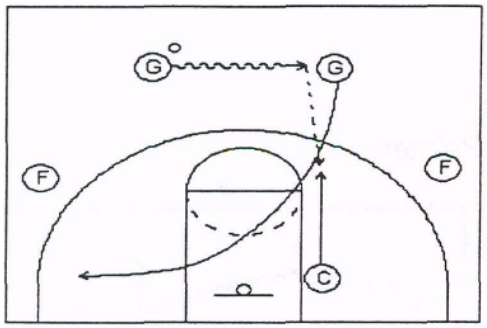


Figure 6-5

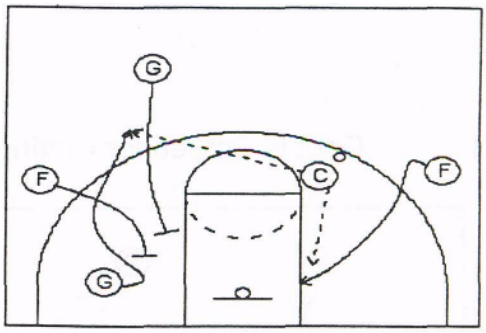


Figure 6-6

This play starts with the center in the low post and a guard to guard pass. The passing guard cuts through and the other guard dribbles at the center, who comes to the high post(Figure 6-5). An automatic wing backdoor is made when the center receives the pass. The weakside forward and passing guard set a double screen for the first guard who cut(Figure 6-6).

Play #4 Dribble Handoff with a Double Screen

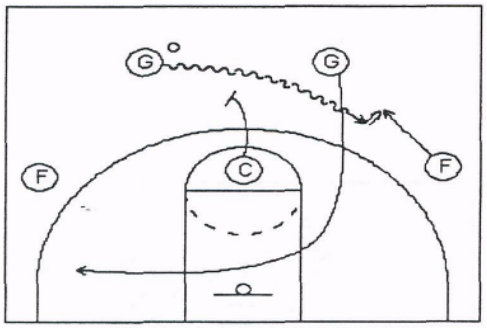


Figure 6-7

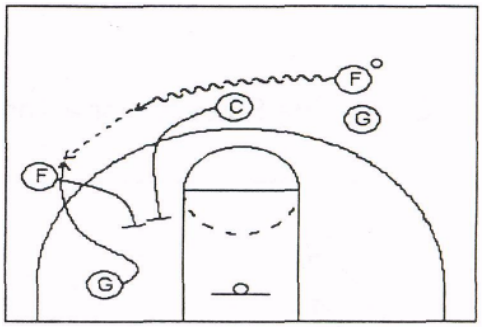


Figure 6-8

This play starts with the guard dribbling at the other guard, who cuts backdoor. The center can be used as a high pick here. If the guard can drive, he can take it in. If not, he should pass to the forward coming up who will dribble back to the middle of the floor(Figure 6-7). After the high screen by five, he and the weakside forward will set a double screen for the guard who cut backdoor(Figure 6-8).

Skip Prosser: Full Court Pressing Defense

We believe in pressure offense, pressure defense, and especially pressure on the backboard.

We want our defense to create our offense.

We want to win games by getting "cheap" points.

We like to press for 94'. We don't want to concede 1 floorboard. Go to the baseline the first day and say,"We're fighting for all of it."

(He used the example that if China invaded California, we wouldn't retreat to St. Louis and then bring it.)

You must have all five guys playing hard. **No traitors**. If 4 guys are busting their butts, one guy can't loaf. ***Don't be soft, don't be a traitor.***

When you press it can complement your rebounding.

Pressing gives you what Clark Kellogg calls, "spurtability." If you believe in it, it can be a great thing.

His press is different. It is a man press that begins in a zone alignment.

Positions

4 man- On the ball as soon as it comes out. If the referee doesn't have to move you back you haven't done your job.

3 man- Left elbow

2 man- right elbow

1 man- ball side at half court

5 man- help side at half court

He sends 4 guys to the offensive boards with the 1 man back

We are only in that zone press for about 1 or 2 seconds. Sprint to spots then find someone on the other team. **That becomes your man**. Don't worry about mismatches.

You must practice getting there quickly and picking up quickly.

We are in full denial.

Question: How do we do that?
Answer: No face guarding, but we don't want to be behind him either. Just don't let your guy catch the ball.

Switch all screens.

Don't let the ball in, you are trying to steal it. NO TRAITORS.

*Of course, the ball usually comes in bounds.

The best traps are "surprise" traps.

Positioning is key to this. Stay between your man and the ball. Don't allow it to be passed up the court. Be on the line and up the line.

** You must practice quick up a lot. You must fight the natural tendency to get back on defense.

You must be committed, we are trying to steal the ball.

Once the ball is inbounds positioning is very important.

We don't want them to be able to pass the ball up court. <u>You must force them to dribble the ball up court.</u>

Once the ball is inbounded, the 4 man retreats to the level of the ball.

Remember that we want to trap out of this press, stay between the man and the ball.

It isn't about <u>where</u> you trap, it is about <u>who</u> you trap. We trap guys who can dribble.

Don't trap non-ball handlers. We are trying to make your best ball handler give up the ball. You decide who to trap based on scouting. We don't want their best ball hadler bringing the ball over half court.

<u>Trap rules:</u>

1. Don't foul in the trap. Remember that fouling negates hustle. Foul with your lower body.
2. Don't get split.
3. Sprint out of traps.

Be aggressive. If we get a trap we should steal the next pass. "Trap it, steal it."

Once you commit to a trap, you should stay in it.

Practice back taps. Run behind the ball.

False hustle- Don't go for steals you can't get. If it's a steal, steal it. If we don't steal it, we still want to give you a tough trip up the floor. *Going for bad steals kills us.*

Remember, it isn't where you trap, it's who you trap. We want someone besides the point guard bringing the ball across half court.

Remember that this is a man press. If they line up in a 4 across press break, if O5 goes up for the ball, X5 goes with him and might trap with X4.

(Note: O stands for offense. For example, O5 is the center. X stands for defense. For example, X5 would be the defensive center)

Question: What if the point guard takes the ball out?
Answer: X4 stays with the point guard so you don't have a flash and go.

When you steal it, pass it, don't pound it. Make them pay.

To play this way, you must practice this way.

Remember that yelling is aggressive counseling.

When they try to isolate their point guard on a press break, we will drop the 4 man off the ball and put the 3 man behind him. We will keep the ball out of the point guard's hands at all costs. *This means that the 4 man, X4, will face guard the point guard.*

Drill- Quick pick up from free throw alignment. Have kids circle up. Coach tosses the ball up and says, "black ball!" Black takes it out and white sets up the press.

Greyhound drill: 4 on 4 on 4 drill. Three teams: Black, white, and grey.

- Black begins the drill by taking the ball out of bounds. White should set up in their press.
- There is no 5th guy on either team. The rule is that you can't throw the ball beyond half court.
- Grey is off to the side ready to go.

Black brings the ball up against white. White presses and then back to ½ court defense.

When we have a resolution at one end (basket, turnover, whatever) black will take it back 4 on 0. White will have stepped off and grey will just stand there. When the ball goes through the net, black , which was the offensive team, will now press grey, who becomes the new offensive team. The third team, white will set up their press offense and get ready to be pressed by grey.

Boston Celtic Draft Workout Agenda

VLADIMIR RADMANOVIC

Tue 6/12 **Flight:** US AIR # 951
Deport: BW1 2:35 PM
Arrive: Boston 4:00 PM

Car service will meet at Airport Baggage Claim, drive to hotel

Hotel: Home Suites Inn
455 Totten Pond Real
Waltham, MA 02451
781-890-3000
781-890-6331 (f)

7:30 pm Hotel pickup. Transport to Sports Authority Training Center.
8:00 pm Strength & Agility Testing/Dinner/Interviews

Wed 6/13 Breakfast @ hotel
8:00 am Transport to Sports Authority TC.
8:45 am On-court stretch
9:00 am On-court workot with stuff

Fligh: Continental # 193
Depart: Boston 5:02 PM
Arrive: Cleveland 7:00 PM

Important phone Numbers: Frank Burke 671-877-4586 (cell)
781-522-2616 (office)

(schedule subject to change)



BASKETBALL WORKOUT PLAN

DATE: 6/13/01

Samuel Dalembert Joe Forte Loren Woods Vladimir Radmanovic

TIME	DRILL NAME	TIME	DRILL NAME
10:00	Stretch/Warm up/Long Elbow		
10:10	2 BALLS SPOT SHOOTING		
10:20	Catch & shoot on the move		
10:30	Free throws/ Post moves		
10:40	FULL COURT Rebound/React/Sprint/1-1		
10:50	BALL HANDLING Full court/ Cones dribble		
11:00	2 ON 2 CROSS PICK		
	FREE THROWS		
11:10	1 0N 1 POST/WING ACTION		
11:20	PICK & ROLL ACTION		
11;30	SPOT SHOOTING Base line/ Elbows/ Top		



Boston Celtic Practice observation # 1

United States Marina Sport Centre, Newport
4.10. 1997.

Head coach Rick Pitino
Assistant Jim O'Brien, Richie Adubato
Strength & condition coach Shown Brown

Introducing:
Video presentation of Kentucky defense

Warm up:
2 min Coach Brown – warm up 1/1 c, athletic

10 min Streching:
- *Standing forward V*
- *Standing lateral V*
- *Groin stretch*
- *Saigon squat*
- *Knee pull*
- *Crossover*
- *Double knee to chest*
- *Piriformis stretch*
- *Stated groin stretch*
- *Standing calf*

5-0 1/1 weave 1 x down and back 4 psses, one ball
Option 5-0 1/1 2 x down and 2 x back

Team, 4 man V-cut drill 1/1c pass, cut penetrate, lay up

Offensive break down:

**Perimeter players: O'Brien 20 min*

2-1 + 1 1/2c Wide pick cut (extended FT line)
Option: fake shot+ shot, if defense come= penetrate
Option: fare cut + shot, fake shot if defense come penetrate-base, middle

3-2+1 1/2c Wide pick cut (corner)
Option: cut
Option : flare

3-1 1/2 c diagonal high to low pick (motion)

*Inside platers: Rick Pitino 20 min

2-2 1/2c Center cuts under basket fro the weak side
Center cut to the low post from the weak side
-Front pivot, fake, 1 dribble in the mid of the key and finish.Coach with pad bump
-Reverse pivot, fake, 1 dribble
Both sides work 10 min + 10 min

2-0 1/1c Outlet pass several options with fast break
*O'Brien corrects perimeter players and Pitino inside players

After 1 hour 45 minutes, water break 2 min

Defensive Break down:

2-2 + C trap speed dribble, see the man and play the ball

3-3 + 1 + C Green and White press. Coach pass the ball to player ho introduce the ball.
24" offense.

4-4 + 1 + C pass to player who introduce the ball

4-2 +2 = 4-2 + 2 1/1c Compete up to 18 pts
2= basket
1 = steal
1= R
*Winner and losers. Losers must complete suicide in 17 seconds

1 min Water break

5-5 1/2c doble down low post

5-5 ½ diagonal pick

5-5 ½ base line cross pick

5-0 ½ Motion 1, 2, 3

5-0 1/1c Transition into motion

5-0 1/1c Transition into circle

Conditioning:

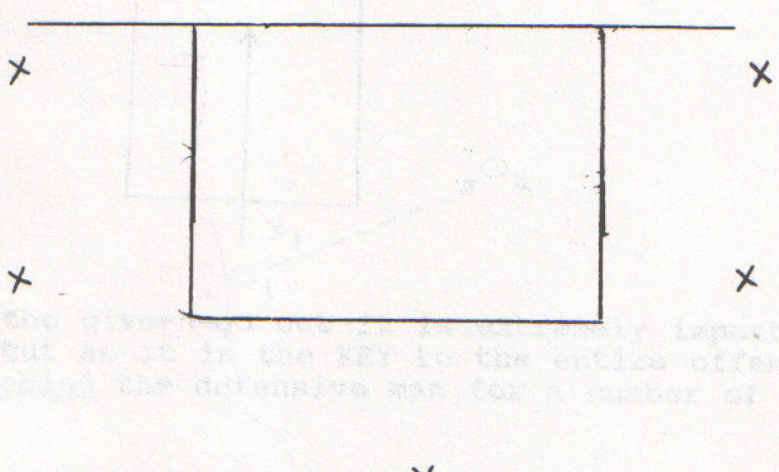
Team shot for 3 pts = 20 pts in 90 seconds.One ball, three players run down and back

Team lay ups(2 pts) = 80 pts in 2 minutes.Divide team in two groups.Two coaches on elbows, 4 balls.Pass to coac and run.Coach pass back and players dribble to other basket for lay up.

*First time they scored 67 pts and Pitino demanded second time.

*Second time they scored 83 points.

I. SET UP



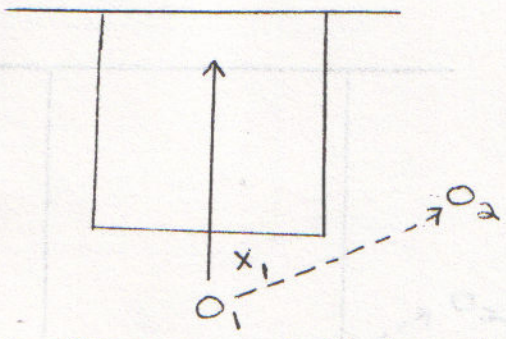
Only rule for set up- keep the floor balanced.

In this offense, you have three options after you pass the ball. This applies to each passer on the squad regardless of his floor position.

OPTIONS:

1. Pass and go to the basket
2. Pass and go to the ball
3. Pass and go away from the ball

II. TWO MAN PLAYS



A. Go to the basket:

1. When executing the give-n-go cut it is extremely important how we run the cut as it is the KEY to the entire offense. We always cut behind the defensive man for a number of reasons.

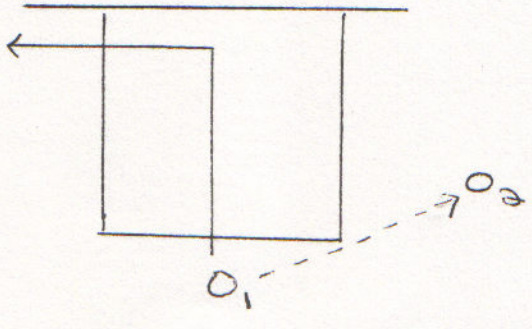
   A. The only way to take away help is by taking away vision. By cutting behind the defense the defensive player must turn his head and concentrate either on the ball or the man, but he can't see both.

   B. If the offensive player 0-1 cuts in front the possibilities for a double team by X-1 are greater if X-1 has really jumped to the ball and 0-2 tries driving the lane.

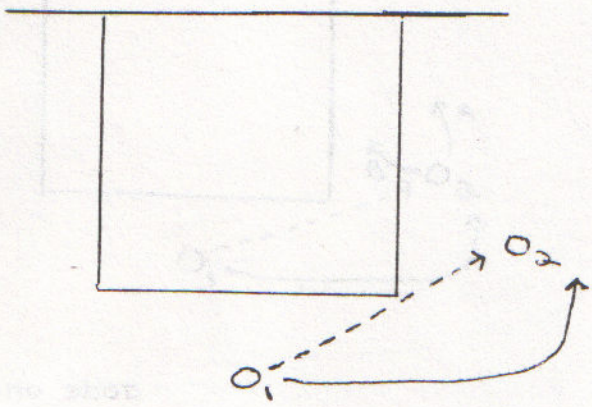
   C. If X-1 has jumped to the ball forcing 0-1 to back cut by the time 0-1 cuts to the basket he will not be in a postion for a easy layup.

2. Also of vital importance when executing this cut is that 0-1 cuts all the way to the basket. He doesn't cut halfway down the lane and then out. He cuts all the way to the backboard.

3. Finally after getting to the backboard he opens to the ball and quickly shuffles out to the open area or spot on the floor.



0-1 must cut quickly to the corner



B. Go to the ball

(read the defense)

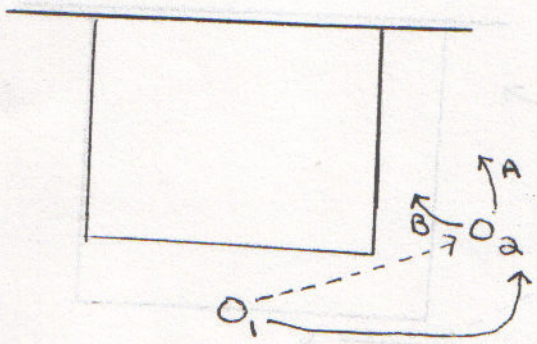
If your teammate is close to the basket so you may still get a shot over him, or if you simply want a safe return.

1. Go outside

   A. When cutting to the ball, you must first set up the defensive man by taking a cut to the basket.

   B. 0-2 should return the ball off his left hip while still facing the basket.

   C. 0-1 should be prepared to shoot when he gets the ball. Body of 0-1 is always <u>square to the basket.</u>



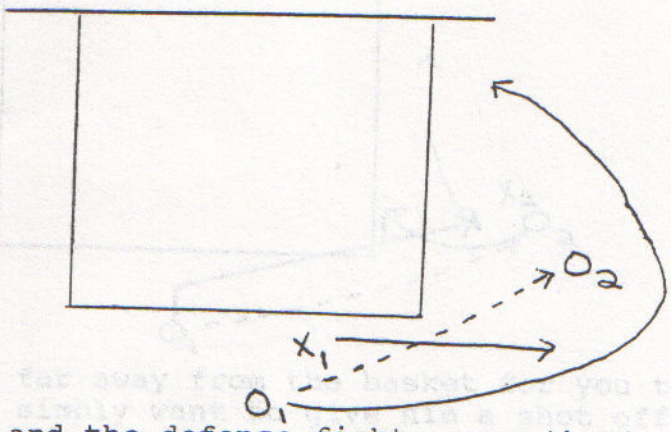
2. Go outside and no shot

A) If you go outside and get the ball and the shot is not desirable, be prepared to read the defense as follows:

1. If the defensive pressure comes at you from the right side of your teammate 0-2 you should drive left of 0-2 using route B.

2. If the defensive pressure comes from the left side of your teammate 0-2 you should drive right of 0-2 using route A.

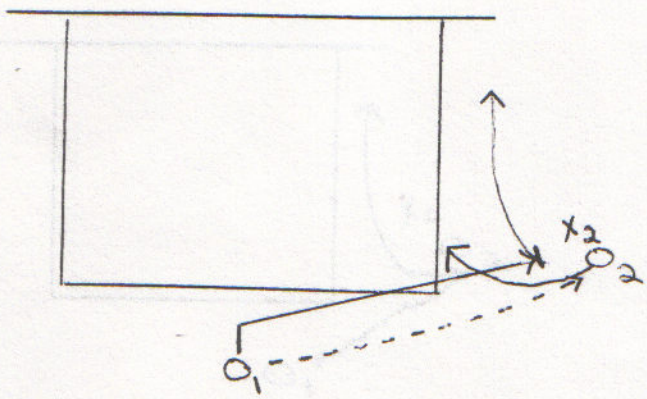
B) 0-2 will pin the defensive man who attacked 0-1 and a 2 on 1 situation will have been created.



C. Go outside and the defense fights over the top.

A) If when you go outside to get the ball, the defense X-1 fights over the top of 0-2's screen, 0-2 will simply reverse pivot on his left foot and try to hang up the defensive man X-1. If this is done correctly a 2 on 1 situation will result.

B) In any case 0-1 continues behind 0-2 and cuts to the basket again going <u>all the way to the basket</u> and to the open area on the court.



If 0-2 is too far away from the basket for you to shoot over him or if you simply want to give him a shot off the screen.

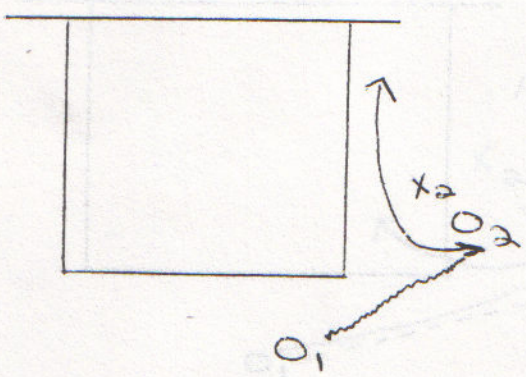
4. Go Inside:

A) As you make your inside cut you should begin reading the defense. If the defense is playing in a regular defensive positon, not denial or not in sag then you should screen his man X-2.

B) 0-2 drives off the screen looking for

1) The shot
2) X-1 rolling to the basket

C) If the defense calls "switch" before the pick is made 0-1 should simply plant the outside foot and cut for the basket looking for the return pass from 0-2.

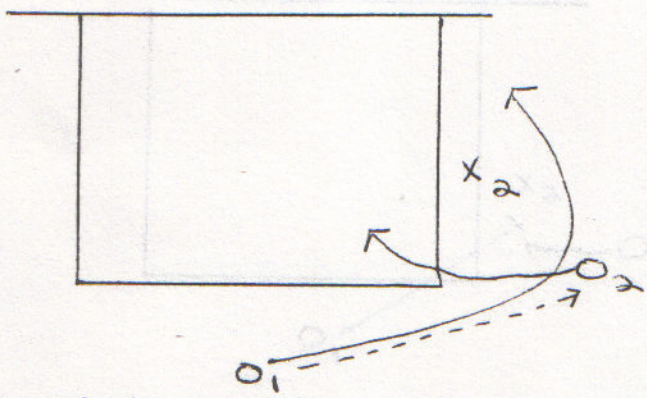


5. Inside dribble screen and roll (denial only)

A) If the defense on 0-2 is in a denial positon so you cannot deliver the ball, you may choose to dribble inside your man 0-2 so he may run a cut off of you and thus hang X-2 on your back.

B) 0-1 after passing the ball to 0-2 sets the screen then quickly rolls <u>all the way to the basket</u> and again filling the open spot.

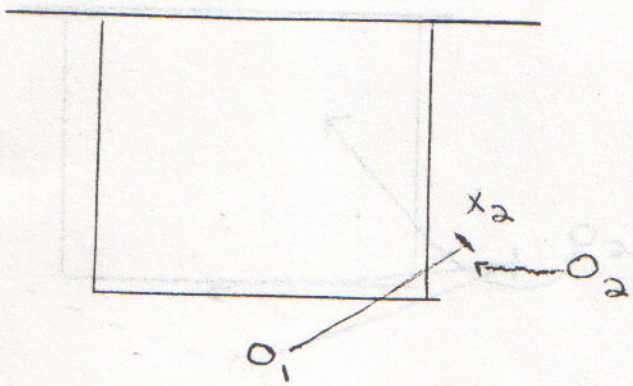
C) This results in a screen and roll but without the need of an entry pass to 0-2.



6. Inside go through (X-2 sags)

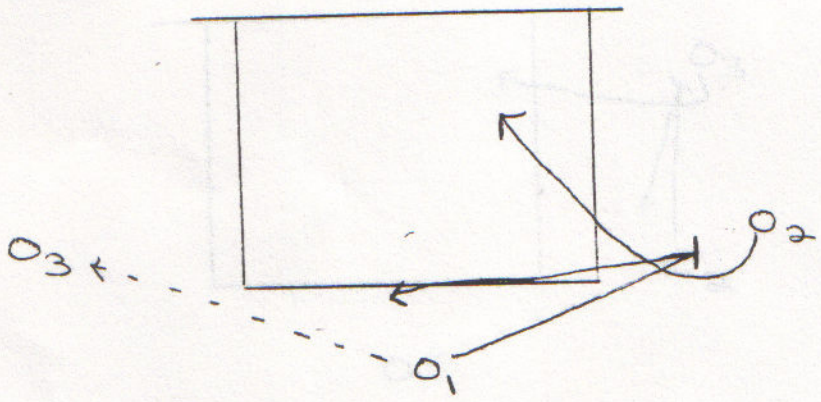
A) If as your 0-1 approaches 0-2 and his defensive man sags because he isn't an outside shooting threat 0-1 simply cuts through between X-2 and 0-2 to receive an inside handoff or a fake inside handoff.

B) 0-2 after handing off then cuts opposite 0-1 to the basket trying to create a 2 on 1 situation.



7. Inside screen against sagging team

   A) If as you move to 0-2 and detect that the entire opposing team is sagging, you simply penetrate a couple of steps and stop facing the basket so 0-2 may come in behind you for a shot.



III. 3 MAN PLAYS

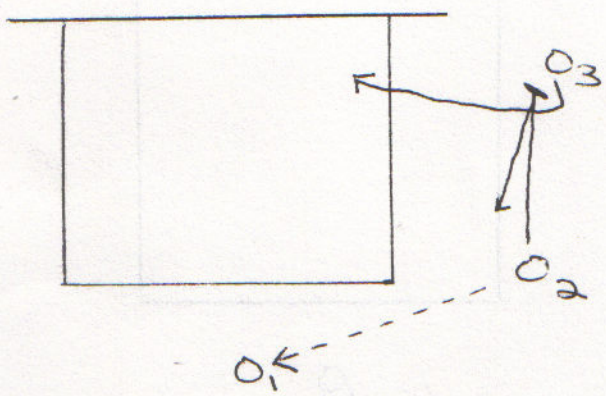
A. Pass and screen away from point

1. Anytime an offensive player 0-2 without the ball is screened for he cuts to the basket.

2. 0-1 after setting the screen pops back to the ball.

3. 0-3 has two options who he can pass the ball to:

   A) 0-2 cutting to the basket
   B) 0-1 stepping back to the ball

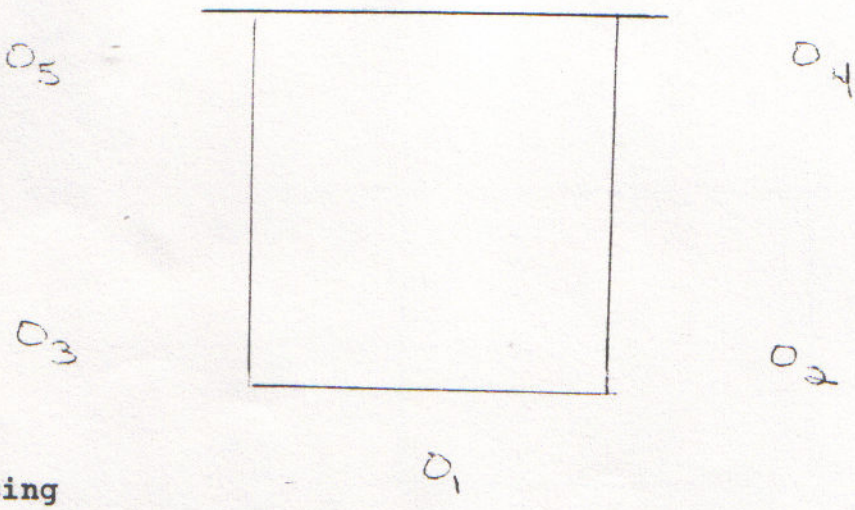


B. Pass and screen away from the wing.

1. Again 0-2 passses and chooses to screen away- the same options are executed.

2. 0-3 comes off the screen and cuts to the basket.

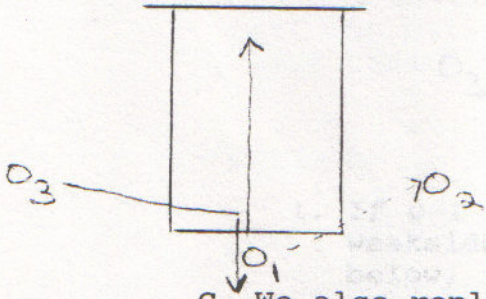
3. 0-2 after setting the pick pops back to the ball.



IV. Replacing

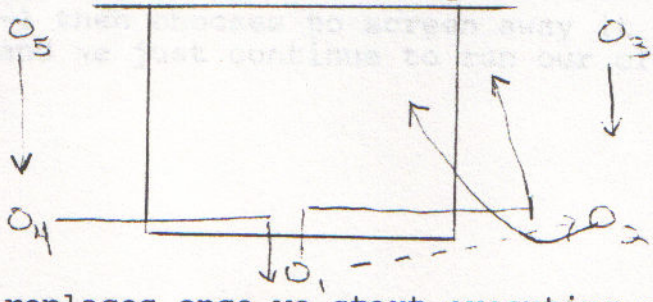
A. It is extemely important that we keep floor balance and we achieve this by replacing and keeping the five spots filled.

B. All rules for replacing are very simple. Anytime a man above you starts to cut, you immediately replace above you- example:



As soon as 0-1 passses and cuts 0-3 replaces

C. We also replace if we execute any of our 2 man plays.



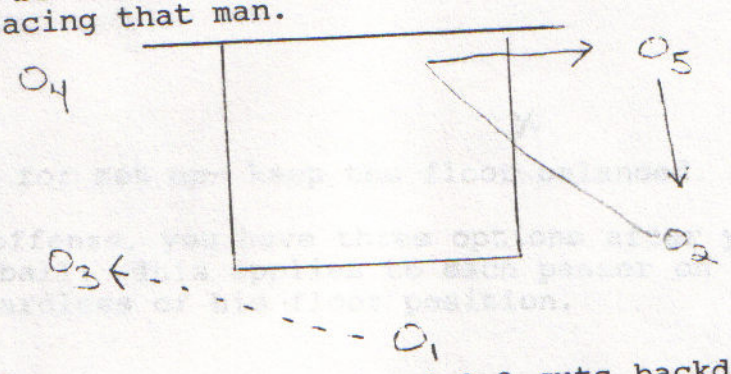
1. 0-3 replaces once we start executing our 2 man plays
2. 0-5 & 0-4 replaces on the weakside and then we balance the court.

D. We also replace on our 3 man plays, as soon as the spot above you is emptied.



1. 0-4 would replace as soon as 0-2 starts to cut.

E. Finally since we want as many backdoors on the weakside of the court we must be alert to men cutting backdoor without the ball and then replacing that man.



1. If 0-1 passes to 0-3 and 0-2 cuts backdoor on the weakside, again that spot must be filled by the person below, in this case 0-5.

2. If 0-1 then chooses to screen away it would be for 0-3 and we just continue to run our offense.

ORLANDO MAGIC - SUMMER LEAGUE OBSERVATION

Orlando Julay, 2005

Head coach: Doc Rivers
Assistants: Mark Hughes, John Davis, Dave Wohl, Paul Pressey

45 min Introducing and Individualy

18-00 Practice :

10 min Shot teams 1/2c
10 min Streching
10 min 3-0 1/1c 2/3/4 court lengths
10 min 3-2/2-1 1/1c
10 min 5-5 ½ c offense "slice"
10 min 5-0 ½ c offense
5 min 5-5 1/2c 3 consecutive in O (O-D-out)
5 min WB – drink
10 min Defensive break down
15 min 4-4 1/2c Shell
20 min 5-5 1/1c Mini games
5 min streach
15 min individually
Coaching stuff meeting and DVD analises

Notice and drills:

Shot compete:

Team is divided on groups of 3 players:
7 spots around the 6.25 line. Make 10 and move to the nextspot.Winner/Losers

3-0 1/1c passing and running:

Pass and go behind, 4 passes, 2-3-4 lengts

3-2 + 1 1/1c

Team divided in two groups compete up to 21 pts.Three passes maximali. Goals in 3-2 produce situations 2-1, in 2-1 lay up.Introduce various situations from EO.Comunicate- talk.

5-5 ½ c Offense "Slice"

Early offense. 4 out 1 in.Pass to wing and cut to the strong siede corner, wing passes to the second triler o the top and then cut to the basket using back pick from first triler.second triler swings the ball to the other wing and then we have two stagers.
Opt: if wing passes to low post to firs trailer, then he and second triler set a high stager for other wing, mean while PG cuts along base line to the basket.

5-0 1/1c Dummi offense:
Two lengts of court, work on quickness, reaction and communication

5-5 1/2c Offense

Three consecutive attacks and then turn to defense and then out.

Defensive break down:

Situations 1-2 .Principes in defense:

- **Up and touch**
- **Force the ball to the side line**
- **Limit spot for penetration**

4-4 ½ c Shell:

a/ 1-1 dto dribbles
b/ help and recover
c/ rotate
d/ defend cut

5-5 1/1c Mini games:

Up to 3 pts, refs shot clock.Use Slice in offense.In defense principes above mentioned.

Purdue Boilermakers (Men) Practice Observation #1

Date - 16/11/04
Venue - Mackay Arena
Season - Preseason
Head Coach - Gene Keady
#1 Assistant - Matt Painter

Word of Day - "Listen and Hear"

Time Subject Emphasis

8.30 Pre-practice Routine Coaches help with shooting

- 3 laps together with cones
- Lines High leg lifts, Prancing, Backwards-turn at FT, Jump Stop & P
- Stretch

8.45 Breakdown

- Bigs - Post moves with bag - Post D
- Guards - Dribble-crossover (below knee) Spin (1drb) / Elbow, jumper /Pass & Cut
  Take ball to shooter
  Flare move

9.05 Yo-Yo Drill Step slide and chest pass
- Run outside when finished

9.10 Fast Break

- 2-man outlet Lay-ups
- Jumpers
- Hit back to middle

9.20 3-man weave 5 passes, 4 passes, 3 passes

9.25 3-on-2/2-on-1

9.30 Multiple Break Free Throw
– 2-on-1/3-on-2/4-on-3/5-on-4/5-on-5 (3 passes)

9.40 Winners/Losers Losers Run

WB - Drink

9.45 Teach Defensive Stance Ready Position
-Trace (sideline) Keep Squared Up How Close? Palm on chest!

9.50 Close out to stance 4 lines on baseline w/manager on FT extended

10.00 Slides with ball vs cones Defensive work - slap floor!

10.08 Brush Denial
-6 at each end Coach & Paul a. Dry to teach
- Matt & Zo b. 1 on 1

10.15 Defensive Transition
- 4-man drop and sprint to the lane to cover down – close out on opponent

10.25 Rush Drill Teach
 - 3-on-3/4-on-4 – 5 mins each
competitive Shut outs 2pts, Offensive Reb 2pts, Basket 2pts

10.35 Free Throws
- 4 groups of 3, Make 9 in row

10.45 Teach Offense Motion Shooting
- Both ends dry 1. Pass and cut to backscreen
- 3-on-3 2. Flare into post

11.00 3-on-3 F/C 20-point game
Competitive Scoring - Shutout 2pts, Steal 1pt, Score 1pt, Offensive Reb 2

11.10 Winners/Losers Winners Drink
 - Free Throws Losers Run

11.15 Rebound War 3-on-3
 - No out of bounds Offensive Reb 2pt, Defensive Reb 1pt, Reg Scoring

Notes and drills:

• When anyone takes charge, entire team runs over to pick them up and help them off the floor.

• All players slap the floor and yell defence in every drill that involves getting in defensive stance.

• Every drill players communicated what they were doing (ie: slide, retreat etc).

Lines

• Close out by sprinting out, using pitter patter steps while throwing arms up and back over head. Arms taught to help bring hips behind feet and add to decelerating momentum.

• Stretching begin with upper body dynamic stretching (shoulder rotations & trunk rotations), and then static upper body and static lower body.

Breakdown
Bigs

i) Fast break early post pinning the defensive player who begins under the hoop at the ball side block. Defensive player must defend the cut and then react to the ball movement, front when the ball is in a direct line with the offensive post and hoop, side front closest to ball side in all other situations.

ii) 1-on-1 low post, turn around jumpers, emphasis was make initial step into defence trying to get close post position prior to receiving the basketball.

iii) Flash cut from long corner to midpost for pin & seal and post move, flash cut from short corner to high post for turn around jumper.

iv) Back screen (block to wing), shape up to the ball and shoot, on the other side after shaping up immediately dive to the low block to pin and seal a waiting coach with a pad under the hoop.

Guards

i) Dribble-crossover-spin for jumper or lay-up. Dribbled from cone positioned at guard position at the halfway line, 45-degree dribble to cone at closest sideline, 45-degree dribble crossover to cone positioned at elbow, spin dribble at cone at elbow take 1 dribble and power lay-up.

ii) Dribble from cone position at edge of key along baseline, dribble at 30 degree angle to cone position on closest sideline, crossover dribble and change hands again after closing corner, dribble straight head to another cone positioned just inside halfway line, crossover dribble and change hands after closing corner at 150 degree angle to return back to the elbow in the direction you have just come from, spin dribble at cone at the elbow and finish with power lay-up.

iii) Give and go - dribble from point position at halfway line, 3 meters outside three-point line right had push

pass to coach at wing, v-cut and basket cut to receive ball back for power lay-up.

iv) Pass, cut, replace, relocate - dribble from point position at halfway line to guard position three meters outside three point line, while this occurs another offensive player is trailing at the opposite guard position. Pass to coach on the wing and make basket cut and relocate out to the wing position on the weakside. The trailing offensive player replaces player who make the basket cut and receives the ball from the coach at the guard position. The player then dribble reverses from the guard to the point position vs pressure from a coach who has a pad, and passes to the player relocating for jump shot.

Yo-Yo Drill

• Slide while passing the basketball using chest pass to partner who is standing 3 meters away. Finish with underhand lay-up at other end.

Fast Break

• Up & Back

• Player toss ball off backboard, rebounds, and outlets it to player who is foul line extended. Player with ball brings ball up through point position, while rebounder runs the outside lane.

• Power lay-ups first performed, mid range short corner, mid wing jumper, and pass to runner and point receives back after v-cut for jump shot.

• Change of direction emphasized when runner makes transition from running outside lane to cut to basket, imagine running through a line of chairs either side of you when making sharp cut to basket.

• Point guard stop at foul line, faked away before pass, and

usually made a bounce pass to cutter for lay-up, and push pass to cutter for jump shot.

Three-Man Weave

• Three players started wide and narrowed as got closer to basket, finished with a variety of lay-ups.

3-on-2/2-on-1

• In 3-man break, the outside lane wings must stay only three feet ahead of the point guard, this ensures the two defenders have to play all three of the offensive players, this creates wing to wing pass.

• Opposite wing dives to basket when other wing receives the ball.

Multiple Break

• Two teams with each team beginning at opposite ends of the court (baseline).

• Drill begins with a white team shooter shooting a foul shot at the end the black team is at, two black rebounders line up for the shot. Black rebounds the ball and begins a 2-on-1 fastbreak situation against the white team's foul shooter. After the 2-on-1 situation, the 1 defender rebounds the ball and continues to the other end with two new white team players joining in to go against the previous two offensive players for a 3-on-2. After the 3-on-2, two black players join in to the two black defenders to create a four-on-three situation the other way. It then continues to a 4 on 3, 5 on 4, and concludes with a 5-on-5 situation.

• Game played with no outs.

Teach Defensive Stance

• Ready Position- mirror ball, slightly higher stance

• Pressure Position- hands walking tight rope (balance) at waist height

• Contain position- palms up

• Close enough to touch chest, if going against quicker player step back, if going against slower player step forward.

• Keep feet squared at all times, want them to dribble to the outside.

Close Out to Stance

• Roll ball out from baseline to foul line to manager, defend x2 dribbles going in one direction.

• Ready Position (Close out-arms up) to Pressure Position (Hands at waist height) to Contain Position once they start dribbling.

• Shade to red x marks on the floor, to the outside (corners of half court)

• 1-on-1 live

Slides with Ball Vs Cones

• Slap the floor prior to beginning

• Slide zig zag pattern over quarter of the court and then sprint from halfway to other hoop to receive pass from manager for lay-up.

• Slides done at 40% maximum speed with medicine ball held out from chest, second reps done with two medicine balls held with hands above head.

Brush Denial

• Chest to man, feet perpendicular to offensive players feet.

• Only head snap when can't see man in backdoor (change from previous years where they always head snap on a cut to the basket).

• When player cuts through lane, open up to the ball when you get a foot in the lane and forward pivot to denial position going other side. Get into pistols when opening up.

• Players communicated deny when going from hoop to perimeter, retreat when from perimeter to hoop.

Defensive Transition

• Five offensive players begin around the hoop, one player tosses ball off board rebounds and outlets to coach at nearest foul line extended. The coach chest passes the ball down court where five coaches are positioned around the three point line. The offensive team makes covert from offence to defence.

• The players must sprint to the keyhole, once they have a foot inside the key, they then close out to the coaches.

Rush Drill

• A team of three begins lined up along baseline while another team of three begins lined up along the foul line extended. Coach passes to any offensive player and calls out a players name from the defensive team at the foul line extended. The player who is called out must touch the closest baseline behind player defence. The other two defensive players can begin playing defence, it becomes 3-on-3 full court for one length.

Teach Offence

• 3-on-0/3-on-3, Point and x2 Wings.

• Pass and cut to backscreen - Wings use straight lead, and ball is pushed passed to either wing. After passing point basket cuts to hoop and sprints out to set backscreen for opposition wing. The cutter uses the screen and pins and seals his defender as close to the hoop as possible. During the

backscreen the wing with the ball can dribble reverse or just simply wait for the skip pass, and then replace with the cut.

• Flare into a post up - point passes to either wing, the opposite wing comes and sets a flare screen for the point. The

wing with the ball dribble replaces to the point while the player who set the flare screen dives and pins and seals his defence directly under the hoop.

Rebound War

• 3-on-3 with coach shooting, on shot players must block out different player than they are currently guarding.

Indiana Fever (WNBA) Practice Observation #1

Date - 30/08/04
Venue - Conseco Fieldhouse
Season - Regular
Head Coach - Brian Winter
#1 Assistant - Linn Dunn

Time Activity Staff
1.00pm Warmup + Stretch Athletic Trainer
1.15pm Layups (1/2) court #1 Assistant
1.20pm Post Passing #2 Assistant
1.25pm 100 Shots (4mins) All Staff
1.30pm Low Vs Pressure – run 1 way Head Coach
1.40pm Defence – Was. Plays (1/2ct) #1 Assistant
1.55pm Hi/Lo/Cross – run 1 way Head Coach
2.05pm Power sets + Rocket – run 1 way Head Coach
2.15pm 41, Hawk 1, Hawk Special - run 1 way Head Coach
2.25pm "Slam" & "Clear"- down pts Head Coach
2.35pm 1 minute games - down points Head Coach

Notice and drills:

Warmup (15 mins timed on clock)
• Jog, high knees, skips, carioca, slide, high skip, 75% sprint.
• Leg Swing (slow tempo), calf (static), hamstring (static), quad (static), hip flexors-lunge (static), groin-lunge (static), chest (static), deltoids (static), triceps (static), ITB (static), glutes (static).
• 1 set x 10 seconds each
• No coaching occurred during warm-up from strength coach.
• Pressure foul shots were used in between very drill, if the shot was made, they would move onto next drill, if shot missed they would sprint 2 x lengths.

Layups (h/c)
• Two lines, pass and get back. Underhand layup, catch & shoot block, catch & shoot foul line.
• Dribble from halfway line. Underhand layup, crossover reverse layups.
• Drill was used to teach fastbreak defence technique, after player made layup, They were instructed to hit the ground and immediately move in the direction of their defensive basket and then lineup at the back of their line.
• Rotations were made so that the outlet off the rebound was identical to their fastbreak positioning.
• Coaching occurred on the run, with particular emphasis on fastbreak defence technique after the layup.

Post Passing + Lob (q/c)
• 2 on 2 quarter court (passive), practice reading & reacting utilizing push, overhead and hook passes. Pass and relocation was practiced, while post moves and post kickout passes were practiced. Lob pass versus front was introduced (flash post was introduced).
• 2 on 2 quarter court (live), read & react.

100 Shots (4mins)
• Three man weaves with five balls (do weave and everyone shoots).

• One end shoot off pass and other end shoot off dribble.
• Coaches coached on run, mainly general positive feedback.

Low V Pressure – run 1 way

• Westhead's Fastbreak into Kansa's transition.
• Q/C set used to establish low post by taking advantage of passing lane pressure.
• 2-2-1 alignment (two guards, two forwards, and one low post)
• Dribble replacement cuts were utilized to create post passing angles.
• Weakside low post flash utilized.
• Pass & basket cut, relocate and replace weak side.
• Weakside guard & forward, down screen and pin for post seal.
• On guard to guard ball reversal, guard dribble post up cuts with forward (taking advantage of passing lane pressure with the backdoor cut & then positing up when defender recovers to play cutting lane pressure).
• L-cut was predominant cut used to get a lead on perimeter.
• Intermittent specific corrective feedback used.

Defense – Washington Plays (1/2) court

• Vs Ballside two man game (point & high post), weakside staggers.
- Switch two man game (on-ball, handoffs).
- Front low post in two man game if it is 1/2/3 (face front), post help off weakside low stagger. Hard ball pressure.
- Drop & dig on 4/5 postup or double team (purple).
- Lock 'n' trail defending cutter (shooter) off w/side staggers.
- High stagger defender shows on cutter being lock 'n' trailed when the ball is in the air on the pass.
• Vs UCLA Stagger
- Over UCLA back screen, tuck 'n' trail weakside stagger.
- Under & early show onball pick 'n roll.
- 1/2/3 all switch on weakside stagger.

Hi/Lo/Cross – Run 1 way

• 2-3 high set quarter court alignment.
• Post splits and ball screens.
• Run 1 way means one fastbreak if ball is missed or turned over.

41, Hawk1, Hawk Special – Run 1 way

• 1-4 high alignment quarter court alignment.
• Dribble entries with backdoor cuts, into up shuffle screens for the weakside high post, with screen the screener action with the ballside post.
• Double pick 'n rolls at elbows (ball going to screeners), like Sydney King's shakes offence.

Slam & Clear

• Clear- off make, 3 and 2 run lanes into deep corners, 1 dribbles to the elbow while 4 and 5 set a staggered screen for the weakside corner lane runner. 1 creates for herself or for cutters.
• Slam - off miss, 3 and 2 run lanes into deep corners, 1 dribbles to wing, 4 posts low post ball side, 5 trails and down screens for 4 who uses screen to straight cut to high post while 5 pins and seals after screening for hi lo action.

1 Minute Games

• Situational scrimmages with one team down by five points.

Discussion

• Strength & Conditioning coach has full reign on physical preparation (very little co-ordination occurs between strength & conditioning and b'ball staff.
• Sports psychologist has 3 x group sessions per season, and is available to the players for

unlimited individual sessions.
• Team has undertaken 2x non-specific team building activities including a ropes course.
• Team training's occur every day, strength training occurs x3 per week, and individuals occur everyday.
• There is no co-ordinated off season training, players are responsible for it themselves.
• Assistant coach enjoys coaching at pro level over college level as it is pure basketball. There is no recruiting, baby sitting etc, it is pure x's & o's b'ball coaching.
• If she went back to college coaching she would be more patient than she was.
• One assistant coach is responsible for defence, and the other assistant coach is responsible for offence and zones.
• During practice these respective coaches will lead drills in these areas. The head coach gives them great flexibility to coach due to their expertise.
• The two assistant coaches alternate their scouting responsibilities. The assistant coach who scouts the opposition will then present there game plan to the two other coaches and they will decide on what they'll do. The coach who scouted will then coach this to the team. Scouting is simplified due to them having basic defensive rules (ie lock 'n' trail a shooter coming off down screen).
• During games each coach is focusing on their area (ie: defence or offence). The defensive coach charts every defensive position, including the diagram of the play and how they defended it. From this information the coach will then give direct instructions to the head coach on how she thinks they should defend the situation. The head coach receives this direction and then makes decisions. The head coach wants statements and ideas.

Indiana Fever (WNBA) Practice Observation #2 (day before the game)

Date - 12/09/04
Venue - Conseco Fieldhouse
Season - Regular
Head Coach - Brian Winter
#1 Assistant - Linn Dunn

Time Activity
1.00pm Warmup + Stretch
1.20pm Post Passing
1.25pm 4 on 4 Defence (2 wings, 2 low posts, & 1 passer)
1.30pm 3 Up/2Down (5 on 0 to 5 on 5)
1.40pm Triangle Shooting
1.50pm Foul Shots (x10)
1.55pm Defence (Vs Drb Penetration
2.05pm 4 Out V 1:2:2 QC
2.10pm Overload V 1:2:2 QC
2.25pm Man to Man Sets QC (Hi/Lo/3Up/2Down)
2.45pm Seattle Offensive Scouts
3.00pm Huddle & Conclusion

Notice and drills:

Warmup (15 mins timed on clock)
• Jog, high knees, skips, carioca, slide, high skip, 75% sprint.
• Leg Swing (slow tempo), calf (static), hamstring (static), quad (static), hip flexors-lunge (static), groin-lunge (static), chest (static), deltoids (static), triceps (static), ITB (static), glutes (static).
• 1 set x 10 seconds each
• No coaching occurred during warm-up from strength coach.
• Pressure foul shots were used in between very drill, if the shot was made, they would move onto next drill, if shot missed they would sprint 2 x lengths.

Layups (h/c)
• Two lines, pass and get back. Underhand layup, catch & shoot block, catch & shoot foul line.
• Dribble from halfway line. Underhand layup, crossover reverse layups.
• Drill was used to teach fastbreak defence technique, after player made layup, They were instructed to hit the ground and immediately move in the direction of their defensive basket and then lineup at the back of their line.
• Rotations were made so that the outlet off the rebound was identical to their fastbreak positioning.
• Coaching occurred on the run, with particular emphasis on fastbreak defence technique after the layup.

Post Passing + Lob (q/c)
• 2 on 2 quarter court (passive), practice reading & reacting utilizing push, overhead and hook passes. Pass and relocation was practiced, while post moves and post kickout passes were practiced. Lob pass versus front was introduced (flash post was introduced).

• 2 on 2 quarter court (live), read & react.
• Outside foot forward pivot was used a lot on faceup (relieve pressure?)

4 on 4 Defence (2 posts, 2 wings, & 1 passer)

• Passer (Coach) begins with ball at the point, while two low posts are posting, and two perimeter players are leading on the wing. Wings get open, coach makes a pass to them and then it is pretty much live without any screening.
• 'Purple' was being taught on post entry. Post defenders were playing behind, on pass to post double team would come from weakside low post. After double team the players rotated back to their woman.
• Drill progressed by adding weak side post flash on wing pass entry.
• Their purple scheme is a double team scheme from the nearest weakside post player, their grey scheme is drop & dig from the perimeter, their black scheme is front the low post and help from the bottom I, and their white schemes is straight up defence when it goes in.
• Their general rules on rotations from double team are to rotate to closets player, however this wasn't evident during practice as most players rotated back to their matchup.

3 Up/2 Down (5 on 0 F/B-Trans-Set-5 on 5 F/B-Trans-Set)

• They would run Westhead's Fastbreak into Kansas transition.
• 3 Up - Out of Kansas transition, 4 and 5 flashed to the high posts, and 3 reversed ball to 2 who dribbled replaced to the point to set up a 1-4 high alignment. 3 would dribble entry 1 who would back door cut to the block, and sprint up to set a up screen for 5, 5 shuffle cut's off screen, while 4 screen's down for 1. First look is for 5 posting at the hoop, second look is for 1. If 5 is being fronted 2 will pass to 4 for high low. If ball is passed to 1, 1 and 4 will play 2 man pick 'n roll.
• 2 Down - Once again done out of Kansas transition 2 backdoor dribble entries with 1 who sets a cross screen for 3 who looks to post on the ball side block. 5 and 4 then set a double screen fro 2 who straight cuts to the point. The ball is reversed through 2 while 4 and 5 continue to set a staggered screen for 3.

Triangle Shooting

• Catch & shoot midrange, with passer and rebounder.

Defense vs Dribble Penetration

• Shade ball to baseline.
• Done in a 4 on 4 (2 x guards, 2 x forwards) perimeter drill with coach as a passer at the point.
• When coach makes a pass, the four players in a box have to slide to touch the defensive teammates hand directly opposite to them and then close out (puts more pressure on closeout). It is then 4 on 4 live with emphasis on shading dribble penetration to the baseline.
• Help & recover used a lot from next receiver position, rotations to nearest player.

4 Out/Overload Vs 1:2:2 QC

• 4 Out - Begins in a 2-3 high alignment with two guards, two forwards, and one high post. Guard passes to forward who then basket cuts and either cuts to ballside short or long corner. 5 follows 1's cut and looks to pin & seal while 4 replaces 1 around the high post region. If 2 passes to 1, 2 basket cuts and relocates weakside while everyone else replaces, 5 continues to get in the gaps. This motion continues.
• Overload - Begins in a 1:4 high alignment. 1 dribble entries with 2 who fill cuts into the long corner, 5 then basket cuts and seals at the hoop while 2 runs the baseline, and 4 flare cuts to the point position. The ball is reversed through 4 and 3. When 3 reverses ball back to 1, 4 basket cuts and pins and seals as 2 runs the baseline while 5 flare cuts to the point. If the ball is passed to 2 running the baseline the passer will basket cut and relocate to the weakside.

Man 2 Man Sets QC (Hi/Lo/Horns/5UP/Rocket/Tripple)

• Hi/Lo - 2:3 high alignment (2 guards, 2 forwards, 1 high post). 1 passes to 5 (high post), 1 cuts behind 5 who then posts up, while 2 cuts in front of 5 who then posts up. 4 and 3 then down screen for 1 and 2.
• Horn's Down - 1:4 high alignment, with 4 & 5 ready to set ball pick, 1 uses either 4 or 5 as a pick 'n roll. In this instance 1 uses 4 who rolls to the hoop, if 4 is fronted 5 flares and they play high-low. If 4 is unable to get the ball, 1 passes to 2 and 1 and 5 set a staggered screen away for3.
• Horn's Side - Same set up as Horn's down instead now instead of the onball screener rolling to the hoop they flare cut off the weakside post man for the perimeter shot. If player who made the flare cut is not open, they will now triple screen away for weakside perimeter player.
• 5 Up - 1 uses 4's onball screen, who then sets down screen for 5 in the low post.
• Rocket- 1:4 high alignment, 1 passes to one of the high posts, while the other high post sets onball
screen and roll.
• Rocket 2 - 1:4 high alignment, 1 dribble entries with 3 who fill cuts to the corner, pass is made to 2 who is replacing, 3 now shuffle cuts off 5. After shuffle cut 4 and 5 stagger
screen down for 3. Instead of dribble entry, 1 can pass entry to 3 and 1 can UCLA & corner fill, 3 now reverses to 2 and shuffle cuts off 5, 5 & 4 now staggered down for 1.
• Triple - 1:4 low set, 5/2/4 all triple turnout stagger for 3 who runs the baseline. 1 dribble entries while 2 flares to point after the staggers.
• Flat - 1:4 low set, 1 is given space to create. As 1 dribble penetrates 4 & 5 exchange places.
• All offences into ball side post triangle, weakside two man game.

Seattle Scout's

• Purple Lauren Jackson in lost post.
• Switch two man game with Lauren Jackson.
• Trap Bird in two man game.
• Front Jackson down low.
• Run flex cut with Jackson setting the backscreen to isolate for two man post game.

Discussion

• Screen Defense Schemes- Show (vertical rather than horizontal show) & over, jam & under, switch, and trap.
• Rotations - closest players

Comcast Coaching Clinic
Oct. 5,6 2007

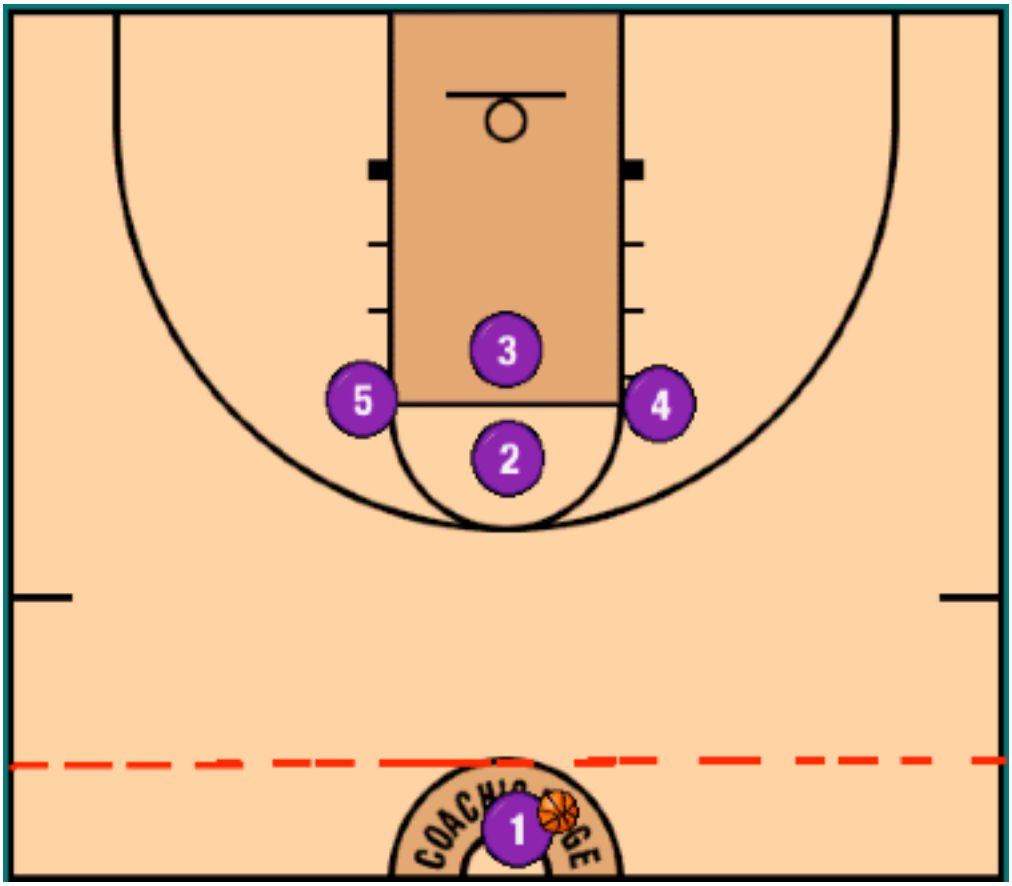
Randy Rahe
Weber State

I.) How Philosophy Came About...
- a.) Working with Stew Morrill at CSU...needed something to compete with BYU, UTEP, UTAH, etc.
  - 1.) Changing Defenses
    - a.) Makes & Misses
      - 1.) Make = 1-2-2 3/4 Contain Press & Match Up 1/2 Zone
      - 2.) Misses = Man-Man

  - 2.) Why?
    - a.) Control rythm on road
      - 1.) Play more zone on road than at home
        - a.) if shooters miss a couple at home in front of home crowd they tighten up.
        - b.) at home players tend to be more aggressive due to adrenalin and crowd = better man-man energy

  - 3.) Set Plays
    - a.) Get your best shooters more shots
      - 1.) Motion = shots for bad players (who are always open!)

II.) Run Similar System At Weber State...
- a.) Sets...
  - 1.) Needed to come up woth something different than box set, stack set, etc.
  - 2.) Went to a DIAMOND SET...



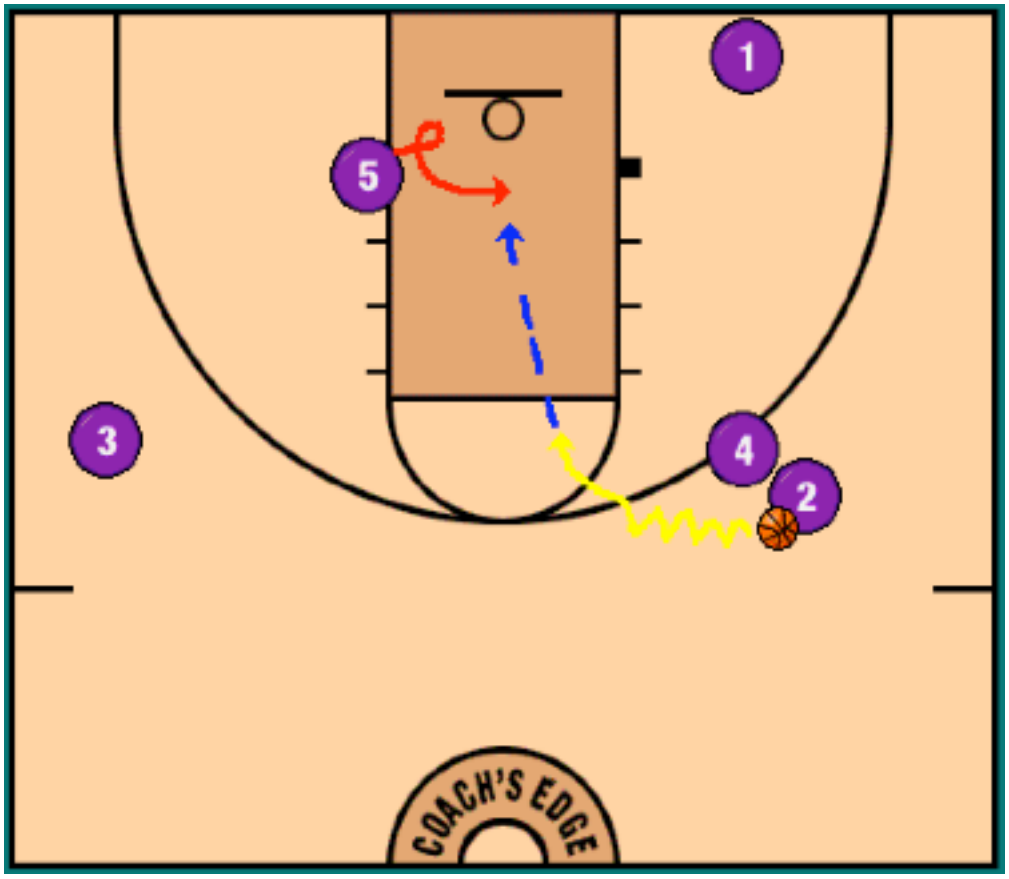
***Can't move before pt. guard gets to tape line -edge of center circle.

***Timing purposes

***Run FALSE MOTION a lot of times before sets.

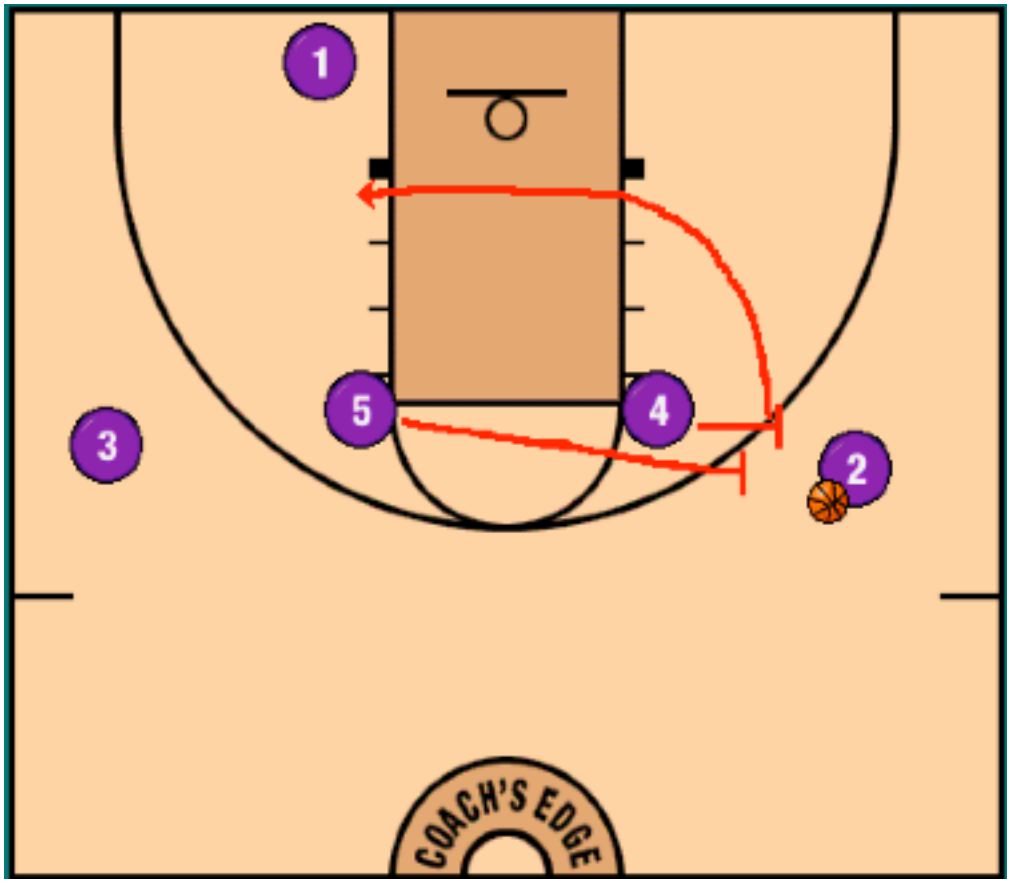
b.) Motion Game (still prefer to run sets)
1.) Triangle Motion Game
2.) P&R Game w/ Post Duck In

"TRIANGLE MOTION" "RIGHT"= ENTER RIGHT SIDE
"LEFT" = ENTER LEFT SIDE



***Use REVERSE PIVOT technique on duck in.

***Pick N Roll...
-pick n pop



***Counter Motion "X"

***Slip first screener

***Ball screen with other post player...same action after that.

III.) Set List

1.) "DRIBBLE"
- a.) Favorite play
- b.) Works versus man and zone
- c.) Can run for 2 or 3 man
  - 1.) Dribble toward the shooter you want to use on play.
- d.) Components...
  - 1.) OPTION 1: Small on big cross screen
  - 2.) OPTION 2: Short corner shot for shooter
  - 3.) OPTION 3: Slip by big man to front of

***SEE QUICKTIME ANIMATION FOR PLAY

2.) "Flare & PR For Bigs"
- a.) Don't know the actual name.
- b.) Good for bigs that can shoot and drive.
- c.) Start opposite of best shooter.
- d.) Can run for 4 or 5 man out of Diamond Set.
- e.) Components...
  - 1.) OPTION 1: Flare & Shot for post.
  - 2.) OPTION 2: P & R for post.
  - 3.) OPTION 3: Post Duck In

***SEE QUICKTIME ANIMATION FOR PLAY

3.) "Under 2"
- a.) Get a shot for point guard.
- b.) Out of Diamond Set.

***YOU HAVE TO RE-PUNCH THE HEDGE (dribble at it again)
- c.) Components...
  - 1.) OPTION 1: Pass & Cut to front of rim.
  - 2.) OPTION 2: Double Ball Screeen
  - 3.) OPTION 3: Double Screen for point guard.

***SEE QUICKTIME ANIMATION FOR PLAY

4.) "Roll 2"
- a.) 2 = for 2 man, 3 = for 3 man
- b.) Go away from best shooter...start cut on FIRST DRIBBLE by opposite wing.
- c.) Components...
  - 1.) OPTION 1: Post Roll To Block
  - 2.) OPTION 2: P & R
  - 3.) OPTION 3: Drive & Kick
  - 4.) OPTION 4: Shooter Fill

***SEE QUICKTIME ANIMATION FOR PLAY

5.) "Triangle Back"

a.) Get a flare shot for best post & have a post isolation

b.) Components...

1.) OPTION 1: UCLA Cut
2.) OPTION 2: Small On Big Back Screen
3.) OPTION 3: Screen The Screener For 3pter
4.) OPTION 4: Post Flare For 3
5.) OPTION 5: Post Seal Isolation

***SEE QUICKTIME ANIMATION FOR PLAY

6.) "Cougar"

a.) For a 3pter...from a weird angle...really likes this play for a 3.

b.) "LEFT" or "RIGHT"...go to that side.

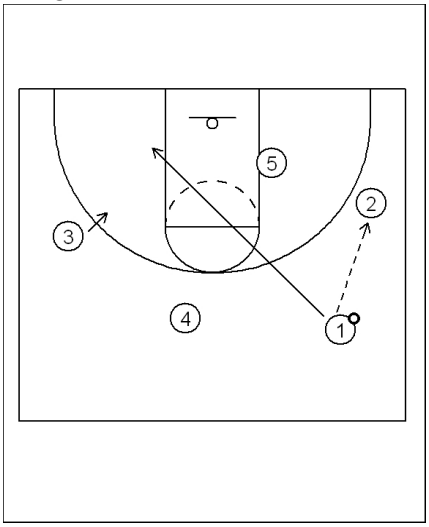
c.) Normally away from best wing shooter.

d.) Components...

1.) OPTION 1: High Post Entry w/ wing back door
2.) OPTION 2: Stagger for 3

***SEE QUICKTIME ANIMATION FOR PLAY

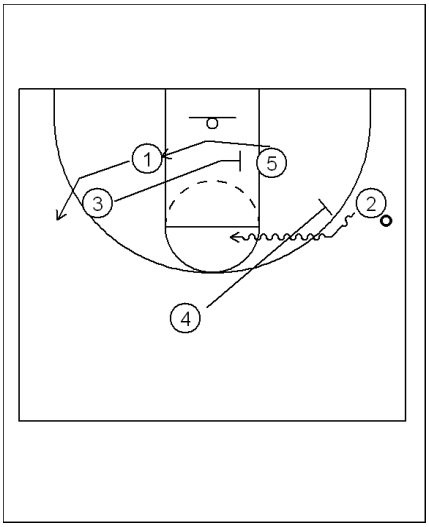
Wing cannot reverse



1 kicks ahead to the 2 and cuts thru.

2 holds and can't reverse to the 4

3 starts rub screen to go screen for the 5

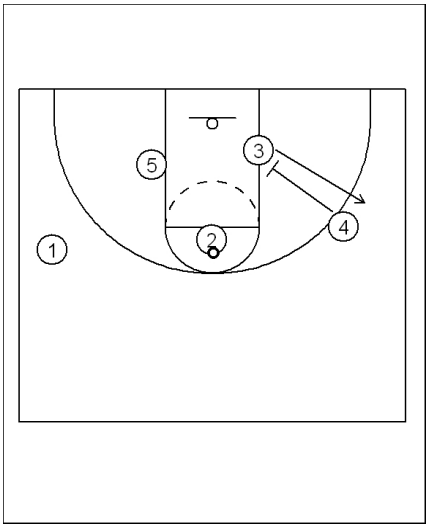


4 will go ball screen for 2

3 will cross screen for the 5

1 will go to wing for reversal

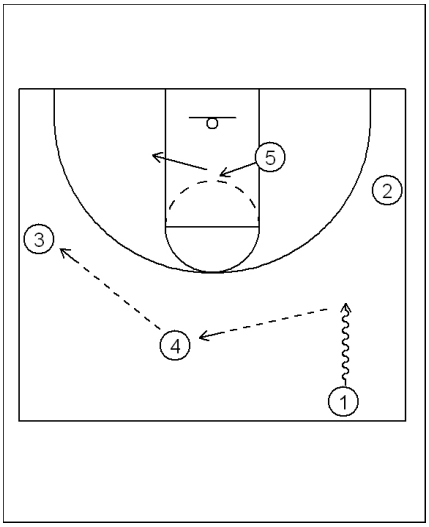
2 comes off the ball screen



4 will set a second screen, on a downscreen for the 3.

3 can read his defender and adjust his cut.
i.e. curl, fade, pop.

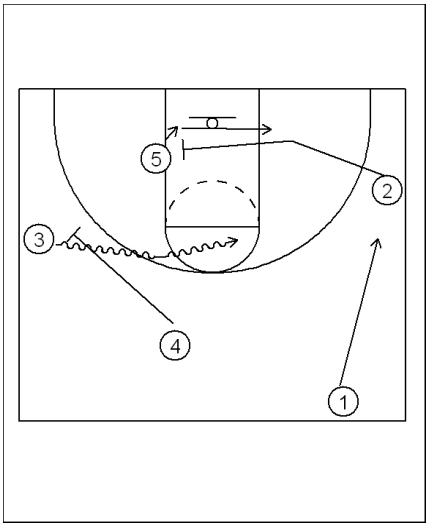
Reversal from 1 to 4 to 3



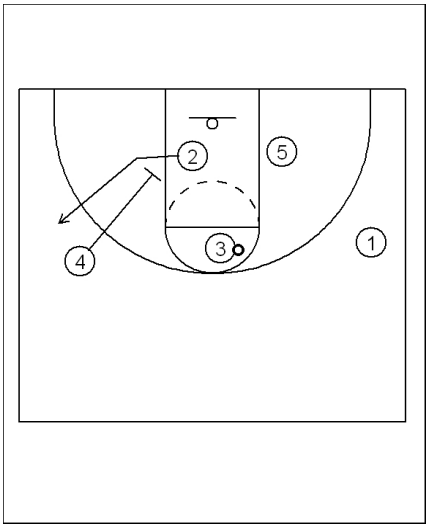
notes for transition:
don't make a 2 on 1 into a 3 on 1.
keep it a 2 on 1

if 1 doesn't like what they see, then slice it, and cross sides

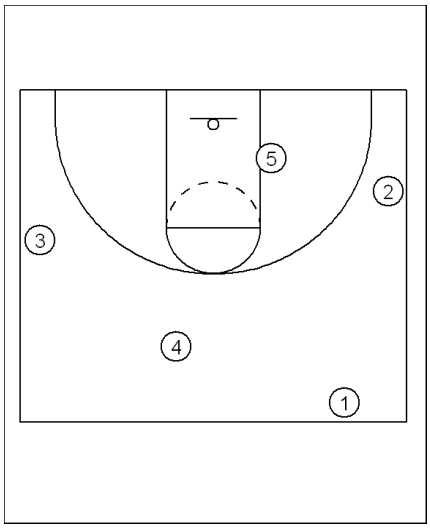
this is ball reversal from 1 to 4 to 3.



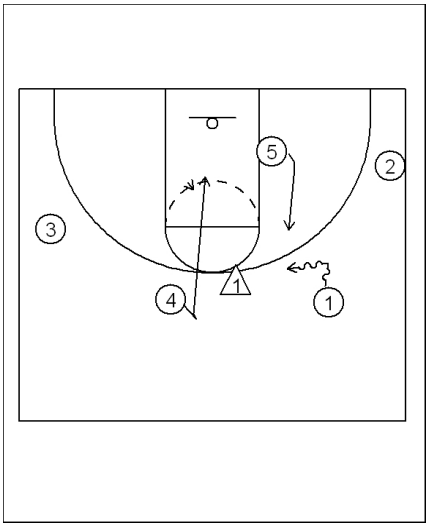
2 sets the pick for 5 as the 4 sets a ball screen for 3.
1 looks to shape up for kick out



4 sets a second pick for 2 coming out the backdoor.
read how man is defending the 2.
- we can pop
- we can curl


5
2
3
4
1

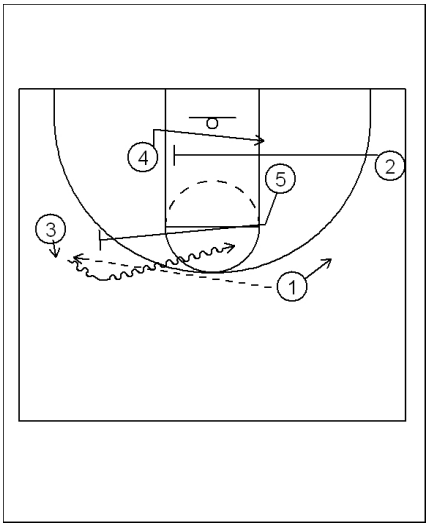
Reversal denied



look for backdoor for the 4 from the 1.

5 needs to start coming up as the backdoor occurs.

sometimes we will pass from 1 to 5, who then hits the 4 sliding down on the backdoor.

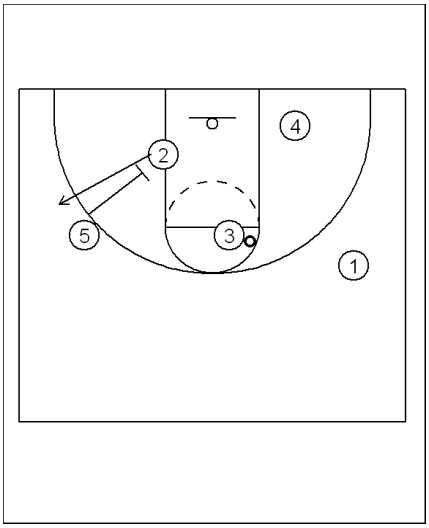


ball is pass from 1 to 3.

5 moves to set a ballscreen for the 3.

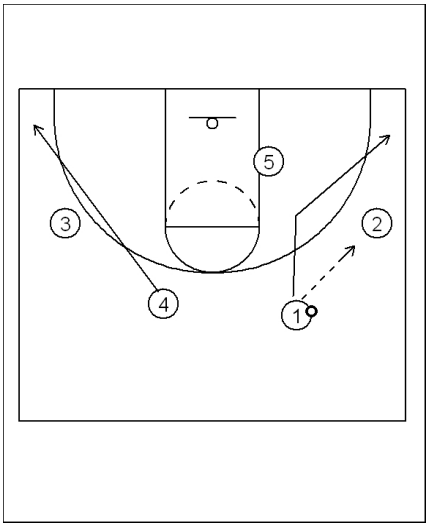
2 moves across to set a cross screen for the 4.

1 moves for kick out



5 sets a second pick for 2 coming out the backdoor.

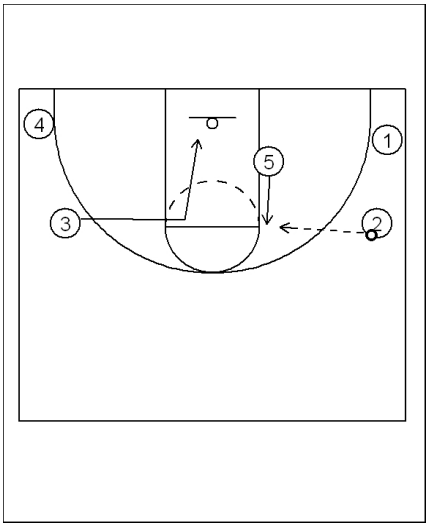
Princeton



we have 1 entry to the 2 and cut to ballside corner.

the 4 will cut to the weakside corner.

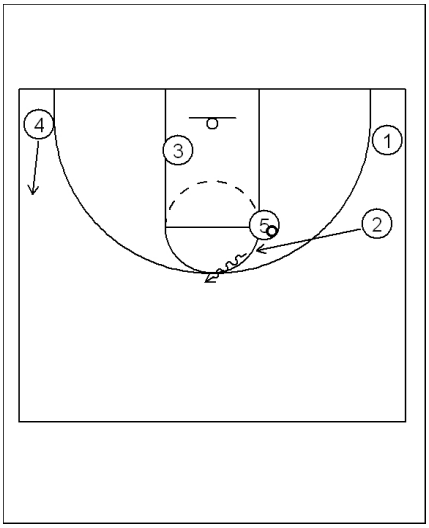
the floor is spaced and we read the help for post feed to the 5 and possible kickouts.



no post feed then the 5 will come to the ballside elbow.

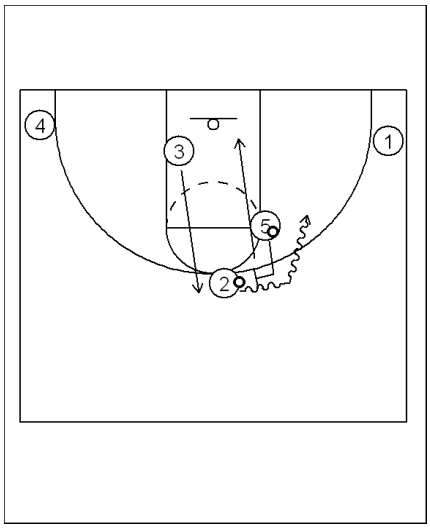
2 passes to 5.

3 cuts hard at 5 and looks to read defender for a possible backdoor



3 doesn't get backdoor he will cut to the corner.

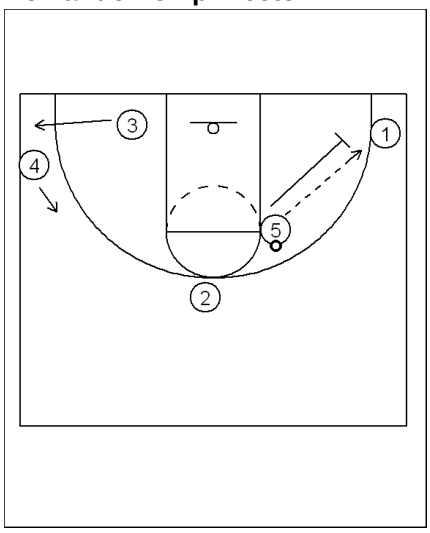
2 will cut and get a handoff from 5.



5 set a ball screen for 2 and roll down the lane.

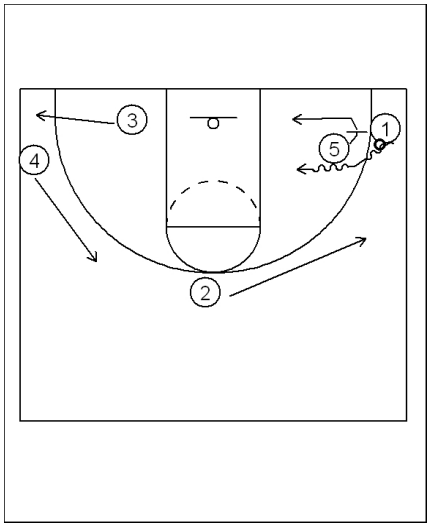
3 will come up and replace the top.

No handoff on princeton

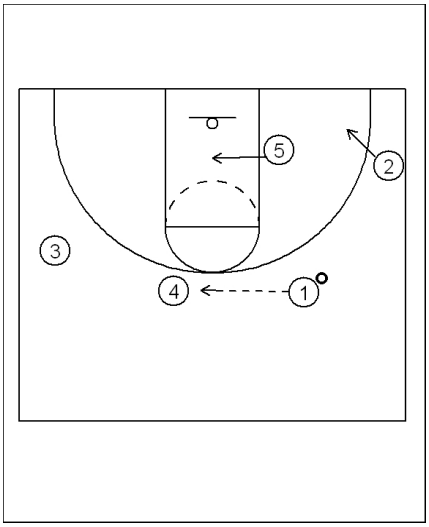


5 doesn't handoff to 2 and kicks the ball down to the 1 in the corner.

he follows his pass and sets a ball screen for the 1.



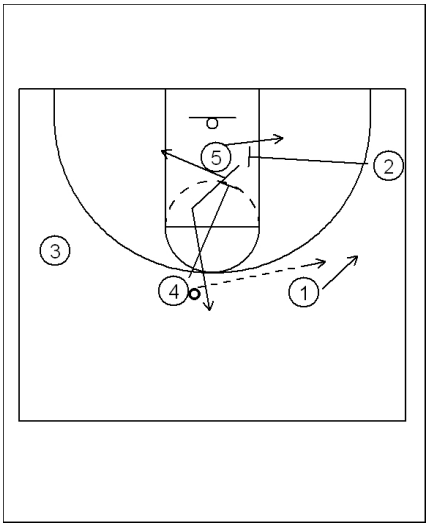
Kick back from 4 to 1



ball is reversed from the 1 to the 4.

5 looks for hi lo

2 starts in for cross screen on reversal



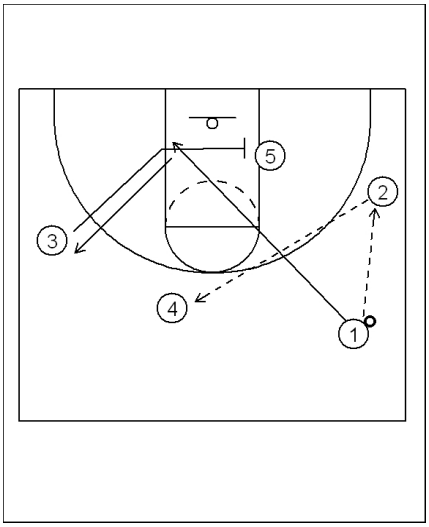
3 is denied and 4 will kick back to the 1

2 will set a pick for 5 coming back to the short corner.

4 will set a downscreen for the 2 and get into rebounding position.

2 will come up off the downscreen from the 4

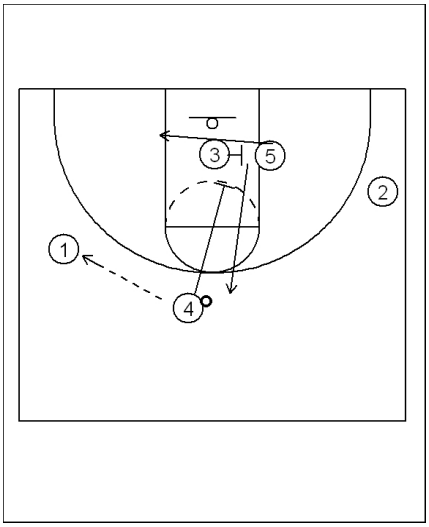
Kick ahead from 1 to 2



1 will kick ahead and run thru to opposite block.

3 will run a rub screen for the 1 who will cut out for ball reversal.

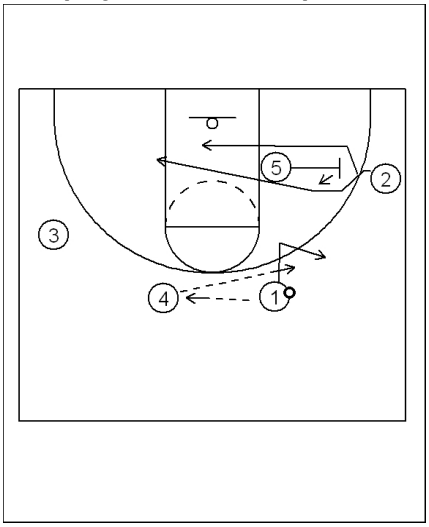
2 will reverse the ball to the 4.



4 reverses to the 1

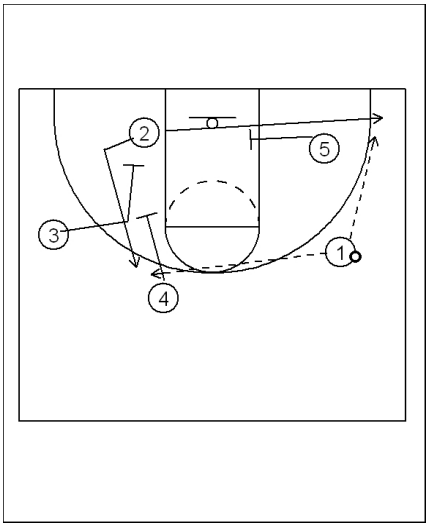
3 cross picks for the 5 and receives a downscreen from the 4.

Flex play with a double pick



on reversal the 5 will pick fo the 2 on a flex screen.

the 1 will v cut and get a return pass if the 2 or 5 wasn't open.



once the 1 has the ball the 5 will rescreen on the block for 2 to come back out.

the 3 and 4 will set a staggered double for 2 to come out up top.

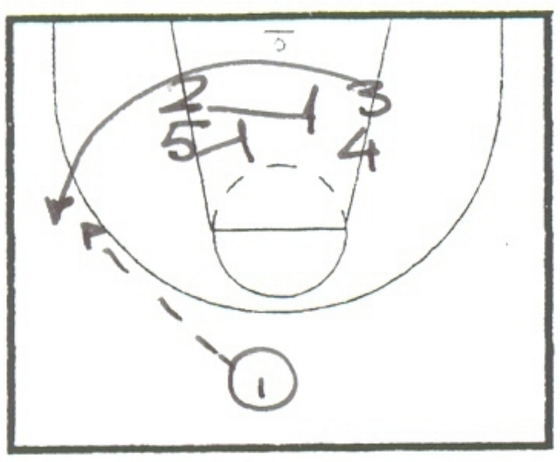
2 will read and pick his screens.

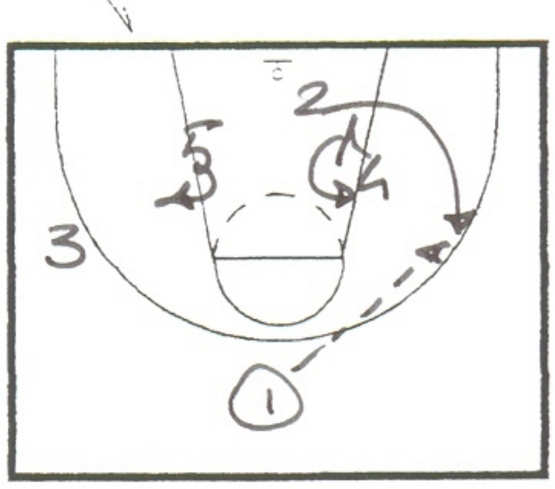
ITALIA

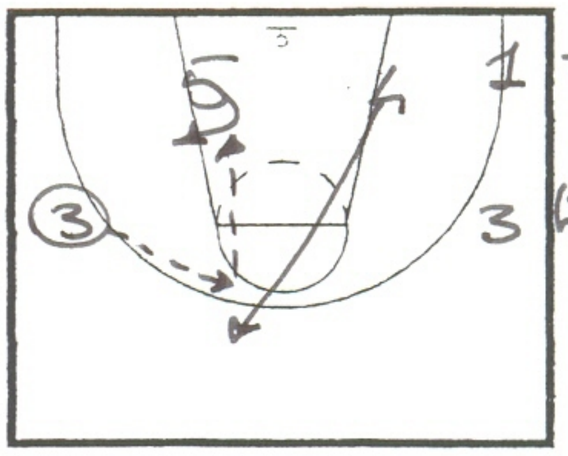
Opponent PORTO RICO

Date _____ Game # 6

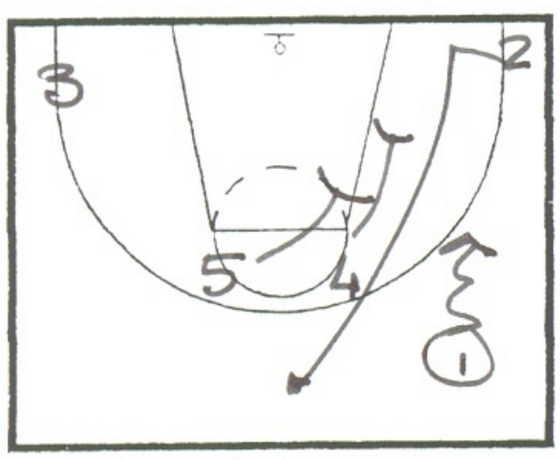
Score _____

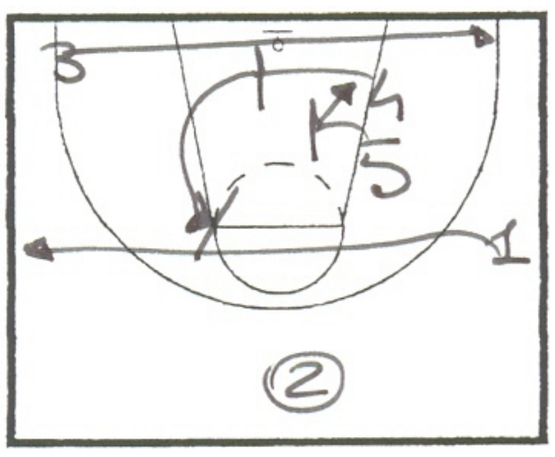


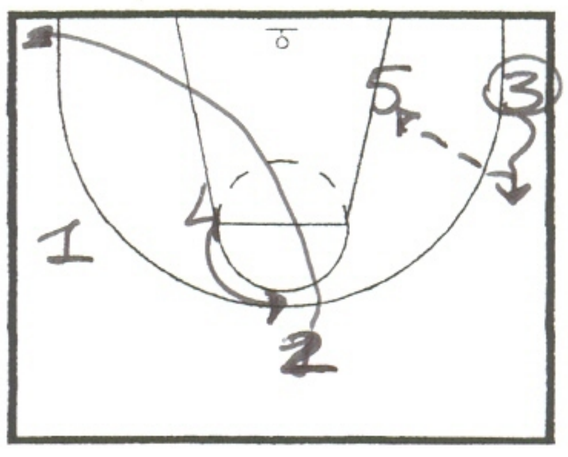




DOPPIO/SINGOLO
↳ ALTO/BASSO







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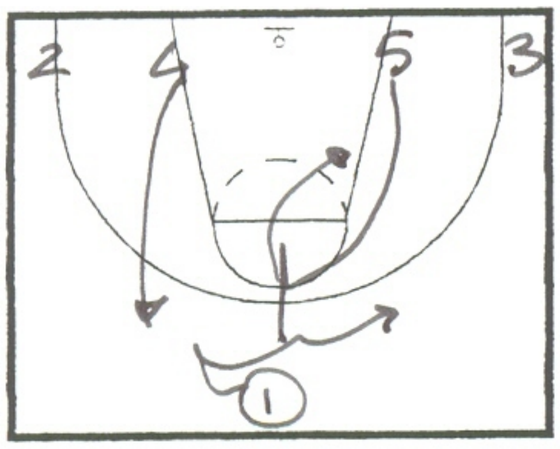

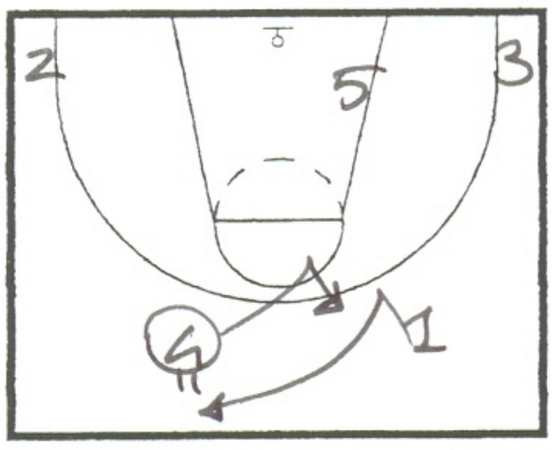

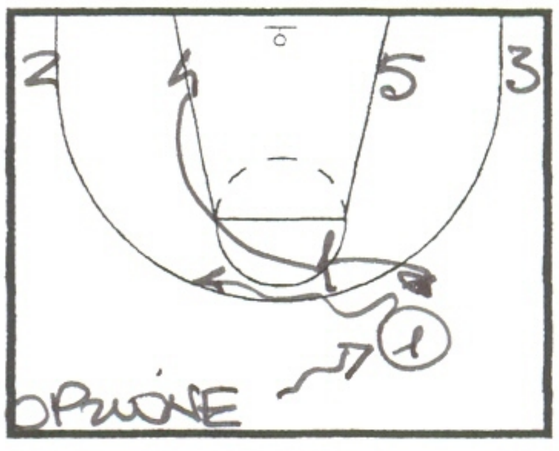

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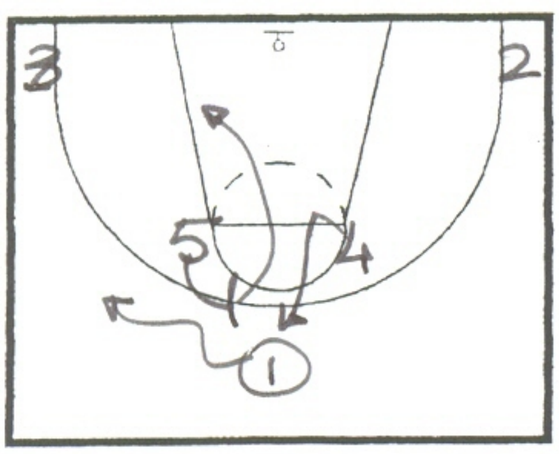

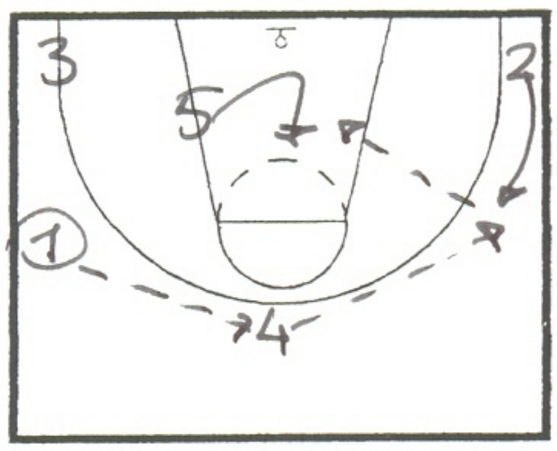

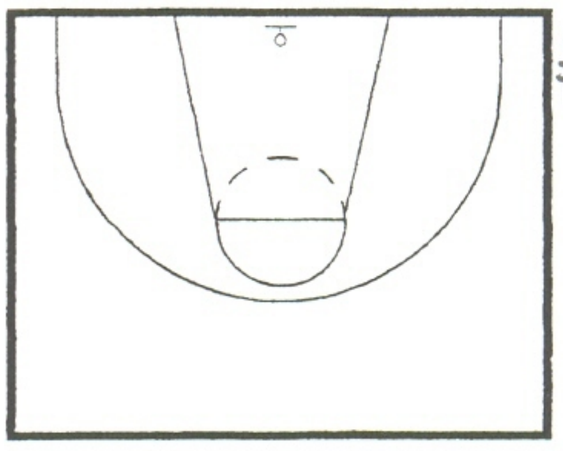

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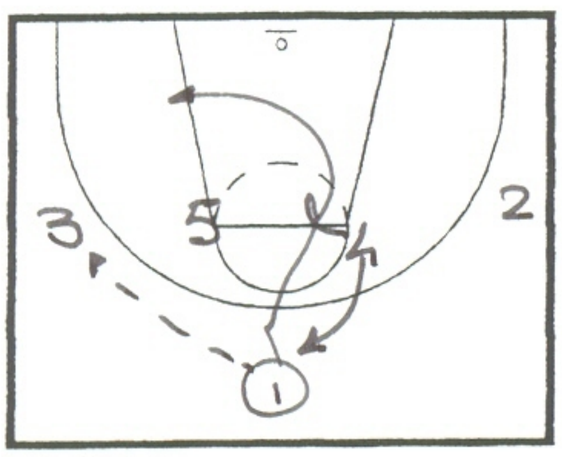

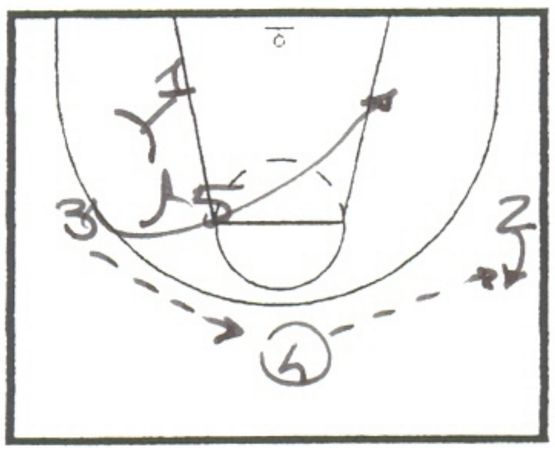

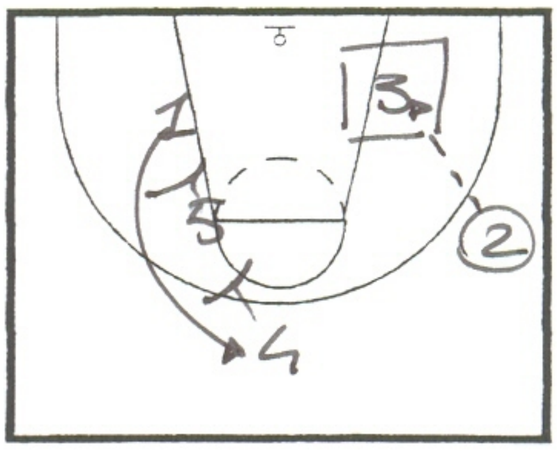

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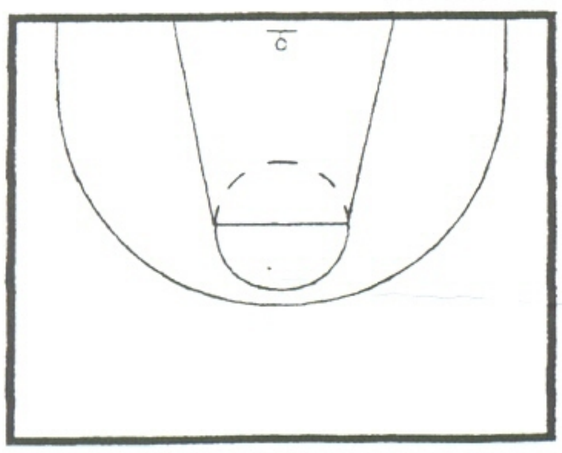

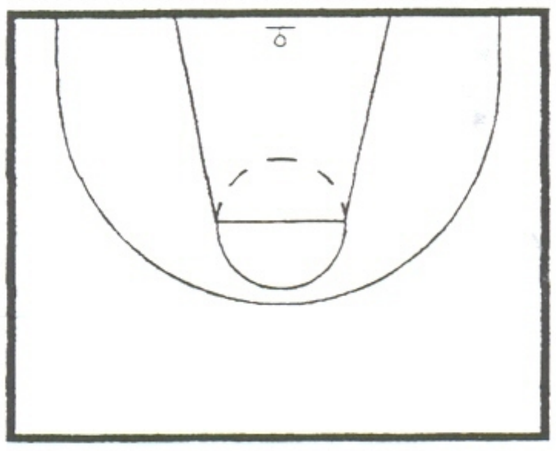

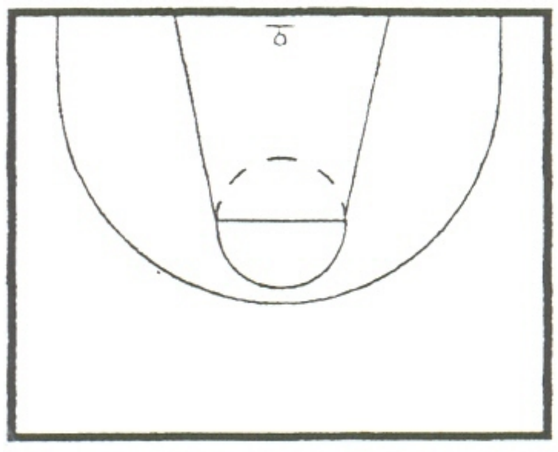

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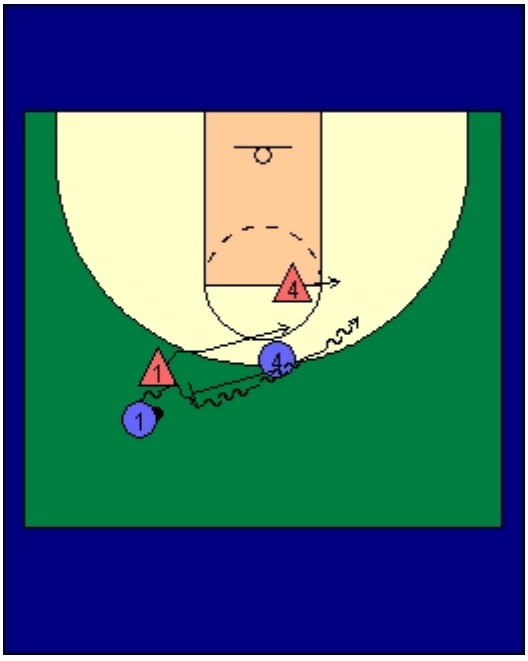
Pick and roll defense

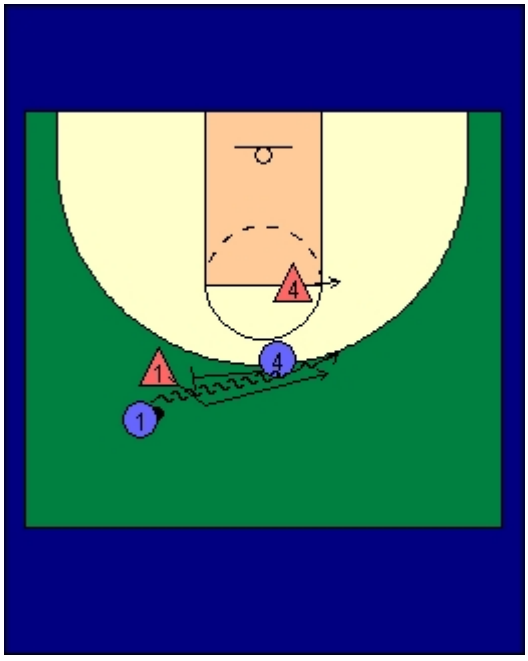
In the last decade, pick and roll became most used pattern in offense of NBA and European teams. In NBA coaches measure defense by effectives of pick and roll defense.
When you are going to choose pick and roll defense, five factors must be considered:

1. players personnel
2. philosophy of coaching
3. game preparation
4. location of pick and roll
5. tempo of the game

Real pick and roll situation in defense

Transition pick and roll:

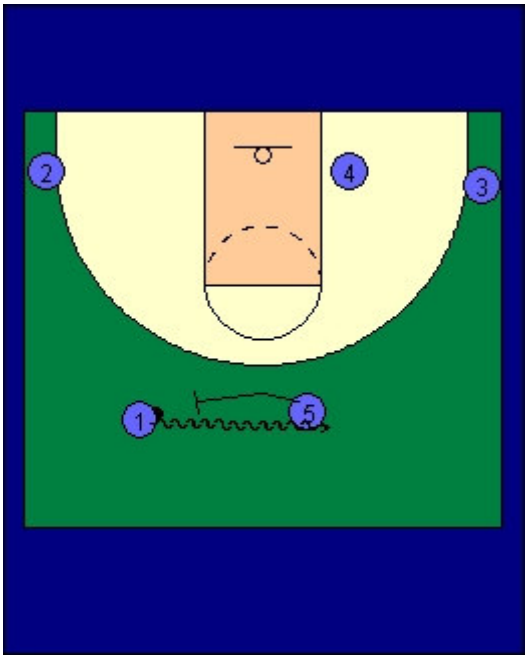


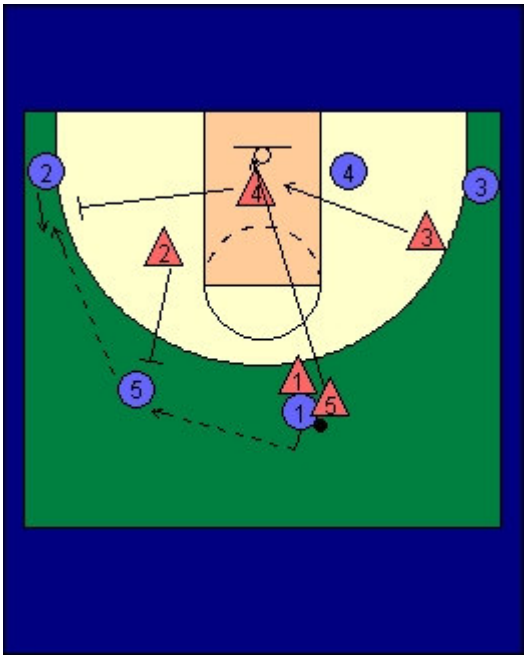


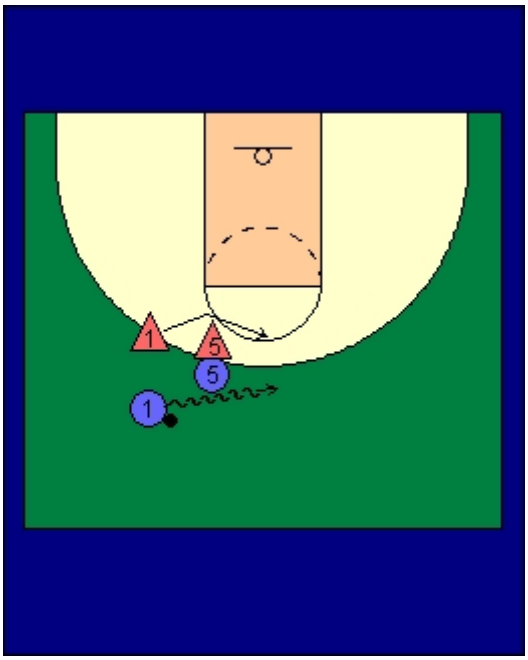
Temporary help by dropping and sliding of x4, x1 goes under.
x1 goes over and x4 drops and slide, taking away penetration

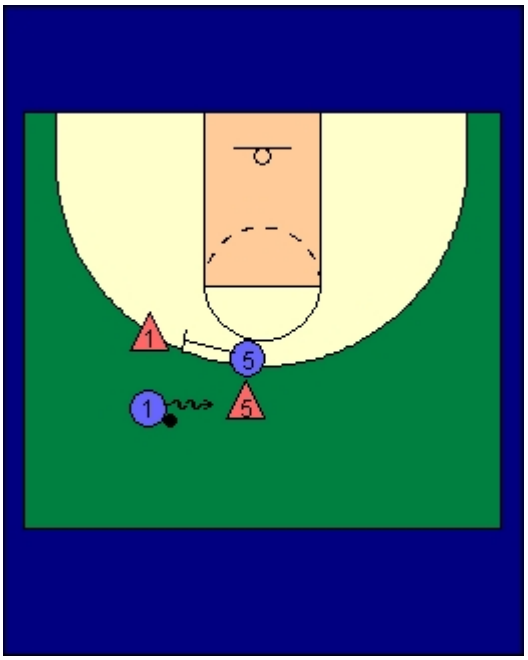
Ball pick with the shooter:

On the pass in the air x2 rotate. On the extra pass a full rotation happens, while x3 and x4 covering the basket.



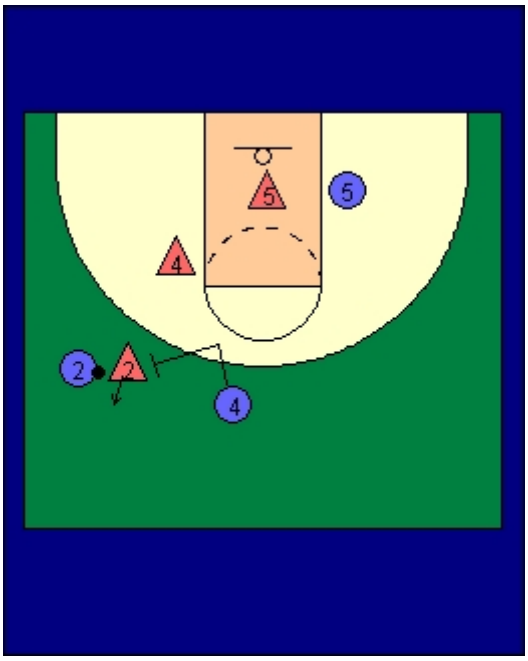


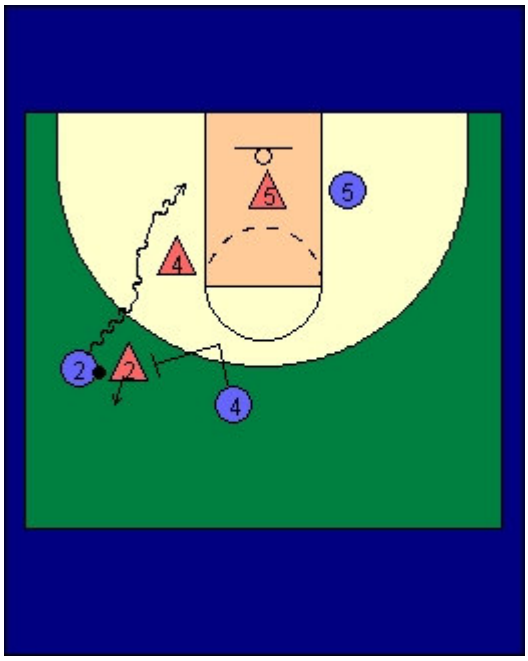




5 can not move down, because x5 is squeezing him up, x1 goes under.
If x5 doesn't squeeze, 5 can slide down to crush x1.

Side pick and roll - no middle penetration:

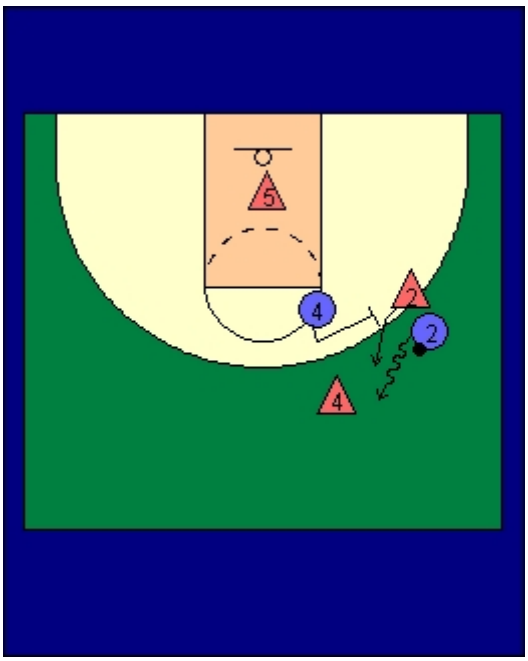


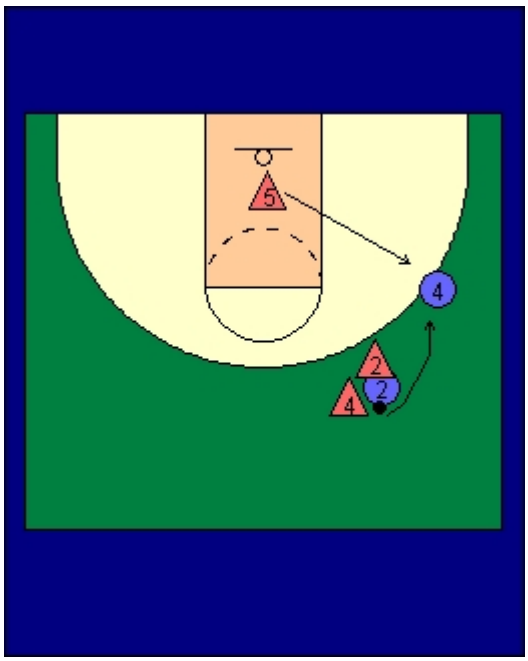


X2 take high side and force ball handler to the base line.X4 must be aggressive not to let penetration.

Trap:

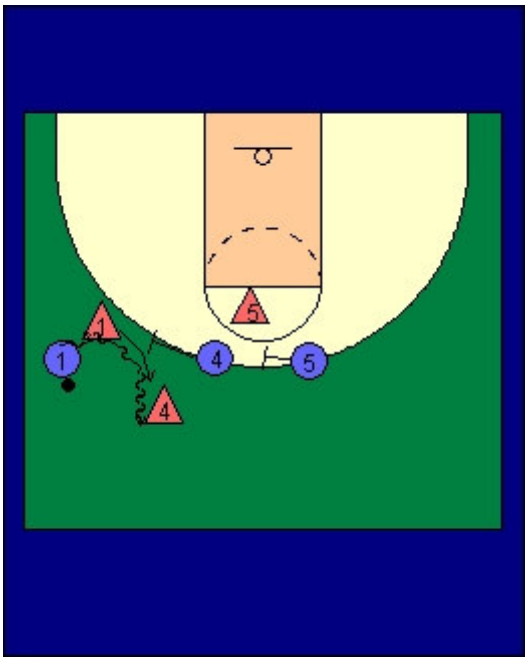
X2 and x4 trap and 4 pops out. Rotation then occur

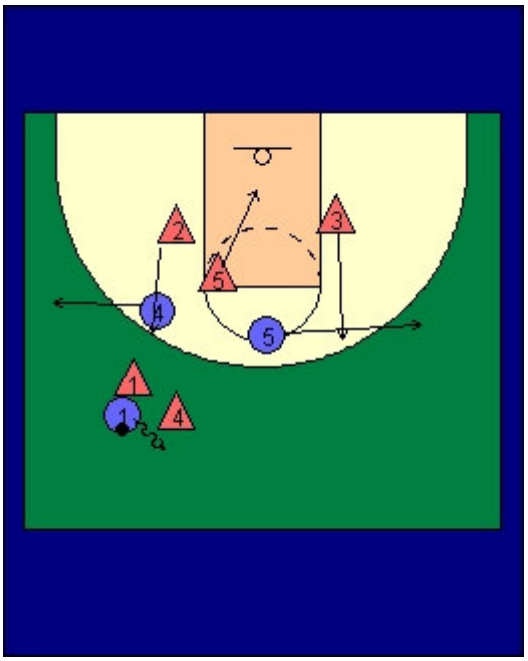




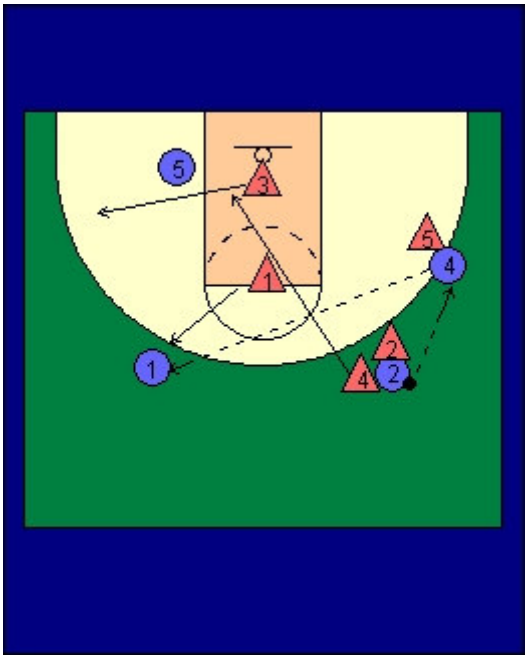
Middle stagger:

Against middle stagger x3 and x1 form trap off of first pick. The rest of players form triangle (x2, x3,x4) with the base near the basket. If 4 and 5 goes wide, then x2, x3, x4 form triangle with the base at the top of the key.





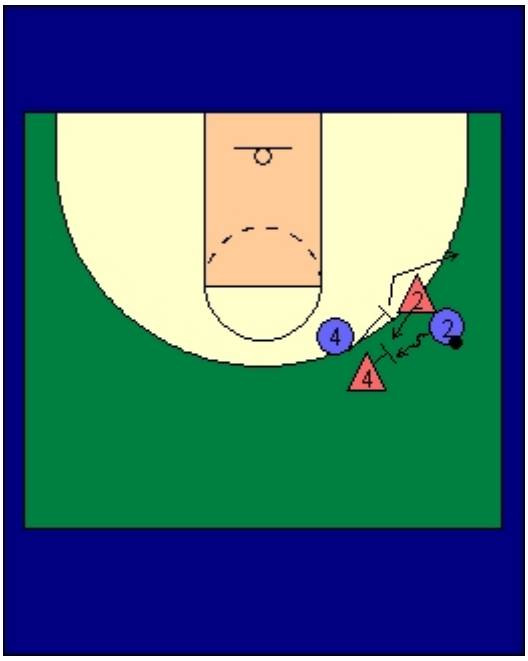
Trap and rotate (two big players):

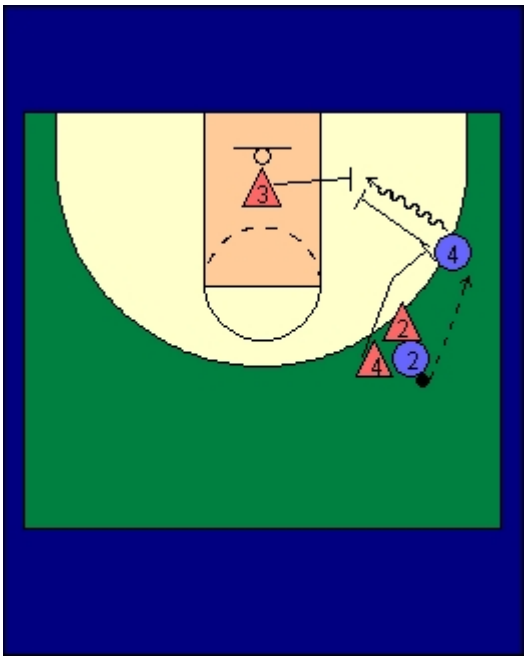


X1 and x3 form tandem, when 4 pops out on the skip pass, top player in the tandem rotates to the ball.

Trap twice:

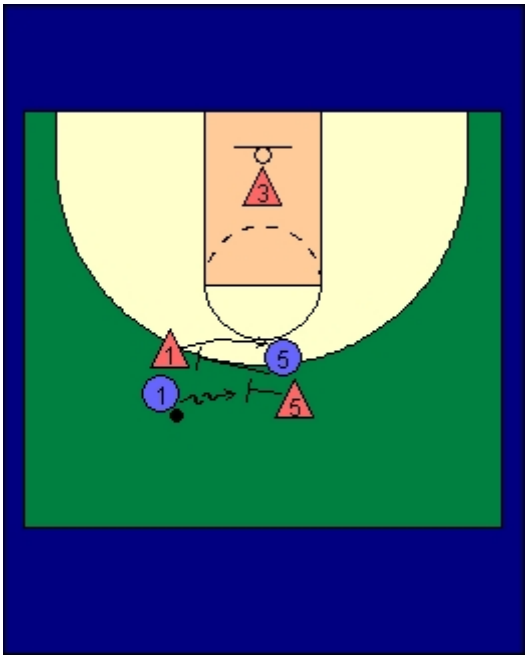
Hard show and over the top.x4 takes high angle toward the 4, and then forces 4 into trap with x3.

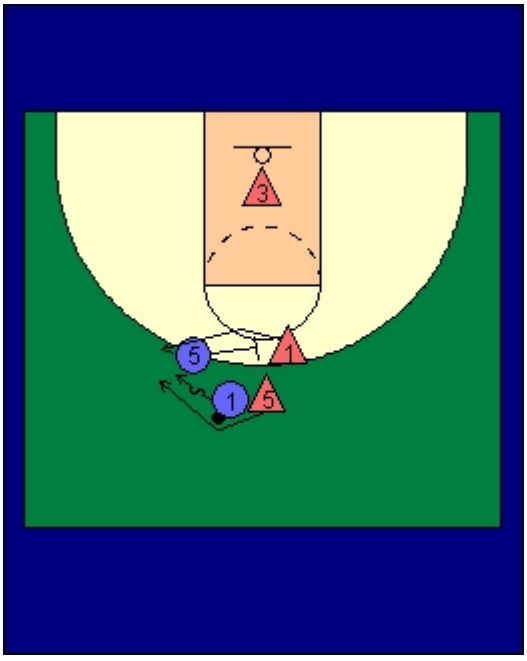




Re pick:

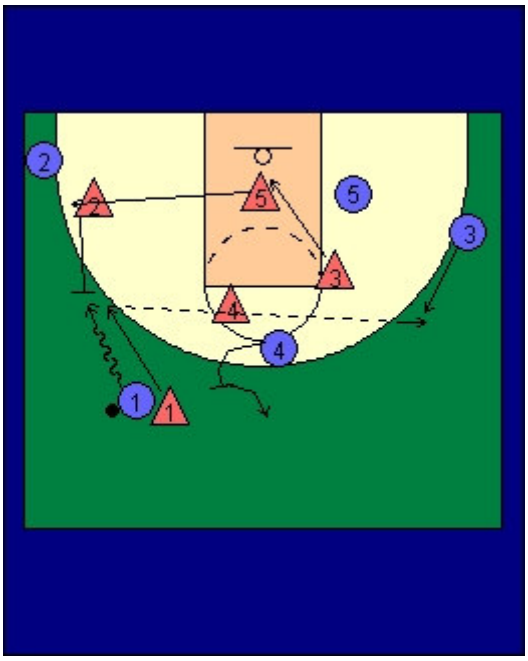
If x1 goes under the pick, automatic re pick will be used by offense. In this case x5 closes over the top and x1 goes under once more, to trap ball handler.





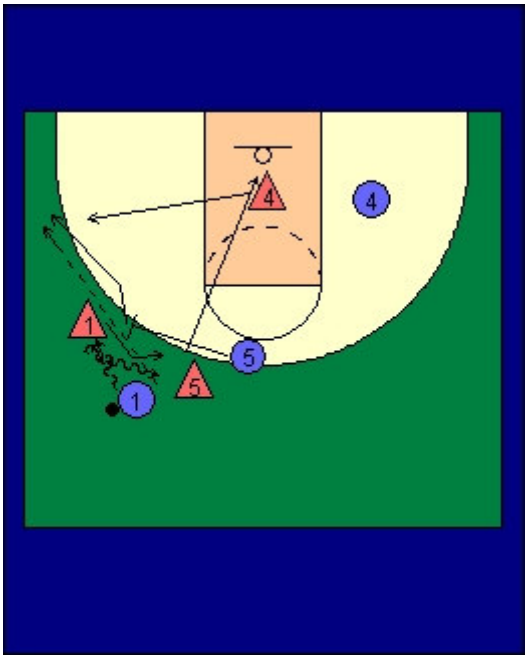
Force side line and rotate:

X1 forces ball handler away from the pick.x2 traps and pre rotation happen.1 is forced to skip pass with weak hand.



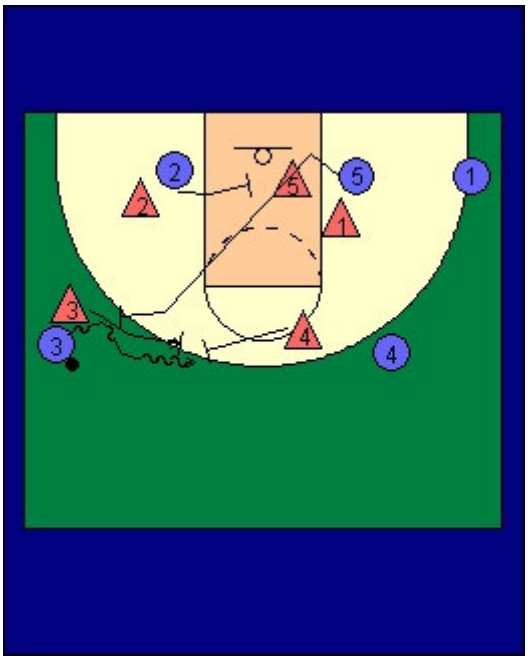
Trap and rotate:

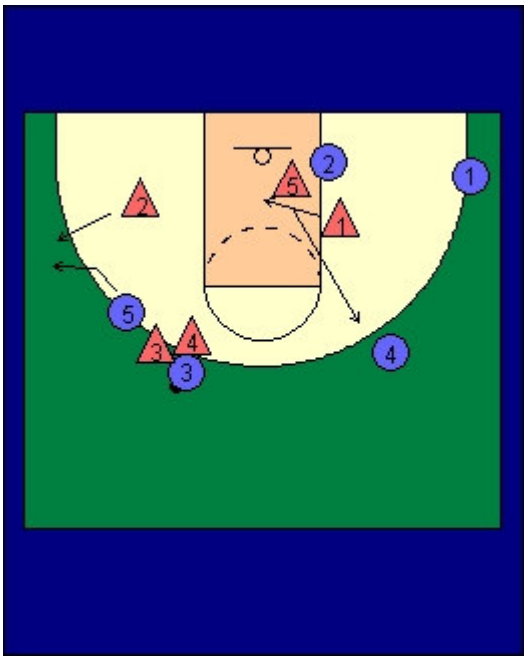
Side line pick and roll x4 is zoning up, as x5 hard show.x1 goes over the top x4 and x5 switch and rotate their man.



Side pick and roll:

x4 switch and stops 3, as x5 rotates to 4. x3 and x4 trap and x5 and x2 are two interceptors







Miodrag Gajic
Higher basketball coach
FIBA approved
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While I was playing at our national and international level my club was privileged to host many fine teams from the United States of America and Europe as well as an occasional stop over in Asia to take part in tournaments or exhibition games. During this period I also had the chance to meet outstanding coaches who have influenced my philosophy of the game and coaching methods. One of the most significant pieces of advice was to select a style of play, learn from others who have similar points of view and stick with it.

My own coach, Ken Watson, who coached Australia's first Olympic team in 1956 and again in 1968, introduced a "shuffle" offence after being impressed by Bruce Drake, one of the assistant coaches of the USA 1956 Olympic team. When I took over coaching the Melbourne "Tigers" in 1971 I adopted similar methods, although many refinements have been made as the skills and athleticism of players have developed incredibly since then. The national teams I coached at Olympics and World Championships from 1972 to 1985 used the same methods as my club teams, but in each case the points of emphasis would vary depending on the talent available.

During my time as coach of our national team we were always giving away size and height advantage to our main opponents and yet were able to produce leading scorers such as Eddie Palubinskas, Ian Davies and Andrew Gaze. In 1984 the Australian team was dubbed "the undersize over achievers.

The Melbourne "Tigers" shuffle offense requires every player to be capable of playing every position and it is not unusual for the taller forwards and centres to be playing the same roles usually reserved for guards. It has been argued that moving the big players away from the basket reduces their rebounding potential and high percentage scoring opportunities, but equally it can create problems for opponents who, in many cases, are unfamiliar with defending on the perimeter. Similarly developing our "guards" to be effective "post up" players provides numerous opportunities to exploit mis-matches.

One of the most important reasons why we use a "shuffle" offense is due to the fact that in our national league and internationally we have always given away size and height advantage to our opponents. If we were to play them at their own game we would be doomed to failure. It has only been in recent years that our national team has developed enough big men like Luc Longley, Mark Bradtke, Chris Anstey and a new generation of juniors, like David Anderson, Andrew Bogut and our 2003 World junior champions, that we are starting to get on even terms.

When a club, or national team uses the same methods for their offensive structure for many years and you teach your methods at camps and clinics, it is inevitable that opposition coaches will refine their defensive methods and apply different strategies to counter your play. This has always been a learning process and as a result our club has been exposed to just about every variety of defense imaginable. The defensive methods have varied from the standard 2-3 zones to the less conventional box and 1, triangle and 2, alternating from man to man to zone etc. The great benefit of what we do is we are able to use the same basic principles of our offense, with only slight adjustments to timing and cuts, regardless of the defensive methods.

BASIC 3RD OPTION

The basic positions for all players are very important. Variation to positions will affect options that should be included to counter defensive over-plays.

1 is the "feeder". He sets up with the inside foot close to the three point line at the free throw line extended.

2. is the "point guard and takes up a position directly in line with the basket

3 is the "first cutter" –usually the play making guard capable of posting up His starting position is in line with the post and the basket. 4 is the "second cutter" usually a strong perimeter shooter capable of making a strong drive and jump shot off the dribble.

5 is the "post man"- a good screener and "post target":

Dia 1. 3 passes to 2 and sets up his opponent for a cut off 5. Note: it is important that 3 does not cut until the pass is in motion to, or has been received by the feeder.

1 may feed 3 if open on the cut (early) or in the low post, or in the corner.

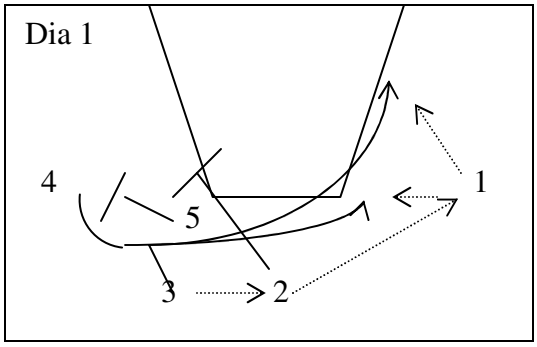
If no pass to 3, 5 screens second cutter 4 to prevent 4's man from fighting over the top.

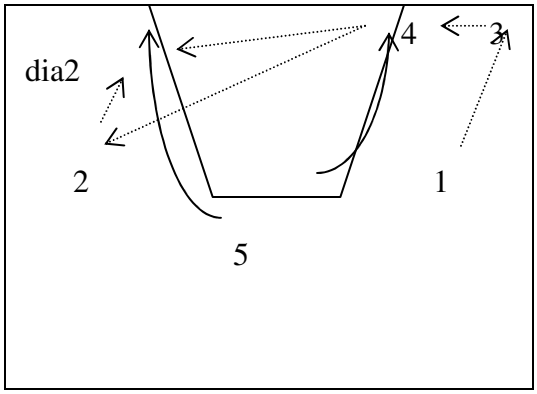
2 sets effective double screen and aims to prevent 4's defender to slide through underneath . 4 has opportunity to receive pass for a jump shot around the free throw line, or to set up a high post target.

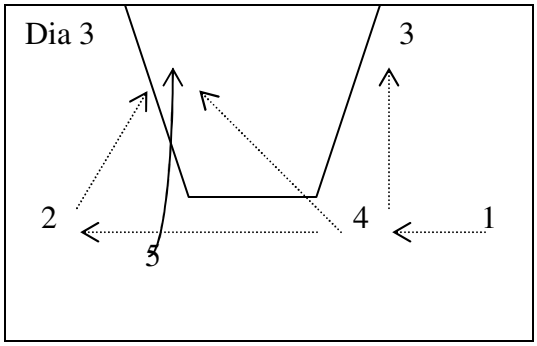
Dia 2 If feeder passes the ball to 3 in the corner, 4, slides down to low post position for possible pass and subsequent scoring options.

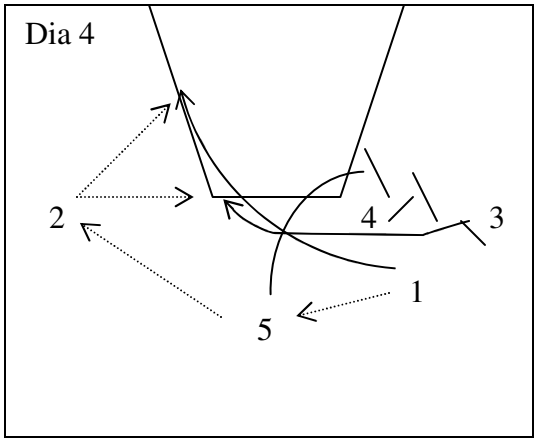
Note: when ever a pass is made to a high post or low post position the player in the 2 spot and the weak-side wing make cuts for scoring options as in **dia 3**

If the feeder does not make a penetrating pass the players adjust to the basic positions on the right side of the floor and the same options can be repeated with 1 becoming the new 3 man (first cutter) 3 becomes the new 4 man (second cutter) 4 becomes the post and 2 becomes the feeder. 5 becomes the 2 man **dia 4**



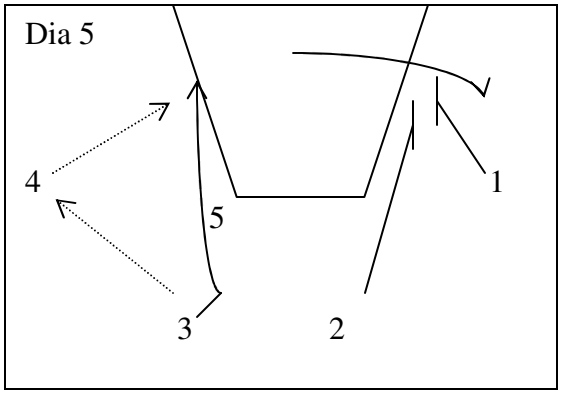




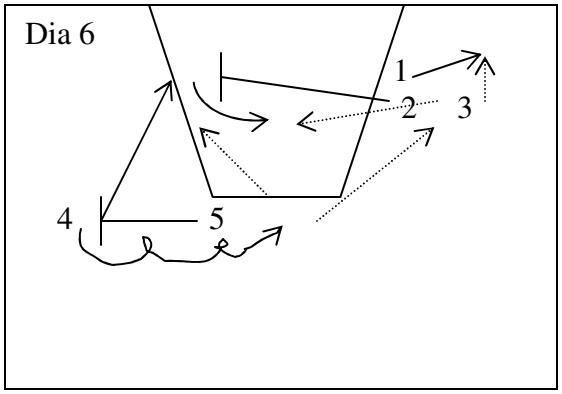


FIRST OPTION

Players set up in the same positions as for a regular third option shuffle cut. 3 has the choice of passing to 2, which will signal a third option, but may choose to pass to 4, which signals a first option. Dia. 1
Note: In all cases the post will pivot on the foot closest to the direction of the first pass and will screen with his back to the cutter.

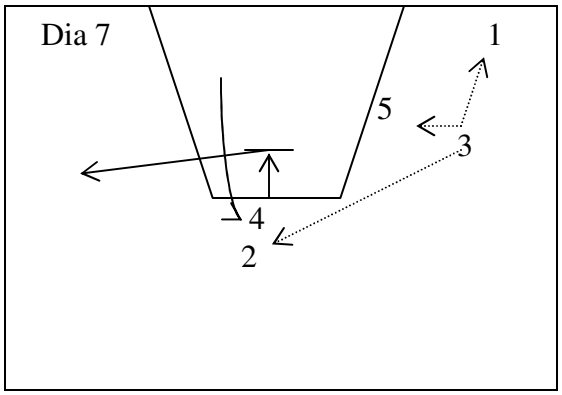


Dia 5 3 cuts using the screen set by 5 and looks to receive a return pass from 4. and possible scoring option.
If no pass to 3, 5 sets inside screen for 4 who looks to make penetrating drive and possible jump shot around free throw line, or screen and roll pass to 5.

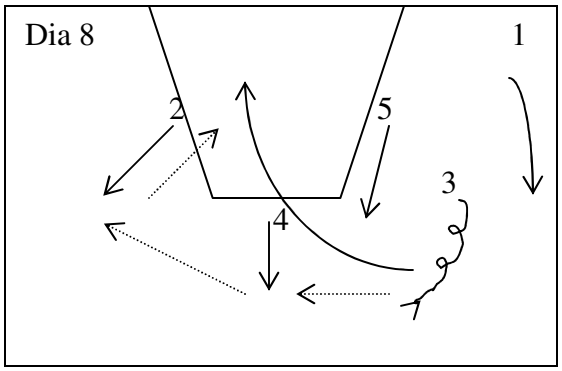


Dia 6 If 4 does not shoot or pass to 5 he passes to 3 who has come off double screen set by 2 and 1. 3 may take short jump shot or look to 5 who comes off screen set by 2.

Note 2 should stay on double screen until pass is in motion to 3 and then he crosses lane to set screen for 5. 5 must wait for screen to arrive before making a cut otherwise opposing defensive players can "zone" the inside area and make good scoring options more difficult. While 2 is setting screen for 5, 1 presents a low post target moving out just far enough from the key to force the defense to respect him. If 1 steps out too far the defense may choose to ignore him and concentrate on clogging the middle to defend 5.



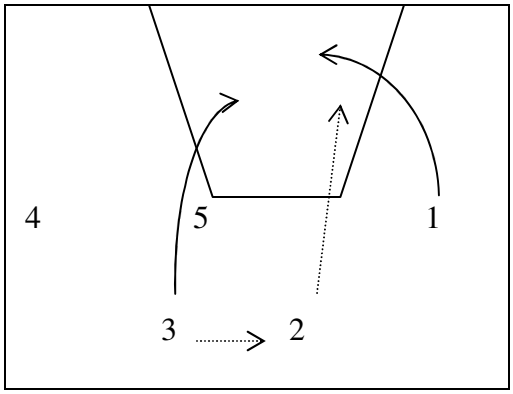
Dia 7 3 may pass to 5 in low post or 1, who may have a short jump shot, as his man tends to help the post defender. However 1 may feed post as well. 3 may also feed 2 coming off screen set by 4.



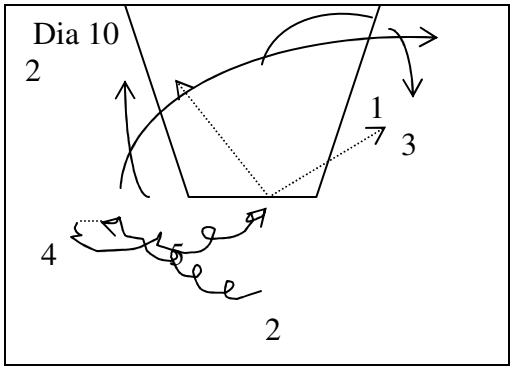
Dia 8 If 3 does not feed anyone he balances the ball to the basic position and may choose to run a third option, or pass to 1 which will signal another first option on right side..

REVERSE

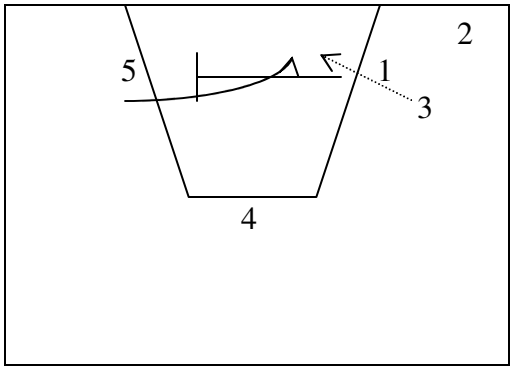
Dia. 9. When the feeder is overplayed he may choose to run a back door cut. Note: this is the reason 3 should not be cutting until the pass is on the way to the feeder. We do not want 3 and 1 to be cutting to the same area of the court at the same time.
If the back door cut is not on, then 2 looks back to 3. This signals 3 to now make his cut (or look for kick back options – described later) 2 then concentrates on the 4 man's defensive opponent and commences hard drive off post screen set by 5. 2 aims to give 4 a hand off pass and continues his cut around screen set by 1. After 4 receives hand off he may have jump shot option or a pass back to 2.



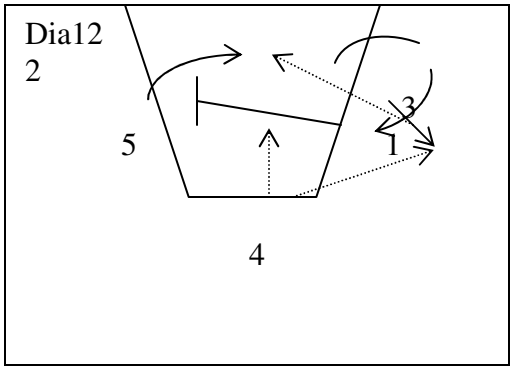
Dia.10. If no shot or pass to 2 then 4 passes to 3 who comes off screen set by 1.
Note all of this action is similar to a regular first option except the play is started with a drive to the 4 man instead of a pass and 3 is coming off a single screen instead of a double screen. After 4 has made his drive 5 rolls to low post area on the left and waits for screen set by 1



Dia 11 If 3 does not have shot he looks for 5 coming off screen by 1, or a pass to 2 in medium low post area, or re-sets the offense to run any of the options from the right side.
.

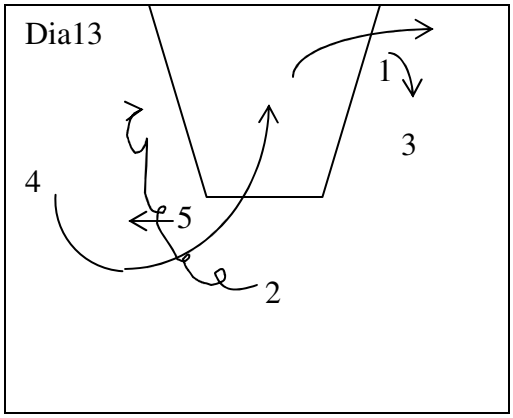


Dia 12. Variation. 3 may run a curl cut off 1 for possible jump shot, or continue to set screen for 5. 1 steps back after screening 3 and if he receives pass from 4 will feed 5 or take possible jump shot,

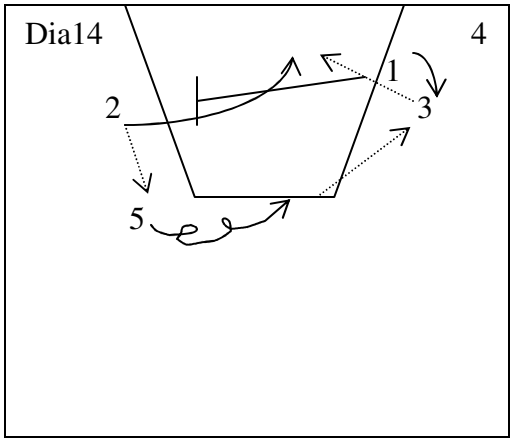


REVERSE – VARIATIONS

Dia 13. If 4 is being over played 2 should not force the hand off. 4 may just hold his position temporarily allowing 2 to continue his drive to about the level of the hash marks along the key way. 2 may have a jump shot or he may look to 4 now after 4 has cut around screen set by 5.

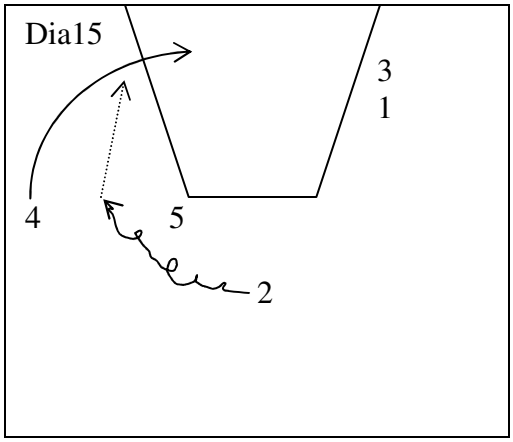


Dia 14. If 2 does not have shot or pass to 4 he looks to 5 who has held his ground after 2's drive. 5 makes a one bounce drive for possible jump shot, but more likely to pass to3 coming off screen set by 1. Note an important rule for 3 is to always wait on the screen until the ball gets to the middle of the free throw line. This might be by way of a drive from 4 or from 5. The timing is critical, as there is no point 3 getting free if the pass is not yet available.



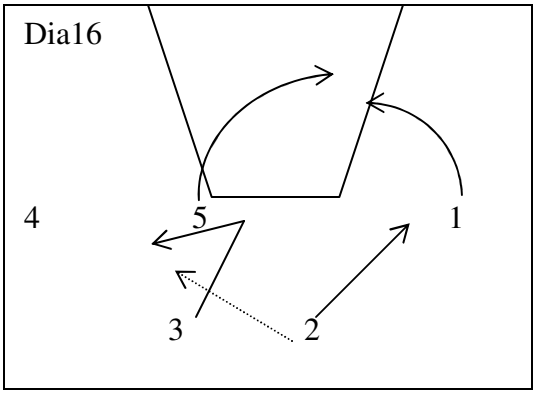
Dia 15. Alternatively if 4 is being over played, he may choose to make a back door cut for possible pass from 2. If 2 does not make the pass to 4 on the back door cut he continues his drive for jump shot options or the same continuity as described above.

Note the options described here are useful when aiming to establish early jump shot opportunities or post up options for either guard.

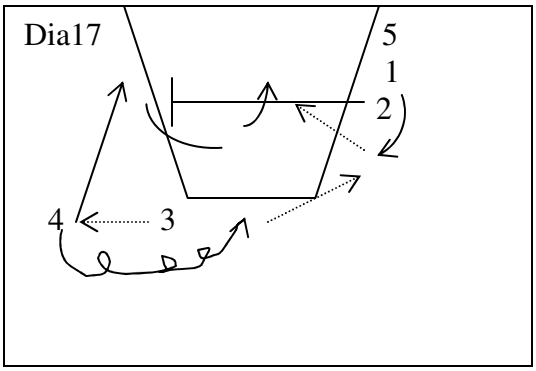


KICK BACKS

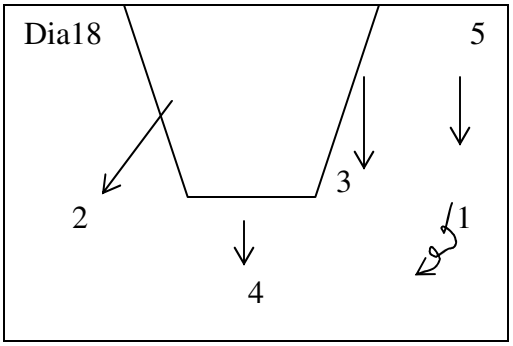
Dia. 16. When the first cutter's (3's) defense "cheats" to clog the keyway, 3 may elect to call for a "kickback" for potential shot aided by a screen set by 5. 5's defense may try to help prevent, or block the shot and therefore 5 rolls to the basket on ALL kickback options



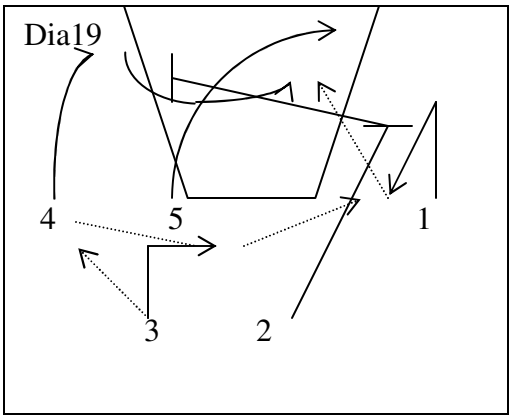
Dia. 17. If 3 does not shoot or pass to 5 he hands off to 4 and thus effectively generates another variation of a first option. 4 drives off screen set by 3 and if no shot or pass back to 3 on the roll off he passes to 1 stepping out off screen set by 2. 5 always continues his roll to the low post on the right side. If 1 does not have shot he looks to 3 coming off screen set by 2 or looks to five in medium low post position.



Dia. 18. If no scoring options taken 1 balances to new three spot on right side and prepares to run a regular third option or first option.

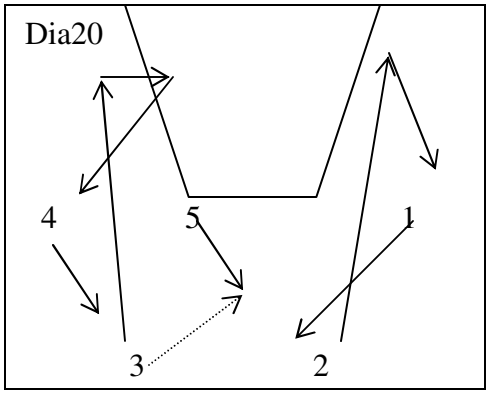


Dia. 19. The same rules apply if a kick back is run off a first option. 5 MUST roll on the pass back to 3. 3 may choose to feed 5 or to hand off to 4 or take a one bounce drive to the middle of the key and pass to 1.
After 4 passes to 3 he waits just a moment to assess 3's decision. If 3 drives to the middle, then 4 cuts to the baseline and waits for screen set by 2



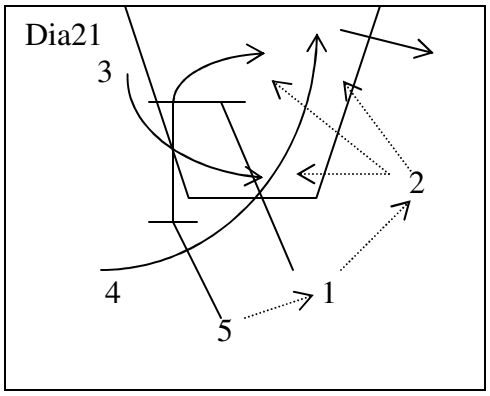
INVERSION

Dia 20. When both forwards are being over played guards look to post 5, who steps out to top of keyway (or as far as necessary to release the pressure). Guards and forwards invert.



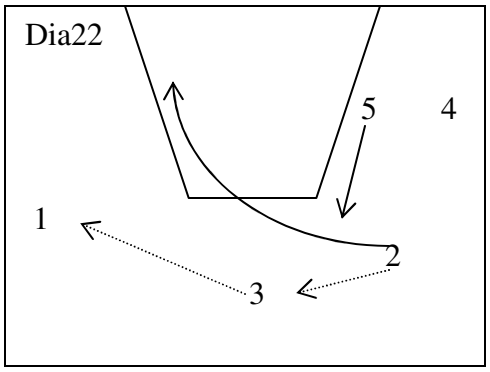
Sometimes cheap scoring options on a handoff or bounce pass, or late back-door cut on feeds from 5 are available. The guard who makes the first pass is the designated back-door cutter. (We don't want both guards to clutter the low post area)

Dia. 21. If no "sucker" plays, the rule is "whichever side the post passes the ball dictates the option. If he passes to the right side it will be a third option with 4 as the first cutter and 3 as the second cutter. If 5 passes to the left side it will generate a first option with 4 as the cutter ant 3 as the driver.



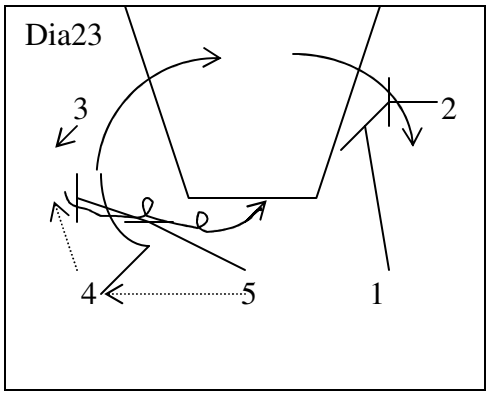
Note: Because 3 is now in a much lower position than normal for the second cutter of a third option, the options vary slightly. 3 is told to wait low for the double screen set by 5 and 1. 3 looks for jump shot opportunity and if no pass balances to new 2 spot.

Usually because of the attention given to 3, 5 becomes the next target as he will curl back inside after 3 cuts off his screen and presents a good option inside. 1 will balance to new feeder spot on left side.



Dia.22. If 2 does not pass to anyone he balances to run another regular third or first option.

Dia 23 If 5 passes to left side it will lead to a first option. 4 cuts off screen set by 5 and 5 will then screen 3 for screen and roll options or regular continuation if necessary.



What has been shown here is the basic foundation for the Melbourne Tigers Shuffle Offense. There are many other options included in our structure to deal with different defences, particularly pressure defences. Also transition options that will allow us to exploit specific players and balance quickly into out half court game if necessary. The adjustment to the structure is minimal for zone defences, although the timing of cuts and decisions for dribble penetration are important.

We try to remind our players, it is not so much the structure, but how it is executed and why priorities are given to certain elements that will govern success. Trying to include too many options can lead to confusion and poor execution, while not having enough variety will invite strong defensive pressure and unless players are well prepared the structure will quickly break down.

Our methods require all players to have skills in every aspect of the game and it is almost impossible to “hide” inferior talent. It is not easy to teach and all players must be committed to the team structure and the team outcome. However the satisfaction the players get when everyone contributes to team success is much more rewarding and team morale usually remains high.

FIBA MENS WORLD CHAMPIONSHIPS 2006.

ARGENTINA.

No.	NAME	HEIGHT	POSITION	DATE OF BIRTH
4	LUIS SCOLA	204cm 6'9"	4/5	30 APRIL, 1980
5	EMANUEL GINOBILI	198cm 6'6"	2/3	28 JULY, 1977
6	"PEPE" SANCHEZ	192cm 6'4"	1.	8 MAY, 1977.
7.	FABRICIO OBERTO	208cm 6'10"	5.	21 MARCH, 1975
8.	WALTER HERRMANN.	203cm 6'8"	3.	26 JUNE, 1979
9.	GABRIEL FERNANDEZ	204cm 6'8"	4.	23 OCT, 1976
10.	CARLOS DELFINO	200cm 6'7"	2/3	29 AUG, 1982.
11.	PABLO PRIGIONI	190cm 6'3"	1.	17 MAY, 1977
12.	LEONARDO GUTIERREZ	201cm 6'7"	4.	16 MAY, 1978.
13.	ANDRES NOCIONI	202cm 6'7"	3.	30 NOV, 1979.
14.	DANIEL FARABELLO	194cm 6'4"	1/2.	18 OCT, 1973
15	RUBEN WOLKOWYSKI	208cm 6'10"	5.	30 SEPT, 1973

HEAD COACH: SERGIO HERNANDEZ

DATE OF BIRTH: 1 NOV, 1963

PLACE OF BIRTH: BUENOS AIRES, ARGENTINA.

CAREER: SC DE CANADA DE GOMEZ (ARGENTINA NATIONAL LEAGUE 1992-95), DEPORTIVO ROCA RIO NEGRO 1995-1997, RIGATA SAN NICOLAS 1997-98, ESTUDIANTES OLIVARRIA 1998-2003, BOCA JUNIORS 2003-2005.

INTERNATIONAL CAREER: HEAD COACH ARGENTINA NATIONAL TEAM 2005 FIBA AMERICAS CHAMPIONSHIP.

SERGIO HERNANDEZ MAKES HIS DEBUT WITH THE ARGENTINA NATIONAL TEAM AT A WORLD CHAMPIONSHIP. HE REPLACES LEGENDARY COACH RUBEN MAGNANO. WELL ORGANISED AND A GOOD COMMUNICATOR HE HAS A BRIGHT FUTURE.

OFFENCE:

ARGENTINA ARE THE MASTERS OF MAINTAINING APPROPRIATE TEMPO AND RECOGNITION OF OFFENSIVE TEMPO. THE MOVE INTO OFFENSE VERY QUICKLY WHEN REQUIRED AND SLOW THE TEMPO WHEN REQUIRED. THEIR GUARDS ALTERNATE IN DRIBBLING THE BALL UP THE COURT AND ORGANISING THE TEAM. THEY LOOK TO ADVANCE THE BALL UP THE MIDDLE OF THE FLOOR. BOTH FROM BROKEN PLAYS AND AFTER A BASKET. THE 4 AND 5 MAN ALTERNATE BETWEEN INBOUNDING THE BALL AND SPRINTING THE ~~FLOOR~~ MIDDLE OF THE FLOOR TO GET A CATCH CLOSE TO THE BASKET. THE OTHER "BIG" WILL TRAIL BEHIND 1, 2, 3 AND 4. THE 2 AND 3 MEN SPRINT THE FLOOR WIDE AND DEEP LOOKING TO GET AHEAD OF THE DEFENCE. THEIR OFFENSE "FLOWS" FROM THEIR OFFENSIVE TRANSITION AND CONSISTS OF "HIGH/LOW ACTION." BETWEEN THE 4 AND 5 MAN, WITH GETTING THE BALL INSIDE AS A PRIORITY. THEIR IS EXCELLENT TRANSITION FROM THE FULL COURT OFFENCE TO THE HALF COURT OFFENCE. ON-BALL SCREENS (PICK 'N ROLL) ARE USED IN FULL COURT TRANSITION AND THE TRAILING 5 MAN WILL ALSO SCREEN DOWN FOR THE WING PLAYERS WHO WILL OFTEN CHANGE SIDES IN A "SWINGING" ACTION. THE HALF COURT OFFENCE BEGINS OFTEN WITH A HIGH LOW SET OR "HORNS" SET.

DEFENCE.

THE MAIN DEFENCE WHICH ARGENTINA RELIED ON WAS 3/4 COURT AND 1/2 COURT MAN TO MAN DEFENCE. THEY ALSO USED A 2/3 MATCH UP ZONE WITH THE 5 MAN STAYING INSIDE. SOMETIMES AFTER A FREE THROW THEY WOULD USE A MAN TO MAN PRESS FULL COURT WITH THE BALL BEING DENIED TO THE FIRST RECEIVERS USING A TOTAL DENIAL TECHNIQUE "FACE GUARDING". THE ON-BALL SCREEN (PICK 'N ROLL) WAS DEFENDED BY THE DEFENDER ON THE SCREENER STEPPING OUT AND "SHOWING", THEN RECOVERING TO ALLOW THE DEFENDER ON THE BALLHANDLER TO GO OVER THE TOP OF THE SCREEN. OCCASIONALLY THEY WOULD DOUBLE TEAM THE DRIBBLER FROM AN ON BALL SCREEN SET ON THE WING. ON DOWN SCREENS AND TURN OUT CUTS THE DEFENCE WOULD TRAIL THE CUTTER BY "FOLLOWING IN THEIR FOOTSTEPS. THEY WOULD VARY DEFENDING OUT OF BOUNDS PLAYS BY SOMETIMES PLAYING MAN TO MAN, SOMETIMES PLAYING ZONE AND OCCASIONALLY TRAPPING THE FIRST PASS. DEFENDING THE "HORNS" SET DEPENDED UPON THE SHOOTING ABILITY OF THE OFFENCE. THE PREFERRED METHOD FOR "ON-BALL" OUT OF HORNS WAS FOR THE DEFENDER TO GO OVER THE TOP OF THE SCREEN. IF THE DRIBBLER WAS A POOR SHOOTER - UNDER THE SCREEN.

THE PERSONNEL – ARGENTINA

GUARDS.

ALL GUARDS WERE EXCELLENT BALLHANDLERS. THEIR MAIN ATTACKING MOVES WERE THE HESITATION DRIBBLE, THE CROSSOVER DRIBBLE AND CHANGE OF PACE DRIBBLE. THEY COULD ALL SHOOT THE PERIMETER SHOT WELL AND WERE ABLE TO USE THE DRIBBLE PENETRATION VERY EFFECTIVELY. THEIR ABILITY TO PASS OFF THE DRIBBLE WAS OUTSTANDING. THEY WERE VERY GOOD EXPONENTS OF THE "PULL UP" JUMP SHOT AND FINISHED "IN TRAFFIC" VERY WELL. EXCELLENT RECOGNITION OF OFFENSIVE TEMPO.

FORWARDS.

THE FORWARDS WERE VERY ATHLETIC AND RAN THE FLOOR WITH GREAT UNDERSTANDING OF SPACE AND POSITIONING. THEY PASSED THE BALL WELL IN THE ½ COURT AND HAD EXCELLENT ABILITY TO PASS THE BALL TO THE FREE PLAYER EITHER INSIDE OR OUTSIDE. THE FORWARDS HAD GOOD RANGE ON THEIR PERIMETER SHOTS WITH THE "CATCH AND SHOOT" AND PULL UP JUMP SHOTS. THEY COULD ALL PLAY INSIDE AND OUTSIDE.

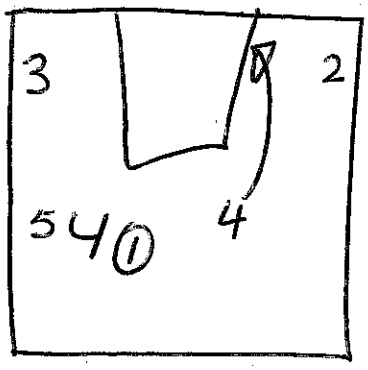
CENTERS.

OUTSTANDING REBOUNDERS IN OFFENCE AND DEFENCE. GOOD MEDIUM RANGE JUMP SHOTS. THEIR PREFERED MOVE INSIDE WAS THE BACK IN DRIBBLE AND JUMP HOOK. THEY SHOT WELL FROM THE BLOCK AND FOUL LINE AND PASSED WELL TO CUTTERS CUTTING FROM THE PERIMETER

OFFENCE

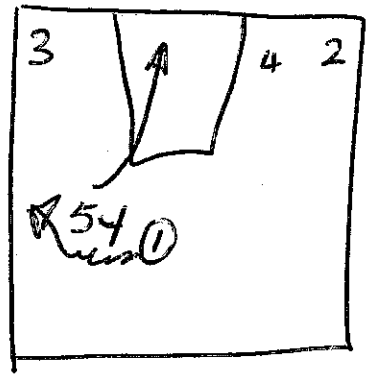
#1. FROM TRANSITION FOR 5 MAN OBERTO

(A)



- 5 MAN SETS AN ON-BALL SCREEN FOR 1 MAN.
- 4 CUTS TO THE BLOCK.

(B)

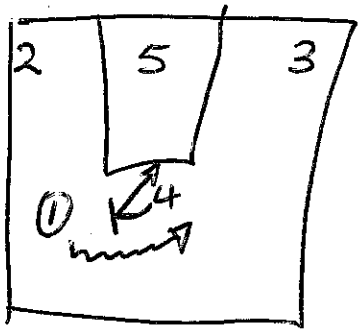


- 1 DRIBBLES OFF 5.
- 5 ROLLS TO THE BASKET FOR THE SHOT.

DVD COUNTER ARG V N.Z 26/8/06
17 MINS 25 SECS → 17 MINS 32 SECS

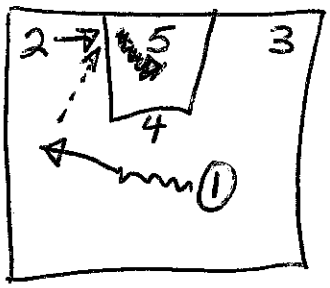
#2. FROM TRANSITION FOR 5 MAN OBERTO.

(A)



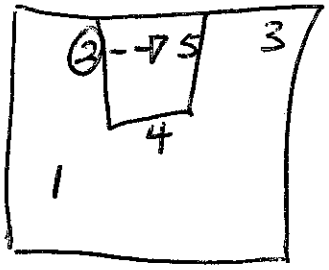
- 4 SETS AN ON BALL FOR 1.
- 5 SETS UP AT THE BASKET.
- 4 GETS TO THE FOUL LINE.

(B)



- 1 DRIBBLES BACK TOWARDS 2.
- 2 BACK CUTS.

(C)



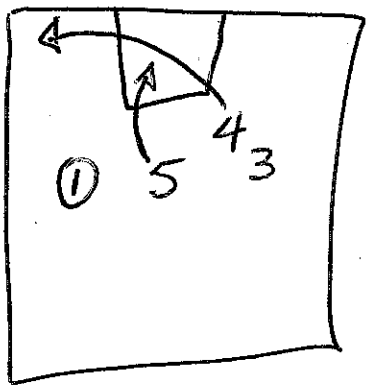
- 2 PASSES TO 5 FOR THE SHOT.

DVD COUNTER ARG V N.Z → 26/8/06
18 MINS 47 SECS - 18 MINS 57 SECS

OFFENCE CONTINUED.

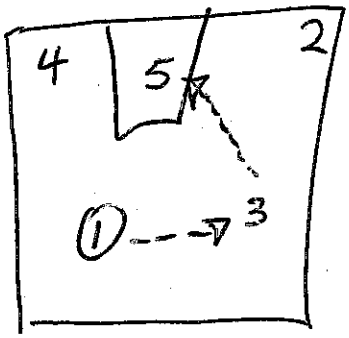
#3 OFFENSIVE TRANSITION FOR 5 MAN OBERTO.

(A)



- 1 HAS THE BALL.
- 4 CUTS THROUGH.
- 5 DELAYS, THEN CUTS.

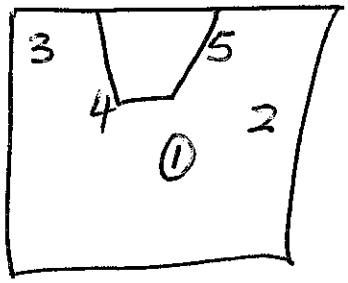
(B)



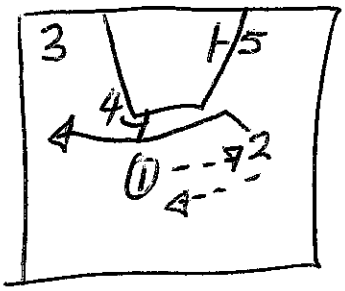
- 1 PASSES TO 3
- 3 PASSES TO 5 FOR THE SHOT.

DVD ARG v NZ 26/8/06
20 MINS 16 SECS → 20 MINS 25 SECS

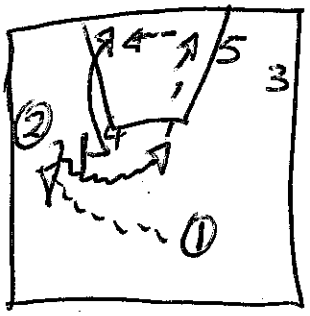
#4. "4" SIGNAL FOR THE 4 MAN.



- 4 AND 5 SET UP HIGH AND LOW.
- 3 IS IN THE CORNER.
- 2 IS AT THE FOUL LINE EXTENDED



- 1 PASSES TO 2, 2 RETURNS THE PASS TO 1, THE CUTS OFF 4's SCREEN.



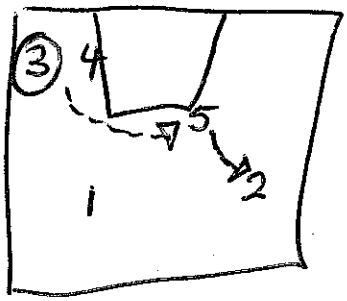
- 1 PASSES TO 2 WHO ~~GOES FOR A ONE BALL~~ SCREEN
- 4 SETS AN ON-BALL SCREEN FOR 2.
- 2 DRIBBLES OFF 4 AND PASSES TO 4 WHO PASSES TO 5.

DVD ARG v NZ 26/8/06
20 MINS 45 SECS → 20 MINS 57 SECS

OFFENCE CONTINUED.

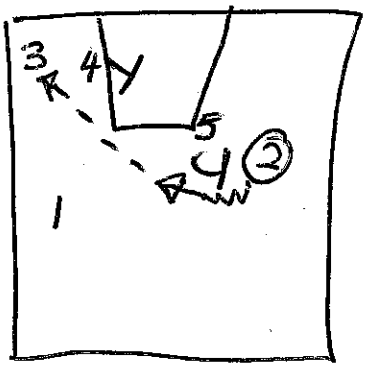
#5. V/S ZONE FOR 2 MAN GINOBILI.

(A)



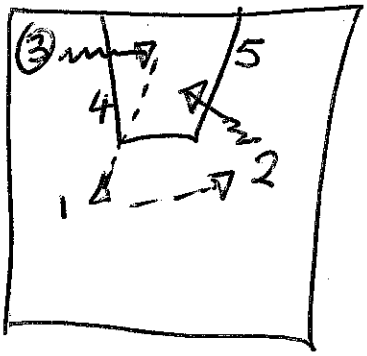
- 3 HAS THE BALL AND SKIP PASSES TO 5.
- 5 PASSES TO 2.

(B)



- 5 SETS AN ON BALL SCREEN FOR 2
- 4 ~~SCREEN~~ SCREENS THE ZONE FOR 3.
- 2 DRIBBLES OFF 4's SCREEN AND PASSES TO 3

(C)

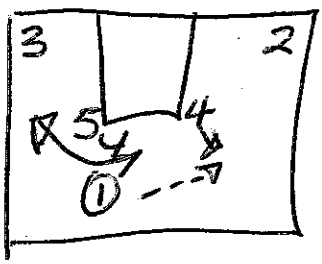


- 3 PENETRATES BASELINE AND PASSES OUT TO 1 WHO PASSES TO 2 FOR THE DRIBBLE AND SHOT.

DVD ARG v NZ 26/8/06
21 MINS 37 SECS → 21 MINS 52 SECS

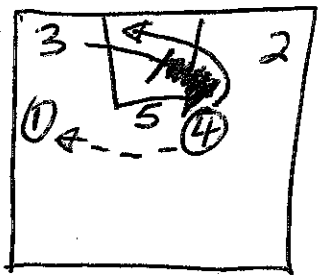
#6. FOR THE 4 MAN SCOLA.

(A)



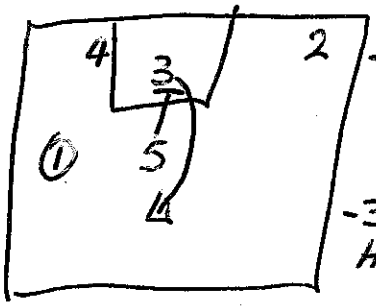
- 1 PASSES TO 4 AND CUTS OFF 5's SCREEN.

(B)



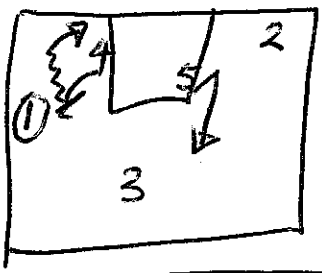
- 4 PASSES TO 1
- 3 SETS AN ACROSS SCREEN FOR 4
- 4 CUTS OFF 3's SCREEN

(C)



- 5 SETS A DOWN SCREEN FOR 3
- 3 CUTS HIGH.

(D)

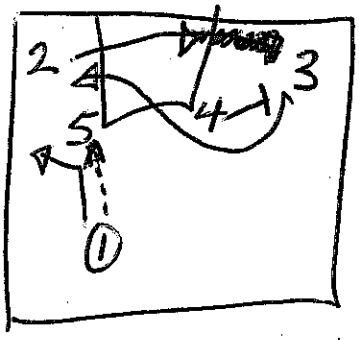


- 4 SETS AN ON BALL SCREEN FOR 1 AND ROLLS TO BASKET.

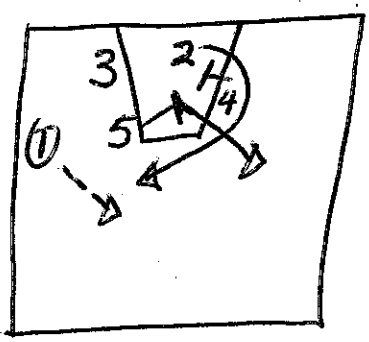
DVD ARG v NZ 26/8/06
27 MINS 34 SECS → 27 MINS 45 SECS

OFFENCE CONTINUED.

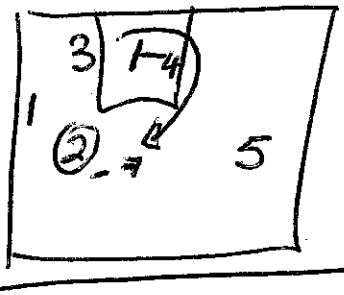
#7. FOR 3 MAN HERRMANN.

(A) 

- 1 PASSES TO 5 AND COMES AROUND FOR THE HAND OFF.
- 2 CUTS THE BASELINE TO MIDDLE OF KEY.
- 4 SETS A DOWN SCREEN FOR 3 WHO CUTS TO THE BLOCK.

(B) 

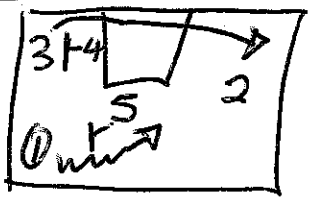
- 5 AND 4 SET A STAGGERED DOUBLE SCREEN FOR 2.
- 1 PASSES TO 2.
- 5 ~~CLEARS HIGH~~. FLARES HIGH.

(C) 

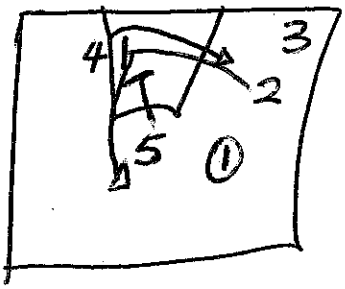
- 4 SCREENS FOR 3, 2 PASSES TO 3

DVD ARG v NZ 26/8/06
40 MINS 41 SECS → 40 MINS 57 SECS

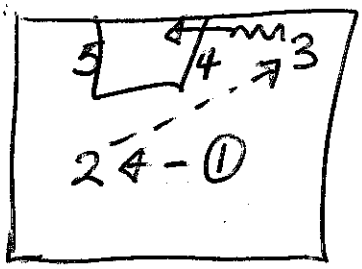
#8. FOR 3 MAN HERRMANN.

(A) 

- 5 SETS AN ON BALL SCREEN FOR 1. WHO ~~[illegible]~~ DRIBBLES OFF
- 4 SETS A BACK SCREEN FOR 3 WHO CUTS BASELINE.

(B) 

- 2 SETS AN ACROSS SCREEN ~~[illegible]~~ FOR 4 WHO CUTS TO BLOCK.
- 5 SETS A DOWN SCREEN FOR 2 WHO CUTS HIGH.

(C) 

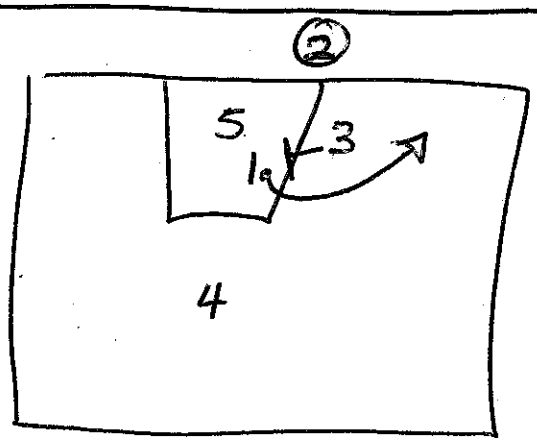
- 1 PASSES TO 2 WHO PASSE TO 3 FOR DRIVE

DVD. 26/8/06 ARG v NZ.
43 MINS 18 SECS → 43 MINS 29 SECS

OFFENCE CONTINUED.

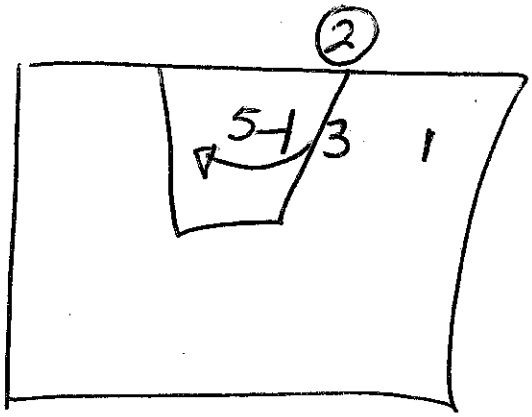
#9 FOR 5 MAT OBERTO. – BASELINE OUT OF BOUNDS

(A)



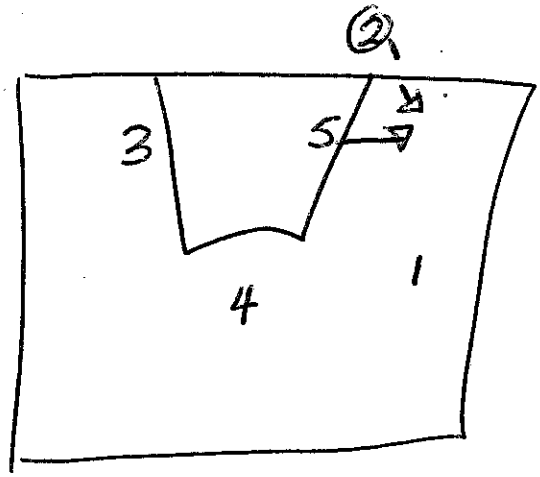
– 2 HAS BALL OUT OF BOUNDS
– 3 SCREENS FOR 1.

(B)



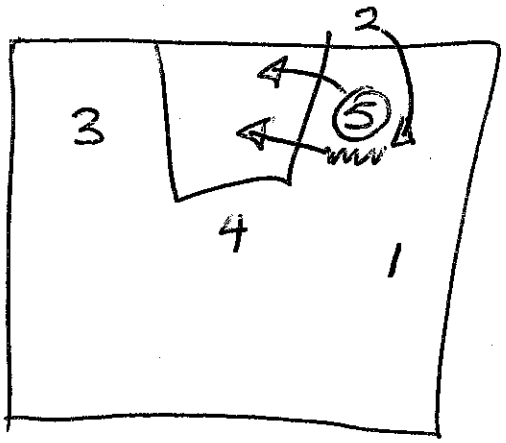
– 5 SCREENS FOR 3, WHO CUTS., THEN 5 "POPS" FOR THE BALL.

(C)



– 2 PASSES TO 5

(D)



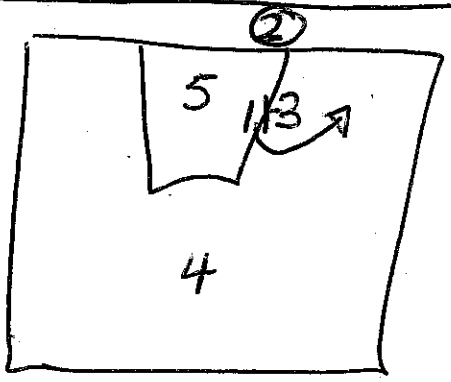
– 2 COMES ROUND FOR THE HAND OFF FROM 5. 2 DRIBBLES INSIDE KEY, 5 ROLLS TO BASKET.

DVD ARG V NZ 26/8/06
1HR 14MINS 41SECS → 1HR 14MINS 47SECS

OFFENCE CONTINUED.

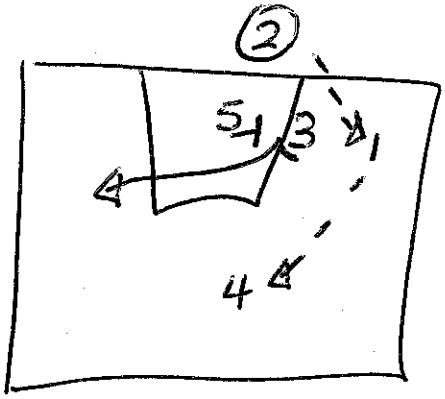
#10 FOR GINOBILI 2 MAN. BASELINE OUT OF BOUNDS.

(A)



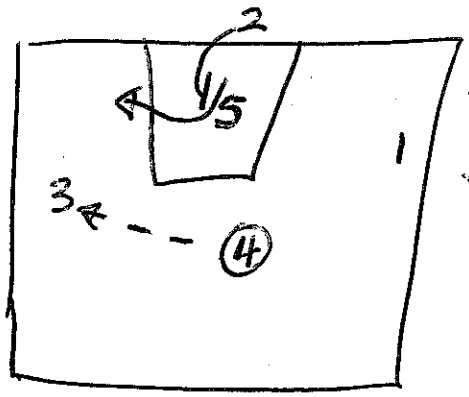
- 2 MAN HAS THE BALL OUT OF BOUNDS.
- 3 SCREENS FOR 1.

(B)



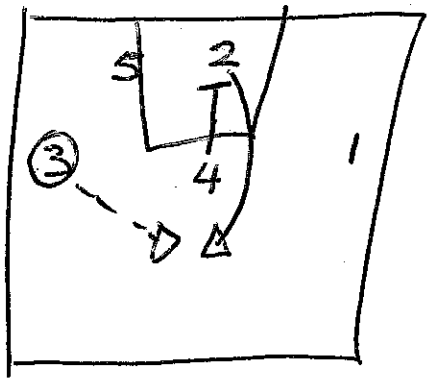
- 2 PASSES TO 1. WHO PASSES TO 4
- 5 SCREENS 3.

(C)



- 4 GETS THE BALL ON TO 3
- 2 STEPS IN AND SCREENS 5.

(D)



- 4 DOWN SCREENS FOR 2.
- 3 PASSES TO 2.

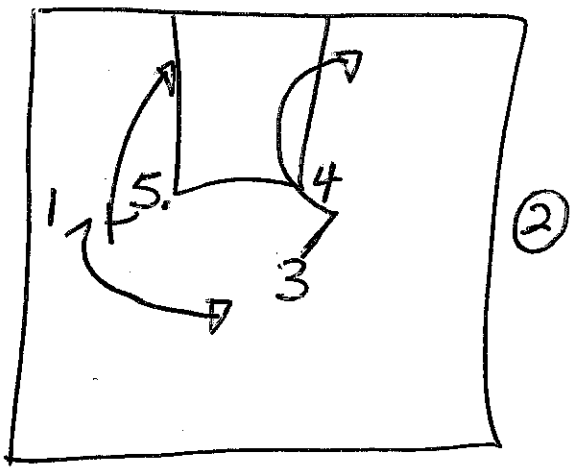
DVD. ARG V N.Z 26/8/06

1HR 14 MINS 56 SECS → 1HR 15 MINS 08 SECS

OFFENCE CONTINUED.

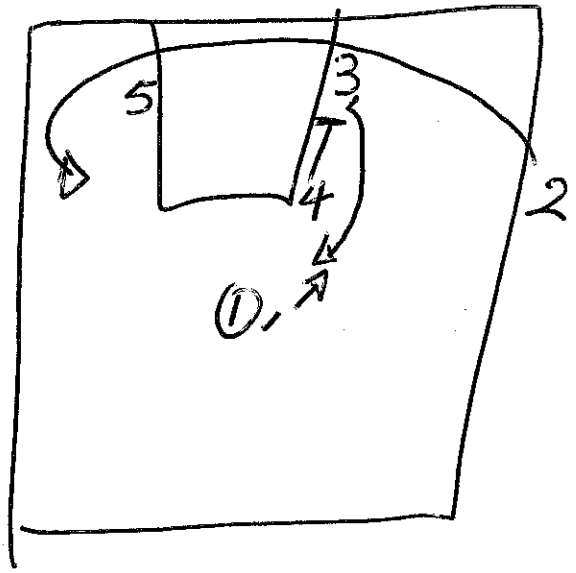
#11. FOR 3 MAN NOCIONI SIDE OUT OF BOUNDS

(A)



- 2 HAS BALL SIDELINE OUT OF BOUNDS
- 3 CUTS OFF 4's SCREEN
- 1 CUTS TO THE BALL OFF 5's SCREEN.
- 5 GETS TO THE BLOCK.

(B)



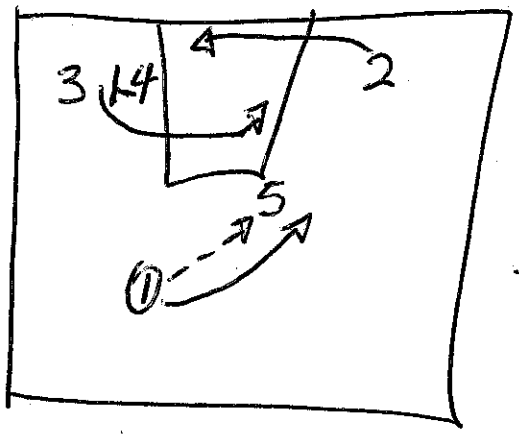
- 2 ~~GETS~~ TURN OUT CUTS OFF 3 AND 5.
- 4 DOWN SCREENS FOR 3.
- 1 PASSES TO 3 FOR SHOT.

DVD. ARG V TURKEY 29/8/06
5 MINS 3 SECS → 5 MINS 14 SECS.

OFFENCE CONTINUED.

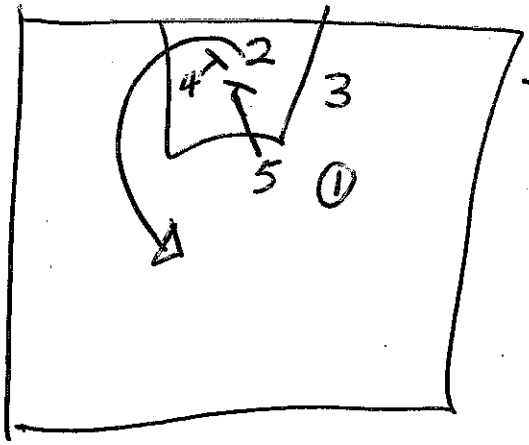
#12. FOR 3 MAN NOCIONI

(A)



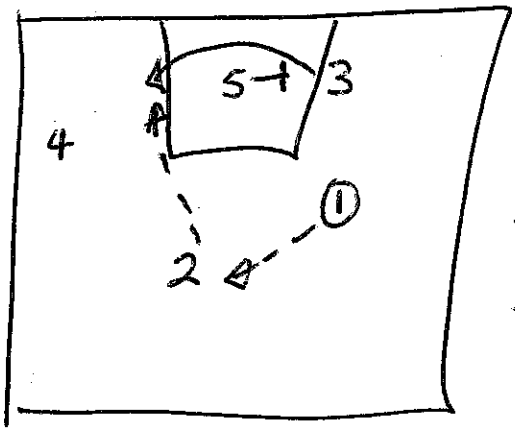
- 1 PASSES TO 5 AND COMES AROUND FOR THE HAND OFF.
- 4 SCREENS FOR 3.
- 2 CUTS TO MIDDLE OF KEY

(B)



- 4 AND 5 NOW SET A STAGGERED DOUBLE SCREEN FOR 2.

(C)



- 4 FLARES OUT OF THE DOUBLE
- 5 SCREENS FOR 3
- 1 PASSES TO 2
- 2 PASSES TO 3.

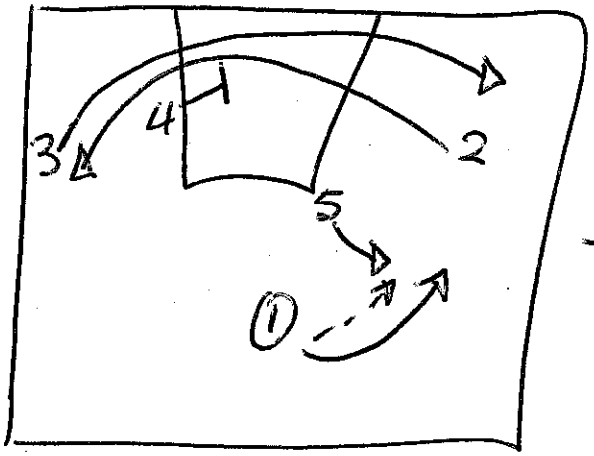
DVD. ARG V TURKEY 29/8/06

18 MINS 44 SECS → 18 MINS 54 SECS

OFFENCE CONTINUED.

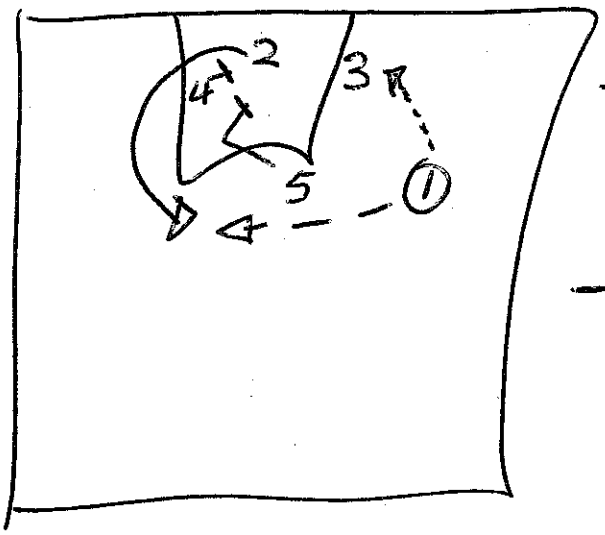
#13 FOR 2 OR 3 MAN. GINOBILI OR NOCIONI.

(A)



- 1 PASSES TO 5 AND COMES ROUND FOR THE HAND OFF.
- 2 AND 3 "SWING THE WINGS" ~~RACKING OFF ARMS/SCREEN~~

(B)



- 5 LINKS ~~WITH~~ WITH 4
- 4 AND 5 SET A STAGGERED DOUBLE SCREEN FOR 2.
- 1 PASSES TO 3 OR 2.

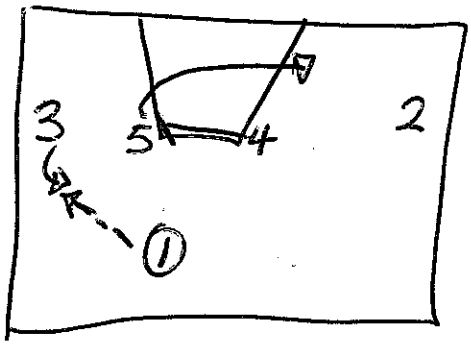
DVD. ARG V TURKEY 29/8/06

1HR 9MINS 40SECS → 1HR 9MINS 50SECS.

OFFENCE CONTINUED.

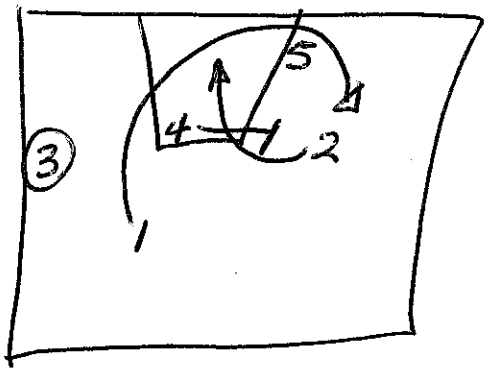
#14 FOR 5 MAN WOLKOWYSKI.

(A)



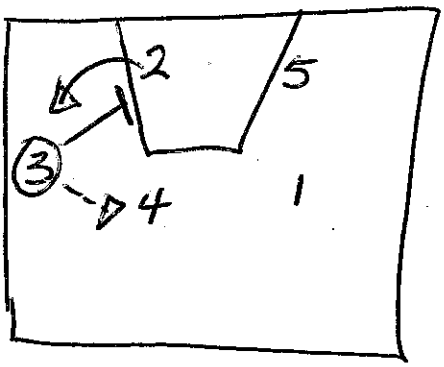
- 1 PASSES TO 3
- 4 SCREENS FOR 5

(B)



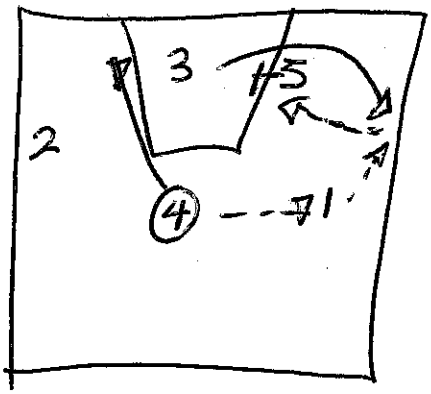
- 1 ~~GET~~ CUTS TO THE BASKET THEN TURN OUT CUTS OFF 5.
- 4 SCREENS FOR 2 WHO CUTS TO THE BASKET. THEN "POPS" BACK TO THE BALL.

(C)



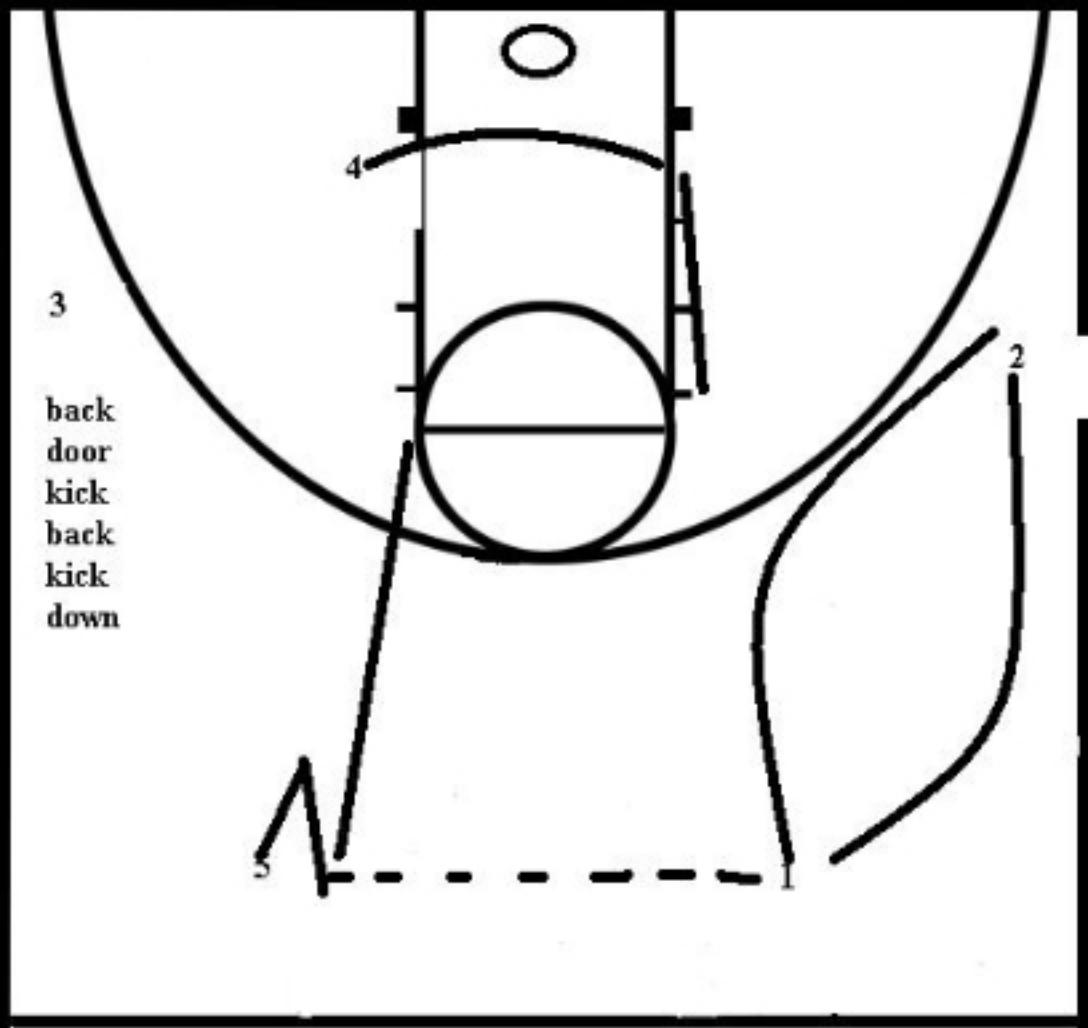
- 3 PASSES TO 4 AND SCREENS DOWN FOR 2.

(D)



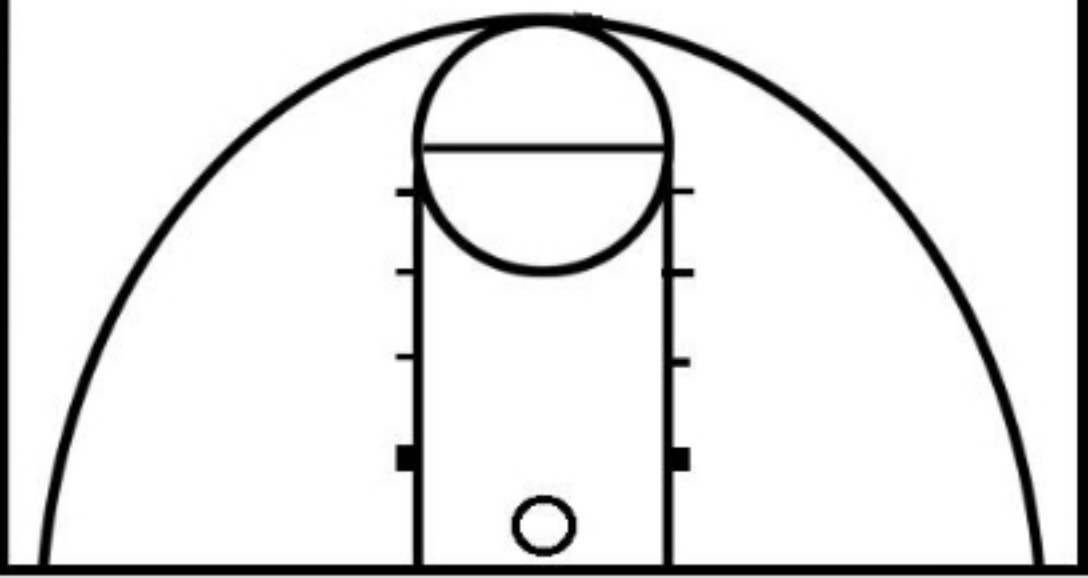
- 3 NOW TURN OUT CUTS OFF 5
- 4 PASSES TO 1. WHO PASSES TO 3 FOR THE PASS TO 5.
- 4 CUTS TO THE BLOCK.

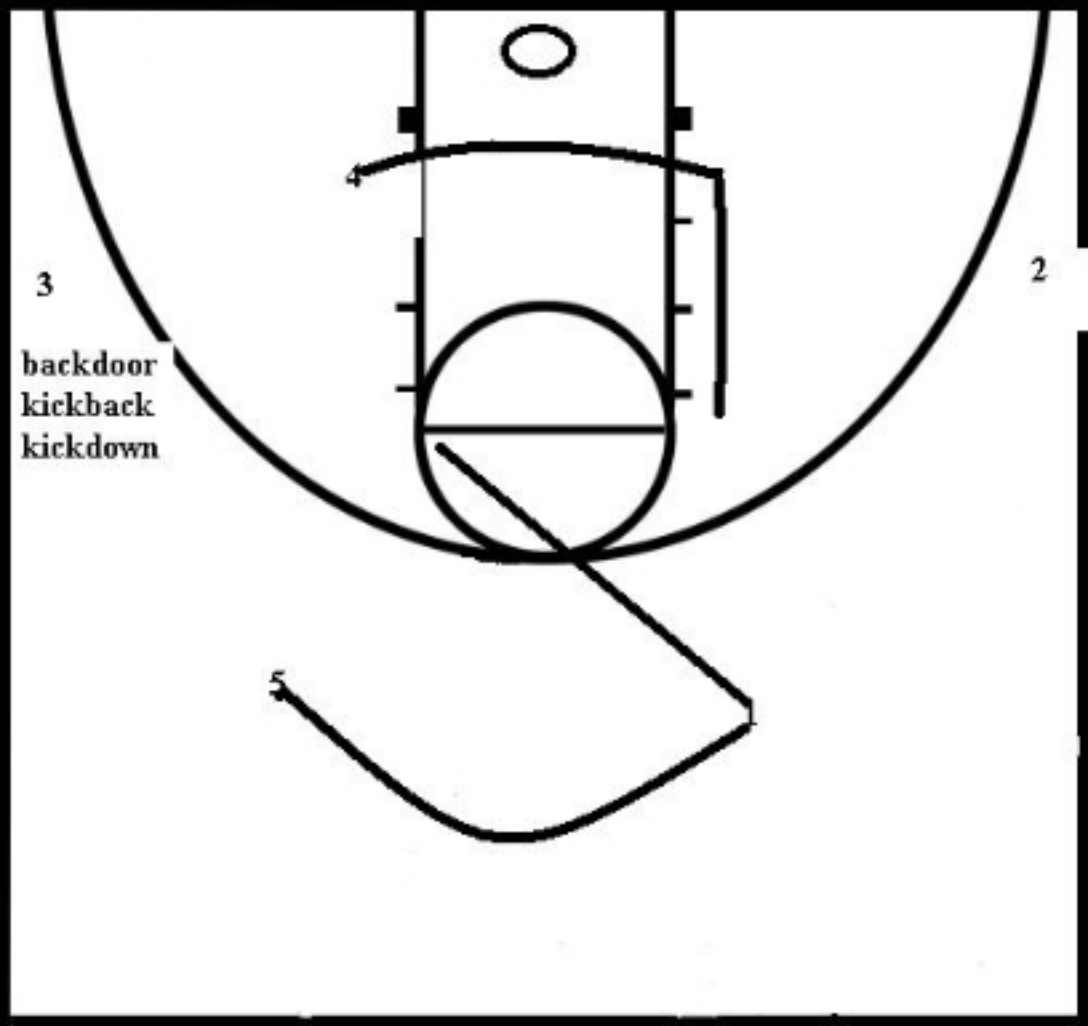
DVD ARG V TURKEY 29/8/06
1HR 18MINS 20SECS → 1HR 18MINS 40SECS.



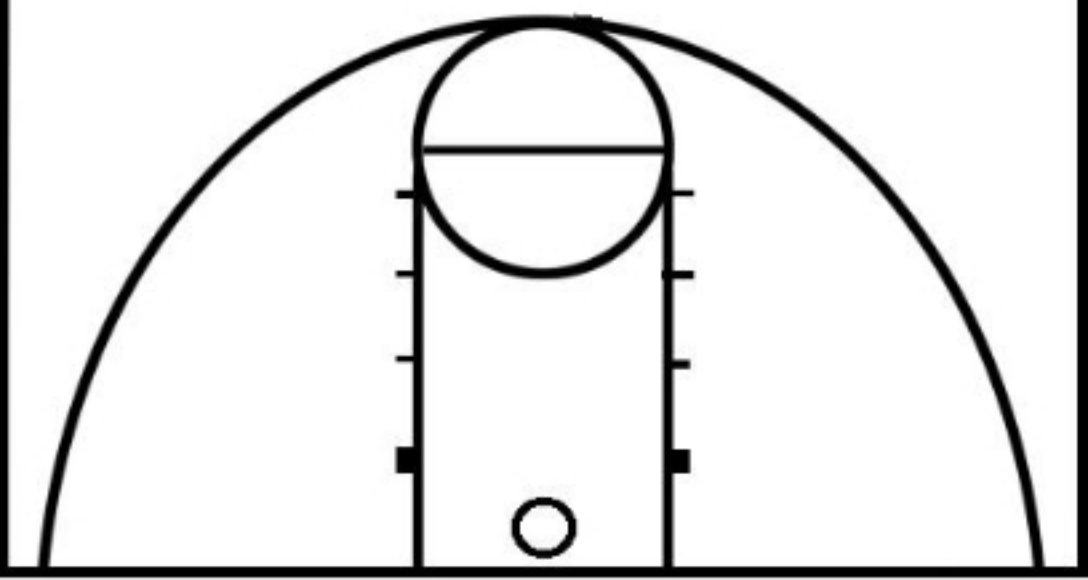
Drop Variations Ball Reversal

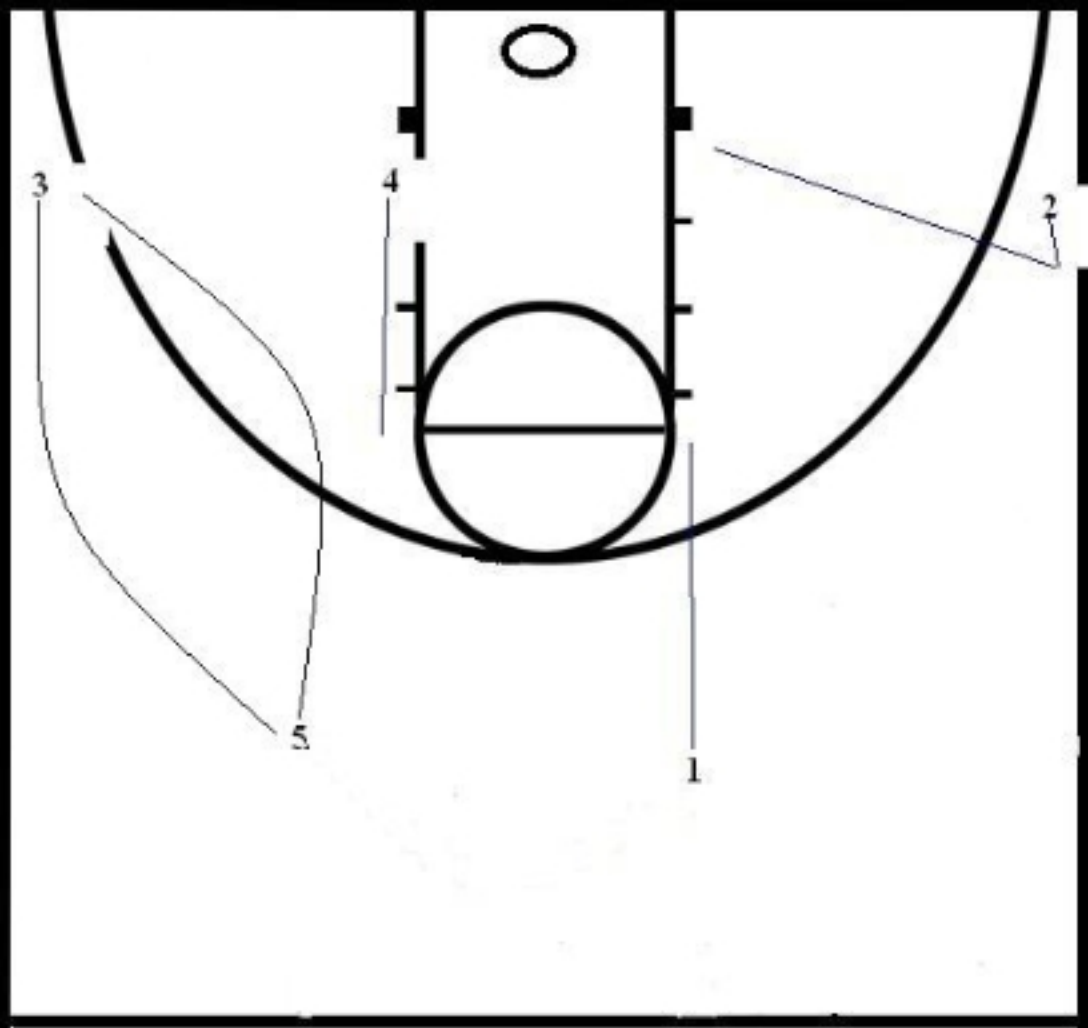
1 to 5 pass
1 and 2 weakside exchange
4 goes to opposite elbow





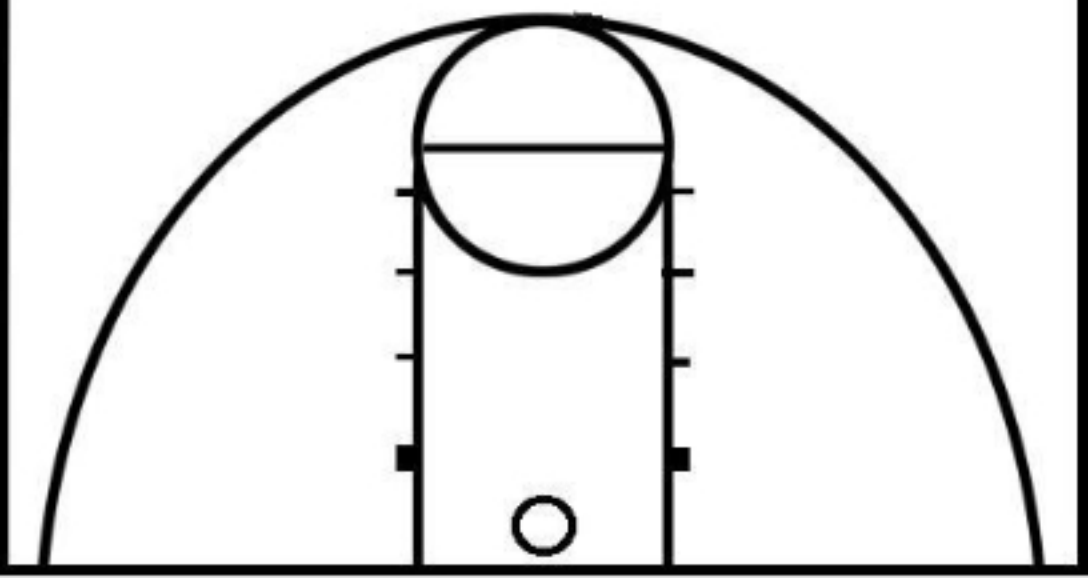
Drop Variations
1 attacks opposite drop zone

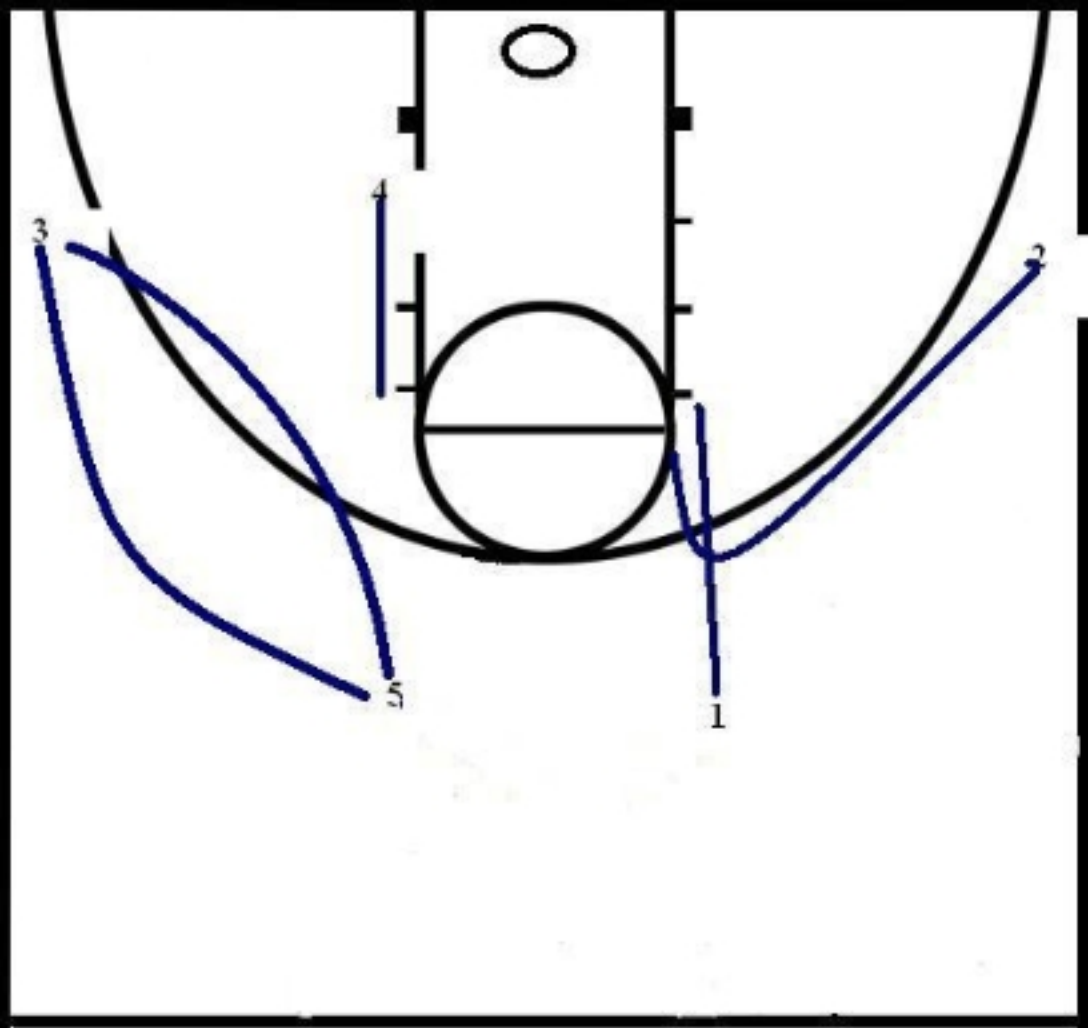




Drop Series Offense

Option 1:
1 attacks drop zone 2 goes backdoor.
4 lifts to elbow
5 and 3 execute
weakside exchange

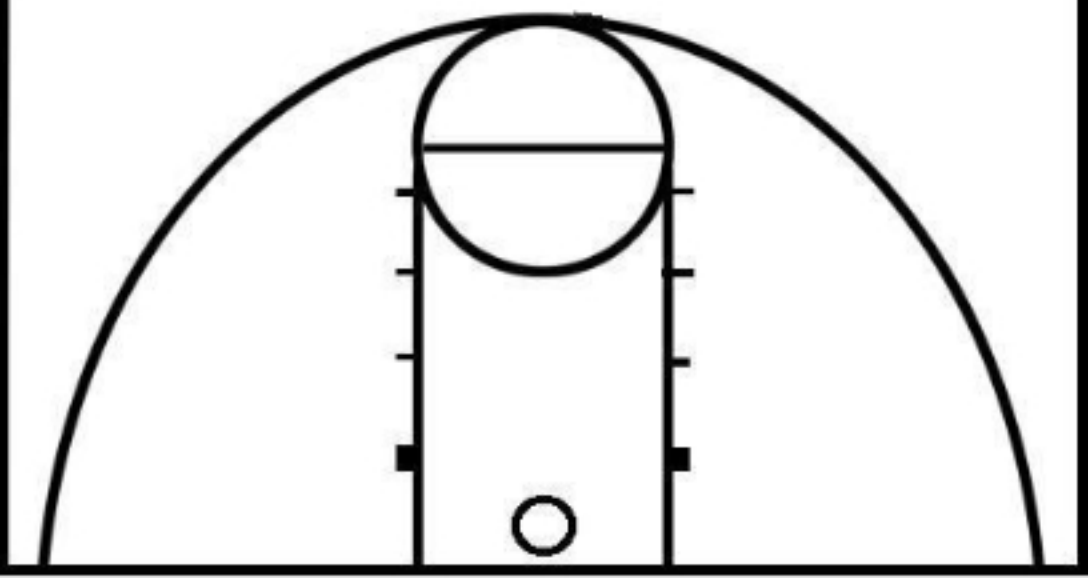


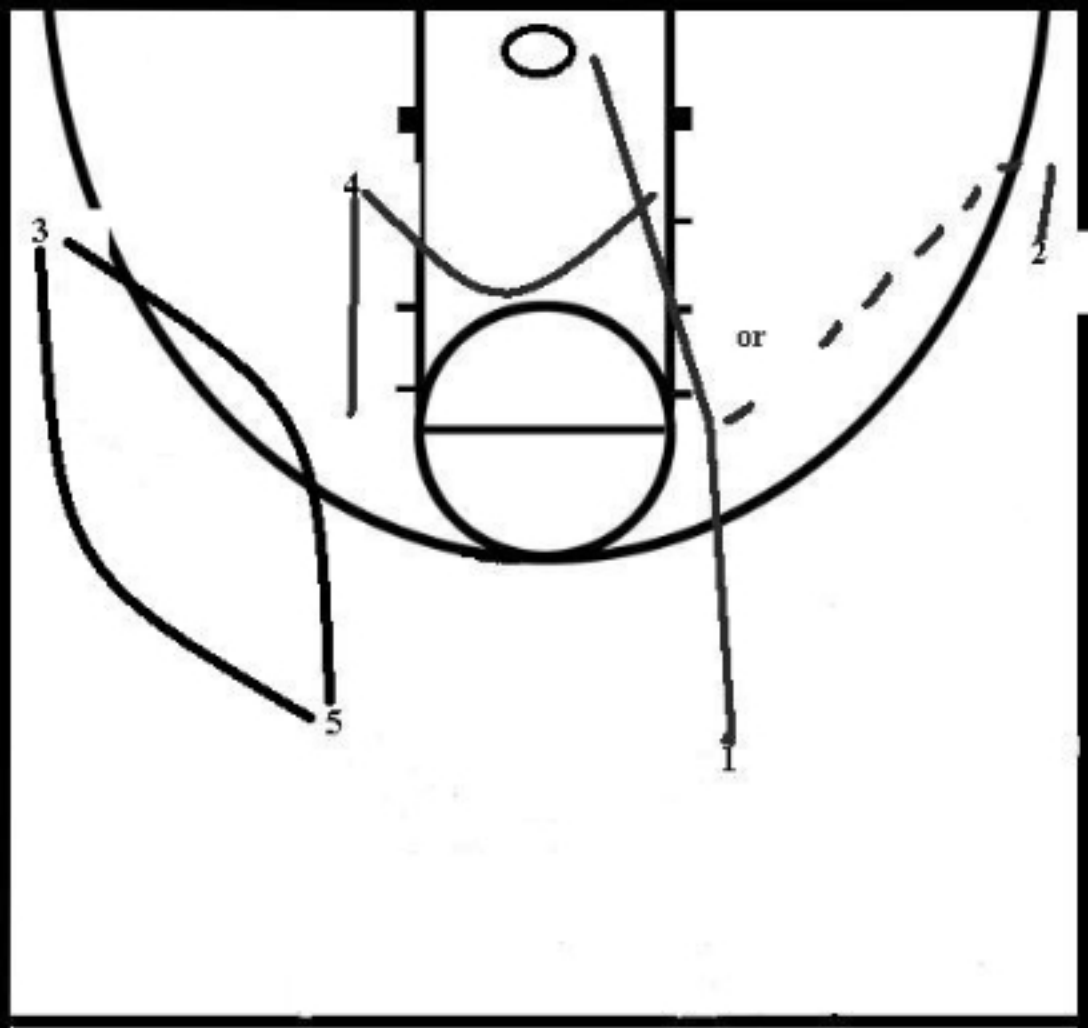


Drop Series

Option 2:
1 attacks drop zone
2 makes read and runs kick back
4 reads to lift to elbow or to circle under basket

3 and 5 weakside exchange





Drop Series

Option 3:

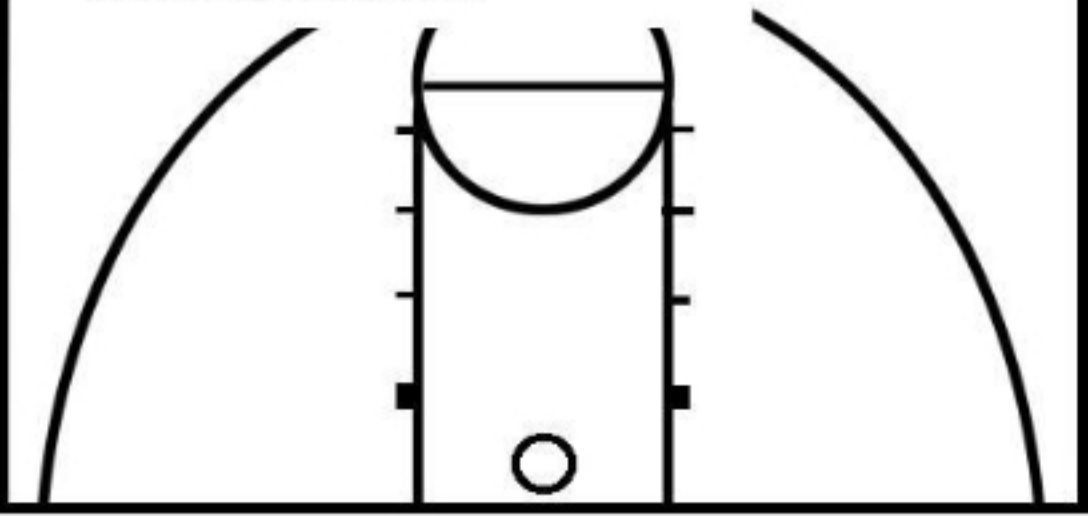
1 attacks drop zone

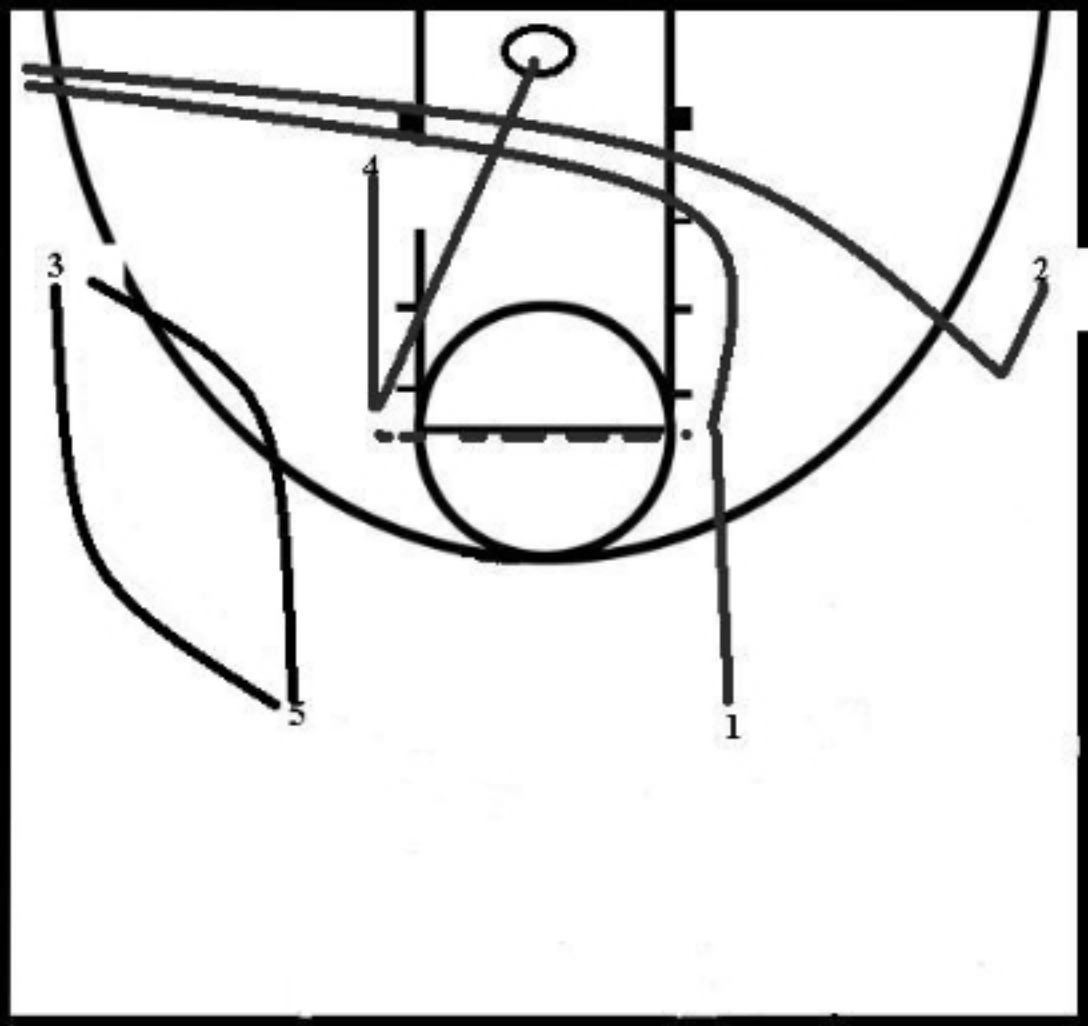
4 reads to lift or circle over the top of the basket

2 reads kickdown

3 and 5 execute weakside exchange

1 may take the ball all the way to the rack zone and finish the lay up. He may also pass to 4 circling around the rim

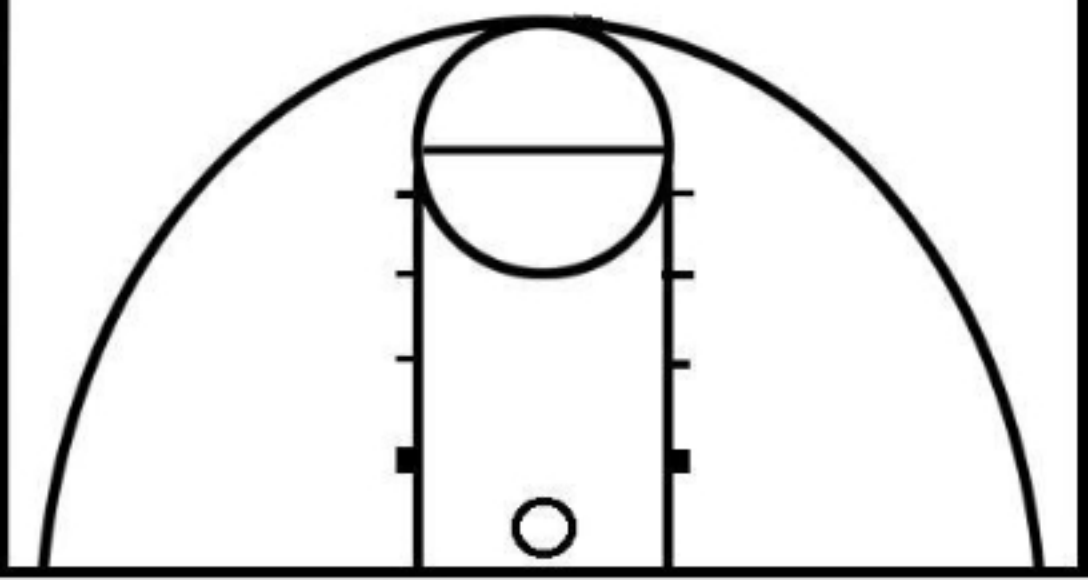


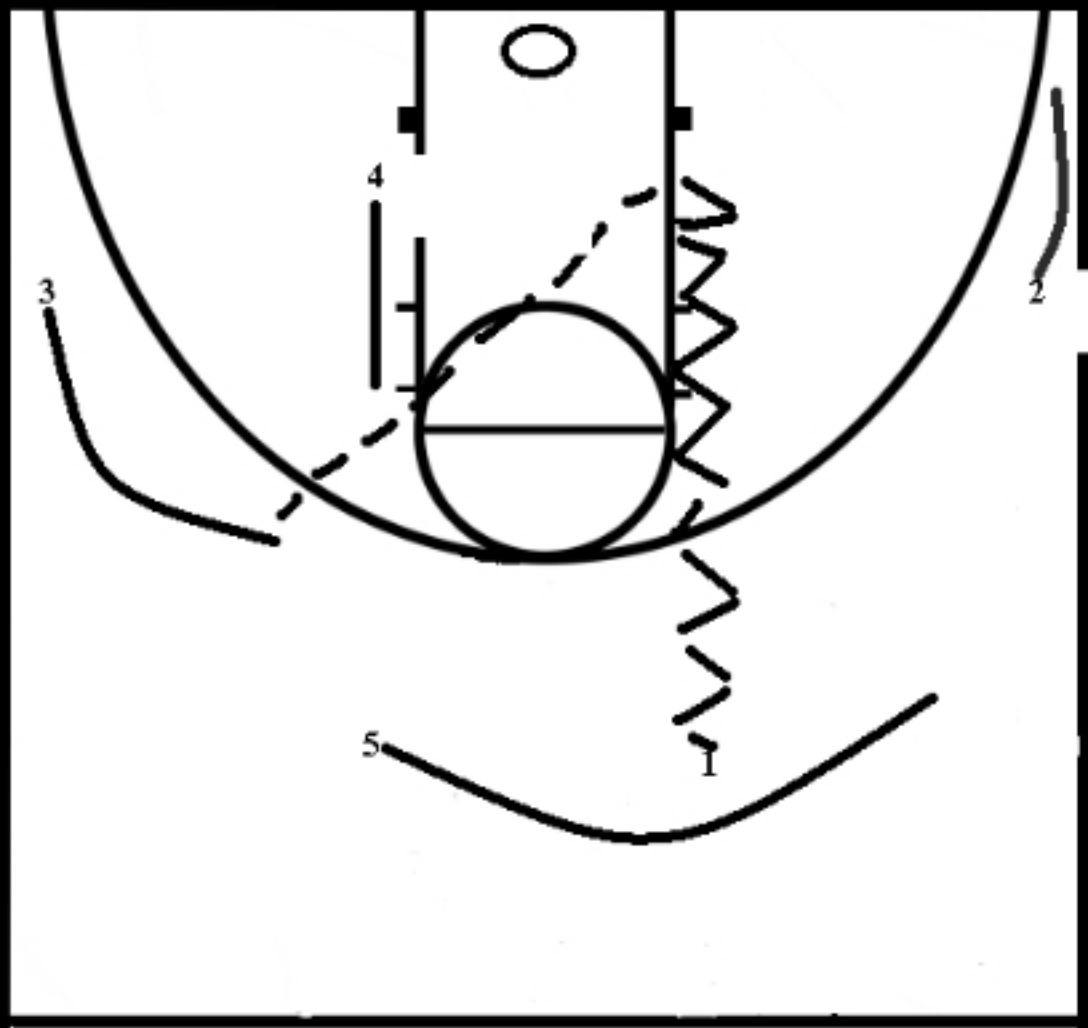


Drop Series

Option 4: (high Post iso)
1 attacks drop zone
2 goes back door and clears out to corner
4 lifts to high post
1 passes to 4 and clears out to left corner
4 attacks the rack zone and finishes inside

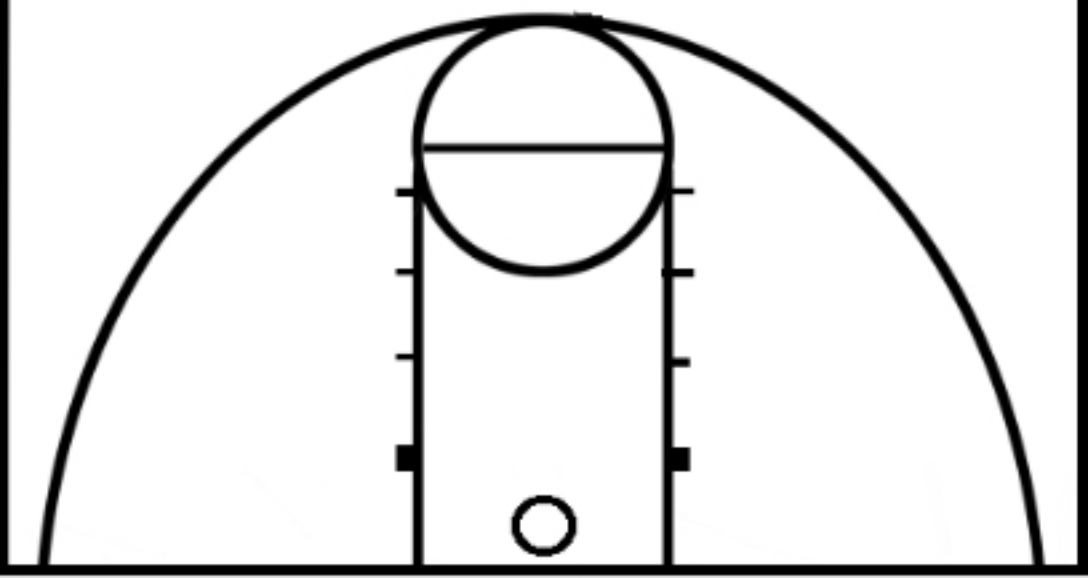
3 and 5 weakside exchange and look to rotate

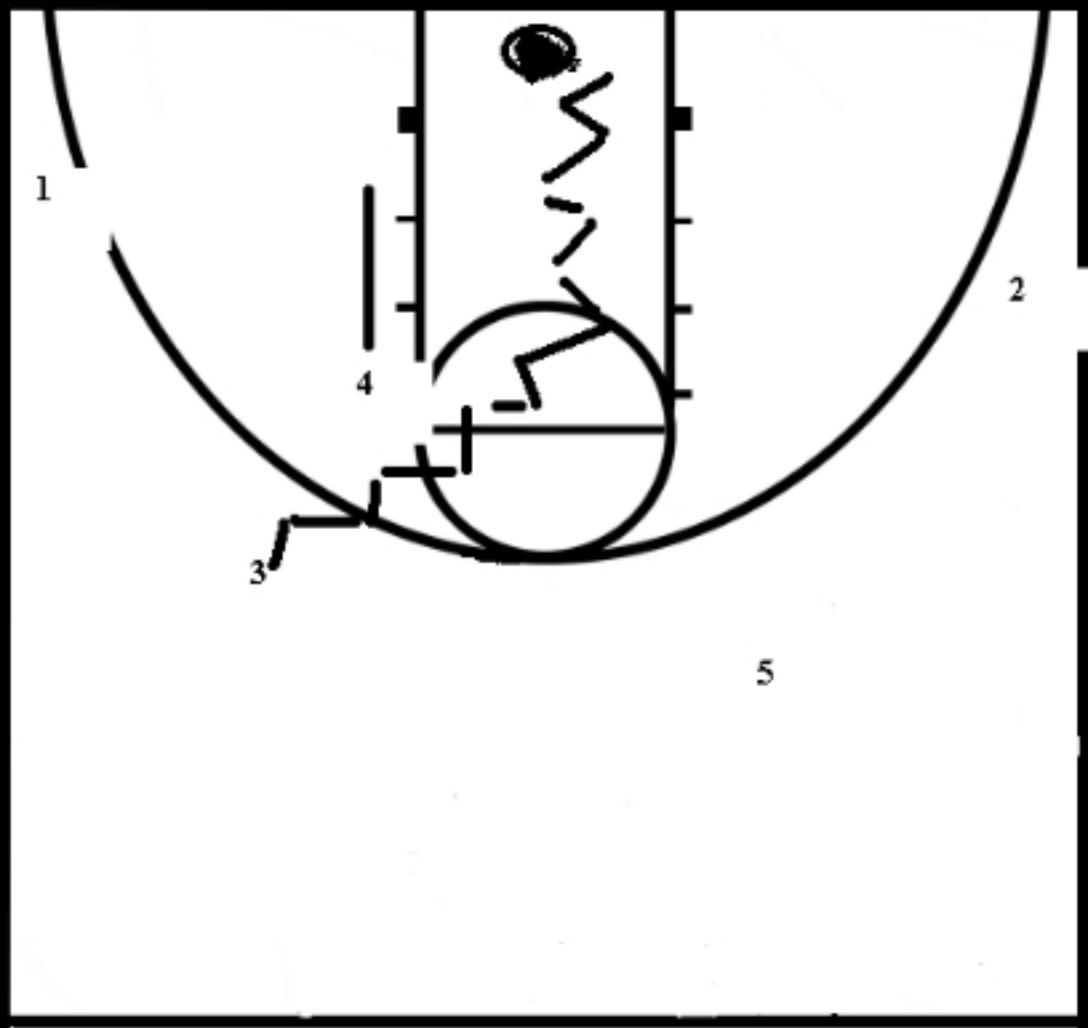




Drag Series

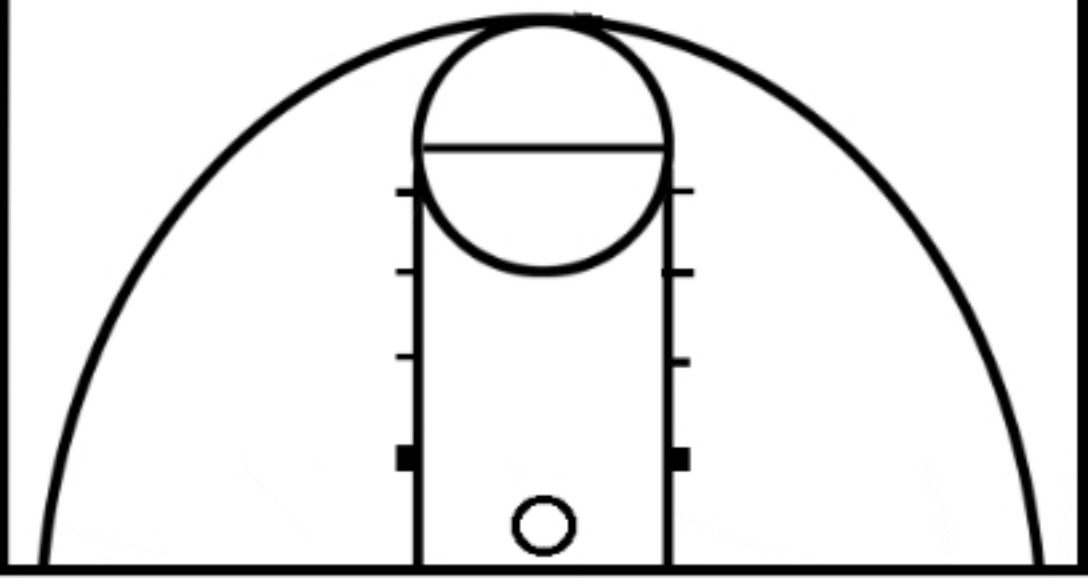
The 1 attacks the drag zone. The five rotates behind the one. The four moves to the high post area. The two kicks down. The 3 "finds" the window. The opening from the 1 to the 3. 1 passes to the 3 for the shot behind the arc.

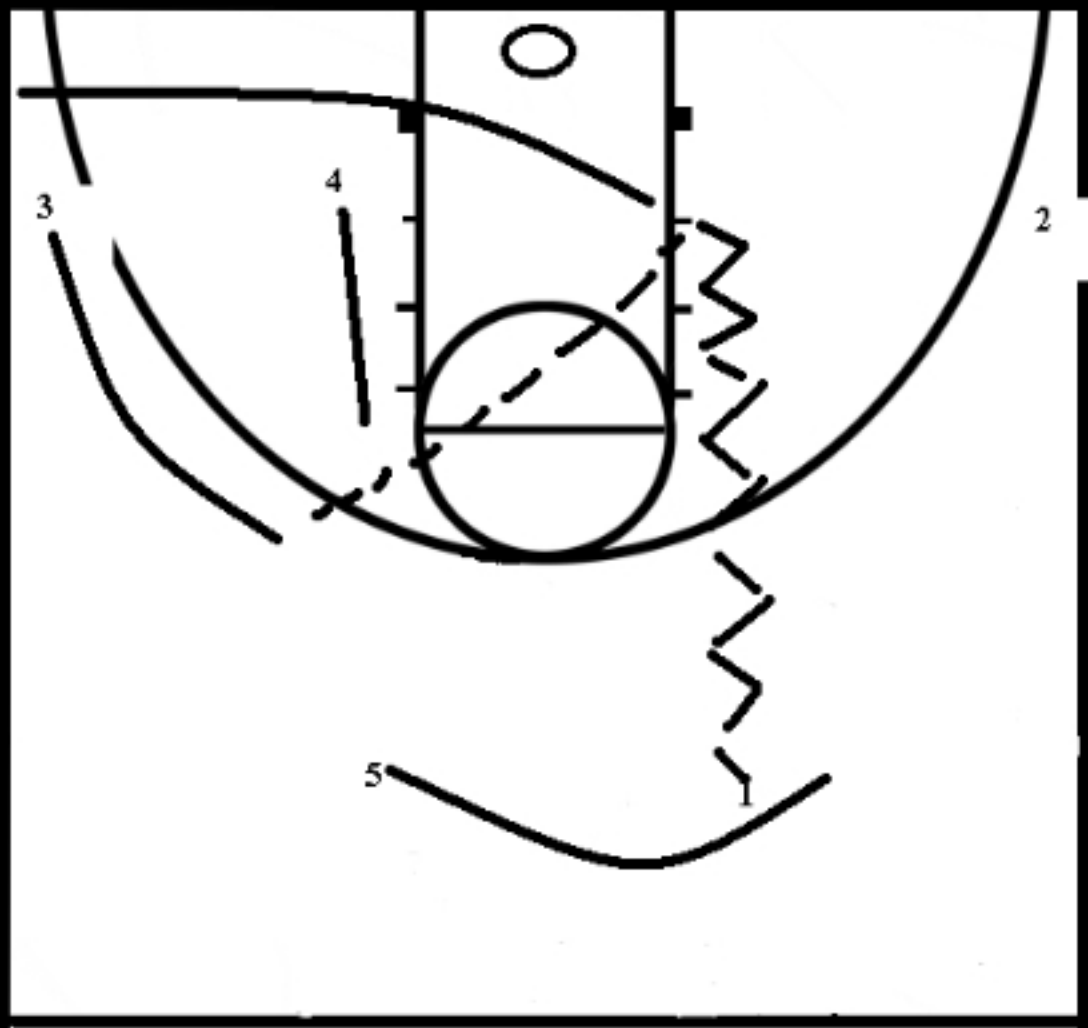




Drag Series-Option 2b

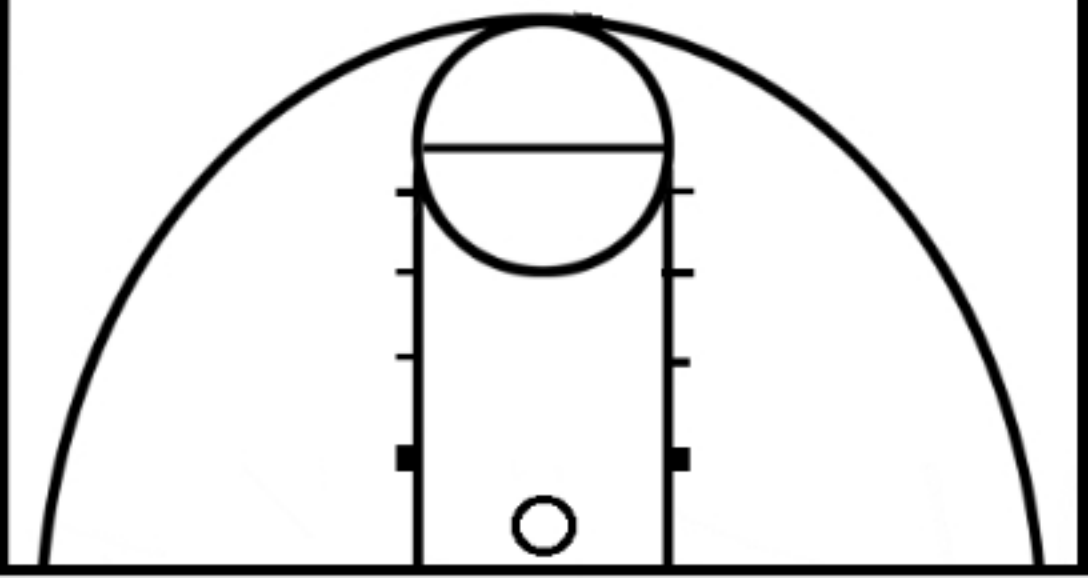
The 3 man attacks the rack zone for the lay up. 4 man moves to block.

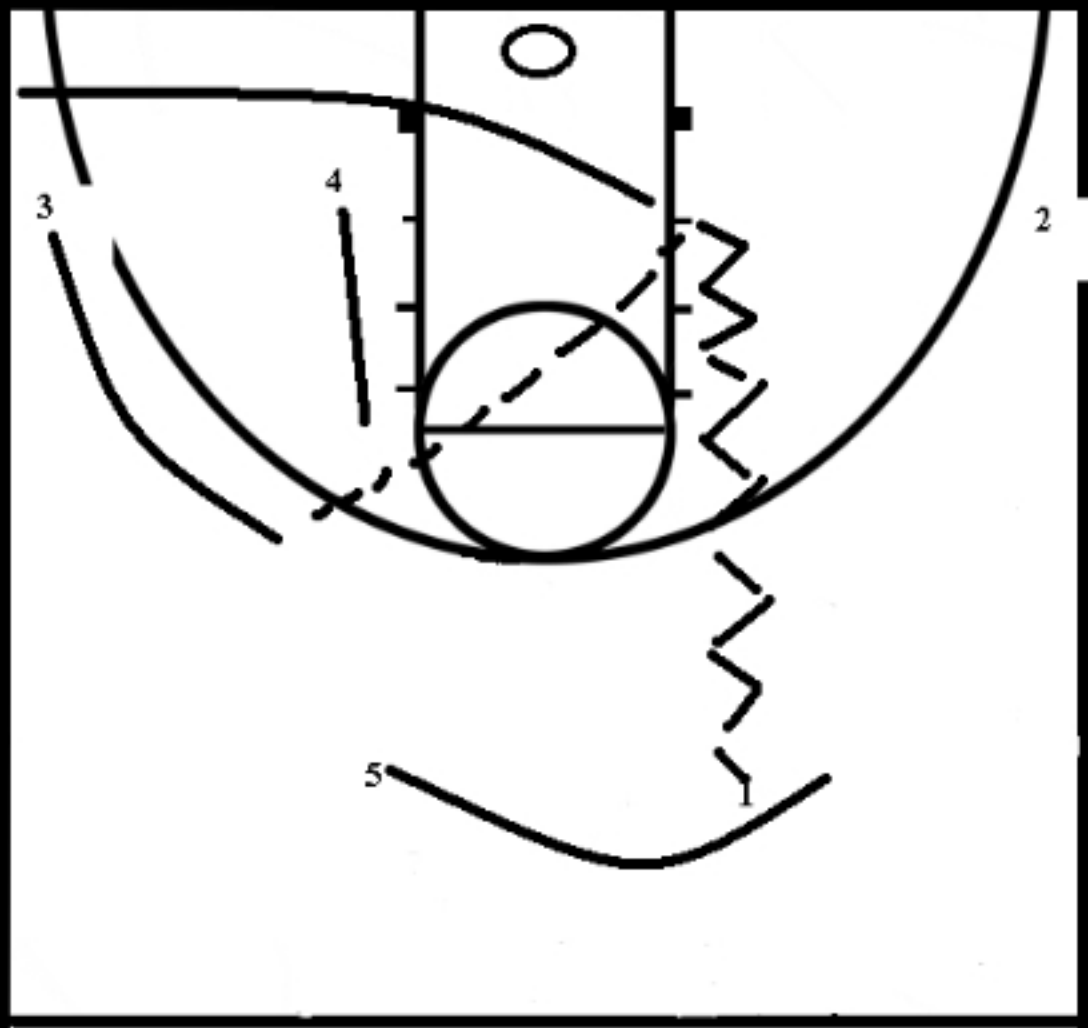




Drag Series-Option 2

1 attacks drag zone. 4 lifts to high post. 3 finds the window. 5 rotates behine the 1. In option 2 the 3 man will take the to rack. 1 clears to the left corner.





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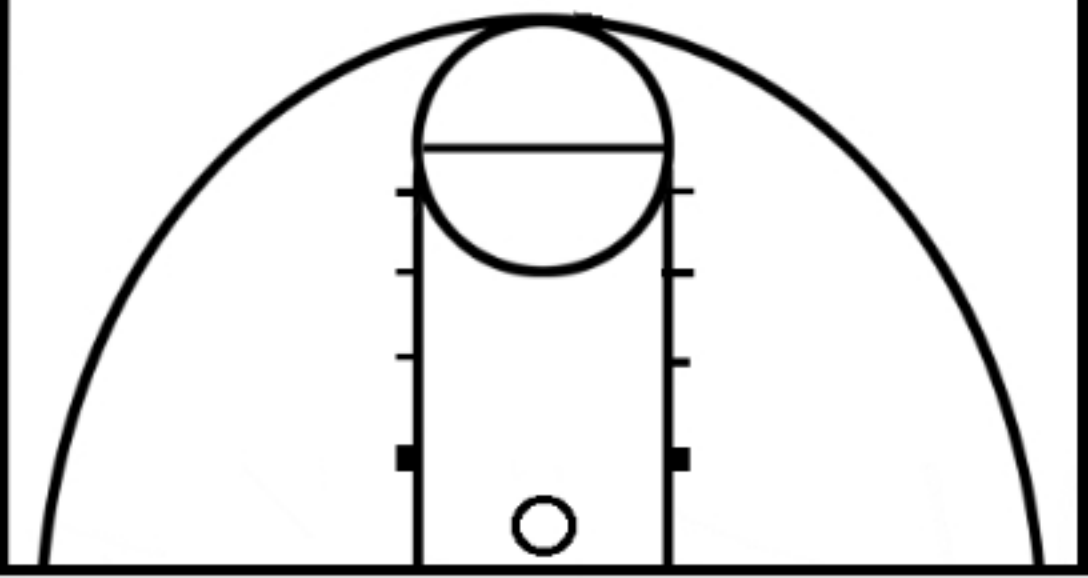

CENTRAL HIGH Defensive Philosophy

We will dictate100%of the game defensively. We will pressure 100% of the game. It will be extreme. Other teams will prepare for our style of play.
Why??? It breaks offensive patterns, creates turnovers, and forces opposition to play more 1 on 1 basketball

Components of our pressure defense:

A. PLAY HARD - we will play harder than anyone else in the country
B. BALL PRESSURE - we will not let ball handler see the floor
C. NO DIRECT PASSES - we will only allow lob passes versus our defense
D. ELEVATION - in the event of a lob pass, the nearest defender will elevate and attempt to intercept
E. DEFENSIVE SPACING: 1 will guard 2 - all 5 defenders guard 2 people, ready to elevate at anytime (except controller and taker in full ct.)
F. BOX THEORY- we will divide the court into 4 quarters- every one of our 5 defenders needs to be in the same or nearest quarter as the ball.
G. MOVE ON THE PIVOT - sprint on the pass (all 5)
H. Trap only from behind (ball handler gets turned), or if 2 off. Players are too close together
I. "SEE and FIX" - we will have both defenders sprint out of a trap to the middle and look to "see and fix"
J. DEFLECTIONS- "Tips"

Success depends on:

A. How **HARD** we play
B. Ball Pressure
C. Defensive Spacing
D. Communication

Full-Court Pressure:

Rules for on-ball defender:
-make the off. Player come back to the ball
-turn the ball handler at least once (2 very good)
-not let him see the floor
-force negative step

Rules for Trapping Situations:

-DO NOT FOUL
-bend, don't break
-only if ball handler is turned
-only if ball handler is in attacking dribble (not stationary dribble!)
-angles in our favor (dead comer, across - court, so close that easy jump)
-any pass out - both SPRlNT out to middle and "SEE and FIX"
-any dribble out - SPRINT TO TIP

-on ball's - auto traps
-any wing to comer pass - auto trap
-we do not trap a BIG - deny everyone else and make BIG bring it up against pressure (not used to doing this)

-If beat, we make the ball handler dribble length of court - and we make a decision at our 3 pt line as to what we want to give up.

Defensive Positions:

Controller:

-any defender ON the ball
-keys defense

-will find the opponents best ball handler and make it difficult to catch - front if possible
-needs heart, brains or speed
-figures out angle and quickness to turn point
-makes every pass thrown by ball a lob pass

Gapper:

-the defender nearest the ball (usually to the side of the ball)
-has at least a hand in the line of the ball and his closest man (really quick=body)
-does not let ball split his gap between the ball and his nearest man
-becomes trapper when the ball is on the ground.

Taker:

-is up the line from his man (usually on the sideline) "Hi-Side"
-takes away pass down the sideline
-if ball is coming in his direction, he makes sure no pass can be received sideline

Teaser:

-the last guy back protecting the goal
-“teases” the ball handler to throw ball long
-intercepts any lob (straight line pass not his fault - controller)
-challenges ball handler to pull-up
-takes charge if sure, otherwise, hedge and back

Helper:

-our defender “kiddy comer” from the ball or anybody in middle
-becomes “elevator” when gapper goes to trap or gap middle penetration (fills hole)-looking for the steal

Chasers:

-if ball gets by our defenders, all above the line of the ball become chasers
-if we get beat, the our team wants the ball handler to beat us with the dribble (slower to advance)
-chase down ball and tip from behind

Hugger/Sniffer:

-1 of our defenders gets caught too close to his man and gets beat on a cut (unacceptable)
Defensive Formations: (take a man in your area, no matter what formation we start in. Once ball is dribbled, it is all the same)
. VERBALIZE - EVERYONE calls out spots!

3 Presses

“Spots” (2-1-1 *w/* controller alignment)

-only on misses
-controller finds point and makes it difficult to catch
-strong: on ball side elbow
-weak: on weak side elbow
-fist: top of key (center fielder - best anticipator)
-teaser: safety, takes all lob passes - especially long diagonal

“Box” (2-2-1 alignment)

-can be used anytime
-MOST of the time: used on FT(made or miss) - or as call from a time-out for when teams “clear out” too much
-4 and 3 up front
-no denial
-best anticipators back row
-easiest alignment to set up in
-teaser in back

“Fist” or man

-dead ball situations
-everyone manned up
-switch all interchanges
-full denial up front, side front near - ct.
-fist man plays center field
-Fist picks off lob passes
-Fist traps if close
-Fist matches up with OB man if no action
-everyone hugs man before ball is in bounded to be sure no confusion of match ups....then separate.
-vs. 3 or more off. Players at FT line - only - fronts, no full fronts

Nuances of Pressure Defense:

- any back dribble.....elevate up
- traps: bend, don't break
- read eyes of ball handler
- good players move on pass, Great move on pivot. .
- must be execute - alignment or 'Box' concept
- Get deflections!!! Any piece of ball
- Keep hands up when you make contact with ball handler (referees look at hands)
- When pressuring have HIP hand and TIP hand

. anticipate

. never double big ~ 1 on 1 pressure - Deny all others

. REMEMBER: the more pressure on the ball =the more you can elevate, or cheat up

Degrees of Pressure:

Red: all out pressure - we go from trap to trap
Black: trap past - court down sidelines

Gold: containment - soft man-to-man -fake traps and keeps offense in front of us

Once across-sagging defense - taking away gaps for penetration - once man catches, pressure like usual. (We will use this if we have a comfortable lead late, or are getting hurt by too much penetration.)

Individual Calls:

Stick: box and 1 full court (man matched up not involved in normal rotations - denies off. Player everywhere with no other responsibility)

Shade: once ball is past - court - matched up with shooter, hedges and gets back (makes sure shooter doesn't get look) - still elevates when need be

"GO" : back line defender calls to front line defender to go and trap ball handler (we'll use this call when teams clear out or if it's 1 can guard 2)
"ICE" : a call the trapper makes (usually in the - court) when he is going to double the wing (usually from the top) to let the pinner know to get bottom side to form the trap (so we don't have 2 on 1 side).

Court Pressure

-same principles as full

-switch (Talk - Touch - Take) all screens (except opp. Post coming underneath ball side post)
-"GO" call sends double to wing (double teamer must yell, "Ice" so that pinner can adjust feet to bottom side)
Container:
-usually controller
-get ball out of middle and to sideline
-keep ball in front - no turns in after - court in middle of floor (can't rotate in time)
Pinner:
-pins ball handler on sideline
-pressures the ball on the high side
-guides ball to short corner or porch
-makes passes back out to top difficult
-understands there is definite help baseline from teammates (home)

Post Defender:

. Ball is ABOVE FT extended: side front top side

. Ball is BELOW FT extended: side fronts on the bottom side (this combined with the angle of the pressure on the ball makes it extremely tough to get ball in post)
-has “home” responsibility most of the time
-executes the 'slip 'n slide' technique if wants to get around post - never over top (tougher to get to home if penetration)
Home:
-have to have a defender on ball side block when ball is FT line or lower

-usually ball side post (even is off. Post man slides up lane - other teammates in qtr nearest ball and can pick off pass to post sliding up)

CENTRAL HIGH Offensive Philosophy

Like our defense, our offense will dictate the game for 40 minutes.

Components of our attacking offense:

A. 4 out 1 in, 3 out 2 in sets
B. Constantly attacking the rim
C. Utilizing the 3 pt shot as a weapon
D. Putting tremendous pressure on individual man defense of our opponents

Positions:

1 MAN

-our main ball handler
-the catalyst of our attacking offense
-will be our best penetrator / creator
-will look to attack at all times

2 MAN

-our best shooter
-will run the right lane - sets up w/2 feet above FT extended
-is opposite end @ FT line extended vs. pressure full court
. -SOB=weak side comer

3 MAN

-our 2ndpost or biggest guard
-runs the left lane - sets up w/2 feet above FT extended
-sets up in weak side comer vs. pressure in the full court
SOB=weak side block

4 MAN

-our best offensive post player (catcher and finisher)
-our best rebounder
-SPRINTS the floor to rim - in a straight line!!
-is opposite end of floor vs. pressure
-sets up on left block if doesn't have anything in transition
-SOB=ball side block

5 MAN

-our 2nd best ball handler, creator
-one of our best passers
-one of our best off. players
-inbounds the ball with speed, trails, or streaks through middle vs. pressure looking to receive.

Offensive Rules: AASAA (attack-attack-skip-attack-attack)

-ATTACK
-4 0ut set will have right block open initially to drive
-must fill four perimeter spots on miss (interchangeable)

-on make - numbered break

-must have drag man (fills in behind ball on penetration - 5 initially)
-if denied, it extend defense (creates larger gap to penetrate)
-2 man, hard back door (hard dribble at you or ball fake at you)
-opp. Wing flares comer on penetration (extends the defense)

-if there we dribble to comer on 4's side - instant high low
-drivers, create contact off the dribble, 1stand secondary contact vs. defense
-penetrators almost always empty out left
-this will result in a wheel action
-never pass the ball to a teammate inside the 3 coming away from the basket
-standing dribble not very productive - unless great penetrator (learn to playoff catch)
-anytime we have' 4' catch on the block = a dive by the next biggest player on the weak side to the opposite block, as well as a shooter on the weak side making a diagonal cut anticipating a skip 3.

2 Game

-zone offense if we see a really good one
-post goes block-FT-block (triangle), other short comer to short comer
-weak wings set flares for pt

3 Set or 'Kickbacks'

-easier to penetrate (only 3 on perimeter)
-easier to get 3' s in this offense
-look to get ball into 'golden areas' at the elbows
-strong side post seals on penetration
-opp. Wing flares comer
-strong wing reads defense (loops)
-penetrator empties opposite, or banana cuts out depending on where ball side wing catches.

4 Set

-more of a passing offense
-post on left block (if penetrators break thru shell- no one home)
-overplayed = extend defense or back door
-never 2 wings on right side at same time.

'X' cut

-this is when the 1 passes to 2 or 5 and instead of cutting thru, gives 5 trailing a rub screen to either drive or cut to receive a pass from 2.

2 Set

-this is our stall
-3 and 2 will be in the comers instead of a step above FT line extended

-5 and 1 will play keep away with the ball up top -WIDE

-4 is always on the block opposite the ball.

5 Set

-this is our 2-1-2 press break
-easy- 4 comes middle to be an outlet.

4 Down

-iso for inside guy / can go anywhere to get ball

-stationary on perimeter - can interchange with next closest if pressured
-good against sagging defenses where we can swing or reverse the ball with ease (defense can't get around in time)

University of Georgia

BULLDOG MOTION CONCEPTS AND RULES

Knight Rules

-When **receiving** a screen do not lock in on the ball. Your focus is first on setting your man up with a two directional cut coming off shoulder to shoulder. It is the basic two on one principal: The screener and the screenee vs. the screenee's defender. Make the appropriate read and the ball will take care of itself.

-"**Take the ball to the action**." It is the player's responsibility to take the ball in the direction of the cutters. We ask the receivers of screens to focus on setting their men up and not locking in on the ball. At the same time, the ball will take care of itself if we continue to take it to the action.

-Do not cut into an occupied post. Read the floor and move into open areas keeping in mind balance and opportunity to score.

-**Fill high post area when open**. It is advantages to have a player in the high post area at all times (but not the same player). By continuing to flash a player into the hi-post you create hi/low opportunities and give the defense an additional element to think about.

-Don't make two consecutive cuts in the same direction. Stay as versatile and unpredictable as possible.

-Inside to outside screening action. This is a difficult concept for players to grasp if they have never run motion. Basically a player can only screen for another player if he begins his action from the inside of the floor to the outside. This rule will help your players from screening for each other.

-Fist in the air and call names on every screening situation. This basic concept helps the players recognize who is actually setting the screen and for who.

MORE MOTION IDEAS

Movers & Blockers Offensive Concepts

* Create pairs of players: the 4 man with the 2 and the 5 with the 3. Fundamental concept is the pairs work together getting each other open. One could even divide the floor into 2 halves, and then isolate the screening action to each side of the floor. This concept could also be used as a teaching concept to help players work together on the very important skill of setting and receiving screens.

SETTING & RECEIVING SCREENS

- Receiver of screen must work to burry his defender in the pick. (Two-directional cut)
- Screener should hold the pick for a two count before releasing and opening up to the ball.

After a player passes the ball to a teammate he can do one of six things:

1. Go away and set a screen
2. Go behind the ball and receive a back pass or hand-off
3. Make a basket cut
4. Replace yourself
5. Set a ball screen
6. Shallow baseline cut

**One way you can better improve your screening angle is to take two steps to the ball (in direction of your pass) and then go away and set the screen (thus creating a screen that follows more of the concept of "butt to ball." Another way to teach this cut is to emphasize to your players to make a basket cut every time and if and when the defense denies that cut you then proceed to go away and set a pick.

RESTRICTIONS TO AID IN THE TEACHING PROCESS

- Make a minimum pass rule
- They can only score off a screen (No dribble drives)
- Only one player can score, thus creating an environment when the other four players are working together to create openings for the designated shooter.
- Add to this concept by then saying only two or three players can score.
- No dribbles after entry pass.
- No shots until a certain person touches the ball a designated number of times.
- In order to receive an entry pass you must first either set or receive a screen.

GEORGIA BASKETBALL

"FIVE-GAME" MOTION OFFENSE

Designed to create random movement, isolations and exploit match-ups

Points of Emphasis

- 1-2-2 Set. Balanced Floor. 5 Man starts on left wing, 4 Man starts on right wing.
- Screening action: Down screen on strong side/up screen on weak side.
- Spacing: 15-18 feet between all players
- Honor the Man who passes you the ball: Wait one count to watch his cut, then take the ball to the action.
- Ball Screens: Big on Small only!
- Smalls must screen their way out of the blocks: Looking to put a hit on Big.
- Fist in the air and call names on screen: Screenee must read defender first.
- Do not focus all your attention on the ball!!
- Never stand, maintain spacing. Make a hard basket cut when dribbler comes towards you with an aggressive dribble.

Ball Screen 4 High

11-24-2006

Frame A
High Low Alignment: 5 can line up at either block, 2 and 3 need to spot up and be ready to shoot. 1 can drive off of either side of 4.
1
23
4
5

Frame B
Here 1 drives off of 4 for a layup. If they switch and X4 takes 1, usually he is not quick enough to stay with 1.
1
2
3
4
5

Frame C
Here 1 drives to his right and he passes to 4 on a pick and pop situation. If 1 cannot pass to 4, 4 can re-ball screen for 1.
1
2
3
4
5

Frame D
In this frame X4 and X1 switch on the drive by 1, but 1 beats X4 and X2 has to help, 1 can pass to 2 for a three point shot. 4 can roll to the basket.
1
2
3

4
5
12345
General Comments

This set is really hard to guard. 5 can to move to the opposite block that 1 is driving toward. 4 can pick and roll or pick and pop. If the coaches signals 4 that means the 4 man is up high to set the ball screen.

Ball Screen 5 High

12-26-2006

Frame A
5 ball screens for 1 and rolls to the basket and gets a pass from 1 for a layup. 3 spots up for a three point shot.
1
23
4
5

Frame B
1 drives off of 5 for a layup. If X4 helps 1 will pass to 4 for a layup.
1
2
3
4
5

Frame C
1 drives off of 5's ball screen. 5 picks and pops after he screens.
1
2
3
4
5

Frame D
Here 1 passes to 5 and spaces away. 5 passes to 2 and runs a pick and roll with 2 driving hard to the middle. 4 moves to the other block.
1
2
3
4
5

General Comments

These are some things that could happen if you use 5 at the high post position.
4 and 5 must be able to play the high post position. This is a called entry.
The coach will signal 5 to get us into this set.


SEAN MILLER
XAVIER MUSKETEERS

NCAA TOURNAMENT
1961, 1983, 1986, 1987, 1988, 1989, 1990, 1991, 1993, 1995, 1997, 1998, 2001, 2002, 2003, 2004, 2006, 2007

ATLANTIC 10 TOURNAMENT CHAMPIONS
1998, 2002, 2004, 2006

ATLANTIC 10 REGULAR SEASON CHAMPIONS
2002, 2003, 2007

ATLANTIC 10 WEST DIVISION CHAMPIONS
1997, 1998, 2002, 2003

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Fax 513 745-4390

Coaches:

Welcome to Xavier! We hope you enjoy our practice today, but we do ask that you observe a few requests of ours.

It is often difficult for our players to hear what the coaches are saying. As you can imagine, when multiple people are talking it becomes difficult for our players to maintain their concentration. We realize that conversations may take place during practice, but even a "quiet conversation" can disrupt the atmosphere we want to have at our practices. We request that if you feel the need to have a conversation, please leave the gym quietly and have your conversation outside.

Also, please remember to turn your cell phones off while viewing practice, as this can be another disturbance.

We thank you for your understanding and respecting our requests to not talk during our practice.

Hope you enjoy practice!

The Xavier Basketball Staff

SATURDAY, OCTOBER 13TH
PRACTICE #3 – FAL PRACTI CES
Emphasis of the Day: Ball pressure on D, ½ back fullback/O rebounding 3, 4, 5
Quote of the Day: "Do what we do...no excuses"
Injured:

NEXT GAME
AKRON SCRIMMAGE 11/3

Time	Segment		
8	**Pre Practice** A. Blue/ White	Blue (JW) Ballscreens 7 cut, rescreen, screen and roll, roll early	White (CM, ER) Same
8	**Full Court Warmup** A. Wake (4:58) B. Carolina Primary Options • Teams 1-4	Communicate, have energy Up street and in, across street and in, over top, coast to coast	
15	**½ Ct. Man Defense** Blue/ White A. Wall up/ take charge B. 2 on 0 Spartan Rebounding C. Closeout to helpside • 6 players at once D. Ballscreen Defense • 2 on 2	Arms straight up Hit, find, get High hands on closeouts Weak, hedge & over, drop n plug	
3	**FT's/Water 1**		
15	**½ Ct. Man Defense** A. 4 Out Shell Positioning 1. Inside cut 2. Ballscreens B. War Rebounding	"Live" +2 OR, -1 Foul	
3	**FT's/Water 2**		
15	**Transition Offense** A. Phoenix/ Carolina • Teams 1-4	Advance pass options/ Keep, Though Intro Trail Introduce w/ dribble at drag	
15	**Passing Game/Man Sets** A. Offensive Cut Throat • 4 on 4 1. Flare/ outscreen to begin 2. Offense must establish a "4 out" look B. Review – 4, 5 Flat, 7	:24, 2 dribbles (ballscreen exception), +1 OR, -1 T.O.	
3	**FT's/Water 3**		
8	**Shooting/Offensive Skill Development** A. Post Progression	1. Score 2. Repost 3. Baseline Finishes	
10	**Finishers** A. Perfect Movement/ Stops	:35, Live at :20, unlimited dribbles, stop = +1, you score you play D	
8	**Special Situations** A. Review FT Offense/ Defense B. Inbounding with a lead – "Stack" C. :04, with no timeouts either team, can run baseline, +2 **Close at X, Circle Stretch** A. Saturday night reminder B. Braylon Edwards article C. Quote of the Day D. DTR at 3:45 p.m. in visitor's locker room	• Teams 1-4 Both teams play it through	

Xavier Musketeers

Coach: _Sean Miller: Xavier_ **Topic:** _Team Practice_

Clinic: _Xavier Practice_ **Date:** _10/13/07_

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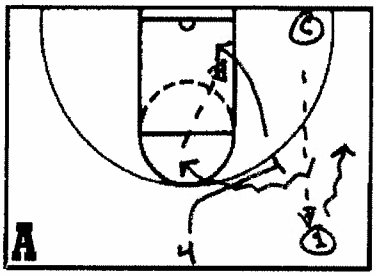
Sean Miller

ASSISTANT COACH
Chris Mack

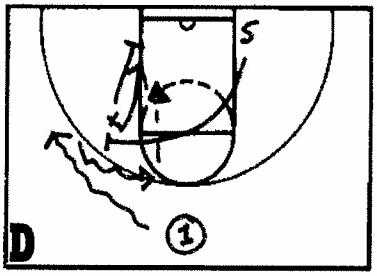
ASSISTANT COACH
James Whitford

ASSISTANT COACH
Emanuel Richardson

BASKETBALL OPERATIONS
Bill Comar

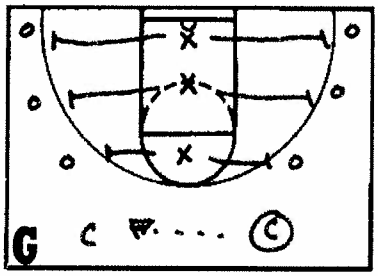


PRE-PRACTICE
DRAG BALL SCREEN



PRE-PRACTICE:
ROLL EARLY

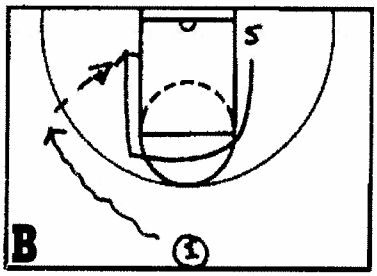
1. *v. teams that go under ball screens*



XAVIER CLOSE-OUTS

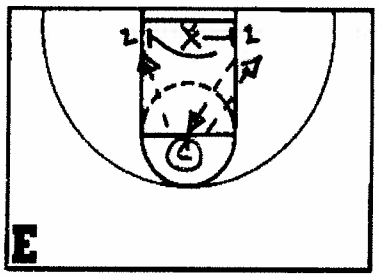
O's = Chairs

1. *Hand on chair to simulate pressure*
2. *Close w/ high hands*
3. *Talk, Talk, Talk*
4. *Happy feet*
5. *Sprint to the ball, don't slide*



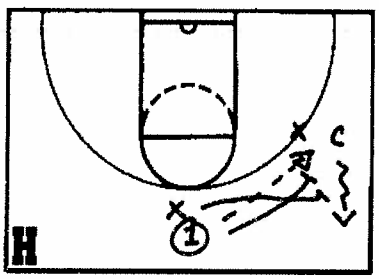
PRE-PRACTICE:
7-CUTS

1. *Verbalize the ball screen & slide to basket*



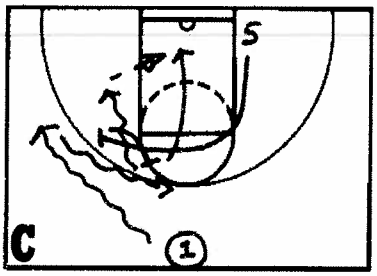
WALL ↑ DRILL

1. *Coach passes to either post*
2. *X must chest the post player & keep them out of the lane*
3. *Post will pivot, shot fake, etc.*
4. *Post passes back to coach*
5. *3rd pass to post = Charge (Sell It!)*



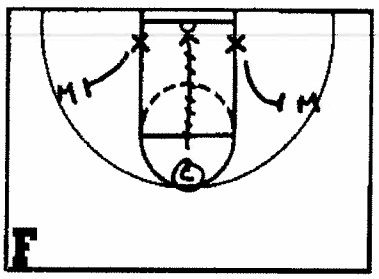
XAVIER HEDGE DRILL

1. *Make the ballhandler drill off the ball screen*
2. *Trap if ballhandler doesn't immediately use screen*



PRE-PRACTICE:
RE-SECREEN

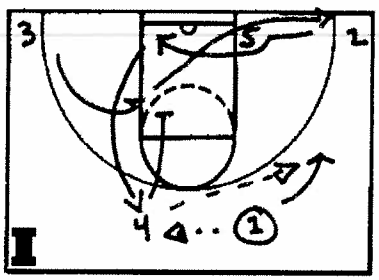
1. *v. teams that go under the level of the ball screen*



SPARTAN RBS.

M's = Managers w/ pads

1. *X's chuck pads & find the ball*



CAROLINA

Xavier Musketeers

Coach: _Sean Miller: Xavier_ **Topic:** _Team Practice_

Clinic: _Xavier Practice_ **Date:** _10/13/07_

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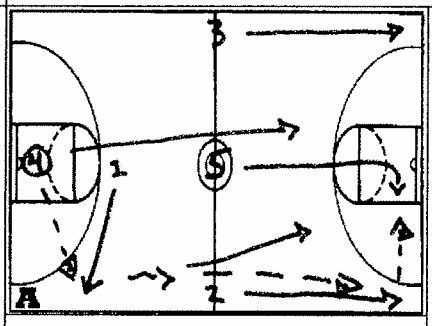
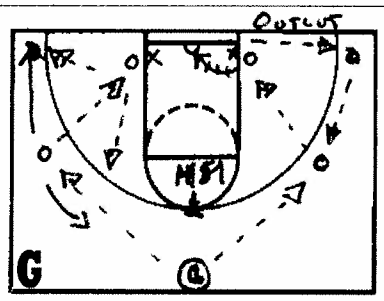


CAROLINA PRIMARY

1. 1-2-5
2. 1-3-5
3. 1-5
4. 1 Solo

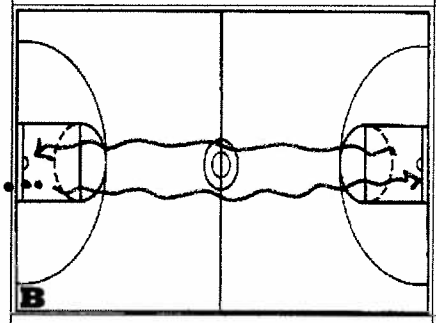
GENERAL THOUGHTS

1. *Leadership: "Never let 3 new guys go together in one group"*
2. *Everything comes back to "executing what we do"*
3. *Play hard on the ball & smart off the ball*



POST PROGRESSIONS

M = Manager
1. *Post Feed & Finish*
2. *Post Feed, Re-Locate, & Re-Post*

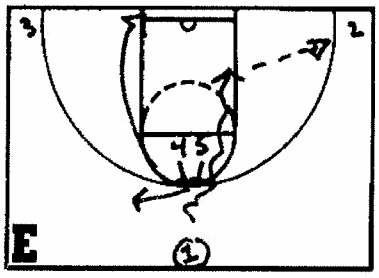


WAKE DRILL (4:58)

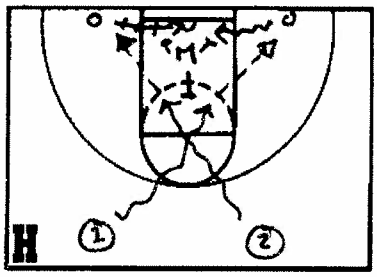
1. *Speed Dribble Lay-ups*
2. *2-Lane Passing*
3. *Outlet & Fill Lane (Off the Rbs.)*
4. *3-Line Passing (Wings Cross)*
5. *3-Man Weave*

- *Everyone goes once in each segment*
- *Miss = Group goes again*

*REPEAT Combo Drill

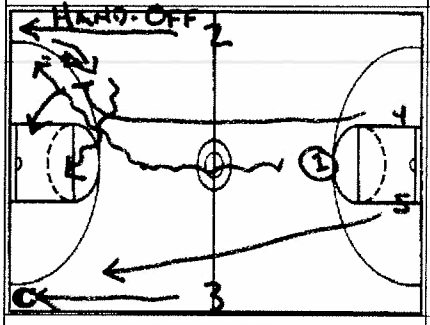


4 & 5 FLAT



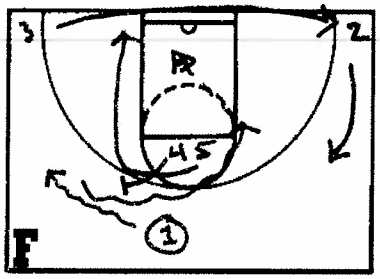
BASELINE FINISHERS

M = Managers w/ pads
1. *Step Through*
2. *Shoulders square to baseline*

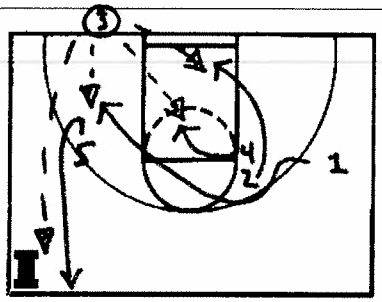


PHOENIX

1. *1 "dribble at" & hand-off*
2. *Trail "drag screens" for hand-off*



47 & 57



STACK

1st Option: 5 Long
2nd Option: 1
3rd Option: 2
4th Option: 4

Tips for Coaching Shooters

1. Familiarize yourself with the player you are coaching. Learn to listen more than you talk. A player wants to feel comfortable with you and have confidence in you before they work with you. At times you will coach a player that will feel that you think he cannot shoot. Always start with what the player is doing well.

2. Coach each player individually. You do not want a player to learn everything that you know about shooting. You want each player to learn what he wants to know in terms of improving his shot. However, you should be able to answer every question the player will ask.

3. Encourage the player to talk to you and say what he likes and doesn't like. Tell the player, "I want to get you to shoot with confidence and rhythm. I want to work on that mechanic that helps your shot the most. The point is, it's your shot and you adjust what you want to adjust. I'm here to coach you and help you, but you're going to learn to coach yourself."

4. Find out what a player is looking for by asking questions. You can learn a lot about a player from his answers. When you really listen to the answers, you can gear your responses to suit the player's particular needs. Ask the player, "When you are shooting well, what are you doing? There is no wrong answer to this question. It simply gives an indication of a player's confidence level and what he knows about his own shot. If a player responds with the answer, "I just shoot!" It may indicate that he has confidence, or that he is not over thinking when he shoots. When a player answers, "When I'm shooting well, my shoulders are going toward the basket." Then you have an idea that he has an understanding of what he wants to do when shooting. When a player answers, "The ball is going in!" It probably means that he does not know much about his shot.

5. Keep it simple. Keep your instruction brief, simple, yet inspiring. Players lose interest if your coaching is long, too detailed, or boring. For the most part, a player is not progressing while you are talking. Get the player shooting.

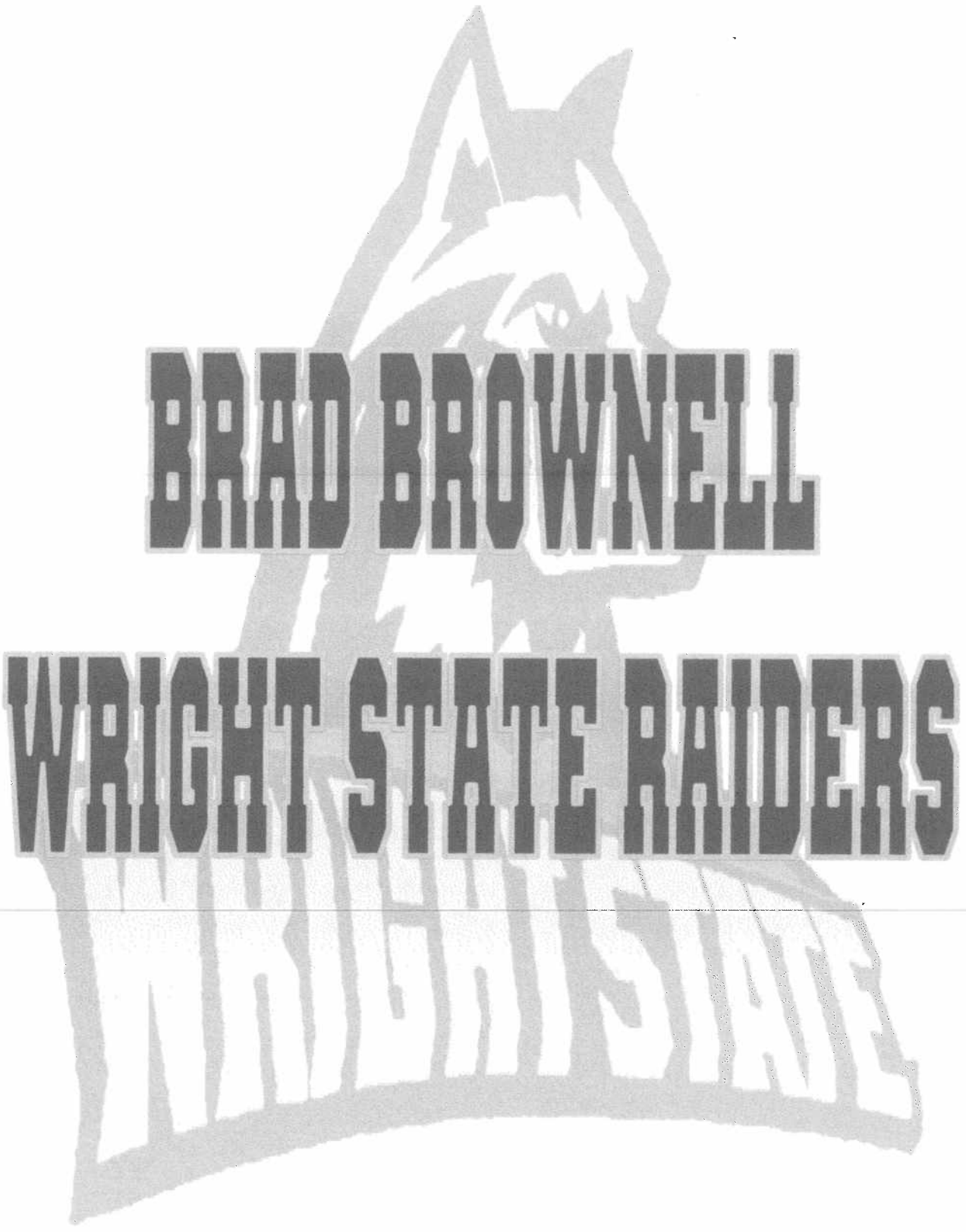
6. Strive to keep a player's confidence level high. Be positive and keep encouraging the player to know that he can and will achieve his goals. Motivate the player to consistently do what it takes to reach his goals and never let him think for one moment that he will have anything less than success. Constantly tell the player, "You're a shooter!"

7. When a player does not want your help do not take it as a personal attack on you. In fact, only one player or a few players may be interested in receiving your coaching. Once you have success with one or more players, others will become interested in how you can help them.

8. Never stop coaching. When a player sees that you care about him, are positive, enthusiastic, energized and tenacious, it will inspire him to reach new heights. Above all, make it enjoyable! You become a better coach to a player when he sees that you have high spirits, a bright smile and a sense of humor.

From: Wissel, Hal. (2005). Basketball Shooting: Confidence, Rhythm and Mechanics. Basketball World, Suffield, CT.
Wissel, Hal. (2005). Basketball Shooting: Off the Pass, Off the Dribble and In the Post. Basketball World, Suffield, CT.
Available at: http://www.basketballworld.com

Dr. Hal Wissel conducts SHOOT IT BETTER Mini Camps worldwide and year round for players ranging from youth level to NBA and WNBA.
Visit: http://www.basketballworld.com or call BASKETBALL WORLD at 1-860-668-7162

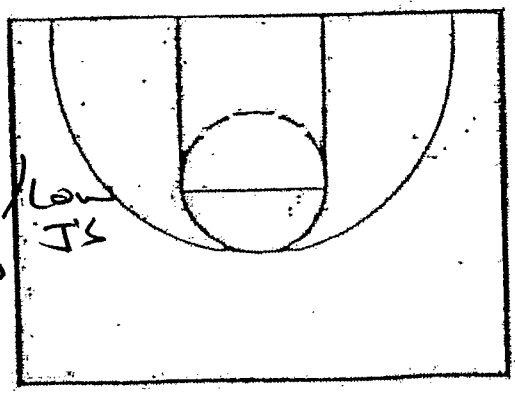

BRAD BROWNELL
WRIGHT STATE RAIDERS
WRIGHT STATE

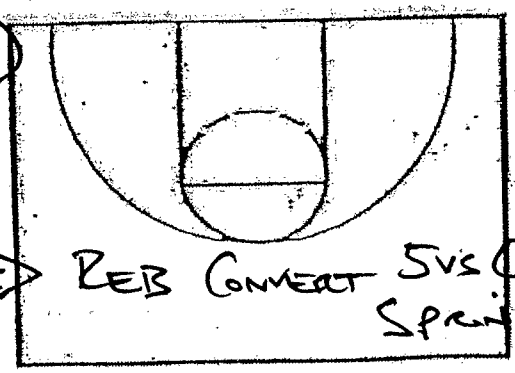
WRIGHT STATE UNIVERSITY

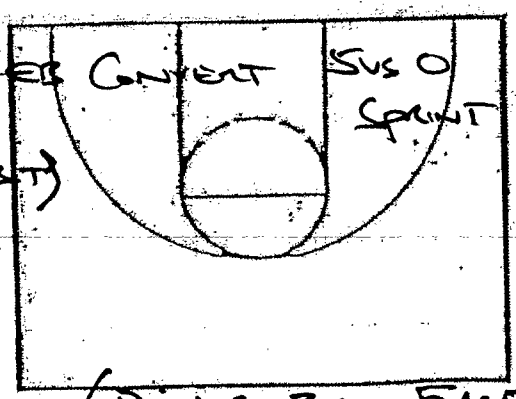
Practice Plan

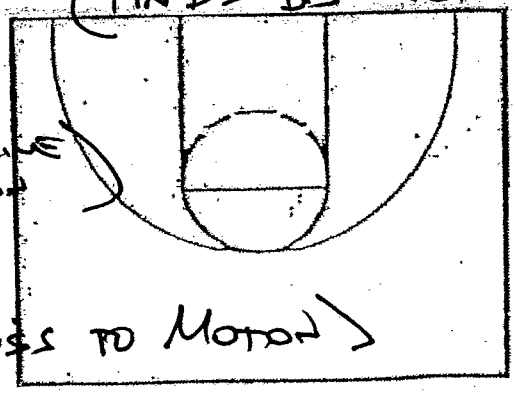
Date: Oct. 13, 2007

Time	Drill Explanation
Pre:	Perimeter + Post
	* Partner J's
6:30pm	4 Corners Pass + Follow Hi/Low J's
6:40	1 Passer / 1 Post (Both Ends)
6:45	2 Passers / 2 Post (1 End)
6:55	3vs2 Screening (9 sec)
7:05	Ft's
7:10	5vs5 1/2 ct "Change" D. (Keep Ball out of Lane)
7:20	4vs4 Shell D
	* Attack Baseline Divers!!
7:30	2 out Transition D (Box-out 1st)
	* Convert until made Fs
7:40	Ft's
7:45	Review 5 vs 5 Screen D
7:55	Live 5vs5 1/2 ct (Lane/Line Motion)
8:10 / 8:15	Ft's 5vs5 Play (Sprint Make/Miss to Motion)









Wright State Raiders

Coach: _Brad Brownell: Wright State_ **Topic:** _Team Practice_

Clinic: _Wright State Practice_ **Date:** _10/13/07_

NUTTER CENTER
3640 COL. GLENN
DAYTON (OH)
45435

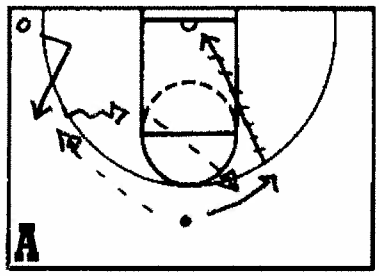
HEAD COACH
Brad Brownell

ASSISTANT COACH
Mike Winiecki

ASSISTANT COACH
Billy Donlon

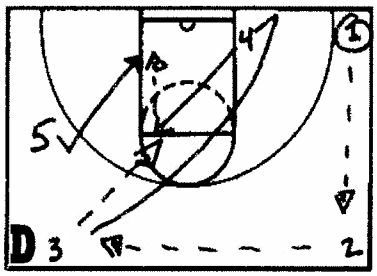
ASSISTANT COACH
Victor Ebong

BASKETBALL OPERATIONS
Scott Woods



PULL & PITCH

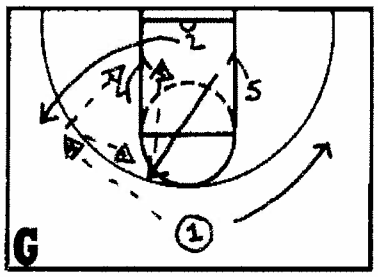
1. Must hit 20 as a group



PASS & FOLLOW DRILL

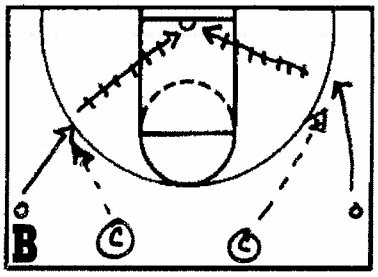
1st Pass: 1 to 2
2nd Pass: 2 to 3
3rd Pass: 3 to 4
- *3 fills to 4's line*

4th Pass: 4 to 5

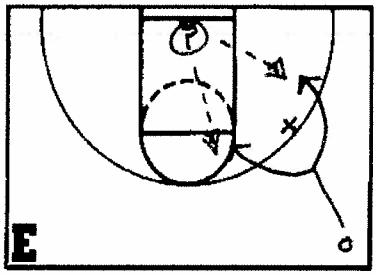


2 PASSER v. 2 POST

1. Works reading screens to begin drill
2. Post & Work High/Low
3. Reversal & Seal in the post

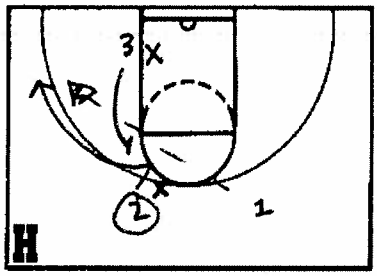


10 MAKES WINS



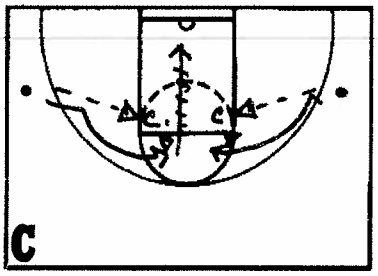
HIGH/LOW J'S

1. Catch & Shoot
2. Dribble Pull-Up



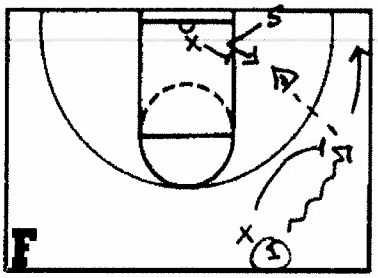
3 v. 2 SCREENING

1. Start w/ flare or basket cut
2. Must score in :09
3. Score & Stay



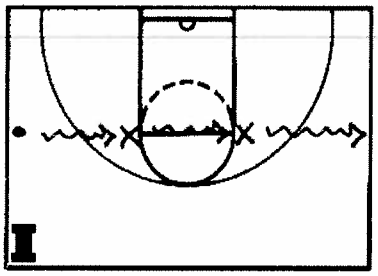
HAND-OFF

1. Must elevate on jump shot to create space from defender



1 PASSER & 1 POST

1. Make ballhandler handle/pass w/ pressure
2. 75% on post defense
3. Sink & Dig from perimeter
4. Steal 2nd post dribble



GUARD PACE DRILL

1. Attack cone
2. 3 stationary dribbles
3. Attack/Change direction move

BRIAN GREGORY
DAYTON FLYERS

Practice #4
October 14, 2007

30	Lift
20	Pre-practice
4	3 Man Break – wings work way back up the court - Slide Shot - Middle Drive - Baseline Pull-up
8	5 Man Break - Skip, Post, Over Top - Get, Runner, Get - Runner, Get, Runner
3	2 on 1
3	3 on 2
5	Free Throws & Water
12	Get/Runner – ½ Full – Keep Score
8	War Drill with Break/Blitz
6	5 on 3 Scramble Transition
4	Free Throws & Water
7	Switch & Change
4	1 on 1 Driving Line – Both Ends, Both Sides
4	1 on 1 Weakside Closeouts
4	2 on 2 Weakside Closeouts
10	Shell Concepts vs. Scout Team - Weakside Exchange - Post Feeds - Handoffs
10	4 on 4 Minefield
5	Free Throws
10	5 on 5 – Guard Pindown to Ballscreen
6	3 on 3 Full Court
8	4 on 4 Full Court Shell
	(5 FTs each basket)

BLUE	WHITE
BR	LW
MP	MJ
AS	CW
JB	CL
KH	TC
ST	DS
Luke	Mike
Fox	Logan

DAYTON FLYERS BASKETBALL

Dayton Flyers

Coach: _Brian Gregory: Dayton_ **Topic:** _Team Practice_

Clinic: _Dayton Practice_ **Date:** _10/14/07_

UD ARENA
300 COLLEGE
DAYTON (OH)
45435

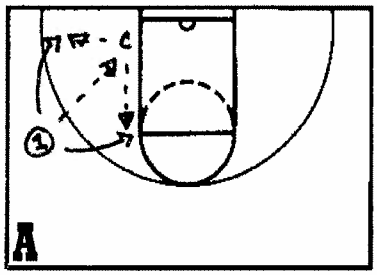
HEAD COACH
Brian Gregory

ASSISTANT COACH
Bill Schmidt

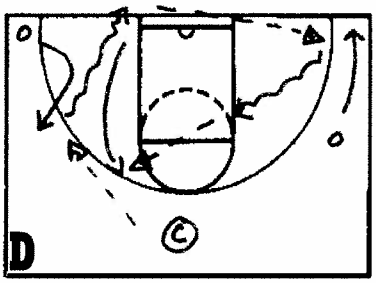
ASSISTANT COACH
Anthony Soloman

ASSISTANT COACH
Jon Borovich

BASKETBALL OPERATIONS
Matt Farrell

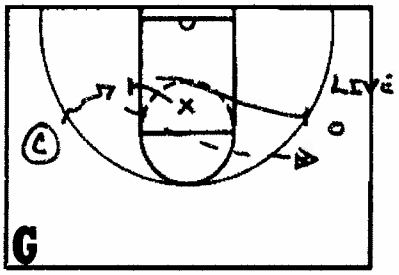


PRE-PRACTICE: POST FEED & WING CUT

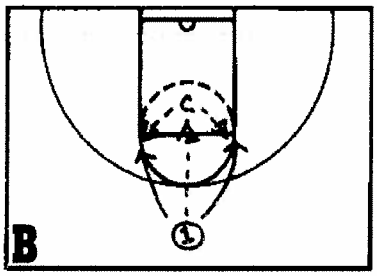


DAYTON PULL & KICK

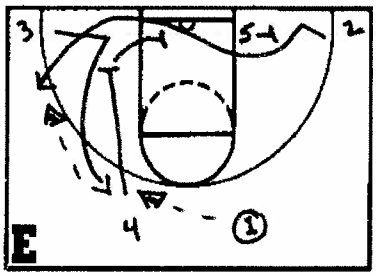
1. 3rd or 4th pass gets the shot



1 v. 1 CLOSE-OUTS

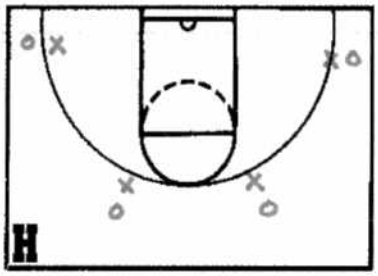


PRE-PRACTICE: ELBOWS



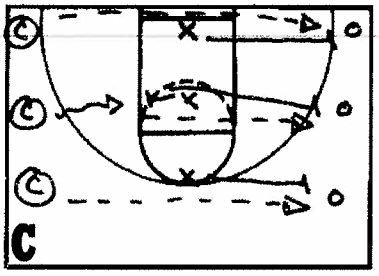
RUNNER

"Runner" = Baseline screening action (Baseline Runner)



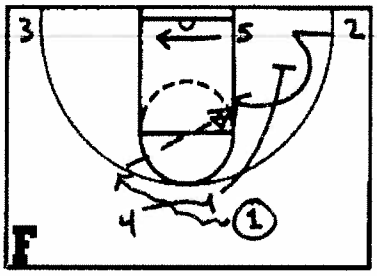
4 v. 4 MINEFIELD

1. The lane is the "minefield"
2. Concept is to keep the ball out of the lane
3. Each lane penetration = a penalty



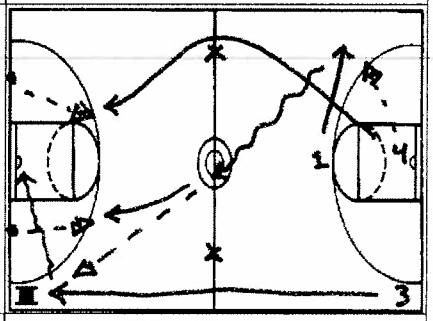
FLYERS CLOSE-OUTS

1. Add dribble penetration & close-out on skip pass



GET

"Get" = Ball Screens



3-MAN BREAK

- *Works the PG crossing the floor in transition*

1. Slide Shot
2. Middle Drive
3. Baseline Pull-up

Dayton Flyers

Coach: _Brian Gregory: Dayton_

Clinic: _Dayton Practice_

Topic: _Team Practice_

Date: _10/14/07_

UD Arena
300 College
Dayton (OH)
45435

HEAD COACH
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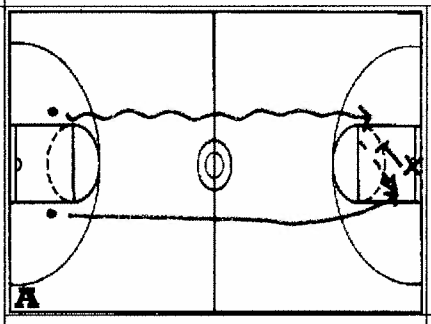
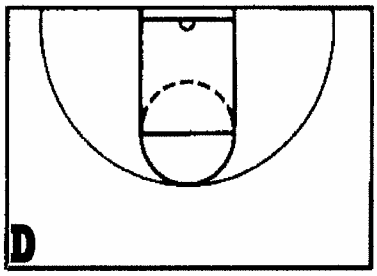
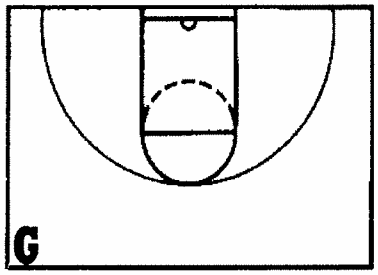
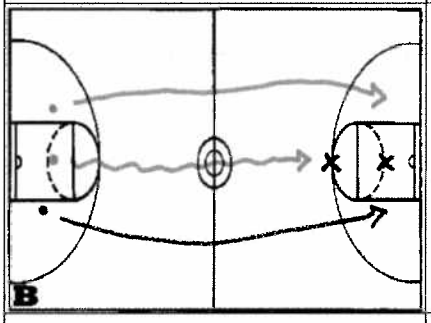
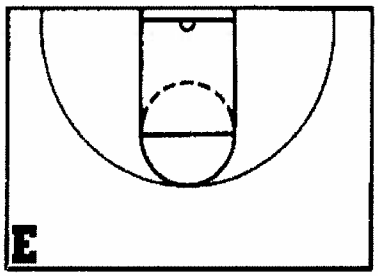


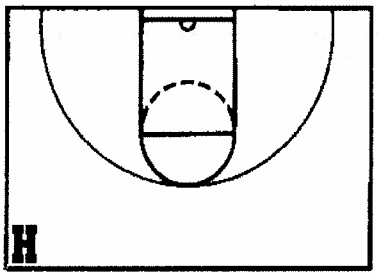




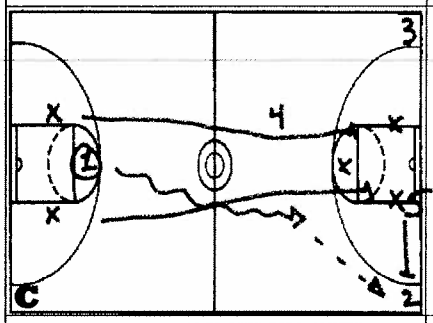
2 v. 1 DRILL

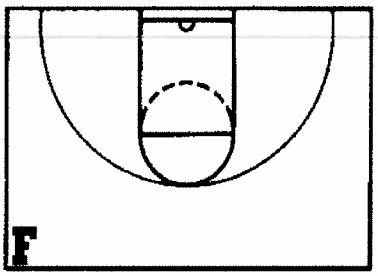


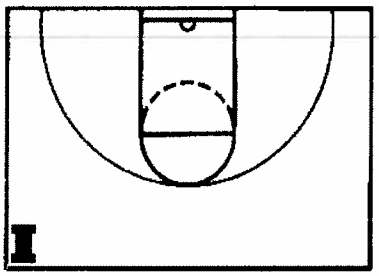




3 v. 2 DRILL







5 v. 3 SCRAMBLE

1. 1 initiates Secondary Break action

2. X's must communicate & match-up to entry pass & penetration

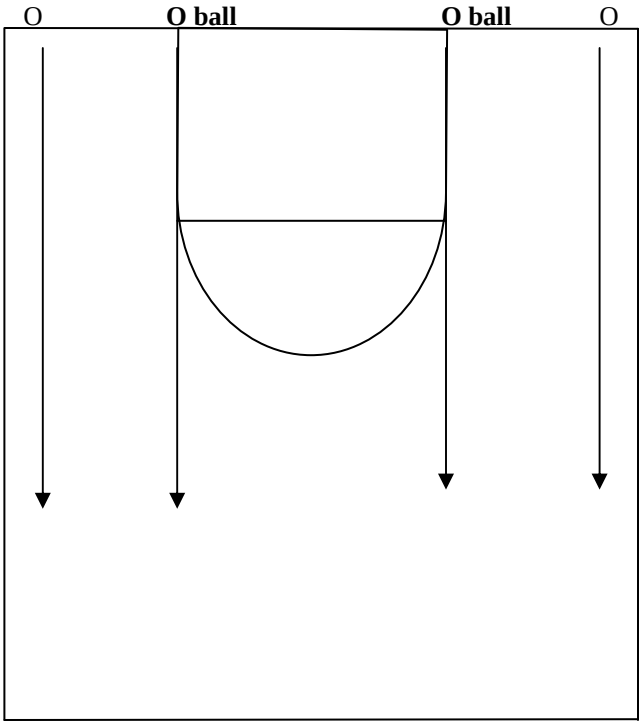
Transition Drill

This drill is designed to help develop transition in the half court. By using the half court more players are involved. Sprinting from the baseline to half court simulates a transition and therefore a team can work on a variety of skills.

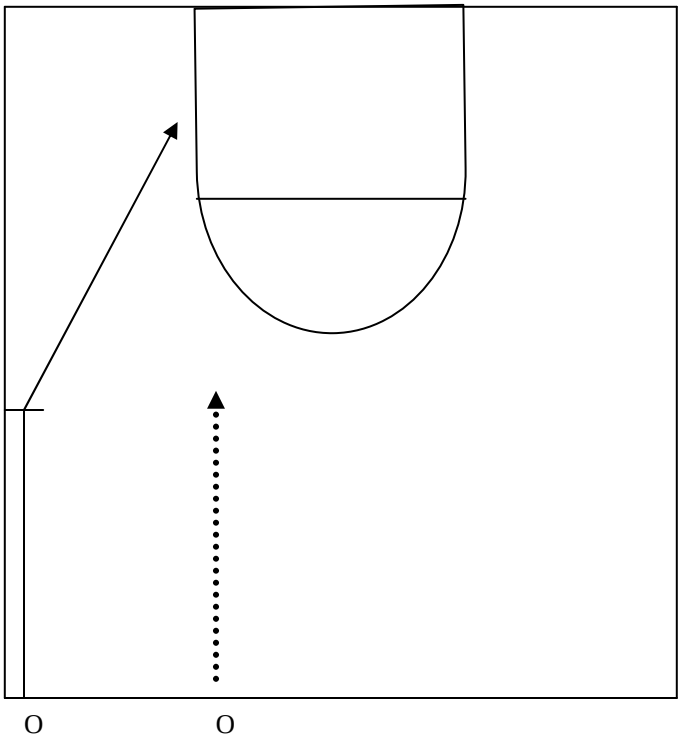
1a: Basic Set-up

Transitional aspect

A)



B)



Players start on the baseline (Both sides of the court can be used to involve more players) The ball will start on the lane line. Both players sprint to half court. The ball is carried to half court and dribbled toward the basket. This creates a transitional format using half of the court. Do not run both sides at the same time.

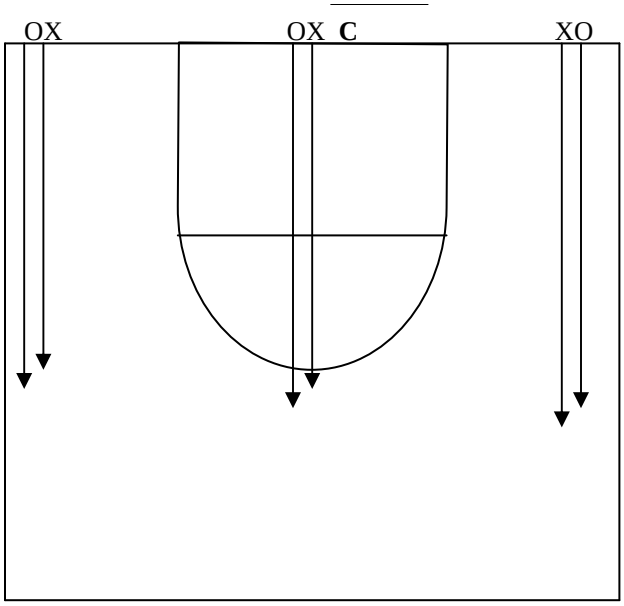
Upon reaching half court players establish spacing. Middle player dribbles and delivers a good catchable pass to his teammate at a point where a play can be made.
The wing player sprints to a point and creates an angle towards the basket. Upon receiving the ball the wing player may attempt a lay-up or pull up and shoot a shot. If the wing player does not receive the ball early he may create a lead to get open or cross screen.

Suggested Point of Emphasis

This part of the drill allows you to teach a few important skills: spacing and passing. Wing players learn to catch, face and work on their offensive moves.

Creating a Transitional Situation

A)



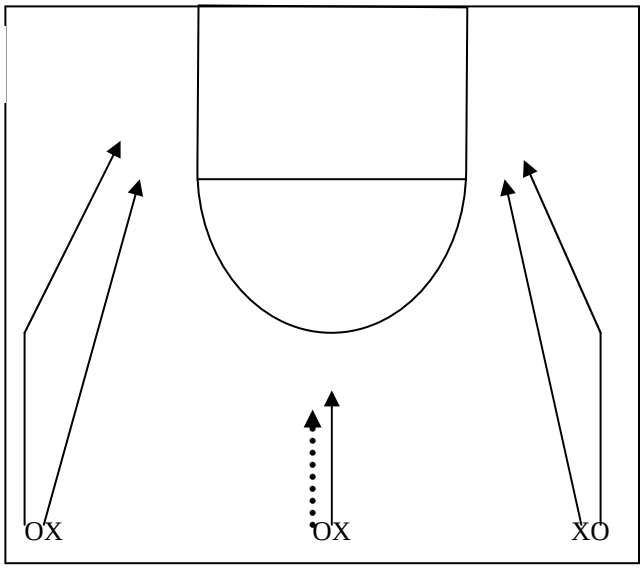
Players start on the baseline. The ball will start with the coach. When coach hands ball to the offense all players sprint to half court. The ball is carried to half court and dribbled toward the basket. This creates a transitional format using half of the court.

Suggestion:

When you get to this point of the drill (before adding the defense and after adding the defense) some possible things can be worked on.

- early offense out of transition
- cross screen to get a wing player open
- rebounding (offensively and defensively) in a transitional situation
- passing to the post

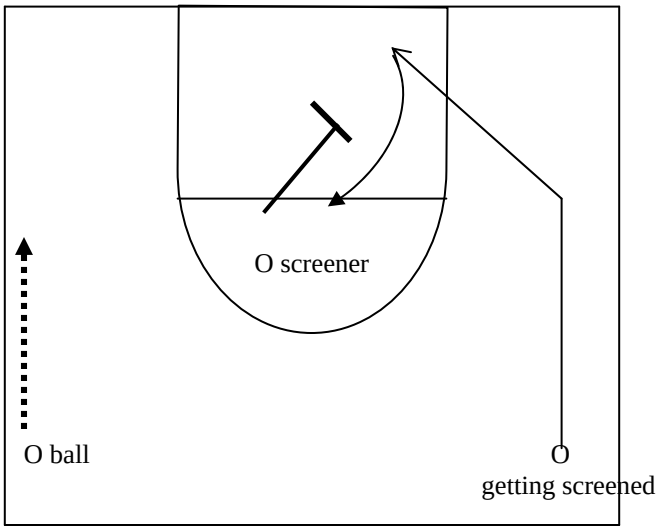
B)



The defense (X) attempts to stop the offense (O) from scoring. If the offensive player is not able to beat the defensive player to the basket, what are some options?

- create a lead (triple threat)
- backdoor
- cross screen (Turnout)

This becomes a three-on-three situation. Coach can control the offense by putting limits on them.



Screening in Transition

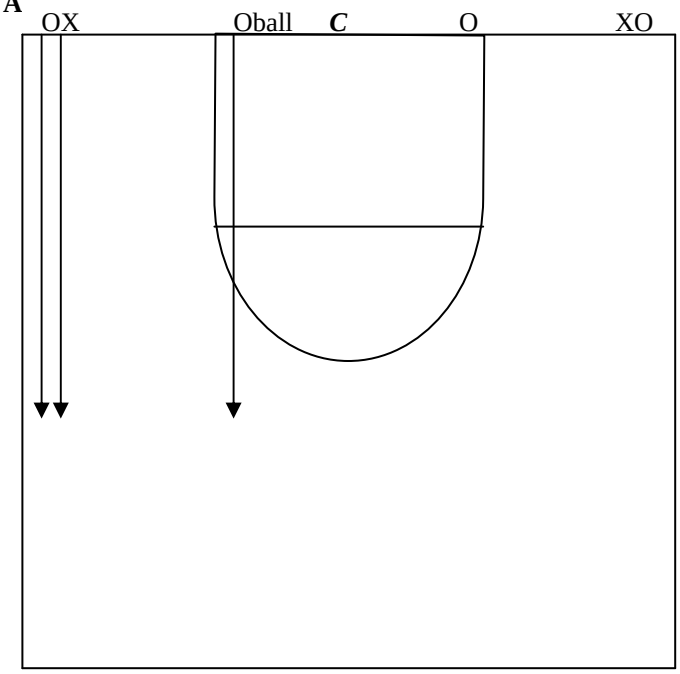
If you want to work on down screening in transition, move the ball to the wing and have the point man be the down screener. This allows the players to read the defense. It helps the offense understand what is the best way to come off a screen. I would suggest that the screener work on keeping his butt to the ball, this allows the best angle to set a screen.

Suggested Point of Emphasis:

At this point of the drill an emphasis can be put on the defense and being able to stop the offense. The offense learns to read the defense, they work on figuring out what is the best way for them to score?

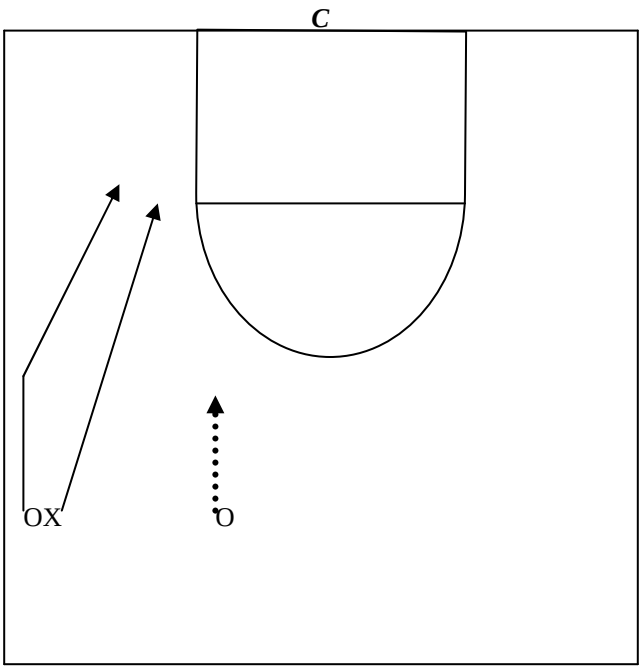
Guarding the wing player

A



Once players are familiar with the drill, defense (X) can be added. On a given signal all three players sprint to half court. The ball is still carried to half court.

B)

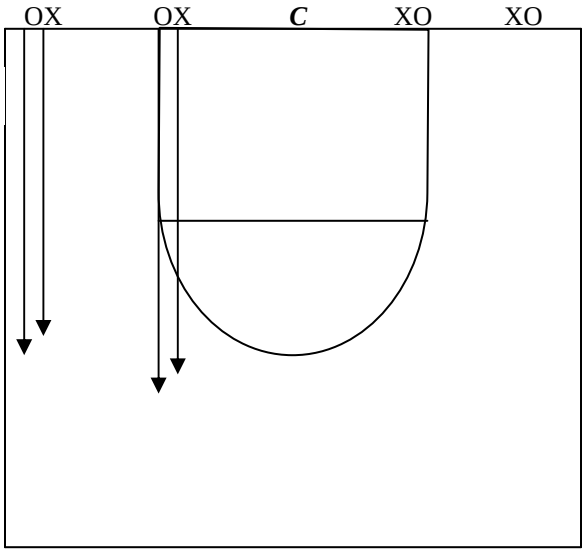


The defense (X) attempts to stop the offense (O) from scoring. This part of the drill teaches the offensive player to run. If the offensive player is not able to beat the defensive player to the basket, what are some of his options?

- Stop early, catch shoot
- create a lead (triple threat)
- backdoor

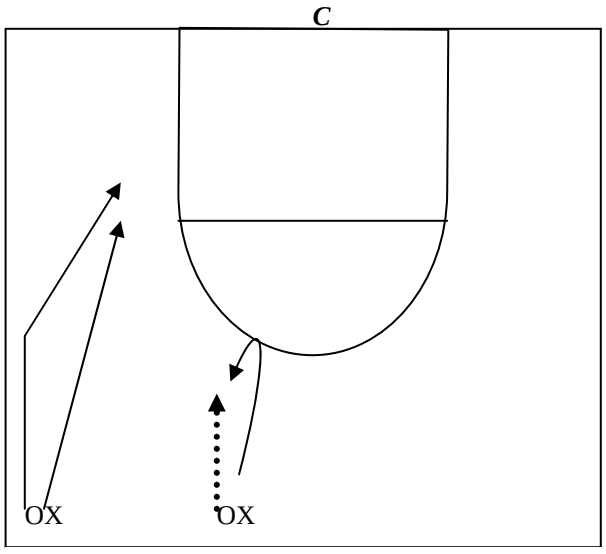
Guarding both players

A)



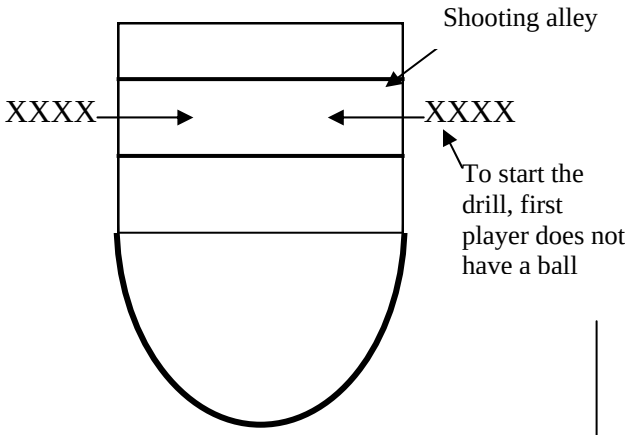
Once players are familiar with stopping the wing, defense can be added to the point. On a given signal all four players sprint to half court. The ball is still carried to half court.

B)



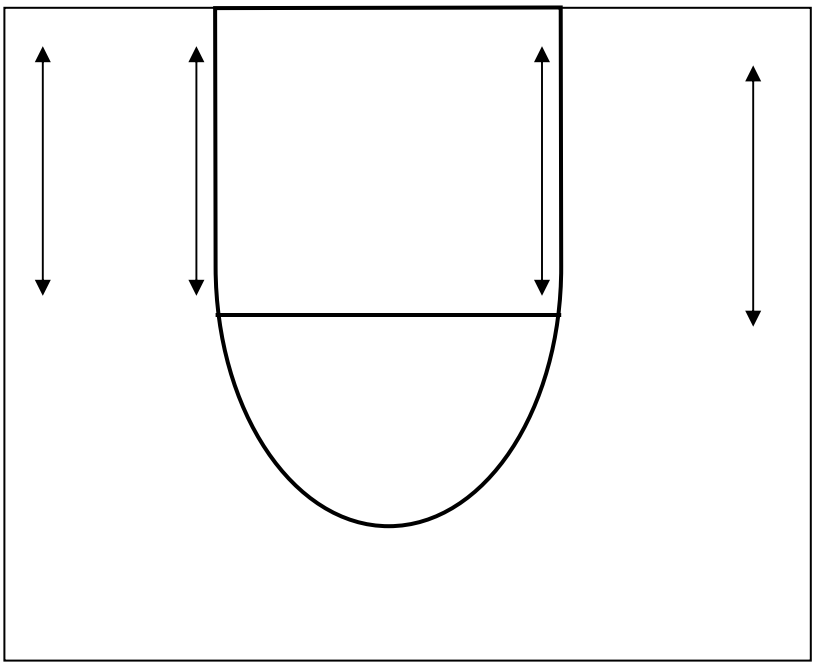
The defense (X) attempts to stop the offense (O) from scoring. First the point needs to stop the ball, then the defense needs to stop the wing player. If both players are controlled, it becomes a two-on-two situation. Control the play by giving the offense some rules, such as, number of passes, dribbles etc.

Warm-up shooting

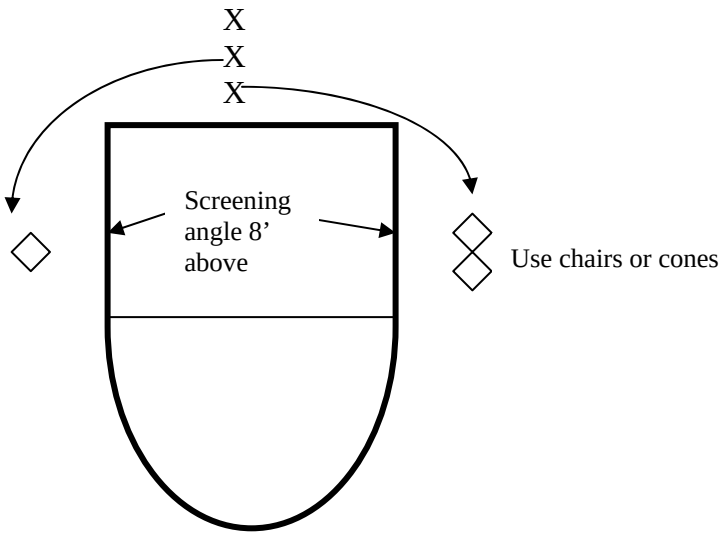


-Work on footwork/lift of shot
-4 balls (2 in each line) both lines are shooting lines, both lines are passing lines.
-Players pass and follow their pass to become next shooter.
-Rebound your own shot, take the ball to the opposite line
-Can create different angles
-Shots are taken in the alleys

X X X X
X X X X
X X X X



Single / Double

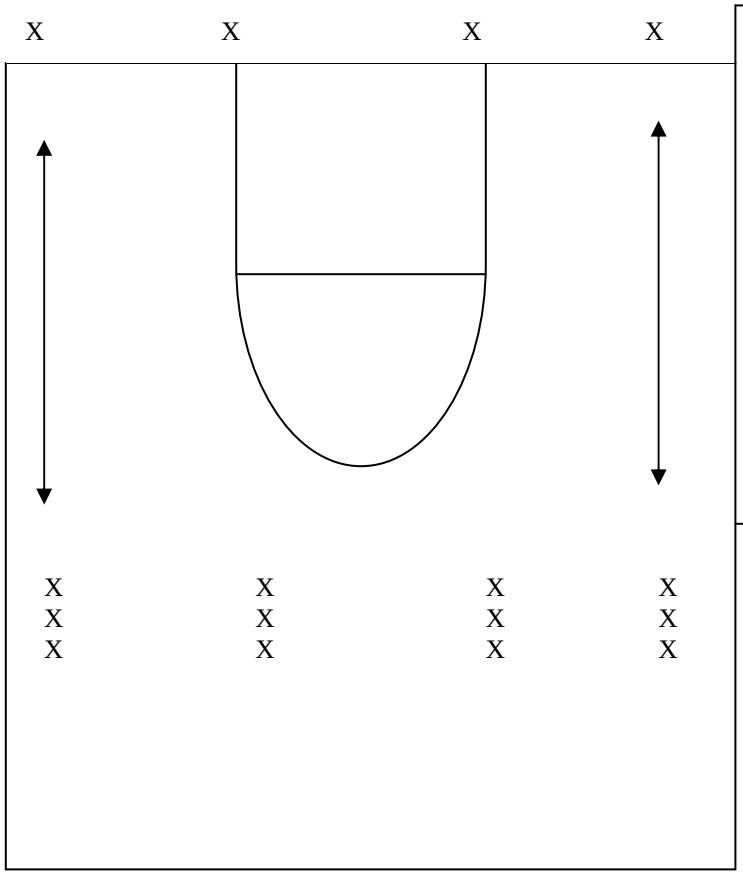


X
X
X
Passing Line

-Players work on taking a shot off a screen
-Next player goes opposite the player in front of him.
-Use as many balls as players in passing line.
-Dribble may be added for variation
-Rebound own shot, take to passing line

Backpedal

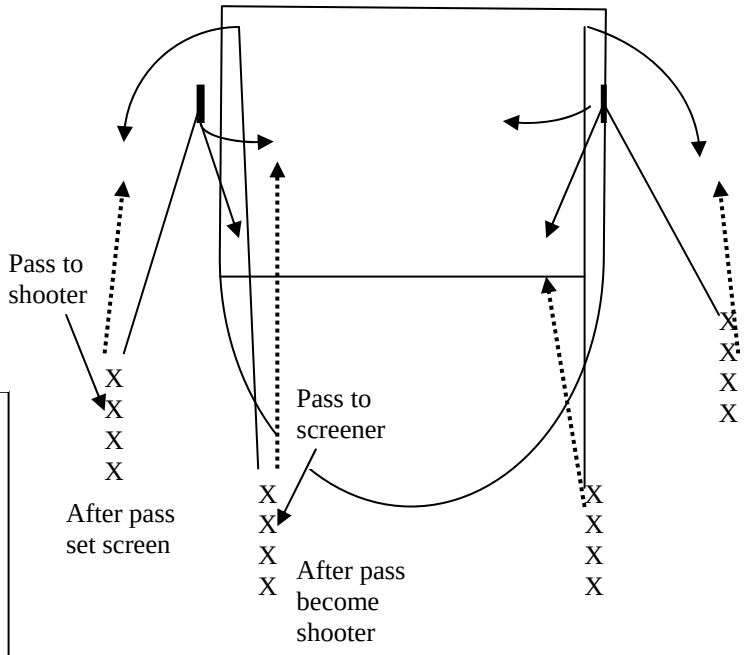
-Two balls in each line, 2nd and 3rd player in line start with the ball.
-Players backpedal to half court, sprint straight to the baseline, player on the baseline makes a good chest pass to the shooter. After pass, passer backpedals to half court to become shooter.
-Rebound own shot, take the ball to the next line.
-Rotate clockwise



Pepper

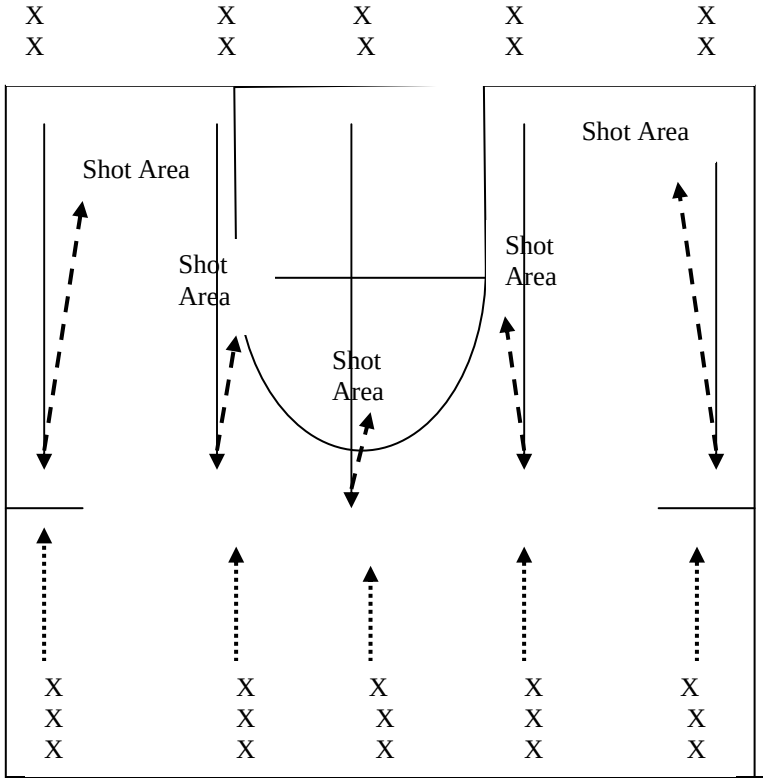
- 2 balls in each line (above key)
- Baseline player sprints to touch ball in passer's hand.
- Then he sprints toward the basket looking over inside shoulder
- Passer throws a catchable lob pass
- Catch and shoot (Dribble can be added)
- Passer goes to baseline, shooter rebounds his shot, goes to line above key.

Screen / Roll



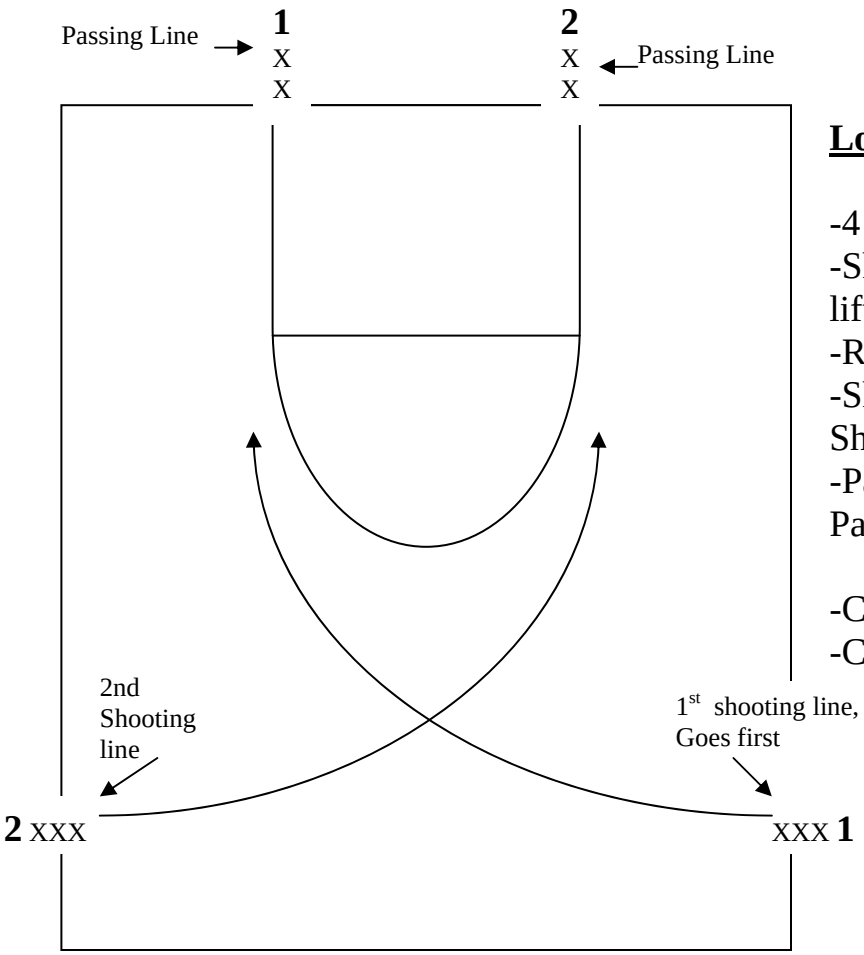
-Each line has two balls. Balls start with 2nd and 3rd player in the line.
-Work on shooting off a screen. After setting the screen, Roll to the ball, follow shot, rotate right or left-take ball to the next line
-Player rolling to the ball can roll to the basket or step to the ball
-Add chairs to simulate defense

Run the W- with Dribble



-Baseline player sprints to 1/3 court, receives 15'pass, pivots inside, dribbles into correct shooting area.
-Rebounds shot, takes ball to half court, rotates to next line

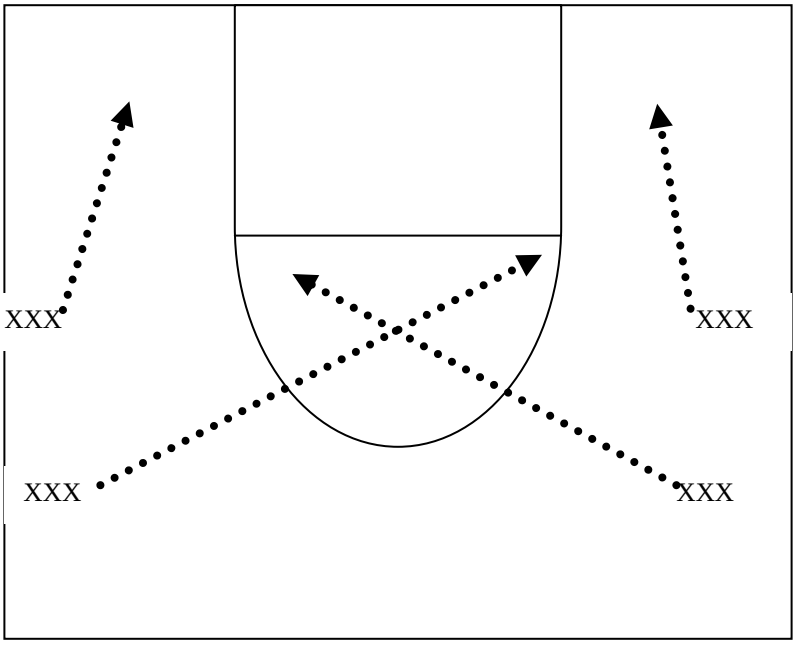
-Player at half court, after passing, sprints to baseline to be next shooter



Long Elbow

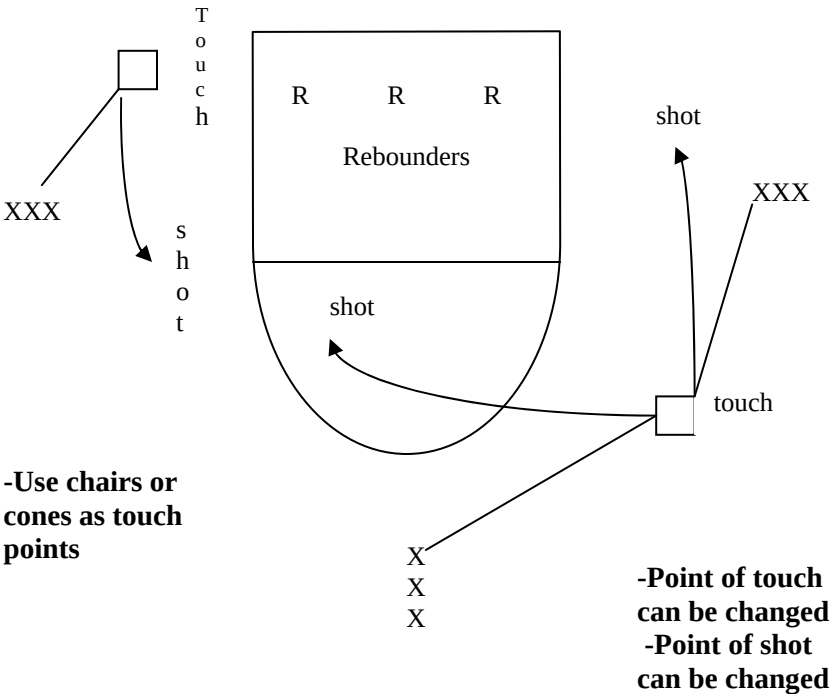
-4 balls (2 in each passing line)
-Shooter sprints to opposite elbow, catch, lift into shot using correct footwork.
-Rebound own shot, take to passing line.
-Shooting line **1** rotates to Passing line **1**, Shooting line **2** rotates to Passing line **2**
-Passing line **1** rotates to Shooting line 1, Passing line **2** rotates to Shooting line **2**
- this keeps lines balanced.
-Coach determines when to switch sides.
-Chair or cone can be added for defense

Elbow / Wing Shot

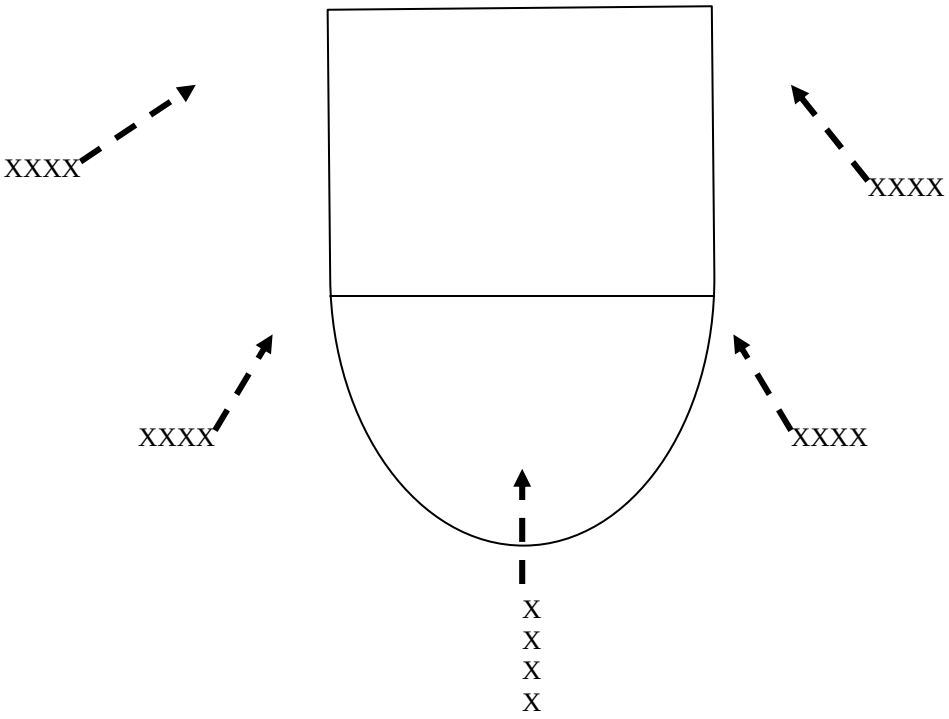


-2 balls in each line
-Players drive hard into shot, rebound own shot
- Rotate counter clockwise

J-J

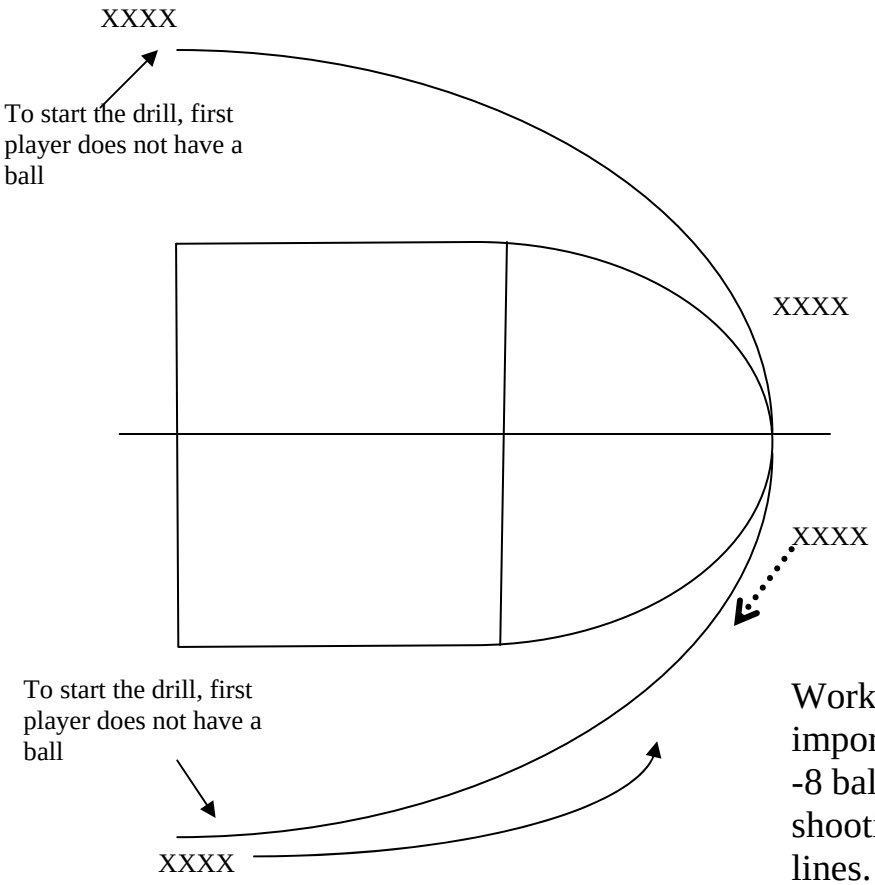


-Rebounder will rebound for a shooter.
-Shooter touches point, moves into shooting area, must make 2 or 3 shots before rotating out of the drill.
-After each shot, shooter returns to touch point and moves into shooting area. If rebounder is not ready to pass, return to touch point and move into shot again.
-Shooter should not be standing still waiting to shoot.
-Rebounder becomes shooter by going to shooting line



Catch / Drive/ Shoot

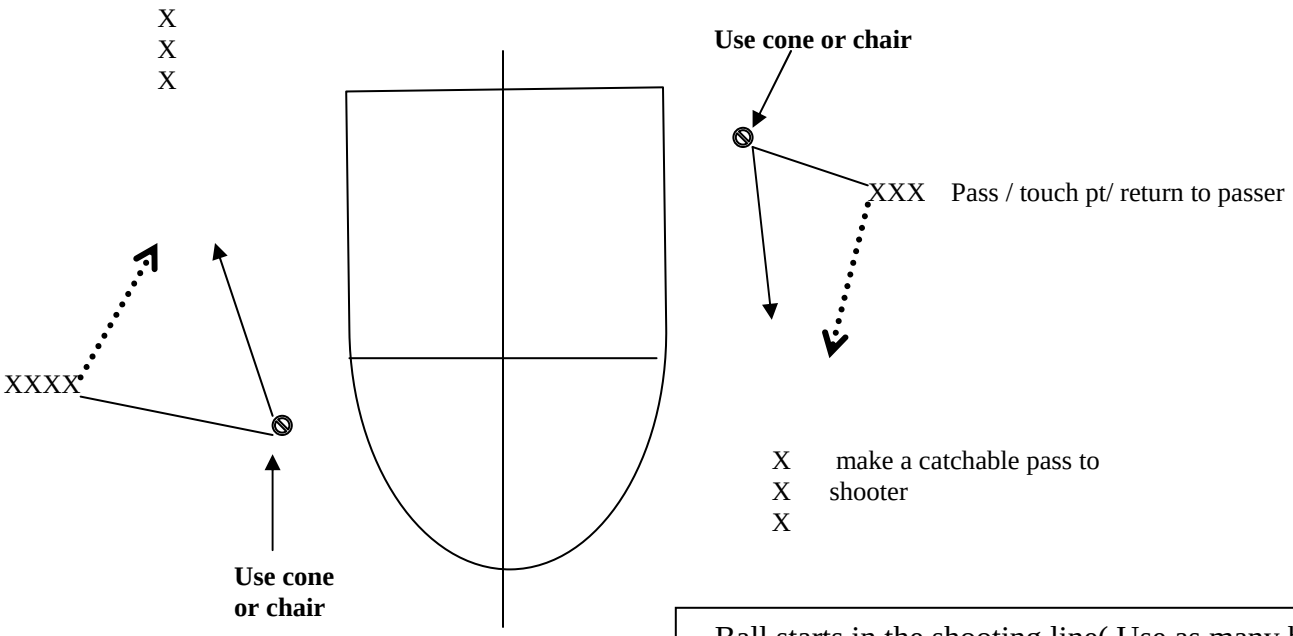
- Legs ready, offensive position
- Drive hard right or left towards the basket
- Working on angles- both dribble and footwork
- Rebound own shot, take ball to next line
- Rotate Clockwise
- Add offensive moves
- Use chairs or cones to simulate defense



3pt Shooting

Work on footwork/lift of shot, timing is important
-8 balls (2 in each line) both lines are shooting lines, both lines are passing lines.
-Players pass and follow their pass to become next shooter.
-Rebound your own shot, take the ball to the opposite line

Crack Back



Splitting court in half allows more players to participate in the drill

- Ball starts in the shooting line(Use as many balls as possible)
- Shooter passes ball to the passing line, sprints to touch point, sprints to passer getting ready to shoot.(Focus on footwork and lift of shot)
- Passer throws a catchable pass to the inside shoulder of the shooter
- Passer rebounds shot and takes ball to the shooting line.
- Shooter rotates to the passing line
- Players stay on their half of the court. Coach determines when to switch
- Angles of the shot can be adjusted to fit offense

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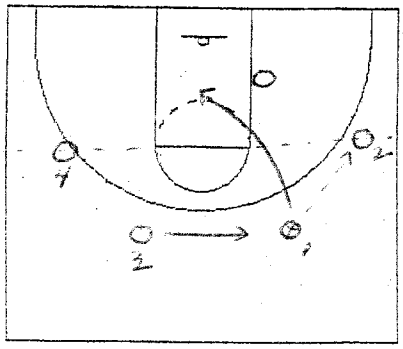
9/10/07

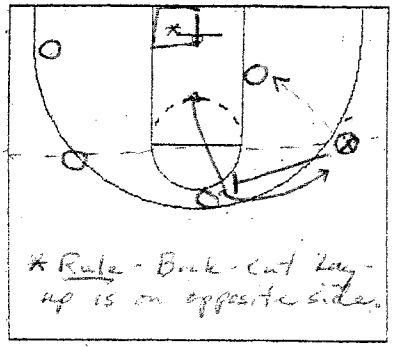
PRINCETON "O" Basic

A.



1. 5 must be in Mid-Post.
2. Direct-Cut from 1

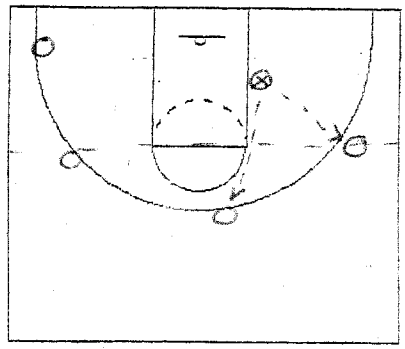
B



* Rule - Back-cut Lay-up is on opposite side.

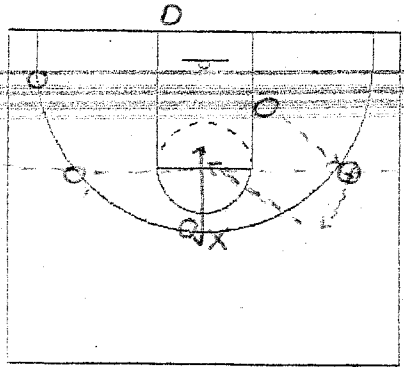
1. 3 person must make a read, either back-cut or curl off screen for shot.

C.



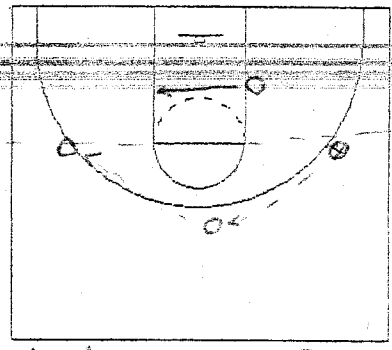
1. Hit the screener for shot on replacement at top of key

D

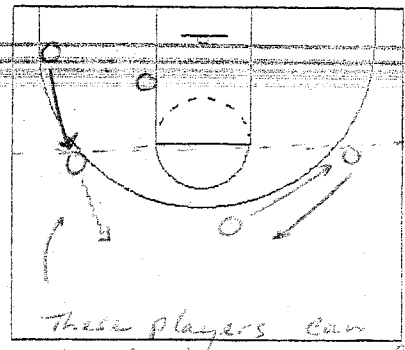


1. Overplay - Back-cut
- Pass made off of dribble, at the rear end of defender.

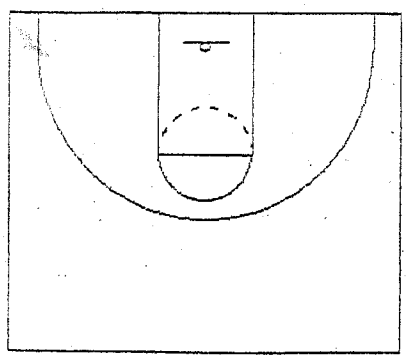
E.

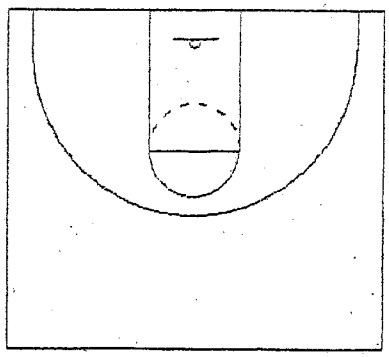


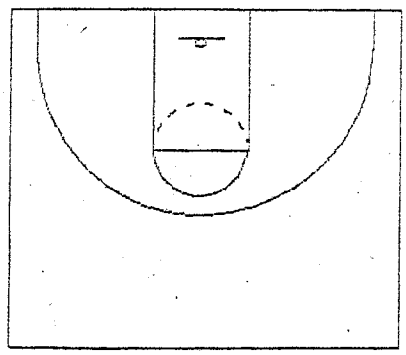
1. No Overplay - Post slides with the pass.



These players can already be extended without dribble. Cycle repeats.







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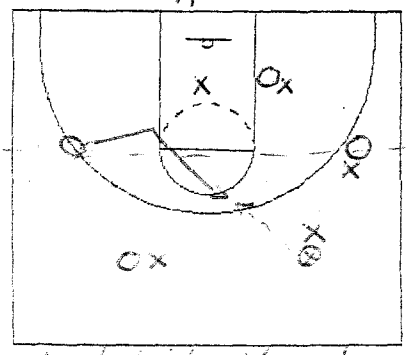
Princeton "O" Options v. Overplay

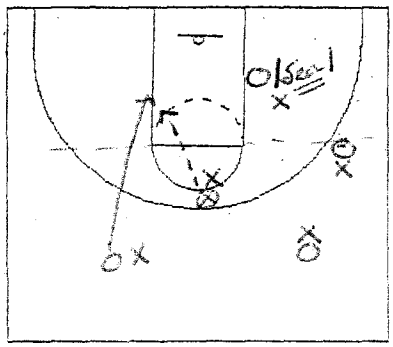
"Pig" (Should be run from Basic) "Pig"

A

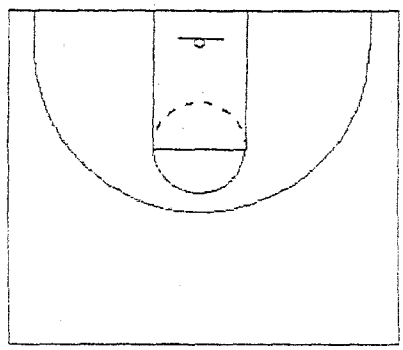


1. Weakside V-cut to High-Post.

B.

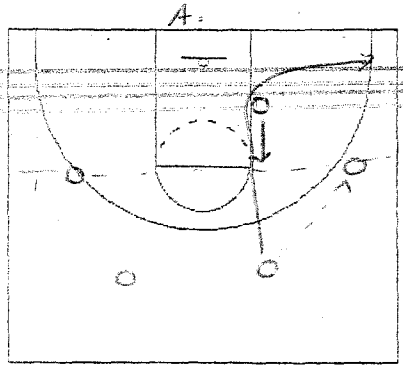


1. Backcut from weakside guard



"Corner"

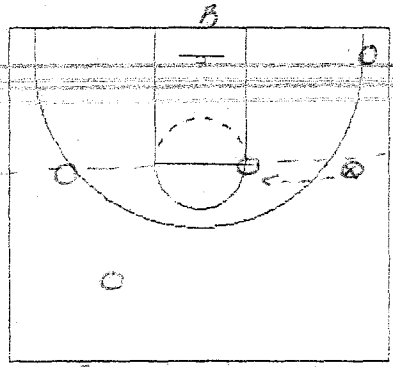
A.



1. "Corner" is run when "O" is jamming the line.

"Corner"

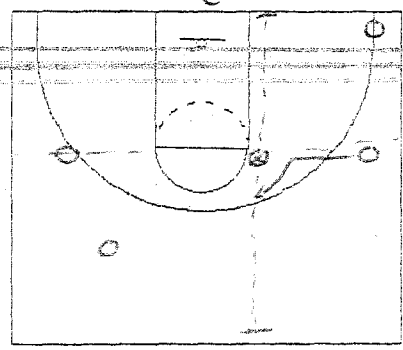
B



1. Pass to High-Post must be made to OUTSIDE hand.

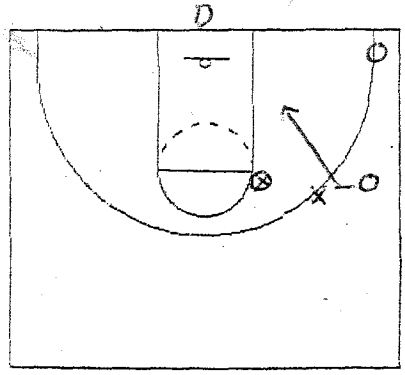
"Corner"

C



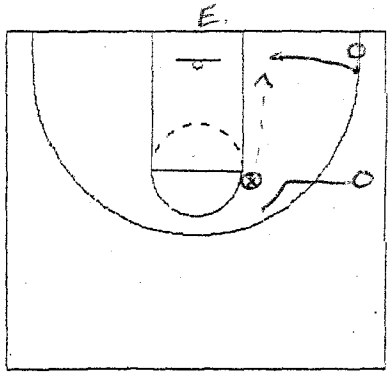
1. Wing wait a second count to read post, Post can go one on one, then pinch-Post. Do NOT go beyond post-line.

D

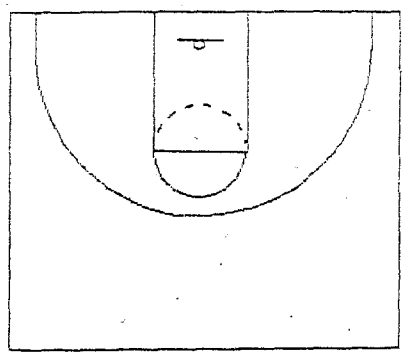


1. Option v. Overplay Back-cut from wing

E.



1. Back-cut from Corner.



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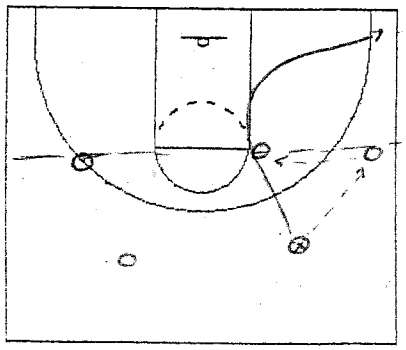
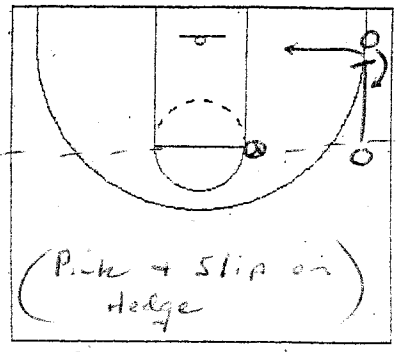
Princeton "O" Options vs. Overplay

"Corner"
A

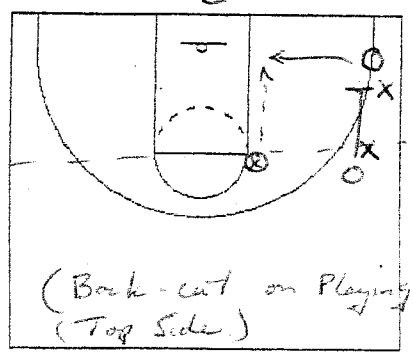


"Corner"
B



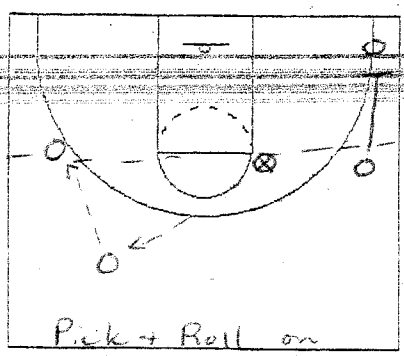
1. Run strong side screen for a variety of options

"Corner"
C

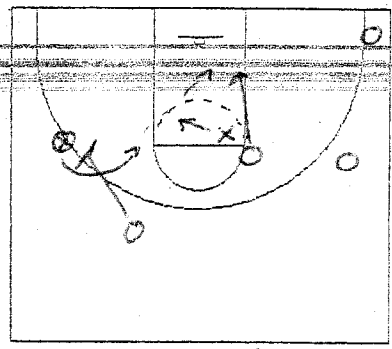


1. Post can always go one on one. Should be best one on one threat.

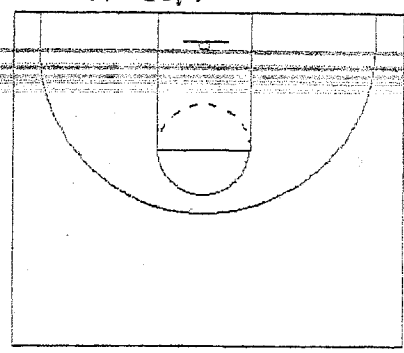
"Corner"
D.

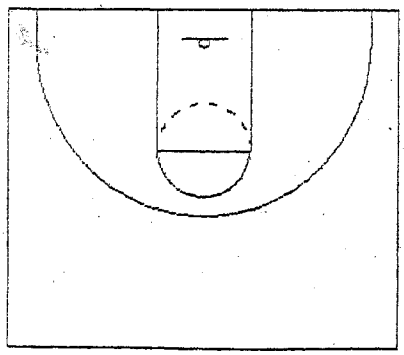


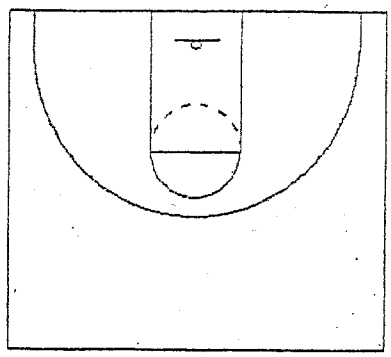
E. "Corner"

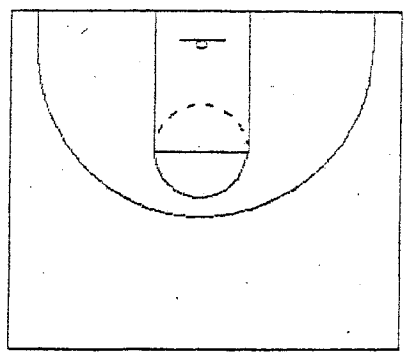


1. Post-defender helps post can go back-cut.









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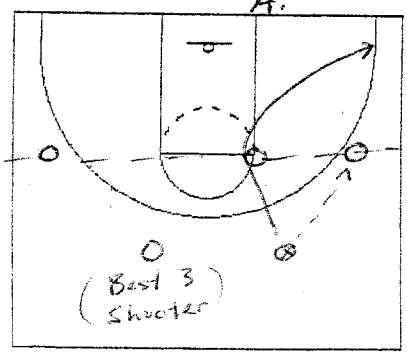
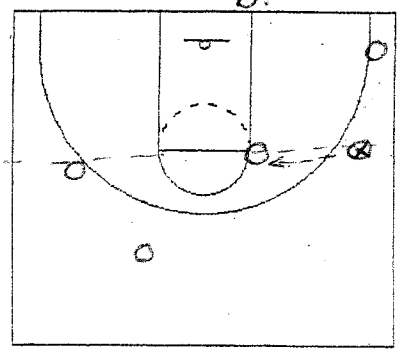
Princeton "O" 3 Pt. Quick Hitter

"Fade" A.



"Fade" B.



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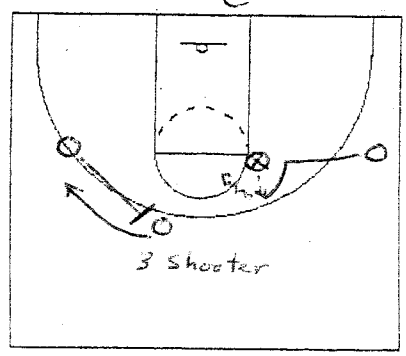
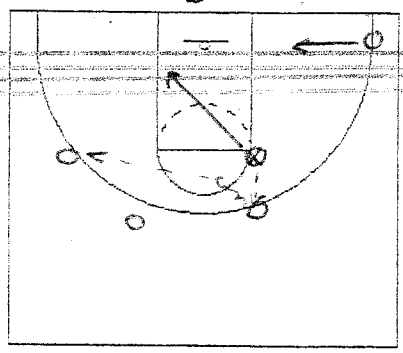
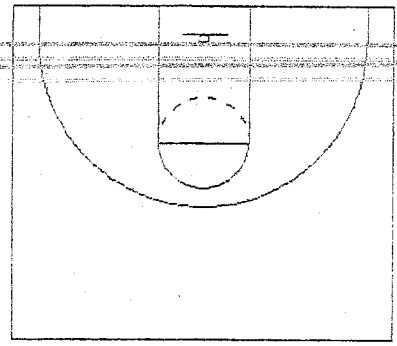
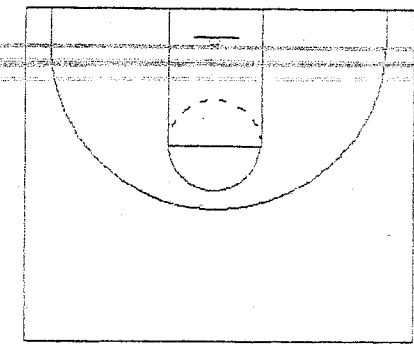
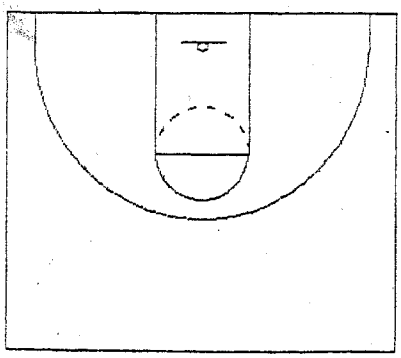


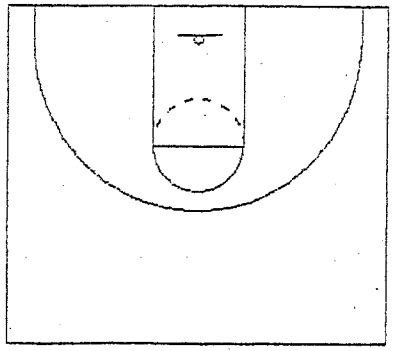
"Fade" D

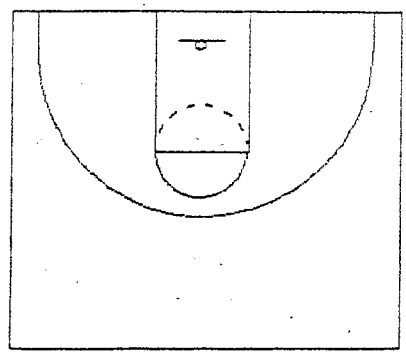












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TAPE # 5 — MATCH-UP

The match-up is based on our defensive rules. Anytime the ball is between the circles, our alignment must be 1-1-3.

The keys are:

1) STOP THE BALL
2) Tremendous pressure on the ball
3) Closest man takes the ball
4) Running to the coverage areas
5) Great close outs
6) Five men rebounding

GUARD RESPONSIBILITIES

1) Pressure the ball any time it is above the free throw line extended.
2) Work together as a tandem (1-1)
3) Keep the ball out of the high post area

Four Basic Positions

BALL - pressuring the ball ABOVE the free throw line extended
WIDEN - behind the front guard in help position
HALF-WAY - when the ball is at the wing position being played by an up man, you are facing the ball one step out of the lane on the ballside between the ball and the free throw line
CUT-OFF - when the ball goes to the corner the half-way moves to cut off in a deny stance

INSIDE RESPONSIBILITIES

1) Pressure the ball at the wing and below
2) Keep the ball out of the low post area
3) Help against lob passes

Three Basic Positions

UP - pressuring the ball at wing and below
MIDDLE - dead front the low post man or area
HOOP - help position that is one step in front of the basket

BASIC SHIFTS OF INSIDE POSITIONS

UP TO MIDDLE - the man pressuring the ball at the wing in the UP POSITION, on the pass to the corner runs to the MIDDLE POSITION as the MIDDLE closes out on the ball and becomes the UP MAN

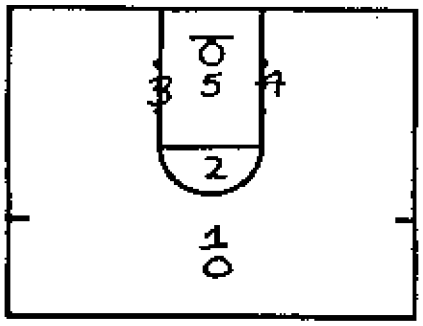
STAY CALL - the UP MAN stays on the ball when it is dribbled to the corner, or when it is a short, close pass to the corner. The MIDDLE MAN makes the call - "STAY".

MODIFIED UP - when the ball is dribbled to the wing position and the guard stays on the ball, the inside player moves to a modified up one step outside the low post area towards the ball

UP TO HOOP - when the ball is passed to the step out the MIDDLE MAN closes out to the UP POSITION, the HOOP MAN steps up to the MIDDLE POSITION and DEAD FRONTS the POST, as the UP MAN sprints to the HOOP POSITION

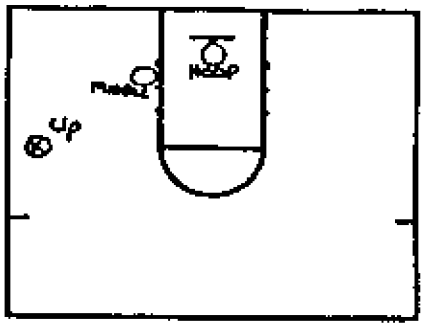
Used especially versus teams that step out on the baseline

BASIC ALIGNMENT



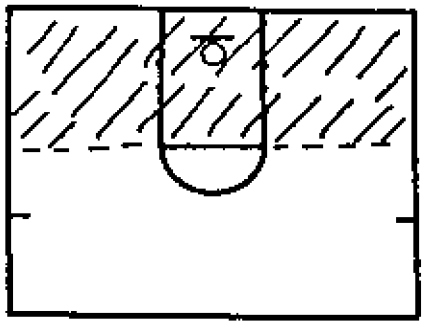
The low men start as high as the offense allows. 5 stays in front of the basket. 3 and 4 - put one foot out above any post men on their side.

INSIDE POSITIONS



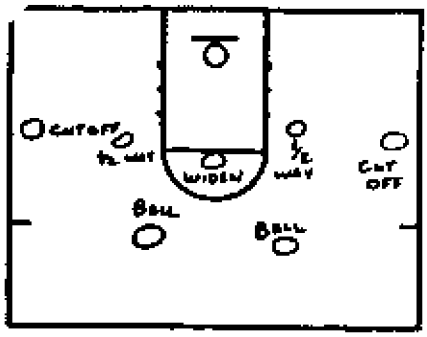
Up-man on the ball
Middle-dead front post
Hoop-one step in front of basket

INSIDE RESPONSIBILITIES



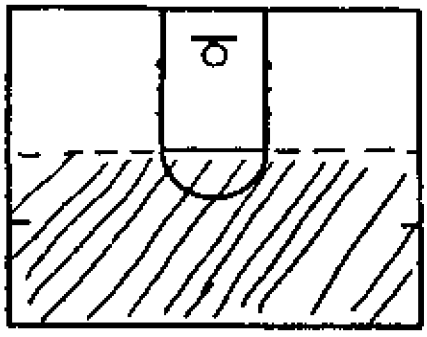
When the ball is swung to the wing - the area from the free throw line extended and below is the responsibility of the three low men

GUARD POSITIONS



Ball - pressures the ball
Widen - keep the ball from high post
1/2 way - one step out of the lane facing the ball
Cut-off - when the ball is in the corner we are in a denial stance - a rear end toward the ball stance cutting off the pass back out

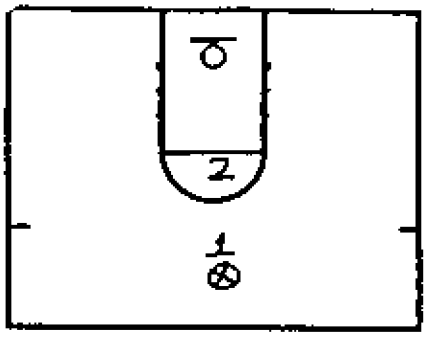
GUARD RESPONSIBILITIES



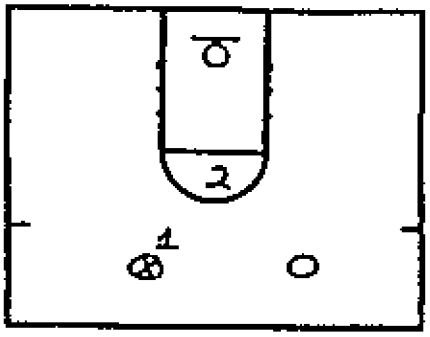
When the ball is above the free throw line extended guards are responsible for the pressure on the ball.

BASIC SHIFTS OR SPRINTS FOR THE GUARDS

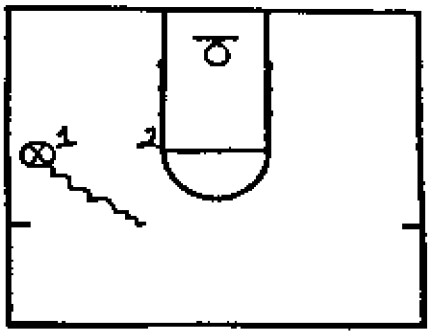
GUARD POSITIONS



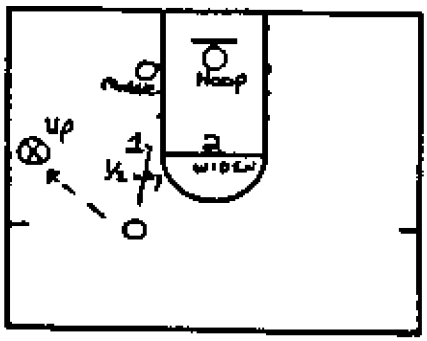
If ball is on top
Guards work in tandem
1 is playing the ball
2 is the widen
A rear end to baseline position



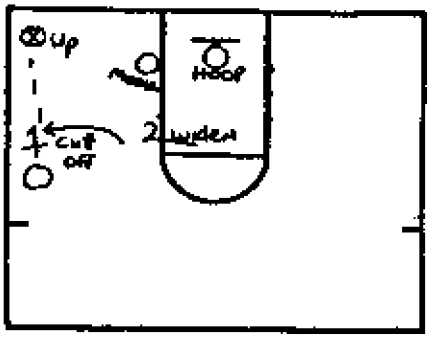
Vs. two guard front



Vs. dribble to the wing the man on the ball stays on the ball (1) the man in the widen spot (2) moves to the elbow position and keeps the ball from the high post



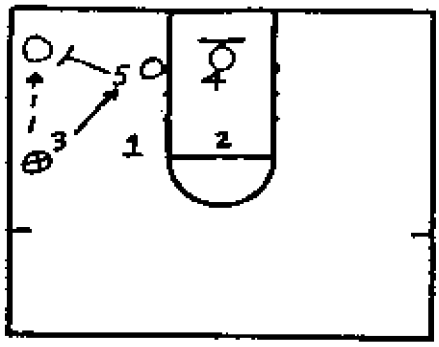
If the ball is passed to a wing 1 moves to the 1/2 way position one step out of lane facing the ball. 2 stays in the widen position



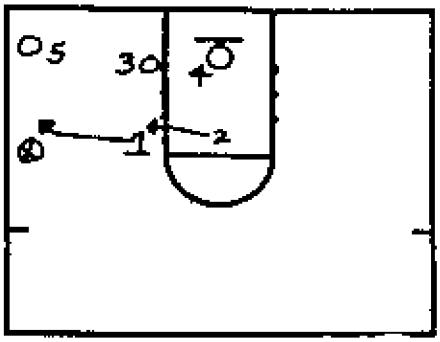
If ball is passed to the corner 1 moves into the cut-off position
2 stays at elbow and keeps ball out of high post

BASIC SHIFTS OR SPRINTS FOR INSIDE PLAYERS

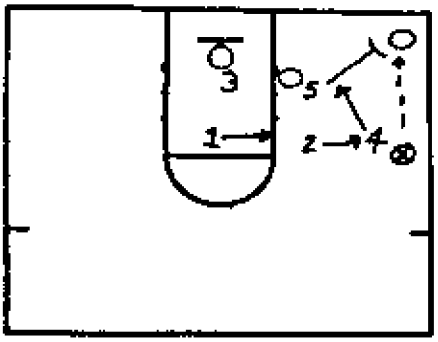
1. UP TO THE MIDDLE SHIFT



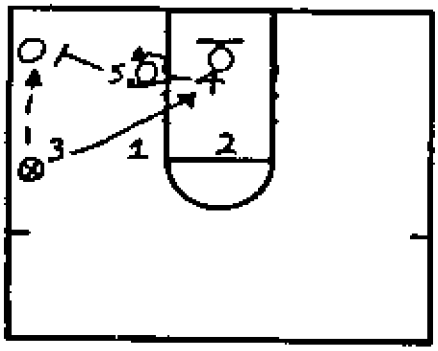
3 is the UP man playing the ball
On the pass to the corner 5 (the middle man) sprints to play the ball in the corner
3 (the UP man)sprints to the middle position and dead fronts the post
4 stays in the hoop position



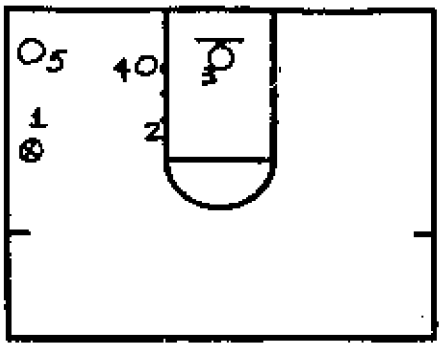
New Alignment



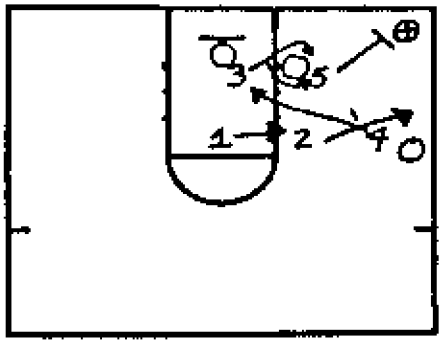
Up to middle shift (the other side)
The guards are moving to their positions
2 (who is the 1/2 way man) moves to the cut-off position
1 (who is the widen) moves to the elbow to keep ball out of high post



2. UP TO HOOP SHIFT
On the pass to corner
5 (the middle man) sprints to play the ball in the corner
3 (the UP man) sprints to the basket taking the hoop position
4 (the hoop man) moves to front the low post in a dead front

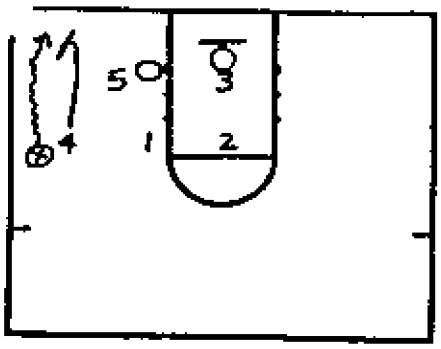


New Alignment

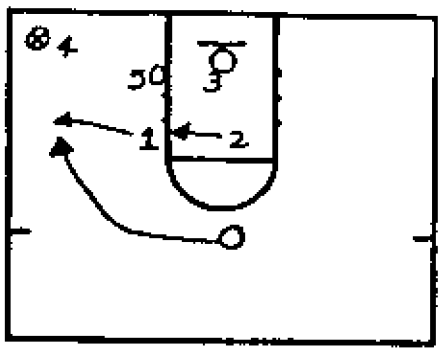


Up to hoop shift (the other side) the guards are moving to their positions

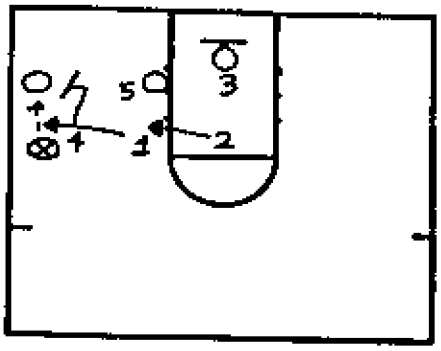
"STAY CALLS" - UP TO UP SHIFT



1. A dribble down
The UP man "stays" on the ball

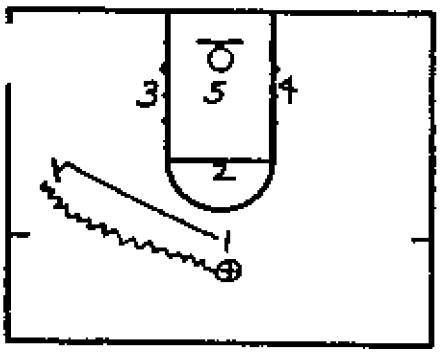


If no one is at the wing, the guard stays tight until someone comes

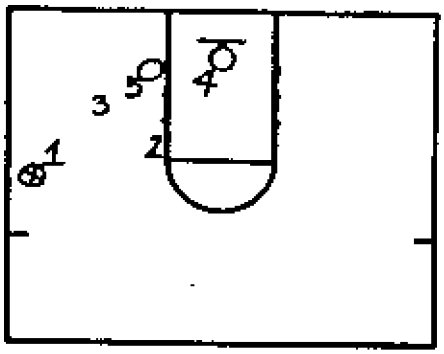


2. If a short pass, 4 (the UP man) stays on the ball
The guards still move to their positions

MODIFIED - UP - POSITION



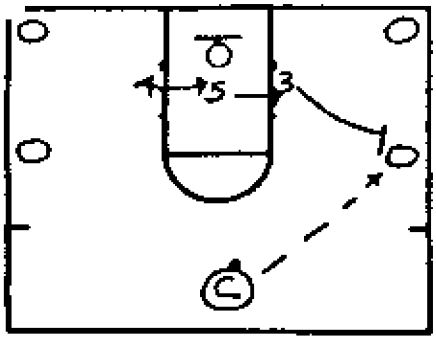
When the ball is dribbled to the wing, the guard stays with the ball



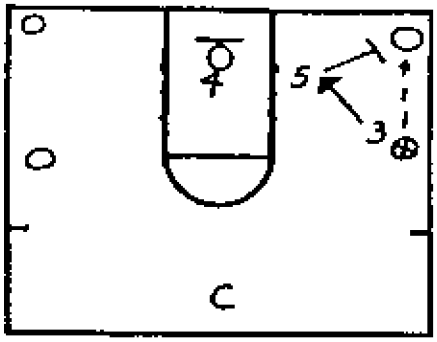
3 is now called a modified UP
He is two steps up toward the ball in front of the post
5 moves to the front of low post and becomes middle man
4 is the hoop man

INSIDE BREAKDOWN DRILLS

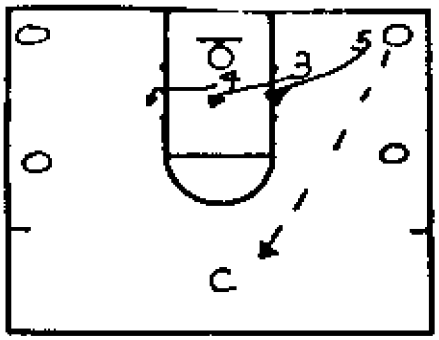
OTATION DRILL



Coach starts with the ball on top. He makes the pass to the wing. 3 sprints to the UP position. 4 moves to the hoop.

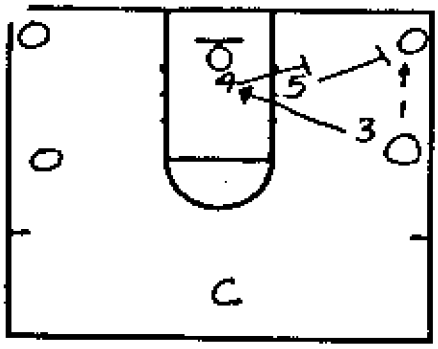


Ball is passed to the corner
5 sprints to the UP position
3 sprints to the middle position
4 stays in the hoop position

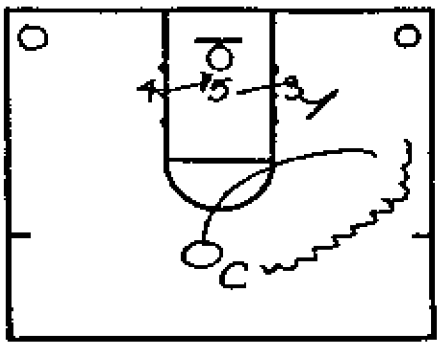


To continue drill, Skip ball out to coach(because in the game the guards would be cutting off) players sprint to spots
Then ball is passed to the other wing and the drill continues

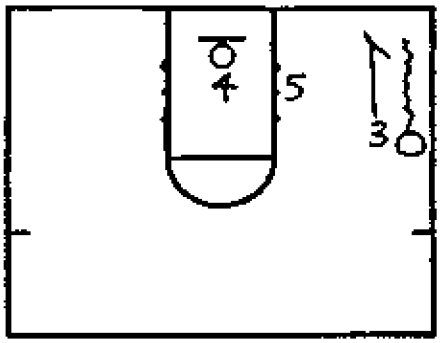
ROTATION DRILL-DIFFERENT THINGS CAN BE EMPHASIZED



Use the UP to hoop shift
Same dribble as above but use the UP to hoop shift



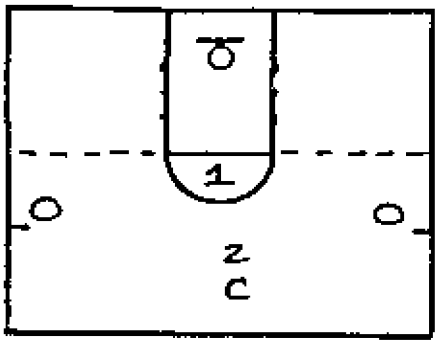
Use dribble to wing to work on modified UP position
Here Coach loops wing on top
Inside men move to their positions
On the pass to corner, 3 sprints to play ball in the corner
5 dead fronts
4 is the hoop



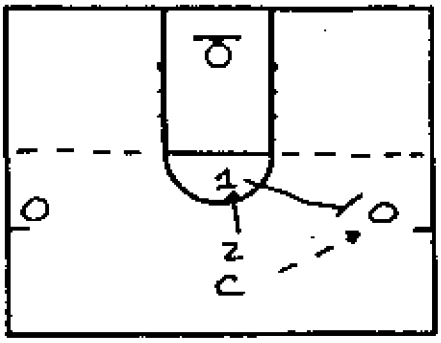
Use dribble to corner to work on stay calls
As ball is dribbled
3 stays with ball
5 stays in the middle position
4 stays in the hoop position

GUARD BREAKDOWN DRILLS

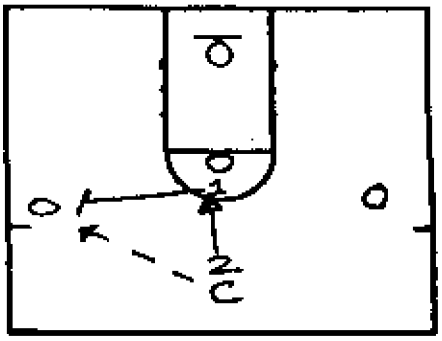
ANDEM WORK DRILL



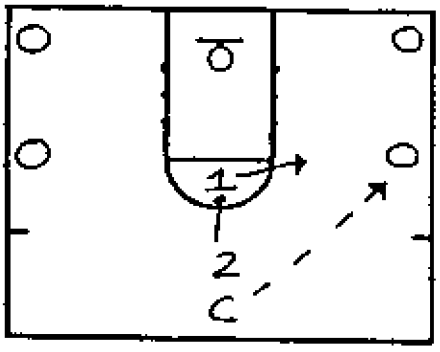
Coach starts the drill by passing to either wing. The wings should be above the free throw line extended.



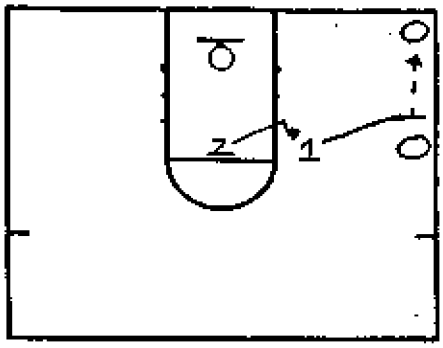
The players make their shift
As the ball releases, (2) sprints to the high post area
(1) will be slow to leave the high post area until (2) can cover
Then just continue to reverse the ball make the shifts



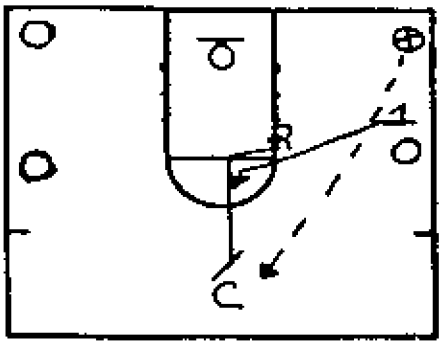
To make the drill tougher just add a high post player and continue the drill trying to throw it inside to the high post



THE CUT-OFF DRILL
It starts with 5 players in a shell (make sure the wing players are at or on the free throw line extended).
The coach passes to the wing
The guards shift to their positions
1 moves to the 1/2 way spot
2 moves to the widen



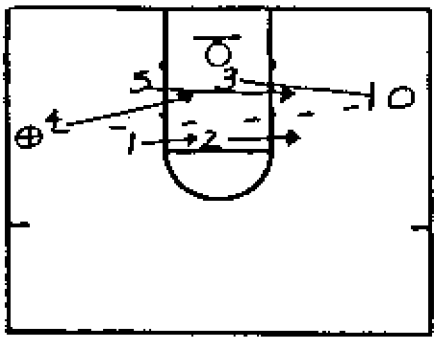
When the ball is passed to the corner
1-moves to the cut-off spot in a denial stance and denying the pass back out
2-stays in the widen spot but moves to the elbow area to stop pass into high post



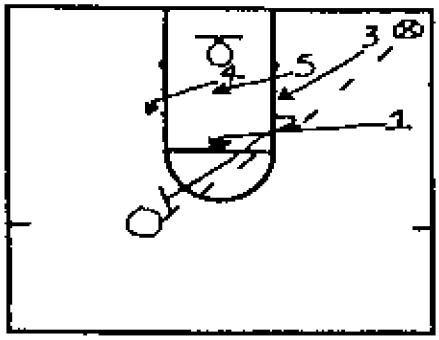
The ball is thrown or skipped back out to coach on top
The guards sprint to their positions and the drill continues as the ball is moved from corner to corner

SITUATIONS THAT MUST BE COVERED

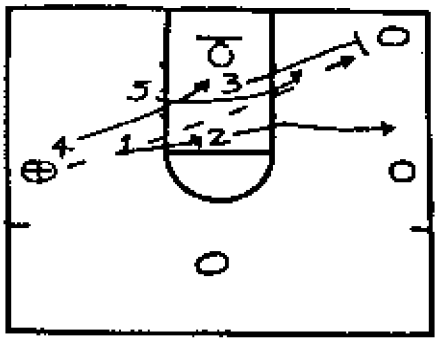
THE SKIP PASS



The key is the closest or nearest man concept
On any skip pass the closest man to the ball takes the ball
In this case it is 3 (the hoop man).

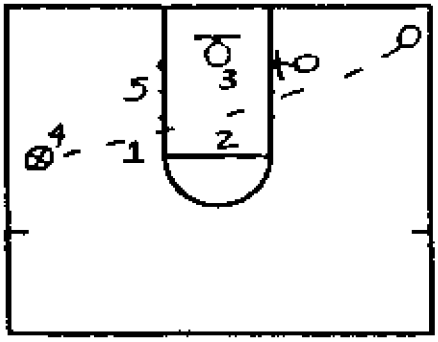


In a skip out, the widen man (2) takes the ball
Everyone else sprints to their position



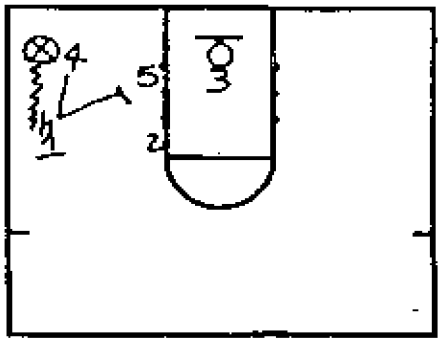
In a skip to a corner
The low man 3 (hoop) takes the ball
Everyone else sprints to their position

VS. SCREEN INS



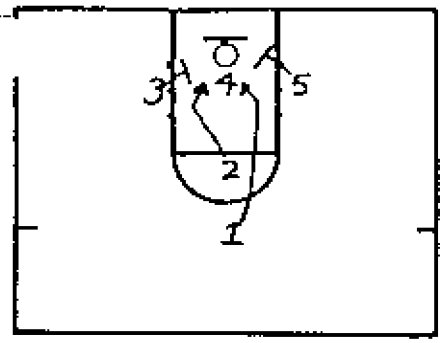
Use the same, concept nearest or closest man
Keys to defending
1. Make sure your hoop man and widen stay in a pistol stance with rear to baseline
2. Don't let them make excuses. be a moving target - they are hard to screen
3. Cheat toward the corner
   More pressure on the ball

VS. DRIBBLE OUTS

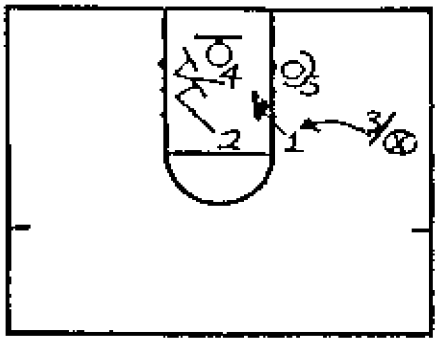


When the ball is dribbled out to the wing position
4 (the UP man) stays on the ball until the cut-off man takes it
4 then moves to a modified up position

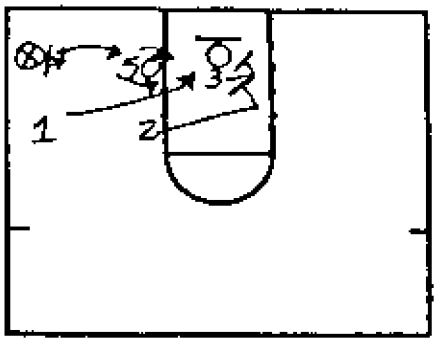
REBOUND RESPONSIBILITIES



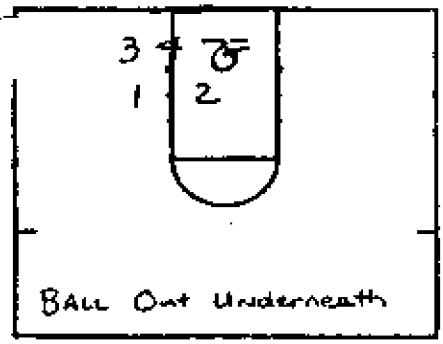
SHOT FROM ON TOP
3-4-5 work for triangle block out
1-2 fill gaps



SHOT FROM THE WING
4 hoop man and 2 widen
Go weakside to rebound
5- the middle man-fights to push under or get in front of
1-the 1/2 way man-works the middle
3-blocks out shooter then goes to free throw line

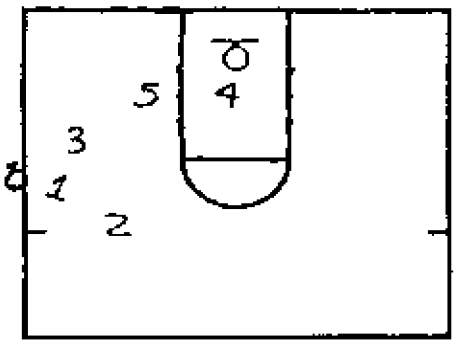


SHOT FROM THE CORNER
3 hoop man and 2 widen
Go to weakside
5-middle man - fights for position
1- works the middle
4- blocks out shooter then goes to boards



OUT OF BOUNDS ALIGNMENT
Basic 2-3 alignment

* This is an excellent time to trap



BALL ON THE SIDE
3-always plays the cut toward the basket
1 and 2 cheat and front the stack

CLINIC

Defense:

1. Build Our Defense from Transition and Rebounding
2. Build Defense on Individual Responsibility...No Switch
3. Knick Game Goals:

FIELD GOAL % = - 42%
FREE THROW ATTEMPTS = -25
3 POINT FIELD GOAL % = -30%
FASTBREAK ATTEMPTS / CONVERSION % = -12 @ +50%
DEFENSIVE REBOUNDING % = +74%
DEFLECTIONS = +30
MOMENTUM CHANGING PLAYS = BLOCKED SHOTS + CHARGES = +8

4. 7 C's:

Convert	Contest
Contain	Chase
Challenge	Change
Cover	

5. Transition

A. Shot Selection / Floor Balance....the type of offense you run has a major impact on your defense. "Your offense is your best defense." Get to free throw line.

B. Sprint

1. Get ahead / See the ball
2. Stop the ball
3. Match up / cover shooters
4. Load to ball side / kick smalls out...ball and back
5. Think help

C. Why people don't get back

1. Disappointment of missing a shot
2. Celebrating a great play
3. Complaining about a non-call
4. Split second hesitation

6. Individual Defense...Starts with ball pressure

A. 4 types of ball pressure

1. Backcourt...with shadow pressure
2. Frontcourt
3. Scoring area / No middle blow bys
4. Dribble used

B. The Closeout

C. Denial Pressure

1. Big at high post
2. Red

D. Duck ins and lane cuts

1. Destroy the cut / Hip to Hip
2. Always above your man with the ball above the free throw line.

E. Post Defense

1. Red
2. Circle
3. 3/4
4. Dig

6. Team Defense..."We are a help team."

A. No splits of gaps...Help with 1st man
B. Penetrating vs. flat drives
C. Trap of the box / Sink and fill
D. Stepping up with the shooter...scouting report defense.

7. Lock and Trail vs. Shooters

A. One way to go
B. No space
C. Stunts on the pass
D. Stunt for stunter
E. Vs. Floppy
F. Vs. cross Double

8. Red of Post

A. Communicate
B. Stance Adjustments...On ball, HP denial
C. Square
D. Re-deny..."Don't let it come back."
E. Cross Screen
F. Rip

9. Vs. Short 17

A. Man with his back to the basket = step off and to the inside

10. Splits

A. Step up and stick
B. Contact
C. Switch if same size

11. The Finish...Rebound. "We are a block out team."

A. Conventional vs. Faceguard
B. Guards rebounding responsibilities
C. When engaged
D. On sink
E. Long Rebounds
F. 2 on 2 block out

DEFENDING THE GREAT PLAYER

"Don't allow best player to beat you"

*** Vulnerable to 2nds**

1. **Shadow or Hit**
   - *A. Vs. Great PG....Make secondary ball handler / initiate*
   - *B. Disrupt Timing*
   - *C. Deny it Back....Play 4 on 4. Stunts*
2. **Blitz of the Pick and Roll**
   - *A. Trap...Tum the ball handler back to sideline / No Splits / Nose on the Ball*
   - *B. Protect...the paint*
   - *C. Rotate...On the pass*
   - *D. Pursue...Back to the bodies / Block out*
   - *E. When to leave the blitz...on pass, on back dribble. Late = stay on it.*
   - *F. X Cut*
   - *G. Our rotations vs. closest man rotations*
   - *H. Side and High....Show Flood and Roll and Replace*
3. **Blitz the Catch and Shoot**
   - *A. Blitz on the pass*
   - *B. Stay on it until pass or back dribble*
   - *C. Blitz*
   - *D. Protect*
   - *E. Rotate*
   - *F. Pursue*
4. **Blue of the Post**
   - *A. On catch or dribble*
   - *B. Full rotation or perimeter rotation*
   - *C. Big or from top*
   - *D. Hard and High...To the body. Encourage the bounce pass.*
   - *E. Don't allow it out to post side*
   - *F. Inside Out / Close Out*
   - *G. Trap*
   - *H. Protect*
   - *I. Rotate*
   - *J. Pursue*
   - *K. X Cut*
5. **Isolations**
   - *A. High 1-4 = Fire...6 seconds*
   - *B. High 1-4 = Run and Jump*
   - *C. Fire vs. Wing = Full or Perimeter Rotation*
   - *D. Green vs. Wing = On dribble = Attack*

Offense:

1. Knick Game Goals:

FIELD GOAL % = + 48%
FREE THROW ATTEMPTS = +28 @ 76%
3 POINT FIELD GOAL % = +36%
FASTBREAK ATTEMPTS / CONVERSION % = +20 @ +57%
ASSIST - TURNOVER RATIO = +1.5 TO 1
OFFENSIVE REBOUNDING % = +35%
+15 OFFENSIVE REBOUNDS PER GAME

2. "We are a running team."

A. Our goal is to get more easy baskets than our opponents.
B. Run on what....misses / makes
C. Misses

1. Compete for lanes..."the more structured, the less you run."
2. No congestion around the PG
    a. Use of advance pass..."man open ahead of you might get the ball."
    b. Center the ball with pass or dribble
3. Big ahead = Run rim to rim
4. Even = run wide
5. Wings = Run wide / nearest lane
6. "Thru"...if you beat ball down the floor or if 2 men in same lane
7. Rebounder trails to HP or exchanges
8. Use of pick and roll in transition
    a. Drag...Roll and Replace
    b. Gets...Flood ....Show Re-Pick
9. Flow into Power = 32

D. Makes

1. Assigned lanes...balance to be able to handle pressure and run sets. Flow into C
2. Attack...Out, in and up the floor as quickly as possible
3. Wings cross if they beat the ball down the floor.

<u>All reads of the point guard and the ball</u>:

4. Post Option
5. Corner Option
6. Reverse Option
7. Dive Option
8. Change Option
    a. Spin dribble option
9. Wide Option
10. Drag...Roll and replace
11. Cross....5 drags in late
12. Cross Get
13. Cross Double
14. Cross Double with Rip

E. Everything ends in 32

1. Post...Duck in / spot, cut, replace, split
    a. Positioning of WS players
2. Step Out Get..Head hunt with crossover step
    a. Positioning of WS players
    b. 3 passes to use
3. Flash...Need pressure releases built into your offense
    a. Backdoor
    b. Handoff
    c. Hook Post
    d. Weakside Pin...wide
    e. 2 man game
4. Chase
5. Dribble Across
6. Drive and Kick

    <u>High Post Drive:</u>

    a. Fade
    b. Step Behind

    <u>Wing to Middle Drive:</u>

    c. Fade
    d. Step Behind
    e. Baseline Drive / Baseline Drift
7. Vs. Red...Strong
8. C...Flow into on corner cut or dribble chase

F. Quick Hitters from the free throw line

Must have Free Throw plays that can get you what you want...quick 2, 3, post up, FT's

1. X
2. Step
3. Step Down
4. Wrist

G. Catch and shoot plays...Design for penetration

1. Create space / Set screens where / Pocket pass
2. Ability to read defense...2 ways to go
3. Normal...If not, defense takes route away.

    Show off 52 cuts

    a. J 52
    b. S 52
4. Wide Pin Down..."42"
5. Flare screens...42 Down, Floppy Down
6. Rip - Re-pin....Automatic Read
    a. 41
    b. Floppy 2
    c. Floppy 3
7. Vs. 2-3 switches...Floppy Out

H. Pick and roll off movement...On the Run

Every post play must have automatic read to go into pick and rolls.

1. 52 Get
2. 52 X
3. 52 Slip
4. Cross Get
5. Fist Up
6. Fist Up Roll
7. Thumb Up off cross screen
8. Roll Action...2 Up Roll, 2 Out

I. Offensive Rebounding....Floor Balance

1. Wedge from baseline
2. Thru the elbows
3. In Paint = Score
4. Outside Paint = quick ball reversal into 32.

SPECIAL SITUATIONS

1. **Baseline Out of Bounds**
   - *A. Stack*
   - *B. Stack 2*
   - *C. Stack 3*
   - *D. Stack 5*
   - *E. Pop*
   - *F. Quick*
2. **"Track" vs. Baseline Out of Bounds**
3. **Sideline Out of Bounds**
   - *A. Box Alignment to Run Sets....Floppy Up and Rub*
   - *B. Below the Free Throw Line = Box*
   - *C. Triangle Post*
   - *D. Triangle Get*
   - *E. Triangle 2*
   - *F. Triangle Pop*
   - *G. Quick*
   - *H. Line*
   - *I. Line into Post*
4. **"Track" vs. Sideline Out of Bounds**
5. **End of Quarter Offense**
   - *A. Open / Open 5...Bigs always over help*
   - *B. Open vs. Fire*
   - *C. Thumb Up*
6. **End of Quarter Defense**
   - *A. Don't over extend*
   - *B. Shadow / Hit*
   - *C. Fire vs. Open*
   - *D. Run & Jump vs. Open*
   - *E. Switch vs. Pick and Rolls*
   - *F. Blitz vs. Pick and Rolls*
7. **FT Alignment**
   - *A. Slash*
   - *B. Pinch*
8. **Foul to Give**
   - *A. Always aware of time, score, and foul to give*
9. **Foul to take away possibility of 3 point shot**
   - *A. 6 and below with timeout*
   - *B. 9 and below when out of timeouts*
10. **2 for 1**
    - *A. Want 1 good shot instead of 2 bad ones*
    - *B. 36 is our goal*
    - *C. Stockton pull up 3*

PRACTICE ORGANIZATION

"Once practice starts, it never stops."

1. Teach
- *A. Review*
- *B. Film*
- *C. Special Situations*

2. Stretch

3. Warm Up
- *A. Shoot*
- *B. Transition Offense and Defense*
- *C. Pressure Offense and Defense*
- *D. Rebound*

4. Defend

5. 5 on 5

6. Dummy Offense

7. Conditioning

8. Peer Pressure Drills

9. Free Throws

+30 =
- -3 First miss (no second shot)
- -1 2nd miss
- +1 Any make

Swish Game:
- -1 miss
- 0 make that hits
- +1 swish

10 in a Row

10. Post Stretch

11. Shoot

DRILLS

1. 3 Man Drills

- *A. Straight*
- *B. Weave*
- *C. Rush*
- *D. Kentucky*
- *E. Kansas* ...."Perfects"
- *F. Kansas Thru*
- *G. 3 on 2 Continuous*
- *H. 3 on 2 / 2 on 1*
- *I. 3 on 3 Face*
- *J. 3 on 3 Drive and Kick*
    1. Ball must get to the paint before it's shot.
- *K. 2 on Top / 2 in Corner*
- *L. No shot offense - call out sets*
- *M. 2 on 2 Rebounding*

2. 4 Man Drills

- *A. 4 Man fast break*

3. 5 Man Drills

- *A. 5 Man weave + conversion + 3 on 2*
- *B. 2-3-4-5-1 Cycles*

4. Transition

- *A. 5 on 4 Scramble*
    1. 5 Passes
    2. 2 Dribbles
    3. Ball Pressure
    4. Nearest Man
    5. Big in lane at other end
- *B. 5 on 5 Circle Transition*
    1. Designate team on a make to inbound
- *C. 444*

5. 4 on 4 Defense

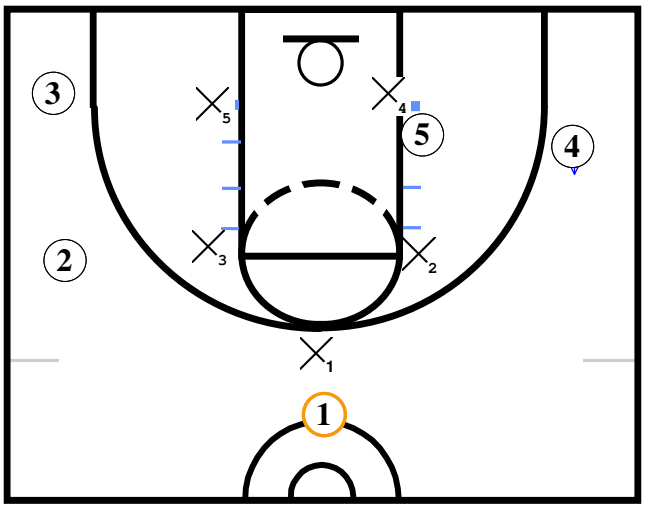
- *A. 4 on 3 Scramble*
- *B. 4 on 4 Red*
- *C. 4 on 4 Pin / Rip*
- *D. 4 on 4 Blitz*
- *E. 4 on 4 Stops*
- *F. 4 on 4 Blue*
    1. Must have shoot on the first pass out of double

6. 5-0 Dummy Offense

- *A. Guard scorers with coaches...different looks*
- *B. 3 Dunks*
- *C. 1 on 2 Offensive Rebounding*

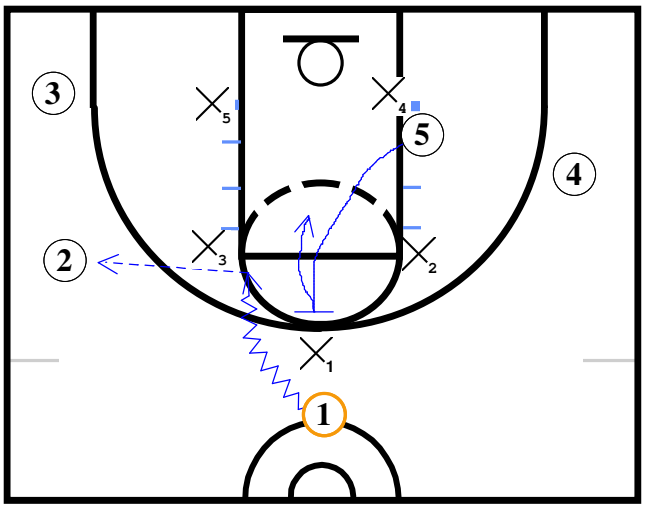
Indiana 4 out 1 in zone ball screen

04-15-2008



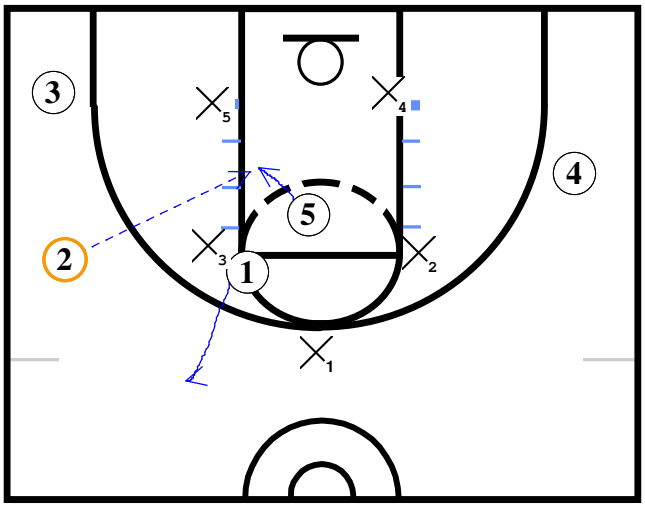
Frame A

Alignment: 5 can line up on either block.



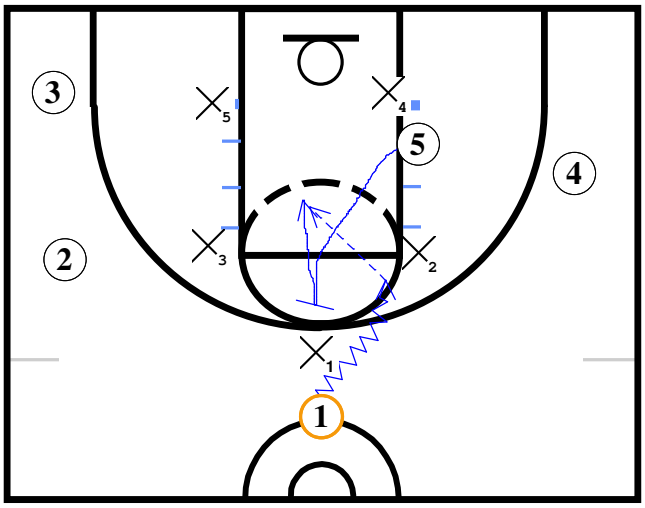
Frame B

5 breaks up and sets flat ball screen on X1, (1 can drive right or left) 1 is looking for the jump shot, pick and roll or for 2.



Frame C

Here 1 has passed to 2 who passes to 5 in the middle of the zone.



Frame D

In this frame 1 drives to the right off of 5's flat screen. 1 is reading the defense. We like for 1 to get some jump shots.

General Comments

In this 4 out alignment you can let 5 pick and pop after screening for 1 if he has a three point shot. If you don't get a shot the first time try this just keep running it and allow 2, 3, and 4 freedom to move to each side of the floor. You can also run this out of a 3 out 2 in alignment with 4 and 5 being inside.

Reasons for Motion Offense

1) difficult to defend

2) Flexibility

3) Adaptability

4) Enjoyable

5) Player Development

6) Difficult to scout

Defense
No penetrating passes, move on pass, know who your buddy is
Never let help get beat! Contest shots

Shell ✗ - Helps passing; teaches kids how to play
-Standing, dribble drive, guard exchange, Pick/Roll

On a flare screen - ride over top, guy guarding screen opens up

Against a good PG - double team early then face guard

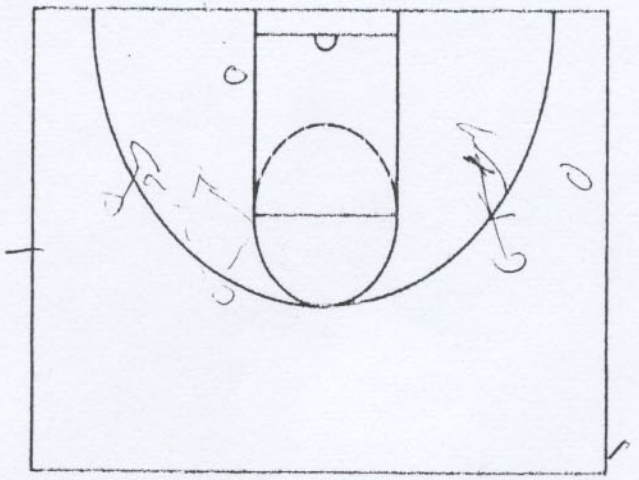
Have 1 coach on staff as Shooting coach

Villanova Practice #2
Practice handling a ball
Son O - wings run outside cones
Attitude - How are you going to handle being on road; not shooting well?

Olympic Shooting
3 ppl / 2 Ball Jumpstop on rebound, Ft, 3's Shot fake 1 dribble
Sprint to spot

Danny Hurley
Board on wall w/ everyones name (Standings)
Who wins drills, games, contests
Pt System
Asst 3pt Basket = 4
Asst 2pt = 2
Charge = 3
Off. Reb = 2
Stop = 1
turnover = -1

V-Cut Passin



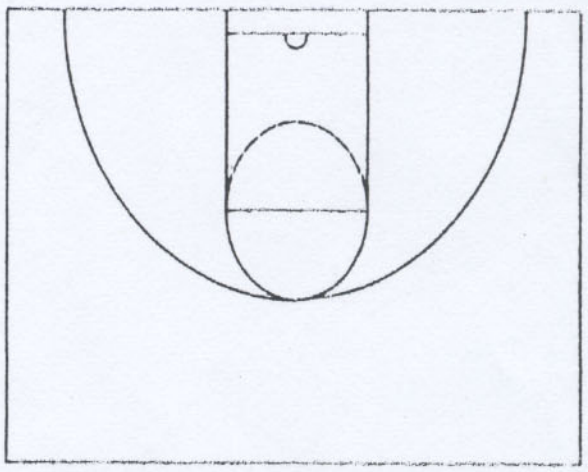
call out names

Come to jump stop ; meet pass

(show hands!)

chest/bounce/overhead

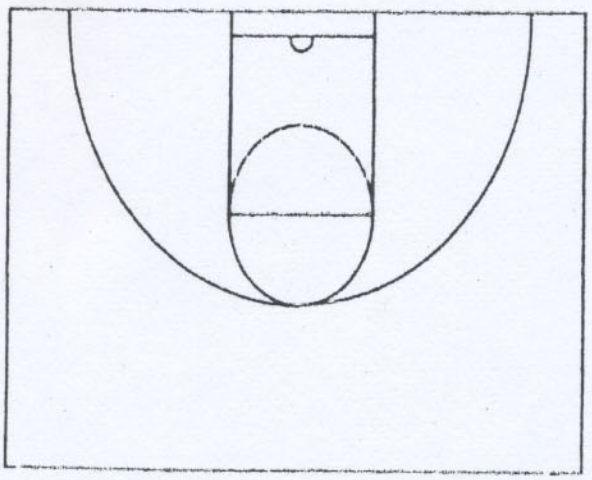
(last guy back cuts)



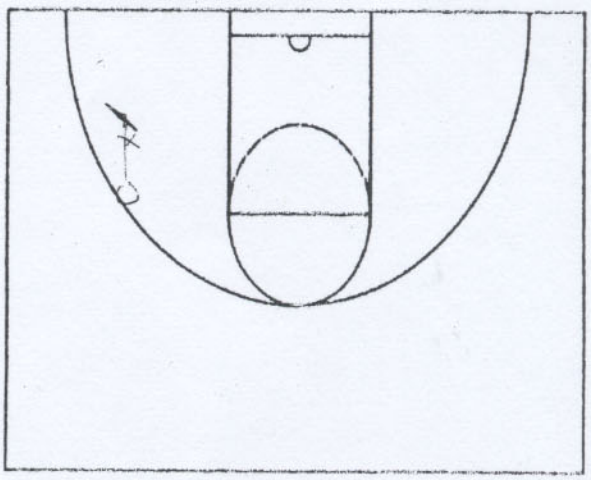
Inside foot spot shooting

10 shots / switch

Sprint to spots



Parallel w/screener on Ball Screen



Pop back ⇒ switch

Get skinny on Down Screens

Essential Components

PASSING - PASS AWAY from the defense

Movement - Move with a purpose

Screening - screen for offensive opportunity for both players

Shot Discipline -

Concentration - think before you move

Role ~~Delay~~ Identification - play within your capabilities

commonly used Term ~~plays~~ phrases in Motion offense

PASS AWAY FROM The Defence

Move with A purpose

Think Before you move

play within your capabilities

Read The Defense

CATCH & FACE

PLAY your MAN ON OFFENSE

Show A TARGET

Be ready TO shoot

Hold your Screen

"V" CUT

Basic Principles

READ the Defense

No Pre-determined movement

Communication

develop Good Habits

Points to Stress

Call out Man's Name

Catch & Face

Set Proper screen

Set Good V cuts

Have Proper Spacing

MOTION OFFENSE CONCEPTS

when you pass, move, but do NOT follow your pass

Do NOT make 2 simultaneous cuts to the same area

make use of all screening opportunities off the ball & move with a purpose

call out man's name for whom you are screening

when you receive the ball, face the basket & hold the ball for a count of two. Do NOT pass too quickly

If a screener's back is to you, hold the ball to see what develops

PATIENCE

Do NOT reverse the ball while a screen is taking place

On the perimeter, men should be 15-18 apart

PROPER SPACING

The ball should not go along the baseline unless a scoring opportunity is available

If a single low postman on ball side has a scoring opportunity, do not move into his area.

Dribble only to:

Bring the ball upcourt
Improve your passing angle
Take the ball to the basket
Balance the floor
Get out of trouble

Make maximum use of the "V" cut to get open with or without the screen

PASS AWAY from the Defense
develop a good PASSing Attitude
move with A purpose

Think before you move

play within your capabilities

play your MAN when your on offense

Screening set A proper screen at the proper Angle

Catch & face

Villanova Clinic 10/6
Pre-Practice
Lay-ups Run from line → line
Everyone always dribbling

"Don't talk to make Coaches happy, talk for teammates"

Getting open on wing
- V-cut, L-cut "Barkley" walk man down step w/inside foot at defender, turn & pivot into defender, hold outside arm up to call for basketball.

-Catch Ball, Rip through, [redacted] / dribble, crow hop, jumpshot
"Drive like a scorer, not a passer"

Defense Breakdown
- if there is a Switch on a Ball Screen - Jump to the ball
Ball-you-man over top screens

Blocking out - 3, 4, & 5 go to off. glass - Perimeter no closer than ft line
Forearm in chest, Sit on knee, & push back

Water Break 1/2 team shoots FT's 1/2 team water. [1 min]

Practice Goal - Develop & Create drills & habits for most difficult situation.
Rules - 10 min before on court shoes tied
- talk just bball - NOTHING ELSE
- Watch what is going on while on sidelines
- Coach says Stop!... All eyes on coach.

"Learn how to hear me say something 1 time then do it."

Game Goals
Stats- Def, Rebounds, Run floor hard, Execute
Def fg%
Ft margin

Program Goals
Excel in everything "Studints, ppl, Bball"
Learn to strive for excellence
Becoming a man

Bob Knight "A lot of guys don't enjoy coaching".

Start Practice @ 6:00 from 6:00-6:20 talk/teaching pts

Larry Brown
Coach vs Criticism - [redacted]
Criticize 1 guy - who needs it. Do not say we need to rebound. "Marcus, you need to reb!"

-Showing film 90% - good stuff
"get your kids to do what they do best"
Coach execution not effort"

Look for hockey assists - Easy passes, good screens, run lane

Look at your schedule - who is going to play zone, man, press, Practice accordingly.

W/Shot Clock push ball
Adv - have time to attack
-teams may send less to off glass

THE ART OF DEFENSE

1. PHILOSOPHY:
    A. YOU CAN CONTROL A GAME DEFENSIVELY, NOT OFFENSIVELY
    B. THERE IS A PLACE FOR COACHING – OFFENSE BASED ON TALENT; DEFENSE BASED ON COACHING
    C. YOU MUST BE WILLING TO WORK AND PREPARE, FILM, GAME PLAN, WALK THROUGH – THIS WILL MAKE YOUR PLAYERS SMARTER (THINK LIKE A COACH) GIVES YOU A MENTAL EDGE
    D. YOU HAVE A BASE TO BUILD FROM – THEN YOU ADJUST FROM GAME TO GAME, YEAR TO YEAR
    E. THIS SYSTEM GIVES YOU A CHANCE AGAINST PHYSICALLY SUPERIOR TEAMS

2. BUILDING YOU DEFENSE:

    A. SHELL DRILL RULES – GENERAL BUILD FROM HARD TO SOFT
    B. PICK-UP POINTS – TO PRESS OR NOT TO PRESS
        1. PRESSING SOFT/HARD

    C. BALL SIDE RULES – DENY, BALL PRESSURE
    D. HELP SIDE RULES – FRONT CUTTER, ROTATE
    E. POST DEFENSE – FRONT/SIDE/BEHIND –HELP ON
    F. DEFENDING SCREENS
    G. HELPING/ROTATING AGAINST THE DRIVE

3. PREPARATION:

    A. SCOUTING – HOW TO; WHAT TO LOOK FOR
    B. FILM – BUILD ON SCOUTING – HOW TO LOOK AT FILM
    C. SCOUTING REPORTS HOW MUCH SHOULD I GIVE THEM?
    D. IS IT BAD TO MAKE THEM “THINK VS REACT?”
    E. WALK THROUGH – WHEN, HOW LONG,

4. WHAT TO PREPARE FOR:

    A. KNOW YOUR OPPONENT

        1. SYSTEM – TAKE AWAY THEIR CANDY
        2. STARS – HOW DO YOU PLAY THEM
        3. OUT OF BOUNDS – NEVER GET SCORED ON!!!
        4. END OF QUARTER/HALF/GAME – KNOWLEDGE IS POWER

5. GAME PLANS:

    A. I’M BETTER THAN YOU
    B. YOU’RE BETTER THAN ME
    C. WE’RE EQUAL
    D. PLAYING NO HELP ON THE STAR(S)
    E. JUNK THAT ISN’T
    F. WHAT IF PLAN “A” DOES NOT WORK

6. IS ZONE BAD?

    A. A TRUE MATCH-UP ZONE
    B. WHEN IS ZONE SMART?
    C. PHILOSOPHY (MACHO “MAN”)

7. CONCLUSION

THE ART OF DEFENSE

As you prepare for next season, think honestly. How many games are there that you will win no matter how much/little you prepare? How many games are there that you will (although you would never admit this to your team) lose, no matter what you do? Now, how many games are left? Probably quite a few. These are games that will be decided by ???? What if you had the means to control the outcome of most all of those games – and quite possibly one or two of the ones you are highly likely to lose as well? If this idea appeals to you, then read on.

Basketball coaches tend to rely, more than any other coaches, on their players to find ways to win games. Ask yourself what you do in practice – each day – that is thought out – tailored specifically for the needs of your team? How much time do you spend watching film to see where you are weak, and more importantly, where your next opponent is strong? If I were to offer you an inside stock tip you would take it in a minute. Well, I am about to offer you an inside tip for this game: Smart wins. Prepared wins. The reality is that <u>most</u> games <u>are</u> winnable, and convincing yourself and then your team of that is the first step to not only being successful – consistently – but to gaining a sense of satisfaction, purpose, and accomplishment in your profession. Sound like a good way to wake up each morning??

The answer lies in defensive preparation. Offense is largely out of your control. Yes, you can run set stuff to get good shots, but you cannot guarantee even those will go in. You are powerless to control what happens on the free throw line, and often when you play against a team that is bigger & quicker than you, you can't even run your offense to get decent shots. So, the key to surviving – and succeeding as a coach lies in controlling what you can – and that lies at the defensive end of the floor.

By preparing through drill work and film work, and being willing to be flexible enough to give your kids a game plan – for each individual game – that they can be successful with, you can accomplish things – mentally and physically with your kids that you could not before. You can see results very quickly with this system, but even moreso as you do this for several years and kids get accustomed to thinking about defending in a way that they had not before.

This system relies first and foremost on you. You make a difference. You can show your kids how to win the games they should, and hang in and give themselves a chance to win games they should not. the idea is that you are coaching people. It is very difficult, especially at the high school level to install a defensive system that you can use from year to year, or even from game to game. Under this system you teach your players to defend – correctly – based upon their abilities and those of your opponent. What happens when your best player has a bad night or gets into foul trouble? Do you struggle? Do you have a plan for these times? Neither do most coaches. So, what if YOU design your defense to take away what the other guy does best – every night? What if, when people play you, they know that their star, their motion offense, their vaunted transition game, whatever their strength is, will be negated and they will have to

find another way to beat you? How much is it worth to you to have your kids walk into every gym every night knowing not only that they have a chance, but knowing HOW that will work?? The title of Pete Carrill's book is The Strong Take From The Weak, But The Smart Take From The Strong. I buy that philosophy. This is a sort of "Princeton Defense" approach. And the best part for you is that it is fun to teach. It makes you learn the game, and will make you a better coach in all phases.

BUILDING YOUR DEFENSE

Before teaching this system you must honestly answer a few questions. If you have a staff it would he good to meet with them and get as much honest feedback as possible. The questions are as follows:

1. Relative to our schedule, how quick are we? How big?
2. How smart are our kids? Do not underestimate them.
3. Can we be more successful against the good teams on our schedule by attacking them defensively or by containing and protecting the lane area? This will relate directly to what I call "pick-up points."
4. Is there a great deal of diversity of height with our players? This will, to some degree, affect your decisions as to switching.
5. How deep are we? It is my contention that virtually everyone can go at least 8 deep – not necessarily playing equal minutes, but to the extent that no one need play all 32 minutes. You can, to some extent, hide a weak defender if he/she is not on the floor too long.
6. At what speed do we want to play OFFENSIVELY? Can we play at the same speed defensively that we want to play offensively? This will relate to whether you play full court, aggressive half-court, or contain quarter court defense.
7. If we want to be aggressive & attack the ball "nose to nose" does that mean post players defending on the perimeter as well? How tightly will EACH player on my roster be reasonably asked to guard the ball?
8. Do we want to keep the ball on the sideline? do we want to force baseline & double, or turn ball back to middle where we have more help?

Once you have answered these questions honestly you are ready to begin building a defensive foundation. You do this by working from 1on1, 2on2, and 3on3 drill work, building to 4on4 and eventually 5on5 shell situations. NOTE: When you drill guarding the basketball (1 on 1), it is important that you tell each player how you want he/she to guard the ball – unless you decide to have everyone guard it the same. Another decision for you to make.

Drill sequence #1: 1 on 1: All players should know how to guard the ball in 3 ways: nose to nose all- out pressure; nose to nose pushing to sideline, and picking up at the arc pushing sideline. Nose to nose pressure is best taught by using the zig-zag drill and emphasizing keeping nose PHYSICALLY on the ball and forcing the dribbler to turn or charge. This drill MUST be done allowing the dribbler to go at full speed to be realistic. Thus, the defender must not be limited to how he makes the dribbler turn, just that he does make him turn. Teaching players to pressure the ball and push it baseline is best done in 1 on 1 or 2 on 2 sequences with an unguarded coach or manager to pass to. We call this getting on a player's "inside shoulder." This gives the defender a point of reference when he/she matches up – as does the term "nose to nose." These are a great deal easier to understand than the common "pressure the ball" command I used to give players. To play contain or soft against a kid much quicker – especially one who is not a

tremendous shooting threat, our command is to "be at his/her elbow." We are teaching contain, but our verbal command is to stay down low and keep that elbow in front of us. We seldom shade the dribbler to the weak hand. This is really not a good idea if your goal is to build a team defense where everyone can help everyone else. We feel it is much easier to push the dribbler to help – either sideline or middle – this is easier to teach because everyone on the floor knows where we want the ball to go and can adjust accordingly than if each player plays dribbler to his/her weak hand.

Drill sequence #2: 2 on 2: All players should know how to deny on the line & up the line one pass away(for when you want to attack the ball) – drill from point to wing, guard to guard, wing to corner. You must also teach players to play with no deny. work on recovering to ball in each of the above scenarios. The idea here begins to be for the on-ball defender to "steer" the ball to help. If everyone is deny and you are putting hard pressure on the ball, you probably want to steer everything baseline. It is not realistic to ask a team to play passing lanes AND guard the middle of the floor at the same time. This is a CRITICAL teaching point. If you are playing soft – as you may have to against superior quickness, you will want to steer the ball more to the middle. This sounds as if it goes against every defensive philosophy known to man, but in truth, the smartest way to play defense is to create situations where you are playing advantage vs. disadvantage – that is; 2 vs 1, 3 vs 2, etc. This is done by identifying where your help will be and steering the ball to help.

Drill sequence #3: 3 on 3: Work ball side triangle, and 2 gd front with high post, using same concepts as in 2 on 2.

4 on 4 & 5 on 5 shell drill sequences: This is where you teach your kids to play team defense. Early on, the emphasis is on jumping to the ball, and showing entire team how all 5 defend from various spots if we are attacking the ball, or if we are playing contain, or if we are mixing it up. TEACHING POINT; make sure you allow man guarding ball to get beat on drive at times so defense is able to learn how to adjust and rotate. Make sure everyone guarding the ball understands where we are steering the ball and how to adjust & rotate when ball is driven or passed onto the lane. You may need as much as 30 minutes a day to teach these concepts early. Create a situation where dribbler beats ball off screen, off pass & screen away, lob to low post, etc. Once your players get a feel for this, begin to take individuals and play "no help" with them to get the team accustomed to playing in this situation. This will also incorporate help/recover against screens. We teach man guarding screener to "give a gap" and push man guarding person being screened through the screen. There are lots of different ways to teach this concept though.

Shell drill recommendation: To get best results, create a situation for your shell drill. It may be a pass to wing & pick ball, a UCLA cut situation, a flex with one reversal situation, or any other game situation you may see during your season. Drill that portion, with the defense concerned ONLY with moving to the proper spots – and handling screen as you want them to. No steals allowed at this point. This should last no more than 3-4 passes. Then coach calls "Live" at which point the offense is to attack with no rules &

defense can play for steals. Our live shell rule is that offense in this sequence must catch & immediately drive hard & either shoot or dish to next person who then drives also. This incorporates help/recover techniques and makes the defense play “real defense” in a drill setting. Always conclude shell drill with emphasis on box out & defensive rebound. Enforce penalties for not doing these just as you would not executing drill fundamentals properly. Make them “finish the play”

HELPSIDE DEFENSE

Your early shell & buildup work will prepare you to play ballside defense. Whether you deny or not your players are now ready to defend the way you want. The most critical aspect of team defense, though, lies in proper recognition/execution by your help – or defenders who are NOT guarding the ball. Most players do not realize this. The coach who DOES is a step ahead of the game.

There are 3 critical concerns for teaching help defense: 1. defending the cutter/flash; 2. defending screens; and 3. defending the drive when the person guarding the ball is beaten. These areas are FAR more critical to good defense than whether or not you pressure the ball or deny wings. Ball side is for show, help side is for dough. It must also be emphasized and demanded that all help defenders keep their tails towards the defensive baseline unless they are fronting a cutter. This allows them to see the whole floor. It is a small thing, but not seeing ball and man leads to a vast majority of defensive breakdowns at the high school level.

Defending cutter: To do this successfully, you must first jump to the ball – on every pass. Teaching/drilling this is mundane & repetitive, but absolutely necessary. I utilize the baseball analogy that every time the ball is put in play, 9 people have somewhere to be. The same applies to basketball. If you jump to the ball ALL THE TIME you will eliminate 90% of your problem with cutters. How you choose to defend the cutter (bump, turn back to ball & front, etc) is arbitrary; jumping to the ball is not. The primary areas of concern are cutters coming from weak side to ball side, post flashes, back door cuts, and cuts from point to basket after a pass to wing. . This will teach help defenders that they are responsible for more than just their man. You can build on this in 3 on 3 and 4 on 4, but the concepts remain the same.

Drill sequence 6: Defending the cutter: This may be done with 4, 6, or 8 players working up to incorporating it into your shell drill. Have a passer with a defender and an unguarded coach for 1 on 1 or 2 on 2. For 1 on 1 pass to coach from point, wing, or corner and have passer cut to basket. In all drills, defender must 1st jump to the ball, and then front the cutter. We teach the defense to go chest to chest (again, physical clues) and front the cutter (stay between him and the ball) until he stops cutting TOWARDS the basket. This is the only time we allow our defenders to turn their back to the ball. In 2 on 2, Pass, jump to ball and have cutter come from weak side wing or low post to ball side, back door from ball side wing or corner, or pass from point to wing and basket cut with a help defender to absorb cutter. This will re-emphasize to help-side defenders that they are responsible for covering for their buddies. It is here that you begin to build a team and trust concept with your defense. A defense that is built on trust is well on its way to being successful – and awfully hard to score against.

Defending the drive: we do this in every 2, 3, 4, or 5 man defensive drill. No matter what you are working on, at some point have the ball defender get beat. Watch the defense and correct accordingly. The person who gets beat initially must also recover and "get back into the play." Our rule is to sprint to the lane & look for a different

colored shirt to match with. This isn't exact, but it gives them a responsibility & is better than standing where they were. You must teach one to rotate & get the ball stopped & all other helpers to retreat to lane & close off all penetrating passes. Our rule is that dribble penetration into the lane is 911 – everyone sprint there & make the offense have to pass back out – at which time we recover and match again. This is also where we begin to really emphasize taking charges. We want every drive to be contested and we want anyone who drives to be aware that we will step up to take the charge. We begin with 2 on 2 allowing dribbler to beat his man, having help come from post, wing, or two-guard front to take charge or if dribbler is under control, we automatically switch on drive.

Drill sequence 7: Defending the drive Begin with 2 on 2. Have dribbler beat man from as many different spots on floor as you can imagine, and have defense react and adjust – including man who got beat initially. Then expand the drill to allow dribbler to drive and then dish to a post or an open shooter and make defense react accordingly. Again, control the first 2-4 passes of the drill and then begin to let players "play" until defense gets a stop or offense scores. Work up from 2 on 2 to man shell drill.

Defending screens and defending the post are areas where there is no set formula for success. We prefer to switch as many screens as we possibly can. We do not worry a great deal at our level about mismatches for reasons I will get into later on. It is really difficult for teams to hurt you running their set offense, or special plays if you switch. We teach players to PHYSICALLY AND VERBALLY hand-off players at the point of the screen. We also teach and emphasize that the person switching onto the screener learn to "fight inside" – that is, to get between the roll and the basket. This all but eliminates the old fear of switching because they will just dump ball inside to the roller. This affords us all the benefits of switching, while greatly minimizing the risks. The thing I have come to learn is this; to successfully attack a team that switches, the offense must 1. recognize the switch, 2. react accordingly (roll and seal), and 3. make the correct read (attack or pass to roller) and 4. make a good pass to him. This is a lot more difficult sequence of events for a 15 year-old to process and correctly attack than it would seem. As a side note, I find it funny the number of times I will hear a coach yell "They are switching every pick!!" to his players, and the players fail to take any advantage of it. The point is that the fact that a coach may recognize what you are doing does not mean that he/she or the players are prepared or equipped to do anything about it!! If you are not comfortable with switching 100% of the time, there are some good rules of thumb with regard to switching to keep in mind. We always switch screens with cutter coming to the basket, and we prefer switches that will keep our posts inside and our guards on the perimeter, such as downscreens from wing or point to block, even if it might create a temporary mismatch. Our feeling is that having a size advantage in the post is a good thing and having a size disadvantage on the wing or out top is not a big concern. We teach proper switching beginning with 2 on 2 work and incorporating in into our shell drill, and later incorporating what our scouting report tells us our next opponent will do in their offense.

Defending the post is a matter of personal preference. My feeling has generally been that if we are attacking, we want to fully front the post; if we are at a size mismatch against a

dominant player who WILL see the ball a lot, we will back the post and help from the perimeter. We do, however, also work on side denying with a hand in the passing lane. It is amazing how often a player will not throw the ball inside – even if there is a mismatch, if they see a hand in the way.

MAKING IT ALL WORK

To this point we have laid a foundation, built a base upon which to defend people. The trick now is to make it effective in game situations. Here is where coaching becomes absolutely critical. Having taught your players HOW to defend you must now show them WHAT to defend. Through scouting and film work you must prepare your team for what they are to see. This is, I feel, where we as basketball coaches take a back seat to our football counterparts. In football the entire week is spent in preparation for the next opponent and in addressing weaknesses from a team's own last performance. There seems to be a sense that if we prepare, somehow, we will be making our kids think and thus hurting somehow their ability to "play." I personally like playing against coaches with this attitude. My teams invariably walk onto the floor feeling they have "half the battle won" because we are prepared – and we know that they are not.

In order to prepare, a smart coach must honestly assess his opponent. Two questions must be answered: the first is related to the second. We must determine if we can beat them by speeding up the game or if the opposite is true. This will determine WHERE we guard them and how we steer them. Next we must determine WHAT they do to win – what is their bread & butter?? Our job now becomes, especially against superior teams, to do everything in our power to make them beat us with something OTHER THAN WHAT THEY DO BEST. This may involve looking at a start and adjusting to stop him, it may involve switching and adjusting to shut down their ½ court offense and then gambling or speeding up the game, or playing more of a ½ court game and not letting them get out & run. The bottom line is: WE DICTATE HOW THE GAME WILL BE DECIDED BY HOW WE GUARD THEM AND WHERE.

Utilizing this system makes the coach an invaluable asset to his/her team. As with any system, the more talent you have, the more versatility you have to do things. Most of us, however, are not regularly blessed with that kind of talent. This system gives you a plan – a means of giving your team confidence in itself and a comfort level due to its level of preparation. It will take time to put this system in – to make kids "think like a coach" on the floor without suffering from "paralysis by analysis." I would allow for a year to begin to see solid results – and that is definitely a worst-case scenario. I used this system with a team that had lost 4 starters, played 100% zone the year before, and did no preparation work whatsoever, and by the last week of the season, things clicked, and we won 4 of our last 5 – all against teams who had beaten us the first time we played them. If that team could pick it up in less than a season, I guarantee your kids can. We went from there to average 18 wins a year and make 3 appearances in the state tournament in the next 4 years.

Perhaps most important, I gained, through using this system, more joy from coaching than I had ever known. I felt I was making a real contribution to the outcome of each game. My practices became more efficient, more geared toward us, toward correcting our deficiencies. My drills became personalized, and the kids improved more rapidly than I had noticed early in my career. I enjoyed the game, because I could SEE fruits of my labor in the kids – and the kids enjoyed it as well. They gained enourmous

confidence in themselves and their ability to dictate what happened on the floor. Additionally, the kids began to realize WHY they lost when they did; where we broke down, and, as a result, they became much more receptive to correction. I cannot imagine NOT coaching this way.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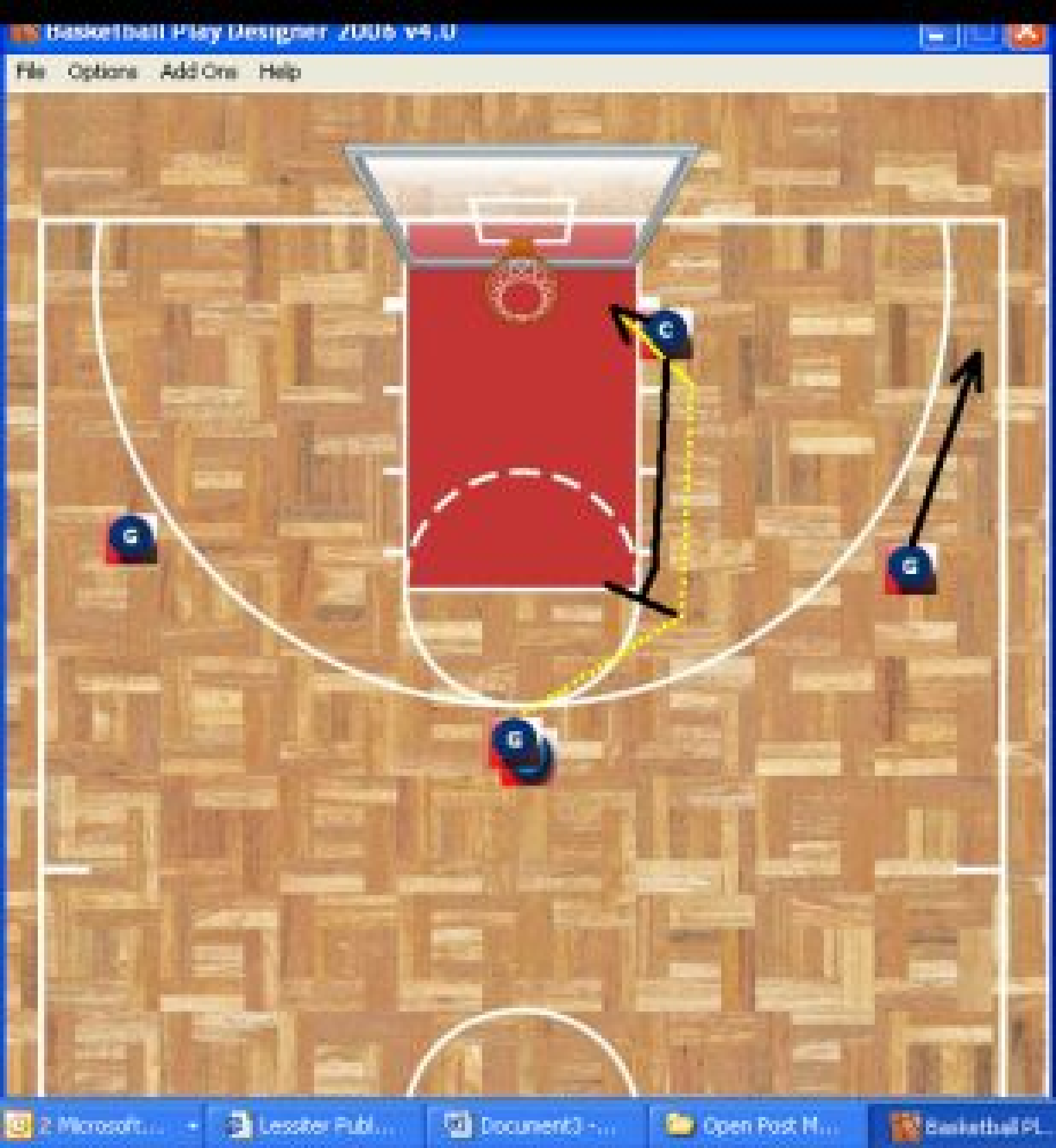
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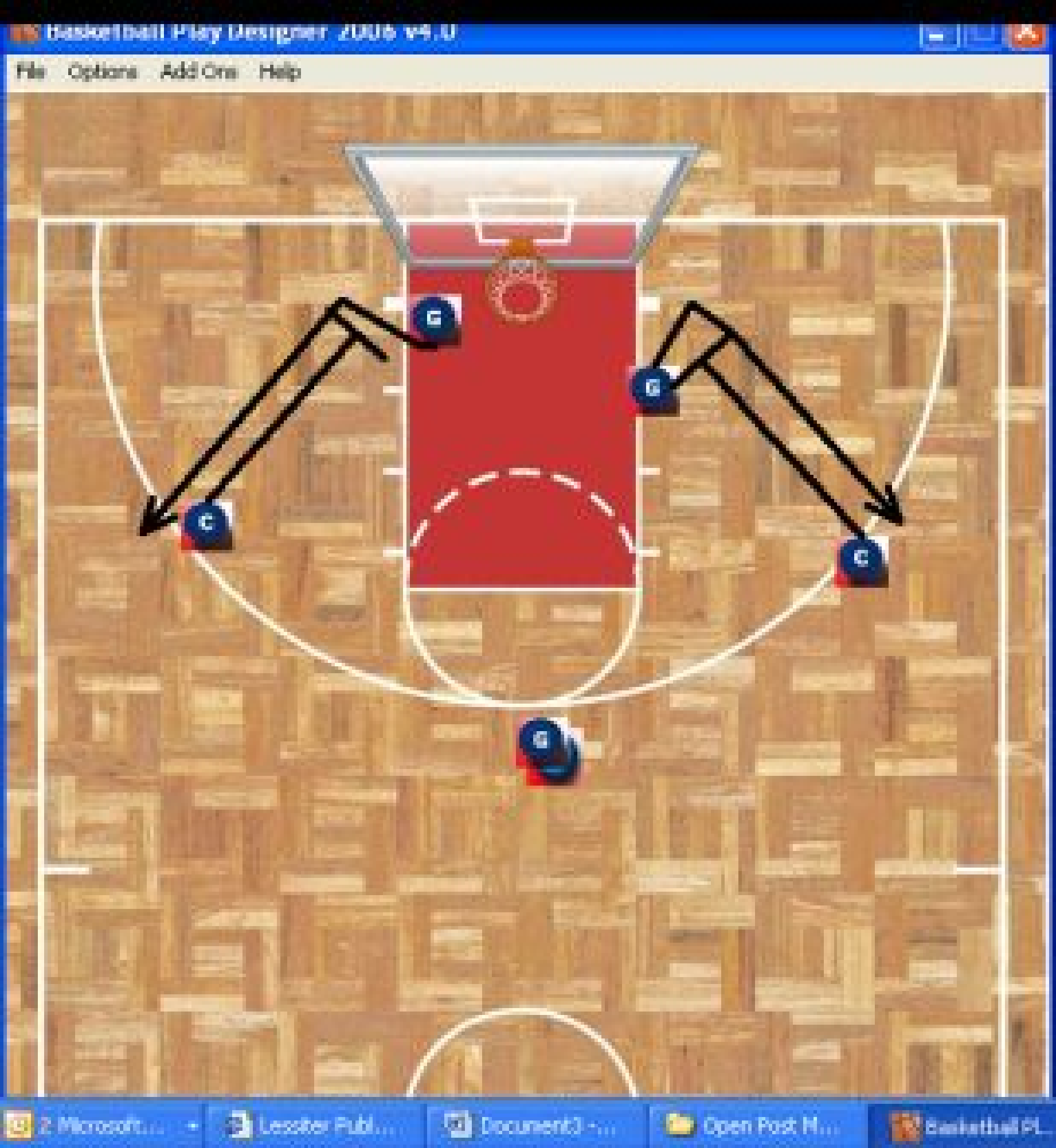
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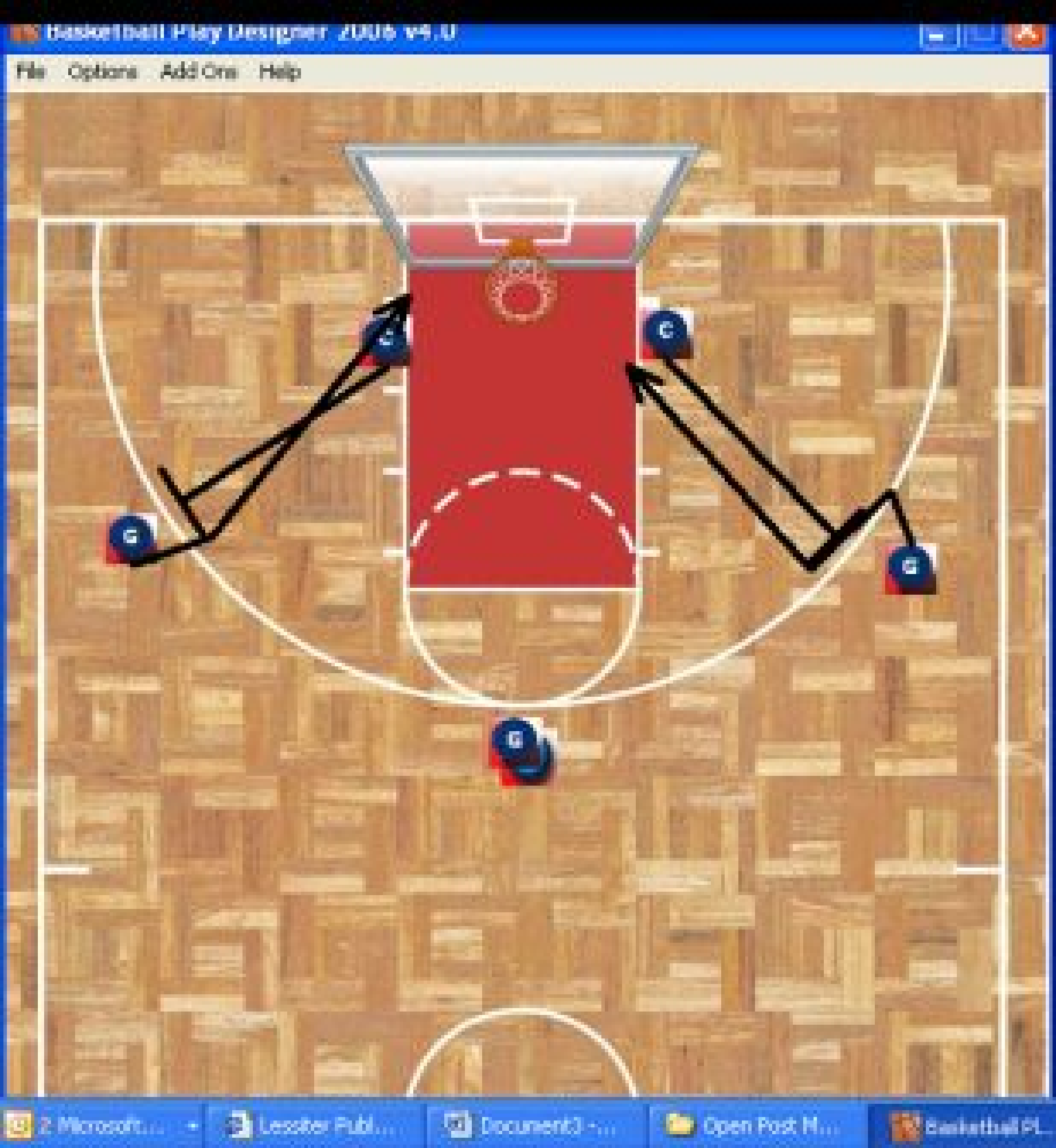
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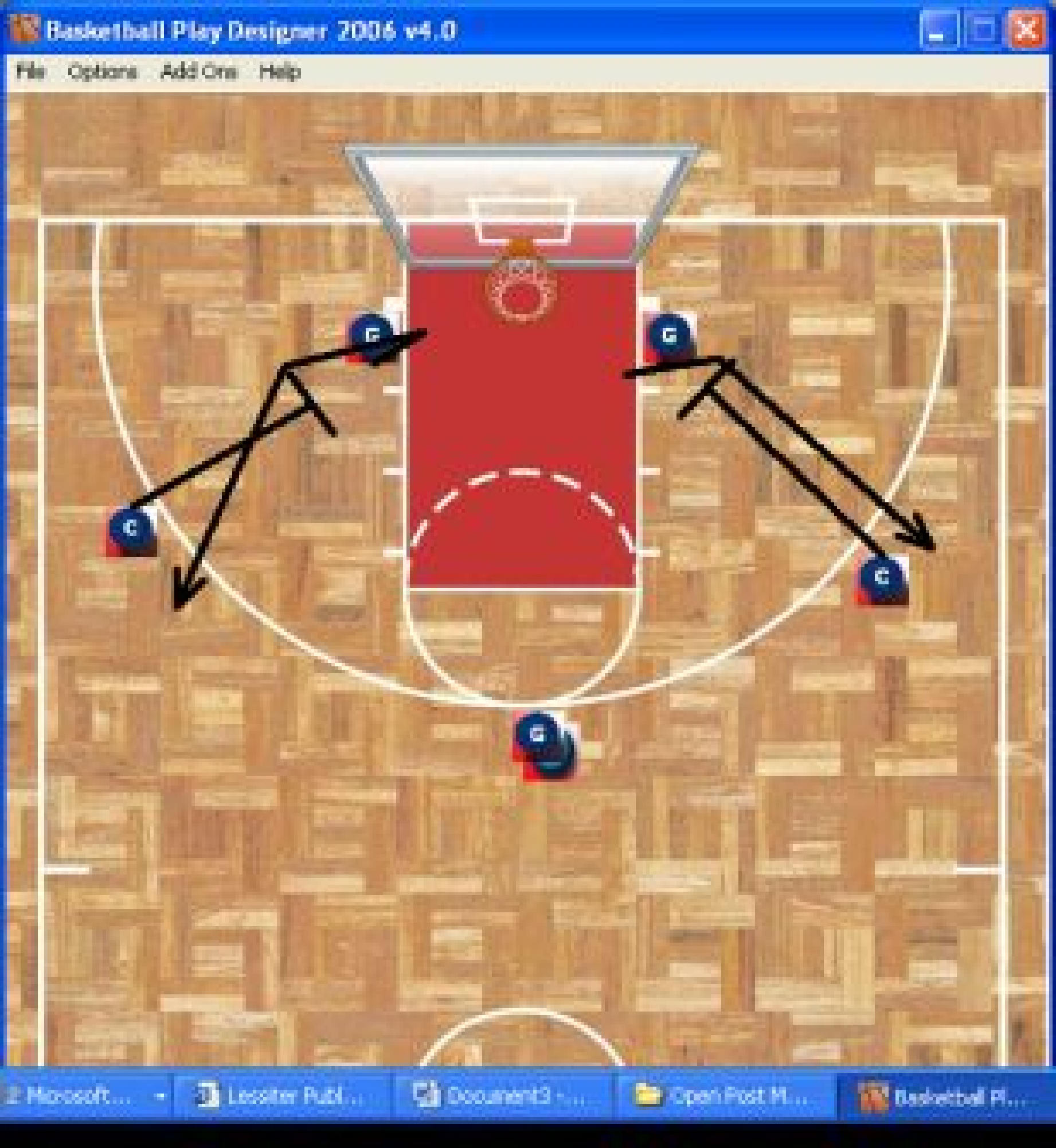
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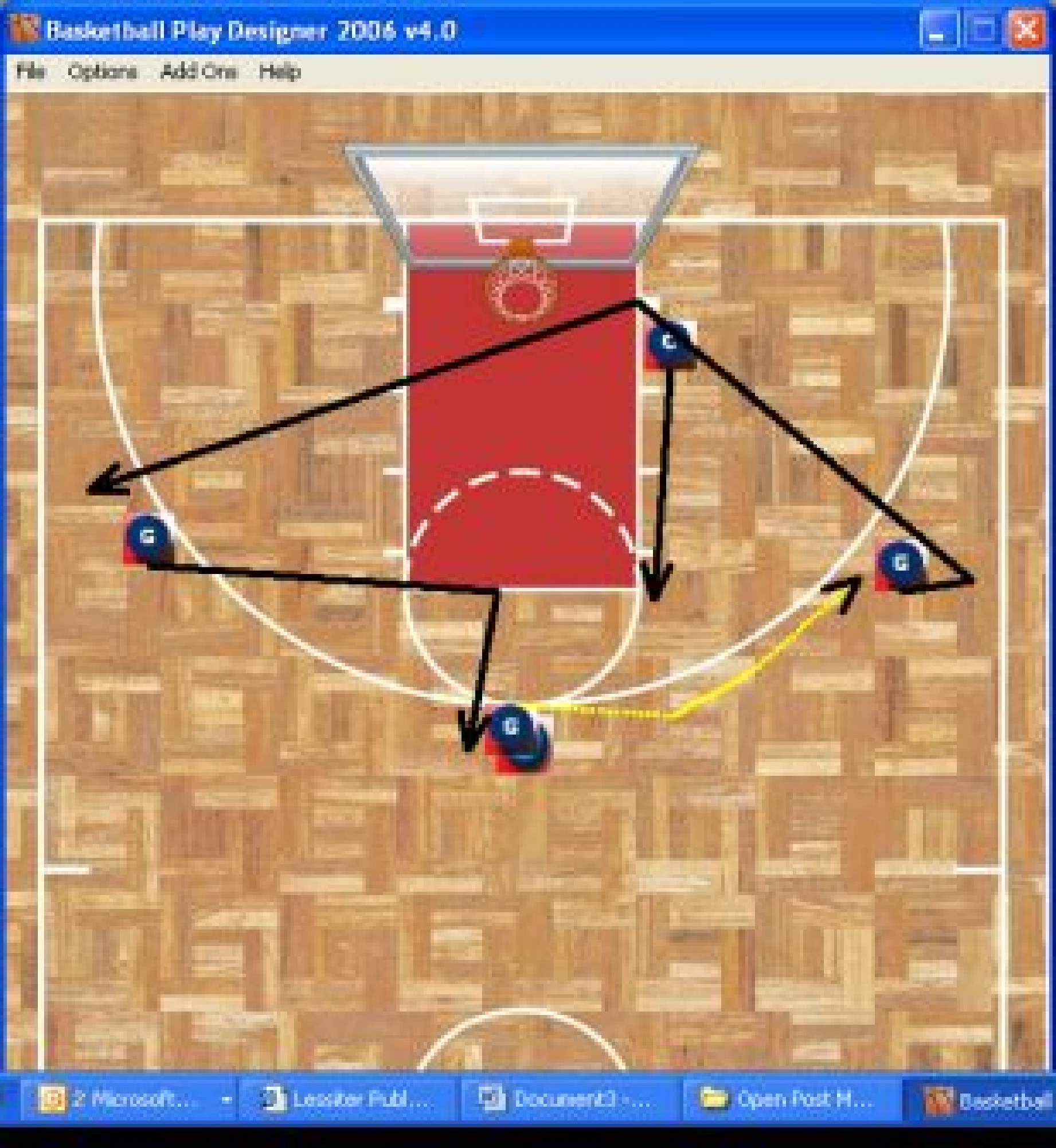
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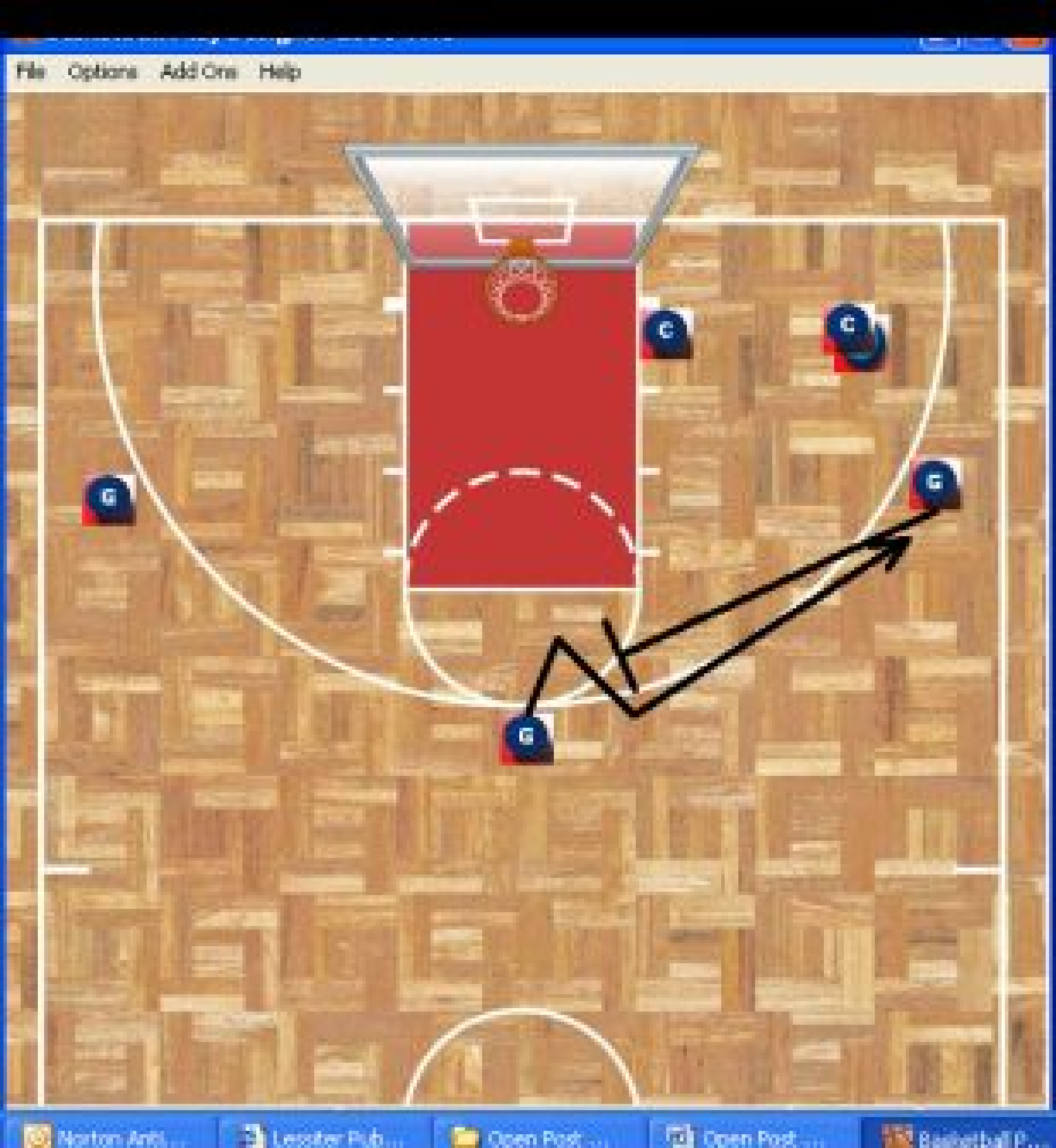
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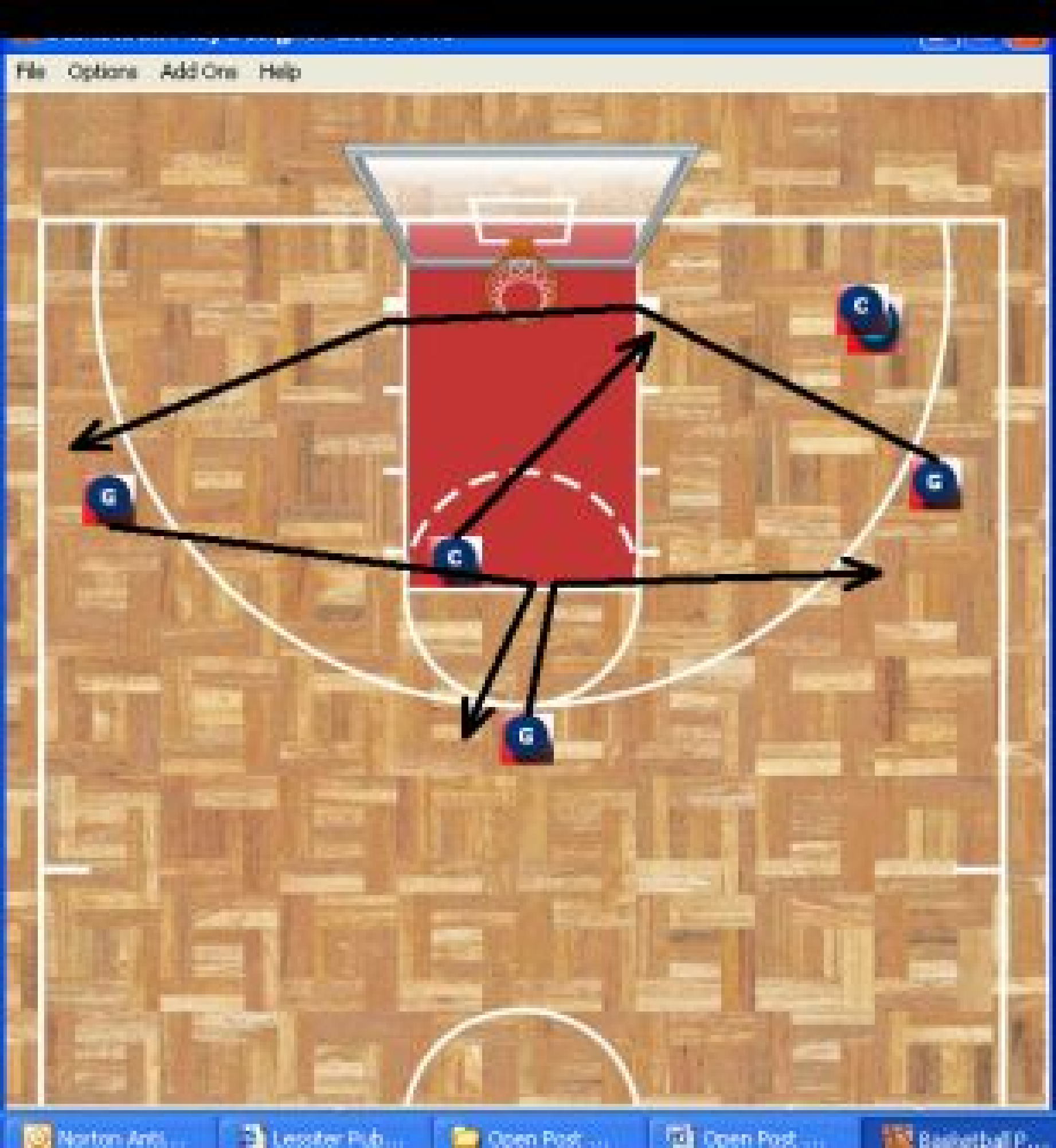
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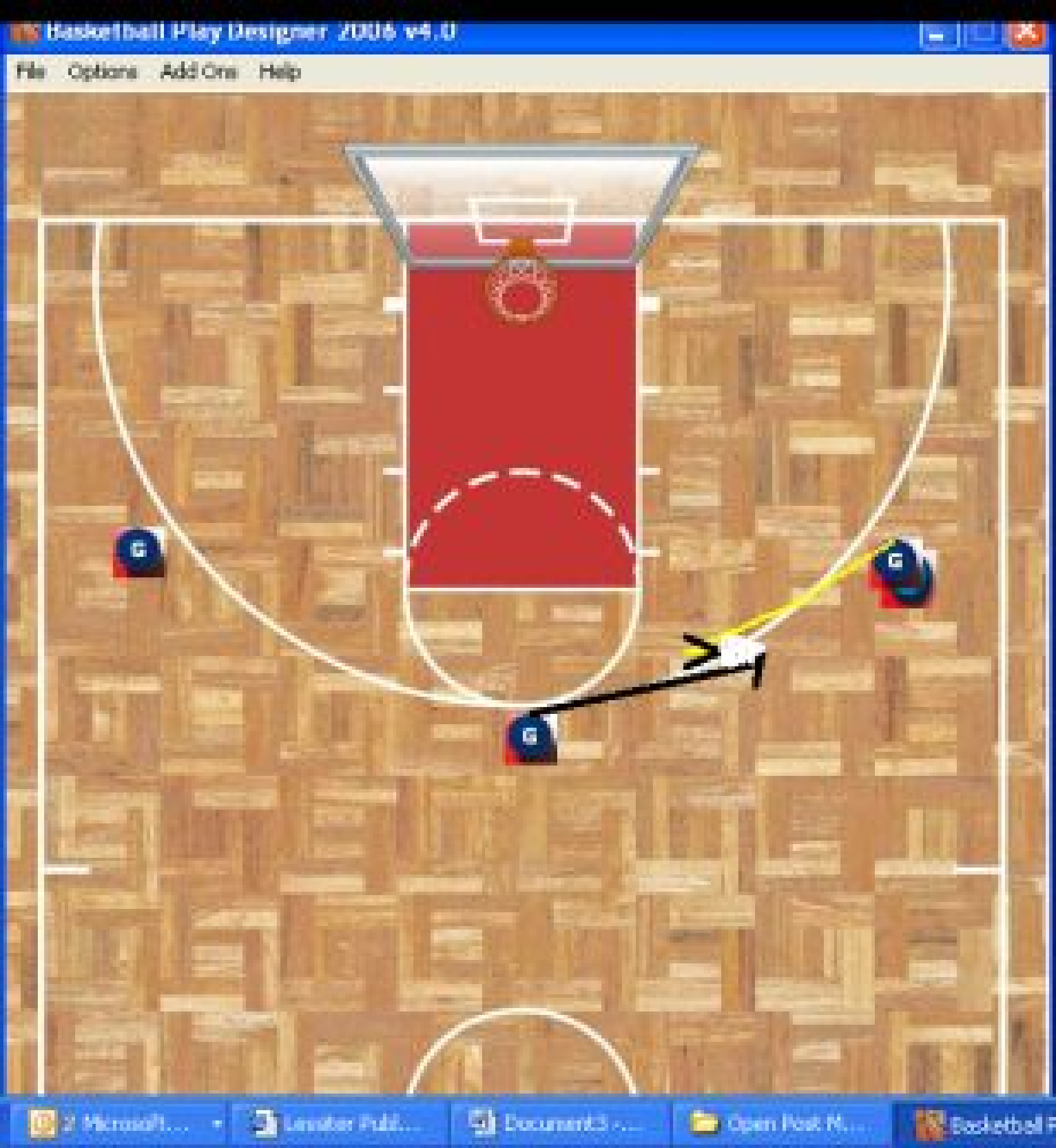
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Open Post Motion Notes

Basic Overview-

What I am going to attempt to provide you is a look at the options provided in the open post motion offense. These options are NOT play calls you give your players, they are NOT sets. They are different looks that the open post motion can provide you through it's natural flow. You show the different options to your kids and they just happen on their own. What you chose to show your players is up to you. Take what you want, throw what you don't.

I feel that the backbone of the open post motion is the 3 guards passing the ball and then cutting or screening; the 2 post players should occupy the post positions and play off each other. The only time that a perimeter player doesn't basket cut or screen is when the ball goes from wing to point. Then the wing cuts and replaces himself to continue the offense. If you teach it like this, the opportunities are endless. I tell my perimeter players that **every pass they make** should result in movement; a cut to the basket or a screen. This is even true when the ball is entered to the low post, high post, or short corner. You can't just pass the ball in and stand there with a finger in your nose. It's just not good offense. Also, it is a MUST that you teach your players to be unpredictable. Run different cuts off the screen away, mix up screening away and basket cutting. If you start to look like a well oiled machine (pass, screen away, pass screen away, pass, screen away) you are doing something wrong and not running good offense.

Teaching back door cuts and pass fakes is something that must be done to easily add extra dimensions. Plus it's just sound offense. I teach my players to pass fake every time the defender is denying and overplaying one of our players. I also teach that anytime someone gives you a pass fake you should back cut immediately and all the way through. If that means kicking over the ball to the wing so be it. Another little hint I give them is if they are 2 steps above the free throw line on a cut and have not seen the ball because they are being denied they should automatically back cut. The only time they wouldn't is if the point guard passed the other way. But if the point is trying to enter the ball to them and they get 2 steps above the three point line they should dive to the basket.

Teaching verbal and nonverbal communication to your team is also vital if this offense is going to work. Teammates should be constantly chattering at each other and letting each other know where they are going to be. They should be signaling for screens, or cuts, or anything. If your team is great at communicating, they will be great at the motion offense.

Don't let this offense become a jump shot offense either. Encourage your players to run basket cuts off the pass from the point to the wing, cut to the basket off screens, and enter to the ball to the post. We are looking to get shots in the paint and free throws along with the jumpers. Another thing that many coaches mistakenly discourage is players aggressively taking the ball to the basket in this offense. Taking it to the basket hard and creating shots for teammates is part of the offense. Encourage your players, especially the good drivers, to take advantage of their man and take the ball to the basket. On the other hand, do not let your offense turn into a 1 on 1 contest. Coach your players to see the right times to put the ball on the floor and also how to distribute the ball to their open teammates when they shift the defense.

As I will say numerous times, ball reversals are vital to the offense. The more you switch sides of the floor, the more you are able to exploit the offense. I say to my guys

we need to go side-top-side as much as possible and move the ball around. I would even go as far as to say when you teach this offense initially MAKE them reverse the ball each time and NOT be able to have the point pass back to the same wing. After they get the hang of it then you can allow the return pass.

For teaching progressions, I would teach it part to whole and initially do a lot of 5 on 0. I would start by teaching the guards to pass from the point to the wing and basket cut every time. Reverse the ball and have the point basket cut again while the wing that initially passed to the point for the reversal run a V cut and replaces himself. The players would basically reverse the ball constantly and run basket cuts each time. After they get that down, I would run it where they pass from point to wing and either cut or screen away. The wing to guard pass is still a V cut however. Then I would add the point to wing pass can be a cut, screen away, or point screen and would want to see mainly the first two. At this juncture I may add my option of screen and re-screen for the wing to point pass. Then I would introduce the options when I am passing to the high post, low post, and short corner. So the could work on constantly passing to the short corner and cutting or screening. As this is going on the posts are just working of reacting to each other, working on the back/cross screen, etc. After they understand that, I would run a lot of 5 on 0 and breakdown drills where they just work on recognizing the different options. I would stress that it's a simple offense where you pass and move by receiving a screen, cutting to the basket, or screening for a teammate. The only different situation is where the ball is passed from the wing to the point and the solution to that is just running a V-cut.

One of the most important teaching points is to tell your players that they can NOT make a wrong read. You have to get them in the mindset of quickly making the read and just going with it. Many players after they pass just stand there and try to figure out if they should cut or screen away or they are slow coming off the screen away because they are trying to figure out what to do, don't let them! Don't let them be hesitant because that leads to turnovers. Do it with conviction! If your players learn this, they will be much more successful.

One of the most fun things about the motion is that you can coach it to fit your team and also can coach it to fit the opponent you are playing if you choose just by how you coach your kids. For instance, if you have a post that is fairly athletic, pretty skilled, and a good shooter, you tell him that you want him to mainly be at the backside elbow, ball side elbow, and short corner looking to get the ball and take his man. He can flash to the low post from time to time but shouldn't camp there. Another example would be if you have a 6-4, thick perimeter player that is a great athlete, pretty skilled, but not a great outside shooter. You may coach him to take a lot more basket cuts and more run curl or back cuts off of screens so that he's getting to the basket and looking to take advantage of his size and athletic ability inside and in his range. You may even tell this player that you want him posting up when the block is open and that your posts should open up the block when he cuts. To give you an example of how you can tailor this offense for an opponent: suppose you are playing a team that has a 6-9 shot blocker on the team. You don't want that kid anywhere near the basket right? Well then you tell your team that whoever he is guarding should be filling a lot of back side elbow, ball side elbow, and short corner to try and draw him away from the hoop. The flexibility and coachability of this offense is one of the most fun things about it, you can get creative in your preparation.

Along the same lines, you can run the open post motion at any pace you want; you can have it fit your style of play. You can teach it to be a ½ court, slow it down, work the ball around offense. On the other hand you can teach it as a fast paced quick scoring offense where you shoot early and often. You can teach it to fit your ideals.

The motion offense is an equal opportunity offense, but that doesn't mean everyone on the team has to shoot the same. As a coach, you must coach players on their expectations and roles on the team. Where do they fit in? I stole this thought from Rick Majerus, but it's a good one. You should have your players constantly asking and answering the following questions: Who am I? Who's guarding me? Who are my teammates? Who's guarding my teammates? These questions should help better define each player's role and how they fit in with the team. Are they the main scorer on the floor or is there another teammate they should be working to get open? For example, your skinny 6-2 post that can shoot the 15 footer should be trying to stay off the low block so that it can be occupied by your 7-2 350# stud inside player, and the 6-2 guy should be cross/back screening for him and also catching the ball in the short corner or elbow and trying to feed it inside. At the same time, your players should always be analyzing the defense. Are there any mismatches that can be taken care advantage of? For example, if there is a 5-6 guard matched up on that 6-2 post a trip down because of a mix up the 6-2 post should communicate that to his teammates and go to the low block looking for a score.

When you look over the materials, you may start to think that this is too much for a high school kid to understand. I promise you that it is not as complicated as it looks! The premise of this offense is the guards to pass and move while the posts fill their positions and play off each other, that's all you really have to convey to your players. Every time a perimeter makes a pass from the point to a wing or the wing passes to a post they have the option to cut to the basket, screen for a teammate, or call for a screen, the wing to point pass results in a V cut. That's the offense in a nut shell. The reason for the many explanations and diagrams is that I am trying to lay out all the possibilities that can happen through the natural flow of the offense. The diagrams are more for you the coach and less for the players. Just teach it to them as they are passing and moving and you will eliminate confusion. The open post motion is a great offense in my opinion. It combines constant movement with unpredictability which makes for very solid offense.

Initial Guard to Wing Pass-

This diagram begins at the start of the offense, both posts start on the low block. When the ball is passed to the wing, the back side post should pop to the back side elbow. From there he can either stay there and be a second screener for the back side guard (major option), flash to the ball side high post, flash short corner, or flash to the low post if the ball side low post vacates the block or if he gets a back/cross screen from the low post. You have to instruct your ball side low post to pop either high post or short corner at least 50% of the time if he sees the guard at the point running a basket cut after the pass to the wing.

The point should either run a basket cut, screen away, or call for a point screen (least used option) after passing the ball to the wing. I would tell my players that it should be a 45:45:10 ration for basket cut, screen away, point screen. If he screens away, the back side guard has 4 options for a cut to run, as he runs the cut the screener should

separate and both should fill the two open spots they left by reading each other. It is IMPERATIVE for you to teach your screeners to separate hard and look for the pass. If done right, the screener can score as much as the cutter if he separates correctly and hard. Cuts would be (screener's option in parenthesis): Straight to top of key (screener reads defense and makes a dive to the basket & fill to the wing, or does a flair cut to the wing), Curl to basket then fill to backside wing (screener reads defense and runs either a flair to the wing or pop to the top), Flair to wing (screener reads defense and runs either a dive to the basket and fills to the point or runs a pop to the point), and Back Cut to the basket (the screener reads the defense and can pop to the top or flair to the wing).

Post Positions-

This diagram shows the 4 different areas that posts are allowed to go in the offense. If the ball was on the other wing, the diagram would be flipped. I personally let the posts just occupy areas and play off of the other post and their guards. I do have a rule that a post player can not occupy the same spot after a ball reversal, or after the ball goes from the wing to the point and back to the same wing. So, if a post is on the low block and the ball is reversed he can not go to the low block on the other side. And if the wing passes to the point, V cuts and receives the pass back again the post that is on the low block can not continue to camp there. I will never MAKE my players go to certain spots, but I do guide them with statements such as it's beneficial to have a post on the back side elbow and if there is a post on the back side elbow the cross screen is a great option. I give them guidance but don't MAKE them go places. I personally like my posts to post up as much as possible. I feel that for the motion to be effective, the ball has to go inside early and often. It can go through by direct post entry and by passes to a cutter off a basket cut or curl. I do like to get it to the post players early because I feel it keeps them posting hard all game.

One thing you should teach your post players is how to effectively pass the ball back out after the post entry. Teach how to read the double from either the wing, point, or the back and hit the open man. This can be an extremely effective part of motion offense if you teach your perimeter players how to relocate in conjunction. Once in a while I would run some drills that work on post entry and post move, then post entry and kick back out for a jumper.

When the post is on the ball side high post, he can set a UCLA type screen for the guard after a pass to the wing. This would be a type of basket cut. Something else to teach your posts is how to react to the drive when they are on the low block by reading their defender, when to step in to the lane behind the defender and when to pop to the short corner. I advise my posts to duck in behind the defender if their defender steps up on the drive. I teach my post to pop to the corner if their defender stays next to them. Popping short makes them make a choice, should I stay and help on the drive and give up a jumper to his defender, or should he stay with his man and risk giving up a lay up.

If your posts find themselves in a low post situation where one is on the low block and another is short corner, the post on the block can set a flex type screen for the post in the corner.

It may take a good sell job, but you must convince your posts to stay on the back side elbow as a second screener at least some of the time. It's not the most glorious job, but it can be fruitful for them. As a screener they should separate by either diving to the

basket or shaping up to the ball side elbow. Many times their man will sag in the lane helping and can get caught on the shape up giving your post player an easy jumper. Also, sometimes their man will sag off and not even go up with them. When that is the case, it's a quick pass form the wing to the post on the back side elbow for a jumper. One of the main reasons to convince them to stay is that it adds unpredictability to your offense. If they don't stay, you usually end up with the same high low look that clogs the lane for cutters. So encourage them to stay on the backside from time to time. To better encourage this, also encourage your ball side post to set that back/cross screen when he does. Players working that look for each other in tandem are absolutely great!

Lastly, as I said above, encourage your post players to vacate the post when they either see the guard at the point running a basket cut or a guard coming off the screen running a back or curl cut. They don't HAVE to, but I would advise them to do it 50/50.

Pass and Basket Cut Overview-

This is the first option for a guard when he makes a pass to the wing and is an important component in the motion offense. I would teach it where you introduce the basket cut first and insist then consistently cut after they pass. The following diagrams will explain the options. As always, I do not tell them the options to run. I tell them to mix it up and keep the defense on their toes. The guard should cut to the basket and then separate out to the back side wing, ball side wing, or the point. The guard should step toward the back side wing as if he is screening and then he should try to cut in front of the defender. If the defender starts to just sag in the lane and prevent the cut, then he knows it is time to screen. The other 2 guards react to where he separates out. If he separates to the back side wing, he bumps the back side wing to the point. If he separates to the ball side wing, he bumps the ball side wing that dribble swings the ball to the point.

Pass and Basket Cut Without Post on Block-

This diagram shows what happens when the guard passes to the wing and basket cuts when there is no post on the low block. Even though it is not shown on the diagram, the guard should take 1-2 steps away like he is going to screen then should cut hard in front of his defender to the low block. From there he can separate out. If he's a bigger guard, or he is being guarded by a smaller man he can even stop for a second or two and post on the low block. This is a good way to exploit that little waterbug point guard that the other team has, he may give you headaches on defense, but you can give it right back to him on offense. This is part of coaching/strategizing within the motion, you can tweak the offense to fit your opponents. For example, if the team you are playing does have a waterbug at the point, you can instruct the man that he's guarding to basket cut often and instruct your posts to clear out when they see that guard basket cut.

Pass and Basket Cut with Post on Block-

This diagram shows how the guard cuts when there is a post occupying the block. The guard should cut more straight down the lane to the rim and then separate out. He should set it up by taking 3-4 steps toward the back side wing.

Pass and Basket Cut Separation Ball Side-

This diagram shows that happens when the basket cutting guard separates out to the ball side wing. The guard with the ball on the wing dribble swings the ball to the point to balance the floor and the offense continues.

Pass and Basket Cut with UCLA Screen From High Post when there is no Low Post-

This diagram shows the guard passing to the wing and cutting to the basket off a UCLA style screen. There are two ways to cut off the UCLA screen and depend on if there is an occupying post on the low block.

Pass and Basket Cut with UCLA Screen from High Post when there is a Low Post-

Just shows the UCLA cut look when there is a low post. The guard should cut behind the low post and should come off the screen the opposite way.

Pass and Screen Away Overview-

This series of diagrams that show what happens when the guard at the point passes to the wing and then screens away for the back side wing. The player being screened for should take 1-3 steps down in order to set up the screening angle. It may not be shown in the diagrams but it should happen. The player being screened for has the option to run 4 different cuts; the straight cut, the curl cut, the flair cut, and the back cut. The screener should separate and look to score based on the cut that's run and how his defender is playing him. You should make sure that the cutter is reading how is defender plays the screen and not just going through the motions. Players have a tendency to run a lot of straight cuts because they want to touch the ball but as a coach don't let them get in that robotic habit! The straight cut is a good cut, but the players should run a variety of cuts. As I said above, as a sound offensive game plan we want to get a lot of shots in the lane and free throws. Running a lot of back cuts and curl cuts off of screens will accomplish this so emphasize those cuts and monitor the frequency of their use during games. When running dummy offense in practice it's a good idea to eliminate the cut that they primarily run in order for them to get used to running different cuts.

Pass and Screen Away Straight Cut-

This is a good cut to run if the defender is sagging in the lane or the cutter can't really tell how he is playing defense. The diagram starts after the back side wing takes 1-3 steps in order to set up the screening angle. The cutter should cut up over the screen, across the lane and then L cut to the point looking for the ball. The screener should dive to the basket and then separate to the wing if his defender is playing high and should flair to the wing if his defender is playing low. The dive is a great look because sometimes his defender will play over the top on the screen because he wants to help on the cutter. This is also a great look if the defense likes to switch.

Pass and Screen Away Curl Cut-

I love this cut, it should be one of the primary cuts because it's getting touches close to the basket and pulling the defense in. This cut should be run if the cutter's defender is trailing him on the cut. If there is a post on the ball side block, the cutter should curl down the middle of the lane looking for the ball. One thing that sometimes happens with the curl cut is the man defending the post on the block steps to the middle

and tries to take away the basket cutter. This opens up the man on the low post for an easy post entry. If there is no post on the low block, the cutter can curl to the low block and look for the ball. As with the basket cut, if the guard is bigger and/or has a height advantage they can post for a second or two.

The screener should either flair cut to the wing or pop to the point. The curl cutter reacts to the pop and then fills the open spot.

Pass and Screen Away Flair Cut-

This is the cut to run when the defender is defending by coming under the screen or when the defender is sagging in the middle of the lane defending against back and curl cuts. The cutter should pop out to the wing. When the cut is called, the screener can turn in and change the screening angle on the defender. The cutter should put his hands up and call for the skip pass if open. The screener can separate either by diving to the basket and then filling the top if his man plays high or popping to the top if his man plays low.

Pass and Screen Away Back Cut-

This is the cut to run if the defender is over playing the cut. The cutter should dive to the basket looking for the ball. The rules with the block being empty or filled are the same as the curl cut. The screener should either separate to the wing by flair cut or to the top by a pop cut. The cutter can fill the open spot.

Pass and Euro Screen-

This is an option to mix things up, I have not seen it taught in many motion offenses so incorporate it if you wish, I personally like the look from time to time. When the ball is passed to the wing, the point can cut toward the wing. When this happens, the guard on the wing dribbles at the point who is cutting toward him. When they get close, the wing with the ball jump stops and pivots to face the sideline from which he came. He then sets a “euro screen” for the guard cutting from the point. A euro screen is when the man with the ball sets a butt screen and then gives the ball to the guard cutting off his back side. The guard who receives the pass looks to shoot a quick jumper, attack the basket, or dribble balance the floor by bringing the ball to the wing. The screener/passer reads his defender and either dives to the basket or pops for a jumper. This is a look that has caught on in Europe and the NBA. It is one that can be used effectively because if they switch, it’s an easy score for the screener. If they don’t then the receiver of the pass can score.

Pass and Call for Point Screen-

This is an option that you seldom see taught in a motion offense, and as always it is your option whether to incorporate it or not. I think it’s a good idea because it then gives your perimeter’s THREE options when the ball is passed from point to wing. After the ball is passed, your point can communicate with the wing (talking or hand gestures, whatever you want) to have the back side wing come and set a screen for the guard at the point. I have 2 diagrams showing this. The point can either run a back cut or a flair cut to the wing off the screen. The screener can then either pop up or cut low and fill. I also have 2 diagrams that show the point calling for a double point screen if one of the posts is on the back side elbow. This can work nicely as well. If you wanted to get technical, you

could have your point pass and stand. The not moving could signal the point screen as another way to run this.

Wing to Guard Pass Options Overview-

In this offense, the pass from the wing out to the guard often gave me trouble because there really was no movement. I have a few options you can give your players for when they pass the ball from the wing to the point. You can teach them all or you can select the ones you want. I don't like having the wing cut through because that forces the guard with the ball at the point to have to dribble the ball to the wing to balance the floor. This perpetually keeps the ball on the wing and you must reverse the ball to have good offense. If there is screening involved, the post and perimeter MUST communicate to get the result they want. You can have hand signals or they can just talk to each other.

Wing to Guard Pass V-Cut-

This is the most basic, but it is the one I would teach above others. The player just runs a V-Cut and replaces himself on the wing. The player makes like he is cutting to the basket and then pops out to look for the ball. I also like this look because if the point reveres the ball and comes to set a screen, he is already 1-3 steps down and ready to receive the screen.

Wing to Guard Pass L-Cut-

I like this because it is a different look for the defender and I LOVE L-cuts. The player cuts down to the block (doesn't matter if there is a post) and then L-cuts out to the wing.

Wing to Guard Pass Triangle Cut-

This is just a different cut you can run. It's close to a V-cut by just a little different. What the player does is cuts down to the corner, across the lane almost to the block, then pops out to the wing.

Wing to Guard Pass Back Screen-

This just shows a simple option to get some movement. The back side guard can call for a back screen from the post and cut to the basket. If your post can play on the perimeter he can stay out there and the offense can continue. This is a good look if you have players that are interchangeable. If you are playing a team that has a big stud at center, I would have this look so that the post he is guarding can step out and bring him away from the hole. IF however your posts are inept with the ball you may want to try screen and rescreen instead.

Wing to Guard Pass Down Screen-

This is a look similar to the back screen. The guard just sets a down screen for the post who pops up. Once again if your posts are better suited by the basket and not handling the ball, add a rescreen.

Wing to Guard Pass Screen and Re-Screen-

Just shows what it would look like on a down screen and rescreen where the guard pops back out to the wing.

Post Entry Options Overview

These diagrams show the options your guards have when they enter the ball into the post. It is too common to see the pass made into the post, especially high post or short corner, and then have the passer stand there and be easy to guard. You have to emphasize to your kids that they have to move when they pass inside. That may be as simple as relocating high or low after you pass to the low post. It may be cutting through or screening away. The kids should gauge the defense and make the decision. I personally love to play inside out; throw the ball into the low post, relocate, and kick out for an open jumper. They also have the option of screening away or cutting to the basket as well. I think it's a great look to have your guard cut quickly off of the low post and receive a quick pass for a layup. When the ball is passed to the short corner or the high post however, I tell my players to either screen away or cut. If the passer's man leaves to help in the short corner or bother the high post, the basket cut is going to be open. Hopefully players moving after the entries to the post will free up your posts from double teams a little bit better.

Low Post Entry

These diagrams show the different possible looks you can get when the ball is entered to the low post. They show guards relocating high, relocating low, basket cutting, screening away, and what it would look like if the ball was passed quickly from point to wing to post and it resulted in a double screen away (diagram actually shows triple w/backside post). I think that's a great look with the double away and it also says that you are moving the ball quickly. With the basket cut, I like to have my players cut tight to the post because sometimes you can get pass in there if their defender is trailing. A good pass to teach is the hand off.

Short Corner Entry

This series of diagrams shows the options when the ball is passed to the post popping in the short corner. If the post with the ball is skilled, he should look to take his man 1 on 1, especially if he has a quickness advantage. The guard that made the entry should either screen away or cut through. The basket cut diagram shows when there is no low post there. If there isn't, the other post CAN cut down after the guard vacates but shouldn't if the post is trying to drive to the basket. The other diagram shows screening away for the point. Again, if the passes are made quickly from the point to the wing to the short corner it can result in a double (or triple) screen away.

High Post Entry

The set of diagrams that goes with the high post entry is basically the same as the short corner. The options are screen away or basket cut.

Drive Options-

These diagrams are just a quick overview of what I teach my post players to do when a perimeter drives. To many times I see posts just standing there confused and

clogging the lane. I show them how to read their defenders and make a move that will be useful to both them and the driver.

Wing Entry Trouble Shooting Overview-

Sometimes, the biggest problem with this offense is getting the ball entered to the wing initially. The following diagrams are some calls you can have to get the ball entered to the wing to initiate the offense. This is about the only time I do anything structured with it but it's sometimes imperative in order to get the offense started. You don't have to and probably shouldn't run all of these. I would recommend running 1-2 of these or ones that you come up with. You can change them as the season goes as well if teams catch on. The following diagrams are of these options.

Wing Entry Trouble Shooting Dribble Over-

This is maybe the easiest option to run. If the defenders are denying the pass hard, the guard can just dribble at the wing. When he does this, it causes the wing to run a back cut to the basket and separate out to the back side. The back side wing L cuts to the point. At the same time, the post should pop to the elbow to eliminate their defender from the low block.

Wing Entry Trouble Shooting Pin Down-

This is another simple option to try and get the wings open initially. The posts start at the wings and the guards start on the blocks. The posts down screen the wings who pop up. You can also add the wings crossing and coming off the down screens. Sometimes you'll find a pass to the wing and dumpdown to the low post on the seal is a good look. If they switch it should be an automatic. On the down screen, the same rules apply as for any screen. If they overplay back cut, if they trail curl. We are hoping they stay in the lane and get hit by the screen, but if they try to cheat beat them.

Wing Entry Trouble Shooting Screen and Re-Screen-

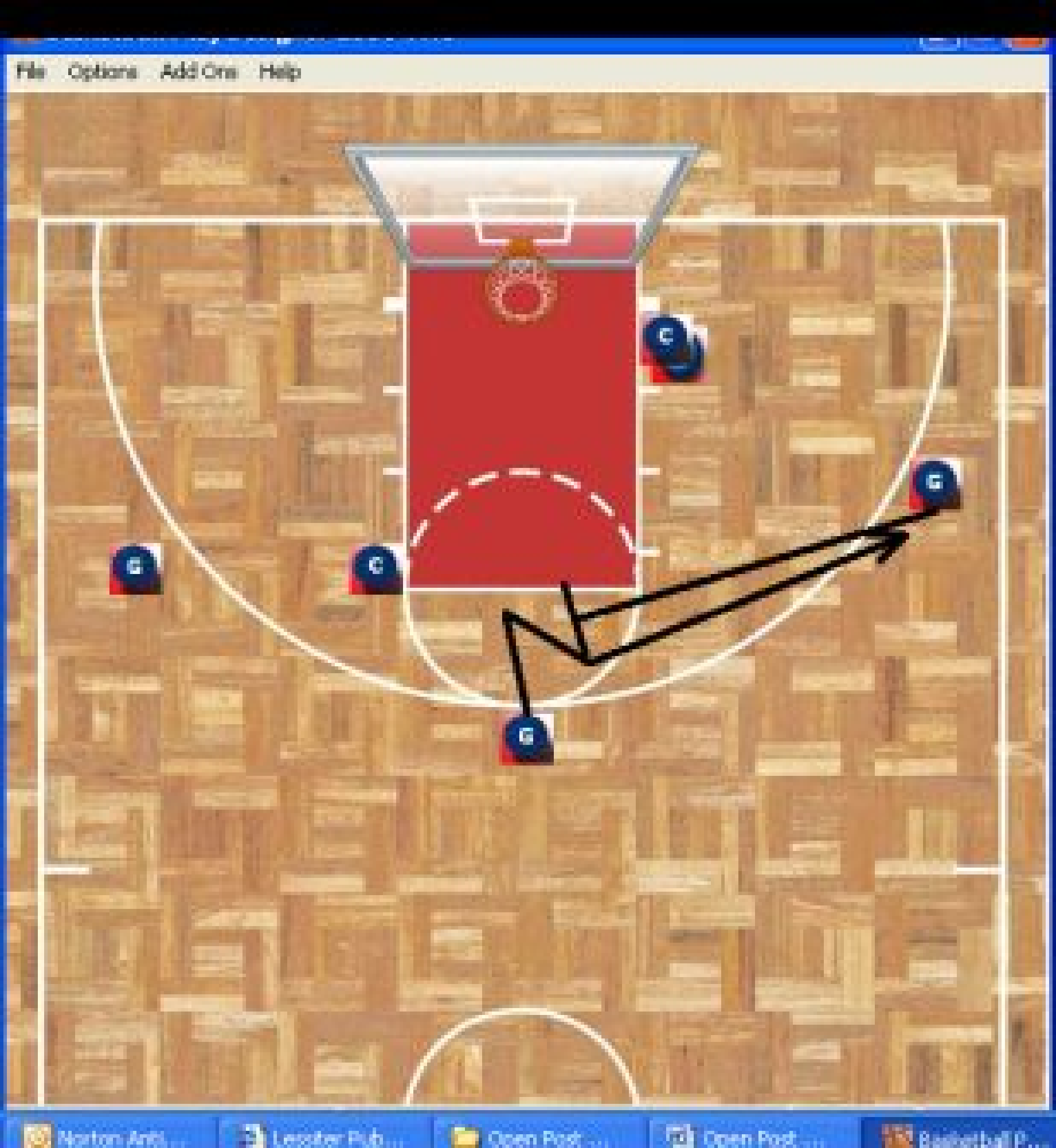
These two diagrams show a screen and re-screen look you can use to try and exploit the fact that the defense is denying the wing pass. You can run this both sides as shown or you can designate a side. The post players first set a back screen for the wings. This should work if they are on the line up the line overplaying. If there is no pass for a layup, the posts then set downscreens for the guards who pop up. On the down screen, the same rules apply as for any screen. If they overplay back cut, if they trail curl. We are hoping they stay in the lane and get hit by the screen, but if they try to cheat beat them.

Wing Entry Trouble Shooting Screen and Roll

If the defense is flat out denying the wings, it should make the screen and roll with the point and a post easier. It is not shown on the diagram, but the back side post should pop to the elbow and draw his defender away from the basket. The wing on the side of the screening post should drop low and look for a jumper if his man sags off. The back side wing should stay high but do the same. If the pass is made to a wing and no immediate shot is taken, you get into the offense.

Wing Entry Trouble Shooting Short Corner Entry

This is one I would keep in case they are denying your wings hard and then having their bigs sag way in the lane to protect the basket. You have your low posts pop wide, maybe even the 3 point arc and enter the ball that way. Then, if your players are smart, the wing on that side can run a basket cut or screen away. The basket cut should be open if the defender leaves to guard the corner and the wing's many is denying.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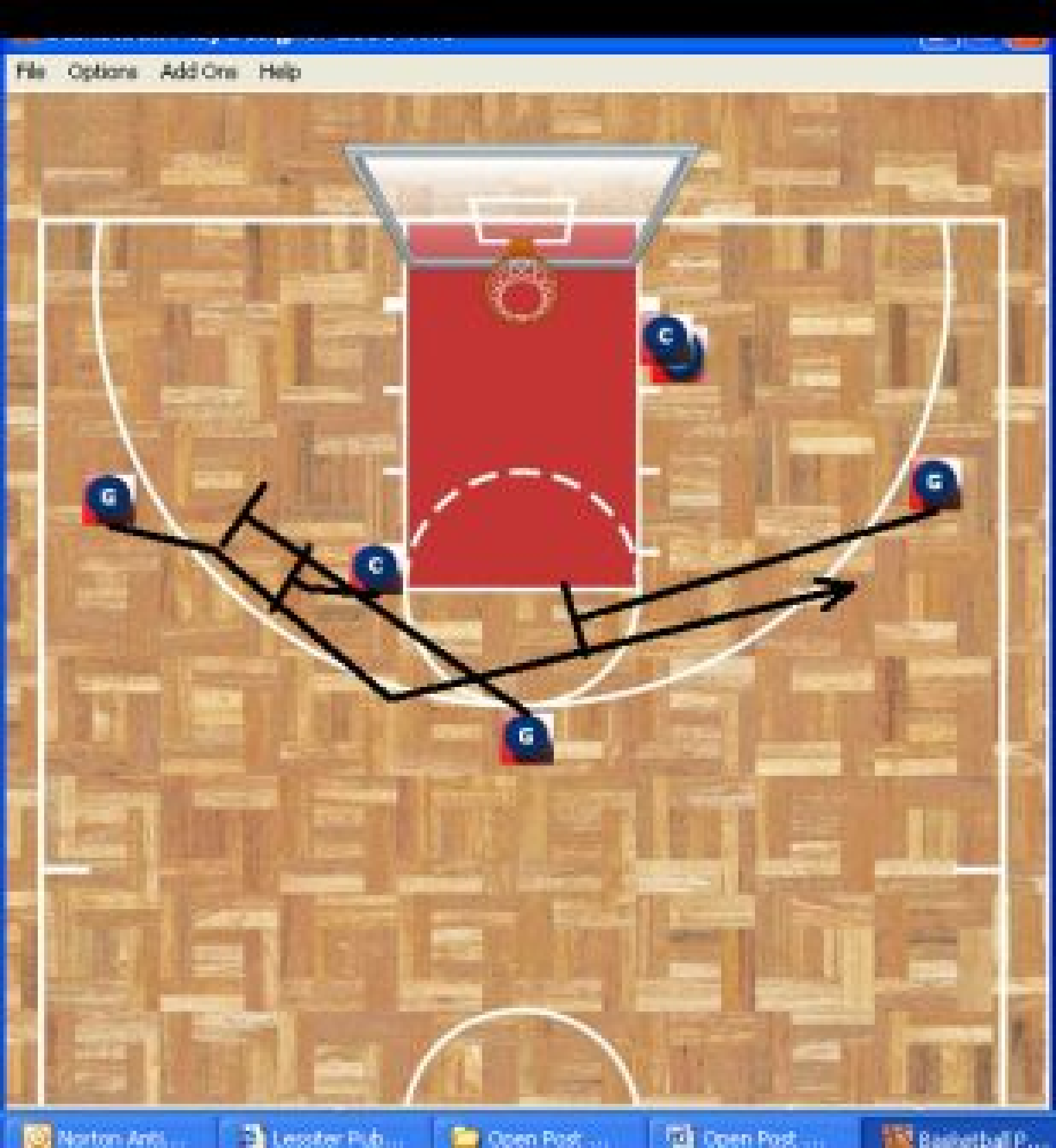
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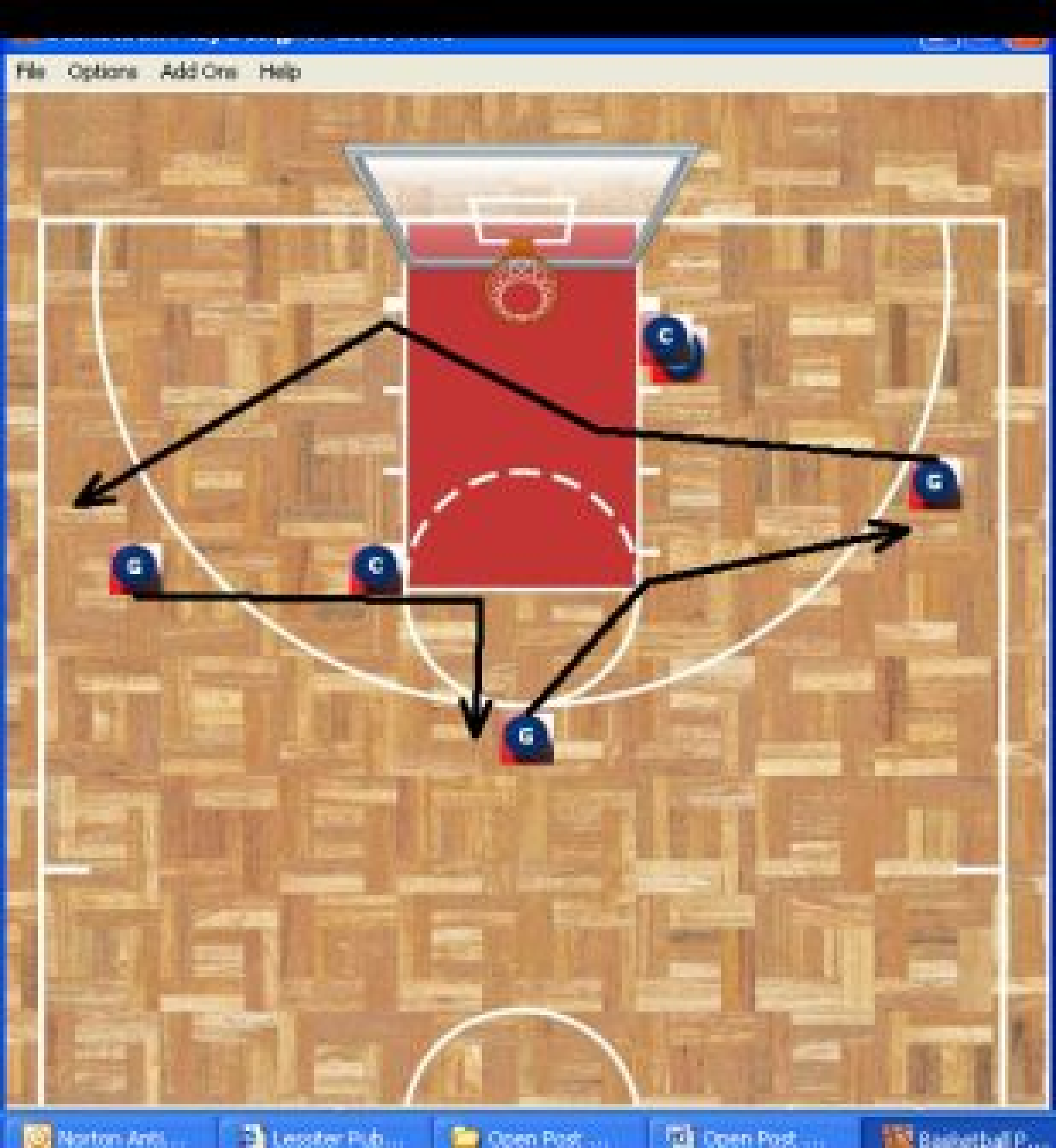
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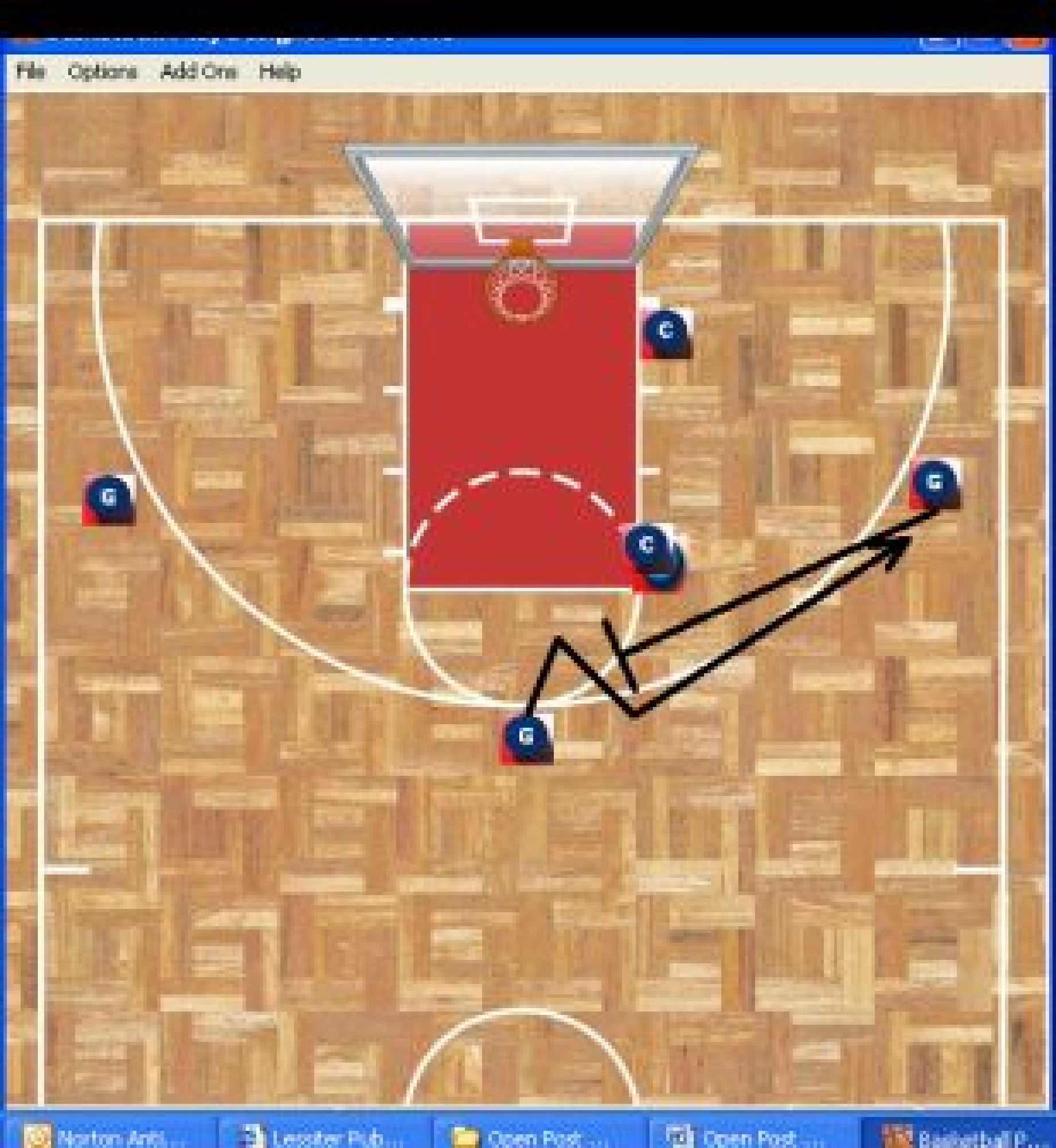
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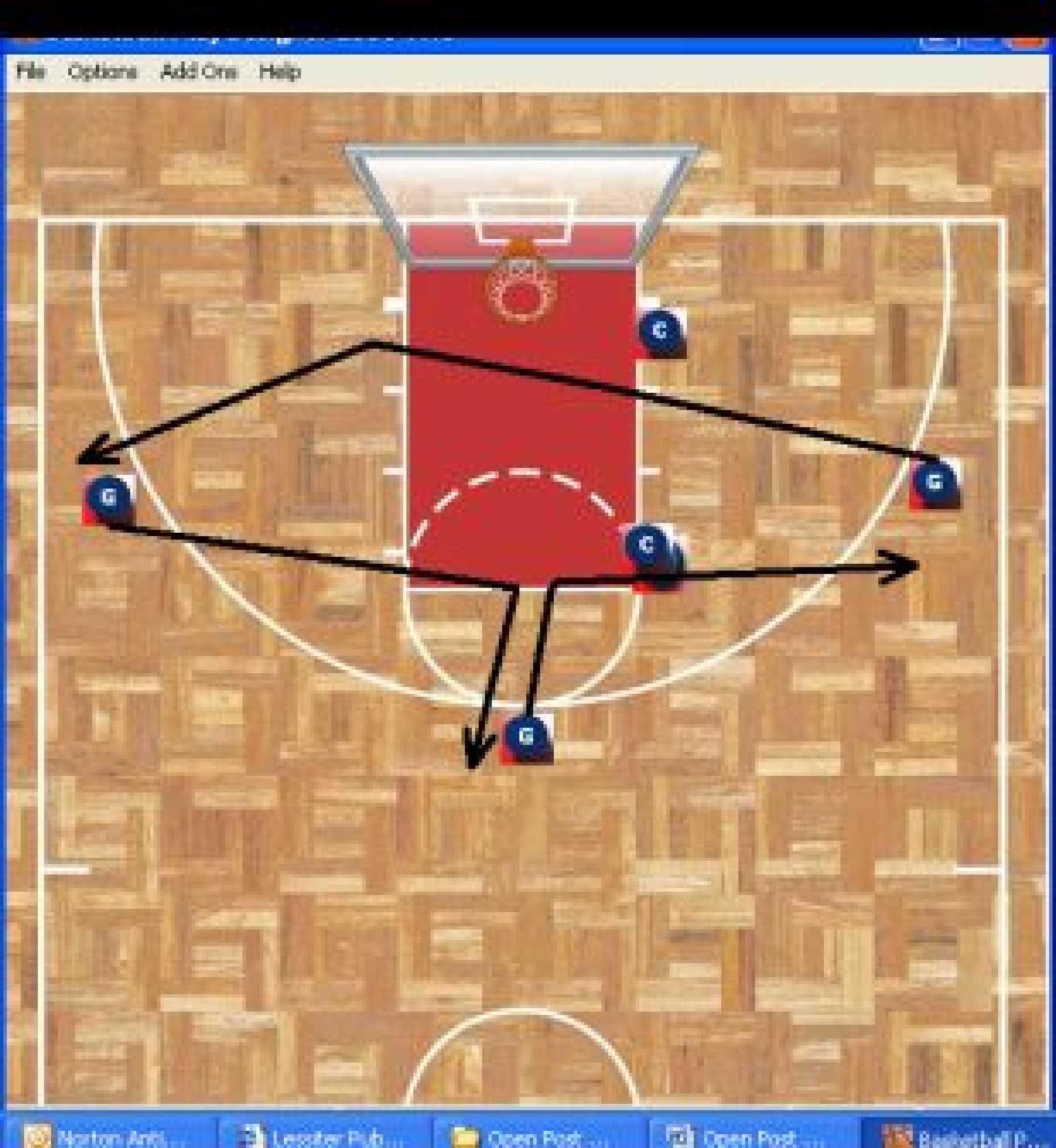

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Basketball Play Designer 2006 v4.0
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Bill Parcells – Finding a Way to Win

Integrity:

- *Philosophy*
  - The philosophy has a sound basic structure.
  - It reflects the leader's vision and values.
  - It is communicated and accepted throughout the organization.
  - Most important, it remains in place long enough to allow for success.
  - When you act with *integrity*, in accordance with your organization's core principles, you're not taking a risk. You're fulfilling your mission – and giving yourself the best possible chance to succeed.

- *Leaders have a vision*
  - They can picture the desired result of a project before they begin
  - When an organization stays the course and holds fast to their philosophy, through good times and bad, they work from a firm foundation. They gain an identity. They stand for something.
  - In an unstable environment, it is especially vital for leaders to articulate their vision for the organization – clearly, explicitly, and often.
  - Every organization, whether it's floundering or ruling the roost, needs a calm, clear vision. Only people inside the group can chart its course; outside voices must be kept in their place.
  - To enlist people to share their vision, leaders must be prepared to walk the walk.

- *People are the most important (components of a philosophy.)*
  - Leaders must know what people are needed to implement a system.
  - Must have an eye to identify them when they surface.
  - Many systems collapse because people can't recognize the parts you need to build the structure your after. (your philosophy will falter out of the gate)
  - Interview a prospective player….ask them what is most important (3 or 4)…football must be in that list.
  - Also want to know about family support system and his goals in life.
  - When matching people to roles in the organization, it's not enough to weigh what they have done in the past. To get the right fit, it's crucial to consider what they could do if the environment allowed them to flourish.

Flexibility:

- *Flexible in strategy*
  - To succeed over the long haul, leaders must stay true to their vision, their core philosophy. But to flourish in a given situation, they must also be flexible in strategy and opportunistic in tactics.
  - Traditions are made to be broken. If you're doing something just because it's always been done that way, you may be missing an opportunity to do better.
  - Consistency is overrated. A leader is obligated not to be consistent, but to be right – to do what's best for the organization.
  - If the competition has laptop computers and your using yellow legal pads, it won't matter how long and hard you work – they're going to pass you by.
  - Flexibility is a make-or-break component of motivation, the art of getting people to do what needs to be done.
  - Flexible leaders understand how to bend to reality without bruising their pride or compromising their philosophy.

Loyalty:

- *Three things can ruin any organization.*
  - One is your competition…you can't compete.
  - The second is public perception.
  - The third factor…division from within – and this is the greatest threat, hands down.
  - Loyalty has to flow both ways, up and down; if you're not getting any, you'll soon have none to give back.

- *The first task of Leadership*
  - Promote and enforce collective loyalty, also known as teamwork.
  - Everyone thinks they know what teamwork means, but very few people really understand it.
  - Sign up in our locker room: "Individuals play the game, but teams win championships."
  - When selfishness is tolerated, the entire organization is in jeopardy. When leaders stop trimming dead wood, the whole tree soon falls.

- *The most common form of disloyalty.*
  - Behind-the-back complaint.
  - Leaders need to keep a close eye on the hostility index. The best way to lower the index is by confronting the source. Right away. To his face. And in front of the whole group, if possible.

- *Unit Pride*
  - Pull for one another
  - My main point I make over and over again, is we win or lose as a team.
  - For the team-first mind-set to take root; it must be reinforced at every opportunity.
  - Do things together as a unit – builds a bond.
  - Recognizes top special teams player each week. – lower profile guys appreciate this.

- *Staff*
  - Welcome opinions, ideas, even disagreements from my coaching staff. But once I set the course, we all get behind it.
- There are two conflicting mentalities in any organization*: to have and to be.*
  - People with a *to have* mentality are obsessed with what they can get out of their jobs: a bigger salary, promotions, recognition and fame. *To have* mentality is a dead end. It can never be a sufficient motivator to win at the highest level. Complacency always sets in.
  - People with a *to be* mentality concentrate on what they can give to the organization: their best efforts to help the team succeed.
- *The head coach is unique in two ways.*
  - He's the one person who sees the big picture down on the field.
  - He's the only one whose fate is totally wrapped up in winning.

Confidence:

- *Take Chances*
  - The higher the stakes, the tougher the competition, the more daring you must be to carry the day.
  - The chances my team takes are calculated – only fools gamble at random. But you can't play safe and pursue your vision: you can't shrink from risk and expect others to follow you.
  - But there is a middle ground, a terrain of bold but carefully planned risk-taking. When you ask people to try something out of the ordinary, and then lead the way, it shows them that you're unafraid. And when you hand them what they perceive to be an edge on the competition, they become even more confident in your leadership.

- *Risk Taking Strategies*
  - Never ask people to things that are beyond them.
  - Reserve your risk-taking for times when the risk-reward ratio is favorable.
  - Explain what you're trying to accomplish…when people understand the point of the risk, they're more likely to give their all, in the effort, and less likely to second-guess afterward.
  - Prepare and rehearse your gamble in lower-pressure situations.
  - Accept false steps as opportunities to learn…it's one thing to hate failure; it's another to fear it.

- *Confidence*
  - The most basic way to demonstrate confidence is by enabling people to act – by delegating authority.
  - When you fail to give your staff meaningful tasks and input, you wind up with robots and yes-men. You stop getting quality advice and innovative ideas. Every way isn't my way. The challenge is to find the best way, and then collectively commit to it.
  - Sometimes it's easier to criticize than praise. But it's praise that fuels an organizations progress that bolsters people's confidence and spurs them on to greater things. Winning managers look for opportunities to praise. Anything that reflects a commitment to the company is praiseworthy.
  - Sometimes leaders don't have the luxury of explaining each step they take. Once trust is established, those occasions become fewer- and better accepted.
  - Confidence is only born of demonstrated ability.

- *Psychology of Results*
  - Team's mental state is ruled by the psychology of results…in other words, past outcomes dramatically affect the group's attitude going into the next game. A team-teaches itself what it is on the field, in action. Sometimes this can be a resource to the leader; at other times, you're fighting your darnedest to overcome it.
  - To keep his team on track, a coach must take this syndrome into account before the fact, and frame the most positive mind-set he can for his players.
  - Coaches can't leave their teams to decide for themselves what's going on; they have to assert their influence, prepare their players for any result.

- *Psychology of Results…four areas to contend with.*
  - *Play well and win; the danger of over-confidence*. You end up playing to the level of the competition.
  - *Play well and lose; the plight of lost confidence*. Don't be hypercritical after a loss. A disciplined coach applies the same standards to evaluate each performance, win or lose, and ignores how his team is reviewed by fans or the press.
  - *Play poorly and win*; *the pitfall of false confidence*. I warn them they are living on borrowed time. Sooner or later, an underachieving organization runs into someone that exploits its nonchalance.
  - *Play poorly and lose*; *the pain of no confidence.* I've never bought into the idea that you learn much from losing. In my experience, you learn far more from winning, which also makes your players more receptive to criticism.

Accountability:

- *Accountability Starts at the Top*
  - You can't build an accountable organization without leaders who take full responsibility.
  - People under you want to know whether their managers practice what they preach-and whether they're steering the ship, or just drifting in the wind.

- *Coaches should be judged on three things:*
  - Do players have a design that allows them to function on game day?
  - Are the players prepared to deal with contingencies that may confront them?
  - Do the players behave the way the coach wants them to?
  - …a competent coach should be able to field a team that is strategically sound, that plays with discipline, that doesn't beat itself. If any of those components are missing, it's the coach who must be held accountable.

- *Accountable Leadership*
  - Accountable leadership isn't some mysterious quality. It starts and ends with hard work.
  - Leaders have to work harder than the people they hope to motivate.
  - But while hard work is essential, by itself it isn't enough. A leader's style of work is equally critical. There's a big difference between leading and managing. You can manage inventories, but you lead people.
  - Leadership is the most visible thing there is – because if it's not visible, there is no leadership. People need to know who's driving the train. If they think that the drivers aren't qualified, that too much authority has gone to less experienced or competent managers, you're going to have little train mutiny.
  - If you look back through history, from Lincoln to Churchill, some of the boldest, most decisive moves came about after long, hard thought. It's rarely easy to make an important decision, but effective leaders keep their doubts to themselves, concealed from their organization and the public. And once that decision is made, they throw their heart and the full weight of their office behind it.
  - It's better to decide wrongly than weakly; if you're weak, you're likely to be wrong anyway.
  - Collect all the input you can before big decisions. Then cut off the seminar and do what you think is right.

- *Get others to accept responsibility*
  - *Active Enlistment* – a leader convinces people what ought to be done. The best leaders are the ones who stick it out through slumps and disappointments, and who hold themselves accountable for their people's progress.
  - *No Excuses* – excuses and alibis are the main enemies of accountability. On my team we simply don't accept excuses for failure. We have this expression: "don't tell me about the pain; show me the baby"
    - Personal problems, personnel problems, injury problems, drug problems, schedule problems, front office problems – nobody cares

what your up against. The sooner you put those issues out of your mind, the sooner you can direct your focus toward the real issue: pushing your team toward victory.

- *Clear Expectations* – people can't become accountable unless they understand exactly what you want.
- *Specific Responsibilities* – Have players stand up and talk on specific points that you consider vital to the outcome of the game. These speakers are taking responsibility for a specific assignment. At the same time, they were enlisting teammates to work together to get it done.
    - Personalize a challenge directly to a player and make it so the rest of the team knows they have to help him succeed.
- *Concrete Follow-Up* – You can't make people responsible just by laying out what they need to do. You have to continually monitor and assess them, and do it as objectively as you can.
    - *Game tape excuses* – people will bring in external elements if you let them. A strong leader will preempt those alibis. I watch the tapes by myself first. Then when you watch it together – "I have been watching this all day and this is what I saw – this is what I think happened" I tell them what we did well and what we need to do better, especially in places where we got away with sub par execution. We then turn on the VCR and deal with it in reality.
    - Through it all I struggle to be honest with myself. It's not enough for my team to have a winning record, or for the press and the fans to be happy. As I see it, I've done a good coaching job if my team has reached its potential. I hold myself accountable for nothing less.
    - In an accountable organization, a leader must be willing to play the lightning rod – to take one for the company. But there has to be accountability from below as well, or buck-passing becomes epidemic. (Habitual buck-passers, in fact, have a vested interest in the failure of others; if everyone else is doing a good job, they'll have no one to blame.)
    - Accountable organizations give people room to operate. But when people flounder, the accountable leader doesn't sit back and watch them fail. He steps in and assumes responsibility, and strengthens them for the next time.
    - True leaders stand up to be counted in crunch time. Rather than run from the heat of a demanding job or tough judgment, they welcome it; they understand that it comes with the territory.
    - In the life cycle of any business, there are a few critical moments that a leader must face, a few mammoth undertakings that only the person in charge can pull off. Those are the times that you must drive in and do it; the only failure lies in not taking the plunge.

Candor:

- *When people don't know what their boss is thinking they think the worst.*
  - When communication is weak, an organization's morale is bound to suffer.
  - I've always found it best to talk straight out to them. I never lie to my players, never skirt the issue, never sell them a line or pay them false compliments. I just tell them the truth as I see it. They may get sick of my needling or pressure. They may think I'm unfair or plain wrong. But they don't tune me out; they appreciate that they're getting an honest opinion.
  - Leaders are watched every minute by people around them. I may choose to look angry or distraught, but it has to be calculated, and it has to be an honest feeling at the same time. You can't create a charade out there.
- *Player Evaluation*
  - When you're evaluating people's performance, timing is everything.
  - Every game presents issues to be resolved, weaknesses to be shored up, and mistakes to be corrected. Most of the time these things can wait until the next practice.
  - The worst thing you can do to a player immediately after a game is to call attention to the errors he just made.
- *Media – after the game*
  - After the game in our locker room we are not harping about anything that happened out on the field; I'm warning my team what reporters will be asking them. And if one player had a really bad day, I'll point right at him and add "They're coming after you, so be careful what you say. And you other guys better shield him."
  - Parcells tries to be honest and to answer the fair questions. Never blame a game on a player.
- *True Candor*
  - True candor is the measured telling of the truth, not the open venting of rage.
- *Monday meeting guidelines:*
  - *Keep your speeches short*
    - Pinpoint what you did well and what you need to work on.
    - Usually speaks for 10-15 minutes. (30 minutes if news is really bad)
  - *Air out your problems before they fester*
    - Sometimes I will let an issue ride for a while in the hope that a player will take care of it, or the circumstances will change. But you can't let it go on forever.
  - *Don't try to tell them everything you know.*
    - If you bombard them with information, you'll soon put them on overload, and they won't absorb any of it.
    - I try to pick out three or four points that are relevant to the game tapes, and concentrate on them.
    - Not every employee needs to have the company's big picture in total focus. But they do have to understand their role in helping to reach the leader's vision, and to be convinced to work in the right direction.

- *No Secrets*
    - No taboos when we talk about our team; we hold nothing back, and we use tape for objective corroboration.
    - With everything exposed, there are no doubts as to why we are where we are, no question as to whom deserves credit or blame.
    - So when a player runs into some contrary opinion on the outside, he can shrug it off – as I shrug off opinions from my barber.
- *Keep it inside the Family*
    - The only honest meetings are private meetings. Only players and coaches are invited to our Monday meetings.
    - I know how gossip turns into rumors, and rumors into controversies, and we've already got enough of those.
    - We also all understand that what's said in that room stays in that room.
    - If I say one thing to a players face and another to the front office I have some credibility problems.
    - Washing dirty laundry in public is probably the quickest way to divide your team.
- *No Immunity for the Rich and Famous*
    - Usually problems are unit-wide or team-wide. But sometimes an individual is letting the others down, and everyone needs to here it said.
    - "We've got to hit harder than that, son", I know you're a better player than you're showing us here."
    - Know who the player is and what you can say to him.
- *Be Hard on Yourself*
    - Confident leaders freely admit their own mistakes. And by doing it publicly, they set an example for others to take responsibility.
    - If I believe I cost my team an opportunity. I apologize "Don't let me do this again"

- *Give Role Players Love*
    - Praise can be most valuable when it's merited by someone whose supporting role is often overlooked.
    - There are times when my praise is highly calculated.
    - Can give praise linked to a challenge, and give a piece of information the player needed to keep doing his job.

- *Input from others*
    - To get honest input, reward it with consistent attention-and an open mind.
    - Without new ideas, your organization will stagnate.
    - Coaching is an act of communication – of explaining what you want of people in a way that allows them to do it, assuming they have the ability.
    - Lasted as long as I have in this business because I'm able to reach my players, to hear and be heard.

- Don’t turn every discussion into a contest. Makes life exciting, but leads to problems. If one side always wins the other side goes into a shell. The communication deteriorates. I won’t pick a fight these days unless I’m sure of the outcome ahead of time.
- A young coach takes on five crises a day; an experienced coach pinpoints the one that will most affect his team.

Preparedness:

- *Preparation*
  - Consider preparation the most enjoyable part of my work, and the most challenging. To the extent my teams have succeeded, I'd say that solid preparation – not talent or strategy – was the primary factor.
  - The more you prepare beforehand, the more relaxed and creative and effective you'll be when it counts.
  - We don't want our players to think during a game we want them to react – thinking takes too long. Have the correct moves ingrained in practice so instinct guides them to the right place at the right time.

- *Prepare to win*
  - When the score is against them, they'll be thinking: We've sacrificed to be good, and damn it, we're not giving in.
  - A team's practices will predict its performance just about every time.
  - Whenever I send my team into a game with some new wrinkle or adjustment they aren't fully prepared for, it blows up in my face more often than not.
  - Well-prepared leaders plan ahead for all contingencies, including the ones they consider unlikely or distasteful.
  - Our practices are pressure-packed all week long. I believe pressure is the only thing people respond to in any undertaking. Those who respond favorably will advance. Those who respond negatively are drones, followers – no room for them.
  - For maximum value, practices must be challenging, both mentally and physically. They can't be passive. When a player deals successfully with pressure during the week, game pressure won't faze him.
  - To add to the pressure, I'll isolate players involved in key match-ups.

- *Good Preparation begins with Organization*
  - Before my staff meets with our players, we have to budget our time for the week, set our priorities. We decide which points we'll emphasize in depth, what we'll go through quickly, and what we'll skip altogether.
  - We usually follow a strict schedule. Players are creatures of habit, and whenever we deviate we tell them ahead of time.
  - People perform most reliably when they're sure they can handle the task at hand-and that sureness comes only with specific preparation.
  - To out-prepare the other guy requires hard, steady work. More than that, it demands an understanding of how information is best imparted, how knowledge and technique are best retained.

- *When Preparation is Done*
  - I don't like to disrupt players when the preparation's done.
  - Too much eleventh-hour briefing is the mark of an insecure coach.
  - It's better to leave people alone, let them get ready their own way. Their confidence will come not from a pep talk, but from the work they've done over the past six days.

- *Satisfy Yourself*
  - When leading a group toward important achievement, don't compromise your standards based on people's complaints or conventional workloads. Settle for what you want to settle for – and what serves the group's best interests.

- *Less is More*
  - We'll just outwork 'em," but outworking them can be counterproductive. There's just so much tread on a tire, and you can't afford to wear it off before the flag comes down. So you have to choose your spots.
  - You're constantly balancing mental preparation against physical wear and tear. As the old saying goes, you want to work smarter, but not always harder.
  - As coaches we need to be sure about everything we're doing, to pick out what we need to win that week, and get rid of the rest. Sometimes you add by subtracting.
  - Preparation involves diminishing returns. You can't ell your people everything you know; you can't tell them very much of what you know; but what you do tell them they better get.

- *Assume Nothing*
  - I emphasize the obvious all the time, especially with a younger team, because it's the obvious things that beat you if they're not taken care of.
  - The road to execution is paved by repetition

- *Be a Teacher, Not a Drill Sergeant*
  - To teach you have to listen as well as talk. When we experiment with something new in practice, our players' feedback is invaluable, especially from your veterans who are more honest about any problems they are having. Rookies tend to say what they think the coach wants to hear.

- *Ride your Big Talents Hardest*
  - The most skilled performers may sometimes coast along in practice, as if waiting for the "real" action on Sunday. When their coaches allow them to slide, these players become lost opportunities. Because it's the higher-level players that have the most room for improvement, and the greatest potential impact on a game's outcome.
  - When a big talent is also prepared, he can dominate; if he's lacking in preparation, he'll drift back to the pack.
  - In the age of parity, a small edge in preparation can get parlayed into a decisive swing in the end result.
  - In my business, some tiny detail that you covered in training camp may deliver a key victory, which in turn gives your team momentum and confidence, and suddenly you have a snowball of success.

Resourcefulness:

- *Find a Way to Win*
  - Get your coached thinking like you. When you set off in a quest, you need to enlist others.
  - Columbus didn't sail that boat by himself. You have to foster collaboration. It gives you a surge of power when you have others with you, striving toward the same goal.
  - Figure out what you need to do to win. A coach has to be honest with himself.

- *Adaptation*
  - Successful organizations must be ready to adapt to new environments, no matter how well they've done in the past.
  - The strategic options are virtually endless, though not all of them will work. Trial and error is part of the process; it's rarely fatal to try something and fail. The greater danger lies in hiding behind tradition while the world keeps turning. Resourceful managers tinker and adapt until they find the winning formula.

- *Adjustments*
  - By making needed adjustments, you hand your people a powerful edge. You can't guarantee their success; they don't sell insurance for that. But you're giving them the best possible chance.
  - Resourceful coaches strive to have more ways to win than the other team. It's easier to be resourceful when you have more resources; great players give you more flexibility, more options to work with. But even when we lack star talent, we still try to generate extra chances for our players. (Forcing more turnovers, cutting down on penalties, refusing to give up big plays – all of these create more opportunities to score, and therefore to win.)

- *Target Your Opponents where they are Strongest*
  - Drafts to beat the best teams in his conference or division.
  - When playing opponent - try to disrupt great player or aspect.

- *Play from your Strengths, but keep your Options Open*
  - Any decent game plan will stress what you do well, and thereby hide some of your weaknesses. At the same time, it's dangerous to become too reliant on any one element.
  - Goal should be to have a productive, efficient, well-rounded unit, a team that's balanced on its attitude. Any single player or element can be negated by injury, lackluster execution, an opponent's adjustment, even weather. A balanced team is able to shift gears and find another avenue of attack.

- *Take the First Opening that Presents Itself, but stay Ambitious for Something Better*
  - To win most games, you have to devise a way to do what you want to do. But until you figure that out you need to take what's available.
  - Blind attacks can backfire. So you have to take what you can, probe the holes in their defense, and solve the problems as you go.

- *Proper Outlook*
  - You can't devise resourceful strategies unless your staff has the proper outlook. There are always problems on a football team, as in any other business. And there are coaches, and managers, who can sit around indefinitely expounding upon those problems. *Those people will not help you find a way to win.*
  - When your team is struggling and losing, it's no news that something is wrong. The challenge is to identify exactly what the problem is, and then to solve it. *That second part, the action step, is what separates leaders from analysts.*
  - The ability to recognize a problem is useless, unless you are also able to fix it.
  - "It's not our fault that we can't do the job – we just don't have the resources" – Once this kind of attitude infiltrates your system, it's insidious, people pick it up by osmosis. A leader has to stop it in a hurry. You have to say, "Well, boys, this is what we're going to do now, and it's time to do it. Don't get all hot and sweaty telling me why things are the way they are. It's time to find the solution. It's time to do something."
  - I understand that players have different capabilities. Sometimes you have to gear or alter the job to fit the individual – that's where your creativity comes into play. When you ask people to perform tasks that they find impossible, you're failing them as a leader, no matter how philosophically sound those tasks may be in the abstract. You're also tolerating a built-in alibi: "We just don't have enough talent, so we're going to fail."
  - At its most basic, resourcefulness is simply resilience – a refusal to quit or give in, even when all seems bleak.

- *Re-motivating*
  - Pg. 169-170 story

Humility:

- *True Success*
  - You're not truly successful until you're challenged at the top level of your ability – and you consistently marshal your best effort.
  - It's so hard to stay great after you win a championship.
  - The main threats, the ones that tear you down, are all internal: complacency, distraction, all the petty jealousies that come with the distribution of credit.
  - In a competitive environment, to remain the same is to regress.

- *Genius Syndrome*
  - After an organization breaks through to a new level, its leaders have to guard against the Genius Syndrome – the notion that they must be the reason for success.
  - Whenever gimmicks replace content, the product suffers.

- *Steps to Keep Organization Humble*
  - *Train the Spotlight on the Group, not the Individual*
    - Praise and attention – and in some cases, incentives – should focus more on collective success, less on one person's accomplishment.

  - *Place Achievements in Perspective*
    - When people are riding high, a leader needs to function as a reality check, as the honest adviser, to keep them at an even keel.

  - *Keep Setting New Goals*
    - After winning my first Super Bowl, I had something more to prove (not an accident), and I drove myself hard as ever till we won the second one four years later.

  - *Measure Excellence by Performance, not Reputation.*
    - You have to demonstrate that you can't be fooled, that you know what's going on – whether you do it with game tapes, performance reviews, or internal audits.
    - You can't let a player hide behind others perception of him. You can't have any secrets, or leave uncomfortable things unsaid. You have to toss out those rose-colored glasses and zero in on the truth.
    - To do less will jeopardize both parties, even when you're at the crest of success. Championships are momentary things; they buy some time, but not security. When you win, you will get to stay a while longer; when you lose you get to go.
    - The instant you relax, or drop off, or rely on who you are rather than what you're doing, you're on the express lane to the chopping block.
    - Success is never final, but failure can be.

- *Respect your Mentors*
  - Never assume you know it all.
  - When choosing an ally, ignore popular opinion. Go by your direct experience with the person instead.

- *Be Yourself*
  - Leaders have to be themselves.
  - Some coaches like to fraternize with their players; others stay up in the tower. Some guys are distant and technical, others harsh and abrupt, others warm and emotional. But none of that makes any difference as long as you get results and your team functions on game day.

- *Get to know your players*
  - Try to say something to each individual every day. Doesn't have to be a lot every day. Just "How you feeling? You looked good in the tapes last night, keep it going."
  - On the field I may use last names, but in the locker room or in my office I stick to first names.
  - Jimmy Johnson once said that knowing the people who work for you is more important than knowing all the mechanics of the job.
  - To motivate people you need to find out what makes them tick. You have to prepare how they'll respond in tight situations, so you'll know who should get called on and who might find the pressure too great. And the players need to understand my personality, as well. If they don't, they might take my abrasiveness personally; it could drive them into a shell.
  - None of the personal conversations have a direct bearing on the work you do together – until you face some high-tension crunch and find out that those relationships are what's tiding you over.

- *Relationships*
  - Over the years, some of the players grow on you, till they're almost like your children. You see them play hurt. You watch them lay their bodies on the line to win, and you get emotionally attached to them. I don't mind showing my affection; there's a lot of hugging on my teams. Or I'll be telling them how proud I am after a hard-fought win, and I'll start to cry – it's happened more than once.
  - I've never liked the term "player's coach." I consider myself a communicator, not an accommodator. I have no insecurity about getting close to a player and having to put the hammer down if he messes up or crosses the line. But even then I try to respect his dignity.
  - When organizations contain strong relationships, they can weather internal storms.

- *Win the Right Way*
  - Winning is something I strive for and enjoy; and it's the standard by which I'm judged. But winning isn't my life. It doesn't erase my sense of morality. It doesn't control the human part of me that responds to others.
  - I wouldn't ask a player to do something I wouldn't do with my own kids. I don't want them to think that I would ever compromise them.
  - Over time your players become a product of your system. If you provide a way to train that's healthy and structured and gives them the results they need, they eventually buy into it.
  - More often than not, the way to win is also the right way.

Self-Discipline:

- *Avoiding Ways to Lose*
  - Finding a way to win means avoiding ways to lose.
  - The team that makes fewer mistakes will generally get the opportunity to win, even when the opposition has more talent.
  - You may not be able to take advantage of that opportunity on a given night, but you'll have your chance.
  - The disciplined team has to get beat by somebody; it refuses to beat itself.
  - When my team assembles for our weekly meeting on Monday, I'll talk about a blunder that cost some other team a game that weekend. I want them to file it away, so it won't happen to us.
  - There is always a way to compete, even against superior forces, but it requires strict adherence to a calculated plan.

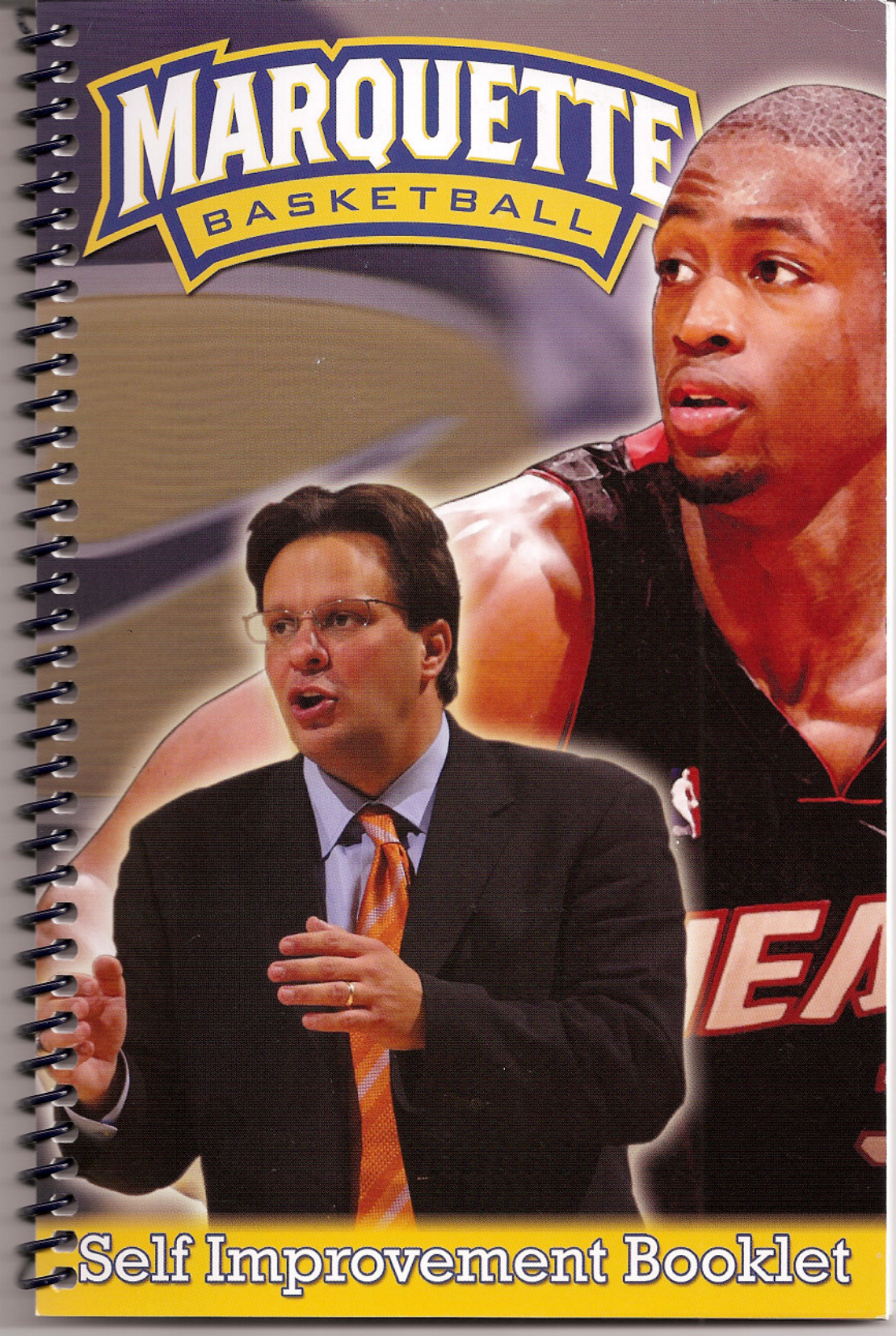
- *Mental Errors vs. Physical Errors*
  - Mental errors reflect poor concentration or inadequate preparation.
  - A Physical error can also result from poor concentration, but physical errors are typically caused by an athletic mismatch, where you're up against someone whose ability is greater than yours.

- *What sets disciplined people apart?*
  - *The capacity to get past distractions*
    - Focus on the task at hand.
  - *The willingness to condition mind and body for the task at hand*
    - An ill-disciplined body makes for a weak mind.
  - *The ability to keep your poise when those around you are losing theirs.*
    - I tell my players to put their emotions on hold, to stone-face their opponents. Once the opposition knows what you're thinking, it gains an advantage.

- *Controlled Aggression*
  - To instill discipline in your loose-cannon talents, try making them responsible for more than their own individual performance.

Patience:

- *Be Realistic*
  - Organizations can't improve without setting the highest standards. But they also need to measure achievement against their real potential at a given time.
  - What the quick-fix guys miss is that there's a process at work here – there are steps you need to take to build a successful organization, and if you try to skip one you'll trip.
  - When people consistently perform below their level of ability, at some point they'll have to be replaced. But even here a leader must be patient. A coach needs the discipline to keep using a lazy player until he finds someone better; you've got to keep the train on the track until you hire a new switchman.
  - Patience is rarest – and most valuable – when an organization is performing poorly. It's not enough to know what changes must be made; it's equally important to decide when to make them.
  - The disciplined course isn't always the daring course or the exciting course. It's the course that gives your organization the best chance to prevail.


MARQUETTE
BASKETBALL
Self Improvement Booklet

INDIVIDUAL INSTRUCTION PROGRAM

INDIVIDUAL INSTRUCTION IS SOMETHING THAT WE STRONGLY BELIEVE IN AT MARQUETTE INDIVIDUAL INSTRUCTION IS USED TO IMPROVE ONE'S INDIVIDUAL OFFENSIVE AND DEFENSIVE SKILLS. THESE WORKOUTS WHICH WE DO WITH OUR PLAYERS, SHOULD TAKE ABOUT 30-45 MINUTES AND ARE TO WORK ON BOTH YOUR PERIMETER SHOOTING AND BALL HANDLING SKILLS.

ALTERNATE THE FOLLOWING WORKOUTS, OR COMBINE SOME OF THE DIFFERENT DRILLS TO FORM YOUR OWN INDIVIDUAL INSTRUCTION PROGRAM. MANY OF THESE DRILLS CAN BE DONE ON YOUR OWN HOWEVER SOME REQUIRE A PARTNER.

NOTE: REFER TO DIFFERENT SECTIONS OF THE BOOK TO DO THESE DRILLS.

PERIMETER BALL HANDLING

1. 5 MINUTES — STRETCHING
2. 3-5 MINUTES — FULL COURT 2 BALL DRIBBLING
3. 3 MINUTES — R/L-HAND 1 BALL FULLCOURT SPEED DRIBBLE
4. 3-5 MINUTES — 2 BALL (BASE TO FREETHROW) SPEED DRIBBLE
5. 5-10 MINUTES — DRIBBLE MOVES DRILL
6. 5-10 MINUTES — BALL HANDLING W/ CONES DRILL

NOTE: REMEMBER TO ALWAYS STAY LOW

~AFTER EACH DRILL, SHOOT 5 FREE THROWS

PERIMETER SHOOTING WORK OUT

1. 5 MINUTES — STRETCHING
2. 50 MADE SHOTS — MAKE 25 SHOTS ON RIGHT/LEFT BLOCK
3. 25 MADE SHOTS — MAKE 25 SHOTS IN FRONT OF BASKET
4. 50 MADE SHOTS — MAKE 25 SHOTS ON RIGHT/LEFT ELBOW
5. 25 MADE SHOTS — MAKE 25 SHOTS AT FREETHROW LINE

NOTE: REMEMBER TO FOCUS ON FOLLOW THREW AND ARCH

~ CAN ALSO BE DONE USING 1 DRIBBLE

~INCREASE MADE SHOTS WEEKLY

PARTNER SHOOTING DRILLS

1. 5 MINUTE SHOOTING
2. 3,2,1 SHOOTING
3. 50 POINT GAME

DEFENSIVE SLIDE DRILLS

1. 5 MINUTES STRECHING
2. MINNESOTA DRILL
3. DEFENSIVE SLIDE DRILL
   - A) SIDELINE TO SIDELINE (TECHNIQUE & FORM) 3-5 REPS
   - B) LANE LINE TO LANE LINE (FOOT SPEED) 5-10 REPS

NOTE: REMEMBER TO STAY LOW WITH UPRIGHT POSTURE

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MARQUETTE FUNDAMENTALS
Dribbling

Basic Fundamentals

1. Keep the ball on finger pads, not on the palm of the hand.
2. Keep your head up to see the floor. Never look at the ball.
3. Keep the ball at waist level or lower.
4. Knees should be bent with your back straight.

Marquette Dribble Moves:

Two Ball Dribbling

1. One ball in each hand dribbled full court up and back simultaneously.
2. One ball in each hand dribbled full court up and back alternating dribbles.
3. This emphasizes you becoming as good with your weak hand as you are with your strong hand.

Speed Dribble

1. The ball should be pushed out in front of you while moving at top speed.
2. Keep your eyes on the net so you will see the whole floors.

Hesitation

1. The dribbler approaches the defender and hesitates slightly.
2. As the defender relaxes, blow by him and make your play.

Hard Stutter

1. The dribbler approaches the defender and slows with short choppy steps.
2. The goal is to either back the defender up or make him stand up.
3. If he stands up, then blow by him. If he backs up, then shoot the jumper.

Behind the Back

1. The key to this dribble is that you change direction. Do not drive in a straight line.
2. The angle is best when you change direction and go from third base to first base.

Inside-Out

1. The dribbler approaches the defender and brings the ball toward the middle of his body as if he were crossing over to the other hand.
2. As the defender leans, keep the ball in the same hand and blow by the defender.

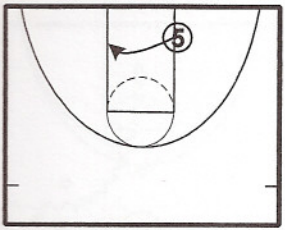
Inside-Out Crossover

1. The dribbler begins by using the inside-out move as above.
2. As the defender reacts to take the ball away, cross the ball over to the other hand and blow by the defender.

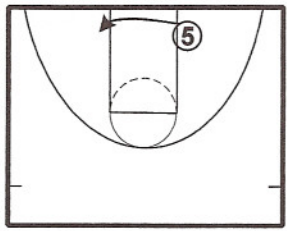
MIKAN AND REVERSE MIKAN DRILL

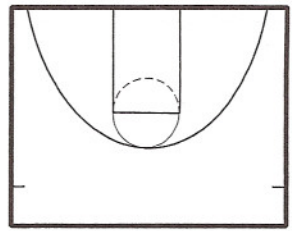
Special Situations

MIKAN



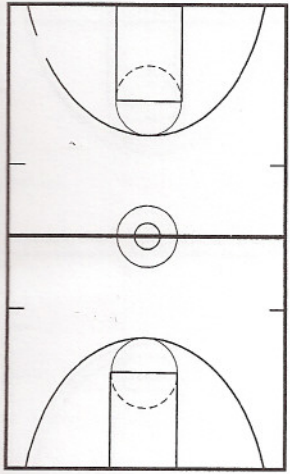
REVERSE MIKAN

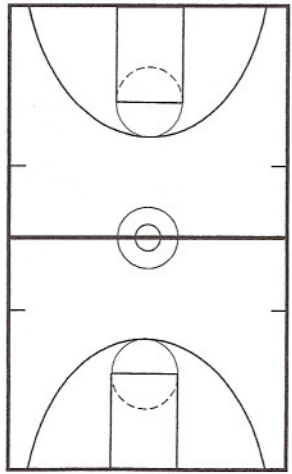


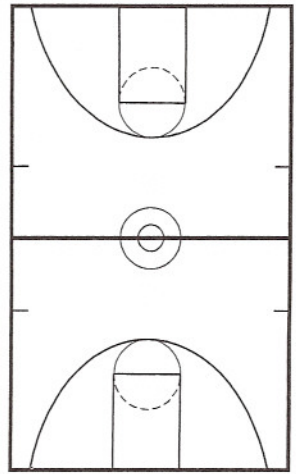


1. 5 MUST DO A MIKAN:
   A. KEEP BALL ABOVE SHOULDER
2. DRIVE OUTSIDE LEG
3. FINISH HIGH
4. CLOSE SHOULDER
5. EYE ON TARGET

REPEAT AS A REVERSE MIKAN

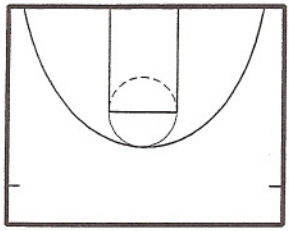


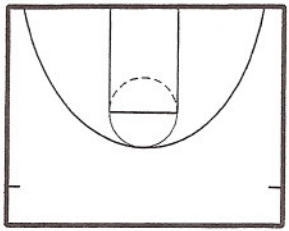


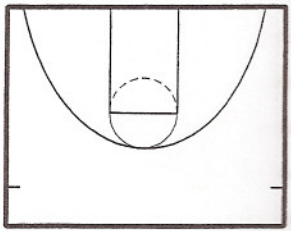


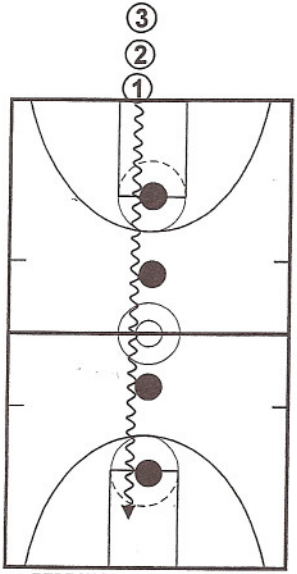
BALL HANDLING W/CONES DRILL

Special Situations

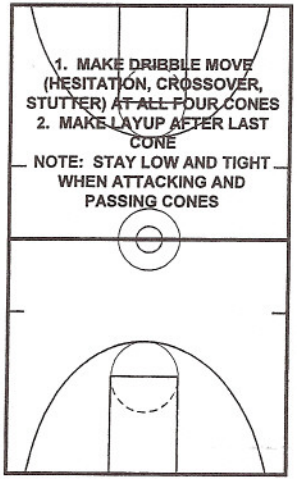


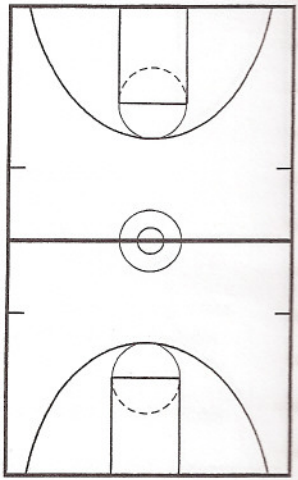






REPEAT DRILL USING BOTH LEFT AND RIGHT HAND

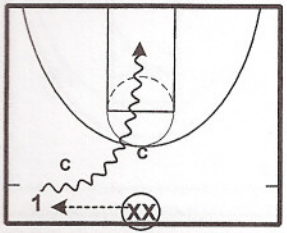


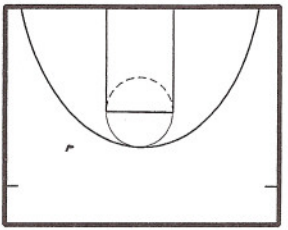


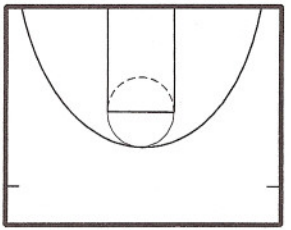
BALL HANDLING DRILLS USING CONES

Special Situations

DRIBBLES MOVES

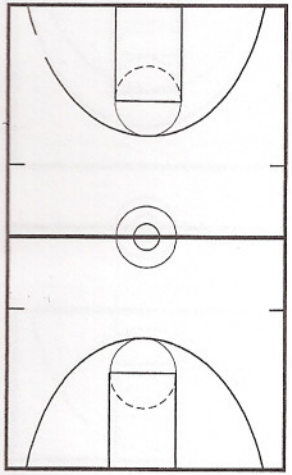


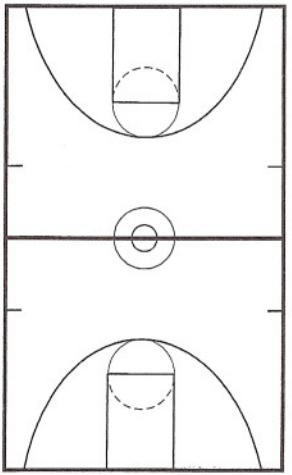


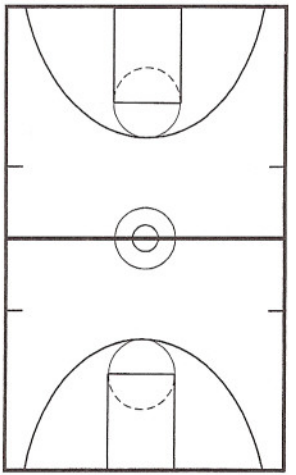


1. XX HTIS 1
2. 1 DRIBBLES AROUND CONES
3. USE DRIBBLE MOVES:
   - A. SPEED
   - B. HESITATION
   - C. CROSSOVER

REPEAT ON OTHER SIDE

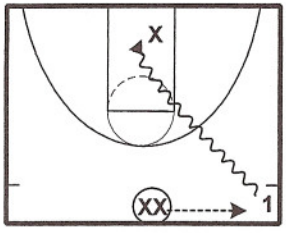




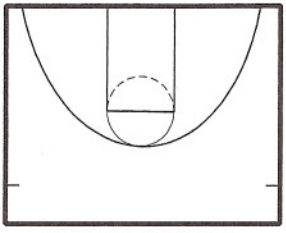


2 FOOT JUMP STOP LAYUPS

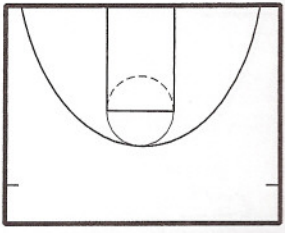
Special Situations

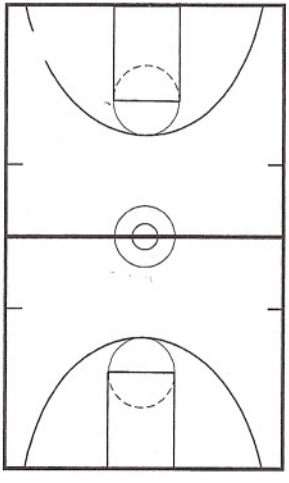


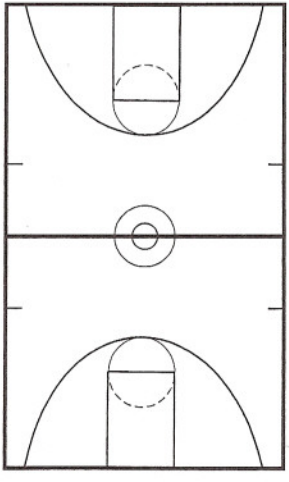
1. XX HITS 1
2. 1 USES DRIBBLE MOVES TO GET TO THE PAINT
3. 1 2 FOOT JUMP STOPS IN THE PAINT FOR A LAYUP

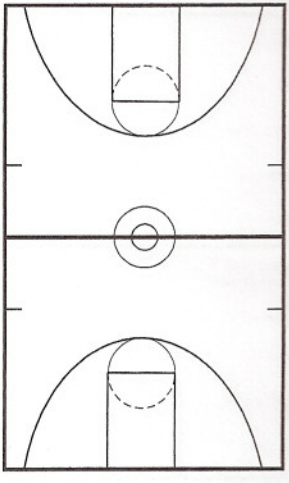


REPEAT ON OTHER SIDE





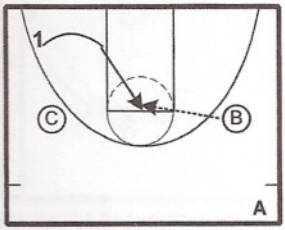




FOUL LINE CUTTING SHOOTING SERIES

Offensive Drill

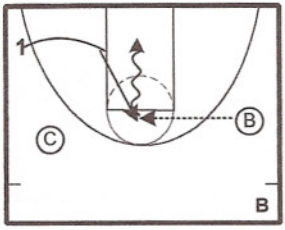
CATCH AND SHOOT



-WORK ON HARD SET-UP TO PAINT AND HARD CUT TO FOUL LINE

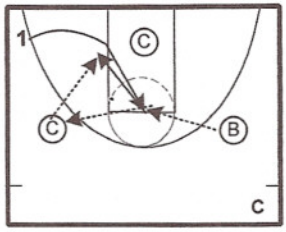
-USE INSIDE FOOT TO SQUARE TO BASKET

CATCH AND SWEEP

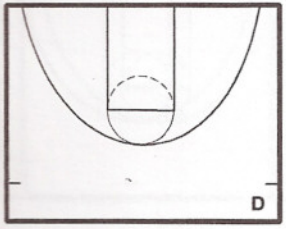


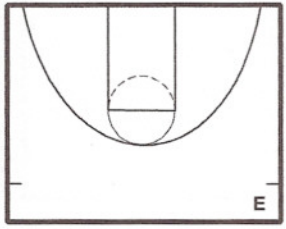
- CONTINUE TO EMPHASIS HARD CUTS
- SWEEP AND FINISH AT RIM WITH LEFT HAND

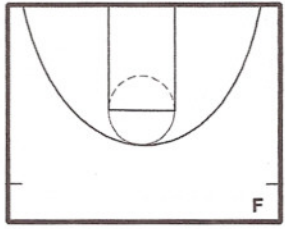
CATCH, SWING IT, AND DIVE TO BLOCK

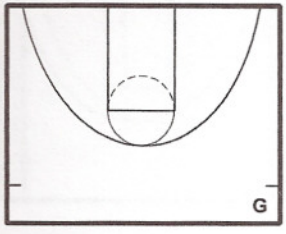


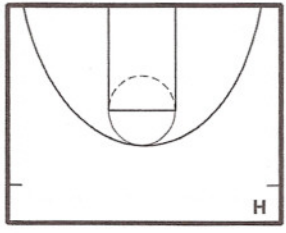
-CUTTER SWINGS BALL TO COACH AND DIVES INTO COACH WITH PAD FOR POST-UP AND FINISH

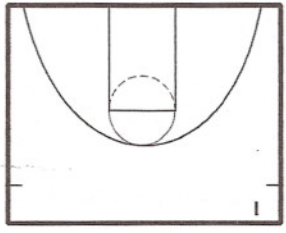








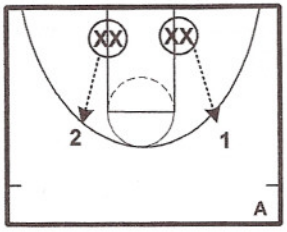




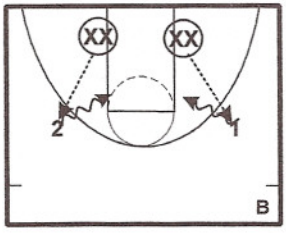
SHOOTING GAMES

Offensive Drill

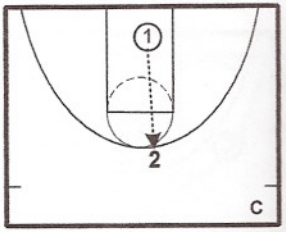
50 POINT GAME



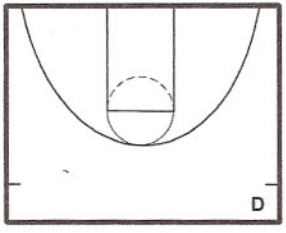
-COACH PASSES TO SHOOTER
-MUST SHOOT A 3!

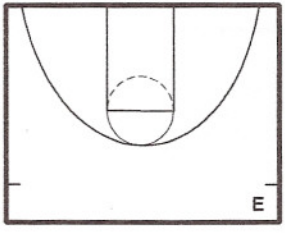


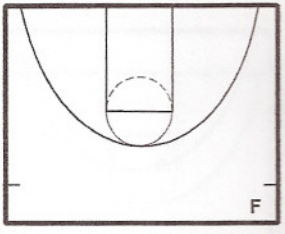
COACH REBOUNDS
MUST SHOOT A PULL UP



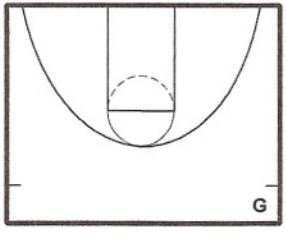
-SAME GAME BUT AS A TEAM YOU ALTERNATE SHOOTER EVERY SHOT
-AS A TEAM MUST MAKE A 3 BEFORE YOU CAN MOVE ON TO A 2...THEN MUS MAKE A 2 BEFORE YOU CAN MOVE O TO A 3

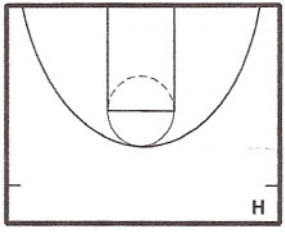


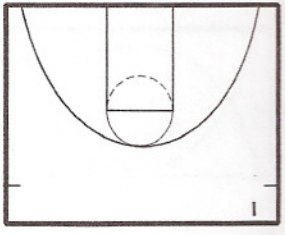




ALTERNATE EVERY SHOT FOR A 3 TO A 2

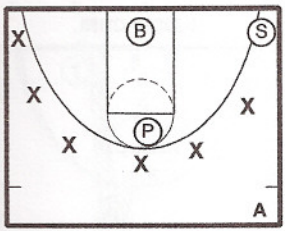


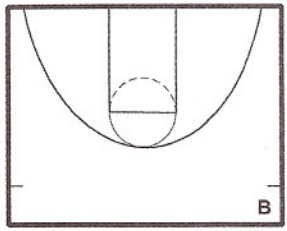


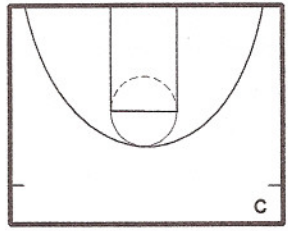


1:30 SHOOTING - 14 MADE SHOTS

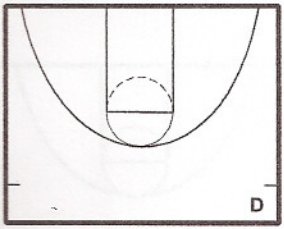
Offensive Drill

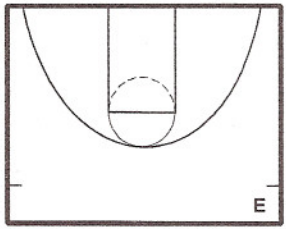


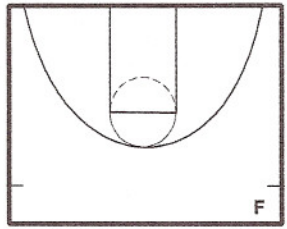


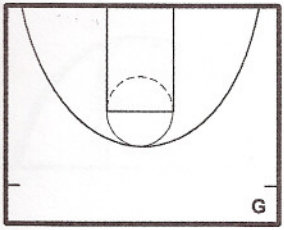


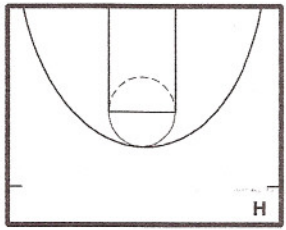
-SHOOTER STARTS IN CORNER
-ONE PASSER AND ONE
-SHOOTER MUST MAKE TWO IN A ROW TO MOVE TO NEXT SPOT
SHOOTER SHOOTS FROM 7 SPOTS GOING FOR 14 MAKES IN 1:30

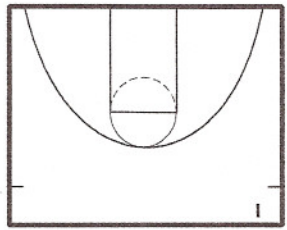








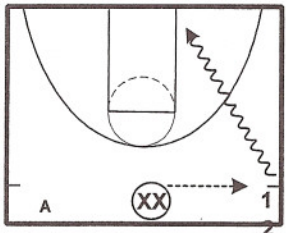




DRIBBLE MOVE LAYUPS AND SHOTS

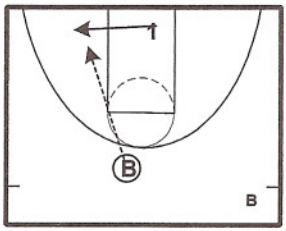
Special Situations

DRIBBLE MOVES



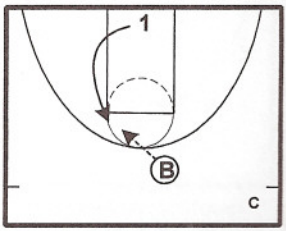
1. XX HITS 1
2. 1 MAKES A DRIBBLE MOVE(SPEED,HESITATION, AND CROSSOVER) FOR A LAYUP

BASELINE JUMP SHOT



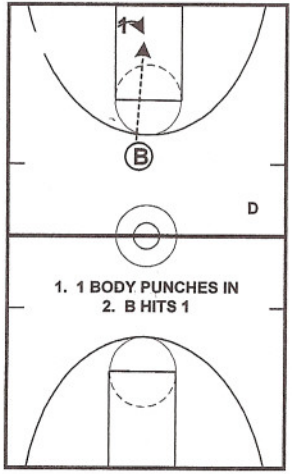
1. B HITS 1 ON CUT TO THE BASELINE

ELBOW CURL

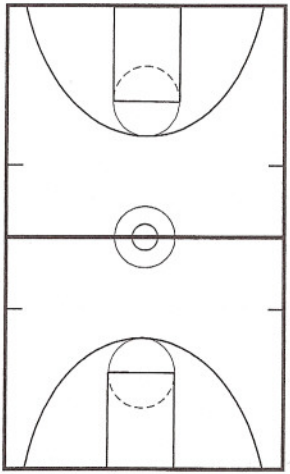


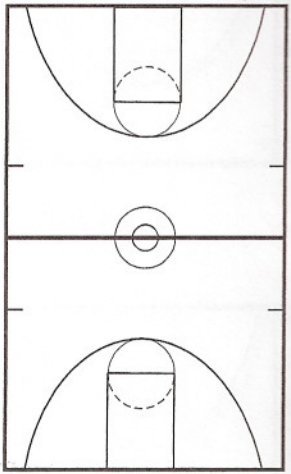
1. B HITS 1 ON A ELBOW CURL

PUNCH IN POST UP



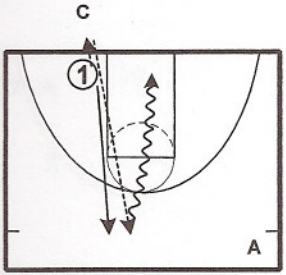
1. 1 BODY PUNCHES IN
2. B HITS 1



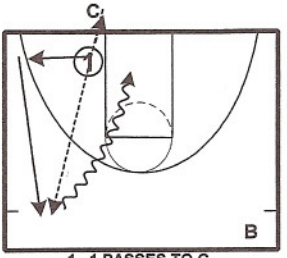


BACK PEDALING DRILL

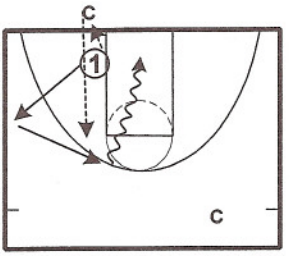
Special Situations



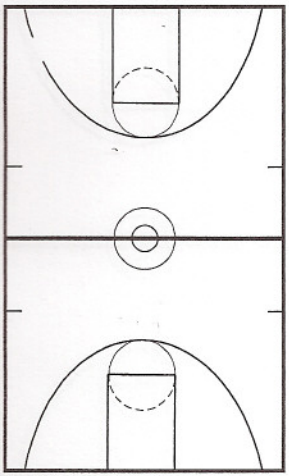
1. 1 PASSES BALL TO C
2. 1 BACKPEDALS UNTIL C YELLS GO
3. C PASSES BALL TO 1
4. 1 DRIVES IN FOR LAYUP

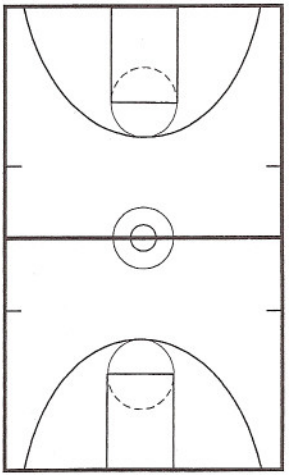


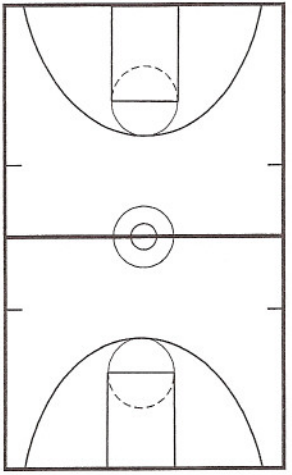
1. 1 PASSES TO C
2. 1 SLIDES TO CORNER
3. 1 BACKPEDALS UNTIL C YELLS GO
4. C HITS 1
5. 1 DRIVES IN FOR LAYUP



1. 1 PASSES BALL TO C
2. 1 SLIDES IN ANGLE TO THE SIDELINE
3. 1 SLIDES TO ELBOW
4. C HITS 1
5 1 DRIVES IN FOR A LAYUP

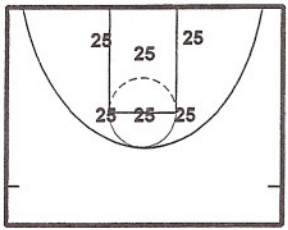


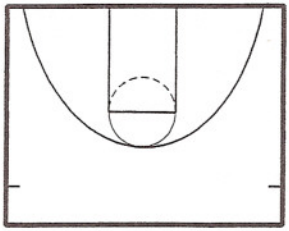


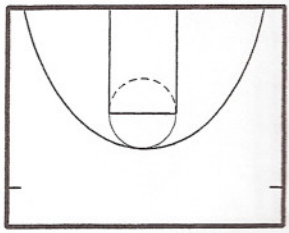


PERIMETER SHOOTING WORKOUT

Special Situations

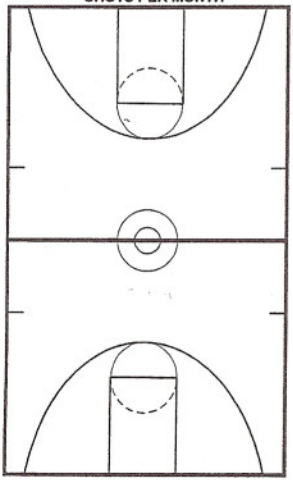


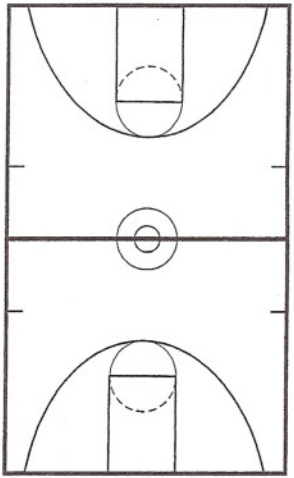


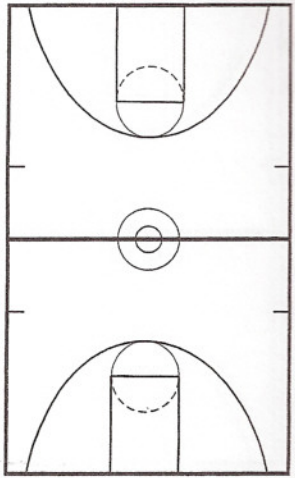


1. AT EACH SPOT, PLAYER MUST SHOOT AT LEAST 25 SHOTS
2. AFTER SHOOTING 150 TOTAL SHOTS, PLAYER MUST THEN TAKE AT LEAST ONE GIANT STEP BACK AND REPEAT THE DRILL USING ONE DRIBBLE
3. 300 SHOTS EVERY OTHER DAY = 4500 SHOTS PER MONTH

NOTE: BEGINNERS START WITH 2250 SHOTS PER MONTH

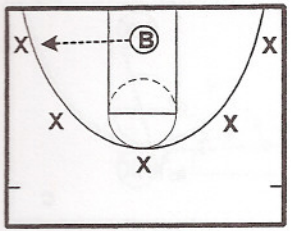


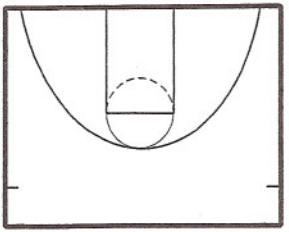


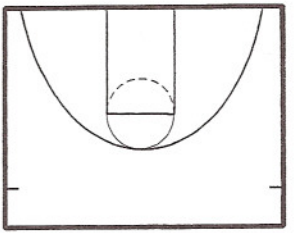


3 2 1 SHOOTING DRILL

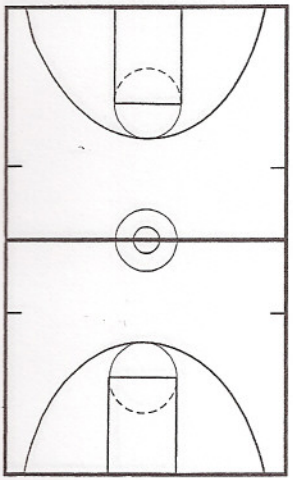
Special Situations

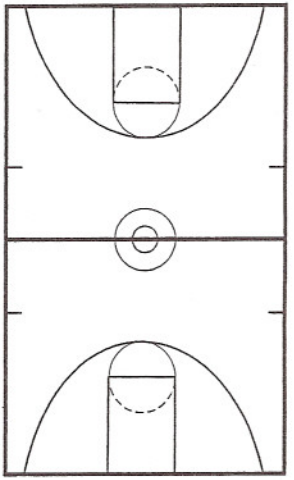


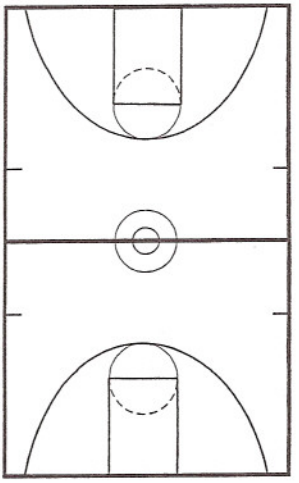




1. FOM ALL 5 X'S, PLAYER MUST SHOT 3 PT , PULLUP 2 PT THEN A LAY UP WORTH 1 PT
2. FOR THE PULLUP AND LAYUP, COULD USE SHOT FAKE OR CATCH AND GO
3. MAX POINTS PLAYER CAN EARN IS 30
4. PLAYER MUST START IN CORNER



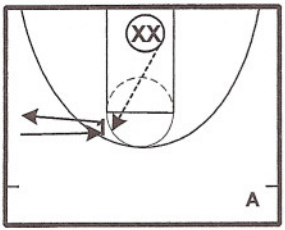




ELBOW SLIDE SHOOTING DRILL

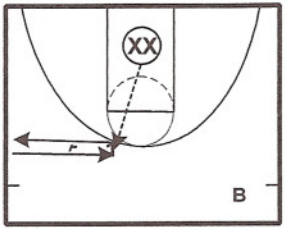
Special Situations

FREE THROW LINE



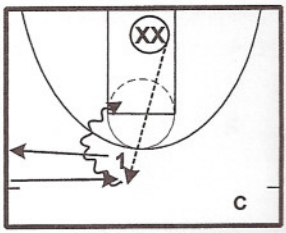
1. 1 SLIDES TO SIDELINE
2. 1 SLIDE TO 3 AND CUTS
3. XX HITS 1

THREE POINT LINE



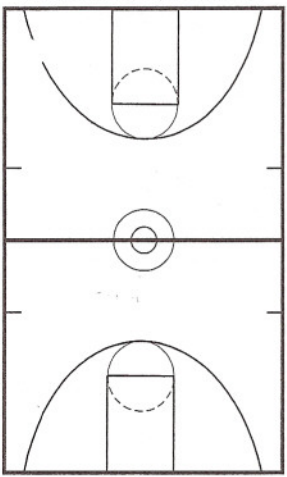
1. 1 SLIDE SLIDES TO SIDELINE
2. 1 SLIDES TO 3
3. XX HITS 1

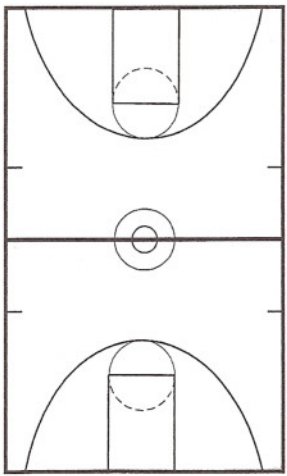
NBA THREE POINT LINE

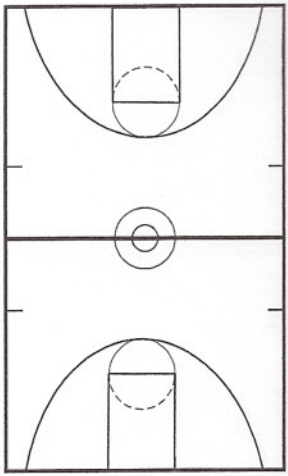


1. 1 SLIDES TO SIDELINE
2. 1 SLIDES TO NBA 3
3. XX HITS 1
4. 1 DRIVES TO A PULLUP

REPEAT ON OTHER SIDE



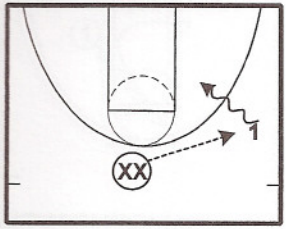




1 & 2 DRIBBLE PULLUPS

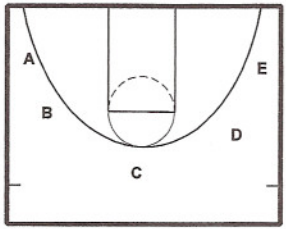
Special Situations

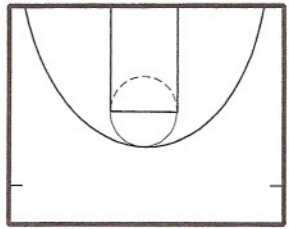
1 & 2 DRIBBLE PULLUPS

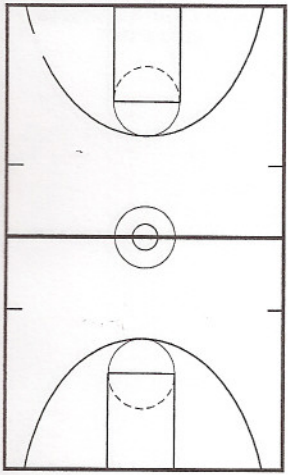


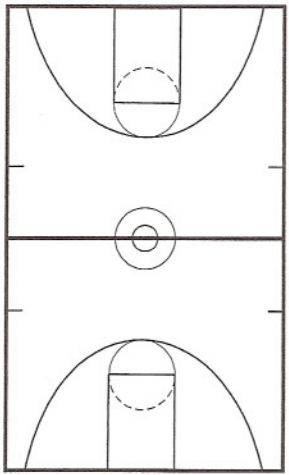
1. XX HITS 1
2. 1 GOES 1 AND 2 DRIBBLE PULLUPS

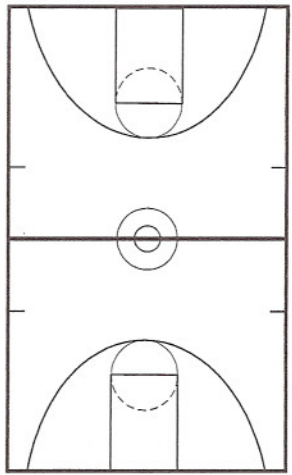
5 SPOTS







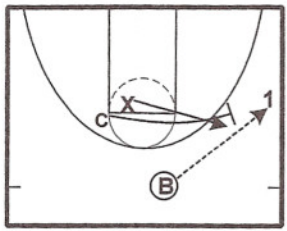


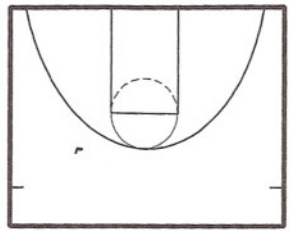


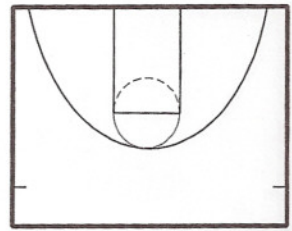
1 BALL PICK ON THE BALL SHOOTING

Special Situations

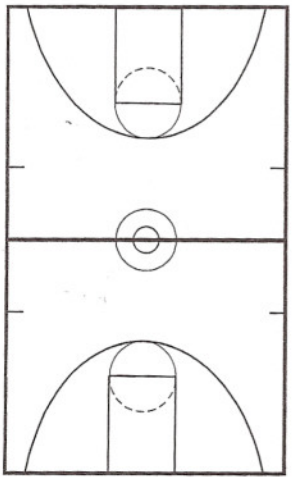
Text

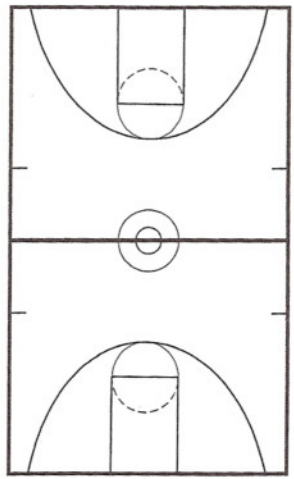


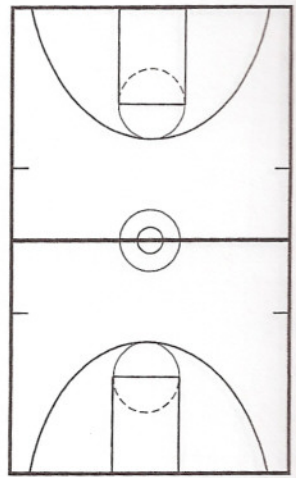




1. B HITS 1
2. C PICKS ON BALL FOR 1
3. X DEFENDS PICK ON THE BALL
4. 1 DOES THE FOLLOWING
    1. REFUSES PICK
    2. SPLITS PICK
    3. TAKES X ON
4. SQUARES X UP AND ATTACKS



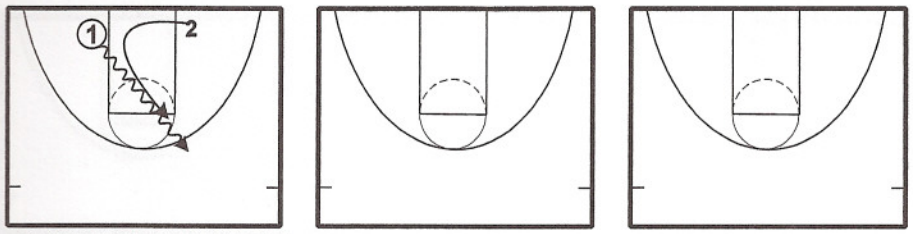




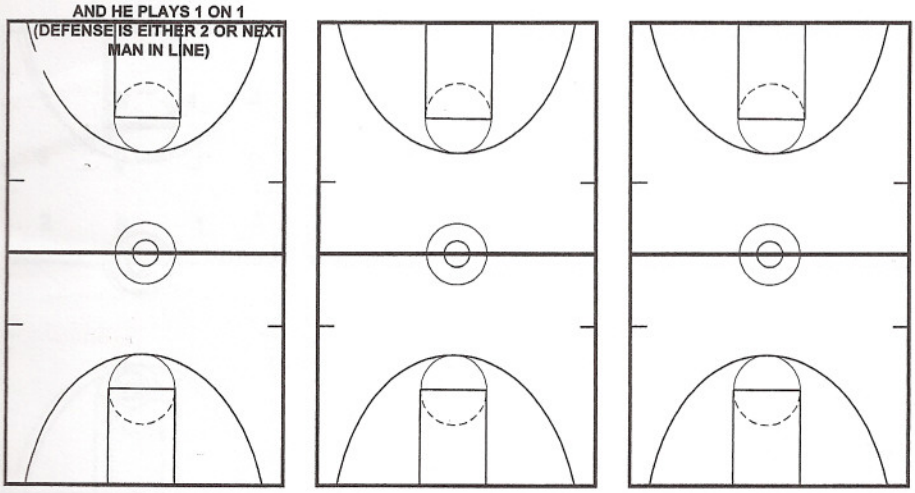
BOX DRILL 1 ON 1

Special Situations

1 ON 1

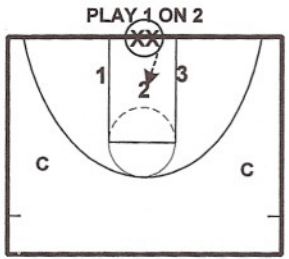


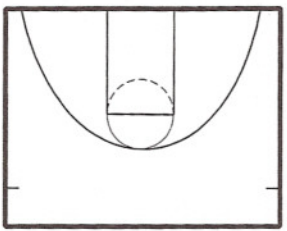
1. 1 DRIBBLES QUICK TO 3 POINT LINE
2. 1 SQUARES UP AND GOES 1 ON 1
3. 2 CUTS TO BLOCK AND THEN CLOSES OUT ON 1
4. 3 DRIBBLES ALLOWED
5. IF 1 IS FOULED HE POST UP AND HE PLAYS 1 ON 1 (DEFENSE IS EITHER 2 OR NEXT MAN IN LINE)

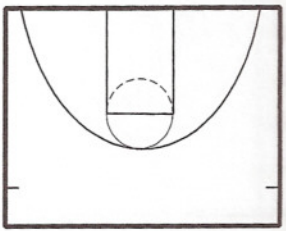


1 ON 2 DRILL

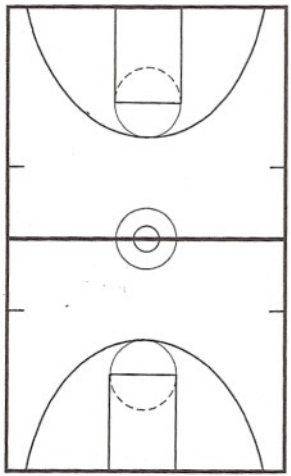
Special Situations

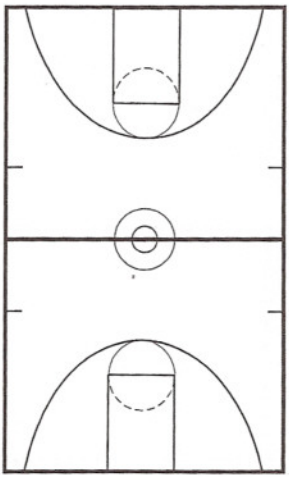


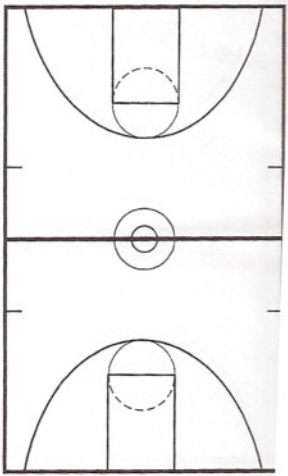




1. XX PASSES TO 1 2, OR 3
2. THEY PLAY 1 ON 2
3. ANY FOUL KICK OUT TO C AND PLAY

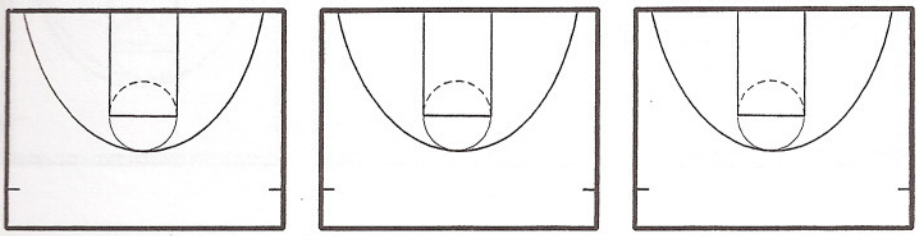


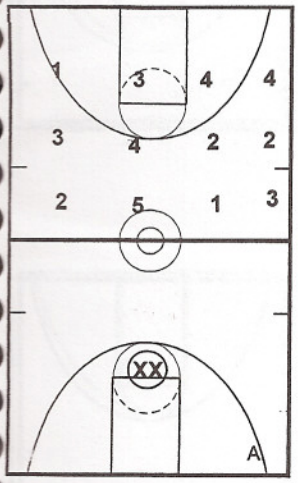




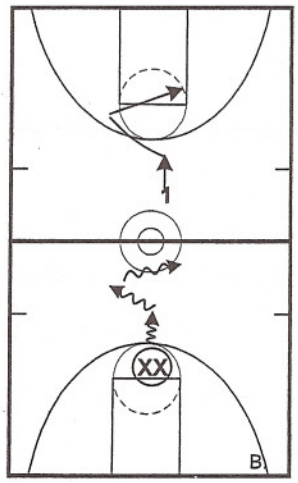
MINNESOTA DRILL

Special Situations

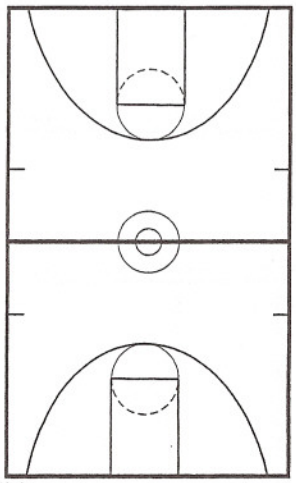




1. ALL PLAYERS ARE IN A DEFENSE STANCE POSITION
2. COACH OR XX HAS A BALL
3. READY TO MAKE A DRIBBLE MOVE



1. XX TAKES 1 HARD DRIBBLE WITH RIGHT HAND TOWARD DEFENSE
2. XX THEN USE CROSS OVER DRIBBLE AND TAKE 2 HARD DRIBBLES WITH LEFT HAND
3. AFTER THE SECOND DRIBBLE, XX THEN USES CROSS OVER DRIBBLE AND TAKES 2 HARD DRIBBLES WITH RIGHT HAND



4. DEFENSE MUST REACT TO DRIBBLE MOVES AND AT THE SAME TIME, USE BIG CUT OFF STEPS TO STOP PENETRATION ON XX CHANGE OF DIRECTION DRIBBLE, IN THIS CASE THE CROSS OVER DRIBBLE

NOTE: REPEAT 5-10 TIMES

MARQUETTE
BASKETBALL

Men's Basketball

INDIVIDUAL IMPROVEMENT PROGRAM

(Specifically Designed for Perimeter Players)

Topic: I.) **FORM SHOOTING**

Points of Emphasis:

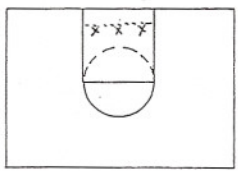
1. Eyes on your target
2. Hand behind the ball
3. Bend at your knees
4. Follow through

Format: Standing about five feet away from the basket shoot the following shots:

Drill:

A. Five(5) shots off the backboard with the ball coming straight back to you.
B. Five(5) shots off the backboard and into the basket.
C. Five(5) "swishes" from in front of the basket.

Note: You're working on your shooting technique in this drill.



Topic: II) **BALL HANDLING**

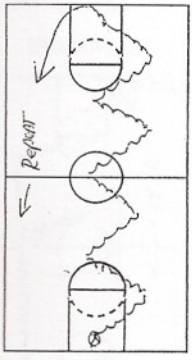
Points of Emphasis:

1. Head up
2. Hard dribbles
3. Stay low

Format: Start at one end of the court with two(2) balls. Dribble both balls to opposite baseline and return.

Drill:

(Diagram # 1)

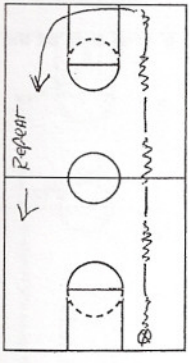


A. **Simultaneous Dribble**
Dribble two balls simultaneously (both balls hit the floor at the same time) while jogging in a zig-zag fashion the length of the court. Repeat for return. (Diagram # 1)

B. **Alternate Dribble**
Dribble two balls alternately (one ball is on the way down as the other ball is on the way up) while using the stutter (hesitation) dribble straight up the court. Repeat for return. (Diagram # 2)

C. **Crossover Dribble**
Dribble two balls in a crossover fashion (right hand ball crossing over to your left hand and left hand ball crossing over to your right hand) while running in a straight line up the court. Repeat for return.

(Diagram # 2)



D. **Inside-Out Dribble**
Dribble two balls in an inside-out fashion while running in a straight line up the center of the court. Repeat for return.

MAKE 4 OUT OF 5 FREE THROWS

Topic: III) **FULL COURT DRIVES AND SHOTS**

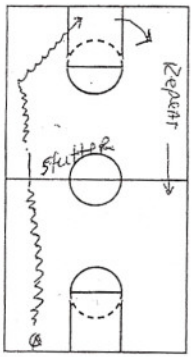
Points of Emphasis:

1. Last dribble before you shoot needs to be a hard dribble so the ball returns to you quickly.
2. Bring guide hand to shooting hand.
3. Pick up the ball and come out of your tucked position in one motion as you begin your jump shot thus controlling your forward motion.

Format: Start at the baseline on the left hand side of the court and speed dribble to half court. Use your stutter dribble as you cross half court and then speed dribble again to the top of the key extended. As you approach the top of the key extended, V-cut with the dribble and attack the basket driving straight in for a lay-up. Repeat same format on return using the same hand.

Drill:

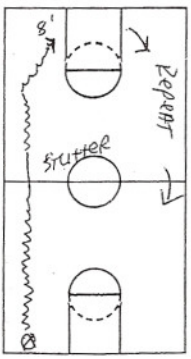
(Diagram # 1)



A. **LAY-UPS** (see format mentioned above) (Diagram # 1)

1. Left hand side
2. Right hand side
3. Down the middle

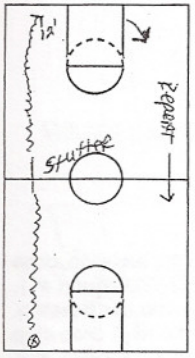
(Diagram # 2)



B. **"OFF THE GLASS"** Jump Shot (Diagram # 2)
(Same format mentioned above but stop for a 6'-8' jump shot "off the glass").

1. Left hand side
2. Right hand side
3. Down the middle

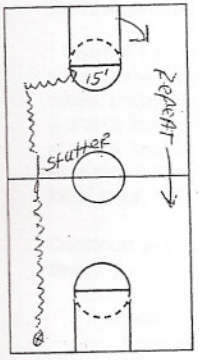
(Diagram # 3)



C. **BASELINE JUMP SHOT** (Diagram # 3)
(Same format as above but circle to baseline for 12'-15' jump shot.)

1. Left hand side
2. Right hand side

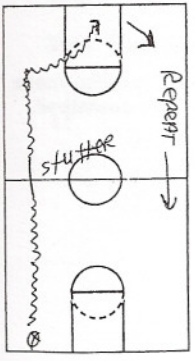
(Diagram # 4)



D. **CROSSOVER JUMP SHOT** (Diagram # 4)
(Same format as above but when you get to top of key, extended use your crossover dribble and get to the elbow for your jump shot.)

1. Left hand side
2. Right hand side

(Diagram # 5)



E. **CROSSOVER DRIVE** (Diagram # 5)
(Same format as crossover jump shot, but take the ball on the dribble to the paint and pull up for a 6' jump shot in front of the rim.)

1. Left hand side
2. Right hand side

MAKE 4 CONSECUTIVE FREE THROWS

Topic: IV) **AGILITY**

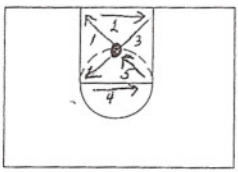
Points of Emphasis:

1. Do drills as quickly as possible.
2. Use your arms to help you move your feet quicker.
3. Stay low for balance.

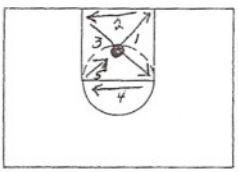
Drill and Format:

A. "**X Slides**"
Starting in the middle of the key with your back to the baseline, drop step to your right and follow the sequence outlined in Diagram # 1. As you change direction(s), always keep your back to the baseline. When you return to your starting spot (middle of the key) drop step with you left foot and follow the sequence outlined in Diagram # 2.

(Diagram # 1)



(Diagram # 2)



Note: Do as many slides as you can without stopping for 30 seconds.

B. **BASKETBALL JUMPS**
Starting with both feet together and in an athletic position make consecutive jumps back and forth over the top of the basketball.

Goal: 60 jumps in 30 seconds

MAKE 3 ONE AND ONE FREE THROWS

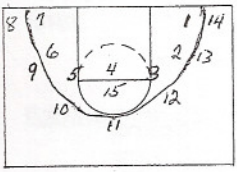
Topic: V. **SHOOTING**

Points of Emphasis:

1. Balance
2. Eyes on your target (not on the ball)
3. Get your legs into your shot.

Drill and Format:

A. **AROUND THE WORLD AND BACK**



Spots 1-7 are at 15'
Spots 8-14 are 3 pointers
Spot 15 is a free throw

Rules of Game:

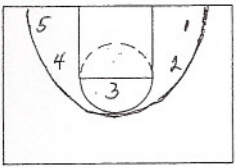
1. Shoot a jump shot from spot # 1 and rebound your own shot. Give yourself 3 points for a made basket and 0 points for a miss. Wherever you rebound your shot (made or miss), square up and shoot a jump shot. Give yourself 2 points for a made basket and 0 points for a miss. For your third shot shoot a lay-up on which ever side of the basket you are on. Example: if on left hand side shoot a left handed lay-up; if on right hand side shoot a right handed lay-up. Give yourself 1 point for a made basket and 0 points for a miss.

Continue this format and scoring progression from spots 2-14, at spot 15, shoot a free throw.

Perfect Score = 85 points

Note: the most points you can score from any one spot is 6, which means you would make all 3 shots you took from that spot. You are allowed only 1 shot from each spot.

Goal: Each time you play try to better your score from the day before.



B. **3 out of 5 Challenge**

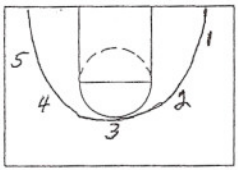
Rules of the Game:

1. Starting at Spot 1 shoot 5 shots from each of the 5 spots on the floor.
2. You need to make 3 out of 5 at each spot before you progress to the next position.
3. Shoot in increments of 5.

C. "**PERFECT 30**"

Rules of the Game:
(Start behind the 3 point circle on all shots)

1. Shoot 3 shots from each designated spot on the floor



1st shot - 3 pointer

2nd shot - Shot fake and put ball on floor either right or left & shoot a 2 pointer from 15'-17'.

3rd shot - Shot fake and drive to the basket

2. Scoring:

3 point shot =	3 points
Shot fake & 1 or 2 dribbles & shot =	2 points
Shot fake and drive =	1 point
Total	6 points

Goal: 6 points @ 5 spots = 30 points

D. "**BEAT THE PRO**"

Rules of the Game:

1. Shoot from a designated spot on the floor.
2. If a shot is made, the shooter gets 1 point.
   If a shot is missed the "pro" gets 2 points.
3. Game is to 12

E. **V-CUT SHOOTING FOR 25**

1. While facing the basket, throw ball out to the side with back spin. Start to cut away from the ball and then V-cut hard to the ball and catch the ball off the first bounce and shoot a jump shot.
2. Shoot 25 random jump shots anywhere from 15'-21' on the court. However, they all must come off the V-cut!
3. Second set of 25 random shots should be preceded by a shot fake and 1 or 2 dribbles.

Goal: Make 15 out of 25

MAKE 9 OUT OF 10 FREE THROWS

BASKETBALL

Men's Basketball

INDIVIDUAL IMPROVEMENT PROGRAM

(Specifically Designed for Post Players)

Topic: I.) **FORM SHOOTING**

Points of Emphasis:

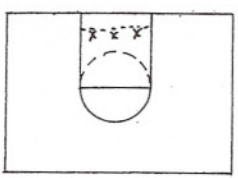
1. Eyes on your target
2. Hand behind the ball
3. Bend at your knees
4. Follow through

Format: Standing about five feet away from the basket shoot the following shots:

Drill:

A. Five(5) shots off the backboard with the ball coming straight back to you.
B. Five(5) shots off the backboard and into the basket.
C. Five(5) "swishes" from in front of the basket.

Note: You're working on your shooting technique in this drill.



Topic: III) **HALF COURT DRIVES AND SHOTS**

Points of Emphasis:

1. Last dribble before you shoot needs to be a hard dribble so the ball returns to you quickly.
2. Bring guide hand to shooting hand.
3. Pick up the ball and come out of your tucked position in one motion as you begin your jump shot thus controlling your forward motion.
4. On hook shots, rotate your hips toward the basket.

Drill and Format:

A. **MIKAN HOOKS**

Standing directly underneath the basket, shoot alternate hook shots to each side of the basket. Keep ball up high. Shoot 50 total (25 to each side.

B. **ON THE DRIBBLE; OFF THE GLASS**

Starting at the top of the key, dribble drive to the basket with one dribble and pull up for a 6'-8' jump shot off the glass.

1. Left hand side (2X)
2. Right hand side (2X)
3. Down the middle (2X)

C. **'MAGNIFICENT SEVEN'**

Starting at the elbow dribble left handed and make a left handed dunk. Rebound the ball and dribble left handed to the opposite elbow. Dribbling right handed drive to the basket and make a right handed dunk. Rebound the ball and dribble right handed out to your starting position. Continue this process for 30 seconds.

Goal: 7 magnificent dunks in 30 seconds

D. **BLOCK DRILLS**

1. Catch and Go Drive
   Starting at the block with your back to the baseline roll the ball to the opposite elbow. Follow the ball and pick it up with a two foot jump stop. Pivot towards the basket and drive completing the play with a two foot power lay-up. Rebound the ball and sprint to opposite block and repeat the performance to the opposite elbow. Shoot 6 power lay-ups (3 to each side).

2. Catch; Shot Fake & Go
   Same procedure as 1, but when you pick up the ball give a shot fake (show the elbow); put the ball on the floor one dribble and shoot a short jump shot. Shoot 8 shots (4 to each side)

E. **PUTBACKS**

Facing the basket shoot the ball off the rim so the ball rebounds off. Rebound the ball at the top of your jump, get your balance and put the offensive rebound back in. Do 10X

Goal: 10 out of 10 on offensive putbacks.

MAKE 4 CONSECUTIVE FREE THROWS

Topic: IV) **AGILITY**

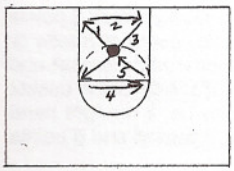
Points of Emphasis:

1. Do drills as quickly as possible.
2. Use your arms to help you move your feet quicker.
3. Stay low for balance

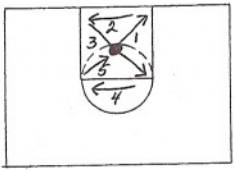
Drill and Format:

A. "**X Slides**"
Starting in the middle of the key with your back to the baseline, drop step to your right and follow the sequence outlined in Diagram # 1. As you change direction(s), always keep your back to the baseline. When you return to your starting spot (middle of the key) drop step with you left foot and follow the sequence outlined in Diagram # 2.

(Diagram # 1)



(Diagram # 2)



Note: Do as many slides as you can without stopping for 30 seconds.

B. **BASKETBALL JUMPS**
Starting with both feet together and in an athletic position make consecutive jumps back and forth over the top of the basketball.

Goal: 58 jumps in 30 seconds

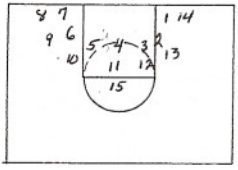
MAKE 3 ONE AND ONE FREE THROWS

Topic: V. **SHOOTING**

Points of Emphasis:

1. Balance
2. Eyes on your target (not on the ball)
3. Get your legs into your shot.

Drill and Format:



A. **AROUND THE WORLD AND BACK**

Spots 1-7 are at 8'
Spots 8-14 are 12'-15'
Spot 15 is a free throw

Rules of Game:

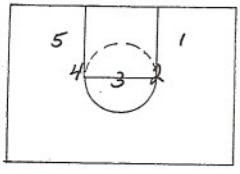
1. Shoot a jump shot from spot # 1 and rebound your own shot. Give yourself 3 points for a made basket and 0 points for a miss. Wherever you rebound your shot (made or miss), square up and shoot a jump shot. Give yourself 2 points for a made basket and 0 points for a miss. For your third shot shoot a lay-up on which ever side of the basket you are on. Example: if on left hand side shoot a left handed lay-up; if on right hand side shoot a right handed lay-up. Give yourself 1 point for a made basket and 0 points for a miss.

Continue this format and scoring progression from spots 2-14, at spot 15, shoot a free throw.

Perfect Score = 85 points

Note: the most points you can score from any one spot is 6, which means you would make all 3 shots you took from that spot. You are allowed only 1 shot from each spot.

Goal: Each time you play try to better your score from the day before.



B. **3 out of 5 Challenge**

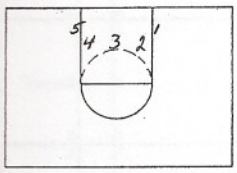
Rules of the Game:

1. Starting at Spot 1 shoot 5 shots from each of the 5 spots on the floor. (Spots 1 and 5 should be shot off the backboard.)
2. You need to make 3 out of 5 at each spot before you progress to the next position.
3. Shoot in increments of 5.

C. "**PERFECT 30**"

Rules of the Game:

1. Shoot 3 shots from each designated spot on the floor. All shots originate from back to the basket moves



1st shot - Throw ball out with back spin; catch; turn and face off a fake and shoot the jump shot.

2nd shot - Throw ball out with backspin; catch and shoot jump hook (to baseline or middle

3rd shot - Throw ball out with backspin and use "up and under" move.

2. Scoring:

Turn and face jumper off fake =	3 points
Jump hook =	2 points
Up and under move =	1 point
Total	6 points

Goal: 6 points @ 5 spots = 30 points

D. "**BEAT THE PRO**"

Rules of the Game:

1. Shoot from a designated spot on the floor.
2. If a shot is made, the shooter gets 1 point.
   If a shot is missed the "pro" gets 2 points.
3. Game is to 12

E. **V-CUT SHOOTING FOR 25**

1. While facing the basket, throw ball out to the side with back spin. Start to cut away from the ball and then V-cut hard to the ball and catch the ball off the first bounce and shoot a jump shot.
2. Shoot 25 random jump shots anywhere from 12'-16' on the court. However, they all must come off the V-cut!
3. Second set of 25 random shots should be preceded by a shot fake and 1 or 2 dribbles.

Goal: Make 15 out of 25

MAKE 9 OUT OF 10 FREE THROWS

INDIVIDUAL IMPROVEMENT WEEKLY LOG

DATES: / to /

WEEK 1	BALL-HANDLING	TIME	SHOOTING	TIME	AGILITY	T
Monday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Tuesday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Wednesday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Thursday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Friday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Saturday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Sunday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.

GOALS:

* Workout 5 out of 7 days a week
* Do 3 different drills for each skill and time each one
* Record each day and time
* Each week push yourself to do each drill harder and faster than the week before
* Use your recordings to see your improvements

INDIVIDUAL IMPROVEMENT WEEKLY LOG

DATES: / to /

WEEK 2	BALL-HANDLING	TIME	SHOOTING	TIME	AGILITY	TIME
Monday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Tuesday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Wednesday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Thursday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Friday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Saturday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.
Sunday	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.	1. 2. 3.

GOALS:

* Workout 5 out of 7 days a week
* Do 3 different drills for each skill and time each one
* Record each day and time
* Each week push yourself to do each drill harder and faster than the week before
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- ✓ Give Eye Contact
- ✓ Say "Please" & "Thank You"
- ✓ Be On Time
- ✓ Pay Attention
- ✓ Don't Let Your Teammates Fail

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CONFERENCE

BASKETBALL SHOOTING
By Dr. Hal Wissel

Confidence is the Most Important Factor in Shooting

Believe in yourself. You want to have confidence in your ability to make the shot every time you shoot. Confident shooters control their thoughts, feelings, and shooting skill. Shooting is much more than good mechanics. It's the feeling, thoughts and belief in your self that comes first. Basketball is a mental, as well as a physical, game. Developing the mental aspect is a key to enhancing shooting as well as performance in all fundamentals.

Three and One-Half Balls Fit in the Rim

To help your confidence it is important to know that the basket is big. The basket is so big that three and one half balls can fit in the rim. This surprises most players. You can get on a ladder and fit three balls side by side over the rim and have enough space to fit and turn your hand between each ball. Realizing that the basket is so big should give a psychological boost to your confidence.

Act Like a Shooter. Keep Follow-through Up Until the Ball Reaches the Rim

To also help your confidence, keep your follow through straight up until the ball reaches the rim. This is not only mechanically correct, but more importantly you will look and act like a shooter.

Feel positive that each time you shoot the ball will go in. Good shooters stay confident even when they hit a cold streak and miss a few shots. After a missed shot, mentally correct the miss and visualize a good shot. Positive affirmation statements ("I'm a shooter!" All net! or "Count it!" for example) that you can say to yourself can promote confident thoughts about yourself and your ability to shoot. You can also remind yourself of past successes to boost your confidence.

Being able to shoot under pressure distinguishes great shooters from the good shooters. You want to take the shot not only when your team is ahead, but when the pressure is on. The direct correlation between shooting confidence and shooting success is the most consistent factor we recognize in great shooters.

Rhythm is the Second Most Important Factor in Shooting

Skills should be smooth, free flowing, and rhythmical and this is especially true in shooting. Mechanics are important, but you want to have good mechanics without being mechanical. Your shot should be smooth and rhythmical rather than mechanical. All parts of your shot should flow together in a sequential rhythm.

Rhythm and Range Come from a Down-and-Up Motion of Your Legs

To help our rhythm and range we use a down-and-up action of our legs, rather than lowering the ball or stepping into the shot. Start with your knees slightly flexed: Bend your knees and then fully extend them in a down-and-up motion. Saying the key words *Down and up!* from the start of your shot until the release of the ball will trigger the down and up action of your legs that provides rhythm and force for your shot. Your legs and shooting arm move together. As your legs go up your arm goes up. As your legs reach full extension, your back, shoulders and shooting arm extend in a smooth, continuous forward and upward direction toward your target. It is important to keep the ball high with your shooting hand facing the rim.

Use the down-and-up motion of your legs for rhythm rather than lowering the ball for rhythm. Keeping the ball high fosters a quick release and also provides less chance for error. Stepping into your shot may help your range, but your shot becomes a two-count shot. Using the down-and-up method allows you to shoot in one motion or one count. When shooting off the catch the down comes just before the catch and the shot goes up as your legs go up providing for a quicker release.

Basic Mechanics Of Shooting

Basic mechanics of shooting include sight, balance, hand position, elbow-in alignment, shooting rhythm, and follow-through. To develop your shot it is best to concentrate on only one or two mechanics at a time.

Key Words Enhance Shooting Confidence, Mechanics, Rhythm and Range

As important as confidence is, accurate shooting takes more than positive thinking: it also takes shooting skill. Neither mental confidence nor mechanics alone is enough. Success results from the integration of the mental and mechanical aspects of shooting. When you think, you are in a sense talking to yourself. That talk can be either positive or negative. A technique called positive self-talk can help you integrate the mental and mechanical aspects of shooting, speeding the improvement of your shot. Positive self-talk uses key words (also called cue words) to enhance performance.

Select words that help you learn correct mechanics, establish rhythm, and build confidence. The key words should be positive, concise (preferably one syllable), and personalized.

Anchor Words

A positive word that you associate with a successful shot is called an anchor word. Identify an anchor word to positively reinforce the visualization of a successful shot. Select your own personal anchor word that allows you to visualize your shot going in. Examples of anchor words are: ***Through! In! Yes! Net! Swish! Whoosh! Face!***

Trigger Words

Words that key the correct mechanics of your shot are called trigger words. Examples of trigger words are:

- ***High!*** - to start your shot high and prevent lowering the ball.
- **Straight!** - to make your shooting hand go straight to the basket and stop turning your wrist.
- ***Front!*** - to key the position of your shooting hand facing the rim.
- ***Point!*** - to key the correct release of the ball off your index finger.
- ***Up!*** - to key a high arch.
- ***Through!*** - to key any part of your follow-through including shoulders, arm, wrist, and finger.
- ***Head in!*** - to key the follow-through of head and shoulders toward the basket and prevent leaning back or stepping back.
- ***Legs!*** - to key the use of your legs.
- ***Down and up!*** - to key the down and up action of your legs for rhythm and range.

The Selection of Key Words Should Be Personalized

Identify a personal trigger word or words that you associate with the correct mechanic or mechanics. Practice using different trigger and anchor words until you find what works for you. Select two words that trigger the correct mechanics and one anchor word to reinforce shooting success. Sometimes you may want to say the same trigger word two times in order to produce the desired result. For example, saying *Straight! Straight!* may prove more effective than saying *Straight!* only one time to key your shooting hand to start straight and finish straight. One word can also be both a trigger and an anchor word. For example, the trigger word *Through!* can key the follow-through of your shoulders, arm, wrist, and fingers and it also can be an anchor word for the ball going through the basket.

Say your three one-syllable words in rhythm, from the time your shooting motion starts with your legs until you release the ball off your index finger. For example, if legs and through are your trigger words and yes is your anchor word, you would say in rhythm to your shot: Legs-through-yes! It works better to say your words aloud, rather than to yourself. Saying your personalized key words in an even rhythm establishes the rhythm of your shot and enhances your mechanics and confidence.

Give time to mental, as well as physical, practice. Mentally practice by relaxing and saying your key words in the rhythm of your shot as you visualize shooting and seeing the ball go in the basket.

Guard against paralysis by analysis. This happens when you think about too much. A sure sign of too much thinking is when your shooting rhythm becomes slow or uneven. Saying only three or less one-syllable key words tends to keep you from doing too much thinking. The words are actual thoughts. Your goal is to reduce conscious thought and promote automatic execution of your shot. Trigger words help make the mechanics of your shot automatic, and an anchor word, which reinforces a successful shot, helps build your confidence. As shooting improves one trigger word may suffice. Eventually, an anchor word may be all you need to trigger the automatic action of your shot.

Learning From the Reaction of Your Shot on the Rim

Learn to shoot correctly and then practice intelligently each day. Develop an understanding of your own shot. You can always benefit from having an instructor or coach watch you shoot. Most of your practice, however, occurs when a coach is not present. Personal feedback (information about your performance) can help you determine what adjustments to make. Three basic sources of feedback are observing the reaction of your shot on the rim, internally feeling your shot, and video analysis of your shooting form.

Analyzing a shot's reaction on the rim can reinforce successful execution or reveal most shooting errors and their possible causes. For example, the ball goes where your shooting arm, hand, and shooting finger direct it. If you missed to the right (or left), your shooting arm, hand, and finger was pointed in that direction. Perhaps your body faced in the direction of the miss, rather than being square to the basket, or your elbow was out, causing your follow-through to go to the right.

If you see that the ball hits rim and circles out, you know you shot the ball with sidespin, which is generally caused by your shooting hand starting on the side of the ball and then rotating behind it. If you over rotate your shooting hand, the ball will hit the right rim with sidespin and roll left. If you under rotate, the ball will hit the left side of the rim and roll right. Other causes of sidespin are having your palm on the ball, the ball sliding off your ring finger rather than your shooting finger, moving your hand on the ball, or thumbing the ball with your non-shooting hand.

Your sense of feel also yields clues: You might feel your shooting hand rotate to the right or the ball come off your ring finger (instead of your shooting finger). Both mistakes will give the ball sidespin. An excellent method to develop feel is to shoot with your eyes closed. Have a partner rebound and tell you whether the shot was successful. After a miss your partner tells you the specific direction of the miss and the reaction of the ball on the rim. By analyzing your shot, you can detect and correct errors before they become bad habits.

React to a Missed Shot by Mentally Correcting the Miss and Visualizing a Good Shot

Act like a shooter, feel like a shooter, be a shooter. Many players commonly get upset at an error, particularly a missed shot, and often dwell negatively on the missed shot thus negatively affecting succeeding shots. Each time a player verbally recites a negative word, acts with negative body language, or has negative thoughts after a missed shot the brain is being conditioned to perform the same missed shot again. Learn to "act like a shooter," rather than dwelling on your missed shot.

We use the computer analogy. When you use a computer and make a mistake, what do you do? Do you type the same mistake again? No! You erase and correct it. You back space to delete it, or you cut and paste the correction. The same should apply to a shooting error. After a miss, know why you missed by seeing the reaction of the ball on the rim or by the feel of your shot. Immediately correct the miss with a positive trigger word that corrects the miss. For example, if your shot was short and you felt it was due to not using your legs, immediately correct it with a positive trigger word such as *Legs!* - to key the use of your legs. After a missed shot mentally correct the miss with a positive trigger word and then visualize a good shot.

An excellent method that can be used to condition successful shooting is to use a positive anchor word in association with correct mental rehearsal and visualization of a successful shot. Select your own personal anchor word that allows you to visualize your shot going in, such as *Through! In! Yes! Net! Swish! Whoosh! Face!* As soon as possible after missing a shot, correct the miss with a positive trigger word, and then visualize a good shot while saying your anchor word. The purpose of this method is to avoid negative thoughts, which can disrupt concentration and lead to other missed shots. Learning to react to a missed shot by visualizing a successful shot and saying your anchor word will condition you to "Act like a shooter, feel like a shooter and be a shooter."

Detecting Errors in Shooting

The most common errors in shooting are listed below, along with suggestions on how to correct them.

Error. Your shot is short.
Correction: A shot that is short is usually due to not using your legs, an incomplete follow-through, or a slow or uneven rhythm. Through feel you should be able to determine whether you need to emphasize force from your legs, complete follow-through by keeping your arm up until the ball reaches the basket, or an even paced rhythm.

Error: Your shot is long.
Correction: Your shooting arm is extending on too flat a trajectory (less than 45 degrees). Raise your shooting arm higher when you shoot putting a higher arc on your shot (45 to 60 degrees). You are leaning your shoulders back as the shoot. Shoot with your head and shoulders going forward and upward toward the rim as you follow-through. Your hands are positioned too far apart from each other on the ball preventing you from lifting the ball. Move your hands closer together.

Error: Your shot is inconsistently short or long.
Correction: You probably have incomplete and inconsistent elbow extension on your shots. Extend your arm with complete elbow extension on follow-through.

Error: Your shot hits the right side of the rim (right-handed shot).
Correction: You are either not squared up facing the basket, or you are starting your shot with the ball set in front of your head and your elbow out causing your arm to extend to the right on the shot. Start with your body square to the basket. Set the ball on the shooting side of your head between your ear and shoulder with your shooting hand facing the front of the rim. This will enable you to shoot with your arm wrist and fingers going straight toward the basket.

Error: Your shot hits the left side of the rim (right-handed shot).
Correction: You are either not squared up facing the basket, or you are starting your shot with the ball set on your right hip or too far to your right resulting in shoving the ball from right to left as you shoot. Shoving the ball is a fault that results from not using your legs for power. Start with your body square to the basket. Set the ball on the shooting side of your head between your ear and shoulder with your shooting hand facing front and your elbow in. Shoot with your shooting arm, wrist and finger go straight toward to the basket.

Error: Your shot lacks range, control and consistency. You miss short, long or to either side.
Correction: You are probably lowering the ball and/or bringing the ball behind your head or shoulder and throwing the ball to the ball to the basket with an inconsistent follow-through. Lowering the ball or throwing the ball is a fault that results from not using the down and up action of your legs for power. Set the ball high on the shooting side of your head between your ear and shoulder with your shooting hand facing front. Emphasize the down and up motion of your legs and complete follow-through until the ball reaches the basket. Starting your shot high will give you a quicker release, less chance for error and less chance for your shot to be blocked.

Error: Your shot hits the side of the rim and circles out (right-handed shot).
Correction: You shot the ball with sidespin. The most common cause of sidespin is starting your shot with your shooting hand on the side of the ball and then rotating your hand behind it. If you over rotate your shooting hand, the ball will hit the right side of the rim with sidespin and roll left. If you under rotate, the ball will hit the left side of the rim and roll right. Other causes of sidespin are the ball on the palm, the ball sliding off your ring finger rather than shooting off your index finger, moving your hand on the ball, or thumbing the ball with your non-shooting hand.

To prevent rotating your hand, the ball sliding off your ring finger or moving your hand, set your shooting hand behind the ball so it faces the front of the basket and shoot with your hand and index finger pointing straight toward the basket.

To prevent thumbing the ball with the thumb of your non-shooting hand, place the ring finger and pinky of your non-shooting hand under the ball. Squeeze the thumb and index finger of the non-shooting hand together to help you to shoot the ball only with your shooting hand. Set your shooting hand behind the ball and facing the basket and shoot with your hand and index finger pointing straight toward the basket. At first your shot may have a tendency to go to the left due to not getting the extra force from your non-shooting hand. You will learn to adjust by using more power from your legs and shooting hand.

Error: When shooting off the dribble, you miss to the right or left side of the basket.
Correction: You are probably reaching to the side for the ball and starting the shot from the side of your body. When open dribble to the front of your shooting knee, jump behind the ball and pick up the ball with your shooting hand on top of the ball so when you bring the ball up your shooting hand will be facing the front of your target.

Error: When shooting off the dribble, you float forward, back, or to the side.
Correction: When open dribble to the front of your shooting knee. Pick up the ball in front of your shooting knee (shooting hand on top of the ball) with your knees flexed to gain balance for your shot and prevent floating.

Understanding Your Shot and Becoming Your Own Best Coach

1. Have confidence in yourself. Always start with what you are doing well.

2. Ask yourself, “When I am shooting well, what am I doing? There is no wrong answer to this question. It simply gives an indication of your confidence level and what you know about your own shot. If you respond with the answer, “I just shoot!” It may indicate that you have confidence, and that you are not over thinking when you shoot. When you answer, “When I’m shooting well, my hand is going straight toward the basket.” Then you have an idea of what you want to do when shooting.

3. Tell yourself, “I want to shoot with confidence and rhythm. I want to focus on the one mechanic that helps my shot the most. I want to learn to coach myself.” Select two or three one-syllable key words that you associate with what you want to do.

4. Keep it simple. Too much thinking causes paralysis by analysis. Shooting should be smooth, free flowing and rhythmical. Your key words are short, concise and positive thoughts. Say your words with confidence and rhythm from the start of your shot to release of the ball.

5. Be positive. Eliminate thinking about the shot or shots you missed. Negative thinking distracts you. It makes you tense. It causes you to lose your confidence. When you miss a shot, immediately correct it with a positive key word that you associate with making the shot. Visualize a good shot and always act like you made it. Act like a shooter!

6. Strive to keep your confidence level high. Be positive and keep encouraging yourself to know you can and will achieve your goals. Motivate yourself to consistently do what it takes to reach your goals and never think for one moment that you will have anything less than success. Constantly tell yourself, “I am a shooter!”

7. Continue to practice correctly. Be positive, enthusiastic, energized and tenacious to inspire yourself to reach new heights. This will also inspire your team. Above all, make it enjoyable! You become a better player when you have high spirits, a bright smile and a sense of humor.

From:
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BASKETBALL SHOOTING LEAD-UP DRILLS

By Dr. Hal Wissel

Shooting Drill 1. Strong-Hand Warm-Up

One-hand shooting, using either the strong hand or the weak hand, is an excellent way to develop your ability to start and complete a shot with your shooting hand facing the front of the rim. This helps eliminate side rotation. It also fosters lifting the ball to the basket rather than throwing the ball. This drill is particularly beneficial if your non-shooting hand tends to interfere with your shot (for example, if you thumb the ball with your non-shooting hand). The one-hand shooting drill allows you to focus on having the shooting hand in the correct position facing the front of the rim. Keep your shooting elbow in. When your shooting elbow is in, the ball is aligned with the basket. Some players do not have the flexibility to keep the shooting hand facing the front of the rim while keeping the elbow in. In this case, first put your shooting hand facing the front of the rim, and then move the elbow in as far as your flexibility allows. Start about nine feet from the basket with your shooting hand facing the front of the rim while keeping your elbow in as far as your flexibility allows. Your shooting hand is above your shoulder between your ear and shoulder. Use your non-shooting hand to place the ball in your shooting hand. Do not reach for the ball with your shooting hand. Now lower your non-shooting hand to your side. Balance the ball in your shooting hand with your index finger at the ball's midpoint. Check that your forearm is at a right angle to the floor and that it forms an L with your upper arm. This position helps you lift the ball to the basket rather than throw it. Use your personalized key words in rhythm with your shot or when you are correcting your shot. If you tend to bring the ball back and throw it rather than lift it to the basket emphasize the key word *Front!* If your shot misses to your strong-hand side of the rim, because your elbow is out, consider using the key word *In!* Record the number of strong-hand shots made out of 10 attempts. Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots. After making five consecutive shots from 9 feet, increase the distance to 12 feet. After making five consecutive shots from 12 feet, move back to the foul line (15 feet from the backboard).

Shooting Drill 2. Weak-Hand Warm-Up

Perform the drill in the same way as the Strong Hand Warm-up, but use your weak hand. When using your weak hand, you may have a tendency to shove the ball and miss toward the opposite side of the rim. Emphasize the down-and-up movement of your legs, which will help your range and ability to lift the ball straight to the basket. Consider using the key words *down and up!* Record the number of weak-hand shots made out of 10 attempts. Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots. After making five consecutive shots from 9 feet, increase the distance to 12 feet. After making five consecutive shots from 12 feet, move back to the foul line (15 feet from the backboard).

Shooting Drill 3. Three Finger Warm-Up

You will use only three fingers in this drill – the pinky and ring finger of your non-shooting hand to balance the ball and the index finger of your shooting hand to shoot the ball. This drill enables you to focus on shooting the ball off the pads of you index finger with a soft touch. Start about nine feet from the basket with your shooting hand facing the front of the rim while keeping your elbow in as far as your flexibility allows. Place your shooting hand is above your shoulder between your ear and shoulder. Check that your shooting hand forearm is at a right angle to the floor and that it forms an L with your upper arm. This position helps you lift the ball to the basket rather than throw it. Balance the ball with your non-shooting hand under the ball. Keep the elbow of your non-shooting hand out. Bring the ball to your shooting hand. Now balance the ball using only the pinky and ring finger of your non-shooting hand. The other fingers of your non-shooting hand should be off the ball. Place the pads of the index finger of your shooting hand behind the ball at the ball's midpoint. Lift the ball to the basket and release the ball off the pads of your index finger with a soft touch emphasizing the key word *Point!* Follow through by fully extending your shooting arm and pointing your index finger over the front of the rim. Record the number of three finger shots made out of 10 attempts. Your goal is to make 10 consecutive shots using only three fingers.

Shooting Drill 4. Jump Shot Warm-Up

The objectives of this drill are to develop confidence, form, rhythm, and range for making jump shots. Start in a balanced stance about nine feet in front of the basket. Perform jump shots from that distance, using correct form for each shot. For a jump shot, the ball is held higher than for a one-hand set shot. The height of your jump depends on the range. When close to the basket, you should release the ball at the top of your jump, with your arm, wrist, and fingers providing most of the force. On long-range outside jump shots, you don't need to jump as high, allowing you to use more force from your legs for the shot. Strive for a balanced jump so you can follow through until the ball hits the floor. Say your three personalized words in rhythm from the start of your shot to the release of the ball. Record the number of jump shots made out of 10 attempts. Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots. After making five consecutive shots 9 feet from the backboard, take a giant step back until you are 12 feet from the backboard. After making five consecutive shots from 12 feet, take a giant step back until you are 15 feet from the backboard.

Shooting Drill 5. Front of Board

The front of board shooting drill focuses on the fundamentals: shooting hand behind the ball, elbow-in alignment, release off the index finger, follow-through, and catching the ball in position to shoot. Face the backboard. Pick a spot near the top corner of the front of the board to serve as your target. A spot on the front of the backboard is excellent for fostering a straight shot. Begin with the ball in shooting position above your shooting shoulder. Place your shooting hand behind the ball with your index finger at the ball's midpoint. Check for elbow-in alignment. Using a complete follow-through (full elbow extension), shoot the ball to your target on the front of the board, making it return to your shooting position so you don't have to move your hands on the catch. Say your personalized key words in rhythm from the start of your shot to the release of the ball. If the ball does not return to your starting position, jump behind the ball and catch it in position to shoot. After a missed shot, visualize a successful shot in good form, again saying your key words. Use feedback from the feel and direction of the ball. For example, if the miss was caused by your arm going to the side, add the key word straight. Use point if the ball went off the wrong finger, creating sidespin. Use hands if you caught the ball with your hands on the side. Count it as a good shot when you hit your target on the front of the board, then catch the ball in shooting position without having to move your hands. Count it as a good shot when you hit your target on the front of the board, then catch the ball in shooting position without having to move your hands. Record the good shots, with good catches made out of 10 attempts. Your goal is to make 10 consecutive good shots with good catches.

Shooting Drill 6. Side of Board
The side of board shooting drill is the same as the front-of-board drill except you use the side of the board. This drill puts more emphasis on a straight shot and good catch. On a shot that is slightly off, the rebound will go to the side. This enables you to practice jumping behind the ball to catch it in position to shoot. Face the side of the backboard. Pick a spot near the top of the side of the board to serve as your target. A spot on the side of the backboard is excellent for fostering a straight shot. Using a complete follow-through (full elbow extension), shoot the ball to your target on the side of the board, making it return to your shooting position so you don't have to move your hands on the catch. Catch the ball in position to shoot. Jump behind the ball on shots that rebound to your left or right side. Count it as a good shot when you hit your target on the side of the board, then catch the ball in shooting position without having to move your hands. Record the good shots, with good catches made out of 10 attempts. Your goal is to make 10 consecutive good shots with good catches.

Shooting Drill 7. Point of Board
The point-of-board shooting drill is the same as the front-of-board and side-of-board drills except your target is the point of the board between the front and side of the board. This drill is obviously more difficult than the side-of-board shooting drill. It puts more emphasis on focusing and releasing the ball off your index finger. It also provides a greater challenge for jumping behind the ball in position to shoot. On shots that are off, the rebound may go farther to the side than in the side-of-board shooting drill. This enables you to practice jumping behind the ball to catch it in position to shoot. Face the point of the backboard. Pick a spot near the top of the point of the board to serve as your target. Focus on your target on the point of the board and shoot the ball, emphasizing the release of the ball off your index finger. Catch the ball in position to shoot. Jump behind the ball on shots that rebound to your left or right side. Count it as a good shot when you hit your target on point of the board, then catch the ball in shooting position without having to jump to the right of left and without having to move your hands. Record the good shots, with good catches made out of 10 attempts. Your goal is to make 10 consecutive good shots with good catches.

Shooting Drill 8. Chair Drill
Shooting from a chair fosters consistency in lifting the ball to the basket and extending the elbow completely on the follow-through. This drill develops shooting range and helps a player who has the tendency to throw the ball. Shooting while sitting in a chair requires you to use your back, shoulders, and full arm extension to generate force for the shot. Set the chair nine feet in front of the basket. Sit on the front edge of the chair with your shoulders front, your feet aligned with the legs of the chair and your toes straight. Center yourself both mentally and physically. When you are physically centered, you are in a state of readiness; your muscles relax and you breathe a little deeper and more slowly than usual. Being physically centered also involves balancing your weight evenly for the skill you will be performing, which is particularly helpful for gaining power. When you are physically centered it helps you become mentally centered. When you are centered you are more alert, focused and confident. Centering allows you to raise your center of gravity and transfer your force from back to shoulders to generate full power for the shot. Start about nine feet from the basket with your shooting hand facing the front of the rim while keeping your elbow in as far as your flexibility allows. Your shooting hand is above your shoulder between your ear and shoulder. Use your non-shooting hand to place the ball in your shooting hand. Do not reach for the ball with your shooting hand. The index finger of your shooting hand should be at the ball's midpoint. Check that your forearm is at a right angle to the floor and that it forms an L with your upper arm. This position helps you lift the ball to the basket rather than throw it. Use your personalized key words in rhythm with your shot or when you are correcting your shot. If you tend to bring the ball back and throw it rather than lift it to the basket emphasize the key word *Front!* If your shot misses to your strong-hand side of the rim, because your elbow is out, consider using the key word *In!* Work for the sequential build-up of force from your back, shoulders, arm, wrist, and fingers as you shoot. Say your personalized key words in the rhythm of your shot from the start of the shot to the release of the ball. Visualize a successful shot with good form. Use feedback from the feel of the shot and its distance, direction, and reaction on the rim. If the shot was short, emphasize the key word *through!.* To increase distance, use a sequential buildup of force using the key words *back-shoulder-through!* Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots. After making five consecutive shots 9 feet from the backboard, move the chair back until you are 12 feet from the backboard. After making five consecutive shots from 12 feet, move the chair back until you are 15 feet from the backboard (free throw distance).

Shooting Drill 9. Toss to Left Elbow Jump Shot
One objective of this drill is to develop your ability to catch and shoot in one motion with a quick release. Another objective is to develop your ability to start a jump shot in a balanced stance while facing the basket and land in balance after the shot. Start with the ball at the left box outside the lane, your back to the basket. Pass to your self by tossing the ball high so it bounces high at the left elbow of the court. Run outside the lane to the left elbow and quickly jump behind the ball, turning your body in to face the basket. Land in balance with a jump stop. Have your hands and feet ready with your hands above your shoulders and your knees slightly flexed. Catch the ball with your shooting hand high and facing the front of the rim. Catch and shoot in one motion. Your knees should lower just before the catch and extend upward on the catch in a quick rhythmical down-and-up motion. Shoot 10 shots from the left elbow. Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots.

Shooting Drill 10. Toss to Right Elbow Jump Shot
Perform the same drill starting at the right box and tossing the ball to the right elbow. Shoot 10 shots from the right elbow. Record the good shots made out of 10 attempts. Your goal is to make 10 consecutive good shots.

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ADDITIONAL SHOOTING LEAD-UP DRILLS

Shooting Drill 1. Bank Jump Shot Warm-Up
In the bank jump shot warm-up drill you shoot from a 45-degree angle on each side of the basket. Start under the basket and toss the ball to a spot between the right box and the middle hash mark outside the lane. Toss the ball high so it bounces high. Catch the ball with your back to the basket, using a jump stop. Pivot on your left foot, using a front turn toward the baseline and face the basket. Make a jab step with your right foot, while making a shot fake, showing the ball high. Be in triple-threat stance and in position to shoot first. You will be facing the basket at a 45-degree angle to the backboard. The bank angle, which widens as you move out, is called the 45-degree funnel. For bank shots, aim for the top near corner of the box on the backboard, saying your key words in rhythm from the start of your shot to the release of the ball. Shoot a bank jump shot. Now perform the drill, starting under the basket and toss the ball to a spot between the left box and the middle hash mark outside the lane. Catch the ball with your back to the basket, using a jump stop. Pivot on your right foot, using a front turn toward the baseline and face the basket. Make a jab step with your left foot, while making a shot fake, showing the ball high. Shoot a bank jump shot. Record the number of bank jump shots made out of 10 attempts from the right. Record the number of bank jump shots made out of 10 attempts from the left. After making five consecutive bank jump shots from both the right and left sides of the basket, increase your distance and shoot from a spot 9 feet from the basket. After making five consecutive bank jump shots from 9 feet on both the right and left sides of the basket, shoot from a spot 12 feet from the basket. After making five consecutive bank jump shots from 12 feet on both the right and left sides of the basket, shoot from a spot 15 feet from the basket.

Shooting Drill 2. On-Your-Back Shooting
This drill focuses on correct technique, such as shooting hand behind the ball, elbow-in alignment, correct release off the index finger, follow-through, and catching the ball in position to shoot. Lie on your back with the ball between your ear and shooting shoulder. Place your shooting hand facing straight up with your index finger at the midpoint of the ball. Check for elbow-in alignment. Shoot the ball up into the air with complete follow-through (full elbow extension). You want the ball to return straight back to you so that you do not have to move your hands to catch it. Say your key words in rhythm with your shot. If the ball does not return to you, visualize a successful shot and good form, again saying your key words, and use feedback from the feel of your shot and the direction of the ball. Emphasize the key word you feel will produce a successful shot. For example, if your shot is off to the side, concentrate on making your arm go straight and say *straight!* If the ball goes off the wrong finger, producing sidespin, you might say *point!* A good shot is one that goes straight up and comes straight back to your shooting hand so that you are able to catch it in position to shoot without reaching for the ball or adjusting your hand on the ball. If you catch the ball with your hand on its side, consider using the key words *hand* or *catch*. Start by shooting the ball straight up one foot high. After making five consecutive shots with good catches shooting the ball one foot high, use a full follow-through on your shot. After making five consecutive shots with good catches using a full follow-through, shoot the ball ten feet high or the level of the rim. After making five consecutive shots with good catches shooting the ball ten feet high, lie down with your head about eight feet in front of the rim and shoot the ball into the basket.

Shooting Drill 3. Mental Practice by Viewing a Video or DVD of Your Own Perfect Shot
Mentally practice your shot by viewing a video of your own perfect shot. Video your shooting until you get a perfect shot. Copy the perfect shot onto a second video or DVD 100 times. You can then insert the video or DVD into your video or DVD player and watch your 100 perfect shots each day. It will take about 10 minutes.

FREE THROW SHOOTING DRILLS

Free Throw Shooting Drill 1. Shoot 100 Free Throws
Shoot 100 free throws by performing 10 sets of 10 each. Record the free throws made out of 10 attempts. Your immediate goal is to make 10 consecutive free throws in a set. Your long-range goal is to improve the number of free throws made out of 100 attempts. To be a 70 percent free throw shooter you goal is to make 80 out of 100. To be an 80 percent free throw shooter, your goal is to make 90 out of 100. To be a 90 percent free throw shooter, you goal is to make 100 consecutive free throws.

Free Throw Shooting Drill 2. Eyes Open, Eyes Closed Free Throws
Shoot five free throws with your eyes open, then five free throws with your eyes closed. Shoot 100 free throws by performing 10 sets of 10 each. Your immediate goal is to make 10 consecutive free throws in a set. Your long-range goal is to improve the number of free throws made out of 100 attempts.

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SHOOTING OFF THE DRIBBLE DRILLS

Shooting off the Dribble Drill 1. Straight Drive One-Dribble Jump Shot
This drill leads up to shooting jump shots off the dribble going to your strong-hand side and weak-hand side. Start with the ball at the left box outside the lane, your back to the basket. Pass to your self by tossing the ball high so it bounces high at the left elbow of the court. Run to the left elbow and catch the ball, your back to the basket, using a one-two stop, landing on your inside (left) foot first. Pivot on your inside (left) foot, using a front turn toward the middle and face the basket. Make a jab step with your right foot, while making a shot fake, showing the ball high. Be in triple-threat stance and in position to shoot first. Create space by dribbling once with your right hand toward the middle of the free throw line. Jump behind the ball. Pick up the ball in front of your shooting knee with your shooting hand on top and your balance hand under the ball. Jump straight up and shoot a jump shot. Land in balance. Now perform the drill, starting from the right box and tossing the ball to the right elbow. Catch the ball while landing on your inside (right) foot first and pivot on your inside (right) foot, using a front turn toward the middle. Create space by dribbling once with your left hand toward the middle of the free throw line. Note: A right-handed player will have farther to jump when going to the left. A left-handed player will have farther to jump when going to the right in order to pick up the ball in front of the shooting knee. Record the number of one-dribble jump shots made out of 10 attempts, driving to the right from the left elbow. Your goal is to make 10 consecutive one-dribble jump shots off a straight drive right. Record the number of one-dribble jump shots made out of 10 attempts, driving to the left from the right elbow. Your goal is to make 10 consecutive one-dribble jump shots off a straight drive left.

Shooting off the Dribble Drill 2. Crossover One-Dribble Jump Shot
This drill develops the ability to shoot jump shots off a crossover dribble while going to your strong-hand side and weak-hand side. The drill begins the same way as the previous drill. Begin with the ball at the right box outside the lane. Toss the ball to the right elbow. Catch the ball with your back to the basket using a one-two stop, landing on your inside (right) foot and pivoting toward the middle. Face the basket, making a jab step with your left foot, while making a shot fake, showing the ball high. Be in triple-threat stance, a threat to shoot first. Make a crossover step with your left foot to the outside. Create space with a long dribble with your outside (right) hand toward a 45-degree angle with the backboard. Jump behind the ball. Pick up the ball in front of your shooting knee with your shooting hand on top and your balance hand under the ball. Jump straight up and shoot a jump shot. Land in balance. Now perform the drill, starting from the left box and tossing the ball to the left elbow. Catch the ball while landing on your inside (left) foot first and pivot on your inside (left) foot, using a front turn toward the middle. Make a crossover step with your right foot to the outside. Create space with a long dribble with your outside (left) hand toward a 45-degree angle with the backboard. When dribbling to your weak-hand side, you can practice using two dribbles making a crossover dribble on the last dribble to pick up the ball in front of your shooting knee. Record the number made out of ten attempts using a crossover one-dribble jump shot from the right elbow, driving right toward a 45-degree angle with the backboard. Record the number made out of ten attempts using a crossover one-dribble jump shot from the left elbow, driving left toward a 45-degree angle with the backboard. Your goal is to make 10 consecutive crossover one-dribble jump shots off a crossover drive right and to make 10 consecutive one-dribble jump shots off a crossover drive left.

Shooting off the Dribble Drill 3. Step-Back One-Dribble Jump Shot
This drill develops the ability to shoot jump shots off a step-back dribble. As in the previous drill, begin with the ball at the right box outside the lane. Toss the ball to the right elbow. Catch the ball with your back to the basket using a one-two stop, landing on your inside (right) foot and pivoting toward the middle. Face the basket, making a jab step with your left foot, while making a shot fake, showing the ball high. Be in triple-threat stance, a threat to shoot first. Stop and read the defender. If the defender makes a retreat step, take a quick step-back away from your defender with your jab-step foot and at the same time dribble back with your strong hand. Jump behind the ball and pick it up in front of your shooting knee with your shooting hand on top. Shoot a jump shot. Maintain balance by picking the ball up at your knee and exaggerating the follow-through of your shoulders, head and shooting hand toward the basket to counter any tendency to lean your head and shoulders back on your shot. Now perform the drill, starting from the left box and tossing the ball to the left elbow. Catch the ball while landing on your inside (left) foot first and pivot on your inside (left) foot, using a front turn toward the middle. Record the number of step-back one-dribble jump shots made out of 10 attempts from the right elbow. Record the number of step-back one-dribble jump shots made out of 10 attempts from the left elbow. Your goal is to make 10 consecutive step-back one-dribble jump shots from the right elbow and to make 10 consecutive step-back one-dribble jump shots from the left elbow.

Shooting off a Step-Through Drill. Shot Fake Step-Through Jump Shot
This drill develops the ability to shoot jump shots off a shot fake and step-through. As in the previous drill, begin with the ball at the right box outside the lane. Toss the ball to the right elbow. Catch the ball with your back to the basket using a one-two stop, landing on your inside (right) foot and pivoting toward the middle. Face the basket, making a jab step with your left foot, while making a shot fake, showing the ball high. Be in triple-threat stance, a threat to shoot first. Stop and read the defender's hand position. If the defender's hand is up on the same side as your jab step, step-through with your jab-step foot past your defender's lead foot moving your head and shoulders under your defender's arm. If the defender's hand is up on the side away from your jab step, crossover and step-through with your jab-step foot past your defender's lead foot moving your head and shoulders under your defender's arm. Protect the ball with your head and shoulders and move it away from the defender's reach as you shoot a jump shot. Now perform the drill, starting from the left box and tossing the ball to the left elbow. Catch the ball while landing on your inside (left) foot first and pivot on your inside (left) foot, using a front turn toward the middle. Record the number of step-through jump shots made out of 10 attempts from the right elbow. Record the number of step-through jump shots made out of 10 attempts from the left elbow. Your goal is to make 10 consecutive step-through jump shots from the right elbow and to make 10 consecutive step-through jump shots from the left elbow.

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BASKETBALL SHOOTING MECHANICS

By Dr. Hal Wissel

Most players shoot seven basic shots: the one-hand set shot, the free throw, the jump shot, the three-point shot, the hook shot, the lay-up, and the runner. These shots all share certain basic mechanics, including sighting, balance, hand position, elbow-in alignment, shooting rhythm, and follow-through. The best way to develop your shot is to concentrate on only one or two mechanics at a time.

Sight

Focus your eyes on the basket, aiming just over the front of the rim for all except bank shots. Use a bank shot when you are at a 45-degree angle to the backboard. A 45-degree angle falls within the distance between the box and the middle hash mark on the lane line. The distance for the bank angle--called the *45-degree funnel*--widens as you move out. For shooting a bank shot, aim for the top near corner of the box on the backboard.

Sight your target as soon as possible and keep your eyes focused on the target until the ball reaches the goal. Your eyes should never follow the flight of the ball or your defender's hand. Concentrating on the target helps eliminate distractions such as shouting, towel waving, an opponent's hand, or even a hard foul.

Balance

Being in balance leads to power and rhythmic control in your shot. Your base, or foot position, is the foundation of your balance, and keeping your head over your feet (base) controls your balance.

Spread your feet comfortably to shoulder width and point your toes straight ahead. Pointing your toes straight aligns your knees, hips, and shoulders with the basket. The foot on the side of your shooting hand (right foot for a right-handed shot) is forward. The toe of your back foot is aligned with the heel of the foot on your shooting side (toe-to-heel relationship).

Flex your legs at the knees. This gives crucial power to your shot. Beginning and fatigued players often fail to flex their knees. To compensate for the lack of power from not using their legs, they tend to throw the ball from behind the head or shove the ball from the hip. Both actions produce errors.

Your head should be over your waist and feet. Your head controls your balance and should be slightly forward, with your shoulders and upper body inclining forward toward the basket. Your shoulders should be relaxed.

Hand Position

Hand position is the most misunderstood part of shooting. It is vital to start and finish your shot with your shooting hand facing the basket (behind the ball). Placing the non-shooting hand under the ball for balance is also important. This position, with the shooting hand facing the basket (behind the ball) and the non-shooting hand under the ball, is called the *block-and-tuck*. It leaves your shooting hand free to shoot the ball, rather than having to balance and shoot the ball.

Place your hands fairly close together. Relax both hands and spread the fingers comfortably. Keep the thumb of your shooting hand relaxed and not spread apart to avoid tension in your hand and forearm. A relaxed hand position (like a handshake) forms a natural cup, enabling the ball to contact the pads of your fingers and not your palm.

Place your non-shooting (balance) hand slightly under the ball. The weight of the ball balances on at least two fingers: the ring finger and the little finger. The arm of your balance hand should be in a comfortable position, with the elbow pointing slightly back and to the side.

Your shooting hand is turned toward the basket behind the ball, your index finger directly at the ball's midpoint. The ball is released off your index finger. On a free throw, you have time to align your index finger with the valve or other marking at the midpoint of the ball. Developing fingertip control and touch leads to a soft, accurate shot.

Elbow-In Alignment

Hold the ball comfortably in front of and above your shooting-side shoulder between your ear and shoulder. Keep your shooting elbow in. When your shooting elbow is in, the ball is aligned with the basket. Some players do not have the flexibility to place the shooting hand behind the ball facing the basket while keeping the elbow in. In this case, first place your shooting hand behind the ball facing the basket, then move the elbow in as far as your flexibility allows.

Rhythmical Shooting Motion
Shoot the ball with a smooth, evenly paced, rhythmical lifting motion. Shooting involves synchronizing the extension of your legs, back, shoulders, and shooting elbow and the flexion of your wrist and fingers.

The initial force and rhythm for your shot come from a down-and-up motion of your legs. Start with your knees slightly flexed. Bend your knees and then fully extend them in a down-and-up motion. Saying the key words down and up from the start of your shot until the release of the ball will trigger the down-and-up action of your legs, providing rhythm and force for your shot. Your legs and shooting arm work together. As your legs go up, your arm goes up. As your legs reach full extension, your back, shoulders, and shooting arm extend in a smooth, continuous upward direction. It is vital to keep the ball high with your shooting hand toward the basket. Use the down-and-up motion of your legs for rhythm rather than lowering the ball for rhythm. Keep-ing the ball high fosters a quick release and also provides less chance for error.

As your arm goes up, the ball is tipped back from your balance hand to your shooting hand. A good guide is to tip the ball back only until there is a wrinkle in the skin between your wrist and forearm. This angle provides a quick release and consistent follow-through. Direct your arm, wrist, and fingers straight toward the basket at a 45- to 60-degree angle, extending your shooting arm completely at the elbow. The final force and control of your shot comes from flexing your wrist and fingers forward and down. Release the ball off your index finger with soft fingertip touch to impart backspin on the ball and soften the shot. Keep your balance hand on the ball until the point of release.

The amount of force you should impart to the ball depends on the range of the shot. For short distances, the arm, wrist, and fingers provide most of the force. Long-range outside shots require more force from your legs, back, and shoulders. Smooth rhythm and a complete follow-through will also improve long-range shooting.

Follow-Through
After releasing the ball off the index finger, keep your arm up and fully extended with the index finger pointing straight to the target. The palm of your shooting hand should be turned down and the palm of your balance hand should be turned up. Keep your eyes on your target. Exaggerate your follow-through. Hold your arm up in a complete follow-through position until the ball reaches the basket, then react to the rebound or get into defensive position. Holding your follow-through until the ball reaches the basket is not only good mechanics, but it also makes you look and act like a shooter and increases confidence.

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Step-Back Jump Shot Off Dribble

By
Dr. Hal Wissel

Step-Back One-Dribble Jump Shot

Be in a triple-threat stance, and a threat to shoot first. Make an aggressive jab step and shot fake. Stop and read the defender. If the defender makes a retreat step, take a quick step-back away from your defender with your jab-step foot and at the same time dribble back with your strong hand. Jump behind the ball and pick it up in front of your shooting knee with your shooting hand on top and your balance hand under the ball. Shoot a jump shot. Maintain balance by picking the ball up at your knee and exaggerating the follow-through of your shoulders, head and shooting hand toward the basket to counter any tendency to lean your head and shoulders back

Step-Back Jump Shot Off More Than One Dribble

When dribbling to your strong-hand side, dribble with your outside hand, keeping your eyes on the basket. Protect the ball with your inside hand and your body. Free yourself from your defender by dribbling back and jumping behind the ball on your last dribble. Pick up the ball in front of your shooting knee with your shooting hand on top and your balance hand under the ball. Jump straight up and shoot a jump shot. Exaggerate the follow-through of your shoulders, head and shooting hand toward the basket to counter any tendency to lean your head and shoulders back on your shot. Land in balance. When dribbling to your weak-hand side, dribble with your outside hand, keeping your eyes on the basket. Protect the ball with your inside hand and your body. Free yourself from your defender by dribbling back using a crossover dribble on your last dribble. Jump behind the ball. Pick up the ball in front of your shooting knee with your shooting hand on top and your balance hand under the ball. Jump straight up and shoot a jump shot. Exaggerate the follow-through of your shoulders, head and shooting hand toward the basket to counter any tendency to lean your head and shoulders back on your shot. Land in balance.

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Shoot-Out Drill
By Hal Wissel

The shoot-out drill helps you develop the ability to catch and shoot in one motion with a quick release. Select two players to work with you. One player keeps time. The timer blows a whistle to begin the drill, whistles again after 20 seconds at the first spot, whistles after 20 seconds at the second spot, and whistles at the one-minute mark. The other player keeps score, rebounds the ball and passes it back to you as you shoot.
You will shoot jump shots from in front of the basket at three spots - 9 feet (two giant steps in front of the free throw line), free throw distance, and behind the three-point line. Start in a balanced stance 9 feet in front of the basket with the ball in good shooting position in front of your shooting shoulder. On the first whistle, begin shooting and continue to shoot from the same spot until the second whistle. At the second whistle, move back until you are behind the free throw line and continue to shoot from that spot until the third whistle. On the third whistle, move back until you are behind the three-point line. Continue to shoot from that spot until the final whistle. All made shots made after the whistle from each of the first two spots count. A made shot released after the whistle from the last spot (3 point distance) does not count. A good rebounder and passer will help you get a good score because good passes help you make good shots. Good catches also help you make good shots.

After completing the one-minute shoot-out, change positions. The shooter becomes the rebounder and passer, the rebounder and passer becomes the timer, and the timer becomes the shooter.

Scoring
You receive 1 point for each made basket at the first spot (9 feet from the basket), 2 points for each made basket at the second spot (free throw distance) and 3 points for each basket at the third spot (3 point distance).

Shooting Off the Dribble

By
Dr. Hal Wissel

When shooting a jump shot off the dribble it is easier for most players when dribbling to the strong-hand side. You create space away from your defender with one or two dribbles, and jump behind the ball facing the basket on the last dribble. Pick the ball up in front of the shooting side knee with the shooting hand on top and the non-shooting (balance) hand under the ball. When your shooting hand is on top of the ball your shooting hand will face the rim when you raise the ball to shoot. By picking the ball up at the shooting side knee, you are able to change sideward momentum to upward momentum and jump straight up to shoot a jump shot, rather than floating to the side. It is more difficult to shoot off the dribble when you are going to your weak-hand side. A right-handed player will have farther to go when going left in order to pick up the ball in front of the shooting knee. A left-handed player will have farther to go when going to the right in order to pick up the ball in front of the shooting knee. In addition to jumping behind the ball, you can also use a crossover dribble to the shooting side knee when dribbling toward your weak hand side.

Errors in shooting off the dribble are caused by picking the ball up with your hands on the side of the ball (a major cause of side spin, which causes the ball to circle out) and floating to the side, in or back (resulting in misses to the side, long or short).

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Mental Practice Viewing a DVD of Your Perfect Shot

By Hal Wissel
Basketball World

You can mentally practice shooting by viewing a DVD of your own perfect shot. Have someone record your shooting until you get a perfect shot. Copy the perfect shot onto a DVD 100 times. You can then insert the DVD into your DVD player and watch your 100 perfect shots each day. It will take about 10 minutes.

When recording your shot, set the camera on a tripod at half-court. Zoom in so you get both elbows, and the top of the box on the backboard. This will allow you to view your stance, hand position on the ball, follow through and ball going through the net. Shoot a jump shot. Record until you get a perfect shot. A perfect shot is one in which the follow through is held up until the ball goes through the net, hits the floor and bounces back to you (due to backspin). You may want to add your perfect free throw, catch and shoot jump shot from a pass inside out and a pass from each side, and jump shot off the dribble going right and left.

If you have a DVD of one of your games with a good view of you shooting a perfect shot in that game, you can make 100 copies of that shot to watch. Of course the best shot to have on DVD and watch is a clutch shot. We have all seen Michael Jordan's game winning shot against Utah (follow through held high) that clinched the NBA championship.

HOOK SHOT

By Dr. Hal Wissel

The advantage of the hook shot is that it is difficult to block, even by taller opponents. The hook shot is generally limited to an area close to the basket, a range of 10 to 12 feet. Learn to shoot the hook shot with either hand to greatly increase your effectiveness in the post or when driving into the lane. When well executed, the hook forces an opponent to overplay you, and a fake hook can create an opening in the opposite direction for a power move, drive, or pass. Contrary to popular belief, the hook shot is not difficult to learn. With practice, you will be able to use your weak as well as your strong hand for shooting the hook shot.

Start in a balanced stance with your back to the basket, feet spread shoulder-width apart, and knees flexed. Sight your target by looking over your shoulder in the direction you will turn to shoot. Within a 45-degree angle of the backboard (above the box and below the middle hash mark on the lane line), accuracy is aided by using the backboard to soften the shot. When banking the shot, aim for the top near corner of the box on the backboard. If you are not at a 45-degree angle, aim just over the rim.

In most instances, you will make a ball fake in the opposite direction of your intended shot. After your fake, move your shooting hand under and your non-shooting hand behind and slightly on top of the ball. Flex the elbow of your shooting arm and position it at your hip, keeping the ball in direct alignment with your shooting shoulder. This is called the hook shot position or lock-in position (recommended key word is “Lock!”).

Use the foot opposite your shooting side and step away from your defender. As you step, hold the ball back and protect it with your head and shoulders, rather than leading with the ball. As you step, dip your knee and pivot in, turning your body toward the basket (recommended key word “Legs!”). Lift the knee on your shooting side and jump off your pivot foot.

Shoot by lifting the ball to the basket with a hook motion as you extend your shooting arm in an ear-to-ear direction (recommended key word is “Lift!”). Flex your wrist and fingers toward the target and release the ball off your index finger, keeping your non-shooting hand on the ball until the release. Follow through completely. Land in balance, ready to rebound any missed shot with two hands and score using a power move. A missed hook shot should be thought of as a pass to yourself. A defender attempting to block your hook shot will not be in position to box out and prevent you from getting the rebound.

Hook Shot Errors and Corrections

Error
As you shoot the hook shot, you lose protection and control of the ball.
Correction
You are taking your non-shooting hand off the ball too soon. Keep your non-shooting hand on the ball until you release it.

Error
Your hook shot is short.
Correction
Short is due to not using your legs, a slow rhythm, or not following through. Use feel to determine the error. Use a down and up motion of your legs for power. Say key words “Lock, legs, lift!” in an even rhythm from the start of your shot to release of the ball. Follow through by extending your arm completely on every shot.

Error
Your hook shot is long.
Correction
Put a higher arc on your hook shot by lifting your arm higher.

Error
Your right-handed hook shot hits the right side of the rim, and your left-handed hook shot hits the left side of the rim.
Correction
You are bringing your arm in front of your head on the follow-through. Start by holding the ball in hook shot position, your shooting elbow aligned with your hip, allowing you to extend your arm with an ear-to-ear motion straight to the basket.

Error
Your right-handed hook shot hits the left side of the rim, and your left-handed hook shot hits the right side of the rim.
Correction
You are bringing your arm behind your head on the follow-through. Start by holding the ball in hook shot position, your shooting elbow aligned with your hip, allowing you to extend your arm with an ear-to-ear motion straight to the basket.

Error
The hook shot hits the rim and rather than pulling in, the ball circles out or skims from front to back and out.

Correction
You probably started your hook shot with your hands on the sides of the ball or rotated them to the side as you shot, or release the ball off your ring finger instead of your index finger, causing side rotation on the ball. Both mistakes produce sidespin instead of backspin. Start in hook shot position, your shooting elbow aligned with your hip. Place your shooting hand under the ball and your balance hand slightly behind and on top of the ball. Release the ball off your index finger to get backspin, and the ball will pull in if it hits the rim.

Hook Shot Drills

Hook Shot Warm-Up

In this drill, you will shoot hook shots with both your strong and weak hands. Start with your head under the front of the rim, facing the sideline in a balanced stance. Hold the ball in hook shot position with your shooting elbow at your side, your shooting hand under the ball, and your balance hand slightly behind and on top of the ball. Shoot the hook by lifting the ball to the basket in an ear-to-ear motion, keeping your balance hand on the ball until the release. Say the key words "Lock, legs, lift!" in an even rhythm from the start of your shot to release of the ball. Use two hands to catch the ball as it comes through the basket or to rebound on a missed shot. Treat a missed shot as a pass to yourself. Record the number of consecutive hook shots made with each hand.

Hook Shot Warm-Up With Crossover Step

After you can make five consecutive warm-up hook shots with each hand, move to the hook shot with a crossover step. Start with your head under the front of the rim. Face the sideline while holding the ball in hook shot position. Make a crossover step toward the foul line with your inside foot, the one that is closer to the basket, and shoot a hook shot. Pivot toward the basket on the crossover step and lift your shooting-side knee as you shoot. Say the key words "Lock, legs, lift!" in an even rhythm from the start of your shot to release of the ball. Record the number of consecutive hook shots made with each hand.

Alternate Hand Hook Shooting (Mikan Drill)

In this drill, you will alternate shooting right-handed and left-handed bank hook shots using a crossover step. For the first shot, use your right hand. Start under the rim, facing the right sideline. Hold the ball in hook shot position with your right hand under the ball. Execute a crossover step with your inside foot at a 45-degree angle, pivoting toward the basket on the step and lifting your right knee as you shoot. Shoot a right-handed bank hook shot, aiming for the high near corner of the box on the backboard. Catch the ball with two hands after either a made shot or a rebound. Place the ball in hook shot position with your left hand under the ball. Face the left sideline and make a crossover step with your right foot at a 45-degree angle. Pivot and shoot a left-handed bank shot. Catch the ball with two hands. Continue the drill, alternating between right and left-handed hook shots. Say the key words "Lock, legs, lift!" in an even rhythm from the start of each shot to release of the ball. Record the number of consecutive hook shots made when alternating hands.

From:

Wissel, Hal. (2004). Basketball: Steps to Success. Human Kinetics. Champaign, IL.

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FREE THROW SHOOTING
By Dr. Hal Wissel

Successful free throw shooting requires confidence, sound mechanics, a routine, relaxation, rhythm and concentration. Routine, relaxation, and rhythm contribute to concentration and confidence.

Confidence

Think positively. You always shoot from the same place on the line. No one is guarding you. The basket is big. Three and a half balls can fit in the rim. With confidence - and sound mechanics - you cannot miss.

Stand a few feet behind the free throw line until the official hands you the ball. You will stay more relaxed there. If you hear negative remarks from the crowd or recognize your own negative thoughts, interrupt them with the word stop. Take a deep breath and let go of the negative thoughts as you exhale. Replace them with a positive statement of affirmation such as "*I'm a shooter*!" "*Nothing but net*!" or "*Count it*!"

Routine

Develop a sound routine for the free throw to check pre-shot mechanics. A routine also helps you relax, focus, and shoot with rhythm. Most important, using a routine will enhance your confidence. The routine can include dribbling a set number of times, checking mechanics, using visualization to practice your free throw mentally just before shooting it, and taking a deep breath to relax. Adopt a sound routine and stay with it; it is a mistake to copy fads or repeatedly change your routine.

Here is a sample routine that you can adjust to fit you. Once you receive the ball, position your feet, making certain to line up the ball (not your head) with the middle of the basket. Use the small indentation mark in the floor at the exact middle of the free throw line that marks the free throw circle. Set your shooting foot slightly outside this mark, lining up the ball with the middle of the basket.

Most players use the one-hand shot for a free throw taking the time to control each of the basic mechanics: balance, hand position, elbow-in alignment, sight (focus), rhythm, and follow-through.

Set up in a balanced stance. Some players bounce the ball a certain number of times to help them relax. When you bounce the ball, keep your shooting hand on top. This helps you to have your shooting hand facing the basket when you set the high in position to shoot. Use a relaxed hand position, and line up your index finger with the valve on the ball. Next, check your elbow-in alignment.

Relaxation

Learn to relax when shooting free throws. You have more time to think with free throws than with other shots. Trying too hard may cause undue physical or emotional tension. Use deep breathing to relax your mind and body. For a free throw, you should particularly relax your shoulders; take a deep breath and let your shoulders drop and loosen. Do the same for your arms, hands, and fingers. Learn to relax other parts of your body. Controlling your breathing and relaxing your muscles are especially useful in a free throw routine.

Concentration

Before shooting, visualize a successful shot. Visualization just before you shoot can produce a more free-flowing, smooth, continuous rhythm and increase confidence. Just before shooting, concentrate on your target just over the front of the rim. Keep your focus on the target as you shoot.

Rhythm

Start your shot high and use the down-and-up motion of your legs for rhythm rather than lowering the ball for rhythm. The down-and-up motion of your legs provides momentum for your shot and is particularly helpful when shooting late in the game when your legs are tired. By starting the ball high and using your legs for rhythm, you will lessen the chance for error that can come with lowering the ball.

Shoot the free throw with a smooth, free-flowing rhythm. Use personalized key words to help establish a smooth, sequential rhythm for free throw shooting. Say your words in the rhythm of your shot. For example, if your trigger words are *legs* and *through* and your anchor word is *yes*, put them together -"*Legs-through-yes!*"- in rhythm with your shot, from the start of your shot until the ball is released. Using personalized key words this way establishes your rhythm, enhances your mechanics, and builds confidence.

Act Like a Shooter

Exaggerate your follow-through, keeping your eyes on the target and your shooting arm up until the ball reaches the basket. Holding your follow-through is not only good mechanically, but more importantly you look and act like a shooter.

Common Error
You feel tense before and during your free throw.

Correction
Use deep breathing to relax your mind and body. Breathe in deeply and exhale fully. Relax your shoulders, letting them drop and loosen. Do the same for your arms, hands, and fingers. Learn to relax other parts of your body as necessary.

Free Throw Drills

1. Daily Free Throw Practice

Shoot a set number of free throws each day. Practice sets of 10 free throws after other drills. Because a player rarely shoots more than two free throws in a row during a game, when doing this drill, never take more than two successive free throws without moving off the line.

Practice under pressure. Use imagination, and compete against yourself. For example, imagine that time is out and that making the free throw will win the game. Record the number of free throws made out of every 100 attempts. Constantly challenge your own record. Do the same with consecutive free throws.

Be confident. Use positive affirmation statements before you go to the line, and visualize a successful shot just before shooting. Having a routine helps build confidence for free throws. Use deep breathing and muscle relaxation techniques.

Focus. The final step before shooting is to eliminate all distractions and focus on the basket. Say your personalized key words in rhythm from the start of your free throw to the release of the ball. If you miss, visualize a successful free throw with good form, again saying your key words.

Shoot 100 free throws. Score yourself based on the total number of free throws made. Record your score. Also record the highest number of consecutive free throws. Challenge your record every time you perform the drill.

2. Eyes Open and Eyes Closed Free Throw Shooting

Combining free throw practice with eyes closed and free throw practice with eyes open has been shown by research to improve shooting more than free throw practice with eyes open alone. Shooting with eyes closed removes vision as your dominant sense, heightening your other senses, particularly the kinesthetic sense (feel of body movement) and touch. Visualize a successful shot and focus on the basket immediately before closing your eyes. Shoot a free throw with your eyes closed.

Start the drill by shooting 5 free throws with your eyes open. Have a partner rebound each shot and keep track of how many shots you make out of 5 and how many consecutive shots you make. After shooting 5 free throws with your eyes open, shoot 5 free throws with your eyes closed. Have a partner rebound the ball and give you feedback on each shot, including the reaction of the ball on the rim. Use this feedback and your kinesthetic and tactile senses to adjust your shot as necessary. Complete the drill by shooting 5 free throws with your eyes open. Have a partner rebound each shot and keep track of how many shots you make out of 5 and how many consecutive shots you make.

Score yourself based on the total number of free throws made. Record your score. Also record the highest number of consecutive free throws. Challenge your record every time you perform the drill.

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Detecting Errors in Shooting

By Dr. Hal Wissel

The most common errors in shooting are listed below, along with suggestions on how to correct them.

Error. Your shot is short.
Correction: A shot that is short is usually due to not using your legs, an incomplete follow-through, or a slow or uneven rhythm. Through feel you should be able to determine whether you need to emphasize force from your legs, complete follow-through by keeping your arm up until the ball reaches the basket, or an even paced rhythm.

Error: Your shot is long.
Correction: Your shooting arm is extending on too flat a trajectory (less than 45 degrees). Raise your shooting arm higher when you shoot putting a higher arc on your shot (45 to 60 degrees). You are leaning your shoulders back as the shoot. Shoot with your head and shoulders going forward and upward toward the rim as you follow-through. Your hands are positioned too far apart from each other on the ball preventing you from lifting the ball. Move your hands closer together.

Error: Your shot is inconsistently short or long.
Correction: You probably have incomplete and inconsistent elbow extension on your shots. Extend your arm with complete elbow extension on follow-through.

Error: Your shot hits the right side of the rim (right-handed shot).
Correction: You are either not squared up facing the basket, or you are starting your shot with the ball set in front of your head and your elbow out causing your arm to extend to the right on the shot. Start with your body square to the basket. Set the ball on the shooting side of your head between your ear and shoulder with your shooting hand facing the front of the rim. This will enable you to shoot with your arm wrist and fingers going straight toward the basket.

Error: Your shot hits the left side of the rim (right-handed shot).
Correction: You are either not squared up facing the basket, or you are starting your shot with the ball set on your right hip or too far to your right resulting in shoving the ball from right to left as you shoot. Shoving the ball is a fault that results from not using your legs for power. Start with your body square to the basket. Set the ball on the shooting side of your head between your ear and shoulder with your shooting hand facing front and your elbow in. Shoot with your shooting arm, wrist and finger go straight toward to the basket.

Error: Your shot lacks range, control and consistency. You miss short, long or to either side.
Correction: You are probably lowering the ball and/or bringing the ball behind your head or shoulder and throwing the ball to the ball to the basket with an inconsistent follow-through. Lowering the ball or throwing the ball is a fault that results from not using the down and up action of your legs for power. Set the ball high on the shooting side of your head between your ear and shoulder with your shooting hand facing front. Emphasize the down and up motion of your legs and complete follow-through until the ball reaches the basket. Starting your shot high will give you a quicker release, less chance for error and less chance for your shot to be blocked.

Error: Your shot hits the side of the rim and circles out (right-handed shot).
Correction: You shot the ball with sidespin. The most common cause of sidespin is starting your shot with your shooting hand on the side of the ball and then rotating your hand behind it. If you over rotate your shooting hand, the ball will hit the right side of the rim with sidespin and roll left. If you under rotate, the ball will hit the left side of the rim and roll right. Other causes of sidespin are the ball on the palm, the ball sliding off your ring finger rather than shooting off your index finger, moving your hand on the ball, or thumbing the ball with your non-shooting hand.

To prevent rotating your hand, the ball sliding off your ring finger or moving your hand, set your shooting hand behind the ball so it faces the front of the basket and shoot with your hand and index finger pointing straight toward the basket.

To prevent thumbing the ball with the thumb of your non-shooting hand, place the ring finger and pinky of your non-shooting hand under the ball. Squeeze the thumb and index finger of the non-shooting hand together to help you to shoot the ball only with your shooting hand. Set your shooting hand behind the ball and facing the basket and shoot with your hand and index finger pointing straight toward the basket. At first your shot may have a tendency to go to the left due to not getting the extra force from your non-shooting hand. You will learn to adjust by using more power from your legs and shooting hand.

Error: When shooting off the dribble, you miss to the right or left side of the basket.
Correction: You are probably reaching to the side for the ball and starting the shot from the side of your body. When open dribble to the front of your shooting knee, jump behind the ball and pick up the ball with your shooting hand on top of the ball so when you bring the ball up your shooting hand will be facing the front of your target.

Error: When shooting off the dribble, you float forward, back, or to the side.
Correction: When open dribble to the front of your shooting knee. Pick up the ball in front of your shooting knee (shooting hand on top of the ball) with your knees flexed to gain balance for your shot and prevent floating.

From: Wissel, Hal. (2005). Basketball Shooting: Confidence, Rhythm and Mechanics. Basketball World, Suffield, CT.
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CATCH AND SHOOT
JUMP BEHIND THE BALL OR STEP INTO THE SHOT

By
Dr. Hal Wissel

Most shots in a game are open shots. When open, the jump stop enables you to catch and shoot in one motion, thereby fostering a quicker release than the step and shoot, which is a two motion shot. It is also easier to adjust to bad passes. When using the jump stop, make certain your body is facing the basket with your hands and feet ready. Your hands are above your shoulders and your knees slightly flexed before you receive the pass. Jump behind the ball and catch the ball with your body and shooting hand facing the front of the rim. Your knees should lower just before the catch and extend upward on the catch in a quick rhythmical down-and-up motion. On bad passes, jump behind the ball, rather than reaching for the ball. Rhythm and range come from the down and up motion of your legs, rather than lowering the ball or stepping into the shot.

Use the one-two stop when closely guarded and the pass is made away from the defender to your outside hand. Land on your inside foot and pivot into your defender and then use a jab step keeping the ball high in a triple threat position.

From:
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BASKETBALL WORLD™

SHOOT IT BETTER Mini Camp

Shooting Drills Monthly Chart

Name _____ **Month** _____ **Year** _____

Drill / Day	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Total
Strong Hand Warm-up																																
Weak Hand Warm-up																																
Three Finger Warm-up																																
Jump Shot Warm-up																																
Front of Board																																
Side of Board																																
Point of Board																																
Chair Drill																																
Toss to Left Elbow J																																
Toss to Right Elbow J																																
Free Throw																																
Bank Jump Shot																																
Straight Dribble J																																
Crossover Dribble J																																
Step-Back Dribble J																																
Step-Through J																																
Total																																

Make Your Shot Automatic!

Select 10 Drills. You May Add or Replace Drills. Record Total Shots Made Out of 100 Shots for Each Drill.
Add Totals Shots Made for Each Drill for Total Shots Made Out of 1000 Shots.

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BASKETBALL WORLD™

SHOOT IT BETTER Mini Camp

Individual Shooting Drills Daily Chart

Name _____ **Day** _____ **Date** ___ /___ /___

Drill Set	1	2	3	4	5	6	7	8	9	10	Total
Strong-Hand Warm-Up											
Weak-Hand Warm-Up											
Three Finger Warm-Up											
Jump Shot Warm-Up											
Front of Board											
Side of Board											
Point of Board											
Chair Drill											
Toss to Left Elbow J											
Toss to Right Elbow J											
Free Throw											
Bank Jump Shot											
Straight One Dribble J											
Crossover One Dribble J											
Step-Back One Dribble J											
Step-Through J											

Make Your Shot Automatic!
Select 10 Drills. Record Shots Made Out of 10 Attempts for Each Drill. Complete 10 Rounds.
Record Total Shots Made Out of 100 Shots for Each Drill.
Add Totals Shots Made for Each Drill for Total Shots Made Out of 1000 Shots.
The Goal is to Complete 1000 Shots in One Hour. You May Add or Replace Drills.

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Motion notes and ideas from Dunlap Clinic

- True Motion – all five players move and cut.
- Post steps out and then will move back into the post after he passes.
- Post men are the only guys that can do handoffs.
- Dribble Chase – backcut (just like in Princeton)
- Dribble Pull – Dribble out of an area and pull someone to the vacated area-creates back cuts.
- Crack Back – get behind the back of the penetrating dribbler.
- Zip Cuts – if you pass from guard to wing go under the wing to the corner.
- Rip Pivots – catch with both feet in the air and rip pivot to face the basket.
- Show numbers and eyes to the passer or you won't get thrown the ball.
- Throw to the outside hand.
- Throw with a step and launch your body into the through. (leads you into your face cut)
- Wings run to the corner in transition – opens up driving lanes.
-

Metro State Practice and Clinic Notes – Coach Mike Dunlap Fall 2005 –

Set system to deal with people and their problems:

1. Empathy – validate their trouble
2. Ask the Power Question:
    a. What are you/we going to do about this?
    b. 30% more information is remembered when you touch their forearm during conversation.
3. Choices – have them come up with ways to fix this…. choices…. good or bad.
4. Consequences – What are their choices going to do to the situation?
5. Statement of Confidence – what Avenue they are going to take to change things!

If your players aren't working hard enough, make them play defense 2 on 4. Limit the offense to no dribbling, and four passes before they try to score. Also make them reverse the ball twice.
This would be an overload principle that will make them work harder. Can go 3 on 4 as well.

Leadership group: Usually seniors. Invite one team member each week to the meeting…trains them for the leadership groups of the future.

Each day state: "We Need to Work Harder!" and "We are NOT Good Enough!"

What drives your players? Coaches or PEER Pressure? Should be the Coach.

Good Habits are hard to break!

Drilling for Drill sake is BS! Make it a competition.

What's in the mind of the passer is in the mind of the cutter.
Have secrets… ie. Backcut when the ball is dribbled at you.

I had you do the skill again and it was way different, so I had to be your motivation…BS!

Front Cuts = Give and Go

Reverse lay in, regular lay in, smart shot-power shot.

Stop drills to tell them they are doing it how you want them to do it. "Good Job"

Players coach each other. Don't be afraid to critique or criticize.

Missing – Making, correlates to time put in --> repetition

FT's – 25% of the game spend time working on this away from practice.
Spend time away from practice with your kids.

Maturity – behavior – approach to failure – immature. Body language, facial expression. "Poker Face"

5 on 3 Drill: 5 black go 3 on 2, then all five go the other way and play 5 on 3.
Keep Score; black & white team head to head, make a player from the winning team make a free throw to win the drill.

Good players get 2 dribbles into the gap to score. "Rack the ball"
Limit your poorer players to 1 dribble into gaps or no dribbles going left.

In Transition have your wings run to the corners….opens up driving lanes.

No Flat Line passes, let top man decide if he's got a shot. Don't skip the top guy.

Pressure free throws, count from 5 down to 1 to create pressure
Lack of oxygen – chocking. (Breathe, take deep breaths)

On a turnover in practice stop them and rewind the situation to teach.

2-hand tip off the backboard if you aren't blocked off by anyone. Don't let them guard you by doing that.

Make a bad free throw shooter on the winning team make a FT to win the drill.

4 on 5 drill – go from regular to speed-reader

Perimeter Shooting from wing/corner
- player goes over the top of the imaginary defender to rebound
- gets rebound and finishes it if it's missed. Shooter also goes after his shot.

From on top
- Same as corner and wing, follow shot and get rebound, catch-face and shoot.

Post Work
- flash from the short corner help side, catch and face, fake shot and drive L & R
- Pullups, hook layups, power layups –(smart shot)

Flash catch and reverse and score. Same options (add-ons) as above.

3 Lines Warm up Drill
1) warm-up running; add reverse run, exaggerated strides, forwards & backwards
2) catch and face with different balls (racquetball, small football, other ball)
3) bad pass with the same ball, catch and face
4) turn around "yell name" as you throw (BLIND PASS)
5) move throwers to baseline – "3 Steps" over the shoulder catch, and face
    a. still using the small balls
6) Pair up facing and move towards each other
    a. Stutter step
    b. Swim move – go both ways
7) Grab Jersey – come from underneath
8) Grab Jersey – from underneath and swim move
9) Grab Jersey – from underneath and swim move, counter it as you are cut off.

10) Dribble with gloves – roll up gloves when done
    a. Down right back left
    b. Stutter, go between legs
    c. Stutter, go between legs and crossover the original direction
11) Good dribblers drive the ball through the floor and are quick
    a. Reverse spin
    b. Retreat 2-3 dribbles – cross between the legs
12) Free Throws – 3 to a hoop – 10 rapid fire free throws – no dribble 2 minutes

Do you have the maturity to work hard?

Hard to be a leader when you want to be a follower!

Dribble Chase – dribble at a man and make him backcut.

Use stats to validate things to players.
Whistle blows – Eyes on Coach
"Don't be a slave to your offense or your coach"
"Play the game as you see it"
"Play the drill as a game and not as a drill"
"A drill is a waste of time unless there's competition" (Self, Basket, Gym)

Life Skills Program

Sleep – Dave Muggerud
Drugs/Alcohol – Dave Honeyman, Dave Muggerud
Nutrition – Hariett Howe, Nudell
Formal Diner –
Pressure – mistakes can mean death – Dr. Elder
Conditioning/fitness – Alex Thompson
Work Ethic – Shine Shop guy
Manners –
Speeding/reckless driving – Craig Tuhy
Sex – Dave Erickson

Keep things Simple
"excellence in simplicity"
Do your players come back to visit?
Have your old players talk to your current players

Ask old players what they didn't like.
Have a relationship with your players after basketball

3 on 0 crackback drill

Tight Spacing Drill
- no dribble or 1 dribble
- work on catch and face (rip pivots)
- works on vision
- use half the floor

"We are building a house"

Dribble Pull
Dribble Chase
Both at one time
Up Screen on passes into the post.

Catch, jump stop and rip to relieve pressure put on by the defense.

Flash if you aren't getting a passing angle when in the post.

Build your own secrets
Make rules to help your kids

"BE PROUD OF YOUR FOLLOW THROUGH"
- if you don't hold it high, it wasn't a shot you should have taken.

Designate discipline in your gym.
- it's not the rules that does this, it's the follow through.

Time is a good rule. "Be on time"
- thank them for being on time

Transition through discouragement, teach your players to work with officials.
- includes body language and facial expressions.
- Yes sir and no sir to referee's
- Teach players to work with referee's. Politely give them the ball, be helpful.

Compliment the players when they earn it. Reinforces behavior
Praise & Criticism – what happened good – it registers with them.

Don't be afraid of success – still praise them

Lot's of people earn a million dollars, not many keep it.
- it changes their behavior

"Rip a rebound" "The Closest big outlets for them."
"two-handed tips"

4 out in transition

"Spacing" – short passes are like sending mail across the straight

Blitz – 3 defenders must close out with hand on the shot.

All dribbles end with a jump stop.

Shooting
- eyes to the back of the rim
- lock elbow, bend the wrist and hold the follow through
- be proud of your follow through

Play the game at a 7 or 8 speed – be in control, court awareness

Drill: 45 Makes – 3 point shots (2 min)
- half court and back on first time
- if they don't make 45, ¾ court and back on second time.

Film your practice:
- put camera on one basket and roll tape.
- 45 makes, give them percentages off the film.
- Dusty can stat off the film in the afternoons

Run "Jersey" from Princeton set

"Karate chop the rim in half"

When you have a 4 on 3 or 3 on 2 shoot the three or pull up and make like you are going to shoot the three to pull the defense to you and open up lanes. If you shoot the three then you should have the advantage on getting the rebound.

Watch the guy with the ball – his eyes will go down on the 1st dribble and then back up.

When you have a 2 on 1 also shoot the three.
When you have a 2 on 0 shoot the three and the trailer can rebound – not sure on this.

"Have a poker face when you play this game" – especially dealing with refs.

4 on 4 cutthroat – emphasize blocking off and sideline pins – keep feet moving.

"Don't let me be your motivation!" – use your imagination to create/ignite your fire.
Even use negative thoughts about the opponent if necessary.

What's your motivation? Shouldn't be the coach.
Have an attitude….be narly! – Michael Jordan found something every night!

Rebound and take a dribble to the outside to throw a long outlet.
"The Rebound is NOT a Trophy!" – get it and get rid of it.

4 on 4 cutthroat rebounding
- Bigs can be in the post
- Coach calls fouls
- Coach shoots or yells shot. – can pass to other players. Rebound and outlet.

Metro St. sends 4 guys to the offensive glass – are experimenting with 5.

"The most difficult spot on the floor to guard is under the rim."

On defense your hands shouldn't be below your waist – out or up, never down.
"Body to Body Blockout"

The dribble or pass from 84' feet puts pressure on the basket.

Mistakes – you are going to make them, get used to it and play through them.

"Play to your talent" – do what you are good at.
"Do you see why I have reservations about playing you?"

"Black" – get the ball to the post, post scores/makes a post move and shoots – always

"In order to make a good passer you must first score"

Rules of Penetrations – Coach Walberg – Fresno City College (Jr. College in Cal.)
- Post goes opposite
- Go to the rack when you get into a gap
- Crack backs
- Driving angles – what should other four do?
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6 ingredients of a good drill
1) Time Limits
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Leadership group
- team meets on Wednesday night
- Leadership team meets on Thursday with the coach
- 90% of meeting is good communication
- schedule stuff
- tell them the good stuff they are doing

Movie "The Power of One"

Players must see the coach once a day.
- he wants to know when something good happens, not all bad.

Instant Coffee – quick results – not many things are instant coffee

Don't give dessert as a reward, put it on the dinner plate in the middle of the carrots.

"Because you were taught something doesn't mean it was right"

Perfect practice makes perfect is BS!
Perfectionists want to be pissed off – will shoot until they miss to be mad.
Go as fast as you can until you make a mistake – makes you better.

Try not using the word "Don't" – use other words – be positive

Sunday Morning

What do you stand for? – emphasize that and make sure it's done.

Dean Oliver – "Basketball on Paper" – Book
Stats that most affect the outcome of the game.
1. Turnovers – Yours vs. Theirs – 3000 games of analysis +4.2 wins 64% of time
    a. Re-inact the crime in practice when a player turns it over
    b. Temple- they must dribble across the split line.
    c. There are mathematical patterns to passing angles
        i. Don't let turnovers go in your practices

Overpenetration – 5 on 4, 4 on 3, 3 on 2, 2 on 1, guards dribble to much
Dunlap doesn't allow a pass across the redline on transition.
Are you teaching your own Turnovers in practice? Rules to eliminate turnovers.

Jumping to the pass – he made everyone jump to show how foolish it looked..
- their life is in the air on jump passes.
- When you are trapped jumping to throw over the trap is acceptable.

Turnovers – usually the wrong person has the ball to much.
Temple – the point guard should have the ball 90% of the time.

Ideas + Follow Through = Change
"Figures Lie and Liars Figure"
- Fight to understand what your figures are saying.

Blue
- If wing plays the dribble, the other wing comes over to play the corner. Post frozen.

Red
- Post will come out and play the wing. (Novak can run red) Strand will stay home.]
- Running red (there's blood in the water). Run blue, get a few turnovers and turn it up by going to red and smell the blood in the water.

Checklists – Pilots have them
- checlists of what you need to do, day-in and day-out
    - going on the road
    - weights
    - schedules
    - practice

Every year redo your bio/resume. You never know.

"Lots of people have good ideas, how many follow through on them"

Write down 3 things a day to get done, for an entire week. – you wont get them all done.
"When you put something on paper – finish the job!"
1 or 2 ideas + follow through = Change

Post development Drills:

Send 4 guys to the offensive glass – 2 of them better be on the helpside.
If we don't get the rebound – closest two guys trap the rebounder.

Use the dribble pull against zones.

Go by your cafeteria 10-15 minutes a day, 3 times a week. Get to know the pulse of your school. Call Dunlap back and let him know if that helped out your idea of what was happening in the school. Sit with the kids, not the other teachers.

Ask good questions when you are taking a new job. Talk to lots of people in that school. Find out gym availability, practice facilities. Talk to janitors, secretaries, café owners.

Build your army. – let people know what you are doing. PR goes a long way.
Send out a newsletter in the fall talking about what's happening in the program.

Running Relays – stats have shown that running a relay your times are faster than if you ran by yourself. Teamwork. (Splits are faster)

Criticism – player to player is okay if it's done the right way – and at the right time.

Coaches are CRITICS: This is not a bad thing – give good and bad reviews. Make sure you are giving good reviews with the bad.

Praise – Prompt & Leave – "Tools for Teaching"

3 lines – middle person is responsible for starting together – timing of the drill

When pressure comes the first thing that falls is communication.

Lead your AD to your conclusion of situations by using a hypothetical…when they come to your outcome you have got them on your side. (Empower them for you)

There are no secrets in our program-
Player is late to practice – visit with player – share results of situation with team.

"Accountable" – things will be shared with the entire team.

Nothing personal is going to be shared with the team.
- if they tie this into basketball tell them they're out of bounds – will share w/team

Colorado State Practice –
-In Shell Drill Rebounding, both teams offensive rebound after the offense shoots. This helps your team be better offensive rebounders.

Elbow Jumpers 35 makes in 2 minutes going full court.
Put 20 suicides on the practice plan for the end of practice – ind. Players get minus 1 for every offensive rebound they get in practice. (Take away 3 for taking a charge.)

You start to organize your defense when you're still on offense.
"Teams are slow to live in the ballside" – jump to the ball.

Drill "4 in a line" – call out a # ie. 2 (2 man must touch baseline then get back for def.)

Sat. Afternoon:
Dunlap's dad was a tremendous role model and a terrible father.

Forgive yourself for having backwards priorities during the season.
When the season is over flip your priorities back to the way they should be.
"Wisdom comes at a terrible expense" – mistakes made and time lost.

Why are you coaching? Let your players know this everyday. A little bit each day.

Meet with your AD once a week. Can be through email.

Ask a player: "What's your greatest frustration" – will be the coach quite often.

Manage yourself first – take care of you. Sleep, diet, quiet time, exercise.

Take situations and put down the most important things to you & your program.

1. Offense
2. Defense
3. Taking the ball out of bounds
4. Rotate or help and recover – 3 reasons why we do it.
5. Post passer – things he should know
6. Post person – 3 things he should know
7. 3 things for press attack.
8. zone attack (4 things)
9. Technicals – what they need to know will happen
10. Shoes
11. Assistants – job & assignments.
12. Parents – rules, communication.
13. Game Day routine

Precision in your warmup affects how you play the game. Demand precision.
Team shoes and socks – no individuality

Hair – "Don't get sloppy or your mine"

Coaches – no different views on the floor – decide stuff like that in the office.

Ask your AD's what their expectations from you are.
Tell them what your expectations of them are.

Dress code – have players decide things and penalties.

Offense:

- Garbage in, Garbage out Theory
  - Flush the toilet if something bad happens – missed FT or Layup.
  - Missed FT – get off the line and forget it. Have a cue to move on.
  - Fine Focus – breathing (take in a deep breath and play/shoot)

Drills
- Put a time limit on the drill
- Make sure they know their personal record.
- They should try to beat themselves, win the basket, win the gym. Keep records.

From the baseline – fill the mid post area, catch-face & shoot, go back to baseline and return for another pass. Go 30 seconds. Goal is 9 banks in 30 seconds.

When you are blocked off as the low man on the weakside – take yourself middle to open up a rebounding lane for a teammate to get in there.

Getting the ball inside – 3 spots 1) Post 2) Short Corner 3) Elbow

Get your drills from your offense – have them take game shots at game speeds.
Have them rotate spots in the drill and make sure you have them change sides.

Bobby Knight – start your drills from ¾ court.

Aspects of good drill
1) Time – keep pressure on them by using a time limit
2) Score – PR, basket winner, gym winner – keep records of these, they know PR
3) Rotation – have them rotate spots.
4) Change sides of the floor. (left and right)
5) Aspect of confusion – will always happen in championship games.
6) Advantage/Disadvantage (2 def vs. 3 off)

If you are a drill coach you will have slippage.
3 on 2 must develop to 4 on 3 and 5 on 4.

Teach more whole than part early in the season.

Run less set plays and do more "How to Play"
Players retain 30% more from whole vs. part

Dunlap coaches his top 8 players. You don't have time to coach everyone equally.
Other players will strive to be in the top 8 and get your attention.
Move players in and out of the top 8 as they earn/lose it.

Black Team (Top 8) let them sub themselves in and out – better players will stay on the floor more – lets you know what they think their pecking order is.

Balance the 3 on 3 teams for cutthroat.

If there is a problem with the whole while you are doing a drill, use a quick breakdown hitter drill to fix the problem and then go back to the whole again.

Teach inside pivot foot. Teaches players to be ambidextrous. Catch & Rip to Face.

Player Development – Quicks
- Use the heavy trainer ball for passing
- Punch Fakes – short & quick
- Use the pad for bumping cutters and drivers

Catching Rules:
- Feet and shoulders are to be square to the passer
- Jump stop on all catches
- Jump stop through the ball on your catch – meet the pass
- Let the passer see your numbers.

Passing Rules:
- Placement – pass to the outside hand
    - Deflections go off them & out of bounds, not off of us
- Have eye contact and numbers
    - If you don't have eye contact – don't pass them the ball.
- Velocity
    - Rip pivot – step into your pass and get off the ground – "lunge"
    - In the corner – rip to the baseline first and then back out to the wing

Cutters:
- Always complete your cut through the bottom of the net.
- If the pass is late you should shoot a reverse lay-in.

Driving Line: direct line between the ball and the basket
- initiate contact with the defense
- hit and re-hit, don't let them take you off-line
- if you are taken off-line, re-establish a line and power through

Poor Dribbler
- limit them to 1 dribble into a gap
- they should shoot pull-ups or use crackbacks.

Against Ball Pressure
- Ball you man – use your butt – (butt-ball)
- V-Backs = like hop backs but keep the dribble to create space.

Transition out of your drills – go to the other end for the next drill

Coach out of your pocket – be adjustable and have ingenuity.
Be upset about fundamentals.

1-1-3 Stuff

Ball Pressure – Sideline Pins
1 in the box = forwards up
Dead front the post - if you can't dead front—go butt to baseline and elbow down trap
Fake trap the corner – once the forward is down the center can back out.
Jump to the pass – Your biggest challenge is to get them to do it.
Cover ground on the jump –spacing
Rebound at spots – go get the ball – Wooden (cover the weakside)

"If we get an early shot we should get the rebound"

Defensive Drills – transition out of the drill one time. – Blocking off/outlets/fastbreak

1-1-3 Topics

1) Sideline Pins – man or zone (fight your battle)
    a. Nobody can deny reversals to half court line.
    b. When does your defense breakdown?
        i. 3rd side reversals kill defenses.
2) Counting
    a. Forward up = 1 in the box
    b. Forward down = 2 or more in the box
3) Elbow Coverage
    a. How?
        i. 2 guards or 1 guard and 1 forward
4) Jumping to the Pass
    a. Defensive spacing – all must do it or there will be a tear in your defense
    b. Make them pass – passing is the worst offensive habit.
5) Defensive Boards
    a. Spend time on this everyday – 10 to 15 minutes daily.
6) Sets
    a. Use different sets offensively to test your defense
7) Shifts
    a. Clockwise or Counter-clockwise on the weakside
    b. Think directionally
8) Take the shape of their set
9) Make a commitment to not getting beat ballside
10) When you design how to win, you are designing how you can lose as well.
11) Lock down a good shooter and don't be in the defensive rotation.
12) Are we hard to prepare for? –Be Unique
13) High Hands – out and up, not to be below the waist
    a. Hands are more important than your feet on defense – Dunlap
14) If you are quick you can get away with playing straight up man to man def.
15) If you have 2 quicks and 3 slows then you better play a switching man.
16) Trap all ball screens –if the screen defender is late then just switch it.
17) Trap the 1-4 flat set. Don't let the one guy beat you. Shift to the ballside of the floor.
18) Four absolutes: Stance, High Hands, Jumping to the Ball, Blocking Off

Situations in the 1-1-3 that they trap on.

1) Any Dribble penetration
2) If ball comes to the elbow
3) Post Entries
4) Short Corner
5) Wing to Corner 15 feet or shorter length pass
6) Any offensive rebound
7) Any on-ball screen
    a. Other 3 defenders take 3 steps to the trap
    b. Forces over the top pass to beat us
8) 1-4 Flats
9) Hand-offs
10) Skips – force them to the elbow and trap it there.

11) Trap off the free throw line either way the ball goes
12) Special adjustment
    a. Don't sideline pin, push middle, stunt and trap the ball
        i. Only use this 3 times a game, out of a timeout
13) Trap Offensive rebounds
14) 1-4 set – trap the entry to the wing
15) 1-4 set – trap the entry to the elbow
    a. Trap off a jump ball every other game
16) Bait the post feed and trap down from the elbow
    a. Do this against a bad passing post or bad post scorer.
    b. Trick them into giving a bad player the ball and trap it.

Against a box and one or a triangle and two run the Jersey set.
Work a 3 man game on the left side using a UCLA cut and zip cuts

Make your players play defense with their hands behind their backs.
Last 3rd of the season don't allow reaching in during practice or games.

Play Cutthroat and tell 2 players on the team that they have 4 fouls
- teaches them to play with foul trouble. If they foul-take them out.

Stats that affect the game the most:
1) Turnovers – teams that create 4 turnovers more than they have win 64% of games
2) FG% - Yours vs. theirs, better shot selection and who's shooting.
3) FT's – makes + or - (How – Drive, get rebounds, and post touches)
4) Rebounds

Put Penny's on shooters in practice to emphasize guarding them.
They don't sideline pin with their forward in the 1-1-3 if there's a guy in the corner.
Echo Yells

Post Workouts
Drills should work on the following:
- Outlets
- Swim moves
- Perimeter passing
- Face cuts
- Flash, rip and face
- Shooting/driving

Don't throw the pass unless you see their eyes…includes passing to the coach.
Script the defense….if coach works the pad then he can script how to play the offense.

Three Defensive Covenants:

1) Jump to the ball
2) Defensive Rebounding
3) Closeouts

Three Offensive Covenants

1) Cut Hard
2) Ball Movement
3) Take Care of the Ball (Turnovers)

Metro State Practice and Clinic Notes – Coach Mike Dunlap Fall 2005 –

Set system to deal with people and their problems:

1. Empathy – validate their trouble
2. Ask the Power Question:
    a. What are you/we going to do about this?
    b. 30% more information is remembered when you touch their forearm during conversation.
3. Choices – have them come up with ways to fix this…. choices…. good or bad.
4. Consequences – What are their choices going to do to the situation?
5. Statement of Confidence – what Avenue they are going to take to change things!

If your players aren't working hard enough, make them play defense 2 on 4. Limit the offense to no dribbling, and four passes before they try to score. Also make them reverse the ball twice. This would be an overload principle that will make them work harder. Can go 3 on 4 as well.

Leadership group: Usually seniors. Invite one team member each week to the meeting…trains them for the leadership groups of the future.

Each day state: "We Need to Work Harder!" and "We are NOT Good Enough!"

What drives your players? Coaches or PEER Pressure? Should be the Coach.

Good Habits are hard to break!

Drilling for Drill sake is BS! Make it a competition.

What's in the mind of the passer is in the mind of the cutter.
Have secrets… ie. Backcut when the ball is dribbled at you.

I had you do the skill again and it was way different, so I had to be your motivation…BS!

Front Cuts = Give and Go

Reverse lay in, regular lay in, smart shot-power shot.

Stop drills to tell them they are doing it how you want them to do it. "Good Job"

Players coach each other. Don't be afraid to critique or criticize.

Missing – Making, correlates to time put in --> repetition

FT's – 25% of the game spend time working on this away from practice.
Spend time away from practice with your kids.

Maturity – behavior – approach to failure – immature. Body language, facial expression. "Poker Face"

5 on 3 Drill: 5 black go 3 on 2, then all five go the other way and play 5 on 3.
Keep Score; black & white team head to head, make a player from the winning team make a free throw to win the drill.

Good players get 2 dribbles into the gap to score. "Rack the ball"
Limit your poorer players to 1 dribble into gaps or no dribbles going left.

In Transition have your wings run to the corners….opens up driving lanes.

No Flat Line passes, let top man decide if he's got a shot. Don't skip the top guy.

Pressure free throws, count from 5 down to 1 to create pressure
Lack of oxygen – chocking. (Breathe, take deep breaths)

On a turnover in practice stop them and rewind the situation to teach.

2-hand tip off the backboard if you aren't blocked off by anyone. Don't let them guard you by doing that.

Make a bad free throw shooter on the winning team make a FT to win the drill.

4 on 5 drill – go from regular to speed-reader

Perimeter Shooting from wing/corner
- player goes over the top of the imaginary defender to rebound
- gets rebound and finishes it if it's missed. Shooter also goes after his shot.

From on top
- Same as corner and wing, follow shot and get rebound, catch-face and shoot.

Post Work
- flash from the short corner help side, catch and face, fake shot and drive L & R
- Pullups, hook layups, power layups –(smart shot)

Flash catch and reverse and score. Same options (add-ons) as above.

3 Lines Warm up Drill
1) warm-up running; add reverse run, exaggerated strides, forwards & backwards
2) catch and face with different balls (racquetball, small football, other ball)
3) bad pass with the same ball, catch and face
4) turn around "yell name" as you throw (BLIND PASS)
5) move throwers to baseline – "3 Steps" over the shoulder catch, and face
    a. still using the small balls
6) Pair up facing and move towards each other
    a. Stutter step
    b. Swim move – go both ways
7) Grab Jersey – come from underneath
8) Grab Jersey – from underneath and swim move
9) Grab Jersey – from underneath and swim move, counter it as you are cut off.

10) Dribble with gloves – roll up gloves when done
    a. Down right back left
    b. Stutter, go between legs
    c. Stutter, go between legs and crossover the original direction
11) Good dribblers drive the ball through the floor and are quick
    a. Reverse spin
    b. Retreat 2-3 dribbles – cross between the legs
12) Free Throws – 3 to a hoop – 10 rapid fire free throws – no dribble 2 minutes

Do you have the maturity to work hard?

Hard to be a leader when you want to be a follower!

Dribble Chase – dribble at a man and make him backcut.

Use stats to validate things to players.
Whistle blows – Eyes on Coach
"Don't be a slave to your offense or your coach"
"Play the game as you see it"
"Play the drill as a game and not as a drill"
"A drill is a waste of time unless there's competition" (Self, Basket, Gym)

Life Skills Program

Sleep – Dave Muggerud
Drugs/Alcohol – Dave Honeyman, Dave Muggerud
Nutrition – Hariett Howe, Nudell
Formal Diner –
Pressure – mistakes can mean death – Dr. Elder
Conditioning/fitness – Alex Thompson
Work Ethic – Shine Shop guy
Manners –
Speeding/reckless driving – Craig Tuhy
Sex – Dave Erickson

Keep things Simple
"excellence in simplicity"
Do your players come back to visit?
Have your old players talk to your current players

Ask old players what they didn't like.
Have a relationship with your players after basketball

3 on 0 crackback drill

Tight Spacing Drill
- no dribble or 1 dribble
- work on catch and face (rip pivots)
- works on vision
- use half the floor

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- he wants to know when something good happens, not all bad.

Instant Coffee – quick results – not many things are instant coffee

Don’t give dessert as a reward, put it on the dinner plate in the middle of the carrots.

“Because you were taught something doesn’t mean it was right”

Perfect practice makes perfect is BS!
Perfectionists want to be pissed off – will shoot until they miss to be mad.
Go as fast as you can until you make a mistake – makes you better.

Try not using the word “Don’t” – use other words – be positive

Sunday Morning

What do you stand for? – emphasize that and make sure it's done.

Dean Oliver – "Basketball on Paper" – Book
Stats that most affect the outcome of the game.
1. Turnovers – Yours vs. Theirs – 3000 games of analysis +4.2 wins 64% of time
    a. Re-inact the crime in practice when a player turns it over
    b. Temple- they must dribble across the split line.
    c. There are mathematical patterns to passing angles
        i. Don't let turnovers go in your practices

Overpenetration – 5 on 4, 4 on 3, 3 on 2, 2 on 1, guards dribble to much
Dunlap doesn't allow a pass across the redline on transition.
Are you teaching your own Turnovers in practice? Rules to eliminate turnovers.

Jumping to the pass – he made everyone jump to show how foolish it looked..
- their life is in the air on jump passes.
- When you are trapped jumping to throw over the trap is acceptable.

Turnovers – usually the wrong person has the ball to much.
Temple – the point guard should have the ball 90% of the time.

Ideas + Follow Through = Change
"Figures Lie and Liars Figure"
- Fight to understand what your figures are saying.

Blue
- If wing plays the dribble, the other wing comes over to play the corner. Post frozen.

Red
- Post will come out and play the wing. (Novak can run red) Strand will stay home.]
- Running red (there's blood in the water). Run blue, get a few turnovers and turn it up by going to red and smell the blood in the water.

Checklists – Pilots have them
- checlists of what you need to do, day-in and day-out
    - going on the road
    - weights
    - schedules
    - practice

Every year redo your bio/resume. You never know.

"Lots of people have good ideas, how many follow through on them"

Write down 3 things a day to get done, for an entire week. – you wont get them all done.
"When you put something on paper – finish the job!"
1 or 2 ideas + follow through = Change

Post development Drills:

Send 4 guys to the offensive glass – 2 of them better be on the helpside.
If we don't get the rebound – closest two guys trap the rebounder.

Use the dribble pull against zones.

Go by your cafeteria 10-15 minutes a day, 3 times a week. Get to know the pulse of your school. Call Dunlap back and let him know if that helped out your idea of what was happening in the school. Sit with the kids, not the other teachers.

Ask good questions when you are taking a new job. Talk to lots of people in that school. Find out gym availability, practice facilities. Talk to janitors, secretaries, café owners.

Build your army. – let people know what you are doing. PR goes a long way.
Send out a newsletter in the fall talking about what's happening in the program.

Running Relays – stats have shown that running a relay your times are faster than if you ran by yourself. Teamwork. (Splits are faster)

Criticism – player to player is okay if it's done the right way – and at the right time.

Coaches are CRITICS: This is not a bad thing – give good and bad reviews. Make sure you are giving good reviews with the bad.

Praise – Prompt & Leave – "Tools for Teaching"

3 lines – middle person is responsible for starting together – timing of the drill

When pressure comes the first thing that falls is communication.

Lead your AD to your conclusion of situations by using a hypothetical…when they come to your outcome you have got them on your side. (Empower them for you)

There are no secrets in our program-
Player is late to practice – visit with player – share results of situation with team.

"Accountable" – things will be shared with the entire team.

Nothing personal is going to be shared with the team.
- if they tie this into basketball tell them they're out of bounds – will share w/team

Colorado State Practice –
-In Shell Drill Rebounding, both teams offensive rebound after the offense shoots. This helps your team be better offensive rebounders.

Elbow Jumpers 35 makes in 2 minutes going full court.
Put 20 suicides on the practice plan for the end of practice – ind. Players get minus 1 for every offensive rebound they get in practice. (Take away 3 for taking a charge.)

You start to organize your defense when you're still on offense.
"Teams are slow to live in the ballside" – jump to the ball.
Drill "4 in a line" – call out a # ie. 2 (2 man must touch baseline then get back for def.)

Sat. Afternoon:
Dunlap's dad was a tremendous role model and a terrible father.

Forgive yourself for having backwards priorities during the season.
When the season is over flip your priorities back to the way they should be.
"Wisdom comes at a terrible expense" – mistakes made and time lost.

Why are you coaching? Let your players know this everyday. A little bit each day.

Meet with your AD once a week. Can be through email.

Ask a player: "What's your greatest frustration" – will be the coach quite often.

Manage yourself first – take care of you. Sleep, diet, quiet time, exercise.

Take situations and put down the most important things to you & your program.

1. Offense
2. Defense
3. Taking the ball out of bounds
4. Rotate or help and recover – 3 reasons why we do it.
5. Post passer – things he should know
6. Post person – 3 things he should know
7. 3 things for press attack.
8. zone attack (4 things)
9. Technicals – what they need to know will happen
10. Shoes
11. Assistants – job & assignments.
12. Parents – rules, communication.
13. Game Day routine

Precision in your warmup affects how you play the game. Demand precision.
Team shoes and socks – no individuality

Hair – "Don't get sloppy or your mine"

Coaches – no different views on the floor – decide stuff like that in the office.

Ask your AD's what their expectations from you are.
Tell them what your expectations of them are.

Dress code – have players decide things and penalties.

Offense:

- Garbage in, Garbage out Theory
  - Flush the toilet if something bad happens – missed FT or Layup.
  - Missed FT – get off the line and forget it. Have a cue to move on.
  - Fine Focus – breathing (take in a deep breath and play/shoot)

Drills
- Put a time limit on the drill
- Make sure they know their personal record.
- They should try to beat themselves, win the basket, win the gym. Keep records.

From the baseline – fill the mid post area, catch-face & shoot, go back to baseline and return for another pass. Go 30 seconds. Goal is 9 banks in 30 seconds.

When you are blocked off as the low man on the weakside – take yourself middle to open up a rebounding lane for a teammate to get in there.

Getting the ball inside – 3 spots 1) Post 2) Short Corner 3) Elbow

Get your drills from your offense – have them take game shots at game speeds.
Have them rotate spots in the drill and make sure you have them change sides.

Bobby Knight – start your drills from ¾ court.

Aspects of good drill
1) Time – keep pressure on them by using a time limit
2) Score – PR, basket winner, gym winner – keep records of these, they know PR
3) Rotation – have them rotate spots.
4) Change sides of the floor. (left and right)
5) Aspect of confusion – will always happen in championship games.
6) Advantage/Disadvantage (2 def vs. 3 off)

If you are a drill coach you will have slippage.
3 on 2 must develop to 4 on 3 and 5 on 4.

Teach more whole than part early in the season.

Run less set plays and do more “How to Play”
Players retain 30% more from whole vs. part

Dunlap coaches his top 8 players. You don’t have time to coach everyone equally.
Other players will strive to be in the top 8 and get your attention.
Move players in and out of the top 8 as they earn/lose it.

Black Team (Top 8) let them sub themselves in and out – better players will stay on the floor more – lets you know what they think their pecking order is.

Balance the 3 on 3 teams for cutthroat.

If there is a problem with the whole while you are doing a drill, use a quick breakdown hitter drill to fix the problem and then go back to the whole again.

Teach inside pivot foot. Teaches players to be ambidextrous. Catch & Rip to Face.

Player Development – Quicks
- Use the heavy trainer ball for passing
- Punch Fakes – short & quick
- Use the pad for bumping cutters and drivers

Catching Rules:
- Feet and shoulders are to be square to the passer
- Jump stop on all catches
- Jump stop through the ball on your catch – meet the pass
- Let the passer see your numbers.

Passing Rules:
- Placement – pass to the outside hand
    - Deflections go off them & out of bounds, not off of us
- Have eye contact and numbers
    - If you don't have eye contact – don't pass them the ball.
- Velocity
    - Rip pivot – step into your pass and get off the ground – "lunge"
    - In the corner – rip to the baseline first and then back out to the wing

Cutters:
- Always complete your cut through the bottom of the net.
- If the pass is late you should shoot a reverse lay-in.

Driving Line: direct line between the ball and the basket
- initiate contact with the defense
- hit and re-hit, don't let them take you off-line
- if you are taken off-line, re-establish a line and power through

Poor Dribbler
- limit them to 1 dribble into a gap
- they should shoot pull-ups or use crackbacks.

Against Ball Pressure
- Ball you man – use your butt – (butt-ball)
- V-Backs = like hop backs but keep the dribble to create space.

Transition out of your drills – go to the other end for the next drill

Coach out of your pocket – be adjustable and have ingenuity.
Be upset about fundamentals.

1-1-3 Stuff

Ball Pressure – Sideline Pins
1 in the box = forwards up
Dead front the post - if you can't dead front—go butt to baseline and elbow down trap

Fake trap the corner – once the forward is down the center can back out.
Jump to the pass – Your biggest challenge is to get them to do it.
Cover ground on the jump –spacing
Rebound at spots – go get the ball – Wooden (cover the weakside)

"If we get an early shot we should get the rebound"

Defensive Drills – transition out of the drill one time. – Blocking off/outlets/fastbreak

1-1-3 Topics

1) Sideline Pins – man or zone (fight your battle)
    a. Nobody can deny reversals to half court line.
    b. When does your defense breakdown?
        i. 3rd side reversals kill defenses.
2) Counting
    a. Forward up = 1 in the box
    b. Forward down = 2 or more in the box
3) Elbow Coverage
    a. How?
        i. 2 guards or 1 guard and 1 forward
4) Jumping to the Pass
    a. Defensive spacing – all must do it or there will be a tear in your defense
    b. Make them pass – passing is the worst offensive habit.
5) Defensive Boards
    a. Spend time on this everyday – 10 to 15 minutes daily.
6) Sets
    a. Use different sets offensively to test your defense
7) Shifts
    a. Clockwise or Counter-clockwise on the weakside
    b. Think directionally
8) Take the shape of their set
9) Make a commitment to not getting beat ballside
10) When you design how to win, you are designing how you can lose as well.
11) Lock down a good shooter and don't be in the defensive rotation.
12) Are we hard to prepare for? –Be Unique
13) High Hands – out and up, not to be below the waist
    a. Hands are more important than your feet on defense – Dunlap
14) If you are quick you can get away with playing straight up man to man def.
15) If you have 2 quicks and 3 slows then you better play a switching man.
16) Trap all ball screens –if the screen defender is late then just switch it.
17) Trap the 1-4 flat set. Don't let the one guy beat you. Shift to the ballside of the floor.
18) Four absolutes: Stance, High Hands, Jumping to the Ball, Blocking Off

Situations in the 1-1-3 that they trap on.
1) Any Dribble penetration
2) If ball comes to the elbow
3) Post Entries
4) Short Corner
5) Wing to Corner 15 feet or shorter length pass
6) Any offensive rebound
7) Any on-ball screen

   a. Other 3 defenders take 3 steps to the trap
   b. Forces over the top pass to beat us
8) 1-4 Flats
9) Hand-offs
10) Skips – force them to the elbow and trap it there.
11) Trap off the free throw line either way the ball goes
12) Special adjustment
   a. Don't sideline pin, push middle, stunt and trap the ball
      i. Only use this 3 times a game, out of a timeout
13) Trap Offensive rebounds
14) 1-4 set – trap the entry to the wing
15) 1-4 set – trap the entry to the elbow
   a. Trap off a jump ball every other game
16) Bait the post feed and trap down from the elbow
   a. Do this against a bad passing post or bad post scorer.
   b. Trick them into giving a bad player the ball and trap it.

Against a box and one or a triangle and two run the Jersey set.
Work a 3 man game on the left side using a UCLA cut and zip cuts

Make your players play defense with their hands behind their backs.
Last 3rd of the season don't allow reaching in during practice or games.

Play Cutthroat and tell 2 players on the team that they have 4 fouls
- teaches them to play with foul trouble. If they foul-take them out.

Stats that affect the game the most:
1) Turnovers – teams that create 4 turnovers more than they have win 64% of games
2) FG% - Yours vs. theirs, better shot selection and who's shooting.
3) FT's – makes + or - (How – Drive, get rebounds, and post touches)
4) Rebounds

Put Penny's on shooters in practice to emphasize guarding them.
They don't sideline pin with their forward in the 1-1-3 if there's a guy in the corner.
Echo Yells

Post Workouts
Drills should work on the following:
- Outlets
- Swim moves
- Perimeter passing
- Face cuts
- Flash, rip and face
- Shooting/driving

Don't throw the pass unless you see their eyes…includes passing to the coach.
Script the defense….if coach works the pad then he can script how to play the offense.

Three Defensive Covenants:

1) Jump to the ball
2) Defensive Rebounding
3) Closeouts

Three Offensive Covenants

1) Cut Hard
2) Ball Movement
3) Take Care of the Ball (Turnovers)

Drills and stuff from Dunlap

2 def vs. 4 off. When your players aren't working hard enough. Forces them to work harder.

2 defense vs. 4 off – can go to 3 on 4
Rules for Offense

1. No dribbling
2. 4 passes before a shot
3. 2 reversals before a shot

Rules for Defense

1. Must cover the ball and the basket.
2. cover out and cover up the basket on all passes.
3. Talk – ball, help.

Statements for Practice
We need to work harder!
We are not good enough yet!

3 line Warm Up (12 Minutes)

- Butt Kickers
- Shoe Slaps
- Kareoka
- Exaggerated strides forward
- Exaggerated strides backwards
- Reverse long strides
- V-Cut and jump stop, pivot – front & reverse
- Catch and face with different balls to catch – Both coaches and manager throw.
- Bad pass catch and face
- Blind catch – yell name as you throw
- passers to baseline – over the shoulder catch and face
- Pair up – move towards stutter step and swim move – go both ways
- Grab Jersey – come from underneath and swim move
- Grab Jersey – come from underneath, swim move, counter move when cut off
- Dribbling – with gloves (roll them up when you are done)
- down right back left
- stutter between legs
- stutter between legs – crossover
- reverse spin
- retreat 2 or 3 dribbles – cross between legs
- Free Throws – rapid fire (report to manager) – personal record, win your basket, win the gym.
- Rapid Fire (3 to a hoop) means with no pre-shot routine or dribbles

Blitz Drill – 3 on 2 all black vs. 5 on 3 at other end – White vs. Black (Keep Score) – chart shooting.
45 Makes – 3 point shots, (2 minutes), half court and back 1st time, ¾ court and back 2nd time if failed 1st.

- give them their percentages on this. Feedback is important.

4 on 4 defensive cutthroat

- blocking off
- sideline pins

Catching Rules:

- Feet and Shoulders Square to passer
- Jump Stop on all catches
- Jump stop through your catch – meet the pass.

Passing Rules:

- Placement: pass to the outside hand – deflections are off the defense
- Have eye contact – if the receiver isn't looking then don't make the pass
- Velocity – Rip Pivot – step and pass.
- Corner with the ball – rip to the baseline first, speed read, then rip back out top.
- Use Punch Fakes to fake passes. Short and compact.

Cutting Rules:

- Cut Hard and with a purpose….if you cut well you might get a lay-up.
- Complete your cuts through the bottom of the net.
- Always have vision of the ball.

Offensive Emphasis:

- Turnovers – most important stat we keep. Ours vs. Theirs
- Shot Selection – wide open jumpers or interior shots
- aggressiveness within the framework of the offense

Defensive Emphasis:

- Ball Pressure
- Jump to the Ball
- Defensive Rebounding

Dunlap Fall 2002-

Warmup stations -
Shooting-flip ball out-2 foot jump stop baseline, elbow, wing off glass, and free throw
Jump rope-1 foot, skip, and both feet
Catching various sized balls, catch jump stop, and full court

Bigs-
Position-go live defense throws deep outlets

Quicks-
2 ball dribble
V back dribble
zig zag
zig zag with defender

Bigs-Coaching points-
always pivot to split line
get ball off backboard before pivoting

Lakers, Celtics, and Pistons had a successful culture because they were self-critical.

In drill-discipline has to be immediate.

Players can't apologize to you unless you apologize to them first.

Flare-cowards cut.

Make the players who shoot the most free throws shoot the most in practice-don't punish the whole team because of poor foul shooters.

Journey of a season depends on you.

When meeting with anybody-player, AD or administrator write everything out.

Be more professional than anyone else.

Vs Zone- send 4 to the glass. Try to get the ball into the
corners.

Offense virus-guys who dribble.

Video is for coaches not players.

In 1-1-3-when post defense is poor the perimeter d is worse-ball moving to fast.

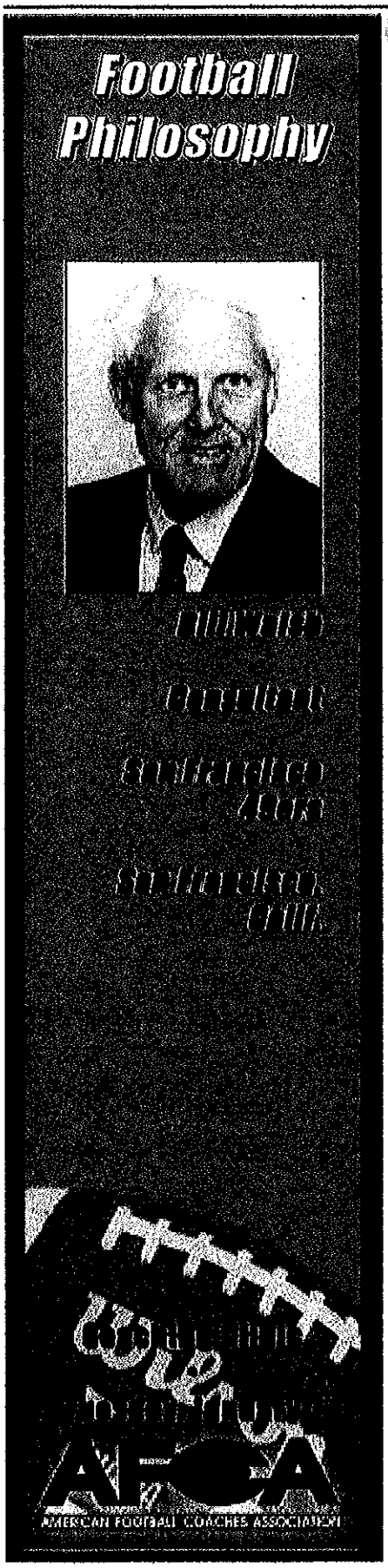
Get a good tough kid-praise him.
Practice running to spots w/wo ball-rebounding, press off make, and off a miss on d.

Lift 4 times a week. After lifting throw chest passes-shows why you lift.

Put in small groups of 3 each week-change em each week.

Ball movement is more important than player movement .

Scout-number of times ball is entered strong or weakside in OB plays and put the defense where they go.



The subject matter I have for you today is not technical football. I've got some diagrams here that I can shoot to when you need them. But after watching the bowl games, college football is at the cutting edge of the technical aspect of football. The strategies and the tactics that people are using are certainly comparable to anything in the National Football League.

Virtually every coach has a philosophy, a style. Those that are most successful have almost a purest approach to what they do. They're teaching it well. The game has never been healthier from that standpoint. It really hasn't. So, I don't know much I could help you. I could show you some theories of my own that may be of value, but it would take two or four hours to do it.

I just have a couple of observations on football in general, college, professional or high school. The first is, I've notice a lot coaches place the tailback at nine yards depth, even at eight and sometimes seven. We know that the tailback from that position can cut back or bend outside. The tailback has some options as he's viewing the blocking in front of him. But we also know that the tailback has at least three or four more steps to take before he gets to the line of scrimmage. So the offensive lineman or lead back have to hold their blocks that much longer.

With that in mind, probably the best running game I have seen in all of football was the Washington Redskins with John Riggins. He was placed at five-yards depth. He would counter step if he needed to allow time for the pulling people to get in front of him. But what we do is give up three or four steps to linebackers' pursuit if we line up especially deep.

Now, I don't suggest you change that. All I do is suggest that you do the same exact play and put your tailback at five-and-a-half-yards deep. If he needs to, he can counter step to allow blocking to form. But we don't allow linebackers to get full pursuit on us. We don't allow people to have three or four steps movement as we take three or four steps farther to get to the line of scrimmage. That's No. 1. So give that some thought, no changes in anything, just have two ways to do it.

The other one is pass protection. There should be a way, and, of course, there is, to protect the passer better than we do. One of them is to use the tight end and two backs as pass protectors. Both of them would check and then release, but you would have a way to pick up eight pass rushers.

You have eight blockers. You'd have a way to pick up eight people. You have two receivers working against man-to-man coverage. Then as those people checking and then releasing, they would release on patterns that would be open against the zone. So you could deal with the zone while your late releases, you could deal with man-to-man with your two best receiving people, but you can protect the passer.

Do I suggest you do that full time? No. But I'd have the ability to do it. The tight end would check the backer to his side. The fullback would check the strong safety. You'd have three people working weak side.

So there is a way to do that, and we did it very effectively over the years with the San Francisco 49ers but not as a steady diet. Because if you get in a split-back formation with a tight end, you can always shift right out of it or shift back into it. But it does take away some of the heat that's on the quarterback because they're taking too much damage. They really are, especially in the National Football League, but I see it with you guys. You've got some super fast people, not enough blockers, and all hell breaks loose.

So those are the two remarks I'd like to make. But most importantly, I know that all of us plan, very seriously, how we're going to install plays for spring practice in early fall. We plan it. We plan it in detail. We lecture our players on the techniques and the skills that are needed to do their job. So we have a calendar that projects us through training camp, certainly much as we've done.

But I think all people do that now all the way through. So from a technical standpoint, from a football standpoint, we're extremely well prepared. But one area that we don't prepare ourselves as well in is the area of indoctrinating your men and conditioning them mentally and preparing them to play within the philosophy that you teach and within the parameters of your teaching. We don't do that very well. It shows up all the time.

Most of us think, as an aside, that if we put certain statements in a playbook, that we have satisfied that need. You have eight or 10 rules that you'd have, some of you, 20, that you and your me to go through before practice starts. So you say, "Well, I've done my job." Or you speak to the

squad, as I've always done, in a session in which you go over all the necessary issues that are important to your program for people to participate in a fashion where they can learn the most and produce the most. You have that. But really, it's not enough. You find it all the time.

The night prior to our last game, against the New York Giants, I spoke to the team. I said some things that turned out to be sort of prophetic.

I said, "What if we're behind by 20 points in the fourth quarter, how do you respond?" I'm not looking for people to say, "Coach, we try hard." I'm not looking for somebody to answer me. I say, "What if somebody beats you on your pass protection and they sack the quarterback?" I said, "What if our offense is three plays in and three plays on the sideline. In other words, we're not moving the ball? What if all these occur? How do we handle them?" One thing, I said was "What if a guy puts and elbow in your face? What if a guy shoves you from behind? What if a guy raps at you and insults you? What do you do?"

I thought I had handled it. We play our game. At the end of the game both teams are turning on each other. Both sides have got one or two guys that are losing their cool and their emotions are controlling them. It could have lost the game for either side. So even though I stated that, along with our coaches, before the game, it still didn't show up at the end of the game. We very well could have lost that football game.

Well, that's an example of us preparing ourselves for the methodical, well-orchestrated way to cover certain points that must be covered with a team over a sustained period of time, periodically stating your case.

To start with, I want to talk about those areas that I'm sure are part of your teaching mechanism, part of your program, certainly a standard of performance, which is absolutely critical to any football team. Our standard of performance covered everything from how they wore their uniforms to how they took the field to how they moved between drills to how they focus on every situation in practice to how they responded to coaches and how they communicated with each other, what kind of an intensity you call for in a given drill. All of that was a standard of performance that the San Francisco 49ers developed. I hoped to have done that at Stanford when I was coaching there. So it covers all levels.

Your standard of performance is the basis of your program and what you expect of your players. That's important. Can you say that one time to your team and expect that to carry them through the next three months? Not a chance.

That has to be repeated many different times many different ways, standard of performance. Your staff members have to be a part to it. They have to be involved themselves in talking of standard of performance, every time you take the field, something related to standard of performance. So I can talk about standard of performance in preparation for a game or preparation for practice or practice itself.

I'm not going to cover academics with you. That's your very existence. But I do know you can't just once or twice a year talk about academics to your team. You just can't get it done that way. It has to be continually orchestrated where it is addressed with the team on an ongoing basis. We know for sure if you repeat yourself over and over saying the same things, people tune out.

So any one of these categories takes four ways to say it. Four ways to speak of a standard of performance. Four ways to speak of conditioning. Four ways to do it, and in different venues. You don't always say it in a classroom with players sitting there like they're in one of their classes. So this, in corporate business, has become a science. This is what I speak of whenever I speak to an IBM or Enron.

Conditioning, how often do you speak about conditioning? Well, obviously you speak of it. But over, let's just say a 12-month period, how often do you speak of conditioning? How many different ways can you relate it to a player, to a team or to a group of players? There have to be a number of ways to make sure that there's some incoming related to the player. Throughout this, you're always looking for some feedback here and there. Staff can always find it.

Next, we talk about sacrifice, year-round sacrifice by a group of men. Just giving one inspirational talk about sacrifice doesn't get it done. Sacrifice has to be spoken of over and over and over, much as the Marine Corps do, or the Rangers. The same things are stated over and over. They try to find a different way to state them because they're trying to reach people.

But when we talk about sacrifice we know what it is in our minds. This is what we expect of our players, to sacrifice themselves for the better of the team, to sacrifice for each other and to be willing to give up things to play the game of football. So sacrifice becomes very, very important only if it's repeated in different venues over and over.

We talk about skills. Skills are the very essence of playing the game of football. Those coaches here today who have developed a knowledge of skills, are those who are being most effective. The skills of the game. When Joe Montana was 38 years old, he and I were on the field working on his fundamentals by himself. We had one little ball boy to catch the pass. We worked on his mechanics, on his footwork.

I worked with Jerry Rice, at age 39, during this last off season at Menlo College, on his pass patterns with no passer there. We were working on his pass patterns developing and enhancing his skills. There will be TV announcers who will say, "Well, he knows everything. Why should he have to go to training camp? They know everything, why should they even have a spring practice? Why do you need these things?" Because football is a game of skill.

The best coaches select the skills that are related to their program, their philosophy or their system of football. They isolate those skills, and then they develop drills to teach those skills. The essence, the very essence of coaching or teaching, is to isolate skills and then find an efficient way to teach them that's practical, that can be applied to playing a game of football. That's the toughest job.

So, a staff member should take full advantage of developing a full knowledge of the skills that he must teach his players. Then he should develop drills and establish drills that players totally understand, that are an efficient way to impart those drills and those skills to the players. That is an absolute critical part of coaching.

Let's just talk about roles. How often do we talk about the roles of a football player? You have a freshman that just arrived on campus. There has to be a time, and I'm sure all of you have it, where you have a session for the freshman. There's also the redshirt who's back, who's there but will not be playing. When we talk about roles we talk about a backup player.

Now, he may not always be a backup player. He may ultimately be an All-American. But at some point in his career he's a backup. He may always be a backup. You have to develop an understanding of an appreciation within the squad for the roles that each man play. You've got a starter, we know them, and typically, hope-

fully, they're approaching their junior year when they become a starter. Then you obviously have the outstanding player.

The point is, it's the job of the coach to develop an appreciation for each one of those categories, for the coach and the staff to discuss, with the entire squad, how freshman feel right this minute. What's expected of them? How you can help them? How much they mean to the program? All of those kinds of things are related to a freshman.

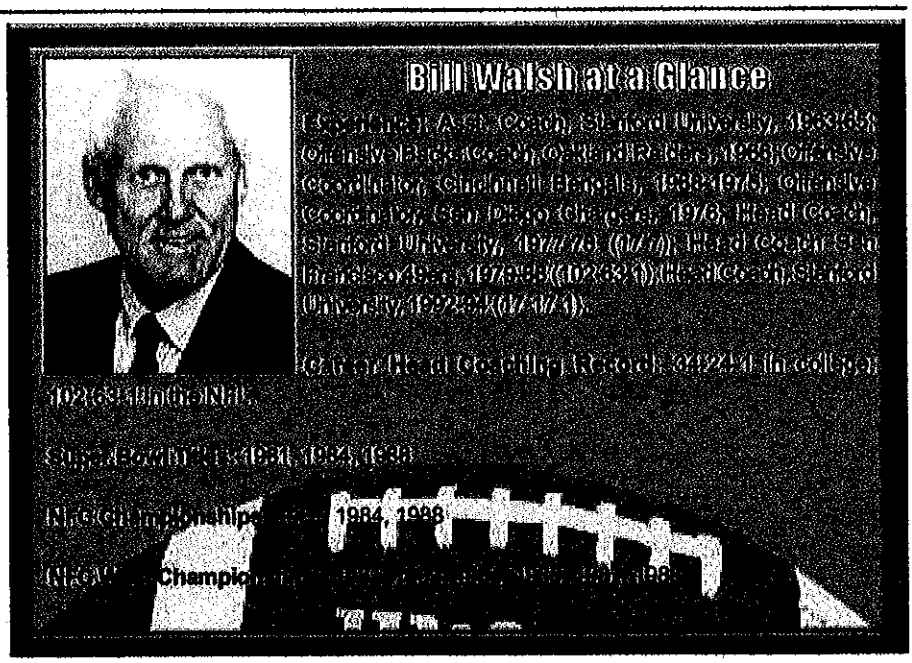
We know we've got to keep a redshirt motivated and focused. You can lose a redshirt so fast because his mind wanders. He's not even going to play in a game. He goes out through the motions of practice, waiting for the year that he'll play. In the meantime, he has not developed and enhanced his skills.

That's why he redshirts. You're developing and enhancing his skills, and he's not doing it. He's got something else on his mind when he comes to practice. That's the job of coaches, to keep pressing and keep working with the players.

Your backup player has to be ready to play. When I speak to our football teams, I say that any man in this room can win or lose this game. I'm talking about mid-week before a football game. Any one of you can win or lose it. It's true. If you cover a kick off and get in the wrong lane and don't identify the man that's attempting to block you, we lose the game because they get a 40-yard return on us, get field position, score a touchdown, and we're in trouble. So any man that's on the squad can win or lose.

Those men that service your regular players; they're freshman, they're redshirts, they're backups, they have to be focused on football because it's their job to prepare their team. If they do a poor job of it, and every one of you have been through it, we look and our scout squad did so poorly. We didn't understand this team was so fast or could do this or that. That has to addressed and not just in one conversation. That has to ongoing. Conditioning of the minds of the athletes, ongoing. It just can't be done in one simple speech about it. It can't be done.

We talk about group combination. What is that? Quarterbacks working with wide receivers and anything related to that. Defensive backs working on their cloud cover. Combinations of players, that has to be dealt with. The great players in college or professional football, high school in particular, all have certain players who must depend on each other to handle the ball to make plays.



When I was a high school coach, Bob Hidalgo and Grady Hudson worked all off season on some very primitive passes at that time. We went undefeated simply because those two guys could make the plays. They didn't make them because I coached them, "Take one, two, three steps, move to the left." They worked together and understood each other. Eye contact would tell the other guy what to do. So that part of it becomes very, very important.

When are you going to talk about life style? You'll say, "Now, men, don't get in trouble downtown. There's a certain side of town, if you see me there, don't tell anybody." But there are things you must discuss, and it can't be done in one conversation or one lecture. It's not possible.

What I'm trying to say is, a head coach is a CEO. The CEO has a number of expert people working with them. But his job or her job depends heavily on these kinds of things, orchestrating them, organizing them, testing them. This is full-time work.

Team relationships. It's absolutely vital that we continue to work in a multi-cultural environment on a football team, especially in these days, it's a diverse environment for people to communicate. There are ways to try to enhance that communication, but also to speak openly of people working together.

The offensive line and the defensive backs, typically it's a different grouping of men, even racially. Those men have to get to know and understand each other. How do you do that? Well, it can be done at mealtime. It could be done at training table. It could be done at certain activities after or before practice. You do everything you can to tighten the diversity of your football team.

The last thing we want to see is one group over here and another group over there. It can tend to happen unless the coach is aware of it. Then if you have a problem of any kind, you'll say, "What the hell's going on around here?" Instead of having a program, you deal with it directly over a period of time.

We talk about alcohol and drugs. I don't have to lecture you on that. Often we bring someone in to talk about. But those kind of things have to be covered at different times by assistant coaches, head coaches. We have to know if there's a problem. We can't let it all occur and then find out about it. We had it at Stanford. Something was going on, it didn't get to me until it was too late. So that kind of thing has to be addressed.

Communication is absolutely important. Staff communication, the head coach must sit and discuss, this communication. The last thing anyone of us want to do, and we've all been through it, is one or the other staff members offends you. You dislike him. He's invading your so-called territory. He's jump starting everything you say.

The head coach must be in constant communication about those kinds of things. How do we do it? With me, I said, "I never want differences on this staff." Our guys work long hours. They work six months

without a day off. Their season is two-months longer than yours. They work so long. They're in compartments. They don't leave and go down to the cafeteria and see co-eds and have a sandwich or something and come back to work. Their asses are sitting in a cubicle about this big, looking at videotape and planning practice.

So their nerves can be on end. They can be frayed. They can be fatigued. They can turn on each other. There can be sharpness. I said, "If there's ever a sharp word, any differences, I don't want it to last. Get the guy a cup of coffee the next morning. Come in and put your arm around him and say, 'What's going on?' Find a way out of that. We can't allow that to occur."

There are staffs, every one of us have seen them, where there are conflicts between offensive and defensive coordinators, conflicts between a line coach and the defensive line coach. Good God, they're competing against each other, "You son of a bitch, you get back there. That's not what you told me you were going to do." We've all been through it. The point is for the head coach, continually be discussing these things and keep them contained and minimized.

We have communication between players, which is absolutely critical to play football. They have to be free to be able to talk to each other in a way that makes some sense. Communication is absolutely critical. In your offensive line play, your defensive line calls, secondary changes of coverage. Communication is vital.

You have to work to cultivate it and nourish it all the time. One of the ways we communicated at Stanford, which I thought was a heck of an idea, except we had to play USC every year, was after practice we'd gather together. I would pick two players every practice to tell me how much that game means to them. Even in spring practice we'd do the same thing, how much the season means.

I'd pick a regular and I'd pick a player that may never get on the field again in his life. I would have them tell the rest of the team what this game means to them. Now, that's a way to include everybody, to communicate, to bond. When the lesser players, the backup players are asked to voice their thoughts about a game, the starters look over and listen to them. Then they realize, "I've got to appreciate this guy. This guy's working so hard, and he may not even play. But his is how much this game means to him." So get group participation whenever you can.

Communication with staff members during the game itself, you know how it can get. I don't have to repeat it to you. It can get sharp. Well, it's the head coach's job, not to eliminate all of that, to remind people that it happens, here's why it happens and here's why we can't have very much of it because then we're confused, distracted, and we lose our focus.

Team execution, how often do you talk about it? That's one that's not too difficult, but we have to find different venues to speak of execution. Our great teams had beautiful execution because they practice the same things over and over, because they communicated, because they knew that to win they had to explode and beat the other team to the punch.

I wasn't worried how tough guys were. I wasn't worried about whether he could take a guy down. I wanted people that could hit the other guy before he was ready to get hit. I wanted a strong safety that would support and nail the pulling guard before the point guard was ready to block him. I wanted our linebackers to attack guards across their head and beat them to the punch. Everything's beating people to the punch all the way across the board. You don't have to be a fast man to do that, but you have to move and explode. So that was a message that we had all the way through.

For us, intensity was absolutely critical, for a game and in practice. How do you practice? Men have to learn how to practice. You can't say, "No, no, that's too rough." There have to be forms of practice that reduce intensity at certain points where you're walking through, where you're teaching, where people understand it, where you have control of their emotions at that moment.

Then there are practices where there are scrimmages, people knocking each other's asses off. There's not as much of it now for all kind of reasons. You have to control intensity. You have to find a way to do it, and you can't do it by just saying, "Men, not so hard this time." You have to talk about it with the team as a group in different venues.

Another thing that comes up is media relations. When do you talk to your team about media relations? I'm not sure you talk to them before spring practice, but there's a point where you talk about media relations with your entire team, where you talk media relations with certain individual players, where you bring in your sports information person and they talk about the media. In some cases, you isolate certain writers, who are sharks, who are going to try to bring conflict so they can get into a feeding frenzy on it. But media relations has to be covered. You have to discuss that.

External forces that work on a player. We always find out too late about a player's problems at home. You have to account for them. They have to be addressed. There has to be a point in time where they're addressed, and not just once. They have to be addressed a number of times so people feel comfortable coming to you with problems or with you understanding their problems.

School tradition. We talk about it. It means a lot to every school. There's some great things to say about every college, university, every high school. There's a time when you speak of it. There's a time when you formally speak of it. You may have former players there, to talk about school tradition. You may have people from campus come in.

You'll also talk about it just before you get on the bus to go play a game. You may also talk about it just after practice when you bring your team together. But school tradition is there, and you speak of it. But school tradition isn't some grand ol' thing. "Remember when Alonzo Stagg coached here in 1892 his team went undefeated." I don't know if they connect to that, but it's nice to know about their school, their tradition and take pride in it.

We've got to be willing to cover injuries continually, rehabilitation, the team physician, the trainer and what you expect. You have to be willing to discuss it before any contract work or before spring practice starts. We have to have a team meeting on that. But there also must be times when you have your trainer there, your team doctor there.

There are times when you'll have to go to an individual player when they're not reporting for rehabilitation, when they're not doing their work. You've got to be visible in the training room. You've got to be doing all these things to deal with injuries because, as you know, there are players who just don't want to have treatment. There are players who'll want treatment no matter what happened to them. They want to be in that tub to feel like an athlete. The point is that category has to be continually addressed.

Inspiration, how much inspiration can you give a football team? I tease people about it, because I'm not bad at that. Virtually every one of you are not bad at inspiring people. I'd always tease about it, because when I

inspired a team I felt great. I felt fantastic. I had done my job. I was proud.

But by the time we went out and they got through the goal posts, they'd forgotten everything I'd said. They had reverted back to what we had taught them. So inspiration is great. It makes you feel good. Sometimes they have it on television. Some guy at half time is talking to his team. Everybody's the same, "We're going to do it. We're going to do it," jumping up and down, "We're going to kick their ass." All those kind of remarks.

But in reality, what happens? Almost immediately they work back within themselves to how they've been trained, how they've been prepared, their individual skills they've developed and the poise and presence they have developed by you continually conditioning them on the importance of it. It's not inspiration. Bless its heart.

The best teams that I had, I had leaders on the team that would end up talking to a team just before the game. We had probably one of the greatest two or three teams of all time. We had a Ronnie Lott, who was a fiery player, one of the greatest players of all time. He'd get up and say the same things. He was so emotional he couldn't even speak. He would just jump up and down and yell and try to say a few swear words. People were trying to calm him down. They didn't want him to hurt himself before we went out there.

Then, very quietly, Keena Turner, who was a Purdue grad, would start talking. Everybody was waiting for it. He'd start talking about this and that. He'd have about three minutes. He'd be talking. Everybody waited for Keena. I didn't realize Keena was a team leader, basically, until sometime later, that he was the man that was the absolute key to what we were doing. So inspiration can come from players, but often they aren't the players you think are inspirational. They're not the one that makes the most noise.

An inspiration can come from a backup player who people respect, a guy that just plays every other game. Inspiration can come from anyone. You take advantage of it, but don't assume one lecture to the team. You've got them all together now, and now you're going to sell it. And now we're going to play better.

I can remember John Robinson, bless his heart, I know he's not here. He lives in Vegas. He's down on the Strip somewhere. I'm sure of it. But John Robinson, bless his heart, he had the USC team, national champions, and I coached Stanford. John and I would walk as the two teams would walk out to the stadium, one behind the other.

They had to walk about 300 yards. I never let my team walk behind the USC team because they would see them. I didn't want them to see them at all. So we'd go first, but John and I would be talking. He said, "This is the greatest tradition of football. Is this America's greatest game? Look, there's 65,000 people here. These two teams have been playing each other for years. Isn't this a magical moment?" Magical moment? We're about to get our ass kicked. Who was he kidding? And he meant it. So I just remind you that inspiration can come from all sources and we have to find a way to put it together.

We talk about security and law enforcement. You need that. It's always something. You're always reactive to that instead of proactive. You can't have some policeman with a big revolver in his side with his hand on it talking to the team about if anything goes wrong on campus. That's not going to do it. You know that.

On the other hand, you do need sources and resources and examples of teams. If something happens to a team in the South and you're in the North and you say, "Look what happened down there at, Schmott's Tech," or whatever it would be. "Look what there. That player got in trouble. Gentlemen, this isn't going to happen to us, and I'll tell you why." You use examples as best you can, without getting personal, to talk about what can go wrong.

Problems, problem players and coaches. You have to be quite willing to openly talk about generic problems, not just problems. Generic problems related to their home, their girlfriend, their family, their use of drugs, alcohol, partying, pregnancy, everything. You have to be willing to talk about those things so people will come to you.

Here's a great example. I had five guys on my football team, it was great football team, I knew were using cocaine. Every indication was they were still performing well. They were great players, still performing well. So I had a meeting, and talked of all the dangers of cocaine. I talked about all the problems that could occur. I talked about law enforcement. I had Dr. Harry Edwards, one of my dear friends, speak on drugs and alcohol.

I was talking to the five guys. The rest of them were fine. I said, "If anyone wants to come to me, no one will ever hear about it. No one will ever hear another word about it, but we will treat privately. We'll take care of it." I thought I did a beautiful job.

People patted me on the back, said, "Bill, you were eloquent. That was fantastic." I said, "Come to my office and we'll speak." So I thought, I'd made some progress. I go into my office a little later, and there's my center, Fred Quillan. He is in a space right like this. I thought, "My, God, Fred Quillan. Hell, this thing's spread throughout the whole team. Fred isn't a guy to do that. He likes to hunt and fish. What's he doing here?" He said, "I've got to see you, Coach. You were talking to me. You were talking to me, weren't you?"

I said, "Well, Fred, I was just talking generically to everybody, but if it applied to you, I'm glad to have you. Come on in." He said, "Coach, I've got to tell you. I've got to tell you, Coach." I said, "Well, what is it?" He said, "I've been taking sleeping pills." Sleeping pills? What the hell's this? Sleeping pills. I said, "Fred, don't take as many. Get out of here."

The guys I'm talking about, we weaned them out of it. They did fine. Their careers went on. The point is, I was making an effort to open it up to everybody. So problems have to be discussed generically, so people know if they have problems, then maybe other people do, too.

Regulations, code of conduct, all of that can't be just in a playbook. You can't just talk about it once. You can't just say, "Remember? Haven't you read your play book? It's in your playbook on page seven, paragraph two, the third sentence. It tells you not to do this. Come on, men. None of us would live a life like that ourselves either. "Fall back to the one where I told you ..." That doesn't work. I told you it's too late. Something's happened. You can't tell people something once and expect to sink in. It just simply doesn't work.

The locker room. It's important, men. Do you guys feel very comfortable walking into your locker room? Do you, honestly, think about it now? Do you really feel good about walking in? Or is there a little different culture in there? Certainly, the music that they're playing, we don't identify with very easily. I can't understand it myself. I know four-letter words come out of it a lot.

But the point is can you go in that locker room and feel comfortable? Well, some places you can't, especially in the National

Football League. There are coaches in college football who have had basically undefeated-type teams who had head coaches who never went in their locker room.

They don't feel comfortable there. The only time they feel comfortable, is if the players are out there practicing, following their directions. So the locker room becomes very important. It was my policy, always to have an assistant coach eating lunch in the locker room around the players. I would be there whenever I could.

I wanted to feel free to go walk up to a player, by his locker, and speak with him. I wanted to feel free to exchange with the different players. So it's for us not to allow, in a sense, sort of a natural gravitation among certain players. A lot of African-American players, let's just say, that would prefer their own needs and their own culture, they prefer it. That is fine. But we have to have diversity. So it's important for all of us to exchange with each other and be part of it.

Another point I have there, appearance of your locker. If you're going to be a class organization, you're going to be like Jerry Rice. Everything Jerry Rice does is particular, neat and just fantastic. The man is unbelievable the way he dresses. He stands in front of the mirror before he plays. He wants to be the perfect football player. He's 40 years old. He wants his socks, he wants everything perfect.

That was the position we took with our team. When we take the field we're professionals. Our appearance is that of a true professional, Mohammed Ali, Joe Frazier. We want to be a true professional. They don't come in with sloppy crap hanging all over them. So that's very important, the appearance of the locker and all around it.

Now, can you say, "Come on, men, clean out your lockers. Damn, we're getting everything out of here. Get those old socks out and all that"? No. It's got to be continued. You talk about it. You're in there. You tease.

I used to have a contest with the players with the cleanest locker. The first prize was $100. Everybody got a dollar. It worked for a couple of years, then guys started cheating on each other. Everything would be fine, and then one of the most innocent guys that reads *Field & Stream* would have a *Playboy* spread in his locker there. He wouldn't even know it'd be there. He'd say, "See, Coach," and whoa! Those kind of things happen. But the point is you're in the locker room, you're exchanging, and you're working.

Theft, don't wait for it to happen before you do anything. What happens when there's theft? Some people are weak. Some are susceptible to it. Sometimes it can be identified. But the worst thing about theft isn't what's stolen, it's the suspicion or paranoia that develops as to who did it. So before long, you may have a situation where people are identifying the wrong person as the thief or suspect them.

If you want to break down your football team, have somebody going through that locker. You may just have one person out of 85, one person who does it, and you're in deep trouble. So we have to talk about it. You have to talk about the things that are important to them, where they put them, how they do it and how it damages the team. All those things are related to just one little word, "theft."

So these are just some areas. I missed some, because I didn't talk about things that were related to the game itself. Like how you talk to your team about being behind by 20 points. How they'll play. I didn't talk about that. Or worse yet, being ahead by 20, how they play being ahead by 20 and blowing it. We've seen that in bowl games.

You've seen it with your team. Everybody has seen it. We've seen it with our team, being ahead and blowing the game. All those kinds of things have to be discussed openly so people don't go into a trauma, they don't go into a shock when this happens. My point is, we could be behind 42-0 and we have the ball. We're going to execute. Why? Because there's another game. This isn't World War I. There's another game.

How you finish a game is important. How you execute in the last series while losing is important. It's your standard of performance. Your standard of performance holds you together. It's the fiber that holds you together when you're behind and you're losing. By God, we all lose. That's part of the experience. Some people get through life winning 48 straight or something like that. It happens occasionally, and everybody wants to be like that.

I tell you, the greatest coaching job I've seen was by Jimmy Johnson. It wasn't at Miami. At Miami, I didn't really care. He won every game sometimes against Chattanooga State or some school they brought in and beat them 70-0.

The best job he ever did was the one for the Dallas Cowboys when he went 1-15. When I watched that team at the end of the season after losing 13 or 14 in a row, they're playing their ass off. They're playing as hard and giving the absolute effort. They're playing their hearts out. And I said, "There's a great coach." Jimmy Johnson is a great coach off of that. Not all those championships, but how his team played under absolute adversity and were willing to sustain themselves and play for each other.

Let's talk for a few minutes about the venues in which you cover these different categories. What venues do you use? There's a formal team meeting. We all have it. We all feel full power when we talk to the team. So we know we have them. How long do you have them when you're talking about some of these categories, not just football.

Your remarks are good for five to eight minutes, no more. You start to lose them. You start to repeat yourself. If can only repeat yourself a couple of times in one setting, you lose them. They say, "Coach, what time's practice? Let's get the hell out of here." There's only so much you can do in the classroom.

But you do need the classroom to initiate any number of these categories we've talked about. You need the classroom. On the field is one of the best times to talk to your team, but you're only going to have about five minutes. When you're through with practice, bring the team together. Put them on a knee, they'll listen. They'll listen at that time, and you can review any one of these categories I've spoken of. But that's the time, is the best single time that you can make connection with your football team. You can do it before practice, but you tell the team to take a knee, you're going to talk to them, they're waiting to go. They're waiting to practice. You can cover some things. No question about it, but it's after practice.

In group or unit meetings. You, as a head coach, can go from meeting to meeting. I assume that some of you had meeting rooms for each sort of classification of player. The head coach goes in that room, puts his foot up on a chair, and he says, "Men, here's what I want. I want skill. I want you to concentrate on your skills today. That's what's going to make the difference in this football team."

Coach Schmotts here, he teaches the skills. He drills them with the drills, and he's sharp. Now, the head coach, instead of going back up to his office and turning on ESPN, he should be going from meeting room to meeting room with a message, one

of those that we've talked about. You talk about getting their attention. There's only 12 guys in that room and the head coach comes in and looks them right in the eye and points a finger. Man, you've got their attention. Man, that's serious stuff.

You've got offense and defense. The head coach makes a mistake by not being involved in both. The greatest head coach probably of all time was Tom Landry, because he coached offense and defense. He coordinated both, and he produced super football teams. I would say he would be considered the best all-around head coach in history. He could do it all. I couldn't. I know that.

The point is, you can't isolate one side or the other if you're the head coach. I talked to the defensive coordinator. I'd say, "What can I say today? I have four topics." All right. What are the topics? "One is if you somehow get control of the ball and you're a defensive lineman, hold onto it. More times than not, a lineman picks up a ball or somebody that's not used to carrying it, picks it up, runs, gets hit, and the ball is knocked loose." How many times have you seen it? Over and over. So I talk about that. The next thing I said was, "I don't want you to be on that block. Unless that ball is running right at you, your ass is off that block." All it takes is things like that.

Can one man in football make a tackle nowadays? That's a question for all of you to think about for a second. Does one man make a tackle? Not a chance. It can be done in the open field. Hopefully you've got good tackling secondary. It takes two.

The backs are bigger, stronger, faster, and they break tackles. One man can't make the tackle. You don't tell them that. But as a coach, you condition them to that. You've got to have two bodies on every tackle. You've got to. The runners in this day and age are ranging up to 250 pounds. There's not a chance. Even your best linebacker has one heck of a time taking down a great runningback.

You need people at the ball. We've all talked about it. But you have to know distinctly, "We're not going to take this guy down with one man." We're not going to do it. "You've got to be there. You've got to be there." Those are the kind of things you can go into a defensive room or an offensive room with.

Individual exchanges have to occur between the head coach and the players. You must find a way to personalize the relationship to where you show an interest in the player. You can't mistreat someone or overlook them, fail to exchange with them and then expect them to sacrifice for you. What are they, robots? It won't happen.

It's your job as an assistant coach, or head coach, to exchange individually with players whenever you can. That doesn't mean to placate them. That doesn't mean to be their best pal. There has to be separation between you and them, but you don't speak of it. You just get on a subject that you can mutually discuss, but you show an interest.

Call a player by his first name. Show him you know his name. We're talking about the bottom 40 guys on your roster. They've got to know that you know them, that you care about them. All you have to do is say one nice thing to any scout-squad man. Just say a nice thing as he's leaving the field, "That was a hell of an effort on that. That's really going to help us win the game." That's all you have to say. I know you do those things, but not enough. You don't do them enough.

Playbook. Be careful men. Playbooks are for coaches. You feel great putting a playbook together. "Look how thick it is this year. That's an offense right there, baby. We can handle anything." Well, how many players really study their playbooks? The ones that usually do are the ones that never get in the game.

They can repeat every word. They sit there reading the playbook, discussing it. "Boy, I'm going to be a good player. I know everything in the playbook. Now, I'll be good." Well, just don't expect too much from it.

You have to document everything. You have to be willing to state your doctrines, state your beliefs and state your theories. But it's the practical application of it. So don't count on it. Please, don't go back to one of your players and say, "It's in your playbook. You should have read it." Give me a break! You gave them that playbook six weeks ago.You're going nowhere with that stuff. It's a cop-out by the coach.

Leadership starts with sacrifice and starts with commitment. It starts with complete and total focus. It starts with a willingness to communicate with other people. It doesn't start with who yells the loudest and who jumps around the most and who has the nicest-looking face for leadership, who looks like a captain. That's not it.

Leadership is not that easy to identify. Let it reach the surface. Let leadership reach the surface, and it will. Then you make use of it.

Now, do you make the guy an Uncle Tom? Do you make the guy a little joke? "God, look, he's in with the coach again. That sorry ass." That's not going to help. No. But leadership is expensive. It comes from the group, and it demonstrates itself in many ways. So often, people we think should be captains really aren't the leaders. It's that simple. Just think about it.

Speakers. You have speakers come and speak to the team. You've got to muffle them after they've talked 20 minutes. Because every speaker you have is going to want to pontificate and then go back and say, "You know what I did for Wichita State? I changed their whole program. I talked to them about motivation. I taught them how to get peripheral vision. I taught them how to strengthen their calves," or whatever. Give me a break! But you do need speakers.

You need academic speakers. You need people from the faculty, but they're only going to talk for 10 minutes. Then you put the hook out. You need people from all those different areas for there's something very specific they should be responsible for. But put the hook out. They can only talk so long.

Bulletin boards. We've all seen bulletin boards. I just put it up there. We all use it. Do anything you want with it. It's your business. I don't care.

Assistant coaches have to be a party to it. An assistant coach must have the same agenda. Find the same agenda as the head coach. No matter how poorly the team is doing, you must have an agenda that's the same as the head coach's. Your ambition is going to kill you if there's a hint of disloyalty on the part of an assistant coach.

The assistant coach is obviously the strength of the game of football. It's not the head coach. Many head coaches in the National Football League, and I'm afraid to say in college also, are press secretaries. They come up and give the news, speak with the press, and then go back and say, "What do I say tomorrow?"

The guy who does it all, that's the assistant coach. Now, what is an assistant coach? You've got to be, I've already spoken of it, an expert in what you do. Thrive on it. Want to be the very best in your job. Don't think, "I'm going to be a head coach. I don't need to know this stuff. Wait till I get a team. I'll get them in front of me, and I'll inspire them." It doesn't work. You've got to be the best there is.

How did I make it? With a sorry athletic career, if you want to call it that, how did I ever make it? Because I got so good at

what I was doing. It was with the forward pass that I was a value. The value of an assistant coach is your expertise, your knowledge, your ability to teach and your ability to develop drills and skills to teach. That's your quality. You grow from there.

LaVell Edwards coached in high school for eight years. That's when he became a real coach. So it's not the level, it's how good you get at what you're doing that makes the difference.

But assistant coaches in venues of communication are absolutely critical. The head coach will assign those times. And I'll get to that in a second.

The athletic director can be brought in, and there are times when he will choose to talk to the football team. It's very important that we're all on the same page. It's important that you don't lose the athletic director. You're so busy with football and he's so busy with Title IX, that the two of you don't even connect. Before long, something goes wrong and you're saying, "They're not giving us the support." He says something's wrong because there's some problems on campus and the coach didn't deal with them.

You've got to include the athletic director. It's the coach's job to deal with the athletic director, not the athletic director's job to deal with the coach. You go to him or her. You invite them to practice, invite them to the game. You invite them to a meeting and ask them if they will say a few words on this specific subject. Include that person. But it's up to you to do it, because he's the one that may terminate you. So you've got to be the one that connects with him or her.

Parents are important. Now, you've recruited a lot of these guys. You know their parents. You have to know when to call and why to call. Whenever you call a parent you say something very positive about their son. Then there may be something you'll have to discuss with them that's not positive. But start out with thing some very positive. In some cases you have to really work at it. But you'll find something positive to say about that youngster.

Just remind yourselves the players hear everything you say to them or about them. We all have been through it as players ourselves. If you overhear coaches talking about you in a negative way, it kills you. If the coach talks to you in a very demeaning, ridiculing way, it kills you. You can get mad. In some cases if you're not real smart, you try harder. But in reality, everything you say really is there for the rest of their lives.

A lot of us that are here maybe college, high school coaches. Whatever you say, they never forget it. I had the 40th reunion of my high school championship team. The players say, "Remember the time, Coach, when you said this and you said this?" They remember every minute.

We have a huge impact on their lives, a tremendous impact on their lives. There isn't a person in their life, including the clergy, their parents, that has more impact than you. You're doing it under real severe circumstances when they're being tested physically and mentally, when they're vulnerable.

You're not doing it at the dinner table. You're doing it on the field for their very existence. It means something to them. So, start everything with a positive remark and then criticize like hell. But start with positive, "That was really great. You got in a good stance," then go from there.

I have one other thing here are the sort of the tenants of communicating with the athlete. You've got to personalize it. You have to know their name. You have to be able to say something positive. But the head coach in particular has to be able to personalize with his players.

Especially if you're a European-American and they're an African-American. You had better be able to communicate on a personal basis. From a cultural standpoint, they can sense if it's phony. If it's staged. If it's bull. So you've got to be able to personalize.

You establish parameters on everything you do. There is a separation between the player and the assistant coach. There has to be. No matter how much you want to be liked as an assistant, it won't work on the long-term. There has to be separation between the head coach and assistants. When I say separation, I'm not talking about distance. I'm just talking about roles that you play, a respect, understanding, and appreciation of them.

You have to give an opinion, and you have to give your expectations to your players in absolute detail. Don't fall prey to some of the general remarks that are made. "We're going to kick your ass" or "You're getting your ass kicked," that kind of thing. What are you there for? They could hire any guy driving a beer truck to do that. You may be doing that if you do it very often

All these things we've spoken of, there's got to be about four ways to say them. You can't keep repeating the same thing in the same drowning language, same language and same terms. You've got to sit down with your staff, and say, "Now, how can we talk about execution? What different ways can we talk to our team about how we execute?" If we're talking about one of the other categories, whatever they may be.

Sacrifice. How can we talk about sacrifice without saying it the same exact way every time? So we have to have about four ways to say the same thing. There's got to be a theme for the day or the week, not to the team, but you guys. You're emphasizing something every day, a real theme that day that really drives the message home.

I did a calendar. I took a calendar of a week, and all this wouldn't happen in one week. It's the job of the head coach, working with his staff, not only to have a calendar about installing plays, not only a calendar for practice schedules, but a calendar to give messages to the team on a given day.

Let's just say on Monday, in the classroom, we're going to talk about standard of performance. It's going to be a five- to 10-minute talk by the head coach. In the classroom you're also going to talk about conditioning for five to 10 minutes.

Let's move it over to Tuesday. Tuesday, you're going to talk academics in the classroom. You're going to talk about the locker room in the classroom. Wednesday, you're going to talk about sacrificing after practice, and you're going to talk about communication from offense to defense in the different rooms. The head coach is going to do that.

On Thursday, you're going to be talking about conditioning after practice. In the classroom, you're going to be talking about their skills when you meet with them as a team. Friday, in the classroom you're talking execution. After practice you're talking about injuries. We can go on and on.

I did a whole month that way. You're not going to have a month filled with that kind of thing. Let's just say the calendar runs you from February until the last day of class, the end of May. You have a calendar with all those months, and you have covered every subject on that calendar. You say some of them need to be covered eight times, some 12 times, some twice. But you then know how often you've spoken on that subject, and you know that you covered it thoroughly. That's all you can do as a coach. You've thoroughly covered every category, every part of the game of football as you teach it, and you've done it in different venues and at different places and times.

My time is up. Thank you very much.

The Winning Mind Of Bill Walsh

By HANK NUWER

Portrayed as a cool, calculating, stone-faced egotist, this coaching genius also has a warm, vulnerable side

DISGUISES. BILL WALSH HAS A million of them. No doubt you recall Super Bowl XVI, when the 49ers coach, clad toe to cap in a bellman's uniform, carried Joe Montana's bags for him. Or think back to that 1980 team meeting (after the Niners had booted eight games in a row) when Walsh donned a cabbie's hat and announced, "I'm free-lancing—if anybody needs a ride home, I'm available." Then there's the awards banquet in Rocklin, Calif., that he crashed. Walsh startled Montana, guard Randy Cross, and former San Francisco great R. C. Owens by masquerading as an *18*49er prospector, complete with wire specs and fake beard.

But not all his disguises are successful, reveals Geri Walsh, Bill's wife of 30 years. "One time he was outside the house pretending that he was the Easter Bunny," she chuckles. "The kids then were roughly about two [Craig] and six [Steve]. He was wearing a mask, but it [the bunny hop] wasn't nearly as successful as that bellhop trick in Detroit. The kids didn't fall for it, not at all."

That the kids knew who *was* that masked man speaks well for their perspicuity and badly for Walsh's acting ability. The story serves as an epiphany for the man Bill Walsh really is deep down despite the role-playing disguise he flashes in public. There *is* a lovable side to the hoary-haired, stone-faced disciplinarian standing so emotionless on the sidelines while thousands of frenzied 49er fans cheer his every complicated move. It's a side that seldom is seen, because it's a warm, vulnerable, human side, and he displays it only when he has failed or is faced with failure. His ebullient, rock-loving, 25-year-old son Craig's favorite memory of him is the time Dad assembled a pool table "that leaned and collapsed like the Tower of Pisa." And wife Geri chuckles enigmatically when asked pointblank what her husband is like in private. "I don't think he'd like you to know!"

WHAT BILL WALSH *WOULD* like you to know is that he's a winner, a man who is good at what he does. At everything he does. Whether it is pounding a tennis ball, leading a political discussion, or creating the most complex offensive playbook in the history of football. "I think he likes to think he has to be the best at whatever he strives for," is how Geri sums him up. "He's dedicated, thorough, and a workaholic."

And yet this master tactician who has garnered two Lombardi Trophies in but six seasons as a head coach in the pros seems discontented despite his success. Again and again he has announced his impending retirement, only to withdraw it when some fresh success stimulates him to pick up his shield and walk the war trail once again. The closest Walsh came to packing it all in was in the aftermath of his Super Bowl XVI victory, when rival coach Forrest Gregg mocked Bill's admitted lack of ability as a college player, and wolves behind every tree sneered at what seemed to be his greatest moment. In short, people were telling the greatest coach in the world he wasn't *really* the greatest coach in the world. Think how you'd feel if you were—hell, the Easter Bunny—and people kept telling you that you weren't *really* the much-loved rabbit, but only some impostor that had stumbled upon a basket of golden eggs.

"He found it so difficult hearing things people were saying, that the year before had been a fluke," said Paul Hackett, Walsh's quarterbacks/receivers coach, after his boss elected to stay. It wasn't until last January 7th, scant days before the 49ers' domination of Don Shula's Dolphins, that team owner Edward J. DeBartolo revealed his coach's promise to honor the last two years of his existing contract. Walsh himself told reporters gathered in the 49ers' unpretentious Redwood City facilities that anything like "an average year" would have been his last as head coach.

Some harsh things have been said in print about the tall, grandfatherly Californian. *The Washington Post's* Tom Boswell called the coach "estimable," but panned "his strung-too-tight intensity and his barely disguised assumption that he's a cut above his profession." Boswell reviewed him as a man with "vanity" who "had been choking on his own brilliance for nearly 20 years." The caption with the photo of Walsh that accompanied the article snipped that "Bill Walsh's accomplishments don't yet equal his self-image." In other words, take away his two Super Bowl wins and his 6-1 playoff record, and whaddya got? An admittedly ho-hum regular-season mark of 49-40 entering '85, with such dismal years as '79 (2-14), '80 (6-10), and '82 (3-6) soiling Walsh's resumé.

Perhaps the comment that stung the hardest was the harpoon hurled by an unnamed "critic" (quoted last January by Frank Litsky of *The New York Times*) who charged that "Walsh's ego is so big that he needs a separate locker for it." (As a result of the

ILLUSTRATION BY TODD DONEY

charge, perhaps, Walsh seldom utters the personal pronoun "I" when he discusses himself. He uses the royal "we" so often you begin to look nervously around the room to see who in hell else he's talking about.) Faced with the quote from the *Times*, Walsh seems genuinely puzzled, displaying no ire in the carefully constructed response he gives.

"I've seen the ego remark, but I have a difficult time with it because I don't understand it," rebuts Walsh. "I think a person who is egocentric generally can be spotted through the people working around him. They're afraid of him, or they don't trust him, or they don't have confidence in him. I just don't see that in our organization. Maybe to some people, ego is showing a lot of confidence, showing a lot of pride or too much of it—but I don't understand it [the charge]."

INTERVIEWING WALSH IS MUCH different than jabbing a mike in front of a gabby guy like John McKay or somebody folksy like Bum Phillips. You feel something like the time you nervously encountered your sternest college prof to try to change your grade from a "D" to an "A." You study the patrician nose, the engraved lines on the forehead that come after 54 years on this planet, the casual but expensive brown sweater and slacks, and the most famous mop of white hair on a man since Robert Frost's. And you wonder if he'd like to trade his recognizable face for a less classic, more anonymous model.

"I don't know that I miss anonymity, but you are on stage an awful lot when you're in public," he says. "I can't say that I necessarily appreciate it sometimes, but the one thing I appreciate is that people from all walks of life, every age group, and from every ethnic and economically different background, all acknowledge the 49ers and tend to acknowledge me. Whether they be San Francisco Chinese, Chicanos from San Jose, blacks from Oakland, whatever, we're acknowledged, and *that* I appreciate."

Unlike the Redskins' "hog" community and what was once Oakland's band of lovable thugs, no one can accuse San Francisco of hiring its Niners from Central Casting. Walsh has no problems accommodating kick-return specialist Carl Monroe's lengthy locks, defensive end Fred Dean's disdain for a Spartan training regime, linebacker Riki Ellison's combativeness, and tight end Russ Francis' love for swift, big Harley-Davidson motorcycles and free-falling from airplanes. The coach is blind to all external idiosyncrasies of his players as long as the team shares the goals and aspirations of management, namely to kick hell out of the rest of the NFL.

"We do have a lot of individuals, and they all play a role and blend beautifully together on the field," says Walsh. "This is a very selfless team, and yet we have a lot of players who are unique. I've no objection as long as they meet the same criteria that the rest of the players meet. I willingly took on Thomas [Hollywood] Henderson, which, of course, didn't work out, but we've taken on Fred Dean and other players with their own personality who did."

What Walsh and his team cannot appreciate is someone whose idiosyncrasies side-



Walsh has a knack for developing receivers and quarterbacks.

track the team from winning. There are only 20 members of the 1981 Super Bowl team remaining on the 1985 roster. Hollywood Henderson was quickly discarded when his moves failed to match his mouth. And when Russ Francis alienated his teammates by pouting on the practice field when Walsh refused to start him three years back, the coach showed the famous but nearly hidden rage that smolders beneath the preppie sweaters he favors. Walsh allegedly melted the Astroturf when he blistered Francis with a lecture, and Russ—a free spirit but no dummy—responded by playing *and* practicing with a fury.

Francis is but one of the many retreads that Walsh has installed on his Niner machine and coaxed another 100,000 miles from. In particular, the coach has enticed productive years out of free agents other teams have spurned, including Lawrence Pillers, Bill Ring, Mike Wilson, and Hacksaw Reynolds. He's also had immense success with the likes of Ray Wersching—the 35-year-old, one-time San Diego castoff who has bloomed under Walsh—whose goal is to star into his 40s, á la Blanda and Stenerud, and who last year led the NFL with 131 points.

"Bill's unique," insists Wersching. "He has a real grasp of what he's going to do. He instills confidence in me because I know *he* has confidence in me. That helps me perform. I'm not always looking over my back."

Walsh's theory is that a player who succeeds with him does so because the player needed a new environment, not because of any special talent his head coach has for wheedling better performances out of the men playing for him. "We coaches forget that there are different stages in a player's career," he says. "A player may fail with one team, and that player may have an opportunity with another team and fail, but he's coming closer. By the third opportunity, he's developed his fundamental skills and his physical maturity to be able to compete and become an effective player.

"Maturation, learning, being in a different atmosphere and different conditions all are factors. You are criticized for letting a top player go, but really, it was just an early stage in his career in which you had him. The same may be true in the end [stage] of a man's career. He can become stagnant, lethargic, and disinterested with his club because everything's become routine and his performances have dropped off. Given a completely new environment, and afforded an opportunity to develop almost a new personality, a player can be reborn. Coaches who have been most successful account for this sort of thing."

JUST AS HE IS ON THE FIELD, BILL Walsh is a study in composure during an interview. His legs are crossed and relaxed, his hands making only tiny movements when he makes a point. If his sweat glands are at work, he doesn't show it. He possesses no nervous mannerisms. But his mind is elsewhere during this interview. Twice he startles his questioner by giving answers that bear no relation to what was asked. Asked, for example, to name what traditions the Walsh family keeps, he says: "We've had two grown sons and a daughter, and I think we're getting along extremely well."

At other times, particularly when asked a question that interests him, his responses are incisive. Asked whether the pressures of getting ready for yet one more push in '85 were intensified by his 1984 Super Bowl win, he responded with his best Ol' Perfessor monologue.

"I don't have any feelings that way," he says. "This season will be a challenge unique in itself, and that's one of the attractions of coaching that many highly successful men [in nonsports fields] envy. We always have exciting things happen to us. We conclude one experience and begin another one anew as a given season. So many men I know envy that kind of life. It gives life a lot of meaning because from year to year there is anticipation. That's the exciting part of coaching. Now there certainly is a downside—that's very evident."

One down side is all the time and energy Walsh took from his family en route to success. His move to San Francisco to accept his first pro head coaching job in 1979 ended 24 years of wandering from job to job. "It was tough going to three different high schools, although I think I adjusted OK," says son Craig. "When I was young, moving was difficult, but we had no choice."

Ironically, Bill Walsh's many moves as an adult paralleled his own unsettled boyhood. His father, also named Bill, lived up and down Walsh's native California coast, taking a wide variety of jobs, including stints in a brickyard, a railroad yard, and an automotive plant.

The road young Bill took led straight to the gridiron. He performed satisfactorily as a quarterback at his last high school stop, Hayward High in northern California, and started at that position for two years at the College of San Mateo. After leaving the community college, Walsh enrolled at San Jose State and vied as a walk-on for the quarterback position, losing out to a kid named Lynn Aplanalp. "I shifted Bill to end," recalls then-San Jose coach Bob Bronzan, who was impressed enough with the young man's play to offer him a scholarship. But injuries limited Walsh's playing time, and he wound up participating in but five games his senior year.

Long since accustomed to taking gibes for his own limited abilities on the field, Walsh has no regrets that he failed to see more action in college. "It's escaped me now, so I don't give it much thought," he says. "I didn't get great satisfaction from my playing career, because of injuries and the fact I wasn't truly a great athlete."

Nonetheless, despite his lack of playing talent, Walsh's college years were far from wasted. He so impressed Bronzan that in 1956 the coach offered the newly married Walsh a graduate assistantship after Walsh completed his military service. Walsh did far more than the usual student assistant was allowed to do, coaching not only interior linemen but also the San Jose junior varsity. "Bill's title was 'graduate assistant,' for salary purposes, but actually he was an assistant," recalls Bronzan. "He was interested in new trends in football, and he wanted to be on top of them. In our planning sessions he would be asked for, or he'd volunteer, his comments. In most cases he had to be asked. He was so low-key."

After completing his course work, Walsh wrote a lengthy master's thesis titled "Defensing the Spread-T Offense," at that time a revolutionary attack. "My interest initially was more related to the strategic parts of football and the areas relating to the game itself—combination of movement, action, and counteraction—the artistic end of football," says Walsh. During his research of the scholarly project, Walsh interviewed dozens of professional and college coaches, including then-Stanford coach Chuck Taylor, who wrote a foreword to the thesis. Upon completing the project some 18 months later, he sent photocopies to each person interviewed, thereby wisely cultivating contacts for future use. When it came time to interview for positions after leaving graduate school, the young man had little trouble, with Bronzan's glowing letter of recommendation in his file.

"The quote went something like this," chuckles Bronzan. "'I predict that Bill Walsh will be *the* outstanding football coach in the United States.' It sounds farfetched, but it happens to be true. He was impressive even back then. He was a good student, and he never stopped learning. That's the key to Bill's success—he absorbs like a sponge."

WALSH'S FIRST FULL-TIME job was a three-year stint (1957-59) at Washington Union High in Fremont, Calif. The school's three-year record before his arrival was 1-26. His first season, Walsh took his team to a 4-2-2 year, but in 1958, Washington Union won its league championship with a 9-1 mark.

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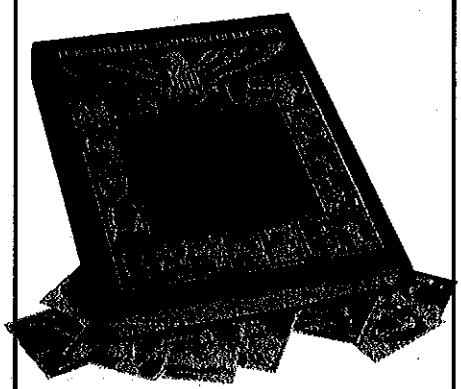

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But perhaps as a premonition to Walsh's disastrous '82 season after winning Super Bowl XVI, his Washington Union Huskies plummeted to 3-6, and Walsh departed for greener pastures. "The school was split," he explains. "Of 15 lettermen, 11 were districted to a new campus, James Logan High School."

From 1960 to '63, Walsh worked as an assistant to Marv Levy at Cal-Berkeley. In '63 he moved down the peninsula to Stanford as head freshman coach. After a 3-1 season, then-coach John Ralston placed him in charge of the defensive backfield. "I was [also] John Ralston's scout my first year on the staff," he recalls, citing one game in which his Cal years came back to haunt the Golden Bears. "I scouted Cal and we beat Craig Morton's team to knock them out of the Rose Bowl, 28-17. I had recruited Craig during my years at Cal, and I was very close to that team."

Walsh's reputation in northern California was firmly established in 1966, when the old American Football League Oakland Raiders hired him as backfield coach. Under then-coach Al Davis, the Raiders were regarded much like Brigham Young is today—a pass-crazy team—and Walsh took charge of the quarterbacks.

In 1968, Walsh jumped to the AFC's Cincinnati Bengals, where his professorial attitude toward statistics, combined with his obvious talents in developing quarterbacks (Greg Cook, Virgil Carter, and Ken Anderson) and receivers (including *five* Pro Bowlers: Eric Crabtree, Bob Trumpy, Chip Meyers, Isaac Curtis, and Charlie Joiner), earned him the sobriquet "genius," a term that has stuck to him.

"Labels are often thrown out without a lot of justification or thinking, obviously," he responds, when asked his reaction to the term. "It's almost like having a crazy nickname in sports. You don't give it much credence over a period of time."

The assistant's six years in Cincinnati were bittersweet. Bitter because, after Walsh's technical brilliance helped Bengals quarterbacks finish first in AFC passing three times—thanks to his revolutionary use of running backs as, in effect, two extra receivers—retiring Cincy head coach Paul Brown humiliated his heir apparent in 1976 by naming Bill Johnson to assume his duties. Sweet because Walsh genuinely liked working for Brown, and more important, because he learned much about his craft that later helped the 49ers breeze to two Super Bowl triumphs.

"The critical thing I developed working with Paul Brown at Cincinnati is that being decisive is really important," says Walsh. "I don't mean making a decision just to make one, or to rush through to a decision, but you have to be willing to make one and then account for it if it doesn't work out as you anticipated. Some people don't make a decision, because there's a possibility of error, so they hide behind a strata within an organization, saying, 'It's not my job, it's his job.' Then you see a muted effort because less gets done as people go more and more by the book. One of the real lessons I learned from Paul is his willingness to decide and then his willingness to take on a miscalculation—his willingness to account for and adjust to it."

Pressed for an example, Walsh cites his own scouting mission to Clemson University to observe quarterback Steve Fuller (now with the Bears), and instead he came away enamored of an unheralded, spindly receiver whom he later signed. His name? Dwight Clark, the man whose last-second catch against Dallas in the 1981 NFC Championship Game electrified San Francisco.

Spurned by Paul Brown, Walsh went to San Diego to work as an assistant for what turned out to be yet another stay of only one season. The short tenure worked both to his and Chargers head coach Tommy Prothro's advantange. Walsh helped develop a young San Diego quarterback named Dan Fouts. And Prothro wrote his 45-year-old assistant a carefully worded reference that helped free Walsh from what looked like a lifetime apprenticeship. In 1977, Walsh assumed the

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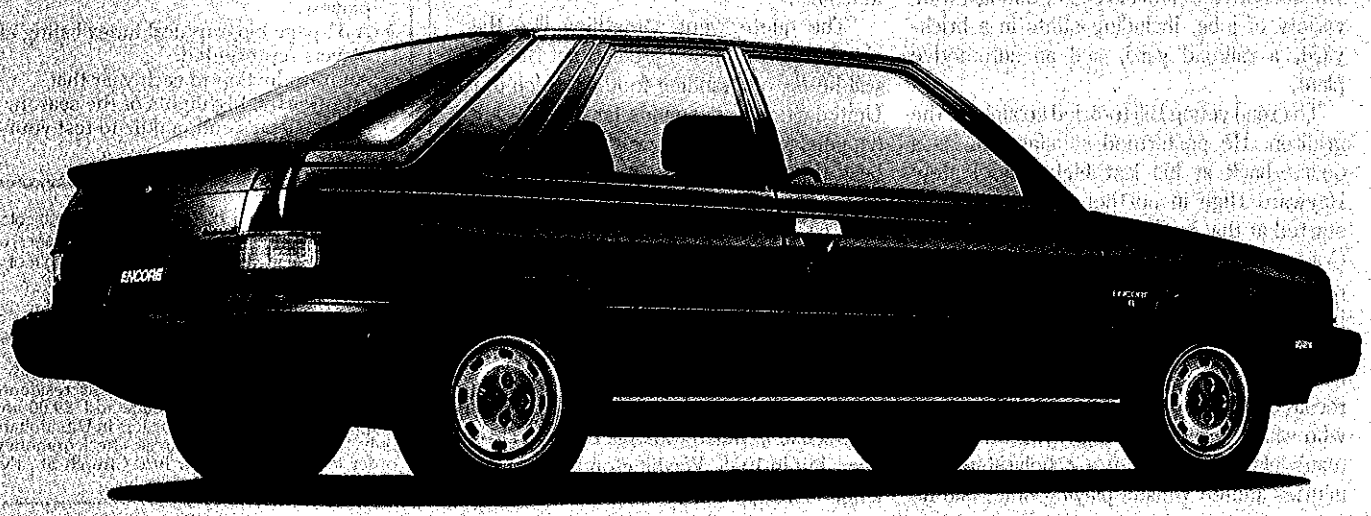

first head coaching job he'd held since Washington High School, when Stanford beckoned him back to Palo Alto.

His two years at Stanford were marked by controversy. He launched a well-publicized tirade against Major League Baseball after Tom Brunansky—an all-CIF receiver from West Covina, Calif.—reneged on his promise to attend Stanford, after the California Angels in July 1978 paid the recruit (now batting cleanup for Minnesota) a $90,000 bonus to sign. "I think those hard-bitten old pro baseball players couldn't care less about the chances of a young man rising in the profession and then completing his college work," Walsh grumbled at the time. "An athlete actually has the odds in his favor of making more money in his lifetime if he gets a degree from Stanford."

Walsh also went head-on against NCAA wishy-washiness and the proliferation of what he referred to as "Mickey Mouse courses" offered jocks on rival campuses, as he assailed hypocrisy in college athletics. "These football factories . . . have lost track of why the hell the talent should be on campus," he charged. "We have athletes in professional football who can't read or write with any clarity at all, who went to universities. You tell me how that happened."

Perhaps Walsh's major accomplishment was his decision to actively recruit black students to Stanford. The coach's predecessor, Jack Christiansen, rarely offered blacks scholarships, using the school's rigid entrance requirements as an excuse not to pursue gifted athletes. Walsh, who had also pursued black athletes at Cal-Berkeley, hired two black assistants to comb the ghettos of major urban centers to find top prospects. And today, his reputation for giving minority members a fair shake well-secured, Walsh never has had a single reported instance of racial tension on the 49ers.

Walsh wasted no time in proving himself an effective college coach. His 1977 Cardinals squad went 9-3, with a Sun Bowl win; in 1978 the team's 8-4 mark included a Bluebonnet Bowl victory. Working with intelligent, dedicated players, Walsh soon introduced a complicated, diverse offense that relied on considerable risk-taking to keep opposing defenses off balance.

Simply put, Stanford fell in love with Bill Walsh. That is, until January 9, 1979, when the coach ended the love affair by signing with owner Eddie DeBartolo as the 11th head coach in 49ers history.

ALTHOUGH WALSH'S OVERALL won-lost record in the pros is unspectacular, his accomplishment of earning two Super Bowl championships and an NFC championship appearance in six years does command respect, if not admiration, from his coaching peers. The 49ers, after all, were the most inept team in football until Walsh came along. His major challenge now is to prove that he can maintain team concentration to put two consecutive championship years together.

But should the '85 season end victoriously, don't be too surprised if Walsh either refuses to re-up for '86, or announces in advance that '86 will be his last year as coach, although he'll surely retain his current position as team president. "I think I'm becoming more and more administrative," admits Walsh. "I'm more of a teacher to the coaches and less of a teacher to the players."

The betting here is that should the 49ers and Bill Walsh repeat, he'll be content that he's left behind a dynasty for his hand-picked successor (rumored to be Illinois' Mike White) and will leave the position without regrets. He can don that old bunny mask one more time—and then hippity-hop off into the California sunset. ■

Contributing writer HANK NUWER *consulted with 49ers strength coach Jerry Attaway on a diet plan. Thus far, he's lost 16 pounds and most of his hair. Hank's last* I.S. *piece was on BYU and quarterback Robbie Bosco.*

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To Build a Winning Team:

An Interview with Head Coach Bill Walsh

by Richard Rapaport



Harvard Business Review

Reprint 93108


Risko

For starters, the coach must sidestep his ego.

To Build a Winning Team:

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Joining the august company of Knute Rockne, Paul Brown, and Vince Lombardi, former San Francisco 49ers and current Stanford University football coach Bill Walsh is recognized as one of the most important figures in football history. Walsh, like other coaching legends, has done far more than produce consistently winning teams: in his case, three Super Bowl championships for the 49ers in eight years and an organization enshrined in the press as "The Team of the '80s." During his ten-year career with the 49ers and as a coach at the high school, college, and professional levels, Walsh developed a uniquely thoughtful style of play and a successful system of team management that has become one of the most respected in the modern game.

Less of a psychologist than Rockne, and never a disciplinarian like Lombardi, Walsh nevertheless produces winners through a businesslike approach to maximizing the potential of players and coaches. His ability to coolly analyze opponents, matching their weaknesses with his teams' strengths, has made come-from-behind wins a Walsh football hallmark.

Believed to be too cerebral for a top position for which extreme macho was long considered an ineluctable quality, for years Walsh was forced to content himself with assistant coaching positions. Prized nonetheless for his skills on offense, Walsh was honored for honing All-Pro quarterbacks Dan Fouts, Kenny Anderson, and Greg Cook.

In 1977, at age 47, Walsh became Stanford's head football coach. That year, he took a moderately talented Stanford team to a national ranking and a win in the Bluebonnet Bowl. In 1979, Walsh was named head coach and general manager of a dreadful 49ers team that had been virtually dismembered in the late 1970s by mismanagement and horrendous personnel decisions.

Walsh immediately began to develop long-range strategic and personnel plans for the 49ers. He also focused on what other coaches had considered the minutiae of the game: minute-by-minute choreographing of practices, breaking down individual and group tactics into parts, and defining responsibilities and setting objectives for both players and coaches.

This season, Walsh has been paid the ultimate accolade for a coach: former Walsh assistants are NFL head coaches in Tampa Bay, Minnesota, Green Bay, New York (Jets), and San Francisco.

Retiring after his third Super Bowl victory in January 1989, Walsh signed on as a football analyst for NBC Sports, eschewing numerous bids to coach professionally before stunning the football world in 1992 by returning as head coach at Stanford.

This interview was conducted by Richard Rapaport, who is a San Francisco-based writer and a contributing editor to San Francisco Focus *and* Forbes/ASAP. *His political commentary appears frequently in Knight-Ridder and other newspaper chains around the United States.*

DRAWING BY ROBERT RISKO

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HBR: *Do you see a link between managing and coaching?*

Bill Walsh: I see coaches and executives who have more similar skills today than ever before. When I was with the 49ers, I was both head coach and general manager, so my duties were more business oriented than those of a lot of NFL head coaches. Today's NFL is a very complex world, and great football knowledge alone won't get your team to the Super Bowl.

Historically in sports, there has been one central figure in the organization whose presence dominates everything and whose judgments people identify with. That one person is the dictator, and everyone else simply does whatever he says. In a lot of ways, the old system was much easier for all involved. The dictator gave orders and everyone else just followed them.

Now working successfully with the people in the organization demands more from the coach or the executive. In coaching, I think of it as the coach's ability to condition the athletes' minds and to train them to think as a unit, while at the same time, making sure each athlete approaches his own game with total concentration, intensity, and skill. There should never be a moment on the football field when a player doesn't feel challenged both physically and intellectually. That is why the old bludgeon approach is leaving football the same way it is leaving business.

What is replacing the old approach?

Management today recognizes that to have a winning organization, it has to be more knowledgeable and competent in dealing with and developing people. That is the most fundamental change. The real task in sports is to bring together groups of people to accomplish something. In the old days, the approach was rather crude. The organization would simply discard a player who did not fit a specific, predefined mold. If a player did not conform to the way management wanted him to behave, or if he made the organization uncomfortable, it got rid of him. That was the typical response.

Today, in sports as elsewhere, individualism is the general rule. Some of the most talented people are the ones who are the most independent. That has required from management a fundamental change in the art and skill of communication and in organizational development. Most important, there has been much more recognition and acknowledgment of the uniqueness of each individual and the need that people have for some degree of security.

How does that translate into winning teams?

Those teams that have been most successful are the ones that have demonstrated the greatest commitment to their people. They are the ones that have created the greatest sense of belonging. And they are the ones that have done the most in-house to develop their people. That commitment has come through in the personality of the organizations. It is true of the Redskins, the Raiders, and, of course, the 49ers.

What is the biggest obstacle to creating this kind of organization?

The coach must account for his ego. He has to drop or sidestep the ego barrier so that people can communicate without fear. They have to be comfortable that they will not be ridiculed if they turn out to be mistaken or if their ideas are not directly in line with their superior's. That is where the breakthrough comes. That is what it takes to build a successful, winning organization.

That approach was certainly critical to the success of the 49ers. It contributed to an environment where our team could be more flexible and adaptable in responding to the unexpected moves of our opponents.

I tried to remove the fear factor from people's minds so they could feel comfortable opening their mouths. They knew they could be wrong one time and then, when they got a little more information, change their opinion and not be demeaned for it. In fact, I made a point of reminding our coaching staff that I expected them to change their opinions and impressions over time. It's quite natural: the more information you develop, the faster things can change.

But having enormous self-confidence seems essential for a leader – especially in pro sports. What is the role of healthy versus unhealthy ego in a competitive organization like a football team?

English is a marvelous language until it comes to the word "ego." We Americans throw that around, using that one word to cover a broad spectrum of meanings: self-confidence, self-assurance, and assertiveness – attributes that most people think of as positive.

But there is another side that can wreck a team or an organization. That is being distracted by your own importance. It can come from your insecurity in working with others. It can be the need to draw attention to yourself in the public arena. It can be

The Turnaround CEO

By 1979, when I came to the 49ers, things were about as bad with the team as they could get. The 49ers fans had been let down so far that they had become indifferent to what was happening with the team. I knew we couldn't take them down even farther by telling them, "Now we're really rebuilding." They had been handed that line from the previous management and coaching staff for the past several years. We couldn't tear the team apart and expect people to come to the games, see a competitive contest, and enjoy themselves.

I didn't have a master plan. It was simply a matter of staying afloat while we prepared for the future. We had to field an entertaining and competitive team, but what we really had in mind was building toward a championship future.

I knew we couldn't get there simply by spending money. Money is an important facet, of course, but you need skill, confidence, and training to win football games. When the 49ers breakthrough season came in 1981, we won our first championship with the lowest salary schedule in the NFL.

My first two seasons taught me that even in defeat you can make progress if you have confidence, patience, a plan, and a timetable. One of the biggest problems in coaching is the people around you who don't understand what it takes to get the job done or who lose their nerve. There are always quick fixes and instant criticisms that get written up in the sports pages. Head coaches get pressure from ownership, from fans, from the press, from assistant coaches, and from players. They may think you are moving too fast or not fast enough. The owners are often the worst. The team is their investment, so nerves and ego get in the way. They have to feel they have you under their thumbs when they hire you and when they fire you.

With 49ers owner Eddie DeBartolo, Jr., I tried to make sure that he had something in writing in front of him, a plan that we had developed and were implementing. I wrote an operations manual, a personnel manual, a budget manual, and an overall set of job descriptions. I outlined the job of each player, evaluated each member of the team, and set down our goals and expectations for where we were and where we wanted to be. A high degree of documentation gives an owner the feeling that his or her investment is in good hands. Fortunately for me, Eddie never interfered with the changes I wanted to make. He listened and was enthusiastic – at least in the early years. Later he didn't listen quite so well.

In the face of all that, you have got to be resolute in where you are heading and how you plan to get there. And even though you might fail, even though it might not develop, you never panic. A lot of people bring on failure in the way they react to pressure. Most coaches lose their nerve late in the game. When they do, players will turn on each other and try to protect themselves from criticism. The minute that happens, you have people working against their own best interests.

The coach who has the nerve to stay with a program right up to the bitter end is the one who most often will have the best results.

a feeling that others are a threat to your own territory. These are all negative manifestations of ego, and if you are not alert to them, you get diverted and your work becomes diffused. Ego in these cases makes people insensitive to how they work with others and ends up interfering with the real goal of any group efforts.

What do you think are the essential management skills of a successful head coach?

The role of the head coach begins with setting a standard of competence. You have to exhibit a strong working knowledge of the game. The head coach must be able to function effectively and decisively in the most stressful situations. And the head coach must demonstrate resourcefulness – in particular, he is responsible for designing a system of football that is not simplistic. The head coach's system should never reduce the game to the point where he can blame his players for success or failure simply because they did not physically overwhelm the opponents.

Successful coaches realize that winning teams are not run by single individuals who dominate the scene and reduce the rest of the group to marionettes. Winning teams are more like open forums in which everyone participates in the decision-making process, coaches and players alike, until the decision is made. Others must know who is in command, but a head coach must behave democratically. Then, once a decision is made, the team must be motivated to go ahead and execute it.

What does it take to create a decision-making process in which people feel they can participate?

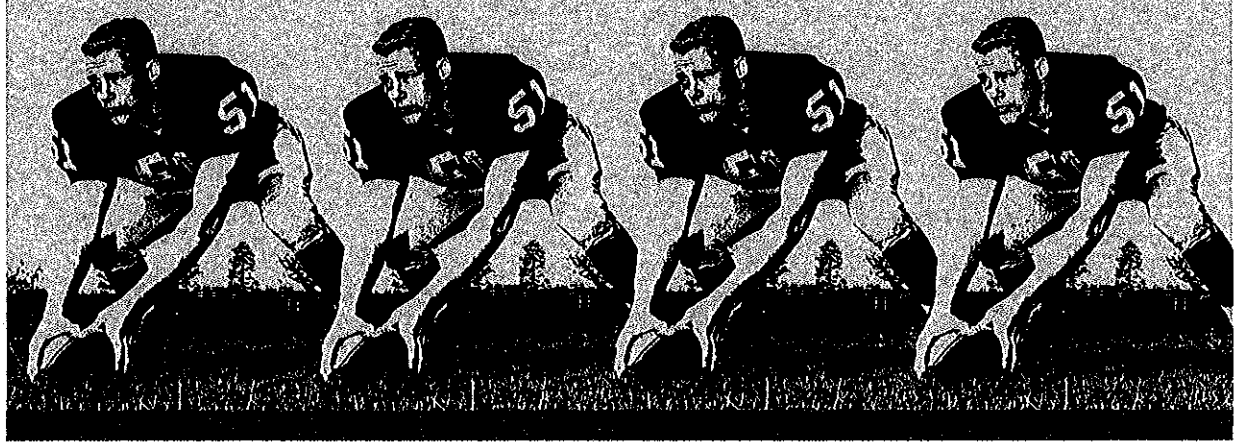
On Organized Labor

I've always believed there should be a football players' association. But sometimes the association has worked against the best interests of the rank and file. That was the story of the 1983 NFL players strike. There were certain players' needs that should have been addressed and were not. Things like their safety, medical services, and the condition of the fields. But the union didn't think these things were important. It was just pure dollars to them. It was an example of the players being led by and obligated to follow people who didn't understand the important issues.

Players rely heavily on the business advice of agents and lawyers – often these advisers run every aspect of the players' lives. And sometimes the players accept the judgments of people who take advantage of their emotions and suspicions. I suppose it's not so surprising that there are even some union leaders in professional sports who use the union as a way to fulfill their own needs at the expense of the members.

But even though a strike might be misdirected, it would be a terrible mistake to underestimate the power that is inherent in people grouping together. The players develop a tremendous loyalty to each other, and that bonding won't let them cave in to the owners.

During the 1983 strike, the 49ers did one of the best jobs in the NFL of working around the strike and healing the team afterwards. When you face an issue like a strike, you have to be sensitive without demonstrating weaknesses or vacillating. I didn't lose communication with the striking players. I had empathy for them, and I wasn't confrontational. I was willing to do whatever it took to keep the team together. And although I felt the union leadership was wrong, I understood that the players were obligated to follow it.



It starts with the expectations the head coach sets. It is part of the job to expect everyone in the organization to be an expert in his or her particular area of responsibility, to refine their skills continually, and to be physically and intellectually committed to the team. The head coach has to make it clear that he expects everyone to participate and volunteer his or her thoughts, impressions, and ideas. The goal is to create a communication channel that allows important information to get from the bottom to the top.

During 49ers games, my coaches and I always tried to respond to what the players said. We knew that we needed their input. And it often made a difference. For example, in a game against New Orleans in 1987, I told the team at halftime that we would call one particular pass play when we got inside the Saints 30-yard line. In the stress of the moment, when we got there, I simply didn't think of sending in the play. But on the sideline, Steve Young, our backup quarterback, immediately reminded me of it. He wasn't a bit hesitant. I called it, and we scored.

I couldn't worry about being embarrassed because I had forgotten what I said in the locker room. We were after results. We all wanted to win.

If that is what it takes to be a successful coach, what are the qualities that define the modern football player?

The key to being a modern football player is the ability to respond quicker, both mentally and physically, than the other player. Some people are naturally quicker physically. But to win, you need to be quicker as a team. You must beat your opposition to the punch every time.

Physical strength and speed are important advantages, but even more advantageous is having the training that permits you to respond intelligently

to whatever confronts you. That means more precision, better execution, and quicker response than your opponents. Under the extreme stress of game conditions, a player must condense his intellect and focus it on thinking more quickly and clearly than the opposition.

How do you achieve that quickness and responsiveness in your teams?

It is all in the way you prepare. Preparation allows us to overcome the fact that we might not be the most physically talented team. During the 1980s, the 49ers may not have been as talented as the New York Giants or Chicago Bears, who had measurable advantages in speed or strength. But we were able to compensate in the way we prepared for a game.

Some coaches rely on relatively simplistic plans. When their plans don't work, they say that it was the players who did not block hard enough, did not run hard enough, or just were not tough enough. We have gone beyond that pattern of failure and finger-pointing. The responsibility for the success of the team starts with the coach, who develops the plan that is then executed by the players – who are extremely well-prepared.

Being prepared starts with identifying the essential skills our team needs to compete effectively. The next step is to create a format to teach those skills. Here at Stanford, our practices and game plans are far more detailed than those used by most of our opponents. There is more to learn with our schemes, so we demand more mental commitment and concentration from the players.

How do you approach the job of structuring practices so your players will be prepared?

I believe in extremely precise, minute-by-minute, tightly structured practices. We focus far more intellect and put far more thought into what we do in practice than other teams do. We have five or six skills or techniques that we want each of our players to be able to use in carrying out his assignment, where our opponents usually will have only one or two.

Take an offensive lineman, for example. Before the ball is snapped, that guard or tackle might have only three or four seconds to decide what kind of blocking technique to use on the man in front of him. Say there are four blocking techniques he can use. By the way his man is positioned, by the situation in the game, by what he has learned to expect from his opponent, he will be able to select one of those techniques.

Many other teams take a more simplistic approach. They teach their players one approach, one technique. Our approach gives our players more dimension. When we are playing powerhouses like Notre Dame, Texas A&M, or Washington, we have to use our extra dimensions to compensate for being physically outmanned. That is the intellectual part of the game. That is the area in which we ask more of our players than our opponents are asking of theirs.

How do you teach those skills?

The most important tool for getting things done is the drill. For example, we work on drills to teach running backs about pass protection against blitzing linebackers. You have to identify the 6 different situations that can occur. Then you have to allocate the time to work on those 6 situations and also the 20 techniques that you want your running backs to be able to apply. In teaching those skills, sometimes you want to have your guards and tight ends participate, or even the entire offensive unit. All of that requires preparation, discipline, and focus from both coaches and players.

The way I coach, I know ahead of time how I am going to run the whole season's worth of practices. I have established the priorities for what we need to accomplish and allocated the time in which to teach the necessary skills.

I establish the program long before we take the field so I can use most efficiently the time available for learning and so the players do not get bored or distracted. The players must know clearly and at all times exactly what it is that they have to get out of any given drill. After 35 years of coaching, I have found that you can't do anything in less than 10 minutes or in more than 20 minutes.

Another distinction in drills is between those skills and techniques that can be taught individually and those that require groups. It is also critical to allocate time for team play and to build in practice segments that focus on the execution of particular plays and particular game situations that you want to be ready for.

Why is it important to prepare so many skills for so many contingencies?

Making judgments under severe stress is the most difficult thing there is. The more preparation you have prior to the conflict, the more you can do in a clinical situation, the better off you will be. For that reason, in practice I want to make certain that we have accounted for every critical situation, in-

cluding the desperate ones at the end of a game when we may have only one chance to pull out a victory. Even in that circumstance, I want us to have a play prepared and rehearsed. Say it is the last 20 seconds of a game and we're losing. We have already practiced 6 plays that we can apply in that situation. That way, we know what to do, and we can calmly execute the plays. We'll have no doubt in our minds, we will have more poise, and we can concentrate without falling prey to desperation.

Can you recall a specific instance where this actually paid off for one of your teams?

In 1987, we were down 26-20 against Cincinnati. We got the ball back on their 25-yard line with two seconds left in the game. It could have been a hopeless situation. We put three receivers to the left and Jerry Rice to the right. Joe Montana got the ball, looked left, pump faked, and then threw right, where Rice was covered man-to-man in the end zone. It was a touchdown, and it won an important game for us. But it would not have happened if we had not been prepared.

You need to have a plan even for the worst scenario. It doesn't mean that it will always work; it doesn't mean that you will always be successful. But you will always be prepared and at your best.

But the same applies to virtually every situation at every point in the game. Say you are on the defense and inside your own 25-yard line. The situation can vary, so there are a number of particulars you need to prepare for. You have third down and inches. Third down and feet. Third down and yards. Inside the 15-yard line, all that changes, and inside the 5 it changes again. Each situation is different, and for each you might have 15 different game situations to practice. You have to allocate time for all of them, you have to practice plays, and you have to work with individuals. And then all of the separate situations have to be pulled together to give a continuity to the team's play.

> "You need to have a plan even for the worst scenario. It doesn't mean that it will always work."

One of the most impressive attributes of your 49ers teams was their ability to take what some people might consider a disadvantage and use it to their advantage. Did you work on developing this skill?

I can think of several cases where we consciously tried to work on the players to reverse what in football are usually crippling disadvantages. One was playing on the road. In football, the home-field advantage is often decisive. But we were able to bond together, play in enemy territory, and feed on the emotions of the situation, without being intimidated by the other teams or their fans.

To accomplish that, I would condition the 49ers to adversity. We would talk about how it feels to fly into enemy territory. We would discuss what crosses your mind when you take the field. It allowed us to turn our status as outsiders into our advantage. When I talked with the team, I would use examples from the early days of World War II as illustrations of the desperate and heroic fights we could emulate. By talking about what could be a disadvantage, we turned our people on. We made it an advantage.

The other example is the injury factor. Some teams come unraveled when a star player gets injured. With the 49ers, an injury often served to arouse the team to play harder. Again, my approach was to talk about it openly. I would make the point that reserve players always had to be prepared, and that when they got the chance, they should actually improve on the performance of the injured player. Again, I used historical examples from warfare. For instance, in the Civil War, the best trained people, the front line and even generals, were often the first to fall. Often it was the reserves who would achieve victory. So when our reserves took the field, they were conditioned to feel this way and they knew what was expected. They would feel much more positive about going into the game.

In teaching skills to your players, how do you organize your own thinking about the players you are trying to reach?

Take a group of ten players. The top two will be supermotivated. Superstars will usually take care of themselves. Anybody can coach them. The next four, with the right motivation and direction, will learn to perform up to their potential. The next two will be marginal. With constant attention, they will be able to accomplish something of value to the team. The last two will waste your time. They won't be with you for long. Our goal is to focus our organizational detail and coaching on the middle six. They are the ones who most need and benefit from your direction, monitoring, and counsel.

How do you achieve a balance between group skills and discipline on the one hand and player individuality on the other?

They go together in defining the two directions you need to pursue at the same time. First, you develop within the organization and the players an appreciation for the role each athlete plays on the team. You talk to each player and let each one know that, at some point, he will be in a position to win or lose a game. It may be one play in an entire career for a certain player or many plays each game for a Joe Montana. But the point is that everyone's job is essential. Everyone has a specific role and specific responsibilities. And each player has to be prepared both mentally and physically to the utmost to play that role.

Second, you talk to each player and indicate the importance of everyone's participation in the process – that it is important for everyone to express himself, to offer ideas, explanations, solutions, formulas. You want everyone to enter into the flow of ideas, even ideas that may seem extreme in their creativity.

You are actually striving for two things at the same time: an organization where people understand the importance of their jobs and are committed to living within the confines of those jobs and to taking direction; and an organization where people feel creative and adaptive and are willing to change their minds without feeling threatened. It is a tough combination to achieve. But it's also the ultimate in management.

Is there a situation with a player that exemplifies this balance between giving explicit direction and permitting individual creativity?

Take Joe Montana, for example. He is a perfect combination of the two vital aspects that are necessary for developing greatness as a quarterback.

The formula for the success of the 49ers offense was a highly disciplined, very structured form of utilizing the forward pass. To make our system work, Joe had to master the disciplines to know which receiver to throw to, when, and why. The success of the team depended on Joe's ability to work within that framework. Consequently, the job of the coach was to use drills and repetition so that Joe developed almost automatic moves and decision-making ability.

But there is an extra quality that it takes for a quarterback to become a world champion – or, in Joe's case, the best ever. And that is an instinctive, spontaneous, natural response to situations that arise in games. Part of Montana's greatness was that 10% to 15% of the time his spontaneous instincts would break loose and make a phenomenal difference in the outcome of a game.

It is the job of the coach to find the best of both sides. We had to have a very structured system of football, and we also wanted instinctive and spontaneous play.

How do you go about the job of coaching a player like Montana to develop that kind of balance?

Early on, we had to encourage Joe to trust his spontaneous instincts. We were careful not to criticize him when he used his creative abilities and things did not work out. In practice, we worked with Joe repeatedly on specific plays. When he was placed in a game, we called only those plays because we knew that he should be confident that he could execute them. But we didn't jump him the minute he would break the pattern. Instead, we nurtured him to use his instincts. We had to allow him to be wrong on occasion and to live with it.

> "At some point, each player will be in a position to win or lose a game."

Of course, with different players the problem takes on a different look. In the case of quarterback Steve Young, it was almost the opposite. We had to work with him to be disciplined enough to live within the strict framework of what we were doing. Steve is a great spontaneous athlete and a terrific runner. But we found that we had to reduce the number of times he would use his instincts and increase his willingness to stay within the confines of the team concept.

For example, we would be at a point in a game where we had designed a special play to break the defense wide open and score a touchdown. In his early days, Steve might not have had the discipline to wait for that play to develop. Instead, he would see an opening and run with the ball for a five-yard gain. He would let his instincts and emotions affect his patience with the play and his confidence that the entire team could execute.

As a coach, how do you know what it takes to bring out the best in a young player's abilities?

Unfortunately, there is nothing exact about it. Experience is really the only teacher. I was 47 years old when I became an NFL head coach. Typically, that job comes to people when they are between the ages of 35 and 40. I was in a subordinate role as an assistant coach for a longer period of time than

College Football: The Professional Approach

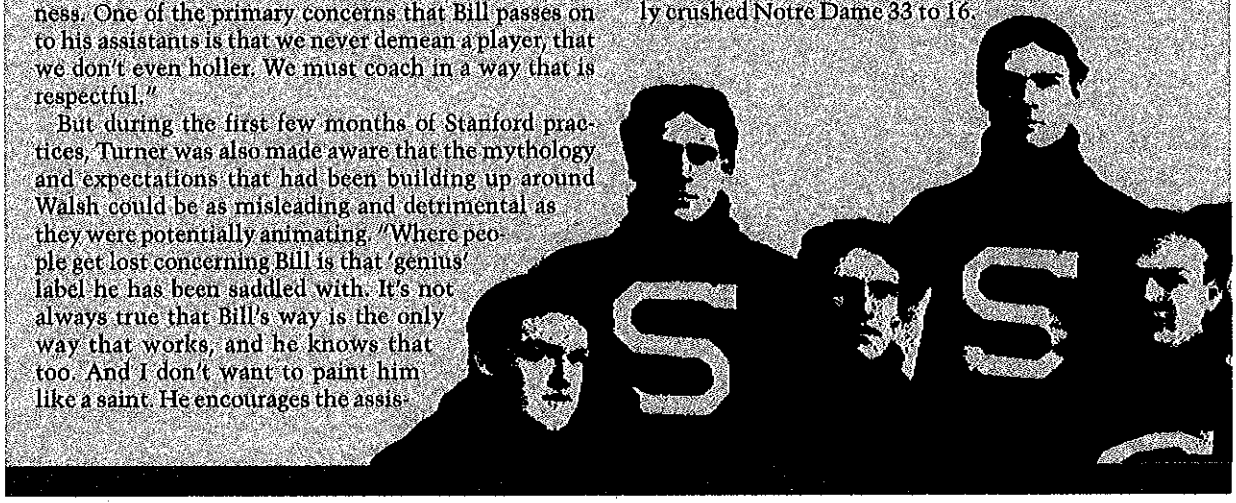
Part of the agreement that brought Bill Walsh back to Stanford in 1992 was that he be allowed to pick his assistant coaches. Of the nine assistants, one, Fred vonAppen, is a former 49ers coach, and four, Bill Ring, Mike Wilson, Tom Holmoe, and Keena Turner, are former 49ers players. Turner, an outside linebacker who played on all four 49ers Super Bowl championship teams, was known as a "player's leader." As Walsh puts it, "Keena's inner strength and quiet, unobtrusive leadership most exemplified the 49ers personality."

Walsh's respect for players continues at Stanford, where, according to Turner, one of Walsh's greatest strengths is his ability to encourage communication and a sense of affinity among the players. "Coach Walsh is not an authority figure bellowing out commands," Turner insists. "Instead, he promotes closeness. One of the primary concerns that Bill passes on to his assistants is that we never demean a player, that we don't even holler. We must coach in a way that is respectful."

But during the first few months of Stanford practices, Turner was also made aware that the mythology and expectations that had been building up around Walsh could be as misleading and detrimental as they were potentially animating. "Where people get lost concerning Bill is that 'genius' label he has been saddled with. It's not always true that Bill's way is the only way that works, and he knows that too. And I don't want to paint him like a saint. He encourages the assistants to respect the players, but it's not as if he's never gone off on a guy."

One factor that continues to amaze Turner is Walsh's organizing scheme. "Bill has a plan for everything. For example, take our game at Notre Dame last October. At halftime, we were down by 16 points, and I'm sure everyone watching had written us off. But in the locker room, there was no sense of panic. We had a calm, thoughtful discussion on how to get it done. The players handled it because Bill had laid the groundwork. He had prepared us to be 16 points down. All he had to ask was, 'Do you pack it up or figure out how to win?'"

The response was decidedly the latter. In the second half, a determined Stanford team, quite reminiscent of the Walsh 49ers, marched on the field and methodically crushed Notre Dame 33 to 16.



most, so I was forced to analyze, evaluate, and learn to appreciate the roles that other people play more than I might have. In retrospect, I was lucky.

But if developing your players is an inexact art, there are bound to be mistakes. How do you deal with them?

Again and again in the development and selection of personnel, you have to account for miscalculation. In professional sports, the person who is best at dealing with personnel is the person who recognizes his or her errors and deals with them the quickest and most effectively. That could mean adopting a long-term approach, or it could mean the release of a player.

Take our drafting of John Taylor in 1986. John came to the 49ers as a wide receiver from Delaware State. He had great physical talent, but not a lot of background in playing sophisticated football. We simply miscalculated how long it would take John to be ready to play in the NFL. Consequently, we were disappointed in him. John was not adapting well to the competition, he appeared confused and frustrated, and he had lost his enthusiasm.

But instead of giving up on him, we took a longer term, more patient approach. We waited an extra year to allow him to mature and grow into this level of competition and into the role we wanted him to play. Now he is an All-Pro and one of the great receivers in the game.

The other side to that would be the decision I made with Thomas "Hollywood" Henderson. He was a very bright, articulate, charming person, but he also had an uncontrollable drug habit. I made a calculated choice that involved a high risk when we acquired him from Dallas – that I could personally nurture and rehab and influence Thomas into

once again becoming a great linebacker. It was a miscalculation on my part. I gave it every chance to work, but finally I had to decide that it simply was not going to.

When you reach that point, you have to make a controlled and well-planned retreat. You regret the decision that you made, but you have to live with it, and you have to work yourself out of it. That is one important facet of good management: deciding how to acknowledge your mistakes.

Do you simply gloss over them? Do you blame someone else? Are you so insecure that your ego will not let you do anything but maintain that your original decision was correct? I could have kept Thomas Henderson on the team, but then the 49ers would not have become world champs. Or I could have had the public blaming Thomas or blaming an assistant coach. But none of those approaches would have helped the team.

In this case, I did not want to publicly embarrass Thomas, but I did want to show the team that I was still in control and that drug abuse would not be tolerated. We simply had to move as smoothly as possible to release Thomas for any number of reasons, remove him from the picture. I made a mistake, acknowledged it, and decided what to do about it.

If the personnel issue is so overriding, do you have a methodology for the way you evaluate players?

We use a five-bracket ranking system to categorize people we are looking at. The first is the star player who cannot miss. The second is a player who will someday be a starter and play for a number of years. The third will make the team, and the fourth has an isolated specialty – covering kickoffs or fielding punts. The fifth is someone who will make the squad and help you by playing solidly in a backup role.

You want as many superstars as you can get. The more stars, the better. But the difference between winning and losing is the bottom 25% of your people. Most coaches can deliver the top 75%. But the last 25% only blossoms in the details, in the orchestration of skills, in the way you prepare.

When you go into a draft, what are the particulars you are looking for in a player?

It is always a combination of factors that add up to the right person. It's his level of natural ability. It's his competitive instincts. It's also the history of that athlete; his ability to learn, retain, and apply what he has learned; and his ability to work under stress with other people.

Then you have to be able to project those qualities into the slot or role that athlete would play for your team. And you have to do that over time, thinking about the short, middle, and long term. For example, a player could come in and play a certain role in his first year, and then in his second year that role could develop or be enhanced. After a number of years, that player might end up in a feature role, and then revert back to the role in which he started as the wear and tear of the game begins to take its toll.

You have said that one of the most important attributes of any organization is the way it treats its people. In pro football, with frequent trading and the yearly competition from rookies for veterans' jobs, cutting a veteran player or convincing him to retire is a big part of your job. How do you handle that part of the personnel issue?

Any good coach or manager has got to be responsible for phasing his people through the organization. It may be the most emotionally difficult part of the job. When you do it, you often end up as the most unpopular person in the organization. Yet it is part of the role that the leader must play. It has to be done and done continually. You have to be prepared to use your own professional judgment as to when and why it is time for one of your players to call it quits.

As the head coach, I forced myself to deal with this process rather than turn my back on it or hand it off to the assistant coaches. In fact, in this area you can only listen to the assistant coaches so much because, typically, they would rather have veteran players on the team. It makes their coaching job easier. Subconsciously, I think assistant coaches feel much more comfortable with ten-year players than with the rookies. The coaches have become friends with the veterans, they have great faith in them, they understand each other. And the veterans already know what the coaches want done out on the field.

In sports, there is an arc of utilization that describes most athletes' careers. By that I mean a curve that a coach can use to project what a player can do now, next year, and ten years from now. A player may be a superstar this year, but with minor injuries nicking at him and starting to add up, he won't be a superstar three years from now. And then in the next phase you have to begin thinking about replacing him.

Most people don't realize it, but the players who get all the attention are usually the ones on the downside of their careers. Ironically, the organiza-

tion is often paying the most money to the team members who are on the descending curve as players. When players are starting to wind down their careers but are still playing effectively, you have to remind yourself how to use them. You have to gauge how they practice, what you ask them to do on the field, what kinds of situations you use them in, how much playing time they get. These are all factors that ultimately lead to the point where you judge that a younger player could do the job as well. That younger player is on an ascending curve on the arc. That is when you have to make your move.

How do you go about making that move without dealing the veteran player a crushing blow?

There will be some suffering, and there is no way to avoid it. It's simply part of the process. There will be agonizing, frustration, and anger. But the coach has to make the decision to improve the team. The real danger is if the decision aimed at improving the team leads to so much bitterness that the fallout causes other players to take sides. When the team becomes divided, the decision has done more harm than good.

That is why managing people's emotions is such an important part of the coach's job. You begin by acknowledging that your decision will cause some suffering. Then you do whatever you can to soften the edges, to reduce the anguish and frustration, to communicate your own sensitivity, and, in a sense, even to manipulate the player.

You recommend manipulating people rather than being honest?

The easiest thing is to be truly honest and direct. In fact, it sounds just great to say that you are going to be honest and direct. But insensitive, hammer-like shots that are delivered in the name of honesty and openness usually do the greatest damage to people. The damage ends up reverberating throughout the entire organization. Over time, people will lose the bonding factor they need for success. And over time, that directness will isolate you from the people with whom you work.

The real task is to lead people through the troubled times, when they are demoted or find themselves at the end of their playing days, and to help them maintain as much of their self-esteem as possible. These are the tasks that really define the job of the manager. A manager's job is not simply having a desk filled with family pictures and a wall covered by plaques for good behavior. It's developing the skills to understand and deal with people.

You have described a variety of tasks that the coach has to be sensitive to, including the ability to make tough decisions and the need to soften the edges when it comes to dealing with people. What has made your system so successful?

The bottom line in professional sports is winning. Everything has to focus on that product: winning football games. Other offshoots – the public relations, the merchandising, the high-sounding philosophical approach–mean little compared with being successful on the playing field.

But winning does not necessarily mean being a victor in every game. It's not winning every game at any cost. We have to remind ourselves that it's not just a single game that we are trying to win. It is a season and a series of seasons in which the team wins more games than it loses and each team member plays up to his potential. If you are continually developing your skills and refining your approach, then winning will be the final result.

But I have seen coaches who are simply too sentimental, who allow themselves to be too maudlin about "breaking up the old family." They are going to lose sight of the bottom line. And there is another kind who are severe, tough, and hard-hitting. But they sacrifice the loyalty of the people around them. In that situation, people are always afraid that they are going to be the next to go. These coaches rarely have sustained success.

Somewhere in the middle are the coaches who know that the job is to win, who know that they must be decisive, that they must phase people through their organizations, and at the same time they are sensitive to the feelings, loyalties, and emotions that people have toward one another. If you don't have these feelings, I do not know how you can lead anyone.

I have spent many sleepless nights trying to figure out how I was going to phase out certain players for whom I had a strong feelings, but that was my job. I wasn't hired to do anything but win. ▽

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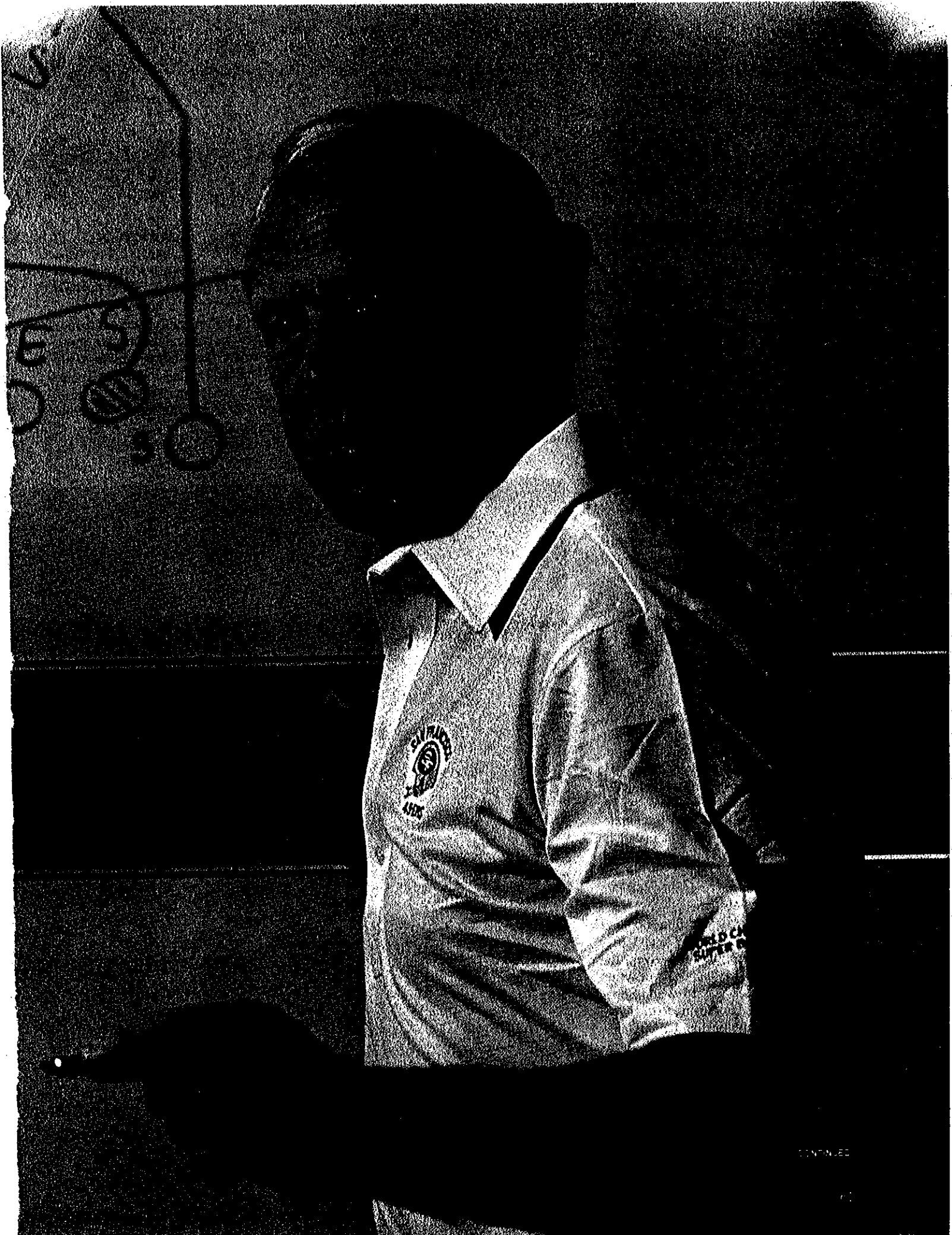


Bill Walsh

continued

You half expect his headset is playing Mozart.

—JIM MURRAY,
Los Angeles Times

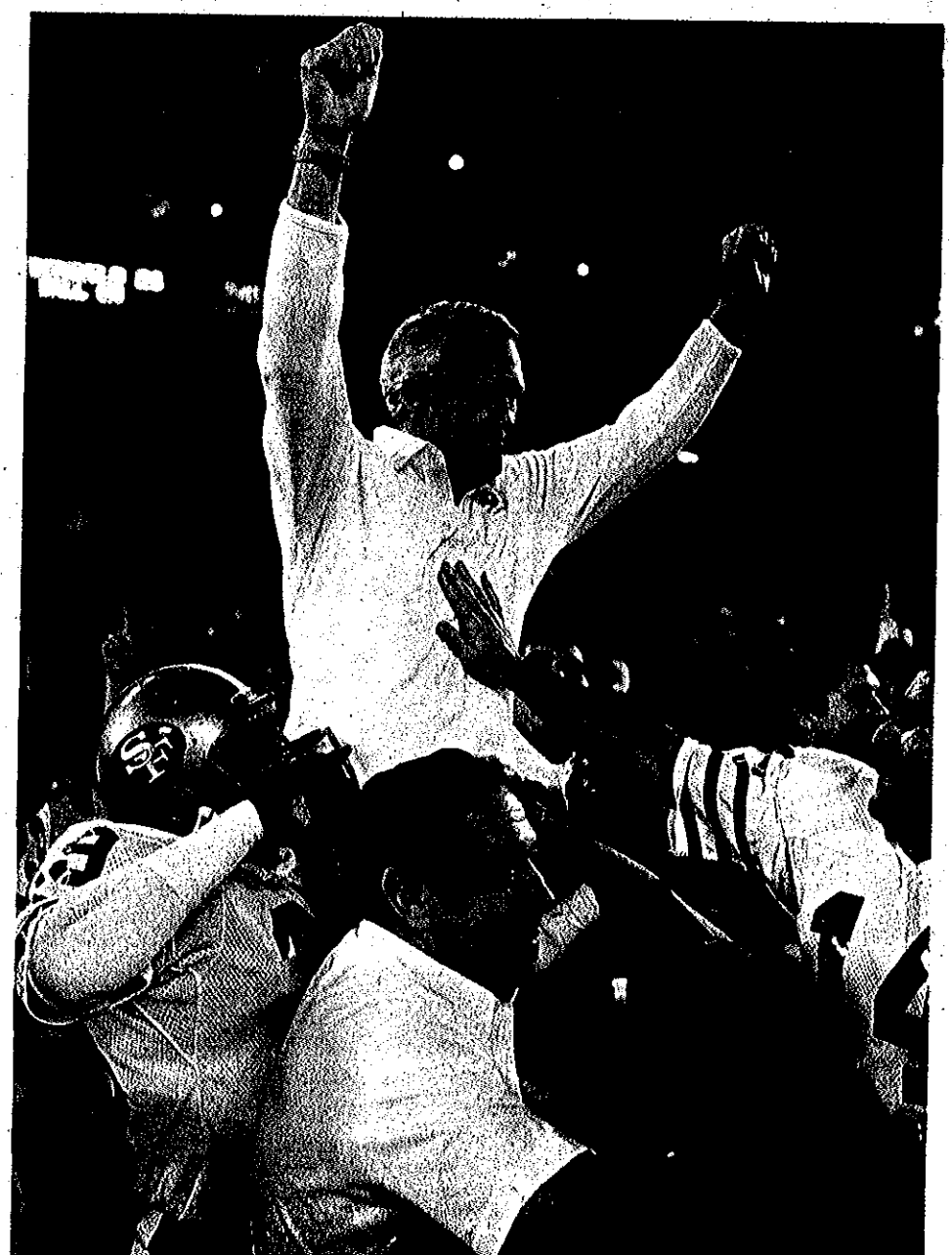
Bill Walsh sits somewhat uneasily at the head table at a Rotary Club of San Jose luncheon. The program began before the stragglers reached the buffet, which features veal bird in tomato sauce. Dr. Gail Fullerton, the president of San Jose State, Walsh's alma mater, is announcing the construction of a recreation and events center. Walsh sits with his fingers clasped before his chin, contemplative, a study.

It is certainly natural to be curious about Walsh. For 11 seasons he was an ambitious and brilliant NFL assistant coach but was never judged worthy of being entrusted with his own team. Word got about that there was something different about him, something that unsettled owners and general managers. He had a mind that saw deeply and in detail, they said; he could encompass two or three sides to a question. In the euphemistic world of football, that meant he was indecisive. They said he was a good, humane teacher, and that meant he was soft. They said he was a genius, and that meant he was too abstruse.

Finally, Stanford made him a college head coach in December 1976 and after two seasons there, he was given the 49ers, the 2-and-14 49ers. Three years later San Francisco was 16–3 and Super Bowl champion. After losing to the 49ers in the NFC championship game, Dallas Coach Tom Landry, certainly not an intemperate man, spoke for his proud team and many of his frustrated colleagues when he said, "The difference is Montana. There's *nothing else there* but him." Joe Montana was magnificent. But besides the quarterback, Fred Dean was there, and Jack Reynolds and three remarkable rookie defensive backs. And, above all, Walsh. To the casual observer, Walsh's success seemed a rebuke to professional football for not having used him better, for not having understood him. And that is nearly unfathomable, for few men are as capable of making themselves understood as Walsh.

Walsh, 50, has a telling face. In profile, his forehead and jaw are windswept and flinty, appropriate in his calling for projecting sureness in the maelstrom of battle. Full on, however, his features are mobile, softer than one might imagine, more complex. At the Rotary luncheon his bright-blue gaze roams the smoky room, straying above the mass of tailored businessmen, all stuck with buttons and ribbons and name tags.

The invocation has included the re-



After 25 years in the wings, Walsh climbed to the top of his profession in last season's Super Bowl.



According to Wyche (left), Montana often calls plays for the 49ers on Sunday that Walsh concocted in practice on Saturday.

markable assertion, "I reject the stale calm of Utopia," apparently meaning that there must be more to life than contentment with California affluence. The Rotarians have murmured assent. Thus, spread before Walsh seems a prototypical pro football audience, corporate males hungry to add some adrenaline and risk and, perhaps, vicarious concussion to their low-struggle lives. Walsh thinks, "What can I possibly say to these people that they will care about?"

Walsh makes few such appearances. But friends and the school have collared him. Not that he truly minds. Such things are vaguely expected of an NFL coach. "And," Geri Walsh, his wife of 27 years, has said, "he doesn't waste energy being negative about anything that is part of his job."

It is also a measure of his positivism that, as his college coach, Bob Bronzan, rises to introduce him, Walsh doesn't muse about the two occasions he was passed over to coach San Jose State. Instead, he thinks of Bronzan: "He's one of those people who have been saying lately that they always knew I'd be successful. Well, they *didn't* know. I didn't apply myself at *all* at school."

Bronzan is 63 and trim, with a sharp, downturning grin that might convey either humor or hardness. Here, it is humor. Apparently clairvoyant, he at once rebuts Walsh's thought. "The good said about him now was said about him then," says Bronzan as he produces a letter of recommendation he wrote for Walsh in 1956. "Bill Walsh is destined to be among the best teachers and coaches San Jose State has ever graduated," he reads. "His ability and knowledge and interest leave *nothing* to be desired." Dropping the letter in Walsh's lap, Bronzan goes on to compare him with those coaches most influential in football history—Pop Warner, Amos Alonzo Stagg, Clark Shaughnessy—saying, "It is his great work to almost scientifically analyze the skills of his players and to devise tactics based on those."

When Bronzan finishes, Walsh takes the podium, smiling at his friend's tone, which has seemed to him more suited to the canonization of Mother Teresa. Great work, indeed. "I bet I showed that letter to *50* potential employers," he says as the chuckles begin to mount. "And it only took me 20 years to make head coach, so I could try to live up to it."

He takes this willing audience along some of that road. "You go through life wondering if your approach and judgments are the right ones," says Walsh. "Dick Vermeil and I were assistants at Stanford [in 1965] together. Then I worked as an assistant in the NFL with Oakland, Cincinnati and San Diego, while Dick [after one season as an assistant at UCLA and four with the Rams] became the UCLA head coach and won the Rose Bowl. Then, as head coach at Philadelphia, he rejuvenated that program and went to the Super Bowl. I always wondered whether I could come close to doing what he did. Could I turn on that energy and drive? I visited with him a lot, asking him how to *do* it." Walsh pauses, seemingly caught up in how it was, the doubt pressing in. "Then last year we won the Super Bowl, and now *I'm* getting calls from Dick Vermeil."

He says this with such astonished satisfaction that the room laughs with him and then falls silent, rapt. At last Walsh speaks of how *he* does it. "I believe human dignity is vital," he says. "You can only succeed when people are communicating, not just from the top down but in complete interchange. Communication comes from fighting off my ego and listening. Leadership comes from competence. Joe Montana became a leader, at first, because of his feet and arm. Because of performance. Leadership is by example, not talk. The players look to a coach for decisions in games. If those are good ones, the players will begin to have confidence in them."

Walsh describes various underpinnings of the 49ers' success, including the attention to detail, his trying to instill each day with a sense of urgency, the need to challenge his players intellectually. "How you look at your opposition is important," he says. "Rather than being obsessed with others, we work instead for a standard of performance. We didn't

continued



At Tahoe, Mom and Dad relaxed with the family's real athlete, Elizabeth.

Bill Walsh

continued

talk about winning at first, in 1979, when we were 2 and 14. We talked about improving our standards. The social and financial things in life are distractions. In football the distractions are the crowds, the travel, the officials, the weather, the odds. But if the standards are there, performance will be able to rise undistracted by all that."

He has been speaking with ascending urgency, as if his thoughts had been bottled up. Now he slows. "In 1980 we lost eight in a row. As the weeks went on, privately I'd almost break down and weep. Miami administered the eighth loss. I flew back asking myself if I could keep going. It was the critical point in my career. I knew we'd made progress, but would it take another man to actually win? We won the next three. The lesson is that often you're making the most progress when it seems the worst. You're maturing. The standards are rising. And that led to winning 15 of the last 16 last season. We simply went out and played our game."

Walsh concludes with a few words of praise for the ethics and the innovative approach to coaching that Bronzan passed on to him at San Jose State, and then he is engulfed by well-wishers. He has reached them, and they are giddy. "I'm in computers," says one man, seizing Walsh's hand with both of his own, "and what you said is as good for us as for football."

"I know," says Walsh. "I'll come work for you when things go sour."

The Rotarians are struck by his openness. Few men, in this profession that has always elevated the stoic and the terse, give luncheon speeches that describe themselves as having been on the verge of tears. As he leaves, the crowd parts deferentially, reluctantly, more curious than ever, it seems. "What a guy that would be to get to know," says one, as though wishing for a view from *Columbia*.

After all this, Walsh has the nerve to sit in his office and say he worries about himself as a public speaker. "I'm not an entertainer," he says, "and stories about football bore me. 'The time we did this. . . .' I'm embarrassed trying things like that because it's not me." Yet Walsh doesn't need to be reassured that what *is* him, his careful thought, genuinely felt and expressed, may be far more powerful than the most entertaining of old stories. He's simply at pains now, as the glow of the championship fades and a new season looms, to resist the temptation to pontificate. Walsh reached his pinnacle for many reasons, but one of them was not so he could shout how others have been playing football all wrong, even if they have.

Walsh's candor is evoked, rather, by issues that can be turned and scrutinized, and perhaps never really settled. "Unfortunately, in my youth I got in the habit of reading two or three books at a time," he says, though why that is unfortunate is not clear. He has read extensively about the Civil War. "But it got so damned depressing, I've stopped that," he says. "The people are interesting, but the carnage was terrible." Walsh has read almost everything ethologist Konrad Lorenz has ever written. "He seems to me to come the closest to describing the causes of our behavior patterns, seeing us as more instinctive than environmentally influenced." Walsh also appears to have a soft spot for Robert Ardrey, the playwright who took up the study of early man. "Ardrey is kind of the Bruce Catton of anthropology," he says, "the popularizer, the risk-taker, drawing conclusions that others might not make."

Because he is not above drawing a conclusion or two himself, Walsh is thus a tempting man to talk football with, if you can get him on the subject. Yet, given a reasonably sensible question, Walsh often will construct a wondrously expansive answer. Asked whether it is fair to call coaching differences conflicting ideologies, he says, "In the Midwest, there's a philosophy or approach that people become students of, or parties to, personified by Woody Hayes and Bo Schembechler, which is based on fundamentals and disciplined play. Individual ability isn't much of a factor. Not that players are clones, but parts of a *unit* that functions methodically. Certain precepts control it. In each situation here is what you do. It's a sound approach, and the drills and appearance and values are similar from school to school. It's predictable, but they feel comfortable with that. It's as if one side says, 'We know where you're going and we're going to stop you' and the other side says, 'We know you know, but no, you're not.' Success then is related to execution, to superior personnel. If you have the best players, you want to create a situation in which the best win, if only marginally. That's conservative football—siege warfare. The somberness and drudgery can be overstated, of course. Hayes is an intelligent and scholarly man with more feeling for his players than almost anyone I've met. The problem is when an Indiana, say, without the personnel, tries again and again to compete that way. I'm not sure that such schools take full advantage of the game's rules."

Walsh, of course, has explored the rules. "In basketball the players are so good that they have gone *beyond* the rules," he says. "In football we have yet to reach their limit. Rock-solid fundamentals are important but don't give you the flexibility and options that we'd like to see. We talk about skills, not fundamentals. Skills you adapt to a person's abilities. We might teach the same pattern to Renaldo Nehemiah and Dwight Clark, but we'd allow for Skeet's speed and Dwight's strength; each would perform differently to take full advantage of his gift."

Once those skills are honed, the 49ers are better able to take advantage of Walsh's gift—a seemingly unending sup-

continued

ply of plays and formations designed to baffle and amaze, and so create the certainty of an open man, an undefended area. The result in San Francisco has been a quirky, iconoclastic, emphatically unpredictable sort of football. It is true California football, never quite grasped before it changes, irreverent toward tradition, pressing at imagined limits and upsetting the doctrinaire to the point of causing moral disapproval.

Walsh is exuberantly Californian. The 49er offices in Redwood City are so casual that a visitor might think he had stumbled into a YMCA. The august silver football of the Lombardi Trophy, awarded to the Super Bowl champion, sits in a glass case just inside the front door where you can't look at it for all the hearty people going in and out. Walsh's office, presided over by his secretary, the euphonious Nicole Claudine Gisele Langerak, contains a sculpture in soldered brass of a receiver making a leaping catch, the defender in good position but outjumped. Tennis rackets abound. "Tennis is what saves me," says Walsh. When a visitor remarks on how the nutmeg-like fragrance of the star jasmine blooming outside evokes memories of childhood trips to the Bay Area, Walsh says, "Oh, yes. Smells can be the most powerful trigger. When we were in Cincinnati [where he was the Bengals' offensive coach from 1968 to 1975], there was a pine tree a block or two from our house. We'd go stand under it and close our eyes and imagine we were in the Sierras."

Walsh was born in Los Angeles on Nov. 30, 1931. "We lived near the Coliseum and sports were just part of my life," he says. "There was no sense of it being ordained, my becoming a player or coach." As a sophomore, Walsh played on the George Washington High team with Hugh McElhenny, but then moved with his parents to tiny Central Point, Ore. A year later the family moved to Hayward in the East Bay, and Walsh graduated from Hayward High in 1949. He was a running back and a sprinter at Hayward. He ran 10.0 for 100 yards and, more impressive, 22.0 for 220. His speed was cut his senior year, however, by a torn quadriceps muscle, an injury made more lasting by a track coach who did not appear to believe it was real. "It related to my personality," says Walsh. "I was an easy-going, good-time guy, and I wasn't writhing in pain." You can see the scarred muscle in Walsh's right thigh today, and, as with most things in his life, the lesson has not been lost. "It illustrates the weight of a coach's responsibility," he says, "especially in football, where emotions can run to a savage degree. There, it's not just the danger of a pulled muscle, but of brain injury."

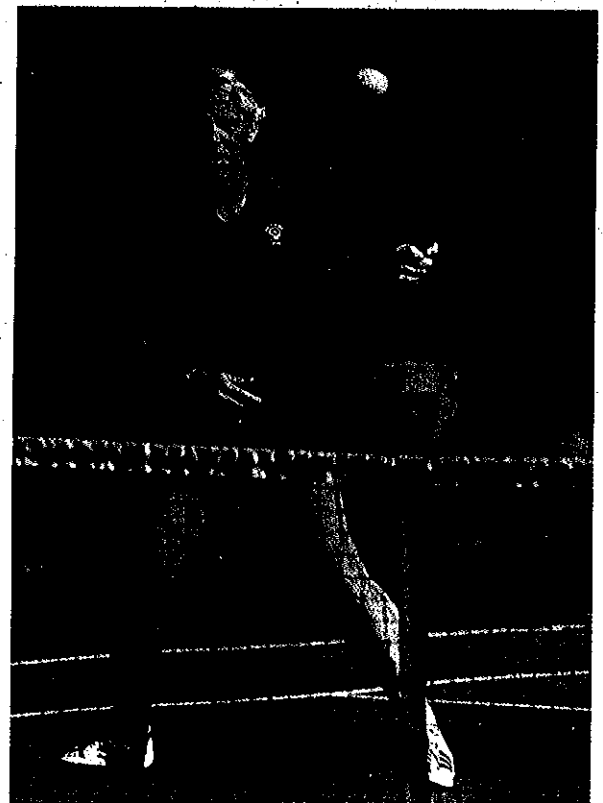
After two years at San Mateo Junior College, Walsh enrolled at San Jose State, majoring in education. Bronzan switched him to end. By then it was clear that if he were to make a memorable contribution to football, it would have to be as a theorist rather than as a player. "That letter Bronzan wrote was after *grad* school," Walsh says. "I was 24 and had been in the Army and was married and had a son. By then I was a better teacher for having played under Bronzan, who was organized and contemporary and without question overqualified for that job."

In retrospect, Walsh thinks he took his own sweet time in measuring up to Bronzan's example. "My first job as a head coach was at Washington Union High in Fremont [also in the East Bay]," he says. "I was 25, and I stumbled through. The team did well [having gone 1–26 over the three seasons before he arrived, Washington was 9–1 in Walsh's second year], but gosh, I needed seasoning. The kids liked me, but I was too emotional, too negative."

In 1960 Walsh was hired by University of California Coach Marv Levy. "He felt a local high school coach was needed," says Walsh, "and I happened to make the right impression. I was a good recruiter. I brought Craig Morton to Cal. But then Marv made me his defensive coordinator, which might have been his undoing." In 1963 John Ralston hired Walsh as an assistant coach at Stanford, where again he was to recruit. Later he coached defensive backs. He does not reflect on this period with much fondness. "I was a poor coach at Cal," says Walsh. "I was too demanding, too authoritarian. I was going to be the next Jim Owens." He tells no stories of haunting mistakes, but clearly the thought of the pushy young Walsh is sobering him.

"I feel an obligation to young coaches," he says. "At a clinic, for example, I'll go rapidly through a lot of technical football until they can't follow me anymore—until they know for sure that *there is more to this than they know.* Then I'll talk about the thoughtfulness that is needed in coaches. In the classroom it is sad, but not killing, if you're dull or negative. The kid can go to the next class. But on the field, his physical well-being, his ego and his basic character are at your disposal. Strong young men, with the chemicals flowing, are as emotionally charged as young men at war. It can be a tremendous experience, or it can leave permanent scars. We don't always entrust the responsibility for that experience to the right people. Young high school coaches, young college assistants—of every 10 you meet at a clinic or camp, maybe two or three are too hungry, think too much of themselves. They relate to the youngsters, know the buzz words, have the clothes, make a bright impression on parents, but the ambition is there, and with it the chance for

Walsh is the prince of offensive strategies—in football, that is.



recklessness, or misleading a player. They may be O.K. later, but not at that point."

It seems a point he feels fortunate to have escaped. "At all levels, the need is simply for experience," he says. "A man in his 40s is a better coach than a man in his 30s. He's generally mellowed, and he has fewer personal needs that control his behavior. He can *see* the athletes."

Walsh's vision began to clear in 1966, when Oakland hired him as backfield coach under Al Davis. Walsh, until then a defensive strategist (he had written his master's thesis at San Jose State on stopping the pro-spread offense), has called Davis "a truly great football coach," especially as an exponent of the passing game. "The Raiders had everybody catching the ball," says Walsh. Davis had worked for Sid Gillman at San Diego, and Walsh regards Gillman as one of the two coaches who brought intelligent passing to pro football. The other is Paul Brown, who before the 1968 season became Walsh's next employer, taking him on as quarterback and receiver coach for the new Cincinnati franchise. Walsh was then 36.

"Leaving Stanford and going to the pros might have been dumb," says Walsh, "but I was attracted to the technical, artistic part of the pro game. That reduced my chances for a head-coaching job because I got into the pro assistant syndrome, where you may be well paid, but you're perceived as possibly too much the specialist to be a head coach."

If he was a specialist, Walsh was certainly a spectacular one in Cincinnati, developing quarterbacks Virgil Carter, Greg Cook and Ken Anderson. Gone, or suppressed, was the earlier impatience and authoritarian bent. Sam Wyche, now Walsh's assistant for quarterbacks in San Francisco, was, as Wyche puts it, "a free-agent, walk-on, tryout, hopeful" quarterback at Cincinnati. "Bill was very precise," he says, "as was Paul Brown. Walsh taught in *advance* of our trying something, first drawing the play and describing your sequence of options. 'If he's covered, go to this man; if *he's* covered, go over here.' Then we looked at it on film, to see what we'd been visualizing. On the field we'd master it against one defense, then others. The advantage was that he got more plays in a game that way." Walsh also developed a swiftness of play-learning that allowed him to

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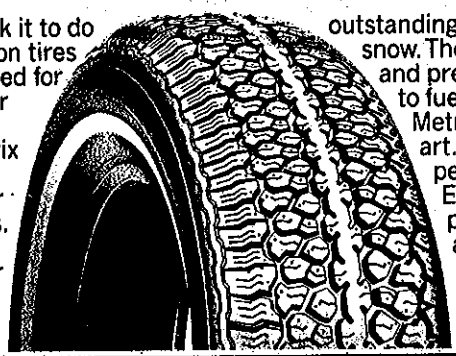

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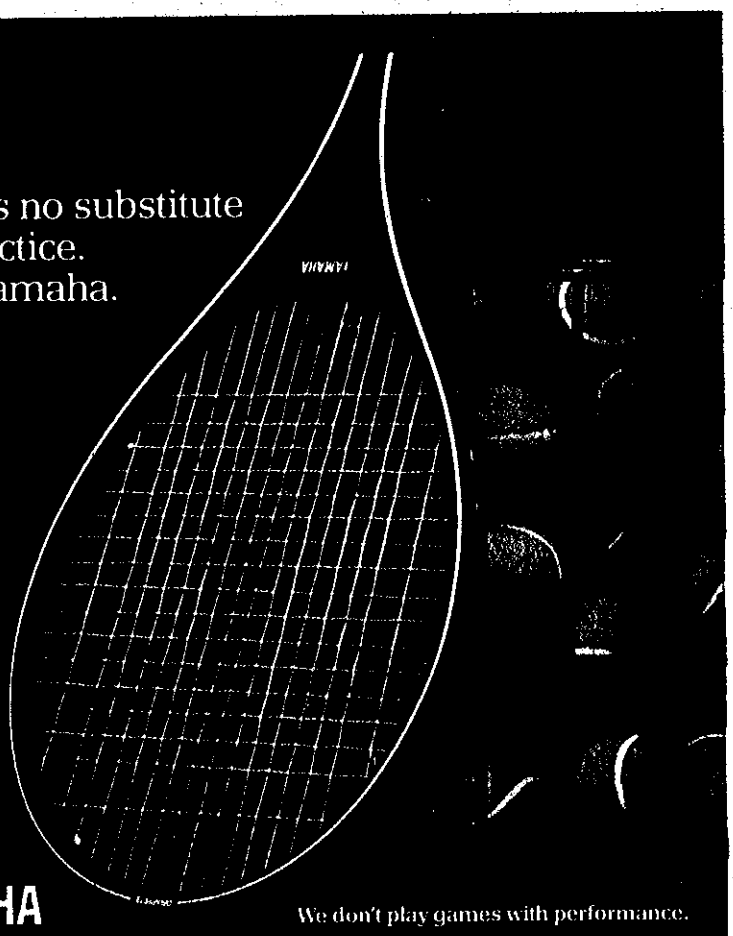

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dream up and teach a play on Saturday and see it executed on Sunday, which he regularly does in San Francisco.

"Credit Paul Brown for giving me the latitude to explore," says Walsh. Yet Brown's old friends disdained Walsh's short passes to backs as second or third options. " 'Nickel and diming' they called it," says Walsh. "The pass just wasn't used that way."

The Cincinnati years, in the telling, seem a time when Walsh became more comfortable with himself, when his coaching character began to take on a richer individuality. "Bob Trumpy and I played golf with him once," says Wyche. "I'd taken up magic, and on one fairway I switched an exploding ball for Bill's. He went at it with a wood, and when it blew up he had such a look of amazement that Trumpy and I were rolling in the grass. We were *players*. Sure we respected him, but we weren't so much in awe that he couldn't be a friend. Lord, we wouldn't have done it with Brown."

No. Brown seems to have been the archetype of the hard, distant overseer. "He was a stickler for punctuality," says 49er Defensive Coordinator Chuck Studley, who rode to work with Walsh, arguing offensive and defensive theory five of the eight years Walsh was in Cincinnati. "On the other hand, Bill isn't acutely sensitive to time. Once our plane was heading out to the runway when the captain announced he'd been radioed to come back and pick up one of our party. . . ."

". . . I'd gone to the wrong gate," says Walsh, "and when I got it right, I came running up and saw the plane move away. Then I did the worst thing I could possibly do. I told the guy with the headset, 'I'm supposed to be on that plane.' He called it back. I should have taken a different flight, but there was no hiding then. . . ."

". . . And the only seat on the plane . . ." says Studley, who tells this with loving sympathy,

". . . was right next to Paul Brown," says Walsh, twisting in his chair 12 years later. "He stared straight ahead. So did I. We made our explanations later."

Communication between Brown and Walsh apparently was not the fullest. By 1974 Walsh knew he was ready to be more than an assistant coach. Brown was 65. Walsh faced a choice. Should he remain in Cincinnati in hope of succeeding Brown, or think of going elsewhere? "I was eager to be a head coach," Walsh has said. "I at least wanted to be involved as a candidate. But Brown is a loyalist. The mere mention of another job might have messed me up with him and the Bengals. So I stayed quiet."

Walsh says that while he and Brown never spoke of who would replace the patriarch, Walsh came to feel he was the logical successor. "I think now," he said last January, "that I was never as close to getting the job as I believed at the time."

But he believed. Thus he was, to use his word, "shattered" when Brown turned the reins over to Bill Johnson in 1976. Walsh has long since rid himself of that disappointment, even before the 49ers beat Brown's Bengals in Super Bowl XVI. Still, Walsh dislikes discussing it. It is past. "I think I accept the explanation Paul gave me for not giving me the job," he has said. "And that is, he was concerned I would return to California as soon as I got the opportunity, whether I was a head coach or not." Walsh says he was prepared to stay in Cincinnati indefinitely, but he does love California. One can understand Brown's worrying, especially if he got a look at Walsh inhaling under that pine tree.

But now Walsh had to move, or linger in the role of permanent assistant. He immediately took the job as offensive coordinator under Tommy Prothro at San Diego. In one year he worked his magic on Dan Fouts, turning him into the league's most prolific passer. But had Walsh not simply exchanged one assistantship for another?

"Tommy Prothro knows *systematically* where he stands in his own mind," says Walsh. "He showed me how strong a man can be in professional ethics, because he finally transcended his own interests." The occasion was when Stanford offered Walsh, at 45, his first head coach's job since high school. "Tommy spoke highly of me to Stanford," says Walsh. "We discussed the advantages. When I chose to go, he understood, even though it was a distraction to the team. That example is one I'd like to think I could live by. That standard."

Walsh's oldest son, Steve, 25, is a writer for Channel 4 News in San Francisco. An independent soul who left home at 17 to get into radio, he maintains a cheerful objectivity concerning his father. "I saw the frustrations under Paul Brown, though I wasn't able to recognize them," says Steve. "I thought Brown wasn't a half-bad guy when I was 12. My mother and I would watch the Bengals lose, and I'd say, 'So what, they're new. It's a

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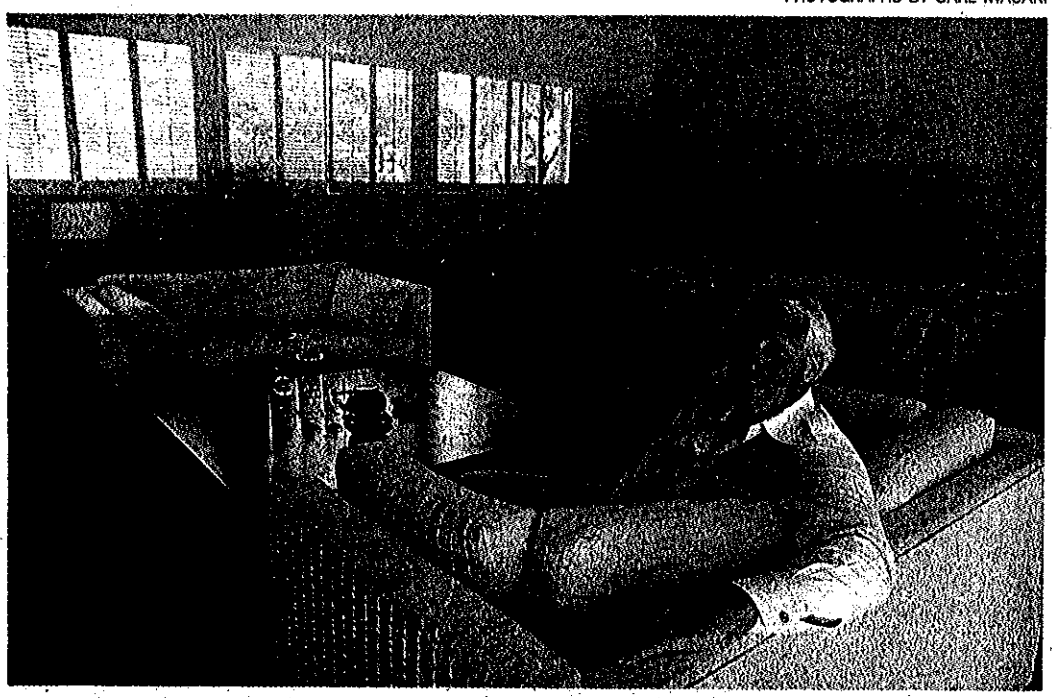

Could it be that Walsh's white attire and the white decor at his house have special meaning?

game. It's only a game.' And my mother would say, 'You don't understand.' I could see the strain near the end. My dad seemed to be aging. But when he got to Stanford, it was like he was on vacation. His face was relaxed. He was coming *back*."

Under Walsh, Stanford went 9–3 and 8–4 and won the '77 Sun and '78 Bluebonnet bowls. His quarterbacks were Guy Benjamin and Steve Dils, each of whom led the NCAA in passing for a season. He was revered by the faculty and the administration. Yet Geri, for one, suspected that for all of its rewards, Stanford would not be the last stop. "Even in Cincinnati," she says, "I couldn't understand why, if in a company you had good ideas and worked hard you got promoted, why not in football? But no, it's like show business. It calls for the big break."

She recalls the time after the 1977 season when Carroll Rosenbloom was looking for someone to replace Chuck Knox as coach of the Rams. Rosenbloom had amicable talks with Walsh. Indeed, Ram General Manager Don Klosterman, who sat in on them, reportedly said he thought Walsh was a cinch to be hired. But Rosenbloom delayed making a decision, and, after Walsh withdrew his name from consideration because he couldn't keep Stanford waiting, Rosenbloom hired George Allen, whom he would release two games into the exhibition season. Geri shakes her head. "I rest my case," she says.

The final break came in January 1979. The 49ers had just staggered through their worst season in history, 2–14. General Manager Joe Thomas had gone through four coaches in two years and had traded 14 draft choices. Owner Eddie DeBartolo fired Thomas and presented the jobs of coach and general manager to Walsh. Three years later, thanks to determined standard-raising and happening onto players like Reynolds and Dean, who were available because of contract difficulties with their old teams, San Francisco was 16–3 and the Super Bowl champion. "The longest continuous silence in professional football history," in the phrase of *San Francisco Chronicle* writer Lowell Cohn, was at an end.

Of course, as Walsh has said, there was far more to the 49ers' success than that. He once again molded a splendid quarterback, allowing the mobility and poise of Montana to find full expression. "It

continued

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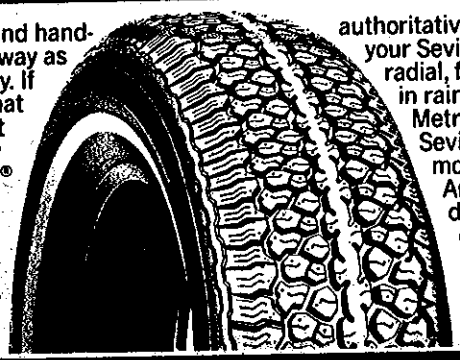

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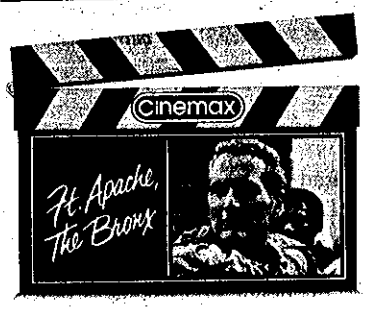





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was intimidating the first year," says Montana, "having to learn the *volume* of things he taught. I had to forget college and start over."

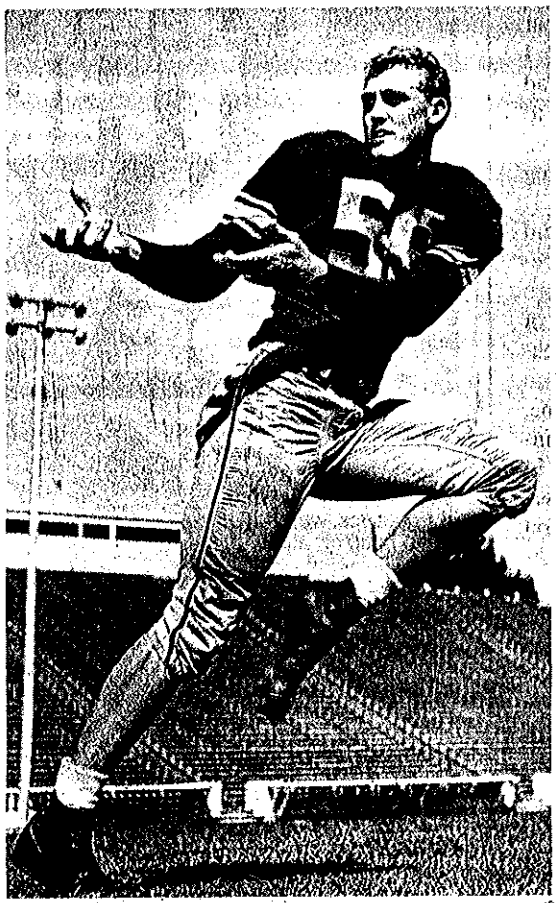
Montana even now puzzles over his coach. "He's not a simply described man," he says. "I've never felt I've figured him out. You think you know him, and then he'll dress up as a bellhop, like he did at the Super Bowl. Once, when we were losing in his first season and players were in and out all the time, he showed up in a taxi-driver's cap and leather jacket, saying, 'Anyone need a lift out of town?'

"There is method in that. It's to take the pressure off. But even so, it's hard to be on any kind of intimate terms with the head coach. I know he cares about every player, but he'll help you in personal things only if you ask. It can't be any other way. He has to cut. He has to hire. He can't be a personal friend to players. I hope to be a good friend of his later, after playing."

One of Montana's prime targets, Freddie Solomon, echoes the quarterback's tone. "I love to watch the coach operate," he says. "He sees *everything*. I'm inquisitive, I want to ask *more* of him, but there's so little time, so much to do."

"Now don't *totally* glorify him," says Wyche, who as quarterback coach engages in perhaps the most constant dialogue with Walsh. "We're always irritating each other and making up," he says. "He's less tense now, but I can remember yelling, white knuckles. His patience is short with people who can't keep up." Indeed, Walsh has said apropos of his assistants, "I picked them because of basic respect for their intelligence. All you need to have anarchy is a dull person who's aggressive. If you've got one of those who *thinks* he's intelligent, you've got chaos."

Walsh also maintains that intelligence is related to the moral content of coaching. "You have to live with yourself," he has said. "If you are a reflective person, things stick in your craw. Misusing, misleading people, every instance affects you until you can't go on. The most sadistic are often the least intelligent. That's the extent of their reasoning."



At San Jose State, Walsh was hardly a Dwight Clark.

Harsh sentences in black and white, those last two. "I want desperately to avoid the theme that I stand in judgment of others," says Walsh. "I haven't led a fully compromised life. I haven't cheated in recruiting, I haven't lied about a player's health. But so much of what we do is non-verbal. Experience and basic instincts combine to give you a sense of what to do next. To be finally successful, there has to be a little larceny in you. I don't plead innocent to everything. There is manipulation. We treat people differently, pat some and kick some, to get them going, to challenge them. You have to decide if it's damaging. Or permanently damaging."

Says Wyche, "He calculates. If you're on board, you're going to be a small part of a big plan. For example, his theory is that players and assistant coaches are in the same pot, equally able to be hollered at. He feels if an assistant has to take it, the players will ally with the assistants. Sometimes, for a second or two, I *really* disagree with that; on the field, say, when he yells, 'Sam, can't you get him to move his feet!' Now, I know that he is speaking to the *player* at times like that, and I'll always be loyal and roll with the punch, but right when it's happening you tend to grit your teeth."

In a way, Wyche's complaint, made as it is in public, is a compliment to Walsh's open system. Would Brown have countenanced such dissent? In another way, it is probably good for Wyche to disagree with his boss on *something*. "He's contagious," says Wyche. "You always retain more than you discard. Lately I'm picking up his mannerisms. I stand with my fingers touching my chest. I use the same phrases. I even happened to get the same *glasses*. People in the office said, 'Uh, oh, what's next? Silver hair?' "

Walsh met Geri while they were students at San Jose State. "The immediate attraction was that he was very good-looking and the senior hero," she says, as if disappointed at having allowed any of that to sway her. "He was kind.

"A lot of luck goes into a long marriage, in growing in compatible ways. We both had a deep interest in the children [besides Steve, they have Craig, 22, a senior at UC Davis; and Elizabeth, 11], but one reason we made it is that Bill *is* reasonable. I think I've had some input in his having empathy for the wives of his assistants [Walsh often writes "Take your wives to dinner at Ming's" on the blackboard during a long week]. He loves to go out to eat. He sees it as an act of mercy, saving me from cooking. I marvel at his helplessness in the kitchen when he's proficient at other things. He's been recalcitrant in that area."

She's saying this in the living room of the Walsh home in Menlo Park. Walsh and Elizabeth are away, rafting a section of the American River above Sacramento. Trained in interior design, Geri is the artist behind the whites and grays of the

tile and carpet and furniture. White louvered doors open upon a pool and birdsong. Even Elizabeth's cat, Maui, fits the color scheme, being Siamese. There is a baby grand, which Geri plays. And now that the pinnacle has been reached, has she come to anticipate his quitting eventually? "*I'm* ready," she says. "But he'll be found dead at his desk at age 89."

Not if Walsh is to be believed. After last season he found himself exhausted. "Sometimes people are suited for things because they don't feel the full press of a situation," he says. "It doesn't seem to quite register what they've gotten into. In football, routine people can thrive. They don't necessarily do well, but it doesn't break their backs.

"Others become more aware all the time of the enormity of the job. The work expands endlessly, it seems, when they really understand all you can do. And they're borne down by it. I'm among those, and I've felt the press of the years. I've been at it 26 seasons without a break." The thought of retiring passed as quickly as he recovered from his exhaustion, but such is Walsh's nature that he will enter that region again each year.

A visitor has asked Steve how he might begin a story on his father. "It would be, 'There is compassion here, for the game, for the people,' " he says. "Something like that. Because that's the core of it. His constant drive is tempered by his humanity, his knowing the difference between reasonable demands and unreasonable ones. Perfectionism without obsession."

It sounds so simple. Of course, it's true. Even Walsh, at this self-effacing age, must agree with his son's assessment. "It's a basic and probably hereditary part of my character," he says. "If I have a facility, it is to sense people's feelings."

And if that sensitivity is what allows Walsh to teach, the game of football calls him always to do research. All his associates speak of his drifting away in conversation, his fork absently tracing elegant pass routes on the tablecloth. "If you can make decisions," he has said, "and you can convey thoughts to others and be organized, and you wish to coach, then all you need is a comprehensive sense of the game and its history—not the names, but the tactics that have been used, the basic moving equations that have developed. It's not quite like music, but it is not unlike it, either."

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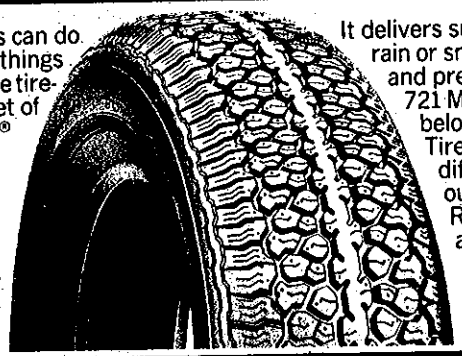

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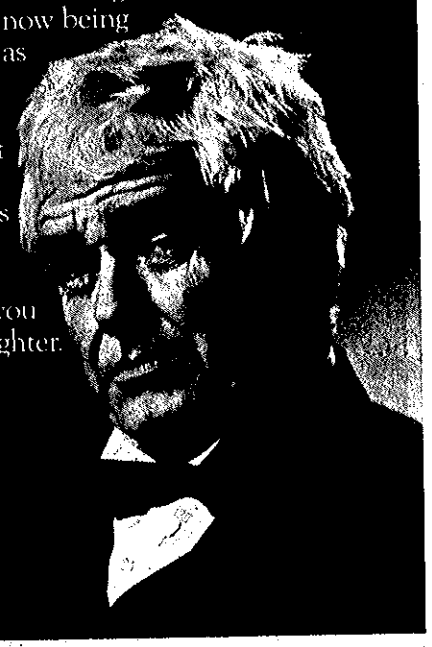

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Bill, Geri and Elizabeth are trying to enjoy a week's vacation at a Lake Tahoe condominium. The unit in which they're staying is jammed in with dozens of others along the main highway. "The *density* of a development like this is disturbing," he says. "That it's here, and no one *stopped* it."

But the beach is only a few yards from their deck. Bill sits in intermittent sun in the one place where he can see only lake and trees and a gray front coming in, dropping early July snow on the surrounding peaks. Geri serves strawberries, slices of elk sausage and frosty glasses of wine. They watch Elizabeth running on the beach, throwing bread to a dozen or so gulls. She runs beautifully, balanced and strong and light. She has won the sprint and long jump in her school track meet. Heredity.

"I said, 'Let's race!' in the parking lot," says Walsh, "and here she was, flying past with her legs way high in front of her and way behind her, and I thought, 'What's this? A *real* runner, my *daughter.*' " Cold drops begin to fall, but Walsh continues to watch Elizabeth, who has blonde hair, clear eyes and a wonderfully expressive face that is now filled with the breathless joys of gull chasing. Geri has gone into the house, chilled, before he moves.

A favorite phrase of Walsh's, one Wyche has found himself using almost involuntarily, is "comfort zone," by which he means the natural tendency of a player or coach to be so happy with attaining a certain level of achievement that he fails to strive to improve himself. Now Walsh is asked whether he, whose job it is to shake people out of such stagnation, himself has reached a comfort zone.

"That hasn't seemed to happen," he says, "because I'm staring failure in the face all the time. It's a lack of confidence. There's an uneasiness about some people who are determined to do well, an anxiety at not reaching one's standards. Vermeil is that way."

This leads more or less logically into a short study of one ingredient of coaching he hasn't addressed—decisiveness. "It's not always best to be decisive, you know," he says, sitting up in the Tahoe condominium couch into which he has sunk. "Decisive shades into spontaneous, which goes right away to impulsive, and then you're in trouble."



At Super Bowl XVI Walsh played bellhop for Montana.

The idea, he says, is to have a plan and still allow for the unforeseeable. "I've been reading about Nelson's battle with the Franco-Spanish fleet at Trafalgar in 1805," says Walsh. "He had 25 days to make his plan. He was outnumbered, but his plan worked. He had steps prepared for the contingencies, and the plan left a certain flexibility in the choices of his captains. That is the basis of football.

"The goal is to attack the other side with clean, sharp blows while you're moving faster than the opposition. That was Wellington. That was von Clausewitz. I don't relate football to warfare other than in those dynamics, but the military axioms of von Clausewitz about people under stress, about the individual soldier, make the best book on football."

To Elizabeth's delight, he tells a story from his Cincinnati days, when he took the two boys, then perhaps 12 and nine, fishing in Appalachian Kentucky, to a stretch of stream that had just been stocked. "The word had got out," says Walsh. "The whole town was lining both banks." He was dressed as a Californian; that is, white slacks, white tennis shoes, a dark blue shirt. He could have been sailing on the Bay. "Those mountain people wore overalls," he continues. "They had never *seen* anyone dressed like that. But they didn't say a word."

His first cast got hung up in a tree, which he had to climb, sending bark and twigs down on the crowd. Silence. His second cast became ensnared with the line of a fisherman across the river. Untangling it got the white slacks well soaked. "Still, no one said anything," says Walsh. "Except the kids, who shouted that the tackle box was floating down the river." Walsh ran after it, apparently for some distance, because when he returned, muddy and bedraggled, the natives had taught Craig and Steve how to fish. "But they never said a word to me," he says. "I was a three-time loser. I didn't deserve a fish." The story, as he tells it, is an assertion of common humanity. Elizabeth shakes her head at the train of mistakes. She stands near her father's elbow, as if to comfort him, and gets a hug.

Watching this scene, Walsh with his family at sunset, one is almost jealous that he has reached so high and stayed so normal, so modest, so reasonable. He confounds one last expectation—that attainments are somehow bought with a loss of human warmth. He has achieved success by using his sensitivity, moving his players and coaches with it, and never speaking ill of opponents. In a similar manner he has chosen, instinctively he would say, not to harbor bitterness from his treatment in Cincinnati, but to exult in the moral superiority of Prothro's example. To walk toward the light. Is it simply a matter of sartorial taste that he wears a white tennis sweater on the sidelines? One thinks of his silver Volvo, of all that white throughout his home. What can all this stand for? Goodness, obviously, and a man rightfully feared by all those steeped in ignorance and its concomitant violence. **END**

Patience and a Sense of Urgency
An Interview with Bill Walsh Summer 2005

PCA Founder and Executive Director Jim Thompson caught up with Bill Walsh recently, and one of the greatest coaches of all time (and a new member of PCA's National Advisory Board) talked about coaching and team-building.

Jim Thompson: Talk about building team culture with the 49ers.

Bill Walsh: I felt that as soon as players put the 49er uniform on, they were a 49er until the day they took it off. That might have been a player who would only last forty-eight hours with us in training camp; it also could include a fifteen-year veteran at the end of his career, but everyone was treated with the same respect to build their own inner confidence in their own performances. It was really important that a 49er uniform meant something.

JT: I heard that Herm Edwards (NY Jets Coach and PCA NAB member) met with the Jets' vendors when he first became Coach because he wanted them to know they were part of the team.

Walsh: Right. We demonstrated due respect for everyone and we continually strove to convince everyone that you could win or lose for us, that everyone would have an impact in some way on the outcome of games. Whether it be the equipment man or the receptionist or the personnel people, they could have an impact on the games by the kind of work they do, their work ethic, their interaction with other people, their communicative abilities, all of these things were important so they were stressed continually and not just in one single lecture or our manual of operations.

It was continually driven home to people to respect each other and appreciate the role that everyone played.

JT: A big league locker room where people are fighting for their professional life can be a pretty cutthroat place sometimes--hazing of rookies and the like.

Walsh: We didn't allow it. We didn't allow any hazing whatsoever. Players should be able to focus totally on their performance and their effort to make the team. They shouldn't be distracted or maligned. And it really worked out because there were men who came in and started as rookies and were included on the team the minute they arrived. And guys like Billy Ring and Milt McCall who came to us as free agents. They were allowed to compete for a job rather than be distracted and embarrassed through hazing. There's always one cruel person if there is any form of hazing. It just takes one cruel person who mistreats others. That can really have an effect on them and, consequently, an effect on the team's performance.

JT: It seems like once you get the ball rolling and you have some really strong leaders like Joe Montana and Ronnie Lott (PCA National Advisory Board member), it seems like it gets easier. Does it?

Walsh: Oh, yes, our great players bought into it without any problem. It's always someone who's probably not as bright who would mistreat other people, embarrass other people and, consequently, effect their game. When I'd see that, we'd have to make a change on our roster. We just couldn't have people like that on the 49ers.

JT: It seemed to pay off with a lot of players wanting to play for the 49ers....

Walsh: Well, at one point, we were the team that everyone would like to have been with and we won our first Super Bowl with the lowest salary schedule in the league. So it wasn't the money. It was the approach we took, the reputation we developed, and the attitude of the team.

JT: It was surprising to me when I looked at back at Joe Montana that he was not a high draft choice coming out of college. Some players just don't seem like they're good enough but is it really because they're in the wrong system or with the wrong approach?

Walsh: You can take a generalized look at athletes and say the best ones are six foot two, 235 pounds, etc., or you can look at each athlete as an individual and see what they can and can't do on the football field, what kind of instincts they have and what redeeming quality they have that can help your football team. Joe Montana was about six foot two, 185 pounds, and people didn't think his arm was strong enough, an inconsistent player, and they thought he'd probably be best playing in the Canadian League. We looked at it differently. I felt his quick agility, movement and body control, and his instincts would overcome any kind of physical deficiencies. Joe was a great athlete but at Notre Dame he didn't start every game so people assumed that there's got to be a problem--he wore his hair longer than other people--and doing our research, we found that there wasn't anybody in the league that was going to draft him early, so, we were able to take him with the last pick in the third round. And the rest is, of course, history.

Jerry Rice was another player who had not been rated as highly as he should have, but once you saw him on videotape, you realized that, no matter what field he's on, he's going to be the best player. The key to all of it is we looked at each

player as an individual.

JT: One of the ways that professional coaches on TV are harmful to youth coaches is screaming at players because they made a mistake. And then a youth coach feels like, well, if I'm going to be a real coach, I've got to do that too.

Walsh: That is the easy way out because it's easy to demean and criticize and you have ultimate power over the destiny of the athletes. Now, the athletes are going to play whether you're the coach or not. They love to play football and one of the reasons they want to play football is to associate with their teammates, the fraternal part of the game where they bond together. So, a coach can be awful and the players will overcome it and so coaches, sometimes overrate themselves, disastrously.

JT: So, players can win in spite of the coach....

Walsh: In spite of the coach, and that is not uncommon. Coaches should be facilitators to bring the players together to communicate and teach them the skills and then be strong enough and forceful enough in practice to have high expectations and high standards. If you have high standards and high expectations and, typically, you say something positive before you say something negative. You find something positive to say to an athlete on the football field. You can say, great effort, but you didn't keep your eyes on the target but for a coach to embarrass and humiliate, it's just an indulging of power over people who will tolerate it so they can play football.

JT: Part of PCA's Double-Goal Coach model is Filling the Emotional Tank.

Walsh: There were very few players I didn't build up through positive reinforcement, in fact, every one of them, by being very positive about what they can do to help the team win, about their progress and their development of skills, about their ability to interact with the other athletes.

There are times you criticize, but I did not personalize the criticism because people have are committing themselves, they're sacrificing and their feelings are right on the surface. You can really embarrass the athlete, but in reality you're embarrassing yourself as a coach when you do that. You correct the player and have him repeat whatever drill he's in and you tell him he needs further work on it and you are supportive of that, but to just rip into an athlete who's out there playing because he loves the game not because of the coach, is sort of an indulging kind of a fantasy the coach is playing out.

JT: What about TV commentators and sports reporters? It seems like there's this equation that positive equals soft. Where do you think that comes from?

Walsh: It's so easy to ridicule and demean athletes for an error they may make, especially from a television booth miles away from the stadium. And that's more of a story than to be supportive. But to laugh at a player, laugh at a performance, demean a player, doesn't do anyone any good and it's very, very short-lived and it's very superficial. And those commentators who are the most supportive are, typically, the ones that are most respected

The coach's job is to be continually supportive but it is a very dangerous sport if the players don't execute well and the coach knows that it's a volatile sport where you commit yourself physically and they have to have that from their players but you don't get that by ripping them.

If you had ten players, maybe, one or two would improve their performance as a coach screamed and yelled at them, the other seven or eight wouldn't and two or three would collapse because they need support and too often coaches give up on players because they have a deficiency. Let's just say a player doesn't really hit hard enough in football, he doesn't commit himself, coaches will write that off as cowardice when, in reality, if the coach can talk to the player about it, privately to tell him he's just not meeting the standard you have to have to play the game of football, in the next practice, you've got to see that from him, you can save a lot of players.

JT: They'll actually ratchet it up...

Walsh: They are capable of ratcheting it up. Especially in a private circumstance where the coach tells the player he's not living up to the expectations of the team or himself or the coach and he's going to have to change the way he's playing and he's going to have to see it the next practice and you can remind him and remind him until he becomes a much more intense performer.

JT: That kind of a conversation with a player can actually be an Emotional Tank filler because the coach is taking time to single you out, that could really motivate a player.

Walsh: Well, it does, you don't have to humiliate him. He just needs to know. When I was a high school coach, I would tell the player, "Remember that play," and then, afterwards, I'd say, "You just didn't give the kind of effort, the intense, explosive movement, that we need on the football field. You just didn't have it, and if you continue that way, I don't know if the game's good for you." But you don't humiliate a player in front of other players especially, in this

contemporary culture. A coach has to be conscious of the cultural differences now and, say, twenty and thirty, forty years ago.

JT: When you first became coach of the 49ers, you said if the goal had been to win the game on Sunday it would have been demoralizing because you didn't have the talent. So your focus was on getting better every week. Similarly PCA promotes the "ELM Tree of Mastery" where E is for Effort, L for Learning and improvement, and M for bouncing back from Mistakes.

Walsh: Well, that pretty much blankets the issue. Football is a game of skill and the key is for each player to reach his full potential. It's for the coach to develop an environment where the player is improving his skills and performance level each week. If you're concentrating on that, then, naturally, the wins will come. So you're always working to improve your team week in and week out, win or lose. You can live with losing if your team is performing well and executing well. As time passes you cross over into the area of winning consistently.

Now, it takes patience on the part of the coach and a sense of urgency. It takes a lot of energy from the coach, intense energy, on the field, working with individual athletes and with the team. So the players see a coach who's demonstrating energy in everything he does, and not just a person who's standing in judgment of them. That creates a captivating environment that you really must have.

JT: One of PCA's sticky messages is the Magic Ratio, five positives for every criticism. Criticism is necessary, but if kids get too much criticism, they get down, so you look for things they're doing right and reinforce that. Some coaches say, five to one is just too much positivity. Any reaction to that?

Walsh: Well, I've never thought of measuring it. All I know is the player needs support and he needs fortifying, because it is a dangerous, physical, sacrificing, game that's very volatile and there isn't any other way to explain it.

Athletes need to believe in their coach and feel that their coach believes in them. When athletes aren't sure whether the coach believes in them, then their level of confidence is going to wane. Very few athletes are so strong, from the standpoint of their own personal characteristics that they'll overcome a coach who doesn't believe in them. By and large athletes need to feel that their coach believes in them and believes in their work ethic and their progress and what they're doing.

JT: So, being recognized by a coach for the positive things you're doing, is a way of that coach communicating that he believes in them?

Walsh: Yes, demonstrating he believes in them, and not once a week before the game. He has to believe in the players, and to be caustic and judgmental on an ongoing basis just breaks down the confidence of the player. The coach might feel gratified that he has control of other human beings-that's one of the features of coaching football is that the coach has total power over the destiny of the athletes even to the point where he can endanger them physically. That sense of power- sometimes the coach can run amok without realizing it.

It's the coach's job to develop an environment, an atmosphere, where players begin to believe in each other and believe in what they're doing and sacrifice for each other. Very few players play for their coach, as much as the coach would like to think that. They play for each other. It boils down just to that group of players, in any sport, that bond together and sacrifice for each other and demand of each other. When the players begin to demand of each other is when you break through. For me, as a coach, when I would hear my players repeating my teachings to each other, then I knew I was an effective coach.

JT: That's got to be a high...

Walsh: Yeah, when you hear your words being repeated between players, then you know you've had an impact on your players.

JT: That's lovely. A PCA theme is Honoring the Game--respecting the rules, opponents, officials, teammates and yourself. Any thoughts about that?

Walsh: It's absolutely critical. Players might think they're getting away with something by breaking training rules but, in reality, as time passes, the other players lose respect for them because they know that player is, in a sense, costing them chances to be successful, and endangering their physical being by not being there. If one player is breaking rules, why shouldn't another and then the whole thing just loses its impetus.

Respecting opponents is part of the game. If you lose your temper in a game, you lose control, probably for about the next three or four minutes, maybe longer. You don't lose it and then get it right back again. You lose your temper, your effectiveness drops way off the next two or three plays even though you think you're really mad and you're going to do something.

We always taught our players that the opponent was an object. You respected it, you knocked it down, but there wasn't any temper involved. If you take other sports that are even more physical, like boxing, boxers with any experience whatsoever have learned to understand they can't let their temper affect them--they lose whatever skills they have and they're out of control and, typically, are beaten.

To fail to show respect to officials is really a cop out on the part of a player and the coach is responsible for that because if the coach fails to show respect for officials and maligns officials, the players see it and they pick up on it. Before long, everything that goes wrong in a game, you blame it on the official and you're screaming at them, not focusing on what you're going to be doing in the next few seconds on the field.

And, teammates, it's absolutely critical for the coach to understand that the bringing together of a group of men or women in a sport is related to how they feel about each other. There's no need for a coach to be sentimental about it. It's a natural thing--whenever anything has been accomplished, it's been accomplished because people communicated and trusted each other and that's what the coach's role is.

JT: Parents at youth sports events are imitating the way fans behave at professional sporting events, working the officials, for example.

Walsh: That shows tragic lack of maturity and judgment on the part of the parents. Venting for their own feeling of gratification that they get in demeaning someone else, in this case, is the official. Twenty percent of the game is chance and part of that chance is officiating. So, you know there'll be some calls that are erroneous--some will go for you, some against. If they understand that 20% is chance, it might soothe them a little bit into understanding that things happen and you can't get everything just right.

JT: Any other thoughts about Youth Sports?

Walsh: The young men and women beginning a sport are in a very vulnerable position. As much as they have aspired to participate and waited until they had a chance, the coach can suck the energy right out of them by mistreating them early. The coach who's trying to prove something to himself rather than develop players has got to realize how fragile young people are when suddenly criticism is heaped all over them about something they've been waiting to do for a long time.

So, from out of nowhere they're just being ridiculed and criticized and they're not ready for it. So many young men leave youth football, because of that. The coach has to understand he's dealing with very young, fragile minds when it comes to competition. So the key is to make the experience positive and for the athlete to feel that he belongs.

NOTES FROM *"FINDING THE WINNING EDGE*
BILL WALSH – SAN FRANCISCO 49ERS

- We know that football teams, similar to organizations everywhere, improve by going through an evolutionary progression as they learn, apply, adapt, and learn again.

- Success is the progression of worthy ideas and goals. Such a progression involves at least two key cerebral factors—attention to detail and an absolute commitment to perfection.

- BW had a singular focus on perfection. Every day. Every practice. Every play. Every meeting. Every situation.

- There is only one way to do a job—the right way.

- Many people erroneously think they have only one chance to succeed in their life's work, and that if they miss that chance, they are doomed to failure. In fact, most people have several opportunities to succeed.

- It was vital to the organization that a single fixture, with total control, emerge if there was any chance of correcting the melee that existed in the organization (*every ship can have only one captain*).

- To a point, a head coach should measure success in terms of how well he is able to carry out his responsibilities relative to what he feels coaching is all about.

- In developing your personal philosophy as a head coach, you should:
  -Be yourself
  -Be committed to excellence
  -Be positive
  -Be prepared
  -Be organized ("the process of becoming organized essentially requires two qualities: a disciplined mind and the ability to think clearly").
  -Be accountable
  -Be a leader ("an effective head coach is someone who is able to develop a vision on how the team should operate, is able to establish a strategy for achieving that plan, and is able to inspire everyone (staff and players) to carry it out successfully).
  -Be focused ("the key point is that at least three elements must be present to build a winning team: talent; strategies and tactics; and conditioning and execution").
  -Be ethical
  -Be flexible ("the coach must be willing to change what he is doing if it obviously is destined to fail and if a feasible alternative exists").
  -Believe in yourself

- In order to overcome adversity, one must possess:
  -An inner confidence that has been tested
  -Sound fundamentals and skills that have been firmly entrenched by weeks, months, and years of training, practice, rehearsal and direct competition
  -A functional intellect for the activity
  -A belief—a conviction—that is able to effectively control your urge to "quit and run"
  -A willingness to sacrifice for others
  -A refined sense of communication that enables you to have a realistic sense of what your teammates are thinking and how they will react and respond to a given situation
  -Trust in yourself and in your teammates
  -A philosophy, a scheme, and a system that has evolved, matured and become established
  -Flexibility and adaptability that enable you to effectively deal with change
  -A qualified support staff and system
  -Leadership
  -A plan, a goal and a dominating thought process that motivates and inspires
  -A knowledge and understanding of your opponent—his strategies, tactics, system, personnel, attitudes, and goals
  -A system of replacing and acquiring new players and staff members

- As the head coach, one of your responsibilities is to generate interest in and excitement for a given matter among your players. The most effective way to accomplish such an objective is to utilize a high level of energy and show ardent enthusiasm for the subject when discussing it with your players (*players reflect coaches*).

- Details, such as shirt tails in, never being seated on the field, helmets in hands (when not participating), control of profanity, no smoking on premises, etc., all contribute (if only symbolically) to the commitment to high standards that is visible to everyone. The image of the 49ers as a first-class professional organization was nurtured and carefully developed in this way.

- Each player is an extension of his teammates

- Be personal with your players, but not too familiar. Excessive familiarity, in a misguided attempt to be socially accepted by your players, will prevent you from fully developing their performance potential.

- Avoid attempting to communicate with your players in their vernacular or their 1990's dialect. Be natural in all of your dealings. Anything else will be perceived as phony.

- As long as someone is a potential business contact, you should make every reasonable effort to keep the lines of communication open and maintain a civilized relationship. You should be the one to initiate communication following a conflict, even if the other person misunderstood you or wrongfully ridiculed you. While it may certainly be appropriate (depending on circumstances) to confront those who purposely insult you or do you harm, you should avoid conflict.

- In turn, the secret to managing well and motivating those you manage is to understand the fine line between losing sight of the big picture and letting others lose sight of you.

- At some point in every coach's career, he will question whether he is making a difference or not

- The comfort of success in a known world is a powerful source of denial. Even though change can bring about a new situation where life is far less predictable, an organization must be structured in such a way that personnel are continually encouraged to look for "a better way."

- *"A commander must accustom his staff to a high tempo from the outset, and continuously keep them up to it. If he once allows himself to be satisfied with norms, or anything less than an all-out effort, he gives up the race from the starting post, and will sooner or later be taught a bitter lesson." --Erwin Rommel (German General) (set tone of hard work from beginning—analogous to Tom Coughlin's "tight ship" example)*

- Putting a qualified staff together is somewhat similar to organizing a church choir. You need to recruit the right people, who can sing the right notes at the right time.

- Diversity should be one of the key elements in the total make-up of your staff

- While a head coach always expects his assistants to display unconditional loyalty to him, their sense of loyalty should also extend to the other staff members.

- The best way to maintain the continuity of an already winning profile is to hire from within

- Negative manifestations of ego can eventually lead to possibly the most negative impact of this aspect of ego—the fact that ego can make people insensitive to how they interact with others

- It is a very positive sign when the head coach surrounds himself with staff members whose self-expectations exceed his expectations for them. One of the most valuable

tools a head coach has at his disposal to motivate his assistants is praise and acknowledgment.

- Similar to other essential management techniques, offering personal recognition to others is a skill that requires both planning and training. For example, giving the same impersonal compliments to every assistant for a job well done can render the process almost useless. By the same token, the head coach who overdoes his complimentary remarks or confers his favorable comments on someone who obviously did not deserve them will undoubtedly not achieve the desired morale boost in his staff.

- Two things are absolutely crucial with regard to you (as the head coach) dealing with a staff member who is not performing at an acceptable level:
  -You must have established specific criteria as to what is expected in the assistant's position
  -You must have identified specific shortcomings in the performance of the individual

- When accepting an excuse for failure from a coach or player, you demonstrate that his lack of productivity is acceptable. Second, you show that you have no interest in helping the player/staffer improve his situation.

- While I strongly believe that an organization must adhere to its fundamental values and moral order, I also feel that at some point an organization should weight the importance of each possible decision against the "big picture."

- The point to keep in mind is that no matter how long and hard you practice, no matter how thorough and detailed your teaching, if a player is dysfunctional during the game, it's a waste of everyone's time.

- Not knowing when to conclude that "enough is enough" with a player on the team who is not performing at an acceptable level is a slow, but sure, road to catastrophe. If after a reasonable opportunity a player fails to meet your expectations, he must be replaced and released to try elsewhere.

- Sound player relations typically involve several interrelated factors. Among the steps that you can take, as the head coach, to deal with these factors in an appropriate way are the following:
  -Treat each player with dignity and respect
  -Spend time with each individual player on a regular basis. Discuss his performance, specific concerns about matters involving him
  -Blend honesty and diplomacy at the appropriate time when dealing with each player

-Take a personalized approach when dealing with each member of the regular squad. This step involves carefully considering each player's unique physical characteristics and the skills and techniques that are best suited for those traits

- While everyone in an organization should be concerned with sound player relations, as the head coach, you can take at least two significant steps to enhance the likelihood that players and coaches will interact in a responsible, appropriate manner. One step involves assigning direct responsibility for player relations to a particular staff member; the other entails establishing a committee of players to provide feedback to you on given issues

- While the standard of performance that you, as the head coach, are held accountable for is manifested on game day, this standard is established during the off-season, training camp and weekly preparation times. The process begins with you insisting that your players exhibit an uncompromising work ethic.

- The primary responsibility of the coaching staff involves "the reduction of uncertainty"—a simple, but eloquent, description of the absolute essence of teaching

- The better prepared the head coach is, the more capable he will be of acting under pressure

- Most of a team's efforts to install its (offensive/defensive) system occur in training camp. Accordingly, it is absolutely critical that all available time in this period is used purposefully and wisely. In this regard, as the head coach, one of your first steps must be to carefully review your team's preseason calendar of events in its entirety.

- The key point to remember is that taking a detailed approach to practice scheduling is the best way a team can adequately prepare its coaches and players to take full advantage of the available practice time.

- Too often, many coaches mistakenly believe that late hours and "drop-dead" fatigue are directly correlated to hard work and personal commitment. In reality, under normal circumstances, late hours and fatigue are not valid indicators of anything other than poor planning (*lack of preparation*).

- You should remember and be sensitive to the fact that an up-tempo, fast-paced practice offers the most conducive environment for learning on the football field

- As the head coach, you should have a systematic way of taking notes during every practice. Based on your observations, these notes should essentially address what your assistants are doing during practice, any questions you may have about practice, and any corrective actions you feel may have been overlooked or may need to be expanded.

- One of the contributing factors to the five world championships that we won in San Francisco in fifteen years was the fact that we expected the 49er veterans to do everything possible to "bring along" the team's rookies. All hazing was strictly prohibited.

- Even though you might fail, or your plan may not develop, you can not give in to panic. Many people bring on failure by their reaction to pressure. A lot of coaches lose their nerve late in a game.

- Perhaps none is more important than the ability of the head coach to set the "tone" for success. Everyone (coaching staff and players) must be prepared to do their job properly—whatever the situation.

- You realize that coaching is not an exact science. All you can do is be as thorough with your contingency planning as possible, play the percentages, and take well-calculated risks, fully cognizant that at some point "fate" may take a hand.

- Every coach must remember that a system should never reduce the game to a point where the players are blamed for the failure of the system because they did not physically overwhelm the opponent

- Two of the most important factors affecting a team's performance are the capacity of the players to maintain an appropriate level of concentration and focus on the task at hand, and the capability of everyone involved (staff and players) to deal effectively with stress. Virtually every activity in which a person wants to excel requires concentration and focus.

- Stress is usually defined as occurring when there is a substantial difference between what is being demanded of you in a particular situation and what you perceive your capabilities are for meeting those demands (when you perceive the outcome to be important).

- During my first two seasons, the 49ers made significant, measurable progress. We improved from 28th in the League in offense to 6th. Even in the games we lost, we were able to narrow the margin of defeat to a much more competitive point differential. We had begun to establish a standard of performance. The fact that we were able to stay on track and continue to develop during difficult seasons led to our success.

- Accordingly, one of the greatest challenges facing the head coach is the need to be able to react appropriately to changing circumstances. In other words, regardless of the situation, you must be able to make a well-considered decision. The keys to making the right decision under less-than-desirable conditions are confidence, strong will, and preparation.

- I still think the most important aspects of coaching are credibility, trust, and communication (*Marty Schottenheimer*)

- Exhibit an inner toughness emanating from three of the most effective survival tools—composure, patience and common sense

- The point should be emphasized that the difference between a pat-on-the-back and a knife-in-the-back can be as subtle as an open or a closed hand

- You must resist the inevitable tendency to simply make bold proclamations or grandiose statements about how things are going to be different. Your players will be looking for tangible evidence that next season will be different (e.g., the return of a key player who was lost to injury the previous year).

- A step to take on the path to losing your job is to exhibit patience, more patience, paralyzing patience. In reality, patience is not always a virtue. The belief that sooner or later things will work out, instead of taking a proactive approach to changing the situation, can be viewed as condoning incompetence (a stepping stone to failure).

- A step to take on the path to losing your job is to become close friends with individual players. Some head coaches want to be a buddy with their players off the field and serve as their "leader" on the field. In reality, it's an either/or situation. You can be a buddy or a leader to players—not both. When you are around the people you coach, the situation requires a professional, business-like relationship.

- Be careful that you don't confuse the difference between talent and skill. Sometimes the two go hand-in-hand, while other times they don't. For example, a player can often be able to play effectively on sheer physical ability, even though he lacks the necessary fundamentals and skills. It is the responsibility of the coaching staff to convince a talented player that his God-given abilities can be enhanced by developing and adhering to a proven set of fundamentals.

- If the player who was obviously responsible for the team's loss couldn't handle the pressure (i.e., he cracked under the strain and failed to do his job) or completely lost his sense of discipline, you should consider sending a strong message to the squad by releasing that player immediately if he is otherwise replaceable. Such an act on your part establishes the fact that you have standards and high expectations of everyone.

  Furthermore, it also makes a statement that you will not tolerate a stupid, gutless performance. Such a judgment on your part should not be reached as the result of a single error or mistake by a player, but rather on your objective, considered determination that the offending player will, in all likelihood, continue to fail to meet your competitive standards.

- Although releasing such a player is somewhat ruthless, it does demonstrate the indisputable reality that when all but a few players make the extreme sacrifice, those who won't, don't or aren't up to it are expendable.

- The key point to remember is to never mislead, fabricate or be coy with the media

- No single step you take will serve you better than to be prepared. In both press and broadcast interviews, you need to know what you want to say and use whatever questions you are asked to say it. Such a mandate requires ongoing planning on your part.

- The true bottom line is the quality of your product, not how you package it

THE WINNING WAYS OF BILL WALSH

"Bill never had the same game plan three weeks in a row."

"Bill opened my eyes to the concept of ball control through the pass, proving to me that a short pass could develop into a long gain more often than a long pass could."

"Bill was just so far ahead of everyone in his knowledge that he seemed to reinvent the game every week."

"Bill had a great presence, great charisma, he would walk into the locker room and the whole atmosphere would change. He had a glow about him, a glow of a champion."

"It takes three things to make a great coach. First, you have to totally understand the game. Next, you have to be able to organize people. Third, you must be able to communicate to your people what you've learned and what you've organized. Bill is terrific at all three."

"I've been called an innovator, and I suppose I am -- in the sense that I'm naturally inquisitive and always looking for the next creative level. That creative curiosity has always worked to my advantage, and I encourage anyone in coaching to take the same approach. Don't be afraid to try something new, even if it goes against the conventional grain. Often a new approach is the best way to go."

"We have been known to do the opposite of what most teams would do in the same situation."

"Innovation is a powerful force, it can put you ahead of the competition in a hurry. It can take your team to championship heights. You probably will be questioned at first, perhaps even scorned. I know because I went through it."

"You have to be committed enough to your ideas to stick it out. The worst thing you can do is kill an idea before it has a chance to develop."

"When I became a head coach, I looked for assistants who were creative and open to new ideas. I urged them to look for new ways of doing things. I never wanted our team to stand still."

"The style of offense that we developed with the 49ers had more dimension, more precision, and, generally speaking, better execution than our opponents'."

"We pinned the offense to the timing of the forward pass much more than our contemporaries did. We perfected the timing with continual repetition. Our players would say they could run the pass patterns in their sleep. I don't doubt it."

"We developed a degree of precision that allowed us to make plays in clutch situations. The timing between our quarterbacks and receivers was so precise that the receivers knew exactly when the ball would be thrown, when to turn, and where to look."

"We practiced what other teams wrote off as 'broken' plays -- that is, plays on which the first option broke down, and the quarterback had to run out of the pocket and either carry the ball himself or find another receiver."

"I can get so passionate about the creative aspect of coaching, however, that I go overboard at times. I couldn't help myself when I coached. I was absorbed in the game, always looking for something new. When other teams came up with a new idea, rather than simply copy it, I'd try to give it a different twist."

"Football teams that are slow to move ahead get left behind."

"The term 'innovation' implies something new, but it isn't always so. There isn't much that is truly new, especially in football. Almost everything you see today has been done in some fashion before."

"Innovation can take more than one form. It can refer to an idea that is truly new or can refer to applying an idea from the past in such a way that it seems new."

"More than creating, innovation involves anticipating. It is having a broad base of knowledge on your subject and an ability to see where the game is headed. Use all your knowledge to get there first. Set the trend and make the competition counter you."

"I spend a great deal of time talking about preparation, because, in football, preparation precedes performance. If you are better prepared than the competition, you will probably come out ahead."

"One mistake I feel some coaching staffs make is that while they may plan, they don't contingency plan. They put together a game plan but don't ask, 'What do we do if this doesn't work?' With the 49ers we won a lot of games because we did plan ahead for all contingencies. So many of those crucial situations can develop -- the two minute offense, the one minute offense, conversion on a key fourth down. We were able to handle them because we had prepared for them."

"In times of stress, you depend on your total knowledge. 'Total knowledge' means knowing what could go wrong as well as what's supposed to go right. You may not want to think about the negative, but it is better to think about it ahead of time and have a plan than to be caught unaware."

"Before a plan being formulated is approved, someone needs to ask, 'If this starts to fail, what will we do?' If a person has the courage to bring that possibility up, and the other people in a planning meeting are smart enough to listen, then a contingency plan can be developed. If all football teams were to do that kind of planning, they would find it much easier to deal with adversity."

"One thing to remember in developing a football team is that there is not going to be a perfectly smooth progression. If it were on a graph, the line of development would not be shown as a steady, upward arrow. There are bound to be setbacks."

"Setbacks are part of the process. There will be times of disappointment. But you are still making progress, even though the results at the moment don't reflect it. As the coach, you cannot let the setbacks so overwhelm you that you lose sight of the overall progress."

"Essentials of building a winning organization:

1. Maintain a consistent approach. Sometimes when you are the most frustrated, you are actually making the most progress. You just don't see it because of your closeness to the situation.
2. Create an atmosphere of courtesy, respect, and dignity throughout the organization -- from ball boys up to coaches.
3. Develop a sense of urgency -- a feeling that every project is vital to everyone.
4. As the leader, part of the job is to be visible and willing to communicate with everyone.
5. Take a shotgun approach. Tackle a number of challenges and deal with them all at once. Things move too fast in the world of professional football to poke along in a fundamentalist approach: Once we get point 'A' accomplished we will move to point 'B' and when we finish 'B' we will go to 'C'. In the NFL, by the time the team gets to 'C' it will probably have a new head coach."

"I'm a pragmatic person when it comes to coaching. I believe most games are won on preparation and execution, not on emotion and certainly not on luck. Fortune is perhaps 25 percent of the game. There are weather factors and bad calls by officials and so on. But those things usually even out over time."

"I believe the emotional factor is overemphasized. Some coaches think they can win games strictly on emotion and effort. You can get away with that once in a while, but it is not something you can ride very far."

"I remember being an assistant coach at Stanford and hearing the other coaches talk about how we were going to beat USC by outhitting and outhustling them. I thought, 'Wait a minute. USC is going to hit and hustle, too. What are we talking about here?' You cannot pin your hopes on something as vague as effort."

"But if your standards of preparation are high, there is an excellent chance your standard of play will be high. If you have practiced with discipline and poise, it will be there in the fourth quarter. ***That*** is how you win football games."

"Walsh did it his way. Whether it was his offensive system or his method of evaluating players, he was a step ahead of his competition."

"His strategy and system are so complex. It would be necessary to go back half a century, to Clark Shaughnessy's work with the Chicago Bears and Stanford, to see a coach whose designs were so far ahead of his competitors."

"Walsh had a mind that saw deeply and in detail, they said; he could encompass two or three sides to a question. In the euphemistic world of football, that meant he was indecisive. They said he was a good, humane teacher, and that meant he was soft. They said he was a genius, and that meant he was abstruse."

"Few men are as capable of making themselves understood as Walsh."

"Walsh doesn't waste energy being negative about anything that is part of his job."

"It is his great work to almost scientifically analyze the skills of his players and to devise tactics based on those."

"I believe human dignity is vital," says Walsh. "You can only succeed when people are communicating, not just from the top down but in complete interchange. Communication comes from fighting off my ego and listening. Leadership comes from competence. Joe Montana became a leader, at first, because of his feet and arm. Because of performance. Leadership is by example, not talk. The players look to a coach for decisions in a games. If those are good ones, the players will begin to have confidence in them."

"The various underpinnings responsible for the success of the 49ers are the attention to detail, trying to instill each day with a sense of urgency, and the need to challenge players intellectually."

"How you look at your opposition is important, rather than being obsessed with others, we work instead for a standard of performance. We didn't talk about winning at first, in 1979, when we were 2 and 14. We talked about improving our standards. The social and financial things in life are distractions. In football the distractions are the crowds, the travel, the officials, the weather, the odds. But if the standards are there, performance will be able to rise undistracted by all that."

"Often you are making the most progress when it seems the worst. You're maturing. The standards are rising. And that led to winning 15 of the last 16 last season. We simply went out and played our game."

"The 49ers have a seemingly unending supply of plays and formations designed to baffle and amaze, and so create the certainty of an open man, an undefended area."

"In the Midwest, there's a philosophy or approach that coaches become students of, or parties to, personified by Woody Hayes and Bo Schembechler, which is based on fundamentals and disciplined play. Individual ability isn't much of a factor. Not that players are clones, but parts of a *unit* that functions methodically. Certain precepts control it. In each situation here is what you do. It's a sound approach, and the drills and appearance and values are similar from school to school. It's predictable, but they feel comfortable with that. It's as if one side says, 'We know where you are going and we're going to stop you' and the other side says, 'We know you know, but no, you're not.' Success then is related to execution, to superior personnel. If you have the best players, you want to create a situation in which the best win, if only marginally. That's conservative football -- siege warfare. The somberness and drudgery can be overstated, of course. Hayes is an intelligent and scholarly man with more feeling for his players than almost anyone I've ever met. The problem is when an Indiana, say, without the personnel, tries again and again to compete that way. I'm not sure that such schools take full advantage of the game's rules. Rock-solid fundamentals are important but don't give you the flexibility and options that we'd like to see. We talk about skills, not fundamentals. Skills you adapt to a person's abilities. We might teach the same pattern to Renaldo Nehemiah and Dwight Clark, but we'd allow for Skeet's speed and Dwight's strength; each would perform differently to take full advantage of his gift."

"Walsh was very precise as was Paul Brown. Walsh taught in *advance* of our trying something, first drawing the play and describing your sequence of options. 'If he's covered, go to this man; if *he's* covered, go over here.' Then we looked at it on film, to see what we'd been visualizing. On the field we'd master it against one defense, then others. The advantage was that he got more plays in a game that way."

"Walsh also developed a swiftness of play-learning that allowed him to dream up and teach a play on Saturday and see it executed on Sunday."

"There is compassion here, for the game, for the people. Something like that. Because that's the core of it. His constant drive is tempered by his humanity, his knowing the difference between reasonable demands and unreasonable ones. Perfectionism without obsession."

"Personnel, organization, attention to detail, discipline -- those are the things that win in this league. And when I think of Bill Walsh, those are the qualities I remember most. Those are the things I learned from him."

"With players emotions running high, a coach must keep his own in check and help the team to focus on executing the game plan. Before each half begins the team would get together for a moment to focus their thoughts and emotions on the task at hand."

"Scripting twenty-five plays before each game became identified with me. Our success in the first quarter was a direct result of specifically planning in advance what we were going to do. Scoring first certainly doesn't guarantee winning, but it did make it possible for us to continue to run our game plan and, in a sense, dictate to the other team."

"That game was an example of the flexibility of our game plan. Even in the last seconds of the game, there was a plan from which we could draw. Whatever the situation, whatever the time, we had something ready. The first time it was first down and one, we knew what to call. If we reached the twenty-yard line, we had specific plays to call. If we found ourselves in a long-yardage situation, we referred to the long-yardage segment of our game plan."

"I made certain that we would account for those critical, almost desperate situations at the end of the game. We practiced plays for that and every conceivable situation. If we had one last chance to pull out a victory, we at least had a play prepared and rehearsed."

"The first team to run a reverse, the first team to run a special play, was most likely to be successful, because once it had been run, everybody was aware of it, so both teams would be alert. There's another reason to use special plays early: If you wait on these plays, you might find yourself well ahead late in the game and therefore you don't need to use them, or you are behind and unable to waste a play because the opposition is alert to gimmicks."

"The whole thought behind 'scripting' was that we could make our decisions much more thoroughly and with more definition on Thursday and Friday than during a game, when all the tension, stress, and emotion can make it extremely difficult to think clearly."

"You preplan as much as you can with the information you have in a more clinical setting. It's easier than trying to make quick, spontaneous calls in ten or twelve seconds during the pressure and intensity of a game."

"Preplanning means that you don't have to depend entirely on your spontaneous judgment during the game."

"The more planning you can implement, the more confidence and assurance you have going into the game."

"By going through our 'openers' with the players the night before the game, the players were confident the moment they stepped on the field, because they were in control."

"When we could isolate and establish what our starting plays would be against a defense, we had time to say, 'Now what did we do last week, what have we done in recent weeks, and what have previously employed against this specific defense?' NFL teams exchanged films for the three games preceding each new game, so we could go back further in the schedule and feel rather confident that plays we'd used previously would be ones on which our opponents weren't concentrating."

"We had members of our staff who would be examining each week what we'd done before, what our success ratio was, and what we could do to make it more difficult for the other team to prepare for us."

"It prepared the players and gave us something specific to practice, as well as confidence that in any circumstance that could develop, we had a way to deal with it."

"The system also kept our opponents off balance. If we executed well, teams would have to adjust to our early tactics but because we knew what we were going to do, we could anticipate what the other team's adjustments would be, so we knew how to deal with them."

"We sometimes used more than one formation with a specific play, an element of disguise that allowed us to repeat those which were more successful. We'd start a game using one formation with a play, and then Joe Montana would shift to another the next time we used that play, a formation we'd practiced, and that simple alteration gave us a lot more dimension."

"We would also use one play early in the game, to set up another later. For instance, we might use a simple handoff to Tom Rathman. If we saw the defense overreacting, as the game progressed, we would look for an opportunity to fake that handoff and have Joe Montana throwing."

"All this time, we were basically a step ahead, because the defense would have to react to what we had planned. We could observe how they responded to different plays, and different formations, and then we could make our own adjustments, always going to something we had prepared during the week."

"We had found a formula that was different from other clubs'. Some coaches are somewhat relieved to rely on a simplistic plan. If it doesn't work, they might then say the players didn't block hard enough, they didn't run hard enough, they weren't tough enough, they didn't want it badly enough. We had taken it beyond the pattern of failure and finger-pointing, so that the responsibility for the success of an offense started with the coach, and the offense was then executed by the players who were extremely well prepared. We were able to avoid the trap of getting in a desperate situation and just trying to wing it because we were not prepared -- and then blaming the players when it didn't succeed."

Joe Montana on Bill Walsh's system:

1. "Every pass had to be thrown perfectly. Bill wanted me to see the defense and throw the pass to the receiver's jersey number away from the defender so the receiver could then turn in that direction and keep running. On routes over the middle, I had to throw the pass exactly 12 inches in front of the receiver, 18 inches in front or 5 inches behind, it had to be 12 inches in front of him so when he received the ball he could keep running in that direction."

2. "All of our drops where based on 3 step, 5 step, or 7 step drops. Not 5 and 1/2 steps. It was all based on timing and it had to be executed perfectly. The receiver was going to run an exact route and I was going to execute an exact drop. That is how we developed confidence in each other. Bill made us practice it over and over again until it was perfect. He threatened to keep us on the field even if we had to bring our cars from the the parking lot to turn on the headlights so we could practice."

3. "I learned the importance of preparation in Bill's system. He had 40-50 running plays and over 100 passing plays and I had to know them out of every formation that we used. I would stay up at night with a red pen and a pad of paper diagramming each and every play and what each receiver and running back would do. I would be there saying to myself, now on this play, the tight end goes here, this receiver goes there, and so on, until I knew them cold. Then when Bill would call out the plays in the game, I would see that diagram in my mind and I knew exactly where everyone was supposed to go and I what I was supposed to do."

4. "I learned confidence, preparation, and patience through my professional experince."

CHAT WITH BILL WALSH

Bill Walsh: Good evening everyone. I look forward to taking your questions.

Question: Bill, what have been the highlights of your coaching career?

Bill Walsh: At Stanford to be invited to three bowl games and to defeat opponents, namely LSU, Georgia, and Penn State. Also beating Notre Dame in South Bend was great. With the 49ers, it was winning Super Bowl XVI and then two more after that. Also, being ranked as one of the No. 1 teams in the NFL.

Question: Bill, are there any positions that you deem critical heading into the next season?

Bill Walsh: It is important that we develop our future quarterback, and to dramatically improve our defensive unit. We believe we can make real strides in that direction in the 2000 draft.

Question: Do you think the Rams are for real?

Bill Walsh: I think the Rams will play in the Super Bowl this year. They are well balanced and have truly great players at the skill positions.

Question: Bill, are you satisfied with the job that coach Steve Mariucci is doing or will you be evaluating the position at the end of the season?

Bill Walsh: Steve is coaching on a long term contract that assures his being the coach for many years. He is doing an excellent job and will return the 49ers to the greatness we have enjoyed for many years.

Question: What will the Niners do about a quarterback next season if Steve Young retires, and do you think Steve should retire?

Bill Walsh: Steve Young looks forward to playing next year. We still will need a quarterback for the future. Because of this we are looking at college players and possible free agents. We are spending a lot of time on that project this fall and will be looking at college players for the 2000 draft.

Question: Do you have any candidates for the draft next year?

Bill Walsh: We have six full-time scouts evaluating all college seniors and we research every candidate eligable for the draft. There are four quarterbacks that we believe will be candidates for the 49ers.

Question: Which four and do you like, and are any of them better than the others?

Bill Walsh: The quarterbacks at Louisville, Marshall, Hofstra, and Tennessee are the key candidates.

Question: Any thoughts on what will be done to upgrade the offensive line?

Bill Walsh: We believe the there is a necessity to acquire a big offensive tackle. That is our No. 2 priority in the 2000 draft. Otherwise we believe we have the makings of a solid offensive line.

Question: What was the hardest off-season move you had to make?

Bill Walsh: Trading Kevin Gogan who had played very well for the team and had leadership qualities. His salary was too high for us to handle because of our salary cap problems.

Question: Was Joe Montana the best player you ever coached?

Bill Walsh: Joe was among the greatest athletes I have ever seen. He was very coachable, and had a great relationship with his teammates. And was totally dedicated to improving his play each year. Plus that, he had a great sense of humor.

Question: Bill, will we see Pat Barnes play any QB this season?

Bill Walsh: Pat joined us late this year and has not had the practice time of the other quarterbacks. It is unlikely that he will play. We look forward to off-season training and our training camp. At that time he will be competing for a starting role with the 49ers.

Question: Who will be the starting quarterback this Sunday against Green Bay?

Bill Walsh: The coaches have not designated a starter, I will know more tomorrow. Jeff Garcia is capable of making the big play but has been erratic. Steve Stenstrom has been consistent but is vulnerable to being sacked.

Question: Bill, have you ruled out Jeff Garcia as the Niners' quarterback of the future based on his play recently and that fact that you are looking at other free agents and/or college players?

Bill Walsh: We are not ruling out Jeff Garcia as our quarterback of the future. He has played brilliantly at times, yet he has been inconsistent, and we must consider other candidates.

Question: Are you scouting for any defensive players, maybe at cornerback?

Bill Walsh: We will be starting two new cornerbacks, namely Monty Montgomery and Raymos McDonald. Both show real promise and have the size and speed required to face the big receivers we face from week to week.

Question: Does losing Merton Hanks help or hurt the secondary?

Bill Walsh: Merton has been a great competitor for the 49ers and we will miss him. But Lance Schulters is having a great season and is leading the league in interceptions with six.

Question: When can we expect to see Garrison Hearst back in uniform with the 49ers?

Bill Walsh: Garrison is not expected to play this season. We will know more about his future in March or April. We are hopeful he will return at 100 percent his previous level of play.

Question: Do you think more Arena League players will be looked at now due to Kurt Warner's success?

Bill Walsh: Yes I do. There have been a number of Arena League players that have joined the NFL. We scout those teams every year. Also the World League is a source for talent. We are finding that the experience gained in Arena, World, and Canadian Leagues is extremely valuable to players wanting to play in the NFL.

Bill Walsh: Thank you everyone for being here tonight, I appreciated all your questions and I look forward to coming back again soon.

"Finding the Winning Edge" Speech by Bill Walsh
Broadcast Sports Announcer; Former Head Coach, San Francisco 49ers; Author, Finding the Winning Edge

I'll start by quoting Frank Leahy, the great coach of Notre Dame University, who once opened a meeting with his alumni with this opening remark, "It's good to see you, my fellow coaches." We've all been coaching the San Francisco 49ers for many years, from our TV sets, from Candlestick Park, or 3Com Park, and there has been a lineage of much success, but I'm sure there may be those in the room who can recall the years previous to that.

I recall putting our heads together in our little offices in Redwood City and trying to decide, in our amateurish way, how to sell more tickets, because the 49ers sold fewer season tickets than any team in the NFL, and our average attendance was lowest in the National Football League. What could we do?

We put our heads together and said, "Why don't we invite as many people as we can to Candlestick on a Saturday afternoon and put a red ribbon on every seat that hasn't been taken. When the people visit we'll tour them through Candlestick Park and if they see a seat that they like and it's got a ribbon on it, they may buy it."

So we had Pick-A-Seat-Day. We had billboards up, both major newspapers were involved in it, and 3,500 people attended. We had every kind of ethnic food you could think of, every kind of ethnic music, little horsey rides around the stadium for the children, outdoor bowling, everything.

When it was over Keith Simon, our business manager, disappeared. I couldn't find him to find out how it worked. When I finally caught up to him he had to admit to me that he sold seven tickets. They went to a non-English-speaking family who thought they were buying tickets to soccer games. Then I had to buy four to get over the double digits. This is a true story, by the way. So that's how far down the depths of the franchise had sunk.

I realized after that experience that the only real thing that mattered, the only value, was how the team played on Sunday. There wasn't a way we could package our organization or our football team that would satisfy or interest the fans. We had to produce and perform on Sunday.

It is very evident that our focus and concentration since that time has been on the product on the playing field. We have super sports executives across the country now and huge television personalities, but the bottom line is that field that is laid out at Candlestick Park, and how our team performs on it.

When I first came to the team I really felt that I could win six or seven games the first year, only to win two. It became very evident, although our statistics got much better and we were a little more interesting to watch, that we couldn't win without talent. So it was our job to work within the confines of the National Football League, to make the trades, to sign people, to work well with our draft, and to get a little bit lucky.

On the first draft that we held, two people stood out, Dwight Clark, who made the catch, and, of course, Joe Montana, who made history. We were a little bit lucky. I think we were shrewd in the way we were able to draft Joe, but Dwight was a person who became all pro, Player of the Year. He had a magnificent career with the 49ers. Those two men were our first two people, and from that time on we began to build our second and third draft. Each year we'd improve and sign veteran-free agents, sometimes men who had been past their prime, but who had the attitude, command, and leadership qualities that we thought were important as ingredients in playing. But it didn't go perfectly, as you might guess.

We won two games our first year, came back the second year and won three in a row. Some of you may recall the billboards that we put up, "Roaring Back," and it showed the image of Paul Hofer jumping over a fallen player for a touchdown. We were so proud of ourselves, three in a row. Then we proceeded to lose seven straight games.

If you've lost 14 the first year, and then seven in a row the second year, believe me you've lost a lot of your

self-esteem. As a coach, it became more and more of a drain on me, because I'd taken on the mantle of being the President/General Manager/Head Coach/Offensive Coordinator all in one.

I can remember once when we played Miami, a very close game, and Don Shula, at the time the dean of coaches, was head of the competition committee. He was in the group that hired and fired and evaluated officials. I noticed that during the game he'd wave and over would come the referee, and then back he'd go. Over he'd come, back he'd go.

The game's score became 16-14 in favor of Miami. We had a drive in the last minutes and drove the length of the field, and Ray Wersching, our great place kicker, kicked the winning field goal. We were all celebrating on the sidelines; Miami really didn't have time to come back. But a flag had been thrown and we were penalized 15 yards for holding. Ray went back in and kicked it again. Steve DeBerg faded back, threw a long pass to Eason Ramson, who caught it and just made the first down. We could now still kick a field goal with seconds left and our time-out. When the official placed the ball, we didn't get the first down and lost the game.

Flying home from that game – by then, everyone in the organization was settled down in the back of the plane – I was the only person in the front. Nobody would come near me. The whole first class section was mine, so I'm sure the pilot had to calibrate the plane to keep it level, because everybody was in the back wondering what was going to happen.

I totally broke down; I'm being honest with you. I pretended to look out the window, and I, at that point, conceded that I couldn't get the job done. I didn't feel that badly about myself, I just wanted relief from going through that again. We had just lost our eighth straight game, and when you lose eight straight who's to say you won't lose 40 straight?

I thought it might take two or three more coaches going through what I had gone through to finally make this team competitive. But then the plane landed; I went home and back to work early the next morning, business as usual. We won the next game against the New York Giants 12-0; Dwaine Board had five sacks. We won the next game and the next, and then won the Super Bowl the next year.

The reason I mention this to you is because we've all been through similar experiences. Often when things are so difficult that they seem almost hopeless, and you're frustrated and depressed. If you continue to work, you'll make the most progress. So while we were losing games, we were establishing a foundation from which the 49ers were to build. We developed the strategies that were necessary to win, like the so-called "West Coast Offense." Throughout this process we were improving, improving, improving – while losing, losing, losing.

In a sense it's a lesson for all of us to remind ourselves. All it took was the ignition of a few players in 1981 to suddenly turn it all around. That draft produced Ronnie Lott, Carlton Williamson and a number of other players. We signed Jack Reynolds, a marvelous linebacker. We had Charlie Young, an experienced tight end and great leader. We put it all together while losing.

I can't say that the San Francisco press was terribly kind to us at that time. I don't blame them. They were pleasant with me for the first year, but then it began to become obvious, and there's more to write about sometimes when a team's losing than there is when it's winning. There was one writer, an unnamed writer, who started a four-part series on why I had failed as the coach. In 1981, I believe we lost our first game, out came Part One. I read it, not bad, made sense. Won a game, still had it, the guy is pretty smart. Lost a game, out came part three; he started really to make sense. Then we went on a run of winning every damn game the rest of the year, so he's got Part Four somewhere.

Let me talk about the ingredients that are so important to a winning team. And by the way, American football is the most volatile and cruel business – outside I suppose of warfare – that we have in our society. We see coaches hired; we see coaches fired. We see people deposed; we see people unable to handle success. Their demeanor changes, as does their personalities; the stress is unbelievable.

We were able to build a foundation that I refer to as a standard of performance. This was not related only to how we played, but even our demeanor when we practiced: how our uniforms looked, how we related to each other, how we communicated, how we prepared for our opponent, our focus and concentration during practice, and our ability to communicate during the game.

All of these factors built into what we would call a standard of performance, that we felt would be a solid enough base so that each year the San Francisco 49ers would start their assault to the summit, which is the Super Bowl, at a much higher base camp than our opponents. Our standard of performance would be right there, close to the summit. That would be the way we played every week.

We wouldn't always reach the Super Bowl, we didn't this year of course, but we'd be awfully close. We'd bring ourselves right to the edge of it and get as far as we could. Some organizations would be down in the village below drinking wine and talking about what they're going to do at the summit the next day; of course they wouldn't get up past the parking lot. The point is, we developed a standard of performance to this day that is a persona and a mystique of the San Francisco 49er team and organization. The men began to take great pride in it.

So let's talk just a little bit about some of the real important categories related to that. One, it was our job to teach and to refine the skills of each player, to find a system of football wherein we could isolate each skill that was required of every player, and then research, through trial and error sometimes, and develop a method of teaching that skill to that player so that he could perform that during the stress of a football game.

That's really the essence of teaching and certainly the essence of the San Francisco 49er system. It's to isolate the skills that must be taught, find a way to practice and rehearse those skills, and find a way to retain focus during the game and implement those skills. That has been the basis of it, of our so-called "West Coast Offense," and of our famous defense.

There had to be leadership, and believe me, self-professed leaders are self-professed leaders. The true leader often is the least logical or likely person. I can recall, before games, a couple of players who each week would get up and rant and rave before we played. Then after a while everybody would settle down and let them expend their energy, hope they didn't expend too much of it, because they had a game to play, but let them rant and rave.

Then a voice would start coming from one end of the locker room, almost quietly, and begin to rise and hold a steady level. It was Keena Turner, the least logical man to be the team leader, because we had some great players I don't have to name to you, Hall of Fame football players. But Keena Turner's constant, stable, mature leadership and focus was what the men listened to. I would get up and make my remarks, and basically my inspirational remarks made me feel pretty good. Basically, it boiled down to a few men like that. Keith Fahnhorst would be one like that, and Billy Ring, Roger Craig: These were men who didn't say a lot, but when they said something, people listened.

As far as my role went, why did the men follow me? The only reason, really, that they did is because I was damn good at what I did. During the game I could keep my cool, and during the game I could isolate my thoughts and focus on what had to be done. That was my job. My job was not to run up and down the sideline and scream at the officials. Of course, the cameras catch that and people become famous with that.

It was my job to call the plays, to establish the strategies, to respond to their strategies to make decisions. So when the "Star Spangled Banner" would begin to play, during the last five or six years of my career I realized how to deal with it, because it's tremendously emotional.

I tried to convince myself I was looking at the game through a window. I was totally detached so that I could concentrate and focus on what to do, what to call, which play, when to call it, why to call it, what part of the game plan to use, how to respond to the opponent.

The next factor for all of us is what we would call our contingency plan. I would plan with the team and

practice being behind by two touchdowns, in practice and in training camp. I would work and plan on being ahead by two touchdowns, with just minutes to go, to use the clock, not fumble, go out of bounds, have a penalty, get sacked, or throw interceptions. We would isolate each contingency that we felt important, and practice it.

In Super Bowl XXIII, when Joe Montana drove his team the length of the field in the closing minutes to win the world championship, it wasn't dependent on heroics. We didn't say, "Joe drop back and throw as far as you can to Jerry Rice. Jerry Rice is a great player, he'll make the catch and we'll win the game," which we've seen teams do. For us it was a cold, calculating situation in which hardly a word was said by anybody.

One time, in 1986, we played the Cincinnati Bengals. They had us beat, but they made a mistake on the fourth down and allowed us to get possession of the ball with two seconds left. The people in Cincinnati, by that time, were sick and tired of the 49ers because we had beaten them every time we played at the Superbowl and otherwise. I had coached there for many years, so they wanted desperately to break our streak just like we had broken Green Bay's.

Sam Wyche, Cincinnati's coach, made the mistake of a running play on the fourth down to run out the clock instead of punting the ball. His contingency plan blew up on him. He should have punted the ball and the game would have been over, but he tried to run it, and we sacked the man running with the ball. Boom, two seconds left! I didn't have to call the play; it had been practiced every week. We put three receivers on that side and one on this side, and of course the one on this side is Jerry Rice.

Anybody could figure out what we were going to do, but they didn't. So with three receivers here, obviously it would be the Hail Mary pass we've all seen, thrown high, everybody jumps for it, once out of a hundred, maybe somebody catches it. That would be our chance, then we'd all go in, shower up, leave, and forget it.

Joe, as practiced, dropped back, looked to his left, their safety man ran over there, then he looked right, threw the ball to Jerry Rice, who caught it. Touchdown, game's over. We won with two seconds left. My point is, that had been practiced. I didn't have to call it. I didn't say, "Jerry Rice, go out for a long one." I didn't have to do that; it was part of the contingency.

Walsh Q & A

Q. Are you planning to rejoin the 49ers? Under what capacity, for how long? Are you going in with some specific ideas or agenda?

A. Until the ownership element is decided upon through the ownership of the NFL, the owners, and the commissioner, it's really impossible for me to remark on that. I see that the president of the 49ers just resigned, so there isn't anybody to hire me. Would I have some ideas as to what to do? Yes. Maybe I can answer some of the questions before they're asked right now. The 49ers are looking at some rough water ahead. It's not that we can't get through it, but the team has been mortgaged pretty heavily on this salary cap to try to reach this Super Bowl, and each year that salary cap number would get higher. So as we visit here tonight, the 49ers are heavily mortgaged through the salary cap itself. There is, I think, 23 million dollars that has to be shaved off the payroll in the next few days, which means the loss of some players we know, and which means the changing and altering and renegotiating of some contracts. We're going to have to tighten our belt; it's a sober situation.

The West Coast Offense

Bill Walsh and the San Francisco 49ers received most of the credit for the West Coast Offense. However, the dynamic style first appeared more than thirty years ago, courtesy of Sid Gillman and the original AFL San Diego Chargers. Coach Don Coryell brought the offense back to San Diego in the 80s with Dan Fouts, Charlie Joiner and Kellen Winslow. When Joe Montana led the 49ers to a divisional title in 1981 -- his first year as the starting quarterback -- Bill Walsh had the key ingredient to the third, and most successful version of the West Coast Offense.

This system incorporates the philosophy, they can't stop what they can't catch. As you already know, the defense utilizes speed. On average the ball is released in a matter of 3 seconds. The system does not utilize a special formation, but the most used is the Pro-Set.

Running backs should be capable of running as well as receiving. Receivers should be very fast. This system is well liked by linemen because they have only to hold their blocks for 3-4 seconds, when passing. Much of the yardage picked up as RAC (Yards after the catch or after the hand-off) .

Much weight is placed on the player who has the ball to do something extra. Another facet to this offense is when passing there are many available receivers so that, if first and the second receivers are covered, the quaterback has the option to throw to the third receiver. This often makes the defense key on the pass and when the offense elect to run it is a surprise.

On the surface, the West Coast Offense is simply a pass-oriented offense run by a great quarterback with All-Pro receivers. While this certainly describes the 49ers of the 80s, there was much more to the equation. However, before we look at Montana and company, let's go back to the beginning with Sid Gillman and the 1963 AFL Champion San Diego Chargers.

The Chargers scored 399 points in 1963, and although receiver Lance Alworth was responsible for 11 touchdowns, the San Diego offense relied on the productive backfield duo of Keith Lincoln and Paul Lowe. At only 212 pounds, Lincoln was the "big" back. His quick, slashing running style gained a league leading 6.5 yards per carry for 826 yards. Paul Lowe topped 1000 yards, and the pair notched 13 rushing touchdowns.

San Diego passed the ball just 357 times; however, nine different receivers contributed to the West Coast Offense. Quarterback Tobin Rote's favorite target was Hall of Famer Lance Alworth (61/1205), but Alworth benefited from a strong running game, and seven other receivers who caught 133 passes for 16 touchdowns. Lincoln and Lowe came out of the backfield to catch 49 passes for 5 touchdowns; and two tight ends, Dave Kocourek and Jacques MacKinnon averaged more than 17 yards per reception. Hence, the ingredient list for Gillman's offense included: two all-purpose running backs, one big play wide receiver and tight ends who could run deep pass patterns. Hold onto that thought.

Our next study is the 1980 Chargers, led by Hall of Fame quarterback Dan Fouts. At 233 pounds Chuck Muncie was a big back with speed, and he rolled up 827 yards to lead the rushing attack. However, he was not alone. John Cappelletti, Mike Thomas and Clarence Williams combined for over 1100 yards and 11 touchdowns.

In the air, Coach Don Coryell had even more weapons than Sid Gillman. Tight End Kellen Winslow led the league with 89 receptions for 1290 yards. Opposing defenses also had to contend

with wide receivers John Jefferson (82/1340) and Charlie Joiner (71/1132). Even the Chargers' backfield quartet chipped in 99 passes for more than 800 yards. The West Coast Offense evolved under Don Coryell to feature four all-purpose running backs, two big play wide receivers, and a tight end who averaged 15 yards per catch.

Few will argue the superiority of Bill Walsh's West Coast Offense. The 1984 Super Bowl Champions refined the formula, shifting more responsibility to their all-purpose back, Roger Craig. Although Wendell Tyler led the team in rushing with 1262 yards, Craig contributed 649 rushing yards and 71 receptions for 675 yards. He set an NFL record the following year by racking up over 1,000 yards in each category. Tight ends Earl Cooper and Russ Francis caught 64 passes between them, and the deep threat was provided by Freddie Solomon and Dwight Clark.

Bill Walsh's refinements to the West Coast Offense produced a team that was less flashy than Air Coryell but ultimately more productive with four Super Bowl Championships in the 80s. The key ingredient was Roger Craig. He ran effectively and turned the swing pass into a deadly weapon. When opposing defenses focused too heavily on Craig, Montana moved down the field by spreading the ball around to his tight ends and wide receivers.

If your team has the right players to run the West Coast Offensel, your next step is to install the system.

1. Run most of your plays with two running backs, using Standard Pro or Heavy sets. Formations include Far, I, Near Split, and Trips.
2. Design a wide variety of swing passes to the outside, for your running backs. Throw to both sides of the field and keep the patterns under 10 yards.
3. If you have two productive tight ends, keep both of them in the game during passing situations. Send them deep occasionally.
4. Emphasize slant routes over the middle for your wide receivers. Go deep when the defense plays tighter.
5. Keep your ratio of passing and running plays to an even split.

COVER STORY

Mastermind Walsh plots air attack

Disneyland Pigskin Classic

▶ **Who:** Texas A&M vs. Stanford

▶ **When:** Wednesday, 9 p.m. ET

▶ **Where:** Anaheim Stadium

▶ **TV:** Nationally by Raycom

(Check local listings)

By Harry Blauvelt
USA TODAY

PALO ALTO, Calif. — With a football field as his canvas, Bill Walsh paints imposing pictures with deft strokes, creating a singular style that is more than a passing fancy.

His San Francisco 49ers were a gridiron masterpiece.

"He takes offensive football to another level," says University of Pittsburgh coach Paul Hackett, who was Walsh's quarterbacks coach with the 1983-85 49ers. "He's a brilliant coach."

In January, after three years as an NBC broadcaster, the man who led the 49ers to three Super Bowl victories in 10 seasons (1979-88) surprised everyone by returning as Stanford's coach, a position he held in 1977-78.

"I couldn't believe it," quips Cardinal running back Glyn Milburn, "but then I looked outside and saw the parade."

Walsh, 60, who projects a professorial image, takes an academic approach to football. Wednesday, Stanford's best and brightest tackle Texas A&M in the Pigskin Classic at Anaheim Stadium (9 p.m. ET, Raycom).

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COVER STORY

Bookish image almost cost coach his career

Continued from 1C

"Our hope is to confound them," says the venerable Walsh, running a hand through his shock of gray hair. "I don't mean trick plays or an aerial circus, but what we do is not in keeping with the Southwest Conference.

"Collectively, we're a little more intelligent than our opponents. Whether that's enough to win, I can't say, but our passing will be difficult to deal with."

Says former 49ers tight end Dr. John Frank: "He's not afraid to mix it up. He even let me run the end-around a couple of times, something I hadn't done since fifth grade. But his best quality is his ability to judge talent and develop it."

To prepare for Stanford, Texas A&M coach R.C. Slocum and his staff have watched film of Walsh's previous Stanford teams as well as his 1981, '84 and '88 Super Bowl champions.

"One thought struck all of us," says defensive coordinator Bob Davie. "We're glad we're not playing the 49ers."

Nevertheless, the Cardinal will evoke memories of Walsh's San Francisco teams.

"The fans will expect to see miniature 49ers and our style will be similar," says offensive coordinator Terry Shea, heir apparent to Walsh. "The only difference is we'll be wearing white helmets instead of gold."

Gene Washington, former Stanford and San Francisco wide receiver, predicts the Cardinal will be more exciting than the 49ers this season.

"We have the guy who invented the wheel," says Washington, assistant to Stanford athletic director Ted Leland. "Bill's 49ers were the best passing team in in pro history."

At Stanford, the Jan. 16 news conference heralding Walsh's return rivaled a May visit by Mikhail Gorbachev for media attention on the campus known as The Farm.

"It was more like a coronation than a coaching appointment," says Leland, a graduate assistant under Walsh in 1978. "Bill's return gave a lift to the whole campus."

Walsh has been a student of the game since his days at San Jose State, where he played end. Friends remember he was ahead of his time, even in a 1955 graduate course in the advanced theory of football.

"When he asked a question, the rest of us wouldn't even understand it," says Don Odishoo, athletic director at Merced (Calif.) Junior College. "He was on an absolutely higher plane than the rest of us."

Walsh spent years working as an assistant, first at California (1960-62), then Stanford (1963-65), Oakland Raiders (1966), Cincinnati Bengals (1968-75) and San Diego Chargers (1976).

He still chafes at the memory of not becoming a head coach until he was 45, noting that his intellectual image worked against him.

"Whatever (academic) makeup I've had almost cost me a career," he says. "People perceived me as a professorial person in a lab, putting together new formulas. They thought I might not be strong enough.

"I proved I could be a head coach the first time around at Stanford. If not for that opportunity, I might never have been a head man in the NFL."

One of his prize NFL pupils was San Diego quarterback Dan Fouts, who threw for 2,535 yards and 14 touchdowns in 1976, the year Walsh was the team's offensive coordinator.

"I knew Bill before he was a genius," says Fouts, chuckling. "I may have been one of his laboratory experiments. He really turned my career around. He took my game apart and rebuilt it.

"It's been fun to watch Montana because now I know what Bill wanted me to be like. I never made it, but Joe is the epitome of what Walsh looks for in a quarterback."

Walsh and Montana are as inextricably linked as Ali-Frazier and Ruth-Gehrig.

"I had the perfect opportunity, coming into the league and being associated not only with him, but with his offense," says Montana. "It was a quarterback-minded offense. Not many places emphasized it to that extent."

Almost as intriguing as Walsh's return to Stanford is the fact that he hired five of his former players, including four who have no coaching experience: Bill Ring, running backs coach; Mike Wilson, wide receivers-tight ends; Keena Turner, outside linebackers; Tom Holmoe, defensive backs; Guy Benjamin, graduate assistant. Holmoe was a graduate assistant at Brigham Young (1990-91).

"Teaching young coaches is part of developing a heritage," he says. "That's one of the great things a person in his 60s can do."

Walsh is proud that five of his former assistants are NFL head coaches: Denny Green (Minnesota), George Seifert (San Francisco), Bruce Coslet (New York Jets), Mike Holmgren (Green Bay), Sam Wyche (Tampa Bay).

Those who have watched Walsh work since his return think he looks more relaxed than he was with the 49ers.

"There's a lightness to his step, a lot of weight is off his shoulders, although he's as competitive as they come," says former 49ers' tight end Russ Francis. "Now, if he can just learn how to coach tight ends."

With one notable exception, Walsh has no regrets.

"I was in Bakersfield (Calif.) on my first recruiting trip, lying in bed staring at one of those motel ceilings that are sprayed on," says Walsh, smiling. "I thought 'What am I doing here?' But it's been fun."

The happiest member of Stanford's team is quarterback Steve Stenstrom, who has three years of eligibility remaining.

"I keep my mouth shut, listen to what he says and learn something new each day," he says. "It's amazing to watch his mind work. I now know the purpose of every play and how better to attack a defense."

Stanford players aren't the only people pleased that Walsh returned. He relates well with the rest of the university community.

"One reason our faculty is glad to have him back, and why they respect him so much," says school president Donald Kennedy, "is that he has the same qualities we treasure in other people who teach here."

With Walsh's return, Stanford football has become academic.

Contributing: Jarrett Bell

Walsh considered returning to 49ers

Bill Walsh, who was 102-63-1 with the San Francisco 49ers, began to consider returning to coaching football as the 1991 NFL season wound down.

"I don't think Bill was ever totally comfortable in the booth," says NBC broadcast partner Dick Enberg, a good friend, "because he knew he could never be as brilliant or successful as he had been on the sidelines."

At one point, Walsh seriously considered rejoining the 49ers in a consulting capacity. That prospect proved less attractive once he learned some people in the organization were uncomfortable with the idea.

Stanford, where his teams were 17-7 with two bowl wins, became an option when coach Denny Green, a Walsh protege, left for the Minnesota Vikings.

"In the end, I would not have gone to the NFL again," says Walsh, who loves the San Francisco Bay Area, "and I would not have taken a college job other than Stanford, except maybe at Berkeley (California). I thought Stanford might be a great adventure."

The deal was done quickly, culminating in the days immediately after the Jan. 12 American Football Conference championship game, which Walsh and Enberg worked in Buffalo.

"It really took only 36 hours to do, but it was very traumatic," says Walsh. "By returning to coaching, I was taking on stress and putting myself on the line again, but it's what I do. It's my calling."

— *Harry Blauvelt*

BUILDING A CHAMPION

BILL WALSH

When a wildebeest or zebra is finally entrapped by the lion, it submits to the inevitable—its head drops, its eyes glaze over, and it stands motionless and accepts its fate. The posture of defeat is also demonstrated by man—chin down, head dropped, shoulders slumped, arms hung limply. This posture is often visible as players leave the field in the later stages of the game when things are going against them. I often brought this to our players' attention using that example from nature, and we became very sensitive to it. I would remind them never to allow this to occur. I would assert, "Even in the most impossible situations, stand tall, keep our heads up, shoulders back, keep moving, running, looking up, demonstrating our pride, dignity and defiance."

Players must execute. They just can't depend on emotion to win. It didn't matter how much we wanted to win the game. The bottom line was: Could we execute a series of plays almost flawlessly? If any one play had been disastrous, it would have cost us the game and the championship. It's the standard of performance that is the difference when the opponent is equally motivated.

Only through years of repetition and experience with those plays can each player complete consecutive assignments without someone making the kind of error that ends the drive. If you want something too badly, you can throw yourself out of sync trying to make a play that isn't really achievable. The fabled "superhuman effort" often becomes unproductive desperation.

Coaches have to remind themselves that the gratification they get from their work should come from their day-to-day involvement, the process itself, and not so much from reaching a titled position with high visibility. The means itself should be more important than the ends. When it isn't, we see examples such as the high-school coach who so desperately wants to become a college coach that, throughout his high-school career, he never fully enjoys the players, the game, and the wonderful environment of education. A coach should celebrate because his players *are,* not because he has just won another game.

Or we see the young assistant college coach who feels surely destined to become a head coach and so will disdain any conscience or ethics, walking over his fellow coaches if necessary and bending or even breaking recruiting rules in order to receive recognition from his head coach.

Or the head coach who, under the pressure to win, will compromise everything. Players become objects, and he will manipulate them and everybody around him to survive, to satisfy his own personal needs.

I've always felt coaches should always appreciate the athletes and remind themselves that the game was not designed for him to orchestrate but for the athletes to participate. All too often the coach prefers to feel that the athlete will do anything for him. He is willing to ridicule the athlete and embarrass him in front of others. In fact, though, the athlete only tolerates the callous, self-centered coach so he can play the game.

The life of the assistant coach must be a labor of love. These are the men who have totally committed themselves to the game. The sacrifices in time and effort, the lack of long-term security, the relatively modest compensation, and in a sense obscurity can be equated only with a sincere dedication. It's almost a "calling."

Families bear much of the sacrifice. The coach is away for sustained periods of time working extremely long hours, and then he brings home the stress and tension of his work.

In a sense, the obscurity is a requirement of the job and, speaking from experience, this can be frustrating and repressive. In such a competitive, even volatile arena, a singular voice or symbol of control or command is necessary. An outspoken, openly vocal staff member can be very disruptive. An organization just can't function effectively when sending out mixed signals.

Only those who can adapt to public scrutiny survive in coaching. Most find very soon that being judged by others is an inherent part of the job. Once players, writers, the public, even other coaches identify a coach as being too sensitive or prone to becoming very uncomfortable when caught off guard or when under pressure, his effectiveness is dramatically compromised.

As coaches, we have to remind ourselves that players have been protected, isolated, and coddled because people needed their services on the athletic field. Others have taken on responsibilities for players, so athletes are often naive, unaware of the many services a coach or general manager may provide for them.

Coaches have to realize that players aren't necessarily going to appreciate what you're doing for them. The player assumes this is part of your job. Because he is part of a select few, he feels that someone else should deal with the mundane details of his life. As soon as you resolve one problem, he tends to forget that and comes into your office with another. A coach who expects that the player will be appreciative or demonstrate more loyalty or will be more motivated on the athletic field as a result will very likely be disappointed. A coach should take these actions because he feels they're in the best long-term interests of the athlete. The coach should believe that his advice, counsel, and actions on behalf of the athlete are ethically and morally right. He should not expect service in return.

We had found a formula that was different from other clubs'. Some coaches are somewhat relieved to rely on a simplistic plan. If it doesn't work, they might then say the players didn't block hard enough, they didn't run hard enough, they weren't tough enough, they didn't want it badly enough.

We had taken it beyond that pattern of failure and finger-pointing, so that the responsibility for the success of an offense started with the coach, and the offense was then executed by players who were extremely well prepared. We were able to avoid the trap of getting in a desperate situation and just trying to wing it because we were not prepared—and then blaming players when it didn't succeed.

Yes, I was aware of Buddy Ryan's belittling remarks before the game and I thought how sweet it would be to take apart that defense, but a momentary thought was all I could give it. You simply cannot allow yourself to believe emotions alone will win the game. You have to remind yourself that the other team will be sky-high emotionally, too. Execution is the difference.

The whole thought behind "scripting" was that we could make our decisions much more thoroughly and with more definition on Thursday or Friday than during a game, when all the tension, stress, and emotion can make it extremely difficult to think clearly. The elements seriously affect a coach's ability to concentrate; severe wind, cold, or heat can damage it. Try going outside when it's five degrees and reach an objective decision that calls for problem-solving.

It's like planning for a sales meeting or organizing an advertising campaign: You preplan as much as you can with the information you have in a more clinical setting. It's easier than trying to make quick, spontaneous calls in ten or twelve seconds during the pressure and intensity of a game.

We used plays that Joe Montana and his teammates had perfected. In that kind of situation, with the pressure that's on the team, you want to have familiar plays that men are confident they can execute, rather than trying high-risk plays and depending on great individual effort. In this circumstance, we were going to depend heavily on our "standard of performance."

Nor did I want a schism with the press. If, for instance, Lowell Cohn of the *San Francisco Chronicle* wrote a very critical column, I made an effort to have a personal conversation with him at our next meeting on an unrelated subject of mutual interest, such as boxing. It was important to keep our lines of communication open and remind ourselves of our respect for each other.

The point is not whether you're right or wrong. Even if you feel you're right and the other person is wrong, you have to make the effort to resume communication. You can't afford to let the dispute fester because the longer you wait, the more entrenched it becomes.

I might begin to choke up, but only for a few seconds. Then I'd tell myself, "Here you go. Start pulling away, start computerizing. You must think clearly and remove yourself." The instant that moment of reflection during the national anthem was over, I became fully focused. It was like watching the game through a window.

I had always worked to convince our players that they were replaceable, unfortunate though that might be. Whenever anybody was injured, or when a veteran was replaced in the lineup, the new player would be expected to play just as well and we would continue without skipping a beat. I believed in that approach, so naturally I felt obligated to depart in the same way.

I had to become almost computerized to function effectively. A coach simply can't afford to indulge in the emotion of the moment. He has to be able to function smoothly, to stay in control. Players would have emotion in excess. What they needed from me was decisive direction and stability.

There were certain qualities I was seeking in those we brought into the organization:

- I needed to feel comfortable with them, because I knew there would be difficult times, stressful times, when people can misunderstand each other. At such times, any little idiosyncrasy is magnified. Differences can become monumental if people are unable to have an open exchange on an ongoing basis.

  In critical management positions, you prefer to work with somebody you've known well or known of for a long time, so you can gauge how he'll react to the pressures of an intense, highly competitive atmosphere.

- I wanted functional intelligence, because I knew that one person who is not very bright but very aggressive in pushing his ideas can destroy an organization. He can steamroll others, so you waste time undoing the damage he's done.

- We needed knowledge and experience in the business dynamics of the National Football League. It takes many years to understand the NFL's operational procedures.

- I wanted people who would be enthusiastic and inquisitive, and who would thrive on work.

If after completing a season a coach can look back with pride on the progress made by individual players and on his team collectively playing to the full potential, he can justify the sacrifices he made. The game must have a redeeming value. It isn't simply a vehicle for enhancing the coach's image. Being titled "genius," becoming quotable, and indulging the public with zany antics take the coach and everyone with him to a dead end.

I also had definite prerequisites for the assistant coaching positions:

- He must have a complete working knowledge of the game, because the players respect that above everything else. Athletes can be coached in almost any style if they're confident that the coach really knows what he's doing. The players must know that the coach is up-to-date and contemporary in his approach and able to adjust quickly to the tactics of different opponents.

- Coaches must be able to effectively implement a program for each player that best develops his individual skills. Taking a personal interest in each of his players, regardless of their roles, is absolutely essential. If you combine that with expertise, a coach will fully develop the skills and effectiveness of the athletes.

- You must have people who can communicate well under the stress of a season, so you need the kind of personality that can work with others. There's a broad range in that area. Not everybody is ideally suited to working well with just anyone.

- The ability to express oneself is vital, because a logical, articulate person is best suited for teaching. If he can both impart what he knows to the player and deal with others under stress, he's your man.

- The coaching ethic of commitment and personal sacrifice is the basis of the job. There are some who just can't bring themselves to work a coach's long hours. By and large, those men have eliminated themselves by the time you get to the NFL level. It takes a person who can enthusiastically accept the values and philosophy of a head coach.

- The chemistry of the staff is vital. Everyone has his own distinct personality, so you must bring together a group of men who will not only work smoothly with the head coach but also with other coaches and with the players.

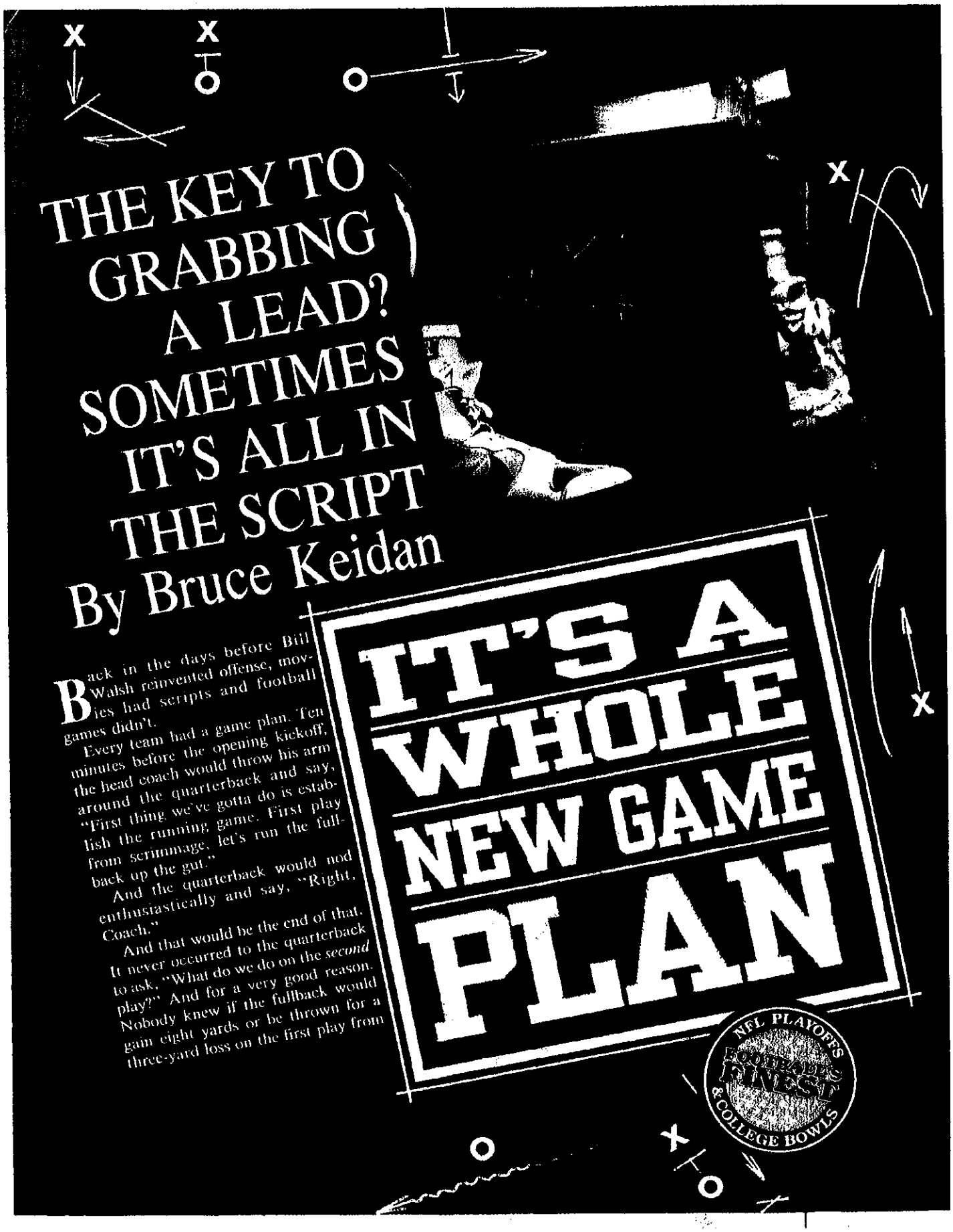
Why is it so difficult for players to step away from football? We have to remind ourselves what this game has meant to them. They have given so much to it, and it's difficult for them to finally let go. Football has been the center of their lives, the basis of their existence. It has been the source of their satisfaction and gratification, and also the center of their social lives and day-to-day existence. The game is their very identity. It's what they live for. So, there's a real loss, a real grieving when they have to leave.

This shouldn't be surprising. Throughout their lives, these men have been recognized only for their athletic accomplishments, not for any other talents they may have. They naturally come to the conclusion that football is all they have to offer. When they are then deprived of that, they are at a distinct disadvantage. They haven't developed other facets of their lives.

Often these men find themselves with family and friends who want them to stay in the game, because it has been their life, too. Sometimes, wives have a harder time than the players, because they are used to a certain life-style, a certain feeling of social importance. When a player retires, he and his wife find they are no longer included in the activities surrounding the team. Domestic difficulties, even divorces, have resulted when a wife cannot adjust to her husband's new identity. Feeling isolated and rejected, she vents her feelings on her husband, who is in the meantime going through his own life crisis.

They soon come to the conclusion that their lifestyle can't be sustained, because they no longer have an income even approximating what they were accustomed to. If they try to live in the same manner, their savings rapidly dwindle away. After years of interacting with many people on a daily basis, the former player now finds himself home in his solitude. He becomes moody, restless, with nowhere to go. From the comfort of his small cubicle in the locker room he now feels completely trapped in his spacious home.

You become accustomed to the zany teasing and lively horseplay, to the bonding, the tight friendships, the sacrifices, to the daily excitement. In addition, you are used to the attention and adulation of the fans. In one quick stroke it's over; you are no longer needed and not included. The guys remaining on the team actually seem to avoid you. They're clearly uneasy talking with you. It's as though you have a disease and they might catch it. They just don't want to be reminded of the inevitable moment when they will meet the same fate.



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scrimmage. And without knowing that, how would you know what play to call on second down?

So you called your first play in the locker room, and from then on, you improvised. The game plan was only a broad outline, not a script.

Then along came Walsh, the Albert Einstein of offense. And all that changed.

Walsh would blush modestly when anyone called him a genius. He was only applying the principles taught to him by coaches whom he admired, he insisted. Men such as Paul Brown and Sid Gillman. They were the *real* innovators, Walsh always said.

But the coach of the San Francisco 49ers did one thing that Brown and Gillman hadn't. Before every game, he wrote out a script of the first 25 plays he wanted his offense to run.

"Regardless of down and distance," he always said for public consumption. That wasn't entirely true, although Paul Hackett, who coached under Walsh at San Francisco, insists, "Bill Walsh is the least situation-oriented coach I know."

Walsh is a broadcaster now. But the team he assembled has won back-to-back Super Bowls and would surprise no one if it added a third. It is Walsh's team using Walsh's system—modified only slightly—that remains the scourge of the National Football League.

And scripting, once regarded as radical, is now common practice in professional football. It's even used at the college level and below.

"More and more teams are using it," says Hackett, now the head coach at Pitt.

"We do it for three reasons," says Mike Holmgren, the 49ers' offensive coordinator. "Number one, you make sure you spread the ball around, get it into the hands of all the people you want to handle it. When you don't script, a lot of times you'll look back at the game and say to yourself, 'I wanted to be sure to get this or that guy involved early. And I wish I had.'

"Second, you want to see how a defense reacts to certain things you do because it tells you what you can do effectively later in the game.

"And third, you show the defense a certain play from a certain set in a particular situation, knowing they're going to remember that. And maybe that helps you set up a different play later in the game."

A lot of what looks like ad-libbed play calling is often the result of weeks of script preparation.

QUICK, GET M

"Scripting a college football game is much more difficult than scripting a National Football League game," says Paul Hackett, who should know.

Before he became the head football coach at the University of Pittsburgh, Hackett served under Bill Walsh, the Shakespeare of football scripts, for three years with the San Francisco 49ers.

"The big difference in scripting a college game is the hash marks," Hackett says.

Run wide or complete a sideline pass in college football, and the next play is likely to start from the nearest hash mark. If the script calls for the next play to go in the same direction, the offense will be at a disadvantage. The sideline becomes, in effect, a 12th defender.

Step out of bounds in the NFL, and the next play begins in the middle of the field.

Nonetheless, Hackett scripts all of Pitt's games.

"It's as much a study tool as anything else," he says. "It gives the players something to focus on. It lets you put your best foot forward. And it enables your eyes in the sky—the coaches in the press box—to see how the defense reacts to your formations and motion. The quicker you know that, the quicker you can adjust to what they are doing and take advantage of it."

The trick, says Hackett, is to know when to leave the script and ad-lib.

"The script can't control the game," he says. "The coach must control the game. You have to remember your team isn't there to act out a script; it's there to win a game."

For the opening game of the 1990 season, against visiting Ohio University on September 1, Hackett drew up a 22-play script.

In the left-hand column, he noted the substitutions that had to be made before the play was run. A "U" meant the Panthers would send in a second tight end to replace a wide receiver. A "T" meant a second tight end would line up in the backfield, replacing a running back.

In a couple of cases, Hackett even specified the particular tight end he wanted to use. "U-David" meant Dave Moore, a 6-3, 225-pound junior, would substitute for a back.

In the middle column, Hackett listed the play and, in some cases, the snap count on which it was to be run. In the third column, he specified the formation from which the play was to be run—a dozen formations in all.

Here's how it went:

1.		"15" (DOWN FIRST SOUND)	RIGHT SLOT

On the game's opening play from scrimmage, Pitt lined up at its 25-yard line and ran the first play on the script, called simply "15." Curvin Richards, Pitt's great running back, accepted a handoff from his quarterback, Alex Van Pelt, and bolted over left tackle, gaining 16 yards. Perhaps Hackett should rename the play "16."

2.		"18 STRETCH"	KING LIFT

Richards' run finished outside the left hash mark, so instead of running "18 stretch" on the next play, as the script called for, Pitt ran "19 stretch," its mirror image. This time, Richards ran for 10 yards.

3.	(U-DAVID)	"15"	RIGHT FLOP (U OPEN)

Moore now replaced the fullback, and Pitt repeated the play it had run on the first play from scrimmage, but from a different formation. Richards was stopped for a two-yard gain.

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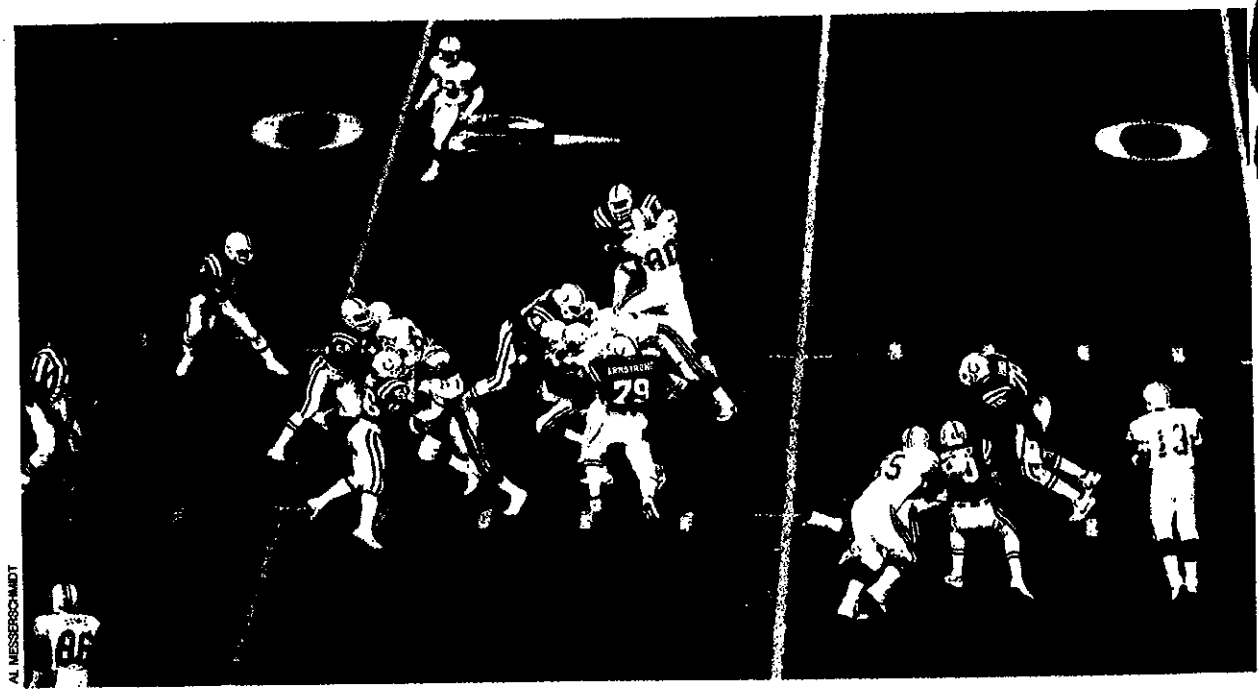

AL MESSERSCHMIDT

E REWRITE!

4.	(T)	"83 Z HOOK"	SOLO LEFT

Second-and-eight now from Ohio U.'s 46-yard line. The script called for Pitt to throw its first pass—"83 Z hook"—but Hackett overruled it. "As well as we were running the ball," he said later, "my sense was, the best thing to do was to go with that." (Six of the 22 plays on the script ended up on the cutting-room floor. All six were passes.) Instead of "83 Z hook," Hackett skipped to the eighth play on his script—"16 flip." Another run by Richards, this one over left tackle. It netted four yards.

5.		"SPRINT RIGHT Z SQUARE OUT"	RIGHT

Facing third-and-four, Hackett decided that "83 Z hook" was a pass whose time had come. So forget "sprint right Z square out." Fullback Derrick Lewis floated out of the backfield and caught Van Pelt's delicate throw for a four-yard gain and a first down at Ohio's 38.

6.		"384 X SLIP FB LEAD"	RIGHT SLOT

Because the ball was once again on a hash mark, Hackett didn't go back to "sprint right Z square out" and instead went straight to the next play on the script. Like "sprint right Z square out," it was a pass—"384 X slip fullback lead." Van Pelt found wide receiver Olanda Truitt for a 15-yard gain.

7.		"14"	ZOOM LEFT FLOP

Now he was back on the script. The seventh play of the drive called for Richards to run into the middle of the line. The play is called "14," and that is precisely how many yards it gained.

8.	(U)	"16 FLIP"	RIGHT
9.		"18 STRETCH"	KING RIGHT
10.		"FAKE 14 X READ"	ZOOM LEFT FLOP
11.	(U)	"32 BELLY (CWM)"	RIGHT

First-and-goal to go from the nine. In deference to down and distance, Hackett skipped not only "16 flip" but also "18 stretch," an off-tackle run, and "fake 14 X read," a play-action pass. He called the 11th play on his script—"32 belly," which is straight-ahead, smash-mouth football. Lewis, the fullback, gained seven punishing yards.

On the ninth play of the drive, Hackett dropped the script entirely and went to his goal-line offense. Lewis plunged through the middle of the line to score.

12.		"HOUND 2 DOUBLE GO"	RIGHT

After Ohio ran three plays and punted, Pitt went back to the script. It started its second drive with the script's 12th play—a pass called "hound 2 double go."

13.	(U-DAVID)	"70 HB WIDE FB LEAD"	RIGHT

That pass fell incomplete, and Pitt was faced with it's first long-yardage situation of the afternoon. So instead of the run he had listed next—"70 halfback wide fullback lead"—Hackett ordered a pass that was not on the script.

The result was a victory for improvisation—a 17-yard completion to Truitt. Nine plays and 60 yards later, Pitt scored again.

—Bruce Keidan

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Says Wade Phillips, the Denver Broncos' defensive coordinator, "[The 49ers] find out what you're doing with those first 15 plays, and they try to come back and counter whatever it is you're doing to stop them. But there have been times when I think they just kept repeating those first 15 plays. Because nobody ever stopped them."

So now you're thinking: *If scripting is so good, why don't all teams do it?*

"The reason we don't," says the Broncos' Dan Reeves, "is that we're not smart enough. Or I'm not, anyway.

"I can see the advantage. If you can zero in on 15 or 20 plays, then your players can zero in on them. And that's fine. But what do you do when it's third-and-one and the script calls for a long pass? I never have figured that out."

It took Walsh some time and tinkering to answer that question to his own satisfaction. When he started the practice of scripting at Stanford in the 1970s, his first instinct was to follow the script to the letter. If it called for a long pass on third-and-inches, he passed.

Gradually, his thinking changed.

"In the early days," Hackett says, "he would script 25 plays, and we'd stick to the script except in goal-line and short-yardage situations or when Bill got a feeling. He has great instincts on the sidelines. He'd get a feeling, and we'd skip a play or repeat one.... [But] in Super Bowl XIX, when [the 49ers] beat Miami, we ran the first 16 plays in order. We'd already scored two touchdowns by the first time we deviated from the script."

Eventually, Walsh became less concerned with running the plays in order than with making sure they were run in *some* order.

"If we can run them in sequence, fine," says Joe Montana, the 49ers' quarterback. "But if not, that's all right too."

Other changes evolved. The script was shortened from 25 plays to 15. And a separate list of plays was developed for particular game situations.

"The defense brings in a couple of extra backs or its goal-line team; we go off the script," says Holmgren. "Then when they go back to their basic defense, we go back to the script."

The Los Angeles Rams were responsible for *that* alteration. They started a game against San Francisco by playing a nickel defense—using five defensive backs—on eight consecutive plays. That was not in the script.

Nor was the pass that Joe Theismann threw to Charlie Brown in the Pro Bowl a few years ago, when Walsh was the coach of the NFC team.

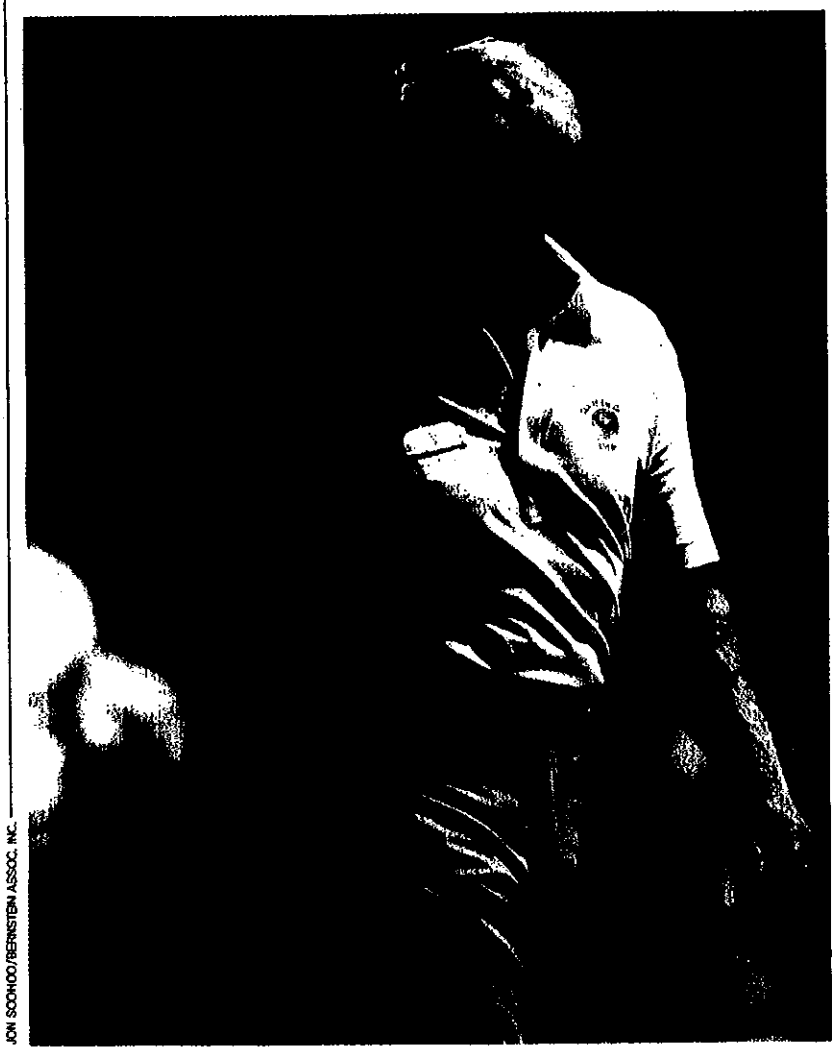
"He gave us the script the night before the game," says Theismann, who now analyzes pro football for ESPN. "I loved it. It covered all contingencies. You got so many yards or more on this play, you ran that play next. If not, you ran this play. It was almost like playing a game against a computer.

"There were 25 plays. I ran the first four, and then I had an idea. Charlie and I were teammates at Washington, and I told him to run a route we used there. And it worked."

When Theismann got to the sideline, Walsh was waiting for him. "I don't remember *that* one," the coach said. "Was that in the script?"

"I ad-libbed," the quarterback said. ★

Bruce Keidan is a columnist for the *Pittsburgh Post-Gazette.*



JON SOOHOO/BERNSTEIN ASSOC. INC.

Former 49ers coach Bill Walsh popularized the play script, and the story development for San Francisco has been boffo ever since.

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Back to School

Bill Walsh, a teacher at heart, is free to be himself at Stanford | by KENNY MOORE



OUT IN THE STILLNESS OF THE PARKING LOT, YOU offer a cocktail napkin to Bill Walsh so he can wipe the lipstick from his face. It is bright Stanford scarlet—the smear, not the face. The face is tan and remarkably good-humored, considering that Walsh has just left a reception at the Los Altos Country Club, outside San Francisco, and it is not yet two hours since his Cardinal football team was dismembered by Arizona, 21–6.

Inside, with rueful candor, Walsh has told a cluster of Stanford alumni and friends how the team's speed was, is and maybe ever shall be reason for worry. "Arizona's defense found us out," he said, "but it's *critically* important for us to bounce back well." Stanford teams can't be counted on to be swift or deep, so they must never surrender the indefatigable spirit that is their essence, their sparkle.

Walsh had no qualms about pressing upon his Stanford players the offense he had run when he was the coach of the San Francisco 49ers. "The whole network of terms had to be learned and applied, with really no room for mistakes," he told the Los Altos gathering. "And it was. The retention has been amazing, even of nuances I only mentioned once. But it was *confounding* today, against Arizona's tight man-to-man, when our receivers didn't have the speed to get open."

These alumni were extravagantly untroubled by the Arizona loss. This is Stanford. They winced and nodded with Walsh. They invoked the imperishable glory of Stanford's 33–16 defeat of Notre Dame on Oct. 4. Husbands hugged Walsh's wife, Geri. Wives planted so many fortifying kisses on Walsh that he needs the napkin in the parking lot.

"Ah, losing," he says. "It's not quite like this in the pros. It feels about the same to *one*, but it seems to be easier on these folks. You know, I don't even follow the professional game anymore. That's not a negative, just a state of mind. It's almost as if I never did it. I



For tight end Ryan Wetnight and his teammates, a Walsh practice is like a classroom.

feel"—he pauses, drawing in air faintly scented by eucalyptus—"I feel like I've always done this."

If anyone is surprised that the NFL's coach of the 1980s took the Stanford job, then they don't know the first thing about Walsh. Or they're so consumed with the notion that the best use of a football mind is in the professional league that they see conspiracy where there is only love. "People say there must be some hidden agenda," says Walsh. "There was a rumor that I took the job to train the staff to be ready to take on a new franchise. People forget my age, which is 60. They act like I'm forever clawing upward to the top rung. Or they say there must be money."

Stanford made Walsh about the fourth-best paid coach in the Pac-10 (at $350,000 a year) and gave him a loan to help with a new house in nearby Woodside. NBC was ready to keep paying him $1 million a year to remain a color commentator. "Our 'negotiation' was hilarious," says Stanford athletic director Ted Leland. "Bill accepted our first offer. We got to perks. I said, 'Take six cars.' He said, 'No, no. I only need one.'"



He didn't come to drive. He came to teach. When he began to diagram his first play at Stanford, he was flooded with the thought that if he had gone on with broadcasting, he might never have done this again, might never have engaged in his life's defining art, specifying to each player his assignment on the 20 Halfback Curl X Up. The prospect filled him with the dread of a narrowly escaped accident. "I didn't want to do this *for* anything," he says, "I just wanted to *do* it."

The real mystery of Walsh then is why he is perpetually regarded as being mysterious. Yes, he created a system of offense rich in deception. Yes, he succeeded in the professional game, where, as Leland puts it, "There *is* no room to show any human weakness." But football's reluctance to take him at his word goes back further than that. Let us skim the road that has returned him to Stanford and count the reasons why football has resisted seeing him accurately the whole of his working life.

Walsh has coached at Stanford twice before. He assisted John Ralston in 1963-65 and returned as head coach in 1977-78, in part to rise above the reputation he had acquired in between. He had labored for eight years as offensive coordinator with the Cincinnati Bengals, developing quarterback Ken Anderson, and then was passed over when owner Paul Brown gave up the coach's job. Stunned, Walsh put in a year with the San Diego Chargers, working his magic on Dan Fouts and solidifying his reputation as a wonderful mentor of quarterbacks and deviser of offenses who was, nevertheless, too abstract, too bloodless to be entrusted with command.

His two seasons as Stanford's coach allowed him to bury that notion. His teams went 17-7, won the 1977 Sun Bowl and the 1978 Bluebonnet Bowl, and moved San Francisco owner Eddie DeBartolo to present him with the 2-13 49ers. Three years later, with the blossoming of Joe Montana under Walsh's guidance, the 49ers were 16-3 and the 1982 Super Bowl champions.

His first postchampionship team went 3-6 in the strike-shortened 1982 season. But Walsh brought the 49ers back better than ever the following season, and they blew out Miami, 38-16, in the 1985 Super Bowl. They were better still after selecting Jerry Rice in that spring's draft. Always, Walsh crafted his high percentage, short-passing offense according to his sense of the particular gifts of his athletes. Always, he chose assistants who welcomed and employed human diversity.

In an important sense, Walsh football could not be divorced from Walsh the man. He was president, head coach and offensive coordinator for the 49ers. So his football was the sum of his personal judgments of players, coaching and tactics. Five current NFL head coaches—George Seifert of the 49ers, Sam Wyche of the Tampa Bay Buccaneers, Dennis Green of the Minnesota Vikings, Mike Holmgren of the Green Bay Packers and Bruce Coslet of the New York Jets—make up a short list of the many in whom Walsh has seen an ineffable something. Walsh could not

have done what he has done without being a very sensitive man.

And this made for a lasting irony. "In the pros," Walsh says, "I felt great affection for the players, but I couldn't demonstrate it. I was the employer. If I were to keep a player on too long out of friendship, I would be compromising the interests of the entire venture. I remember thinking, in a game we were losing, Here's Joe Montana, the greatest quarterback ever to play, and he is not up to what we need today, and Steve Young should be in there. Is friendship going to overshadow the ethic of the job? I made the substitution. I did the job. And in a way, Joe's never forgiven me for that."

The more the 49ers became a dynasty, the more difficult Walsh found it to release players who had sacrificed for the team. "Looking into the future of Joe, Ronnie Lott, Eric Wright, Mike Wilson, I really wondered if I could sit down with them and ask them to step away from the game, when they'd been so much of my life," says Walsh.

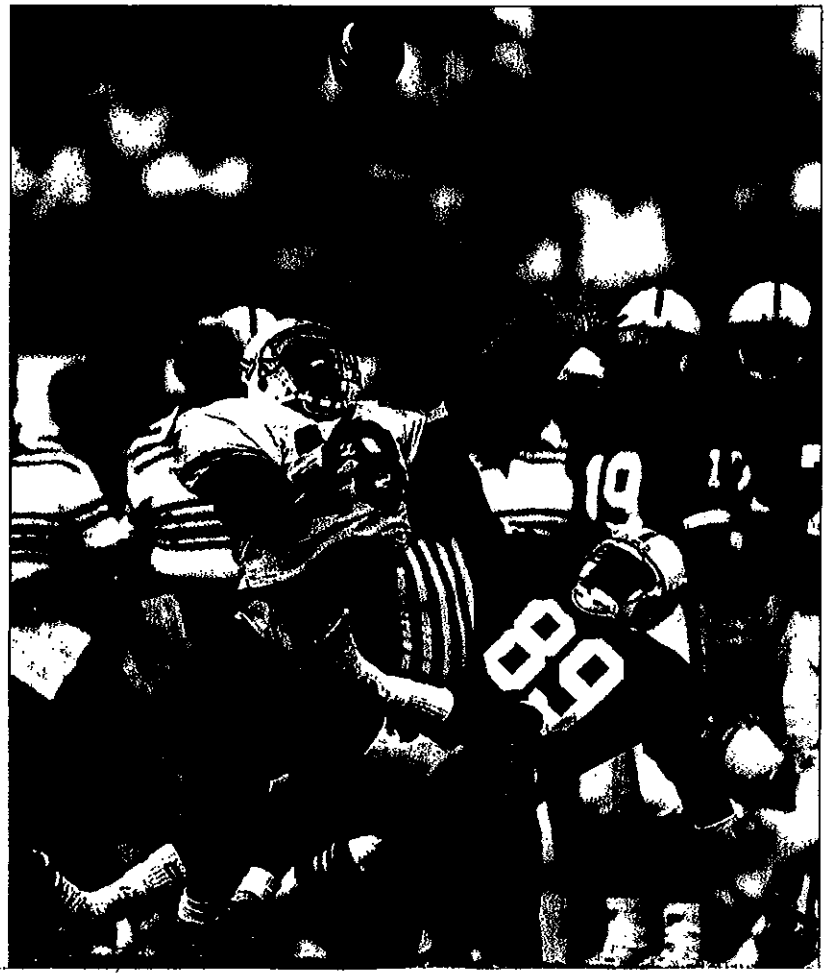


TOM LYNN

Linebacker Toby Norwood flattened tailback Lee Becton in the Cardinal win over the Irish.

As the 49ers struggled to a 6–5 start in 1988, Walsh took emotional stock. "I had a waning intensity. I was weary of the daily press-sparring. I thought of delegating more. The guts of our success on the field was my being offensive coordinator. But the longevity of the team's excellence was through drafting and developing talent. I knew I couldn't say, 'Someone else run that, I'll just coach.' And I knew that after 10 years I didn't have the drive and the insensitivity to family and friends to continue as I was."

Arizona defensive backs like Brandon Sanders (18) were too fast for Cardinal receivers.



The 49ers roared back to win Walsh's third, and most dramatic, Super Bowl, defeating Cincinnati 20–16. Four days later Walsh resigned as coach, though he stayed on as general manager until July. He prevailed on DeBartolo to ensure continuity by making Seifert, his defensive coordinator, the 49er coach. Yet he never called the team together to say he was retiring, and many of his players were offended. "He used to be a players' coach," said Lott. "He'd crack jokes, be sarcastic. But he started to change after the second Super Bowl. The media started calling him a genius and prying into his private life. He was really distant after that."

"He was the type who had everything, but he could never enjoy it," said tackle Keith Fahnhorst. "He was miserable."

Perhaps he was, but not because he lacked feeling for others. "I could have left the 49ers in a more dramatic way," says Walsh. "You want to get up and make an emotional speech, and you can't because your nerve endings are exposed. You know you'll never be able to finish. I was determined to go out the way my players went out, with the emphasis on my replacement. But I have had a hard time talking to 49er players after retirement."

Because he had hewed to the coach's "ethic" and stifled his affections, few players sensed his real feelings, and then only dimly. Walsh's tone is a mixture of irony and embarrassment when he says, "I'm called 'calculating' and 'insensitive' when I can't speak my heart, because I know I'll break down."

"A lot of us never knew," says Wilson, who has joined Walsh at Stanford, "but as we've matured and thought and talked,

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we've understood that there was a great deal we didn't see of Bill."

It quickly began to haunt Walsh that as long as he was a part of the 49er operation, Seifert would have a hard time relating to players as an authoritative head coach. So when NBC sounded out Walsh's interest in broadcasting, it found a receptive man.



Television and Walsh did not bring out the best in each other, and Walsh quickly sensed the reason why. He wanted to teach. TV wanted to entertain. Few of Walsh's hopes about making clear a game's tactical shape, its coaches' moves, adjustments and adjustment to adjustments came to fruition. Walsh wasn't bad by anyone's standards. But he was unrevealed.

"Substance is not a major factor in broadcasting," he says. "They look for the good lines, the quote of the day."

But for two years Walsh was a game apprentice, calling his new craft an adventure. He needed it to fill the astoundingly large hole left by the loss of his old craft. He craved his game. "It was the aesthetic end of the art form I'd spent 20 years developing. My offensive system was the essence of my recognition and feeling of accomplishment, and to step away from that and have it become someone else's in a matter of hours.... I watched with envy. I watched with a sense of this being . . . *plagiarism*."

Coaching was inextricable from life. "I am a man who draws pass patterns on his wife's shoulder," Walsh says.

After two years in broadcasting, he was ready to quit. DeBartolo and Seifert suggested some sort of nebulous but well-paid consultant's role with the 49ers, and last January, Walsh said he would drive to the 49er offices so he and Seifert could try to define his place. On the way Walsh saw an entirely different light.

Stanford had lost Green to the Vikings, and Leland had let Walsh know he was welcome to the job but held out no hope because Walsh had already recommended San Jose State coach Terry Shea. Suddenly Walsh realized that if Shea would join him, and if he could attract some former 49ers—what better way of reaching out to them?—he could fill the void. Shea was touched and eagerly agreed to assume a subordinate role. Walsh was finally home.

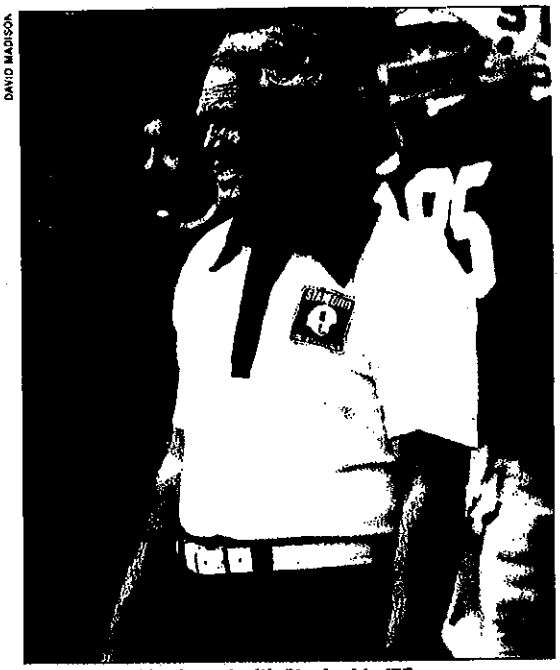
Walsh had been fascinated by Joseph Campbell's lectures on public television on the power of myth. Walsh always seeks what moves most deeply in men. So when



RONALD C. MOORE

he was grilled by the press on his reasons for accepting the Stanford job, Walsh summoned a Campbell phrase. "This is my bliss," he said.

A day after he took the job, as he lay in bed staring at the ceiling of a Bakersfield, Calif., motel room on his first recruiting trip in 14 years, an icy thought stole in: "What on earth have I done to myself?" That question reverberated until the next day, when he convinced tackle Jeff Buckey, 6' 5", 290 pounds, a 4.0 GPA who had eliminated Stanford from his list, to change his mind.



DAVID MADISON

Walsh was in his element with Stanford in '77 (above) and with the Super Bowl champion 49ers in '85 (left), but he and TV were ill-matched.

After the Arizona game, which dropped the Cardinal to 5–2 and out of the Top 10 in the polls, the nature of that bliss became something of a running joke, but Walsh fits Stanford well. It is the style of both to blend informality with high performance. The school has 12 Nobel laureates and six Pulitzer Prize winners on its faculty of 1,380. Stanford teams won more NCAA titles last year than any other school (five) and was runner-up in two others. The athletic budget is $26 million, yet the football offices are modest, and no space in the dusty parking lot is reserved for Walsh's Chevy Silverado truck.

Undergraduates make up half of Stanford's enrollment of 13,000. For each place, 10 high school students had applied. In Stanford's football media guide, 54 of 97 players are cited for academic honors. "At other schools," says Walsh, "you see groupings of serious students and groupings of mercenaries. That hurts teaching. Here everyone is serious."

If the top 50 Division I football schools

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each sign 20 recruits per year, that means they are dragging their nets through a pond of 1,000 high school players. The NCAA requires incoming freshmen to score at least 700 on their SATs, and doing so will get a player admitted to most of those colleges. But not Stanford.

"We'll quickly admit an athlete with a 1,200 SAT score and a 3.5 grade point average in high school," says Walsh. "We'll struggle with someone with 1,000 and 3.0. Our [team's] average is 1,200 and 3.4."

Stanford's entrance requirements winnow the players Walsh can court from 1,000 to 45 or 50 extraordinary scholar-athletes. "And those 45 players with the grades might be all *kickers*," says Walsh.



Walsh's recruits must be able to measure up to Stanford's tough academic standards.

"So it's very possible for us to go *years* without receivers or defensive backs."

Yet Walsh's tone as he lays out Stanford's plight is curiously exultant. "*That's* why it's important for Stanford to succeed," he says. "It *can* be done. I defend our entrance standards. Stanford coaches have to draw from our athletes all they're capable of intellectually, so the players will find themselves caught up in and thriving on the work."

"One day in spring practice," says Shea, who is the offensive coordinator, "the coaches were taking a fairly aggressive tone. Suddenly Bill stopped the drills. 'Stop screaming,' he said, 'and start teaching.' "

Of course, bliss isn't always nirvana. This is college football, after all. Walsh is made most combative by the things that opposing recruiters say about Stanford. "They are like little Ollie Norths—reckless, aggressive, running around letting someone else be their conscience," he says. "Once a head coach says to an assistant, 'I don't care how you get him, just get him,' that assistant is free to say Stanford is stifling, that Stanford doesn't care about athletes. They ask kids not, will [Walsh] go to another job, but, how long will I be around, period? Or how can I coach at this stage of my life?

"My fundamental rule in recruiting is, Don't plead," says Walsh. And so it is a mild surprise to learn that his 19 recruits are said to be the equal of any in purely football terms. Walsh told his players that he couldn't stand being called sir, and that plain old Bill was fine. It took months before a few tried it. "But they're getting more comfortable with me," Walsh says. "I hope that will continue. Unconsciously, I conceive of myself as more of an assistant coach, having been one far longer than I've been a head coach. When people pay homage, I get kind of stuck." What can seem craggy aloofness in Walsh is more a kind of shyness, a wish to head off gushy praise.

The photos in Walsh's office speak of a wide-ranging acquaintanceship. Neil Simon is there, and Vice-Admiral James Stockdale, Ross Perot's running mate. While still with the 49ers, Walsh called Stockdale after being staggered by his book on his experiences as a POW in Vietnam. "I invited him on team trips and into meetings, and he became fascinated," says Walsh.

Stockdale was the only civilian, as the admiral puts it, in the 49ers' team meeting the night before Walsh's final Super Bowl. He speaks of the experience as one of his honored life's highest honors. "What a great leader Walsh is," says Stockdale. "He is absolutely straight with his men. No matter what pressure he was under, he never lashed out at anybody. I've had experience with tough guys all my life. The Congressional Medal of Honor Society is full of them. No one can top Bill for compassionate, clean effectiveness."

Stockdale is a senior research fellow at Stanford's Hoover Institution on War, Revolution and Peace, whose tower, with a little craning, can be seen from Walsh's office window. Also there is former Secretary of State George Shultz, who last spring had the Walshes to dinner along with a select group of eminent scholars on economics and foreign affairs. Each spoke about problems the country faces in his or her area. When it was Walsh's turn, he was not without ammunition.

He began by saying that SAT scores are up marginally in San Francisco and Oakland inner-city schools because, he said, so many of the kids have dropped out and don't take the tests. Formerly ferocious football high schools have faded because manhood and money are now bestowed less through sports than through gangs and drugs. Walsh said he saw the ghetto turning inward and that we have to change that before it explodes. He proposed a plan to lure children back to schools by doubling the number of teachers and maintenance workers, doubling security to create a structured environment and offering sports, art, drama and vocational training. "That's to *get* them back," he said. "Then you teach them a little English."

He went on to propose some sort of universal service for young people. "Costly, but a way of breaking down the concrete social strata, a way of getting kids out of the inner city to serve and learn. Then, if they go back, they'll be changed."

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Two weeks after the dinner, the Los Angeles riots erupted. Walsh took no comfort in being right, but his grasp of the issues was evidently impressive. Says Stockdale, "If I were president, I'd appoint him to a commission on the problems of the inner cities. He draws an audience of *all* social classes, from high-rolling fans to the horribly downtrodden."

Walsh will have other chances to influence opinion. The business school and the psychology department at Stanford want him to lecture. He has been interviewed by the *Harvard Business Review* about keeping executive ego from stifling communication and how to foster individual creativity within a disciplined framework.



Geri attacks the Walsh home renovations with the same drive that Bill brings to football.

For more than a year Geri Walsh has been ramrodding the remodeling of a 1927 adobe ranch house on four acres in Woodside, 10 minutes from Stanford. "The grounds were untouched for 35 years, and impenetrable," says Walsh as you pass within a thick adobe wall and see the red-tile roofed structure. "There were roses 50 feet high." Now the earth is bare save for groupings of redwoods, oaks and olive trees. The walls and the dust are the same dun hue. "Kind of Tijuana-jail," says Geri.

Walsh takes you through the house, and in room after room he lifts his gaze to new skylights. It seems a joy to him, metaphorically and actually, to let in light.

The house has only two bedrooms, but there will be a wine cellar, and a putting green, and a pool, and beyond the wall two acres of chardonnay and Pinot noir grapes, and above the vines, a view of the wooded Santa Cruz foothills.

"If coaching has a payoff, this is it," says Walsh, acknowledging that college coaches ought not aspire to quite such a retreat. "It took a couple of Super Bowls to afford this."

The vineyard should yield a hundred cases a year. "Walsh Wine sounds kind of flat," says Geri, who is ready to start designing a label. "We'll have to think of another name."

It is tradition on game days that anyone can join the Stanford players as they walk the quarter mile from Encina Gym, where they dress, to Stanford Stadium. Before the Arizona game, as the helmeted, scarlet-and-white-clad athletes passed adoring kids and tailgating families, they seemed suspended a finger's breadth above the earth. Perhaps it was just that they wore long cleats. You found yourself with Keena Turner and Wilson, both former 49ers, both brand-new Stanford assistant coaches.

"A lot of people were upset at Bill hiring us without coaching experience," said Turner. "But it's just a case of his vision, nothing *new*. It's like back in '82 when he put in three rookie defensive backs, and we won it all.

"The fun did leave for him near the end with the 49ers," continued Turner, who kept in touch with Walsh. "I just felt it was so stupid, considering what we'd been through together, to feel any reason we couldn't be lifetime friends."

Some hours later, well after the game, linebacker Ron George, an All-America candidate, is one of the last players to make the long walk back. He will not hear any listing of reasons why Stanford was at a disadvantage in the game.

"If you believe, as a player," he says in a fine wild rush, "that Arizona was fresher because they had a week off, or that we were down after playing Notre Dame and UCLA, you begin to look for excuses, and then you forget the inner element that got us here. What's hard is asking yourself, as I often do, What do I play for? A lot of the reason is in playing *well*, and a lot is in the *win*. When you don't get the prize. . . . I mean, it's a fleeting prize at best. How long does it last, an evening? So you honestly think, Why am I doing this? As long as I've played, I always forget that I will be eager again by next Monday."

The fans have thinned. "You want every fan to be as consumed by the fire of the game as you are," says George, "and of course not all of the fans at Stanford are. There are a lot of other fires here."

Thirty yards ahead, Bill and Geri Walsh walk hand in hand, apparently wordless, their privacy intact. You ask George, this fount of honesty, how Walsh is doing. "We don't talk about the coaches much," he says. "But for some reason, some players sat last week and tried to figure how much of our going 5–1 was us and how much was them. We took a lot of credit, sure, but we had to admit that Coach Walsh is a teacher at many levels. Of coaches, of players, of the community. Look, all our players got here because we had a thirst for the game. So Coach Walsh stays excited with us because he's excited about teaching. I mean, what's hard about seeing that?" ■

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The Big Chill By the Bay

An aborted plan to rehire Bill Walsh wasn't the only dose of cold reality to jolt the 49ers | by PETER KING

SITTING IN AN OFFICE FILLED with boxes and waiting for his new desk to arrive, the man with the white hair and the three Super Bowl rings fumbled with a box of his new business cards as he tried to explain why he was now Stanford's football coach and not the NFL's highest-paid guru. Wasn't Bill Walsh supposed to be 11 miles away at the San Francisco 49ers' cushy complex in Santa Clara, Calif., leafing through scouting reports in preparation for the upcoming draft, trying to persuade the Kansas City Chiefs to make a deal for Niner quarterback Steve Young and planning for a future without Joe Montana? Of course there was the allure of teaching the game to kids again, Walsh said, and the feeling that at 60, he was too young to be a consultant. And there was something else, too.

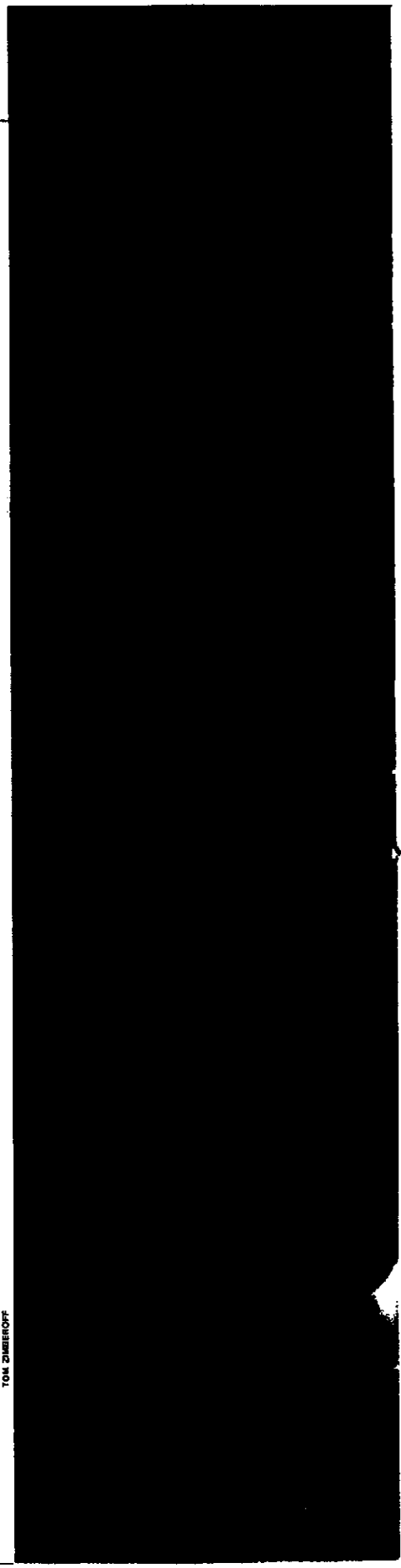
"What was that movie with the people who were so close in college, and the problems they had when they got together after being apart for a time?" he said, pausing to think. "*The Big Chill*—that's it. That's what this is with the 49ers right now, sort of a *Big Chill* type of experience. The coming together and the splitting of a team. It's crazy, but it's so natural, too. You see it happen all the time in sports."

But has a team as successful as San Francisco—winner of four Super Bowls in the 1980s; an NFL-best 42–11 record over the past three seasons—ever had such a disturbing start to an off-season? Like Walsh, whom he succeeded as the 49er coach three years ago, George Seifert says the Niners are undergoing the same transition that all teams periodically undergo. In the 49ers' case, though, transition is bordering on turmoil. "We might be seeing the empire crumbling before our eyes," says one NFL personnel director. "Without Walsh—and if they don't get Montana back—they could be like the Celtics without Auerbach and Bird."

"With everything that's happened, any intelligent individual would think the dynasty's crumbling," says San Francisco running back and special teams captain Harry Sydney. "But people on the inside don't think that. It's much too early to say that. The dynasty's still intact."

But there's no denying that the 49ers have been shaken—from 45-year-old owner Eddie DeBartolo Jr. on down—in the 2½ months since they missed making the playoffs for the first time in nine seasons. Most recently DeBartolo has been the focus of an investigation into an alleged sexual assault, and as of Monday the San Mateo (Calif.) County district attorney's office was continuing its inquiry into the incident. According to police, a woman accused DeBartolo, who is married and maintains his permanent residence in Youngstown, Ohio, of assaulting her on Feb. 11 at his Menlo Park townhouse after they left a bar with friends.

Also on Feb. 11, in a report on the proposed financial restructuring of Edward J. DeBartolo Sr.'s multibillion-dollar commercial real estate empire, *The Wall Street Journal* cited confidential documents revealing that a plan was in place last summer to sell 70% to 80% of the DeBartolos' 90% stake in the 49ers. Eddie Jr. re-



TOM ZIMBEROFF

When push came to shove, Walsh decided to return to Stanford rather than the Niners.

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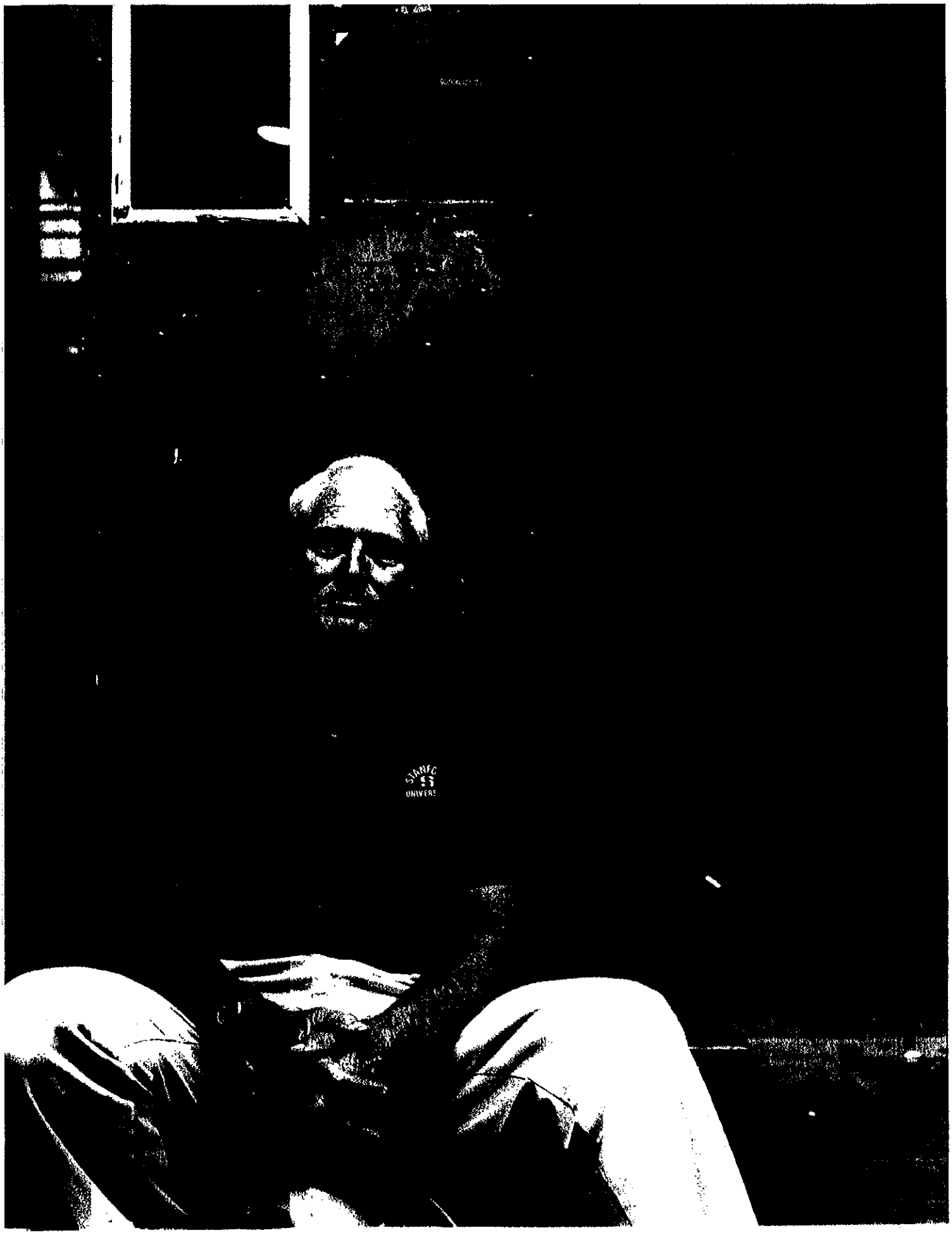

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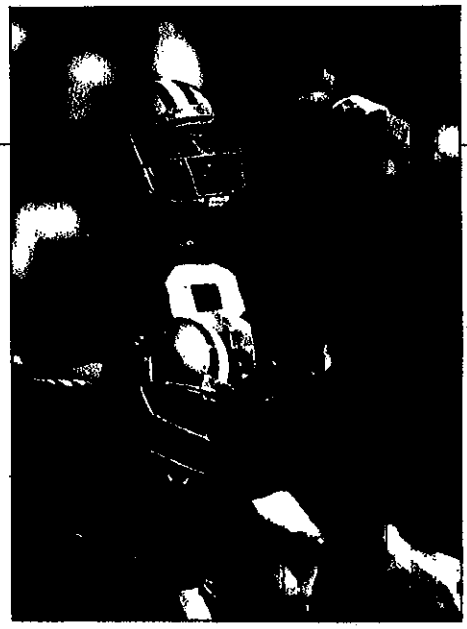



PETER READ MILLER (MONTANA, YOUNG); OTTO GRIBLE JR./ALLSPORT (BONO)

Three's a crowd, should Montana (left) regain the starting job over Young (8) and Bono.

fused requests to be interviewed for this article, but team president Carmen Policy vehemently denies both that Eddie Jr. assaulted the woman and that the club is for sale.

Whatever plans, if any, Eddie Jr. may have entertained about selling the team apparently had been dropped by October, when he began talking to Walsh about giving up his job as an NBC analyst to return to the Niners in a front-office capacity. Discussions continued for three months, and the deal seemed to be all but done, when Walsh, sensing he would be stepping on too many 49er toes, suddenly took the Stanford position on Jan. 16. Just the idea that Walsh might have returned so upset the 49ers' administrator of college scouting, Tony Razzano, that Razzano eventually quit on Jan. 31, saying he felt unappreciated. Razzano's son, David, a scouting aide for the Niners, left with him, and two other veteran scouts in an aging department are expected to retire after the draft in April.

In addition, the San Francisco coaching staff has lost its last two links to the Walsh offense—coordinator Mike Holmgren, who became coach of the Green Bay Packers on Jan. 11, and receivers coach Sherman Lewis, who become Holmgren's offensive coordinator nine days later. Defensive backs coach Ray Rhodes, who was well-liked by the players, also followed Holmgren, to become his defensive coordinator. Special teams coordinator Lynn Stiles went to the Chiefs as a personnel man on Jan. 30, and the Niners made defensive assistant Tommy Hart a full-time scout on Feb. 5. Seifert could have kept Lewis as his offensive coordinator—"He definitely should have been the first choice," Sydney says—but Seifert had moved too deliberately. So on Jan. 30 he wound up hiring Mike Shanahan, who was fired by Denver Bronco coach Dan Reeves after last season. In all, six position groups—quarterbacks, running backs, wide receivers, tight ends, defensive backs and special teams—will have new coaches in 1992.

Life is just as unsettled among the 49er rank and file. Montana, who will be 36 on June 11, is throwing some 30 to 40 soft tosses a day to rehabilitate his right elbow, which was operated on in October. With Montana talking about being ready to play this fall after missing all of last season, Seifert's quarterback depth chart reads, in order: Montana, Young, Bono. Young was the NFL's top-rated passer last year. Steve Bono led San Francisco to a 5–1 record as the starter while Young was sidelined with a torn ligament in his left knee. The 49ers have to decide whether to trade the pricey Young (his 1992 salary is $2.5 million) or to bring all three of them to camp, potentially creating the quarterback confrontation of the century.

The other glaring personnel dilemma is at linebacker, and it involves bookend pass rushers Tim Harris and Charles Haley. Harris, who was acquired from the Packers on Sept. 30, has just completed four weeks of alcohol rehab and still faces a drunk-driving charge stemming from an arrest last fall in San Jose. As for Haley, who between tirades and clashes with Seifert had only seven sacks last year, the 49ers must decide if they can live with his wild mood swings.

Trading Young and Haley might net San Francisco two additional first-round choices in a draft rich with talent. The 49ers badly need some young impact players; they've drafted only one, defensive lineman Pierce Holt, in the past four years. What's more, three offensive stalwarts—wideouts Jerry Rice (who is unsigned) and John Taylor, and fullback Tom Rathman—all turn 30 this year. That's *Big Chill* age.

At the end of another long workday recently, Policy spied Niner p.r. director Jerry Walker in the outer office and recoiled in mock horror. "Every time I see Jerry," said Policy with a wince, "I say, 'Oh, no! What have you got today?' "

A few words of optimistic caution here: Although the Montana-less Niners started 4–6 last season and missed the playoffs, they finished superbly, routing three playoff-bound teams by a total of 66 points while racking up six straight wins. San Francisco ranked third in the league in scoring (24.6) and fourth in points allowed (14.9). Nonetheless you have to wonder, given the tremors generated just by the wooing of Walsh, What toll will the off-season upheaval take on the team?

It all began when DeBartolo invited Walsh to be his guest at a National League Championship Series game in Pittsburgh. While the two men had clashed during Walsh's 10 years as the Niner coach-football czar, Walsh had become a DeBartolo confidant, and he still cared about the team. In fact, when Walsh heard about Montana's sniping at Young in training camp and early on last season (Montana thought Young was a whiner who wouldn't accept his role as a

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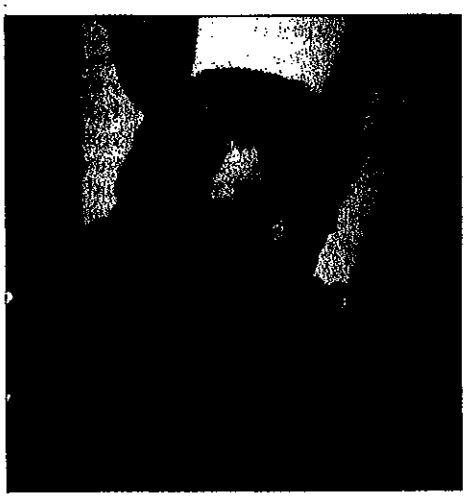
backup gracefully), he contacted the two quarterbacks individually—unbeknownst to the 49ers—and counseled both players on the matter.

Anyway, that night in Pittsburgh, Walsh and DeBartolo hatched the idea of Walsh's returning to the team as a consultant. In follow-up meetings involving Walsh and members of the 49er brain trust—namely DeBartolo, Policy and Seifert—Walsh's role with the team was ironed out: He would oversee the draft, recommend trades and maintain the offense he had implemented as coach by working with the new offensive staff.

One club source says Seifert became "real uneasy" when Walsh, obviously close to rejoining the team, outlined his ideas for the 49ers' immediate future in an interview that appeared in the *San Francisco Chronicle* on Jan. 13. "The loyalty factor in the building could have been splintered," says Walsh now. "It wouldn't have been fair to George to have me lurking in the background. I wanted George to be the central figure, and I'm not sure it would have worked had I been around."

What will San Francisco miss most without Walsh? His backbone, perhaps. Walsh doesn't shy away from being the bad guy. And the 49ers may need someone like that when the time comes to tell Montana he's finished. It might be this fall, or it might be three falls from now. But knowing Montana's competitiveness and the love for him in the locker room, he might not bow out gracefully. Who will have the guts to tell Montana it's over?

Razzano thinks too much of the credit for the 49ers' success has been bestowed on Walsh.



TOM ZIMBEROFF

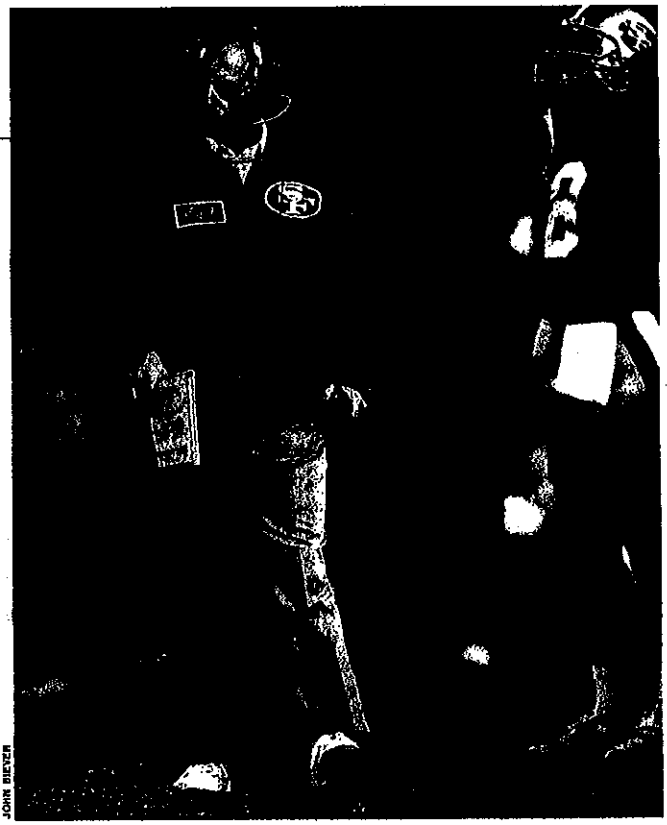
The realization that Walsh was a handshake away from rejoining the Niners opened old wounds for Tony Razzano. As chief of scouting, he had never liked how the team's chain of command worked for the draft—with the coach digesting the scouts' input and dictating every pick—even though both the team of the 1970s, the Pittsburgh Steelers, and the team of the '80s, the 49ers, were built that way. Razzano thinks the scouts were ignored by Walsh, who relied on his coaches' opinions and his own gut feelings. Razzano also believes he deserves the credit for the Niners' having picked Montana in the 1979 draft. Instead, he says, all he hears is how the decision was Walsh's and how Walsh made Montana a great quarterback.

"My whole problem emanates from that—Bill profiting from a kid he did not want," Razzano says. "He wanted Steve Dils [a Stanford quarterback in Walsh's first stint as the school's coach, in 1977 and '78], and I'll go to my grave knowing that. Over the years Bill began thinking he was a genius personnel man, but he wasn't even close to being a good one. The success of the 49ers is Joe Montana. We could have been a true dynasty, but Bill made drastic mistakes."

Razzano wants to write a book, in part to discredit Walsh's reputation as a personnel expert. "Yes, it is a vendetta," he says. "But the public has a right to know these things."

"I feel bad that Tony is that bitter," says Walsh, who personally scouted Montana the day before the '79 draft. "I had worked with Ken Anderson and Dan Fouts, and I developed two NCAA passing champions at Stanford, and I'm going to let a scout tell me who to take at quarterback? When I saw Joe work out, he was poetry in motion. I wanted him. I knew Steve Dils was at best a backup player in the NFL."

In January, Policy says, he told the 66-year-old Razzano that the '92 draft would be his last one with the 49ers, after which the team would like him to work as a consultant for two years. In other words, the Niners would ease Razzano into retirement. "We would have given him a computer to put in his home," says Policy, "and we told him his son was going to get a substantial promotion and raise. How much more could we have wrapped our arms around Tony?"



JOHN BIEVER

Seifert's toes would have hurt the most had Walsh returned.

"There was never an offer, per se," says Razzano. "All Carmen was doing was suggesting I stay on for this draft, then they'd kick my ass out of here."

So here are the 49ers, six weeks before a critical draft. No Walsh. No Razzano. And Seifert is preoccupied with breaking in four new assistants. "I feel more of a sense of urgency to get the staff working together," Seifert says. "In the past, we as a coaching staff have really hammered the draft. We won't be into it quite as much this year."

Heading up San Francisco's draft effort this year—grading and ranking the prospects—are vice-president John McVay, who usually handles contract negotiations; executive administrative assistant Dwight Clark, who was a 49er wide receiver from 1979 to '87; and regional scout Vinny Cerrato, who was hired in 1991 after five years as recruiting coordinator at Notre Dame. Cerrato, 32, is something of a rising star without much of a portfolio. (Irish coach Lou Holtz rec-

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ommended him to DeBartolo, who is a Notre Dame grad and ardent follower of the Irish.) Policy says he wouldn't be surprised if someday Cerrato became the club's college scouting director.

Last month Clark and Cerrato attended the scouting combine in Indianapolis, where they interviewed many of the top prospects for the draft. Clark has never been a full-time scout, but he visited about 20 colleges last fall. He refused SI's requests for an interview, perhaps in part because his mouth has gotten him in trouble before. For instance, after San Francisco lost to the Los Angeles Raiders last year, Clark found fault with Young's quarterbacking, saying, "These are the kinds of games Joe Montana wins in his sleep." Holmgren was so angered by the remark that he called Clark into his office and told him to knock it off.

Clark, Walsh's 10th-round draft pick in 1979, has also criticized Walsh's drafting, and in December he wrote a five-page letter to DeBartolo urging him not to be hasty in rehiring Walsh. "I've done a lot of research on the draft," Clark told the Santa Rosa (Calif.) *Press Democrat* after the season. "I don't have anything against Bill. I'm just not convinced he's the greatest personnel man. I don't believe he was the guru everybody says he was."

It's no secret in the Niner front office that Clark's goal is to be an NFL general manager. "The jury's out on Dwight," Policy says. "He's loyal, energetic and a great guy. The next two years will tell how high he'll go within this organization."

Meanwhile, the jury will be weighing in on other, more important, matters:

● *Ownership.* One of the more flamboyant owners in the league, Eddie Jr. has been wounded by the assault story. "He's hurt," Policy says. "He's built a strong franchise and gained stature in the league, and he feels his reputation could be really hurt because of this."

DeBartolo's image as a golden boy has been tarnished.



PETER READ MILLER

The Wall Street Journal's article was almost as damaging to DeBartolo, who has reveled so publicly in his 15 years atop the 49ers. He has spent lavishly when they won, heaping gifts and vacations on his players and their wives, leaving other owners to shake their heads at his largess. One league source estimates that despite the Niners' on-field success, DeBartolo lost about $25 million on the team between 1981 and '90.

The confidential documents obtained by the *Journal* described a plan that had the 49ers being sold in the first half of 1992. It won't happen, says Policy: "Before he sells this team, the whole bottom would have to fall out [of the DeBartolo empire]. This is the last thing Eddie would ever sell."

● *Players.* Young could make life easier for the 49ers by lobbying for a trade, but he won't. "I want to stay in San Francisco," says Young, who is attending Brigham Young law school. "I made my decision about that last year, when I could have left if I had pressed the issue." However, if Montana is on course to play this season, San Francisco would be foolish not to see what the market will bear for Young.

Trouble is, the Niners won't know by draft day, April 26, if Montana will be able to play, and draft day is when most big NFL deals are done. Dr. Michael Dillingham, who performed the surgery to reattach a tendon and muscles to a bone in Montana's right elbow, says that because no other NFL quarterback is known to have had the operation, he can't be sure that Montana will be ready this season. "My gut feeling is he will be able to play," Dillingham says.

As for Haley, he says he won't make up with Seifert, having learned from his three years with Walsh that you don't have to like a guy to play for him. "I want to stay with the 49ers," says Haley. "To be honest, going to the Super Bowl [as a spectator] and then to the Pro Bowl convinced me. Other players kept telling me that we'd never win our division again, that we'd never get back to the Super Bowl. They attacked my ego. It made me want to prove we can do it." That's now. Let's see what August, and November, bring—if Haley's still a Niner.

● *Coaching.* When asked how the 49ers will fare this season, Walsh says, "The critical factor will be not so much what they do with the draft. It will be the loss of Mike Holmgren. He's the last link with me, and when I say 'me' I mean the gathering of an offensive system that has its roots with Sid Gillman, Paul Brown and Al Davis, as well as my input. But the link's broken, and there has to be a concern for play-calling and game-planning."

Shanahan has already been to Palo Alto to meet with Walsh, and the Stanford defensive coaches have spoken with San Francisco defensive coordinator Bill McPherson. "We're cousins," Walsh says. "Things will work out. The 49ers are going through an evolution right now, and they'll come out of it fine."

Indeed, that's the expectation among those with the team. "Don't feel sorry for us," Seifert says. As a matter of fact, Policy has made two positive moves in the offseason, deftly finagling a second-round draft pick out of the Packers for their having taken Holmgren and signing highly sought Plan B safety Thane Gash.

Still, things could be chilly in San Francisco for a while. Kansas City Chiefs president Carl Peterson recently talked with Policy about acquiring a quarterback, and Policy told him the Niners would be willing to deal Young for the right price. But when Peterson and Seifert spoke, Seifert said that Young wasn't available. Get your signals straight, guys. ■

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RICH PILLING/TSN

Pal

Aging guru Bill Walsh knows Stanford's love-fest won't last unless he proves he can recruit, coach and win again at the college level

By MICHAEL KNISLEY

The last time the Bay Area saw anything like the love-in now playing at Stanford University was 25 years ago, in 1967, the Summer of Love in San Francisco.

Then, it was Haight-Ashbury. Gentle people. Flowers in their hair.

Now, it's Palo Alto, and those aren't flowers, unless somebody has already stuck a Rose Bowl insignia on Stanford's football helmets — which wouldn't be surprising, considering the expectations the Cardinal's gentle alumni have of this year's team.

Back in 1967, they all loved each other and they weren't afraid to show it.

In 1992, they all love one man, Bill Walsh, the football coach. And he loves them all right back.

Stanford is a happy, happy place these days. The president of the university is happy. The athletic director is happy. The student body is happy. The student-athletes are happy. The alumni are *really* happy — so happy they're about to pony up another $60 million for Dear Old Alma Mater's next athletic department fund-raising campaign.

They're all happy because the football coach is happy.

So far, at least. That's the only thing that troubles Athletic Director Ted Leland these days — just how far all this happiness will go, how long this ecstasy can last. After all, even the Summer of Love turned into a winter of discontent on college campuses across the country 25 years ago.

"One of the things that scares me is that things are going too well," says Leland, who hired Walsh to lead Stanford out of the football wilderness it has roamed for the last 20 years, which is how long it has been since the Cardinal played in the Rose Bowl. "Part of me kind of wants to throw a broom in the spokes just to knock everybody around and make them realize this isn't Shangri-la, that

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'adise last?

other teams are going to show up and they're going to be well-coached and have great athletes, too."

Leland may get his wish. Texas A&M is about to bully its way into Stanford's little love-fest in the Pigskin Classic in Anaheim on August 26, and the Aggies are an early 2½-point favorite. Down in College Station, they aren't preparing for a warm and fuzzy game.

It was seven months ago that Leland and Walsh set the Pac-10 Conference and the National Football League rocking with the news that Walsh would return to coach the Cardinal. The announcement January 16 was more a coronation than a news conference, and the sap has only risen since then.

Testimonials to Walsh's talent for teaching football, and the ease with which he has settled back into college life, gush forth at Stanford with a reverence usually reserved for the Nobel Prize winners who also frequent the campus.

"When he retired from the 49ers, I thought there would never be another shot for anyone ever to work with Bill Walsh," says offensive coordinator Terry Shea, who willingly left a head-coaching job at San Jose State to become an assistant at Stanford. "And then this opportunity came along. There may not be another coach in football who's going to have the opportunity I'm presently experiencing with Bill Walsh."

'A COACH AT USC OR UCLA OR NOTRE DAME MAY NOT EVEN CONCEDE THE POSSIBILITY OF LOSING A GAME. WHEN THEY DO, IT'S AN ABSOLUTE DISASTER. . . . WITH US, IT'S VERY POSSIBLE WE WILL LOSE ALONG THE WAY.'

—Bill Walsh

"He basically is considered a mini-god here, and lots of people were in awe of him," says Cheryl Levick, Stanford's senior associate athletic director in charge of compliance. "People were a little afraid to talk with him and felt he would come in with an attitude or something. That could not be further from the truth. He is simply a pleasure to have in this department. He's just delightful."

"I see him as the wise patriarch," says defensive coordinator Fred vonAppen, who is in his third stint with Walsh. "That's essentially what he's always been for most of us who've had the pleasure of working with him. He's one of the finest pure teachers I've ever seen. What better setting for him than to be on a college campus."

Great things are expected in Stanford Stadium this season. Under Dennis Green, who left to become head coach of the Minnesota Vikings, the Cardinal were 8-4 and played in the Aloha Bowl last year. This season, 18 starters, including both kickers, are back to be coached by the man who won three Super Bowls in the 1980s. Ten of those starters are on defense, and the two returning stars on offense — running back Glyn Milburn and quarterback Steve Stenstrom — are among the nation's more exciting players.

But Leland is right. Though Walsh and Stanford may be as perfect a match as there is in college football, the marriage isn't going to be without its rocky moments. Stanford needs a healthy dose of reality before the bloom is off its Rose Bowl hopes.

Walsh seems to know it, even if his giddy fans don't.

"The biggest consideration at Stanford is how we recover from a loss, because we are going to take some losses," he says. "A coach at USC or UCLA or Notre Dame may not even concede the possibility of losing a game. When they do, it's an absolute disaster. People threaten them, if they ever lose another one. With us, it's very possible we will lose along the way.

"But it's hard to defuse the expectations. If I do it, it sounds like a coach's ploy. Even talking to you, I'm afraid I'm sounding that way. Yeah, it sounds like a coach's ploy. So I guess I'll just let it run its course."

If Texas A&M doesn't speed that course along next week, then Notre Dame will on October 3 in South Bend. And UCLA on the road the following week. And Washington and Southern Cal on back-to-back Saturdays later in the season.

But it isn't only the victories and losses that loom large for Walsh in Palo Alto. Stanford and Walsh claim to have answers to them all, but there are questions to be raised that make it difficult to believe the euphoria over his presence on campus will seem so . . . well, rosy in the months and years to come.

The last time a successful professional coach downshifted to the college level with as much hullabaloo as Walsh has caused at Stanford was Chuck Fairbanks' defection from the New England Patriots to the University of Colorado. There are differences — most notably, Walsh spent three years away from coaching before he took the Stanford job — but Fairbanks was greeted with the same rapture in Boulder in 1979 that Walsh is meeting in Palo Alto in 1992.

In three years at Colorado, Fairbanks won seven games, spent $60,000 to remodel his office in the middle of an athletic department budget crunch and alienated the rest of the university. His time at Colorado was a disaster from which the football program has recovered only in the last few years. What's to keep Walsh from similar experiences?

"Chuck fully expected the University of Colorado to make such a commitment to the idea of victory that they would change any standards for him, whether they were academic or budgetary," says Eddie Crowder, Colorado's athletic director at the time and a Walsh acquaintance. "He really came in with the mistaken idea that they would just accommodate him, and the University of Colorado wasn't going to do that for anybody. That created some problems.

"You've got two different guys coming out of pro coaching here in Walsh and Fairbanks. Fairbanks couldn't have been a more unfortunate match for Colorado, but the other guy is just the opposite. I think he understands Stanford."

He should. He was there before, for the two years before his 10 seasons with San Francisco. He was 17-7 as Stanford's head coach in 1977-78.

With the 49ers, Walsh clearly was the organization's dominant figure. Over the years, he consolidated much of the franchise's power into his bailiwick, which at times caused some strain with San Francisco's other management levels. His ability to resist that temptation at Stanford will go a long way toward determining the success of his tenure there.

"I think there's going to be a whole lot more restrictions on him, of course," says Tony Razzano, the 49ers director of college scouting until this year. "He's delegating, as I see it, a hell of a lot of authority in all directions, mainly to his No. 1 assistant, Terry Shea. He's always been one to delegate, but I've never seen it like this."

Walsh's answer: It won't be a problem.

"Some college coaches typically develop a little sub-dynasty over the years — the John McKay syndrome — where they've got this little empire and they're untouchable," Walsh says. "Everybody is at their beck and call, and even the athletic director shakes in his boots. I looked at that from a distance as an NFL coach, and I could see those little pockets of things going on. It's not a very pleasant thing. There's no need for me to live that way.

"If I don't have enough power here, that's OK. I think that's the critical point in all this. I mean, if this were a professional organization, there are a lot of things I'd do differently. But it's not. If this is the program as they see it, I can live within that framework. I can live with that. I understand it. That's one of the reasons I'm here. I don't come to this needing to fulfill some ambition."

The athletic director's answer, too: It won't be a problem. Even if Walsh tries to flex his muscle in the department, it won't be a problem.

"I think we work together," says Leland, who worked *for* Walsh as a graduate assistant on the '77-78 Stanford teams. "I certainly wouldn't want to put myself in a position where the president of the university had to choose between retaining Bill Walsh or retaining Ted Leland. You know, I think I'll avoid putting him in that situation for as long as I can. You can get in a fight with the squash coach, and the athletic director is going to win 99.9 percent of those battles. When you get in a fight with the football coach . . . But I honestly don't think that will happen. Bill has

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been very reasonable about the way he's advocated his program."

He hasn't lost a game yet, though. If Texas A&M wins, say, 45-6 next week, and if — horror of horrors — Oregon beats the Cardinal at home September 12, Walsh's equanimity may be put to the test. He is nothing if not competitive.

There is a question, too, about Walsh's willingness to do the roll-up-the-sleeves recruiting necessary to Division I success. The man, after all, is 60 years old, and he hasn't had to pound the pavement for players for 13 years. Will he find that part of the job too distasteful to stay actively involved?

Stanford's 20 freshmen this fall generally are regarded as one of the top 10 or 15 recruiting classes in the country, but they were wooed to Palo Alto by Green. Walsh's task since January was to make sure they kept their commitment. It's hard to imagine an academically eligible player not being intrigued by Walsh and Stanford, but he and his staff have yet to go through their own cutthroat recruiting season. They have not experienced the wear and tear.

There is no mistaking his sense of humor about it, though.

"Recruiting — that's the one where at some point you stop and ask yourself 'Why?' " he says. "Usually, it's when you're trying to find somebody's home, and it's dark and there are no street lights. And you've turned north instead of south and you're already 30 minutes late. And you stop at a gas station for directions and they don't speak English. And you're in your third home in one night, and you can't remember what you've just said, whether you just said it now or an hour ago at the last house."

But two days after the January news conference, he was on a recruiting trip to Texas, then to Florida. And earlier this summer, there he was in a Stanford classroom with the rest of the coaches in the athletic department, sitting next to the assistant women's field hockey coach in a recruiting seminar, holding a toy telephone to his ear and making a dummy call to an invisible prospect. He appears willing to try.

'I THINK HE HAS EVERY INTENTION OF STAYING, AND I THINK HE WILL STAY BECAUSE I THINK HE'S ENJOYING HIMSELF.'

—Stanford A.D. Ted Leland

His answer to the recruiting question: It won't be a problem, as long as he can do it in moderation. While Tennessee's Johnny Majors may make 40 home visits a year, Walsh will hold his milk-and-cookies-with-mom-and-dad sessions down to about a dozen.

That will put an extra burden on his assistants, which raises a third question: Can a staff this inexperienced be successful at this level?

Walsh's top two assistants, Shea and vonAppen, are veteran college coaches. No problem there. Two others, offensive line coach Scott Schuhmann and defensive line coach Dave Tipton, are holdovers from Green's staff. No problem there, either.

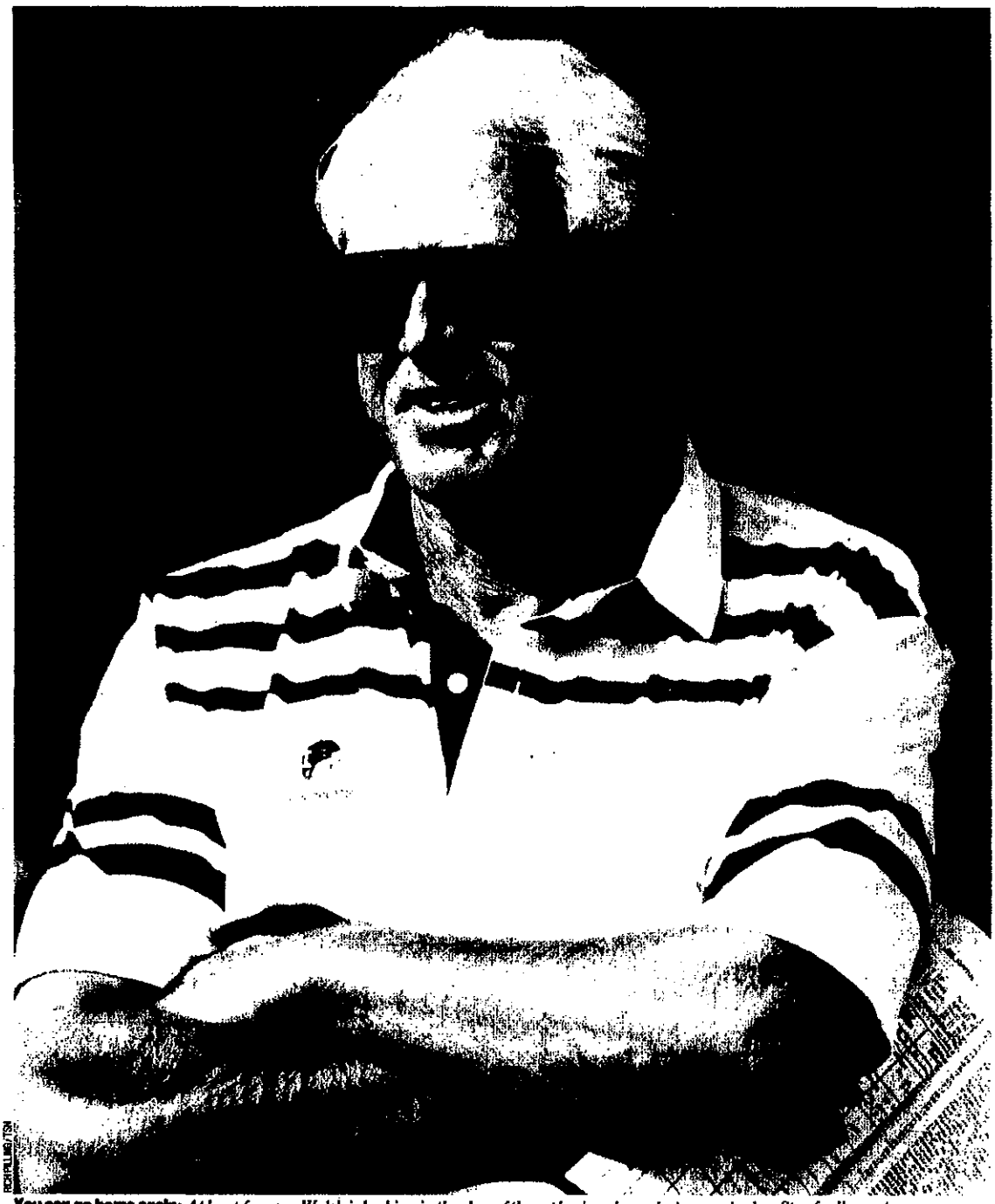
But the only other assistant with appreciable college experience is special teams coach Bill Singler, and most of his background is in Division II. The rest of them are ex-49ers just getting their feet wet as coaches: Tom Holmoe (defensive backs), Bill Ring (running backs), Keena Turner (outside linebackers) and Mike Wilson (wide receivers/tight ends). Won't Walsh have to spend as much time coaching his coaches as he does coaching his players?

"I think it's deceiving to say that just because somebody played this game, they can then turn around and teach it," Turner says. "I mean, it's a lot harder to coach than it is to play. But I think the guys that are involved here were picked for a reason. It wasn't done haphazardly. And all of us are taking the responsibility very seriously. You're going to have your skeptics no matter what you do, but this is like everything else. It's a matter of attitude."

Walsh's answer, all together now: It won't be a problem. He would spend more time teaching his high-tech offensive system to an experienced coach who's never used it, he says, than he will to his inexperienced coaches who used to play it.

Then, finally, there is Leland's last question, his only reservation about Walsh: How long will he stay at Stanford?

He signed a five-year contract, but how in



RICH PILLING/TSN

You can go home again: *At least for now, Walsh is basking in the glow of the euphoric welcome he has received on Stanford's campus.*

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COLLEGE FOOTBALL '92

love will Walsh be with the university if he goes through two or three straight 4-7 or 3-8 seasons? How in love will the university be with him, for that matter? And how long will Walsh's health hold up? He's in great shape right now, but he collapsed in the locker room just after his 1988 49ers beat the Bengals, 20-16, in Super Bowl XXIII. Nothing more than stress, but it was the last professional game Walsh coached.

"You say to yourself, 'Well, jiminy, this is such a great thing and it's created so much momentum, but what happens if he doesn't stay the entire five years of his contract?'," Leland says. "I think he has every intention of staying, and I think he will stay because I think he's enjoying himself. But originally, you have some trepidation about that. Do you go through this whole change and build up everybody's hopes and expectations, and then all of a sudden he's not here anymore?"

Walsh insists his days as a head coach in the NFL are finished, and he is emphatic in his insistence. But the siren song of ownership in the NFL may be another matter. It may be an irresistible impulse.

"I just have to question his interest," Razzano says. "Let's face it. He tried to get back in here with the 49ers, and that wasn't to be. When Green opened the door for him at Stanford, it was a natural for him. But I just have a suspicion that he has one ear to Stanford and the other ear out there ready to jump at something else that may be appealing to him at the professional level. Maybe partial ownership, or a complete takeover like an Al Davis situation. He's made no secret of that over the years. He would love being involved as Al Davis is."

Walsh's response is obvious: It won't be a problem. It won't be a problem because he'll have the program running so smoothly and successfully by the time he leaves that the next transition will be as orderly as the 49ers' move from Walsh to George Seifert. Seifert, in his first season as head coach, also won the Super Bowl.

Walsh already has his successor at Stanford in place. Unless Shea is lured away by another head coaching job, he will be the next head coach.

"I don't know how long I'm going to do this, but it's not going to be just a one-year thing," Walsh says. "Anyway, Alonzo Stagg went to 91, so I've got 31 years left to coach."

Now that's Shangri-la. Thirty-one more summers of love. ◆

Michael Knisley is a senior writer for THE SPORTING NEWS.

Cardinal offense will look a lot like 49ers'

If you're a longtime fan of Big Ten football, you hate the prospect. You shudder at it. You cringe, because you remember what happened to the pride of the Midwest the last two times the Big Ten champ played Stanford in the Rose Bowl.

Those big, burly, corn-fed boys from Michigan came into the 1972 Rose Bowl undefeated, but Stanford out-finessed them 13-12. A year earlier, Ohio State came to Pasadena with an undefeated record but left a 27-17 victim of the Cardinal's high-tech attack. Both times, the Big Ten teams were physically superior but lost to the resourcefulness of John Ralston's Pac-10 champions.

You remember, and you hate to think what Bill Walsh's offense could do to the Big Ten the next time it plays a high-stakes Rose Bowl against Stanford. That offense took the San Francisco 49ers to three Super Bowl championships in the NFL in the 1980s, and the pickings ought to be even easier on the college level.

"It's not as difficult in college because the defenses you face aren't as complex," Walsh says, "and we can do most of the things we did at San Francisco. It takes a little different structure, but I don't think there are many NFL teams that will play as complex a system as we will. That's not bravado. That doesn't win any games for us. That's just the way we do things."

Walsh will win at Stanford the same way he won with the 49ers. He'll use a ball-control passing game that makes full use of the mental discipline and creativity his student-athletes had to demonstrate to pass the school's tough admission requirements.

Quarterback Steve Stenstrom will throw the same high-percentage passes that have kept other Walsh quarterbacks — from Joe Montana in San Francisco, to Ken Anderson, Greg Cook and Virgil Carter in Cincinnati, to Guy Benjamin at Stanford — at or near the top of the position's efficiency ratings.

"I've never been in a system that requires so much of a mental capability from a quarterback," said Stenstrom, a 6-foot-2, 200-pound junior. "There's a lot being constantly put on a quarterback's shoulders to be almost a coach on the field for the offense.

"It's a great system for me, because it fits my capabilities really well. You need a real accurate quarterback to run this offense. You don't necessarily need a real strong arm, but you need a good anticipation of where your receivers are going to be. Once you get the mental side of his offense down, the quarterback can really prosper in it."

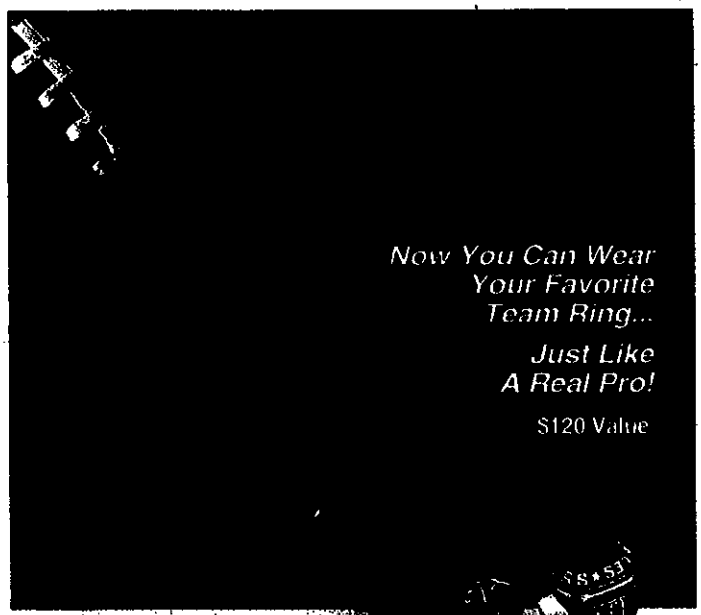
Stanford essentially ran this offense for the last three years under Dennis Green, a Walsh protege, but Green emphasized the running game with Tommy Vardell (a first-round pick of the Cleveland Browns) and Glyn Milburn more than the passing attack.

The pass is back under Walsh, who estimates he will use more than 90 percent of the offense he used with the 49ers.

"There are some individual pass patterns that Jerry Rice would run, and we won't have anybody who can do the things he does," Walsh said. "Our receivers may not be quite up to doing that. And there are some series of running plays that we wouldn't install. But the rest of it is the same."

It will drive the Big Ten batty. ◆

—MICHAEL KNISLEY



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PARADISE FOUND

IN HIS THIRD TIME AROUND AT STANFORD, BILL WALSH FINDS HIS NICHE

In the worn, craggy face of 61-year-old Bill Walsh, you can chart the burdens of a coach's life. He is in another summer of a late middle age, when other men of his years, success and resources would be off lining up 1-irons in Carmel. But Walsh, awakened to a steadfast truth about himself, has returned to his life's work.

In September, he will begin his second season as head football coach at Stanford, the university that once before had jump-started his career and now, he assures, will in a short time close it. After totaling a lifetime's worth of winning in only a decade in the NFL, Walsh has finally won something he can savor: peace of mind.

It was only two years ago that Walsh was mired in a vague, stubborn discontent. His 10-year run with the San Francisco 49ers, which produced three Super Bowl victories, ended in 1989 when Walsh resigned following a victory over the Cincinnati Bengals in Super Bowl XXIII, a textbook burnout case. When he was then hired by NBC as a game analyst, Walsh had no intention of using broadcasting as merely a cooling off period. His purest enjoyment was teaching, and he believed television offered him the ideal perch from which to guide the public into the intimacies of football.

But the booth was an imperfect fit from the beginning. Walsh hoped to teach, but television wanted him to perform. They said he was stiff, that his voice was tinny. This is an age of bombast, of John Madden. Walsh made football into opera; Madden made football into a stag party. Walsh would dissect the shortcomings of the run 'n' shoot; Madden would dissect the many applications of the nose tackle's snot. Madden was folksy. Walsh came across about as folksy as Dick Cavett.

Worsening matters for Walsh was his inability to come to terms with the end of his coaching career. The triumph of the short-passing game, Walsh's signature offensive system, was all around. The pro game abounded with Walsh proteges. Mike Holmgren, Sam Wyche, George Seifert and Bruce Coslet, who all had learned at the knee of Walsh, were now using some variation of his concepts with their NFL clubs. For Walsh, who wants his system, not his record, to stand as a legacy, this should have been his glory. But he couldn't withdraw.

"It's much like when these Air Force pilots are grounded after spending a dozen years or more flying jet fighters," Walsh explains. "It's like they're totally lost. Whatever their needs have been, they've been taken away. I think there's some truth to that in coaching. It's what you do."

In the midst of this turmoil, Walsh had been influenced by Joseph Campbell, the late mythology scholar, whose lecture series on public television captivated Walsh. Campbell's message is to "follow your bliss." Walsh, not having figured on still being a seeker at age 60, sensed he had to find his.

Walsh had two options: continue with NBC, which, despite the mixed reviews, was satisfied with his work and was negotiating to re-sign him, or return to the 49ers, whose owner, Eddie DeBartolo Jr., had offered Walsh an ambiguous

CHRISTOPHER LEE/ALLSPORT

BY JEFF WEINSTOCK

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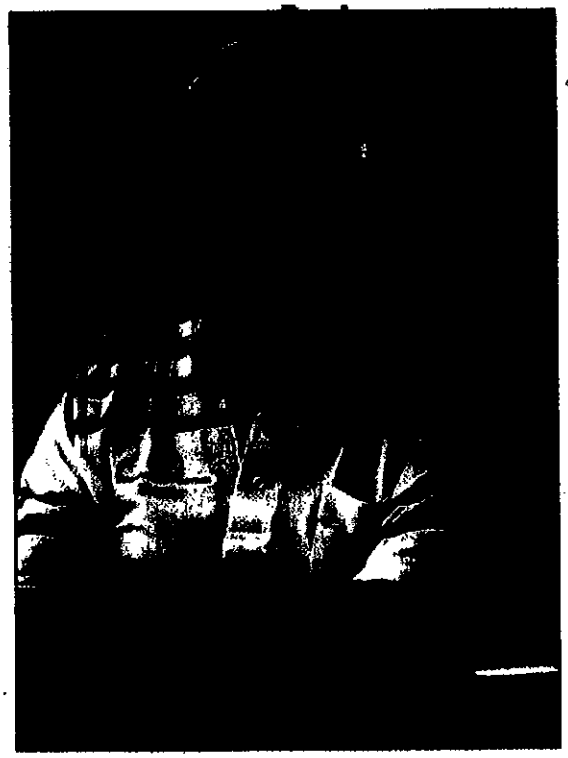
and, Walsh feared, potentially meddlesome consultant position that Walsh knew ultimately wouldn't work. ("I don't know what I'd have really done...other than go around every morning with my coffee cup in my hand trying to strike up conversations with people.")

A possible third alternative had opened up when the Stanford head-coaching position, which Walsh had held in 1977 and '78, was vacated by Denny Green, a former Walsh assistant, who left to coach the Minnesota Vikings. Through some discreet conversations with Ted Leland, the Stanford athletic director, Walsh knew the job was his if he wanted it, but the idea of going back to Stanford for a third time (he was an assistant there in the mid-'60s) seemed, well, incorrect.

In his professional life, Walsh had always viewed things in a context. There were always agendas. What was to be gained? He had been denied a head-coaching post until he was 48 and had since always chased recognition from others. But the reasons for coming to Stanford were interior. Television, however lucrative, had robbed him of his self-worth, and no title or salary or promise of influence could restore it. While driving down to meet with Seifert, his successor with the 49ers, to discuss returning to San Francisco, Walsh realized, in a flash of clear thought, that only coaching could do this, could make him again feel effective.

On the day Walsh's hiring was announced, the crowd that came out to welcome him on the Stanford campus outnumbered the one that greeted Mikhael Gorbachev. Gorbachev, however, has never beaten Notre Dame. Walsh was asked to explain what possible agenda could have driven him back to Stanford. This was the sort of skirmishing with the press he hadn't missed. He answered without fear of being misunderstood: "This is my bliss."

Generally, one has to be dead, mad or European to be ordained a genius, and Walsh is certainly none of these things, though he does admit to a sudden panic as he lay awake on his first recruiting trip, fearing that only madness could have led him back into this grind. But the genius label was first floated at him in 1982, after his first Super Bowl victory. And by not laughing off the notion, Walsh appeared comfortable with it, and the perception of him as an egotist was born.



Walsh, who just two years ago was mired in discontent, has found peace of mind.

"I might've been impetuous...when I didn't just scream when people used that word," he says. "But in reality it hasn't meant much over the years."

Still, his first year at Stanford did nothing to diminish anyone's opinion of his gifts. The Cardinal's 10-3 season brought Stanford a year-end No. 9 national ranking, its highest since 1970. To his relief, Walsh found that he still derived the same joy from devising game plans from drilling the miniature parts of football that are like food to him.

Coaching is Walsh's self-expression. Some men paint or garden. Walsh draws up plays. Walsh can see God in a screen pass. There is an art form to football, he says. There's an aesthetic side to it.

Walsh's fascination with the brainier aspects of football dates back to his days as a graduate assistant at San Jose State, where his thesis, "How to defense the pro offense," made *Beowulf* read like a page-turner. He speaks of players moving in "equations." Says Walsh, "I can see 22 men in my mind at once."

He has made a convert of Monte Clark, the former Detroit Lions head coach who came to Stanford this season to coach the offensive line. Clark, a blocks and tackles traditionalist, says of Walsh's methods: "There's a class and dignity about it all. Certainly, there's a place for blood and guts and all that stuff, but there's a place for a little higher precision."

Walsh's impact on Stanford football is reflected in all corners, from alumni confidence, registered in record contributions, to season-ticket sales, which jumped nearly 15 percent from 1991 to '92. His presence has been a boon to recruiting, the blood supply of college football. The incoming Cardinal freshman class is consensus top five in the nation. In the hustle for blue chips, the Walsh name has considerable pull. Twenty-two of the 26 athletes to whom Stanford offered scholarships signed on.

Says Cardinal assistant coach Tom Holmoe, one of four former 49ers now under Walsh: "Wherever I go as a coach, wherever I'm recruiting, if I say I'm from Stanford, the association is automatically Coach Walsh."

Walsh is quick and somewhat too earnest in observing that Stanford's achievements on the field are enlarged in view of the limitations the university's elite admissions requirements place on the number of athletes the football program can pursue. And it is true that Walsh could conceivably face the prospect of signing 20 long-snappers if there happens to be a shortage of scholarly running backs and linebackers in a given year.

"I won't have the kind of impact at the college level that I had in the NFL. I don't expect to," he says, sounding like a man who once wearied of expectations.

But as swiftly as Walsh points out the short hand Stanford's admissions board deals him, he says, with more sincerity, that he would have it no other way. He caused a stir in May when, during a speech at an alumni meeting, he criti-

"A lot of players felt that because they didn't have a rapport with him, and with [him] constantly looking to replace players, you always felt a little uneasy around there."
Ronnie Lott,
New York Jets

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cized the University of Washington, which has had several former Huskies involved in controversies in the last year, for treating its athletes as mercenaries and failing to assimilate them into the mainstream student life. The subject has been a common one for Walsh, but he had always spoken generally. By accusing Washington, he ratted on a fellow conference member, drawing a public reprimand from Pac-10 officials, who would prefer Walsh try a softer touch in matters of in-house scandal—like looking the other way. Walsh concedes he spoke out of turn but doesn't back off.

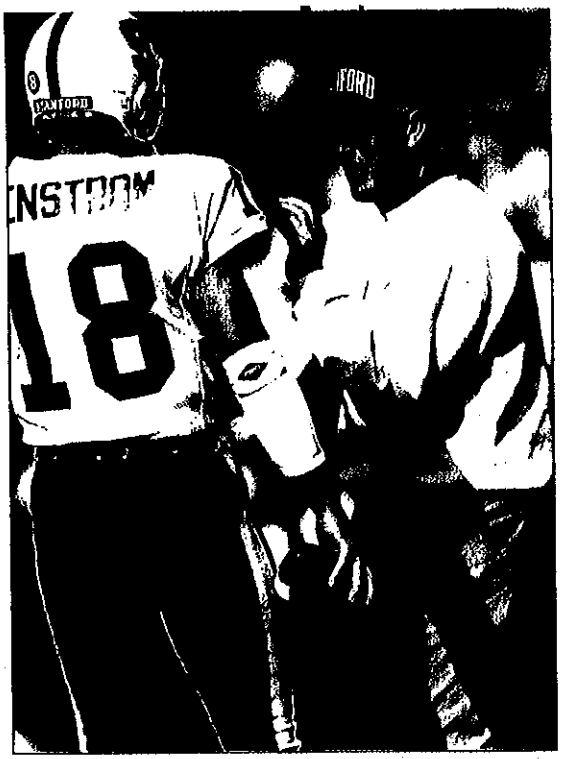
"There isn't any way that I can deny that the things I said are true, because they are true," he says. Of the failure of universities to equip student-athletes for real-world concerns, Walsh says passionately, "It's a loss of life."

This third tour at Stanford will be, Walsh says, his closing act. He has ruled out ever returning to the NFL. His decade with San Francisco, 1979-1988, defined an era in pro football, and in the few years that have since passed is still being digested by the personalities involved. It was a complicated, bruising period. The maintenance of such sustained excellence fell to Walsh, who as head coach, general manager and team president was the sole authority on all personnel matters. His judgments determined the course of the franchise.

He stuck to an ethic "I could [not] let myself become familiar with the players. That's where leadership truly breaks down. When you allow yourself to be familiar, then you're compromised. When the time comes for you to make a tough decision, you can't."

The calculated distance Walsh kept from his players created residual bitterness. "You wanted to have a rapport with Bill," says Ronnie Lott, the stalwart safety, now with the New York Jets, "and I think a lot of players felt that because they didn't have a rapport with him, and with the situation where he was constantly looking to replace players, you always felt a little uneasy around there."

"Bill always tried to stress the system, the system," says Keith Fahnhorst, the 49ers' right tackle from 1974 to 1987. "It wasn't the 49er players who were winning, it was the 49er system that was winning. You just stick in different players and it doesn't matter, you still have success. We saw things and we wondered if that's what he was trying to [prove].



When asked what drove him back, Walsh answered assuredly, "This is my bliss."

"I was out in San Francisco this spring and I watched spring ball at Stanford, and he was talking about, 'We're lacking here, we're not lacking here. We got some young guys and we're expecting a lot from them.' I looked at him and I said, 'You always did kind of like to get the young guys in there to replace the old guys.' I laughed, and he laughed, but I just kind of made that comment to him and he knew what I meant. We always felt that way."

Walsh says it was never his intention to be well liked. He cultivated a hard shell because he believed that to extend himself emotionally would be incompatible with the execution of his job. Though he may consider it another part of the ethic that a coach never defend himself—the trophy room is a fair enough rebuttal—to hear, not for the first time, that his players took him as icy and hard-hearted stings.

Of the failure of universities to equip student-athletes for real-world concerns, Walsh says passionately, "It's a loss of life."

"I didn't have anybody I could blame," Walsh says. "I couldn't say, 'They're telling me that you've gotta go.' I was the bottom line. I anguished. There were nights I'd lose all kinds of sleep just trying to maneuver a guy into retiring, or into going with another team, or something, so that I wouldn't have to release him. You'd like to think at some point they'd understand that."

Whatever strained relations resulted can't diminish those championship years for Walsh. "They were like Camelot," he says. "They'll never happen again. But they're history, and I'm finding that out more and more. I see Joe Montana playing for Kansas City. It was just a period of time there when it was beautiful, and now it's up to someone else to have their Camelot."

In his office, he remembers once being this happy. It was following the first Super Bowl win in '82, over the Bengals, who had passed him over for their head-coaching vacancy in '76, a decision that led him to Stanford. "I can recall driving up to a resort in Northern California with my wife and playing some of that music, that great music from *Chariots of Fire*," Walsh says. "Remember that music? Wow! I remember that playing and our driving through the countryside with that music, and, boy, I just welled up at the accomplishment."

The next seasons brought complications. Bliss, Walsh could tell you, differs from euphoria. Bliss stays. He still lives to set his mind to his sport. "I thrive on the design of a play," he says. He credits Fahnhorst with helping him through the separation from the 49ers, which ravaged Walsh. Fahnhorst, who would appear to still have some sorting of his own to do, had been through it a year earlier, and Walsh unsealed his thoughts to his former player in a way he once didn't dare.

"When I left coaching in the NFL, you're celebrating whatever you've accomplished, but you're grieving because that's it, it's over," Walsh says. "You just want to break from it totally because it just tears at your emotions, not being a part of it any longer. I really didn't watch the 49ers at all until I've now become a coach at Stanford. Somehow, I'm released from that grieving." Which may be as sufficient a bliss as one can hope for.★

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PROFILE

The Second Coming

With his return to Stanford, Bill Walsh converts campus agnostics into believers and raises an academic question: Can a football coach be called a genius?

By PAUL WITTEMAN PALO ALTO

NESTLED IN A STAND OF FRAGRANT EUCALYPTUS trees at the Embarcadero Road entrance to the campus of Stanford University is a billboard advertising the home schedule of the varsity football team. But the larger-than-life image on the billboard that causes motorists to pause is that of a man with a mane of white hair beckoning them to turn in on a Saturday afternoon, park their cars, fill the 85,500 seats at Stanford Stadium and watch him lead the local student athletes to the promised land. Which, in the vernacular of Stanford football, means the Rose Bowl game in Pasadena on January 1st.

In the rich but checkered history of Stanford football, sporting supplicants who have placed their fannies on Stanford Stadium's wooden-bench seats in prayerful anticipation of just such an event have spent more than their share of New Year's days sorely disappointed. There have been moments of brilliance, of course. On occasion, there have even been seasons of considerable distinction. But the chroniclers of sport have always preferred to measure excellence in terms of eras. Eras have been in short supply recently at Stanford. So too have been coaching dynasties. There's certainly been nothing like the dynasty Bill Walsh ruled when he was the coach of San Francisco's professional team, the 49ers.

Sportswise, that was a dynasty with substantial heft. It lasted the better part of a decade and led to three triumphs in the Super Bowl. As a result, Walsh first had the cloak of greatness draped around his shoulders. Then, as the championships accumulated, the purveyors of hyperbole whisked it away and replaced it with the heavier mantle that bore the title "genius." The fact that Walsh on occasion used words such as "sublime" to describe the play of his team certainly set him apart from those in the pro-football fraternity, whose grammatical constructions often drift toward the martial, monosyllabic and scatological. No less a personage than former Secretary of State George Shultz, now penning his memoirs at the Hoover Institution on Stanford's campus, says, "I have come to admire him as a great intellect."

In January, at age 60, years after he stepped down as head coach of the 49ers, Walsh decided to seek the sublime again, leaving the television booth and a lucrative contract as an analyst of N.F.L. games for NBC. To the surprise of many, perhaps even himself, he took a pay cut to $150,000 a year (plus fringes) to become head coach at a school where athletes can conjugate a verb, carry on a conversation and occasionally play a little football. Walsh described the feeling upon his return home to a campus where he last coached 14 years ago as one of unmitigated "bliss."

Midway through his first season that feeling is undiminished, and it has spread into academic nooks where enthusiasm for football has rarely flourished. Unexpected back-to-back victories over Notre Dame and UCLA propelled Walsh's charges into a national ranking in the top 10 for the first time in 22 years; despite a subsequent loss to Arizona, Walsh's return to Stanford and his application of complex pro strategies to college ball have revived discussion of whether a mere football coach could actually qualify for the untenured title of genius.

Some students of the sport believe so. Says Beano Cook, the clever TV analyst for ESPN: "If Walsh was a general, he would be able to overrun Europe with the army from Sweden." Leonard Koppett, whose observations of the game have graced many publications, including the New York *Times*, for almost 50 years, puts it another way: "In that narrow field of conceptual football, Walsh is a genius the way Heifetz was a genius with the violin."

The genius flows in part from Walsh's capacity for consistent training in basics and smallest details of the game. If an opponent devised a defense that nullified the five options designed into the 49er offense, Walsh would quickly create a sixth. Then a seventh. No detail was too insignificant, and no game ever strayed far from his mind. "If we won by 35, I would wake up in the middle of the night and see how we could have won by 42," he says. "In the early days, if we lost by 21, I would wake up and see how we could have lost by only 14."

Walsh would extract those lessons from his subconscious and bake them into his next game plan. In turn, he made his players practice for hypothetical contingencies to be surprised when the unexpected happened the next Sunday. "Everybody was ready for every situation," says 49er offensive tackle Harris Barton. "When we began a game, we really had an edge." Adds 49er linebacker Mike Walter: "On the field, the game can be a blur. If you have an option on the sideline, it will kill a team quick." Walsh's standing serenely on the 49er sideline secure in the knowledge that he had every option covered was the antithesis of panic.

Yet Walsh has often seemed most creative when he turns apparent weakness into unorthodox strength. At Stanford that has proved to be something of a necessity. Walsh inherited a stout defense from his predecessor and onetime protégé Dennis Green. The offense is a different story. With the exception of Glyn Milburn, an elusive back who runs like a scalded whippet, there is little team speed. After some thought, Walsh converted 250-lb. defensive

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"This is a platform to use my teaching and counseling skills. When you reach age 60, you want to give something back, to teach. There isn't anything I have to prove to myself."

end Nate Olsen, son of former N.F.L. star Merlin, into a blocking back, and sometimes uses 290-lb. tackle Jeff Buckey as if he were a tight end. "I never would have thought of that," says Stanford running-back coach Bill Ring, who played for Walsh in San Francisco and suspended a successful career as a banker with Wells Fargo to learn to coach at the knee of the master. "We had to get an advantage somehow," says Walsh. "Without speed, we sought a size advantage." Olsen has yet to run with the ball, but the genius says the opportunity will present itself when least expected. "We've got a play," he hints.

"Walsh is unhappy unless he's plotting to beat somebody on Saturday," says Beano Cook. Not really, says Walsh, who sees his role now as a coach of coaches as well as of players. Besides Ring, there are four other former 49er players on Walsh's staff who have little or no coaching experience. Says Ring, speaking of the intellectual challenge Walsh presents to both players and coaches: "You don't have to be a Rhodes scholar, but it helps to be bright." The bright, of course, are easier to teach. "This is a platform to use my teaching and counseling skills," Walsh says. "When you reach age 60, you want to give something back, to teach. There isn't anything I have to prove to myself."

Without question, but Walsh is not being entirely honest with himself. He still wants to win each Saturday. "It will be difficult to be the Rose Bowl representative, but it can be done," he says, articulating goals that are tangential to teaching. "It is not likely that we will be national champion." He quickly ticks off the reasons: admissions standards that are arguably the toughest of any college playing Division 1 football, academic standards that require players to take courses in actual intellectual disciplines. "A lot of universities have a group of mercenaries playing for them," Walsh says. "You hope they're learning something, but their goal is merely to play pro football."

Stanford's rigorous academic requirements can be viewed, as they should be, as laudable institutional attributes. Or they can be seen darkly as impediments to achieving the kind of success that has made Bill Walsh famous. "Some people will look for me to fail," he says. That Walsh worries about such things reveals an ego that is curiously fragile. "For all his success, he's not as secure as he should be," says a former coaching colleague. "He agonizes." Walsh is also easily wounded by criticism. Several years ago, when quarterback turned TV-talking-head Terry Bradshaw publicly criticized Walsh's earnest style in the broadcast booth, Walsh subsequently buttonholed friends and colleagues to seek reassurance that he was not a failure.

In the days immediately following his appointment, San Francisco newspapers reported that Walsh's compensation package ranged anywhere from $350,000 to $500,000. If true, that would have been more than the salary of then Stanford president Donald Kennedy, who made $240,000 in 1990. There was a brief flurry of protest raised by faculty members who thought the football tail was wagging the institutional dog at a university that had always placed academics first. English professor Ronald Rebholz raised the issue in the faculty senate to no avail. "It's nonsense," says political science professor Stephen Krasner. "Football is a business. The guy is going to bring in more money than his salary is going to cost."

Indeed, athletic director Ted Leland points out that season-ticket sales increased by 5,000 over 1991 after Walsh's appointment was announced. That's a net increase in revenue of $250,000. The size of the radio contract Stanford signed to broadcast its games doubled this year, a fact Leland attributes directly to Walsh. While Walsh draws a percentage from that contract, he's still probably making less than David Korn, dean of the Stanford school of medicine, who has yet to beat UCLA. Korn was paid $274,000 in 1990, the last year for which figures are available.

Says Walsh: "I engaged in no negotiations whatsoever. I accepted what Stanford offered." Since then he has checked with his good friend Lou Holtz at Notre Dame, who has a practiced eye for assessing compensation packages among his peers. "Lou tells me that I'm in the top 30. There are probably three coaches in the Pac-10 who make more. I'm sure I'm not breaking the bank, but I can understand the faculty's feelings."

Not to worry, Bill. "From the faculty standpoint, this is not an issue," says Krasner. Even critic Rebholz admits the truth of that assertion. "Everybody is delighted by the fact that Stanford is doing well. There is no negative sentiment."

If the faculty and athletic administration are pleased, the football players required some initial convincing. "Most of the members of this year's team were recruited by Denny Green," says Merlin Olsen. "They liked Denny. Bill had to do a sales job, and he has done a good one." But in the early days of the Walsh regime, the players held back, not sure what to make of a coach whose sense of humor once prompted him to disguise himself on the spur of the moment as a bellhop. He then tried to extract tips from his players as they emerged from the team bus after it arrived at the hotel. "In the beginning," says junior quarterback Steve Stenstrom, "he would say something funny, and we weren't sure if we should laugh. Now we laugh at his jokes every day. He keeps us loose."

On top of that, Stenstrom was suddenly attending a seminar in the techniques of becoming a great quarterback run by the premier teacher of N.F.L. quarterbacks over the past two decades. "The day I found out that he was coming here, I was overwhelmed," says Stenstrom. "I was a big Joe Montana fan, and now I was going to be coached by Joe Montana's coach." One problem. Walsh was unable to bring Jerry Rice from the 49ers to catch passes. Walsh will be scouring the nation's high schools for a Rice catch-alike.

Stanford's opponents will not be happy if he finds such a player. Or three. Stanford is no longer a soft touch eagerly sought out by schedulemakers at other institutions. "He's going to drive Notre Dame nuts," says ESPN's Cook of Walsh. That will surely be the case as well with traditional rivals U.S.C. and California. Not to mention powerful Washington, which shares the top of the national polls this season with Miami of Florida.

Washington will be favored comfortably when Walsh takes his team to Seattle for the game that will probably decide who goes to the Rose Bowl. If Walsh manages to upset the odds again and bring home a victory, there are some at Stanford who feel that it would be time to re-examine the question of genius. "If he beats Washington," says Professor Krasner, "all questions will have been answered. We will deify him."

Don't take it personally, Bill. ■

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THE GENIUS AT WORK

BILL WALSH BUILT THE SAN FRANCISCO 49ERS THROUGH BRILLIANT TRADING AND DRAFTING, AND THE 1986 DRAFT WAS HIS MASTERPIECE

BY PETER KING

TO THE COACHES AND SCOUTS gathered in the San Francisco 49er draft headquarters on the evening of April 29, 1986, it must have seemed that Bill Walsh had lost his marbles. At around 8 p.m., Walsh, the president and coach of the 49ers, let a 56-year-old character actor, Bradford Dillman, make the team's final pick in the National Football League draft.

An inveterate NFL draft groupie, Dillman first talked his way into the 49er draft room, in Redwood City, Calif., back in 1979, and he sat as still as a statue, observing the selection process and jotting notes in a large loose-leaf notebook. Every year since, Dillman, who played Robert Redford's best friend in *The Way We Were* and Clint Eastwood's cop pal in *The Enforcer*, the third Dirty Harry film, would show up on draft day and pass around a sheet of paper outlining his "sleeper pick." Dillman's witty evaluation of some little-known prospect usually got a big laugh from everyone present—except that Dillman's sleeper pick in 1984 was tight end Ed West, and in 1985 it was safety Mark Kelso, both of whom wound up starting in the NFL, though not for San Francisco.

In the '86 draft, the 49ers' last pick came in the 10th round because they had traded their 11th- and 12th-round selections. So, near the middle of the 10th round, Walsh, who was feeling quite pleased with his team's selections, turned to Dillman with a mischievous grin and said, "O.K., Brad, who's your guy?"

The character actor was getting a chance to play a lead. "Harold Hallman," Dillman said. "Nosetackle at Auburn, but I think he'd project to linebacker here. Fierce guy. Tenacious. He'd be a special-teams killer, if nothing else."

San Francisco's pick was at hand. "O.K., let's take your guy," Walsh said.

Victorious in four Super Bowls since 1982—including the last two—the 49ers stand atop the world of pro football. Walsh, who retired to the broadcasting booth last July after 10 years in San Francisco, will be remembered for coaching three of those Super Bowl winners (1982, '85 and '89), for grooming Joe Montana into one of the finest quarterbacks of all time and for making some important offensive innovations. What will not be engraved on his Hall of Fame bust is how he built the Niners through masterly drafting and trading.

San Francisco's 1986 draft was one of the best any team ever had. From the college ranks Walsh and his staff selected five players who became starters: fullback Tom Rathman and wide receiver John Taylor, who had 133 catches between them in 1989; Kevin Fagan, the 49ers' best defensive end; Charles Haley, their best linebacker; and Don Griffin, their best cornerback. They also chose three sterling subs: cornerback Tim McKyer, tackle Steve Wallace and defensive end Larry Roberts.

The 49ers entered that draft with an aging defensive line, a battered and inexperienced secondary and a one-man (Roger Craig) offensive backfield. The team needed a big, blocking fullback, a pass rusher for the nickel defense, a quick wideout and a couple of cornerbacks. Walsh had tried to trade for two first-round picks, hoping to get Auburn running back Bo Jackson or Purdue quarterback Jim Everett. But Walsh struck out on both, and he made no trades before the draft. He couldn't see paying a ransom for any other '86 collegian.

There are two approaches to the draft, and they both will be evident at this weekend's player auction. Most teams take the best available player on their list, making minor adjustments for needy positions. Other teams target players they want and then maneuver into position during the draft to take them. Under Walsh, the 49ers were one of the latter.

Walsh believed if he saw a college player display tremendous athletic ability on one play, he and his staff could get that level of output from him consistently in the pros. Most scouts insist that many college players can look good on a few plays. Scouts like consistency, and Walsh, to be sure, liked it too. But inconsistency didn't scare him.

"I didn't have to see Joe Montana play 10 games at Notre Dame in 1978 to know I wanted him," Walsh says. "The argument against Montana was he was inconsistent.

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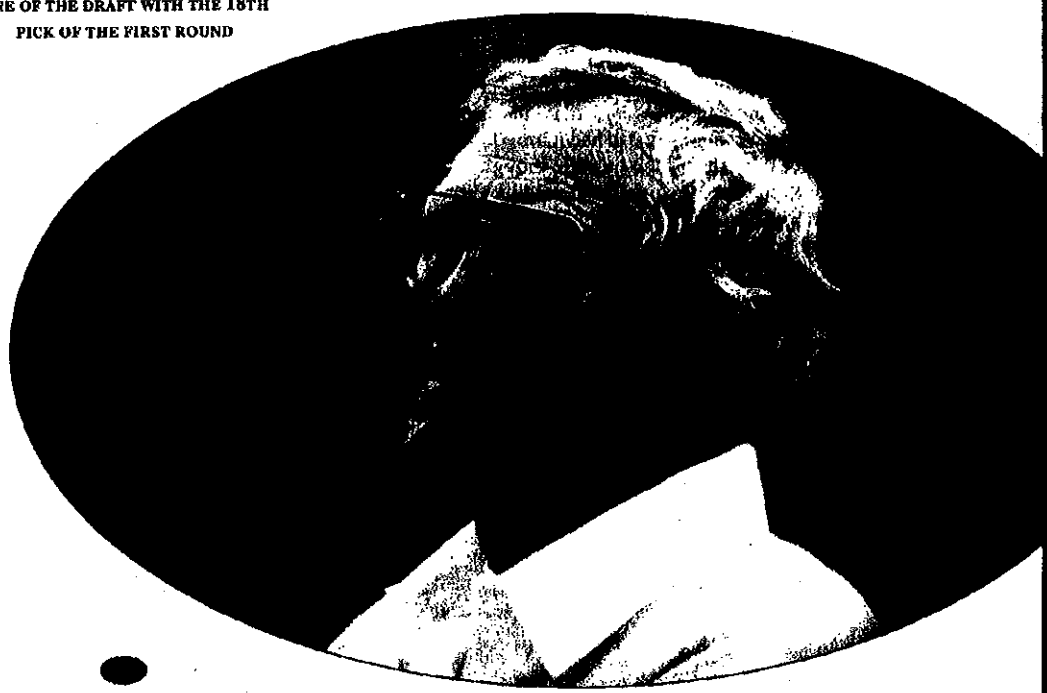
WALSH AND THE 49ERS BEGIN DAY ONE OF THE DRAFT WITH THE 18TH PICK OF THE FIRST ROUND



THE 49ERS TRADE DALLAS'S FIRST-ROUND PICK FOR BUFFALO'S SECOND- AND THIRD-ROUND PICKS

HAVING LOST OUT ON JACKSON AND EVERETT, WALSH DEALS NO. 18 TO DALLAS FOR TWO LATER PICKS

AFTER TRADING ONE BUFFALO PICK TO THE LIONS FOR TWO LATER PICKS, WALSH DRAFTS ROBERTS

LARRY ROBERTS



BEATHARD PHONES TO OFFER A FIRST-ROUND PICK IN '87 FOR THE NINERS' SECOND-ROUND PICK



WALSH TURNS THE SKINS DOWN, BUT WHEN BEATHARD SWEETENS THE DEAL, WALSH GRABS IT

WALSH TRADES CAVANAUGH TO PHILADELPHIA FOR THE EAGLES' THIRD-ROUND PICK AND AN '87 PICK

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Maybe it was my impetuous ego, but I felt if I saw him succeed once, he could do it again."

For that reason, Walsh was sold on Rathman, a tough customer from Nebraska, and Haley, a pass rusher from Division I-AA James Madison. Walsh had watched only a single film of each. "I saw Rathman take a screen pass, break two or three tackles physically and run 60 yards," Walsh says. "He was an absolutely terrific blocker, and the thing we'd never had was the massive blocking fullback. I knew Rathman could be that player."

And Haley? Says Walsh, "I saw a film of him, against Georgia Southern, where he broke through the line on an option play, stopped the quarterback, forced him to pitch the ball, and tackled the running back for a three-yard loss."

None of Walsh's 1986 target players was projected as a first-round pick, and only Roberts, a part-timer at Alabama, figured to go in the second round. That was good for the 49ers, who wouldn't select until the 18th pick of the first round. They had one pick in each of the next three rounds and none in the fifth.

Walsh learned his draft technique from Paul Brown in Cincinnati, where Walsh had served as an assistant for eight years, and from Al Davis in Oakland, where he was an assistant in 1966. The key, Walsh learned, was to have one person who thought how would decisions affect responsibility and listen to advice, how would best the unquestioned boss and final decision maker. For the 49ers, Walsh was that person.

Manning the phones at the team's draft headquarters was 49er general manager John McVay. Picking by committee, McVay believes, is the major reason many teams fail to improve themselves in the draft. "A lot of teams are virtually unable to make a trade," says McVay. "They've invested so much time and money in the draft that they don't want to make a spur-of-the-moment decision. They need to justify all their efforts. If they trade, they might be wrong—and so they don't trade, even though it might be the right thing to do. And there are other factors. Some owners like to dabble in the draft. Some personnel guys are making big money, and they've got to have input. You can almost go into a stupor deciding things on teams like that."

Draft Day '86 began calmly at the 49ers' former offices, which are 30 minutes south of Candlestick Park. Walsh sat at a long wooden desk at the front of a large meeting room, his back to a 16-foot-wide blackboard. To his left, down the length of the wall, were the offensive draft charts, assembled by position. To Walsh's right were the defensive charts. On the back wall, opposite Walsh, was space for a team-by-team draft list. In front of that wall sat 11 assistant coaches.

Walsh deals the Rams a third-rounder for two fourth-rounders.

In front and to the right of Walsh sat the team's six scouts. At the table to Walsh's left was McVay and personnel directors Tony Razzano and Allan Webb. In the middle of the room was a telephone, linked to draft headquarters in New York City, and a computer containing all player and draft information, linked to team owner Edward DeBartolo's corporate headquarters in Youngstown, Ohio. In one corner of the room was a speaker phone, the line open all day to the Youngstown office. Dillman sat quietly at a desk next to the computer operator.

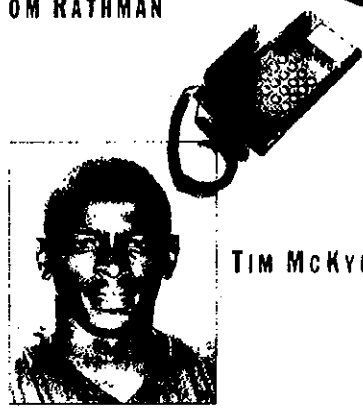
Ten picks into the first round, Walsh asked area scout Mike Lombardi, who is now pro personnel director of the Cleveland Browns, to go to the blackboard behind him and write down the names of the three players the 49ers would like to choose from for their first pick. Lombardi wrote in chalk:

JOHN L. WILLIAMS, FB, FLORIDA
RONNIE HARMON, RB, IOWA
GERALD ROBINSON, DE, AUBURN

All three players were still avail-



TOM RATHMAN



TIM MCKYER



JOHN TAYLOR

3rd Round

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able as the Minnesota Vikings prepared to make the 14th pick of the first round; it seemed likely that Walsh would get at least one of them. Minnesota took Robinson. The next team up, the Seattle Seahawks, chose Williams. The Buffalo Bills made it a clean sweep, taking Harmon with the 16th pick.

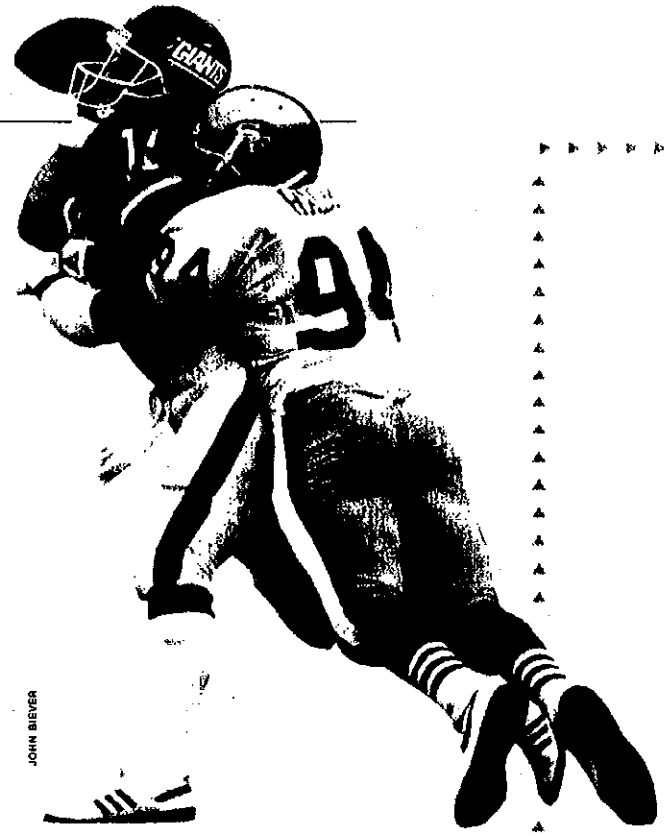
"We were like an NBA team late in a game, up by 15, confident we'd win," says Lombardi. "Then they get 10 unanswered points in a minute and it's a game again."

Several minutes passed. During the first round, a team must make its selection within 15 minutes of the previous pick (a team gets only five minutes in the following rounds). The phone on McVay's desk rang. It was Gil Brandt of the Dallas Cowboys. Brandt wanted to use the 49ers' pick to take UCLA wide receiver Mike Sherrard. Dallas was choosing 20th, and Brandt feared that the New York Giants, able running backs remained unclaimed: Reggie Dupard of SMU, Neal Anderson of Florida and Garry James of LSU. With the 26th pick of the draft, the New England Patriots took Dupard. With the 27th and final choice of the opening round (there was no 28th pick because the Browns had forfeited a first-round selection by taking quarterback Bernie Kosar in a supplementary draft), the Chicago Bears picked Anderson.

It was 9 a.m. in Redwood City, and the phones began ringing off the hook. Five teams wanted James. The best offer: the Detroit Lions' second- and third-round picks for the 49ers' first second-round pick—the one they had just received from the Bills. "Take it," Walsh told McVay.

DeBartolo was on the phone.

"Hey," said the owner to his coach, "when are you going to pick somebody? Give me a name! My



All told, *San Francisco pulled off deals with six teams.*

19th, would take Sherrard. Brandt offered McVay the Cowboys' first- and fifth-round picks. "Take it," Walsh said to McVay. He was buying time. The next available player the 49ers wanted was Roberts, but Walsh did not want to waste a first-round pick on a part-time starter.

Dallas grabbed Sherrard. The 49ers had had Dallas's No. 1 pick for about 27 minutes when McVay answered the phone again. Buffalo was calling. The Bills desperately wanted Vanderbilt tackle Will Wolford, so Buffalo general manager Bill Polian and McVay, after consulting with Walsh, struck another deal. The 49ers traded the pick they had just received from Dallas to Buffalo, along with a 10th-round pick in 1987, for Buffalo's second- and third-round picks.

Now San Francisco had two selections in each of the next two rounds—including, from Buffalo, the second pick in the second round, No. 29 overall. Still too high for Roberts, Walsh thought. He wanted to keep dealing. Near the end of the first round, three desirphone bills are going to be bigger than our signing bonuses!"

Walsh chuckled and told DeBartolo that the 49ers were about to get a bargain. The guy they might have picked in the middle of the first round, Roberts, was the guy they were going to pick in the second round. DeBartolo liked that; the difference between first- and second-round signing-bonus money is about $350,000. The 49ers landed Roberts with the 12th pick of the second round—No. 39 overall—which was the selection they had received from Detroit.

San Francisco's scouts grade college prospects on a 1 to 10 scale, 1 being a clear reject and 10 being a perfect player, with pluses and minuses added for more precise grading. Not a single college prospect of the '80s earned a 10. A grade of 9 means the player has the ability to make the team. A 6 means he could challenge for a roster spot but would probably fall short. A 5 is a grade of 6 that is a little softer.

"We want our scouts to make a decision on every guy they see," says Razzano. "We want to know if the guy can help our team or not." The scouts give classic prospects they judge to be solid NFL players a 7. A 6 indicates a starter or well above the norm at his position. A 7 or 8 is a regular Pro Bowler.

Roberts had earned grades of 6, 6, −6, −6, +4, +5 and 6 from Niner scouts. Respectable, but nothing terrific. He was a nice player who would contend for a starting job on an aging line.

Less than a minute after the selection of Roberts, McVay's phone rang. It was Washington Redskins general manager Bobby Beathard. He had already used a second-round pick, and now he wanted San Diego State wideout Webster Slaughter. The 49ers held the 18th choice of the second round, 45th overall. Beathard offered McVay the Redskins' first-round pick in 1987. McVay looked at Walsh. Walsh shook his head; he wanted more.

The rest of the 49er staff thought Walsh was pushing it. A two in the

With the first of the fourth-round picks acquired in the L.A. trade, San Francisco selected Haley (above), who has since developed into the team's best linebacker.

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4th ROUND

middle of the round for a one next year? Take it!

Walsh stood his ground. "The Redskins historically had made trades that only they could appreciate or understand," he says. "They'd almost had a disdain for the draft. I thought that we could get a little more."

Beathard tried everyone with a pick before the 49ers'—New England, Cleveland, the Giants, the Tampa Bay Bucs and the Green Bay Packers. All wanted to keep their picks. Cleveland took Slaughter. Walsh, it seemed, had gambled and lost. Washington had lost the guy it really wanted, and the 49ers had missed out on a first-round choice the following year.

But Walsh knew that Beathard always had a backup. This time it was Walter Murray, a wideout from Hawaii. Sure enough, Beathard called Walsh again. "Bobby," Walsh said, "you've got to give us something to fill out our draft, because we're losing a pick this year."

"Look, take a 10," said Beathard.

For an extra 10th-round pick, Walsh made the deal.

Now it was the Philadelphia Eagles' turn to woo Walsh. Twice they had called before the draft, trying to get 49er backup quarterback Matt Cavanaugh. The standing offer from Eagle coach Buddy Ryan was Philadelphia's third-round pick for Cavanaugh. Walsh was certain that he could get more from Ryan. He was right. Philadelphia added a 1987 second-round pick. The 49ers gobbled up the package. Now they had four third-round selections in '86.

With Cavanaugh gone, the Niners were left with Mike Moroski as Montana's main backup. Walsh made note of a couple of quarterbacks he would try to pursue either during the draft or afterward. However, with the third round beginning, it was time to make some selections. With the pick the 49ers had received from Buffalo, the 56th overall, they took Rathman, even though his four scouting grades were −4, +4, +5 and −5.

Why Rathman? He had carried the ball 220 times and caught five passes in four Nebraska seasons. Razzano had gone to see him and

Rathman *had caught five passes in his Nebraska career.* ▸ ▸ ▸ ▸



The fourth round also brought the 49ers Wallace (left), who has become a key substitute, and Fagan, who made a heroic comeback from knee surgery.

in his report had written, "Would fight hard for a position but wouldn't make our squad."

Three things, besides the game film, persuaded Walsh to pick Rathman: 1) He knew Al Davis liked Rathman, and Walsh respected Davis's opinion on everything; 2) Rathman was a devastating and unselfish blocker; and 3) Rathman was an athlete—he had been the Nebraska high school high-jump champion with a 6′ 8″ leap in 1981.

Walsh, of course, was right. Since signing, Rathman has rushed for more than four yards per carry and has 158 receptions for 1,448 yards.

Next, using the pick obtained from the Eagles, the 49ers selected McKyer, a cornerback from Texas-Arlington, which had discontinued football after the 1985 season. "I knew one thing going into that draft," assistant coach Ray Rhodes says. "Tim McKyer was the guy I wanted." Superb at man-to-man coverage, McKyer had a reputation as a mediocre hitter. "Don't worry," Rhodes told Walsh. "I'll make him play the run."

Another good choice. McKyer started every game, including playoffs, for the 49ers for the next three years.

Now the Los Angeles Rams were calling. They wanted the third-round pick, No. 66 in the draft, that the Niners had gotten from Detroit. Walsh saw a chance to obtain the quarterback he needed, and a deal was quickly completed. The Rams gave the 49ers two fourth-round choices and backup quarterback Jeff Kemp. There was only one problem: Teams cannot trade unsigned players, and Kemp was unsigned. It took the NFL office 20 minutes to straighten out the wording of the deal—the 49ers would be trading for the rights to Kemp—but during that time, the Rams were not able to make the third-round pick they had just acquired, and they missed out on the quarterback they wanted, Bubby Brister of Northeast Louisiana, who was selected by the Pittsburgh Steelers.

"After the Rams trade," says Walsh, "it was over. We had acquired what we wanted in picks. Now we had to make them work."

Walsh made Taylor, from Delaware State, his next choice. The college film on Taylor, Walsh recalls, "was primitive. You couldn't

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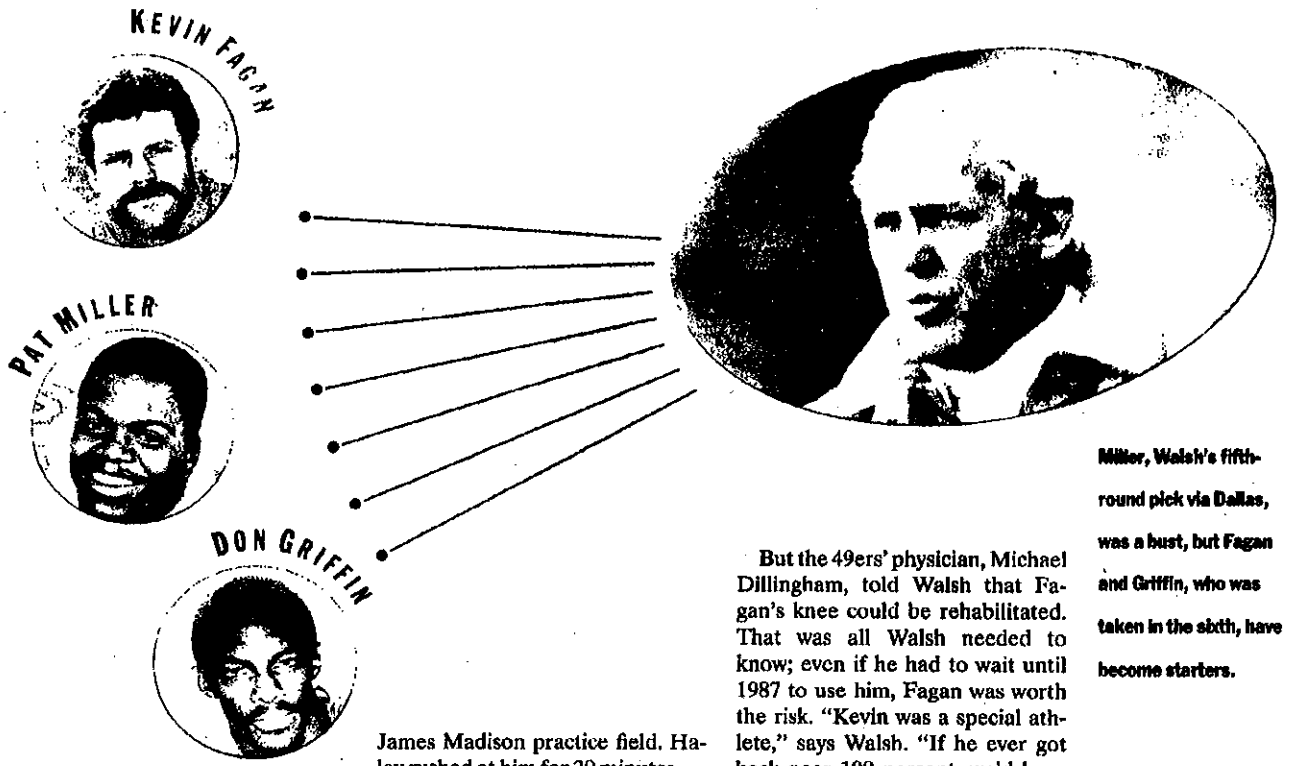

Miller, Walsh's fifth-round pick via Dallas, was a bust, but Fagan and Griffin, who was taken in the sixth, have become starters.

tell much by it." But aside from a plodding off-the-line start, Taylor was a gem. He was a terrific leaper and quick in the open field.

Taylor had a horrible training camp that summer, and McVay started checking to see if he had market value. He found no takers, but late in the preseason, someone in the 49ers organization quietly advised Taylor that it would be best for him if he suddenly developed a bad back. He reported to the training room complaining of pain, and he spent the season on injured reserve. Yet he continued to practice, and by December, Walsh thought he might turn into quite a player. Now, Jerry Rice and Taylor are the best one-two receiving threat in the game.

Walsh used the first fourth-round pick from the Rams to grab Haley. After Walsh had spotted Haley in the film of the Georgia Southern game, he sent coaches Bill McPherson and Tommy Hart to Virginia. Hart, a former 49er lineman, played tackle on the James Madison practice field. Haley rushed at him for 20 minutes.

"Come the same way every time," Hart told Haley. "I'm going to do different things, but I just want you to come at me and react."

Haley kept beating Hart with a quick change of direction. "Holy moly, this guy could go," McPherson says now. "He was flying around, and he had some shake to him. I knew Bill would like him. I left there just hoping I'd be right about the guy."

He was. Haley has collected 25½ sacks over the past two seasons.

Wallace of Auburn was the Niners' next selection, with the second fourth-round pick obtained from the Rams. In 1988, Wallace beat out Bubba Paris for the starting left tackle job. He broke his leg in that season's Super Bowl win over Cincinnati, and now, fully recovered, he shares left tackle with Paris.

With their own pick in the fourth round, the 49ers chose Fagan, from Miami. He had gone from a clear first-round pick in the fall of his final season with the Hurricanes to a late-round prospect at best, after he blew out his right knee in the 1986 Sugar Bowl. Fagan had dragged his reconstructed knee around the country, failing one NFL team physical after another.

But the 49ers' physician, Michael Dillingham, told Walsh that Fagan's knee could be rehabilitated. That was all Walsh needed to know; even if he had to wait until 1987 to use him, Fagan was worth the risk. "Kevin was a special athlete," says Walsh. "If he ever got back near 100 percent, we'd have the equivalent of first-round talent. He turned out to be one of the best defensive linemen in football."

It took awhile, though. During the spring of 1986, Fagan came to Redwood City to work on the knee. On the first day that he was permitted to sprint, Fagan turned to backpedal. *Pop!* went the knee. "Like a rifle shot," Fagan says.

The kneecap had fractured. Dillingham used bone from Fagan's pelvis to graft the kneecap back together, and he used metal screws to secure the knee and promote a clean bonding of the bone. During that fall, when Fagan went to work out, the protruding screw heads caused him a good deal of pain. Performing arthroscopic surgery, Dillingham tried to unscrew them. He got one out, but the threads of the other screw were stripped.

So Dillingham opened up the knee again and chiseled out the screw. Two operations later, Fagan took the field at the 49ers' 1987 training camp. He became the starting right end in 1988, and in January was awarded a game ball

WALSH ALSO USED THE '86 DRAFT TO OBTAIN ADDITIONAL EARLY-ROUND PICKS IN '87; THEY YIELDED FLAGLER, BARTON AND BREGEL

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for his six-tackle, one-sack game in Super Bowl XXIII.

The fifth-round '86 pick—one from the Cowboys—brought the Niners Pat Miller, a linebacker from Florida. A good college player with exceptional speed and hitting ability, Miller failed to make the team because he could not learn the defensive schemes quickly enough.

During a draft, Walsh would occasionally take a walk around the room, looking at the boards to see if he had missed anyone. After choosing Miller, Walsh asked for recommendations for the next pick. Razzano suggested Vai Sikahema, a running back–kick returner from BYU. No one else said anything. This frustrated Walsh. He wanted names. So he made his first lap of the day around the room. He had no idea whom he wanted. Finally, under the player group headed FS (for free safety), he spotted, written on a card, a number he liked. The card was that of Don Griffin of Middle Tennessee State.

The number was 4.56, Griffin's speed in the 40-yard dash.

"What about this guy?" Walsh asked Rhodes. "Seen him?"

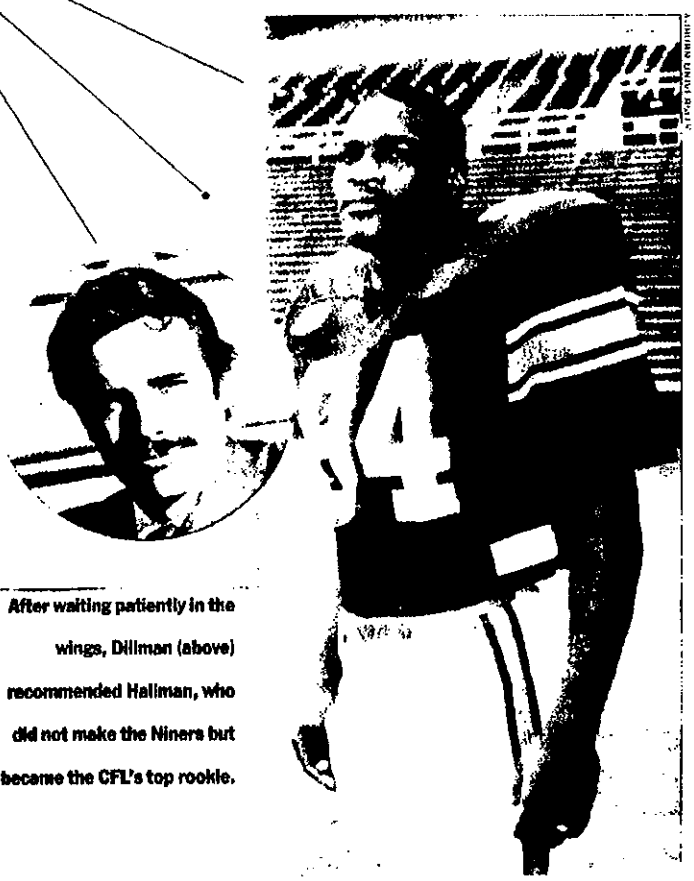
"No, but he does have the speed," Rhodes said. The 49ers hadn't scouted or had any contact with Griffin in seven months. Two area scouts, Ernie Plank and Neil Schmidt, had given him lukewarm reviews, but Plank had also given Griffin a make-it grade, so Walsh called for the reports. As he had done with McKyer, Walsh wondered if Griffin could be physical enough to play corner. Again, Walsh knew Griffin would have an excellent teacher in Rhodes. The 49ers picked Griffin.

In '87, the 49ers traded two high draft choices to the Buccaneers in order to land Young.

Until he signed with San Francisco, Griffin had played only one game at cornerback in his life. He started all but one game at right corner as a rookie, and he has been a fixture at the position ever since.

Walsh had started the first day of the 1986 draft with eight picks, four of them in the first five rounds. He finished the day with 13 picks, eight in the first five rounds. Walsh had also collected additional first- and second-round picks for 1987. The next year, he would use his two first-round picks for tackle Harris Barton and running back Terrence Flagler; he would use the initial second-round pick on guard Jeff Bregel. Flagler is the main backup to Craig; Barton and Bregel have been regulars. Walsh would trade the other second-rounder and a fourth-round pick to Tampa Bay for quarterback Steve Young, who is waiting impatiently for Montana to retire.

One other thing: Hallman, Dillman's sleeper pick on day two of the draft, did not make the team. But he made the Calgary Stampeders of the Canadian Football League. As a matter of fact, he was the CFL's Most Outstanding Rookie in 1986. For the 49ers, and for their best supporting actor, it was that kind of year. ■



After waiting patiently in the wings, Dillman (above) recommended Hallman, who did not make the Niners but became the CFL's top rookie.

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Bill Walsh: head and shoulders above all other NFL coaches

To Air is Divine

Bill Walsh Aims High

BY ALLEN BARRA & GEORGE IGNATIN

The San Francisco 49ers' Bill Walsh is the greatest coach in NFL history. Why? His teams have been in the playoffs six times in seven years. Vince Lombardi, who accomplished the astounding feat of winning three NFL titles separated by three-year spans, didn't face the elaborate current playoff system. Walsh hasn't had the superstar running backs or great linemen enjoyed by Lombardi, Chuck Noll, Don Shula, and Joe Gibbs. In fact, Walsh is so great that...

...Oh, shit, did we use that opening last year? Well, if you liked it once, you should love it twice. Just change the numbers to *seven* playoffs in *eight* years. And, yes, some would argue that Roger Craig has now attained the level of "superstar running back." But essentially that's the lead we used last year and then had to back up on when the 49ers lost to the Vikings in the opening round of the playoffs. We like it even more this year, when the 49ers beat the Vikings in the opening round. Consider:

1. Walsh's 49er teams have now made three trips to the Super Bowl this decade; only the Skins have made as many.

2. Walsh has won more games than any other NFL coach this decade, four more than Joe Gibbs, whom last February's *Sport* proclaimed the NFL's best coach. (Bill Walsh, by the way, finished 12th in the rating system developed by *Sport*'s Peter Hirdt. Not 12th among all-time coaches—12th in the game *today*.) He's beaten Gibbs in four of six direct confrontations and pushed his team into the playoffs seven times to Gibbs's five. If the Niners beat the Bengals Sunday, Walsh will have a 3-0 Super Bowl mark, exceeded only by Chuck Noll's 4-0—and while everyone respects Noll, no one believes it was his coaching rather than the talents of Terry Bradshaw, Lynn Swan, Franco Harris, Mean Joe Greene, L.C. Greenwood, Jack Lambert, and Mel Blount that won Pittsburgh four titles.

Walsh's only stiff competition for all-time honors among modern coaches is Vince Lombardi, and Walsh doesn't have to backpedal from the comparison. Walsh's teams have had to play more regular season games in a far bigger league and survive more playoffs to win their titles: Lombardi's Packers won five championships with only nine postseason games while, if San Francisco wins this year, it will have taken Walsh the same nine postseason wins just to win *three* titles. And Walsh has been a winner over as long a period of time: seven years separated Lombardi's first title game (1960), which he lost, and his last (1967), and seven years now separate Walsh's first NFC championship (1981) and this year's Super Bowl team. Lombardi's title teams spanned seven years; if the 49ers win Sunday, Walsh's will have spanned eight.

So why isn't Bill Walsh hailed as one of the all-time greats—or at least the best in the current NFL? Because most pro football types still can't puzzle out how today's game works. Take Dick Vermeil. You remember him. Pretty good coach a few years back, took the Eagles to the 1980 Super Bowl. In the current *Inside Sports*, Vermeil informs us, "An efficient run offense and run defense pretty much ensures a playoff appearance." Armed with a bushel of stats he clearly doesn't comprehend, Vermeil's argument runs like this: "You may be surprised by how many teams won when they rushed 35 times or more. In the last four seasons the winning teams averaged 35 rushes per game, the losers had 26. For pass attempts the reverse is true. Note that the number of snaps were nearly identical. It just depends on how you use them."

We hear stuff like this a lot from coaches and old-time football writers who grew up with Lombardi (who grew up on Fordham's "Seven Blocks of Granite"). The notion that a bad team can transform itself into a good team simply by running a few more plays on the ground is, of course, ludicrous. By this logic the Detroit Lions could become the best team in the league if only they abandoned the pass. Alas, it's not so simple: whether you pass or run is usually dictated by what you're trying to accomplish, and if you're trying to win pro football games most teams find it necessary to get a few, you know, first downs and points. In this respect Vermeil is no thicker than a generation of old-style football minds who don't understand what the average fan sitting in front of a TV knows: those teams with the 35 rushes didn't run *better* than their opponents, they just ran *more often*, and the reason they ran more often is that they were winning late in the game and they were using the ground game to keep the clock ticking. And the reason they had the lead late in the game is because they scored first and often *by passing better than their opponents.*

This is as close as football comes to a law: all offense in pro football is passing. Everybody pretty much rushes and stops the rush with the same level of efficiency (about four yards per attempt)—a level that has no correlation with winning. The difference between two teams in the NFL is almost always the difference between how they pass and play pass defense.

Want to know more about what wins and loses pro football games than almost anyone you hear on TV? It's easy. The most important offensive stat is yards per pass. The most important on defense is yards per pass allowed. Always. No exceptions. *Since 1960, no team has played for an NFC or AFC title that didn't average more yards per pass than its opponents.* None, zip, nada. Even the "ball control" Packers of the '60s and Dolphins of the '70s outpassed their opponents. Those who claim that's because the running game opened things up for the pass have to explain why teams with wide-open passing games usually don't have high yards per rush averages. Or why several teams finished near the bottom in yards per rush and still won championships with great passing and pass defense. And why no team with a lousy pass offense and defense has ever gone to the Super Bowl.

Sorry Dick and Howard and Frank and Merlin and Zeppo: pro football is passing.

The Super Bowl Is Weird

And It's Getting Weirder!

Blame it on the pressure, blame it on the hype, blame it on the extra week of pressure and hype both teams have to endure before the Big Game. Whatever the reason, the Super Bowl is the most uncompetitive championship-decider in major sports. Consider the following:

● In the 18 Super Bowls played since the 1970 NFL-AFL merger, the games have been won by an average of 15 points. In that same time span, the differences between the league's best team (for the sake of avoiding argument we'll simply call the Super Bowl winner the best team) and the league's worst team (we'll call the worst team the one with the worst won-lost record and in the case of ties we'll give the nod to the team that lost by the greater point spread) was 21.2 points per game. Meaning that, from 1970 to 1987, the league's *best* team was, on average, *15 points better than the second-best team but only 21 points better than the worst team.*

● In the 1980s, the difference between the best and worst team narrowed to an average of 19 points per game, while the average margin of victory in the Super Bowl was 21 points. This means that the *best* team was beating the *second* best team *worse* than it could have been expected to beat the *worst* team.

● The last five Super Bowls have been unqualified blowouts, with an average margin of victory of 27|2 points. In the same period, the difference between the league's best and worst team was only 21.5 points. Incredible as it seems, the last five NFL champions have defeated their Super Bowl opponents by nearly a TD more than they could have been expected to beat the NFL's worst dog.

We have no prediction on the next Super Bowl, but we feel safe saying that, whoever plays, the second half may be a good time to start on that Tolstoy novel you've saved for a dull evening. —A.B.

Remembrance of Things Passed

Forget the NFL's irrelevant, over-complicated system. The numbers that correlate with winning are yards per pass and interceptions. Max figures an interception to be worth 50 yards, so subtract 50 yards for each miscue from the passers' yardage total and divide by the number of throws. Here are this season's results:

		MAX'S RATING	NFL RANK
1.	**Boomer Esiason,** Cin	**7.40**	1
2.	**Wade Wilson,** Minn	**6.92**	3
3.	**Warren Moon,** Houston	**6.55**	6
4.	**Neil Lomax,** Phoenix	**6.42**	8
5.	**Joe Montana,** S.F.	**6.25**	7
6.	**Bernie Kosar,** Cleve	**5.95**	9
7.	**Jim Everett,** L.A. Rams	**5.93**	4
8.	**Dave Krieg,** Seattle	**5.88**	2
9.	**Phil Simms,** NYG	**5.86**	10
10.	**Jim Kelly,** Buff	**5.60**	11

Note that our MVP last year, Neil Lomax (we'll go with Boomer this year, like everyone else), turned in another great season for a mediocre team, and that Dave Krieg, the AFC's great unknown QB, again outpassed John Elway who again made neither top 10 list. Also note how high Warren Moon finished (forget the Oiler running game—the Oilers would have been 6-8 without Moon). Dan Marino (12th), Randall Cunningham (13th), and Doug Williams (14th) didn't make the cut. —Allen Barra

Bill Walsh

By Art Spander
STAFF WRITER

Once in a while it works. Once in a while vision and pragmatism and Joe Montana end up on the same page and the same field, and the results are so remarkable that the few who refuse to offer admiration instead are compelled by disbelief to respond with cynicism.

This dreadful season of '99, the year the San Francisco 49ers came apart, is a confusing postscript to the career of a man who transformed the Niners from pro football's laughingstock to a team so dominant it became the very measure of sporting success.

These are difficult days for the Niners and Bill Walsh. And in our shortsighted view of things there is a tendency to think only of the present. It may not be easy then to understand the impact Walsh had upon the Niners, the NFL and perhaps most of all Northern California.

The Niners are the region's oldest pro franchise, created in 1946 right here, an original as it were, like sourdough bread and crab cioppino. But also a franchise that had suffered through years of creeping mediocrity before it fell apart altogether. Not only did Walsh turn it into a champion but in the process built an empire. And if one seeks a sense of perspective, you need only remember that in 1980 the Pittsburgh Steelers had four Super Bowl wins and the Niners none. And now the Steelers still have four Super Bowl victories and the Niners five.

"I don't think anybody has brought more attention to San Francisco than Bill Walsh and the 49ers," said Dick Vermeil, who now is bringing attention to St. Louis as coach of the Rams. ""Over the years, all those people watching the Super Bowls, thinking of San Francisco. No way you could buy that exposure."

So many possibilities. So many connections. So many rejections. So much hard work. So much bad luck. And then, as if scripted by fate, a special blending of a hometown guy and a hometown team, both ready to gain their place in history.

They are inseparable all these people, Montana, Eddie DeBartolo, Al Davis, Paul Brown, Joe Thomas, and all these events, the sale of the 49ers, the implosion of the Niners, the desperation of the Niners and then the prosperity of the Niners.

Each had an effect on a coach and administrator who in turn would have an effect on so many phases of the game.

Walsh, now 67, is recognized for a system that, even though developed under Brown with the Cincinnati Bengals, came to be called the West Coast Offense, a system that relied on guile more than power, a system that was as imaginative and baffling as, at times, its originator.

And yet more even more important than a play that sent a receiver short was a plan that sank a foundation deep. "His organizational and administrative skills are what shaped this team," said John McVay, a Niner executive for 20 years.

They were down so far it looked like up to them when Walsh was hired before the 1979 season after two years at Stanford.

For so long, the Niners had been merely bumblingly charming, a contender without any sort of title. But the arrival in 1977 of the late Joe Thomas as general manager severed all ties to the past. In the worst way.

Not only did Thomas literally put gates in office hallways and pull down from the walls photos of former Niner players, he also disemboweled the roster and alienated the media.

Walsh was handed a disaster.

"I couldn't even hire a general manager," recalls Walsh. "One guy said to me it would be the end of his career if he came here. So I became the general manager. We didn't really have a plan. It was just survival."

In a sense, Walsh has always been a survivor. Born in Los Angeles, he grew up there, attending Washington High, alma mater of both Hugh McElhenny and the Raiders' Clarence Davis, moving to Oregon and then moving to Hayward, where at Hayward High he sprinted, running the 100 yard dash in a decent 10 flat, and played halfback.

The father worked in auto repair shops. The only son had ambitions. "I wasn't going to let my life pass in a journeyman's role." He crossed the bay to attend College of San Mateo, then transferred to San Jose State, where he played receiver. It was after graduation with a business degree, while in the U.S. Army at Fort Ord in the mid 1950s, Walsh realized his calling. He went back go graduate school at San Jose and wrote his masters thesis on "Stopping the Pro-Spread Offense."

He coached at Washington High in Fremont, at Cal under Marv Levy, at Stanford under John Ralston and alongside Vermeil and Mike White, who were to become his lifetime friends also pro coaches. Then it was a year, 1966, under Davis with the Raiders, where Walsh was introduced to the principles of the offense he would perfect.

Years under Brown with the Cincinnati Bengals made for frustration and no sniff of a head job. In 1976, Walsh shifted to the Chargers. The next year, at age 45, Stanford at least allowed him to become a head coach.

"I was fortunate in some ways because I had to wait so long," said Walsh. "I had developed an offensive system through my own devices and having learned from other people I could teach it in its entirety. And because of my experiences with the Raiders, and especially the Bengals, I learned to evaluate talent, going all the way with Cincinnati from locating a player, evaluating him, drafting him and actually going out and signing him."

He took the Niners and the first year in the third round took a quarterback named Montana. Two seasons later, the Niners were Super Bowl champions, and the words ""genius" and ""brilliant" were invariably preceding Walsh's name. And often Montana's name. Bill's already in the Pro Football Hall of Fame. Montana will be going in.

"Waiting for long was the best thing," Walsh says now, ""because I was able to refine a lot of thoughts. I could develop a philosophy so to speak."

Walsh didn't have to develop a work ethic. He already had it. ""He has to he the best at everything," said his wife, Geri, who is now ill with cancer.

Walsh drove himself. And drove everyone else. "There's something else about Bill Walsh." said McVay. "Demanding."

And understandably. Here was a child of the Great Depression who never could quite get to his goal. His coach at San Jose State, Bob Bronzan, predicted that Walsh would stand above the crowd. But others kept pulling him back. When Bill got his shot with the Niners, nothing would get in the way.

"I never performed up to my athletic potential," says Walsh, "and that bothered the heck out of me years after I left. I was unhappy with myself and really determined to do well in whatever else I did. So when I became a coach I wasn't going to let myself down."

He did that on occasion by failing to build others up, even while he was building up the Niners. "I guess there probably is a hard edge I've had over the years," concedes Walsh. "I didn't know it at the time, but now I find out everybody was uneasy when I was around."

Including the quarterback in four Super Bowl wins. "He's not a simply described man," Montana has said of Walsh. ""I never felt I figured him out." Walsh could be a taskmaster. And then he could dress up as a bellman to greet the team when they arrived at the hotel in Detroit for Super Bowl XVI.

Mike White and Walsh have been pals, colleagues and rivals since 1960. White-faced Walsh in the 1977 Big Game, when Mike was head coach at Cal and Bill at Stanford. White was an assistant on the last Joe Thomas 49er team that went 2-14 in'78 and the first Walsh 49er team that went 2-14 in '79.

"Bill has a great ability to assess the situation," said White. "And one thing people don't give him credit for, he understands the role of a head coach more than anybody."

Said Bill McPherson, current director of pro personnel with the Niners, formerly defensive coordinator, "I've known Bill since he coached at Washington High in Fremont, coached the San Jose Apaches semi-pro team. He established certain guidelines for coaches, and always has done a great job of picking assistants. He wanted every coach to be the best teacher possible."

His disciples, of course, are everywhere, Mike Holmgren with Seattle, Ray Rhodes with Green Bay, Mike Shanahan with Denver, Pete Carroll with New England, Paul Hackett with USC, Jon Gruden with the Raiders, George Seifert with Carolina, Denny Green with Minnesota, Vermeil with the Rams and in a way Steve Mariucci with the Niners.

"Bill was never afraid to try things" said Vermeil. "When I went to the Eagles from UCLA, we had John Sciarra and I tried the option. They said you don't do that stuff in the NFL. Bill Walsh would have done it. He wasn't afraid if it didn't work."

But most everything he tried worked. "When I came to the team in 1987," said Steve Young, who was quarterback and MVP in Super Bowl XXIX in Miami, "Bill was probably 20 years ahead of his time. He changed the game. Watch all the people using his stuff now.

"When Bill started it was about the time Apple computers started. There was a new management style, a way you treat people you see in Silicon Valley. Bill changed the way people are treated in pro football. He made it a people business. I call it the age o enlightenment, and the NFL is better for it."

Walsh retired as Niners head coach after the 1988 season, Super Bowl XXIII, went into broadcasting then shockingly in 1992 went back to Stanford for three seasons. Now he's back with the Niners, a caretaker as it were and surely disenchanted.

Everything has to be right with Bill Walsh. "I can't even stand a crooked picture," he explained. ""I was in the Louvre once, and I tried to straighten a picture, and my wife was upset as hell with me."

Being a perfectionist is a tough burden.

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http://www.49erswebzone.com/cgi-bin/cgiwrap/49erswebzone/news.cgi?action=display&num=236

Bill Walsh: last time on the clock (Part I)

Wednesday, April 25, 2001 at 11:29:59
By Dan Pompei
Source: Sporting News

It is late in the seventh round of the draft last Sunday, and Bill Walsh is feeling quite loose. That is in stark contrast to his mood heading into his final draft as general manager of the 49ers, when he had acknowledged feeling a bit removed from the excitement and somewhat melancholy. But by the end of the first day of the draft he felt "exhilarated and ecstatic," he said, and later, as the moment approaches to make the last pick of his career, he has become downright playful.

People are milling about. The 49ers' war room is getting loud with many conversations. But the draft isn't over, and Walsh feigns indignation.

"Gentlemen, please!" he says. "Give us some respect. This is my last hurrah. After I make my last pick, you guys are going to tell me to get my butt out of here."

It is time for the final curtain.

"Coach Walsh has an announcement," says 49ers director of player personnel and assistant general manager Terry Donahue, the man who will succeed Walsh. "It's his last pick."

Walsh steps up with a grin and says, "What's his name?"

It is Eric Johnson, and his name never has been greeted with such warm applause.

Bill Walsh's ability to select always has been overshadowed by his ability to direct. But if he weren't in the Pro Football Hall of Fame as a coach, he'd have a good chance to make it as a general manager. His record as a talent evaluator stands complete now that he is choosing a gentler path for his remaining years. And what a record it is.

What makes Walsh's draft accomplishments especially remarkable is he never was a typical scout. Walsh was more artist than architect. He didn't beat the bushes or watch film until his lids wouldn't blink. As a talent evaluator, he operated on an intuitive level.

This is what Walsh said about making up his mind to draft defensive end Andre Carter in the first round this year: "The minute I saw him when he came here to work on the field, I knew. What a specimen. What a beautiful athlete."

In the last few years, Donahue was the man who disappeared for days in what he calls "the cave," where tape is dissected and the 49ers' draft takes shape. Walsh looked only at the important players, about 100 of them.

Walsh never had to study libraries worth of tape to identify traits. He saw more in five minutes than others saw in five hours. John McVay, the 49ers' director of football operations, tells the story of how he and Walsh were watching a tryout at the old team facility in 1981. "There were easily 100 guys on the field," McVay says. "We were on the fire escape looking down. He said, 'Who's that towheaded kid?' He was way on the other end of the field, where you could barely see him. He said, 'Sign him.' "

It was running back Bill Ring, who would play six years for the 49ers. Consider Walsh's decision to draft Charles Haley in the fourth round of the 1986 draft. Haley was a 6-5, 230-pound linebacker from James Madison who never rushed the passer. After watching Haley on film, Walsh told Bill McPherson, then the 49ers' defensive line coach, that Haley might be another Fred Dean.

McPherson couldn't believe the outrageous assessment -- until he saw Haley work out. Five Super Bowl rings

and 100 1/2 sacks later, it looks as if Walsh was onto something.

Walsh always stressed instincts in his evaluations, while placing a limited amount of value in measurables. "He was very adept at understanding the nuances that would be important for different positions, and what would separate great athletes from good ones," says Browns president Carmen Policy, who had a longtime association with Walsh in San Francisco.

For Walsh, picking out a player who would fit his offense or defense was never much more difficult than selecting a Northern California wine that would go with dinner. He rarely drafted players who didn't marry well to his system, perhaps because he knew his system better than anyone else knew theirs.

Where Walsh really made his mark as a personnel man was as a manipulator of the draft. In his 13 years in control of the 49ers (he was head coach from 1979-88 and general manager from 1999-2001), he made 52 trades involving draft picks.

The emphasis changed from acquiring players for picks early in his career to trying to make picks multiply like guppies later in his career.

But the thrill of the trade remained the same. "I think he would trade for the sake of trading to invigorate the draft room, the organization and himself," Policy says.

Walsh spent a lot of time with a piece of paper that lists every pick of every team, trying to come up with trade matches. It's called a draft chart, and Walsh carried it with him from room to room in the days preceding the draft. "I'll pore over this hundreds of times," he says. "That aspect of it is very exciting to me."

Walsh's hallmark draft in 1986 garnered eight starters, including Haley, fullback Tom Rathman, wide receiver John Taylor and offensive tackle Steve Wallace. It was made possible by eight trades that turned six picks and two veterans into 16 players, including two veterans. "Considering we were drafting 19th that year," Walsh says, "I think you'd have to say it was one of the best drafts ever."

Ron Wolf on Bill Walsh:
"He had a Hall of Fame career. He did such a marvelous job as a coach and has so many disciples of his still in the league, spreading his system -- which really and truly dominates the NFL right now. But it was with personnel that he absolutely made a splash. He created a dynasty through his personnel decisions. It is a great credit to him and how he created his team and how he managed it. And the way he obtained Jerry Rice has to rank as one of the great maneuvers of all time in the NFL."

ENEMY LINES

Holtz, Walsh Voice Respect For Each Other

By Barry Cronin
Staff Writer

SOUTH BEND, Ind.—Stanford's Bill Walsh and Notre Dame's Lou Holtz really like each other.

Really.

Just ask them.

"I just stand in awe of Bill Walsh and everything he's done," Holtz said this week. "That guy's won every place he's been. He does it with class. He gets on TV and does an outstanding job. Everything he does he does very well. He's very well-spoken, he's well read, he's very worldly. I have tremendous respect for Bill Walsh."

To hear Walsh tell it, no one could like Holtz more than he does.

"I have admiration for Lou because he stands for the best in college football," Walsh said. "Notre Dame is one of the great college football teams in the country, one of the very best programs, one of the most credible programs, if not the most credible program along with Stanford. We have great admiration and respect for Notre Dame and Lou Holtz and how they have been able to produce great football teams and keep their academic and social standards at the highest level."

Anybody have any hip boots?

Of course, just below the surface of all this fulsome pregame flattery lies the sort of personal rivalry that's inevitable when two big egos clash. And, needless to say, each would like nothing better than to beat the other when their teams meet Saturday at Stanford Stadium (Ch. 7, 2:30 p.m.).

The contrasts and similarities between the two are noteworthy, and therein lies the dynamics of a good old-fashioned rivalry.

Walsh: The ultimate pro coach. A member of the Pro Football Hall of Fame. Winner of three Super Bowls as coach of the San Francisco 49ers.

Holtz: Perhaps the ultimate college coach. Ranked sixth in victories among active coaches with 186 and 11th in winning percentage at 68 percent. Rebuilt Notre Dame football, winning a national championship in his third year (1988) and consistently competing for another in subsequent years. Coached one inglorious year in the NFL. Never achieved his goal of taking an NFL team to the Super Bowl.

Walsh: Known as an offensive "genius" whose system has been adopted by many NFL teams.

Holtz: Many experts, including former Bears coach Mike Ditka, dislike his offense, which some regard as too conservative, too simple or both despite its proven success on the college level.

Walsh: Five of his former assistants now have head coaching jobs in the NFL.

Holtz: Five of his former Notre Dame assistants are currently head coaches in college. Several others are NFL assistants.

Walsh: A media darling who formerly was NBC's chief analyst for Notre Dame football and NFL telecasts before returning to Stanford in 1992.

Holtz: One of the nation's most sought after—and highly paid—motivational speakers. A frequent talk-show guest. Not really a media darling, though, because many distrust him. Subject of a recent book that characterizes him as a tyrant who will bend any rule to win. Used to spend an hour with Walsh before Irish games on NBC, wishes Walsh would return the favor now.

Probably the most important accelerant to the Holtz/Walsh rivalry is last year's Stanford victory in South Bend, which effectively ended Notre Dame's national championship hopes. The Cardinal came back from a 16-0 deficit to win 33-16. A lot of people said it was because Holtz was outcoached, a rarely heard statement.

Walsh, who was giddy after last year's victory, made a couple of needling remarks aimed at Notre Dame's football tradition.

"Notre Dame has a great football team, a great crowd, a hallmark stadium," Walsh said. "I even may have used the rest room Knute [Rockne] used."

Holtz himself recently was elevated to Rockne's class in a book on Irish coaches written by the late late Edward "Moose" Krause. If Stanford wins this year, maybe Walsh will kid him about that, too.

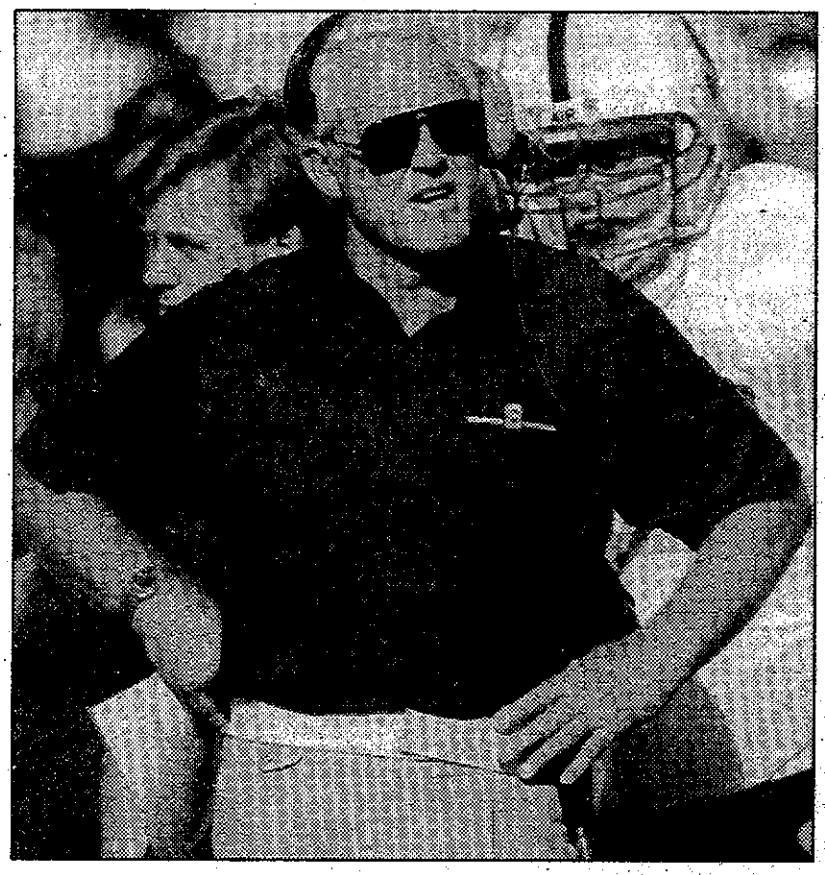
Before last year's game, Walsh jibed Holtz about his appearance in what he called a "corny" infomercial for a golf instructional videotape put out by Bob Mann. Holtz took refuge in his well-rehearsed humility.

Given these various slights—not to mention Walsh's love affair with the media and last year's season-crushing defeat—wouldn't a competitive person like Holtz want to exact just a little revenge?

His players are.

"Stanford came here last year and upset us in every aspect of the game," said Irish defensive tackle Brian Hamilton of Chicago.

"We're going out Saturday with vengeance on our minds."



SUN-TIMES/Jon Sall

In his first meeting against Lou Holtz last year, Bill Walsh came out on top as Stanford rallied from a 16-0 deficit to win 33-16 in South Bend.

"I just stand in awe of Bill Walsh and everything he's done. That guy's won every place he's been."
—Notre Dame coach Lou Holtz

"I have admiration for Lou [Holtz] because he stands for the best in college football."
—Stanford coach Bill Walsh

The Discredited Bill Walsh Resigns in Disgrace

The Real Creator of the West Coast Offense Is Revealed

San Francisco, CA – Bill Walsh, former head coach of the 49ers and current General Manager, resigned in disgrace today after it was revealed that another person had created the offense for which he has been credited. There had been rumors circulating for days about a possible shake up in the 49ers organization, but the reasons had remained a mystery. It was known that there was an unidentified "Item" recovered but nothing was known about its nature. The release of a videotaped confession by a former friend of Walsh from his days at Stanford University broke the story earlier today and caused this firestorm of media coverage.

The controversy began last week with the deathbed confession of a San Francisco man named George Dittmier. The man, who died of AIDS at St. Joseph's Hospital in downtown San Francisco, confessed to a reporter he had called from the L.A. Times about a secret he had been keeping for many years. This secret has not just revealed a man's personal tragedy, but also sent shockwaves throughout the football world. It centered around an old playbook, which revealed that the offense that had made Walsh famous was not in fact, his own.

The confession, recorded on a home video camera, recounted events dating back to November of 1973. In the confession, he detailed the events surrounding the true origination of the West Coast Offense (WCO). This style of offense made Bill Walsh famous and widely regarded as a football genius. Dittmier told a very different story.

According to Dittmier, The WCO was not the creation of Bill Walsh but rather the invention of a 9 year old boy who was living next door to him in the 70's. "The story is a very complicated one and involves things very embarrassing for me," Dittmier said. "However, now that I am dying and the truth is going to be exposed anyway, I feel that I am free to tell you. At first I kept quiet for my sake and that of my wife, but with the divorce 15 years ago and my own current condition I am now able to tell the world the truth. Please forgive the personal background I must give you. To fully relate the events, I am forced to include my personal story."

"First of all," Mr. Dittmier continued, "I will confirm what many suspected. I am gay. This would come of little surprise to those who really knew me due to some past suspicions about my divorce and the fact that I am now dying of AIDS." As the reporter taped and took notes he continued, "I first knew during the early 70's when I had my first male sexual experience with my next door neighbor. My affair with Mike Brady was the beginning of what would later become the bane of my life."

"I'll never forget it. My next-door neighbor Mike (Brady) came over complaining about his wife, Carol. It was terrible to see what was happening to his family. After all, it was supposed to be like a story book. Carol had brought her three daughters and married Mike, who was a widower with 3 boys of his own. You see, recently I had told him that she was having an affair with her ex-boyfriend, Tank. I clearly remember the name 'Tank' because the guy was built like one, with a huge chest and rippling... ... Well, I used to look out the window when he would come around in the afternoon while Mike was at work, the kids were at school and their housekeeper was either still asleep with a hangover or running "errands" which usually consisted of (having sex with) that butcher fellow in the back of his store. Tank called Carol 'Twinkie.' I knew something was up." He then paused for a moment as the reporter filmed. "I had to tell Mike."

"Well anyway, Mike was pretty upset that day and came over complaining about Carol. It was only about 11 o'clock in the morning but I offered him a beer. He looked broken up. He pushed it away, instead grabbing a whiskey bottle from my wet bar. We talked for awhile. Soon we were both drunk. He told he that he wished there was a way he could get back at her. Sympathetically, I put my arm around him."

After another pause, he went back to his original thought. "The rest is private, but it's enough if you know that it was my first gay experience. After that, we continued that way on his lunch breaks for several months. While she was with Tank next-door, he was with me. This is the personal secret that Bill (Walsh) used to secure my silence all these years."

"You may wonder how this relates to the WCO," he said. Dittmier went on to tell a story about an important high school football game involving Brady's eldest son Greg who went to Westdale, and another student named Jerry "Jungle Boy" Rogers, who went to Greg's rival-high school Fairview and was on their football team.

"Even that was filled with intrigue," says Dittmier. He said that Rogers ingratiated himself with Greg Brady's sister Marcia by pretending to like her. He was invited over to the Brady Residence to meet the family. According to Dittmier, what Rogers was really doing was attempting to steal Westdale High School's football playbook from Greg.

"Mike's 9 year old son Bobby foiled the plan, however when he saw the other kid trying to steal the playbook," Dittmier said. He continued, "Greg and his brother Peter came up with the idea of putting a fake playbook in its place. The idea was that when Fairview designed their game plan around this fake playbook, it would give Westdale a huge advantage. Bobby offered to draw up some plays he had been thinking of for their backyard football games. This is when the West Coast Offense was really born."

At this point the Times reporter asked him how he knew all of this. He told him that Mike Brady had spoken of all of these events in bed after one of their "sessions."

Dittmier went on, "Mike always preached ethics. To tell you the truth, sometimes it drove me crazy, especially coming from a guy who was cheating on his wife with another man. This time, he lectured Greg about the ethics of sports competition. Greg finally relented and agreed to tell (Jerry) Rogers about the playbook. Fundamental fairness was a big theme of Mike's"

He then told of how he originally came into possession of the playbook. "Then, the Rogers kid came back to Mike's house. He was pissed because even though Greg told him about the fake playbook and he didn't use it in the game, Greg's high school still won. Rogers heard that Greg was bragging about all of this to friends at school and was really mad. He beat Greg down in his own front yard and threw the playbook in the trash can. Greg ran into the house sobbing like a bitch. I went into the trash and found it. I wanted to see for myself what all this was about."

Then, Dittmier told the reporter that although he liked football he didn't really understand it well. He said that it looked like a bunch of gibberish to him. "Still, I kept it," he added.

Dittmier then related how he and Brady stopped their liaisons and later his wife filed for divorce. "I gave her almost everything in return for her silence about my sexuality since I still had a career to protect," he said. He also told the man that he then moved to San Francisco where he took up a closeted gay lifestyle.

He went on to talk about the next few years of his life. He told about how he took up a part-time job as an assistant professor at Stanford. "When I was a professor at Stanford, I met Bill Walsh in the cafeteria one day. He told me that he was the coach of the football team there. I told him that I liked football. We talked for over an hour and found that we really hit it off. I began to go to games and was able to go into the locker room, which as you can imagine was great for me," he said hazarding a smile from his dehydrated cracked lips.

"At some point, I told Bill the story about the Brady's and the high school playbook controversy. I told him that I kept the phony playbook as sort of a joke. We had just closed a nightclub and were pretty drunk that night. He laughed out loud when he saw it. The next morning, when I woke up I found that the playbook was gone. I saw him two days later, but Bill claimed not to even remember that night and said that he didn't know anything about it."

Dittmier told the reporter that although Bill Walsh told him that he didn't have any knowledge of the stolen playbook, that he understood football enough by then to notice that plays designed by his former lover Mike Brady's son Bobby were working their way into Bill Walsh's offense. "I pressed the issue with Bill and he flipped out on me," he said.

"Bill then threatened me if I were to expose him. He told me that he would tell everyone about my sexuality. It was the mid 70's, when gay men were starting to become more open, but I was still in extreme danger. I owed alimony to my wife and needed the 2nd income from teaching to pay for it. I couldn't afford to lose my main job and certainly would have. By then, I worked for a foreign firm with strong pro-family ideas. Stanford might have accepted me, but I still would've been in serious danger of losing ¾ of my income. So, I capitulated. I resigned from Stanford and stayed quiet while Bill Walsh became famous as the coach of the San Francisco 49ers," he said.

"It feels great to get this all off my conscience," Dittmier said.

Dittmier had resumed his love affair with Mike Brady years after he left Stanford and after Brady had divorced his wife Carol. He told about how he had contracted AIDS from him but didn't blame him. Brady apparently hadn't known he had it until much later. "Mike died back in '92," he said. "Now that I'm almost gone, I wanted to set the record straight. Besides, I laugh when I think about the fact that Walsh's 'genius' was actually the back-yard football plays of the nine year old Bobby Brady." Unfortunately, he then drifted to sleep and died an hour later taking the answers to many more questions with him. The full nature of the relationship between Walsh and Dittmier remains uncertain.

49ers owner Denise Debartolo York refused comment at this time. Bobby Brady, now a successful Nascar racer could not be reached for comment either. Unfortunately, he was in the hospital recovering from injuries sustained when he slammed into the wall during this weekend's Daytona 500 race. Robert Reed, Brady's Pit Crew Chief told the Alternative 49er Zone that Brady's life is now racing. "He hasn't even thought of football in more than 20 years," he said. He added, "Now he probably thinks a quarterback is a refund. If he ever did know anything about how to make football plays, it's gone now."

Bigger, better and more emotional



Ivan Maisel
College Football Report

In a remarkable show of civility, none of the 71,893 fans at Husky Stadium threw so much as a cream pie into the face of Stanford Coach Bill Walsh. The Washington Huskies didn't treat Walsh's team with much respect, dominating their league co-champion 31-14 in the spotlight game of the opening week of the season.

The victory capped an emotional two weeks on the shores of Lake Washington. The Pacific 10 Conference stunned the university with a harsh probation. Longtime coach Don James resigned in protest.

The Washington coaches, players and fans focused their frustration upon Walsh, who last spring thinly veiled some roundhouse remarks at the Huskies for their low graduation rate and other football-factory tendencies.

In the days leading up to the game, James' replacement, Jim Lambright, refused to shelve the emotion of the time in order to play. He wanted his team to use it. Unlike James, Lambright, 51, is given to excitability. On the first drive of the game, he rejected the idea of a 41-yard field-goal attempt in order to convert a fourth-and-1. Washington failed, but Lambright made his point.

The softness of his blue eyes belies the laser-like heat they produce when his goat is gotten.

"We will use Bill's comments to give us an emotional edge where we can," Lambright said before the game. "I'll milk it for every cent I can get."

As a child in San Francisco, Washington senior defensive end Jamal Fountaine idolized Walsh and his San Francisco 49ers.

"I still respect Coach Walsh for all his success," Fountaine says. "I just felt hurt and disappointed that he could make such slanderous remarks about a team I was associated with. I could care less about it now. I'm not playing against his words or what he said in the paper."

James watched from the press box before the game as his former players dropped to one knee and raised their helmets in tribute to him. The accompanying ovation from the fans made it clear James could be elected governor of the Evergreen State, if not Dictator for Life.

The Huskies took that emotion onto the field with them, not always to their benefit. Seven first-half Washington penalties killed drives or infused life into Stanford. The Cardinal even led briefly, 7-3, and trailed only 10-7 at halftime.

In the second half, however, the Huskies' superior speed and quickness simultaneously overtook their emotion and Stanford. Offense or defense, Washington crossed the line of scrimmage at will.



Emotional edge: *Mark Bruener (85) and the Huskies punished Walsh for his comments.*

"They were stronger and quicker than we were," Walsh says. "It's that simple."

He went on to say that the finesse that kept the Cardinal close for a half couldn't sustain it for an entire game. Walsh's sophisticated style can run smack into a brick wall. It happened during his first tenure at Stanford, when his 9-3 team in 1977 lost 49-0 to Southern California. It happened last season, when the 10-3 Cardinal lost at Husky Stadium, 41-7.

Walsh, who wore a fake nose and glasses last Friday from the time he left the team plane until the end of practice at Husky Stadium, says he enjoyed being the target of the fans' tempers.

"I'm sort of an old campaigner," Walsh says. "I've probably been in tougher situations. When you leave Giants Stadium in the Meadowlands after winning, those are the ones you worry about. Leaving (Soldier Field) in Chicago and someone with a megaphone eight feet away is yelling everything about my anatomy and the size of it."

An unseemly picture

No, we haven't read the book, "Under the Tarnished Dome: How Lou Holtz Is a Really Bad Guy and Is Responsible for the Federal Deficit, Hurricane Andrew and The Last Action Hero." But the most surprising thing about the book is Holtz's refusal to defend himself.

Here's a man who launched into a five-minute soliloquy on the circumstances of his headlock on an official during a game against Brigham Young last season. Here's a man who has a quip for every occasion. But he refused to address the book, thus allowing the issues to remain on the agenda.

According to news reports, the book attempts to detail Holtz's involvement in the NCAA violations at Minnesota, his winking at steroid use, his insistence upon using injured players and his mistreatment of his players.

The NCAA looked at Holtz in the Minnesota case and lightly slapped his wrist. He can use that as his defense from now until forever.

The rest of the charges, taken as a whole, paint an unseemly picture. We tend to give Holtz the benefit of the doubt, if only because he has never been successful at hiding his flaws. He's incapable of it.

The Rev. E. William Beauchamp, the Notre Dame executive vice president who oversees the athletic department, says the charges are the complaints of a small, disgruntled minority. When people quoted in the book recanted, the university P.R. machine faxed their recantations to media around the country. Beauchamp denied the premise of the book, dismissing it without raising his voice.

Notre Dame football attracts controversy because its service, lip and otherwise, toward doing things the right way regularly collides with its self-serving attitude toward winning. The Irish differ from others only in that others, when it comes to doing right, rarely get past lip service. If you don't believe me, check out graduation rates.

Dim outlook

Look between the lines of the NCAA's resolution of the eligibility question of three Washington players and you could read an unhappy ending for Texas A&M. The NCAA ruled that Huskies tailback Beno Bryant and flanker Joe Kralik would have to miss the Stanford game and make restitution for the excess benefits they received. Defensive lineman D'Marco Farr would not, once he repaid $20 he received above his scholarship.

The case is similar to Texas A&M in that Bryant and Kralik received money or benefits above the going rate for the work they performed. That's where the similarity ends and the bad news for the Aggies begins.

"The (Pacific 10) conference found no evidence that any of the young men intended to obtain benefits in violation of NCAA rules," NCAA Director of Eligibility Janet Justus says. "Moreover, unlike an organized work 'scam,' in which student-athletes knowingly violate legislation and do not perform any work or perform little work, the work performed by these young men was bona fide and actually performed."

Compare that with the Texas A&M case, in which seven Aggies did not perform work for which booster Warren Gilbert paid them out of federal funds. Not good.

Extra points

Favorite Husky Stadium T-shirt: "Pac-9 — If You Can't Beat 'Em, Disqualify 'Em." . . . Tulane's 31-17 loss to Alabama was impressive and not just because the Green Wave scored so much against last season's defensive (and national) champion. Tulane hadn't scored against the Crimson Tide since 1964. They had played only three times but a generation is a generation. . . . Iowa State scored five touchdowns of at least 40 yards in its surprising 54-10 victory against Northern Illinois. Husky senior LeShon Johnson, the No. 2 returning rusher in Division I-A, rushed for only 102 yards. But, he had a 77-yard touchdown called back because of holding. ◆

Ivan Maisel covers college football for the Dallas Morning News.

RECRUITING WATCH

By JEFF DUVA

Last season featured an abundance of quarterback talent. In fact, more than 20 quarterbacks from California signed Division-I scholarships. This season, the state and the country lack shear numbers at quarterback.

However, there is a place many are calling U.S. Central for 1993. Louisiana is home to three top quarterback prospects, all of whom made Blue Chip Illustrated's 1993 Dream Team. Here's a look at the position:

Josh Booty, 6 feet 3, 200 pounds, 4.8-second 40-yard dash, Shreveport (La.) Evangel. Terry Bradshaw, Joe Ferguson and Stan Humphries hail from Shreveport, and Evangel Coach Dennis Dunn says Booty is ahead of all three at this stage of his development. Booty is 600 yards short of the national passing record with 8,646 yards and 83 TDs. If baseball doesn't grab him, Texas, Texas A&M, Louisiana State, Stanford and Penn State lead the race for his services.

Ryan Clement, 6-2, 200, 4.65, Denver Mullen. Clement has been on recruiting coordinators' lists since his freshman season. He has passed for 7,403 yards and 68 TDs, completing 417 of 600 passes (69.5 percent). He is interested in Stanford, Texas, Miami, Notre Dame, Tennessee, Colorado and Pitt, among other schools.

Peyton Manning, 6-5, 200, 4.8, New Orleans Newman. The son of former Mississippi and New Orleans Saints great Archie Manning, he is fast making a name for himself after passing for 2,432 yards and 30 TDs as a junior. Although he has pushed recruiting into the background and is undecided on his college choices, he did visit Florida, Florida State, Texas A&M and Texas this summer. He also attended the Stanford summer football camp, and you can't rule out Ole Miss.

Scott Mutryn, 6-4, 205, 4.7, Cleveland St. Ignatius. In his first full season as the starting quarterback, Mutryn led St. Ignatius to the Ohio state championship. He passed for 2,019 yards and 23 TDs during a 15-0 season. Mutryn has interest in Florida, Penn State, Boston College, Miami, Virginia, Wisconsin and UCLA.

Chuckie Parquet, 6-1, 170, 4.5, Marrero (La.) Shaw. Parquet, who has the makeup and skills of an option quarterback, threw for more than 1,500 yards and 12 TDs in 1992 and gained more than 500 yards while scoring 10 TDs on the ground. Syracuse would love to have him, as would North Carolina, Notre Dame, Arkansas, Pittsburgh and Maryland.

Anthony Wright, 6-2, 185, 4.6, Vancebora (N.C.) West Craven. Wright threw for 1,640 yards and 17 TDs last season and gained 430 yards on the ground. He led his team to a 30-29 opening-game victory last week and scored the winning TD. It's a dead heat among North Carolina, North Carolina State, East Caroline, Georgia Tech and UCLA. ◆

For updates on the TSN College Football Recruiting Watch by Blue Chip Illustrated's Jeff Duva, call 1-900-860-4400; 95 cents per minute. Callers under 18 must have permission. The service is accessible from touchtone and rotary phones.

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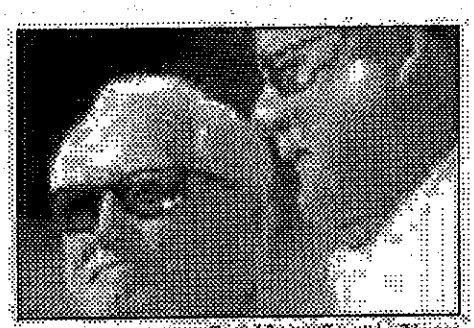
Posted at 08:08 p.m. PDT; Thursday, September 9, 1999

Heirs to Bill Walsh system keep winning in coaching family tree

by Les Carpenter
Seattle Times staff reporter



Rod Mar / Seattle Times

Bill Walsh can see much of himself in Seahawk Coach Mike Holmgren, one of 13 coaches in the NFL who base their philosophies on "The System" of the former 49er coach.

SANTA CLARA, Calif. -- Connections are everywhere now. You can see them, zagging from Bill Walsh to all around the NFL. Men hoisting Super Bowl trophies. Men spouting change. They are members of the loyal army, preaching the word of the "49er Way" and this thing known as the "West Coast offense."

Only they say it while dressed in Seahawk blue and Carolina silver, and they never actually call this the "49er Way" or the West Coast offense. It is merely "The System."

But it is Bill Walsh's system. And because of it, the phone never stops ringing in the Niner offices. "He's become the spokesman for the league," the team's publicity man murmurs.

"The System" is very much alive.

Walk now into the house that Walsh built, through the doors of the team complex erected before the team's third Super Bowl title. Go past the 120-seat theater, up the swirling staircase and down the corridors of football power. Step to the right, under the doorway and into the giant office with floor-to-ceiling windows, a sweeping view of the Diablo Mountains and, off to the side, the master's private washroom.

Come in, Bill Walsh has a story to tell.

The night before, in the hour before an exhibition game between the Seahawks and the Niners, Walsh had been sitting in the press box, watching the pregame warmups, when he was struck by an amazing irony.

The teams on the field were doing exactly the same thing.

It was like watching a mirror image of the other. And Walsh laughed, because these were his men on the field below him. Mike Holmgren and Steve Mariucci. Two more disciples clutching the holy book of the "49er Way," running the very practice Walsh himself designed some 20 years before.

West Coast offense

The West Coast offense is a pass-oriented system that relies on a series of short passes that can be turned into long runs. Perfected by former 49er Coach Bill Walsh, the offense requires the receiver to be in mid-stride and thus able to outrun defenders. Since the passes are shorter and routes crisper than in other systems, the scheme, if run well, ensures a far greater success of completing passes.

They do it his way, just like the other 13 current head coaches in the NFL who also hail from "The System."

"When I left here, George Seifert kept everything identical," Walsh says. "I look at our practices now, and they're identical to what we did before. I would have revamped or changed things a little, but ... "

His words trail off because there's nothing else to say. The point is clear: His blueprint is the most popular method in a league short on good ideas. It has won the past three Super Bowls and four of the past five. What could you possibly change?

Look at the men who have been captured by his spell. The men like Holmgren, the Seahawk coach, who took Green Bay to the Super Bowl in consecutive seasons. The men like Mike Shanahan of the Denver Broncos, winner of the past two Super Bowls.

Walsh has another story. He thinks this is funny, too. It's about the time Shanahan showed a printed copy of a lecture he had been giving to a 49er employee. The employee looked at the words and said, "Wait a minute," then rifled through his desk before pulling out an old speech given by Walsh.

The two were the same.

"It doesn't surprise me," Walsh says. "I've gotten past that. These things you take pride in."

There are lots of these tales. Walsh cherishes his legacy

grown out of control, and he wants to remind you he is the mastermind of the great 49er system -- the vaunted West Coast offense -- just in case you might have forgotten. His detractors say this is his worst fault -- his ego. Others shrug. They insist it is just part of the package that comes with the greatest football coach of the end of the century.

If Walsh hears the criticism, he doesn't seem to notice. He just pushes on. The 49ers are in the midst of chaos in their ownership, the salary cap has run out of control in the time after he left the organization. There is a growing sense that, after two decades, the San Francisco dynasty is starting to crumble. He has been brought back to repair the damage.

Perhaps he is the right man for the job. After all, half the league is now doing the same thing Walsh did here 20 years ago. All around the NFL, they are building and rebuilding in the 49er image.

"Mike Holmgren is probably closest to my system of any of my guys," says Walsh, leaning back in his chair. "Our intensity, our personalities are really very similar. Mike is extremely intelligent. I actually wanted to hire another person over him (as quarterbacks coach in 1986), but when we went through the interview process, he was clearly the man we wanted. Then when (offensive coordinator) Denny Green left in the middle of the season, Mike took over his role, too.

"He's a lot like me in that he has humor along with a hard-hitting attitude. But the reason people follow Mike is that he's got a good football mind. He's a teacher who's not real abrasive."

And this has been the key to the Walsh system, to teach the other coaches. He controlled his teams with ironclad rules, but he still gave his assistants tremendous leeway. He let them make decisions. He asked for their input. There is a fine line between fostering a respectful relationship and allowing assistants too much freedom. Somehow, Walsh has managed it well.

"Bill knows how to help people, he knows how to allow them responsibility," says former Raider Coach Mike White, one of Walsh's closest friends. "The people around him have a lot that has been put in their hands. A guy like (Vince) Lombardi was always cold to his assistants. He never allowed them freedom."

Here they are, the men of Walsh: Holmgren, Shanahan, Seifert, Mariucci, Green, Tony Dungy, Bruce Coslett, Ray Rhodes, Brian Billick, Jon Gruden, Pete Carroll, Jeff Fisher and Andy Reid.

Those are just the descendants who are now head coaches in

the NFL.

Yet even as the coaching tree blossoms behind Walsh, there remains a distance between him and the men he has Shanahan is quick to say he is a product of many different influences, not just San Francisco's. Holmgren may have his players warm up in a manner that is very similar to the way Walsh had his warm up with the Niners, but Holmgren makes it clear he has designed his own practice system.

Holmgren won't even use the words "West Coast" to describe his offense. Instead, he told the team's publicity department to come up with a new name to reflect the different twists he has installed. Officially, the Seahawks have been calling Holmgren's version "The Hawk Offense."

"Of course they want their own offense," Walsh says. "I don't blame them a bit. Everybody wants to create their own offense."

They run it all by his rules, though.

Oh yes, the Bill Walsh rules:

* Head coaches must have complete control.

* Everybody must be loyal.

* Never drink alcohol when negotiating with agents.

The list goes on and on and on.

There's a solution for every situation. A role for every job. A plan for every moment of the day.

He gave it all to the 49ers as a rookie head coach in 1979, introduced it at a meeting where he stood before the team and said, "I'll be honest. We'll do it my way."

Three years later, when San Francisco had gone from being one of the worst teams in the league to Super Bowl contenders, the word started to live. Suddenly, Walsh's system was becoming in vogue. All over the league, teams began hiring his prized assistants, handing them millions of dollars and authority all in hopes of creating a little San Francisco in places like Green Bay and Minnesota. The descendants were every place. And they were all running the same West Coast offense.

So what if "The System" was developed out of a desperation to survive in the early days.

"We had a good offensive line, but we didn't have a running back," says former Niner Randy Cross, now a CBS broadcaster. "We had to emulate the running offense. Hence,

the dinks and the dunks (from the quarterback)."

Hence, the West Coast offense.

Fact is, nobody has ever stopped it.

All of this desire to be the best because his heart was once broken when the Cincinnati Bengals passed over Walsh for its head coaching job in 1978. He had been a loyal assistant to team founder Paul Brown for seven years, and when Brown retired, the Bengals gave his job to a man named Bill Johnson. Heck, Johnson didn't even last two years as the Bengal coach.

Don't think Walsh has ever forgotten.

"It sticks in his craw," Cross says.

So when the chance finally came with the 49ers, Walsh was ready.

"The amazing thing to me is how he grew in the job in San Francisco," White says. "He grew on his own instincts and preparation and his own reactions to situations. After a while, it just became a blueprint for success."

You must remember, too, that the blueprint isn't all Walsh's. For there are also the men who made Walsh himself. The men like Paul Brown and Sid Gillman at San Diego and Sonny Ralston at Stanford. But the person who might have had the most impact, the man who might have done more to send the Walsh legacy spiraling through the NFL was Walsh's college coach at San Jose State.

Bob Bronzan was a man of lists, a man who had a plan for every moment of the day. And his young quarterback, fresh from San Mateo Community College, absorbed everything.

"He had an amazing attention to detail," Walsh says. "He had a lot to do with the way I organize things now."

And yet Walsh's own insistence on detail is legendary. Upon hiring Bobb McKittrick as his offensive line coach, he made McKittrick produce a list of some 30 different blocking techniques he would use.

"He has an unyielding attention to detail," White says, sounding an awful lot like Walsh talking about Bronzan. "It's just amazing."

Recently, Walsh decided to put this all on paper. He sat down and wrote a 550-page book of all his philosophies called "Finding the Winning Edge." He is not completely satisfied with the book. He fears he rushed it, and he knows it will never make much money. But that wasn't really the point.

"I knew I needed to do my work," he says. "There hasn't been a good football book that just explains how to win. I wanted to do one. I wanted to get my ideas out there."

When the book hit the shelves last year, current Charger Coach Mike Riley, then at Oregon State, bought a copy, read the chapters on practices, photocopied the pages and installed the entire routine in his practices with the Beavers.

Walsh would be proud.

There is a knock at the door. A secretary bursts in clutching a white 49er jersey. Walsh has to leave to attend a rally for team employees. Loyalty. Everybody must show loyalty. He is going to make every person who works at the house he built wear a team jersey on the Fridays before games. Today he will go first.

As he starts to pull on his shirt, he is asked if he believes his legacy can last forever in the NFL. He quickly shakes his head.

"Oh no," he says. "Everything runs its course. Someday so will this."

But for now, the man who is the mentor to half of the NFL takes one last look at the Diablo Mountains before heading toward the rally. A crowd is gathering in the theater, each person wearing a 49er jersey.

They are calling for Bill Walsh. Yes, they are.

They are calling, just like everybody else.

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BRANCHING OUT

Bill Walsh planted the seeds of his 49ers offense with all of his assistants, and as they rise to coaching's highest levels, they're taking what he taught them and making it even better

By CHRIS MORTENSEN

Would John Elway's legend be different today had he played in Joe Montana's shoes during the 1980s? Or — more specifically — would it be different had he played in Bill Walsh's offensive scheme?

We're about to find out.

Elway opens his 11th NFL season with new Coach Wade Phillips and new offensive coordinator Jim Fassel, who once recruited Elway from Granada Hills (Calif.) High to play at Stanford under Rod Dowhower, a former offensive assistant to Walsh.

Perhaps it is fitting that Walsh, who is in the second year of his second stint at Stanford, was inducted into the Pro Football Hall of Fame this summer. His legacy is growing in the NFL, as several former assistants, and some of their associates, continue to branch out into the league as head coaches or offensive coordinators.

"It really is gratifying," the former 49ers coach says. "I've reached a certain point in my life where it has become more important than anything else, how you impact lives and influence people. Professionally, people have advanced and reached the highest levels.

"There always has been a sense of training them, indoctrinating them and giving them an example of a successful operation. . . . being colleagues and almost like brothers to some of these guys. I'm excited by what I'm seeing."

Yet there is a growing sensitivity about what it takes — or who it takes — to run the Walsh offense.

Montana goes down with the 49ers, Steve Young steps in with success. Young goes down, Steve Bono does the job. And when Young and Bono went down this preseason, in came Elvis Grbac, the 49ers' eighth-round draft pick from Michigan, who stepped in and looked good running it in a preseason game against the Broncos.

"I think it's pretty easy for a quarterback to play in it. . . . it's a very easy system to run," Montana says.

The system is short and to the point.

"With no secrets," Walsh adds.

It was designed that way with a purpose.

Walsh authored his first playbook as an offensive assistant with the Cincinnati Bengals from 1968 through '75 . He had borrowed from here and there, his influences ranging from Sid Gillman to John Ralston to Dick Vermeil to Bob Bronzan.

But Walsh had this problem with the Bengals. His name was Virgil Carter, and he was the team's quarterback.

"Virgil was a great competitor," Walsh says with a pause. But . . . "He was very limited."

Walsh had to develop a short, efficient passing game that would allow Carter to operate and get the most out of the few assets the Bengals had; in this case, they were tight ends Bob Trumpy and Bruce Coslet. As Paul Brown assembled more talent, the system developed under Walsh.

Ken Anderson, a little-known quarterback from Augustana (Ill.), became a three-time Pro Bowl player with one of the highest completion rates (59.3 percent) in history.

"We also had Isaac Curtis come in as a receiver," Walsh says, "and as we got greater players, the system really allowed us to take advantage of their talents."

When Walsh took over in San Francisco in 1979, he introduced the system there. Some of those players, such as Montana and Jerry Rice, eventually took the system to its ultimate level. The rest of the story is on their ring fingers.

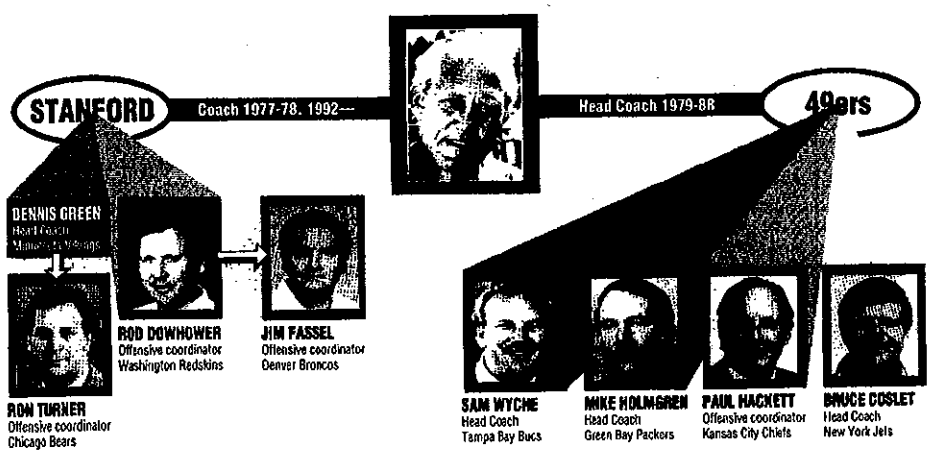
The basic scheme has split backs, occasionally in motion. Ball control, but often through crisp, precision passes. Short dropbacks by the quarterback. Quick release. Nice touch. Timed routes. Keep moving. Master the clock.

"Unlike some of the fad offenses, like the run-and-shoot, it's a fully dimensional style that deals with weather conditions like the wind and rain, the score and the clock," Walsh says.

Multiple receivers will take to the same zone. Instead of a 4-yard run on first down, you'll see a 4-yard pass. Then a 6-yarder for a first down. A 6-yarder. A handoff. A 10-yarder. Then — boom — touchdown. Precision and execution is a Walsh trademark.

"The basis isn't always throwing a ball 10 to 15 to 20 yards downfield," Montana says. "Sometimes you have to throw it underneath. People know what this attack is. They know we flood zones. They know we have three, a lot of times four receivers in the main pattern, so we have a lot of options."

Its magic seems evident. Yet the sensitivity among the Walsh disciples is that their success is not necessarily a clone. While all of the



BILL WALSH'S LEGACY

At left are the coaches who have adopted the philosophy of the 49ers' controlled-passing offense. Rod Dowhower, Sam Wyche, Mike Holmgren, Paul Hackett and Bruce Coslet learned the system as assistants under Bill Walsh at Stanford or San Francisco. Jim Fassel studied the offense as an assistant under Dowhower at Stanford in 1979, and Ron Turner became acquainted with it as an assistant under Dennis Green at Northwestern and Stanford. Green learned the system as an assistant under Walsh at Stanford and San Francisco, but he decided not to implement it with the Vikings.

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JEFF FOSNES

Just say no: *Green decided not to use the Walsh-49ers system at Minnesota.*

Bucking the trend

When it came time for Vikings Coach Dennis Green to build an offense last season, everybody expected him, as a longtime understudy to Bill Walsh, to look to the Walsh system.

But Green's homework in 1992 told him to look East, borrowing instead from then-Redskins coach Joe Gibbs. Green, a first-year coach, hired Redskins assistant Jack Burns to implement the one-back offense at Minnesota.

"By the time I got here, I knew that two other teams in the division (the Packers and Buccaneers) were going to (use Walsh's system)," Green says. "All that would do is make it easier for teams to prepare for us, if we had gone to it. I didn't want that."

And the preparations would have been even easier this season as the Bears adapt the Walsh system to fit their personnel. That leaves the Vikings and the Lions, who use the one-back with some variations of the run-and-shoot, as the only NFC Central teams who don't use some adaptation of the Walsh system.

Green does have a new quarterback in Jim McMahon, who had one year of experience with the one-back offense under coach Dan Henning at San Diego in 1989. Henning is now the offensive coordinator in Detroit.

"Jim will execute any offense given to him," says Green, one of several coaches who don't put too much emphasis on schemes.

"Personnel, organization, attention to detail, discipline — those are the things that win in this league," he says. "And when I think of Bill Walsh, those are the qualities I remember most. Those are the things I learned."

He learned well. Green used all of those things last season when he took the Vikings to the division title. ◆

—CHRIS MORTENSEN

coaches will pay homage to Walsh, each clearly has sought, or is seeking, his own identity.

"Someone might look at it like a big, beautiful tree. And the wind blows, the leaves fall and new seeds are planted," Fassel says. "We may all be from the same tree, but we have different branches. Really, we have the same roots, like all kids have the same parents, but they're all different."

Fashioning the peg to fit the hole

Fassel (pronounced "fossil") has an interesting challenge. For all of Elway's legendary accomplishments, primarily in the come-from-behind category, he also is a quarterback haunted by three Super Bowl losses and mediocre career passing statistics, which pale in comparison to Montana's.

"The one thing I don't want John thinking is that he's being compared to Joe Montana," Fassel says. "John is a great quarterback in his own right. He has established himself in this league."

For example, Elway's career passing completion percentage is 54.7, but Montana's is 63.7, the best in NFL history. Elway has a touchdown-interception ratio of 158 to 157, while Montana's is 244 to 123. Elway's career quarterback rating is 73.8; Montana's is 93.5. Montana has won four Super Bowls, Elway none.

That said, Fassel freely admits that he is looking to improve Elway's efficiency to a more Montana-like level.

"John and I have talked, and we've set some standards to raise his numbers," Fassel says. "He's never completed 60 percent of his passes in a season. I'd like to see him complete 60 to 63 percent. Maybe that's a little high but I know what John can do. Maybe it won't happen week in, week out right away, but when the season's over, those are the numbers I hope we're looking at."

There has been the suggestion that Fassel will be trying to fit a round peg into a square hole. Some say Elway's powerful arm isn't suited for short pass routes, but Fassel points to Elway's having run this system at Stanford.

"The rap on John has been that he cannot throw the touch pass, lay off and do certain things of that nature," Fassel says. "And he can. John did it very successfully in college. He is probably one of the most well-rounded quarterbacks in the NFL. He can do everything, in my opinion."

Others argue that Elway is at his best when he is unbridled, that Fassel might not be able to harness him with such a disciplined scheme.

"John is a tremendous competitor with good competitive instincts, and we would never want to take that away," Fassel says. "John wants to operate within the framework of the offense. But there are times when things don't go according to plan, and John can rely on instincts and talent. John can make special plays. That'll never change."

One twist is that Denver's offense, unlike Walsh's original blueprint, allows for shotgun passing with four receivers, particularly on third down. Former Broncos coach Dan Reeves saw the shotgun as an ideal weapon for Elway.

Elway is happy with the switch in offensive schemes and coaches. His reunion with Fassel has invigorated Elway.

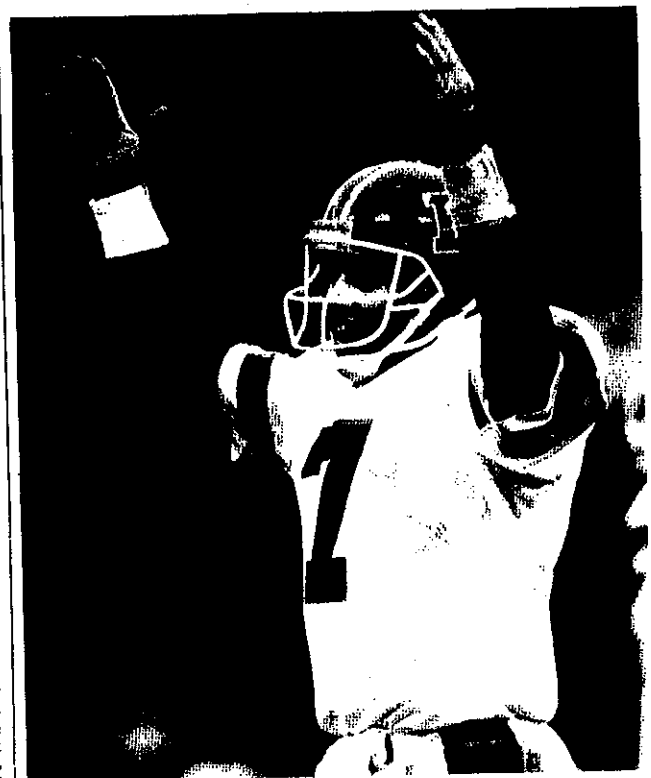
"He's got a great football mind," Elway says. "I think it's going to open things up, make it fun again."

Elway welcomes the renewed attention to detail, which he lost when Reeves fired quarterbacks coach Mike Shanahan after the '91 season. Fassel has broken down the basics of quarterbacking for Elway.

"Jim was always a technique-oriented guy, which kept me in line," Elway says. "I'm looking forward to getting back to some of those basic things."

Phillips likes what he sees. He also believes Elway has gotten a bad rap.

"There were certain things about John that I knew weren't true — whether he could throw it to the swing guy, touch passes and all that stuff, and whether he could even throw it to tight ends," Phillips says. "The



JOHN RUNTZ

The challenge: *Elway's coaches are hoping the new offensive system will improve the quarterback's efficiency and, at the same time, return the Broncos to the Super Bowl.*



Who it takes: *Walsh students are proving you don't need Rice to make this system work.*

> "One of the biggest misconceptions is that everybody has taken a blueprint of the same offense, and that's it. That's not it. We've adapted a philosophy."
>
> —Jim Fassel, Denver offensive coordinator

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fact is, we'd just never done it before. We have that stuff now, and we're practicing it, and the more we practice it, the better he gets, just like anybody else would. And people are talking about John, just like we've always talked about him: 'Wow, did you see that throw?' "

Fassel, 43, knows he doesn't have Jerry Rice as a wide receiver. He doesn't even have John Taylor. Brent Jones isn't his tight end. And there's not a youthful Roger Craig or even a complete fullback such as Tom Rathman. Then again, like some of the other Walsh pupils, Fassel says he's not trying to force the scheme on his personnel.

"One of the biggest misconceptions, especially now with its popularity, is that everybody has taken a blueprint of the same offense, and that's it," Fassel says. "That's not it. We've adapted a philosophy. We didn't just take a playbook and run off copies. One of the basics of good coaching is that you must adapt to your own personnel. You customize the offense. That's what we've done."

What Fassel has is a corps of up-and-coming receivers — Arthur Marshall, who showed promise last year as a rookie; Derek Russell, a fourth-rounder in '91; and Cedric Tillman, an 11th-rounder in '92. And, the team is guardedly excited about rookie Tony Kimbrough. Tight end Shannon Sharpe also will be a weapon. But the critical element will be Elway's willingness to change to more of a disciplined Montana mode. That job belongs to Fassel.

"The biggest (similarity between Walsh's system and Denver's adaptation) probably is the training of the quarterback," Fassel says. "It's a ball-control passing game. You take a profit. The defense is going to defend certain things. As a quarterback, you will look downfield and see what we have and take it. It's progressive, routes are called and, based on defensive coverages, a quarterback must go through (the alternatives) quickly.

"The detail and precision necessary to play quarterback, Bill Walsh took it to a higher level. Detail is exactly what we're going to do. He prepared his quarterbacks in this fashion and that's what we've learned and carried on."

The key men for Elway probably will be running back Rod Bernstine, the free-agent signee from the Chargers, and rookie Glyn Milburn, a second-round pick from Stanford who ran this offense under Walsh last season and could get into the lineup as a slot receiver. Bernstine is a terrific talent who has one major drawback — he seldom has had a healthy season, despite his size (6 feet 3, 238 pounds.)

The Broncos hope that the change in offensive schemes will keep Bernstine in the lineup, by taking advantage of his considerable receiving skills (he is a former All-America tight end at Texas A&M). In theory, Bernstine will be tackled more often by 190-pound defensive backs rather than lay twisted among 290-pound linemen.

"This is not a line 'em up, run, smash-mouth offense," Fassel says. "Rod is an all-purpose back and this is an offense that needs all-purpose people. You can't just have specialized people. Bernstine can pass block, he can run pass routes, he can catch — if you can't catch, you're a dinosaur in this offense. Because he can catch the ball, you hope to get him isolated on outside people. At the same time, it would be foolish not to think that Rod won't be sent up the middle because this scheme calls for that occasionally, too."

The Broncos also have worked overtime to address their offensive-line weaknesses. This offseason, they signed two free-agent blockers: Minnesota guard Brian Habib and Houston left tackle Don Maggs. But Maggs, who was the key acquisition, ruptured a disk in his back in the weight room and needed surgery that will sideline him half the season.

In a surprising move last week, the Broncos added All-Pro left tackle Gary Zimmerman to the line. In return, the Vikings got first- and sixth-round draft picks in '94 and a second-round pick in '95. Zimmerman's freight came with a salary demand in excess of $2 million. Left guard Doug Widell was moved to Green Bay, leaving a spot open for Maggs' projected return at midseason. In fact, this recent splurge suggests that the Broncos want to win now. And if they don't? Some wonder if the club will have enough patience to let the system take hold.

"I think (Elway) has to show results with the system pretty quick," Walsh says. "That's the problem with something like this that took years to hone. Some coaches, or owners, may not have the patience to work things out. If it doesn't work, there will be pressure to (change) it."

Running toward the light

For the Chicago Bears, it feels like a surrender. Former coach Mike Ditka was sarcastic last season about the Walsh trends, especially within the NFC Central, which he dominated for most of the '80s. The Bears played offense straight ahead. No finesse. Or so we thought.

It is a new era for the Bears with new Coach Dave Wannstedt and new offensive coordinator Ron Turner, most recently the coach at San Jose State, in the heart of Walsh country. Turner worked under a former Walsh assistant, Vikings Coach Dennis Green, at Stanford and at Northwestern.

Converting to a 49ers-like scheme makes sense for the Bears, given their personnel. Quarterback Jim Harbaugh certainly is more skilled than Virgil Carter, who was an ex-Bear before he was an ex-Bengal. He is an accurate passer who has performed well in the clutch — sort of a cut-rate Montana.

"I have watched a lot of film of Joe Montana and Steve Young," Harbaugh says. "And a lot of things (the 49ers) are doing are things we are doing. There are differences and variations in what we do. But it is a similar package. So we look at a lot of their films, check their footwork and see what kind of reads they make and what kind of tempo they run their offense at."

Harbaugh clearly understands that his practice habits will contribute to his success or failure.

"When you look over the past 10 years and see what the best offenses have been, the 49ers are awfully tough to stop because they execute so well," he says.

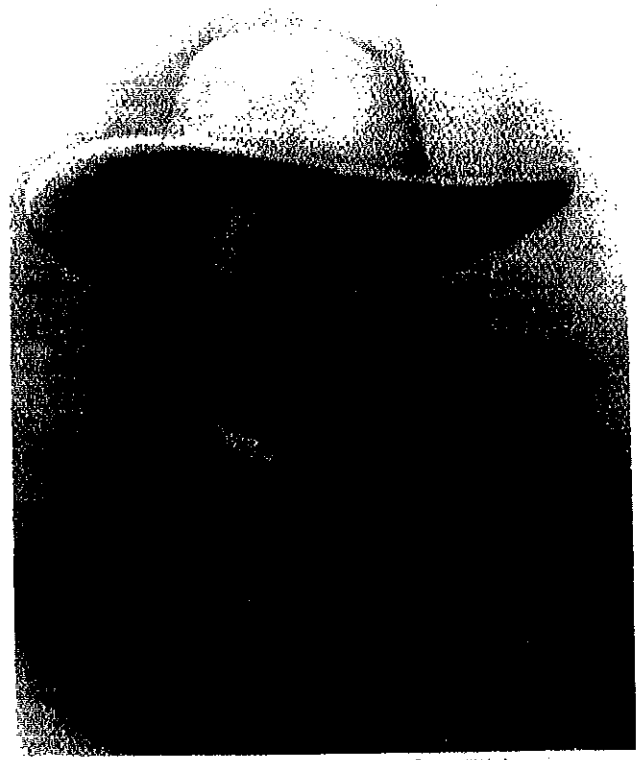
Exactly.

"The key is detail, how to orchestrate practice to get the most out of it," Walsh says. "So much is detail, discipline, execution. That's the key."

The quarterback, Turner agrees, is *the* key. Harbaugh was an unrestricted free agent, but Wannstedt and Turner evaluated his ability in time to assure management that he was their man.

"You need a guy who has quick feet and a quick release," Turner says. "He's got to be accurate and give the guy a chance to make yards after the catch. Jim has that type of ability."

It should come as no surprise that the Bears also will adapt some of the Cowboys' system; no surprise because of Wannstedt's roots and because Cowboys offensive co-



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Putting a stop to it

No offense is indefensible. Or so the theory goes. Cardinals defensive coordinator Fritz Shurmur, who spent nine seasons with the Rams drawing up ideas against the 49ers, has had some success in stopping Bill Walsh's scheme.

Last season the Cardinals defeated the 49ers, 24-14. It was the second of two 49ers regular-season losses and it was the 49ers' lowest offensive output of the year. In 1991, Shurmur's defense held the 49ers to one of their smallest margins of victory in a 14-10 Cardinals loss.

"The main thing, I believe, is that you have to be unpredictable on defense," Shurmur says. "You have to give the quarterback as many different reads as it takes. Make him work overtime."

Shurmur was one of the first coaches to open games against the 49ers with extra defensive backs and linebackers on the field. Although the 49ers inevitably would break loose in one of the two annual meetings,



Hall: *Shurmur has shut down the 49ers.*

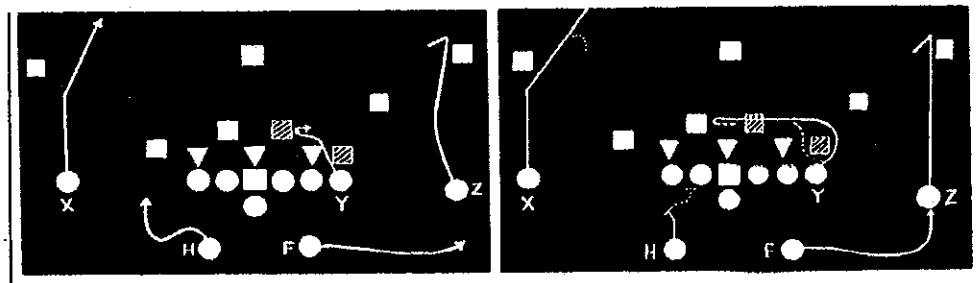
Shurmur's Rams held them to point totals as low as 13 ('86), 16 ('88) and 12 ('89).

"Well, there were a lot of times where you just couldn't stop them," Shurmur says. "I mean, when you're looking at Joe Montana and Jerry Rice, John Taylor ... and now Steve Young, it's just impossible. You just hope to slow them down."

The Saints have done a pretty good job, too. In their six games against the 49ers since 1990, the Saints have held them to an average of 16.8 points per game (101 points overall).

Some clubs will double-team both receivers, Rice and Taylor. They make Brent Jones and Tom Rathman beat you. When the 49ers' corps of running backs was in transition, defenses ignored the running game. But now that Rickey Watters has become a rushing threat, particularly outside, cornerbacks are forced to play more honestly. ◆

—Chris Mortensen



The Broncos refer to this play as a "Z In" (left). In the Chiefs' playbook, it's called a "Z Hook" (right). By any name, it is a base play in the 49ers-style controlled passing game, which suddenly is in vogue in the NFL. The progression for this play is: Z to F to Y. That means the quarterback first looks for the flanker (Z), who runs a turn-in or hook route. If he is covered, the quarterback looks for the fullback (F) flaring out to the right. If he is covered, the quarterback looks for the tight end (Y), who runs a short route over the middle.

ordinator Norv Turner is Ron's brother.

"It's a combination of what the 49ers have done over the years with all the formations, some of the protections and the timing on the routes," Turner says. "And there is a mix of what Dallas has done the last couple of years."

The running game and the blocking scheme might be the most interesting mix. Wannstedt was able to bring Cowboys line coach Tony Wise with him to Chicago. Wise is from the school of zone blocking, which is more physical than the Bears' old scheme without a lot of finesse techniques. In fact, Harbaugh has suggested that the Bears will be more physical under this system than they were under the one devised by former offensive coordinator Greg Landry. The linemen blow off the ball, take a "zone" and the back gets in behind them to pick a hole.

"Run to daylight," Wannstedt says. "It's not a gimmick offense, not a lot of misdirection."

The problem for the Bears is that running back Neal Anderson's legs don't move as they once did. Certainly, not like Emmitt Smith's or a young Roger Craig's.

But the Bears do have another back to the Walsh system: Craig Heyward, one of the most gifted (not to mention one of the biggest) fullbacks in NFL history. Heyward can run, block and catch, and he may have an even greater role in the Bears' offense than does Tom Rathman with the 49ers'.

"One ingredient to this offense is a fullback who can block and who can run," Walsh says. "If the fullback isn't that type, I would have trouble accepting that it's the same (system)."

The Bears probably will have the patience to allow the system to take hold. It figures to take time for a rookie wide receiver such as Curtis Conway, the team's speedy No. 1 pick out of Southern California, to adapt. But when he does adapt, the Bears hope they can get the same results the 49ers do with Rice and Taylor, who often turn short receptions into long gainers.

For now, the Bears don't figure to contend in the NFC Central with the Vikings, Lions and Packers. But Wannstedt signed a five-year contract. And it wasn't too long ago that his first season in the NFL as the Cowboys' defensive coordinator ended with a 1-15 record. He knows that anything can happen in five years, or even four. Just look at the rise of the Cowboys and the fall of the Bears.

It was the Packers that Ditka had problems with during that fall. They defeated the Bears, 17-3, at Soldier Field last November as they gave the Walsh system probably what has been its biggest boost outside of northern California. Former Walsh assistant Mike Holmgren was in his first season as coach and the Packers finished a surprising 9-7 with personnel that was considered below average.

Brett Favre went from a suspect quarterback to a Pro Bowl quarterback. Sterling Sharpe set the single-season record for receptions by a wide receiver. Jackie Harris is now on everybody's "Who's Who" of tight ends. On the other hand, Holmgren didn't have a Rathman or a Craig.

"We're as close to what the 49ers do as anyone but we definitely have different personnel," Holmgren says. "And things just sort of naturally evolved that you're always changing a little bit. From the time I joined the 49ers in '86 to now, the philosophy is the same. It's a progression-type system. I've always taught the quarterbacks the same way. But if you really looked from up above, you would see a lot of different things and that's because of the personnel."

Holmgren's practices have particularly brought home a point. Clearly, here, it is similar to what Walsh achieved in San Francisco.

"They are not physical practices," Favre says. "But they're very intense. Coach doesn't allow much nonsense. He wants us paying attention to detail. Executing the offense. It's a very disciplined practice."



Mixing things up a bit: *The Bears think Harbaugh and their blend of the Walsh and Cowboys systems will be a perfect fit.*

Doubting Thomases

Of course, there are those in the league who simply scoff at the idea that the Walsh scheme is some work of art.

"To me, it's all a fad," Lions offensive coordinator Dan Henning says. "I don't look for schemes, offensively. I look to watch and see if it's being coached well. Are they utilizing what they have? Are they attacking well? Are they judicious with the football? Are they a turnover team? And, generally, if that type of offense gets tied to a good defense, they're going to win.

"The beauty of Bill Walsh, to me, is the same as the beauty of Bill Parcells, on the opposite side of the ball. They have a knack, a tremendous knack, of picking personnel. Cold personnel that fits what they've done."

That could be one reason why first-year Redskins Coach Richie Petitbon is allowing Dowhower to introduce Walsh elements to the offense. That brings the number of NFL teams using all or part of the system to eight, when you include the Buccaneers and Jets. Bucs Coach Sam Wyche and Jets Coach Bruce Coslett played for Walsh at Cincinnati and coached with him at San Francisco.

The Redskins' one-back offense under Joe Gibbs was most effective when the team had big backs such as John Riggins and Gerald Riggs. Their biggest back now is Ernest Byner at 5-10, 218 pounds. But the other four backs are Brian Mitchell (5-9, 164), Ricky Ervins (5-7, 200), Robert Green (5-8, 207) and rookie Reggie Brooks (5-8, 205).

The one-back offense won't be abandoned. Petitbon is looking for the best of both worlds and more unpredictability.

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"I think even if Joe had come back, we might have tried some of this," quarterback Mark Rypien says. "It seemed pretty obvious that we had some tendencies on offense that teams were on to. We won't be so predictable this year."

Rypien lost 12 to 13 pounds to get accustomed to the quicker drops in the passing scheme. He has adapted better than expected and has shown a much better touch in the short game.

"I'm excited about it," Rypien says. "I think it will give me a chance to show that I'm capable of doing some things that people kind of doubted."

A believer.

Under the General's command

Perhaps one of the most unpublicized aspects of Joe Montana's success as a quarterback is his discipline. Friends cannot get him out for a causal bite or for a drink during the football season. When he goes home, he studies. He watches film. He goes over the game plan. Nothing will change in Kansas City and, if "The General" stays healthy, chances are you'll see even more of the mirror image of the Walsh-49ers offense.

Chiefs offensive coordinator Paul Hackett, a Walsh assistant in San Francisco, may have been hired to rewrite Kansas City's offensive script, but Montana will, at the very least, be a co-producer.

"We're in an unusual position unlike the other teams because we have the General," Hackett says. "So we're going to be closer than I would be or those other teams would be because of the General. He's going to move us more in the direction of what he's done for the last 14 years than perhaps I would."

Hackett does warn, "But we're not going to be a carbon copy."

That's because the Chiefs will use running back Harvey Williams in the I-formation, whereas the 49ers run primarily out of a split-back offense. Then again, as Hackett points out, Walsh used some I-formation with Wendell Tyler in the Super Bowl run of '84.

There are those around the league who wonder if the Chiefs can truly convert from being a power team to a Walsh scheme in one year. The skeptics doubt that the talent fits. Montana believes otherwise, citing the Chiefs' young receivers such as Willie Davis and Tim Barnett.

"Go back to our 1981 team — no one had heard of Dwight Clark, (and) Freddie Solomon was our only receiver with speed,"

> "As a quarterback, it gives you a lot of options. Someone is going to be open somewhere. It's a matter of finding out which one it is, and get it to him."
>
> – Joe Montana

Montana says. "That's not the case with this team. We've got some fast guys ... talentwise, they're better than what we had with the 49ers at that time. And the running game is not even close."

The General's summation? Well, he attributes most of his success to the system.

"It was probably about 70-30 (in favor of) the offense," Montana says. "I like to think I had a little bit of things to do with it, but the offense is very easy for a quarterback, because there is always somewhere to go with the football. That was the basic concept of it, to keep pressure on the defense. There's always somebody in that 4-to-5-yard range you can throw the ball to. When you're doing it on first down, it's like a good run.

"As a quarterback, it gives you a lot of options. You just have to be willing, in a lot of cases, not to try to press the ball. Someone is going to be open somewhere. It's a matter of finding out which one it is, and get it to him. It may be a 2-yard throw, but he may run for 8.

"The way we approached it initially in San Francisco, is that we didn't have a great running game. So what we did is, we used it as part of our running game. And if we gained 3 or 4 yards on a pass, that's like a good run. Other teams felt like, 'OK, they stopped us.' And we felt like, 'Oh, we're OK; we got success.' And sooner or later, things open up down the field."

Sounds simple. Takes a lot of practice. Took Bill Walsh a lot of years to develop it.

Staying power.

"It works," the Master says.

Just ask the General. ◆

Chris Mortensen is a contributing writer who covers the NFL for THE SPORTING NEWS.



Test run: *Patitbon is putting elements of the system into the Redskins' offensive.*

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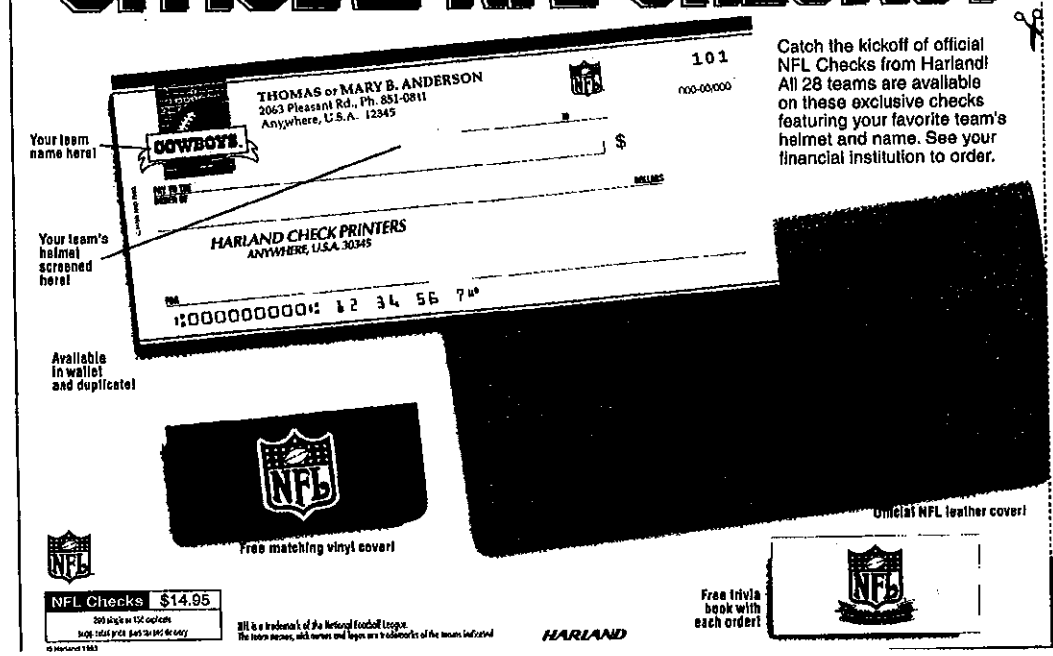

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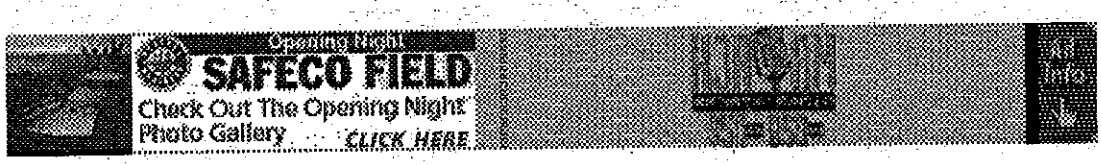

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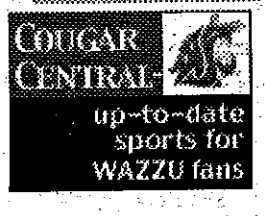

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Posted at 08:11 p.m. PDT; Thursday, September 9, 1999

So-called coaching geniuses don't always look so smart second time around

by Les Carpenter
Seattle Times staff reporter

You never know where the next coaching genius will rise, propelling himself from the murky depths of one town's despair to bring a newfound joy to Sunday afternoons. He will deliver something so many in his city had thought was unattainable. He will bring winning.

Only he will eventually leave because commerce or ego will call, and the wizard will turn mercenary. He will go for the money or for the challenge of doing what he did once at a new and different place. He will seek wealth and power and the affirmation that, yes, he still possesses that remarkable ability to win football games every Sunday afternoon.

And, alas, it almost never happens.

The genius coach cannot recapture the glory of his previous home. He might still be good. He might win many more games than he loses. But it is not the same. He never quite becomes the wizard again, just a very good coach, or in some cases, not a good coach at all.

There is a legacy of great men who have tried -- coaches who have won championships or played for titles and yet have failed to duplicate the feat with another team. Coaches like Vince Lombardi, Hank Stram, Sid Gillman and Jimmy Johnson all went to the top and then never quite scaled the mountain again.

"The first time you're getting into a situation where it's time driven, you have the time to rebuild and get your kind of players," says CBS analyst Randy Cross, who watched the 49ers go from the bottom of the league to the top. "The second time it's usually a quick fix, and you're bringing in a guy or two and trying to turn it around quickly."

In Seattle, Mike Holmgren is expected to instantly make the Seahawks good. Paul Allen is paying him $4 million a year,

and fans are lining up to buy tickets because Holmgren won a Super Bowl in Green Bay and then went back to the title game the next year.

The belief is that he is going to do the same here. This is why people are so excited right now about football in Seattle.

Still, history says it is going to be very difficult for Holmgren to have the success he did with the Packers. In fact, since 1950, only Don Shula, Bill Parcells, Dan Reeves and Weeb Ewbank have been championship coaches and had similar success somewhere down the road. And Reeves has never actually won a Super Bowl despite coaching in three of them.

Getting to the championship game is an enormous feat just one time. Getting there again with a new team is nearly impossible.

"Some of those guys who leave great jobs just aren't able to reassemble the same group the next time," new Kansas City Coach Gunther Cunningham says.

Certainly, Holmgren has considered this. He admits to knowing the record of Parcells and says he understands the task ahead of him. But he prefers not to dwell on the subject, knowing that doing so will only burden him with something he doesn't need here -- the past.

"I'm going to approach this like I did the job in Green Bay," he says. "You have 25 years of good men who succeeded Coach (Vince) Lombardi and for whatever reason, they were unable to get it done. I could spend a lot of time asking why it didn't work or I could say, 'I don't know the players, I don't know what went on, I'm just going to approach it my way.' And that worked."

Often, like Holmgren with the Packers, the genius coach is inheriting a horrendous team whose owner believes it can be turned around by the sheer force of the coach's will to win. Certainly, that has happened in the past. Parcells worked wonders at his second stop in New England and might have even turned a bigger miracle in getting the dismal Jets to the AFC Championship Game last winter.

Most, however, never seem to find the right ingredients that made them so good before.

"One thing you don't ever hear anybody talking about in the NFL is luck," Cross says. "There's a tremendous amount of luck involved in winning a title. You can duplicate everything else but maybe that one year you got a break with the weather or the schedule was really easy or you had the right draft picks the season before. There's a lot of luck that goes into this."

Timing is also important. When Bill Walsh took over the San Francisco 49ers in 1979, he inherited one of the league's most woeful teams. Within three years he had won the Super Bowl and laid the foundation for a dynasty.

"It's always easier to take over a team that hasn't had a lot of success," says Mike White, Walsh's good friend and former Raider coach. "They appreciate everything that's done. In San Francisco, there were no standards, and every standard he set was appreciated."

Stram, a Super Bowl coach with Kansas City in 1969, found himself in charge of a dreadful New Orleans Saints team. Even Jimmy Johnson, so bold at building college programs and the architect of the Dallas Cowboys' success this decade, hasn't taken the Miami Dolphins deep into the playoffs the way everyone assumed he would.

"With Dallas, Jimmy drafted a lot of young people who fit in right away," says Raider Russell Maryland, who played for Johnson at the University of Miami and with the Cowboys. "We didn't know any better. It was his way or we went. He had that kind of authority. When you go somewhere else, you've got to reeducate people all over again. You might have older players and what's that saying? You can't teach old dogs new tricks?"

Lombardi couldn't, but he had only a year with the Washington Redskins before cancer took his life. His predecessor in Green Bay, Curly Lambeau, never matched Packer success in Chicago and Washington. Bobby Ross has not done anything with the Detroit Lions despite taking the San Diego Chargers to the Super Bowl four years ago.

Really, the two most prominent successes are Shula, who went to the Super Bowl with the Baltimore Colts in 1968 then won two titles with the Dolphins a few years later, and Parcells, who won two Super Bowls with the New York Giants and led the Patriots to the championship game in 1997.

Mariner Manager Lou Piniella, a close friend of Parcells, laughs as he repeats the Jet coach's philosophy for building a team: get the linemen from the Midwest where they run all the time and the skill players from warm weather places where the teams throw.

"A good coach stays out of the way," Piniella says. "Good coaches can win anywhere."

Control is the real constant in success. Most of the coaches who have demanded it in recent years -- Parcells, Reeves and Mike Shanahan, to name a few -- have won big in second head coaching jobs because they have had the freedom to

make personnel decisions.

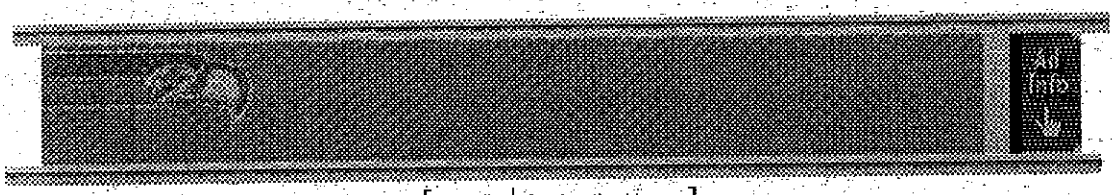
Holmgren says he would never have taken the Seattle job unless it came with complete control. "No question it's the most important thing," he says.

People will soon see about Holmgren. He's different from many who have been in his situation because he inherited a talented team. Still, for a one-time Super Bowl coach to go somewhere new and make the Super Bowl again . . .

"Mike Holmgren will do it," predicts former 49er Coach Bill Walsh, Holmgren's mentor. "Mike is unique. Ultimately he will have a Super Bowl team and win a Super Bowl championship."

Time will tell. But Holmgren is an old high school history teacher. He must know the NFL record for doing what he wants is not good. He is going to have to be unique. He is going to have to be like Parcells.

He is going to have to be the exception.



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Posted at 12:49 p.m. PDT; Thursday, September 9, 1999

Holmgren, a disciple of Walsh, hopes to turn Seahawks into true believers

Background and Related Info.

by Percy Allen
Seattle Times staff reporter

KIRKLAND -- Finally, alone.



Rod Mar © Seattle Times

With Mike Holmgren on the sidelines, the Seahawks hope to reach the playoffs for the first time since 1988.

In the nine months since Mike Holmgren assumed the title of savior of Seahawk football, he has been busy remaking a team that hasn't known playoff success in more than a decade. In doing so, he has had to attend countless meetings, press conferences, practices and public events. There have even been a few graduation ceremonies that demanded his appearance.

Something or somebody has always pulled at him.

Such distractions were put aside one recent afternoon as Holmgren sat behind his desk inside his newly remodeled office at the Seahawk compound.

For a few seconds, the world is silent as he stares out at the expanse of practice field grass below him. On a clear day, he can see parts of Seattle from his office window.

Finally, a moment of peace.

No coaches, no players, no assistant buzzed around Holmgren and competed for his attention, for his affection. He is left alone to talk football, reminisce about the

good old days and read the bible.

The Mike Holmgren file

Wife: Kathy

Children: Calla, 25; Jenny, 25; Emily, 22; Gretchen, 18

College: USC (B.S., 1970)

Coaching career: Offensive coordinator at San Francisco State (1981); quarterbacks coach at BYU (1982-85); quarterbacks coach of San Francisco 49ers (1986-88); offensive coordinator of 49ers (1989-91); head coach of Green Bay Packers (1992-98); executive vice president of football operations/general manager and head coach of Seahawks (1999)

Tidbits: Played quarterback at Lincoln High School in San Francisco and was chosen "Prep Athlete of the Year" in 1965. Played quarterback at USC from 1966-69. Was drafted by the St. Louis Cardinals with the 201st overall pick in the 1970 NFL draft. Began his coaching career as an assistant at his high school alma mater in 1971.

Coaching record

Year	Team	W	L	Pct.	Playoffs
1992	Green Bay	9	7	.563	
1993	Green Bay	9	7	.563	1-1
1994	Green Bay	9	7	.563	1-1
1995	Green Bay	11	5	.688	2-1
1996	Green Bay	13	3	.813	3-0-x
1997	Green Bay	13	3	.813	2-1-y
1998	Green Bay	11	5	.688	0-1
Totals		**75**	**37**	**.670**	**9-5**

x-Beat New England 35-21 in Super Bowl XXXI

Chapter II, verse I: "Coaching is an enriching endeavor that can involve pronounced challenges. In order to handle those challenges successfully, the head coach must have the insight to know what needs to be done and must possess the capabilities and the conviction to do whatever is necessary."

It isn't the King James version; it's the King Bill version, as in Walsh. It's a new testament that preaches to a different pulpit on Sundays.

In his self-titled book, Walsh describes in great detail the system he established in San Francisco that enabled the 49ers to win four Super Bowls. It's a how-to book for football coaches providing tips on everything from developing players to working with the media.

Holmgren holds his glasses in one hand and Walsh's book in the other. He's skimming the pages and muttering to himself before coming across another section that strikes a chord. He laughs and continues to read.

"It's a wonderful book," Holmgren said. "I haven't read the whole thing, I've read parts of it. I glance at a lot it. A lot of it are things that I have in long hand that I took notes when I was coaching for him.

"A lot of it are things that we do here, too. . . . In fact, most of it. . . . well, all of it . . . it would be like my Thesaurus."

But the real story is the men who have taken the doctrine to heart and made it their own. They were there at the beginning, during San Francisco's most successful years.

Minnesota Coach Dennis Green described his tenure as a 49er assistant as "a moment in Camelot."

y-Lost to Denver 31-24 in Super Bowl XXXII

"It was a wonderful teaching environment," Green said. "The lessons learned were invaluable, not just for the players and coaches, but everyone involved. . . . I'm not sure there's been another period like that in the history (of the NFL)."

Along with Ray Rhodes and George Seifert, Green was one of Walsh's favored sons, hand-picked by Walsh to spread the word. Each was a 49er assistant; each is now a head coach in the NFL.

Walsh has always acknowledged a little favoritism toward Green. Walsh anointed Seifert his successor in San Francisco and worked behind the scenes to help Rhodes get his first head-coaching job in Philadelphia.

Early on, they shared a healthy dose of sibling rivalry.

"When an opening came up around the league, we'd look around at each and not say a word, figuring that one of us would be interested in it," Seifert said. "At that time, I don't think any of us knew how things would turn out. . . . That staff produced a lot of good football and great coaches."

Consider Holmgren as Walsh's most devout and prolific disciple. He has had the most success outside of San Francisco, and he endeared himself to Walsh during the 1989 season when the 49ers won the Super Bowl.

The two remain friends, and Holmgren wrote the foreword in Walsh's book in which he described Walsh as: " . . . more than a football coach. In a very real sense, he has been an exceptional visionary. Although he is widely renowned as the architect of the West Coast offense, his innovative approach to the game has extended far beyond his imaginative ideas on offense."

For all intents and purpose, Walsh's theories on football changed the NFL. Nearly a third of the league's 31 teams have been influenced by his teachings.

His innovative offense debuted in San Francisco in 1979 and has withstood the onslaughts of several defensive schemes designed to stop it.

Among those schemes has been the "46 Defense" that Philadelphia used in the 1980s. In the '90s, Bill Cowher in Pittsburgh and Tom Coughlin in Jacksonville used a devilish scheme called the "Zone Blitz." Its purpose was to disrupt the short passing game.

Perhaps in the next millennium, a better mousetrap will come along.

"That's the nature of sports," Holmgren said. "It's very cyclical. You expect the game to eventually change. Time will catch up to it, but that hasn't happened just yet."

Chapter XVI, verse I: "The career of a head coach can be viewed as a mosaic. It's not a byproduct of any one event; rather, it's a consequence of a whole series of events."

The success of the West Coast offense is about so much more than football. It preaches discipline, it preaches patience, it preaches perfection, and it preaches organization in a sport in which chaos often reigns.

It has given people a way to express themselves with grace and style. It has delivered four Super Bowl trophies in San Francisco, two in Denver and one in Green Bay.

The innovative concept that this season celebrates its 20th anniversary in the NFL has spread from the Bay Area and rooted itself across the country. The gospel can be seen each Sunday, delivered by disciples of Walsh. Now, Holmgren has brought it to Seattle.

The truth about the Seahawk coach is he is the epitome of the American dream.

Holmgren is a self-made man who supported a family of four on a high-school teacher's salary 22 years ago. Today, he is the highest-paid coach in the NFL, having signed a $32 million contract.

He married his high school sweetheart, Kathy, and considers himself the luckier of the pair. He has four daughters who attend college, and he talks to them at least once a week. And he has collected three Super Bowl rings, two as an assistant in San Francisco and one as a head coach in Green Bay.

"Things have worked out . . . OK," he said wryly. "Seriously, though, this is nice. Very nice. I'm anxious to see what the next few years brings. . . . I'd like to think the best years are ahead of me."

The line separating Holmgren from the other original Walsh disciples is his understanding of the offense. The others never really got it. Rhodes and Seifert were defensive coaches, and Green uses a different offensive system in Minnesota.

"Mike displayed a grasp of the offense that was very unique for a young coach," Walsh said. "I'm sure that has a lot to do with it because it's similar to what he ran at (Brigham Young). . . . Not only that, he could effectively work with the professional athlete."

Chapter V, verse XVI: " . . . Each time an opening exists and is filled, a certain level of transition among the previous staff members typically transpires. If this transition is not handled properly, the situation can be very divisive and disruptive. . . "

In 1988, Stanford needed a football coach and inquired about three 49er assistants: Green, Seifert and Holmgren. Walsh sensed tension among the staff and immediately put an end to the speculation.

He called each into his office.

Walsh to Seifert: "You're not going to do this because I know you want to stay in professional football. You'll be a head coach at some point, just not now."

Walsh to Holmgren: "You have been with me the least amount of time, and I don't think you're ready for Stanford."

Walsh to Green: "I'm going to push you for the job."

The next month, Green accepted the position as Stanford coach.

"He had a perception of who we were, and as a young coach at the time, it used to

(upset) me because he saw you a certain way," Holmgren said. "He was brutally blunt. Not only with coaches, but with players.

"At the time I was thinking -- Well, shoot! I thought I was ready. No. 1, I was bugged that he thought he knew me well enough to assume that. . . . Looking back, it was the best thing for me."

The next season, Holmgren was elevated to offensive coordinator, and three years later he took the Packer job. The Walsh gospel played well in Green Bay. So well, in fact, that it spawned a new breed of disciples.

"Now, we're into the second generation or what I would consider the grandkids," Holmgren said. "Off my 1992 staff in Green Bay are Dick Jauron in Chicago, (Steve) Mariucci in San Francisco, (Jon) Gruden (in Oakland) and Ray in Green Bay.

"The farther you're removed away from the original copy, it's going to look different. The things that will remain the same are the philosophies of a short passing game, of a controlled passing game. At some point that will go away and you'll have just the basics: discipline and attention to detail. You'll talk about Bill Walsh and the West Coast offense and forget that other stuff."

It was, according to the notes, about football.

Background and Related Info.

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- So-called coaching geniuses don't always look so smart second time around
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Cover story

Tuesday, Aug. 10, 1999

Holmgren lays down law

Seahawks welcome Holmgren's toughness, winning ways

By Richard Weiner, USA TODAY

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CHENEY, Wash. - It's only a billboard. Yet it makes Mike Holmgren look, well, larger than life. Which is fitting, considering what's been happening around the Seattle Seahawks' training camp this year.

Holmgren's face and his new team slogan - "It's NOW time!" - are simply impossible for players to ignore as they hustle out to practice.

At first, the Super Bowl-winning coach was chagrined by the size of his picture. But since taking over the playoff-starved Seahawks in January as the NFL's highest-paid coach, the former Green Bay miracle worker hasn't had much time for reflection.

It wasn't until a quiet moment in his office last weekend that Holmgren realized something about the big blue billboard:

"I never had anything like that posted anywhere," Holmgren said. "It's a little embarrassing for me because I don't have to be the point man all the time. But now, it appears as though I am. And that's different."



Everything, it seems, has been changed for the Seahawks, now at their first Holmgren-era camp at Eastern Washington University. The mostly young and potentially talented Seahawks players now have strict rules to go along with a champion

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MARKETSCOREBOARD

have strict rules to go along with a champion coach who, with full control and a salary of $4 million, is paid more than anyone inside the locker room.

Mike Holmgren directs traffic at practice (AP).

Everything must be first class. Practices are orderly. Shirts are to be tucked in at all times. No tank tops or bandannas are allowed in the mess hall. Open notebooks are required at all meetings. Not only do the young players appear to thrive on the disciplined approach, the veterans actually asked for it.

"I told him one person needed to take control," defensive tackle Cortez Kennedy says.

"It's just what we need," tailback Ricky Watters says.

"It's been a welcome change," linebacker Chad Brown says.

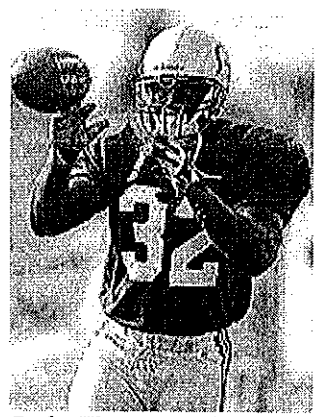
The Seahawks have not made the playoffs in 11 years, the longest current drought in the NFL. The last time they even finished with a winning record was in 1990 -- and that was 9-7.

Since the Seahawks' inception in 1976, the team has made the playoffs just four times and advanced to the AFC title game only in 1983. The last time the Seahawks won a playoff game was Dec. 22, 1984.

In many ways, the Seahawks are similar to where the Packers stood when Holmgren took over in 1992 as a hot-shot offensive coordinator from the San Francisco 49ers. Holmgren needed just five years to land a Super Bowl trophy, in 1997.

"The situation was different," Holmgren says. "But you have the same sort of project ahead of you. In Green Bay, they hadn't won in a long time. The team was 4-12, really struggling.

"Here, there's a better core, there's more players. They have been very close to the playoffs. Every once in a while, they have a game where you go, 'Wow.' But they haven't been able to get over the hump. So that is different."



Ricky Watters: Holmgren is "just what we need." (AP)

Inside Camp Holmgren

During his seven years in Green Bay, Holmgren made it to two Super Bowls, went 75-37 and posted the NFL's best record over the past four seasons (48-16). But Holmgren, 51, realized he wanted full control of a team, something that would never happen with the

Packers because of successful general manager Ron Wolf.

A clause was added to his contract allowing him to leave if offered full control of another team. Only days after the Packers' last-second playoff loss to the 49ers, billionaire Seahawks owner Paul Allen, co-founder of Microsoft, made just such an offer.

Allen cut short a trip in Costa Rica, flew Holmgren and his family in on a private jet, took them out for a seven-course meal and then delivered his new coach/executive vice president/general manager to the public the very next day.

That was a Friday. By Monday, nearly 850 season ticket packages had been sold to a remarketed team with a winning new coach and a new stadium set to debut in 2002. They even passed out "Camp Holmgren" T-shirts to corporate sponsors during a barbecue Saturday night.

"I think everybody feels like we're on the verge of something really good, really special. Players, fans, everybody," says Randy Mueller, the Seahawks' vice president of football operations. "The atmosphere is perfect for winning right now."

Holmgren feeds off the energy. But he says, "Let's pepper a little realism in there, in the fact that the quantum leaps don't happen very often."

His goal this year is to make the playoffs. As part of the imported blueprint, Holmgren brought entirely new playbooks for both sides of the ball.

Holmgren retained just one Seattle assistant coach and brought in only a few prominent free agents. After buying the team two years ago, Allen spent $55 million on bonuses for free agents and draft picks -- most of them solid choices by Erickson and his staff. But for whatever reason, Erickson was unable to push the players enough. The Seahawks finished 8-8 for the second season in a row.

Seattle's offense couldn't control the ball; the defense was too soft on third downs and ranked 27th in the 30-team NFL.

Changing the rules

"The whole thought process last year was, 'If we can just sneak into the playoffs,'" says Watters, who signed as a free agent last season after going to the playoffs with San Francisco and Philadelphia. "Sneak into the playoffs? I'm expecting to be in the playoffs every year!"

Says Brown, who arrived two years ago as a free agent from perennial AFC Central contender Pittsburgh, "I was a little set back

by the lack of attention to details."

"Dennis Erickson is a friend of mine," Holmgren says. "I really don't know how he did some of that stuff. And it doesn't matter. I know how we do things."

Each day, Holmgren makes players aware of the details it takes to win a Super Bowl -- something he learned from his first NFL head coach, the 49ers' Bill Walsh.

Some of the details might appear minor but have everything to do with focus: Holmgren, for example, told the players to finish distributing their personal game tickets by the start of each week.

Other changes seem to tap at the core of the Seahawks' problems with discipline, one of Holmgren's pet peeves. Sitting at his desk, Holmgren pulled out a piece of paper that showed the Seahawks committed 31 more penalties than Green Bay last year. Holmgren says he didn't need to distribute the stat sheet to his troops.

"I made them aware of it," he says sternly.

"More often, they don't mind the discipline," Holmgren says. "If you just give them the parameters, they're used to that. As long as you are reasonable with them and treat them properly. They'll do it.

"But there's a fine line," he says. "I don't want to be their best friend. And I feel very strongly about certain things. And there's no debate there."

For years, Holmgren has had to cover his face with a clipboard so his four daughters won't catch him swearing on national television. He hasn't hidden many words on the field during Seattle's first few days of camp.

"If you do it right, you're all right," cornerback Shawn Springs says. "If not . . . He's going to tell you the first time. The second time, he's going to chew your ass, just like that."

Local headlines detail virtually every outburst, and Holmgren, imposing at 6-5, does little to tone down the image.

But Brown, who sports an earring and lets his hair grow, says the disciplinary changes have been "overrated." Remember, this is a coach who relaxes by riding one of his two custom Harley-Davidsons into the mountains.

"He's not been a tyrant," Brown says. "It's not, 'Feet on the floor, hands on the table,' in the meetings. He just wants us to understand, 'This is what's been successful in the past. And this is the way we're going to do it around here.' It's not overbearing. You don't feel like

big brother is watching you. But there is a greater sense of urgency, of detail, and a greater sense of accountability."

In that regard, Camp Holmgren has been mostly a teaching seminar. Especially at the quarterback position, where Holmgren is starting the inexperienced Jon Kitna. Before signing as an undrafted free agent in 1996, Kitna was studying to be a math teacher.

Holmgren has always been known for his work with quarterbacks. He coached Steve Young at Brigham Young and again with the 49ers. He called plays during Joe Montana's most prolific seasons in San Francisco. He traded for a young Brett Favre, who became so good the Packers could not keep Mark Brunell, whom they had drafted.

Celebrity coach

It is that legacy which has left those still working for the Seahawks in awe of Holmgren's presence. Once known for simply being apart of Walsh's impressive coaching tree, Holmgren has sent out five current NFL head coaches from his original Packers coaching staff.

Of course, buying a mansion on the same exclusive island on which Allen lives has enhanced Holmgren's celebrity, too. That becomes apparent following the afternoon practices, when Holmgren sits alone at a card table and signs autographs.

Said one excited fan as she got to Holmgren's table, "We've never had a coach here who is more famous than the players."

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A legion of protégés: Holmgren already has legacy across NFL

Friday, September 10, 1999

By CLARE FARNSWORTH
SEATTLE POST-INTELLIGENCER REPORTER

Steve Mariucci. Jon Gruden. Ray Rhodes. Dick Jauron. Andy Reid.

All head coaches in the National Football League, right? Right. But also all members of the first coaching staff Mike Holmgren compiled when he was hired to coach the Green Bay Packers in 1992.

Jim Lind. Gil Haskell. Sherm Lewis. Greg Blache.

All defensive or offensive coordinators in the NFL, right? Right, again. But again, also members of Holmgren's first staff.

Sunday, Holmgren disciples will be controlling the fortunes of seven teams when the NFL kicks off its 80th season.

From San Francisco, where Mariucci is the 49ers' head coach, to Green Bay, where Rhodes has replaced Holmgren as the Packers' head coach. From Oakland, where Gruden is the Raiders' head coach, to Philadelphia, where Reid is the Eagles' head coach. From Chicago, where Jauron is the Bears' head coach and Blache is his defensive coordinator, to Carolina, where Haskell is the Panthers' offensive coordinator.

And, of course, in Seattle, where Holmgren has set up shop with the Seahawks since being hired away from the Packers in January.

What gives? Why has one man's staff, and his first staff at that, risen so quickly through the ranks of a business where the norm is using the old-boy network to recycle coaches?

"I think it was a great collection of people," Holmgren said. "I looked for certain guys in hiring that first staff."

And of course he got a helping and guiding hand from Ron Wolf, the Packers' astute general manager.

"I didn't do any of it," Wolf said. "It was all Mike."

The hiring, that is. The subsequent success of Holmgren's first staff starts with the success they had with the Packers (seven straight winning seasons, six straight playoff appearances, two Super Bowls)

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Rule 1: If fe gets hurt, c
Boy, 10, se for loyalty t
Doctors to Brown's stat
Sanders rec
Seahawks' dazed, but
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Brown: 'I thi Superman'

and the talents of the people he did hire.

"We won there, and when other teams come looking for coaches they will look to winning programs," Holmgren said. "That's kind of how it works."

That's how it worked for Holmgren. When the Packers were looking to replace Lindy Infante, they tapped into the highly successful and plentiful resources of the San Francisco 49ers to hire Holmgren, who had been their offensive coordinator.

The heritage can get you an interview, but it's how the coach handles himself during the interview process that gets him the job.

Or as Holmgren put it, "At least it gets them the interview, and then from that point on they've got to do it. They've got to go in and see if they can get it done."

What Holmgren learned from Bill Walsh and George Seifert in San Francisco, he passed on to his first assistants in Green Bay, who are now spreading the word throughout the league.

"One of the things I learned so much from Mike Holmgren was the importance of chemistry -- that the team and the coaching staff have to be together," Mariucci said. "Mike put together a staff that had veteran coaches, and then there were some babies on that staff."

Mariucci was one of those babies. So was Gruden.

And they were concerned with taking baby steps, not the quantum leap that would lead to a head-coaching position.

"We were just trying to make a yard. We were just trying to get Brett Favre to throw it to our guys," Mariucci said. "We had no idea we were this fortunate."

Now, they all know.

"I feel very good about those guys who went on," Holmgren said. "If I can help them in any way, I'm glad about that."

Where are they now?

A look at Mike Holmgren's first staff with the Packers in 1992, and what those coaches are doing now:

Coach, title	Current job
Mike Holmgren, head coach	Seahawks GM and coach
Ray Rhodes, defensive coordinator	Packers head coach
Sherm Lewis, offensive coordinator	Packers offensive coordinator
Greg Blache, defensive line	Bears defensive coordinator
Nolan Cromwell, special teams	Seahawks wide receiver coach
Jon Gruden, off. quality control	Raiders head coach
Gil Haskell, running backs	Panthers offensive coordinator
Dick Jauron, defensive backs	Bears head coach
Kent Johnston, strength/conditioning	Seahawks strength/conditioning
Jim Lind, def. quality control	Seahawks defensive coordinator

Tom Lovat, offensive line	Seahawks offensive line coach
Steve Mariucci, quarterbacks	49ers head coach
Andy Reid, tight ends	Eagles head coach
Bob Valesente, linebackers	Panthers defensive backs coach

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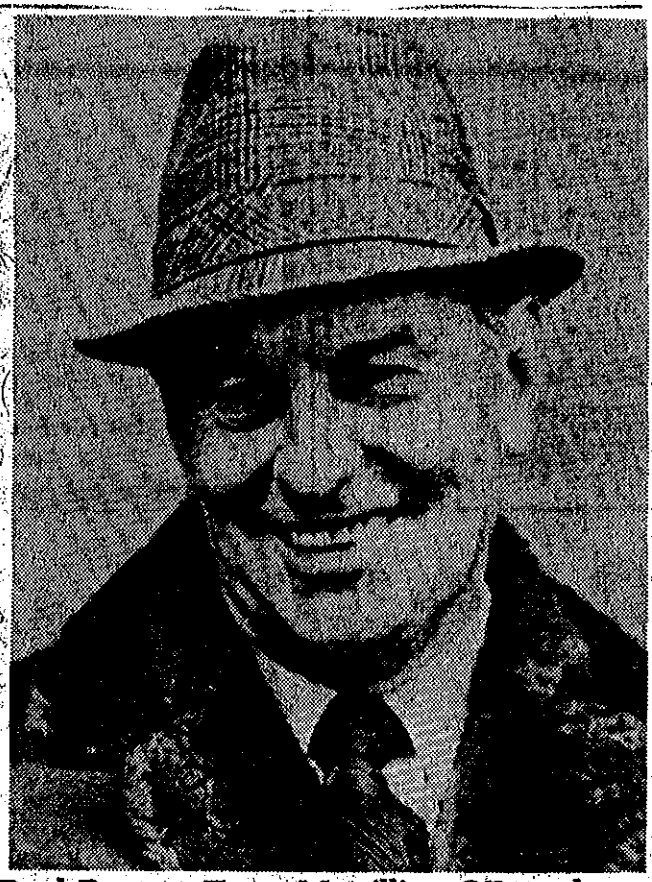

Paul Brown–From Massillon QB to the top

By RICK VAN SANT
United Press International

CINCINNATI — One of the few flaws in George Plimpton's brilliant football book "Paper Lion" is the statement that Paul Brown "had not been a player himself."

He was, in fact, a good high school and college football player and also excelled in basketball and track.

Although too small to play pro football, Brown was the regular quarterback at Massillon, Ohio, High School and at Miami (Ohio) University in the 1920's, and it was that playing career that launched a coaching legend.

"I really never claimed to be any great player," Brown said. "But I got tremendous enjoyment out of it. I was wrapped up in it. Athletics just fascinated me."

AFTER HIGH SCHOOL, Brown enrolled at Ohio State and hoped to play football for the Buckeyes.

"But they really never gave me a look," he shrugged. "I was too small. So, my dad told me if I could make my grades that first year at Ohio State, I could transfer to Miami so I could play football. I was the starting quarterback there for two years."

Brown had always planned to go on to law school, but helping his old high school coach during his college years helped change his mind. "Coaching just began consuming me," he recalled.

And so he took his first coaching job at a prep school in Maryland — Severn Prep. Why there? "When I came out of college it was in the depths of the depression and any job you could get was a miracle," explained Brown. "Besides coaching at Severn, I also taught English and history."

AFTER GUIDING his prep students to a 16-1-1 record in 1930 and '31, Brown returned to Massillon High to teach and coach . . . and, as it turned out, to also launch Massillon into national football prominence.

"I think they had won just one game the year before I got there," remembered Brown. "And my first year we barely got over .500."

So how did Brown inspire Massillon? Well, it started with a $1 admission charge to one of the team's games.

"Our uniforms were all run down," he said. "Kids were wearing shoes that other kids had worn before them. It was just a ragamuffin thing. So when we played Canton McKinley, we did a rather unusual thing (for that time). We charged $1 to go to the game. We came out of that with $3,000 or $4,000. That was a tremendous bonanza so we could get some new uniforms the next day.

"Kids," reflected Brown, "know if something is first class or not. The next year we went to a 7-3 record, then 9-1 and then we went undefeated for five straight years and almost a sixth."

BROWN'S NINE-YEAR Massillon coaching record was 80-8-2 and it was during that 1932-to-'40 period that he developed his famous "organizational" approach to coaching football.

"I made an issue of getting really qualified people as junior high school coaches. We supervised practices very carefully so that nobody got hurt. It really was a teaching thing, where we taught kids the rigors of football in an easy, slow manner so they didn't get hurt.

"I started a 'Booster Club.' I'd talk to townspeople every Monday night and it grew into where we always had an auditorium full of people. We didn't boost just sports, but everything about Massillon High School — speech, the band, the debating club, you name it. We wanted everything at that school to be the best.

"Well, this attitude just gripped the school. We didn't have juvenile delinquency, believe me.

1970 when I was coach of the year," he said. "So everything is relative."

WHEN BROWN RECEIVED his walking papers, he didn't know where to walk to.

"I didn't know what to do at first," he said. "I still didn't realize that this could actually happen.

"I stayed in Cleveland for six months. I had hired everybody in that organization. It was totally mine, actually my football. They didn't change a thing.

"But finally a friend invited us (Brown's family) out to La Jolla, Calif., to look at it. We fell in love with the area and moved out there."

Away from Cleveland, the now-mangled Brown-Cleveland contract required only one thing of Brown. "I had to make a yearly recommendation of what I thought would be in their best interest. By letter, I did it."

ALTHOUGH BROWN RECALLS turning down "numerous" pro football head coaching offers during his five years away, he did prepare for a possible comeback.

"I studied every aspect of football during this time," he said. "I went across the country and even to Canada to watch football."

But many travels also were made expressly for Brown's wife, Katie, who was to die in 1969.

"It turned out that my firing was favorable for a reason that really wasn't known by anybody then," he said. "My wife was a brutal diabetic and didn't have too long to live.

"So, we did everything we could think of that we had wanted to

By RICK VANSANT

do. We got this lovely place out in La Jolla. Golf and swim. Take trips. We traveled the world. The orient. Europe.

"So really, I guess someone was giving me a chance to do all that I hadn't done because I'd always been so wrapped up in what I did in football."

BUT FOOTBALL, of course, never completely left Brown's mind, and so, with his wife's encouragment, Brown made what he now admits was a gamble of a decision. He tried to come back.

But, he admitted, he was afraid. After all, he was nearing 60 years of age, and even though that didn't matter to him, he knew it did to others.

"At the beginning of it," he reminisced, "well, I had some apprehensions. I didn't know just how I was going to be accepted."

But he knew one thing for sure. When he came back, he was going to be in complete control of the franchise. There would be no way someone could gain the leverage to fire him again.

BROWN RECALLED his guiding philosophy of the time: "I don't go back into football without owning a piece of the action."

The return came in Cincinnati with the expansion Bengals in 1968, but Brown said he nearly picked Seattle for his comeback.

"I went to Seattle to live for about six weeks to see if that would be the place to put a franchise," he said. "I just wanted to study the city. As you know, the franchise there today is a very successful one, but at that time, Seattle was such a one-industry town — Boeing — that it just didn't look good then.

"And I felt safe back in Cincinnati. Back in Ohio."

BROWN SPECIFICALLY CREDITS three people for helping his comeback in Cincinnati — Bill Hackett, a former player of his; Ohio Gov. James Rhodes and NFL commissioner Pete Rozelle.

"Bill Hackett first came out to La Jolla to talk to me about getting something started in Cincinnati," recalled Brown. "And when I went to Cincinnati to talk about it, Jim Rhodes was there with me.

"And, Rozelle had always encouraged me to come back. It was with his help that I was let know that the franchise would be ours. Rozelle was instrumental in my getting the franchise. It was as simple as that."

ALTHOUGH BROWN'S new Bengals played their first two years in the old American Football League, Brown knew when he won the franchise that the club would be merged into the NFL in 1970. That entry caused a realignment of some older clubs and Brown's old Cleveland team was tabbed for the same division as his new Bengals.

"When something first came up about Cleveland coming in, Modell said it would emasculate the league for Cleveland to come in with us," said Brown. "But then they put up $3 million to each of the teams that would move in with us and, well, did you ever see a barracuda?"

Brown's return to football after a five-year absence went extrerhely smooth. He coached the Bengals to three playoffs in their first eight years — remarkable for an expansion club — but was unable to get the team to the Super Bowl.

IT WOULD HAVE MADE a sweet story for the old coach who had won world championships back in the 1950s to return and win the Super Bowl in the 1970s, but Brown claims he had no Super Bowl dreams.

"I never thought about that, really," he said. "I was just trying to make this a successful enterprise. I started out thinking I might coach two or three years and then move it over to somebody else. I just got carried away and stayed eight years."

PLAYING FOR THE PEACOCK

NBC has recruited Bill Walsh to beef up its football team

BY BRUCE ANDERSON

Some called Bill Walsh the Coach of the 1980s. Others simply dubbed him The Genius. Executive producer Terry O'Neil, the man who raised CBS Sports to preeminence in the early '80s and who two months ago was charged with doing the same at NBC, offers a third tag for the former San Francisco 49er coach: "the x factor." In his recent book, *The Game Behind the Game*, O'Neil writes, "San Francisco had replaced Dallas as 'America's Team.' . . . This was . . . an acknowledgment of Walsh. He was the *x* factor. It was downright *engaging* to watch him coach."

Now O'Neil is betting that NFL fans will find it just as engaging to listen to Walsh dissect games. O'Neil and NBC Sports president Dick Ebersol announced last week that Walsh will pair with Dick Enberg to form the network's No. 1 NFL broadcast team. In taking the position, Walsh resigned as the 49ers' executive vice-president of player personnel, a job he assumed after the team's Super Bowl win in January. Merlin Olsen, once the pride of the peacock and Enberg's partner for 11 years, has been reassigned to work with Charlie Jones this fall.

The signing of Walsh is important to NBC, because next year, for the first time since 1947, the network will not broadcast any major league baseball games. So it will have to spotlight football, and in recent years CBS has clobbered NBC in the Sunday afternoon ratings wars. CBS has two built-in advantages over NBC: 1) It covers the NFC, whose markets are generally larger than those of the AFC, which airs its games on NBC; 2) it has John Madden.

The new adversaries, Madden and Walsh, are old pals. "I've been a friend of Bill Walsh's, hell, for 30 years," says Madden. In the early '60s, when Madden was the head coach at Hancock Junior College in Santa Maria, Calif., the guest speaker for his football banquet was a young assistant coach from Cal named Bill Walsh. Last Friday, Walsh told Madden that he was going to call this week to pick his brain for some broadcasting tips.

Walsh couldn't ask for a better teacher. Madden has the ability to quickly communicate his knowledge of the game to the fans at home. He also has a warm personality that plays well on TV. Whether Walsh will come off as winningly is uncertain. As a coach he was not known for being especially at ease in front of the cameras, sometimes appearing in press conferences to be as impenetrable as a State Department spokesman. "The one hindrance for Bill may be that he's quite reserved by nature," says Olsen.

However, Walsh has strengths that could compensate:

• Brains. "I think he'll do very well," says the magnanimous Olsen. "No one knows the game as well as he does. At least, no one I know."



O'Neil (left) hopes that Walsh and Simpson will stack up well against CBS's Madden.

• Enberg. Walsh calls him a godsend. Adds Olsen, "Dick Enberg does one thing better than any play-by-play man in any sport and that is to showcase the man sitting next to him."

• Preparation. Who can forget the list of 25 plays that Walsh would clutch in his hand during every 49er game? "You can't be overprepared," says Madden. "The game isn't scripted."

Indeed, the motto of the troop at NBC will be, Be prepared. In the past the NBC staff often failed to meet with the players and coaches before games. Now those briefings will be mandatory. O'Neil thinks that better "staff support" will also help Olsen become "harder edged, more opinionated, more reportorial." In his book O'Neil describes Olsen as "he of the Shakespearean earnestness" and talks about his "deficiencies in analysis." Still, Olsen took his reassignment like a trouper, Shakespearean or otherwise, and conceded that the change could help him sharpen his skills.

O'Neil is also planning to streamline *NFL Live!*, NBC's pregame show. Last season, the show had half a dozen principals. This fall, it will feature two, host Bob Costas and analyst O.J. Simpson. Simpson is a gamble, given his disappointing performance on ABC's *Monday Night Football*. Ahmad Rashad and Paul Maguire will go back to covering games.

The focus, however, will be on Walsh. Before he was hired, Walsh went through an audition with Enberg, using a tape of last season's AFC Championship Game. O'Neil says he knew three minutes after the audition began that he had found his man.

Walsh and Enberg will do dress rehearsals at six exhibition games, and the tapes will be critiqued by O'Neil and his cohorts. Walsh will make his debut on a nationally televised game between the Cincinnati Bengals and the Chicago Bears on Sept. 10. That's when football fans will decide if he still has x appeal. ■

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In Short/**Football**

NO MEDALS FOR TRYING: A Week in the Life of a Pro Football Team. By Jerry Izenberg. (Macmillan, $18.95.) Last year the syndicated sports columnist Jerry Izenberg was given access by the New York Giants' coaching staff to their meetings and team preparation for the week preceding a crucial game with the Philadelphia Eagles on Dec. 3. The result, "No Medals for Trying," is a graphic, gripping view of professional football. Mr. Izenberg profiles members of the Giants organization from coaches to groundskeepers, but his most vivid portraits are of the head coach Bill Parcells, the quarterback Phil Simms and the linebacker Lawrence Taylor. Mr. Parcells is portrayed as a master psychologist and motivator whose concern for his players is surpassed only by his Spartan work ethic. Mr. Izenberg describes the struggles of Mr. Simms and Mr. Taylor to play despite serious ankle injuries. Both men did suit up for the contest, which



BARA KRULWICH/THE NEW YORK TIMES

The Philadelphia Eagles' Keith Byars scoring against the New York Giants on Dec. 3, 1989.

decided first place in the National Football Conference's Eastern Division. The game, which was won by the Eagles, is covered from the kickoff to the final gun. Mr. Izenberg insightfully tells how the best offensive and defensive schemes can succeed or go awry on game day. His descriptions of team meetings infuse flesh and blood into the X's and O's on the chalkboard. But "No Medals for Trying" also gives us the feel of being on the Astroturf as 280-pound defensive ends bear down on us. Best of all, we don't have to worry about getting crunched. MICHAEL LICHTENSTEIN

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QUARTERBLACK: Shattering the NFL Myth. By Doug Williams with Bruce Hunter. (Bonus Books, $18.95.) Doug Williams, released by the Washington Redskins last spring after 11 years in professional football, offers an interesting perspective on the game. One of the first black quarterbacks, he levels a devastating charge of racism at the National Football League. He contends that only exceptional black athletes are offered the opportunity to play, although many far less talented white players are accepted into the league, and that black players are comparatively underpaid. Sometimes, however, Mr. Williams, the most valuable player in the 1988 Super Bowl, offers up sensational, unsubstantiated charges, such as that white players are tipped off before random drug tests. "Quarterblack," written with Bruce Hunter, a sports reporter for The Baton Rouge (La.) Morning Advocate, tells of Mr. Williams's impoverished childhood in Zachary, La. where "every Friday night, the KKK would burn a cross at each crossroad"; of his education at Grambling State University, where he matured under the legendary football coach Eddie Robinson; of his years with the Tampa Bay Buccaneers and the Redskins in the N.F.L. and the Oklahoma (later Arizona) Outlaws in the now defunct United States Football League. Unfortunately, the book is stilted and the scant use of dialogue renders much of "Quarterblack" flat and colorless. Potentially dramatic stories of memorable games or of personal crises, such as his first wife's death, are told dispassionately. Mr. Williams acknowledges that his is not an engaging, reflective personality. "I'm not an emotional person," he writes. Even when the Redskins' coach, Joe Gibbs, brings down the curtain on his professional career, Mr. Williams reacts stoically. His unsparing assessments of players and management officials are amusing, but his vindictive rant about his second wife is downright embarrassing. Equally off-putting are the irritating self-reverential third-person references ("We should all respect Doug Williams"), the sort that pervade today's sports autobiographies and postgame interviews. Some young players may enjoy the book's technical analysis of quarterbacking, but the eyes of most armchair Q.B.'s will glaze over. PHILIP BASHE

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RUN, BULLET, RUN: The Rise, Fall, and Recovery of Bob Hayes. By Bob Hayes with Robert Pack. (HarperCollins, $19.95.) For the most part, professional athletes' autobiographies tend to fall into two categories: spicy, tell-all confessions or ego-gratifying reminiscences. Because of the secretiveness of professional sports — and professional athletes — books in the first category (Jim Bouton's "Ball Four" comes to mind) can provide valuable insights. All too often, however, the latter type of autobiography is being published. Rarely does a former athlete break the unspoken code of silence about what goes on behind the closed doors of the locker room. Even more exceptional is the athlete who is candid about his own behavior on and off the field of play. Bob Hayes — best known as "the world's fastest human" — achieved legendary success as both an amateur and professional athlete. After winning the gold medal in the 100-meter dash for the United States at the 1964 Olympics, he became an All-Pro wide receiver for the Dallas Cowboys. In 1979, four years after his departure from professional football, Mr. Hayes pleaded guilty to charges of drug dealing and spent almost a year in a Texas prison. One would think that Mr. Hayes would have much to tell, but in "Run, Bullet, Run" he reveals very little about himself. The reader never gets a sense of who or what he is, except that he has an enormous ego. His recollections of his years with the Cowboys revolve solely around his own exploits. The few revelations provided by Mr. Hayes and his collaborator, Robert Pack, who wrote "Speaking Out" with the former White House press secretary Larry Speakes, seem forced and disingenuous; for instance, Mr. Hayes says he was introduced to Quaaludes by a Cowboy teammate. If he wanted to be honest with both himself and his readers, Mr. Hayes would have spent less time remembering the touchdown catches and more time recounting his abuse of alcohol and Quaaludes. Aside from a brief closing statement on personal responsibility, he self-servingly portrays himself as a victim throughout the book. Billed as "extraordinarily candid," "Run, Bullet, Run" is, unfortunately, nothing of the kind. RICHARD REGAN



UNITED PRESS INTERNATIONAL

Bob Hayes (22) of the Dallas Cowboys in action against the Baltimore Colts during a 1966 game.

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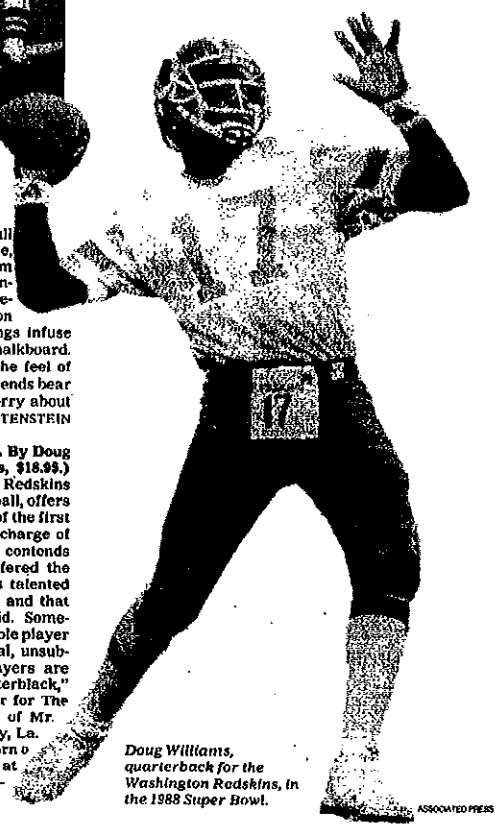
BUILDING A CHAMPION: On Football and the Making of the 49ers. By Bill Walsh with Glenn Dickey. (St. Martin's, $18.95.) In the February 1988 issue of Sport magazine, Pete Hirdt of the Elias Sports Bureau unveiled a system for rating National Football League coaches past and present. It is probably a system Mr. Hirdt would rather forget: Bill Walsh, perhaps the best football coach of the 1980's and, arguably, of all time, did not place in the top 11. (That's not the top 11 of all time — that was the top 11 of the 1980's.) Mr. Hirdt could not know that Mr. Walsh would guide the San Francisco 49ers to the championship that season, but he certainly knew that Mr. Walsh's teams had already been to the playoffs six times in the past seven seasons and had won two Super Bowls. And in the 1988 season, Mr. Walsh accomplished a feat even Vince Lombardi did not achieve: the team he had drafted and shaped, then handed over to a former assistant coach, won the Super Bowl by an incredible 45 points. That one of the greatest innovators in modern football could have been so absurdly underrated illustrates how much traditional football wisdom is really recycled cliché. Mr. Walsh's "Building a Champion" helps to dismantle those clichés one at a time with the accuracy of Joe Montana picking apart the Denver secondary. Often criticized for not being a motivator in the classic sense, Mr. Walsh clotheslines "coaches who are quite prominent early in their careers, only to disappear when they should be at their best. These are the coaches who depended so much on rhetoric and dialogue and buzz words, or how many times they had been in the audience with certain

Continued on page 20



Doug Williams, quarterback for the Washington Redskins, in the 1988 Super Bowl.

ASSOCIATED PRESS

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SPORTS VOICES

Reason for Walsh's return to 49ers is simple: because team father asked



If it's late January and the San Francisco 49ers aren't playing football, then franchise owner Eddie DeBartolo Jr. must be on the phone and wanting action. That explains why Bill Walsh soon will return to the 49ers as a "special consultant," perhaps even by the time you read these words.

Walsh, the former coach and current NBC talking brain, is back because at this time of year, the 49ers operate in only one of two modes: (A) Super Bowl mode. (B) Scramble the AWACS mode. Changes are coming.

For the customers who patronize his team, DeBartolo is probably the perfect NFL proprietor. A shopping mall developer from Youngstown, O., he traditionally has spent money on the 49ers the way a father spends money on a favorite son.

But there's a catch. In return, DeBartolo doesn't want to hear that the son went out and crashed the car — or lost to the Falcons. In that respect, he behaves the same way most passionate fans do. After a dismal loss to the Raiders back in 1988, 49ers players entered their locker room to find the glass door of a soda cooler smashed. Shards of the glass covered the floor. Who did it? No one ever confessed, but the prime suspect was DeBartolo, who had been in the room five minutes before the team arrived.

"The bottom line for Mr. D. is he wants to win," 49ers linebacker Bill Romanowski once said. "He's spoiled in a good way."

In other words, DeBartolo doesn't always smash coolers. He usually makes more shatteringly substantial moves.

After the 1987 season, when the 49ers had lost their third consecutive playoff game, DeBartolo stripped Walsh of his title as club president. The two men didn't speak for two months. However, the Niners went on to win two straight Super Bowls, one under Walsh and one under his successor, George Seifert.

Of course, the next time the 49ers were so uncooperative as to lose a postseason game, a year ago, there was another major shakeup. Two of the team's more famous names, Ronnie Lott and Roger Craig, were deemed expendable enough to be put on the Plan B free agency menu and were quickly snarfed up by the Raiders.

That brings us to this season when, for the first time since 1982, the 49ers missed the playoffs entirely. They had a good excuse. By November, they were down to their third-string quarterback, Steve Bono. And yet Seifert somehow rallied his troops. By late December, the 49ers were among the league's five or six best teams. Because of earlier losses, though, they were ineligible for the Super Bowl tournament.

Next thing you knew, the Walsh comeback rumors surfaced. At first, they seemed silly. Walsh was making the big bucks at NBC for saying stuff like, "That was an excellent play call, Dick." He no longer had to worry about the week to week meat-grinder of NFL success and failure. So why would Walsh want to return to the 49ers' front office?

The answer: Because DeBartolo asked. The plan first took shape after a 49ers' victory over the Chiefs at Candlestick Park on December 14. Walsh worked the game for NBC. DeBartolo invited him to his luxury box afterward for refreshments. The two began to chat.

DeBartolo wondered if Walsh was tired of drawing squiggly lines on NBC monitors. Walsh said, well, yes, maybe. The 49ers' new president, Carmen Policy, asked if Walsh might consider returning as a "special consultant" to help the team operate the college draft and work with any new young coaches. Walsh said, well, uh, probably.

You can't blame the 49ers for making the offer. Walsh's attributes are self-evident. After the recent wave of hirings, five NFL teams are now being coached by his playbook descendants. Seifert (49ers), Sam Wyche (Tampa Bay), Dennis Green (Minnesota), Mike Holmgren (Green Bay) and Bruce Coslet (New York Jets) are all former Walsh assistants.

"These are students, colleagues, brothers of mine," Walsh said. "To see them advance to the highest levels is very exciting."

The question is, as a "special consultant," how will Walsh interact with the current 49ers' framework? Under Walsh and Seifert, the 49ers have allowed their head coach to make the ultimate decisions on draft picks, trades and player cuts. What happens if Walsh wants Player A and Seifert wants Player B? What happens if Seifert gets off to a rough start next year and one of history's best coaches is upstairs in the front office?

"The only power struggle that would exist is that which is fantasized in the media," Seifert told reporters. "It would not be on my part and not on Bill's part."

Seifert did say, though, that he initially wondered how a new arrangement with Walsh would work. A series of face-to-face meetings with Walsh cleared up those concerns. Among other things, Walsh is expected to help any new 49ers coaches — such as the replacement for offensive coordinator Holmgren — learn the team's offensive system.

"The 49ers have been a big part of my life," Walsh said. "I have a great loyalty to them and to Ed DeBartolo. I don't know if power is what I need. I thoroughly enjoy teaching. I've been through the power experience."

It sounds all right, for now. If all goes well and the 49ers are still in business next January, there obviously will be no problems.

If not, scramble the AWACS. ◆

Mark Purdy is a columnist for the San Jose Mercury News and a regular columnist for THE SPORTING NEWS.

THE ANSWER MAN

Q Who represented the Seattle Pilots in the 1969 All-Star Game? . . . Chris Partlow, Bellingham, Wash.

A Outfielder-first baseman Mike Hegan was named to the American League All-Star squad to represent Seattle but was replaced because of an injury. Seattle first baseman Don Mincher was named as Hegan's replacement. Mincher appeared in the game as a pinch-hitter and struck out for pitcher Denny McLain in the fourth inning.

Q In 1957 Ted Williams reached base safely 16 consecutive times. Is this a major league record? What were the details? . . . Walter W. Wilson, Sacramento, Calif.

A According to "THE SPORTING NEWS Complete Baseball Record Book," Williams holds the major league record for reaching base safely with his streak of 16 in 1957.

He reached base on Sept. 17 (1), Sept. 18 (1), Sept. 20 (1), Sept. 21 (4), Sept. 22 (4) and Sept. 23 (5). The streak included two singles, four home runs, nine walks and one hit by pitcher.

Q How many games did quarterbacks Steve Fuller, Mike Tomczak and Jim McMahon start for the Chicago Bears in the 1985 season when the Bears won the Super Bowl? . . . Joni Lavery, Elhart, Ind.

A In the regular season, McMahon started 11 games and Fuller five. McMahon started all three postseason games. Tomczak had no starts in 1985.

ANSWER TO LAST WEEK'S TRIVIA QUESTION: Hal Greer of Philadelphia in 1968. He finished the game with 21 points in 17 minutes of playing time. (Who scored 19 points in one quarter in an NBA all-star game?)

THIS WEEK'S TRIVIA QUESTION: What player who played in the first Super Bowl game had rushed for 194 yards in a Rose Bowl game?

Do you have a question on sports history, trivia or records? If so, send it to John Duxbury, THE SPORTING NEWS, P.O. Box 56, St. Louis, Mo. 63166. Please understand that because of the volume of mail we cannot answer all questions in the column and we cannot personally respond to letters.

ASK THE REFEREE

Q If a player on the kicking team recovers the ball on the 10-yard line of the receiving team during a kickoff, whose ball is it? . . . Gary Allen, Normantown, W. Va.

A Since the kickoff traveled at least 10 yards it's a free ball. The kicking team recovered so it belongs to the kickers. And the receivers will be kicking themselves for sleeping on the job.

Q I think it was the fourth game of the World Series and the Twins had runners on first and third. Alejandro Pena was asked to walk intentionally the next batter to load the bases. In earlier relief appearances Pena had thrown two wild pitches. With the possibility of Pena throwing another in this instance, would it be legal to pull a player from the field and have him back up the catcher, just in case? . . . Gene Uhl, Kings Park, N. Y.

A No. All the players, except the catcher, must be within the foul lines. The umpire would order the player to get back on the field. There goes another good idea.

Q In a 49ers-Eagles game, the Niners punted and an Eagles player muffed the ball on the 15. It then was touched by another Eagles player on the 10 and rolled into the end zone, where it was recovered by a Niner. The Niners were given the ball on the 15. This doesn't seem right to me. Was it? ... Joe Silva, Pleasanton, Calif.

A Yes. This is a ridiculous and unfathomable rule but it happens to be correct. The kickers get the ball at the spot of first touching. The NFL's explantion: "We don't want to give the kicking team a cheap touchdown."

Q The Bucks are playing the Bulls. The Bucks have a one-point lead with five seconds to play. Jordan drives to the basket and is fouled. He makes the first shot. On his second shot the ball takes a weird spin and sticks between the backboard and the hoop. Time has run out. Does Jordan get another shot or does the game go into overtime? . . . Bill O'Connell, Chippewa Falls, Wis.

A Start the overtime. The shot failed to go through the hoop, so it's the same as a miss.

Please direct your questions to "Ask the Referee," c/o Hal Lebovitz, P.O. Box 18891, Cleveland Heights, O. 44118. A self-addressed stamped envelope must be included, otherwise, your letter will not be answered.

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THE VOICES

'I can't recall the last time I felt this way'

Bill Walsh's return to the college game quickly turns from bliss to frustration



You honor students in the front row will remember that Bill Walsh had spoken about "following my bliss" when he decided to leap back into college coaching at Stanford. But we can reliably report that in the second half of the Disneyland Pigskin Classic, his official grand re-opening, Walsh's facial expression seemed to be veering away from "bliss" and entering the familiar "ulcers, anyone?" territory

Yet perhaps, in a weird way, that also is why Walsh came back. The challenge of coaching football once more would be no challenge if some game plans did not run into brick walls. And after Stanford's 10-7 loss to Texas A&M in the first official college game of the 1991 season, Walsh was not afraid to declare himself challenged.

"Very frustrating and disappointing," he said. "I feel badly about our inability to move the ball. I can't recall the last time I felt this way. It might have been a 49er game against the Raiders four or five years ago."

As became obvious early on at Anaheim Stadium, however, Stanford does not have Joe Montana at quarterback. Instead, the Cardinal have a lanky junior named Steve Stenstrom. And he did what most college juniors would do when confronted with a faceful of Texas A&M helmets. He made some bad choices, or was tackled before he had time to make good choices.

"It doesn't take a genius to see that we weren't moving the ball," said Stenstrom, not necessarily referring to his head coach or to the people who scheduled the "Classic" in the first place.

Football in August has never been a champion idea, but the annual Pigskin game has come about because a television syndicator and Mickey Mouse's bosses have wanted it to happen. The atmosphere in Anaheim was strangely vapid for a college matchup, with the stadium half full at best. The announced attendance was 35,240, including approximately 10,000 costumed Disney characters.

This was the stage, however, where the college season's most publicized return to duty would take place. And you can't say Walsh didn't try to make the return snazzy. He attempted a no-huddle offense, a surprise double reverse and a few other tricks.

No one expected underdog Stanford would romp over A&M, a Top 10 team full of hard Texas muscle and a defense that was ranked No. 1 in the nation a year ago. But this was a near-total shutdown for Walsh and the Cardinal. Stanford made only two first downs in the entire second half.

Texas A&M, of course, had offensive problems of its own while failing to score for three periods. Aggies Coach R.C. Slocum tried three quarterbacks before returning to his starter, Jeff Granger, who had an inspiring fourth quarter and led the Aggies' comeback.

Every opponent Walsh faces this season will be trying to prove a point. At a news conference a few days before the Classic kickoff, he had said that because of Stanford's high academic standards that create shallow depth, the Cardinal would have to rely on the players' SAT brainpower to help them win. To the A&M men, this translated into an insult of their intelligence.

"I tried to understand why anyone would demean our ability in the mental area," Aggies nose tackle Eric England said. "When he said that, it really made me want to play hard against them. I think we are smart enough to play with anybody."

Slocum made no direct reference to beating Walsh, but you could read between the lines and sense extra satisfaction.

"There'd been a lot of talk about this being a different kind of game out here (on the West Coast), a different league," Slocum said. "If you'd told me we would only score 10 points against Stanford, I would have been concerned about winning."

Slocum was over on the A&M sideline moments before kickoff, talking on a cellular phone. He was dialing key high school recruits. Telling them to watch the game. Telling them that A&M was thinking of them. This is what college football coaches must do today, be it good or bad. This is the stuff Walsh did not have to do when he worked in the NFL, and you still wonder how badly or how long we will want to do that stuff at Stanford.

However, if he does stay with it, and Stanford does play on New Year's Day somewhere, the bliss will surely be that much sweeter. You honor students in the front row also may remember that in Walsh's previous term at Stanford, in 1977 and 1978, he lost both his opening games. He still managed to go on and have a pretty decent career. ◆

Mark Purdy is a columnist for the San Jose Mercury News and a regular columnist for THE SPORTING NEWS.

GUEST COLUMNIST

Athletes are playing dangerous games with AIDS

Mandatory testing is not enough; sports world needs to take precautions



Ten months ago, the world was stunned by Magic Johnson's announcement that he had contracted the AIDS virus. Five months later, Arthur Ashe announced he had been diagnosed with AIDS in 1988.

Ashe's condition is significantly different from Johnson's. Ashe has AIDS; Johnson does not.

The Centers for Disease Control (CDC) will be changing the definition of AIDS shortly and it will increase the number of AIDS cases in the United States by approximately 50 percent.

What must be understood as this crisis continues is that we don't know who has AIDS merely by looking at them. As many as a million Americans may be infected with the HIV and not know it because they are not yet sick with AIDS. That's 1 in 250.

With the football season starting, the Florida High School Activities Association earlier this month joined 25 other states by adopting an infectious-disease policy directed at preventing transmission of the AIDS virus. Football is not only the most violent team sport with a high incidence of bloody injuries, it is also potentially the most risky in terms of blood exposure because players block and tackle with skin-to-skin contact.

Guidelines from health care should be extended to the athletic arena. They are adapted from the CDC's Universal Precautions guidelines.

■ All blood must be treated as if it is infected — you never know for sure.

■ Surgical gloves must be worn when blood contact is possible. For example, if a baseball player is hit on the wrist with a pitch and the skin is not broken, no gloves are necessary. Gloves are required when there is any break in the skin.

■ Blood spills must be cleaned up promptly and with proper protection. Gloves must be worn to pick up bloody towels, for example.

■ An area where blood has spilled should be cleaned immediately with a disinfectant. HIV is a fragile virus and is easily killed by routine sterilization and disinfection procedures.

■ Soiled towels, clothing and the like should not be left on the bench or locker room floor. They can be washed in standard machines in water at 160 degrees Fahrenheit with a suitable detergent for 25 minutes.

■ Blood from a cut can be washed down the sink as long as the sink drains into a sanitary sewer system.

■ Hands and other skin surfaces should be washed with soap and water immediately and thoroughly if soiled with blood. Hands should always be washed after gloves are removed.

The high school recommendations further provide for stopping play if blood is present to allow proper clean-up and removal of the injured player, and requiring athletes to administer first aid to themselves whenever possible, including covering of any wound. Athletes with significant bleeding may be considered ineligible for continued play.

Mandatory testing is clearly not the answer. Though it may identify some infected athletes, others who do not test positive still may be infected but are at a stage of the infection so early that the antibodies have not yet developed.

Athletes who continue to engage in risky behavior — sexual promiscuity or sharing needles for injecting performance-enhancing or mind-altering drugs — can be infected at any time. A negative test is not an insurance policy.

Mandatory testing may give trainers and other personnel a false sense of security that blood is safe and that precautions are not necessary.

We must never again become complacent. Lives are at stake. ◆

Patricia Carroll is a registered nurse consultant and medical writer in Middletown, Ct. She has a clinical practice in Emergency Nursing and was formerly the AIDS grant education coordinator for the Connecticut Nurses' Association.

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VOICES

Sharing a super welcome to the Hall of Fame

Noll and Walsh weren't screamers on the sideline — all they did was win



There was a nice symmetry to the whole deal.

On the Super Bowl weekend when Dallas was threatening to put a down payment on the decade of the '90s, the two coaches who owned the '70s and '80s were elected to the Pro Football Hall of Fame.

On the surface, Chuck Noll and Bill Walsh would not seem to have much in common.

Noll won four Super Bowls in Pittsburgh with a grinder as he paced the sideline with a stoic stevedore's expression. Walsh won three Super Bowls in San Francisco with a high-tech offense as he stood coolly and conducted a football symphony.

That wasn't the only difference. Noll shunned publicity, telling reporters who wanted to profile him, "Go talk to the players." Walsh cultivated an urbane image in the Bay Area by doing television commercials for imported cars.

One thing Noll and Walsh did was collect trophies. Not since the Hall of Fame's formative days in Canton, O., have two coaches been inducted the same year. The numbers explain why it happened this time. Noll had a career record of 209-156-1. Walsh was 102-63-1.

That's a combined total of 311 victories — which, if a single football team tried to accumulate them, would take almost 20 consecutive 16-0 seasons.

Perhaps the two men weren't so dissimilar after all. Look around at the NFL sidelines the last few seasons. The screamers are the ones who have been fired. Ditka. Glanville. Wyche. MacPherson. Some of them have new jobs, but they are still screaming and still losing.

Noll may have done it in wool sweaters and Walsh in cashmere, but they were always in control on the sideline, never panicking, always prepared. They likely learned this from Paul Brown, a mentor they shared. Noll played for Brown in Cleveland. Walsh was an assistant coach for Brown in Cincinnati.

That was where Walsh first gained his label of "genius," for assembling a ball-control pass offense that ate up yardage in small chunks, on plays that were in effect 5-yard handoffs. Then, just when the defense was playing for the short pass, Walsh called for the bomb. It was much like a boxer. Jab, jab, jab, knockout.

Walsh then took the offense with him to San Francisco and found Joe Montana, who improvised with it like a great jazz artist. Later, when Walsh realized the "genius" label was causing him more grief, he came clean in a revealing passage of his book, "Building a Champion."

"There were some who decided I had an ego," Walsh says. "Those who knew me realized it was much more likely to be insecurity, because of the years I had spent as an assistant coach not knowing whether I'd ever get an opportunity to become a head coach."

Noll was never so open about his insecurity — if he was insecure. As a player at the University of Dayton, Noll was considered such a know-it-all opinionated cuss that his teammates dubbed him "Pope." The nickname stuck.

When he was named head coach of the Steelers, a team in disrepair, he made his first know-it-all draft pick Mean Joe Greene, a little-known defensive lineman.

The rest, you know. Noll assembled a team with a savage defense and an offense that could beat you about five ways, all of them bloody.

Six players from those Steelers teams, including Greene, are enshrined in Canton. That made Noll a near-lock to gain admittance.

Walsh wasn't a sure thing. He had been rejected a year before, in his first year of eligibility. Some voters on the panel of sportswriters wondered if he was really "retired" from pro coaching. Though Noll has not taken any football work since leaving the Steelers a year ago, Walsh is currently the head coach at Stanford University.

Maybe the voters were afraid he would carry his bronze bust from Canton around with him on recruiting trips to impress high school kids.

That won't happen. Walsh would not carry it. He would throw it downfield.

"I'm absolutely shocked, pleased, excited," Walsh says. "I didn't expect this. I'm having a glass of champagne."

Noll was more reserved in his delight, but as a noted lover of fine wines, also figured to celebrate with some bubbly.

These men are more alike than any of us would like to think. ◆

Mark Purdy is a columnist for the San Jose Mercury News and a regular columnist for THE SPORTING NEWS.

GUEST COLUMNIST

They're searching for the stars of tomorrow

NFL officials are taking high hopes to the 1993 combine in Indianapolis



Hundreds of NFL general managers, personnel directors, scouts and coaches will converge on Indianapolis on Thursday for four days of intensive study of the top draft prospects.

Approximately 340 players, including underclassmen, are expected to attend. We're particularly excited about this year's group. Because of a revised selection process, league officials believe the most deserving players will attend.

The combine allows us to bring the top prospects to one place, giving our doctors the chance to conduct complete examinations. Players are also timed in the 40-yard dash and tested in skill and athletic drills.

We interview the players and administer psychological tests. It's a busy four days. We're at the Hoosier Dome from 8 a.m. to 7 p.m. After that, many scouts and coaches go to the hotel to meet and interview players.

But the combine, as a small part of the evaluation process, presents a potential danger: If talent evaluators place too much emphasis on these workouts, teams could end up trapped. A great workout at the combine doesn't guarantee you'll draft a great player. Indeed, some players are drafted higher than they should be. If a player does well in the vertical jump and the shuttle run and runs a great 40-yard dash, it doesn't mean he can catch or cover a wide receiver.

An athlete's performance at the combine can affect his standing, but not a whole lot. If he clocks a bad time in the 40, we're not going to say he can't run. A lot of players whose teams didn't get bowl bids aren't in shape because they haven't played since late November. If a kid has a poor time in the 40, we'll test him again in the spring.

It's also important to remember that some players simply don't test well. Chris Spielman didn't knock anyone dead at the combine, nor did he in any other workouts. But, the bottom line is, he's a football player and he makes plays. Even the 49ers' Jerry Rice didn't run that well at the combine — 4.7, I think — but he caught the ball well and did everything he could to impress the scouts.

An attentive scout can pick up nuances about a player. Some running backs, for example, didn't get a chance to catch the ball in college. At the combine, we are able to evaluate their receiving skills. Sometimes you find a player with untapped ability.

Because no contact is allowed, we have less of an opportunity to evaluate linemen's talents than we do that of skill-position players. The offensive-line drills are limited, but somewhat helpful. If there's a lineman who played in a wishbone offense, the combine offers a chance to get a feel for his pass-protection potential.

Though it doesn't happen often, there are times when an unheralded player comes in and does well in the athletic test and skills workout. Then, all of a sudden, scouts rush to his school to study tapes.

A player who comes to mind is Pittsburgh Steelers defensive end Donald Evans. Nobody knew much about him in 1987 — he attended Winston-Salem State — but he worked out well at the combine, and the Los Angeles Rams drafted him in the second round.

But Evans' teammate in Pittsburgh, defensive end Aaron Jones, is proof that a player doesn't need to attend the combine to make it in the NFL. As a senior at Eastern Kentucky in 1988, Jones didn't get an invitation but still wound up a first-round pick.

All the tests, interviews and assessments might sound like overkill, but the more information we have on a player, the better the profile. But even with all of this, it's still an inexact science. Anyone can misjudge a player. We just hope that when it's our turn to pick on April 25, the player on top of our list isn't a mistake. ◆

Dick Steinberg is the vice president and general manager of the New York Jets, who will select third overall in April's draft. Rich Cimini, who covers the Jets for Newsday, helped write this column.

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VOICES

Disregard last message; Walsh is back at Stanford, ready for canonization



As we were saying, there's no way Bill Walsh will ever come back to the San Francisco 49ers — not in our lifetime, or his lifetime, or George Burns' lifetime.

Actually, we weren't saying that. A week ago in this space, it was reported that Walsh's return to the 49ers as a special consultant would take place imminently. That's still true, so long as the term "imminently" is redefined as "never in a million years."

In other words, someone stuck his large bloated foot in his mouth, and that someone looked suspiciously like the picture at the top of this column.

You see, it seems that as Walsh was entering the final stages of his negotiations with the Niners, the NFL franchise he once presided over as major icon, he was blindsided by an attack of Saturday morning tailgate nostalgia and homecoming parades.

At first on a whim, then more seriously, Walsh decided to pursue the possibility of a comeback at another former place of employment, Stanford University. And before you could say "SAT scores," there was Walsh in the flesh, signing on as the school's head coach.

As the Chicago Tribune once said after proclaiming Thomas Dewey a runaway victor over Harry Truman: Ooops.

It is small consolation that more than one person was wrong about Walsh's intentions. Right up through the weekend of the NFL conference championships, news bulletins from coast to coast indicated he would soon be leaving NBC television to become a special consultant in the 49ers' front office.

Walsh fed this speculation by outlining his duties in detail, telling one northern California newspaper that his first two tasks would be to find the team a running back and tutor a new offensive coordinator. This helps explain why, when rumors about Walsh and Stanford first surfaced, one Bay Area television sports anchor laughed and said if the rumors came true, he would dress in drag and sing a country-western medley of The Judds' greatest hits.

To repeat: Ooops.

The deal happened fast. First, one of Walsh's proteges, Dennis Green, resigned his job as Stanford's head coach to take over the same position with the NFL's Minnesota Vikings. Some wealthy and influential Stanford boosters called Walsh to get his advice on who should replace Green. Walsh suggested a name or two.

"What about you?" asked the boosters. "Would you be interested?"

"Let me think about it," Walsh said, much to the boosters' surprise.

That was on a Friday. By Saturday, as he prepared for the Denver-Buffalo AFC championship telecast, Walsh was intrigued enough by the idea to call Stanford Athletic Director Ted Leland — who had been an assistant coach under Walsh during his two seasons at Stanford, in 1977-78.

"Don't do anything until I can talk to you," Walsh said, more or less.

Seventy-two hours later, Walsh and Leland more or less had a deal.

Why did Walsh, at age 60, return to college coaching? If you'd been at his introductory news conference, you would not need to ask. Stanford will adore Walsh in a way that no NFL team ever could, allow him to stroll through the campus as a white-haired senior statesman.

In fact, when Walsh entered the gymnasium where he was "introduced" to the media, he more resembled George Bush entering the Congressional chambers for his State of the Union speech. With the school pep band playing outside, the crowd of 200 or so folks in the bleachers stood and applauded. Strobe camera flashes went off. Walsh strolled slowly down the center aisle, shaking the hands of several reporters and waving at various friends in the stands. Then, master statesman that he is, Walsh proceeded to explain with dry wit his reasons for returning to university life.

"At my best, teaching is what I do," he said. "And this — college football — does have redeeming value . . . unless it's USC."

The jab at one of Stanford's archrivals, delivered with perfect timing, brought down the house.

Right about here, we should note that Walsh is not returning to college coaching solely as a humanitarian gesture. He will make a good living at it. According to various sources, Walsh will receive a salary of $350,000 with an annual $500,000 bonus in booster contributions. That's not nearly as much as Walsh could have made in the NFL, of course, and the Stanford folks clearly expect him to do more than show up on Saturdays and draw a few lines.

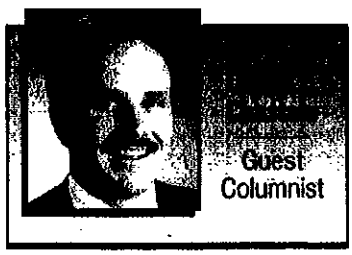
But the pressure will be nothing like pro pressure. A private university with an ostentatiously sophisticated alumni base, Stanford doesn't burn coaches in effigy after tough defeats. Instead, Stanford alumni angrily bark: "Gee, too bad. When do the new chardonnays come out?"

It's got to be more fun than another trip to East Rutherford, N.J. That's why anybody who thought Walsh would go back to the 49ers — or the NFL — is obviously a fool.

We plead guilty, your honor. ◆

Mark Purdy is a columnist for the San Jose Mercury News and a regular columnist for THE SPORTING NEWS.

Camping with '67 Packers is enough to give chills



The "Ice Bowl."

Anybody who watched pro football in the 1960s remembers the game.

December 31, 1967. Fourth and inches on the frozen turf of Lambeau Field.

The Dallas Cowboys' front four awaited the Green Bay Packers' surge. If the Cowboys held, a trip to the Super Bowl was theirs. A Packers' score would send legendary Coach Vince Lombardi's troops to the Super Bowl for a second consecutive season.

At the snap, Packers guard Jerry Kramer crashed down on Cowboys tackle Jethro Pugh, opening a hole for quarterback Bart

Lombardi epitomized everything a coach wanted to be: tough, smart, creative. His ways would influence a generation. Lombardi's idioms, on winning and on life, were embraced as gospel. To this day, many of his words grace the walls of athletic and business offices. Expressions such as: "Fatigue makes cowards of us all." Or: "Winning isn't a part-time thing, it's an everyday thing."

In Lombardi's time, when the Packers scored a touchdown, they didn't dance, they simply handed the ball to the official — as if they'd been to the end zone before. Before their Super Bowl appearances, the Packers might have sung in the shower, but a rap video would have been repulsive.

Those Packers were a classy bunch. They had dignity.

So it was a sad day last week when the pamphlet touting "Fantasy Football Camp, the Green Bay Experience" came across my desk. With the Super Bowl upon us, this normally is the time of year football fans celebrate the Green Bay Packers, winners of Super Bowls I and II. This year, Super Bowl week is nothing more than a time to leaguers. But the Packers at a fantasy football camp? Please, not these Packers.

For the price of $2,595, campers get hotel accommodations for five nights, all meals, the chance to play in a celebrity golf tournament, "plus many once-in-a-lifetime football opportunities," the pamphlet says. Also included are a Packers jersey with the camper's name and number, an official NFL football, limited edition football cards with the camper's picture, a team photograph, a lifetime membership in the Green Bay Packers Hall of Fame and a Packers playbook "with famous Packer plays."

"We're going to go down to the south goal line in Lambeau Field and reenact the quarterback sneak that won the 'Ice Bowl' game," Packers immortal Jerry Kramer says in the camp kit's literature.

Picture all the happy fantasy campers — Blatz beer and bratwurst in hand — standing on the goal line as Kramer, 56, demonstrates how he gave Pugh the old one-two. High fives will be exchanged afterward, then a couple of belches. How 'bout another brat?

"Most of all, I'm going to talk about

doubt someone who came *this close* to making it in the NFL — executes a perfect chop block on Davis' knee?

Max McGee probably would be the most fun. McGee is remembered for staying out all night before Super Bowl I, only to be called to duty, scoring two touchdowns with a hangover.

"We'll go over Super Bowl I," McGee says. "We'll go over the game plan, and I'll tell you exactly how it happened that day. A lot of people don't think I remember what happened that day . . . but I really do."

No doubt McGee's brand of preparation will be integral to this fantasy camp's success.

Sure, the Pack has as much right as any bunch of old-timers to cash in on fantasy camps, but somehow I figured they were above that sort of thing. Does dignity figure in here anywhere?

Why can't the Packers let us remember them at their best? Seeing them cash in is like seeing John Wooden coach the Washington Generals or Secretariat pull a buggy instead of going to stud.

If Lombardi were alive would he

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PRO FOOTBALL NFL WEEK 8

Transition game

Finally, George Seifert and Steve Young can call the 49ers THEIR team

By MARK FAINARU

Steve Young and George Seifert. These are the faces of the San Francisco 49ers, the team of the '90s? They've been entrusted with the tiny tasks of easing the Bay Area into its next football phase, sustaining a level of dominance that has carried the franchise to nine playoff appearances in the past 11 seasons and four Super Bowl victories, and emerging from shadows that seem infinite.

That's not asking much, is it?

The transition has been forever coming, but it appears that now — with the 6-1 49ers looking as solid as any team in the NFL — the grips of Joe Montana and Bill Walsh are loosening and Young and Seifert are beginning to live the lives of leaders rather than followers.

It has not come easily, mind you, but the signs are there.

Montana will not go away quietly — though that's another story — but he does seem, finally, to be spent. And Walsh, well, Walsh — The Genius — he never really went away until he came back to the Bay Area this season to coach Stanford.

For so many seasons, the 49ers meant Clark and Lott and Craig and Dean and Turner. But mostly, they meant Walsh and Montana. Or was it Montana and Walsh? At any rate, the 49ers truly emerged as the Franchise of the '80s, and Montana and Walsh were lifted to iconic levels.

"In the beginning, it took the individual performances of Bill Walsh and (Owner) Eddie DeBartolo and Joe Montana and Ronnie Lott and Fred Dean to establish what the 49ers were," team President Carmen Policy says.

But those days are all but gone, even for Montana, whose loyal fans refuse to accept the possibility that his career might be over because of chronic elbow problems.

So it is Young and Seifert, shouldering their preposterously difficult jobs in tandem, who have had and will continue to have the greatest responsibility for keeping the organization moving forward.

To comprehend this evolution of the



RICH PILLING/TSN

Passing muster: *Young has begun to stifle the criticism that he can't pull out games like his legendary predecessor.*

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PRO FOOTBALL NFL

49ers, it is crucial see the journey. So here are the tales of Seifert and Young, men whose lives have merged with similarly impossible tasks, only to succeed — for now — where they had every reason to fail.

The 49ers, finally, are George Seifert's team.

And the 49ers, finally, finally, are Steve Young's team.

You never knew George Seifert, and you weren't supposed to. He was a Walsh guy, through and through, coaching under him in 1977 and '78 at Stanford. He rejoined Walsh with the 49ers in 1980, melting into the position of defensive backs coach.

All he did in 1981, when Walsh's coronation was beginning, was bring into focus a fuzzy group for the future: Ronnie Lott, Eric Wright, Dwight Hicks and Carlton Williamson.

The 49ers won their first Super Bowl after the 1981 season.

Seifert became the defensive coordinator in '83, but who knew or cared beyond those at the practice site in Santa Clara? He meshed the defenses that helped win two more Super Bowls for Walsh, and he waited.

There were chances to leave; Cleveland and Indianapolis came calling. But this was Walsh's guy, the handpicked successor, and that's how he got the 49ers' head-coaching job in 1989 after The Genius left to impart his wisdom for NBC.

"George wasn't terribly ambitious in the sense that he wasn't really aspiring for the job," Policy says. "But he just said, 'I'll wait. I'll wait patiently.' "

Seifert won a Super Bowl in his first season, but many people said he simply was sustaining Walsh's momentum. It was Walsh's team, they said.

There always was something humorous in a sad and absurd (and rich) sort of way about Steve Young's pre-San Francisco days. That whole USFL deal, becoming the $40-million man for an exceedingly awful L.A. Express team that lasted one season, now that was bizarre.

Anyway, the USFL folded, and the Tampa Bay Buccaneers made Young their first choice in the 1984 supplemental draft. The Bucs signed Young on September 10, 1985, and gave him the starting job late in '85. But in 1987, they used the first pick of the draft to select Vinny Testaverde. Young was finished in Tampa Bay.



RICH PILLING/TSN

Comfort zone: *Seifert thoroughly grabbed hold of the team once the Walsh issue died.*

Meanwhile, on the other coast, the 49ers had "muddled" through a 10-6-1 season in 1986, during which Montana missed half the games with a back injury. San Francisco acquired Young in exchange for second- and fourth-round draft choices in 1987.

Walsh dubbed Young the heir apparent. Some heir. Montana, you know, never went anywhere. He overcome his back injury and put together four more sterling seasons.

So in walks Seifert, facing a no-win situation. He wins; it's Walsh's team. He loses; he's no Walsh.

The Niners won the Super Bowl in Seifert's first season, pasting Denver (who doesn't). It really was Walsh's team; everybody knew that, right?

The next season, with basically the same team, the 49ers would have advanced to the Super Bowl for the third consecutive season had not Craig fumbled late in the NFC championship game against the Giants.

Craig and Lott both left after the 1990 season as Plan B free agents. And Montana, who developed those now-famous elbow problems, has not been able to play in 1991 or '92.

These were the first real signs of drastic evolution within the franchise, and they came with Seifert as coach.

"A lot of people when they saw us, that's who they saw," says guard Guy McIntyre, the dean of the offense as long as Montana is idle. "Everybody else was just there."

This is when Seifert's job truly began. So many decisions, so much room to be second-guessed.

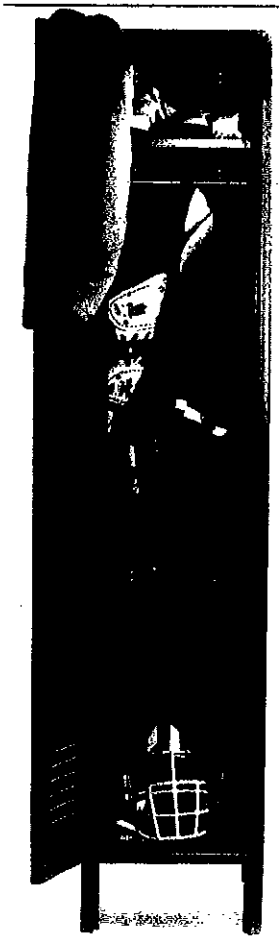
The "heir apparent" apparently was never going to get his chance because the king never was going to fall on his crown. Young just waited and waited, and, oh yeah, he waited some more.

After each season, the questions about Young would abound. Could he, would he leave? Could they, would they trade him?

"I could have gone many times," Young says. "And they talked about letting me go. But we all hung in there because we thought good things would happen."

The tales merge in the 1991 season, where our heroic/tragic duo encountered some of their most trying days.

For Seifert, it was a time to establish himself, to emerge from his seemingly passive facade into the strong coach who would be starting a quarterback who wasn't Joe Montana.



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JHFNL3

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It didn't go well, not well at all. Seifert could not be blamed totally. Montana's condition was so up in the air that his possible return always was the topic. Young became the quarterback, but Montana was the story. The 49ers started the season 4-6 and couldn't recover.

"Last year was a struggle with transition from some top names, some top performing veterans who were either no longer with us (Lott, Craig) or unable to perform (Montana)," Policy says. "Joe had always been the field general of the team. When he was unable to start the season and then was in limbo — would he be able to play the next day, the next week, month, year? — it was like, 'Is this lieutenant (Young) going to be around for a few squabbles and then disappear into the bunker?' "

Young disappeared midway through the season, wounded first by a knee problem, then by backup Steve Bono, the man who was thought to be on the perpetually inactive list.

But even before the knee injury, Young was far from Montana, which, of course, was all anybody in the Bay Area would measure him against. He couldn't pull out games against the New York Giants or Minnesota, couldn't do what Montana did regularly.

Late in a 12-6 loss to the Raiders, with a chance to win the game, Young reportedly called a play that didn't exist. After the game, pass-rush specialist Charles Haley supposedly roared in Young's face, and Dwight Clark said that Montana could have won the game "in his sleep."

It was not a good situation, and Seifert didn't seem to have total control. Haley was tick, tick, ticking away at every turn, and the quarterback scene had become a sham. Seifert had said all along a starter couldn't lose his job to injury. But despite the fact Young had recovered from the knee injury, he didn't return to action until the final game of the season — after Bono had suffered a knee injury.

Bono had stepped in and guided the 49ers to a 5-1 record in the games he started. And he did it the way you're supposed to in San Francisco, stepping back in that pocket and patiently waiting to find your man, be it Jerry Rice, John Taylor, Brent Jones or Tom Rathman. None of this scramble, scramble, scramble, Fran Tarkenton stuff.

Although the 49ers won their last six games to finish 1991 with a 10-6 record, they missed the playoffs for the first time in eight years. They played the season with a quarterback controversy, one that certainly seemed headed for 1992. They endured the tantrums and general moodiness of Haley, and they acquired another pass rusher (Tim Harris) with a heap of off-field problems. They even withstood the bizarre possibility that Walsh might return in an advisory capacity, only to have everyone exhale when The Genius opted for the Stanford coaching job.

"At the end of last season, I felt more like a head coach than I've ever felt before," Seifert said earlier this season.

As sad as it seems, it took a losing season, by San Francisco standards, to get Seifert over the mountainous memory of Walsh.

"I think it was in his best interest that I not return," Walsh said recently.

It was only after the Walsh issue truly was history that Seifert thoroughly grabbed hold of the team.

He took to the road in search of five new assistant coaches. He went anywhere, everywhere, checking in with Policy along the way. He came back with five new guys, five *Seifert* guys, including offensive coordinator Mike Shanahan as a replacement for Mike Holmgren, who left to become the coach at Green Bay and took two 49ers assistants (Ray Rhodes and Sherman Lewis) with him.

Seifert used the draft to pick Washington's Dana Hall in the first round and inserted him immediately as a starter at free safety.

Seifert dealt with the Haley problem by trading him to Dallas before the season. Their relationship had fractured further during the exhibition season, when Haley shouted in Seifert's face in front of much of the team.

Seifert watched his 1991 second-round pick, Ricky Watters, whom the Niners traded up to get, progress enough to become the starting running back. Watters led the NFL in total yards (871 — 576 rushing, 295 receiving) through Week 7, and he quickly is making people remember (and forget) what Craig did for the team during his prime.

The quarterback move, though, was the biggie. As it became more and more apparent Montana would not be ready — though he refused to admit it — Seifert made the tough call. He named Young the starter and said he expected him to hold that spot for the season.

"That team could be in disarray, but everything has been handled very well," Walsh says. "There were enough changes that George had to have a firm hold — you know, people like Haley.

"He got them through Lott and Craig OK, which could have been a real problem. George has been able to maintain leadership. If it hadn't been there, (there) would be a major problem."

Walsh says the 49ers are the best team in the NFL right now.

What Young has had to endure through all this is overwhelming and almost asinine.

Until now, the attitude of 49ers fans toward Young has been as follows: "If Joe Ever Retires (Heaven Forbid), Then You Can Have A Try. But Don't Forget, You're Not Joe."

And no one lets him forget. After Young threw an absolutely hideous interception in the Niners' 34-31 loss to Buffalo in Week 2, the fans wanted Young's head. Joe wouldn't have done that — no, never.

But Young's response, the same as it has been all along, was to go on calmly. Just as he rolled with the Tampa Bay thing; just as he managed being the never-ending backup to The Legend; just as he got through Haley's outburst last season; just as he withstood the fans' calls for Bono to be the starter this season; just as he has held his head above some bashing by Montana himself at the start of the season. When Montana was placed on injured reserve, he called Young the "enemy" and said Young was "on a big push for himself."

Young pushed on. Before the 49ers' bye last Sunday, he led the league in passing efficiency. In the 49ers' 56-17 victory over Atlanta October 18, Young was 18 for 28 for 399 yards and three touchdowns.

"Young has this team running really smoothly," Falcons defensive lineman Tory Epps says.

Falcons Coach Jerry Glanville says: "What goes so unnoticed because (Young) runs so well is that he passes so well."

And Walsh: "The change at quarterback appears permanent. Steve is having a tremendous year. He could be the best quarterback (in the league)."

This is Seifert's team, no doubt about it. Only two assistants remain from the Walsh era, and Seifert seems more comfortable by the day. He even has taken off the headphones during games, giving him an aura of "omniscience," Young says.

But it will be much harder for Young to convince everyone he has arrived. He realizes the "special situation" he is in. He understands there always will be people spouting, "Montana this" and "Montana that." But there is support for Young among most who understand the evolution of the 49ers, the newness of it all.

"I think it's Steve Young's team right now; it's just a question of time until everybody gets adjusted," says former linebacker Matt Millen, who played for the 49ers in 1990 and now is an analyst for CBS-TV.

Adjustments, though, don't come easy where legends are concerned. The Packers never recovered from the departure of Vince Lombardi, and the Yankees haven't been legendary since who knows when.

Plus, no matter how secure Young feels about himself and no matter how secure his teammates are with him, there always will be streams of fans at Candlestick Park wearing 49ers jerseys with No. 16 on them. On the back of those jerseys, the word "GOD" appears where Montana's name should be.

Legends die hard. ◆

Mark Fainaru is a free-lance writer from San Francisco.

A tough thing to watch

As common as it has become lately to see Joe Montana standing on the sideline, hanging out in a sweatshirt and jeans with his arms folded and his shades on, it doesn't look right.

This is perhaps the greatest quarterback in NFL history, and his career appears to be winding down in a less-than-desirable way.

Granted, as one Bay Area writer said so well recently, Montana, 36, has earned the right to finish it out any way he wants. But this makes it no easier to watch.

First and foremost, there is the injury, damage to the ulnar nerve in his right elbow, which has prevented him from playing since before the start of the 1991 season. He has undergone two "minor" operations to clean up scar tissue — one in May, the other in early September.

And though 49ers executives outwardly say they can foresee Montana returning this season, that seems improbable.

Recently, Montana said one of one of his daughters passed him a menu at a restaurant and that he was not able to hold it because of numbness in his fingers.

That numbness reportedly has subsided, and the 49ers say he could be throwing soon. But this is all stuff that has been heard before. The last time Montana threw a ball was September 26, and that didn't last long because Montana said there was numbness in two fingers.



GEORGE T. KRUSE

Common pose: *Although few Bay Area fans are ready to give up hope of a Montana comeback, the future doesn't look promising.*

"I think there's a different mind-set than the past," says CBS analyst Matt Millen, a former linebacker who played for the 49ers in 1990. "If Joe comes back, he may even be the backup."

This is something Montana hasn't discussed much or apparently dealt with very well. Montana was upset when the 49ers placed him on injured reserve at the beginning of the season, eventually lashing out at Steve Young as the "enemy."

And when Montana wouldn't talk about how angry he was, his good friend, backup quarterback Steve Bono, told the media that Montana was "ticked" off.

The whole scene has turned off more than a few people within the organization. But they know their hands are tied because Montana is such a powerful figure.

After all, he is the man who carried the 49ers to four Super Bowl victories.

Times seem to be changing, but few in the Bay Area are ready or willing to give up hope of a Montana comeback.

Clearly, there are plenty of doubters. Even his daughter Alexandra, 7, wonders. "Last week she said to me, 'Daddy, are you ever going to play football again?' " Montana was quoted as saying recently.

Team President Carmen Policy has said Montana and the 49ers will have to face reality at the end of the season. Policy insists he didn't mean to insinuate Montana's career may be over. He says he only meant to say that whatever the future brings — good or bad — will have to be addressed.

Nevertheless, no matter how you couch it, the reality doesn't seem all that promising for Montana. ◆

—MARK FAINARU

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Tuesday, July 28, 1998

Bill Walsh talks philosophy to kick off THSCA coaching school

By MARK BABINECK Associated Press Writer

HOUSTON (AP) - Hall of Fame coach Bill Walsh didn't bring his vaunted "West Coast offense" to the Gulf Coast on Monday. Instead, he talked philosophy to more than 1,000 note-scribbling Texas high school coaches at their annual convention.

Walsh was the kickoff lecturer at the Texas High School Coaches Association's summer coaching school. Rather than dwell on X's and O's, the 66-year-old Walsh shared pearls of wisdom from four decades on the sidelines.

Coaches at all levels must work hard to instill a battlefield-like sense of camaraderie among their players for any of the strategy to matter, he said.

"Obviously, the life-and-death perils aren't there," Walsh said. "But the bonding, that willingness to sacrifice, is key. It's our job to develop an attitude among them that they bond with each other and sacrifice for each other."

Before the season, Walsh said he'd mark his calendar with specific points he wanted to drill into his team each day. Coaches should constantly hammer home their philosophies but vary their delivery to keep players on their toes, he said.

"Never, never be predictable. The great coach is a range of emotions," Walsh said, citing Vince Lombardi, Bum Phillips and Chuck Noll as examples. "If you're always a screamer, players will tune you out like someone who lives next to a freeway long enough that they don't even hear it anymore."

Walsh, a famed offensive tactician who led the San Francisco 49ers to three Super Bowl titles, did not dive into details of his offensive style as some in attendance might have expected.

"I think a lot of coaches maybe expected or wished to hear that," said Greg Jacobs, defensive coordinator at powerful Crawford. "I think you can get most of his offensive strategy from his book."

Ironically, the only formation the offensive wizard diagrammed on an overhead projector at the Astroarena was a sketch of a properly executed prevent defense. One problem: He only slotted in 10 defensive players and never seemed to catch on, despite some guffaws from the crowd.

"Unfortunately, we run that defense sometimes, too," Jacobs joked.

The coaches' convention, which features lectures, basketball and football all-star games and more than 1,000 exhibitors, runs through Wednesday.

A tribute to the most intuitive mind in football: Bill Walsh.

The 49ers as we know them today are Bill Walsh's team. Walsh laid the foundation way back in 1979, his first year with the 49ers. He brought the team a new method of training, practicing, a winning attitude and an offense that was unstoppable.

More than twenty years later, the 49ers are still Bill Walsh's team as he prepares to step down from the General Manager and President positions he is occupying for his second tenure. The offensive system the team uses has only been slightly tweaked over the period. The coach is a descendant of the Walsh tree of coaches that are wide spread throughout the NFL. Terry Donahue the team's future General Manger has spent two seasons learning from Walsh.

Walsh's impact on the 49ers and the NFL is unparalleled. He has changed the game of football in a way only he could. Bill Walsh could be the single most influential person to the game, and he will forever be remembered as the father to the 49ers.

"There are a lot of things that I learned from Bill throughout my career, but I think the one thing that I continue throughout my life is that want to be perfect. The need for perfection. He pushed me and pushed us, especially the quarterback position which he was so proud of, to want to be perfect. And if you missed perfect, you end up with great, and that he could handle, nothing else. He taught me to be the same way."

- Joe Montana, former 49ers quarterback

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Harvard Business Review
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"When Things Go Bad"
Forbes March 29, 1993

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"When Good Isn't Good Enough"
Forbes, April 11, 1994

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Forbes April 8, 1996

Will Rey



Clark Shaughnessy: Gridiron's Prophet of the T-Formation

You will probably watch your favorite college or pro footballers this entire season without once hearing the name Clark Daniel Shaughnessy. ❑ Fact is, his name should pop into your mind almost every time teams move to the line of scrimmage. All Shaughnessy did was return the T-formation to the game of football. ❑ Then, with the memorable events of December 8, 1940—an even half-century ago—he proved that the T worked, and moved football into its present, modern era.

In his lifetime, Clark Shaughnessy coached some of the most famous players of his era and masterminded some of the greatest victories. But what he liked to tell people about was his disillusionment with football in 1909. As a freshman at the University of Minnesota, he waited on the sidelines for an entire season, hoping his coach would put him into a game. The coach never did.

"I decided then," Shaughnessy told friends for years afterward, "that if I ever became coach, every boy who wanted to play football would get some attention from me." Every boy did. But it would take three decades, or until Shaughnessy himself was 48 years old, for the tall, easy-going coach to become a national figure.

Shaughnessy worked his way through Minnesota, selling newspapers, waiting on tables, and washing dishes. Shortly after graduation, however, Shaughnessy went directly into coaching. He found a job with Tulane University in 1915. His attention to detail was immediately apparent. He disliked his team's colors of olive and blue. Too drab. He dressed his players in loud green. Loud also were the initial complaints from his assistant coaches: staff meetings were scheduled over breakfast at 6:30 a.m. For his part, however, Shaughnessy was known to rise at 3 a.m. to devise football strategy.

From Tulane, Shaughnessy went to Loyola of New Orleans, where he was soon instrumental in changing the school's name to Loyola of the South. A local millionaire, impressed by the coach, offered him $175,000 to coach Loyola for 10 years—an impressive sum in those days. But the deal fell through during the Depression year of 1932. Shortly thereafter, Shaughnessy accepted the head coaching job at the University of Chicago.

There, good things might have happened, but didn't. Chicago's president, Robert M. Hutchins, never gave Shaughnessy the financial backing the coach felt he needed. Later on, after the 1939 season, Hutchins presided over the decision to drop football as an intercollegiate sport. Where did that leave Clark Shaughnessy? Two years shy of his fiftieth birthday, out of a job, and still unfulfilled in his profession.

He traveled to California where he attended a coaching conference. The highly respected Tiny Thornhill had just retired from Stanford University. Stanford saw something it liked and hired Shaughnessy to take Thornhill's place.

Shaughnessy went to work in the off-season, studying films of Stanford's dismal 1939 season. He was impressed by a tailback named Frankie Albert who handled the ball with near perfection. However, Albert wasn't reaching his potential, Shaughnessy felt, because of the single-wing attack—the formation used by almost all college and pro teams through the 1920s and 30s.

"Stanford will use the T-formation," Shaughnessy announced to shocked traditionalists before the 1940 campaign. Anything deviating from the single wing was considered a radical—and idiotic—departure.

Shaughnessy then compounded his revisionism by announcing that the left-handed Albert would be switched from tailback to quarterback. More than one pigskin prophet laughingly predicted that Shaughnessy was about to go flop-o in Palo Alto.

But Shaughnessy settled in behind his bench and prepared to astound the country. Stanford, which had not won a conference game in 1939, was converted to a national powerhouse with

In 1940, Shaughnessy piled a Rose Bowl victory on top of a NFL championship victory.

BY NOEL HYND

much the same personnel as the previous year. Shaughnessy had a pair of great runners named Hugh Gallerneau and Pete Kmetovic, and an outstanding fullback named Norm Standlee. But suddenly these guys, plus Albert the southpaw passer, were being used properly—thanks to Shaughnessy's T-formation. Shaughnessy, who was now in his third decade of coaching, was suddenly an overnight genius. Stanford cruised through nine games without a defeat, drawing an invitation to the Rose Bowl as a result. The speed and deception of the T-formation had thoroughly out-gunned the power game of the single wing.

Now, in truth, Shaughnessy had not been the only living disciple of the T-formation in early 1939. He had an important ally in one George Halas, coach and owner of the Chicago Bears.

Halas had led a team of amateurs to the Rose Bowl in 1919 using the T-formation and never completely abandoned the "T" with the Bears. The Bears were, in fact, using it in the 1930s while Shaughnessy was coaching at the University of Chicago. Shaughnessy and Halas used to take turns watching each other employ the T against teams geared to the single wing. Hence, when Shaughnessy installed it at Stanford, he knew what he was doing, even if no one else did.

It borders on the unimaginable today that a coach of a Rose Bowl-bound team could leave his campus a month before the big game. But that's what Shaughnessy did, returning to Chicago—where all the loose threads of our story come together.

The Chicago Bears of George Halas had a date in the NFL title game with the Washington Redskins on December 8, 1940. A few weeks earlier, Chicago had lost to Washington 7-3. Halas asked Shaughnessy to fine-tune the Bears' T-formation offense.

Nonetheless, an aura of anxiety hung over the Chicago squad. Washington quarterback Sammy Baugh was having his finest season and the rest of the Redskin squad was fit and ready. The game was in D.C., and Washington had a better season's record than Chicago. In every way, Washington seemed the better club and appeared to hold every advantage. The Redskins were not just expected to win, they were expected to win easily.

On December 8, Halas let Shaughnessy do the pre-game talk. He was the epitome of calm. There was no shouting, no exhorting. "You can beat Washington," Shaughnessy explained evenly. "Here's how." He outlined a play which he wanted to use as the second offensive play of the game. "It might go for a touchdown the first time," Shaughnessy said. The Bears began to believe him.

Chicago received the opening kickoff. Then, on the Bears' second play from scrimmage, they tried Shaughnessy's play. Bill Osmanski slanted to his left to try a plunge through the line. He found his way blocked and swung around the end. Washington's Ed Justice and Jimmy Johnston were waiting for him. But as they waited, Chicago's right end, George Wilson, hit Johnston with a block that propelled him

The speed and deception of the T-formation employed by Shaughnessy thoroughly out-gunned the power game of the single wing.



Clark Shaughnessy (center) talks over plans with assistants at his first gridiron clinic for coaches. With Shaughnessy are (left to right) Sid Luckman of the Chicago Bears, Notre Dame Coach Frank Leahy, Philadelphia Eagle Center Vic Lindskog and Washington Redskin Wayne Milner.
Wide World photograph

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into Justice. Osmanski then saw nothing but daylight and rambled 68 yards for an electrifying Chicago score.

Facing the T-formation and suddenly behind, Washington was already reeling. Chicago mounted an 80-yard drive on their second possession, with Sid Luckman scoring, then notched another touchdown before the quarter ended. It was 21-0 at the end of one quarter and 28-0 at the half. Then, behind Halas and Shaughnessy, Chicago put on a display of T-formation power and genius that remains unequalled to this day. Ten different Bears scored 11 touchdowns. At the end of the third quarter, the score was 54-0.

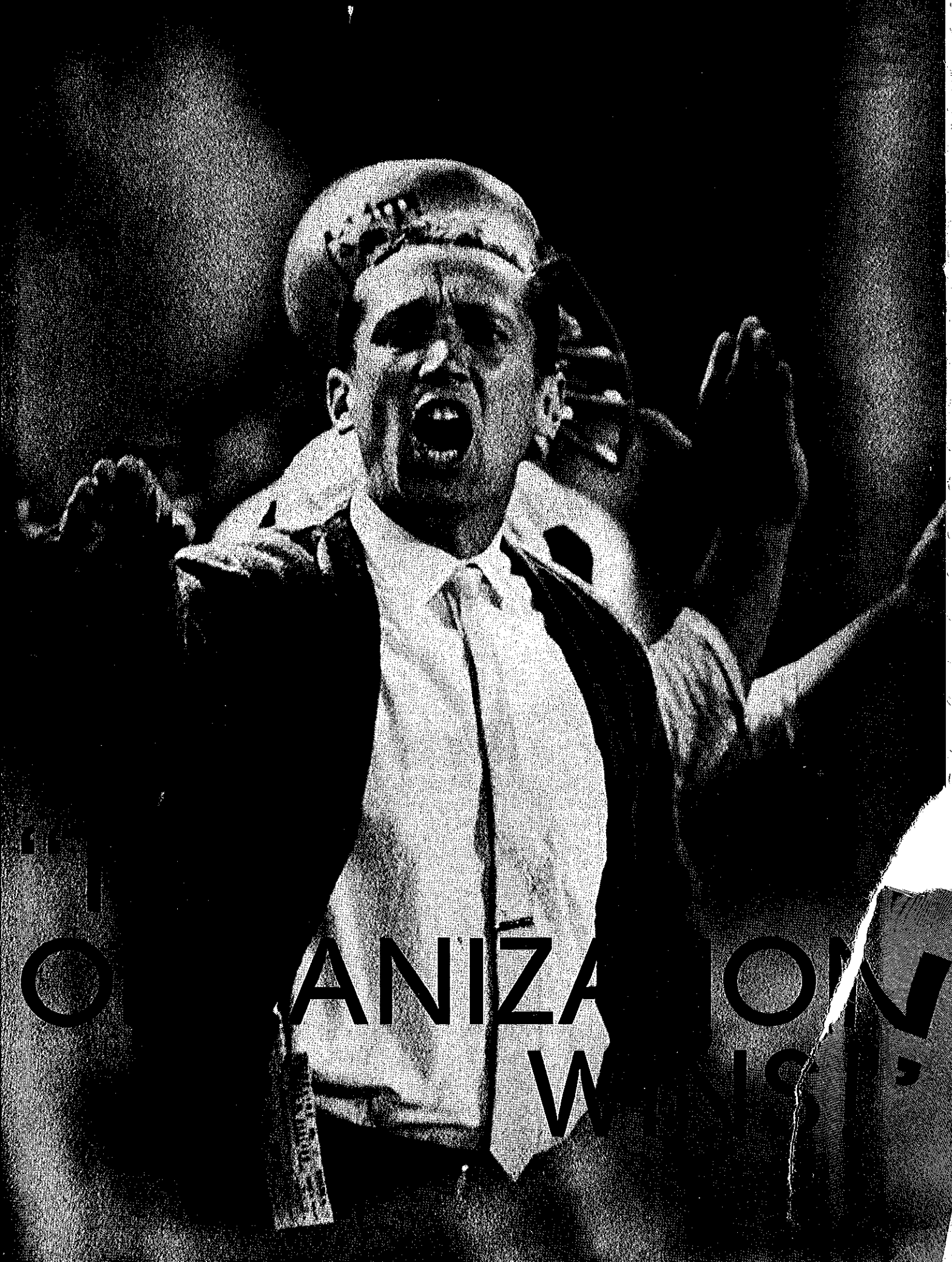
When Washington finally escaped after the game's final gun, the scoreboard said 73-0, completing the worst rout in NFL title history. Then, a few weeks later, Shaughnessy returned to Stanford and guided his T-formation collegians to a 21-13 victory over Nebraska in the Rose Bowl. Shaughnessy had piled a Rose Bowl victory on top of an NFL championship victory on top of an undefeated season with a team that had barely been able to win a year earlier.

"Shaughnessy's feat," Red Smith wrote years later, "converted virtually every football coach in creation to the T-formation faith. It set off a boom in pro football that still shows no signs of leveling off."

Shaughnessy left Stanford after two years for the University of Maryland. There he banned the nickname of Terrapins. A Terrapin, he said, suggested slowness. Then he went to Pittsburgh and back to Maryland. He entered the pro ranks with the Los Angeles Rams in 1948, but came back to Chicago in 1951. He served the Bears as a technical advisor and vice president.

Shaughnessy served the Bears for 11 years, until his retirement in the early 1960s. He died in Santa Monica, California, in May 1970. He was 78.

In 1990, of course, the T-formation is as integral to football as goal posts and the 100-yard gridiron. But, as you've seen, it wasn't always so. And in retrospect, Clark Shaughnessy can be seen as the prophet of modern football, even though today probably few fans would recognize his name.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AL DAVIS TALKS COACHING AND MOTIVATION

You are Al Davis. You started writing for Scholastic Coach as a 22-year-old line coach at Adelphi College. You wrote five articles between May 1951 and May 1961. In that time, you moved from Adelphi to the San Diego Chargers (via Fort Belvoir, The Citadel, and USC). Two years later you became Head Coach/General Manager of the Oakland Raiders. Then, in 1966, you became commissioner of the American Football League. Within months, you had the NFL begging for merger. You then returned to Oakland as Managing General Partner. That made you the only man in history to have been an assistant coach, a head coach, a G.M., an owner, and a commissioner. In 1982 you also became the first man to nail the NFL for an anti-trust violation. Like most tough, brilliant, audacious people, you have always been labeled "controversial." Not by Scholastic Coach, however. To us, you have remained unfailingly accessible, loyal, and supportive.

SC: Looking back, would you say that your articles in SC had a meaningful impact upon your career?

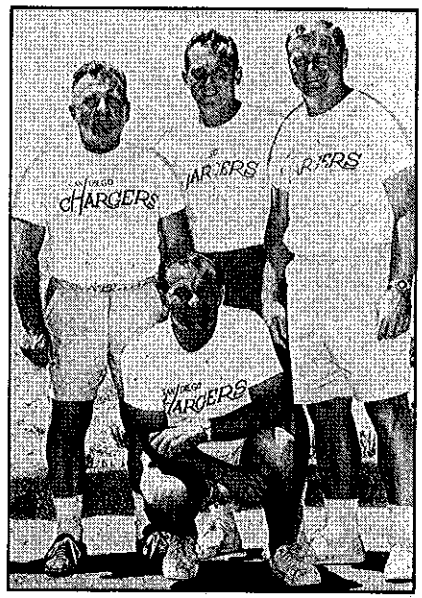
DAVIS: Without question. A coach can have all kinds of ability, but he must also have exposure—opportunity. The articles opened doors, made people aware of who I was and what I knew.

SC: Thanks much, but we still feel that you'd have made it anyhow. You had so much vitality, drive, ability, and such a prodigious work ethic. If you didn't make it one way, you'd have made it another.

DAVIS: I'll stick by the exposure in Scholastic Coach—and the importance of good work habits. When I was an assistant, I never watched the clock. There was always another film, another playbook, another report. Most people tend to become slaves of time—to live with one eye on the clock. That's one of the reasons I have never worn a watch or allowed a clock in the office.

SC: Like all football people, you have always been a win-oriented person. But I also know you as a thinking person, heavy on philosophy and sociology. Where does the winning start?

DAVIS: It has to start with the organization. *The organization wins.* But . . . has anyone ever defined a "good organization?" Kissinger may have come closest. He said: "A good organization is one with a continuity of purpose." Take the Raiders. We have had three different coaches, each with a different quarterback—and all three have made the Super Bowl! They were people who believed in treating men as men and pros as pros.



Main men in perhaps the greatest coaching staff in the old AFL: Sid Gillman's 1962 Chargers' aides: Joe Madro, Al Davis, and Chuck Noll. Across the page: One year later, Al Davis coaching the Oakland Raiders. Two years later he was commissioner of the AFL.

SC: Weren't you that way as a coach?

DAVIS: Not really. I was a dominator, a driver, a pusher. I always felt that Lombardi was that way. Shula, too, but I think he has tempered a little.

SC: What does it take to be a great coach?

DAVIS: I don't believe there's a prototype. All of us have our own criteria. In my formative years, I was always looking for a definition of a great man. I finally found it in one of my English lit courses: *A great man is one who can inspire the will to be great.* A coach doesn't have to be a great athlete and he doesn't have to be a genius. But if he can inspire others to be great, he's going to succeed. I've always felt that I could inspire people to do things well, and that if they refused to exercise this will I could dominate them and make them do it.

SC: Who inspired you in this area?

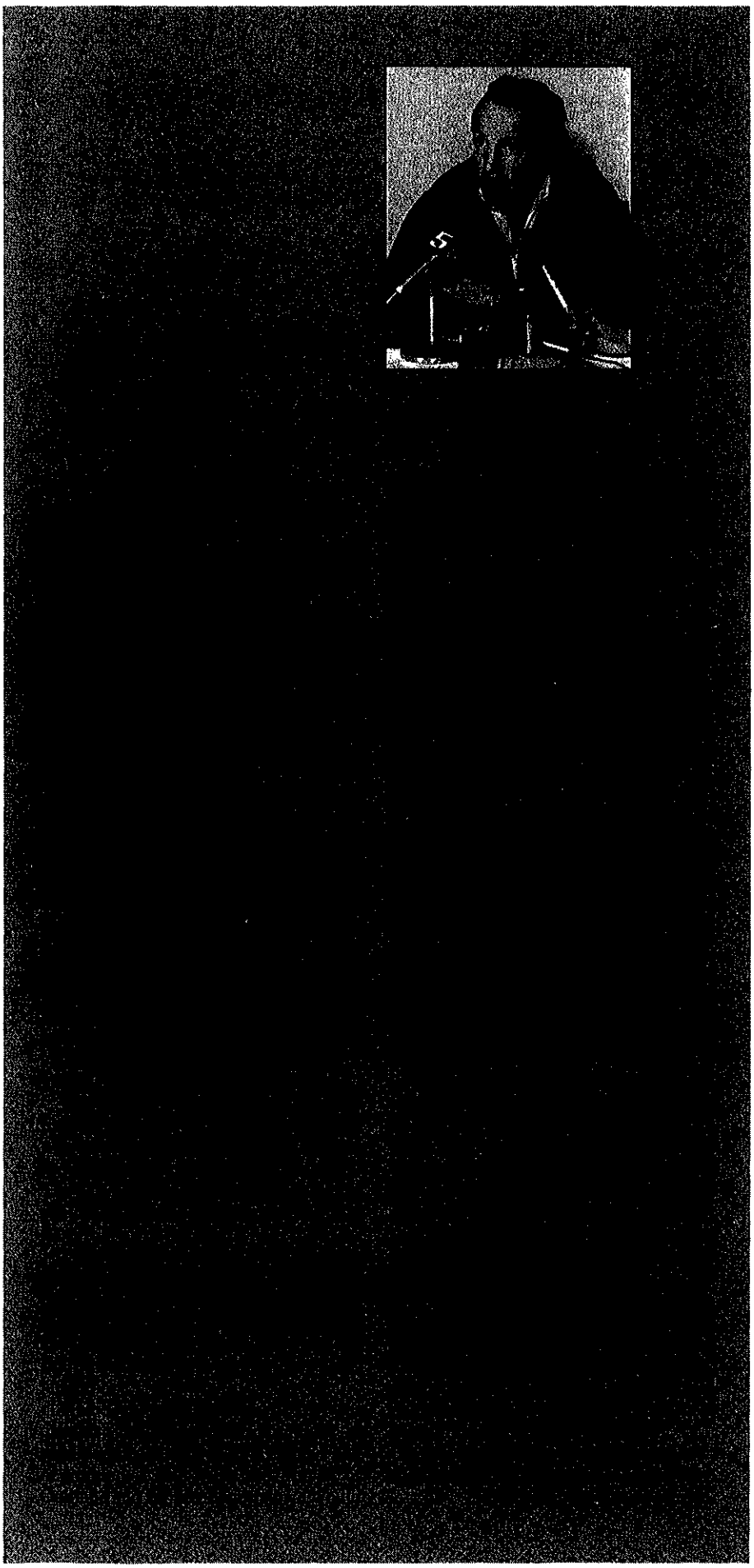
DAVIS: I was always impressed by the philosophies of writers like Theodore Dreiser and Herman Melville, and, later on, by Dale Carnegie. I know his name has become a cliche. But I found a lot of substance in his little six-page books. I adapted some of his sayings to coaching and motivation.

SC: Like what?

DAVIS: I was impressed by Carnegie's interpretation of the golden rule. He didn't believe in "Do unto others as you would have others do unto you." He preferred: "Do unto others as they would have done unto themselves." In short, treat the players not as *you* would like to be treated but as *they* would like to be treated—within the structure of the team discipline, of course.

SC: What other Dale Carnegie truisms did you adopt?

DAVIS: First, the sweetest sound to a young person is the sound of his name. Whenever I talked to a player, I'd try to use his name as often as possible. Second, talk in terms of the other fellow's interests—his family, his friends, his ambitions, and so forth. Third, the best way to accept defeat is to cushion yourself for it. This isn't a form of defeatism. It's just a way to prevent defeat from destroying you.



SC: Melville, Dreiser, and Carnegie . . . anyone else belong in that group?

DAVIS: Every student of gestalt psychology—and every coach, too—has a deep appreciation for *the ability to perceive*. Kissinger once said something about it that impressed me: A diplomat's greatest asset is to see things *before* they happen. In other words, don't wait for problems to occur, but develop plans to forestall them. Kissinger also believed in treating problems as everyday affairs, not as special cases. The application to coaching is obvious. The ability to perceive is also very applicable to the talent scout: See an athlete *as he's going to be* rather than what he is right now.

SC: What are the basic things you look for in a head coach?

DAVIS: I may be a little square in this respect, but I like a coach who is clean-living, loves people, loves football, will live with the game around the clock, has a commitment to excellence, and can lead people. It isn't necessary to add that he must know the game and have the ability to teach it.

SC: A long time ago you told me that football makes enormous demands upon the player and that only a great coach can get the players to put out 100%.

DAVIS: I did say that, but there are different approaches. Take Don Shula and John Madden. Both are great coaches. Shula is a pusher—he always gets 100% out of his players. But Madden could do things that neither Shula nor I could do. He could look away from a lot of small things—things that I might consider big.

SC: But didn't it get to him at the end?

DAVIS: Near the end John told me that some of those little things would really eat on him, but that he looked away because he didn't want to make a big problem out of a basically insignificant one. He was right, of course. It was a great asset.

SC: How would you describe the Raiders' approach to football?

DAVIS: First, we feel that you have to create an environment that is paramilitary, that challenges the players and yet allows them to express themselves. We're not concerned about dissent because dissent is a virtue of our society. Within the confines of the rules and regulations *we'd rather be feared than respected.*

SC: How does this work in a technical football sense?

DAVIS: Our philosophy is pressure-

fear-the deep throw. Even when we have a good play coming out of the huddle and we see a five-yard gain, if we think the touchdown is there, we go for the touchdown. Audibilize to it. On defense, it's attack. It's a controlled attack, but attack—not just basic rubberband. We must try not to make mistakes; let the opponents drive the length of the field, but don't let them score.

SC: What do you look for in a player coming out of college?

DAVIS: I always had a mold. I wanted speed and ability, of course, but I was always partial to big people. In the middle 50's, it was 6-2, 210-lb. people who could run. That's now equivalent to 6-4, 230-lb. people who can run. The Raiders have always been a big team—and a tough team.

SC: The last time I saw the Raiders in the Super Bowl, they had Upshaw, Shell, Dalby, Marvin, and Lawrence across the board. They looked like Mt. Everest. They must have given you a little confidence.

DAVIS: A little (laughing).

SC: Which of the three Super Bowl games gave you the greatest charge?

DAVIS: They were all fabulous, though it's always a little more "fabulous" when you win. But my greatest thrill in football was being the official "presenter" at three Hall of Fame inductions. The old AFL has had just four players inducted into the Hall of Fame and three of them—Lance Alworth, Jim Otto, and George Blanda—asked me to make the presenting speech. I was deeply flattered and honored.

SC: Who were the dominant coaching influences in your career?

DAVIS: There were two. First was Don Clark at Southern Cal. I was wild-eyed about tactics and strategy when he hired me in 1958. But Don was a great fundamentalist. He made an indelible impression in an area that I wasn't totally interested in—technical football. He gave me an insight into many of the fundamental things that made for good teaching in every position. My second dominant influence was Sid Gillman. He was a tremendously enthusiastic coach and a tremendous offensive innovator. He never feared to try anything new. I believe the modern passing game comes right from Sid. He loved football, I loved football, and we worked at it around the clock. He was far ahead of everyone in film work, in studying players and moves, and breaking down individual techniques. Working for Sid was like being in the middle of a research center on offense.

SC: What do you think of the current college game?

DAVIS: Excellent. The colleges are very far along, very close to the pros, though they have a lot of people who are afraid of or who don't understand the passing game. They are very far along with defense. To be quite frank, we've borrowed many ideas from them. But they've taken some things from us, too. The college coaches do have a problem with their kids. The kids watch the pros on Sundays and then they want to do some of the things the pros do. What the coaches have to understand is that while they may be teaching the same things we're teaching, we have to be so much better at it. I believe 1982 will be a terrific year for college football. I've never seen so many outstanding players. They could make up the greatest pro draft in history.

SC: I know you built the Raiders with trades and cast-offs, then leaned heavily on the draft. Has your philosophy changed with respect to the draft?

DAVIS: I don't think that a team necessarily improves itself with the draft, with trades, and with free agents. You also have to build from within.

SC: What does that mean?

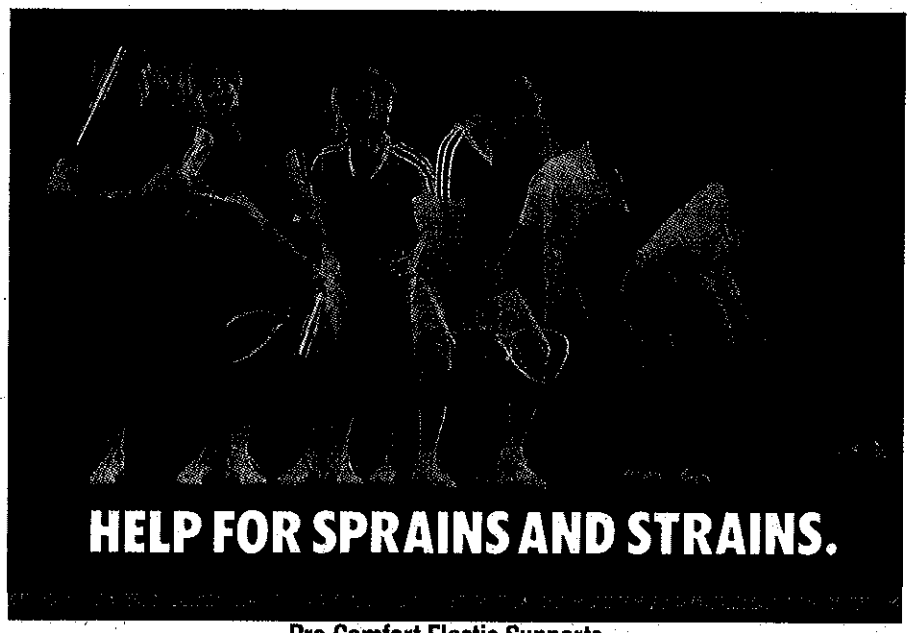
DAVIS: Coaching. You don't want your coaches spending all their time evaluating players. That's the job of the personnel people. The coaches should be teaching, *then* evaulating what the players have learned and how far they've come.

SC: Exactly how does that work?

DAVIS: Well, we have three or four players who are going to make valuable contributions this year—after spending 1981 just feeling their way. We didn't rush them, we *coached* them. There's no substitute for good coaching.

SC: I know nobody loved coaching more than you did, and I also know there's no chance you'll ever go back to it. But . . . do you think you could?

DAVIS: No way. First, I no longer have that tremendous discipline and intensity you need. Second, I wouldn't want to. Head coaches have a tough, lonely life, full of pressures—winning, losing, fear of losing their job, dealing with 50, 60 guys every day, dealing with the press, keeping a family life going, it goes on and on. The job is a killer.



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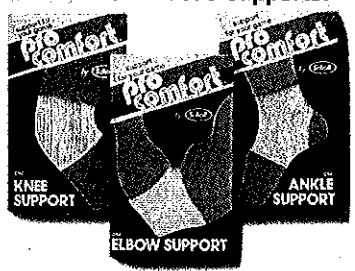

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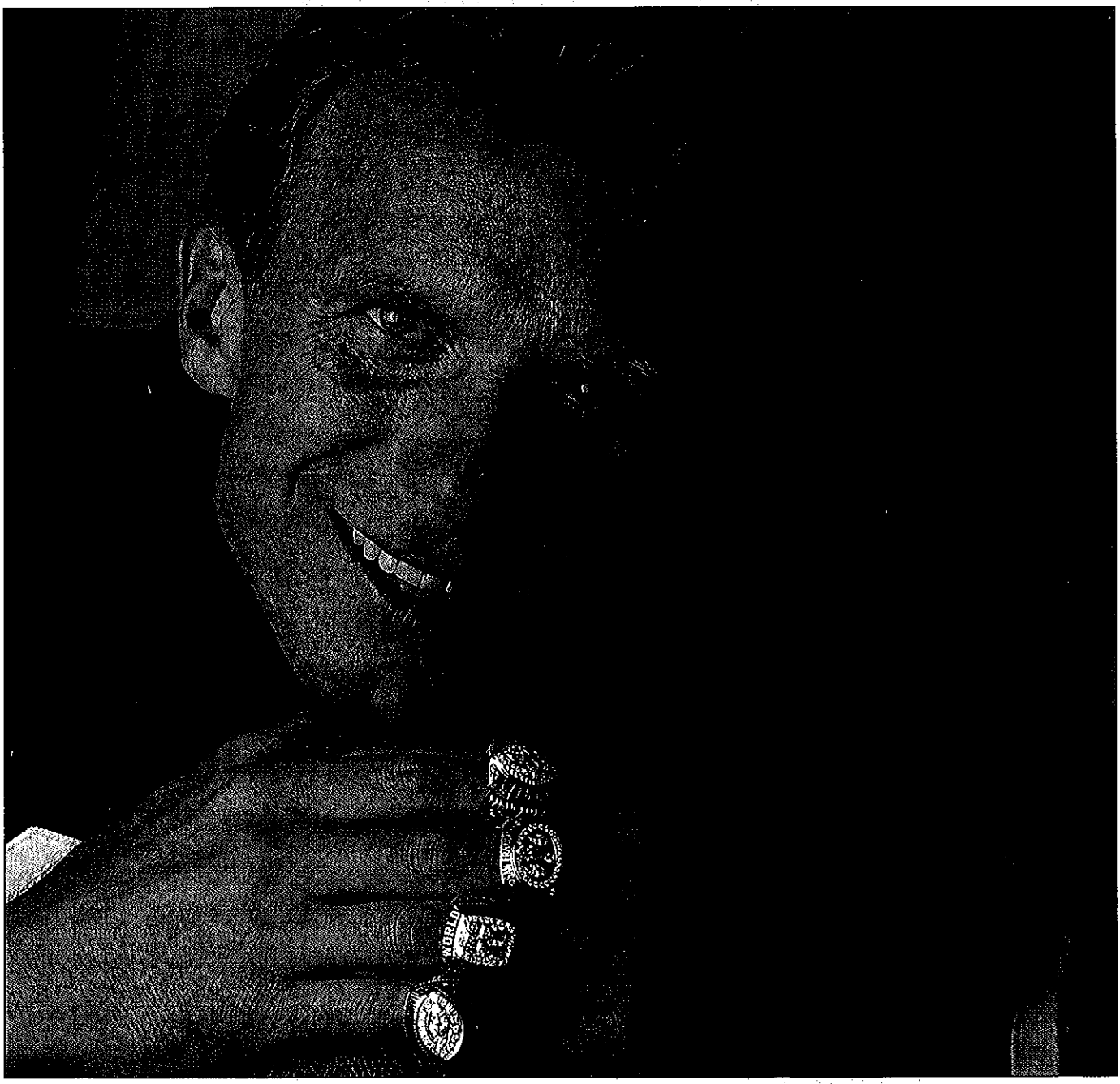
CIRCLE 315 ON READER SERVICE CARD

Joe Montana

Lord of th



PETER READ MILLER/NFL PHOTOS

IT WAS JANUARY 1, 1979. I WAS THE coach at Stanford, and we were flying home from Houston, where the night before in the Bluebonnet Bowl we had come back from a 22-0 deficit in the third quarter to beat Georgia 25-22. We were proud of ourselves; it was an amazing comeback. On that flight home we heard about what had happened in the Cotton Bowl on New Year's Day. Notre Dame had been behind by 22 midway through the *fourth* quarter, and a guy named Joe Montana brought them back to win.

At that point I'd made an agreement to join the San Francisco 49ers as head coach, although the announcement wouldn't be made for a few days. I was beginning to get an idea of what I wanted to do with the team, and the quarterback position was near the top of the list. Even though the 49ers had a solid quarterback

e Rings



ALLSPORT/MIKE POWELL

In retiring, Joe Montana moved beyond heroics and into legend. Here's a look back by the coach who shared his greatest victories

By BILL WALSH

in Steve DeBerg, I knew we'd have to get another one.

In 1978 the 49ers had traded their first-round pick in the 1979 draft to the Buffalo Bills for O.J. Simpson. We had a pick in the second round and the Dallas Cowboys' pick in the third. Sam Wyche, an assistant with the 49ers at the time, was working with me to find a quarterback in the draft. We figured we could get what we needed with that third-round pick.

We liked Phil Simms from Morehead State. Since he was from a small school, I thought he'd be a sleeper. However, when we began to do our research we realized everybody was looking at Simms. We checked out other quarterbacks—Steve Fuller, for example—and tried to determine when each one would be selected.

Nobody seemed interested in Montana. People said his arm wasn't strong enough for the NFL. It didn't look as if he'd go earlier than the seventh round.

Five or six days before the draft we got our chance to see Joe in person. He was living in Los Angeles, and we worked him out. The first thing I saw in Montana were these incredibly quick feet, like Joe Namath's. He resembled Namath when he dropped back, and he threw the ball fine.

I didn't care if no one else was interested in him—I had enough confidence in my ability to work with quarterbacks to know what Montana could do. Yes, I was interested in Steve Dils, who had played quarterback for me at Stanford—but I knew he wasn't going to be a starter in the NFL. So I asked Tony Razzano, the head of scouting for the 49ers, and John Ralston, a team vice president at the time and a former college and pro coach, what they thought of Montana. They wanted him; so did John Brodie, the longtime 49ers quarterback, whom I consulted. I felt very comfortable taking Joe in the third round.

Of course, the way things worked out was great for Montana *and* for the 49ers. Who knows what he would have done without us, or what we would have done without him? As it happened, the 49ers won four Super Bowls with Joe, and he turned out to be arguably the greatest quarterback in history.

When Montana arrived at training camp that year, he was slighter than I had thought—he probably weighed just 185 pounds—but he was nimble, very quick. I liked those quick feet, his competitiveness, his instincts, and the tight spirals he threw that were so easy to catch.

As a rookie Joe didn't play much behind DeBerg, who set NFL records that season for most passes and most completions. Steve couldn't move well enough to avoid the rush, though, and when he saw a guy coming he'd try to throw the ball away, which often cost us an interception. By the 1980 season that started to frustrate us, so we began to work Montana into the plan.

The key point came in a game at Candlestick Park against the New Orleans Saints in '80. We were down 35-7 at halftime, and Joe brought us back to win 38-35 in overtime. Although it was just Joe's second NFL season, that showed me he had what it takes to become a great player.

I traded DeBerg before the 1981 season. He was charismatic and popular with the players, and it just wasn't going to be possible for Joe to take over with DeBerg still there. Joe was our starter, and he was on his own. That season he took us to our first Super Bowl.

There has been much debate about where the credit for the 49ers' success should rest: with Montana, or with the offensive system we ran. The truth is, the success emerged from the coming together of a player and a system. The two fit perfectly. We drafted Joe because of his instincts, not because he fit the system. But within the system, there was room for Joe's abilities to expand. We adapted to him, and he learned and developed from us.

A common shortcoming in professional football is that the people who evaluate talent often draw general conclusions about quarterbacks. Instead of thinking, "What can that guy do for us?" they keep looking for somebody to meet their standards. They pegged Joe as a seventh-round pick because supposedly his arm wasn't strong enough and he was too small. Well, since Joe was drafted the league has been through hundreds of quarterbacks—plenty of them bigger and stronger than Montana.

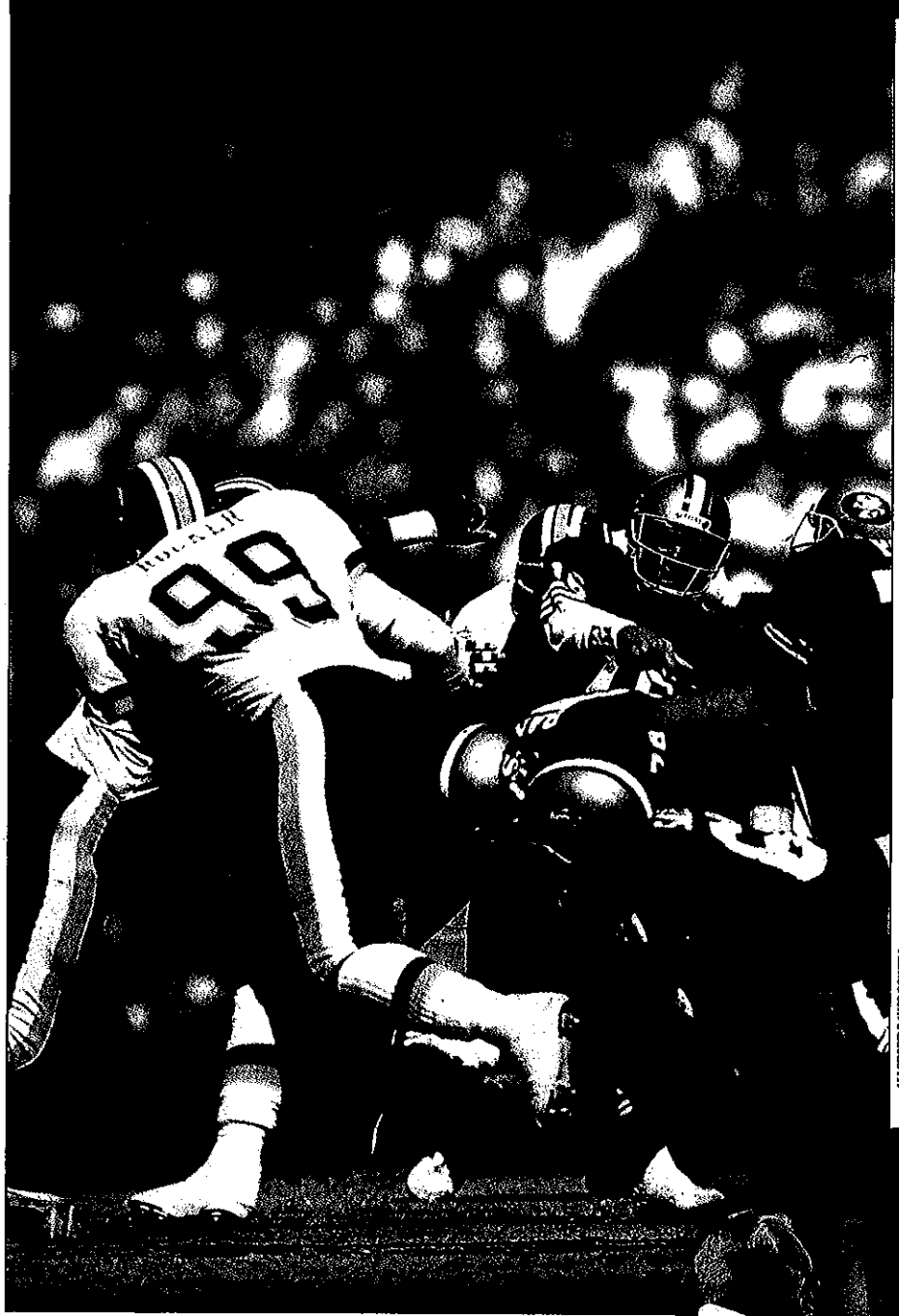
This isn't bravado, but who knows what would have happened to Joe had he not come to the 49ers and to our system? We weren't the only team or only system under which he could have prospered, but knowing how other teams operate, Joe might well have been out of the NFL in a short while. He didn't have a Terry Bradshaw arm, he didn't have the college numbers, and some people doubted his consistency because at Notre Dame he'd be in one game and out the next.

Who's to say what would have happened? My guess is he might have ended up in Canada, playing in the CFL.

On the other hand who's to say what would have happened to the 49ers had we not gotten Joe? DeBerg was doing a good job, but it wasn't a championship job. Joe took us to the championship level.

As an assistant coach I had worked with Kenny Anderson at Cincinnati and Dan Fouts at San Diego, two great quarterbacks. We worked on the same things with Joe that we had with those two, especially picking out the second and third receivers. It wasn't as if Joe was the only quarterback who could find his alternate receivers—Anderson and Fouts both were good at that—but Joe had instincts no one else had. He could go to the third receiver so much more easily. The thought process happened more quickly, and he had that remarkable agility.

Through the 10 years we were together Joe and I got along very well, although as with two people in a marriage there always



ALLSPORT/MIKE POWELL



BOB ROSATO

In the late '80s Walsh had Young hanging in the background [right], but Super Joe remained the main man.

are going to be differences. But I don't think there ever was a time when Joe wanted to go in a different direction than the one we were going in. It was never a question of Joe wanting more authority or autonomy. He thrived on what we were doing, and if during a game he told me he wanted to do this or that, we did it, unless he didn't understand the ramifications. We had as fine a relationship as a quarterback and coach can have and still reach the heights we did.

People looking for differences between us remember the playoff game at the end of the 1987 season, when we lost to the Minnesota Vikings. We were down 20-3 at halftime, and I took out Joe in favor of Steve Young in the second half. We weren't protecting the passer to our left side; Joe couldn't set up and wasn't playing well. Being a lefthander, Steve could see the rush coming from the left, and as we know, Steve can scramble.

I thought for five minutes and decided to make the change. My job was to do what was best for the team; I couldn't worry about my relationship with a particular player. So I replaced Joe with Steve. Right or wrong, I had to do it. I couldn't worry if I was going to create a stir. Despite the change, we lost to the Vikings 36-24.

The next summer we were in London for a preseason game with the Miami Dolphins, and I was asked in a TV interview about our quarterbacks. I couldn't think of something to say, and I said the wrong thing. I said we had a "quarterback controversy," but I meant that we had competition, that Steve was a real force. Dolphins coach Don Shula told me, "Do you know what you said?" I asked him, "Did I make an ass out of myself?" He just said, "Good luck." We both laughed.

That fall of 1988 Joe got hurt, and Steve played some. The press made a big deal out of the "controversy," but Joe was just too weak to function. In a midseason game with the Phoenix Cardinals, Steve played the whole way. We led 23-0 in the third quarter and lost 24-23.

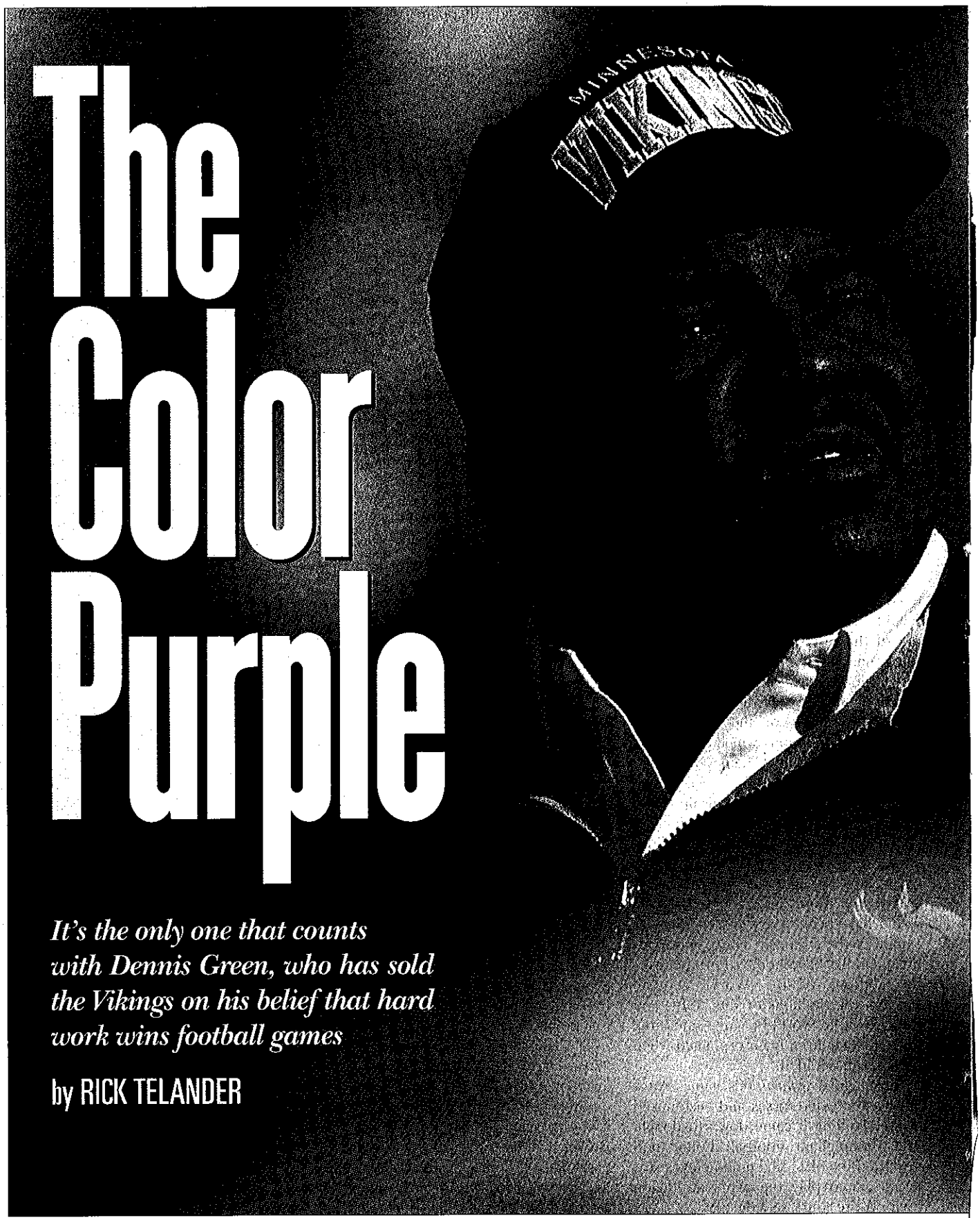
The next week was the low point of 49ers football during my tenure. Joe still couldn't function, but I put him back in. If I'd had my nerve I would have stayed with Steve, but at the time I thought to myself, "If I do that, I'm really in trouble." Joe wasn't himself, but he played. We lost to the Los Angeles Raiders 9-3.

We didn't play again until the following Monday night. By then Joe was back to his old form. We blew out the Washington Redskins and rolled right on into Super Bowl 23—the one in which Joe led us on that dramatic last-minute comeback to beat the Cincinnati Bengals 20-16.

Considering what he accomplished, and what he had to overcome physically and mentally in continually re-establishing his confidence after a number of serious injuries, Joe was the best. Bradshaw won four Super Bowls, but he had incredible support with those Pittsburgh Steelers teams. In my opinion, when you look at what Joe did given the support he had—which was great but not incredible—he was the greatest quarterback ever. ■

BILL WALSH *worked with veteran sportswriter* ART SPANDER *in preparing this article.*

The Color Purple



It's the only one that counts with Dennis Green, who has sold the Vikings on his belief that hard work wins football games

by RICK TELANDER

In November of that year the league announced that starting with the '92 season, it would cleave into Eastern and Western divisions, with the conference winner to be decided by a title game.

To decide where to play the championship, the SEC's athletic directors did what athletic directors do best. They formed a committee and began visiting prospective sites: Atlanta, Tampa, Memphis and Orlando. On April 8, 1991, the four members of the site-selection committee flew into Birmingham Airport. They were ushered to limousines, where they could freshen their breaths with chocolate mints whose wrappers had been stamped with the salutation SEC, WELCOME TO BIRMINGHAM, YOU'RE GONNA LOVE IT! En route to downtown, the limos passed two billboards bearing the same eight words.

The limo doors were opened at the Alabama Power building, where 150 feet of red carpet had been rolled out. The rug bisected a crowd of 2,000 placard-waving locals and three high school bands. Awaiting the athletic directors at the end of the carpet was Miss Alabama, who bussed them and pinned orchids to their lapels.

Lunch was extravagant. While the other committee members lingered over coffee, LSU athletic director Joe Dean burst out of the rest room shouting, "You're not gonna *believe* this." He had encountered those same eight words embroidered on each wash towel. Says Alan Martin, president of the Birmingham Football Foundation, which staged the unsubtle production, "Thank God one of 'em had to go to the pot."

Landing the SEC championship would allow Birmingham to stake a valid claim to the title that the city had, in various signs around the city, already arrogated to itself: THE FOOTBALL CAPITAL OF THE SOUTH. A more accurate description would have been "the defunct-franchise capital of the cosmos." Three times Birmingham has been home to pro teams—the Vulcans of the World Football League, the Stallions of the USFL and the Fire of the World League—and three times its fans have been orphaned when those leagues folded.

Birmingham *wanted* this game. After all the mints and kisses and customized towels, landing it came down to dough. The Birmingham Football Foundation promised the SEC $4.5 million a year for five years to play the game at Legion Field. We're yours, said the SEC.

Having bought the game, the foundation had to figure out how to pay for it. The answer: sky-high ticket prices. On Saturday the cheapest seat at Legion Field went for $30. Prime 50-yard-line seats cost $30—plus a $750 "donation" to the SEC. That gouging led to widespread criticism, even though the stadium, which seats 83,091, was sold-out.

Martin makes no apology for the game's exorbitant prices. "Without that premium ticket plan," he says, "we'd be driving somewhere else to see the game."

Spectators weren't the only ones grumbling. Crimson Tide players complained about having to play for a championship that they felt they had already earned. If it weren't for this newfangled title game, groused defensive end John Copeland last week, "We could be sitting around playing cards, thinking about Miami."

But didn't making a small fortune for the SEC warm their hearts? "Money?" said linebacker Michael Rogers. "I don't know anything about any money. All I know is, we've got practice this week."

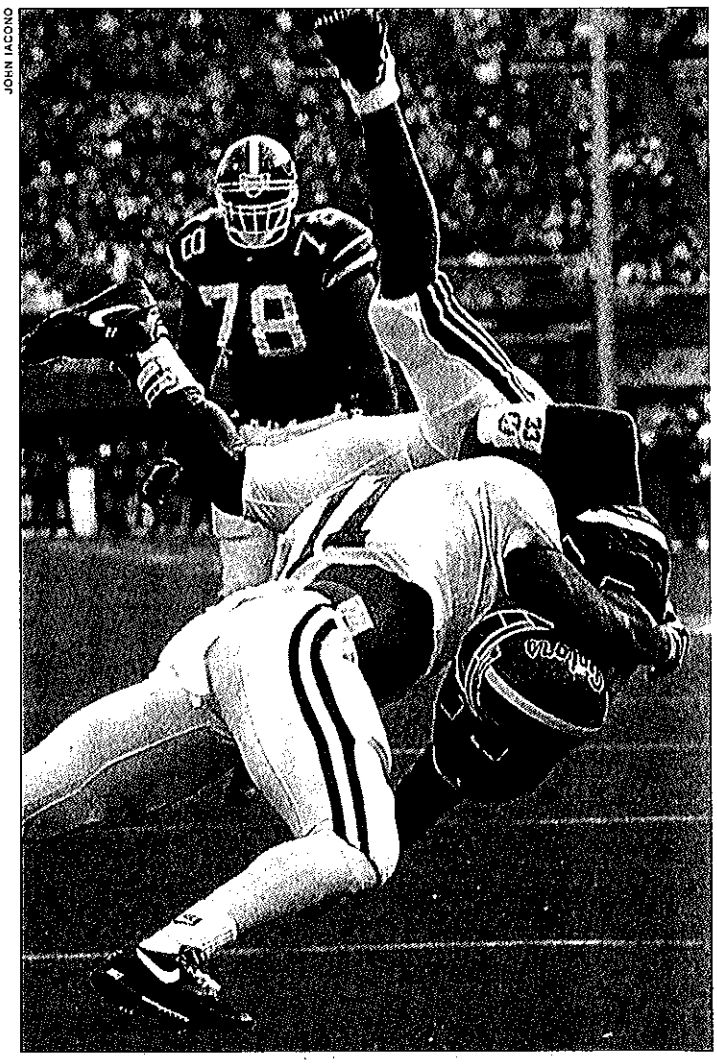
Indeed, Alabama's defense played the first five minutes of Saturday's game as if it wanted to be somewhere else. With Matthews mixing inside runs, shovel passes to Rhett and quick hitters to his wide receivers, the Gators marched 77 yards to a touchdown on their first possession. Fortunately for 'Bama, the only thing more shocking than the sudden pliability of its defense, which had come into the game leading the nation in four categories, was the potency of its theretofore lackluster offense.

The Tide answered immediately with a 72-yard scoring drive and then scored again on its fourth possession when sophomore Jay Barker, he of the scattershot arm, hit wideout "Downtown" Curtis Brown in full stride with a 30-yard TD pass. The key play of the Tide's third touchdown drive, which made the score 21–7 midway through the third quarter, was Barker's 39-yard heave to flanker David Palmer. Afterward, Barker, who is 16–0 as a starter, allowed himself a bit of self-congratulation. "It feels good to do well in a game this big," he said. "All year long it's been talk about the defense."

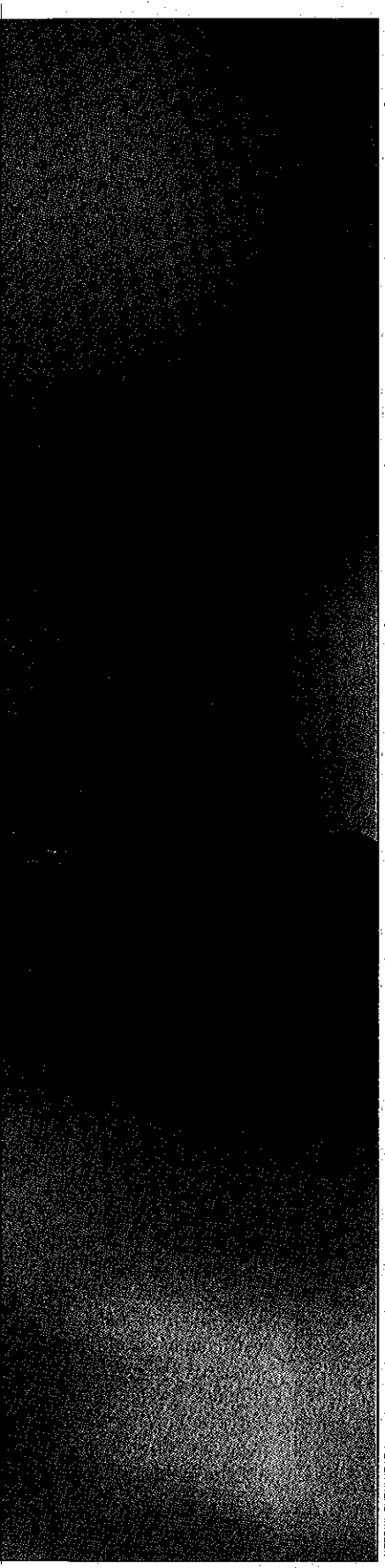
With excellent reason. Barker seemed to have forgotten that after the Tide's third touchdown the offense had stalled, leaving it to the defense, as usual, to win the game. Langham's interception of Matthews was a near duplicate of his steal for a game-winning touchdown against Auburn nine days earlier. "I hid behind [Duncan], where Matthews couldn't see me," said Langham. "He threw the ball, I made my break, the rest is history."

That might seem like an exaggeration anywhere other than the football capital of the South. ■

JOHN IACONO



Rhett crossed the goal line the hard way to put Florida up 7–0 in the game's first series.



PETER READ MILLER

THERE ARE NO SHADES OF gray for Dennis Green, a black man clad in purple in a white man's world. Take your colors and your social implications and your race relations and all the rest of the baggage you think comes with being a rookie African-American coach in the NFL and see if any of that gets you a single first down on Sunday. See if these things even get you a bite on your favorite Minnesota bass water, Lake Minnetonka, with the sun coming up behind you and all the world misty and golden and quiet. Ballcarriers, blockers, fish—none of them gives a damn about melanin cells at crunch time.

"You know what matters?" says the 43-year-old Green with a small, hard smile. "Preparation and competence. That's all. Players won't play any harder because of race. They don't want a black man or a white man to lead them. They want someone who knows what he's doing."

And bass? Same thing. If they're going to give it up for the frying pan, they'll do it sooner for an angler who knows the water, who presents the lure properly, who sacrifices for what he gets. "Got an old saying from my minister," says Green. " 'Everybody wants to go to heaven, but nobody wants to die.' "

In Green's book, you work, work, work. You take the pain. And then you get your reward. The man refuses to use live bait when he fishes for his beloved bass. That would be too easy, almost like cheating.

"Last year when I put together lists of things I was looking for in a head coach, Denny's name was on nine of the 10 lists," says Viking CEO Roger Headrick. "But what most impressed me was the amount of homework he had done in preparation for meeting with me, the things he prepared about himself, about the Vikings, about coaching in the NFC Central."

Race, Headrick insists, was not a factor in his decision to make Green only the second black head coach in modern NFL history. It may have been a factor when Al Davis installed Art Shell as coach of the Los Angeles Raiders in October 1989, breaking a half century of lily-whiteness at the top spot; after all, it was getting mighty embarrassing for a league in which 56% of the players are black not to have one black head coach. Says Headrick of Green, "I was simply looking for the best head coach possible."

But skin color is something Green can't shake, can't crawl out of, can't ignore, because people won't let him. He's not a rookie NFL coach who has led what was a divided, underachieving team to an undefeated preseason, to a 9–4 regular season and into first place in the NFC Central; he's a *black*, rookie NFL coach who has done all those things. Regrettably, Green's acceptance last January of the Minnesota job, after three seasons as the coach at Stanford, obliterated the ranks of black head coaches in NCAA Division I football. With Long Beach State having dropped football at the end of last season and with it coach Willie Brown, and with Northwestern having fired Francis Peay in November 1991, Green's departure reduced the number of black head coaches at the 107 Division I-A schools to zero (until Temple hired Ron Dickerson last month). "Now that," says Headrick, "is something I never thought about."

Other people have, though. Much to his discomfort, Green is the perceived authority on minority hiring practices in football at the collegiate and pro levels and as such is asked to weigh in on the related social, economic and psychological impact these practices have on the fabric of American society. Got a question on race and sport? Call Denny. "The whole *black* issue is not really an issue," says Viking p.r. director Merrill Swanson. "It's all media-driven. I finally had to pull the plug on the *Why are there no black coaches on the top college football teams?* story. Every reporter wanted him. It got so burdensome for Denny, I just said, 'No more.' "

What people don't know about Green is that he is tough and motivated and talented and more than a little mean. He has never whined about anything, has never wanted anything he didn't deserve and, hence, will never make a good spokesman for those who only want to complain. Raised in Harrisburg, Pa., he married his high school sweetheart, Margie Shindler, a white woman, at age 18, went to Iowa on a football ride, helped raise a daughter and a son, and worked at everything he did. Even when he coached Northwestern, from 1981 to '85, when the Wildcats were mired in the worst losing streak in the history of big-time college football (it ended at 34, in Green's second year), he never made excuses for losing.

"I'm pretty much a hard-line guy," says



STAR TRIBUNE/MINNEAPOLIS-ST. PAUL

Headrick insists that race was not a factor when he hired Green.

Green. "I'm old-fashioned. No excuses. My father and mother both died when I was young, and I learned that life is not always fair, that you can't take anything for granted. Plus I'm a product of the '60s. I graduated from high school in 1967, and besides that being a 'summer of love,' it was also a window of opportunity. If you were a black athlete and you took care of business, you could go to school anywhere you wanted.

"There's nothing special about me. I have just always seen so much opportunity out there. My oldest brother, Billy, was a better athlete than me and smarter, too, but in 1956 he got no scholarship offers, and he joined the Air Force. I was part of the first generation to benefit from the civil rights movement. I'd be doing my best right now regardless of what profession I was in."

One last thing, Green adds, "I've never been fired from anything in my life."

In other words, he's good. And talent and determination, in Green's world, will win out. Still, the odds of a black male becoming a head coach in the NFL are far less than of one becoming, say, the mayor of a large American city. How did Green suddenly become "the best head coach possible"?

The process began in Harrisburg, the aging state capital. He was the youngest of five sons of a postal worker and a part-time beautician. Dennis thrived under the firm but loving guidance of his parents, Penrose and Anna, showing resourcefulness and grit even at an early age. Playing football one day at Reservoir Park, 12-year-old Dennis snapped his right arm in a tumble. "Boom, boom!—he broke it in two places, but he didn't cry," says Bobby Green, 52, the second-oldest brother and currently a postal employee in Harrisburg. "He told Mom he thought he might have broken his arm, but she laughed because he acted fine. Later my brother Billy drove him to the hospital and got a cast put on it. Midge—that's what we called Dennis because he was the youngest—learned to write lefthanded. He still can."

Penrose died of a ruptured appendix in 1960, and two years later Anna died of cancer. Billy and the middle brother, Stanley, were out on their own by this time, so Bobby took early leave from the Air Force and, at 22, returned to Harrisburg to be Mr. Dad for his two teenage brothers, Dennis and Greg. "People won't believe this," says Bobby, "but I never had any problem with those boys. I told them to be in on time, do their homework, wash the dishes. It was rough, especially after I got married and had my first daughter, in '64, and a son in '65, but they helped out with the kids.

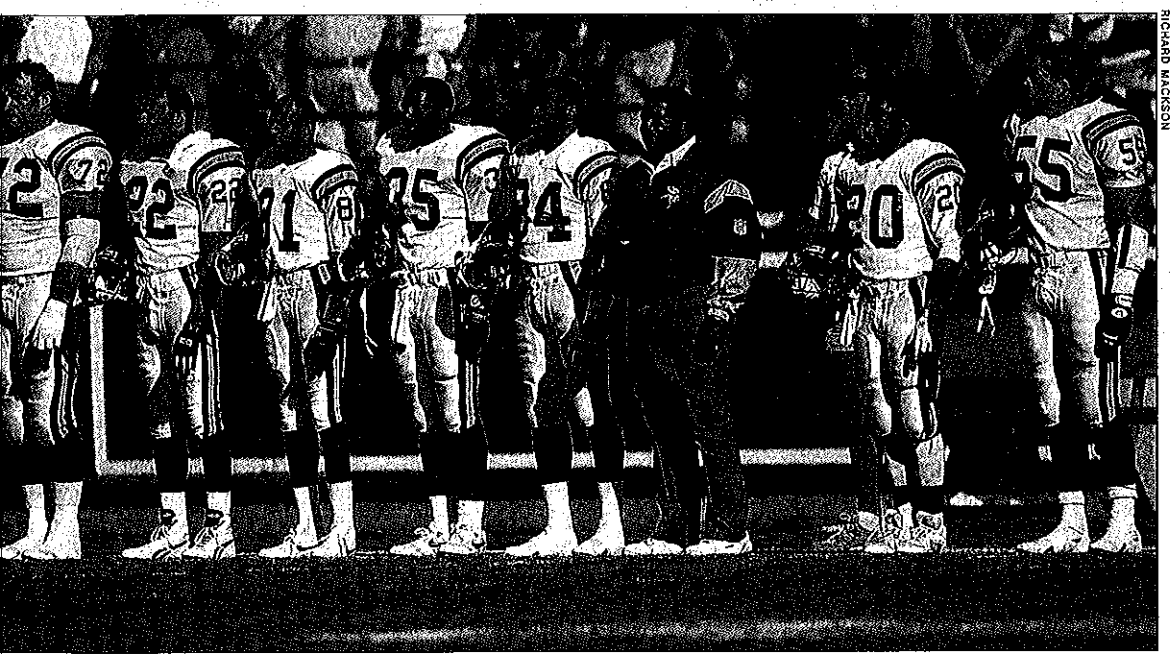
"My dad always said, 'Your brothers are your best friends,' and I guess we all believed that. But Midge was always so mature. I'd go to parent-teacher conferences, and the teachers only had good things to say about him. He probably could have been anything he wanted."

The old working-class neighborhood on the hill above the Capitol has changed; the sense of community, tidiness and safety that ruled the narrow streets and helped form the Green boys has been replaced by the blight of urban chaos and neglect. The Green family's dwelling has been bulldozed into oblivion, replaced by a vacant, garbage-strewn lot.

As a senior at John Harris High, Dennis was an all-state running back and class president. After Dennis left for Iowa, his high school coach, George Chaump, summed up Green's football skills for the Harrisburg *Evening News*: "Denny is not the fastest back, but he has quickness and a great natural running style." He started two years at tailback and one at wingback for the Hawkeyes, impressing his coaches and teammates alike with his tenacity and work ethic. "He was a go-getter, just like now," says Richard Solomon, who played at Iowa with Green and is now the Vikings' outside-linebacker coach. "He always had a plan, and he always worked the plan."

"Denny didn't have great speed," says Kerry Reardon, an Iowa flanker at the time. "But he fought for every yard. He was a very serious person who didn't mess around."

Green's years at Iowa were turbulent, politically volatile times on American campuses, and in the spring of 1969, 16 of the 20 black football players boycotted practice to demand additional financial aid and make a statement



RICHARD MACKSON

Green's link with tradition is noticeable during the anthem.



COURTESY OF BOB GREEN

After their parents died, Dennis (bottom left) and Greg were raised by Bob (back row, right, with Bill, left, and Stan).

in support of the black-power movement. It was not like Green to throw his hand in with protesters, but he believed in the cause, and he knew it was just another part of the opportunity he had seized. "We felt the school wasn't ready for us," he says now. "But it was also the times. Black guys wanted to prove their manhood, their boldness, to stand up and be counted. I learned then how things can get lost in the wash, how there's always a misunderstanding behind problems like that. Some of the guys did not come back to the team."

Green, however, did come back. Coach Ray Nagel had asked the players who didn't participate in the protest to vote on which of the protesters would be allowed to return the next fall. "We voted about seven back, I think," recalls Reardon. "And Dennis was voted back, because he was the nicest guy and a real hard worker."

After graduating with a degree in recreation education in 1971, Green took a job at a sheet-metal shop in Iowa City and nearly skipped the coach's life entirely. "I had a chance to work toward being the general manager of the company," he recalls. "But I decided to work as an unpaid volunteer coach at Iowa, to see if I liked it."

So for a season he worked at the sheet-metal shop from 5 a.m. until noon, showered and then headed to the gridiron. Two points Green would like to make here: 1) "Give a plug to Tom Nereim, the owner of the shop. A good old Iowa guy," and 2) "I want to thank Frank Lauterbur, Iowa's head coach. He didn't have to give me that job." An unpaid job, mind you. Again, Green saw only opportunity.

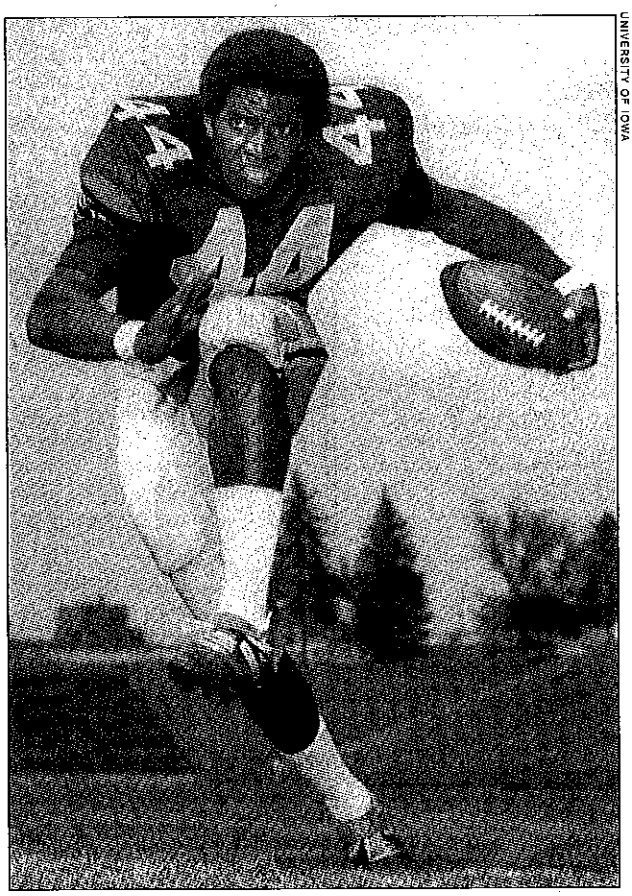
Following a season as an assistant coach at Dayton and three years back at Iowa as the receivers-quarterbacks coach, Green got a major break when Stanford coach Bill Walsh hired him to be his running backs coach. Every pupil needs a mentor, and Walsh became Green's. "I was looking for a minority when I interviewed Denny," says Walsh. "But that isn't why I hired him. I hired him because he's so articulate and because he's a joy to be around. Another thing that is appealing is that he doesn't relate everything to race. He's been able to cast off that mantle."

Walsh took Green with him in 1979, when he became coach of the San Francisco 49ers. He then helped promote Green for the Northwestern job. "I was sensitive because I didn't have anybody looking out for me when I was an assistant with the Bengals [1968–75]," says Walsh of his nurturing of Green. "[Cincinnati coach] Paul Brown was no mentor. He was selfish. I wasn't about to let the same thing happen to anybody under me. I wanted Denny to get what was due him."

The Northwestern job was a questionable reward for the disciple. It was certainly the only place where a coach could go 3–8 and be voted the Big Ten Coach of the Year, as Green was in 1982. But Green's five-year record with the Wildcats was 10–45, and by the end he needed salvaging. "He'd call and only talk about the positive, the positive, but I knew he was dying," says Walsh. "He did an excellent job at Northwestern, but it was hopeless. I felt I was saving him when I brought him back in 1986."

Though appreciative of everything Walsh has done for him, Green is feisty enough to dispute that returning to the 49ers as the receivers coach was a case of charity. "Bill needed me, too," says Green. Indeed, by the end of his third year in San Francisco, Green had become Walsh's trusted chief of staff. "He was responsible in my absence," says Walsh. "At offensive meetings I'd introduce a play, and he'd take it from there. During games he was the guy on the headset up in the booth talking to me."

While at Iowa, Green was known for his tenacity—not his speed.



UNIVERSITY OF IOWA

When Green took over at Stanford, in 1989, he finally had a real canvas on which he could leave his mark. In three seasons under him the Cardinal went 3–8, 5–6 and 8–4. The highlight was a 36–31 victory in 1990 over Notre Dame in South Bend, at a time when the Irish were ranked No. 1 in the country and Stanford was 1–3. "That was the first time I felt really big-time as a college coach," says Green. "I was struck by the fact that Knute Rockne and Pop Warner had coached at the two schools, and I felt proud."

Green had demonstrated to his players and coaches that he had the enthusiasm and skill to lead his team into the spotlight. "He's the reason Stanford is where it is now," says Glyn Milburn, now a senior tailback for the Cardinal. "He stressed 'winning attitude' so much that after a while we started to have it."

Green also showed he was a



COURTESY OF STANFORD UNIVERSITY

The 1977 Stanford coaching staff: (rear, from left) Dave Ottmar, Fred von Appen, Tom Lovat, George Seifert, Green, Ed Mulflur; (front, from left) Norb Hecker, Russel Charles, Walsh, Rod Dowhower, Doug Single. Four—Walsh, Seifert, Green, Dowhower—later became NFL head coaches.

dynamic teacher when he took Ron George, an ungainly linebacker transfer from the Air Force Academy, and molded him into a three-time All-Pac 10 selection and Stanford's sack leader this season. "I had decided to go to Harvard, but I came to Stanford in July just to look around," says George, who's now a senior. "I stopped in the coach's office, and Denny happened to be there. He didn't know who I was, but within a half hour he had completely sold me on his dream for Stanford football. He was intense, so driven with heartfelt emotion. I didn't know if he'd ever win a game, but I knew he was going to do something great."

George, who had been raised in Heidelburg, Germany, was such a raw football player that he didn't know how to hit a tackling sled. "Denny taught me everything," says George. "There was never any need for what he did. I was nothing. He had to seek me out."

Why did Green do that? "Human potential," he says. "It always bothers me to see it not utilized."

Green also has a mind that enjoys working out the intricacies of offensive attacks. In 1977 he published a paper in the *Athletic Journal* entitled "The Fullback Belly Series and Its Many Options." The article is a nine-page compilation of photos, diagrams and written arcana, which only a football geek could love. According to Stanford offensive line coach Scott Schuhmann, Green is "blessed with a sixth sense" that enables him to call the right plays at the right time. Schuhmann was with Green at Northwestern and fondly remembers the Wildcats' beating Michigan State in 1982 on the game's last play, a halfback throwback pass to quarterback Sandy Schwab in the end zone—called by Green. "That was a great play," says Schuhmann. "And Denny hasn't changed since then."

Except that now he is in the money league, and his every move is being scrutinized for its social significance. How has he whipped the Vikings, whose performance last year was called "inexcusable" by Headrick himself, into a single-minded, overachieving unit? To begin with, he got rid of four high-priced veterans—safety Joey Browner, defensive end Keith Millard, running back Herschel Walker and quarterback Wade Wilson—because he didn't think they could help the team win. A Viking insider might not have had the courage to send such stalwarts packing. Walker, after all, went to Minnesota in a trade that was probably the worst of the decade in the NFL but which some folks still hoped would work out.

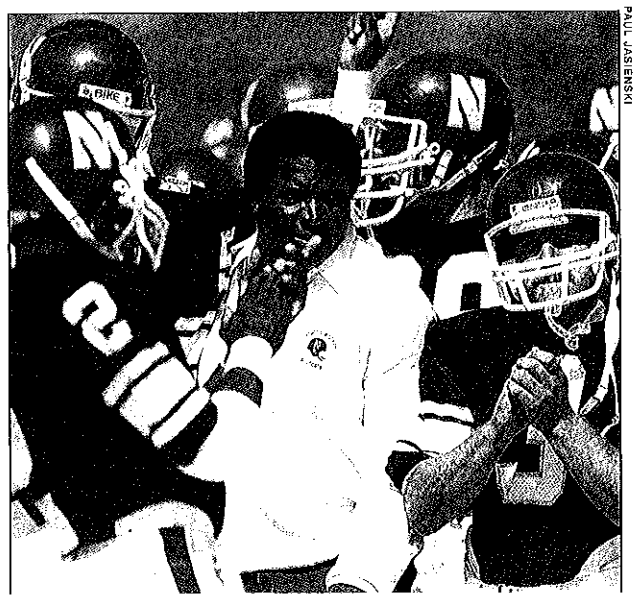
"Pick the best players and put them on the team," says Green. "When the team sees that, it develops confidence. If you keep players for other reasons, then everybody starts to wonder if you have the guts to turn the program around."

Green waived the 33-year-old Wilson so that two younger quarterbacks, Rich Gannon and Sean Salisbury, could develop. "You can only have two guys fighting for one job," says Green. Then he looked at the rest of the squad and cut everybody else who wasn't up to snuff. Eighteen new players are on this season's roster. "I never have any hesitation to release guys," says Green. "That's the business. Not many guys retire in the NFL."

Next he instilled in his players and staff the need to think positively, to act as one force, to realize how little separates the best teams from the worst. He made every player have a roommate on the road; to break up cliques, he assigned lockers in numerical order rather than by position; he had breakfast served at the training compound in Eden Prairie, Minn., in the regular season so that players would come in early and sit down with one another and become even closer. "He changed the attitude of the team," says All-Pro guard Randall McDaniel. "We're all hanging together now—no individuals. It seems like a simple thing to do, but it isn't."

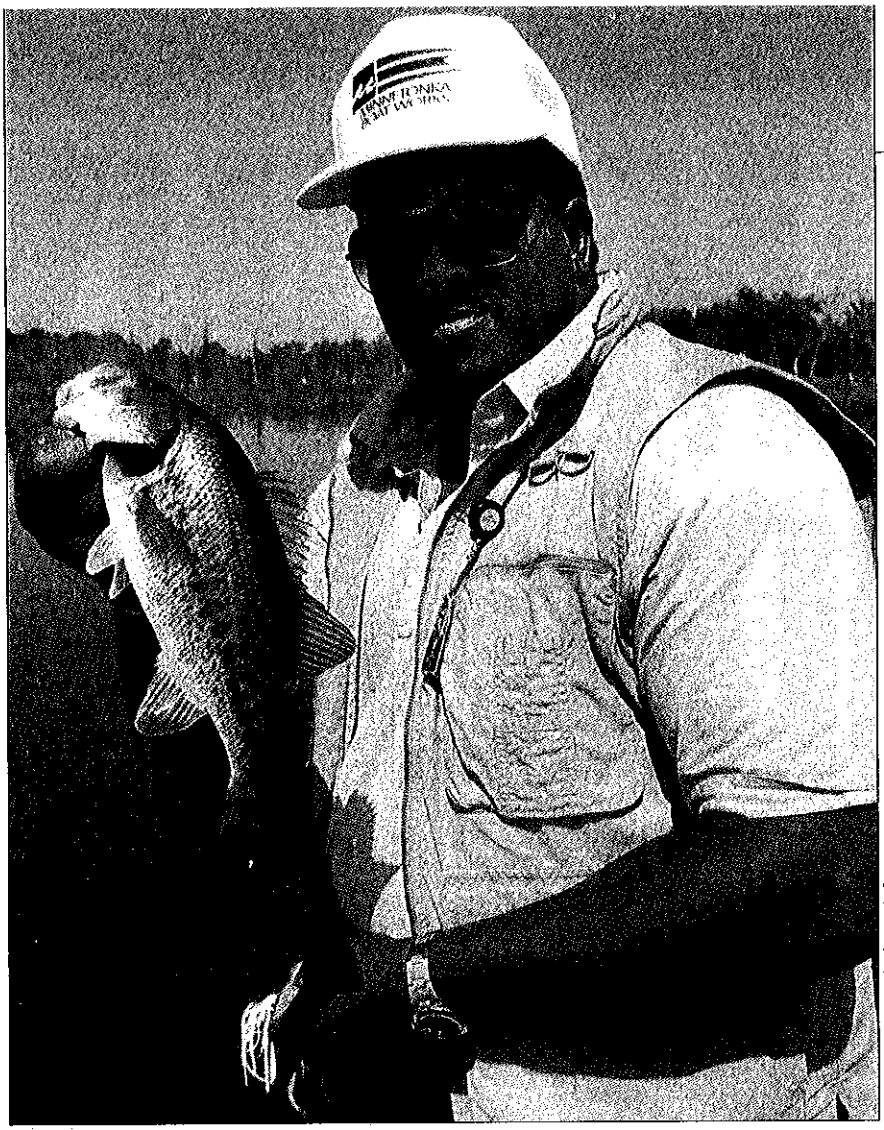
Green also reinforced a Viking tradition that began under former coach Bud Grant: He has the players stand at attention, helmets under arms, as the national anthem is played. "I respect tradition," he says. "We're all Americans."

Green has given the Vikings an attacking defense that takes risks but comes up with big plays. Minnesota leads the league in touchdowns scored by the defense, with seven, and end Chris Doleman (13 sacks), among others, appears rejuvenated by the fierce style of play. Offensively, Green has installed



PAUL JASIENSKI

In '82 three wins at Northwestern earned Green Big Ten coaching honors.



STAR TRIBUNE/MINNEAPOLIS-ST. PAUL

To Green, preparation and competence are the keys to hooking players as well as bass.

a conservative, one-back power attack under the guidance of coordinator Jack Burns, a former Washington Redskin coach. Green has purposely avoided a Walsh brand of offense, reasoning that the NFC Central already has enough Walsh disciples in the Green Bay Packers' Mike Holmgren and the Tampa Bay Buccaneers' Sam Wyche and that another Walshian offensive scheme would only make things easier for enemy defenses.

More than anything else, though, Green's emotional, tough-but-fair style of management is what has turned around the Vikings. He doesn't mind having stars, as long as "they don't carry extra baggage. We're all the same—everybody."

Such a team player is veteran running back Roger Craig, whom Green had coached in San Francisco. "He knows my attitude, or I wouldn't be here," says Craig of Green. "He shows no favoritism. If you cause distractions, you're gone; you don't have to blink."

The classic example of Green's no-nonsense approach occurred way back in his first spring at Northwestern, when he kicked Chris Hinton off the team for having walked during part of a mandatory mile run. A tight end at the time, Hinton was only the best football talent to come through Northwestern's ivy halls in a quarter century, but Green didn't care. Hinton was an underachiever. Green offered to help him transfer to Southern Cal or anywhere he chose.

"It shook me up," recalls Hinton, now a seven-time Pro Bowl tackle for the Atlanta Falcons, who literally had to beg Green to reinstate him on the Wildcats' squad. "When I came back, I played on the scout team. It wasn't really fair, but I'm a likable guy, and nobody had ever really kicked me in the butt." Hinton started working hard, switched to tackle at Green's command, became the fourth pick in the 1983 draft and is now a millionaire. "Dennis made the difference," says Hinton.

The Vikings are not a great team—they have weaknesses at several offensive positions—but they play with fervor, winning games they probably shouldn't. On Oct. 4, for instance, Minnesota overcame a 20–0 fourth-quarter score to beat the Chicago Bears 21–20. On Nov. 22 the Vikings rallied from 13 points down to defeat the Cleveland Browns 17–13, even though the offense netted only 141 yards. Cornerback Audray McMillian intercepted a Cleveland pass and returned it 25 yards for the winning touchdown with nine minutes to go. Can you count on something like that happening week in and week out? Sure, says Green: "It's just a matter of making the players realize how hard you have to work to win in this league."

After the Brown game Green stood before the cameras and notepads, ominous at 250 pounds or thereabouts—once a sculpted 195 pounds, he put on most of the girth during his stressful Northwestern tenure—and chided the press for what he perceived to be a negative tone to its basically innocuous questions. Don't ask about quarterback controversies, he yelled, glowering. Write positive things. Don't undermine success. "It's a team, fellows," he said. "It's a team! You guys get used to me. I'm *not* b.s.-ing."

The fact that Green is a black man does count for something. In 1989 fullback Ellery Roberts transferred from Miami to Stanford because he wanted to play for Green. "It *is* easier to relate to someone you can envision has gone through what you have simply because of the color of his skin," says Roberts. "You see what he has accomplished, and it is great."

However, Green is so cantankerous, so relentless in his journey, so certain of his grip on the wheel of life that he'll scorch anybody of any skin tone if that person stands in the way of his bounding ship. "You can get aboard, but don't slow us down!" he often warns his players. And where is the ship headed? To the land of success, where the past doesn't matter.

"I don't want it to sound as if there weren't bad things when I was growing up," says Green, in case that was the impression he has given. "Oh, man. I went to school with three guys who committed murder before they were out of junior high. Murder."

And what was it that set the youngsters down the wrong path? "They made the wrong choices," says Green with a shrug.

It's that simple, the coach explains. Opportunity presents itself, you make your choices, and the rest—the part you can't control—is just coloring. ■

Appreciate History
His game recall.

Pete Newell
Mike Dunlap
8/7/04

89 years old

✓ Philosophy
✓ Reverse Action & Two Guard Front
False Motion
Defensive Transition with 2-1-2 Set.

"Lock On"

"Frozen Moment"
"Internal Pressure"
"Institute of Australia"
"East German"

1. Part-Whole-Method
2. Three Step to Build Team
   Conditioning
   Organization
   Refinement
3. Creativity Lacking
4. Team Control of Tempo
5. Center - Most Important Position in Game.
6. Basketball is a game of counters. Counter Defense.
7. Overall Offensive Thinking.
   F.G. % & Turnovers.
   "Monkey See"
   Checking Your Information
   Math Work % to the Opponent Shot.
   "Do the Math." #'s
8. I Don't Like to See Slippage
9. Always keep an Open Mind.
10. Explain the Why
    They aren't cattle. Work off their intellect.

Better Shots
More of Those Better Shots.

Pete Newell

Creativity lacking in game.
H.S. lack of facility space & time
Not much teaching in American game today.
H.S. Coaches most important segment of game.
Less teaching and more systematized basketball.

Basketball game of read & react.

Center play has disappeared from game.
H.S. are not developing posts.
Center most important position in game.
20 of 21 MVP's in 60-70's Center in NBA.

6th Place in World Games 12 NBA players No Center.
Part Method Teaching in Post

Philosophy

Had lot of ideas but no philosophy
A philosophy is a GUIDE.
Get a better shot and more of them.

Get A Better Shot
Patience
Unselfish
Screen Properly
Away from Ball

Ball Screen

* Fake away to set up ball screen
Force a switch.
A close and tight, wide screen.

We cannot take the wing side screen.

OFFENSIVE REBOUNDING

1ST SHOT 30% 2ND SHOT 60% 3RD SHOT 80%

Sam Barry got the center jump eliminated
10 Second line brought in the pressing defense.

FIBA 212 Countries

Small people in most countries.
Voted for trapezoid.
Wanted 6-4 height limitation

Rules Committee

Know game — Referee of rules committee.
History of Game
Why was rule put in? Why was rule taken out?
It's your game (Coaches) and your game to protect.
Knowledge and not self-serving on rules Committee.

A PLAYER WANTS TO PLAY

MORE OF THESE BETTER SHOTS

Force Turnovers
Def. Boards Controlled.
Force action relative to defense better.

DEFENSE

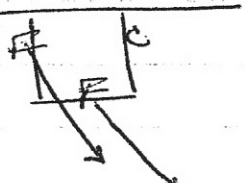
Most Important Thing on defense.
PRESSURE on Ball.
When, Where. do you put it on.

USF
MICHIGAN STATE
CALIFORNIA

"Defuse it"

"EXACT REBOUND SPOT."

Part Method
Forwards & Center.



"Window Shop"

Don't let rebounder look up court.
Deny the outlet up the court.
Do NOT Double the rebounder.
Prevent defense takes away aggressiveness.

(*) Make it take it hurts this.

Quicker put pressure on the ball.

MD (D) What pick-up point?
What does it cost to join the rebounder?
Payoffs are big.
* Get a fouler back and have other jam.
Adam. Dusten
* He can work Jammer does this.
Outlet man won't turn up floor hard.

② Prevent Slippage

③ Easy Baskets
Fouling
Second Shots
Uncontested Shots
Lay-ups.

1/3's of Possession
Fast Break
Secondary Break
Offense
Last 10 seconds.

Europeans need 1-4 well because of trapezoid.

Evaluate who before the what
Know who you are dealing with } Hod & Great Jim Collins.

Must Condition response ball pressure.

Give points for doing right things.
Make it a game.

You can't change physical habits by voice.

Understand the value of the ball.
1.2 a possession. Respect it

"Play 4 Game"
Turnover — Take a point away and give to opponent.
Game to 24.
5 minutes of Wave drill.
Necessity is mother of invention.
They correct themselves.

Figure it out yourself.

Weekend Series.

Ow rebs/hits referee scrimmages. We all ref.
~~Have a shirt for the referee.~~

You don't intimidate officials, you anger them.

Coaching is for today. Teaching is forever.

Coaches aren't as close to players today.

UBA

Play - Travel - Play - Travel
No time to teach

FALSE MOTION Dummy Motion

DON'T GO TO DELAY GAME TOO QUICKLY
Lose rhythm.

The Clock is my friend.

Motion & Flex East-West offense.
Basket Cuts = NORTH-SOUTH offense.

Own Post with high post
or
later 5 High.

Quiet the crowd.

Shorten game if in foul trouble.

Defensive Spacing.

Train yourself not to watch the ball.
Don't put both eyes on the ball.

Jam Ball
Other 4 are ballside.
SPLIT LINE

Terms!

HEAT CONCEPTS AND FORGET DRILLS

Surprise & Change → Dean Smith
Simplicity & Execution → Vince Lombardi

Coaching for your dinner.

Res
Your delivery had to be different.
Get them to do it.
Can't make them do it.

Pay-offs vs. Costs

Why and how vs. What.

Spend your time with the greats.
Watch them under pressure.

Little snapshots under pressure.

Rotation

No gray areas like help & recovery, Pack, etc.

Live more with rotation.

e.g. The closest man, helpside X out, Scramble after baseline Cover down.

Overload Drills

Put players under duress.

4/5 Necessity is mother of invention.

Different jerseys on shooters.
~~Frozen~~ Spot

Everyone else rotates.

Rotate to Spots.

Ball Pressure
Rotation

D

GAME OF COUNTERS BOTH INDIVIDUAL + TEAM

LACK OF CREATIVE PLAY + COACHING

USA – BIG MAN HAS DISAPPEARED – ROLE OF CENTER IS THE KEY – NO OUTLETS

TODAY – CENTER WHO BLOCKS SHOT IS MOST IMPORTANT DEFENSIVE COMPONENT YOU HAVE

SEGMENT OFFENSE – COMPLIMENTARY PARTS OF AN OFFENSE WHOLE/PART METHOD

TOO MUCH DRIBBLING IN TODAY'S GAME

QUALITY OF PLAY HAS DROPPED

COACHING IS TODAY / TEACHING IS FOREVER

BIGGER STAFFS TODAY – LESS RELATIONSHIP W/ YOUR PLAYERS IN TODAY'S GAME

ALWAYS CONTROL TEMPO / PACE OF GAME – PLAY AT TEMPO THAT YOU ARE BETTER AT THAN YOUR OPPONENT

HIGHER LEVEL / MORE # / LESS INNOVATION

MIKE DUNLAP

FOLLOW THEM ON YOUR BELIEFS – HAVE A GOOD IDEA + FOLLOW THEM

WHAT DOES YOUR TEAM DO – MATCH

BEST PASSING TEAM IN AMERICA –

METRO STATE GOAL

LOWER BAR – FAILING IS PART OF GROWTH –

STICK W/ BASIC CONCEPTS

MUST GET INTO OTHER'S COACHES PRACTICE TIME

EVALUATE PEOPLE UNDER PRESSURE

EVALUATE DURING LAST 1/3 OF PRACTICE

PLAY OFF COUNTERS / FORCE OUT OF PATTERNS / MAKE PLAY FROM THEIR WEAKNESSES

ANALYSIS – FG%

GET MORE GOOD SHOTS THAN OPPONENTS

WHO SHOOTING FROM WHERE?

GET BEST PLAYERS SHOTS FROM THEIR BEST SPOTS

SHOT BLOCKERS A COMMODITY!

UNIVERSAL FB / SEC BRK – NO VALUE

IN LATE SEASON 11-12 WASTED MOTION + TIME

★ JAM REBOUNDERS GIVES YOU 3 MORE SECONDS TO RECOVER

EASY BASKETS

1. UNCONTESTED 3's
2. FREE THROWS
3. 2ND SHOTS FOUL BIG PLAYERS OUT
4. LAYUPS

GIVE FG% IN SCRIMMAGE

OVER 12 TO's > LOSE IN CHAMPIONSHIP

8-9 TO's PER GAME - PLAY IN RARE AIR

FORCE BIG GUYS AWAY FROM BASKET

HI MID / BACK HOLE HELP OFF BALL

TEACH DEF / OFF - SAME CONCEPT

CUT REPLACE - BOTH ON OFF / DEF

1/1 2/2 3/3 OFFENSE

OVERLOAD DEF - DEF SPACING - PUT 4 BOX - CUT OFF IN ½ -

TAKE SPACE AWAY

OVERCROWD + DOUBLE SNR

OVERCROWD OFFENSE

WHO's IN WHAT SPOT?

WHO DO YOU PUT IN THAT SPOT?

RIM IS NET AS IN HOCKEY - ROTATION

PUT PINNIES ON 1 RUNNER - KEEP PLAYERS AT HOME

HAVE RIGHT PEOPLE ON BUS - BUT IN WRONG SEATS!

LOSING TESTS YOUR SYSTEM

TAKE THINGS AWAY NEXT DAY IN PRACTICE ELIMINATE THINGS - CLEAN / BETTER PRACTICE

OVERLOAD DRILLS - TEACH TO ADVANTAGE

TEACH TO SUCCESS / NOT FAILURE

UNDERSTANDING - WIN IN DISADVANTAGE

4 ON 5 DRILL
DEF OFF

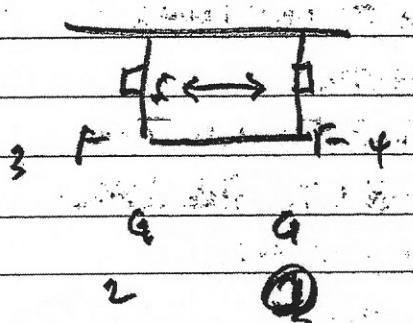
TEACH DEF - TELL OFF. WHAT TO DO 1ST -

THEN PUT IN DEF

* 4-5 DON'T LOOK AT BALL

OFF.

NO DRIBBLE AFTER 1/2 CT



BUTT TO KNEE - SEE ARM BAR ACROSS CHEST - ARM FRONTS

BEAT BY DRIBBLE - helps rotation

FALL BEHIND - CAN YOU COMEBACK???

FROZEN SPOTS - CATCH + SHOOT - EYES
ON CHEST - FORGET ABOUT BALL

4 on 5 - MAKE 5 PASSES - GREAT DEFENSE
MAKE 3 PASSES - BAD DEFENSE
CONSTANT ROTATION IN DRILL
DEFINE GOOD / BAD BEFORE
GO TO MATH %'s -

DRILLS - BAD - ALLOW NO CUTS
OFF - WORK ON 2 THINGS AT SAME TIME
5/4 - GOOD SPACE / QUICK MOVEMENT / PIVOT / PASSING

DO NOT ALLOW BAD SHOTS - MOVE BALL FOR OPEN SHOTS
CHANGE DRILL
CATCH + DRIBBLE AT RIM 2X
HOW GOOD IS 1/1 DRIBBLE DEFENSE
ELIMINATE SIX THRU DOUBLE / ROTATION / OVERLOAD = NO SIX
PRESSURE BALL - SCARED TO BE BEAT -
BALL PRESSURE - PROGRAM AGGRESSION
WHEN TO BACK OFF - TEACH TO OWN FEARS -
5 GUARDS FOUL = ONLY 1 WHISTLE
OFF MUST SHOW BALL - GOOD DEF FOLLOWS BALL
UNLV COMMITMENT 1. 10,000 CLOSEOUTS PER SEASON
* COACHING - STANCE + HANDS OUT
OFF THE BALL
"GET A DEFLECTION"

GOOD OFF PLAYERS PLAY VISUAL GAMES – PEEK-A-BOO
KEEP SINKING – PUT BUTT ON BASELINE
HANDS OUT OR UP

MISMATCHES ARE OVERRATED

IN
PRACTICE – MAKE BAD CALLS – GET TEAM
TO PLAY THRU BAD CALLS

NEVER CHANGE PHYSICAL HABITS THRU WORDS

PRACTICE – TAKE 1 PT OFF FOR TO + GIVE THAT
POINT TO OTHER TEAM

RUNNING HILLS – IMPORTANT PART OF CONDITIONING
TEAM BONDING – ELIMINATE LEG PROBLEMS

CONDITIONING – PRESEASON EMPHASIS
OFFENSE / DEFENSE
REFINE OFFENSE / DEFENSE

STALE · PERSONAL PROBLEMS
· Long season
· boredom
· exams
play close non conference game after exam

REST

RATINGS - PLAYERS HAVE TOO MUCH CONCERN

DRIVE FOR SHOW - PUTT FOR DOUGH

KEY GAMES IN MARCH - PLAY AT HIGHER LEVEL PHYSICALLY / MENTALLY

QUALIFY FOR POST SEASON TOURN

Daily / Weekly / Monthly practice schedules

Simple lessons / core teaching

right to point

ask ?? to get [redacted] point /

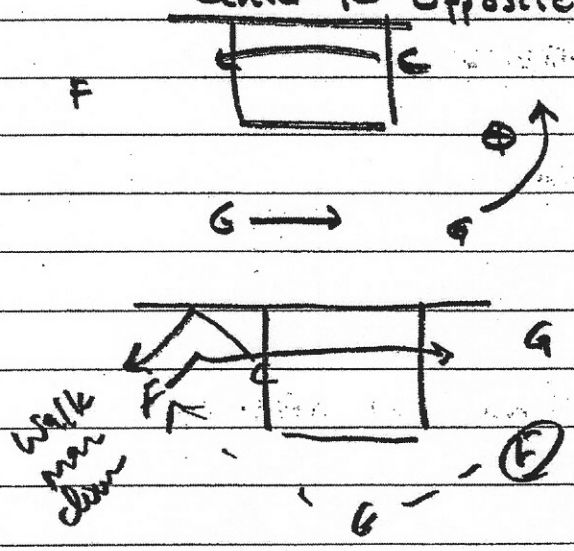
Most kids do not want to be parented

teaching / teaching / teaching

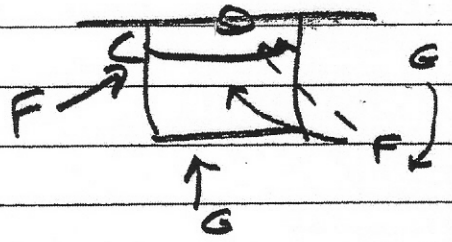
need more teaching in game today

Lack of shooting in today's game

center to opposite side

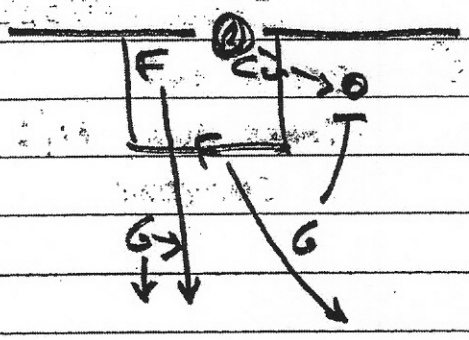


TRIPLE POST DIRECTLY COMES FROM REVERSE ACTION



△ REB

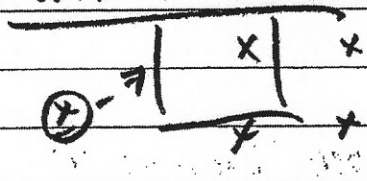
OFFENSE COMPLEMENTS DEFENSE
WHERE DO YOU PUT BALL PRESSURE?



OUTLET - CENTER | GUARD
PRESSURE
FOUL LINE CUTS
BALLSIDE

THROW PASS DOWN COURT FASTER THAN YOU CAN RUN STOP FB

TODAY'S GAME — NO BALANCE DEFENSIVELY



OFFENSE GIVES UP EASY BASKETS

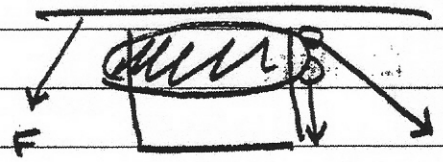
STOP FB AT REBOUND - NOT DOWN COURT

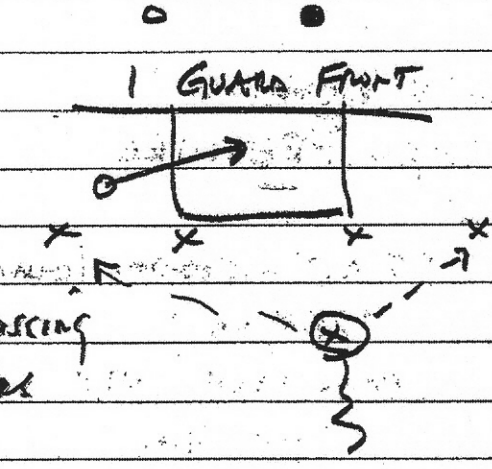
YOU MUST PLAY DEFENSE W/ 5 MEN
NEED STRUCTURE + TOGETHERNESS

2 GUARD FRONT = BETTER

NORMAL DEFENSE E/W

PRESSURE DEFENSE N/S



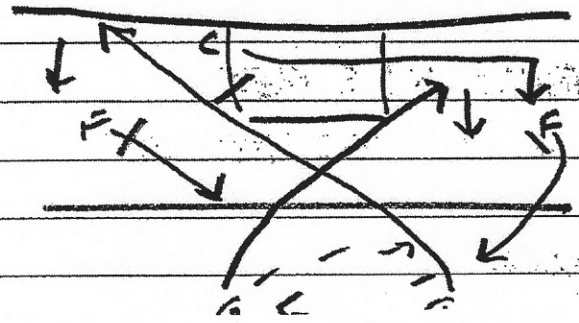


FALSE MOTION

- CHARGE
- STRIPPED
- BAD PASS
- DEFLECTION
- MISSED SHOT

dribble thru pressure

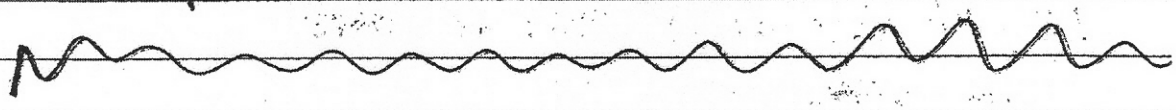
NO SET PATTERNS – LOSE RHYTHM OF OFFENSE



switch to zone OB

M|M - zone on - reb is bad

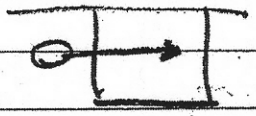
depend on habits



8|5|04

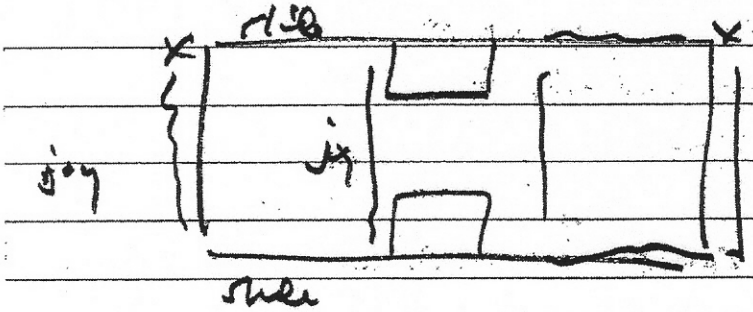
* LEAST DENIED SPOT IN OFFENSE IS THE ELBOWS - DENIAL @ HIGH AND LOW POSTS MORE COMMON

DON'T PANIC IN COACHING



LEFT HAND + NECK PAST DEFENDER TO SEAL ON SPIN SIDE

COACHES HAVE OBLIGATION TO HELP GAME



REVERSE TURN FROM WING

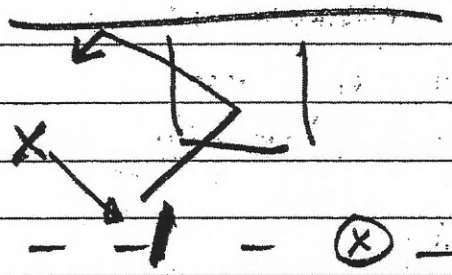
PULL BACK - NO BALL HANDS SET - SQUARE TO RIM

REVIEW WAYS TO CREATE A LOAD

EACH PASS PENETRATING PASS
TO BASKET THRU FALSE MOTION

12-14 SECONDS TO REGULAR SPOTS
IN OFFENSE

COUNTERS IN FALSE MOTION 1/2 OR FULL CUT
BACK TO ORIGINAL POSITIONS



BACKDOOR
THREAT OF DRIVE TO BASKET

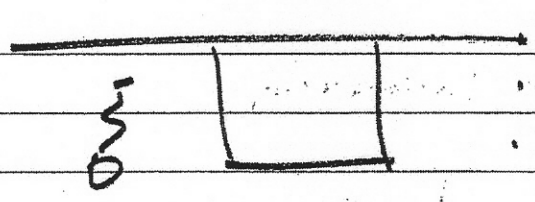
SPACING DOES NOT ALLOW FOR DOUBLING

FALSE MOTION - HELPS WHEN IN FOUL TROUBLE -
takes crowd out of game
get into spacing - yell at you
on road - stop cheering for
home team

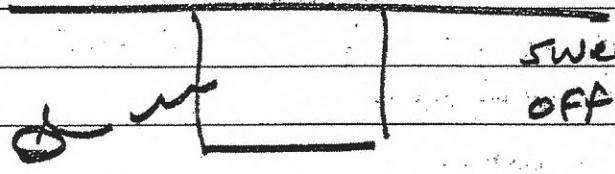
DEFENSE REB → ANGLE ↑ LOSE BALL

m/m defined responsibility Zone
help Upright
middle vision hands up
low, aggressive

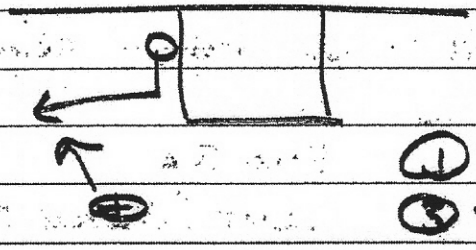
Switching defense - reb suffers



- jump stop
- pump fake
- stepback move



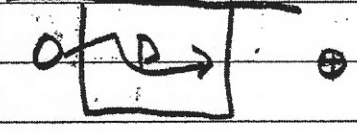
sweep move.
off reverse turn



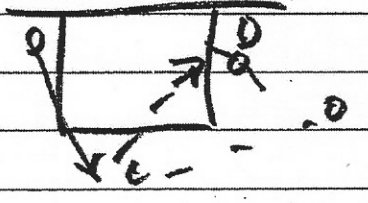
1 | 1 DEF PLAYS
1 OF 4 WAYS
① TIGHT ② SOFT
③ TO MIDDLE ④ TO BASELINE

CREATE A LEAD
CATCH
PIVOT
READ

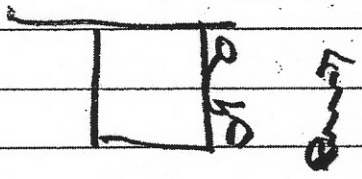
HOW DO YOU GET OPEN?



FLASH TO BALL - TAKE UP SLACK
BUMP - BE AGGRESSIVE



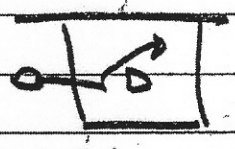
HI/LO LOW DEF. POSITION
SEEK ON PASS



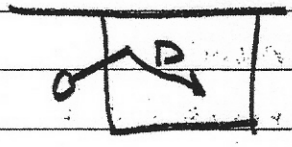
steal top leg - dribble
to improve pass

STRONG SIDE STATIONARY DEFENSIVE

SWIM MOVE



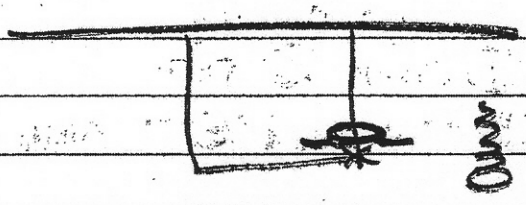
Left hand on hip
right hand out
under



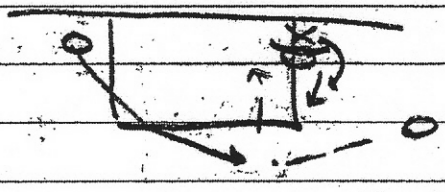
Right hand on hip
Left hand swim
over + under

Show hands before cut to ball

DON'T LET DEFENSE GET TO YOUR BODY — SWIM MOVE

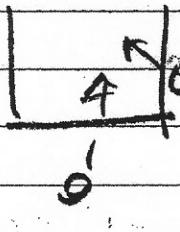


HOLD SEAL
DON'T RELEASE TOO SOON

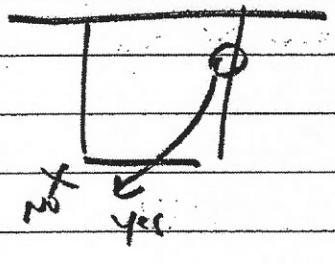


HI PASS
SEAL UP TO BALL
LEG WHIP

MAKE PASS TO BOTTOM OF NET



QX → MOVE SEAL TO SLOUGH =
MORE ROOM FOR PASS



NO
YES

REVERSE TURN -
MORE IN MIDDLE
OF FOUL LINE

Georgia Tech Men's Basketball Program

Baseline Out of Bounds



Baseline Out of Bounds

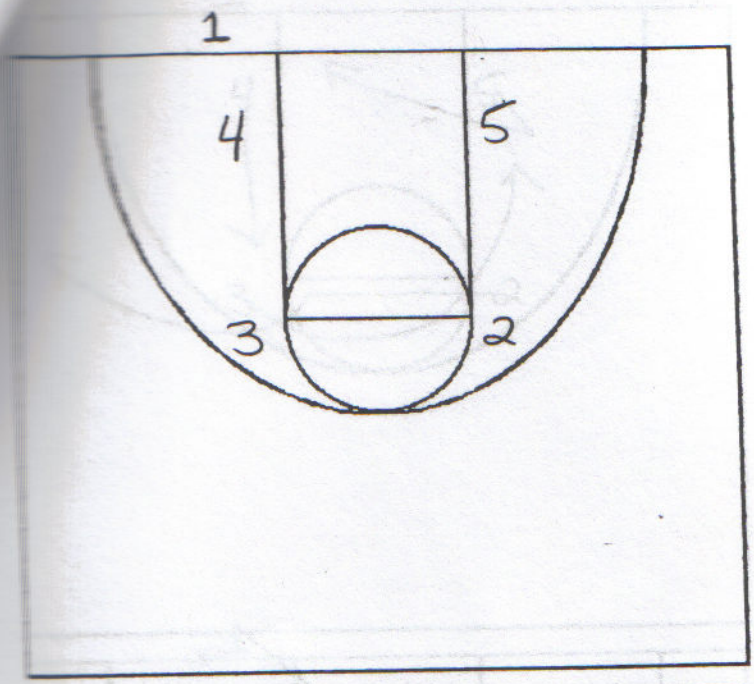
A. Create Scoring Opportunities for Various Situations and Players

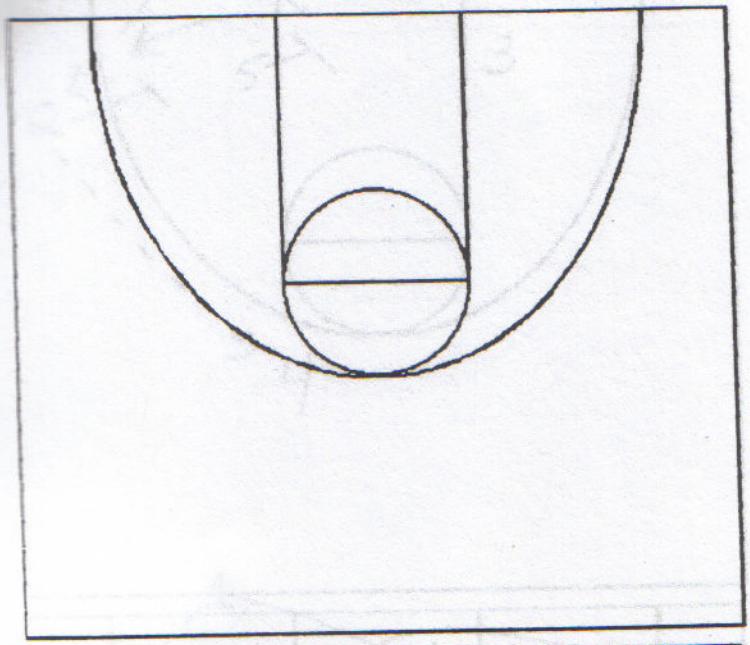
B. Run a Series of Baseline Out of Bounds Plays Using the Same Alignment.

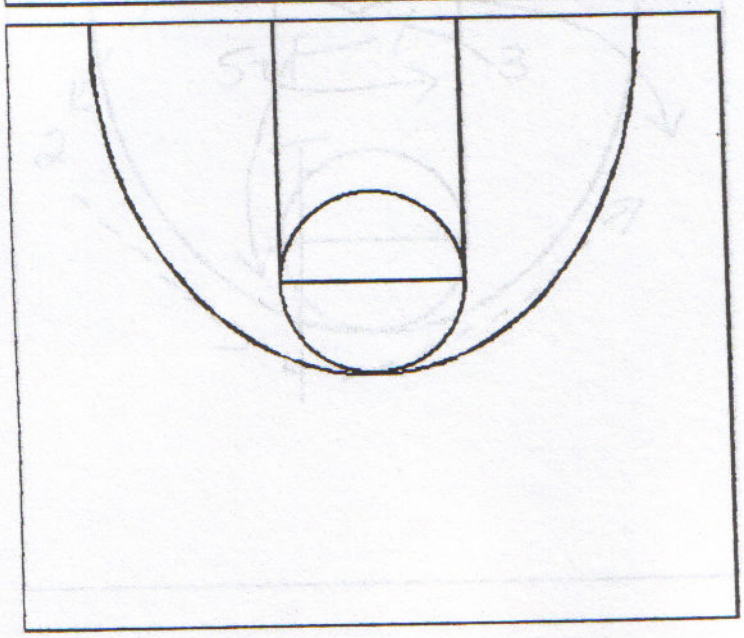
C. Using the Same Alignment Makes it Difficult for Teams to Defend all the Options.

D. Georgia Tech Utilizes Two Alignments

1) One Series
2) Number Series

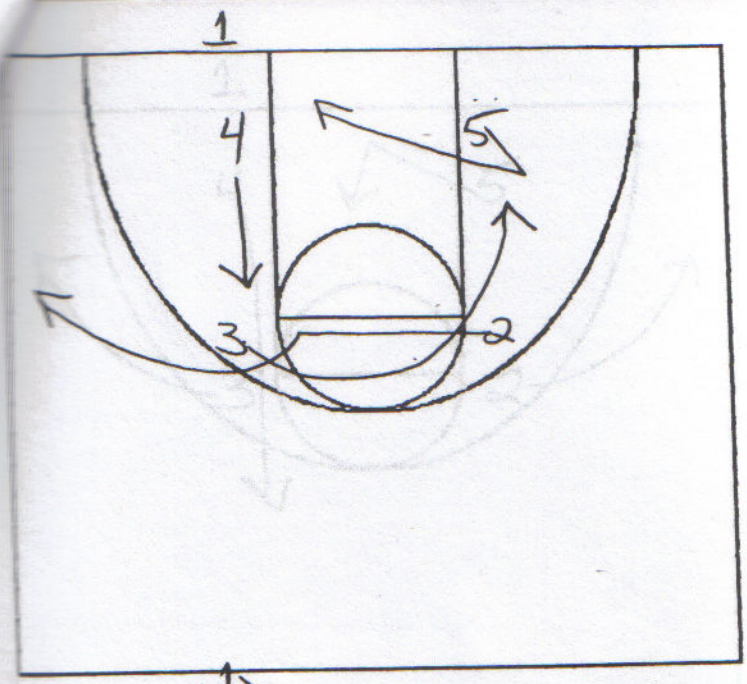






1 Series

Alignment



1 Series

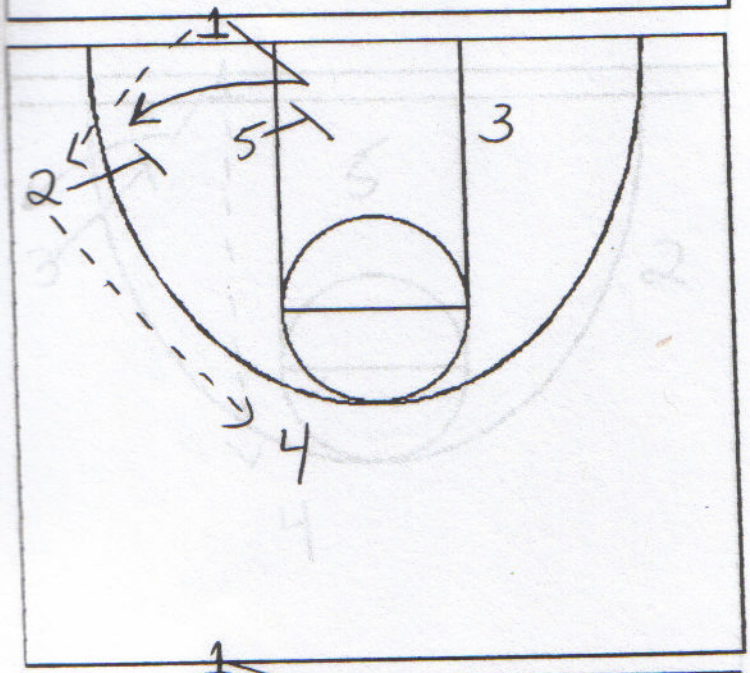
"1"

4 Backpedals Up Lane

5 Fakes Out & Dives to Ball

3 Uses 2 to Curl to Basket

2 Comes Across to Ball Side



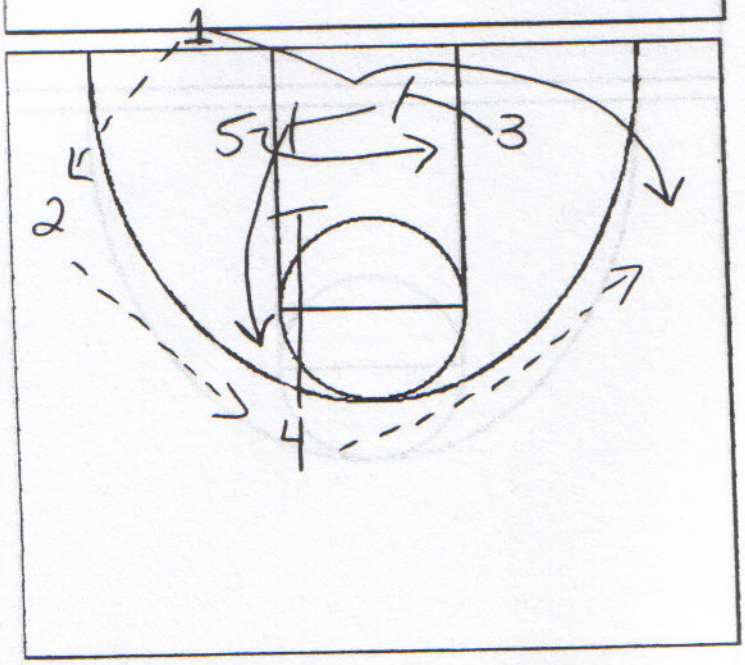
1 Passes to 2

2 Passes to 4

1 Has Choice of Sides

** Option 1: Double Screen

2 and 5 set Double Screen for 1



** Option 2: Single Screen

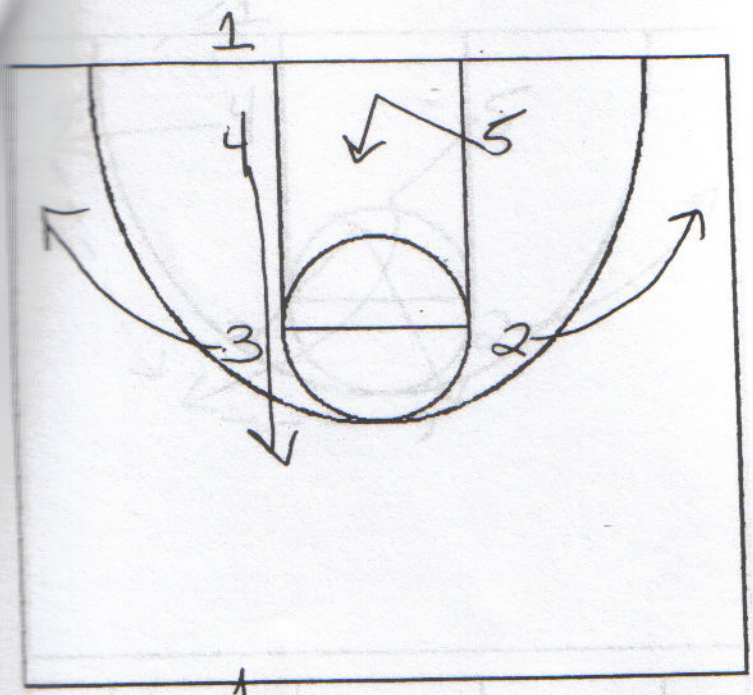
1 Comes off Screen from 3

2 Passes to 4

4 Passes to 1

3 Screens for 5

4 Downscreens for 3



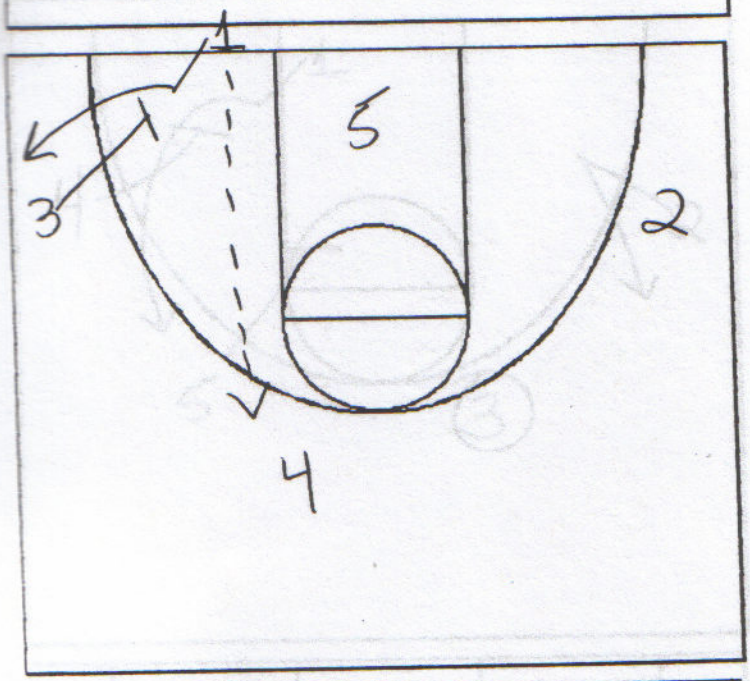
1 Series

"1 Down"

3 and 2 Cut to Corner

4 Backpedals up Lane

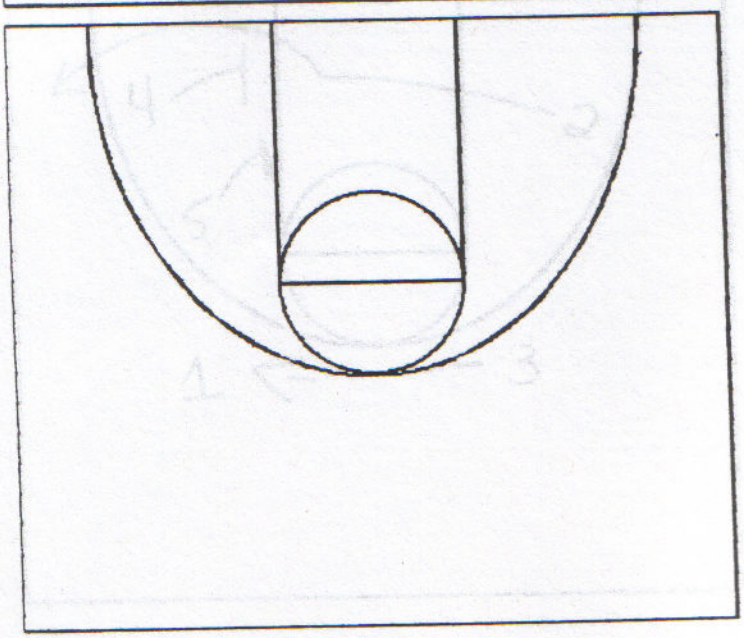
5 Ducks In

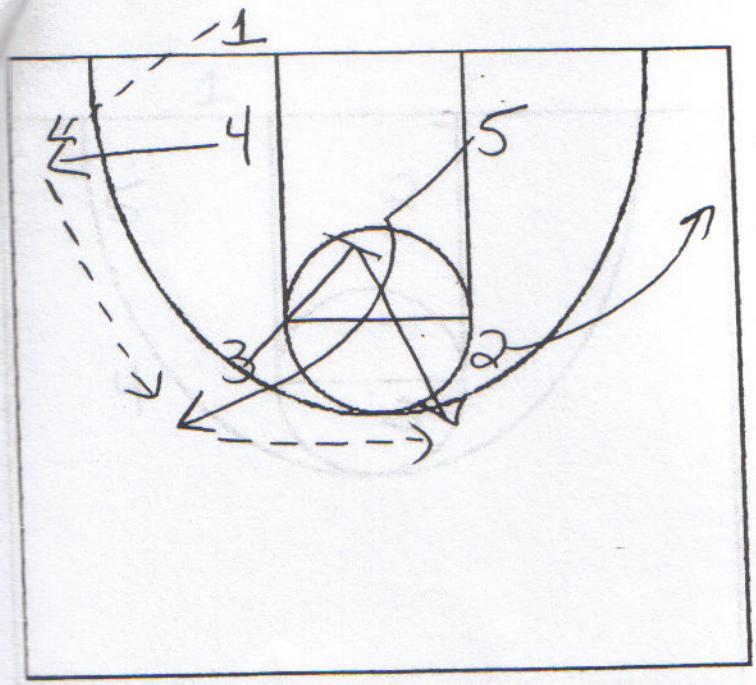


1 Passes to 4

5 Posts Up

3 Downscreens for 1





"1 X"

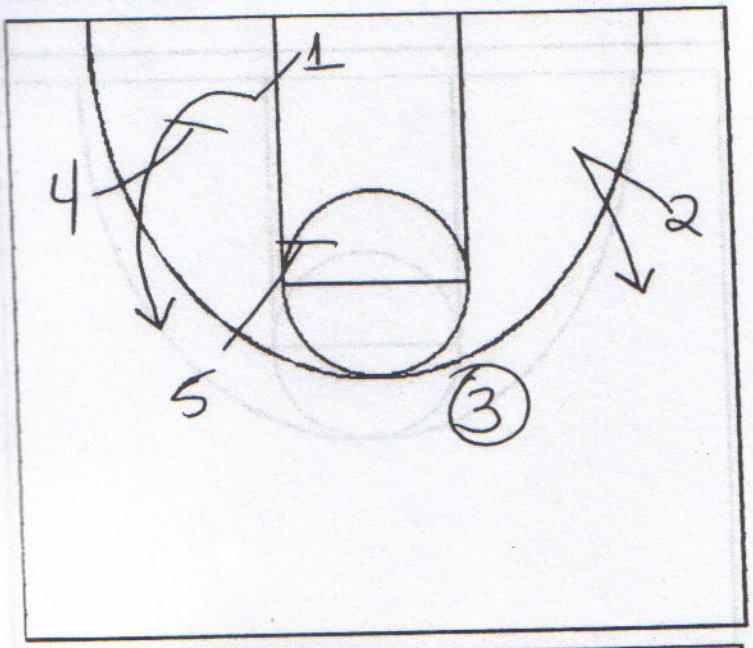
4 Pops to Corner

3 Screens for 5 and Pops Out

1 Passes to 4

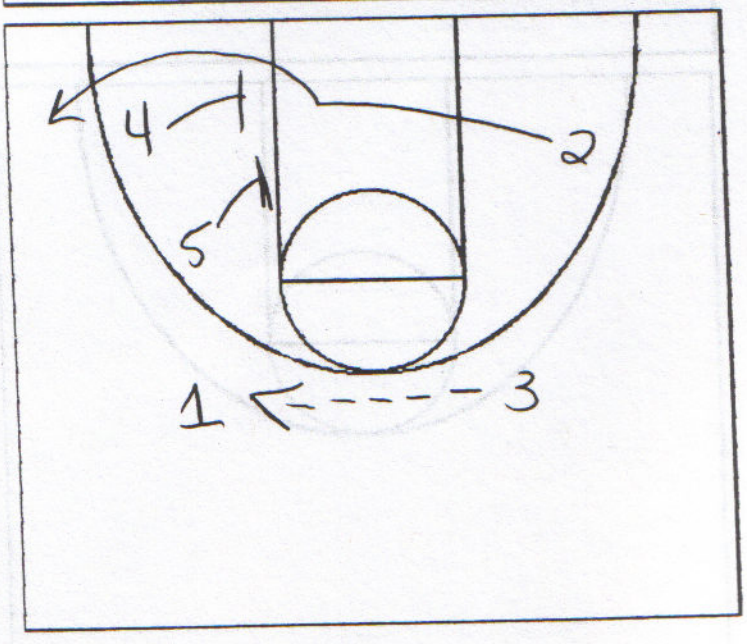
4 Passes to 5

5 Passes to 3



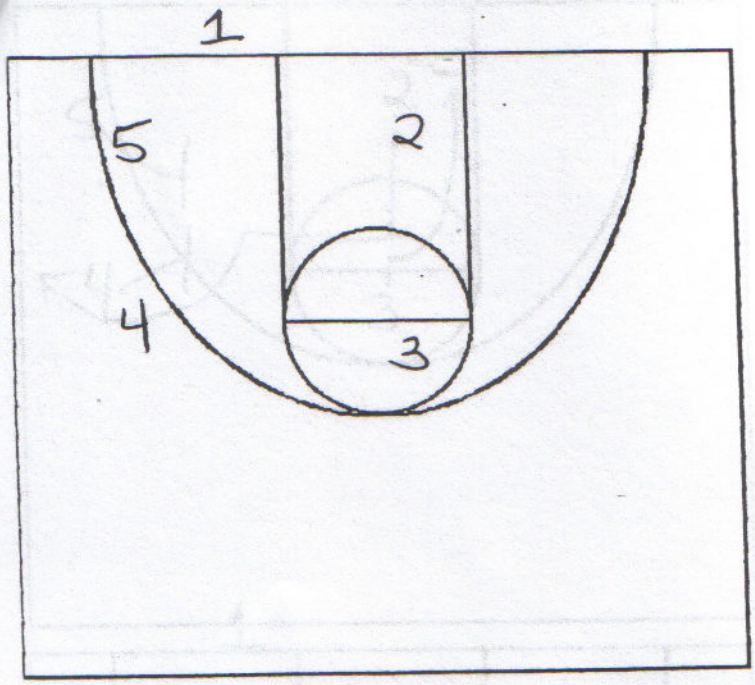
2 Looks to go Backdoor

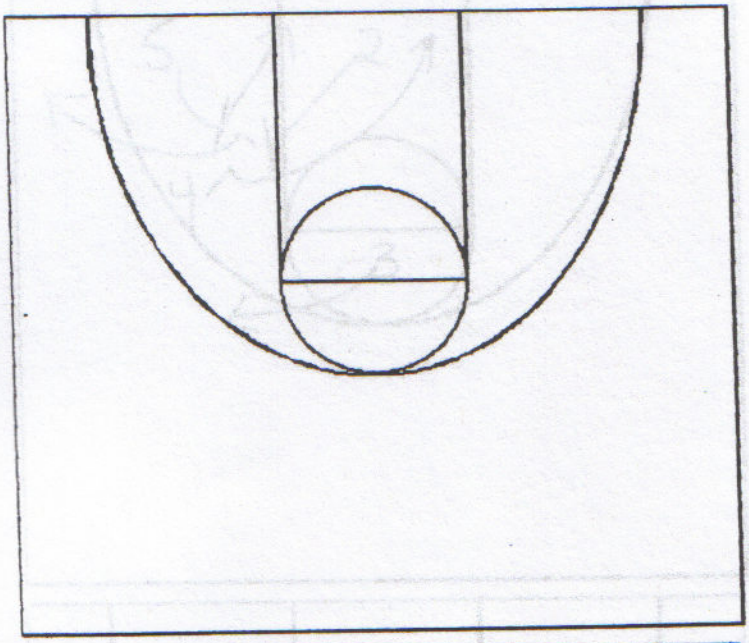
4 and 5 set Double Screen for 1

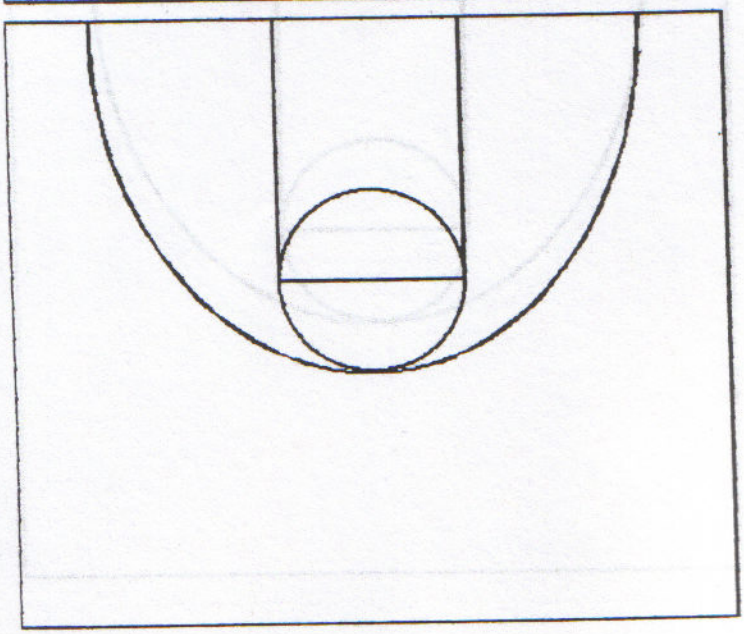


3 Passes to 1

4 and 5 set Double Screen for 2

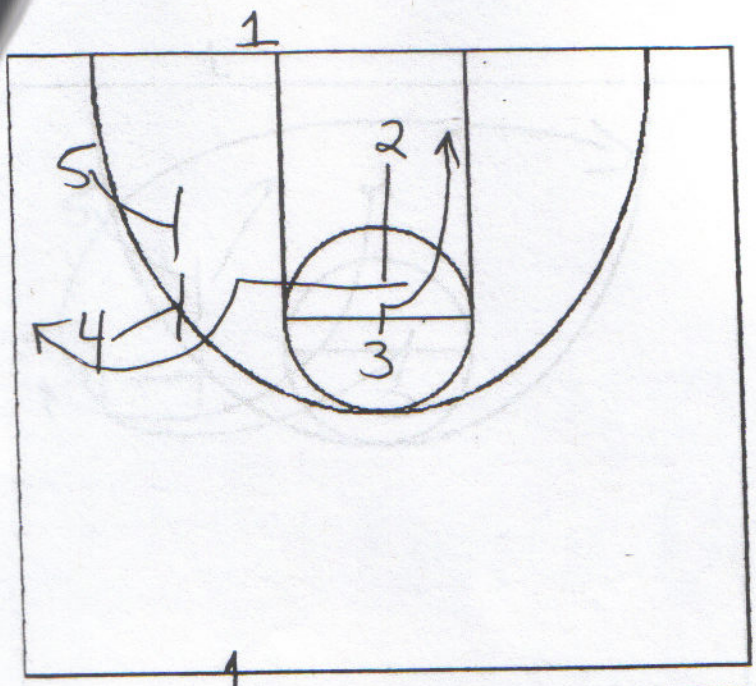






Number Series

Alignment

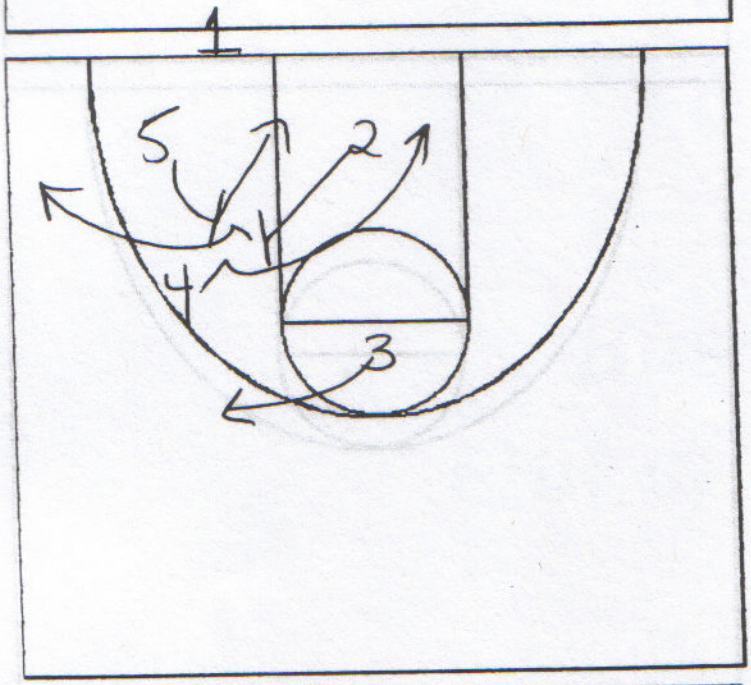


Number Series

"23"

2 Screens for 3

5 and 4 set Double Screen for 2

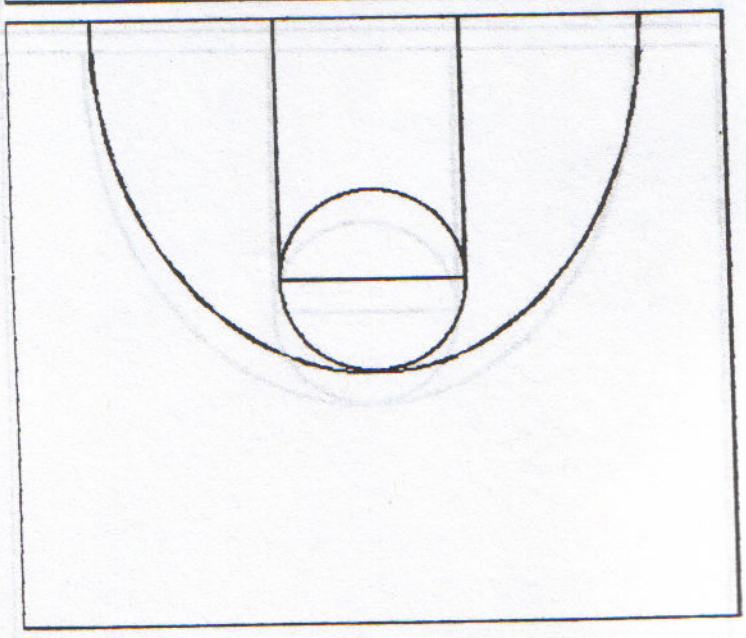


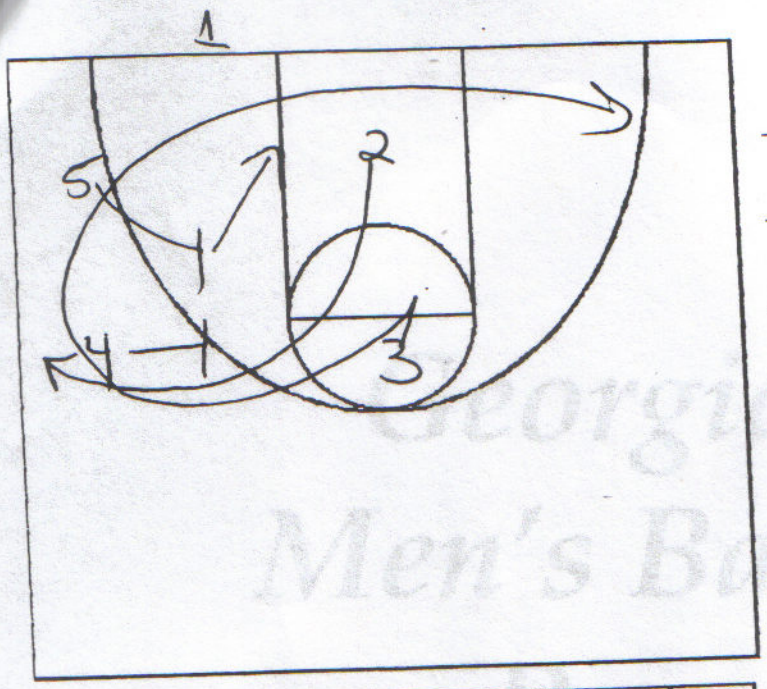
"24"

2 Screens for 4

5 Screens for 2 and Slips

3 Becomes Outlet





"2 Circle"

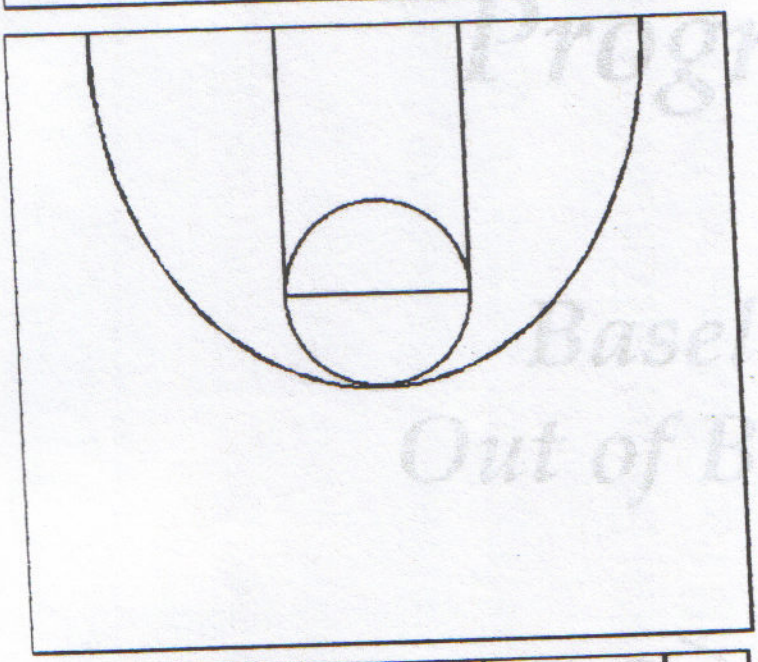
3 Fakes Going to Basket and

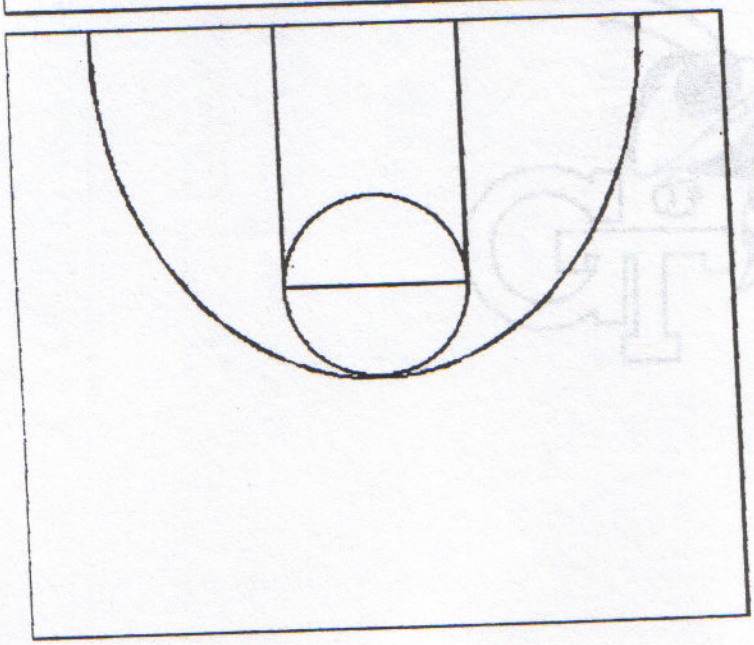
Curls to Basket Using Double

Screen from 4 and 5

2 Follows 3 off 4 and 5's

Double Screen; 5 Slips





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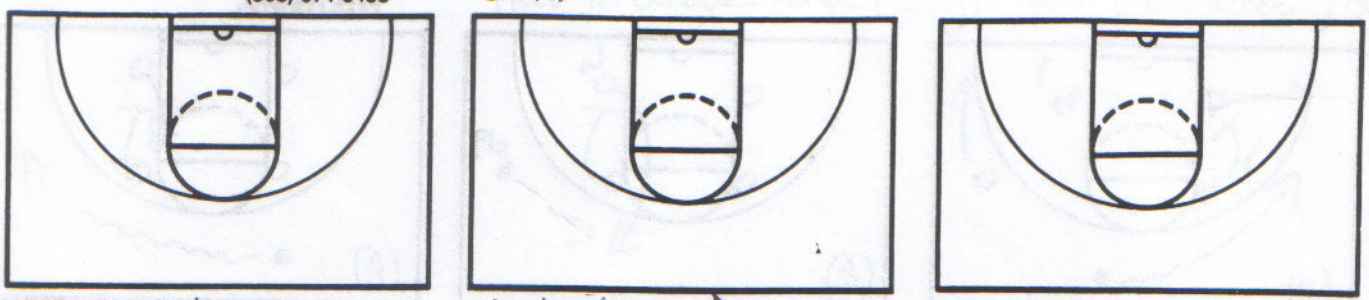
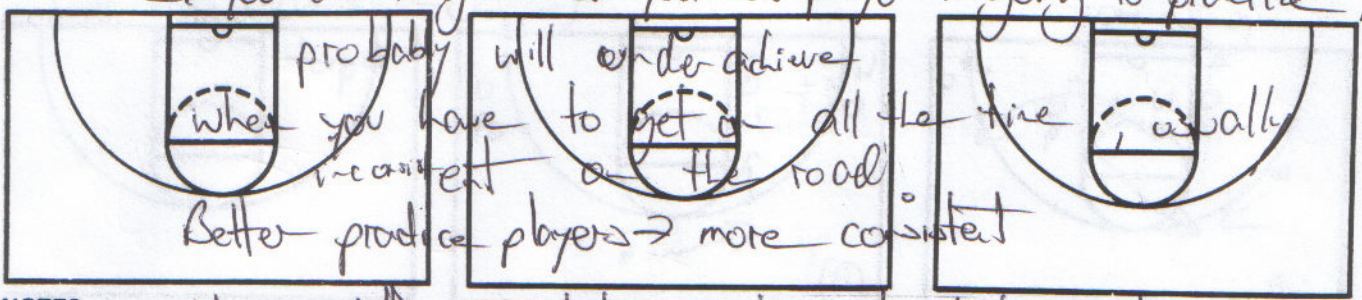
CLINIC Kelvin Sampson
DATE Indiana Oct. 13th



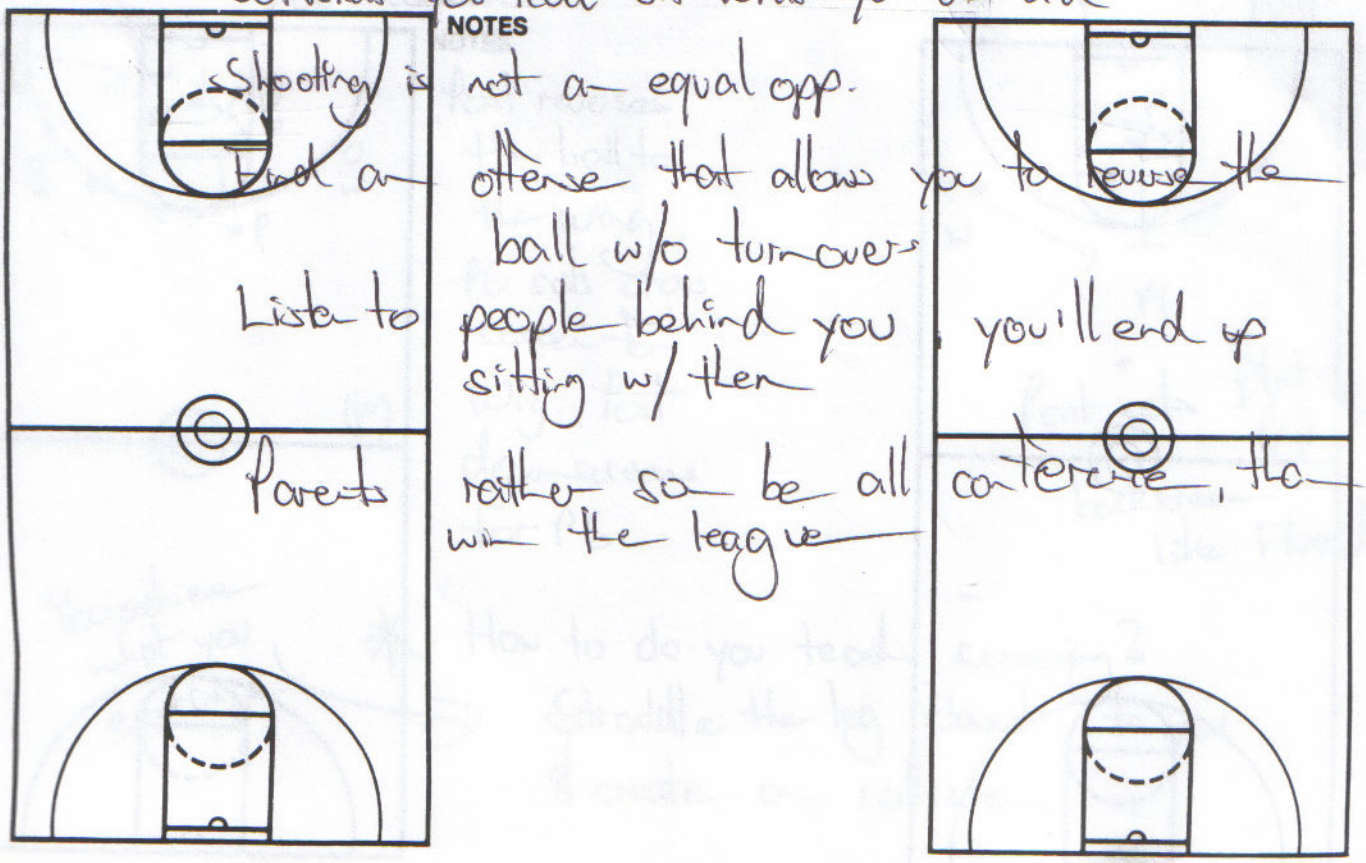
NOTES

What are you going to be known for
Have to coach your best player the hardest
If you have to guess how your best player is going to practice,
probably will order drive
when you have to get on all the time, usually
inconsistent on the road.
Better practice players → more consistent



NOTES

Huge difference between playing hard & competing
Either good or bad defensive team → No inbetween
Not what you teach but what you demand



NOTES

Shooting is not an equal opp.
Find an offense that allows you to reverse the ball w/o turnovers
Listen to people behind you, you'll end up sitting w/ them
Parents rather so be all conference, than win the league

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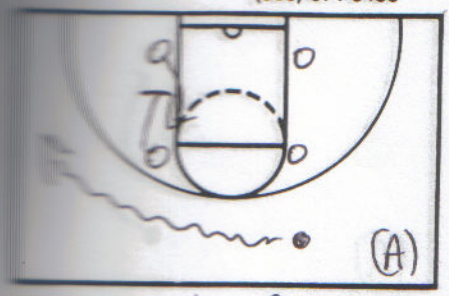
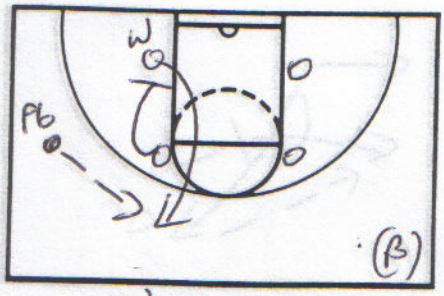
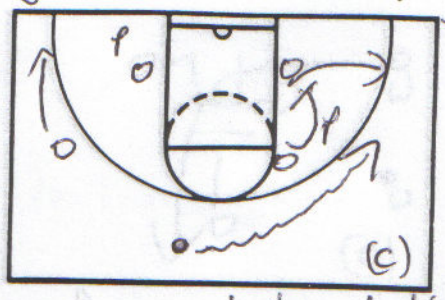
CLINIC Sampson / Indiana 2
DATE

Have shallow dribbled w/o pass
Reversed through post (wait/delay)
Thor to outside hand (wing) will cross screen / down screen



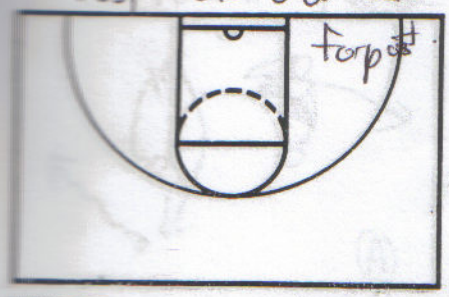


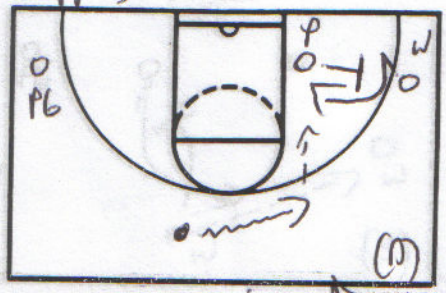


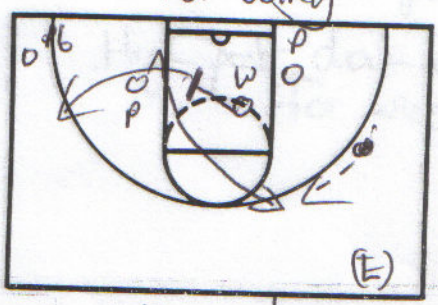
NOTES
Simple Box Continuity
PG shallow dribbles
Post sets down screen (Zipper)

Wing comes up off downscreen

Wing shallow dribbles
Post sets downscreen for wing



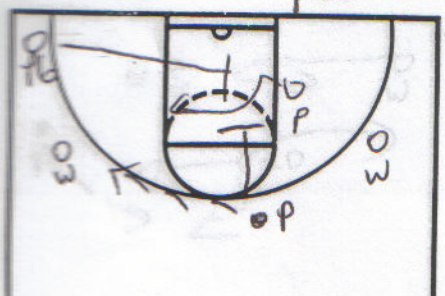




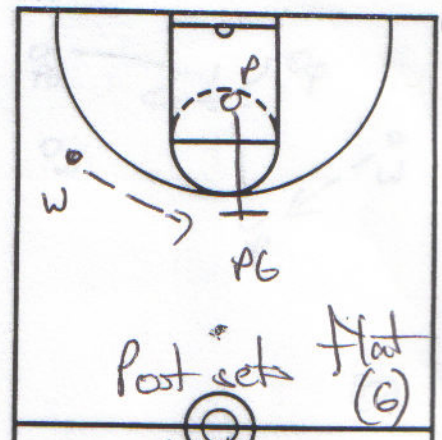
NOTES
"Curl" → Wing off post backscreen

Wing cuts off post backscreen

Wing sets cross screen for opp post. Post comes high



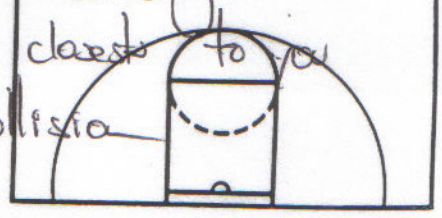
NOTES
Post reverses the ball to the wing
PG sets cross screen for Wing. Post down-screens for PG



backscreen like Florida

You achieve what you emphasize

* How to do you teach screening?
Straddle the leg closest to you & create a collision



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CLINIC Simpson / Indiana 3
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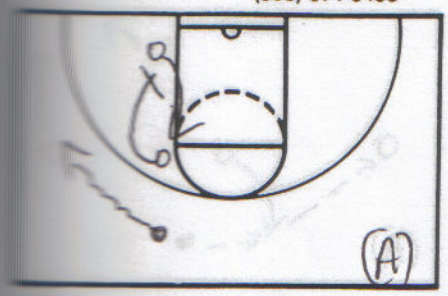
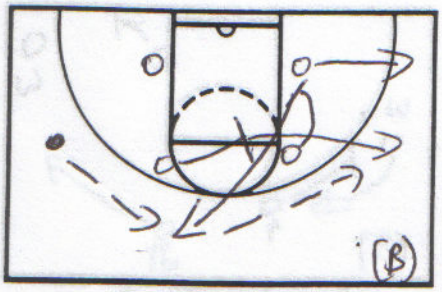
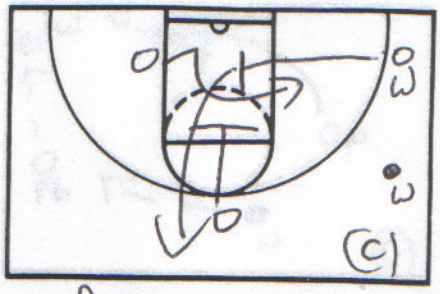


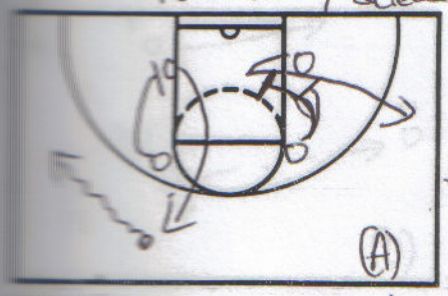


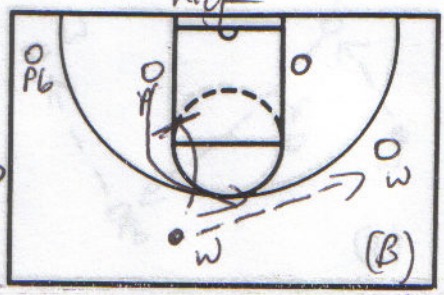


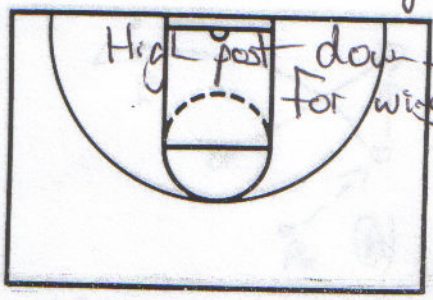
NOTES "Quick"
For people who take away middle

Wing yells quick & screens for opp. post who comes high

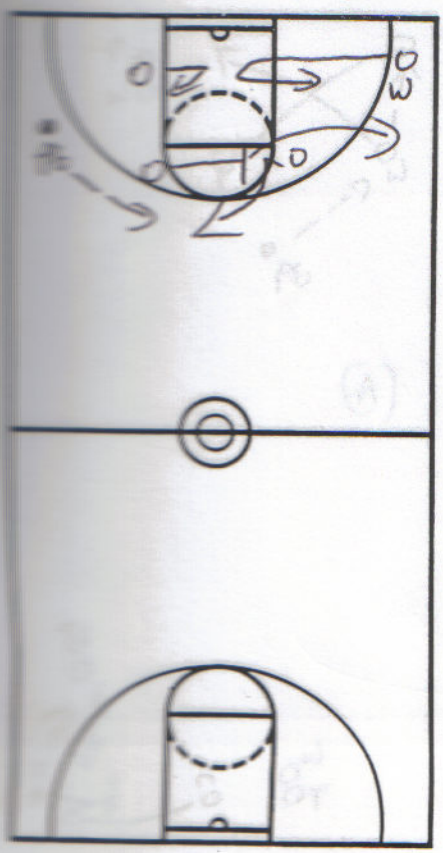
Post reverses the ball to wing. Wing in corner screens across for post



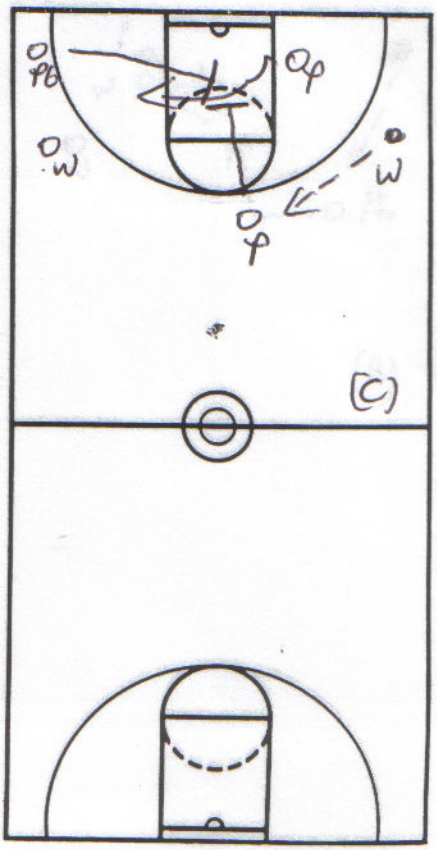




NOTES "Change" good against zone



NOTES "Quick w/wing post up"



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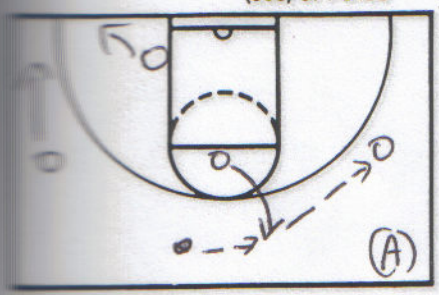
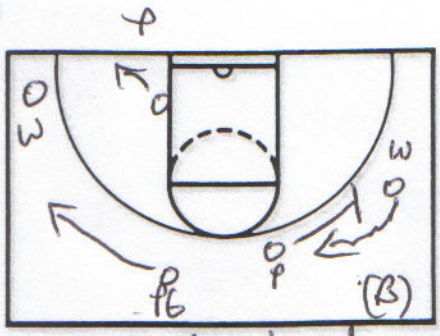
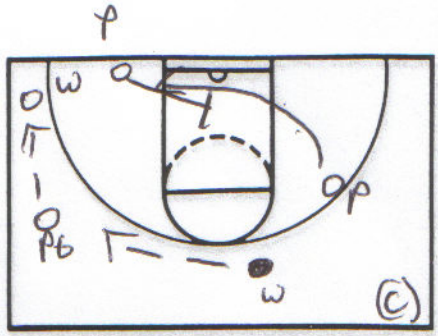
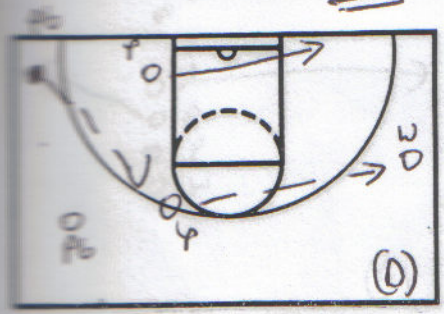


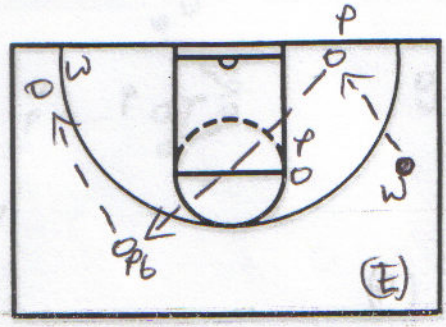


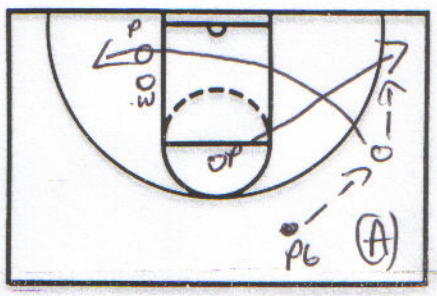


NOTES
1-3-1 vs. "Middle"
2 3

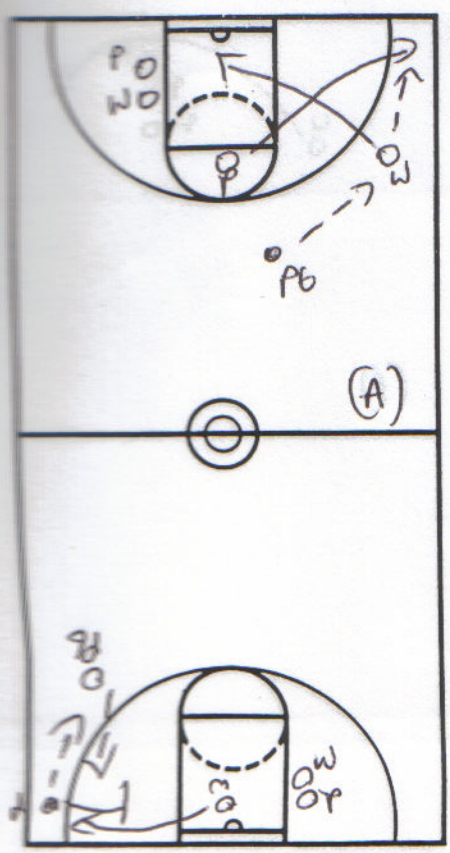
Dribble hard towards PG







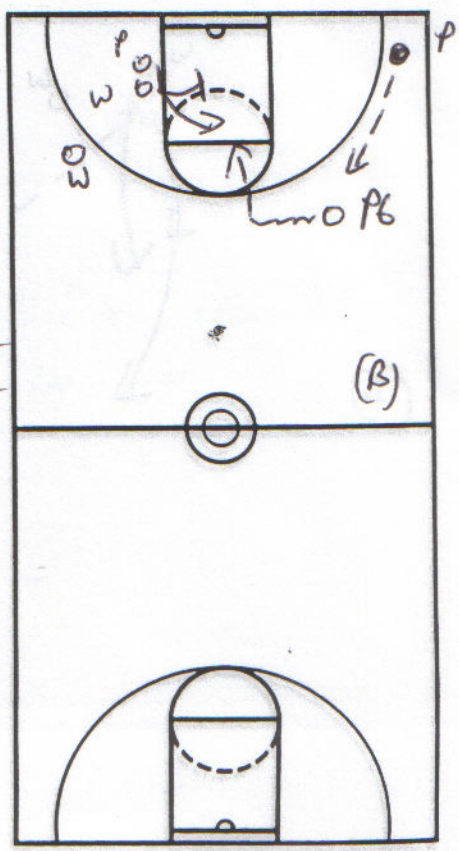
NOTES
"Twist" Twin"



NOTES
"Single"

Wing on stack screen the middle of the zone

Wing pops out again off post cross screen



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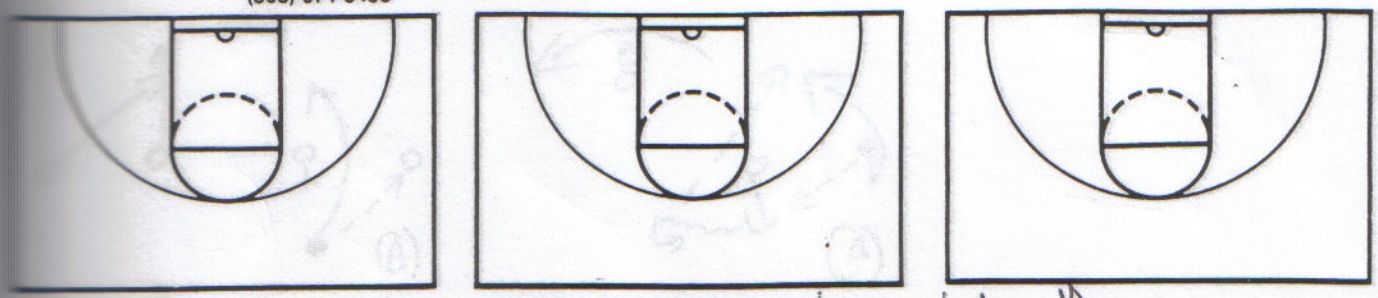
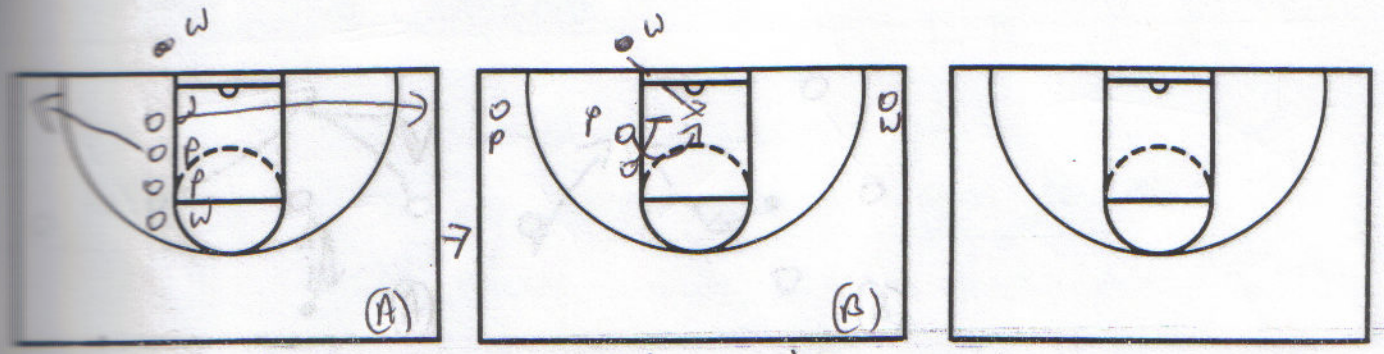


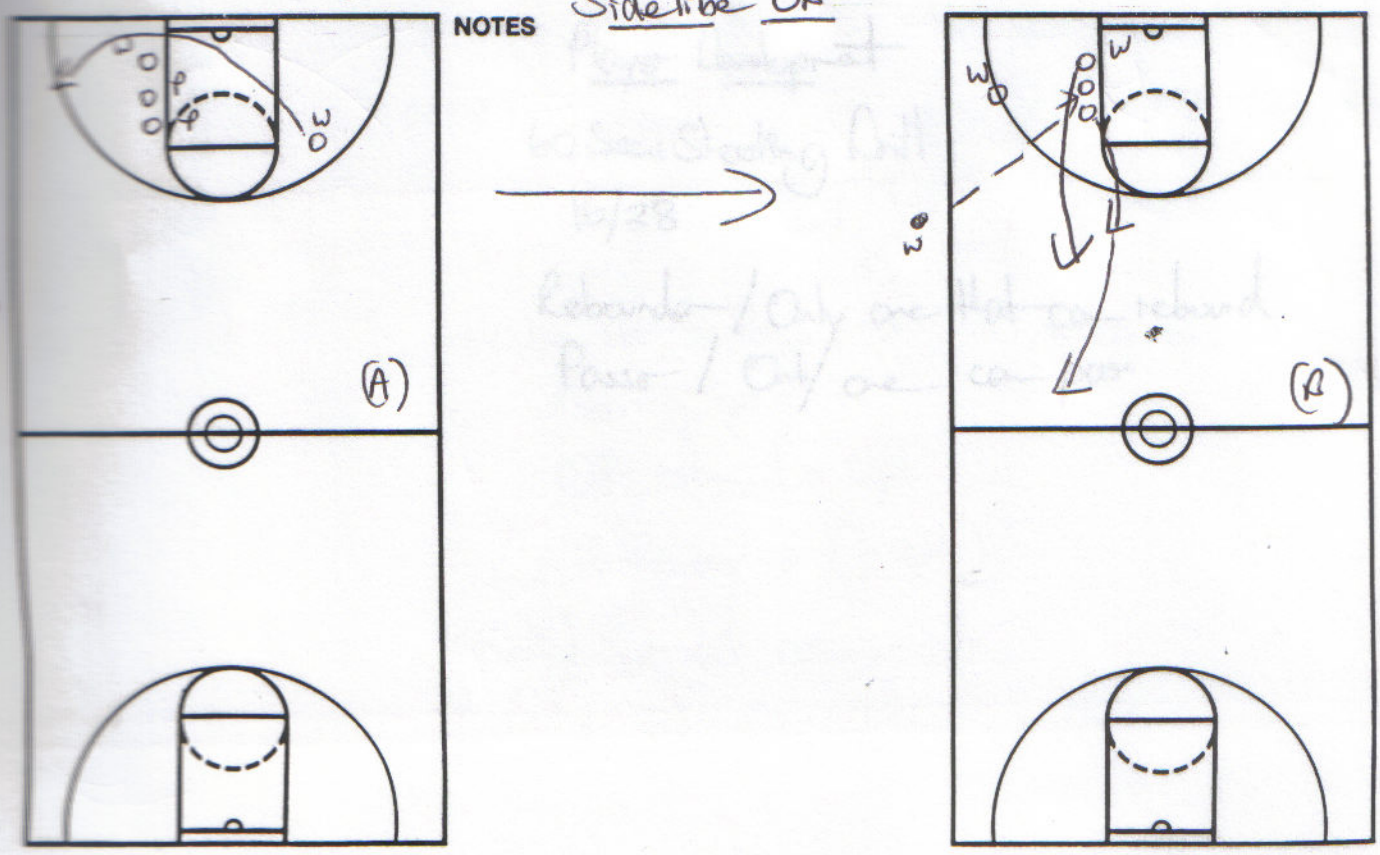
NOTES If. Kid doesn't cut hard, doesn't matter what off. you run



NOTES Baseline OR Lob pass to post

Sideline OR

NOTES



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Booklet / Write & get

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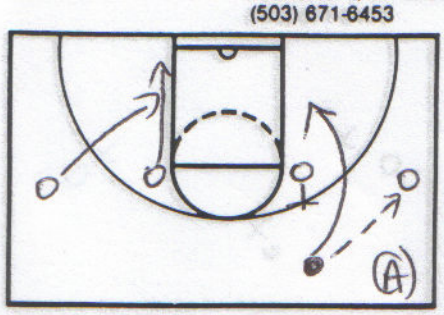
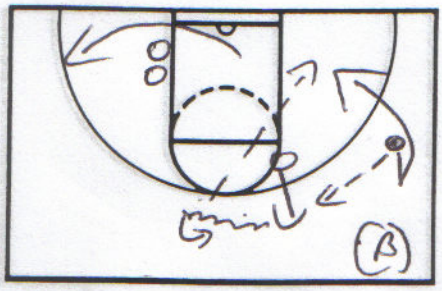
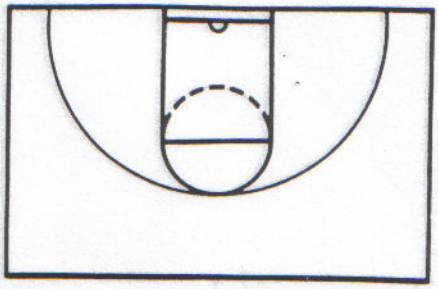
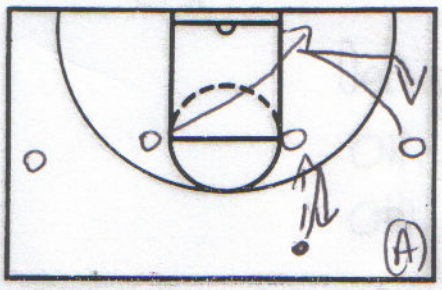
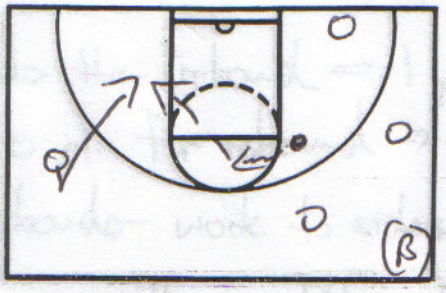


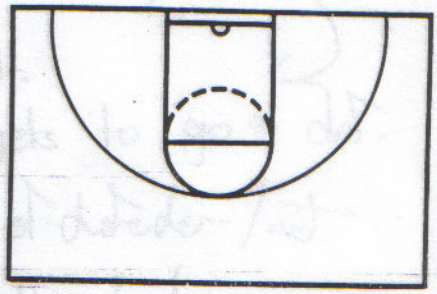




NOTES Backdoor play

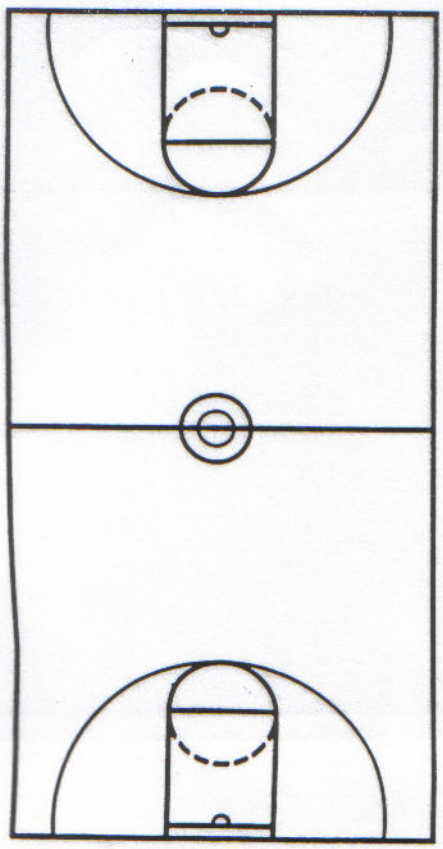






NOTES Backdoor play

Drills → Need to be goal & time oriented

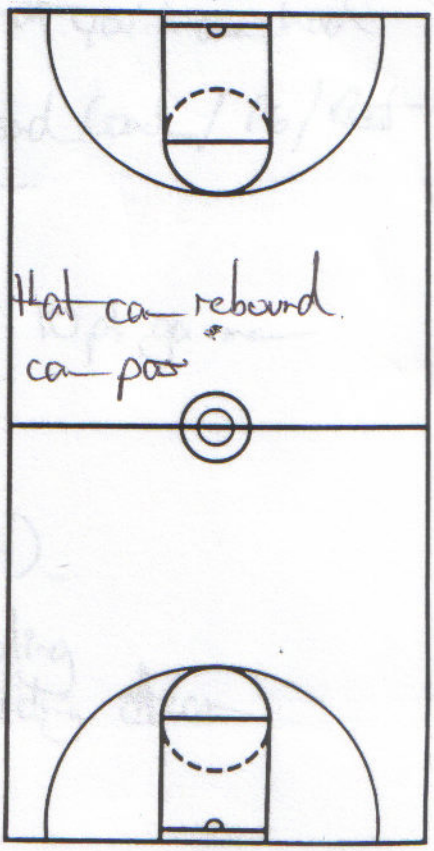


NOTES

Player Development

60 Sec. Shooting Drill
16/28

Rebounder / Only one that can rebound.
Passer / Only one can pass



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It's the 2nd/3rd

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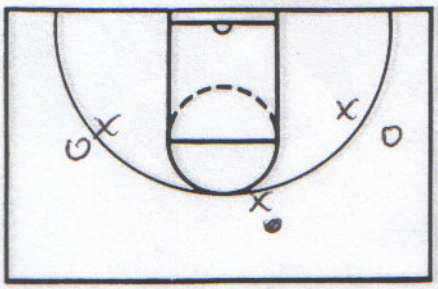
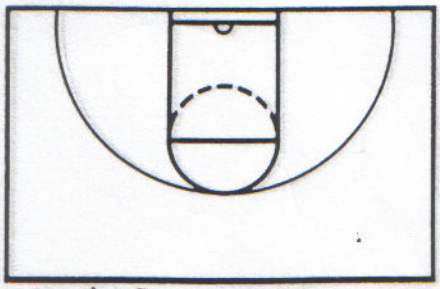
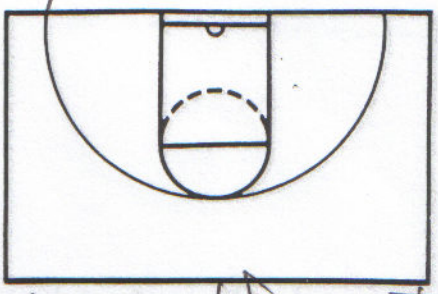
Not going to beat anyone on the first shot attempt

Better love better chemistry on def. the offense





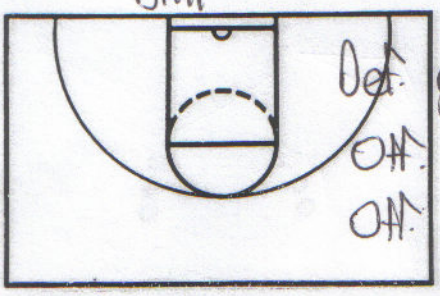


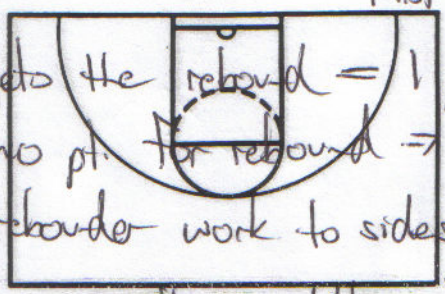
NOTES Bubble / Half Court Drill → Off. 2 dribbles / 3 passes before a shot

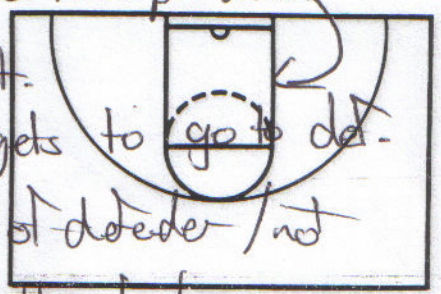
Double / Full Court Drill

Drill

First to five pt. wins







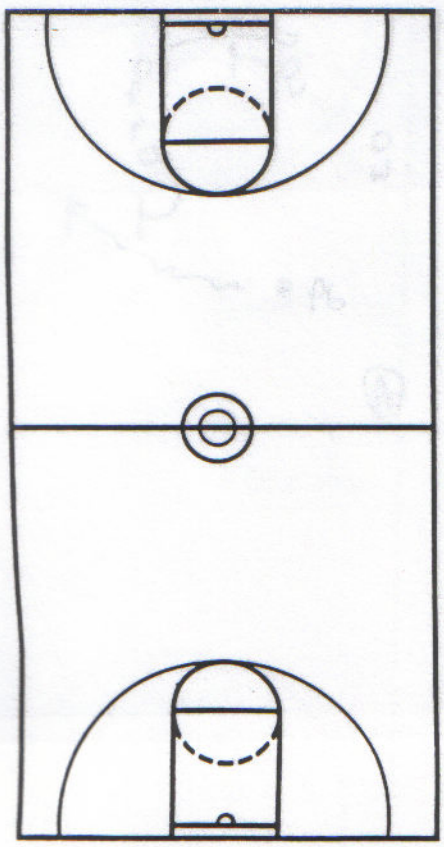
Def. gets the rebound = 1 pt.

Off. no pt. for rebound → gets to go to def.

Off. rebounder work to sides of defender / not up the middle of the back

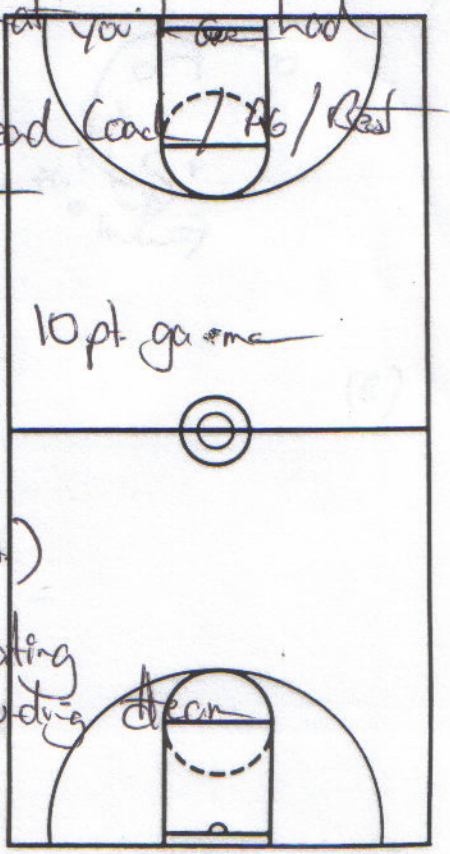
NOTES

If you always do what you have done all you got is what you have had



NOTES

No bad practice → Head Coach / Ref / Best player



Double ~~reb~~ bubble → 10 pt. game

Def. → 1 pt.

Off. rebound → 2 pt.

Turnovers → (-1 pt.)

Get better at communicating

Better offensive rebounding effort

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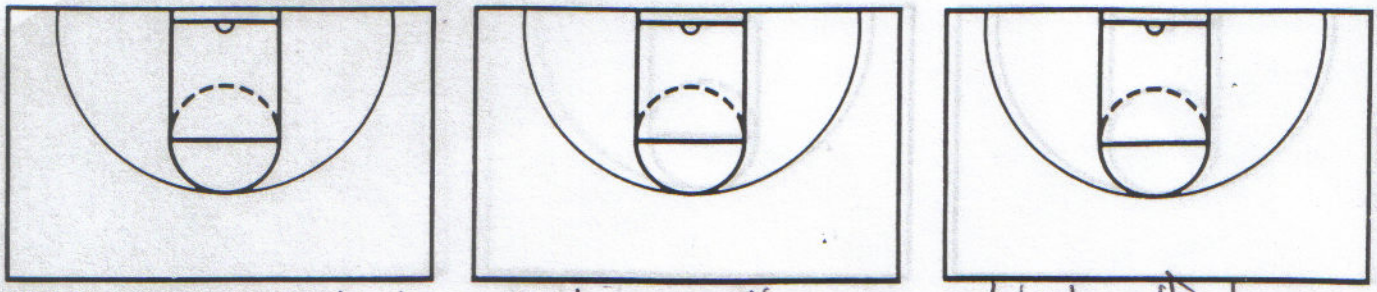
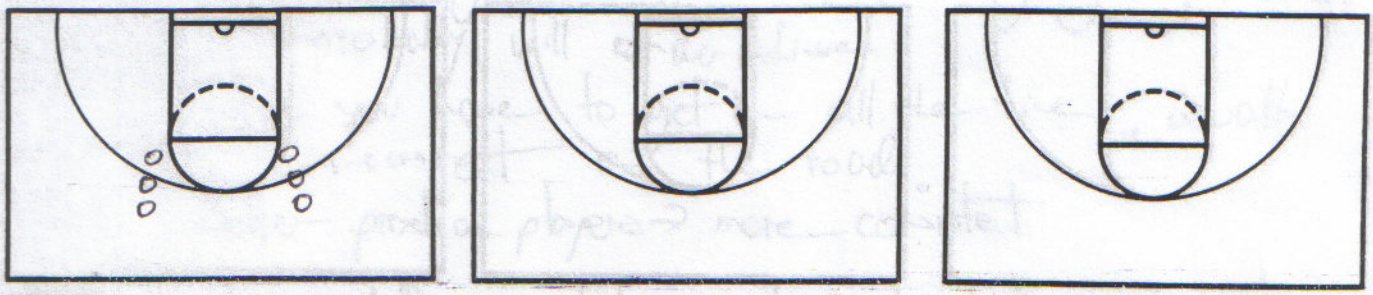
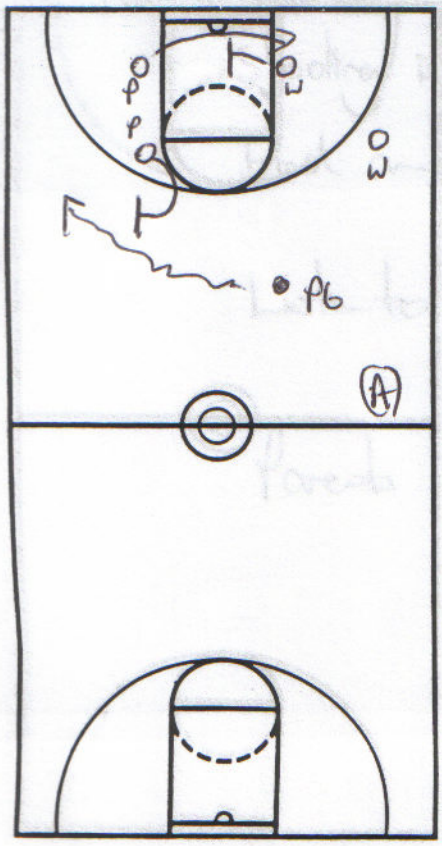


NOTES Easiest kids to motivate are the ones w/ high self esteem



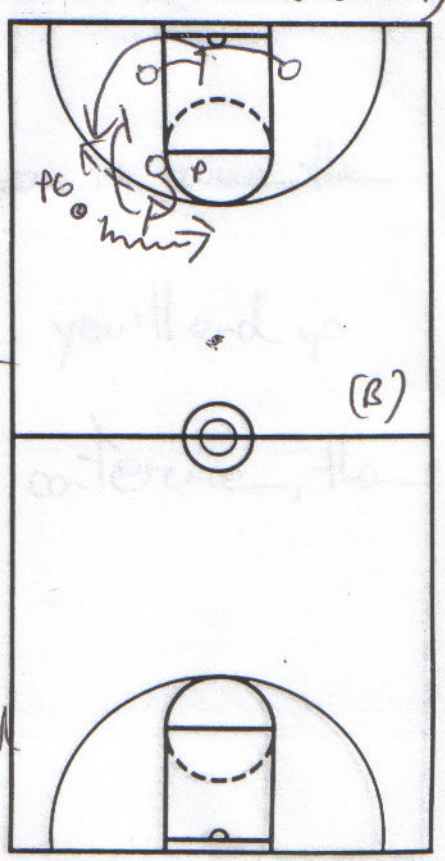
NOTES Shooting Drill

Two minutes / Goals 76 attempts / 50 makes (Not worried about)



NOTES

PG stallow dribbles
Post sets ballscreen
Low post fakes going off wing screen
Ends up screening for wing w/ post who set ball screen.
PG throws back to wing off staggered double



TEX WINTER'S TRIPLE POST OFFENSE

The Triple Post Offense or Triangle as it is called by some coaches is an effective offensive attack that primarily uses the give and go concept of offensive movement. It is a quick hitting attack that is based upon the ability of the offensive players to read and react to the defense they are facing. It is basically a three pass offense. It has been used effectively at all basketball ability levels for over thirty years.

Although this offense has been effective for many years, its popularity has been recently rejuvenated by the World Champion Chicago Bulls and their success in the NBA. While the offense is very sound, it should be noted that it is not any more effective than many other offenses that could be run. It is not a panacea. It is only one of many means to an end.

The following criteria must be met when selecting an offense for one's team. This is the first consideration before selecting any offense.

1. Does the offense incorporate the offensive fundamentals that the coach wishes to utilize and teach? Does the offense fit the coach's philosophy?

2. Does the offense fit the personnel?

3. Is the offense versatile enough to be used against various defenses?

4. Do the players totally understand the offense? Is it comfortable for them?

5. Do the players accept this offense and believe the offense will produce opportunities for each of them?

6. Does the offense produce the desired results against the best teams on the schedule?

These criteria must be met no matter what offense is selected. The Triple Post Offense worked well for the Chicago Bulls because their management, coaching staff and players accepted it as their offense (the offense was empowered by the organization). Why did the Triple Post Offense not work for the Dallas Mavericks? Did the organization embrace the offense? Did the coaching staff know how to teach the offense? There may be a variety of reasons but the end result was that the players did not accept the offense. They did not believe it fit them. This offense or any offense must be embraced by all parties. As Tex Winter, Chicago Bull's Assistant and developer of the Triple Post Offense, has said, "It is the way we teach not what we are teaching that counts." "It is not the system but the execution of the system," adds Winter, that makes the system work.

This offense will only be as good as the personnel who run it and the coaches who teach it. There are many other offenses that can run as effectively as this offense and it must be noted that the Bulls run this offense only 60% of the time.

There are some aspects of this offense that do not fit every team. The Chicago Bulls did not win the NBA title with this offense without Horace Grant and Michael Jordan. When Jordan returned to the Bulls in 1994-95, the offense did not provide a World Championship that year either.

The following points may help explain the previous paragraph. Consider these points.

1. Does the team need to have three different people filling the low post spot?

2. If the answer to question number one is yes, then are the people filling the post able to comfortably play on the wing?

3. Does the personnel have the ability to get to the basket quickly from the corners of the floor and score on shots coming off the baseline from a "flat" angle?

4. The Bulls flow into this offense when the gain possession of the ball. Is this compatible with the coach's transition philosophy?

5. Does the team have personnel who can shoot the long range jump shot from either corner of the court (e.g. Paxton - Steve Kerr)? There will almost always be a player in the corner of the floor who is open for this shot.

6. Are the players executing this offense skilled as passers?

7. Do the players executing this offense know how to vary their speed on cuts?

9. Does the team using this offense have an outstanding offensive rebounder (Horace Grant or Dennis Rodman - examples)? The Bulls did not win without Grant or Rodman in the Power Forward position because this offense does not lend itself to good offensive rebounding position.

10. If the team using this offense has a creative, talented point guard who is an effective vertical penetrator like Jason Kidd of Dallas, then the offense does not fit. The vertical penetrator has limited opportunities to get inside the defense off the dribble. It must be noted that the Bulls do not have a penetrating point guard like Kidd or Gary Payton of Seattle.

11. There are more intersects (interchanges) than there are screens in this offense so the coach that wants to teach screening and use screening within this offense

will have to make adjustments. This offense is predicated on various cuts out of a give go (pass and cut) situation.

SOME KEYS TO RUNNING THE OFFENSE

1. The offense begins the moment the team gains possession of the ball and it is run the entire '94 of the floor.

2. Pass to the first open man and cut. Never pass and stand. It is a constant movement offense. The offense is based on the give and go (pass and cut) offensive principle.

3. The offensive players must learn to read and react to the defense. The defense dictates the cuts to be made. This puts the defense at a constant disadvantage.

4. Players must learn to play off of each other and play without the ball while maintaining a spacing of '15 to '18. A player must learn that by moving it will enable them to always be ready to receive the ball for a scoring opportunity.

5. Learning the timing on cuts is essential for the players - speed cuts, timing cuts, changing direction cuts, etc.

6. The players must learn to dribble the ball under control at the proper speed for the developing offensive situation.

7. This is a three pass offense. It can be more but that must be developed in practice. First pass is the entry pass. The second pass triggers the movement and the third pass is the ball reversal pass that may lead to other passes. Players must make good passes not just passes to get rid of the ball. The pass must lead to the shot, move or another good pass.

8. The players must master footwork at the various floor positions. It will take some time to teach all the players the footwork that is essential to make the offense work.

SOME TRIPLE POST TERMS

Blind Pig - this is run from a two guard front with a post pass and the opposite guard cutting to the basket.

Backdoor - the weakside forward flashes in the high post to relieve pressure from the wing and the top guard cuts behind the flashing forward to score a lay-up.

Pinch Post - Post players establishing position on the side of lane.

Guard Squeeze - the wing player sets a screen near the lane.

Line of Deployment - the passing line from the wing to the low post.

Moment of Truth - where the player bringing the ball up the court is first comfronted by the defense.

Line of Truth - where the two players defending the guards line up to defend their basket.

Space Awareness or Consciousness - Each player playing '15 to '18 from each other.

Flow - the movement of the offense from the time of possession through until the shot is taken.

Passes -

- Long Pass - the pass to start the transition.
- First Pass - the entry pass to start the offense
- Second Pass - the pass that triggers the cuts within the offense.
- Third Pass - the pass that reverses the ball.

Playing without the Ball - players learning how to play off of each while maintaining the '15 to '18 spacing.

Dribble Weave - An offensive maneuver when the ball man takes the ball to a teammate and hands off.

Intersect (interchange) - When two offensive players cross each others path on a cut to the ball to distract or possibly force a switch by the defense.

Switch Cut - Any cut that is made when the defense switches on screens.

Diagonal - the cut made by the guard to the opposite corner of the floor.

Bull's Head - the two spots on the Bull's court marked by a Bull's head where the wing players establish offensive position when coming down the court.

Lane Runners - These are players who are designated to run left and right lanes to expedite the offensive transition.

Post Sprinter - the 4 or 5 man who runs the floor after a score or rebound to get to the block in transition.

Weakside - the two man side of the offensive court.

Strongside - the three man side of the offensive court.

Lag Principle - the guard opposite the ball is staying behind the ball man in order to receive the ball if the at the moment of truth the guard with the ball wants to pass guard to guard.

Cuts - (other cuts are explained in the hand-out)

- Speed Cut - a quick, all-out cut to a certain spot on the floor.
- Timing Cut - a cut employing the variation of speed in order to get open or intersect with a teammate.

Bump Down - the guard dribbling the ball to the wing forces the wing to go to the corner.

SOME TRIPLE POST THOUGHTS

It is not the system but the execution of the system that counts.

Systems succeed and fail based on execution of the minute details of the basic fundamentals.

A complete mastery of the individual fundamentals is the first objective.

Learn to play without the ball.

Accurate passing is the key to making the offense work.

Players must be able to recognize an opportunity when it presents itself.

In transition, players must be drilled to race each other to fill the lanes.

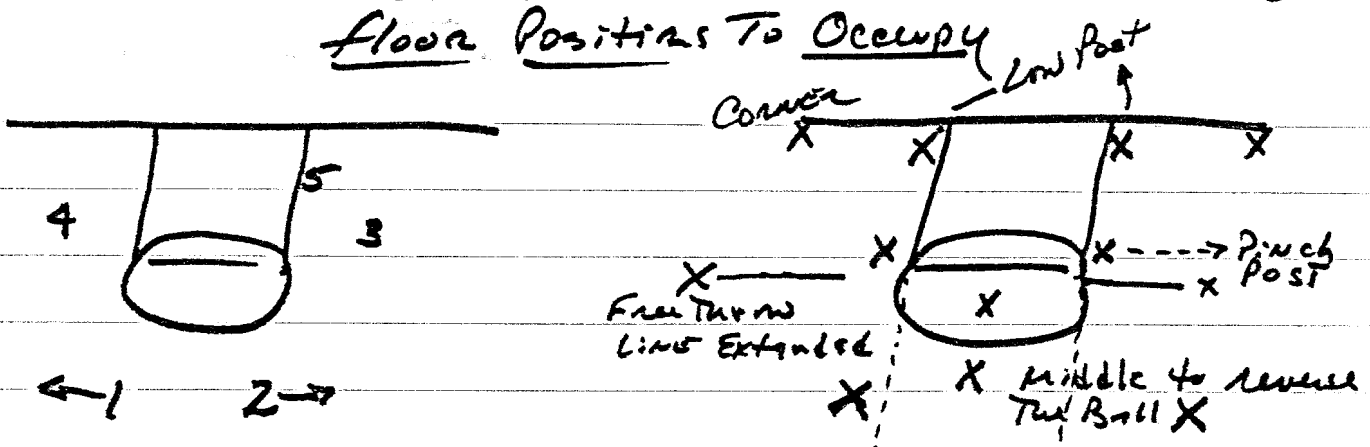
Never dribble when a pass is available.

Pass to the man ahead as soon as he is open.

A great team has poise.

Triple Post

Floor Positions To Occupy



5 - Low Post

3+4 side of Lane and off Lane About 10 feet

1+2 on Extended Lane Lines

Use Bull's Heads for 3+4 to identify floor area

Other Spots (12)

Each Corner (2)

Each Pinch Post (2)

Each Bull's Head wing (2)

Middle for Post (1)

Middle for Guard or Post in transition - (1)

Each Guard Spot (2)

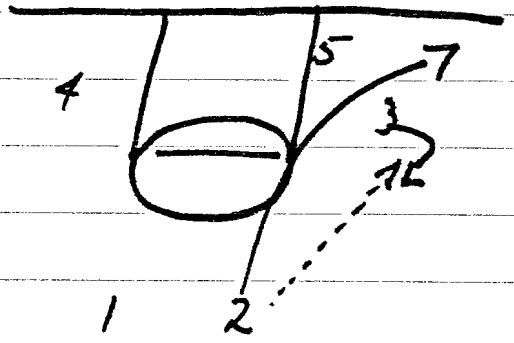
Each Low Post (2)

Floor Spacing is the Key regardless of the Spots that are filled. The players must develop and understand of 15-18 feet and must constantly be adjusting this on the Court.

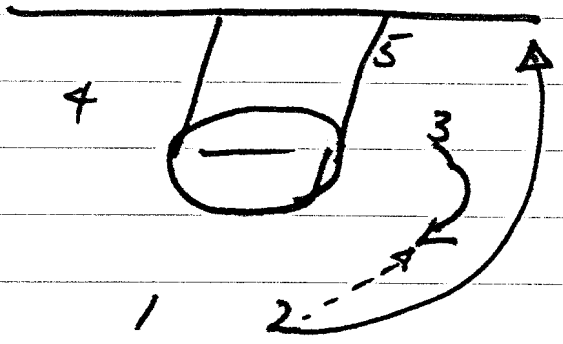
(6) - Triple Post -

"Strong side Cuts" - After Pass -

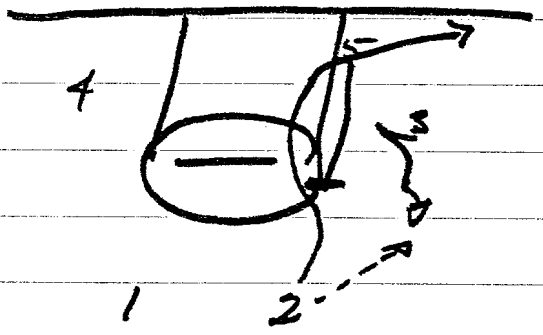
Pass (2)



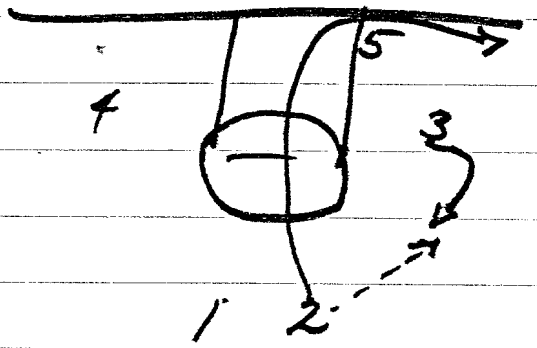
Inside Cut -
Speed Cut



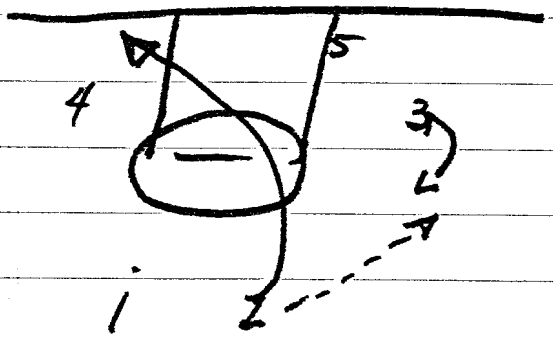
Outside Cut
Speed Cut



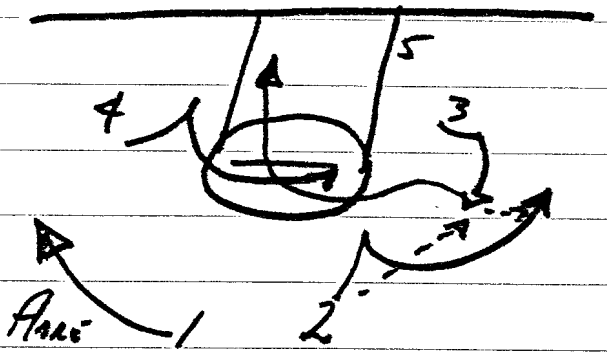
UCLA Cut - Post up
Use timing Cut



Basket Cut to Corner
Timing Cut -



Diagonal Cut to opposite
Block - Speed Cut - Watch Ball

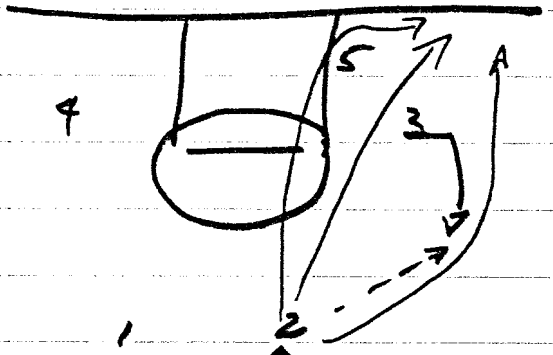


Hand back 3 off
4's screen to Basket -
Timing Cut.

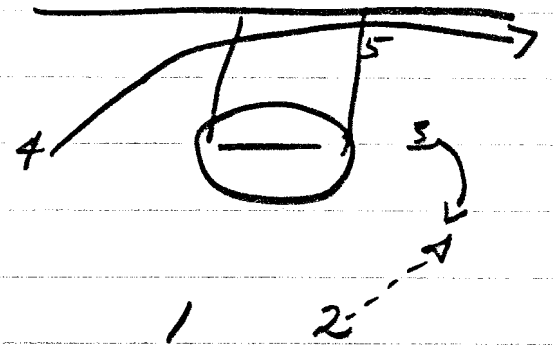
These cuts must be learned without defence checking
Then and Then with defence checking Then to
affect timing -

(5) Triple Post "Ways to fill Strong Side Corner" "Off Pass"

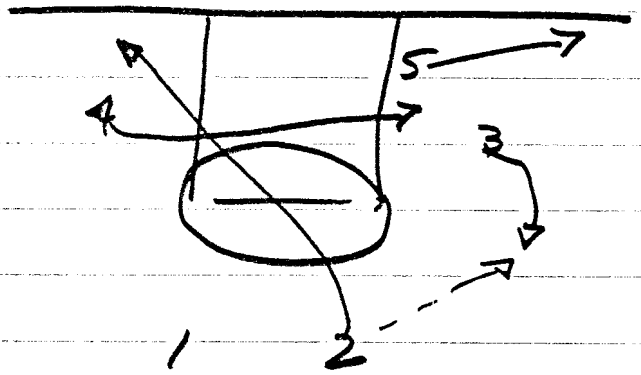
Pass (3)



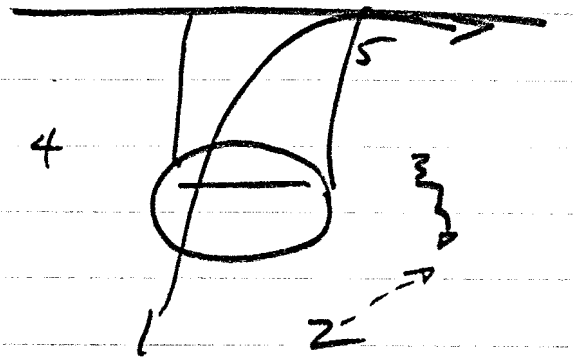
Any guard cut



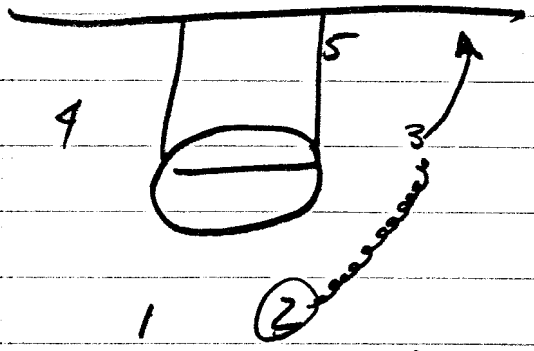
Opposide Wing fill
Must be either called or Triggered by a certain Pass



Post Pop Out - Must be Called or Triggered By A Certain Pass - or could be done on Hand back option



OPPosite Guard fill - This is done if "Lag" Principle is broken down - i.e. There is NO "Lag" option -

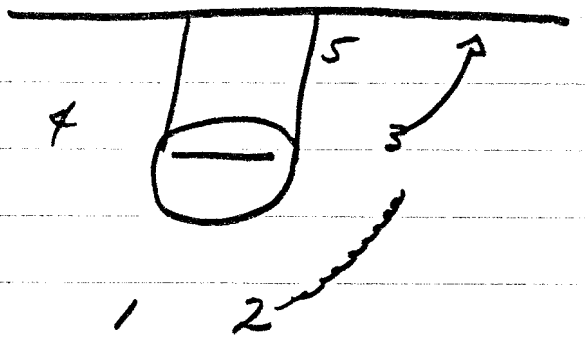


Bump Down or Dribble Entry

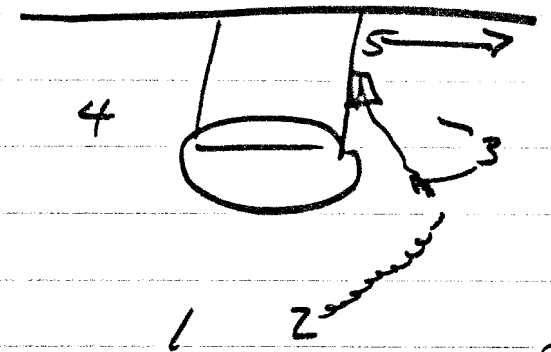
Dribble (4)

TRIPLE POST

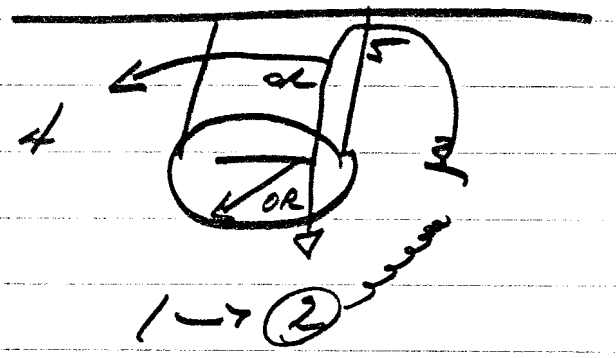
Strongside "Dribble Fatteries" — Strong side



Bump WING DOWN

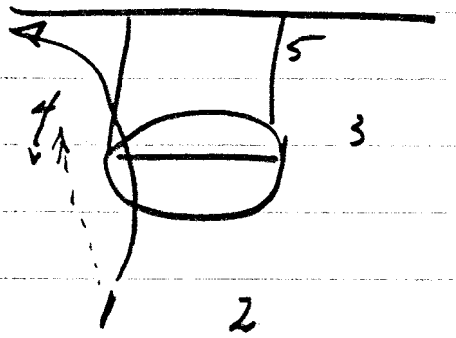


Dribble Entry Pick & Roll
Post Pops out -

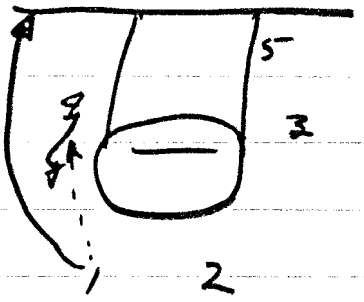


Dribble Clear out - 3 replaces self or 1 slides over - Goes opposite up or out to the other wing

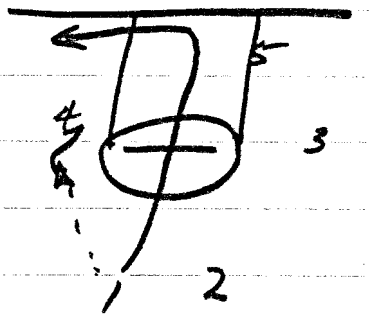
Triple Post
-2 Man Side Action - Off Pass or Dribble



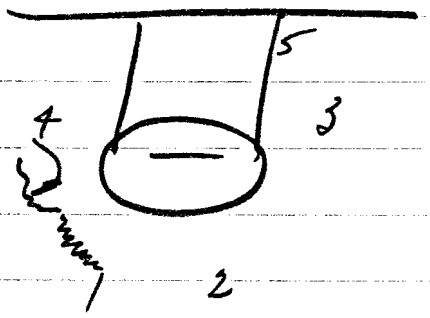
Ball side Cut Inside
Speed Cut



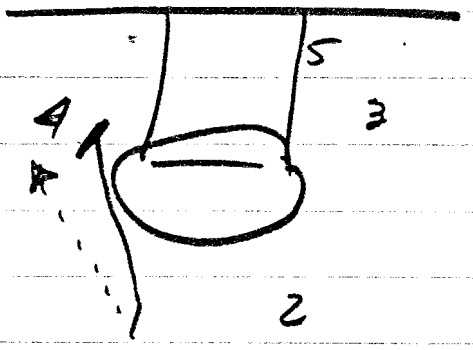
Outside Cut
Speed Cut



Basket Cut and
Ball side

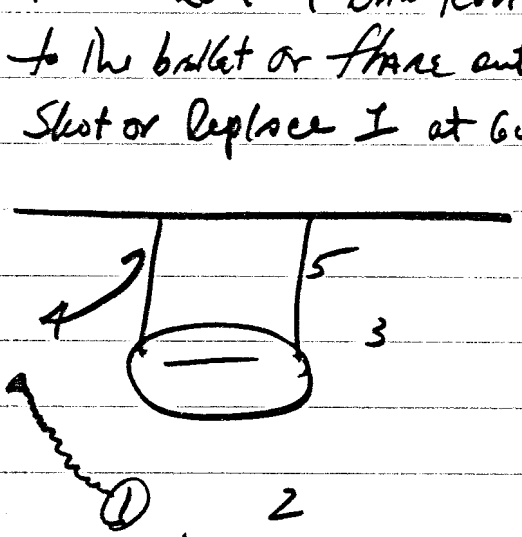


Pick + Roll - 4 can Roll
to the basket or flare out for
Shot or Replace 1 at Guard Spot

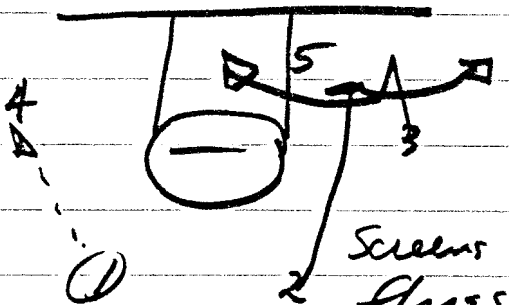


1 can Pass and set a Ball
Screen instead of Making
Cut

3 MAN SIDE with 2 MAN Entry Action



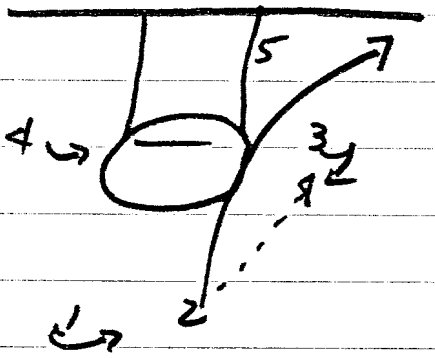
Clear 4 to Block on wide
Dribble with No Ball Screen.

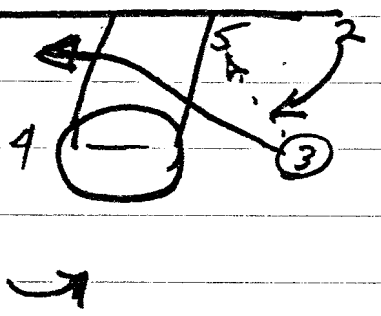


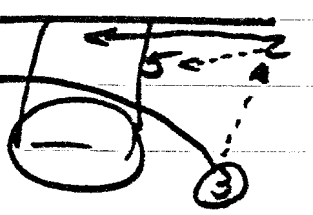
Screens ?
flares -

2 can Make the cut to
the Ball or Screen for 3 -
One flares the other cuts -
5 Must be Wide open -

Triple Post "Movement" Strongside Attack -

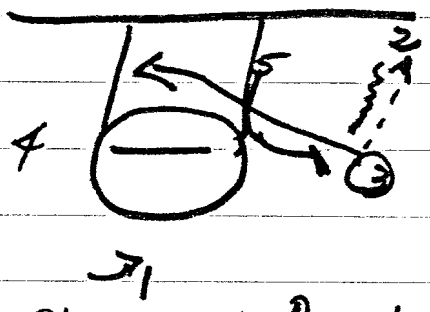




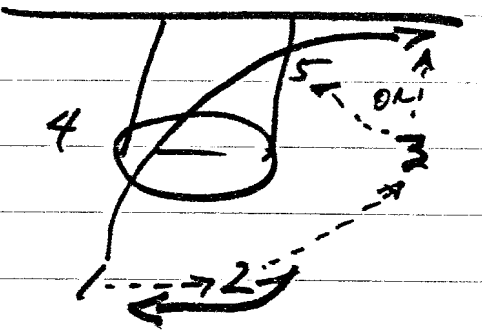


Split off Direct Post Pass from Wing

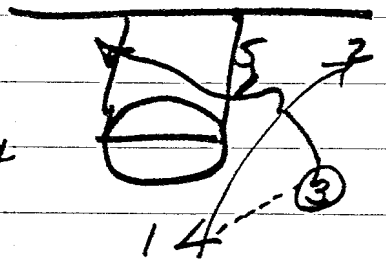
Wing Passes to the Baseline - 2 Passes To Post and cuts Base -



If 2 can't Pass to #5 Then #5 can Step out and Screen ON The Ball For #2

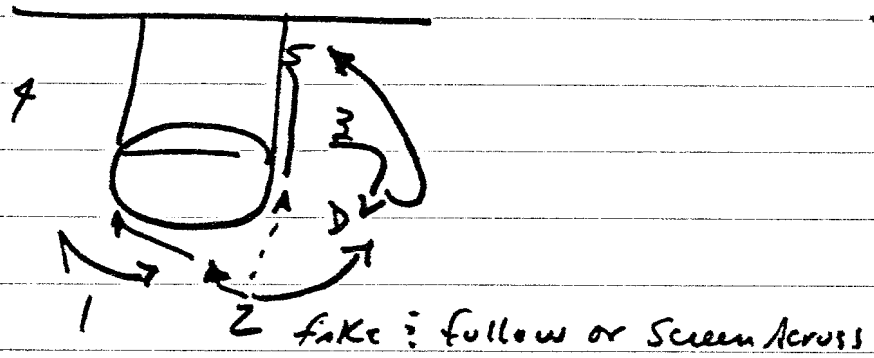


Guard-to-Guard Pass
Diagonal fill Strongside
#3 Passes to Low Post or to a L in corner

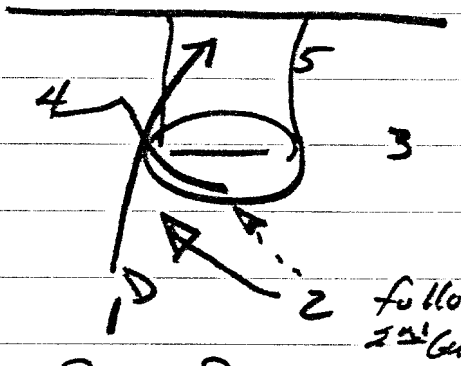


Wing Passes out to the point and uses "Rub" cut to get open -

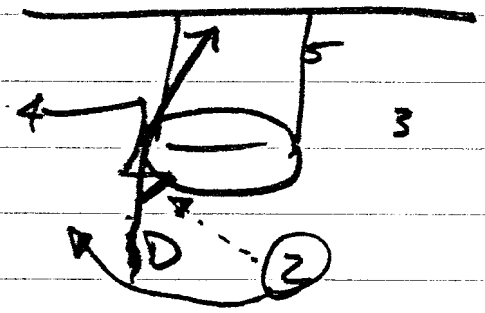
(Strong + Weakside) "Triple Post Pressure Releases"



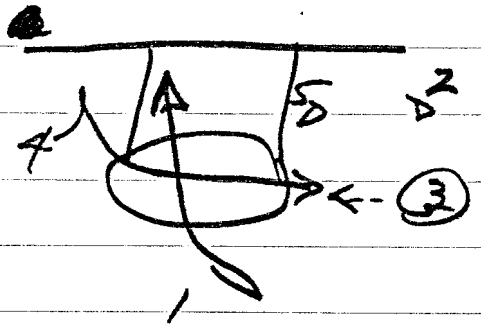
Wing Denial Strongside Backdoor



Blind Pig- or Denial of Guard-to-Guard Pass -

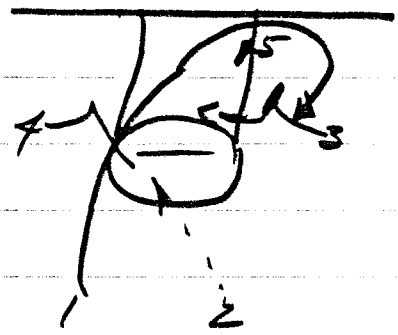


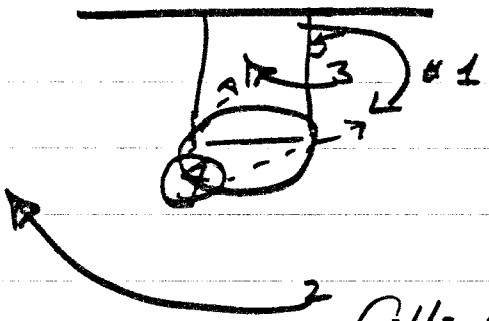
#4 sets A Pick on #1's Man
2 Passes to 4 and follows Pass



Backdoor because 5, 2 and even 1 may be denied -

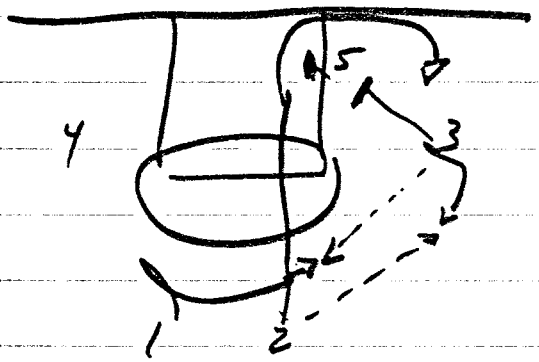
Triple Post Specials



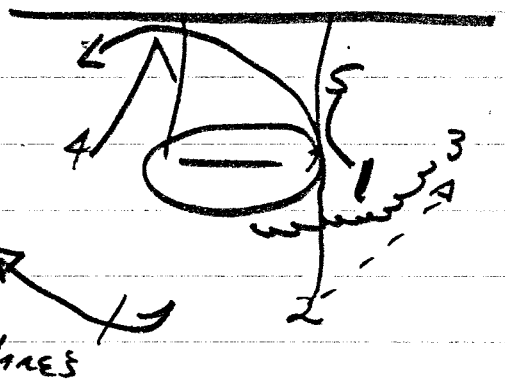


Double Screen Opposite

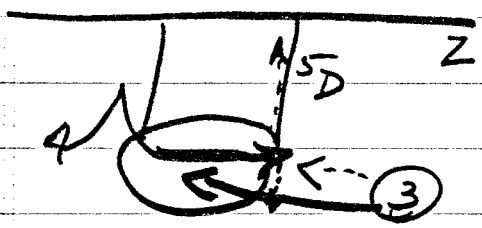
Double for #5
1 comes over Double Screen
and 3 slides to the Basket-

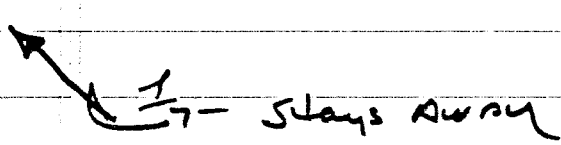


Double Screen to Strongside
with 2 or 3 getting Shot
Called-



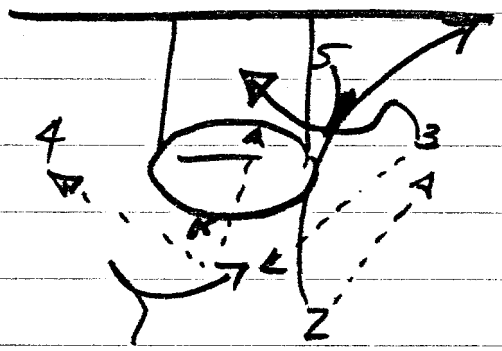
#5 Slides up to screen on
wing for #3 who drives
across the Lane looking
to Score or Pass to #2 off
Low Screen or #1 on Flare-

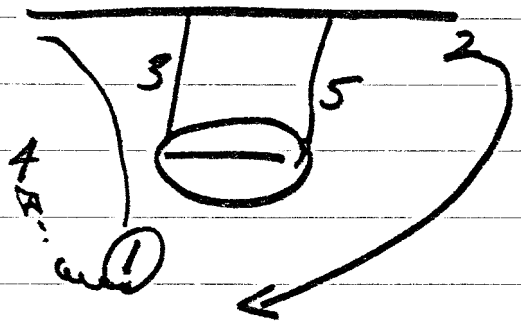




Low Post Denied #4 flashes
To the Ball side elbow - #4 Passes to #4 who looks for #5 first - Then Drive or Hand-off to #3

Triple Post "Specials"

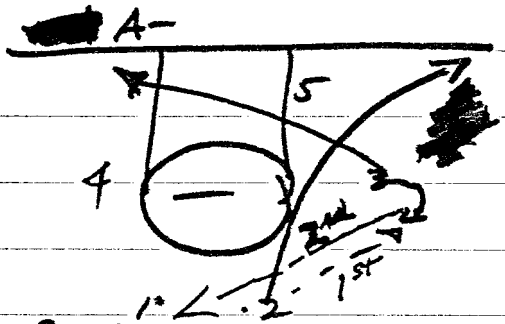




Continuation –

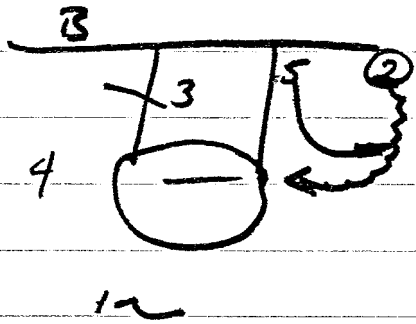
"Rub" Call – Forward Across –

A–

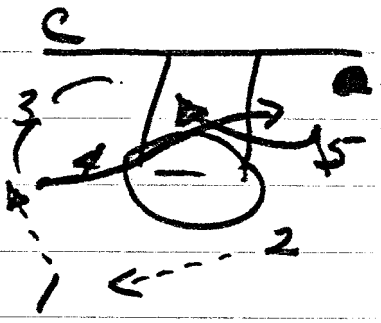


Post "Rub" after screening on The Ball

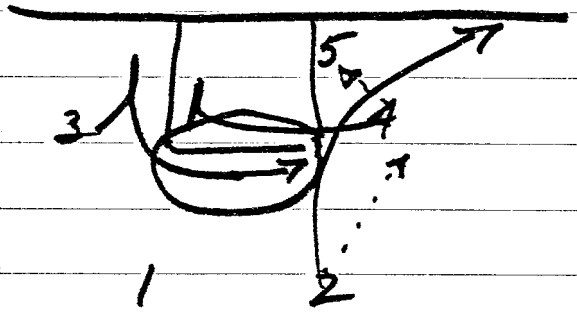
B



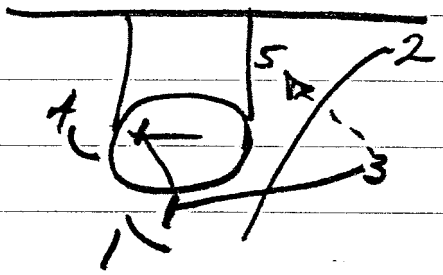
C



5 Rubs off 4 to get Backside

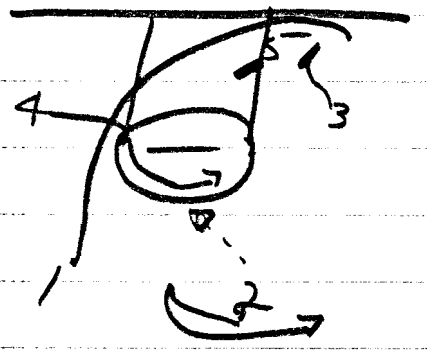


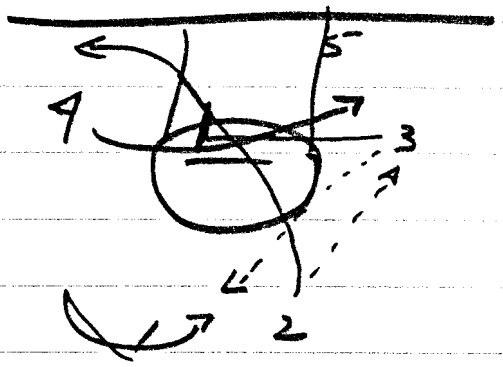
Wire-to-Wire Screen
Called or Automatic – 3 Cuts off Screen by 4 looking for SHOT
2 is in corner



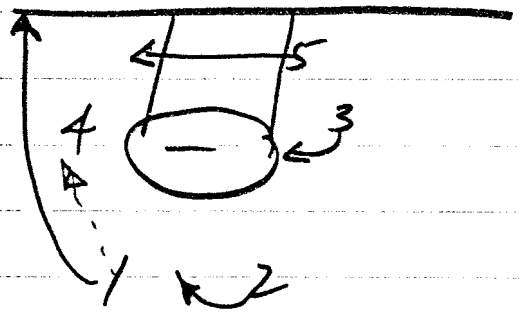
vs Body Checking
Where 3 is Karim Trouble
Cutting – 3 screens for #1 and Then for #4

Triple Post "Specials"

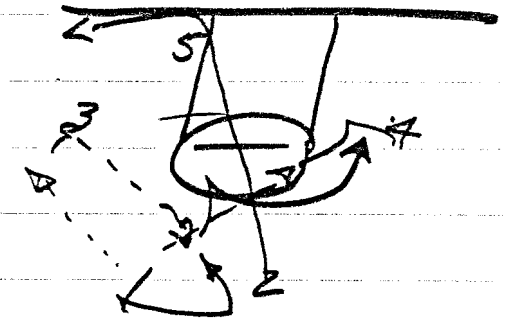




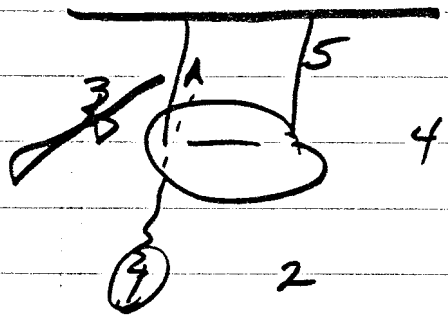
Double Screen off Blind Pig
2 Lines up to Receive Pass Back
To Lead 1 or Reverse the Floor



Post Cross Slide Ball Side
To Make 2 Man Side 3
Man Side

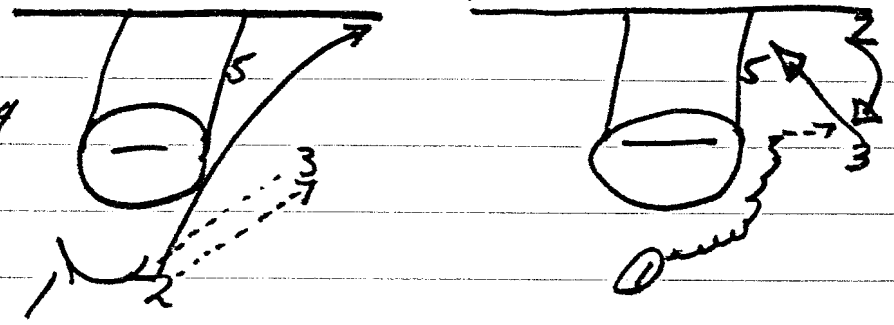


Reverse Ball after Diagonal
Cut Create Hi-2 Man
Game as in old Butler System

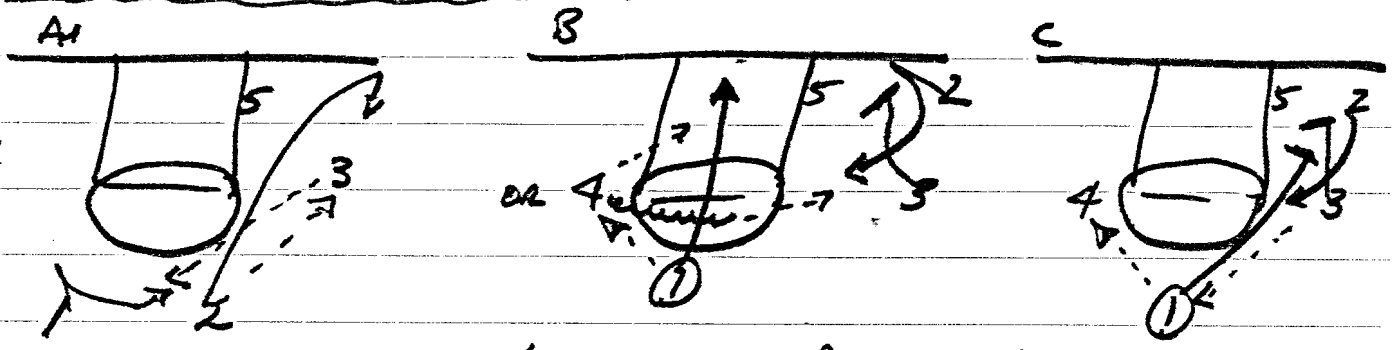


2 Man Side Wing Backdoor
On Wing Denial
Single Backdoor Pressure Release
for Wing Denial

Triple Post Specials –

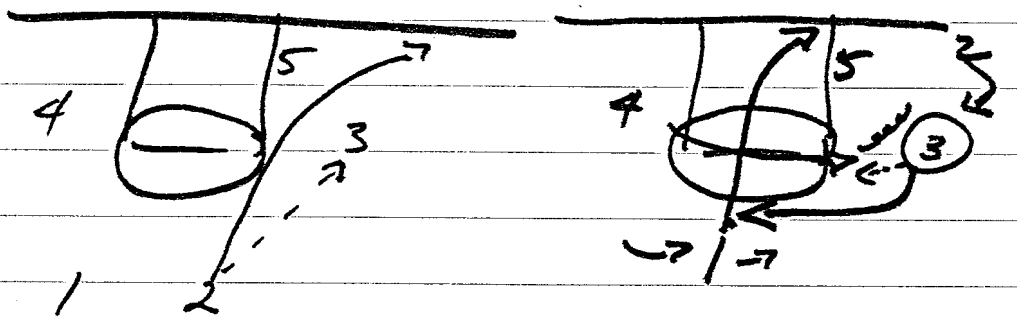


– Dribble Weave on Strongside –

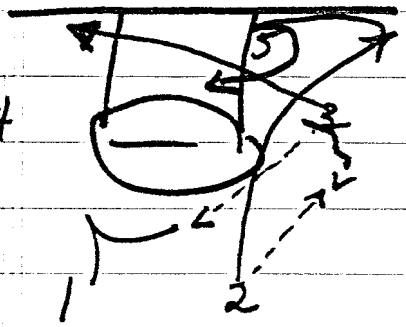


1 can use Basket Cut or Set Screen Away making this screen a Double Screen

Pinch Post Dribble Weave



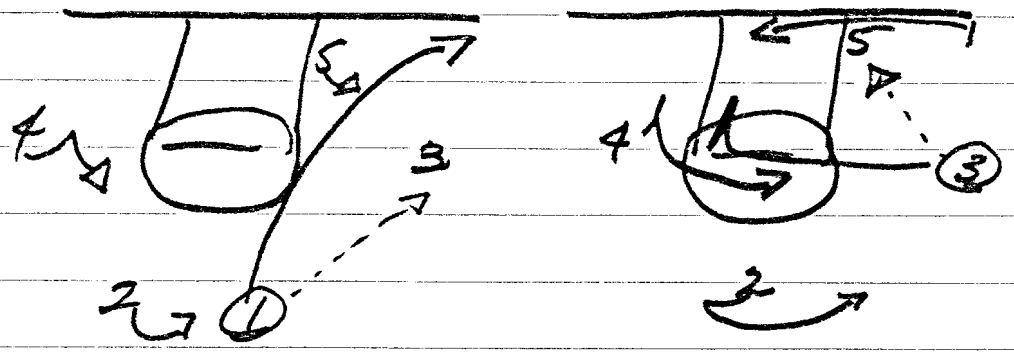
Dribble Weave off Back door – 1 dribbles to hand off to #2 and #1 goes out Ball Side same side –



Drop Back
Or Run this Mg Switch 2 cutters go
On Ball Reversal WITH NO Pass to Post or Cutter – But Reverse Pass –

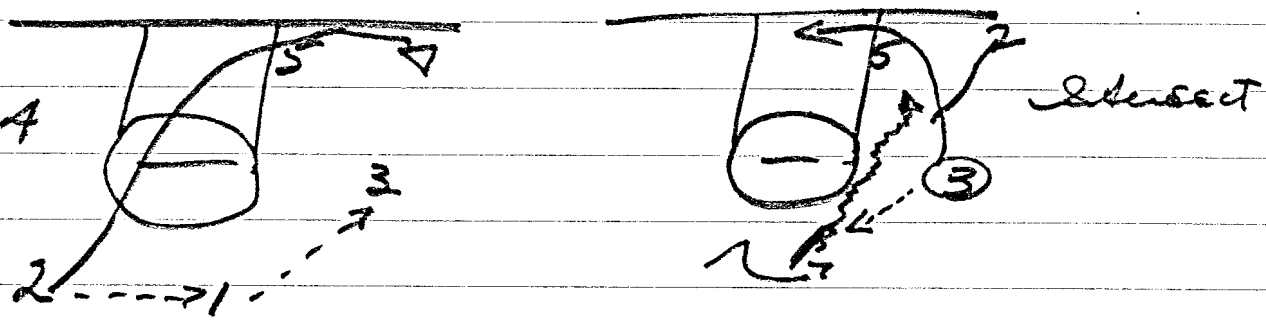
Triple Post Special Looks

3rd Cutter



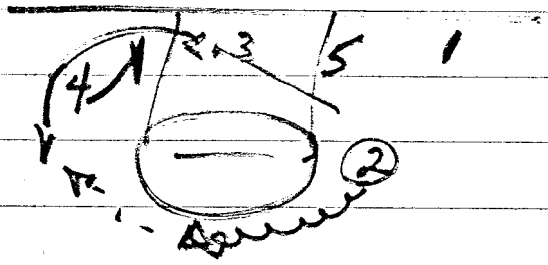
3rd Cutter – This was a big play for Horace Grant when he played for Bulls –

Dribble Weave



Guard Diagonal Cut & fills opposite Corner

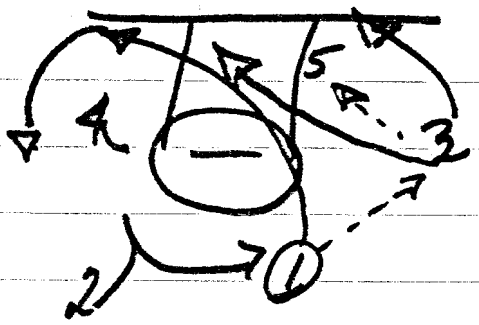
"1 Dribbles toward 2 & then receiving pass from 3 and 3 cuts to the basket –

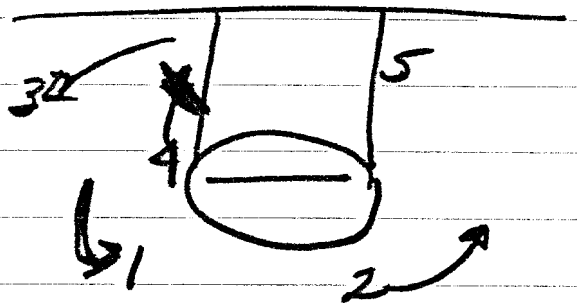


4 Screens Down for 3

Dribble Weave – Strongside option –

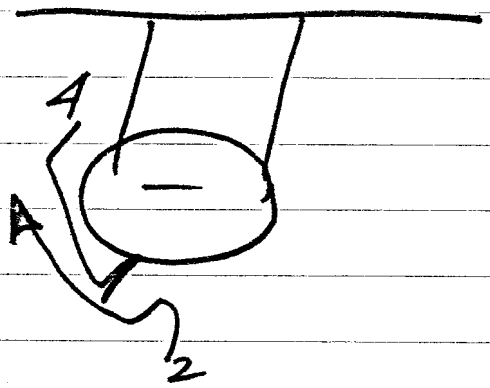
Triple Post



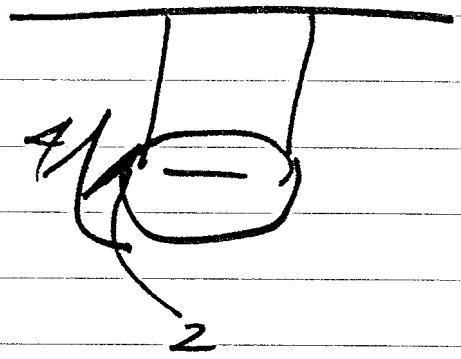


Call "Solo" - Diagonal Cut
After Pass

Two Solo Cuts By 1 + 3 - 1 cuts Diagonally low and then fills high - This is a clear out for The Post Player - 2 ROTATES comes over to accept Pass from 5 of 5 can't score 1 on 1.



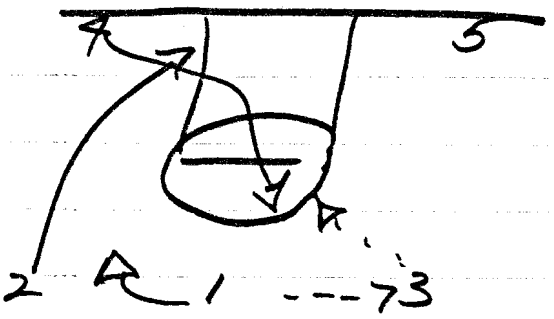
Weakside Screens
Inside sets Back Screen



2 Sets Down Screen for Pop + out Creating an Inside opportunity for 2.

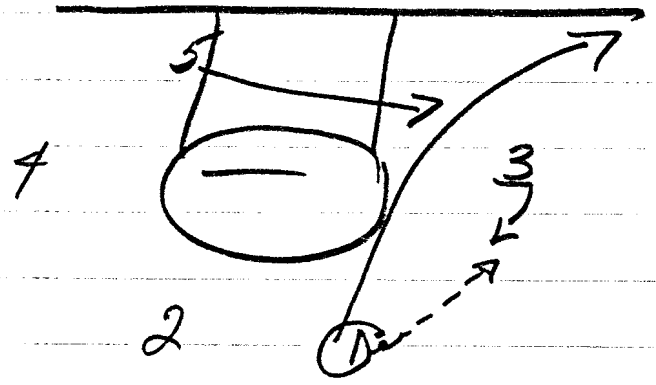
Triple Post

(14)

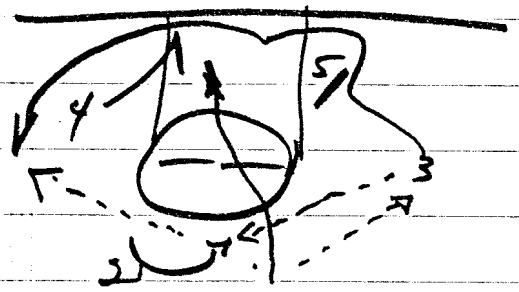


3 out 2 In at the
end of Quarter - 4 corner
Concept - Run Corner in Pivot
Backdoor cut into Triple Post
of NO Quick score -

Bulls call this
"OPEN"



Center Across Create Strong side
On original WEAKside.

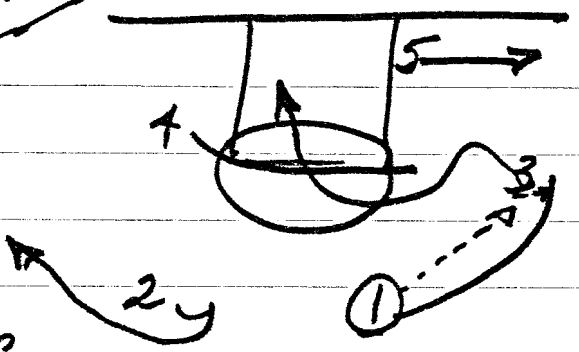


Triple Screen for Wide
5 Back Screen -
4 Cross Screen -
1 Down or Cross Screen depending upon Angle -

Hand back-LoB

Triple Post

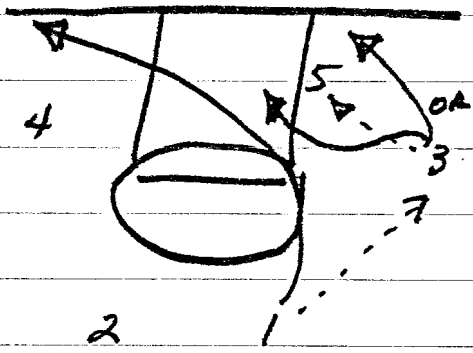
(15)



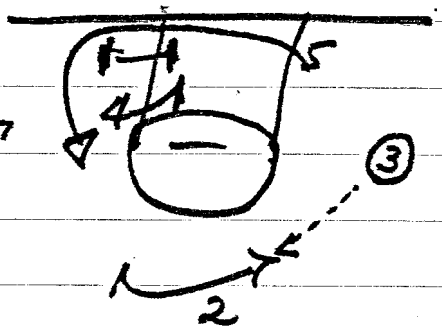
flare

Hand Back-LoB to 3
for Slam -

"Solo"



Wing



Wing Solo - With Double Screen for Post if Ball is passed to the point outside of the Post

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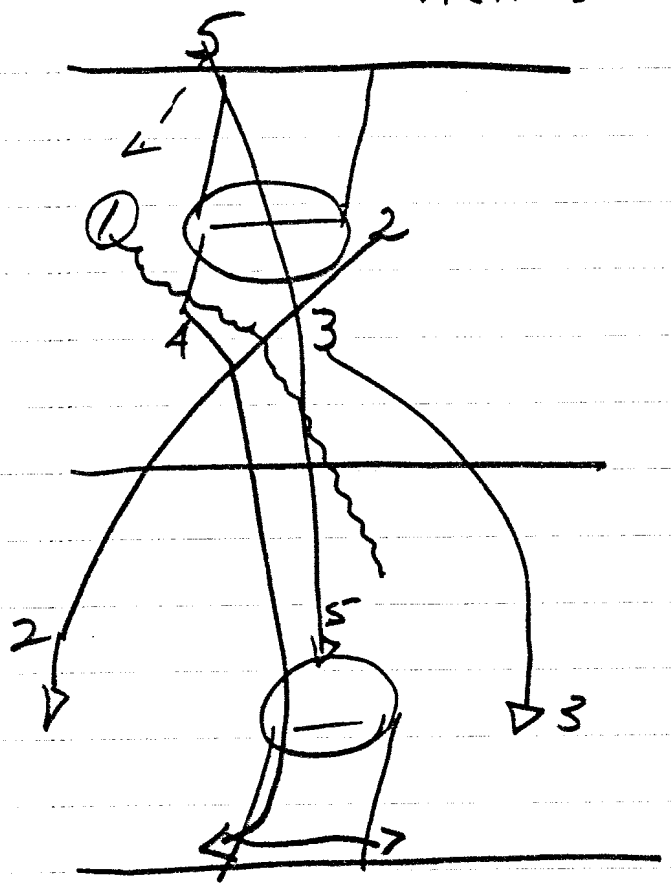
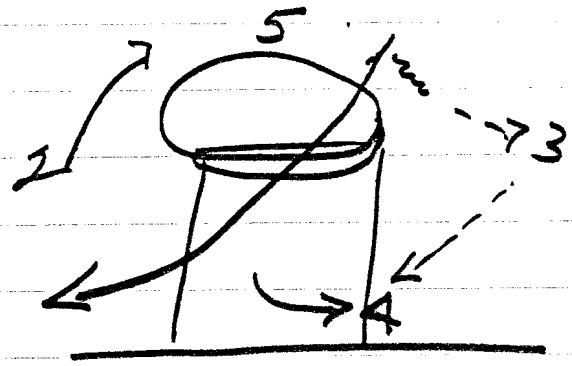
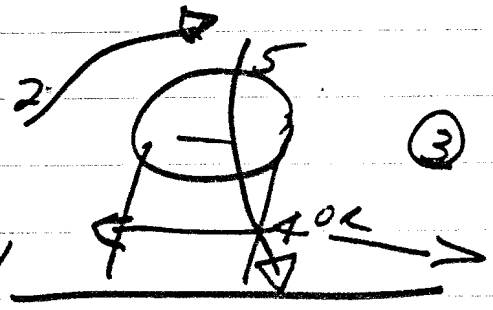
Triple Post
- Transition -

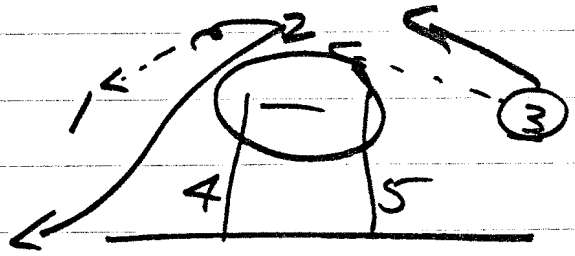


END





4 out or Away



Wayne McClain – Essential Drills for High School Guards And Big Men

Guard Drills

Ball Handling

1. Hard on top of the ball
2. Low hard dribble
3. Good ball control

- Just Right hand the L. Hand
  1. Hard/Quick dribble
  2. Back-Forth

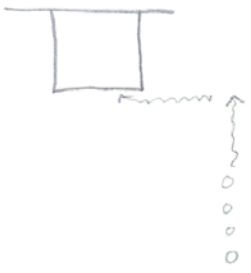
- 1/2 court back
- To FT line Hesitate to 1/2 court Hesitate back to FT, to middle

- L Hand to FT line, back 2 dribbles, crossover to 1/2 court and same on the way back

Spin dribble drills – Eyes up, hand on top



- dribble right hand, spin dribble
  - finish w/ left using backboard
- switch sides Left to Right

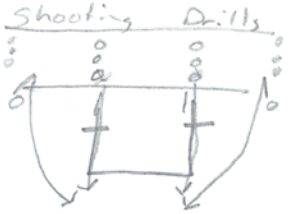


A. Crossover - get to middle shot
B. Behind the back - "
C. Spin - "



Again - switch sides
A. Then V-out (forward-pivot)
  - L to Right

Shooting Drills



Shooters to Passers

3- shooting



- Pass to Coach/Passer at Elbow
  - Attack/Follow your pass
    - plant/fade for 3

1-minute shooting



- Partners
- Rebounder/Passer & Shooter
  - on rebound shooter fakes/moves to new shot.
- Keep score - losers run

Variations: Ball Fake - dribble drive - shot

Points of Emphasis: 1) Square-up
2) Game shots
3) Game speed.

Shooting Comps



- Competition between teams

- First guy in line shoots
  - gets own rebound if he misses
    - fires back to head of line
      goes to end of line
- Makes count as 1
  Teams go to 5 or 7 or 10
  - switch spots

Variations: 1 dribble

Big Man Drills

(3)

Mikan

10 makes each side



- one player taking off one foot, crossing over
  - shooting w/ right hand on right (left foot), Left Hand (right foot)
- keep ball high, using fingertips

Rim/Net touch

- Player stands under hoop - jumps to touch rim with right hand 10 times
- the left 10 tries

Toss. Follow Drill



- Player tosses under hand off board
- Gets elbow in, fingers spread (5) -strong hand (5) -weak hand

Slide Drill



- 2 balls
- Coach rolls ball outside of the lane Player rolls back
- Player slides in athletic stance to other block.
- Coach rolls quickly forcing player to push himself

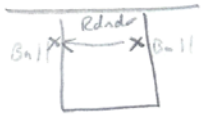
3-man WAR



- All are on offense until one gets ball + tries to put up
- Ball misses or goes through net - 1st player to get is on offense
- Coach resets if needed and throws off glass
- 1st to 3 pts wins
- whoever wins is off and other two guys compete again

2-ball pickup

30 seconds up to 1-minute (4)



- Player picks up ball - drop steps
- slides to other block dropsteps
- Rebounder replaces ball

Spacing, ball movement, player movement, cutting, screening, wise shot selection, team play, taking care of the ball, rebounding, and scoring are the key ingredients that make for a great offense. Our Blocker/ Mover offense is a combination of everything that can be done on the basketball court with the main ideas and concepts taken from former Wisconsin Coach Dick Bennett. We signal this offense by raising our fist in the air.

Blockers

We designate three players on offense as Blockers. Our three Blockers are the backbone of this offense. Blockers must be tough, excellent screeners, and unselfish team players. Blockers are constantly looking to set screens for our two Movers. Blockers never screen for other Blockers. It is our Blockers responsibility to free our Movers so they can get open to create offense.

In our Blocker/ Mover offense we have two types of blockers. One is a called a Free Blocker and the other is called a Lane-to-lane Blocker. Because we use three screeners in our system, we designate two of them (players #2 and #3) as Free Blockers and one of them (player #5) as the Lane-to-lane Blocker.

Free Blockers

Free Blockers have the freedom to move all over the court. They are constantly looking to set screens on the perimeter for our two Movers (down screen, flare screen, and the double screen).

We never allow Free Blockers to set ball screens. If one of our Movers has the ball, then our two Free Blockers are moving to set a double screen for the other Mover. This action is very difficult to defend.

Another great action we ask our Free Blockers to execute is the dribble-weave. Free Blockers are encourage to initiate the dribble weave action with a Mover whenever possible on the perimeter. The dribble-weave is very hard to defend and creates some excellent dribble penetration opportunities for our Movers to exploit. After handing the ball off to a Mover, the Free Blocker rolls to the basket looking for the return pass.

Lane-to-lane Blocker

Our Lane-to-lane Blocker (#5) is our big post player. We want our #5 to stay close to the lane area to take advantage of draw-and-kick situations, to post up, and to get weak-side offensive rebounds. Our Lane-to-lane Blocker screening responsibilities include the following:

1. Player #5 sets a back-screen for our #4 player (Mover) after he passes the ball on the perimeter. After setting the back-screen, he rolls back to the lane in the opposite direction in which #4 made his cut with his hands up looking for the ball. This back-screen action for the passer is very hard to defend and often produces either a lay-up or a short jump shot.

2. Player #5 sets a ball-screen on the perimeter for our #1 player (Mover) whenever he catches the ball on the perimeter. Player #5 steps out away from the lane and looks to execute the pick-and-roll with our point guard. As soon as the point guard moves shoulder-to-shoulder with #5, he rolls to the basket looking for the return pass. This pick-and-role action is a thing of beauty when run to perfection.

Blocker's Rules for Setting Screens

- It is the Blockers responsibility to free the Mover from the defender. Set your screen on the defender's numbers (head hunt).
- Communicate -- call the Mover's name to let him know you're coming to set a screen for him.
- Come to a jump stop with your feet shoulder-width apart.
- Bend your knees when setting the screen.
- Place your hands in front of your midsection.
- Set the screen approximately an arm's length away from the defender.
- Be firmly set and ready for contact.
- Hold all screens for a "two count."

- After the screen occurs, read the defense and flash into the open area as the "second cutter."

Movers

Movers (players #1 and #4) are the cutters in the Blocker/ Mover offense. The primary job of the Mover is to play tag with the defense. Movers must be hard to guard. After setting their defender up with a v-cut, Movers must cut toward the basketball or the basket in a manner that will take them away from their defender.

Simply put, a Mover's job is to attack the basket. A Mover must love to penetrate into the gaps (north and south) and look to either draw-and-kick or kick-out to the open shooter. His dribble penetration sets up himself and others for open shots.

Mover's Rules for Receiving a Screen

- Set up your defender -- make a v-cut prior to using the screen.
- Wait for the screen -- do not go early. Give the Blocker time to get set.
- Drive your defender into the screen. Make shoulder contact with the Blocker as you cut.
- Read the defense. The type of cut you make is determined by the defensive player's position.
- Be ready for the pass. Get your hands up as you come off the screen.

Blocker/Mover Offense Fundamentals

- Play unselfish team basketball.
- Read the defense.
- Always pass to the open man.
- Play smart. Take care of the basketball.
- Don't force shots.
- Don't force passes.
- Catch, turn, and face - see the court.
- Chin the ball and bend your knees.
- Make the extra pass.
- Pass away from the defense.
- Get open as a receiver.
- Make maximum use of the v-cut to get open, with or without a screen.
- Show a hand target and call for the ball.
- Create offense for your teammates.
- Look to dribble penetrate to the elbows to create offense.
- Stay off the baseline unless you can score.
- Attack the basket to pass, not shoot. We want to use the dribble to create draw-and-kick and kick out situations.
- Use two hands to pass the basketball.
- Don't jump to pass the ball.
- Pass and move; don't stand still.
- Maintain floor balance. We do not want more than three players on one side of the court.
- When overplayed, a backdoor cut is automatic if the ball is being dribbled towards you.
- After passing the ball into the low post, cut to the basket looking for a return pass.
- Rebound the offense. Players #5, #4, and #3 must crash the boards. Players #1 and #2 must get back.

The Blocker-Mover Offense:
"Go Where the Action Is!"

Introduction

One of the more popular offenses making it around the basketball world in the 1990's was brought to us by Washington State University's Head Coach Dick Bennett who began his career more than 35 years ago as a high school coach in Wisconsin. Coach Bennett went on to success at Wisconsin-Stevens Point where his team lost in 1984-85 NAIA National Championship game but where he earned National Coach of the Year honors. Further success as the Head Coach at Wisconsin-Green Bay leading the Phoenix to several NCAA tournament appearances landed him the Head Coaching job at Wisconsin where back to back 20 wins season produced the Badger's first Final Four appearance in 2000 since 1947. The Blocker-Mover Offense came about as the result of many years of experience and adjustments trying to get players with greater scoring ability the ball more often in scoring position.

Blocker and Mover Offense Concepts

The Blocker-Mover is based upon the notion that some players on your team will have better ball handling and scoring skills than do others. There are different variations of the offense but the one we will show you today in our Highway Feature clinic animations is based upon Dick Bennett's version where he designates two players primarily as blockers (B), and the remaining three players as movers (M).

Prior to introducing the offense it is important to understand three offensive concepts Coach Bennett believes are productive for attacking any defense. To begin with it is important for any offense to develop a "side-top-side" mentality. This involves reversing the ball from one side of the court to the other. Another important offensive concept taught within the Blocker-Mover Offense is for players to be deliberate and patience when the ball is on top in order to read screening actions, and encourages quicker decision making when the ball is on either side of the court. Finally, Blockers are encouraged to look to screen first and find looks off of all screening actions, while Movers are to "create" action and look to shoot first prior to distributing the ball for further action. Applied to other offense these are sound concepts as well. In today's feature clinic we will teach you the four basic sets used by Coach Bennett but it is first important to understand the basic rules for what to teach both Blockers and Movers. These sets are called the Lane: Lane Set, the Wide: Wide Set, the Lane: Wide Set and the Top: Bottom Set. We will look at each of these in more detail as this clinic progresses.

Blocker- Mover Responsibilities

Regardless of which of four different sets are run in Blocker-Mover the primary responsibility of the Blocker is to first screen for a Mover and then look to seal or shape up a position looking for the ball. The Blocker-Mover does not limit a Blocker from scoring but rather emphasizes the importance of their screening first and using the defenses attempt to help or switch situations to shape up and create scoring looks for the blockers. In a sense the Blocker becomes the counter-punch in the offense. Blockers are limited in the areas they are allowed to set screens as well by the specific set that is being run.

The Movers are required to be active all over the court with their primary responsibility being to create scoring opportunities off of blocker's actions. Movers can also be screeners but that is of secondary importance to their primary duties. The techniques for Blockers and Movers vary slightly with a particular set begin run and these will be discussed as each set is presented.

Teaching the Blocker-Mover

Coach Bennett is a strong proponent of having your players learn Blocker-Mover options by practicing these sets as a whole. He spends an inordinate amount of time working on shooting footwork coming off of screens and screening fundamentals where the goal is repetition to the point of automation. He is less concerned with a specific screening action location than on adhering to the principles of good ball movement and perfect execution. Coaches who try to teach this offense should listen to his experience rather than focusing to much on a specific pattern and failing to practice individual execution. If your players can catch and shoot off of quick screening actions, and set rock solid screens you will get scoring opportunities. Scoring against quality opponents comes down to successful execution. The more you practice the individual skill components of the Blocker-Mover and then practice the sets as whole systems allowing your players the ability to learn to read and react to each other the more effective this offense will become.

Lane: Lane Set

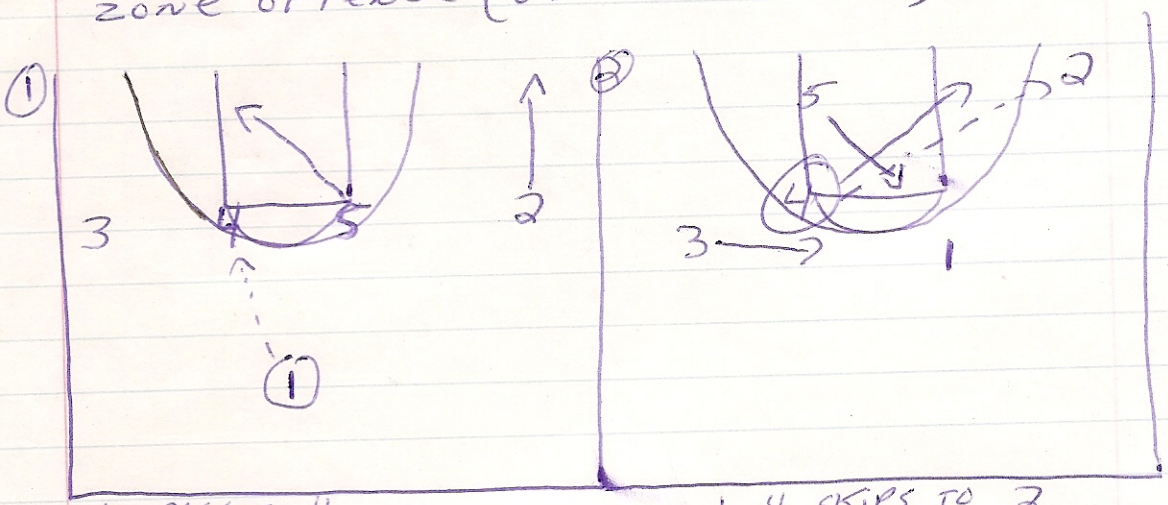
There are times offensively when you want both keep your post players at home. In this particular set called Lane: Lane the blockers are instructed to set screens anywhere on their side of the lane but are not permitted to cross to the other side of the lane. They are not allowed to step out away from the basket as well. Movers again are given the freedom move anywhere on the court to create action but are strongly encouraged to use one or more blockers to set up open perimeter looks. Blockers in the Lane: Lane set are instructed to pin or screen to the inside whenever there is "action" to the inside of them. When there is no Mover in their area to screen for, Blockers are encouraged to either shape-up in the low post, or move to another area up the lane.

RULES

1. LEAVE AN AREA AND REPLACE
2. MUST HAVE SHORTS AND LONG
3. CAN YOU REVERSE THE BALL

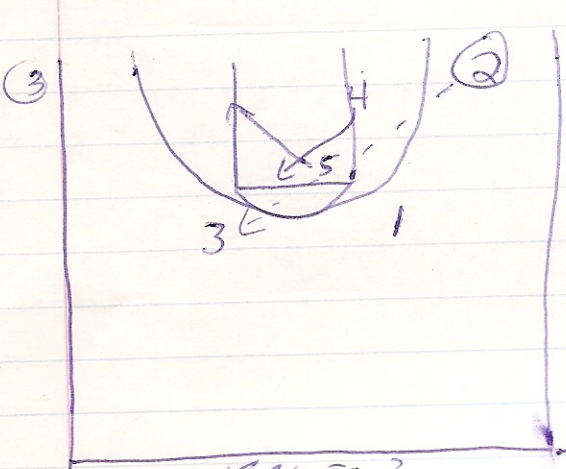
SYMMETRICAL

HUBIE BROWN ZONE OFFENSE (VS ANY ZONE)

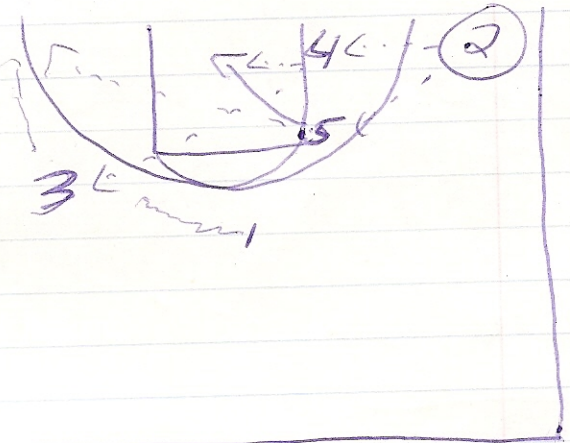


1. PASS TO 4
2. 5 DIVES TO BLOCK
3. 2 GOES TO CORNER
4. 1 REPLACES 5

1. 4 SKIPS TO 2
2. 4 FOLLOWS PASS
3. 5 X'S TO BALL
4. 3 REPLACES 4



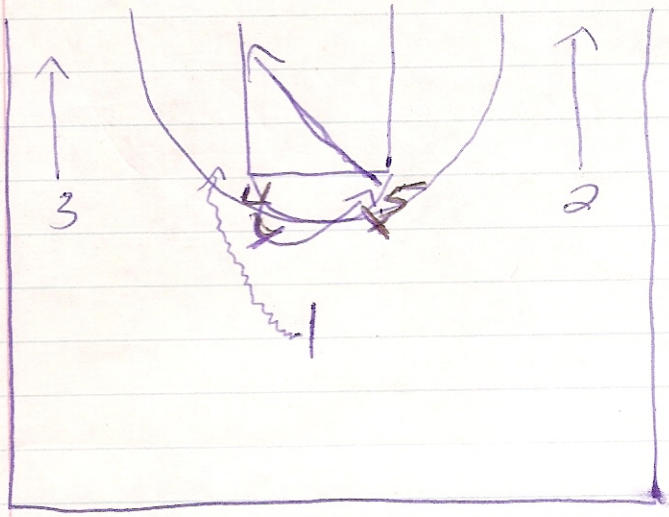
1. 2 SKIPS TO 3
2. 5 GOES TO BLOCK
3. 4 X'S TO BALL



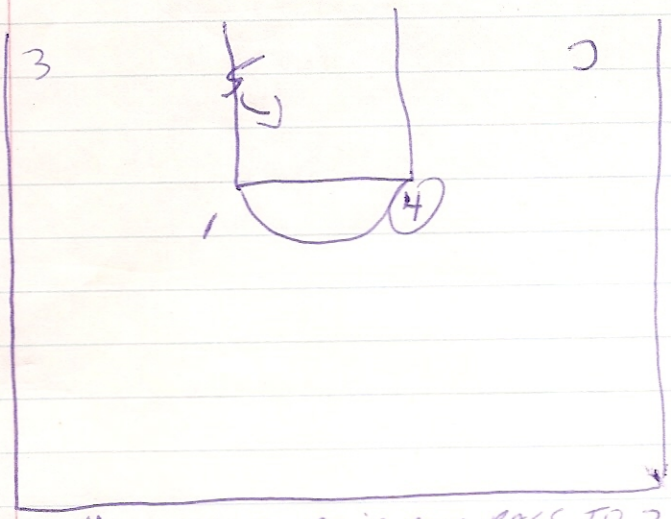
1. IF 2 PASSES TO 4, 5 DIVES, 4 CAN PASS TO 5, OR DIAGONATE TO 3
2. IF 5 GETS BALL, 3 WOULD DIVE TO CORNER, 1 COULD REPLACE 3

HUBIE BROWN (PICKING THE ZONE)

SYMMETRIC

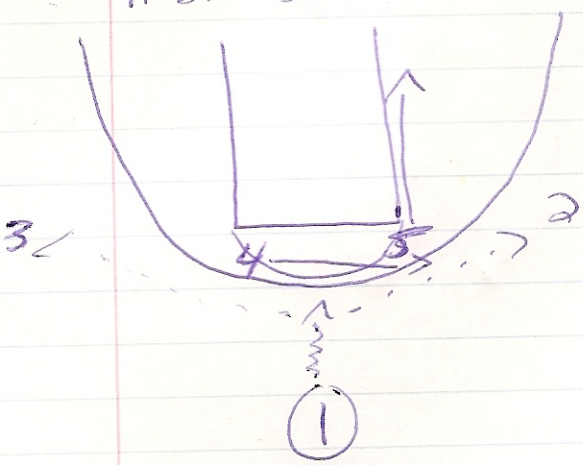


1. 1 COMES OFF SCREEN TO SHOOT OR PASS
2. 5 DIVES TO BLOCK
3. 2 AND 3 DIVE TO CORNER
4. 4 ROLLS TO OPPOSITE ELBOW

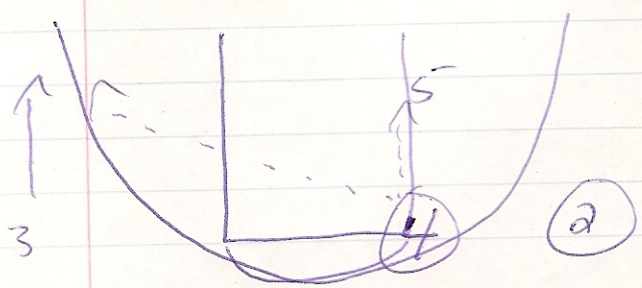


1. 4 CAN SHOOT, DRIVE AND PASS TO 3, OR PASS TO 5 DUCKING IN

HUBIE BROWN



1. I DRIBBLES INTO OPENING PASSES TO 2 OR 3
2. 4 AND 5 FORM HI-LO



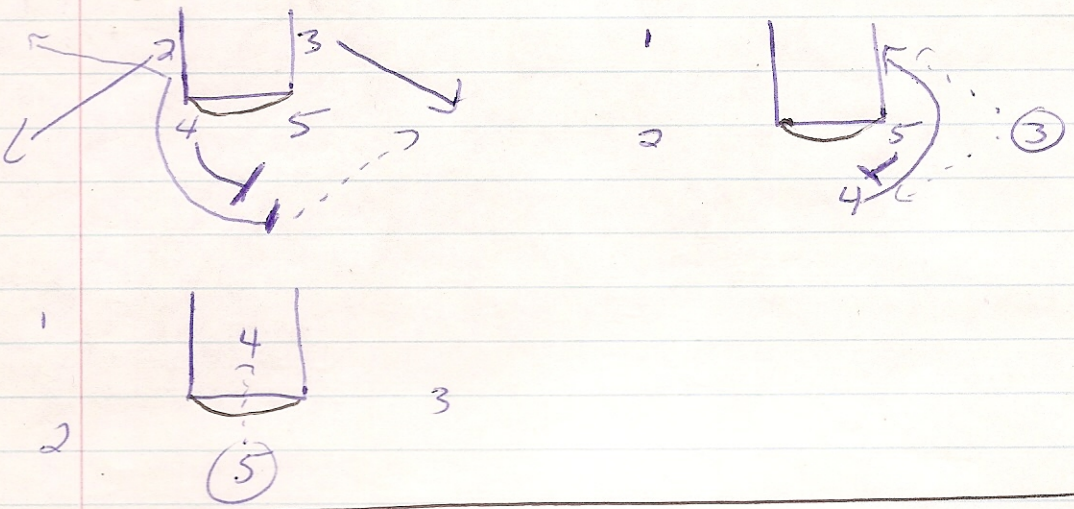
1

1. 4 CAN SHOOT, PASS TO 5 DUCKING IN, OR SKIP TO
2 AND [illegible]

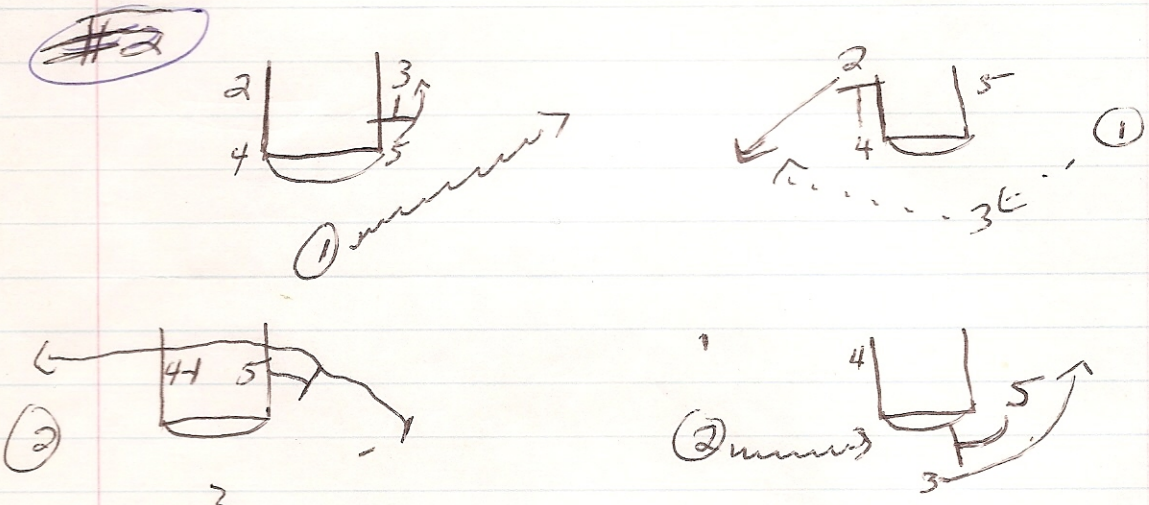
PHIL MARTECCI

10 PLAYS TO SCORE (ALL PLAY ARE SYMMETRICAL)

#1



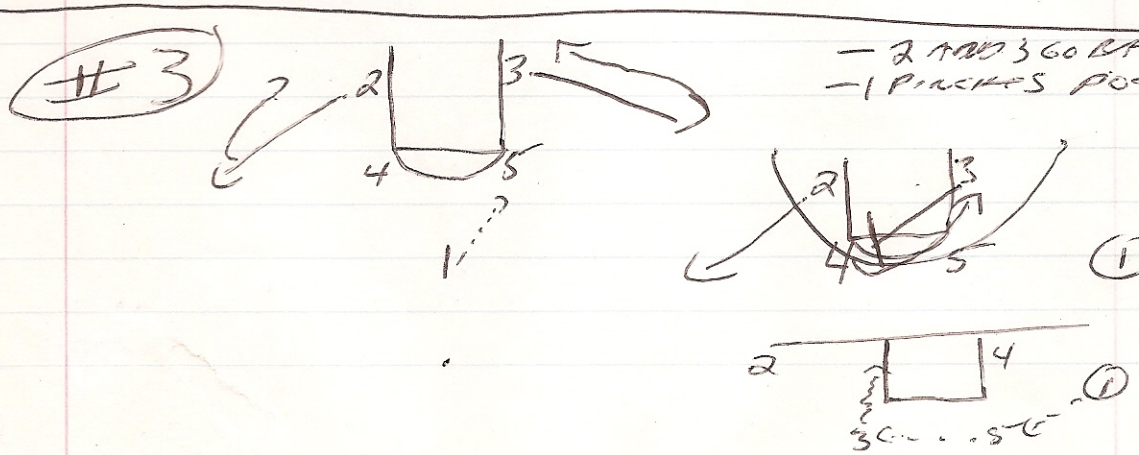
~~#2~~



#2 CAN BE SIDELINE OB

#3

- 2 AND 3 GO BACKDOOR
- 1 PICKS POST



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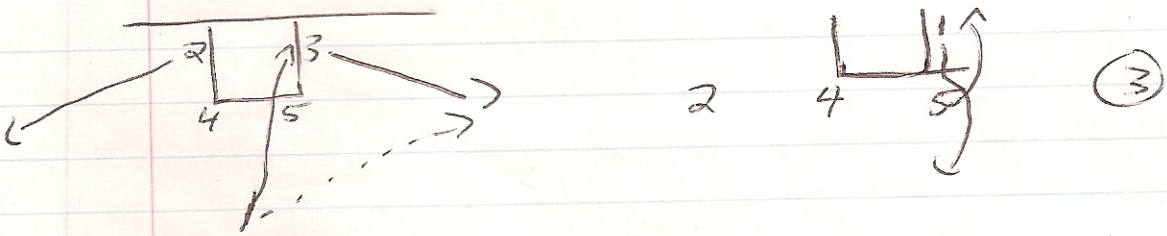

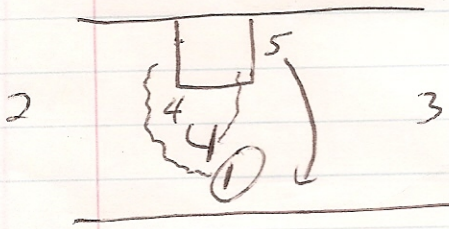

PICK AND ROLL 1 AND 4

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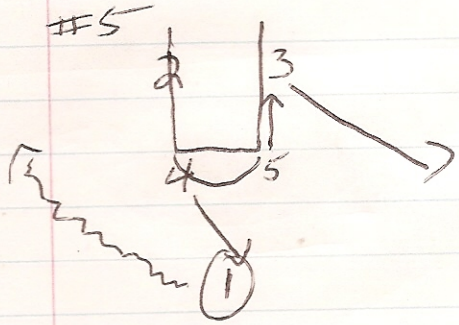

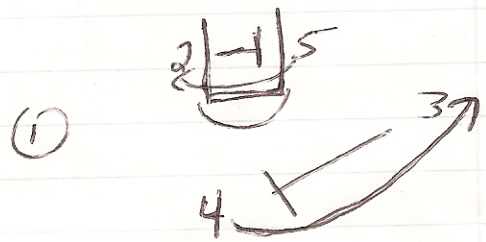

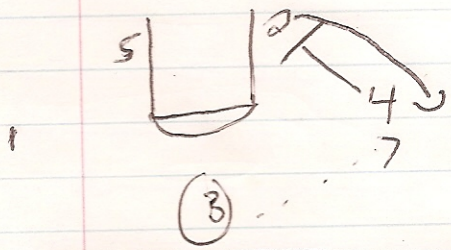

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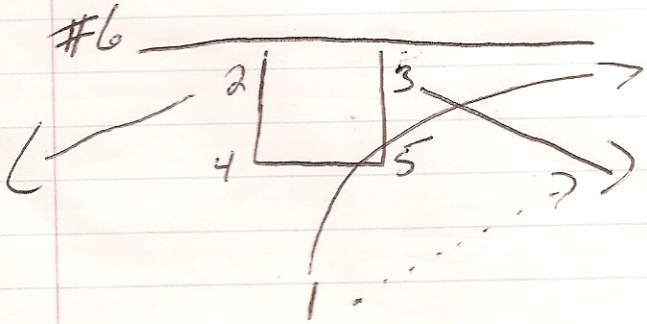

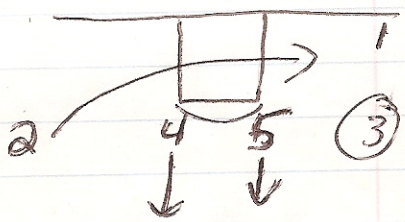

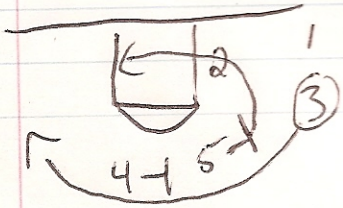

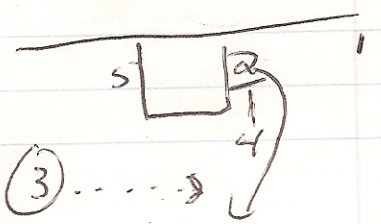

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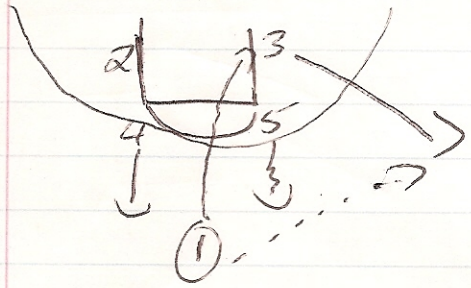

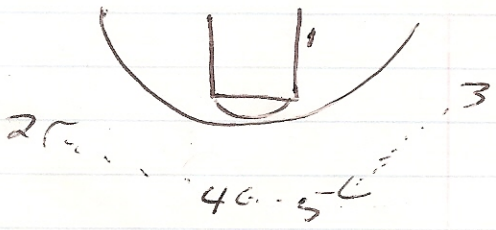

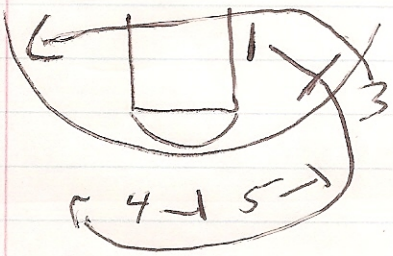

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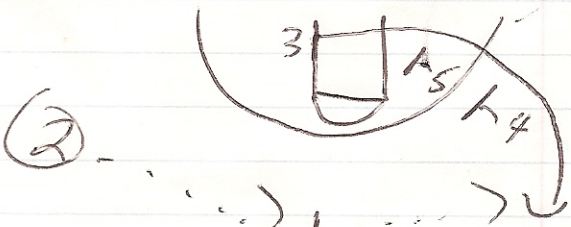

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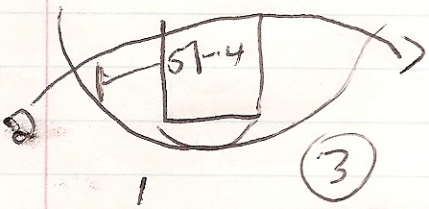

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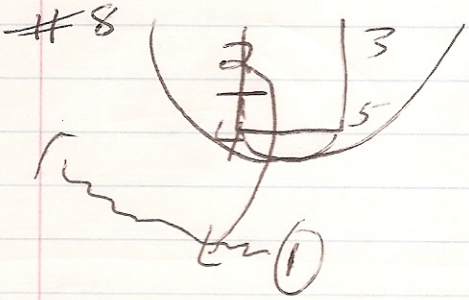

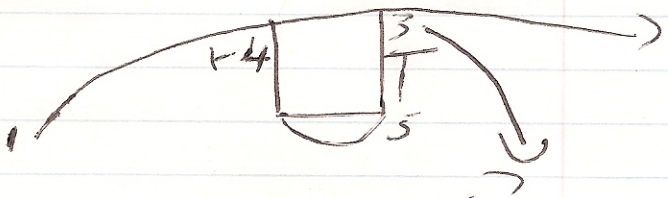

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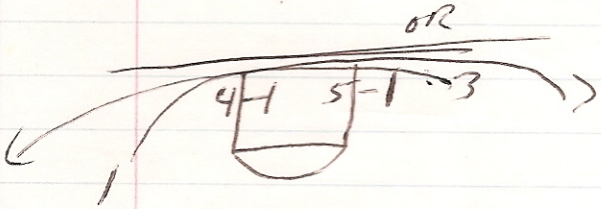


(2)

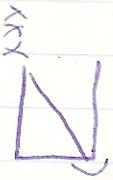
#10
2
3
1
5
3
4
5
#9
3
1
5
3
4
5

BEN BRAUN - 30 FUNDAMENTAL DRILLS FOR SKILL IMPROVEMENT

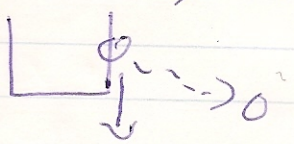
1. 2 BALL DRIBBLE — SAME, ALTERNATE, PUSH-PULL
2. 1 BALL - CONTROL DRIBBLE - GUARD HAND UP
3. 1 BALL POWER DRIBBLE (ARM BAR)
4. 1 BALL POWER DRIBBLE, PULL BACK
5. 1 BALL POWER PULL BACK, CROSSOVER
6. COVE DRIBBLE - 10 AND FULL - GO NORTH AND SOUTH NOT EAST AND WEST



7. CATCH AND SQUARE (CHIN IT)

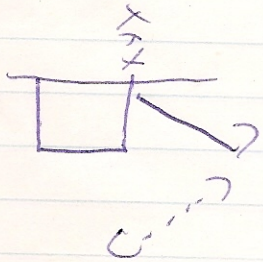


8. CATCH, SQUARE, SHOOT
9. CATCH, SQUARE, PUMP FAKE, SHOOT
10. CATCH, SQUARE, PIVOT, CATCH UP
11. CATCH, SQUARE, PRO PIVOT
12. OUTLET, CATCH UP DRILL



1. TURN OUTSIDE, OUTLET, GO TO TOP OF KEY, GET PASS BACK, SQUARE, GETS PASS BACK FOR CATCH UP

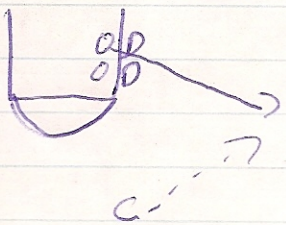
13



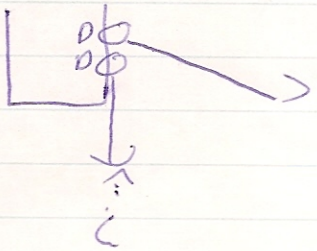
CATCH, INSIDE PIVOT, SQUARE

1. CATCH, SQUARE, SHOOT, OR PUMP FAKE, DRIBBLE, SHOOT

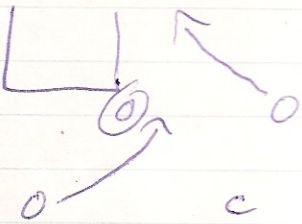
2 on 0 THEN 2 vs 2

14. 

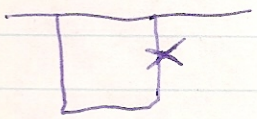
SHOT, PUMP FAKE, DRIVE, PASS
RELOCATE

15. 

2 vs 2 PRESSURE DEF
2 on 0, THEN 2 vs 2
CATCH, CHIN, BACKDOOR

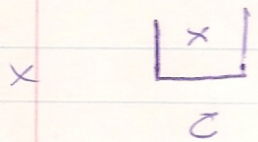
16 

PINCH POST DRILL
2 vs 0, 3 vs 0
THEN 2 vs 2, 3 vs 3

17. 

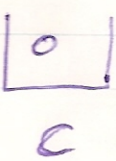
INDIVIDUAL POST DRILL
1. RIGHT LAY UP
2. LEFT LAY UP
3. RIGHT DRIVER, POINT TOE
4. LEFT DRIVER, POINT TOE
5. RIGHT BANK SHOT
6. LEFT BANK SHOT
7. FINISH WITH LAY UP OR DUNK

18. TWO BALL OUTLET DRILL



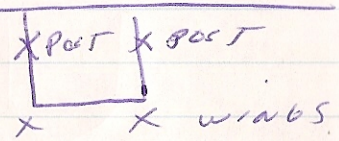
GOOD FOR PUNISHMENT
10 REBOUNDS, OUTLET,
CONTINUOUS REBOUNDS
KEEP HANDS UP

19. OFFENSIVE REBOUNDING DRILL



1 vs 0, THEN 1 vs 1
CONTACT SHOOTS, REBOUND, PUMP
FAKE, CROSSOVER, STRONG SHOT

20.



1. JUMP STOP
2. WING TRAP (CAN PULL BACK OUT OF TRAP)
3. PASS TO ONE OF POST PLAYERS
4. OTHER POST BECOMES DEFENSE
5. NO OR. BBLL BY POST
6. CATCH AND SHOOT

PAT SUMMITT LADY VOLS SYSTEM

1. QUALITY PEOPLE
2. ORGANIZATION
3. COMMUNICATION

HAVE TO HAVE A GOAL!

DEFENSIVE DRILLS

ROY WILLIAMS MAN-TO-MAN

GOALS

1. STEAL THE BALL
2. FORCE AN OUTSIDE SHOT OVER A DEFENDER'S HAND, AND GET THE REBOUND
3. SPEED UP THE GAMES TEMPO
4. DON'T LET YOUR OPPONENT RUN THEIR OFFENSE, OR WHAT THEY PRACTICE EVERY DAY.
5. BLOCK OUT - FINISH THE DEFENSE - 5 GUYS BLOCK OUT.

— SCOUTING KEY

☆ - KEY ON THE 3 MAIN PLAYS OFFENSE RUNS, TAKE THEM AWAY.

"WE ARE A PRESSURE DEFENSIVE TEAM"

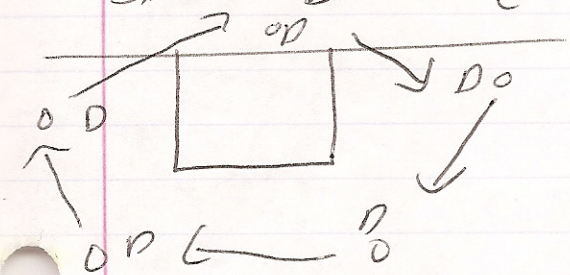
— PICK UP JUST BEYOND CENTER LINE

☆ 1 ON 1
☆ 2 ON 2
☆ 3 ON 3
☆ 4 ON 4

3 THINGS YOU DO IN MAN-TO-MAN DEFENSE.

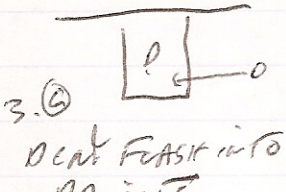
1. PRESSURE
2. DENY
3. HELP

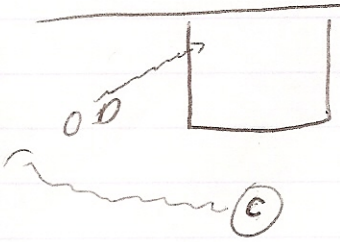
SHELL DRILL (ROTATE)



1 ON 1 DENY
1 ON 1 TOP OF KEY
1 ON 1 FROM WING

☆ VISION DRILL - STUDY





1. DENY WING
2. MAN GOES TO OPPOSITE SIDE. COACH DRIBBLES TO WING, PUNCH NOW IN HELP.

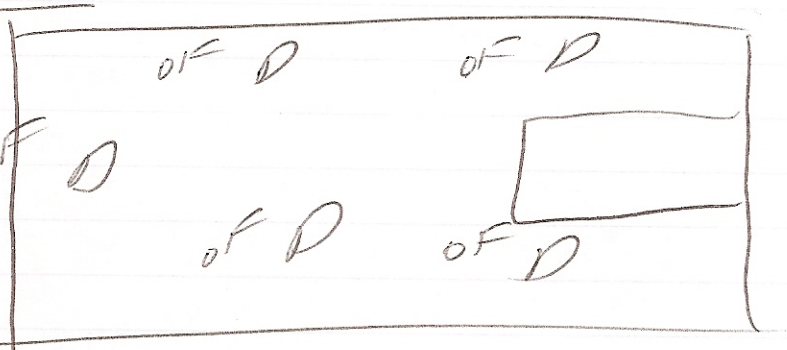
22 - HALF COURT MAN
21 - MAN - SAG
23 - 3/4 MAN
24 - FULL

32 - DOUBLE THE DRIBBLER CROSS
~~HALF~~
* IF THE PASS OUT OF TRAP, MAN CLOSES TO BALL CONTAINS BALL, OTHER 4 SPRINT BACK TO LANE THEN PICK UP.

42 - DOUBLE THE FIRST PASS

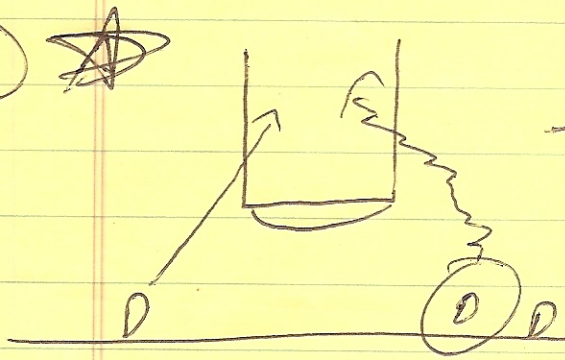
22 - ONE FIST
32 - TWO ~~HANDS~~ OPEN
42 - TWO FISTS

C.
* TELL D WHICH PLAY BEHIND POINT GUARD OF



BRUCE WEBER – UNIVERSITY OF ILLINOIS
20 COMPETITIVE DRILLS FOR CHAMPIONSHIP DEFENSE

1. 3 MAN WEAVE, COACH BLOWS WHISTLE, CUT W/BALL PUTS DOWN, BACK SPRINTING ON DEFENSE, 2on1

2. 

SPEED LAY-UP
- DEFENDER BEHIND TRYING TO SWIPE
- OPPOSITE DEFENDER COMES FROM WEAKSIDE TO TRY AND GET BLOCK, BACK 2on1

3. 4 minutes
3on2, 2on1

4. 3on3 RUSH DRILL
(3on3 BASELINE, 3on3 BACK)

5. 4on0 MOTION, INTO 4on4, BACK 4on4

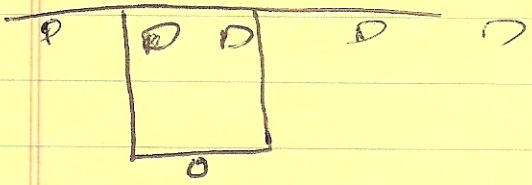
6. 5on0, 5vs5, THEN 5vs5 BACK

7. 4on4 RUSH DRILL
– PUT SOMEONE BACK, MUST PICK UP

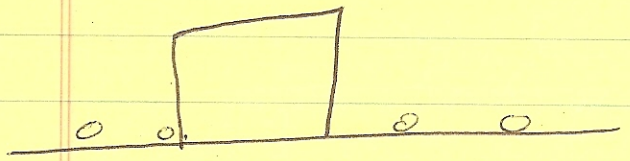


(8) 4 vs 3 (0) Rush
- No one has to touch - disadvantage

(9) Progression (Every part of transition)



- Force throw is shot by offensive man
- Two defenders bring it to that man
- Two men just the man who was on defense, back 3 on 2
- Now 4 on 3
- Now stun 4 back
- Now stay

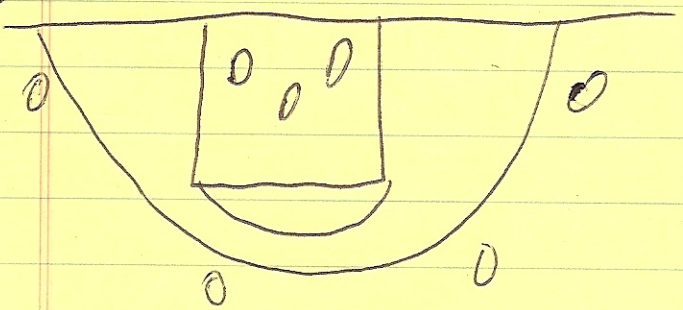


(10) 20 point game
- 3 on 3 full court
1 Point - Score
2 Points - Shutout

- Every 5 points sub
Two guys in

- weaknesses and strengths show up 3 on 3

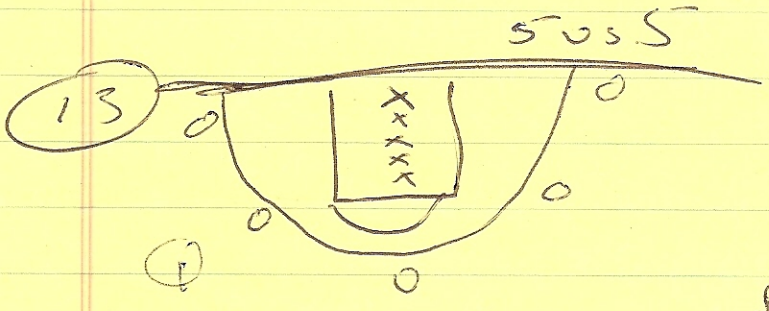
(11) Rebound drill



- 4 vs 3
- must rebound to get out
- 4 offensive men, can only catch and shoot
- 3 offensive reb in a row, defense runs.

(12) SOME DRILL WITH DRIBBLING

(13)



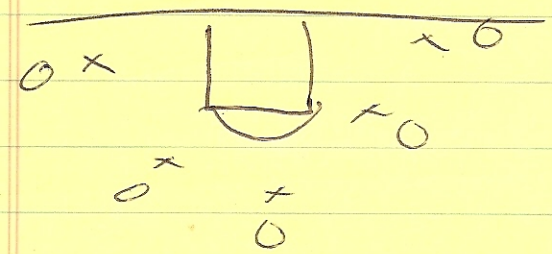
WAR OF REBOUNDS

3 OFFENSIVE BOARDS IN ARROW, D RUNS

D REBOUNDS, TRANSITION THE OTHER WAY

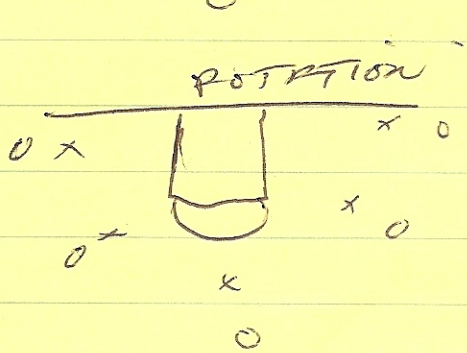
GO UP AND BACK

(2)



OUTLET, TRANSITION

(3)



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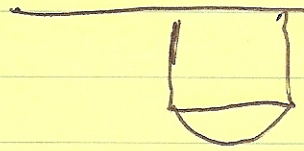
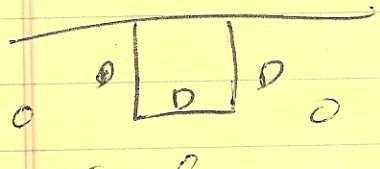


THE 1, 2, 3 MEN CAN GET REBOUND

CHALKTALK GRAPHS TO BOARD UP

(14) 3 on 3 CUTTHROAT



Defense must get 3 stops in a row

if offense scores, go to defense

new ~~3~~ men go to offense

defensive drill

(15) 3 on 3 CUTTHROAT

3 - scores in a row

make it an offensive perfection drill

(16) GUT CHECK

3 groups of 4

4 vs 4 shell, another 4 off at another basket shooting

① Defense must get stops

② if defense stops, off sprints to opposite free throw line, then runs offensive drill

③ 0 stops, they sit. Touch down, then run then sprint back for offense

(18) 4 on 4 SHELL

- 3 STOPS IN A ROW
- THE BALL CANNOT GET IN LANE
  - STOP DRIVE, JUMP TO BALL
- BALL GETS IN LANE, OFFENSE MUST GO OFFENSE

(20) 2 in 1

MUST GET STOP, SCORE 1 in TRANSITION AND GET STOP AGAIN BEFORE YOU ARE OFF.

(21) 30 Second Drill

5 vs 5 - MUST STOP FOR ENTIRE 30 SECONDS, CLOCK STOPS AFTER 1ST SHOT STARTS AGAIN WITH NEXT PASS.

END OF PRACTICE - ONLY WAY TO GET OUT IS TO STOP THEM FOR ENTIRE 30 SECONDS.

- IF THEY IS A SCORE, CLOCK STARTS OVER AT 30.

- COACH LOREN WALLACE

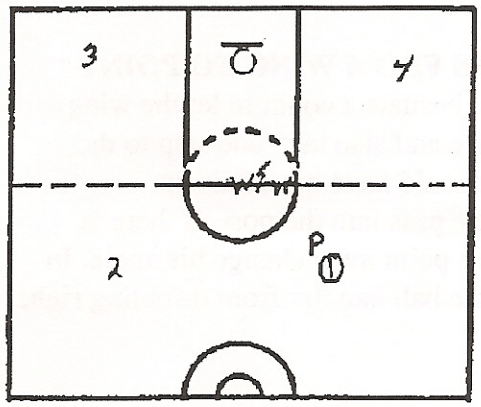
1-2-2 BALL PRESS

Advantages

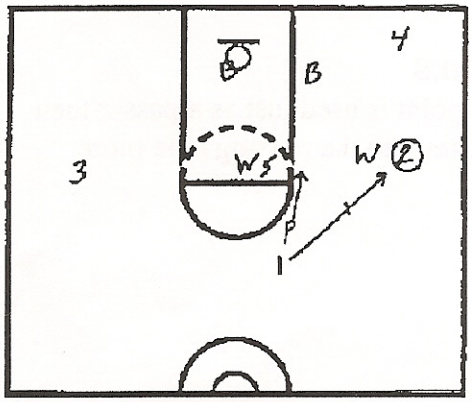
1. Applies constant pressure — Wears down the opponent.
2. Exploits the speed and quickness of your guards.
3. Forces opponents to one side of the floor.
4. Forces opponents into an unorganized type of play.
5. Forces opponents out of their normal offense.
6. Forces opponents to hurry and make errors.
7. Forces opponents to take shots they usually don't take.
8. Designed not to take the ball away — but to have the offensive team give it away.
9. Creates opportunity for the fast break on steals and rebounds.
10. Demoralizes the opposition.
11. Requires your team to play with defensive intensity.
12. Great for team spirit — Players like to press.

Requirements

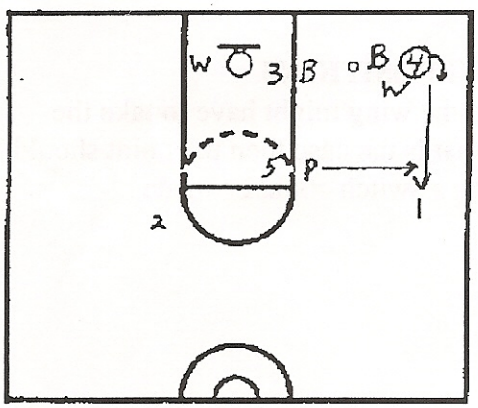
1. Must be in great physical condition.
2. Must communicate.
3. Must anticipate.
4. Must react with the pass — Not after the pass has been made.
5. Must pressure the ball at all times — Never allow the player with the ball to stand and look over the defense.
6. Must approach all traps with the proper angle.
7. Must approach all traps with arms up and knees bent.
8. Must keep arms up and moving when trapping.
9. Must not reach once trapping.
10. Must not allow trap to be split.



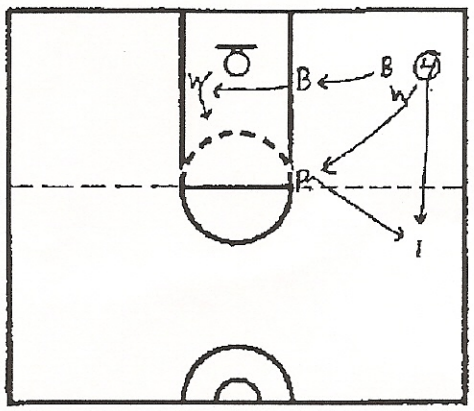
HALF COURT RESPONSIBILITY — POINT
The point guard pressures the ball free throw line extended. The point never lets the ball handler relax, never allows him to scan the floor over. His hands and feet are constantly moving,doing anything possible to get a hand or foot on the ball.



BALL ON THE WING
Once the ball is moved from the point to wing, then the point moves down and covers high post.

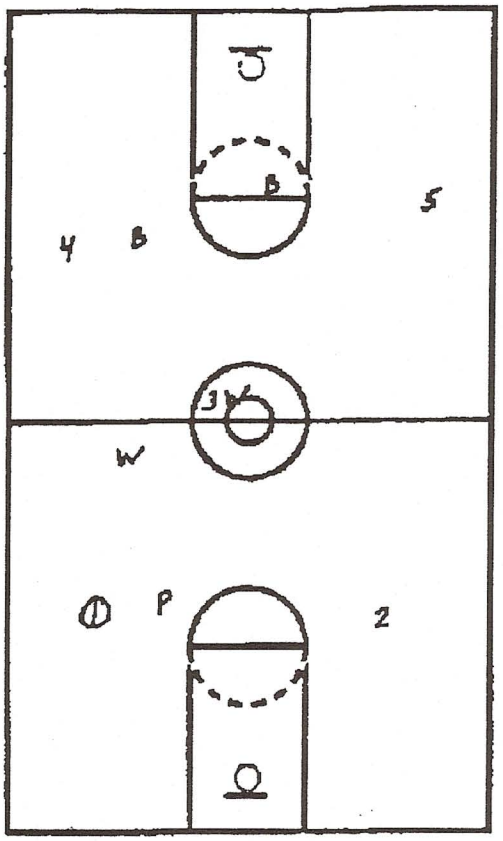


BALL IN THE CORNER
Once the ball is in the corner, the point remains in the high post. However, if the man is trapped and he pivots to turn back to pass to the wing, then the point can release from the high post area and go for the steal.

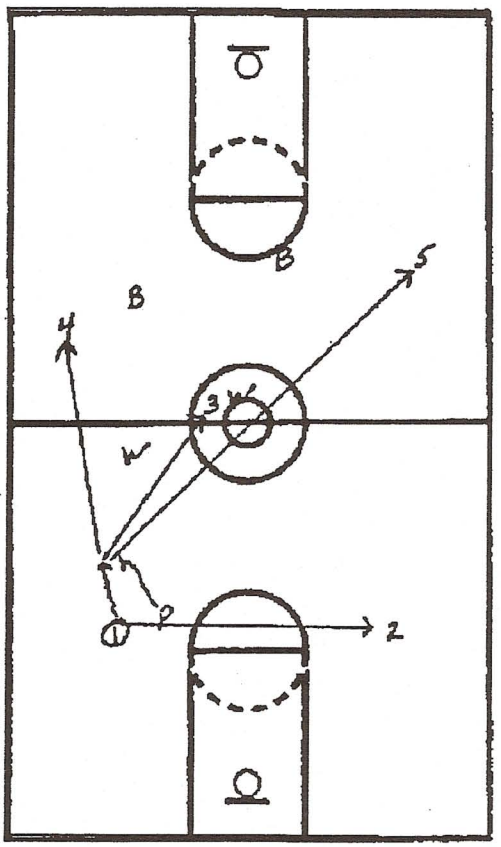


POINT AND WING MUST WORK TOGETHER — IMPORTANT
The point must read where the ball is when passed back out. If the ball is F. T. line extended the point hesitates until the wing has high post then point goes out and pressures the ball. If the ball is below the F.T. line extended then the point remains at high post and wing covers ball.

ALIGNMENT



POINT GUARD — Quick, Guts, Dictator, Key Man — Must force ball down the sidelines.
STRONG SIDE WING — Wait on the ball handler to come to you. Not gambling.
WEAK SIDE WING — Must cover the middle area.
STRONG SIDE BACK — Ball come, you come.
WEAK SIDE BACK — Basket responsibility.



DO NOT ALLOW THE BALL TO GO DOWN THE MIDDLE OF THE FLOOR.
VARY THE PRESSURE — May deny the ball in, or three-quarter court. Must read opponents on how they adjust to this. There will be a couple of passing lanes which will hurt you. The side line and the middle. Another one could possibly be the pass down the floor on the opposite side, however this should be too long of a pass, and should be intercepted by the weak side back. This pass which we will allow is the reversal pass. This pass will not hurt us.

POINT GUARD RESPONSIBILITY — FULL COURT

1. Have constant pressure on the ball hander, however the degree of pressure may vary. Bait the ball handler into something he doesn't want to do.

2. If he picks up his dribble, pt. may be able to deny the ball from his team mate.

3. May or may not pressure the inbounds pass.

4. Force the ball toward the sideline and trap with the wing if possible.

5. If the ball is reversed back out of the trap, then he must run at the correct angle, not straight across the floor.

6. If the trap is between the wing and back then the pt.must slide down and cover the middle area.

7. On ball reversal, wait until team mates cover the middle before you dictate.

POINT GUARD RESPONSIBILITY — HALF-COURT

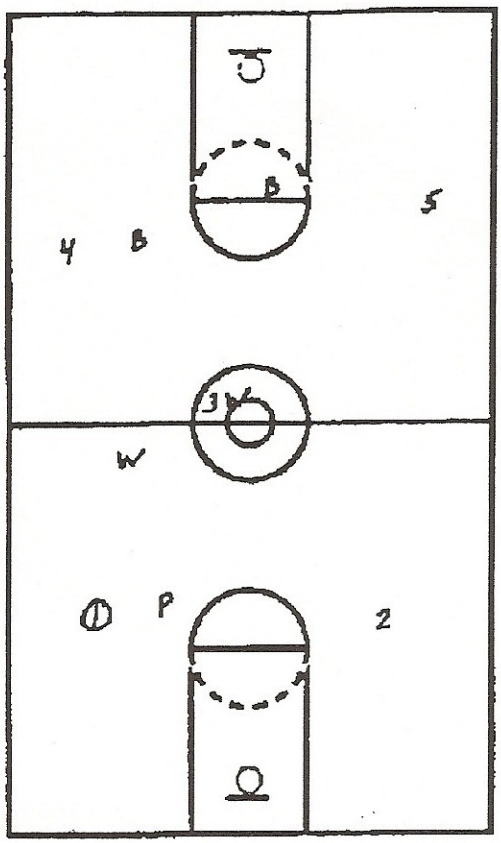
1. Force the ball down the sideline, lessen your angle if getting beat to the middle, especially against a quicker point player.

2. When the pass is made to the wing, pt. must cover the high post (area).

3. When the pass is made to the corner, must cover high post area and anticipate the pass back to the wing when the ballhandler turns his back to pass the ball back to the offensive wing.

4. When the pass is made from the wing to the top of the key area, he must first return to the middle of F.T. line area then go out to the ball. He must have his arms up to prevent the direct pass into the high post area. Very Important...

ALIGNMENT



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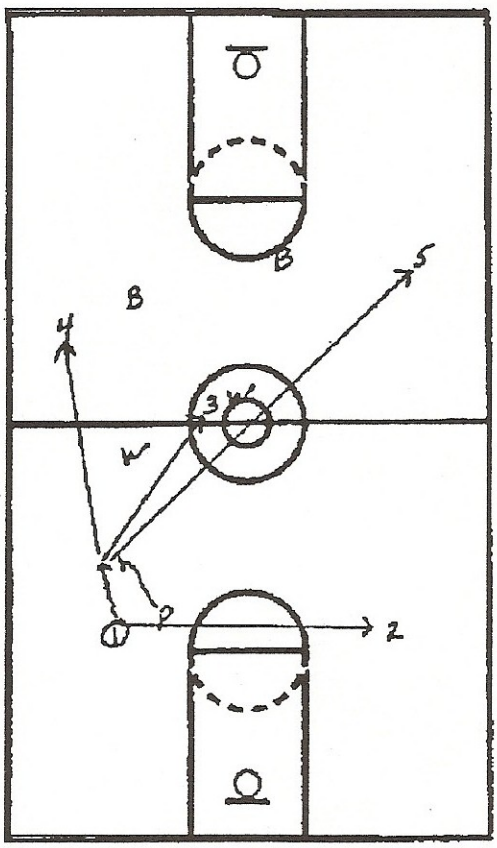

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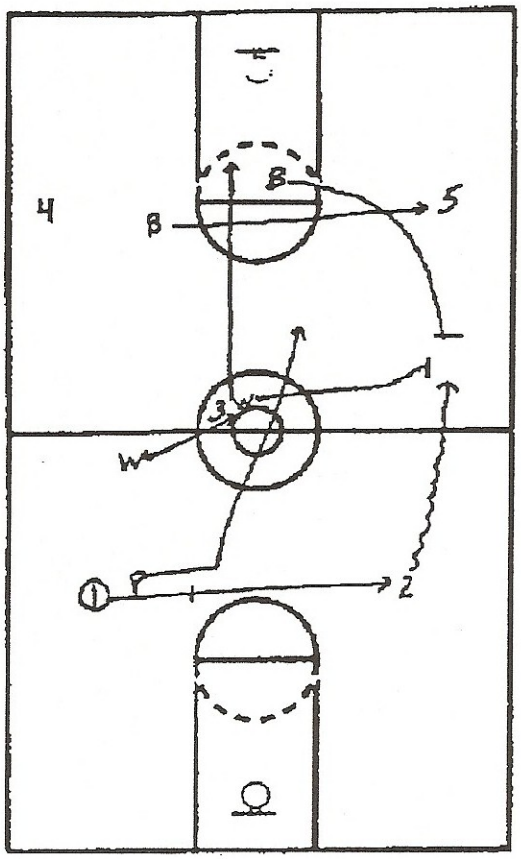
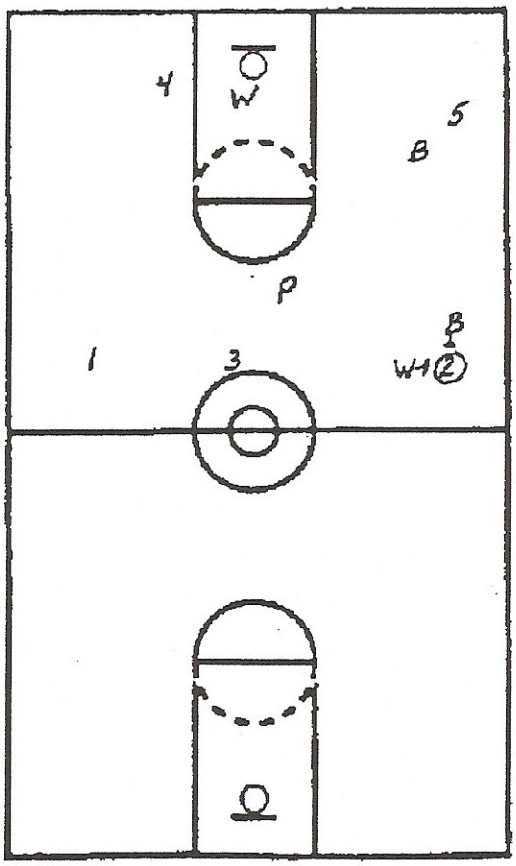
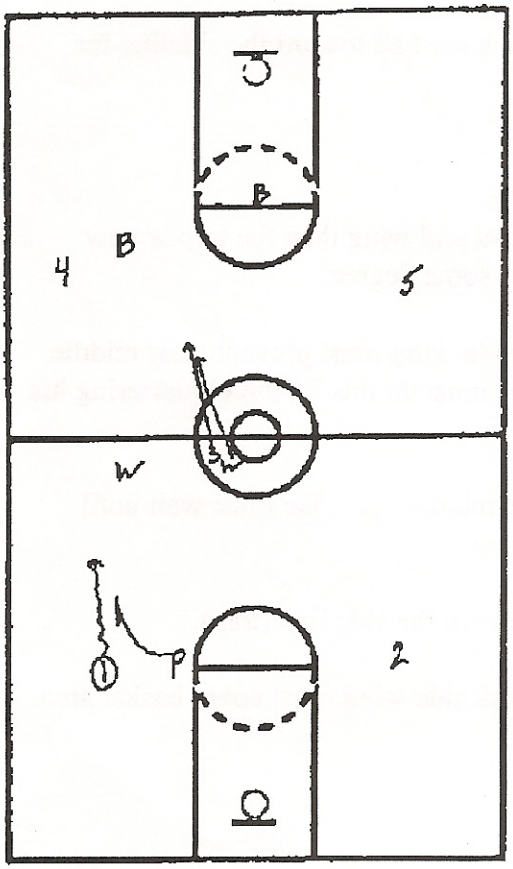


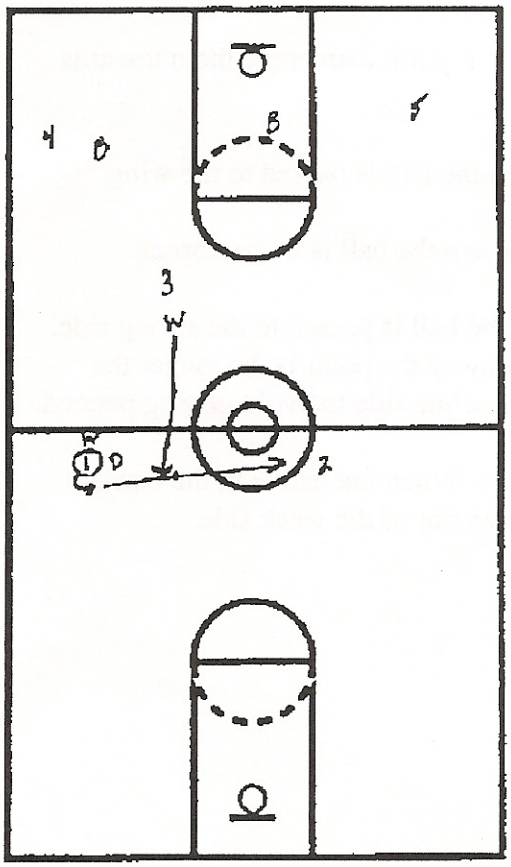
CHANNEL TO THE OUTSIDE
Wings must channel the guard to the outside. He must be careful and not run right at the ball handler. The angle is very important.



WING — BACK TRAP
The weak side wing must cover the basket when there is a wing and a back trap. The reason is because the weak side back is denying the sideline pass on the strong side.



FULL COURT RESPONSIBILITY — WING
Strong side wing does not come up to the ball handler, he waits for the ball to come up to him. Weak side wing has middle responsibility. Strong side wing must use proper angle when trapping. If #3 deepens, then the weak side wing must go with him and deny him the ball.



WEAK SIDE COVERAGE
Their body is covering the middle man but mentally they are covering the across pass. When man being trapped turns, we release the weak side wing.

WING MEN RESPONSIBILITY — FULL COURT

1. Favor the middle of the court and help the point push the ball toward the sideline for a trap.

2. Let the ball come to you, don't run up to the ball.

3. If the ball gets down the sideline away from the point and wing then the trap is now extended to the wing and back who is coming up to some degree.

4. On the trap between the point and wing, the weak side wing must prevent their middle man on their press breaker from getting the ball. He must do this by three-quartering his man and on baseline side to prevent being pinned.

5. On ball reversal weak side wing can't just leave the middle open. He must wait until the other wing gets to the middle before he can go out.

6. He should channel the man into the back which is down the side line (trap).

7. On the trap between the wing and back man the weak side wing must cover basket area.

WING MEN RESPONSIBILITY — HALF COURT

1. Wings must pinch together and never allow a high post player receive a pass from the guard out on top.

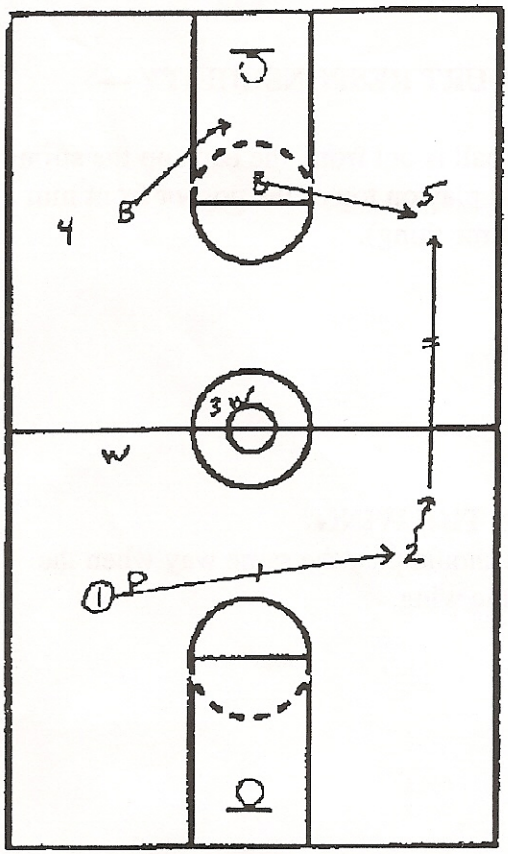
2. Wings must pinch together if ball handler gets past our point man angle them towards the sideline (channel).

3. The strong side wing must go out immediately when the ball is passed to the wing.

4. The strong side wing must trap with the back man when the ball is in the corner.

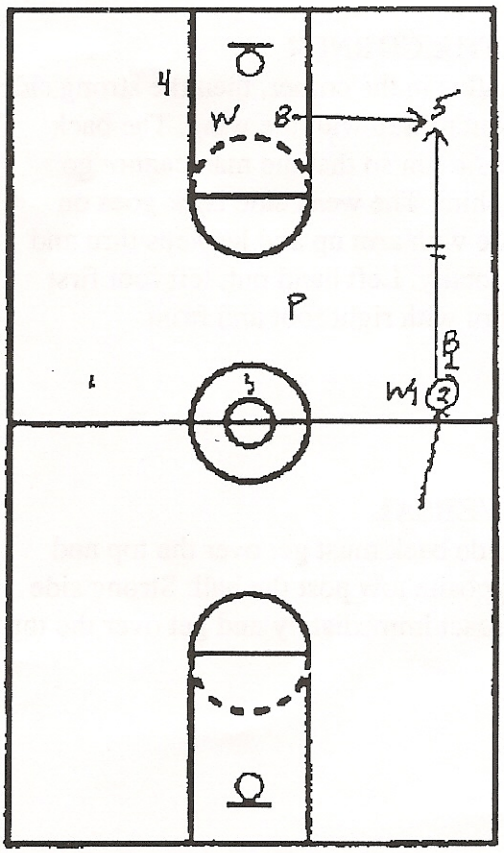
5. The weak side wing must cover the high post once the ball is passed to the strong side. He stays there until the point gets there. The farther away the point is the longer the wing must stay at high post. He should also be on baseline side to avoid getting penned.

6. The weak side wing must cover the weak side always. When the ball is in the corner he must get the weak side board while boxing the man out of the weak side.



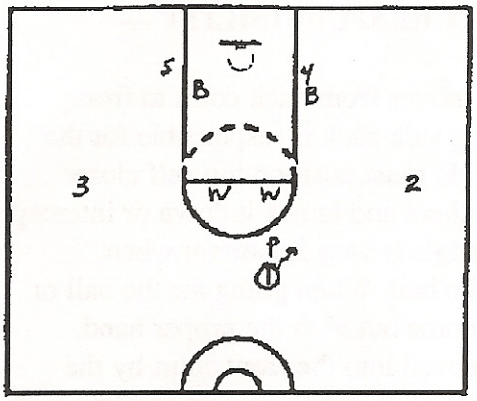
FULL COURT RESPONSIBILITY — BACKS

Once the ball moves from back court to front court the strong side back is responsible for the sideline pass. He must position himself close enough to get there and knock it down or intercept the pass. His angle is very important when approaching the ball. When going for the ball or steal he must come out with the proper hand.
If the ball is moved into the front court by the dribble, then the back must come up and trap with the wing.



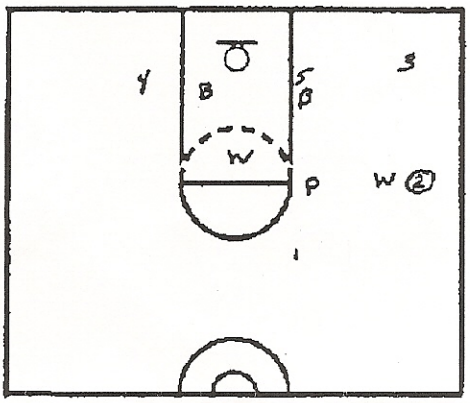
BACK-WING TRAP

The strong side back comes up and traps with the strong side wing. The weak side back now has the pass down the strong side sideline. The weak side wing now covers the basket for the weak side back. The point moves down and tries to slow down any pass to the middle. The point can release if 2 turns his back to pass it to 3.



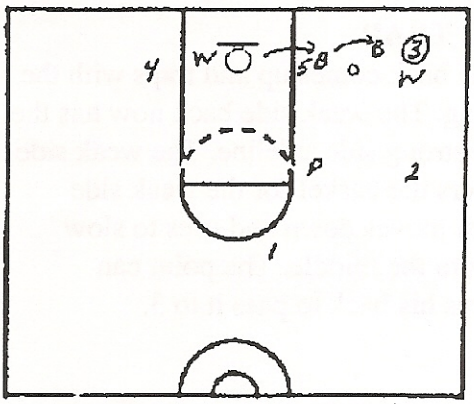
HALF COURT RESPONSIBILITY — BACKS

When the ball is out front, the back on the strong side should play on top of the post or front him entirely (same thing).



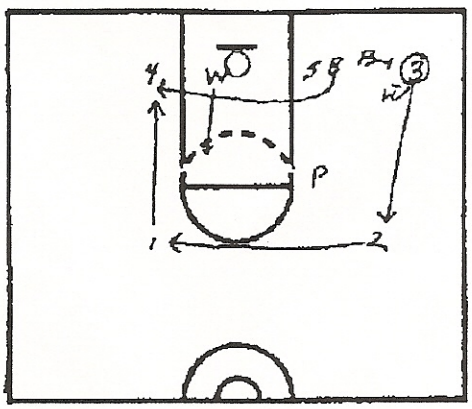
BALL ON THE WING

The backs should play the same way when the ball is on the wing.



BALL IN THE CORNER

Once the ball is in the corner, then the strong side back goes out to trap with the wing. The back must go outside-in so that the man cannot go baseline on him. The weak side back goes on baseline side with arm up and he steps thru and fronts him totally. Left hand out, left foot first then step thru with right foot and front.



BALL REVERSAL

The weak side back must get over the top and deny the opposite low post the ball. Strong side back must react immediately and get over the top of 5.

POINT GUARD RESPONSIBILITY — FULL COURT

1. Have constant pressure on the ball hander, however the degree of pressure may vary. Bait the ball handler into something he doesn't want to do.

2. If he picks up his dribble, pt. may be able to deny the ball from his team mate.

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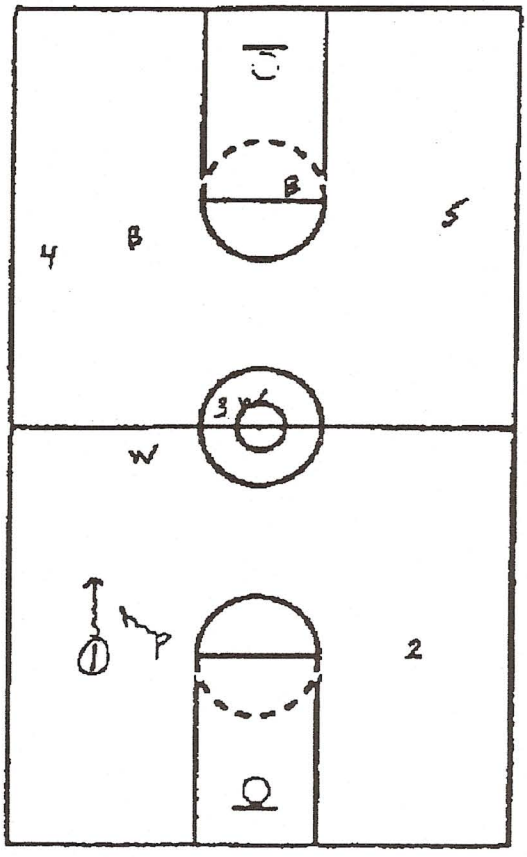
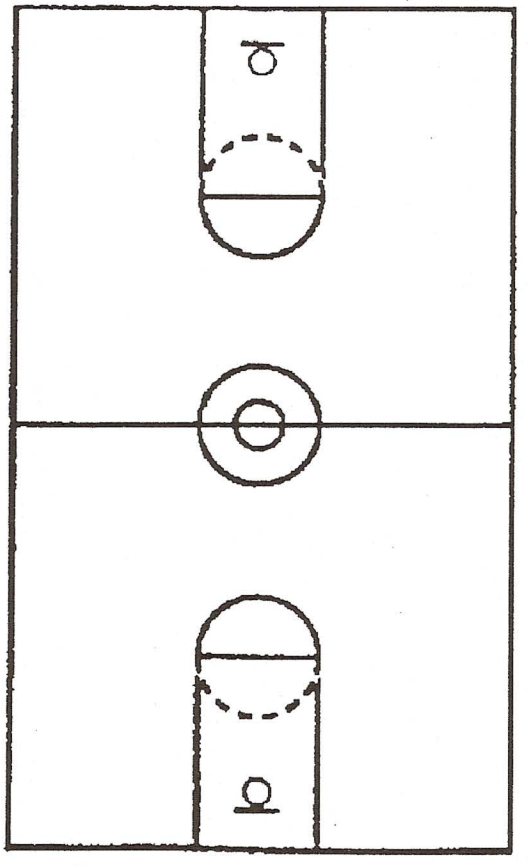
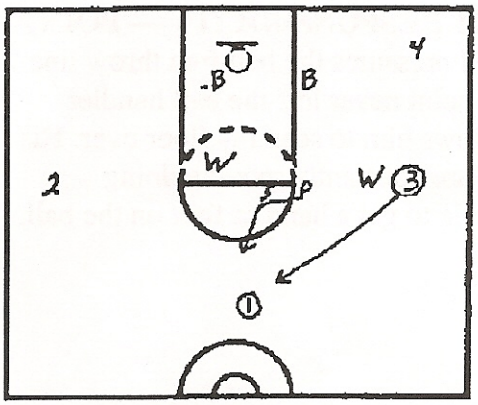
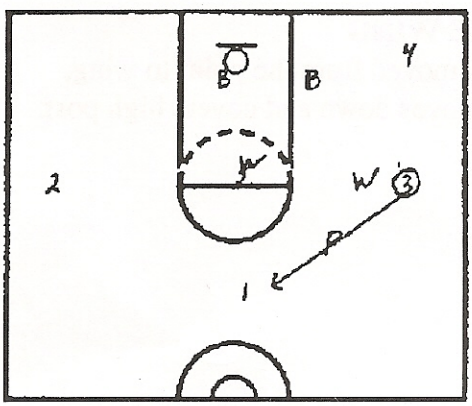


FULL COURT RESPONSIBILITY — POINT
The point must get between the two guards so it will be a lob pass instead of a direct pass. Point should force the ball to the left as much as possible. The only exception is a left handed ball handler. Point uses his legs, arms, anything to get a deflection of some kind.

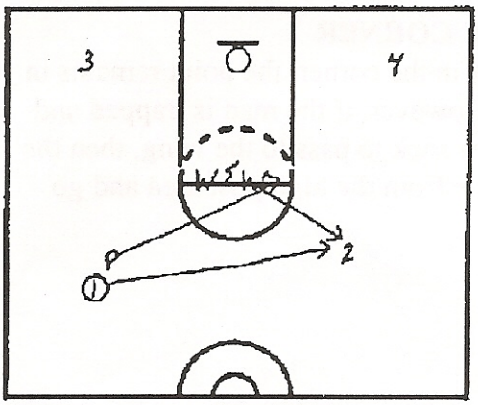




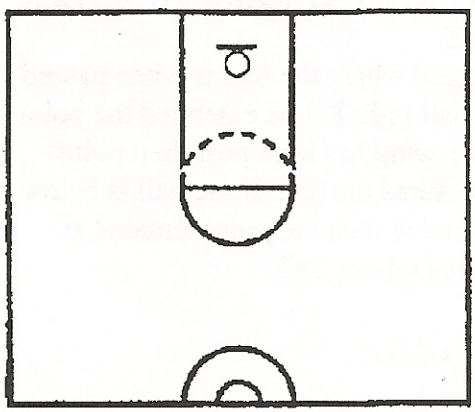
BALL MOVES FROM WING TO POINT
The point must hesitate a count to let the wing cover the middle and also take one step to the middle. Point should have his hands up discouraging the pass into the post. If there is penetration then point must change his angle. In order to keep the ball handler from dribbling right to the basket.

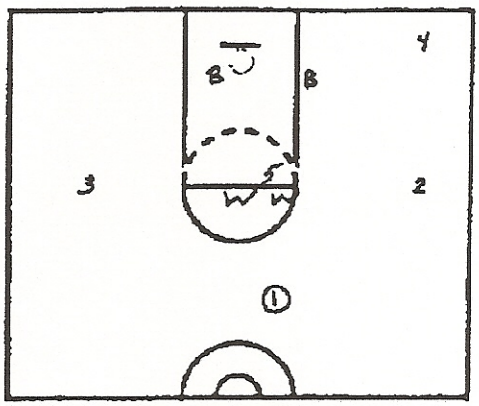


PASSING LANES
If the offensive point is used just as a passer then out point could get into the passing lane more.

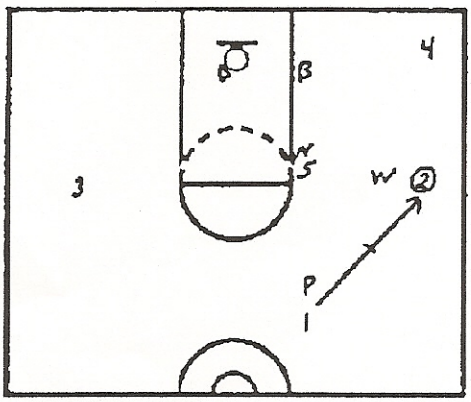


EXCHANGING POSITIONS
Once in a while the wing might have to take the man on top, if that is the case then the point should play a wing until a switch could be made.

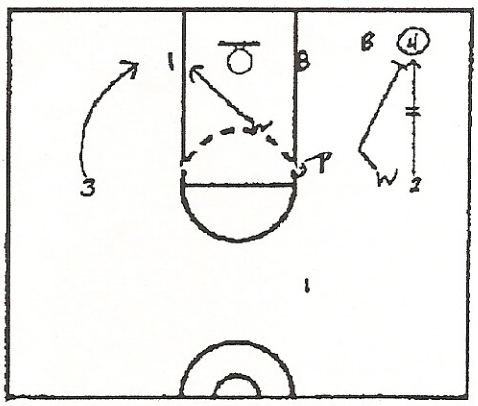




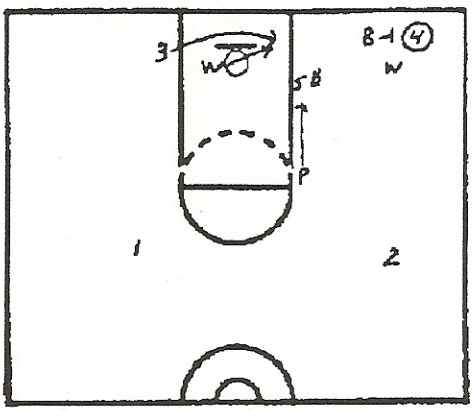
HALF COURT RESPONSIBILITY — WING
When the ball is out on the top the wings pinch in the lane and do not allow the ball to be entered into the high post.



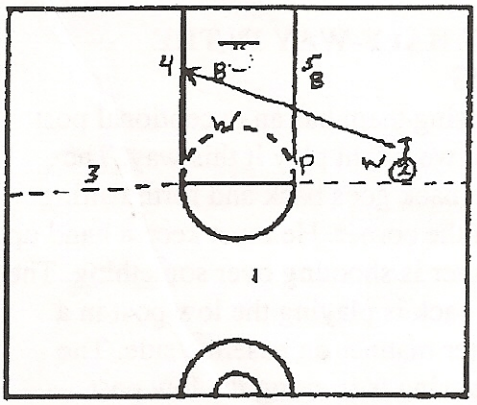
BALL ON THE WING
The strong side wing goes out immediately to cover the ball. The weak side wing has high post responsibility until the point comes down and covers. The weak side then is able to release and cover some of the weak side lane.



BALL IN THE CORNER
The strong side wing must take a step towards the lane and then out to the corner in order to prevent the direct pass into the post area. The weak side wing moves down and has the weak side rebound responsibility. Very important that he prevents the man from getting position in the lane.

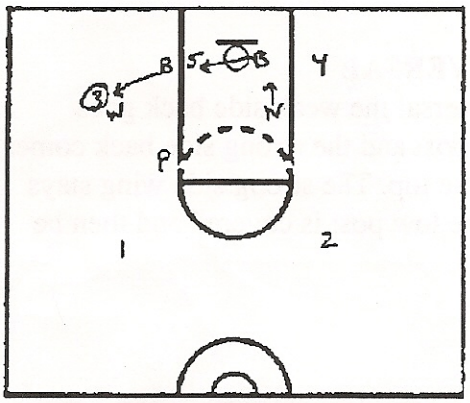


COMING FROM BEHIND THE ZONE
The weak side wing must cover anyone coming from behind the zone. However, he does not stay over and deny the ball. He must communicate with the back. The back will move down and cover the low post and the point must now move down and cover mid post.



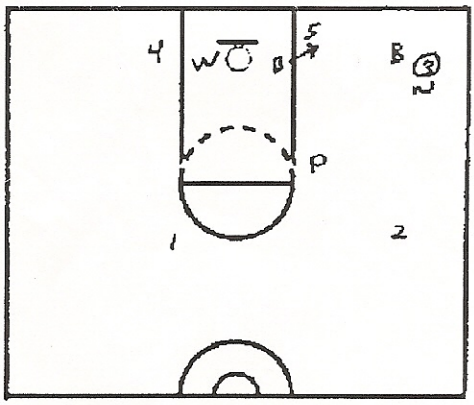
GREY AREA

If the ball is between the wing and baseline, then the weak side back is still responsible for the opposite post (4). However, the weak side wing can help out some.



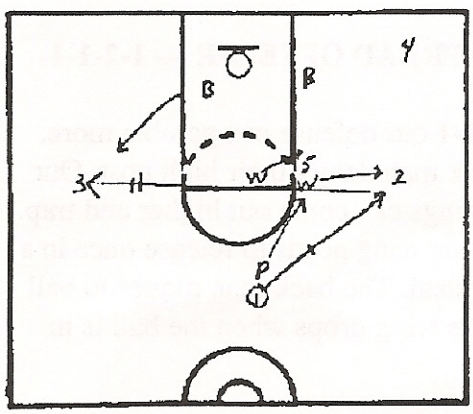
READING THE OFFENSE

If the strong side back comes out to trap high for some reason, (possibly in that grey area), the weak side back must see this and come across the lane and cover the low post. Wing must move down to the baseline.



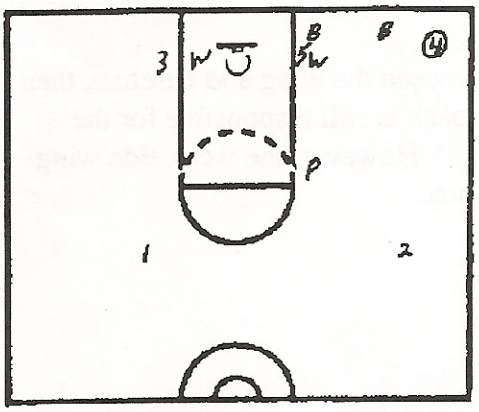
EXCEPTION — NOT GOING BASELINE SIDE

If the post is extremely low then it would be foolish for our back to try and go baseline side.



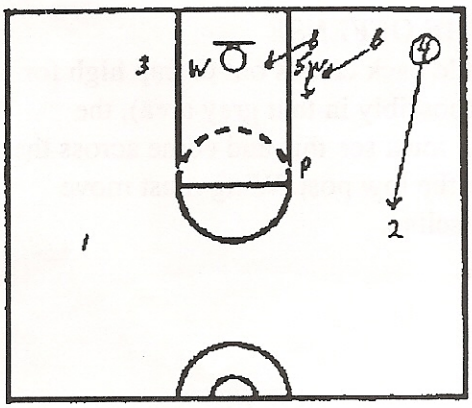
HELPING OUT

Once in a while on a skip pass our weak side back might have to come out and slow down the offense. The wing will then have time to react. However, the offense should not be able to make direct passes across our defense. If so, then our men on the ball need to pressure more.



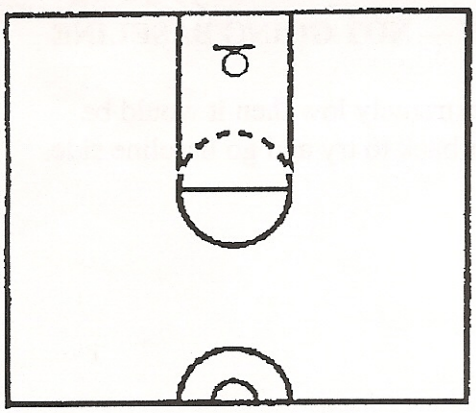
PLAYING HALF-WAY IN THE CORNERS

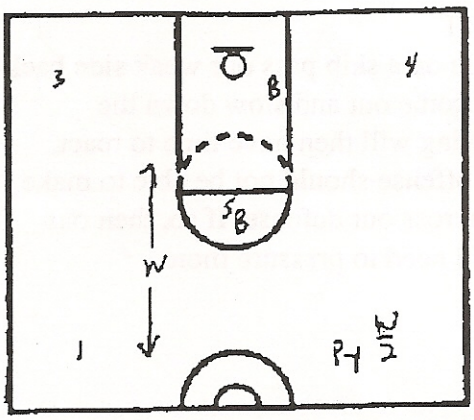
If the opposing team has an exceptional post player then we might play it this way. The strong side back goes back and forth baiting the man in the corner. He must keep a hand up so the shooter is shooting over something. The weak side back is playing the low post in a three-quarter manner on baseline side. The strong side wing is fronting the low post.



BALL REVERSAL

On ball reversal the weak side back goes behind the post and the strong side back comes back over the top. The strong side wing stays low until the low post is covered and then he comes out.





VS. THE SPREAD OFFENSE — 1-2-1-1-DEFENSE

In the 1-2-1-1 our defense can gamble more. Our top back man deny's their high post. Our point and wings can come out higher and trap. Our weak side wing needs to release once in a while for a steal. The back man moves to ball side opposite wing drops when the ball is in the corner.

BACK MEN RESPONSIBILITIES

FULL COURT

1. Prevent long pass down court.

2. When ball is trapped between pont and wing, strong side back prevents pass down sideline. Weak side back covers basket area.

3. Ball gets by wing down sideline then the back comes up and traps —
   Rule: Ball Comes— You Come.

4. Must cut off sideline.

5. On trap between back man and wing — off side back rotates across floor and prevents pass down sideline.

HALF COURT

STRONG SIDE BACK

1. Ball on top or at wing area — must front low post man until pass is made to baseline.

2. Fronting or playing on top prevents backs from getting screened.

3. Pass made to baseline — trap with wing.

4. Pass made to baseline — must use outside to inside approach. Very important!!
   And prevent the baseline drive.

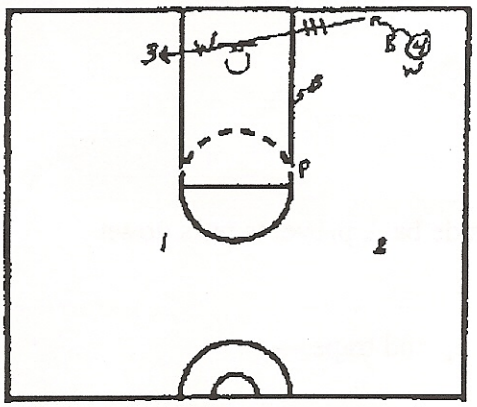
WEAK SIDE BACK

1. Ball at wing area — shift halfway across lane. Still responsible for post player on opposite block.

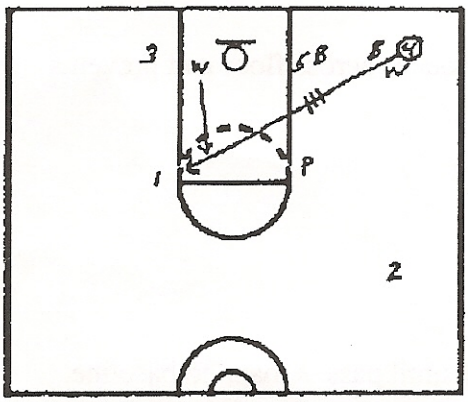
2. Pass made to baseline — must front low post area on strong side.

3. Ball at baseline — must get to fronting position by coming from baseline side of low post man, otherwise might get pinned high. Extend arm out on baseline side, then step through.

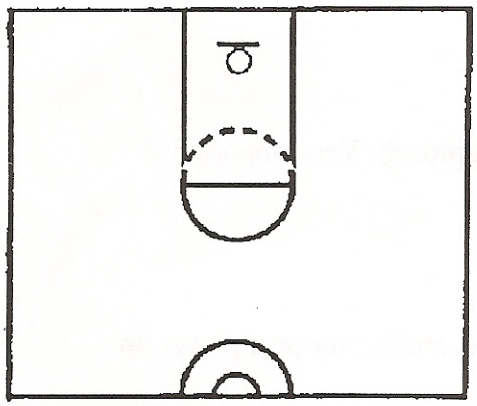
4. On ball reversal, weak side must get over the top and then get across and deny the low post.

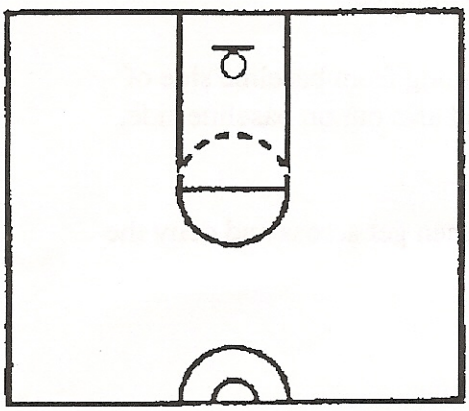


BASELINE DRIVE
The weak side wing is responsible for the baseline pass if there is a pass behind the defense on the baseline.



SKIP PASS
The weak side wing should anticipate this pass and have a lay up at the other end. If a team can make a direct pass from the corner trap then the trappers are not doing their job. This should be a lob pass.





Mark Few
Gonzaga University
Big Men

Basic Post Position
-start above the block
-Get Low
-Establish Contact
-Play Big on Top-Hands Ready-Good Target
-Balance
-Give a Target
-Always want to catch ball with two hands

1 on 0 Post Moves

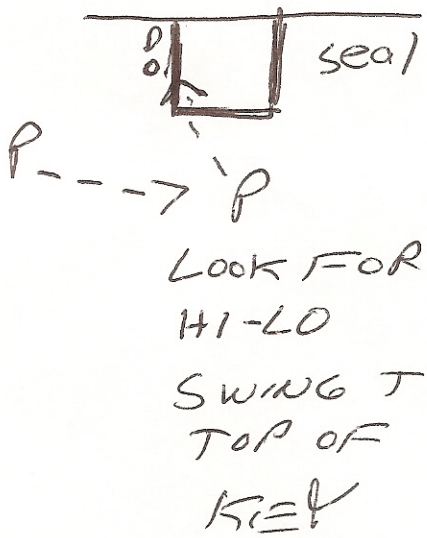
-jump hook-to the middle of floor-keep left shoulder to make it hard to block

-dropstep- w/crab dribble

-Up and Under-turn inside, ball fake, crab dribble, power up

-Face up
-jumpshot
-Pump fake

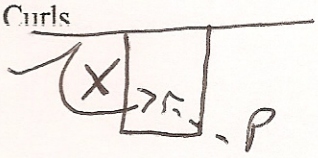
1 on 1 w/Defender
-drive defender low below block
-swim move-from top of key
-spin move
take what defender gives us
low side-swing ball to wing and seal



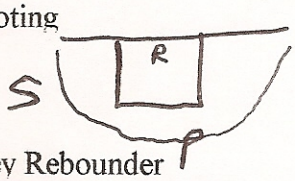
-maintain lower body contact
-hi-low action-drill it
-Big men-keep ball up

④ Flare, Liftfake, One Dribble, shot

⑤ Curls

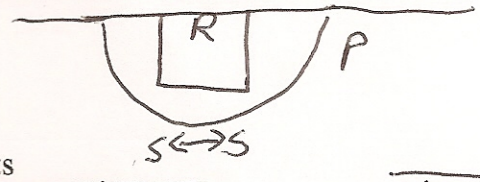


Zone Shooting

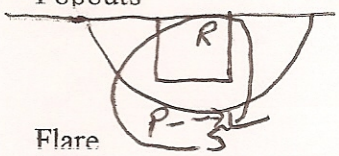


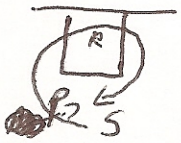
R=REBOUNDER
P=PASSER
R=REBOUNDER
SCR=SCREENER

Top of Key Rebounder



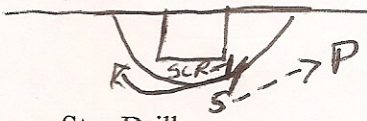
Popouts



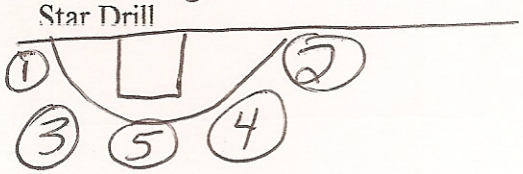


Shooter
CONTINUOUS
CIRCLE ROTATION

Flare



Star Drill



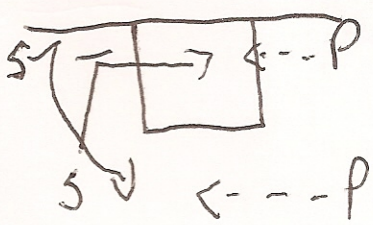
Star Drill

ROCKER STEP
BOUNCE HARD INTO D
STEP BACK

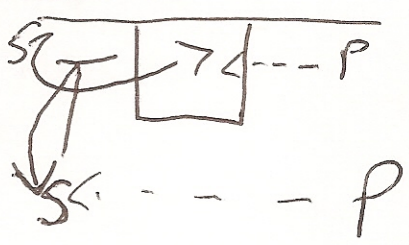
Always attack Defenders Lead Foot
-Pull Ups
-Attack Rim
-Crossover
-Rocker Step and Shoot
-Rocker Step and Go

USE INSIDE
HAND ON CURL
FLARE

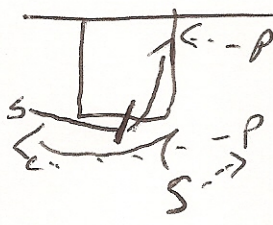
Two man complimentary drill



CURL AND POP



FLARE



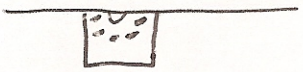
Gonzaga University
Mark Few
Perimeter Development

Game Shots
Game Spots
Game Speeds

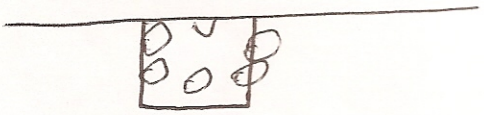
5 or 10 minutes Ball Handling

Crossover-as fast as you can go-keep head up
Behind Back
Inside out move
Crossover-Below Knees
Hesitation move

Proper Shot Progression
Every day FORM SHOOTING

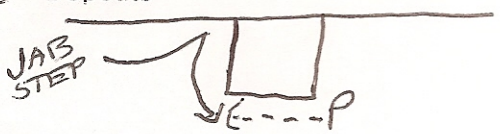


Spin to Self



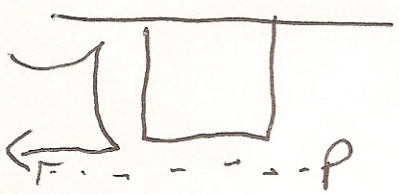
Toss to self-Right into shooting pocket
Spin to self-Pump Fake-hard dribble-jumpshot

① Popouts



② Up Fake-One dribble-Pull up

Flares



Coach Mike Kryzewski
Motion Offense

1. Difficult to Defend
2. Flexibility
3. Adaptability
4. Enjoyable
5. Player Development
6. Difficult to Scout

Essential Components

1. Passing
2. Movement
3. Screening
4. Shot Discipline
5. Concentration
6. Role Identification

Basic Principles

1. Read the Defense
2. No Pre-Determined Movement
3. Communication
4. Develop Good Habits

Things to stress daily in practice

1. Pass away from Defense, not just pass to offense, pass away from the defense
2. Move with a purpose
3. Work on good habits daily. Read the Defense.
4. Think before you move.
5. Catch and Face-Triple Threat

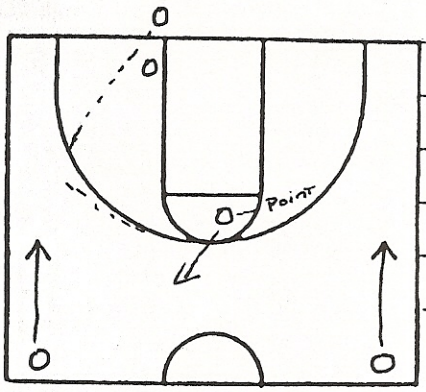
Drill 1--2 on 0-Setting proper screen-screener comes to jump stop-communicate, screen, v-cut, call out names

Drill 2--1on 1 Wing/ w/coach or player—Read how defender is playing, tight v-cut high, go back door—loose v-cut low, come to ball hard.

Low Dor #3

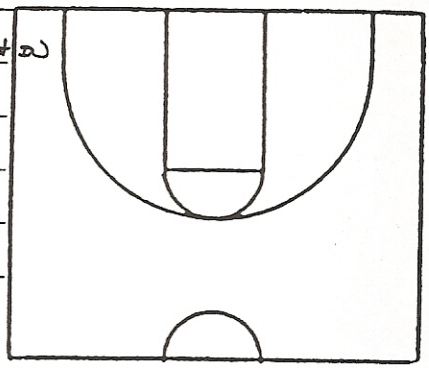
USA COACHES CLINICS

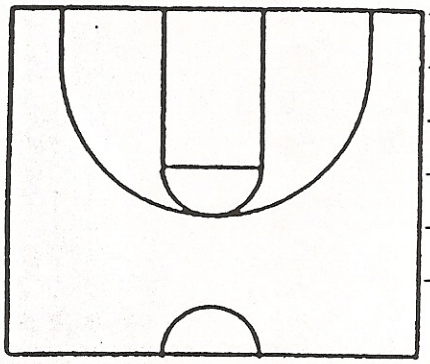
1-800-COACH-13

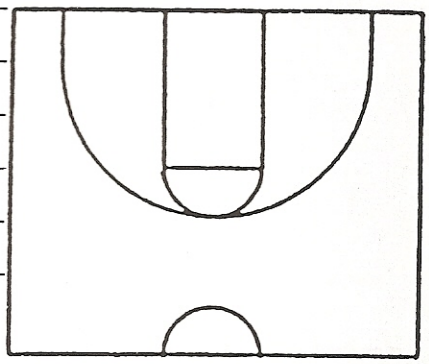


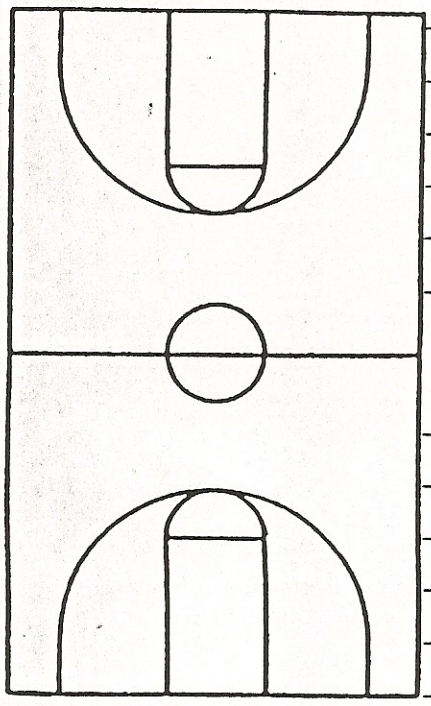
PRESS BREAK

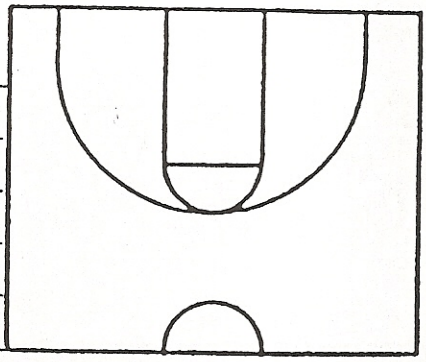
- SET MAN Right on the Ball – Always Get 2
- BREAK BACK MAN UP
- TRY TO THROW to Big man – Then Look for POINT Guard
- Backside wing / BACK MAN TAKES off towards Basket !

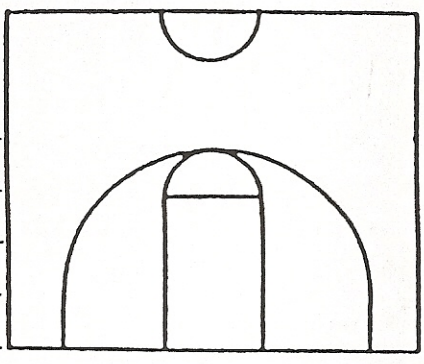












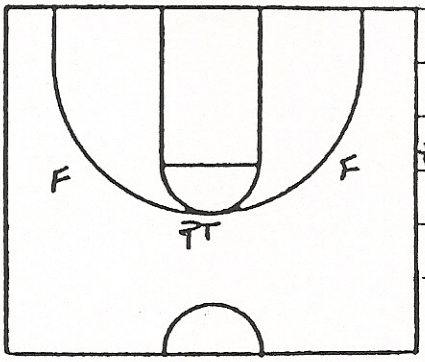
USA COACHES CLINICS

You are only as good as your last season

1-800-COACH-13

Play Games "INSTILL Confidence"

Lou Henson "THE DO" Zone offenses



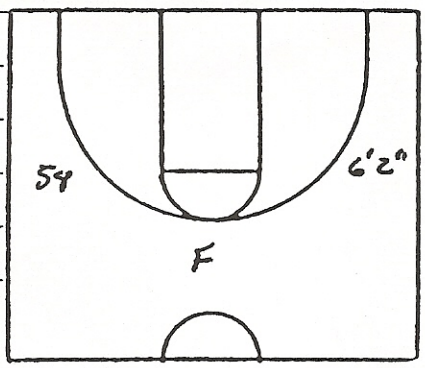
2 Things – Have to beat press + Zone

* He doesn't switch pt. Guard

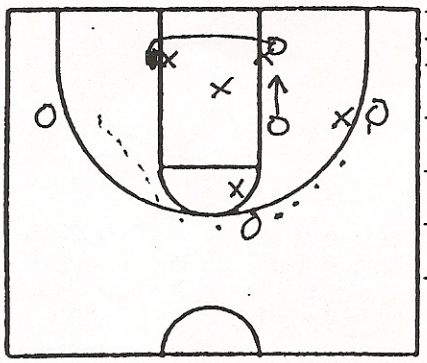
Shooters on the wing 15' 14' shoot

Always have shooter away from where you pass the Ball

Guy on Block Looks to Screen



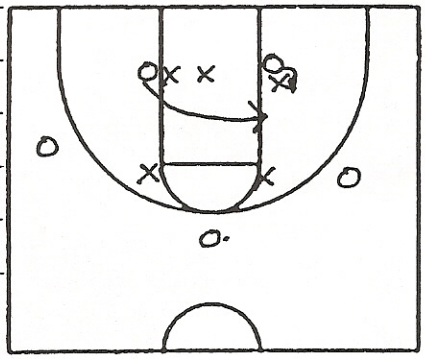
- Quick Ball Reversal



- opposite Block will Screen Bottom
- Guy on the 2-3
- Always Look CROSS COURT PASS
- Penetrate Zone
- Post Should pick + Seal the Post

PUT Best offensive Guy Away from Entry side

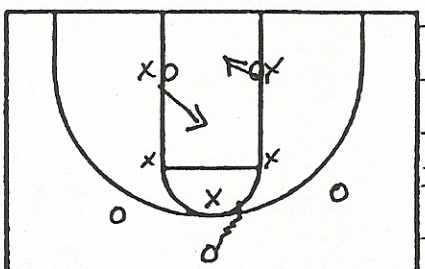
POST Looks TO SCREEN



Always TRY to Hit the Short Corner OR BASELINE Runner

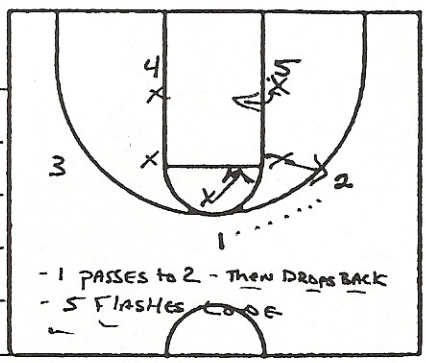
- BALL MOVEMENT
- Penetrate
- SCREEN

1-2-2

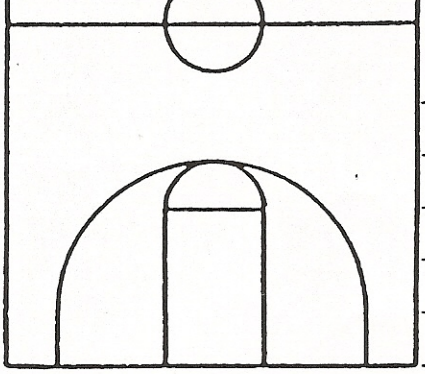


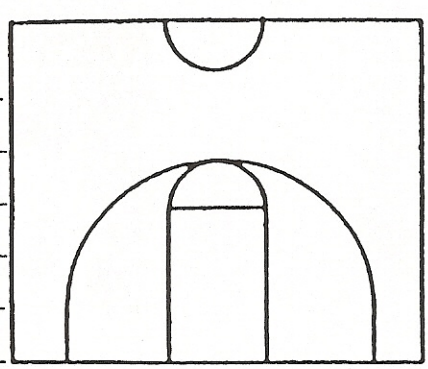
TRY to split SCREEN

- FLASH to the middle / Get Ball
- opposite Block ATTACK BASKET -
- HIT the POST



- 1 PASSES to 2 - THEN DROPS BACK
- 5 FLASHES ~~CORE~~



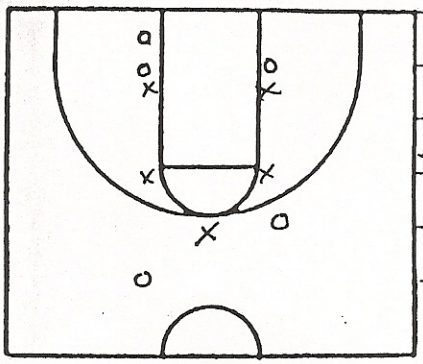


Lou Do #2

USA COACHES CLINICS

1-800-COACH-13

STACK



"LOU DO" - RUN AGAINST BOX + 1 / Any thing

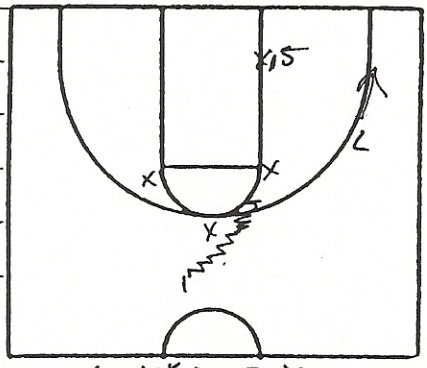
"RUN" THE BASELINE"

" SCREEN THE RUNNER" = SCREEN THEN

← FLASHES TO THE POST BY THE SCREENER

- SHOT - OR ~~JUMP STOP~~ DISH

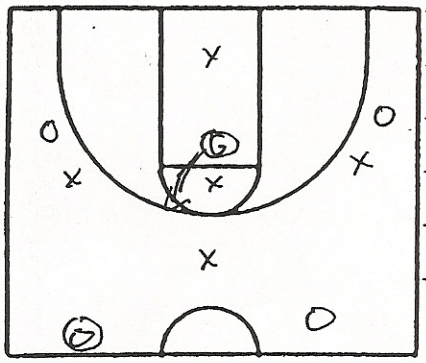
Set play



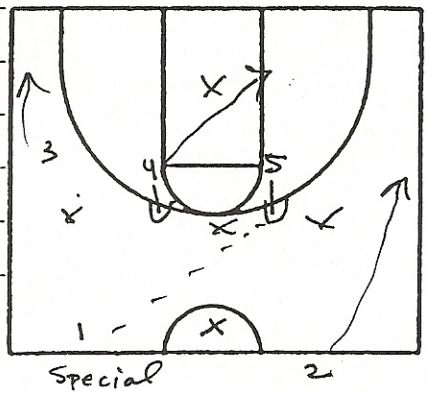
ATTACK THE POINT

- GET WING TO HELP
- THEN 2 SLIDES TO CORNER AND 5 SCREENS BOTTOM MAN

1-3-1

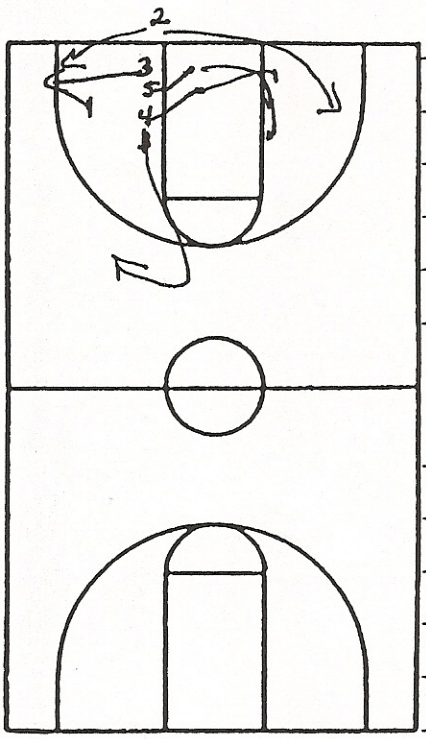


POST/GUARD IN CENTER FLASHES BALL SIDE THEN WHEN REVERSED FLASHES ACROSS THE POINT THEN SLIP WINGS BACK DOOR



- 1 LOOKS TO HIT 4 OR 5 COMING UP
- THEN OPPOSITE BLOCK FLASHES

Special



OUT OF BOUNDS

3 - GOES TO CORNER - THEN LOOKS TO SCREEN

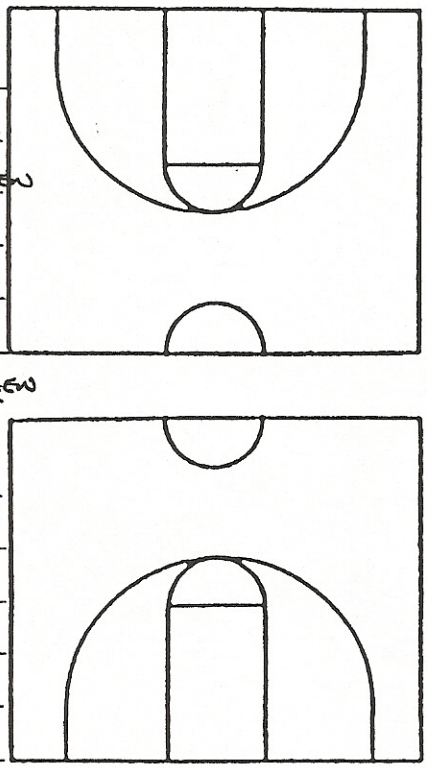
5 - SNEAKS IN - MOVES ACROSS TO SET SCREEN

4 - FOLLOWS 5

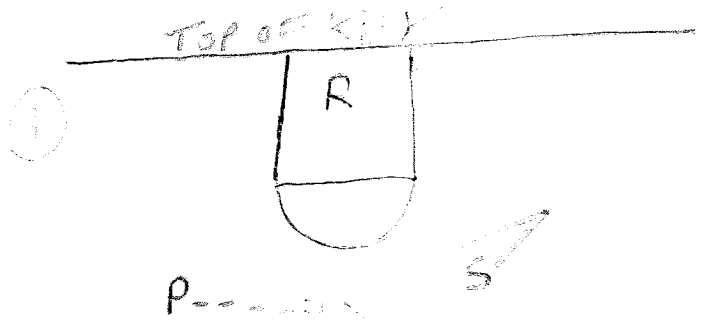
1 - OUTLET

2 - LOOKS TO RUN EITHER WAY FOR SHOT

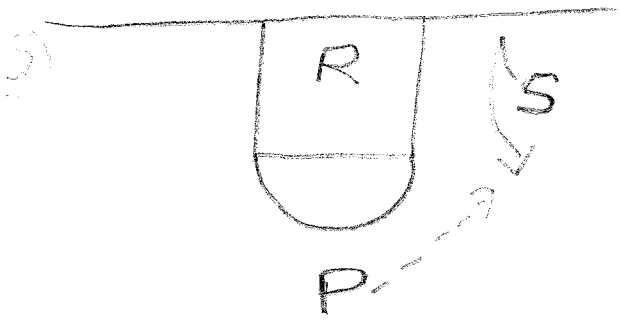
* 5 OR 4 ALWAYS LOOKS TO SLIP THE SCREEN



Drill 3
2 Ball Shooting

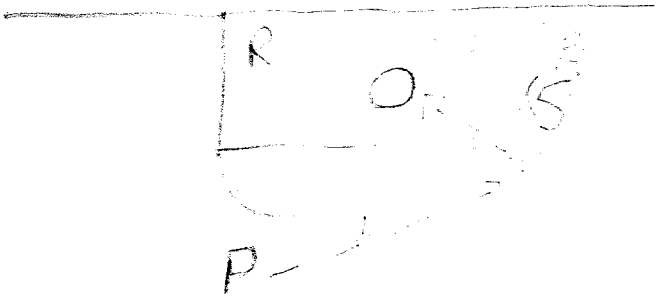


Shooter V-CUTS ... to Rail, Stop Shot ... Pass ... StoRtoP

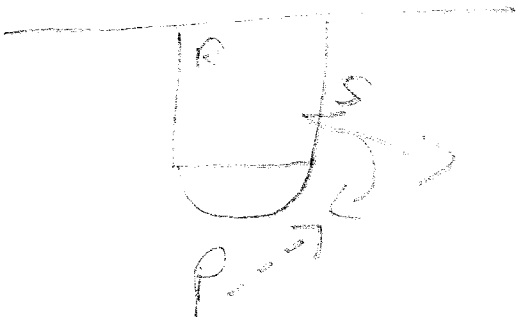


Same as (1), but ... CORNER

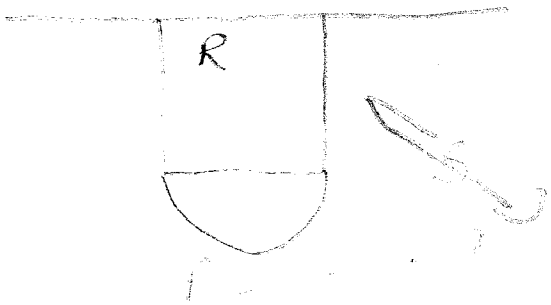
(3) ... Pass ... Rotation



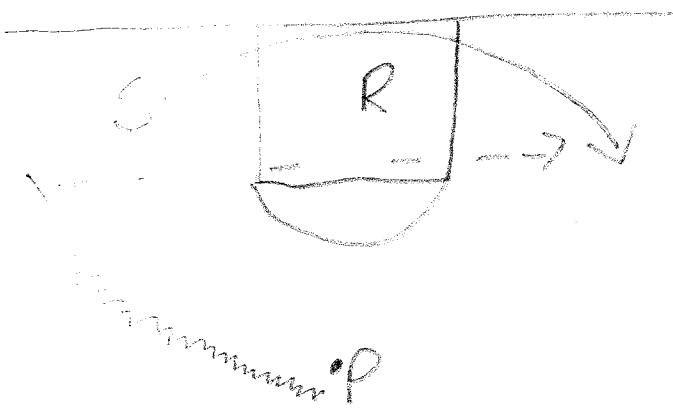
Shooter V-CUTS ... Pass ... Rotates for Shot



Shooter V-CUTS, POPS ... to WING OR CURL



V-cut ... Back door ...

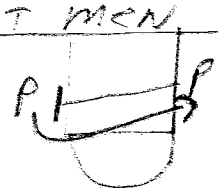


Passer ... to shoot ... looks for skip

Points to stress

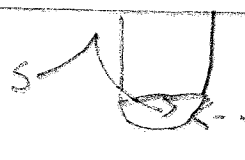
1. **Call out man's name**
2. **catch and face**
3. **set proper screens**
4. **always set good v-cuts**
5. **have proper spacing**

POST MEN 2 ON 0

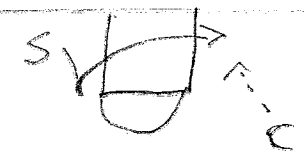


SCREEN AWAY, SETTING PROPER SCREEN, THEN SLIP UP

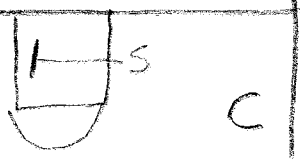
1 ON 0 MOVES



V-CUT LOW, CURL HIGH

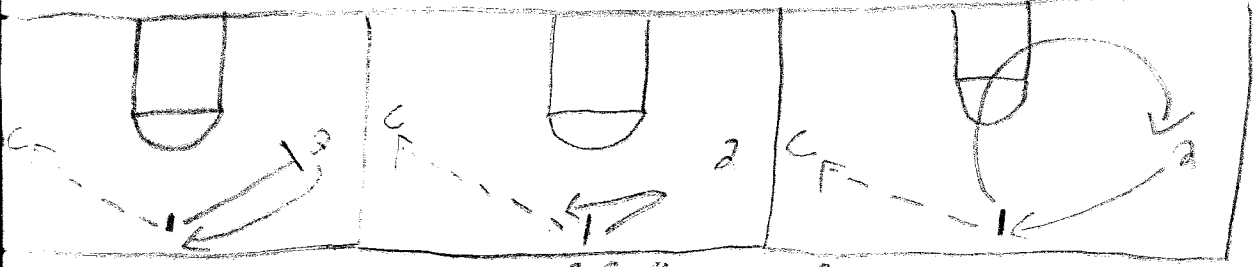


V-CUT HIGH, CUT LOW



POST STAYS UP, SCREENS AWAY, THEN

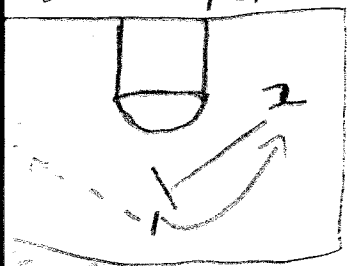
2 ON 0 PERIMETER



V-CUT AND REPEAT

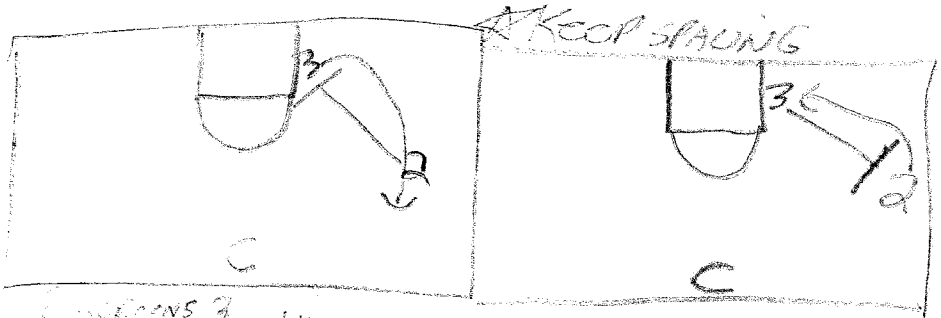
1 PASSES TO COACH, BACKDOOR CUT, 2 RECEIVES FOR SHOT

2 ON 0 PERIMETER



FLARE SCREEN

KEEP SPACING



SCREENS 3, THEN SLIP UP

3 BACKSCREENS 2 THEN SLIPS UP

P CAN START IN DOUBLE

P 2 ON 2 POST FEED

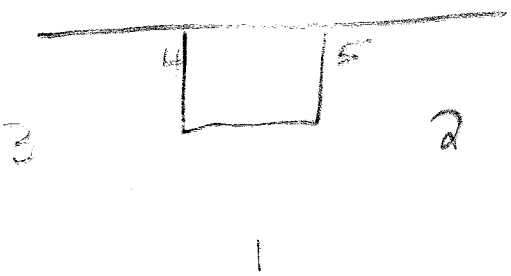
3 MAN [illegible]

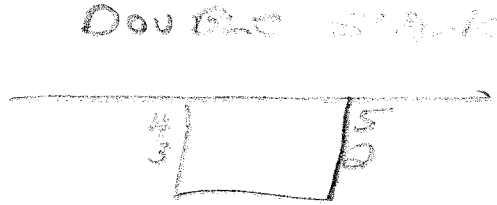
- 3 ON 3 PERIMETER
- 3 ON 3 PERIMETER – OPEN POST RELOCATION
- 3 ON 3 OFFENSIVE SITUATIONS – STRONG SIDE

4 ON 4 ⊘ WAIT FOR SCREENS
4 ON 0
5 ON 5 MOTION
5 ON 0 MOTION

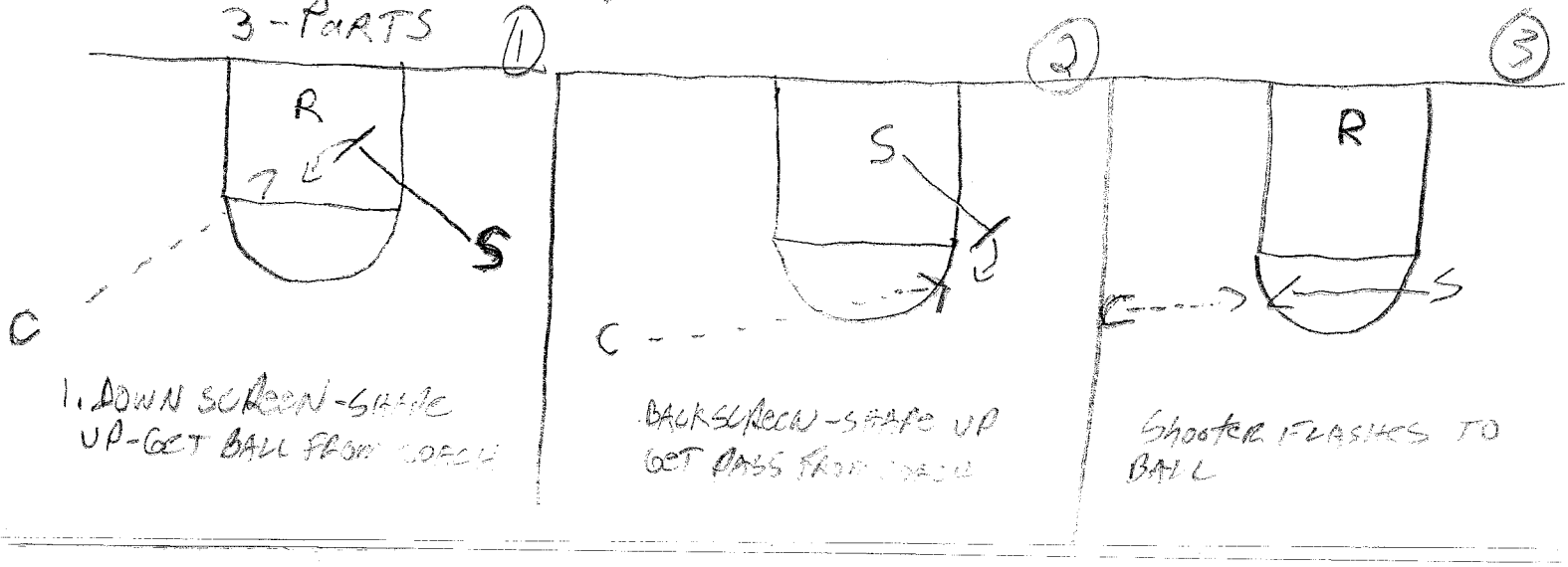
CAN USE RESTRICTIONS: NO DRIBBLE
OF PASSES
7 PASSES BEFORE SHOOTING
⊘ ALWAYS MOVE WITH THE BALL

WHOLE METHOD 5 ON 0





⊘ 3-MAN SHOOTING DRILL

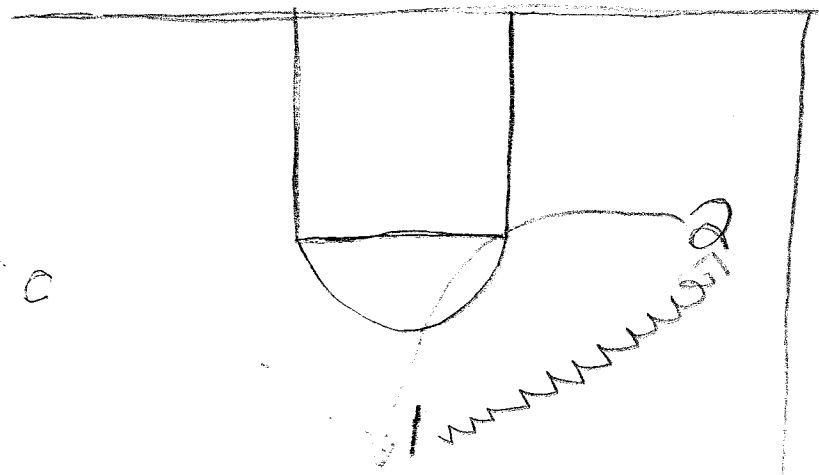


1. DOWN SCREEN – SHAPE UP – GET BALL FROM [illegible]

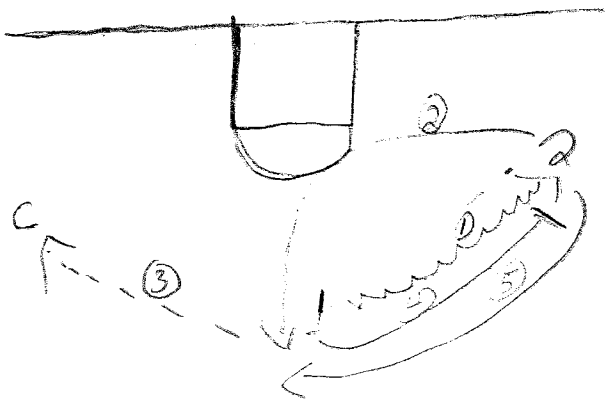
BACK SCREEN – SHAPE UP GET PASS FROM [illegible]

SHOOTER FLASHES TO BALL

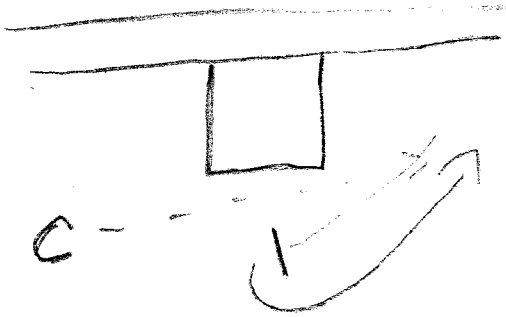
2 ON 0 W/ COACH OR PLAYER



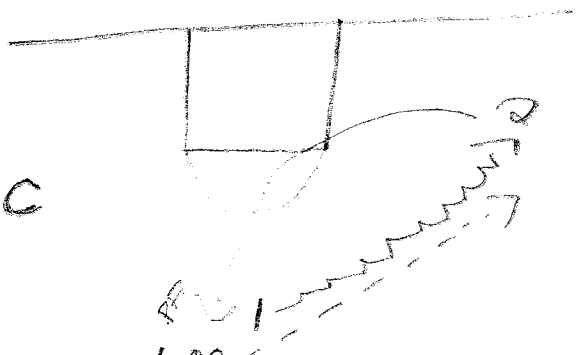
1. DRIBBLES TO WING
2. MAKES SHALLOW CUT
1 SWINGS BALL TO 2 FOR SHOT



1. DRIBBLE BEHIND TO WING
2. MAKES SHALLOW CUT, REPLACES 1
2 SWINGS BALL TO COACH, THEN DOWNSCREENS 1
1 COMES OFF SCREEN FOR SHOT



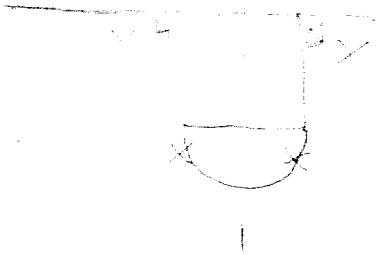
SAME AS ABOVE, USING BACK SCREEN



1 OR 2 ENTERS TO WING, 2 SHALLOW CUTS, RECEIVES PASS, PASS FAKE TO COACH, PASS TO WING FOR SHOT

THEN, COACH CAN RUN 2 VS 2 ON PERIMETER

Motion vs. Zone 2-3 Zone

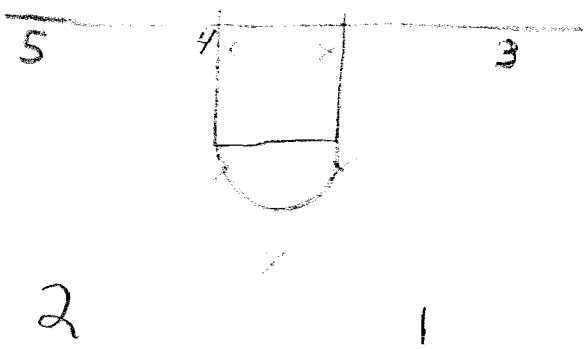


1

1. Attack gaps
2. Angle Penetration-Shallow Cut
3. Freeze Dribble

Ball Reversal-Angle Penetration
-Use of Skip Pass
-Screen Zone
-Distortion of Zone
-Initial Alignment
-Set up in stacks-Double Low
1 High, 1 Low
2 High Stacks

--Three Deep Along Baseline
vs. 1-2-2 Zone



2 1

OKLAHOMA'S
MOTION PRINCIPLES

Motion Offense Is Three Things

1. ***Moving the Ball***
2. ***Moving People***
3. ***Screening***

"OFFENSE IS SPACING & SPACING IS OFFENSE"

OFFENSIVE PRINCIPLES/MENTALITY

Keys to Success of any Offensive System

1. Unselfishness
2. Aggressiveness
3. Ability to read the defense
4. Fundamentally sound
5. Confidence

Principles for All Players

1. Ready Hands
2. Limited Use of Dribble
3. Every Third Pass to Paint
4. Every Shot = Pass to You . . . Rebound!
5. Move With a Purpose
6. Let the Ball Have Eyes

Motion Principles

1. Stretching the Defense
    - Allows spacing for better cuts
    - Clears post
2. Center the Ball
3. Watch the Defense
4. Receivers of Screens -- wait, wait, wait
5. Screeners are Second Cutters
    - Great cutters get teammates open
6. Basket Cut -- Foundation of Motion Offense
7. Communication
    - Screens
    - Cuts
8. Get Best Shot Possible
    - Not what the defense gives you, but what we want

Motion Rules

1. Every 3rd pass hits the post
2. If ball comes out of post, it must be re-fed or reversed (if not shot, of course)
3. 15-18 foot spacing – maintain spacing
4. Motion Line above free throw line extended high & wide

OKLAHOMA'S
MOTION OFFENSE

KEYS TO SUCCESS IN ANY OFFENSIVE SYSTEM

1. **Unselfishness**
2. **Aggressiveness**
3. **Read the Defense**
4. **Fundamentally Sound**
5. **Confidence and Belief in that System**

GOAL – to get the best possible shot (not a wrong, but a better or best)

MOTION IS THREE THINGS

1. **Move the Ball**
   - ❖ **make five people defend**
   - ❖ **every third pass must go to the paint**
2. **Move People**
   - ❖ **move—basket cut is the foundation/fill/back cut**
   - ❖ **move with a purpose**
   - ❖ **move with a purpose together**
3. **Screening**
   - ❖ **must be very definite about angles**
   - ❖ **must center the ball**

   4 Types of Screens
   1. **Down Screen—back to the ball**
   2. **Back Screen—back to the basket**
   3. **Flare—back to the corner**
   4. **Pin—back to the sideline**

   Fundamentals of Screening
   1. **Every screen begins with a basket cut**
   2. **Communicate—verbal and physical**
   3. **Low and wide—fight the defenders feet**
   4. **Quick stop to proper angle**
   5. **Be a second cutter—opposite of first cutter**

   Fundamentals of Receiving
   1. **Wait, wait, wait, and then wait**
   2. **Walk the arc—v-cut (change of speed and direction)**
   3. **Nosehole to nosehole**
   4. **Look at the defense and read (fill, curl, back cut, out)**
   5. **Communicate—call all cuts**

Teaching Progression: 2 on 0 (specific screens)/2 on 1 (specific screens)/ 2 on 2 (specific screens,live)/4 on 0 (cuts,specific screens,live)/4 on 4 live/5 on 0/ 5 on 4 open post/5 on 5 (cuts,live,no dribble,designated screener,designated scorer, second cutter scores)

Man Drill

1. **The object of the drill is a full denial drill in the ½ court. (No touches/catches)**

2. **Group players in teams of 4.**

3. **The offense never takes a shot. They are to make cuts and set screens to get open.**

4. **Each team plays defense for 1 minute on the clock.**

5. **It is an individual competition between the two players guarding each other.**

6. **Every time the man you are guarding touches or catches the ball, he gets a point. Coaches/managers count touches/catches of individual competition partners.**

7. **At the end of each team going for 1 minute, the two players compare touches/catches. Sprints are ran by the player with the least amount of touches/catches. The number of sprints to be ran is determined by subtracting touches from the player with the least amount from the player with the most catches.**
   EX. Player A - 6 touches
   Player B - 2 touches
   Player B would run 4 sprints

8. **This is a high intensity drill to be done at the end of practice as a defensive denial drill and more importantly as a conditioning tool. It also teaches your offensive players to make hard cuts, work to get open, and make good passing decisions.**

Footwork Warm-up

Here is how Metro State warms up

Center Mass Movement and Balance:

If we teach our players to push off their push foot, in a way that is repetitious, we can get a conditioned response so that they can move from point A to point B much quicker. Players will move quicker, in an efficient manner. In these drills our players will demonstrate how to move in this manner. The why comes when we put these together in the full court action with turns. We have broken these drills into two packages; one, the forward and backward package, and two, the lateral movements. We will rotate these two packages each day.
The fundamental keys to performing these movements are; 1. Head still 2. Arm Movement. 3. Push off the balls of your feet.

Forward/Backward Movement

1. Ankle Bounce – Push off the balls of their feet
2. Backward Ankle Bounce – Push foot/Reach foot
3. Forward Stride outs – Cover more ground with quick foot movement
4. Backward Stride outs – Cover more ground, helps on rotations in our traps.
5. Stride outs with turn at ½ court – Broad jump to one foot from the other.
6. Stride outs with turns at the free throw lines and ½ court
7. Forward push off – Lunge position, cover ground
8. Backward push off – Drop foot, push off other foot, retreating down the split.
9. Sprint with turn at ½ court – Defensive transition

Lateral Movement

1. Lateral Ankle Bounce – Point your toe gently to where you want to go.
2. Lateral Stride outs – Push off the balls of your feet to cover more ground, defending the ball, and making recoveries.
3. Lateral Stride outs with turns at ½ court – Change direction on the fly, snap hips.
4. Lateral Stride outs with turns at the free throw lines and ½ court.
5. Lateral Strides with push back – point toe to where you are going, zig zag.
6. Jump stop with diagonal push back – stop with dribble = change in direction.
7. Three step diagonal push back – stop at ½ court, diagonal slide, sprint
8. Sprint with turns at free throw lines and ½ court.

Late Game Situations

(End of practice note card box)

SCORE	TIME ON CLOCK	SITUATION
Up/down - 2 points	6 seconds	Team down gets ball on baseline full court to go.
Up/down - 2 points	1 minute	Team up shooting 2 free throws.
Up/down - 4 points	45 seconds	Team down gets ball at ¾ court.
Up/down – 5 points	3 minutes	Team down gets ball. Team up plays ½ court zone rest of game.
Tie game	2 minutes	Both teams shooting 1 and 1 at the free throw line.
Up/down – 1 point	8 seconds	Team down gets ball with full court to go. Team up sets up ½ court 1-3-1 trap.
Up/down – 3 points	50 seconds	Team up gets ball at ½ court. Both teams in double bonus.
Up/down – 2 points	40 seconds	Team down gets ball EOB. Both teams in double bonus.
Up/down – 1 point	3 seconds	Team down gets ball EOB. Both teams in double bonus.
Up/down – 1 points	9 seconds	Team up gets ball on sideline. Both teams in double bonus.
Tie game	1 minute 30 seconds	Both teams in 1 and 1 at the free throw line.
Up/down – 10 points	6 minutes	Both teams in 1 and 1 at the free throw line.
Up/down - 3 points	3 seconds	Team down must go length of floor.
Tie game	25 seconds	EOB under basket.
Tie game	3 minutes	No point guards in the game for either team (hurt, fouled out). Both teams in double bonus.
Up/down – 1 point	12 seconds	Team down shooting two free throws.
Up/down – 2 points	1.8 seconds	Team up shooting 2 free throws.
Up/down – 1 point	25 seconds	Team down shooting 1 and 1 at the free throw line.
Up/ down – 2 points	5 seconds	Team up gets ball on the sideline. Both teams in the 1 and 1 at the free throw line.
Up/down – 6 points	3 minutes	Team down gets ball EOB. Both teams in the 1 and 1 at the free throw line.
Up/down – 3 points	4 seconds	Team down gets ball on sideline. Team up fouls when inbounded to prevent 3 point shot to tie game. Team down shooting two free throws at the line.

Late Game Situations

(Things to think about)

1. **One of the most important parts of the game, but one of the least practiced in the game of basketball – unlike baseball. Pull one card at the end of practice each day from the late game situation –note card box.**

2. **Most games are won or lost by 7 or fewer points (three to four possessions).**

3. **Shooting, defense, and offense are taught by repetition – do late game every practice. Always do at end of practice-mindset-like building halftime into a practice and going to locker room like a game.**

4. **Make it game-like with coach's on the bench, calling timeouts, substituting, use clock, use officials, etc.**

5. **Everyone must be aware of TIME, SCORE, and SITUATION.**

6. **Work on all situations:**
   (Call team together and split, give situation and play, review and praise/correct)
   - **up big, up little, tied, down big, down little**
   - **different time left (6 minutes on down)**
   - **different foul situations**
   - **different personnel**
   - **varsity vs. JV's with varsity 10 points down**

   "Success occurs when preparation comes face-to face with opportunity!"

7. **Occasionally make bad calls (foul out players).**

8. **Use substitutions to stop the clock or "O"/"D".**

9. **Know best go to player for situation, best play to call, best defense to use.**
   (it may be different for home and on the road)

10. **Know your philosophy – make sure everyone on team knows it and understands it.**

11. **Know what you want to do but always have a contingency plan.**
    (A poor plan is better than no plan)

13. **Do you believe in delay or freeze game? Take only sure shot or uncontested lay-up.**

14. **It is the coach's responsibility that the players never face anything in a game that they haven't seen in practice.**

"Success occurs when preparation comes face-to-face with opportunity!"

Late Game Situations

(Questions to ask?)

Prior to the season as a staff answer these questions, talk them out, and have a philosophy in place.

"Failing to prepare is preparing to fail."

1. **If behind, do you want to foul or go for steal/turnover? If foul, whom and when?**

2. **If up 3, do you foul to avoid the 3 pointer? If so, when?**

3. **If down 1, 2, or tied, do you want to hold for the last shot or take the first good one?**

4. **After getting rebound/turnover (or after made shot), do you want to immediately call timeout, push it up and call timeout, disregard time out and go for score?**

5. **In college game with shot clocks – Do you like "2 for 1" – shoot so the opponent gets the ball with more than 35 seconds so you can get it back?**

6. **Do you have plays from all locations (taking time left into account)?**

Late Game Situations

(Why call a time out in the last minute of a game?)

1. To calm the players.

2. To reinforce and motivate the players.

3. To run a special play or to cover a special situation.

4. To cover individual assignments.

5. To break the opponent's momentum.

6. To settle down the crowd.

7. To make an opposing free throw shooter think about the shot.

8. To give the players a rest.

9. To stop the clock.

10. To make a defensive change.

Thoughts on Player Development

1. ***Rate – Game intensity*** **is most important.**

   EX. We had a player this past year that was an individual workout king (very dedicated-early morning /late nights-a true gym rat) last summer and in pre-season. He realized though after the games began this year that his *Rate-Game intensity* during his workouts didn't match the games. There is no doubt how much better he will be this November after making this change to his workouts last Spring and this summer.

2. **Workout based on quality of time, not quantity of time.**

3. **As a coach, we must show them the proper workout and get across the importance of skill development, but like Michael Jordan said, 'the motivation must come from within." It only will work if they do and they buy into skill development.**

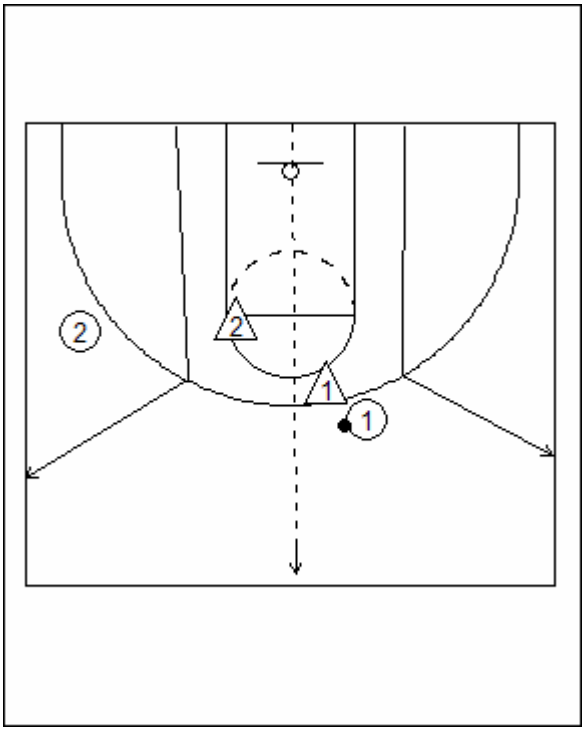
4. **Workout should utilize all phases of enhancing your skill.**
   - **Ball handling**
   - **Shooting**
   - **Footwork**
   - **Endurance**

5. **Player development drills should be structured in such a way that it matches philosophies and offensive actions. All of ours at NSU are designed in this way.**

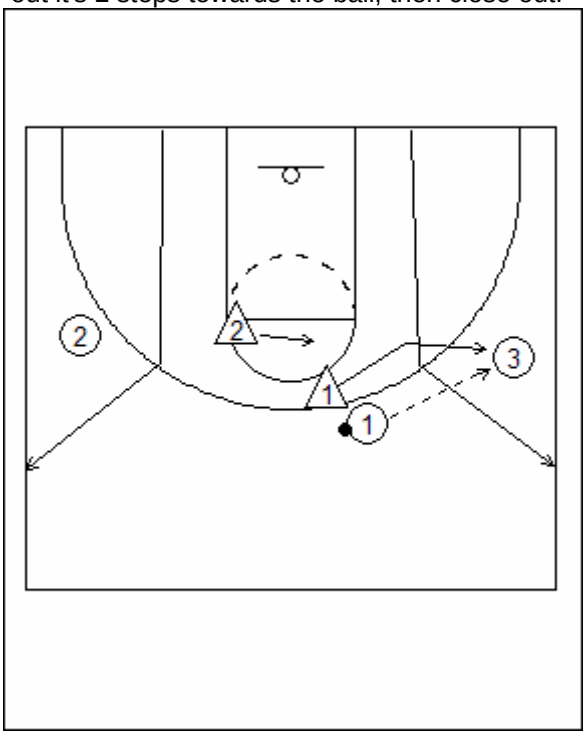
Nike Clinic 06
Mike Deane- Match-up Zone

Quotes:
"Best time to fast break are off long rebounds and guard rebounds."
"Hardest thing to teach your players is too self evaluate for your players, if the other player quicker."

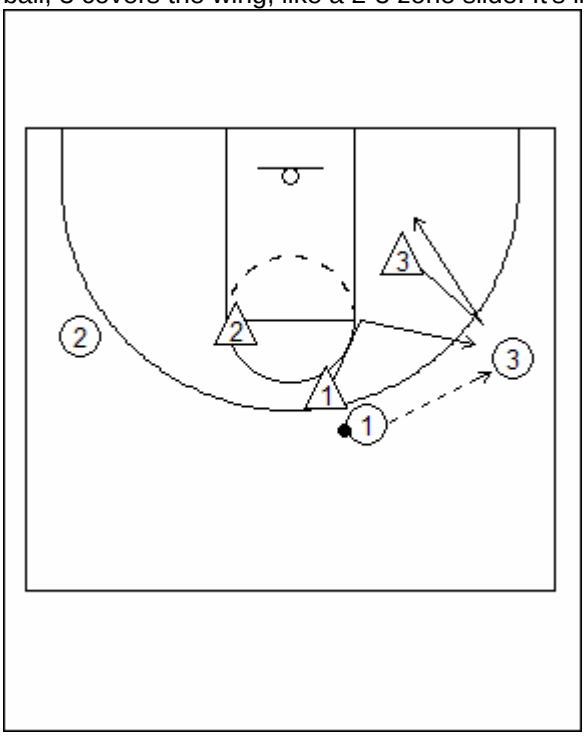
Guard Movements: When the ball is in the middle, play normal m2m principals, defenders must travel on air time. Guards have to cover perimeter- they must cover 3 guards.



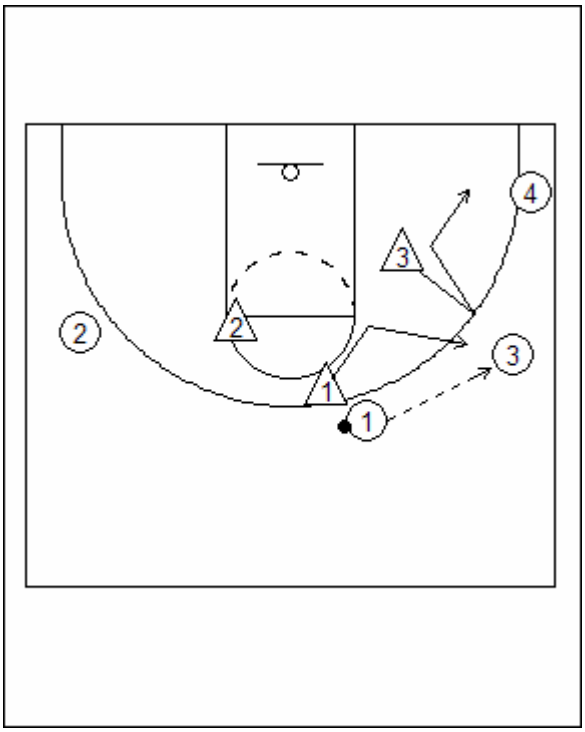
If the ball is in the outside 3rd, deny all back pass. Guards play the ball as if there is no help when they are guarding the ball. Must move on the air time- jump back to help. On closing out it's 2 steps towards the ball, then close out.



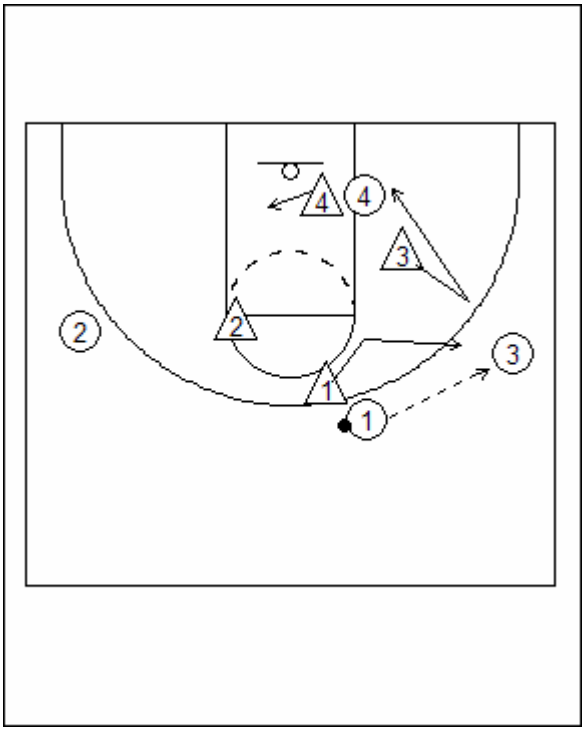
Forward Positions: They cover everything from middle of the lane to the block, to opposite short corner. They play on the baseline side of the offensive player. Forwards work in a pair with the guard on their side. On the reversal of the ball, 3 covers the wing, like a 2-3 zone slide. It's like a bump



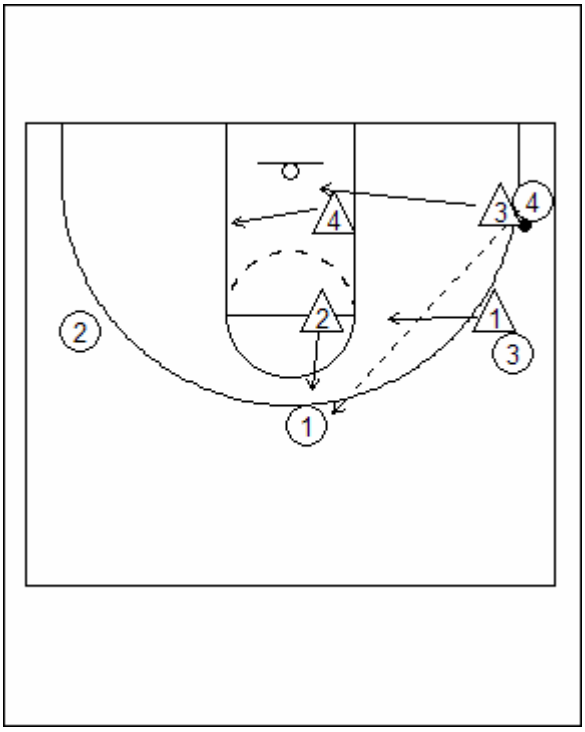
On the bump 3 must pick up anybody who is in his area. If there is a player in the corner, he guards him.



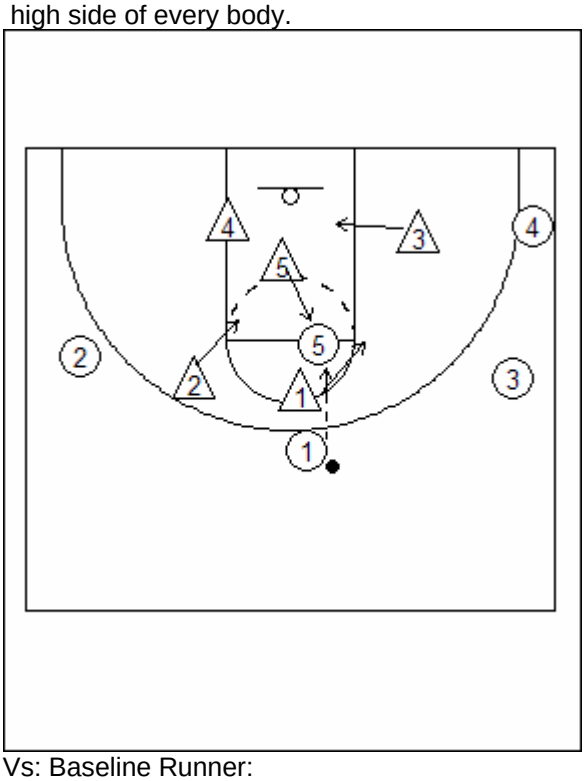
Forward Positions: If there is a post player on the block. 3 must cover him and bump the other weak side defender off the block.



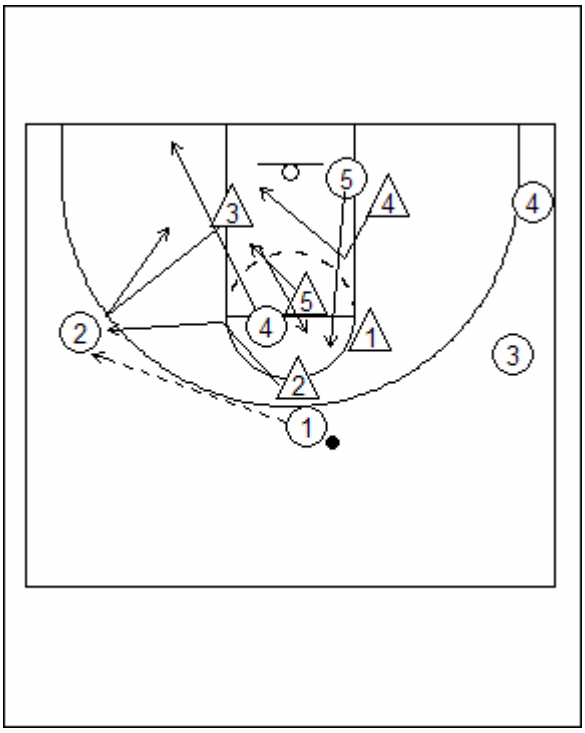
Skip Pass:
Skip pass back to the top, 2 takes the ball, 1 is in help, and 3 bumps back to help side- help must have 1 foot on the basket line.



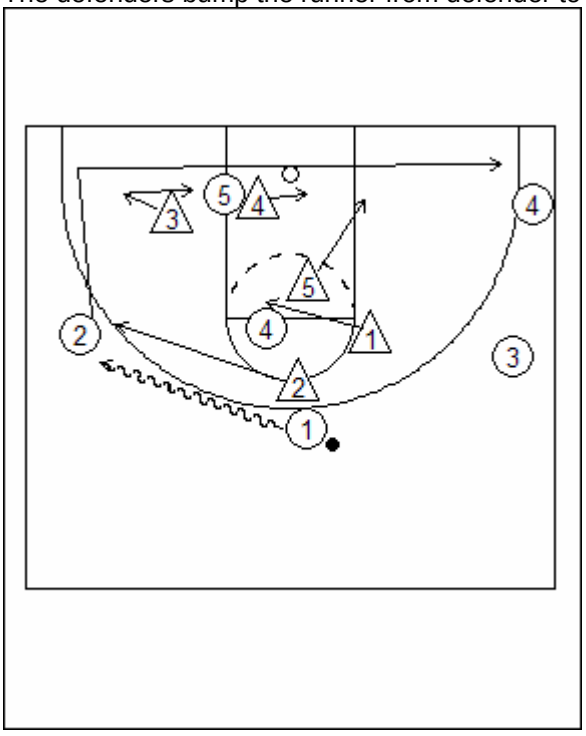
Center Position:
5 covers block to block, and high post. Ball enters paint, everybody drops to the level of the ball. 5 plays on the high side of every body.



Vs: High/ low interchange:
4 takes 2 steps with 5 then yell high post and cover 4 on the low side.



Vs: Baseline Runner:
The defenders bump the runner from defender to defender.



Vivian Stringer- Rutgers

Quotes:
"Stay on the floor, you can get more."
"Always look at the eyes and the feet of the passer, to see where they are passing."
"1 and 5 are the guts of this defense."
"It's the little things that make the difference."
"When Pressing you need to know where the brakes of the press are."
"Pay attention to defensive footwork."
"front door is the top of the trap- leading them into the trap, close the trap with a body. 2nd defender is the side of the door- on traps if offensive player moves the ball- don't move your body- just mirror with your hands. Don't close the floor till the sidelines- bring the low foot high."

55 Press Rules

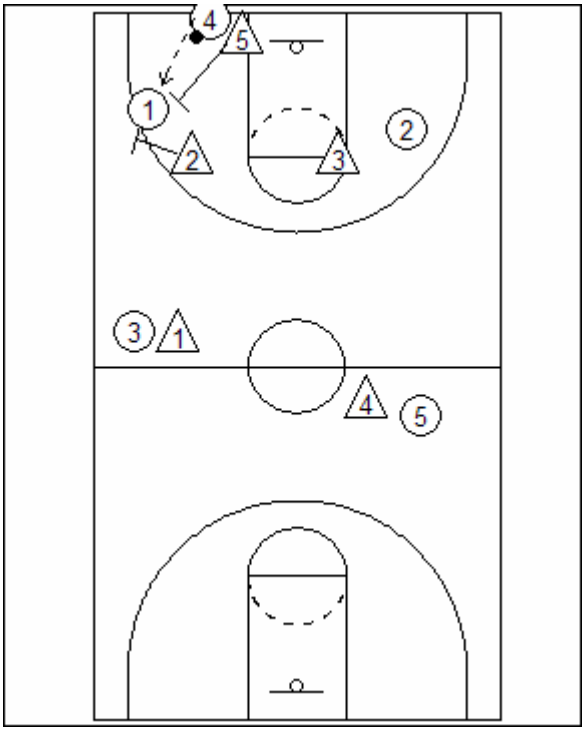
1) We will not trap in the middle
2) Must allow the other team to give you the ball
3) Will not try to steal the ball in traps, but on the flight
4) Players understand what the 55 press will get you

Two skills your team needs for this press:

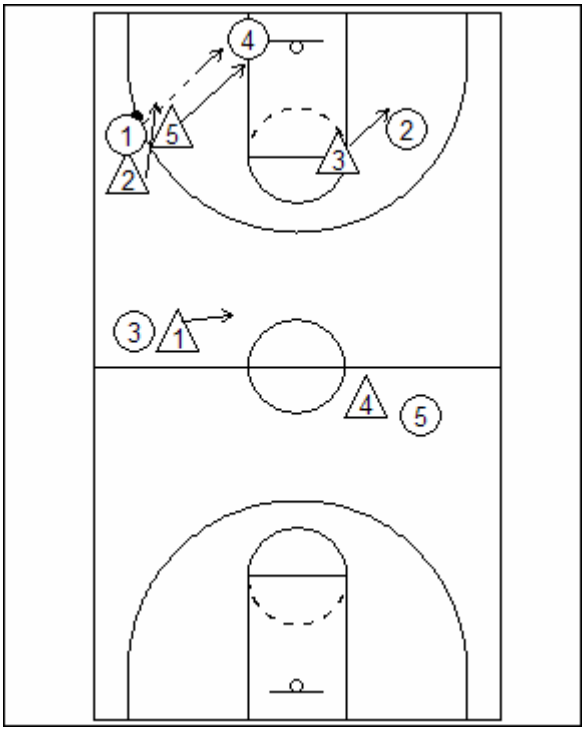
1) Must be able to control the dribble
2) Need to be able to set good traps

1st Drill- zig zags, with hands behind the back, head on the ball. Defenders touch the floor on drop steps in order to stay low.
5 Man- is your first line of pressure- most aggressive hard worker on the team, must toe the out of bounds line. 5 is the only player who plays in the middle, will trap until half-court. If the house is on fire (offensive has broken the press) he runs back to pick up the weak-side forward spot. Do not play any one who is lazy in this position.
1 Man-picks up further down the court- through the middle of the court- 4 running back for the safety release 1 go sneak back further up the court. He goes to ball-side half-court. 1 is always the thief – he is always to be on the 2nd pass. He never traps. He can never get in front of 2 and 3, so he forces them to either 2 or 3 side so they bump up to pick up the men.
2 Man- is a quick defender on the man side of the floor- he takes the 1st pass to the left of 5. If 2 gets beat quickly 1 must pick up his man.
3 is the zone man- open up, jobs is to pick up the 1st person to the right of 5. 3 works the inside of the zone, first. Feet must be in the paint.
4 is the back man in the press, must protect the basket.

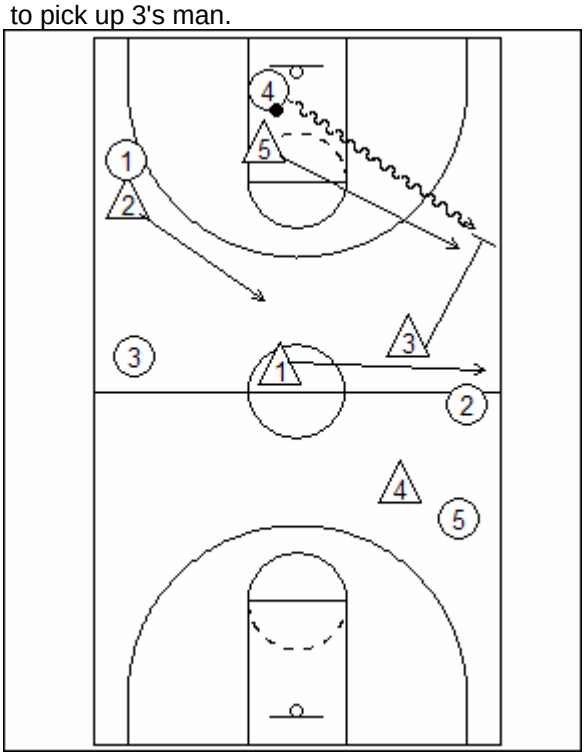
55 Press:
Basic Formation



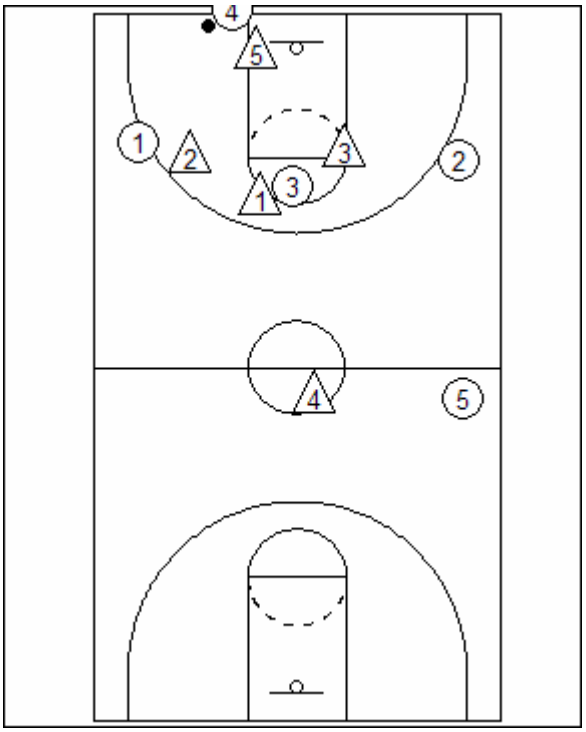
55 Press:
On the back pass 5 is the only man who goes back on the ball. 1 always stays on the line of the ball. 5 and 1 are working as pairs. 2 and 3 must spread out and force the offensive player who took the ball out must dribble up the court.



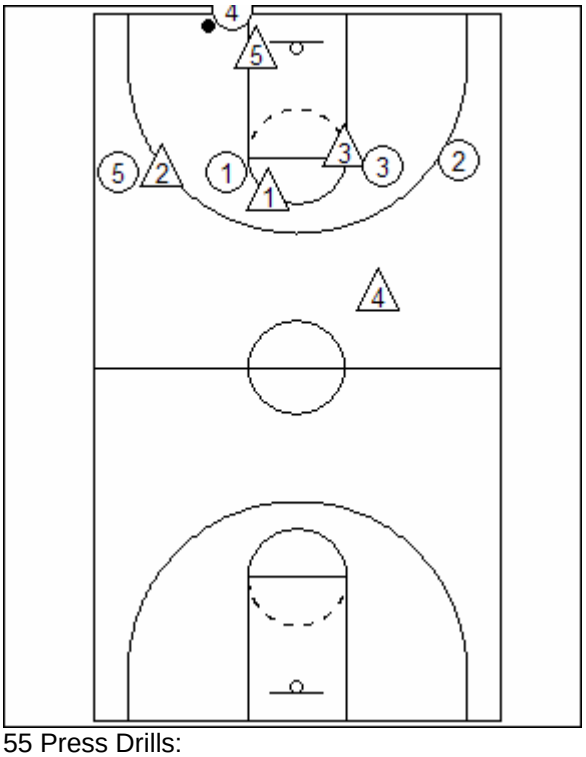
55 Press:
As 4 dribbles up, 3 comes up to trap, 1 rotates over to pick up 3's man.



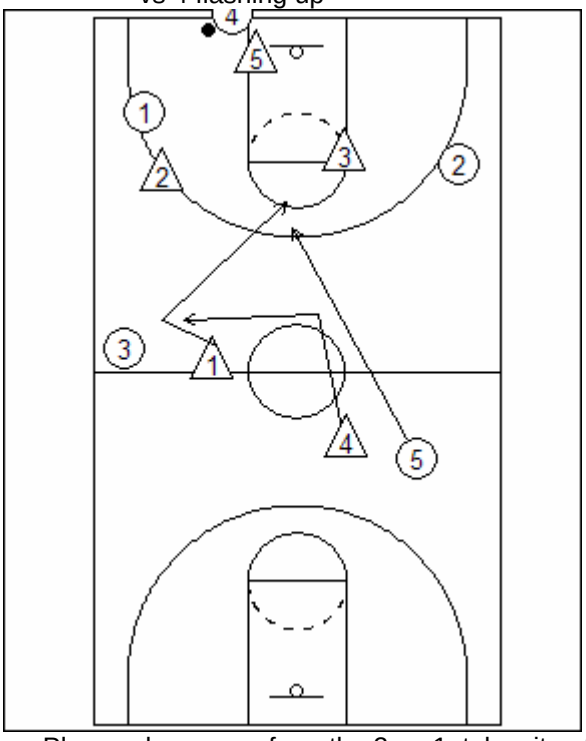
vs 3 up



vs 4 across



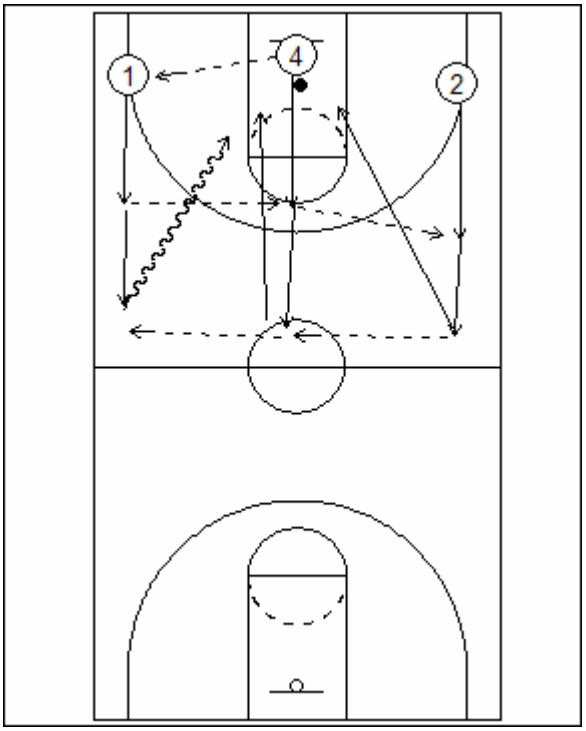
vs 4 flashing up

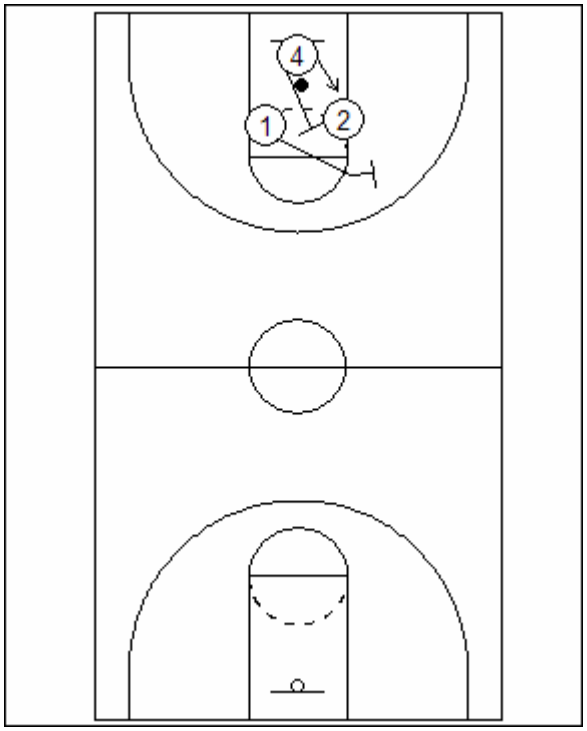


55 Press Drills:

Drill Peper passing to half-court and back, 2 on 1.

Player who scores from the 2 on 1, takes it out and the 2 waiting players stand next to the blocks. The player with the ball, rolls it to either player, then those two with out the ball, herd the defender into a trap on the sideline.





Bruise Flint- Drexel

Quotes:

“3 types of close-outs 1) shuffle pivot and shuffle (short close-out) 2) Running 3) Close down.”

“Every drill starts with ball pressure.”

Defense is about effort.”

“We don’t want to steal the ball from the other team, we want them to turn the ball over.”

“Bait the long pass when it’s not open.”

“On defense talk about 3 things 1) Containing your men- keep him in front 2) Contest every shot 3) Communication must talk

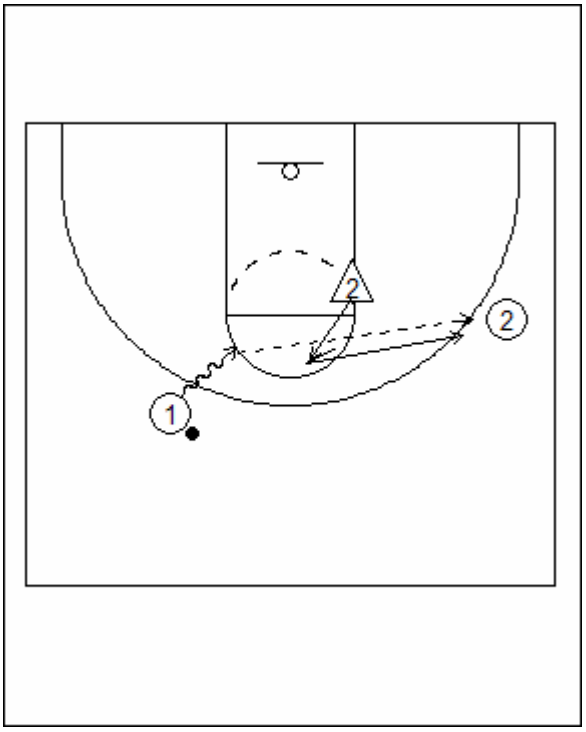
Lunge Drill: lift your foot and push off from your inside foot. Don’t drag your foot as you push off- get a hand at him, while doing this to disrupt his shooting. Start out with 1 lunge and then build to 2 lunges in a row and all the way to 3 lunges. Lunges depends on how low you are- if you get beat, you shadow the offensive player than beat him to a spot to get in front of him.

“On teaching the close down- defensive player must shuffle earlier to keep the offensive player in front, almost squaring off the offensive player.”

“Never switch unless the two defenders come together, the defender who is getting screened calls the switch.”

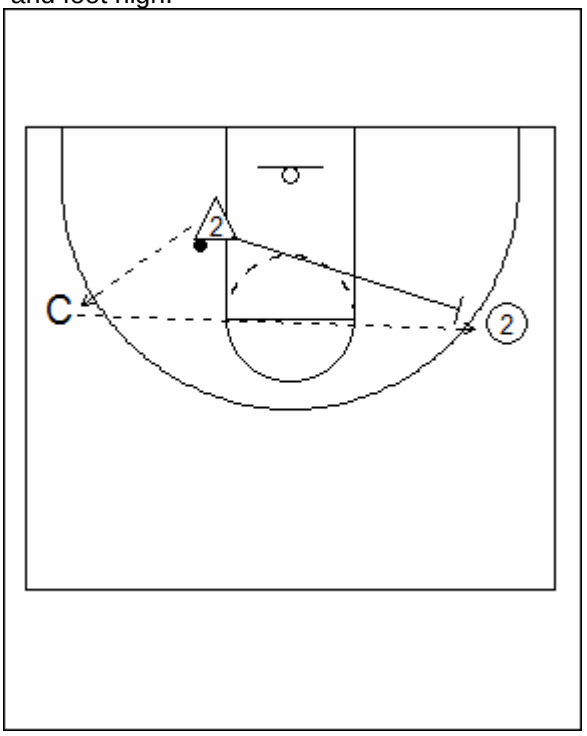
Close-outs:

Pivot to a shuffle to contest the shot- with right hand break down.

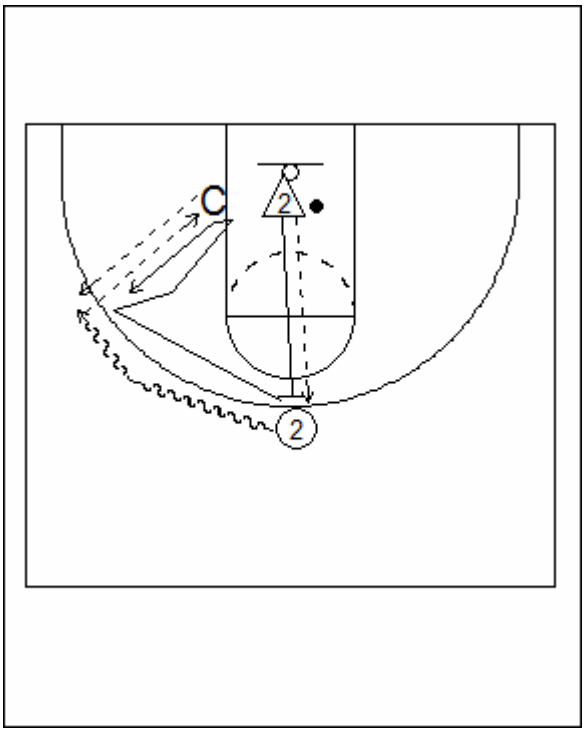


Close-outs:

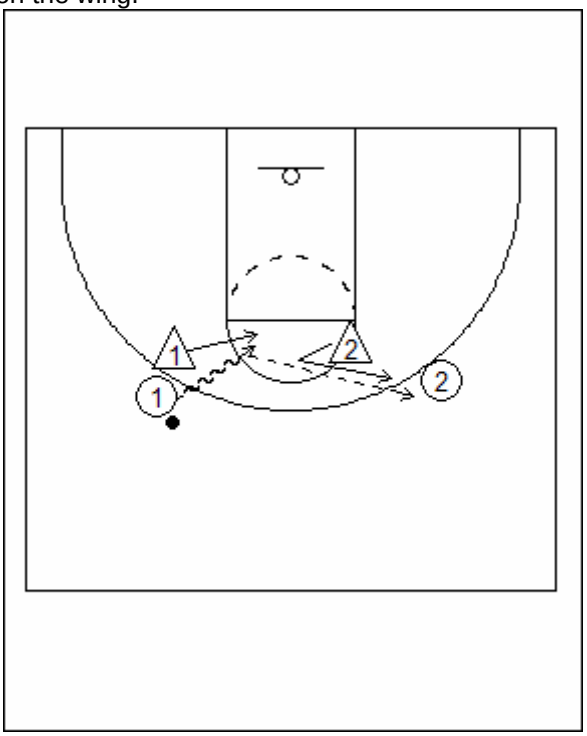
Pass to coach, then sprint to the close-out to and foot high.



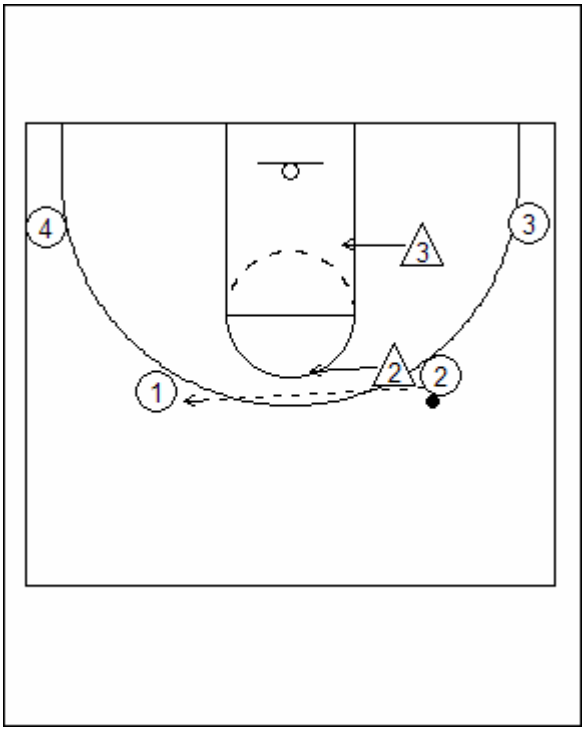
Close-Outs:
Pass it out to coach, close out, defend the dribble, dig on the post entry, then close out again on the pass back out.



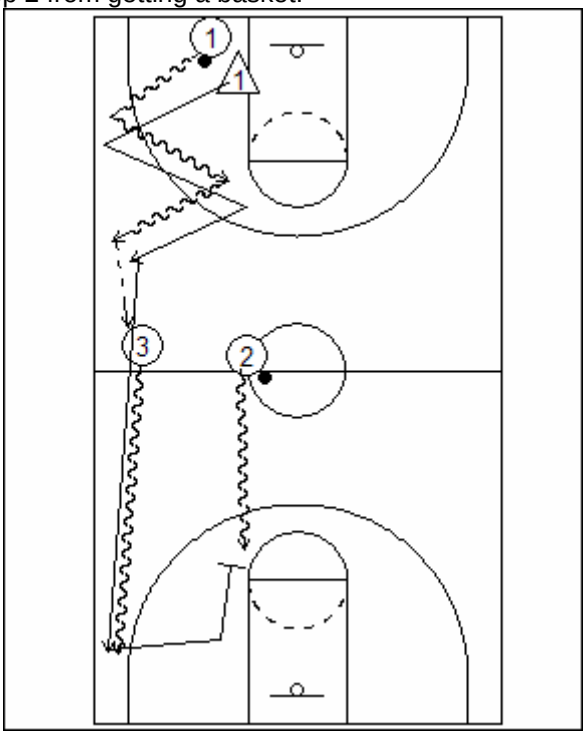
2 on 2:
2 fakes help on penetration, then recover back out to his offensive player. Play live after the close-out B) Switch sides C) Start the ball in the corner and 2nd player on the wing.



4 on 2 Shell:
2 defender go through the shell drill of jumping to the ball, keeping your ass to the baseline. Help-side defender's high foot is splitting his man.



Close Down:
x1 puts ball pressure on the offensive player and does a zig zag, until right before half-court. 1 then passes it to 3 and x1 tries to back tip 3. Once x1 has back tipped 3, 2 startes to attack the basket and x1 must close-out and stop 2 from getting a basket.



Geno Auriemma- UCONN

Quotes:

“ Have to feed the bigs once in a while otherwise they turn on you.”

“Always have you player pass instead of coach, because coaches already know how to pass.”

“Spend a lot of time at screening angles- generally as a screener your back should be to the ball.”

“Cutters should grab his team mates jersey at the hip to get open on a curl, and so the defender can’t slip through the screen. Do the same thing on a pick and roll.”

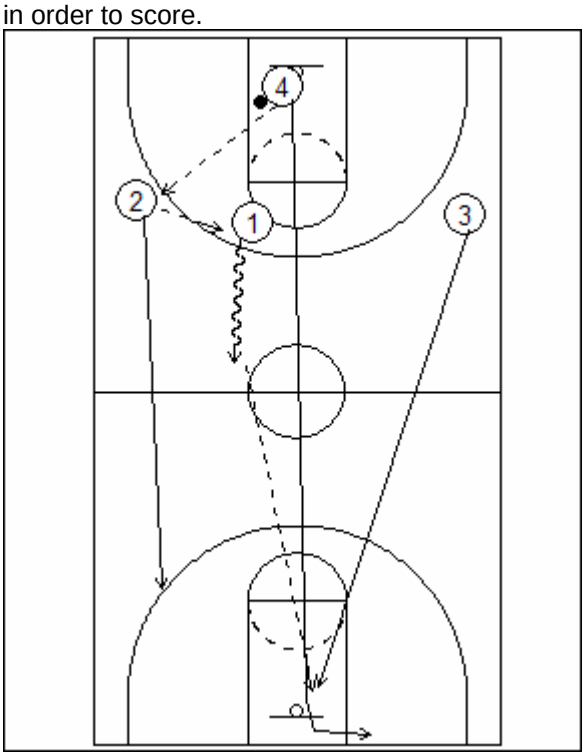
“On setting screens, you can either head hunt or go screen a spot, head hunting can created more opportunities for offensive fouls, screening at a spot creates more emphasis on the cutters setting his defender up.”

“ As soon as the screener sees his defender step up to hand hedge or bump, he rolls to the basket and after the screen pop back to the ball.”

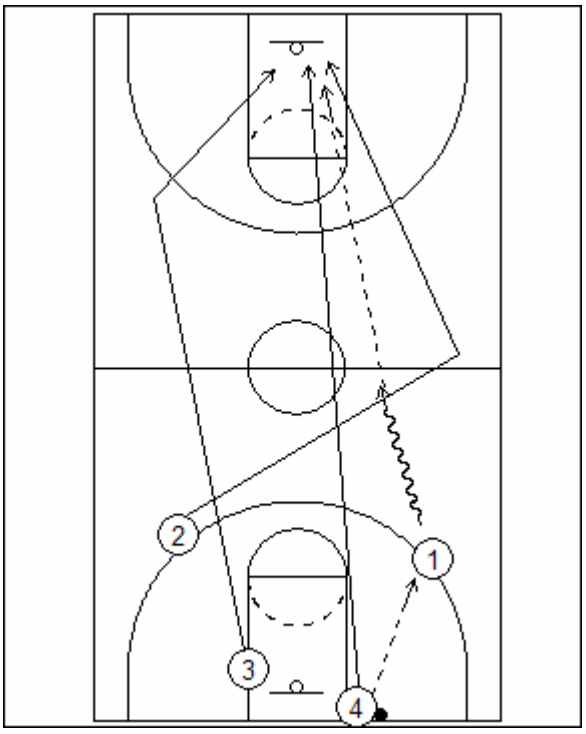
“If the defender goes under the screen, push off the screeners hip to pop back for a shot and so the screener can roll into the defender. When popping, go right behind the screeners back.”

Fast Break:

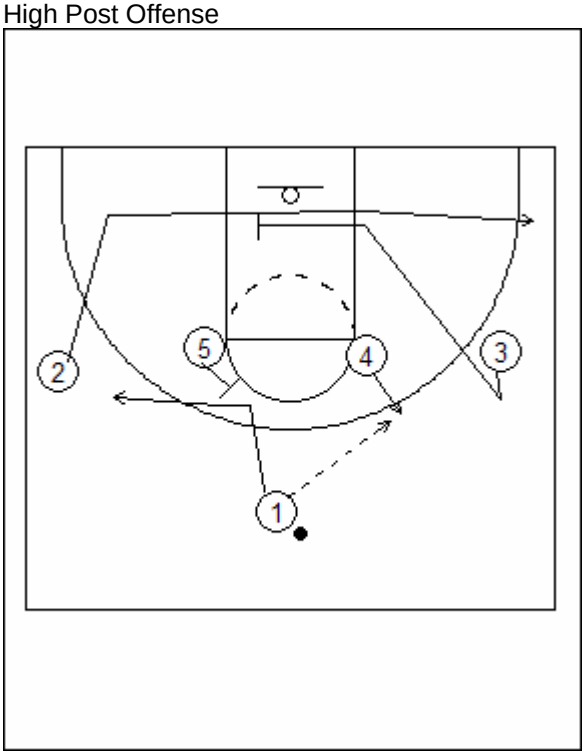
4 trips everybody gets a lay-up, then last trip is for the big. Make the big know they have to run 4 times in order to score.

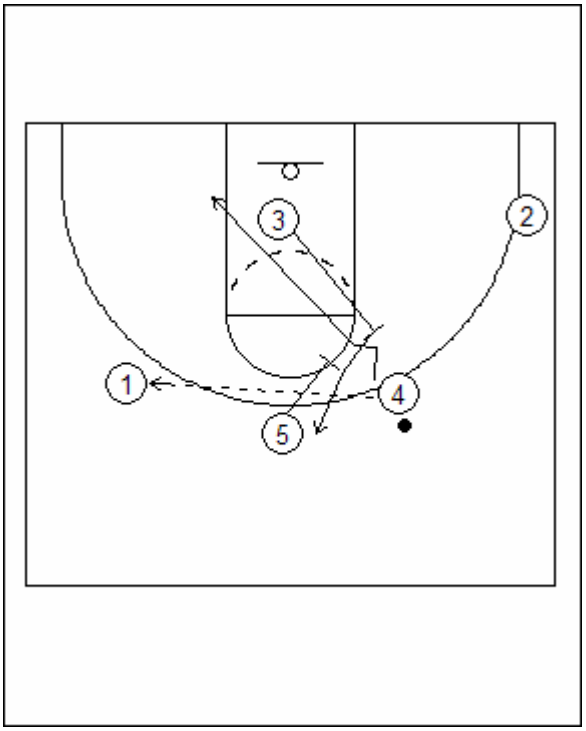


Fast Break:

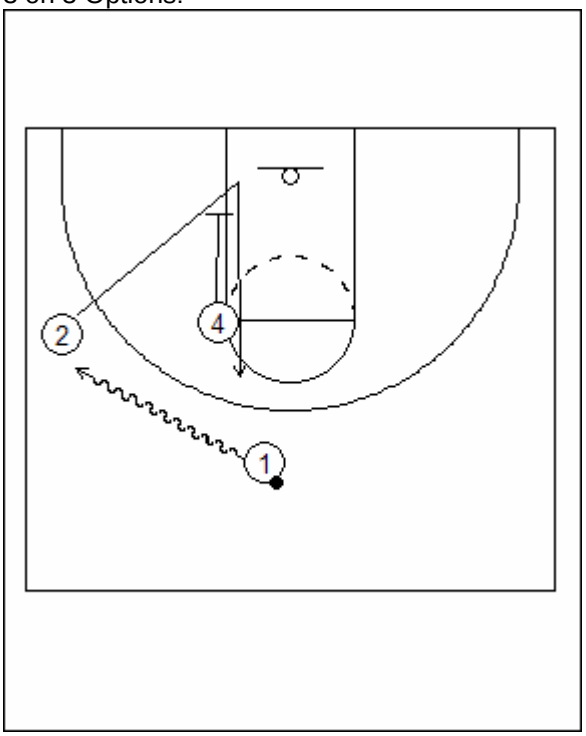


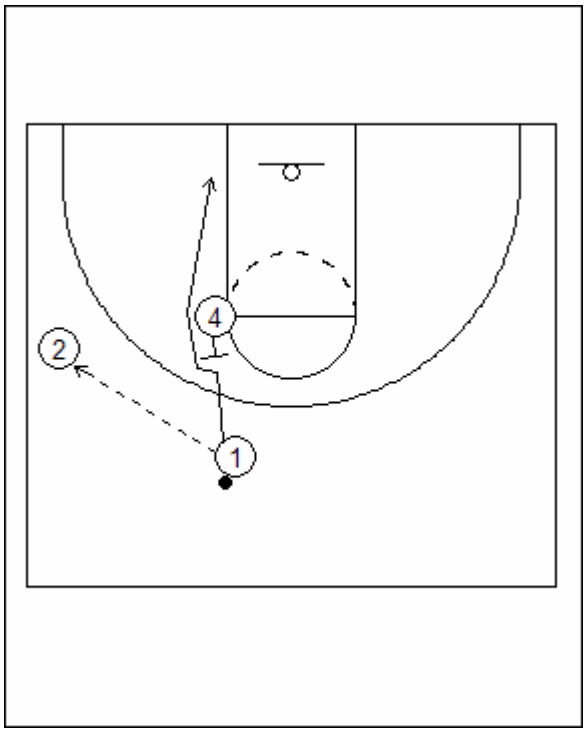
High Post Offense

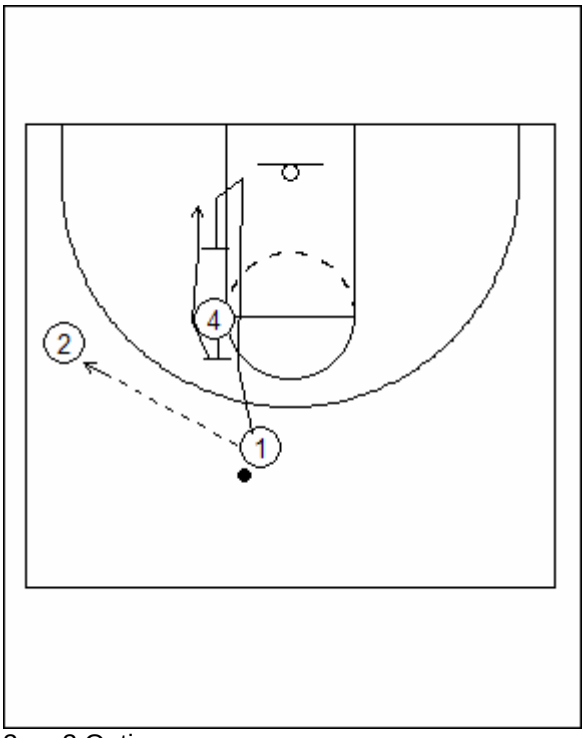




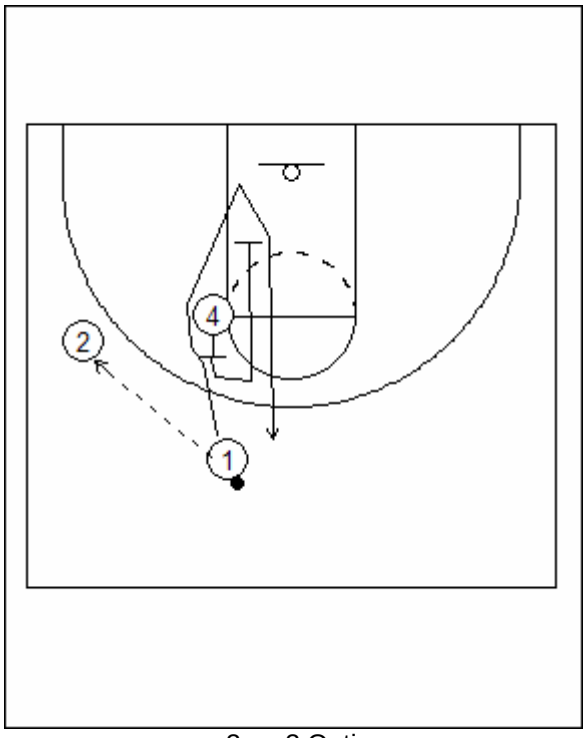
3 on 3 Options:



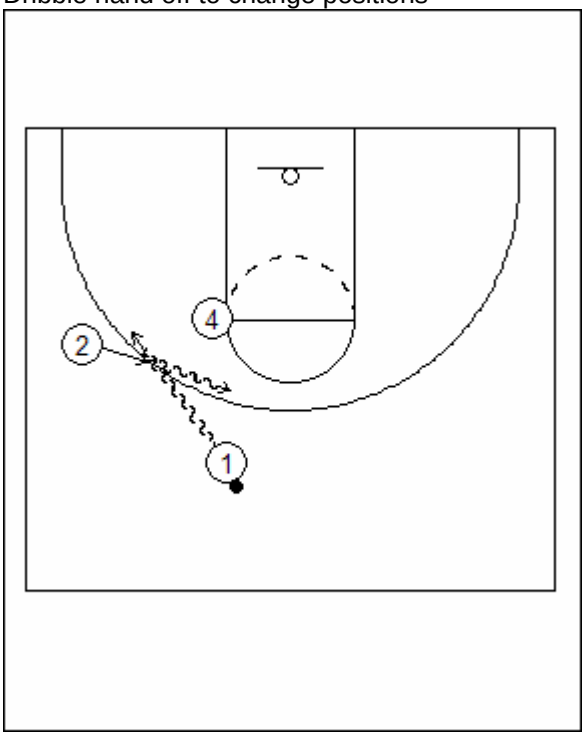


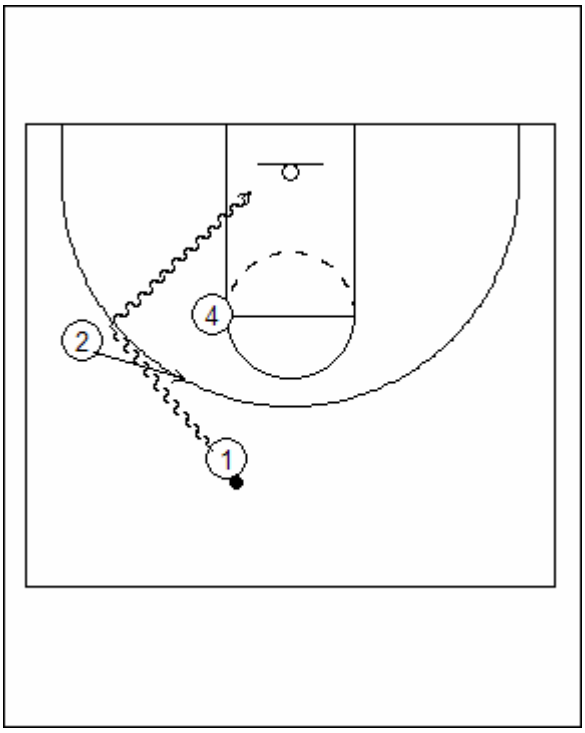


3 on 3 Options:
Dribble hand off to change positions

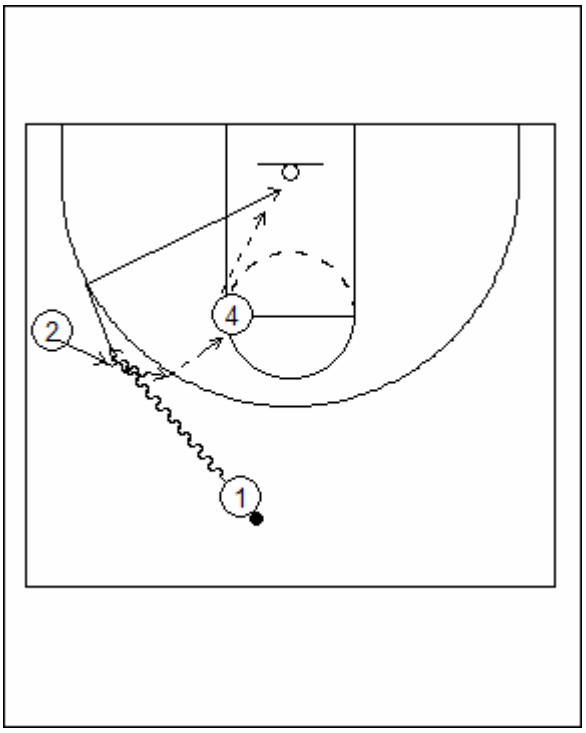


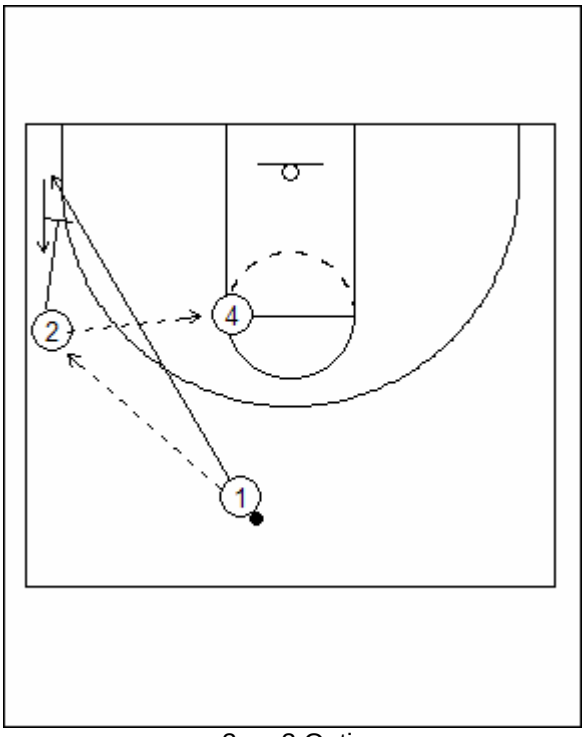
3 on 3 Options:
Fake dribble hand off



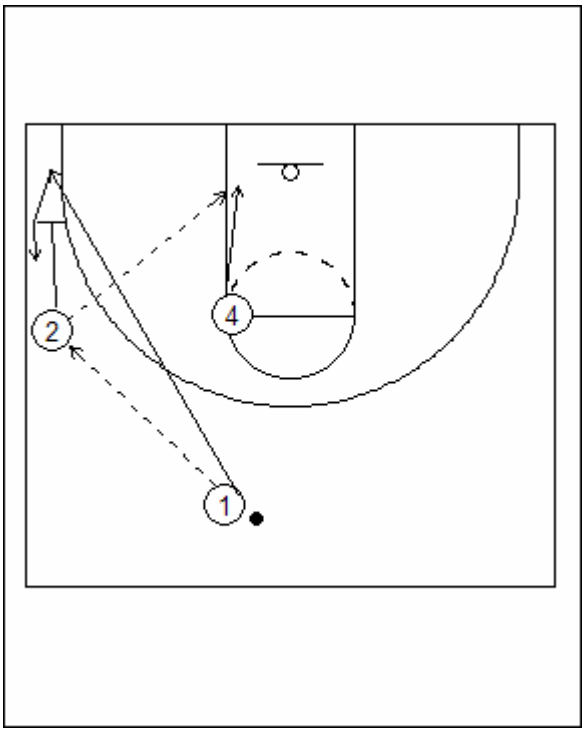


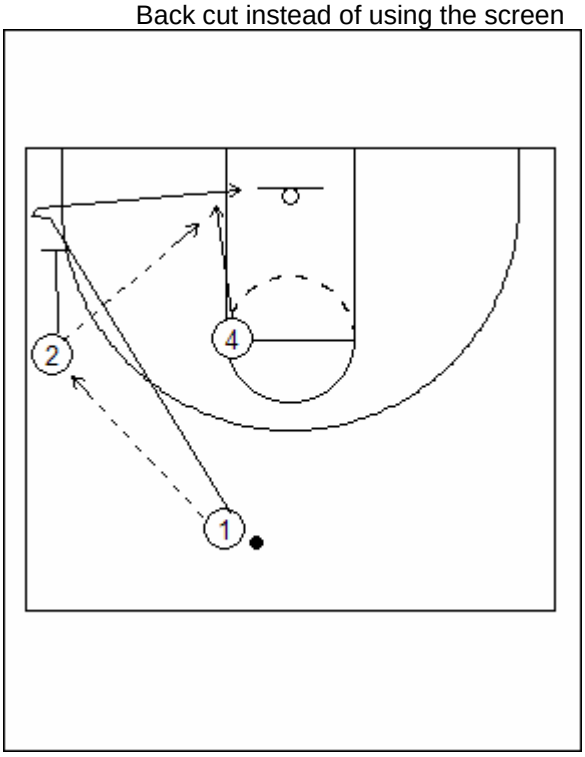
3 on 3 Options:
Dribble hand-off to back door from 4



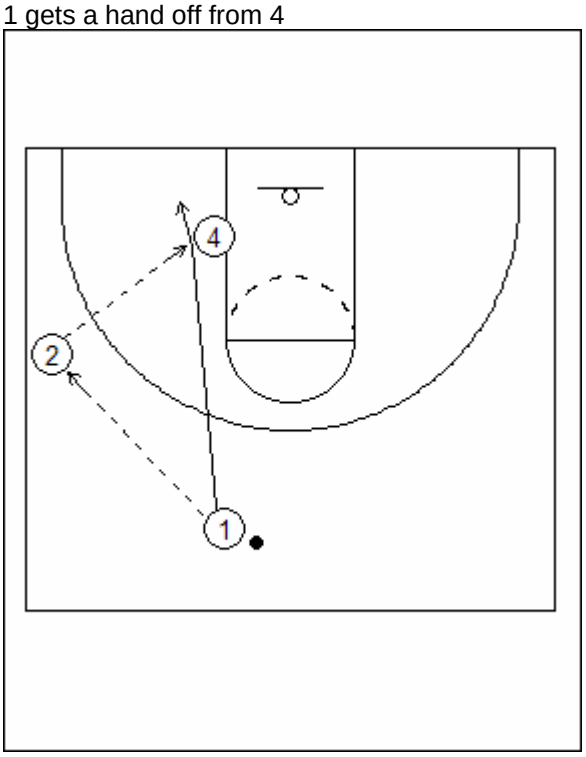


3 on 3 Options:
Back cut instead of using the screen





3 on 3 Options:
1 gets a hand off from 4



Kevin Eastman- Nike Basketball

Quotes

"Reps is not punishment it is a part of all successful programs."
"Mismatches don't hurt you as much as open shots do."
"Put 10 toes to the rim- to help with squaring up."
"Know the number of floor boards between the shooters feet, must good shooters have about 7-8."
"As a coach you are the director of ego management, attitude adjustor."
"About working out thing about where players get their shots from."
"If the player buys into the fact that you are trying to make them better they will listen."
"Never work with a guys elbow, as long as it is back underneath the ball before the release."
"When going by somebody get your shoulders as low as his hips."
"Going by people is feet first, and ball 2nd. Feet get the advantage, ball gets the separation."
"If your shoulders are even you are a cutter, if your shoulder are on the inside, you are a screener."
"If they know you care about them, they will work hard."
"Go through life with big eyes, big ears and small mouths."

Four things to stimulate you as a coach

1) Give you team a chance to call a time out in practice- player can call 1 time-out per practice to reorganize and make the drill better- they must sprint to the huddle and sprint out of the huddle. If the drill hasn't improved them must run for it.
2) The correlation between ball reversal and defensive breakdowns- the more you can go by them
3) Relationships- Player- Coach, Coach likes the players, players like each other, coaches like each other. Good teams have all these relationships
4) How do you sell your teaching points? Be creative

Three ways to contest a shot

1) Normal hand in the face
2) Foul- slap their follow through after the shot
3) Anything goes

Six keys to a quality work-out

1) Game Speed- drills must be done at game speed
2) Understand the improvement is a process 1) must practice effectively 2) Conditioning
3) Alternate work-out to avoid work-out killers 1) Fatigue 2) Boredom
4) Have a written work out plan
5) Work out 3 areas every day 1) Conditioning 2) Dribbling 3) Shooting
6) Theory of 2- any drill can be shown in 2 minutes, it takes 2 weeks for the drill to start helping them, it takes 2 months before they can use it in a game.

Four must have in drill work

1) Weak Hand development
2) Foot work & balance- make you lay-ups with eyes, feet make jumpers
3) Have to play through contact
4) Contesting shots

Six Keys to Shooting

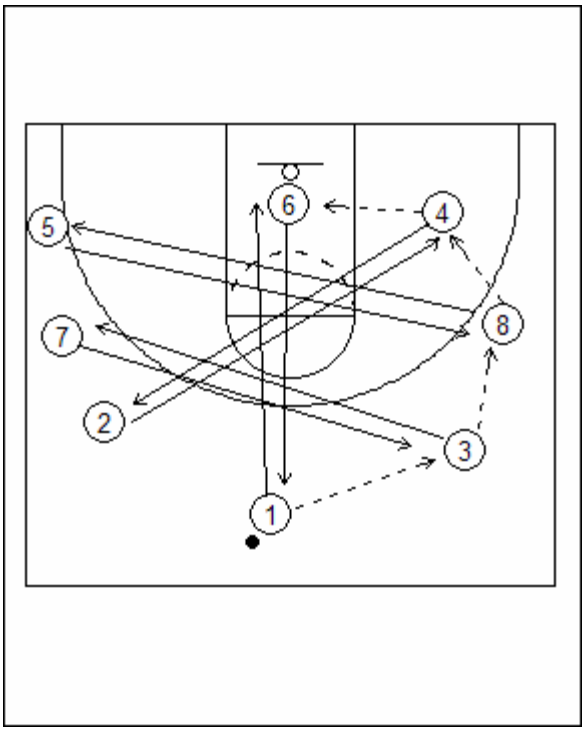
1) Catch & Shoot
2) Cut- catch, and shoot
3) Shots off the dribble
4) Perfect form on all shots- perfect form on feet and hands
5) Contesting Shots
6) Games shots with game speed

Nine Teaching Points for what you do

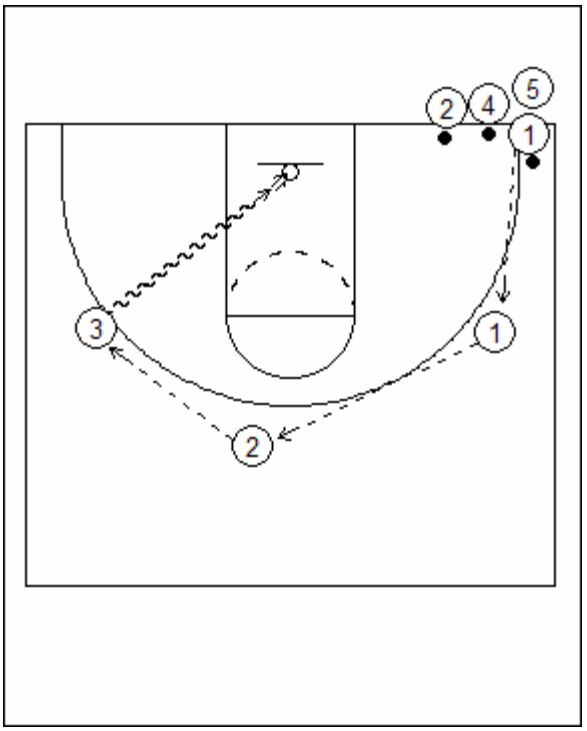
1) It's a game of inches, that why you try to beat the defender's ankle, then later beat the defender's hip.
2) Dribbling the ball- pound the ball, means the ball is in your hand more and you can do more things with the ball.

3) Shoulders game- if you can get your shoulders lower than his you can be more explosive and quicker
4) Play the game low to high, catch low and finish high- if they are already down
5) Hips and shoulders
6) Finish with your feet in your shot
7) Use your eyes more- bring your eyes high to low, and watch your defender to read him.
8) Be ready for the next play.
9) Post play it's a foot game

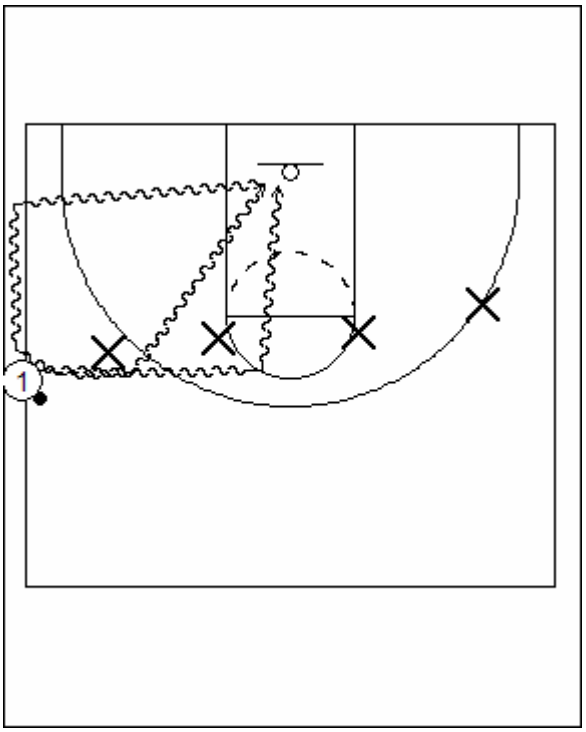
Passing Drill:
Throw the ball to the right and exchange with your partner. Your partner is directly opposite of you B) Add a 2nd ball C) Do the drill from half-court



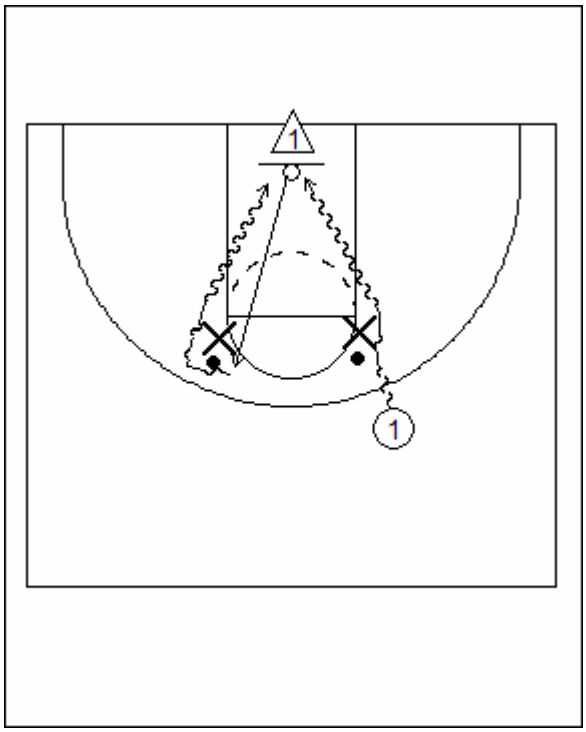
Pass, Sprint, replace, sweep the ball and attack the rim.



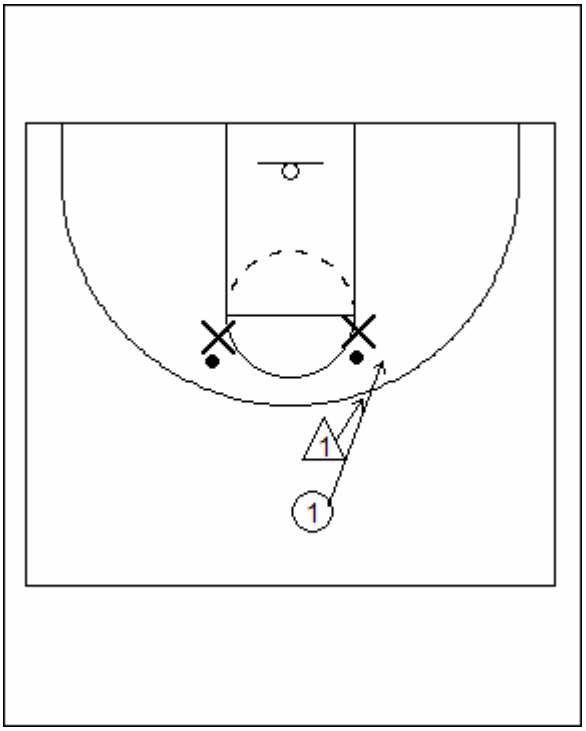
Chair Dribbling:
At each of the chairs cross-over, 1 dribble left hand lay-up. Go back to the starting point and repeat at each chair.



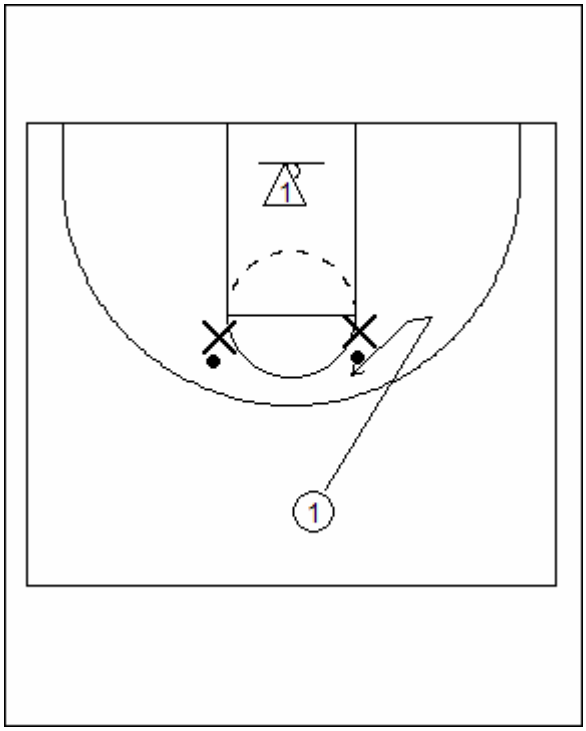
Intensity Lay-ups:
15 sec for 4 lay-ups- really work on turning the corner and exploding. Then add jumpers put turn the chairs so the seat of the chair is pointing to the sideline.



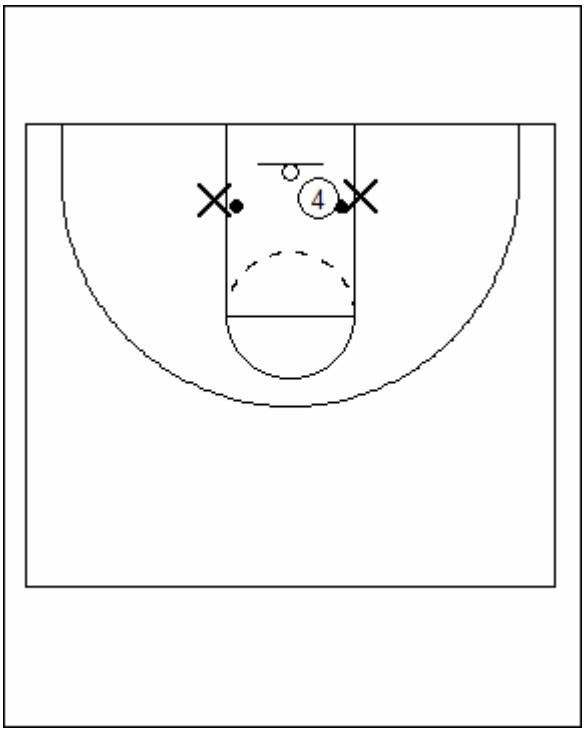
Intensity Lay-ups:
Now on jump shots the defender gets to hold the shooter and try to stop him for going to the chairs. Shooter must free himself and shoot the shot.



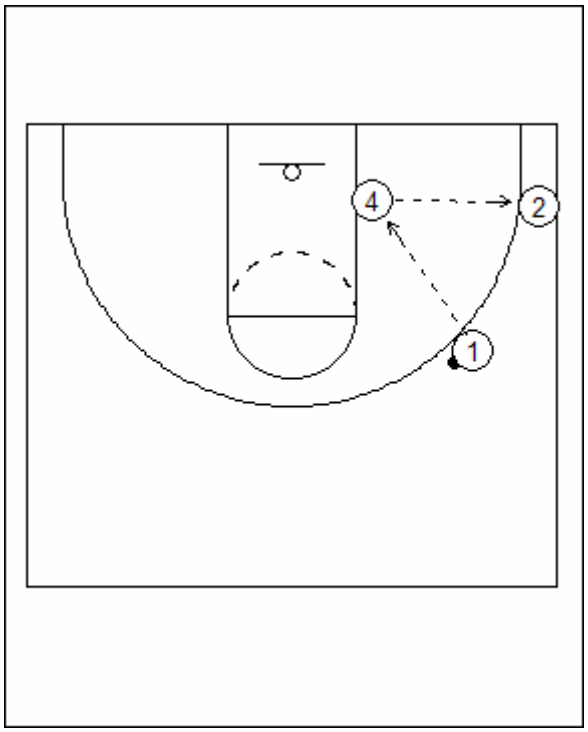
Intensity Lay-ups:
Now the shooter goes past the chair and turns back to get the shot



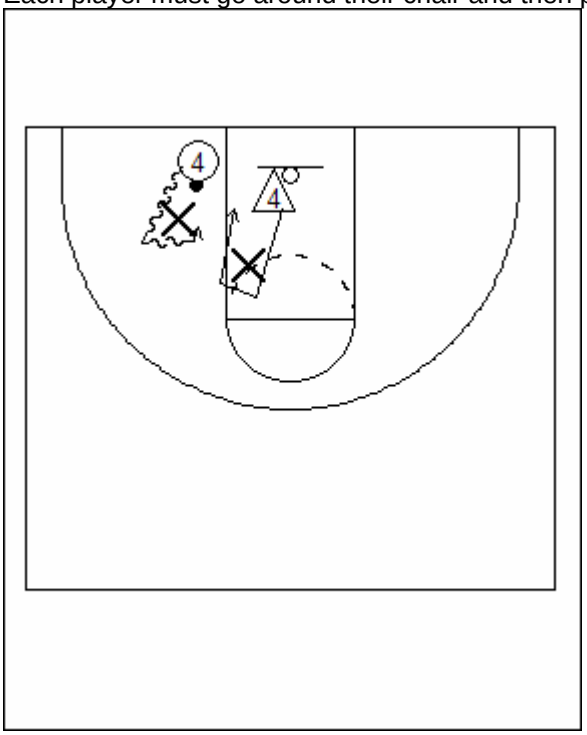
Post Drills:
Post players do a jump hook at each chair.
Or a drop step.



Post Drills:
Passing and catching, players pass into the post, post player must catch the ball with one hand and fire it back out with a that same hand to the sideline.



Post 1 on 1:
Each player must go around their chair and then play 1 on 1. This way it is more realistic.



Sylvia Hatchell- North Carolina

Quotes:

“Winning is a mentalility- must have it in the players heads.”

“Your hand should never come above your elbow when dribbling.”

“Passing is an lost art, work on it.”

“More games are won during practice then during the game.”

“You prepare for your war during the times of peace.”

“You work on your roof while the sun is shinning too.”

“Passing to the post- keep the ball on the same body plane- pass right by the defender’s ear, quick low fake, and zip it right by the ear.”

“Assign seating during time outs so you know where everybody is sitting.”

“Getting open swim the defender’s arm.”

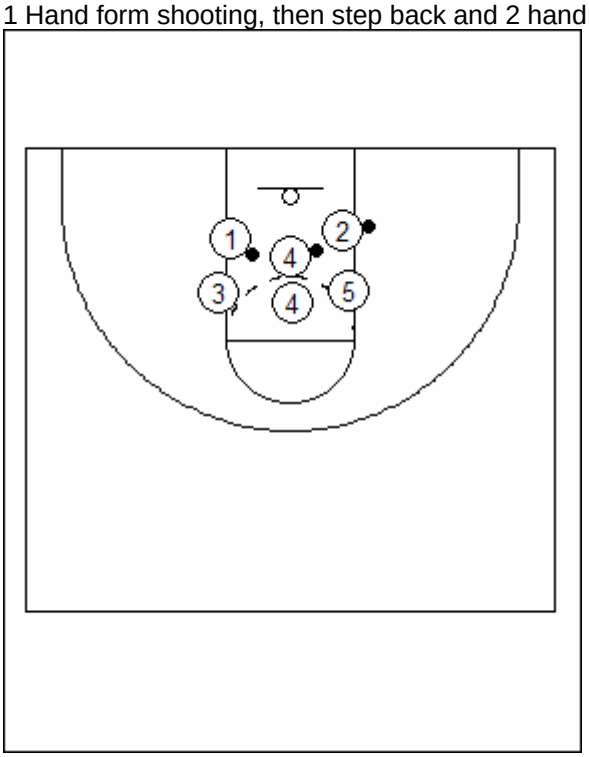
On a 3 on 2 break you get this in order 1) lay-up, 2) Touch pass for a lay-up 3) Shot fake go around.”

“On a 2 on 1, the person in the lead should have the ball.”

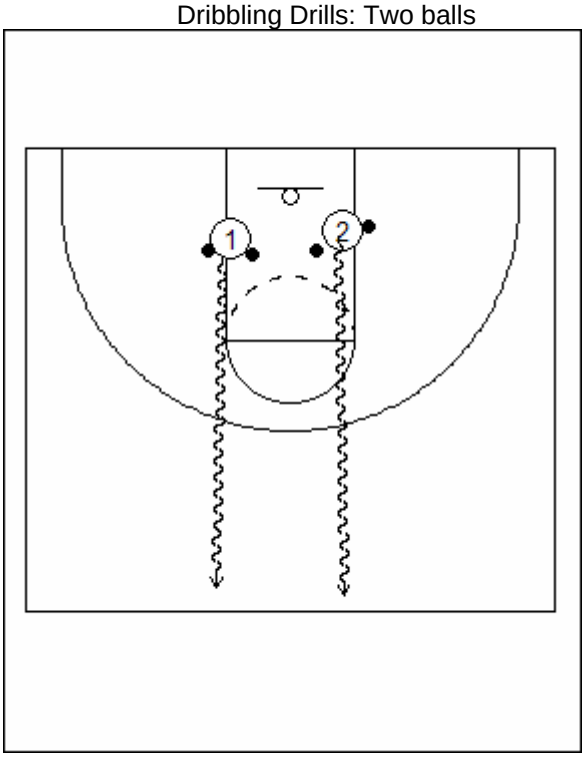
North Carolina Philosophy

1) Points off Fast Break
2) 2nd Chance points
3) Points off turnovers

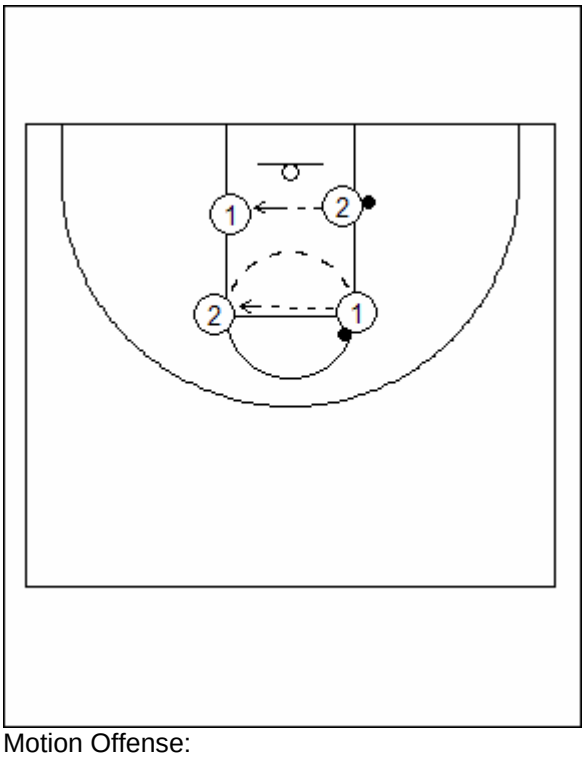
1 Hand form shooting, then step back and 2 hand form shooting



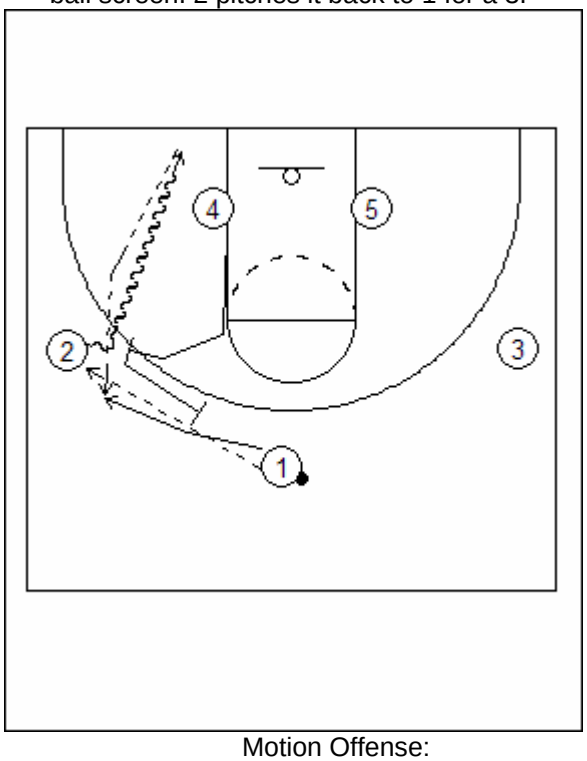
Dribbling Drills: Two balls



Passing Drill:
Pass with the outside hand

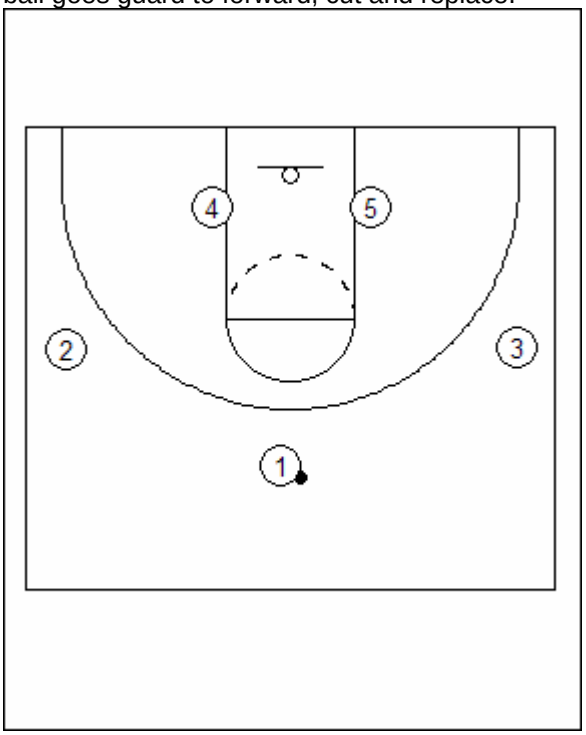


Set Play for a 3, 4 must sell the setting of the ball screen. 2 pitches it back to 1 for a 3.



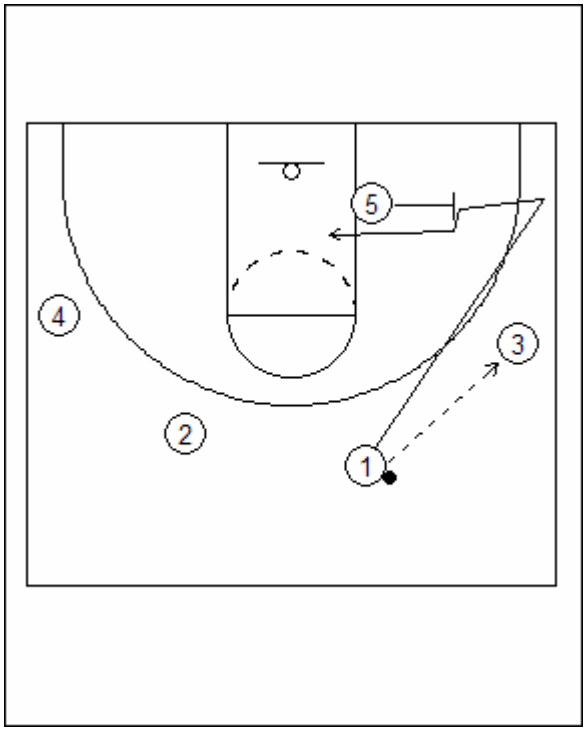
Motion Offense:

2 Rules, if ball goes guard to guard, down screen and post player goes ball-side to ball-side. If the ball goes guard to forward, cut and replace.

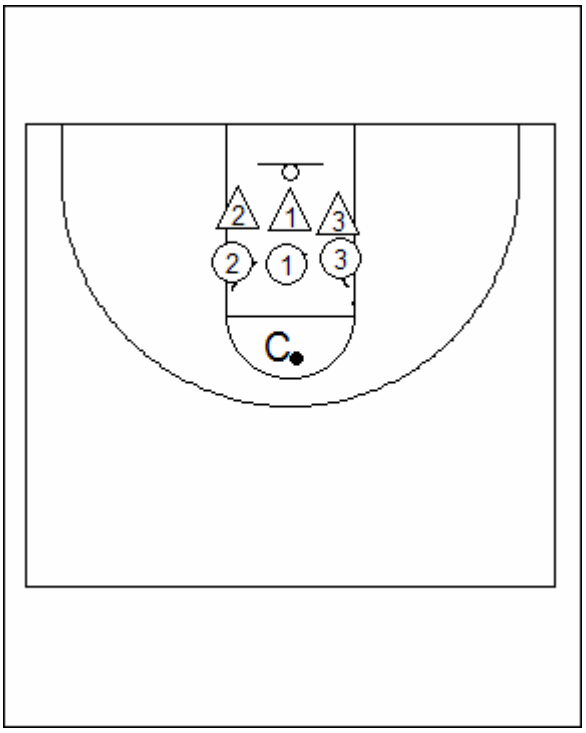


Motion Offense:

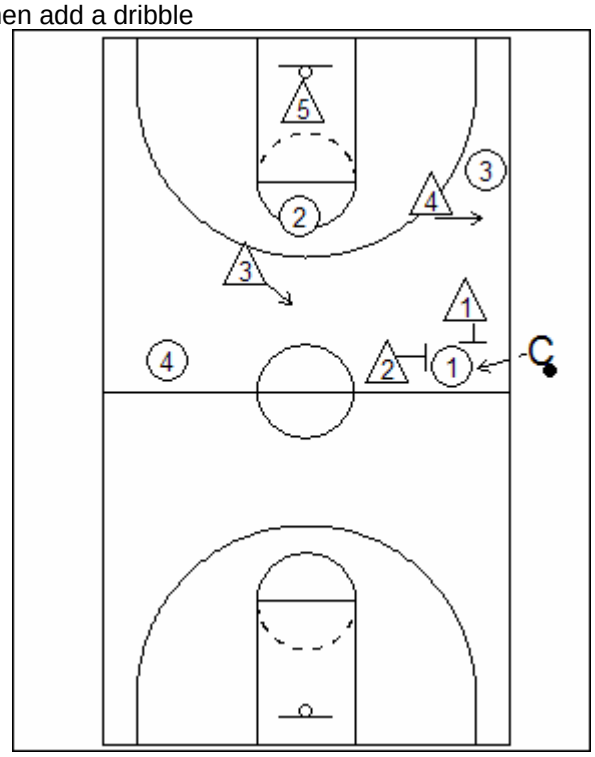
Options if a shooter is in the corner, 5 can screen for him.



Rebounding Drill:
Offensive player gets 2pts for a rebound. Defense gets 1 pt for a rebound. Everybody has to be in the paint.



Trapping Drill:
Defenders in a trap cross their legs, they shift to where the ball pivots towards. First with no dribble then add a dribble



Jim Les- Bradley

Quotes:

“Every fast break drill starts with defense, then rebounding, then into the fast break.”

“Less skilled your team is the more possessions you need.”

“Must create an advantage with the first 2 steps on the break.”

“Do goal setting with your team, and use imaging to help them see it. Put all the goals on everything they do, weight lift packets, in the gym, in the weight room, locker room. If the mind can see it, it can find a way to do it. Have each player write down on a card, 3 things they can do to help achieve those goals.”

“Make your players a pick and pop guy or a pick and roll guy.”

“Can let 1,2,3 push the outlet and everybody else just fills in.”

“Rim runner will be your leading scorer, it’s been ours for the last 4 years.”

“Must defend, rebound no second chance points, then after all that hard work we will run.”

Fast Break Philosophy

1 must get to the ball side, of the rebound- above the foul line, butt to the sideline. Push the ball up the middle. 1st look is sideline, 2nd look is rim runner, 3rd look is to skip, 4th is to drive into the lane.

2 sprints to half-court, then locate the ball if its not in help out, on the a catch, 1st look is rim runner, 2nd look is to drive 3rd look is to skip.

3 same as 2

4 Non rebounder (rim runner)- right to the rim, follow the ball to ball side post.

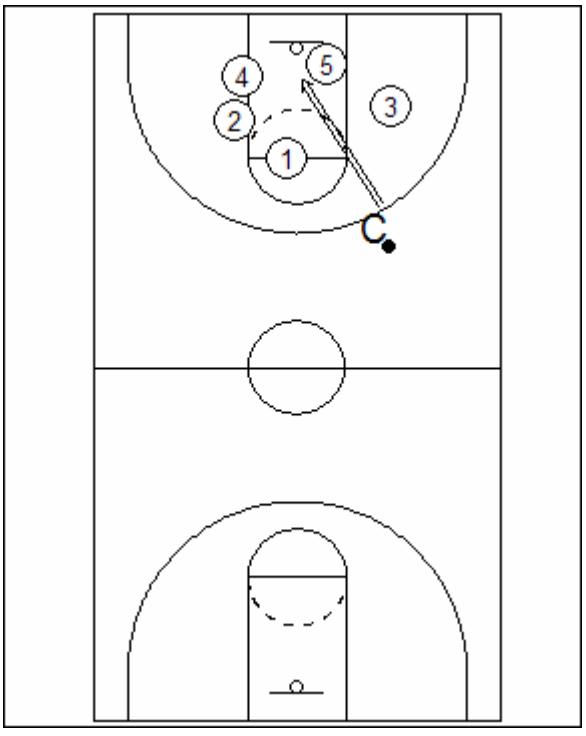
5 doesn’t have to run that hard, but he better get every rebound. He is the ball reversal and ball screener and double screener.

If 2 guards are on the same side, the trailing guard pushes the 1st guard through to the other side. Post players should never be on the same side.

On a make 4 always takes it out, 2 and 3 sprint to half-court if no trouble, they keep going. 5 runs to ball-side elbow, 4 outlets it to 5, who outlets it to 1. If a guard gets a rebound, the bigs sprint and 1st one to half court gets to be the rim runner and the other must be the trailer.

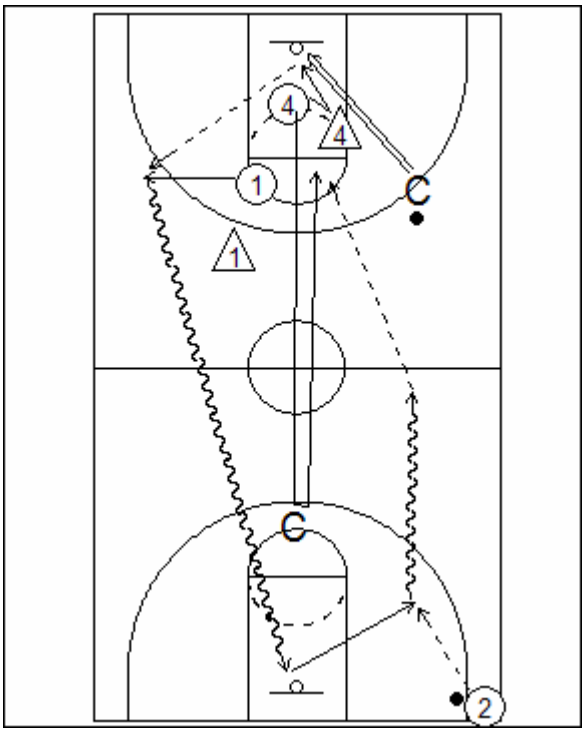
5 on O:

Start on defense, slap the floor, foot fires, rebound and go up 5 on 0.

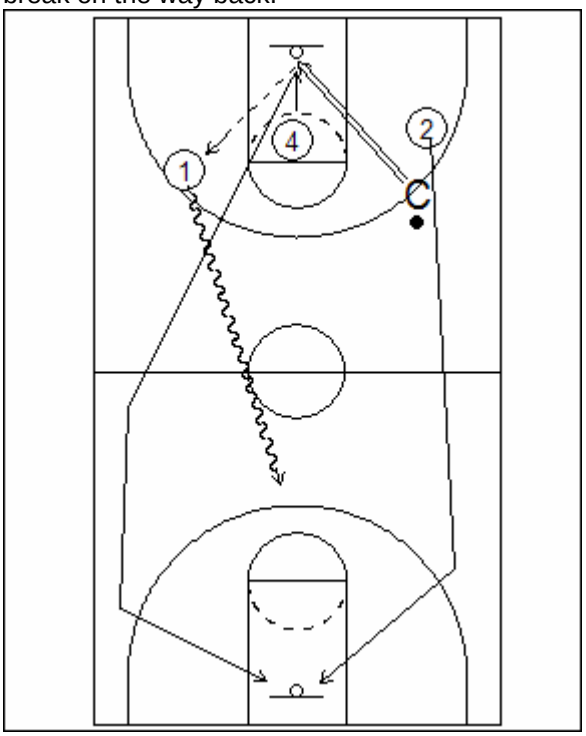


Warm-up drill

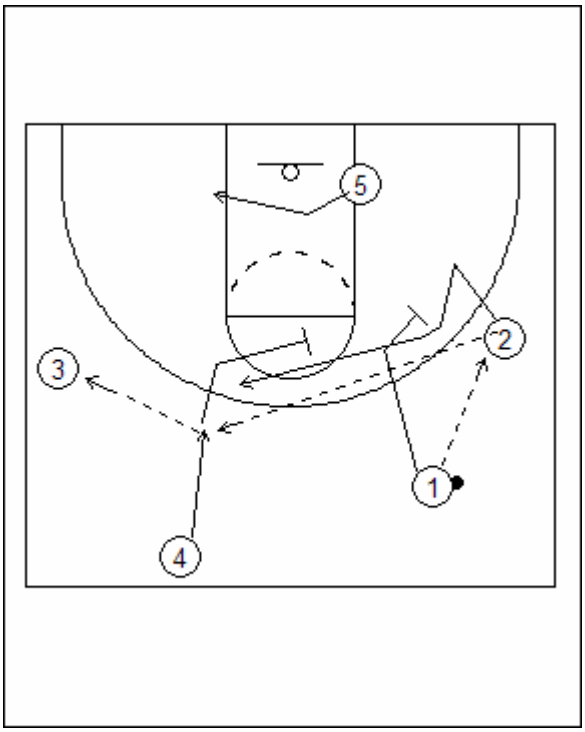
Players box out, rebound the ball and outlet it to 1, 1 goes down and takes a power lay-up. 4 runs down and taps the coaches hand and 1 gets the outlet from 2, 1 pushes it and hits 4 for a lay-up.



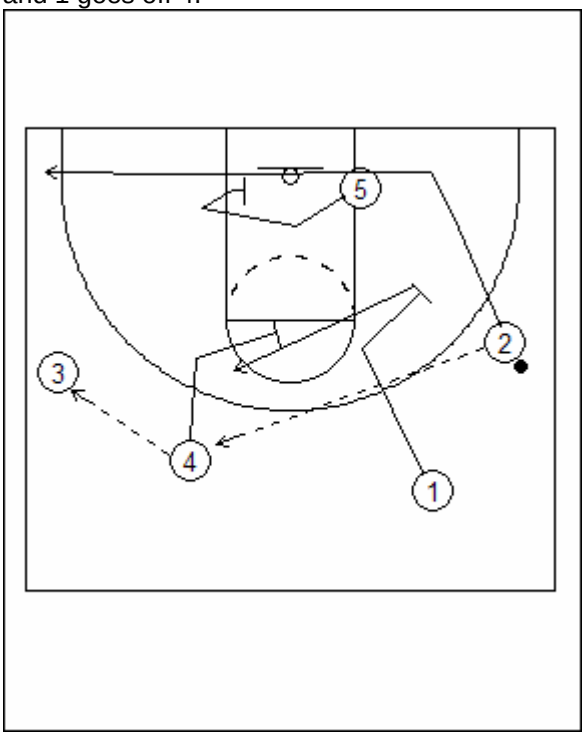
Zig Zag Drill:
Defenders do zig zags until coach shots it, they rebound it, and outlet it to coach and run the wings, they go down after a miss, and then run the make break on the way back.



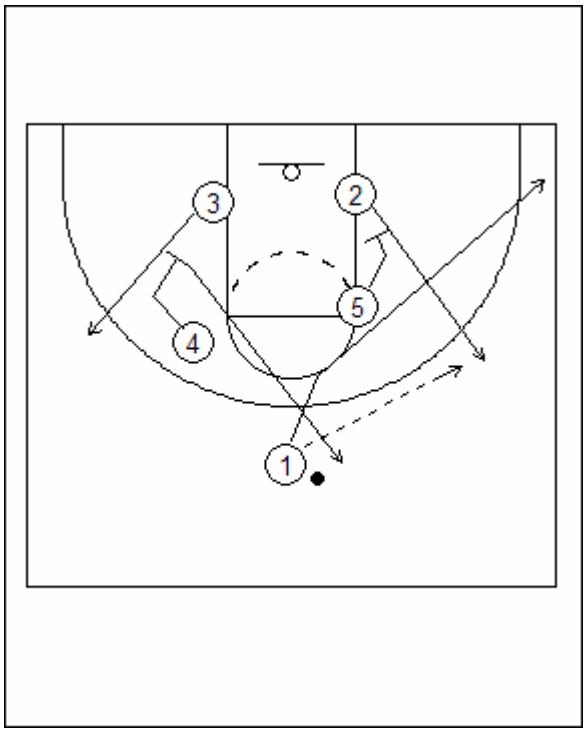
Quick Hitters:
From Transition



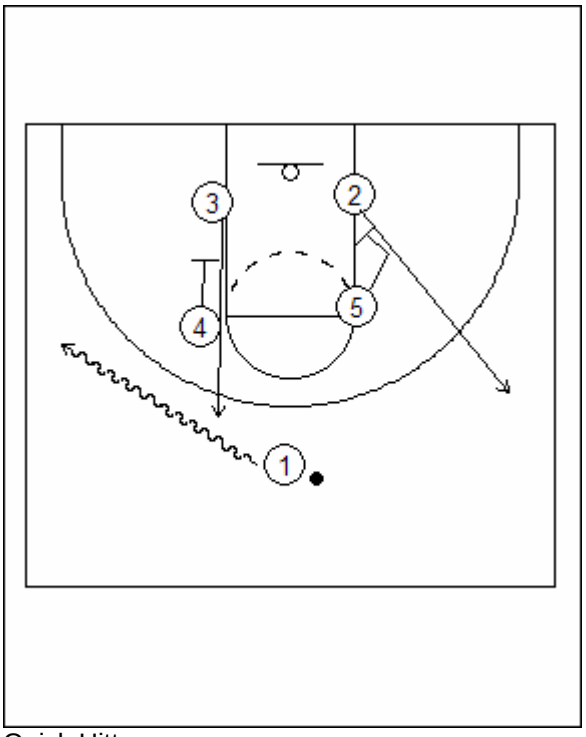
Quick Hitters:
Or if 2 calls baseline, 5 turns and screens for him, and 1 goes off 4.



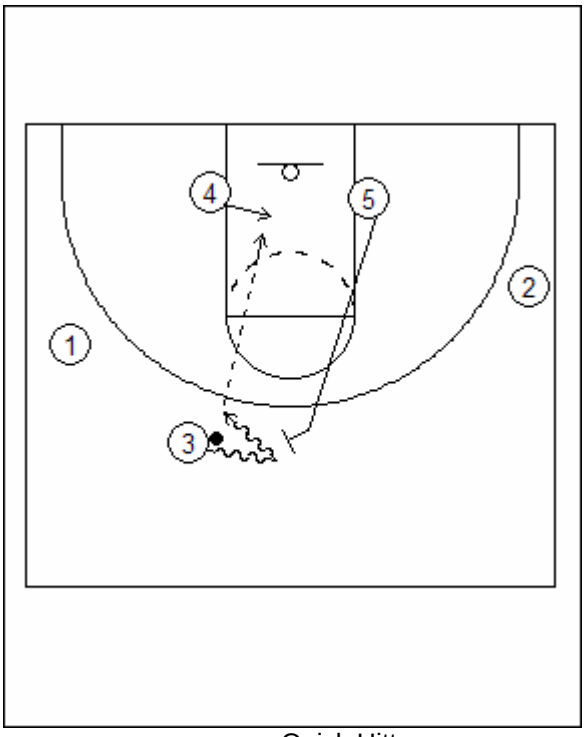
Quick Hitters:
High Low



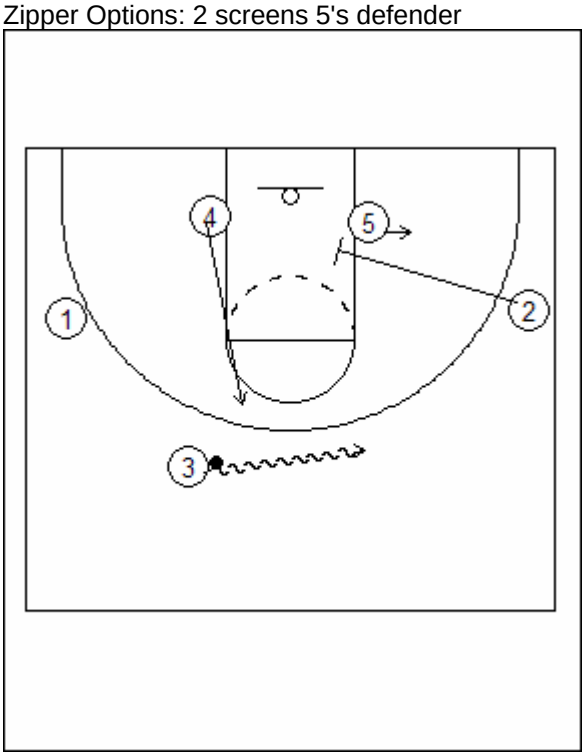
Quick Hitters:
Zipper



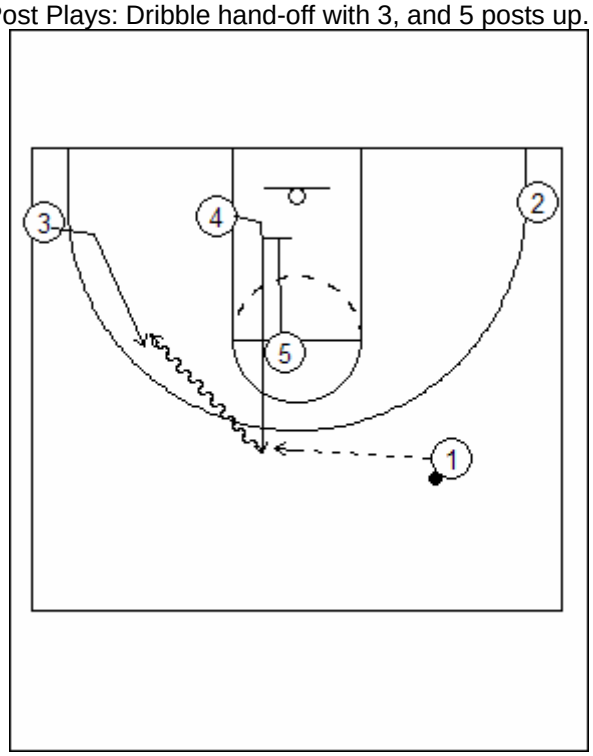
Quick Hitters:
Zipper: 2 spin dribbles before getting to the screen 4 ducks in.



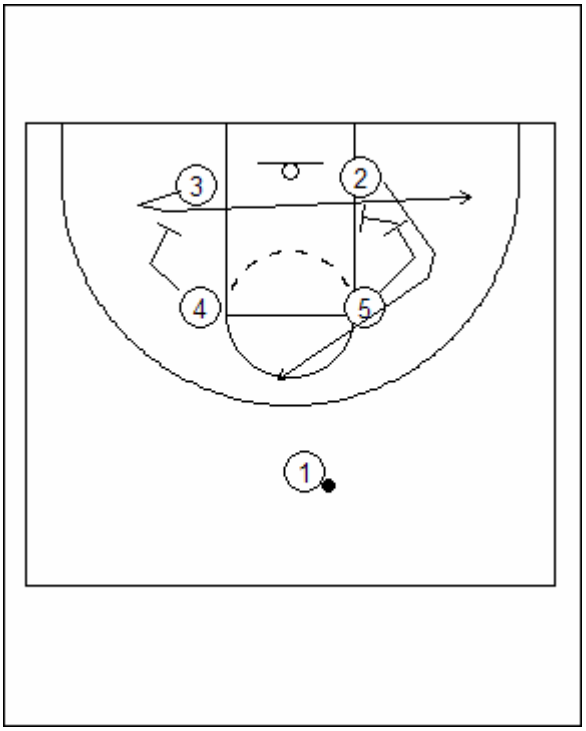
Quick Hitters:
Zipper Options: 2 screens 5's defender



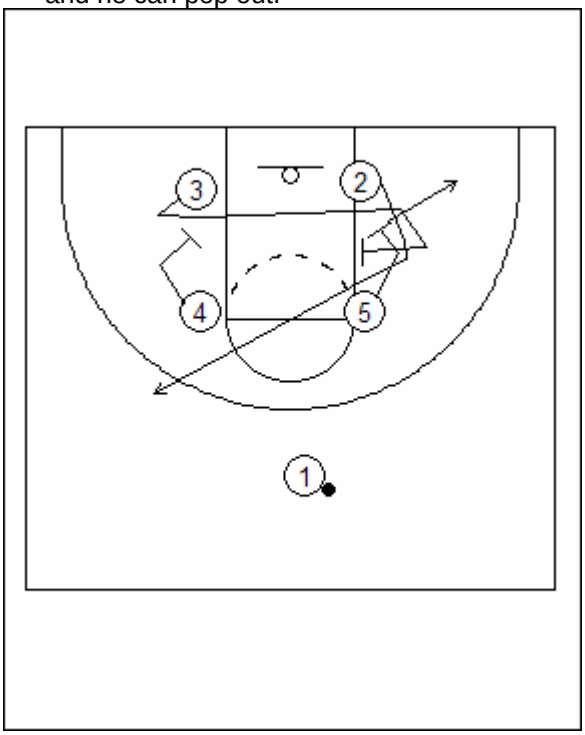
Quick Hitters:
Post Plays: Dribble hand-off with 3, and 5 posts up.



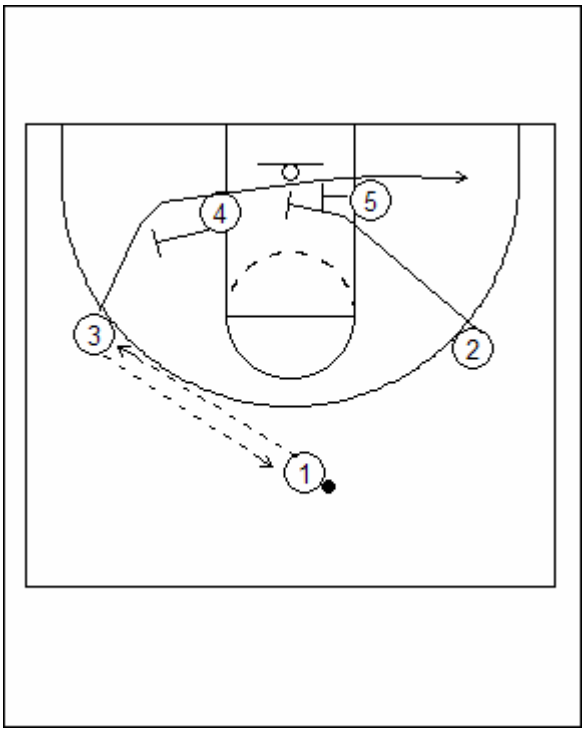
Quick Hitters:
Guards: 3 fakes going off 4's screen and runs off 5's next screen.



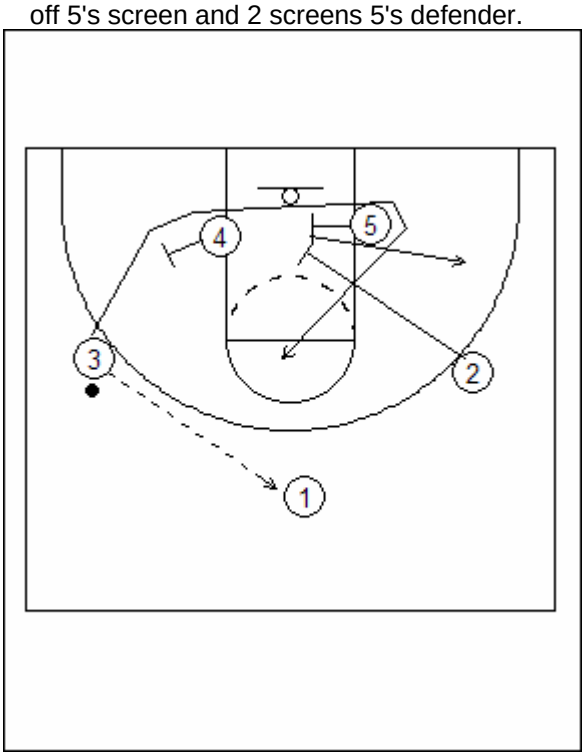
Quick Hitters:
Guards Option: Or 3 can curl into 5's defender and he can pop out.



Quick Hitters:
after the down screen



Quick Hitters:
after the down screen option, 3 can curl off 5's screen and 2 screens 5's defender.



Bob Huggins- Kansas State

Quotes:

"Play everything starting with a live dribble from half-court."

"Players can't read the eyes of the passer, but they can read the shoulders, the lead shoulder points the same directions as the way the player is going to pass."

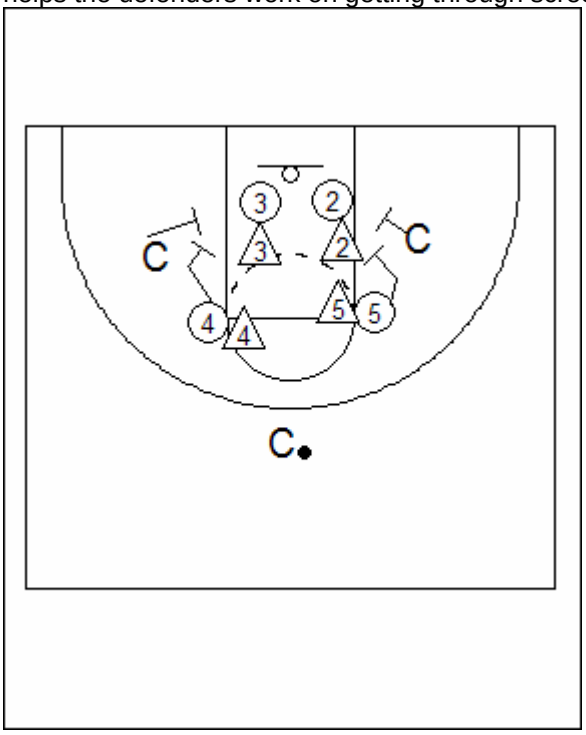
"Teams score on direct pass- stop them from making direct passes, make them throw it around you, but never through you."

"The help must make the 2nd pass go around them- help on the same line between ball and the player you are guarding."

Competitive Drills:

1) Saluki Transition Drill: Players start shooting a free throw, going down 2 on 1, coming back 3 on 2, going down 4 on 3, coming back 5 on 4, then going back down 5 on 5.
2) 5 on 4- starting with an unguarded offensive post player (who is live after the 1st pass). Defenders must help and recover, so the ball doesn't get into the paint. B) Make the offensive point guard, unguarded to practice working on penetration and help and recover.
3) 3 on 3 up the line- working on denials

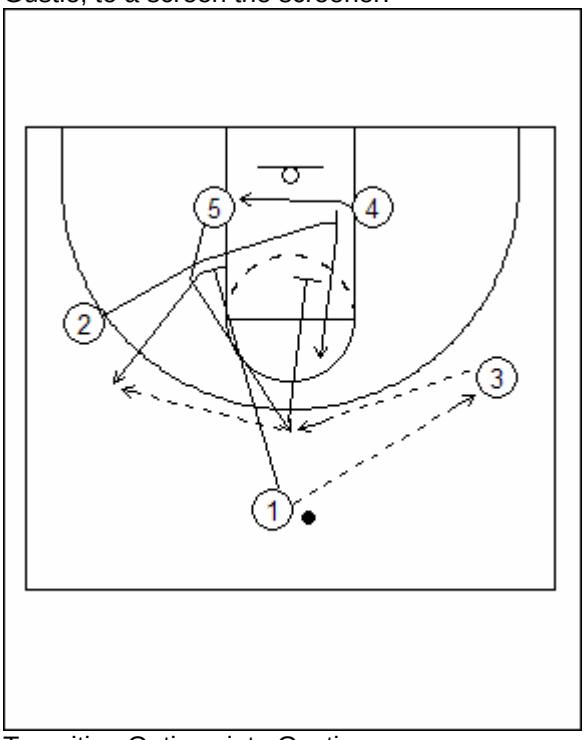
Coaches are extra screeners. 4 & 5 are screening trying to get 2 & 3 open. Defense has to get 4 stops to get out. Really helps the defenders work on getting through screens.



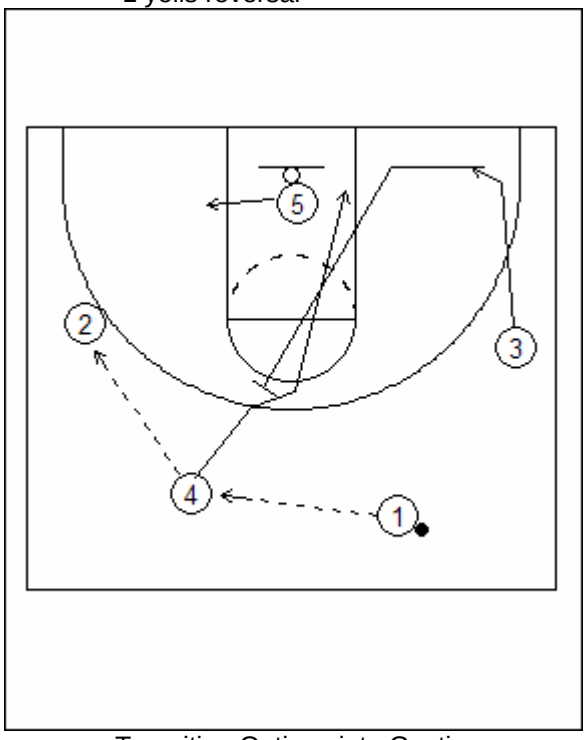
Dave Odom- South Carolina

Offensive philosophy- wanting everything to start with the fast break, go down into a secondary and right into a half court set. It is all based on what the point guard does. Work on one option on the way down and a 2nd option on the way back.

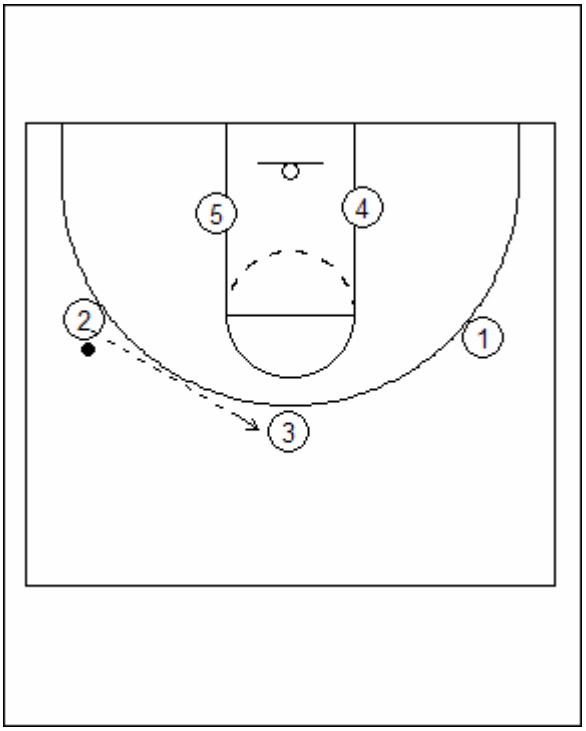
Set:
Gustie, to a screen the screener.



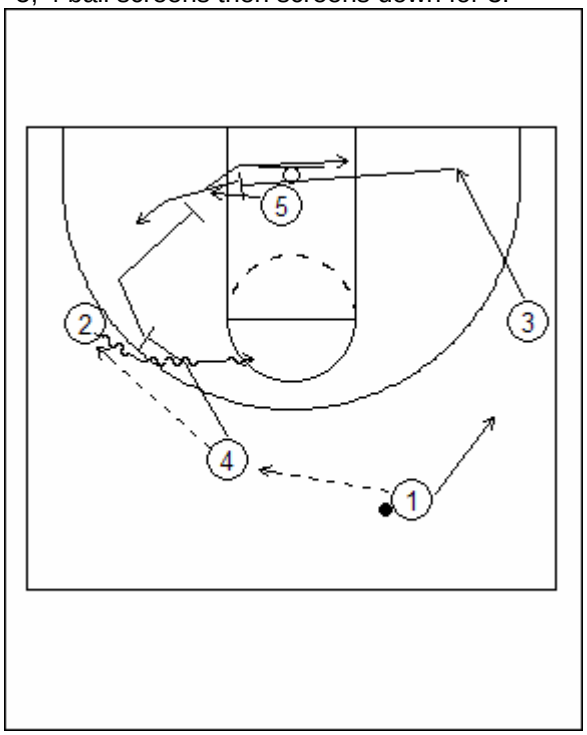
Transition Options into Gustie
1 yells reversal



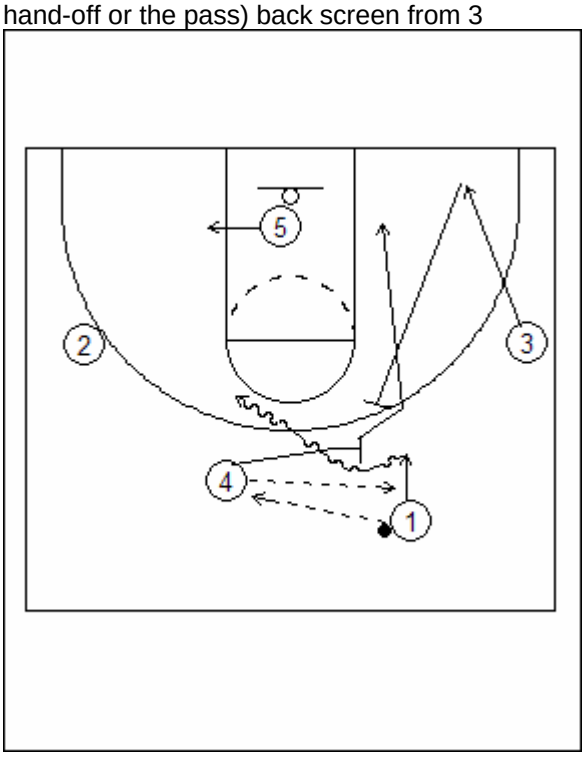
Transition Options into Gustie:
Right into screen the screener series



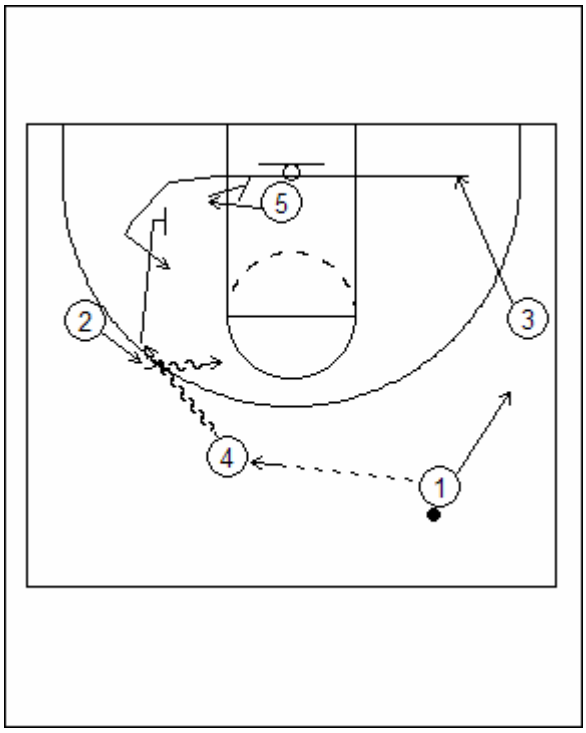
Transition Options into Gustie
1 yells follow 3 crack screens for
5, 4 ball screens then screens down for 3.



Transition Options into Gustie
Yell Same;
Reversal, back to same side (can use a dribble hand-off or the pass) back screen from 3



Transition Options into Gustie
Yell away, dribble hand-off into a staggered screen for 3.



Bobby Lutz- North Carolina- Charlotte

Quotes:

“On stagger screens 1st guy doesn’t move, it’s the 2nd guys job to clean up the mess.”

“Want 3 guys on the offensive glass.”

“Offensive rebounds you need blocks and middle of the paint covered.”

“On screens if the defender goes over the top, you must get a 3 out of it.”

“If the set is working run it until they stop it.”

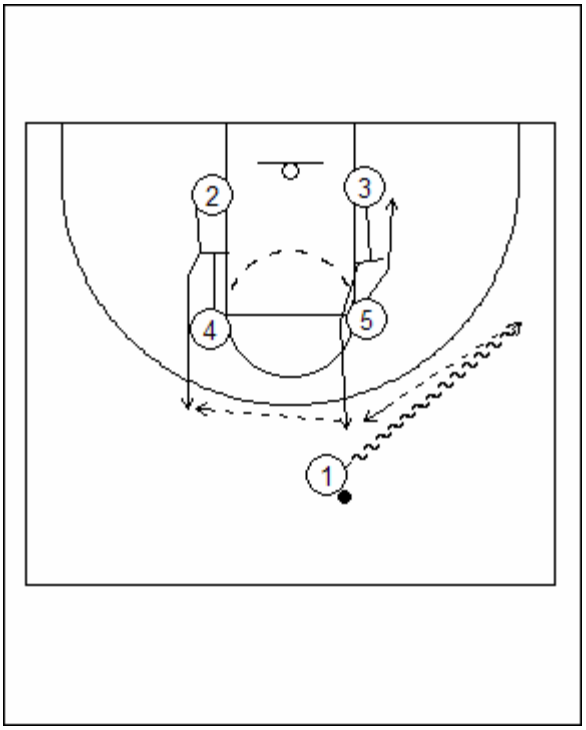
“Pick 4 things that you need to be really good at.”

“Always start practice with 3 line lay-up drills, then 5 on 0.”

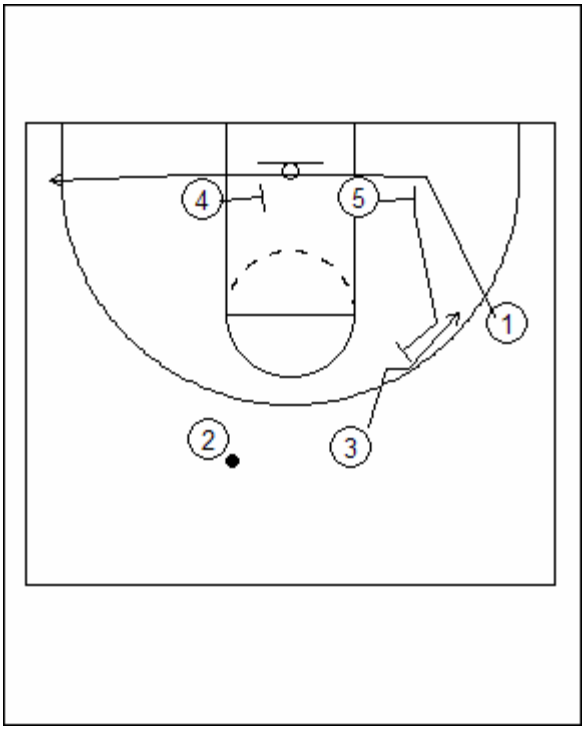
“On ball reversals the opposite post is going to have the easiest time getting open use him for reversals.”

“Know which way your players like to come off screens and which way they like to drive.”

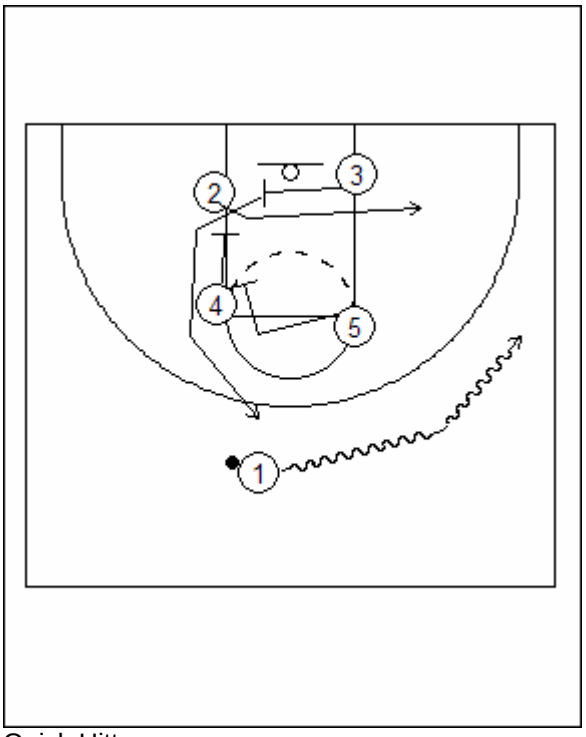
Quick Hitters:



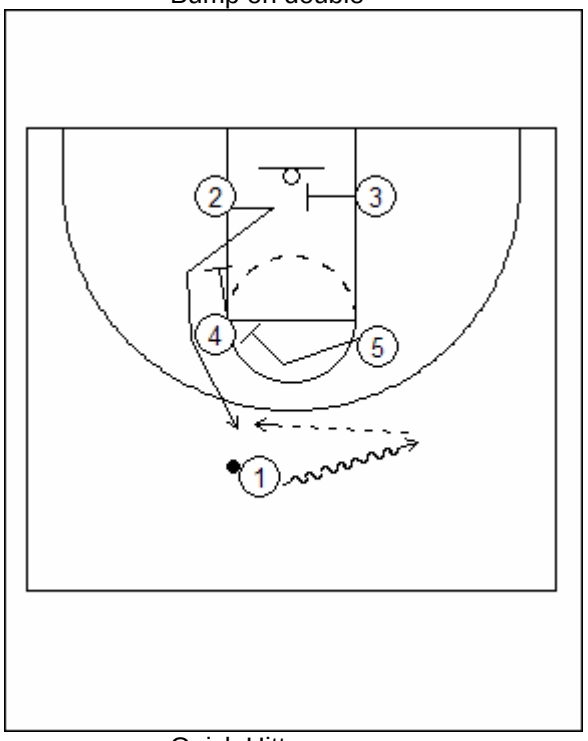
can check the flare



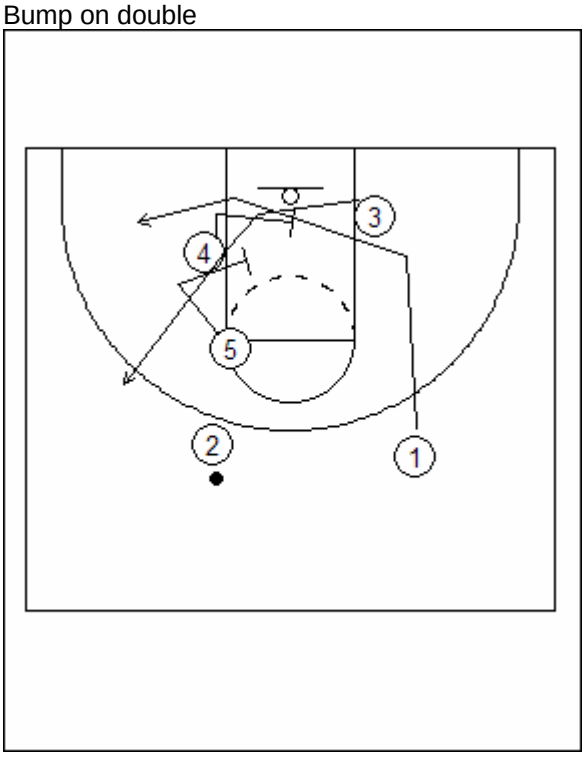
Quick Hitters:
Double



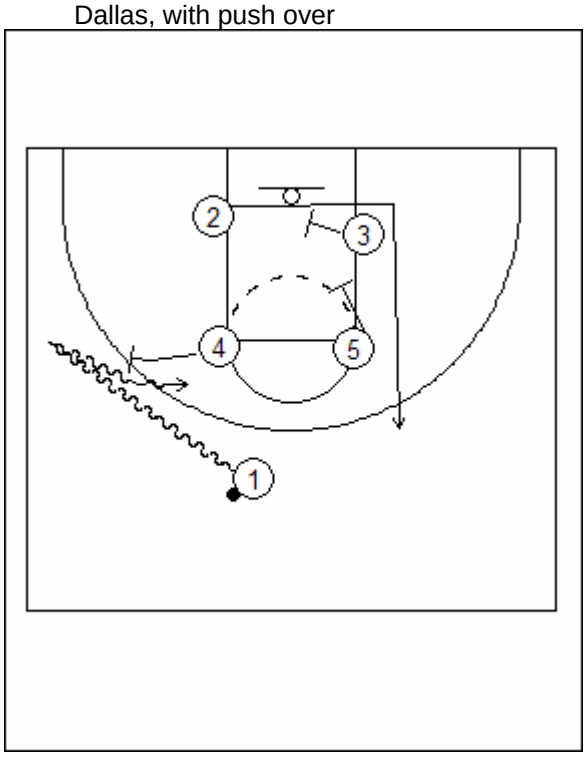
Quick Hitters:
Bump on double



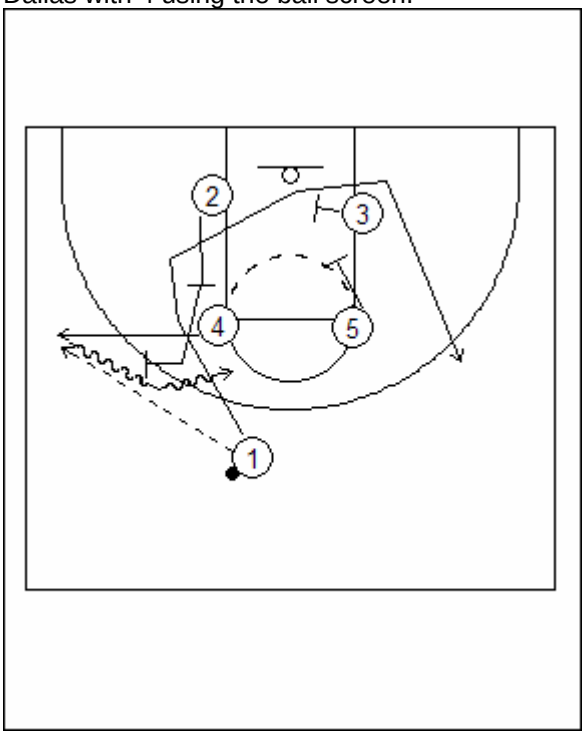
Quick Hitters:
Bump on double



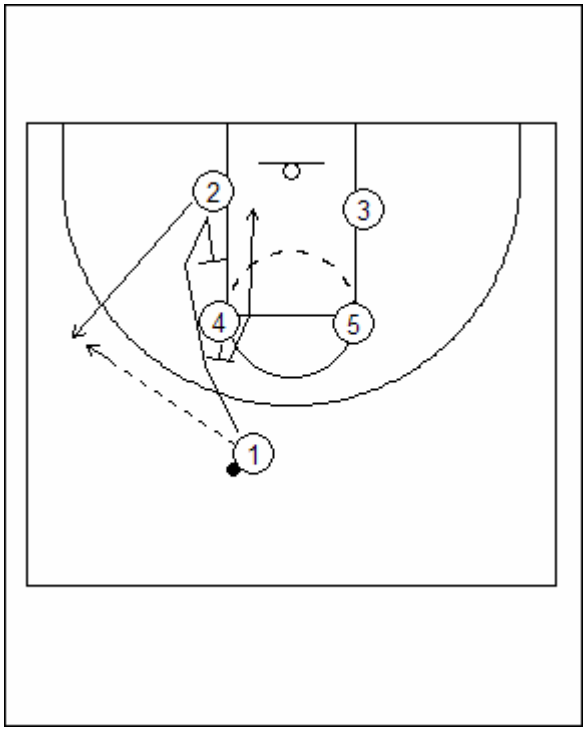
Quick Hitters:
Dallas, with push over



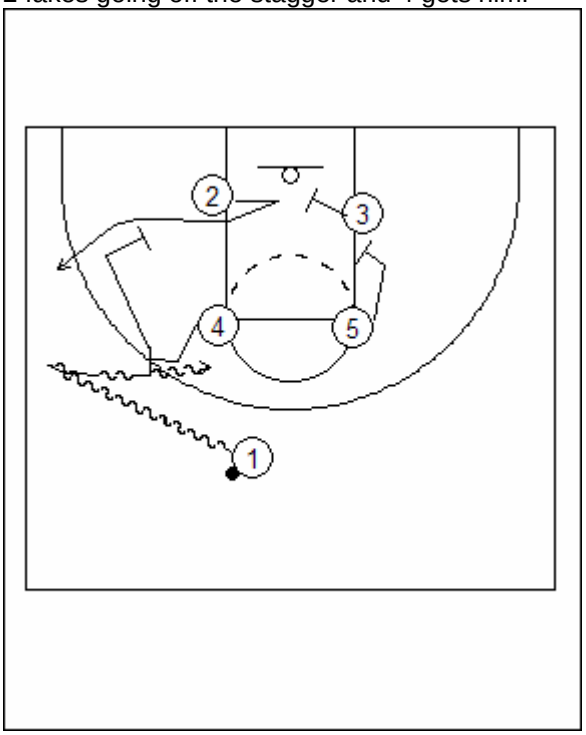
Quick Hitters:
Using 4 going off the ball screen:
Dallas with 4 using the ball screen.



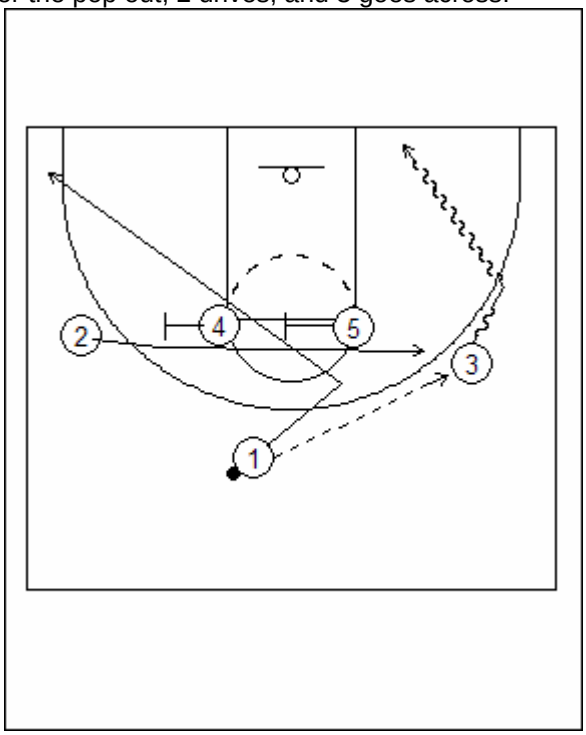
Quick Hitters:
Back:



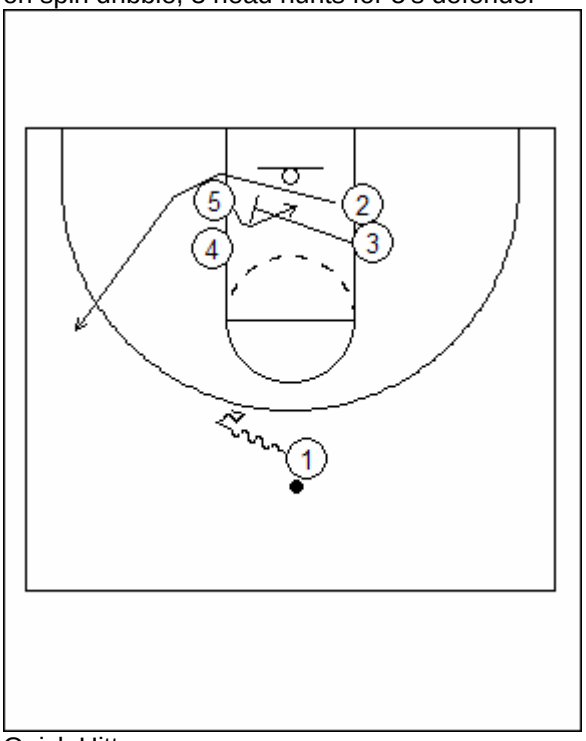
Quick Hitters:
2 fakes going off the stagger and 4 gets him.



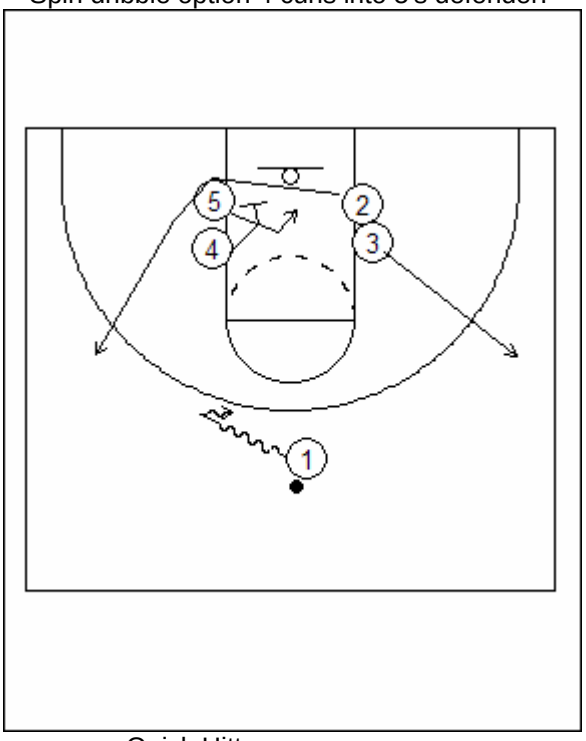
Quick Hitters:
After the pop out, 2 drives, and 3 goes across.



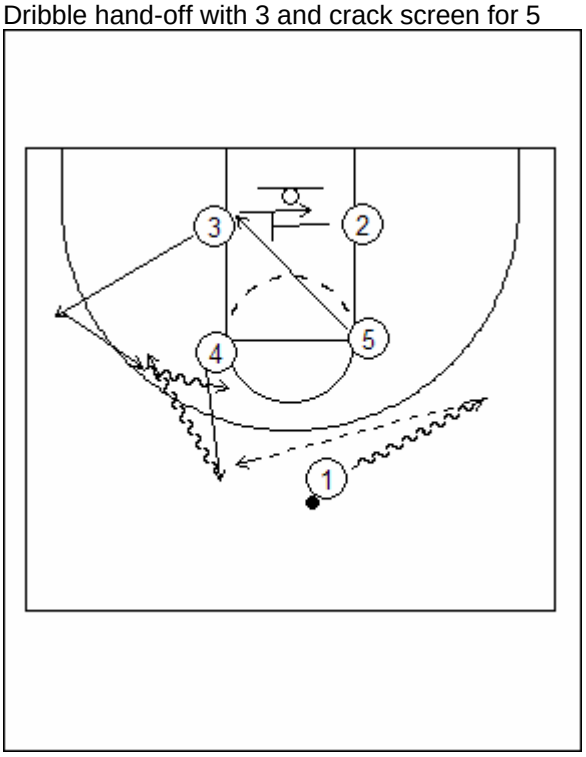
Quick Hitters:
on spin dribble, 3 head hunts for 5's defender



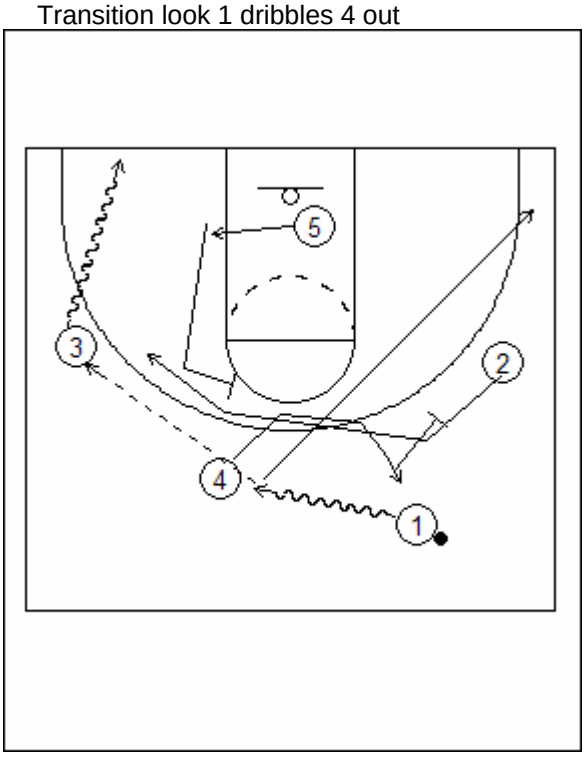
Quick Hitters:
Spin dribble option 4 curls into 5's defender.



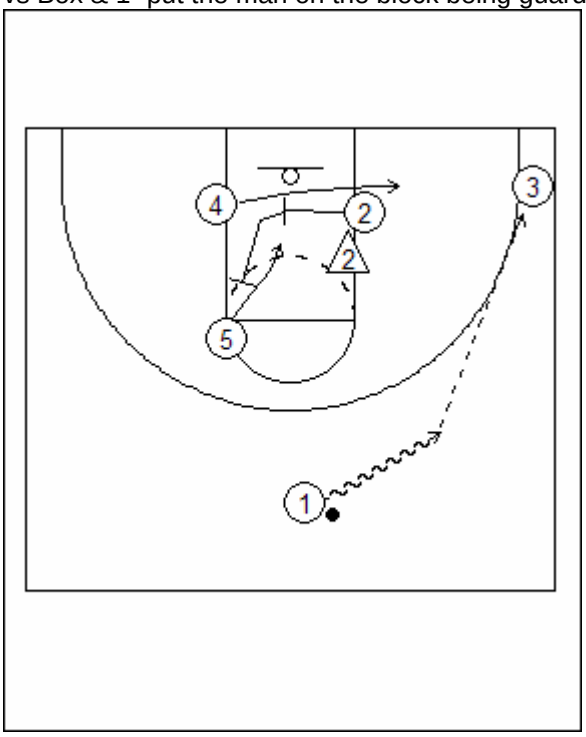
Quick Hitters:
Dribble hand-off with 3 and crack screen for 5



Quick Hitters:
Transition look 1 dribbles 4 out



Quick Hitters:
vs Box & 1- put the man on the block being guarded m2m on ball side block



Gary Williams- Maryland

Quotes:

“The more you get to the foul line the better you press will be.”

“If you can’t screen, you can’t score. Anytime you set a good screen, you are dangerous.”

“Offense must get the ball inside to shoot free throws and it tests the defense to see how tough they are.”

“You need guys that can catch and pass.”

“Must enter the pass to the post from the wing on a bounce pass.”

“We don’t down screen cause that makes the flex into a jump shooting offense.”

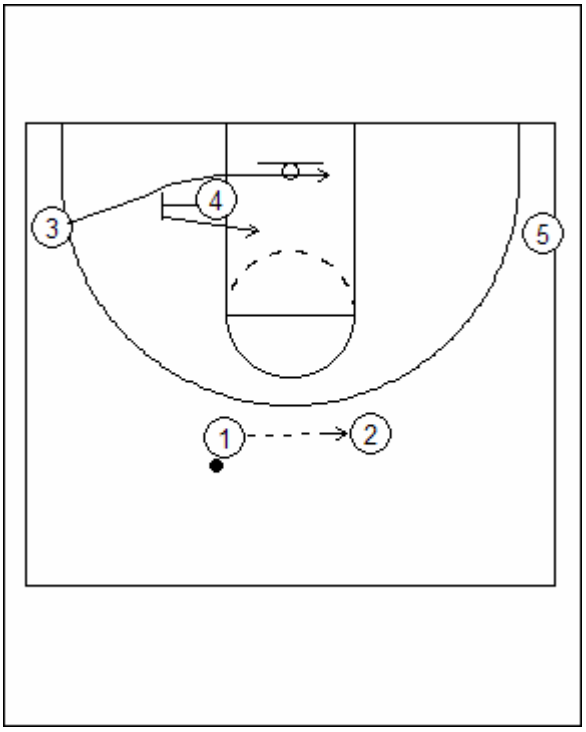
“The duck in move is like bowling you need to pick up a couple extra pins.”

“The 3rd cutter is usually open in the flex.”

Flex Offense- if you are getting bumped take the defender down then go over the top of the screen.

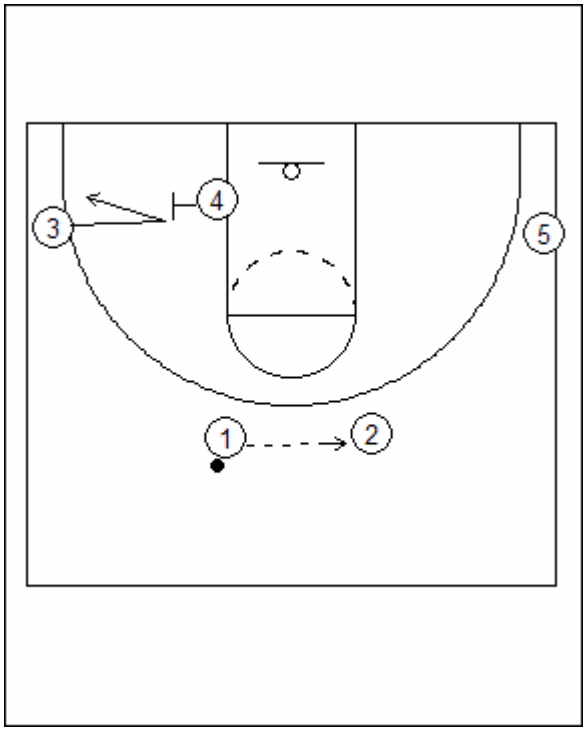
Flex:

if cutter goes low- if screeners man helps screener ducks in.

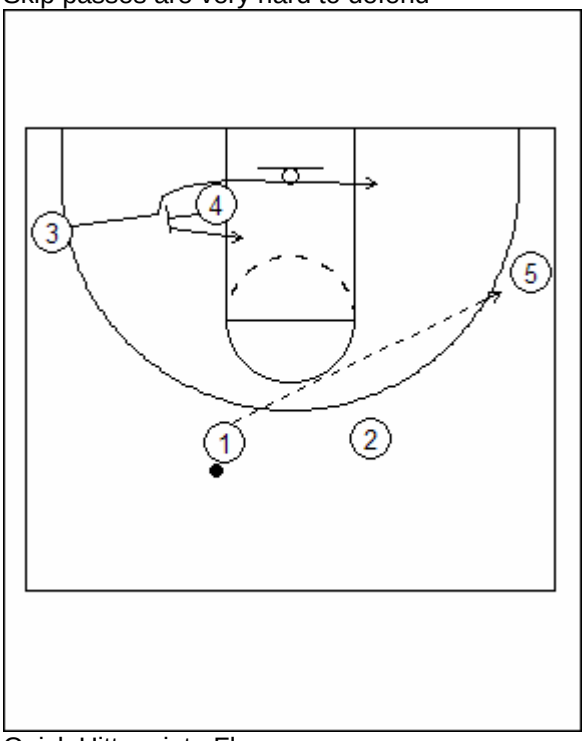


Flex:

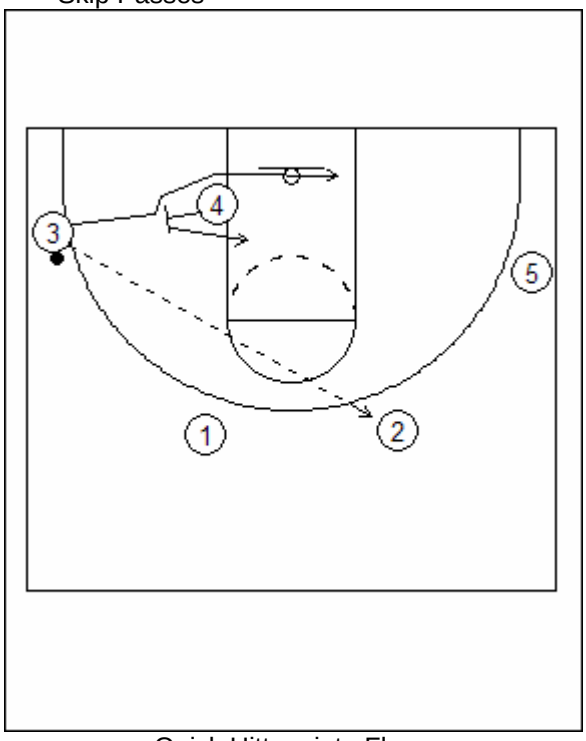
Bump move vs cheating on the flex screen



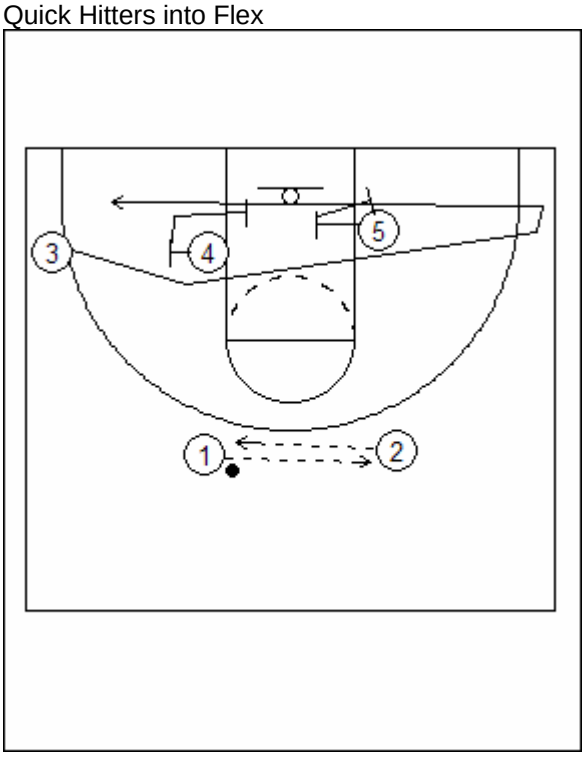
Flex:
Skip passes are very hard to defend



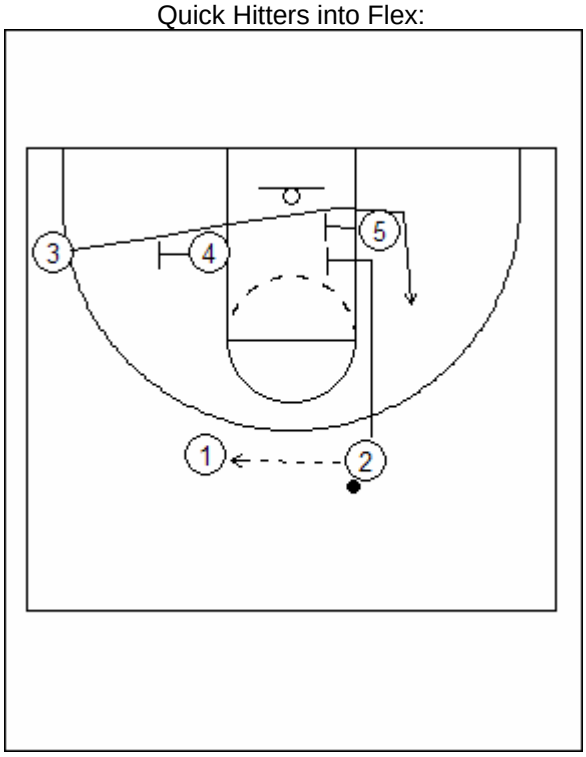
Flex:
Skip Passes



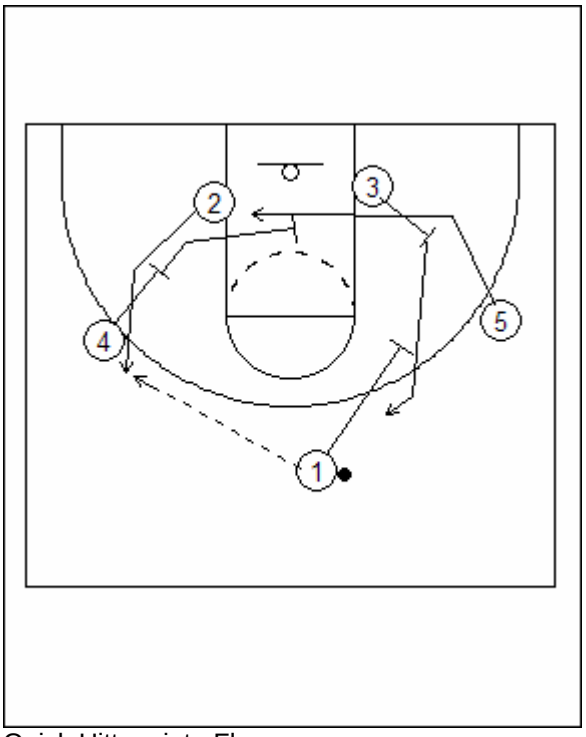
Quick Hitters into Flex



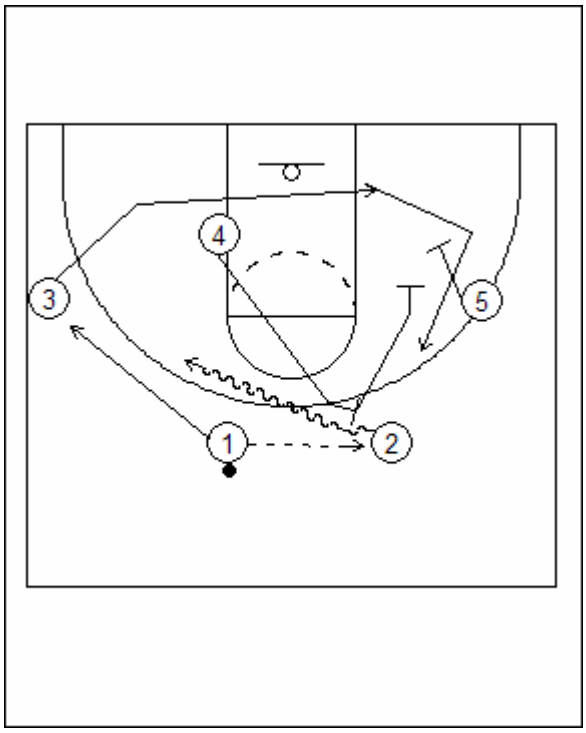
Quick Hitters into Flex:



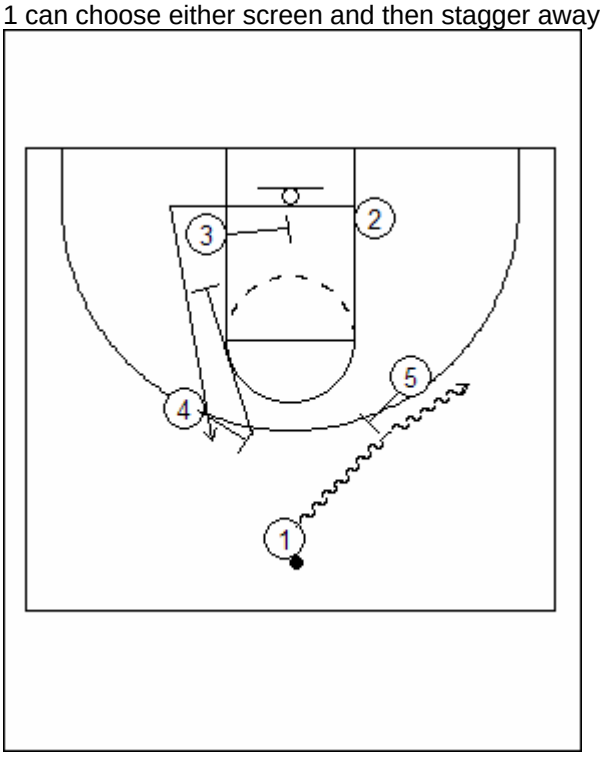
Quick Hitters into Flex:
4 can flash back to the ball after the 2nd screen



Quick Hitters into Flex:



Quick Hitters into Flex:
1 can choose either screen and then stagger away for guard.



Dave Leitao- Virginia

Quotes:

“You want to have an offense that has control and some freedom.”

“Motion Offense is very good for really skilled players, cause you can trust them or very bad so you can limit them.”

“Depending on personal how do you teach high/low? By 1) take the defenders legs out (duck in) 2) or reverse seal”

“Coming off a stagger you must take your man down to take away space.”

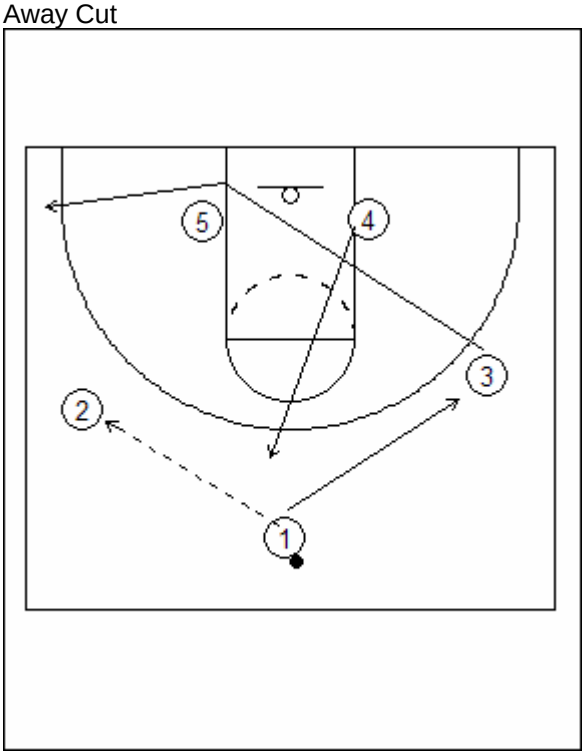
32 Offense-

This offense can take advantages of mismatches or you can run it as a quick hitter or a delay offense running it over and over again

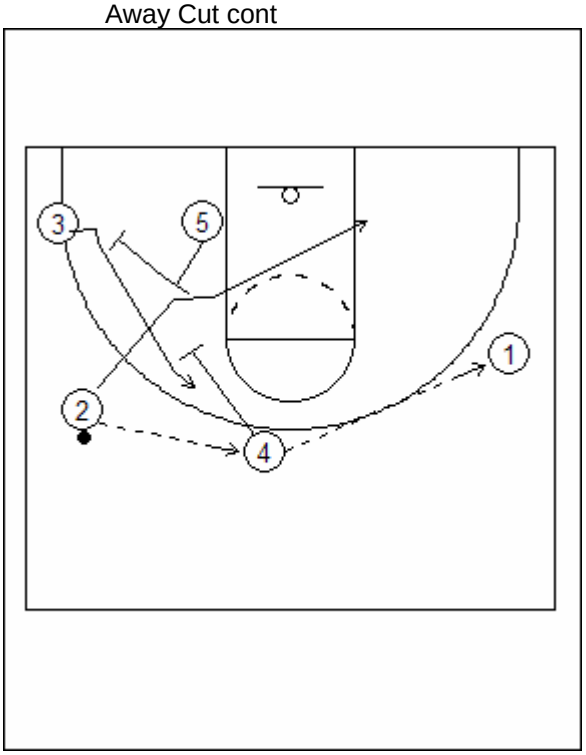
Five basic Cuts

1) Away
2) Corner
3) Chase
4) Swing
5) Shuffle

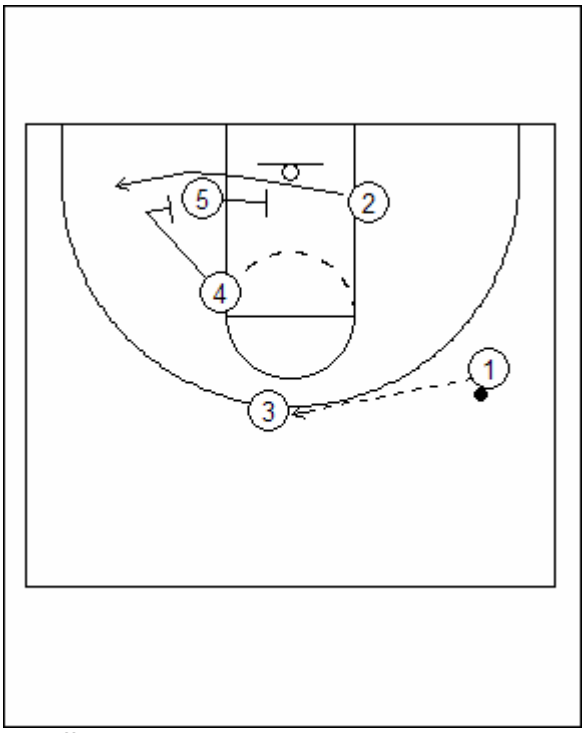
32 Offense:
Away Cut



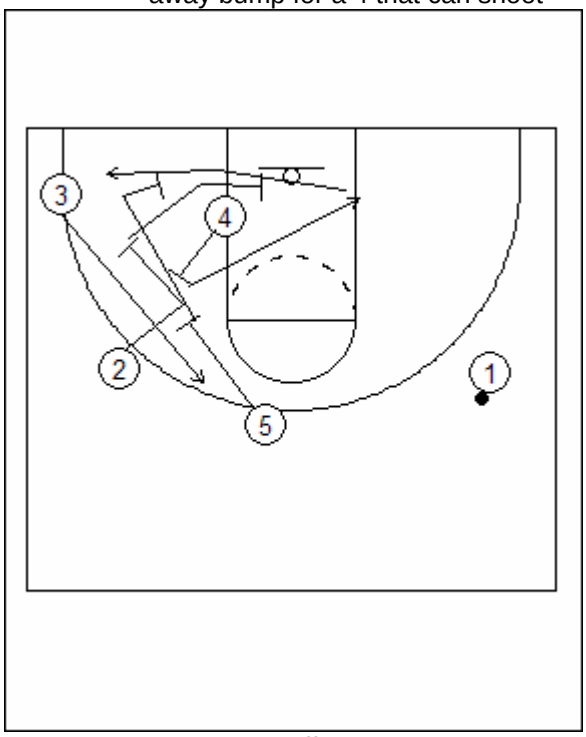
32 Offense:
Away Cut cont



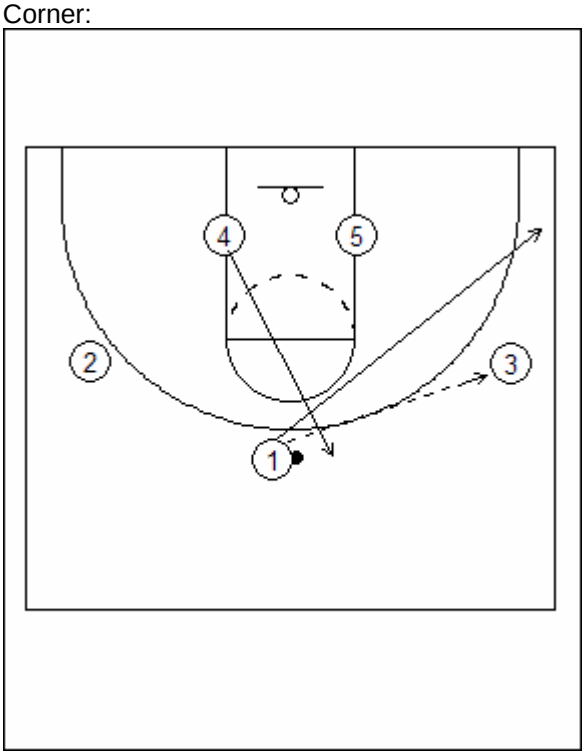
Away Cut cont



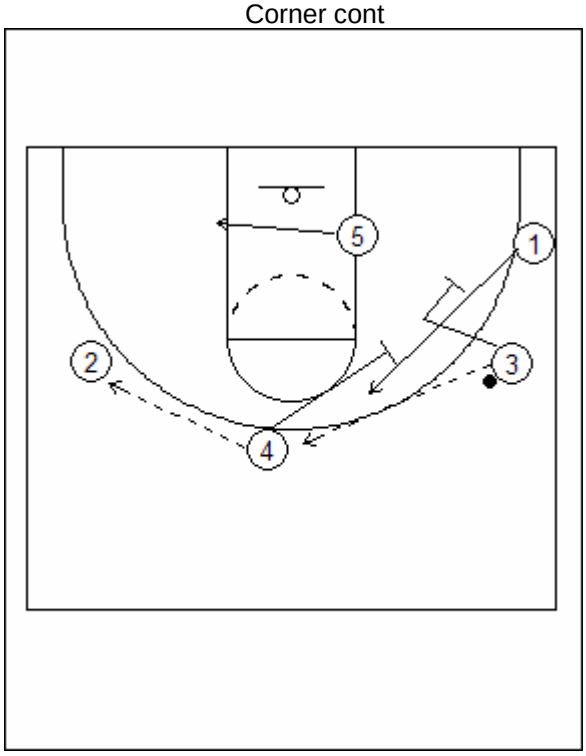
32 Offense:
away bump for a 4 that can shoot



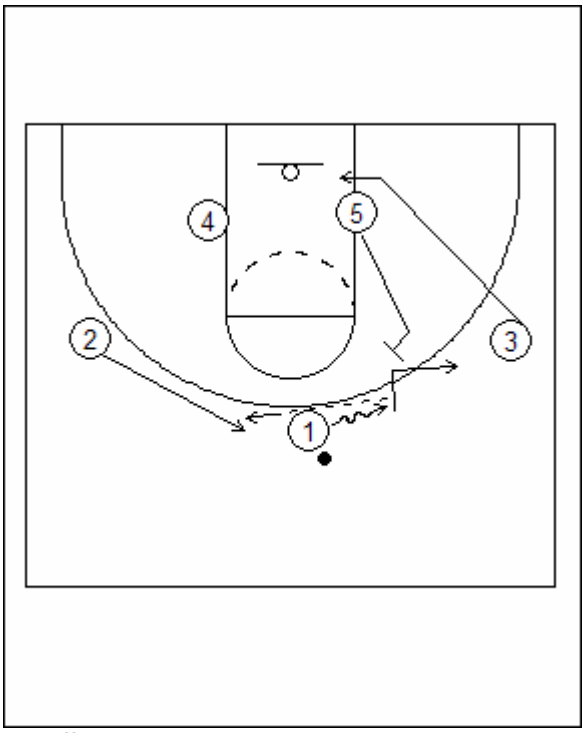
32 Offense:
Corner:



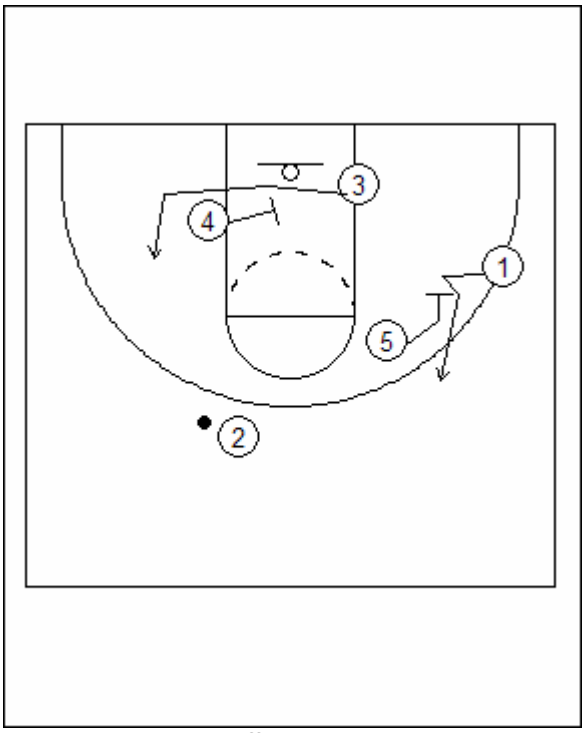
32 Offense:
Corner cont



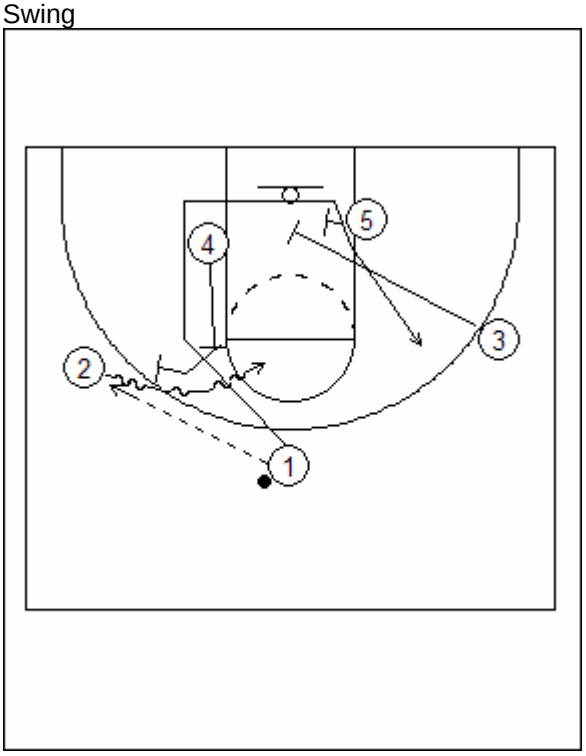
32 Offense:
Chase



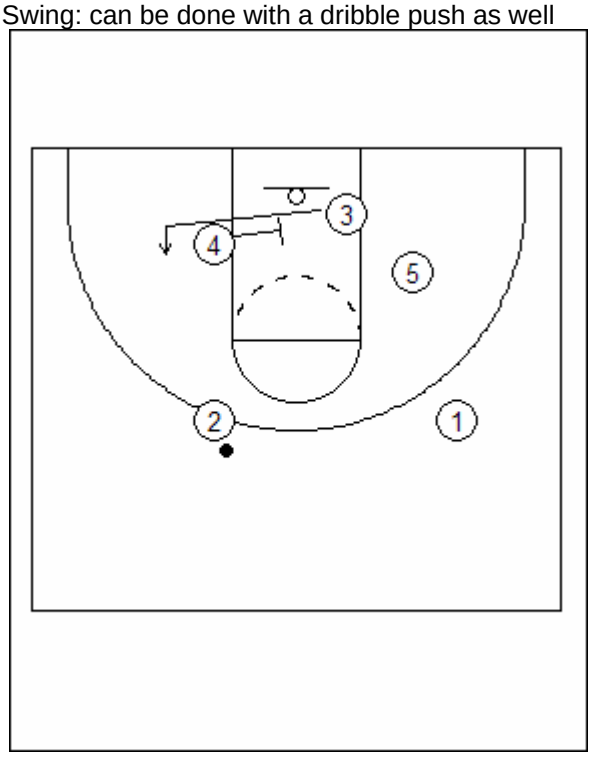
32 Offense:
Chase



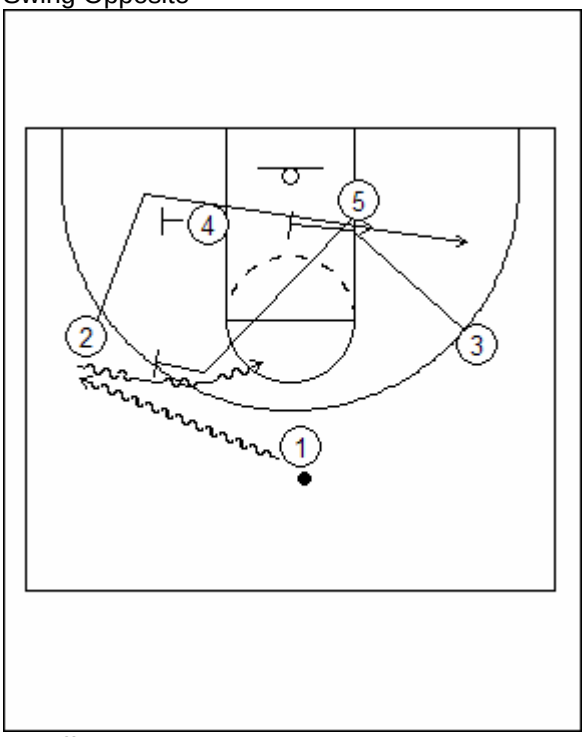
32 Offense:
Swing



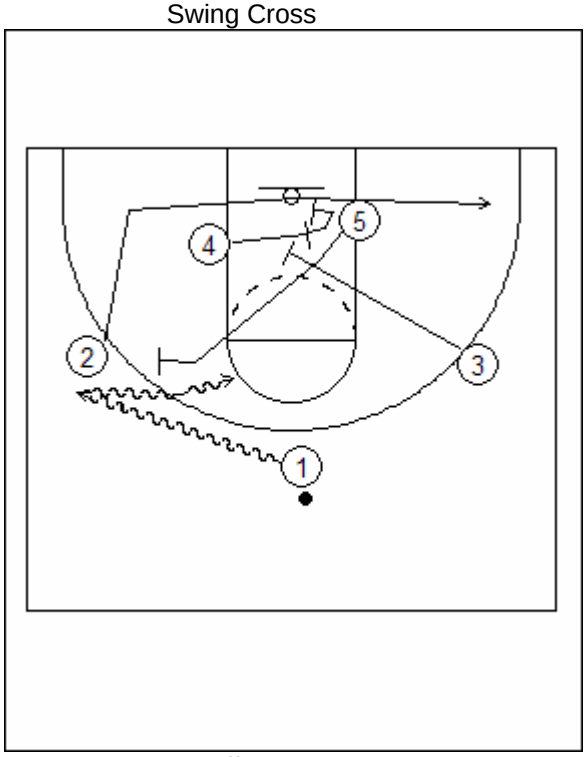
32 Offense:
Swing: can be done with a dribble push as well



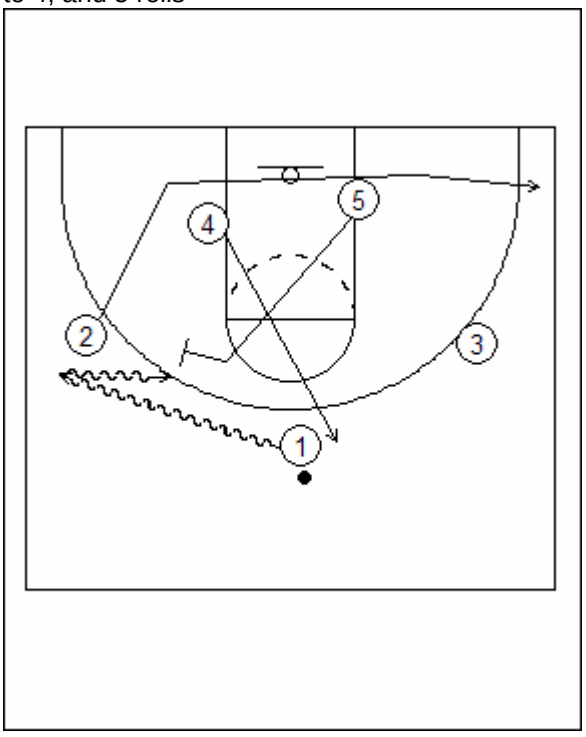
32 Offense:
Swing Opposite



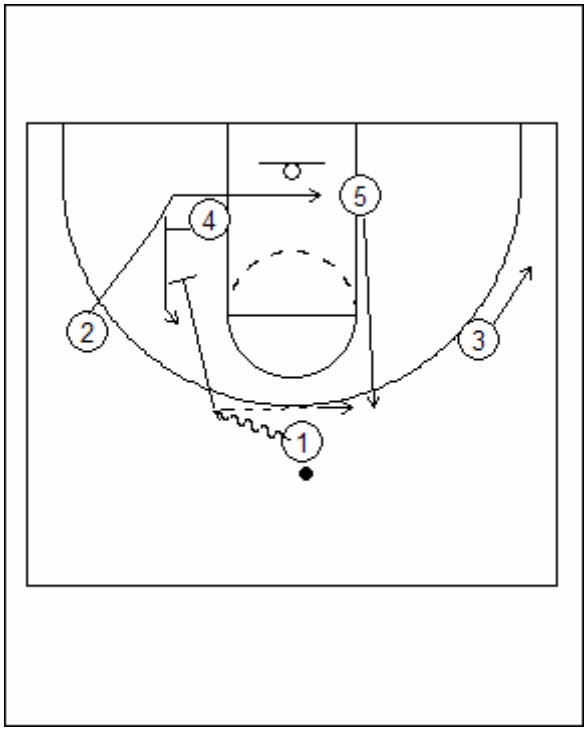
32 Offense:
Swing Cross



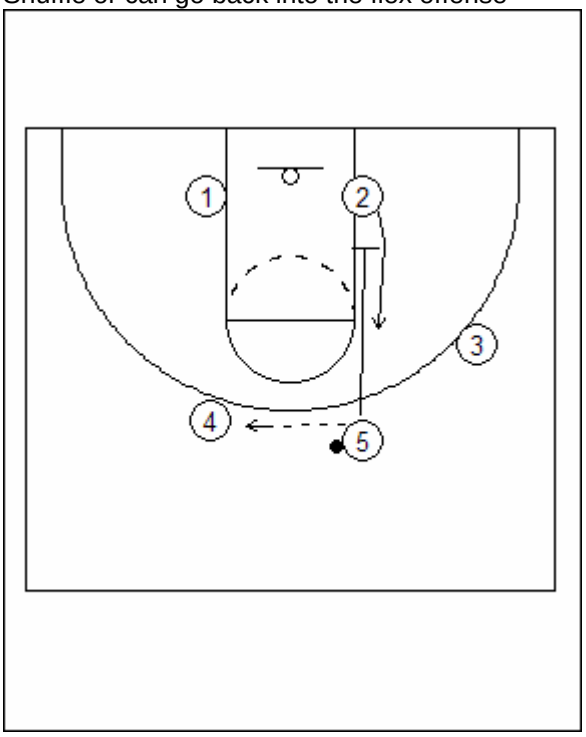
32 Offense:
Swing Pop, before going off the screen, 1 pass to 4, and 5 rolls



32 Offense:
Shuffle



32 Offense:
Shuffle or can go back into the flex offense

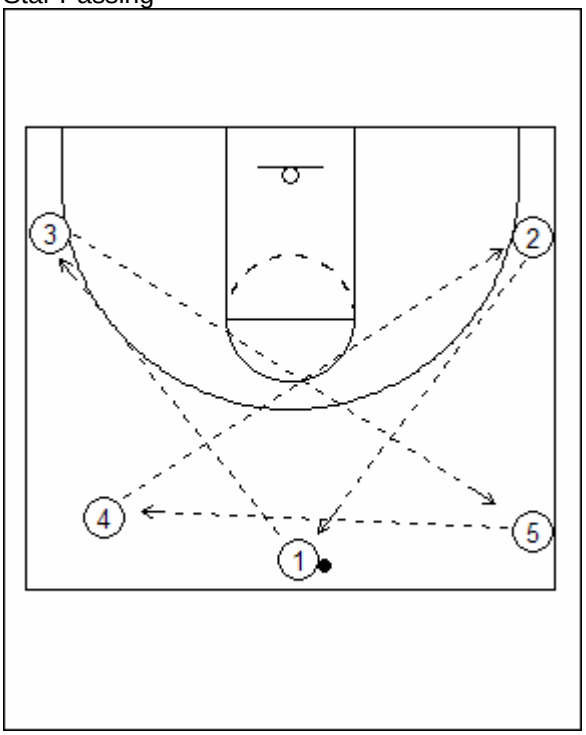


Joe Scott- Princeton

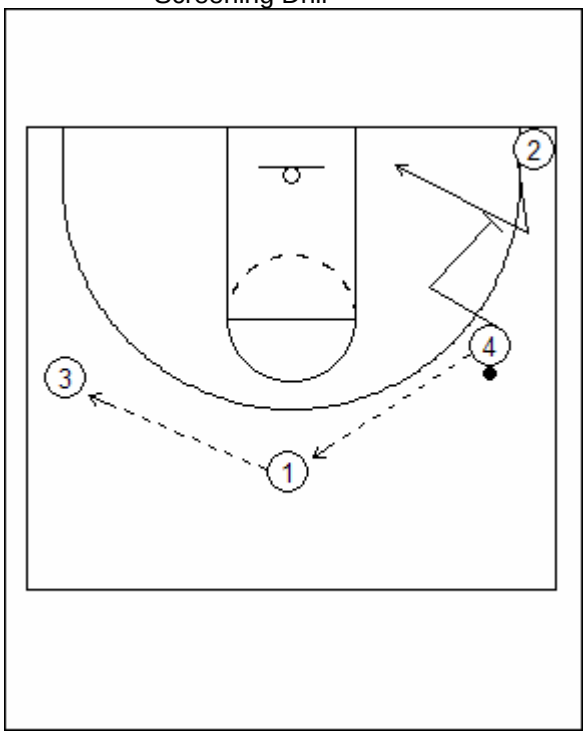
Quotes:

“Fundamentals are the great equalizer.”
“The more you help your teammates the more you will score.”
“Use a two hand chest pass to really zip the ball, not the one handed pass.”
“The quicker the ball moves, the quicker your players move.”
“Only use a bounce pass in tight areas and in transition, move the ball with a chest pass.”
“If you want to score you must move the defense, cut hard and fast.”
“Choice = freedom, means making more decision. Are you willing to give up your players that control?”
“Coaching is getting your 5 players to listen and care about each other.”
“You must know why your doing something in order to do something right.”
“Princeton Offense is based on individual skills and skill development- you need all 5 players who can dribble, pass and shot.”
“Teach your players how to play basketball.”
“Everything must be done with a purpose- stretch in the locker room, hit the floor ready to go.”
“Start of practice 4 lines dribbling lanes- making game speed moves.”
“How you score is in direct relation to where the weak-side defenders are. Always be thinking about what the next step is.”
“When doing drills put the weak-side defenders in the drill other wise the player will never think about them.”
“Three thing to do after a post entry, go right, go straight, go left.”
“In order to post up, you have to be a hard cutter who sees the ball.”
“Watch the guy in front of you, he tells you what to do.”
“When you are curling to the basket, if the defender steps out to bump you, cut behind him, so he will leave you alone.”
“Offensive players that are walking are not going to score.”
“Must demand that the players still move after they pass the ball even in drills, standing helps the defense.”
“Going to the front door is selfish, going to the back door is selfless. Back door cuts are like screens, except you can score on back door cuts.”
“Defender help on players who are driving hard, cause they look like they are trying to score.”
“When using a screen run to the level of the screen, so you can force the defender to make a decision, and so there is no excuse for the screener for not picking the man.”
“Dribble is really hard to guard when the ball is zipping around the perimeter.”
“Where the ball is determines where you pop back too.”
“When using a screen you have 3 options 1) Curl 2) Pop 3) Back door.”

Star Passing

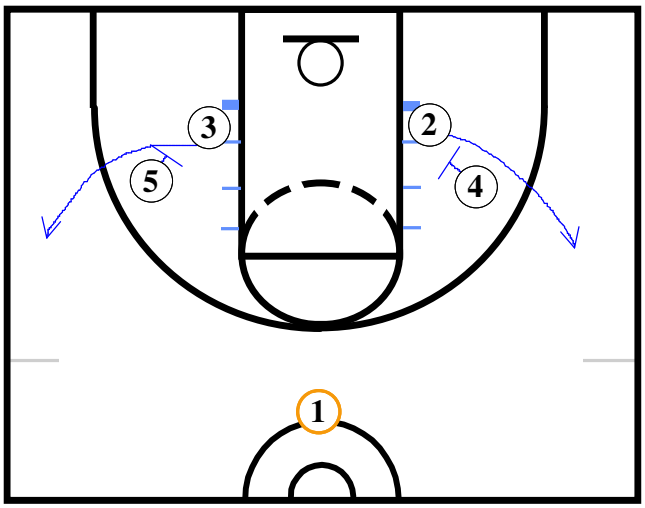


Screening Drill



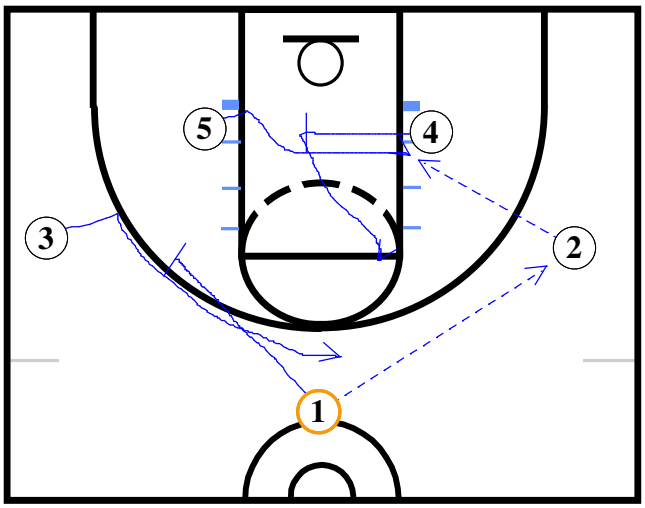
Billy Tubbs Part 1

07-25-2007



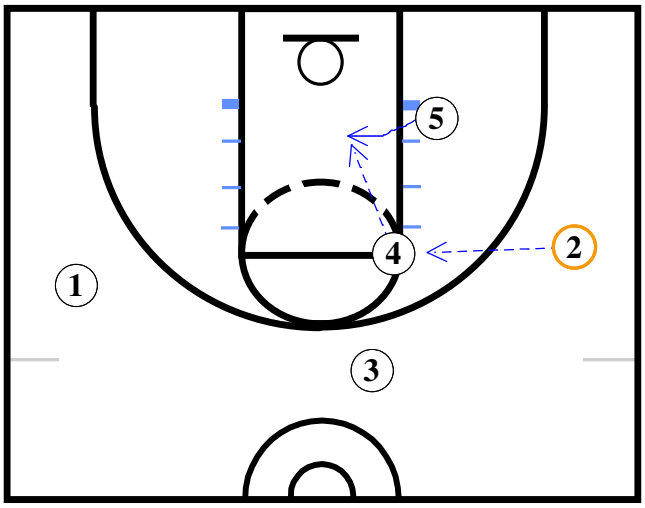
Frame A

2 and 3 break off of screens by 4 and 5 to get open on the wings. You may chose to have 2 and 3 cross to get open.



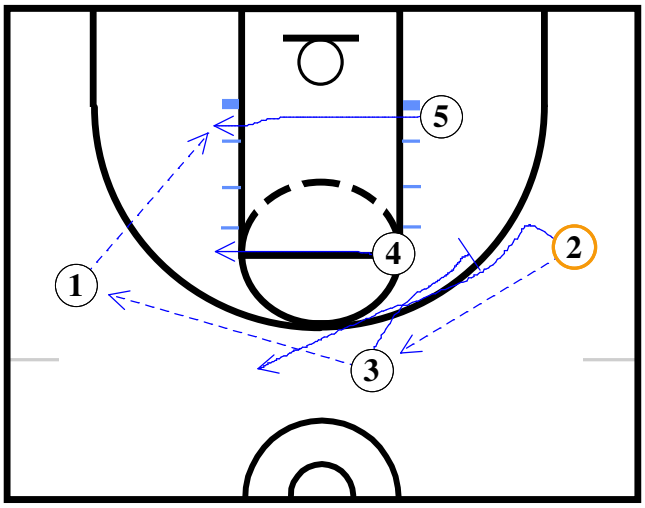
Frame B

1 passes to 2 and screens away for 3. When 2 catches the ball 4 screens away immediately for 5 and then breaks to the ballside elbow.



Frame C

Here 4 catches the ball at the elbow. 4's reads are: Shot, Dump down to 5, reverse the ball to 1, and lastly pass back to 2.



Frame D

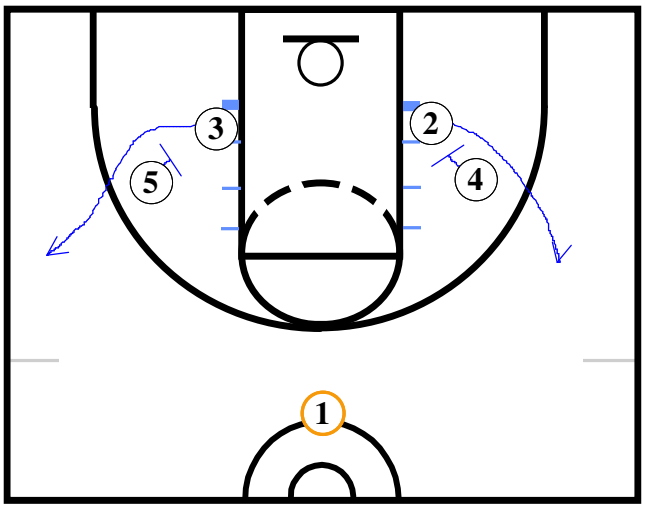
Here is how we reverse the ball. 2 passes to 3 who passes to 1, 5 crabs from block to block posting up strong. 1 must stay up high to get open for 3's pass.

General Comments

Part 1: Is what we do on an entey to the side opposite our 5 man. When 5 posts up he should have his head the ball and the rim all three in line. In frame D we would like to reverse the ball in two seconds. 4 must be able to shoot the ball from the free throw line area for this offense to work.

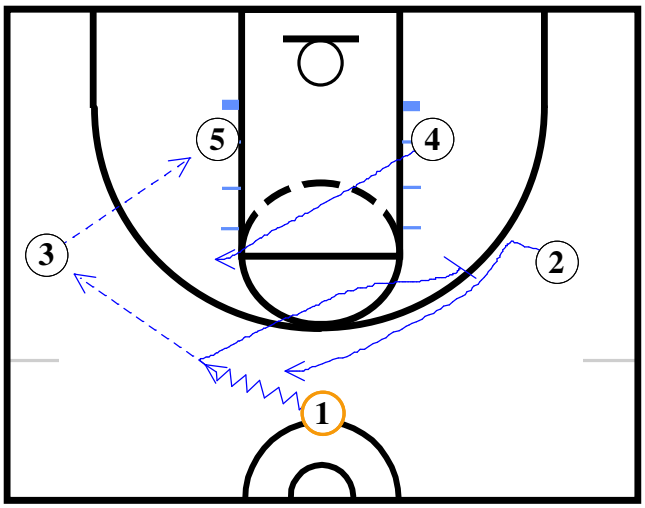
Billy Tubbs Part 2

07-25-2007



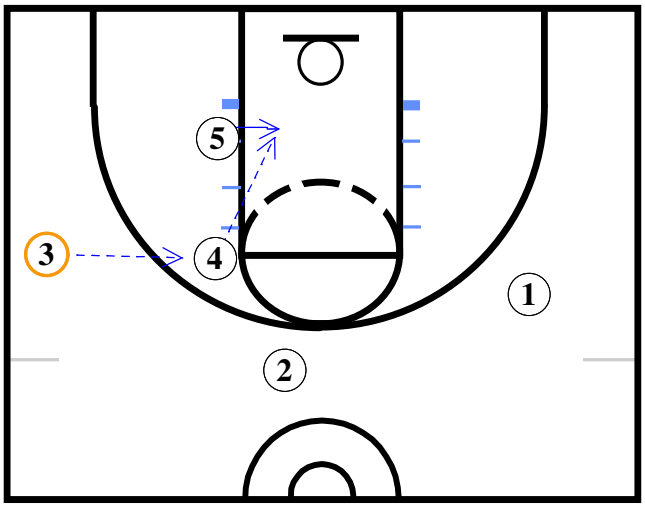
Frame A

2 and 3 pop out and get open on the wings off of screens by 4 and 5 against pressure defense.



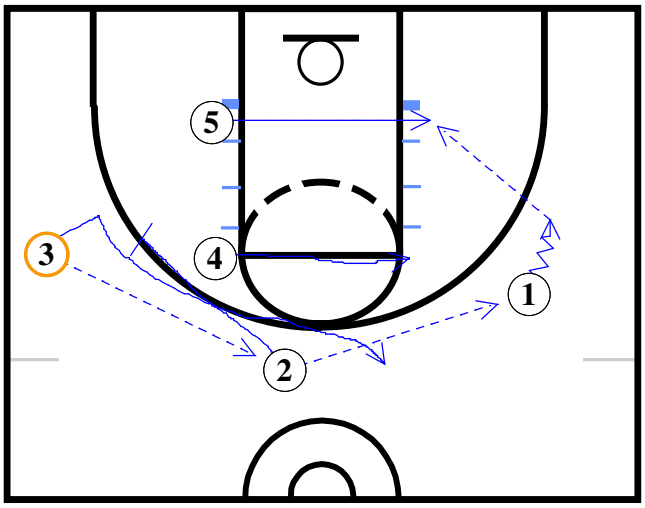
Frame B

1 passes to 3 and screens away for 2 to come up top. 4 flashes to the ballside elbow. 4 must be on the elbow not below it for spacing purposes.



Frame C

3 passes to 4 who dump passes down to 5. 2 must stay up high to keep his man out of the play. 1 must also be above free throw line extended.



Frame D

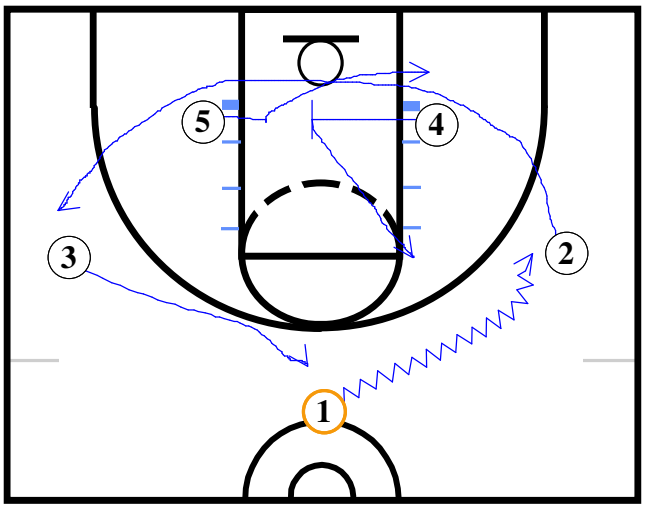
3 passes to 2 who passes to 1 and screens away for 3 to come up top. 4 moves from elbow to elbow as 5 goes from block to block to get open.

General Comments

This is the same set as Billy Tubbs Part 1 except the ball is enter to the same side 5 is on to start the set, we will now have 4 flash to the ballside elbow, by doing this we always keep our best post man down low (5 man) In frame A if 5 is being fronted 3 can throw him a lob pass.

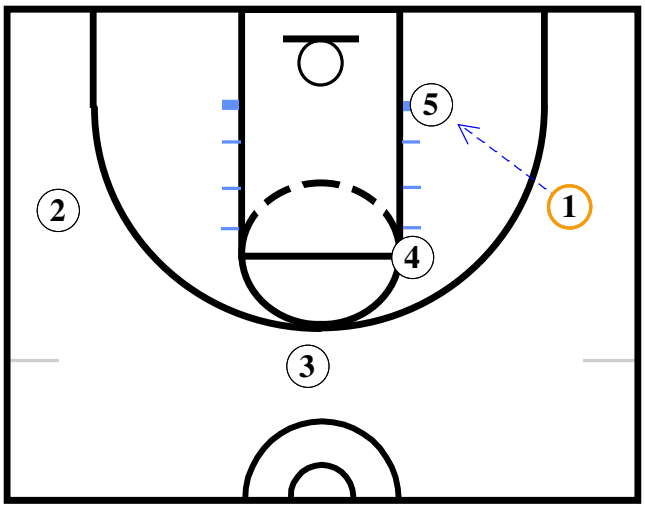
Billy Tubbs Part 3

07-25-2007



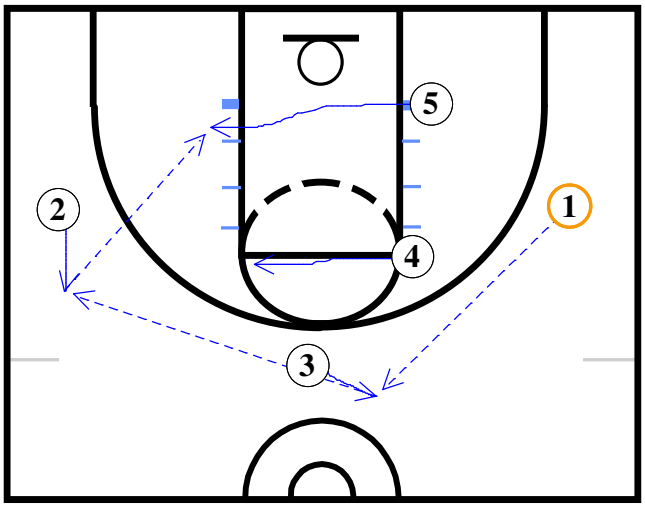
Frame A

1 can dribble either way to get us into the offense. Here 1 circles out 2 to the left wing with 3 coming up top. 4 screens for 5.



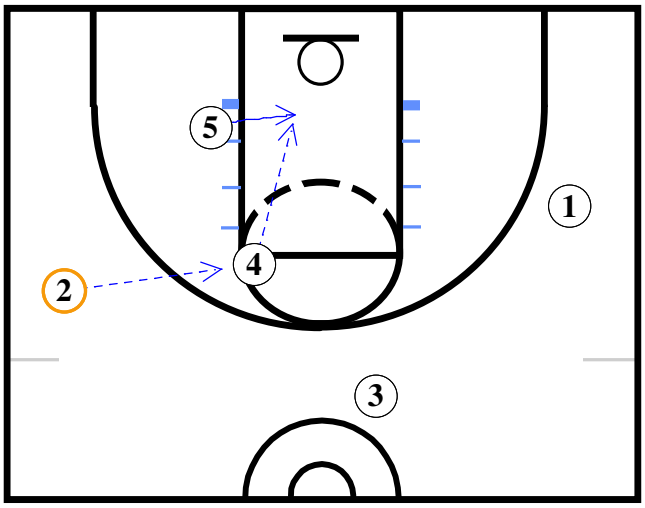
Frame B

5 posts up strong and 1 passes him the ball.



Frame C

If 1 cannot pass to 5 or 4 he will reverse the ball up top to 3 who passes to 2 who passes to 5 moving from block to block. 4 goes elbow to elbow.



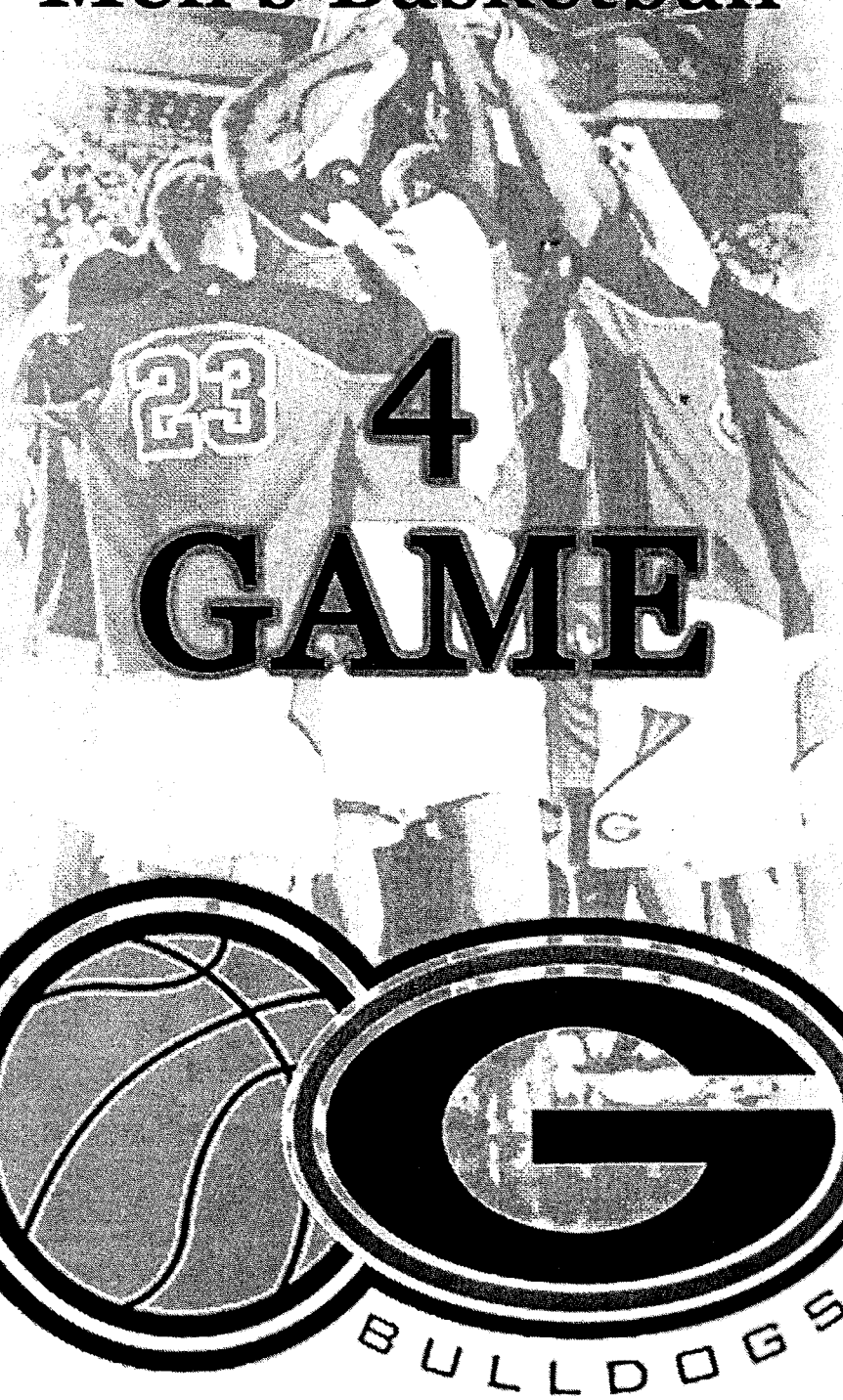
Frame D

In this frame 2 passs to 4 who passes to 5 ducking into the lane.

General Comments

This action is called "Circle" by the point guard. We have to do this about 20% of the time against hard pressure defense. If 3 would have dribbled to 3's side to start the offense would have 4 flashing to the ballside elbow.

University of Georgia
Men's Basketball



BULLDOGS

Georgia Men's Basketball

University of Georgia's "Four Game"

This is our version of motion offense. It is a 4 out 1 in "tracked" motion which gives our players the freedom they need to be spontaneous and play off their instincts. While offering this freedom it still gives them enough structure to stay organized and keep good spacing, allowing effective ball movement and scoring opportunities.

Advantages

1. Isolates a low post player for room to operate.
2. Makes it more difficult for opponents to trap Post to Post.
3. Allows coach or players to control which post occupies low/high post.
4. Not restricting – gives players room to create and be aggressive.
5. Easy to learn – not to much to think about.
6. Advances simple principles important to all effective offense.
7. Emphasizes movement, and ball reversal
8. Emphasizes inside play via posting and driving
9. Due to the structure it gives your team good movement without fatigue often associated with running around in pure motion offense.
10. Easy to resume team offense after any type of action such as an aggressive drive, offensive rebound, post kick-out, etc....
11. Offers constant good spacing.
12. Players always know where their teammates will be
13. Constantly offers excellent Hi-Lo posting/feeding.

Disadvantages

1. A post must handle the ball on perimeter – if only to reverse the ball.
2. Pulls one of your post players away from the basket
3. Somewhat requires that one of your post players have some offensive range.
4. Straightforward offense – not difficult for opponents to figure out.
5. Not particularly diverse with regards to variety of screens and screening angles.

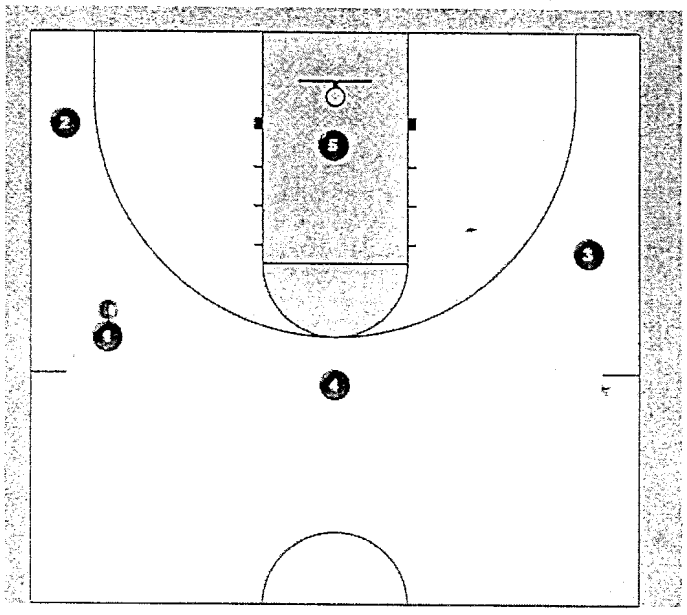
Four Game Vocabulary

Single Side	Side of court containing one guard.
Double Side	Side of court containing two guards.
High Post	(1)Area of court above FT line and inside the elbows. (2) Post players filling the high post area.
Score/Dump/Reverse	Procedure the High post adheres to in his order of "looks."
Screen Away	When high post down screens for a guard after reversing the ball.
Stagger Away	When high post and top guard stagger down screen the bottom guard on the double side after the post reverses the ball.
Post Exchange	Occurs when the high post and low post screen for each other to change positions.
Reverse Lo	Occurs when Low post cross screens for the other Post.
Two Guard Game	Occurs when the two guards on the double side screen for each other, with the top guard down screening for the buttom guard, or the bottom guard fade screening for the top guard.
Inside Cut	Occurs when point cuts to the ball side corner after entry pass to wing, establishing a double side and a single side.
Post Split	Two man screening game on perimeter when the post has been fed.
Drive Reverse	Occurs when guard catches in hi post off screen/stagger away then drives to reverse ball to wing to feed post.

4 Game

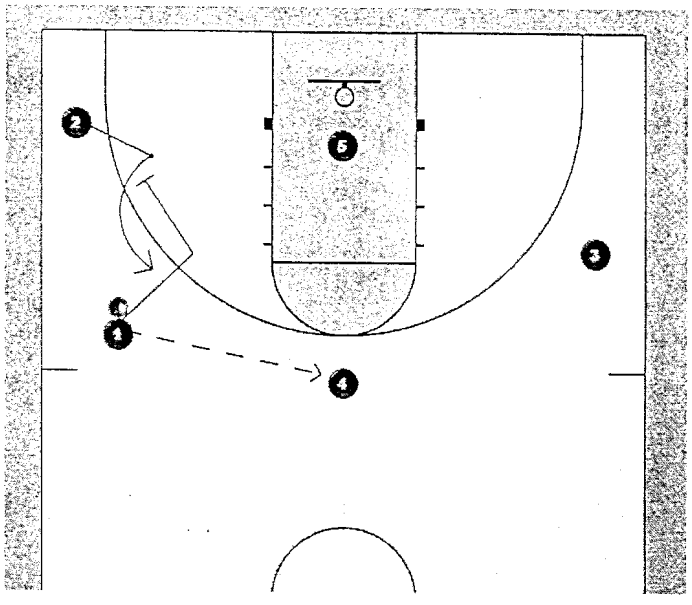
5 Spots to Fill

- There is always someone in Hi Post (4)
- There is always someone in Lo Post (5)
- There is always 1 guard on the single side (3)
- There are always 2 guards on the double side (1&2)



Two Guard Game

Every time the ball is reversed to the Hi Post, the guards on the double side run a "Two guard" game.

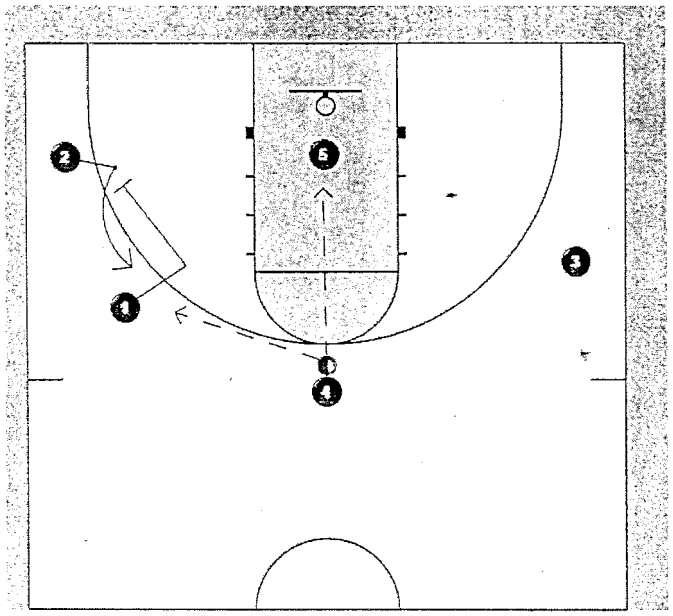


Either 1 down screens for 2, or 2 fade screens for 1.

Score, Dump, Reverse

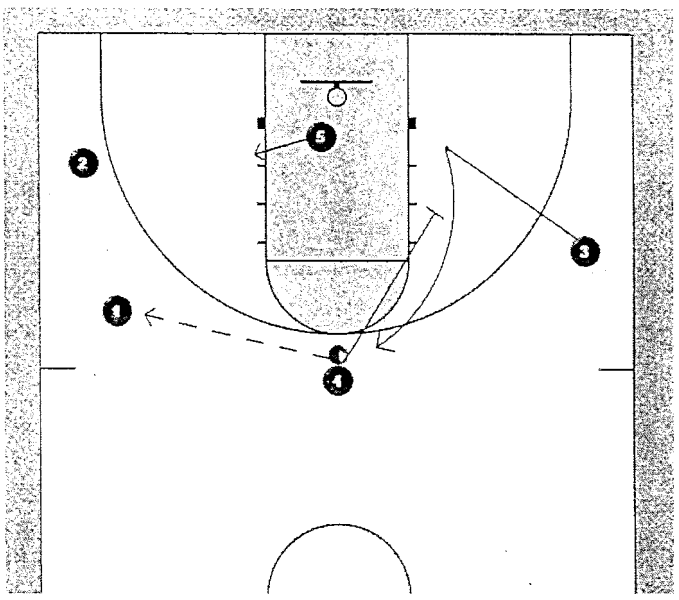
Every time the Hi Post receives the ball his looks are, in this order:

1. Score – look for a scoring opportunity
2. Dump – look for a feed to the Lo Post
3. Reverse - look to reverse the ball



Screen Away

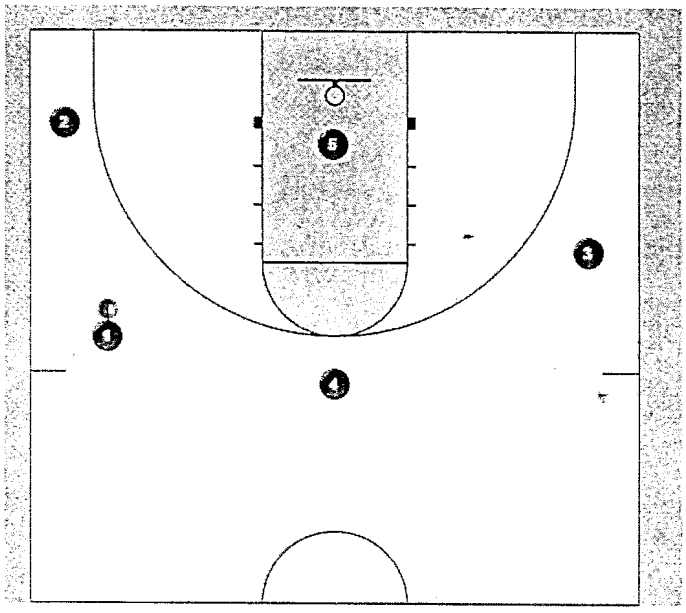
Whenever the Hi Post reverses the ball he immediately executes a screen away to get a guard open for a top of the key catch.



4 Game

5 Spots to Fill

- There is always someone in Hi Post (4)
- There is always someone in Lo Post (5)
- There is always 1 guard on the single side (3)
- There are always 2 guards on the double side (1&2)



Two Guard Game

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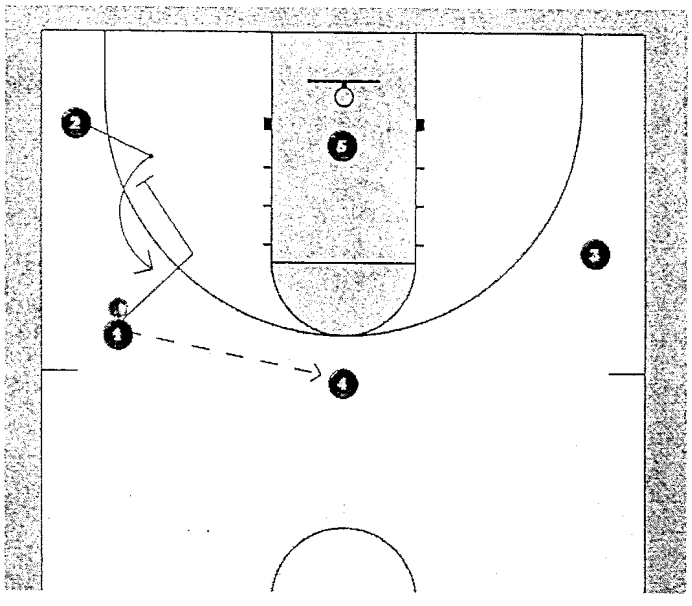
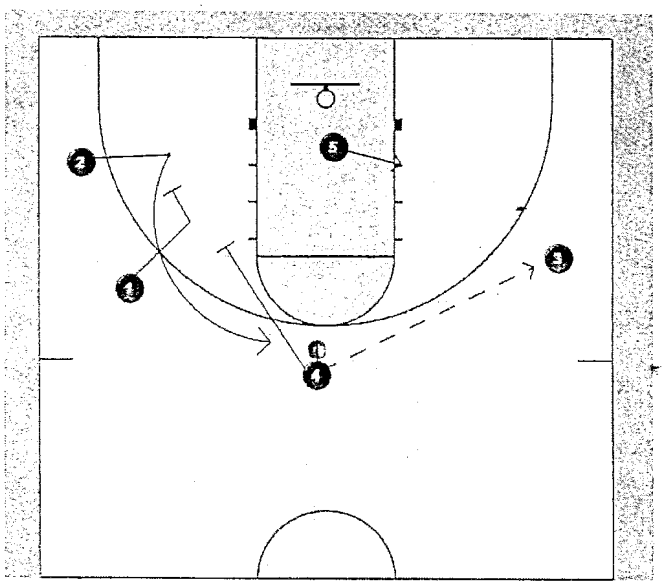


Either 1 down screens for 2, or 2 fade screens for 1.

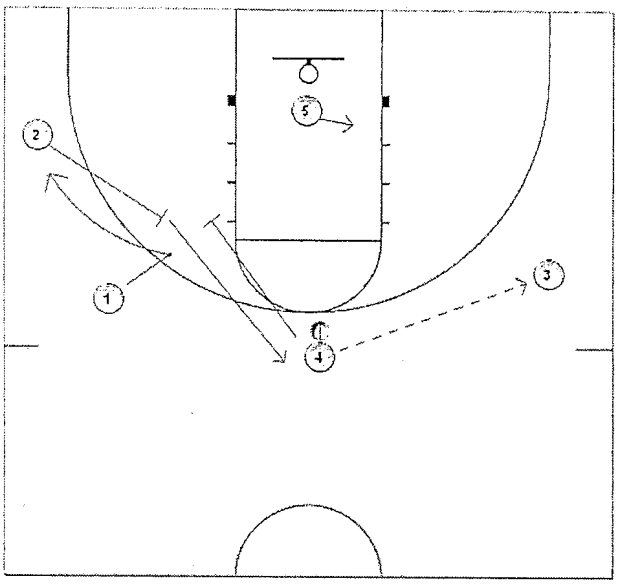
Stagger Away

A stagger away occurs when the Hi Post reverses the ball to the single side and screens away for a guard already receiving a down screen in the two – guard game.



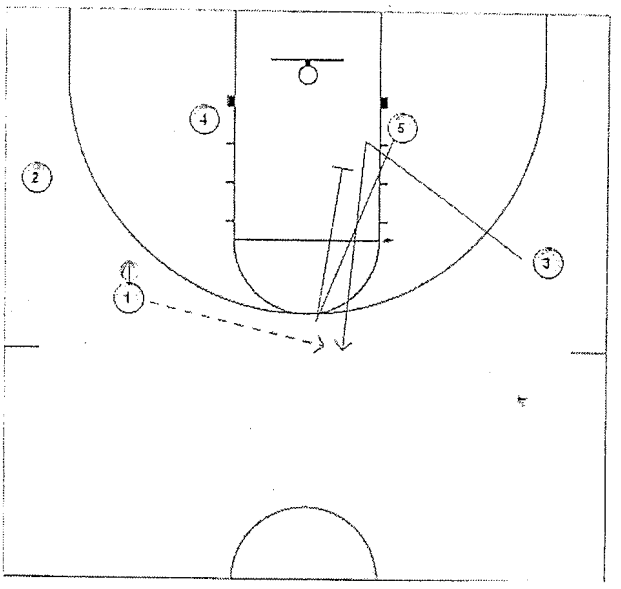
Screen-the-Screener

A screen-the-screener action occurs when the hi post screens away towards a 2 Guard Game occuring with a fade screen.



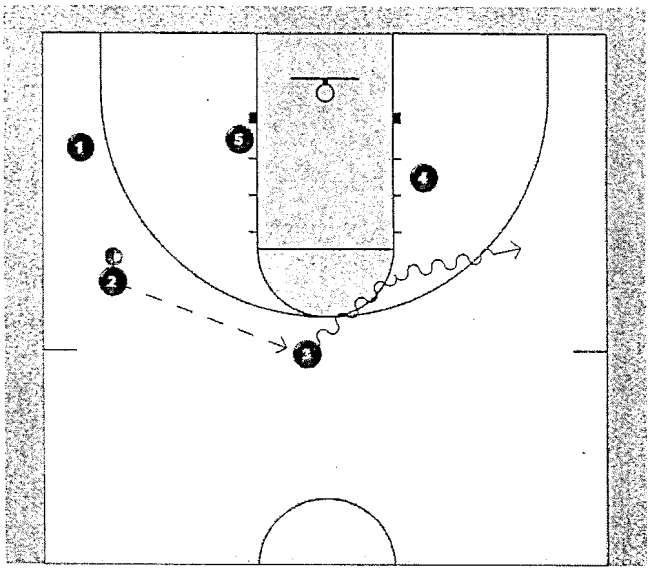
Hi Post Denied

Anytime the Hi Post is denied ball reversal, he automatically goes into a screen away.



Drive Reverse

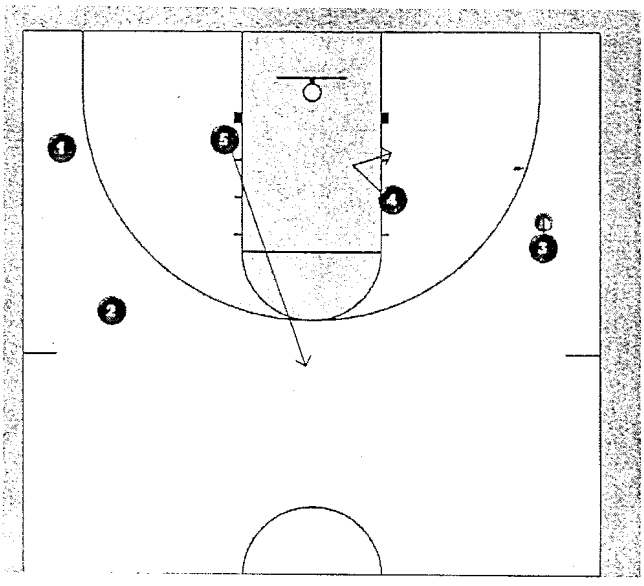
Whenever a guard receives the ball at the top of the key off a screen away, he executes a drive reverse by driving the ball back to where he came from thus using the dribble to reverse the ball. We call it "drive" reverse because we want the guard to always attempt to beat his defender with penetration first.



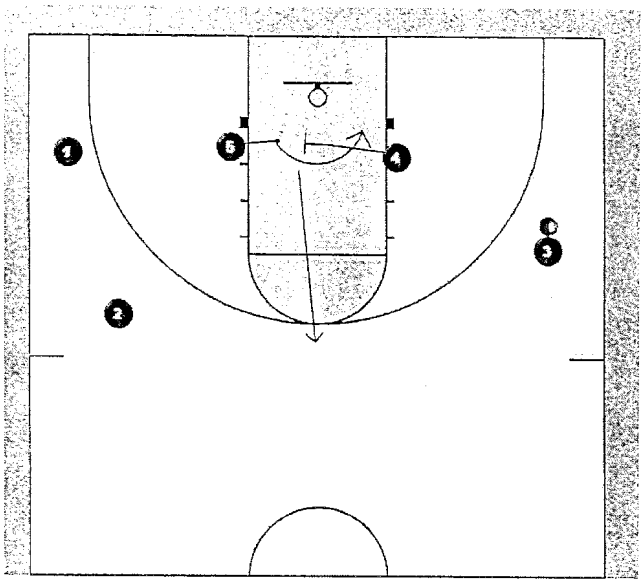
Drive Reverse Options

On the drive reverse the Hi Post who screened away can do one of two things:

1. He can post up, sending the opposite side post to the Hi Post (most common).

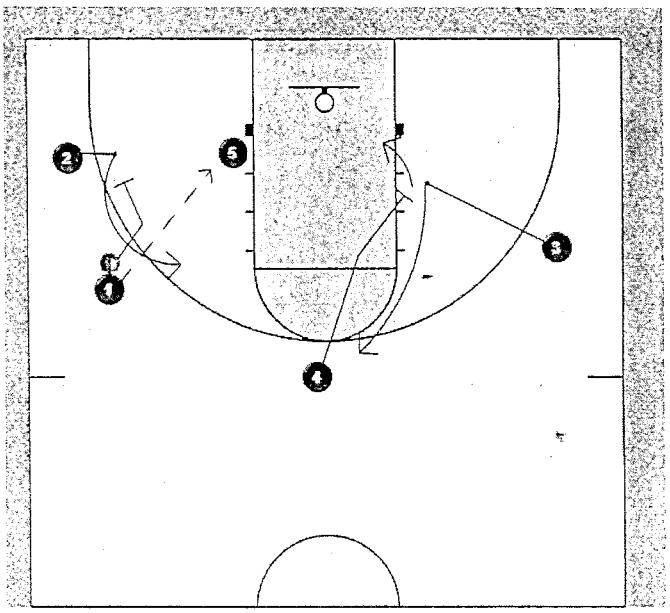


2. He can set a cross screen for the opposite post and then flash to the Hi Post.



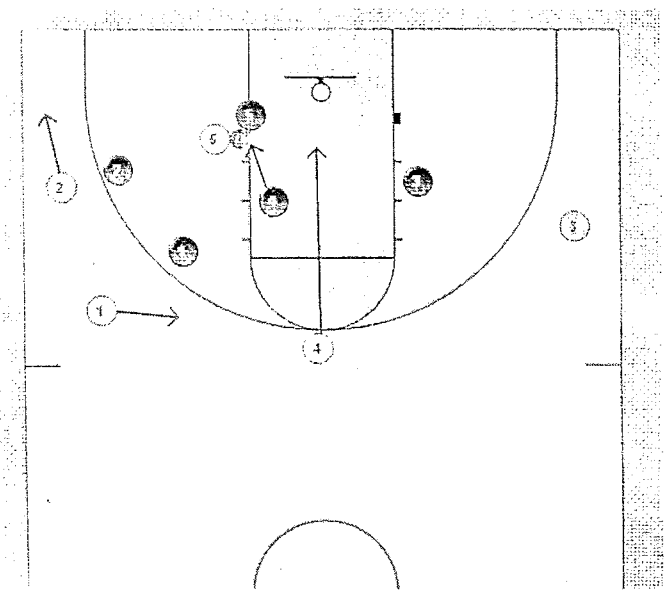
Post Split

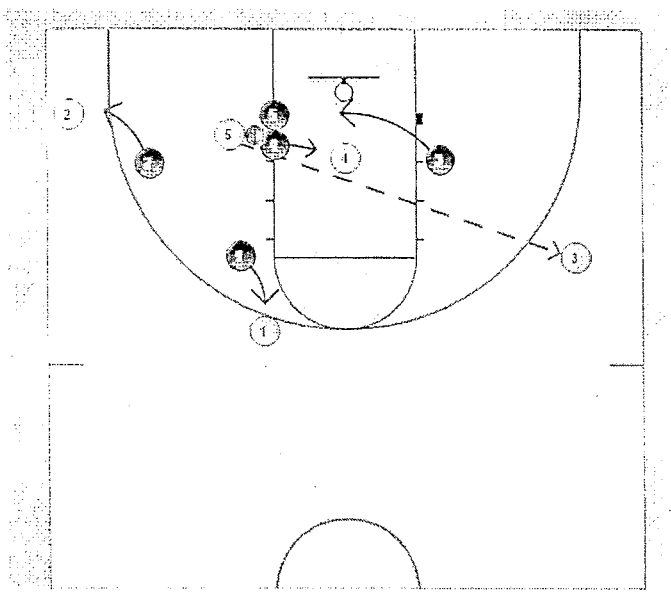
When we feed the Lo Post we like to execute a post split which is a two-man game(s) among the four players without the ball.



Post Trap Offense

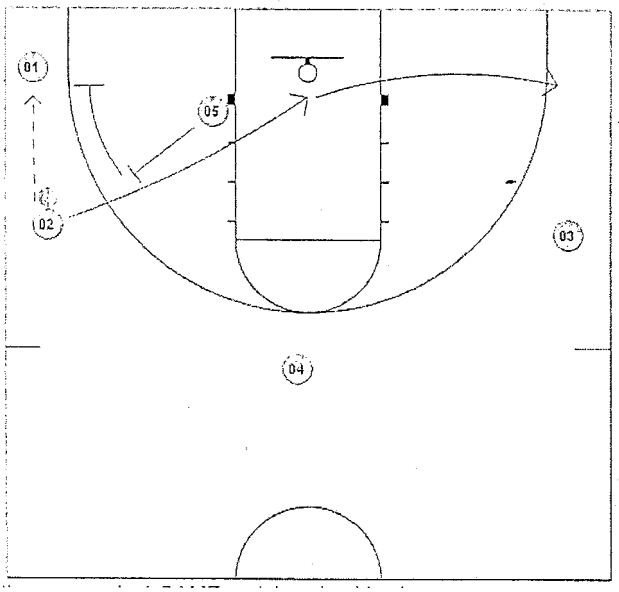
Whenever the post is trapped off the other post player, the post partner will dive to the rim and the guards space out.



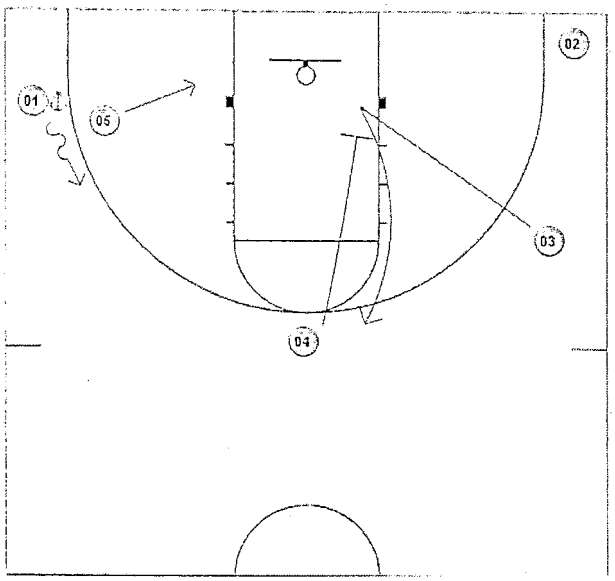


Corner Option

Anytime we are in 4 Game and the wing hits the corner on the double side, we run "Corner." 2 Passes to 1. 5 backscreens for 2, then ballscreens for 1 with both feet inside the three point arc.

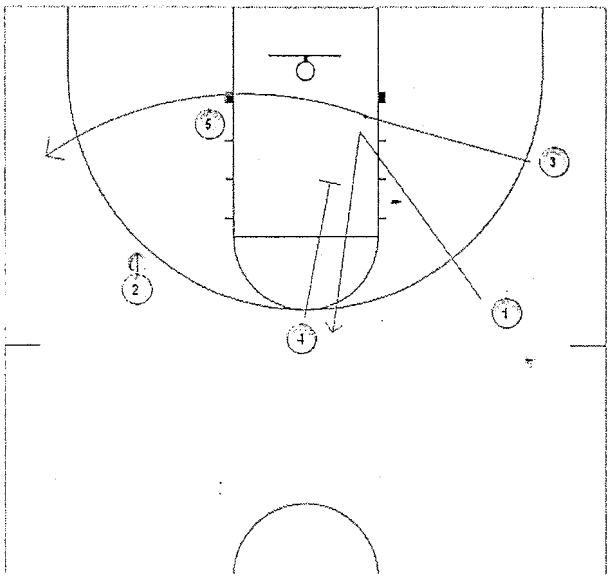


1 comes off ballscreen. 5 rolls to basket. 4 screens away for 3, and we continue 4 Game.



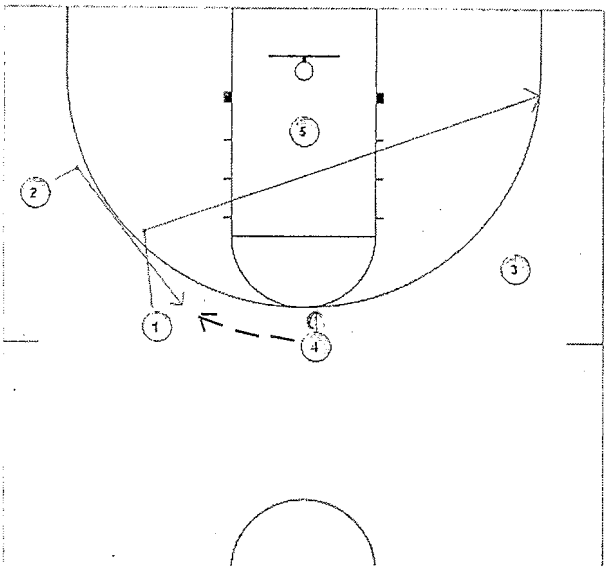
Switch Cut

We execute a "switch cut" at times when the guard defenders switch the stagger away in 4 game. As 4 and 1 begin to set the stagger away for 3 and recognize/communicate that the defenders are switching guard on guard, 3 cuts through to the ballside corner and 1 cuts off of a single down screen set by 4.



Pinch Cut

We execute a "pinch cut" when the defense is switching our 2 guard game. As the two guards begin to run a 2 guard game and recognize/communicate that their defenders are switching the screen, 1 cuts through the lane to the opposite side of the floor and 2 replaces 1.



University of Georgia Men's Basketball
Offensive Drills

4 out 1 in Hi Lo Offense – Drills

Transition

1. Primary Cycles
2. Primary Numbers

Post Feeding (Mix Post Def.)

1. 2 on 2 Sc. Away – drive rev. to feed
2. 3 on 3 Screen Away – drive reverse to feed / split post (1Post – 2 Gds.)
3. 3 on 3 Screen Away – drive reverse to feed / split post (2 Posts – 1 Gd.)
4. 4 on 4 Screen Away – drive reverse / flash – skip feed vs. front (2 Gds. – 2 Posts)

Shooting / Scoring – Guards

Screen Away Game

1. 1 Dribble lay up / jump shot
   Shot / hip fake / rip
2. Curl J / Up & Under

2 Guard Game

1. 2 on 0 2 shots – Add Pull & Kick
2. 2 on 2 Live
3. 2 on 2 Live vs. Switching
   - Slips
   - Re Screen
   - Screen own man

Shooting / Scoring – Posts

1. 1 on 1 Wing Lob vs. White Wall / steal / mix
2. 2 on 1 seal out Hi Lo vs. front
3. 1 on 1 Rim Runner
4. 2 on 2 Hi Lo w/ 2 coaches
5. 2 on 2 Hi Lo vs. Trap w/ 2 coaches

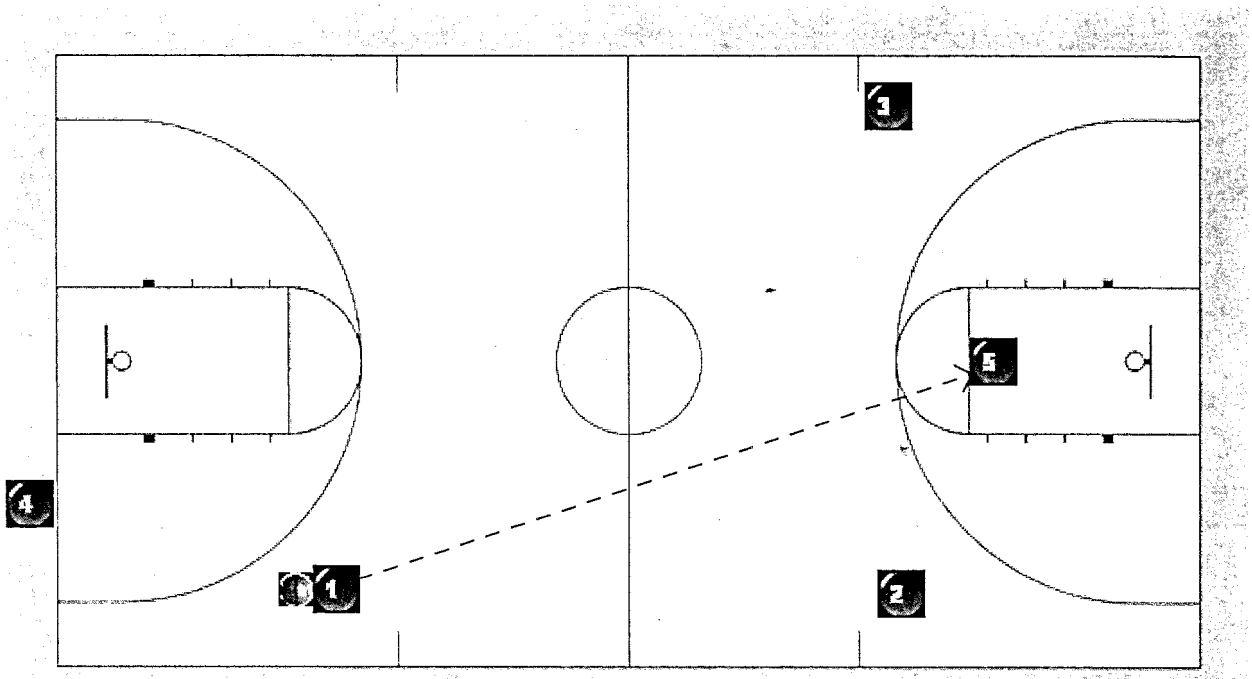
Screening to Score

1. 2 on 2 screen away to score
2. 3 on 3 Live – Stagger away switch cuts vs. switching

Primary Cycles

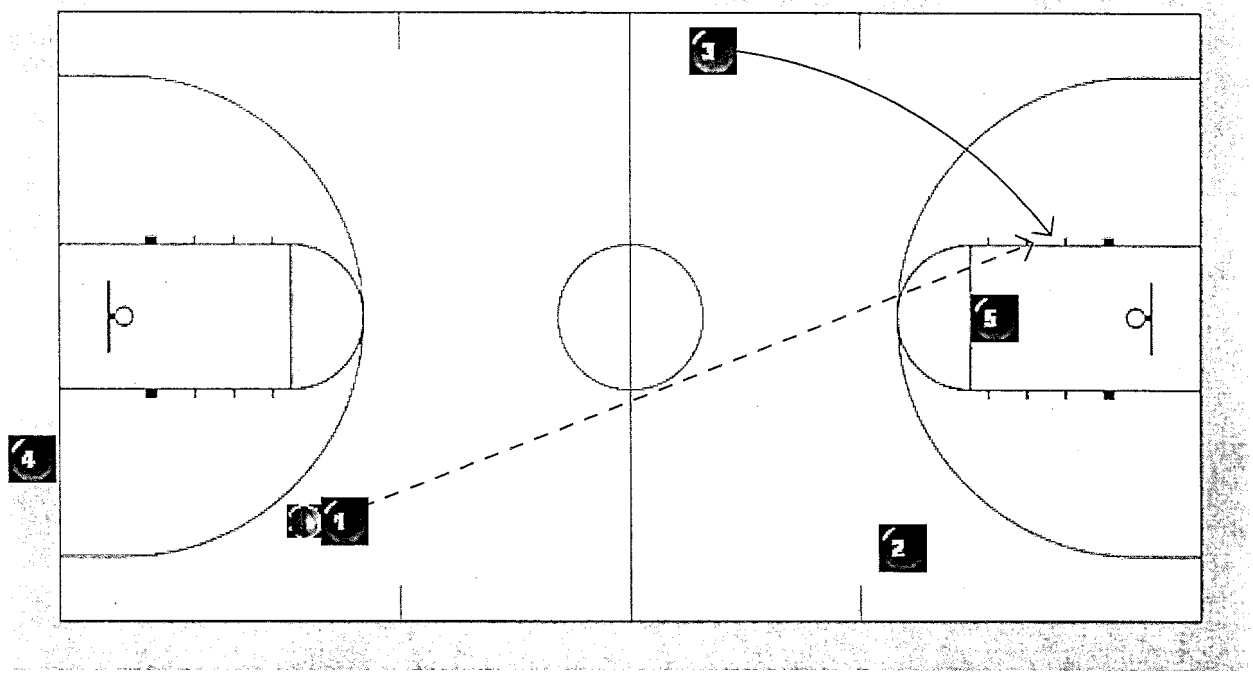
5 on 0 primary break drill in which the offensive team is attempting to score a series of five transition baskets within 35 seconds. To start, a coach shoots the ball. All five players look to rebound and secure the ball. Once the ball touches one of the 5 players the clock starts. Every miss is followed up with a rebound and score.

Frame 0



The point guard receives an outlet as deep as he can. The two other guards scrape the sideline while sprinting to the other end. The rim runner sprints ahead to receive an over the top pass from the point guard to score a layup/dunk.

Frame 1

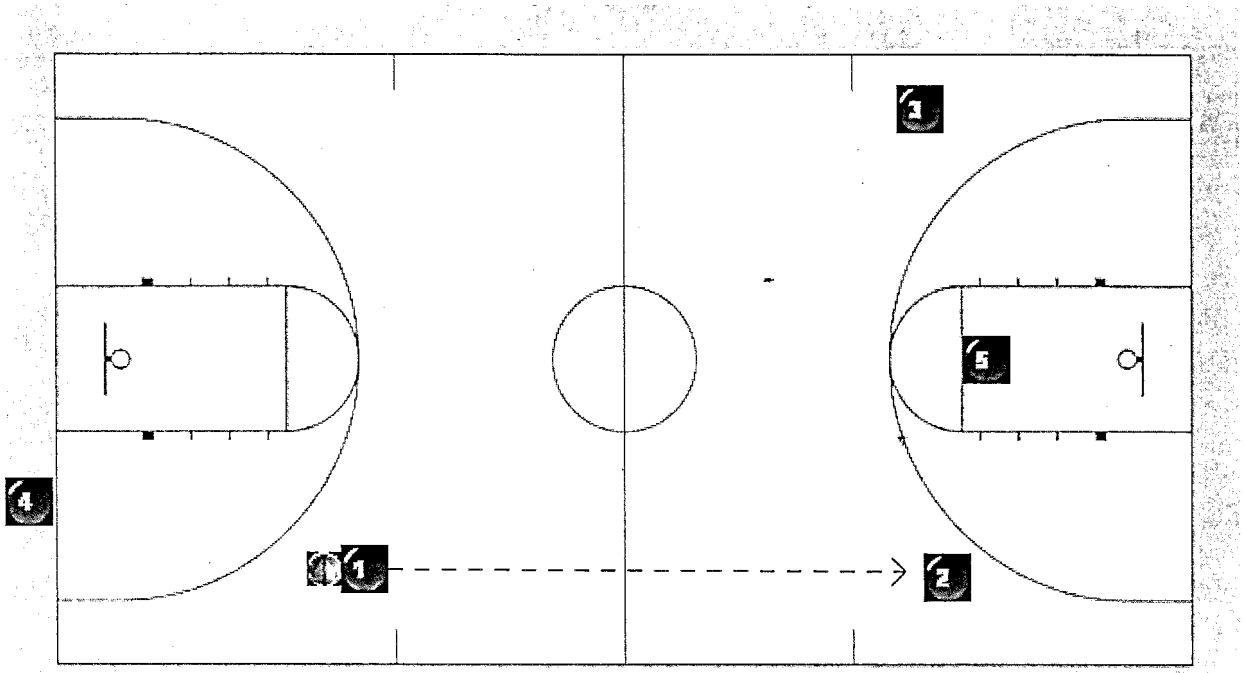


On the second trip, the point guard receives a deep outlet only to ball ahead on an over the top pass to the opposite guard sprinting for a layup.

Primary Cycles

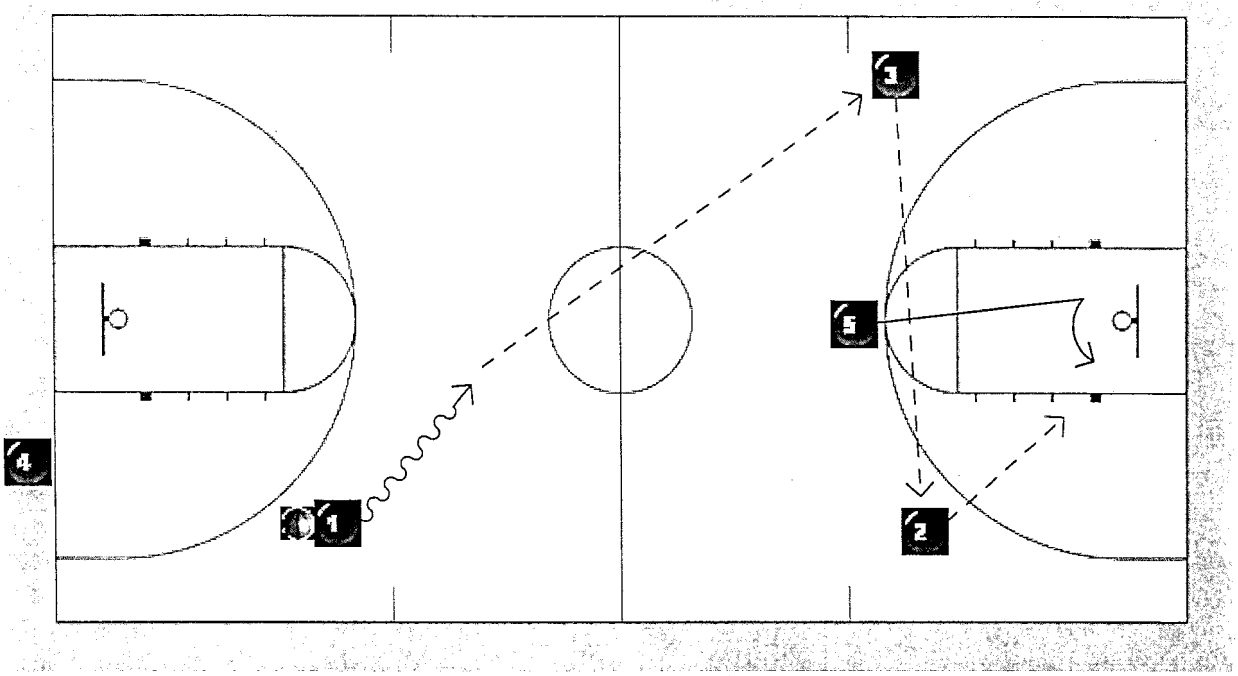
5 on 0 primary break drill in which the offensive team is attempting to score a series of five transition baskets within 35 seconds. To start, a coach shoots the ball. All five players look to rebound and secure the ball. Once the ball touches one of the 5 players the clock starts. Every miss is followed up with a rebound and score.

Frame 2



On the third trip, the point guard receives a deep outlet and passes up the floor to a guard to shoot a three pointer.

Frame 3

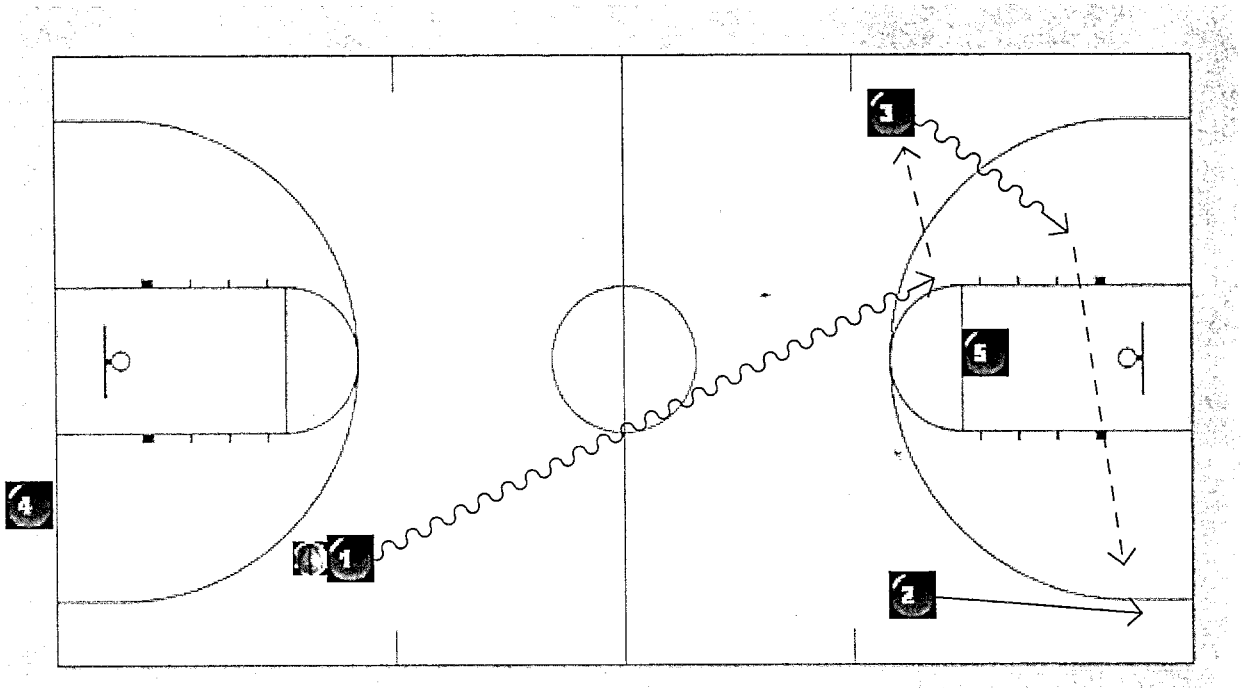


On the fourth trip, the point guard receives a deep outlet only to ball ahead to a guard. The guard then skips the ball to the other side of the floor, and the guard that receives the ball looks to feed the rim runner sealing for a layup.

Primary Cycles

5 on 0 primary break drill in which the offensive team is attempting to score a series of five transition baskets within 35 seconds. To start, a coach shoots the ball. All five players look to rebound and secure the ball. Once the ball touches one of the 5 players the clock starts. Every miss is followed up with a rebound and score.

Frame 4

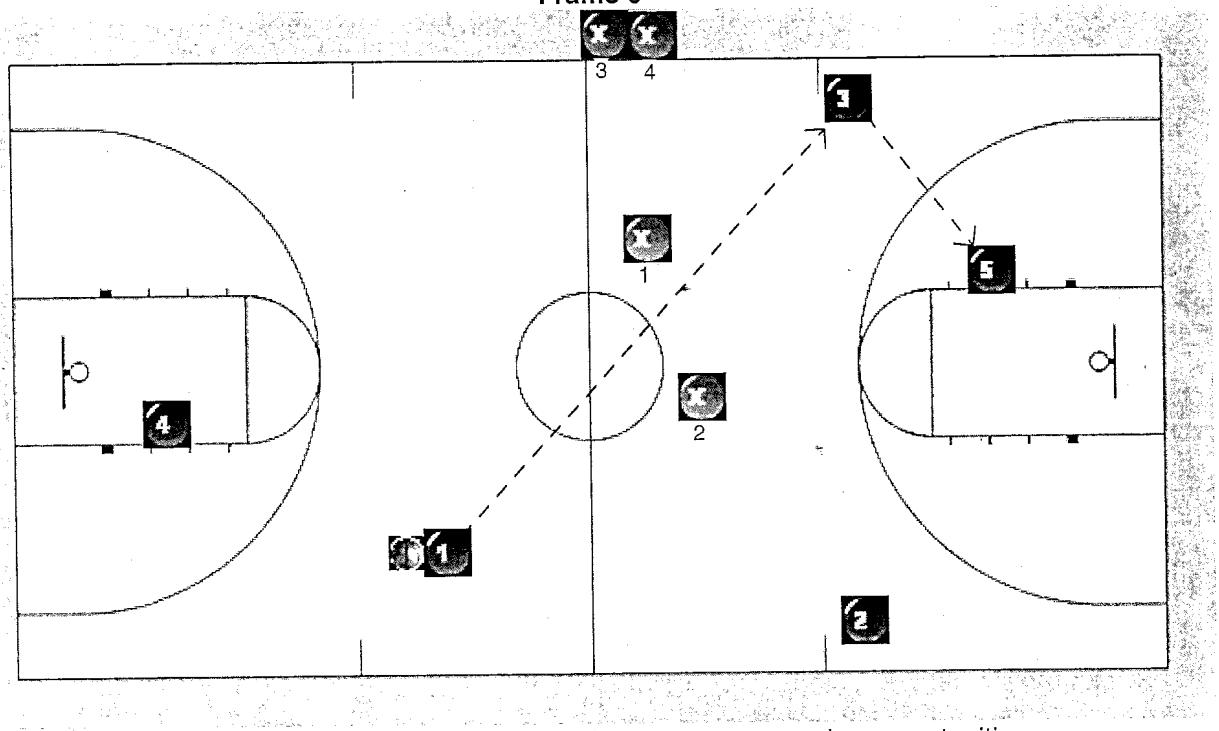


On the fifth and final trip, the point guard receives a deep outlet and pushes the ball down the floor, changing sides in the process, looking to create for his teammates. Everyone shapes up for scoring opportunities and the team continues to make extra pull and kick plays into a final shot taken before time expires.

Primary Numbers

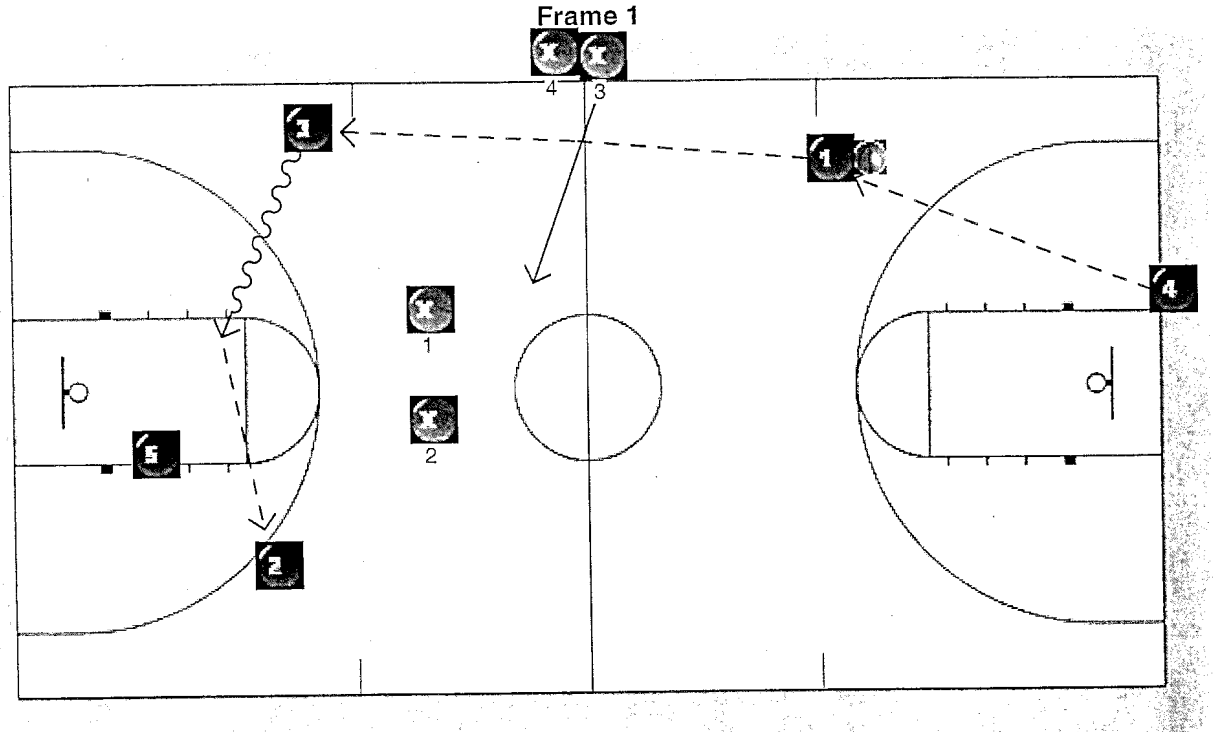
The coach shoots the ball with 5 players waiting to rebound. After securing the rebound, the offensive team pushes the ball to the other end of the court. The team will make three trips, with each time adding defenders. We start with 2 defenders and add a defender each trip for 3 total possessions, so there are 4 defenders on the last trip.

Frame 0



On the first trip ther are 2 defensive players attempting to stop any scoring opportunities.

Frame 1

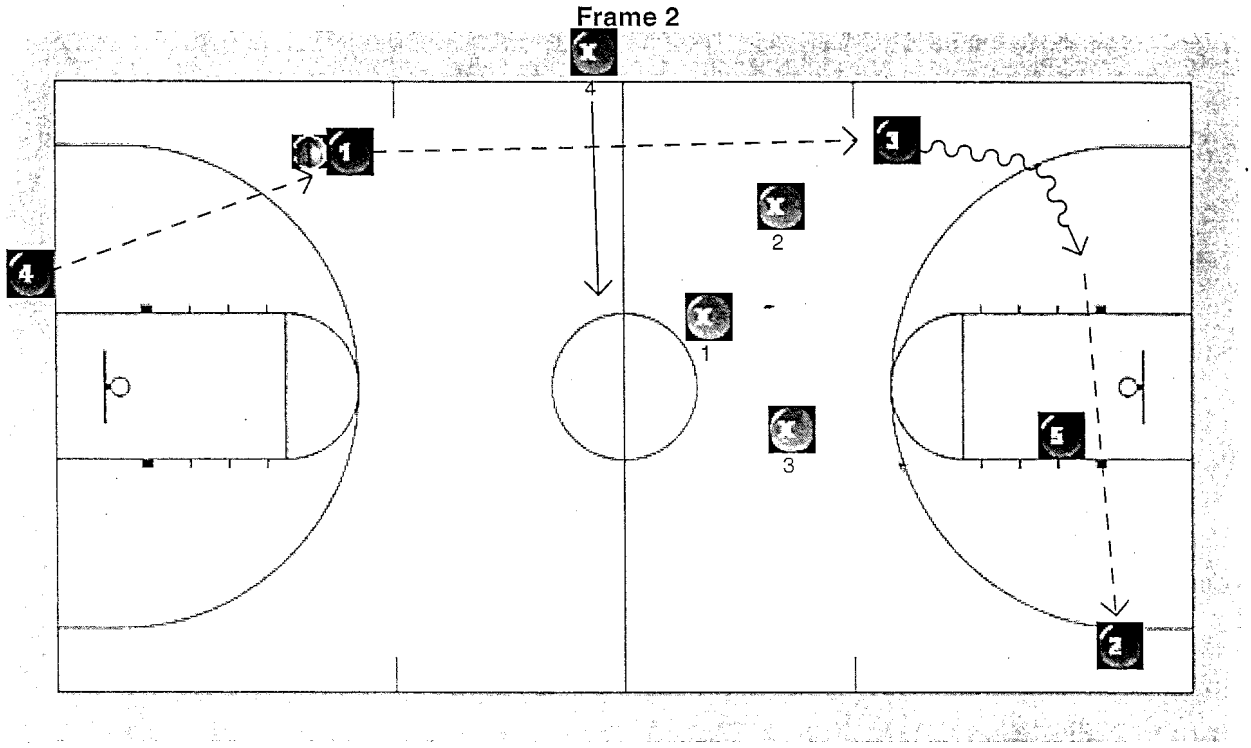


On the second trip, the offensive team faces 3 defensive players, adding one from the previous trip.

Primary Numbers

The coach shoots the ball with 5 players waiting to rebound. After securing the rebound, the offensive team pushes the ball to the other end of the court. The team will make three trips, with each time adding defenders. We start with 2 defenders and add a defender each trip for 3 total possessions, so there are 4 defenders on the last trip.

Frame 2

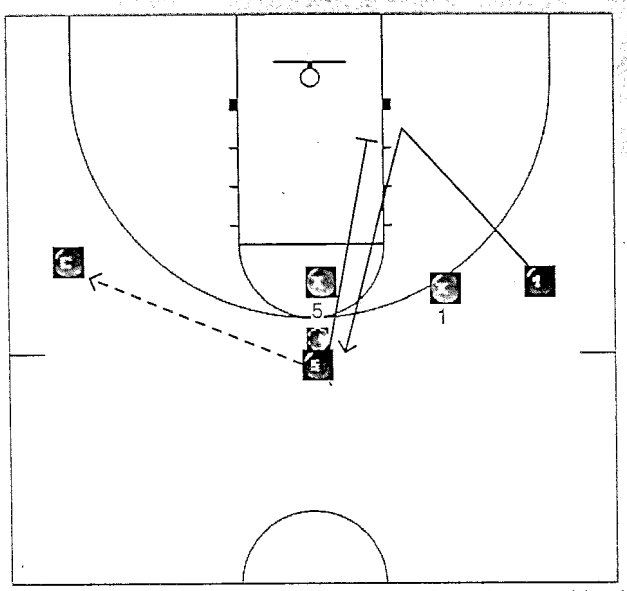


On the final trip, there are 4 defensive players, adding another one to disrupt the primary break.

2 on 2 Sc. Away

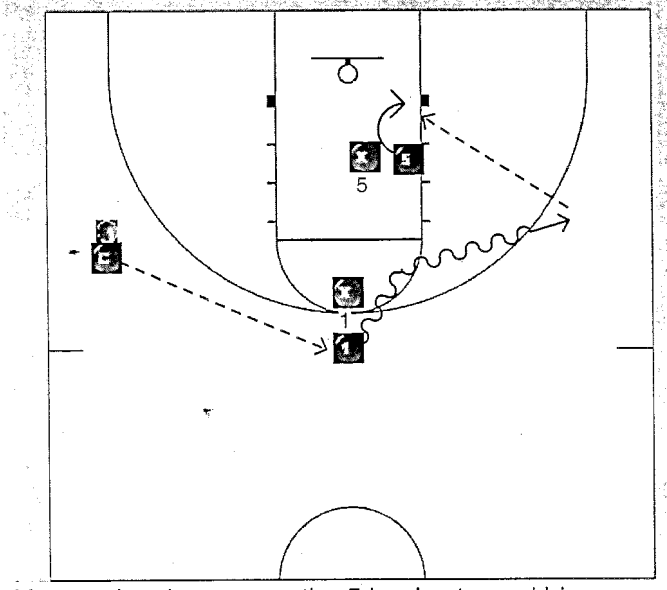
Drive reverse to feed. This drill involves two posts (off/def) at the top of the key and two guards (off/def) on a wing.

Frame 0



The 5 passes to a coach on the opposite wing and looks to screen away for the 1 who v-cuts and uses the screen to sprint towards the top of the key for a scoring

Frame 1

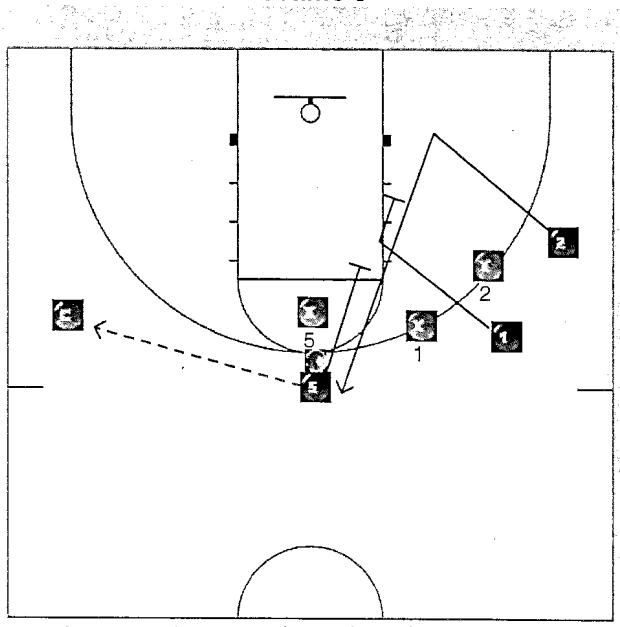


After setting the screen, the 5 begins to seal his defender and waits for the top jump shot or drive reverse. The guard either looks to score on the jump shot, drive reverse or feed the post.

3 on 3 Sc. Away (1 Post - 2 Gds.)

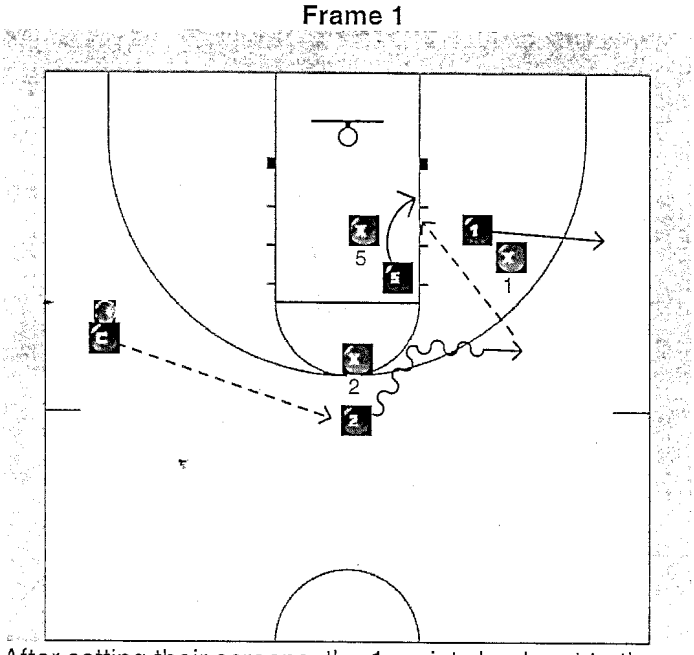
Drive reverse to feed / split post. Involves a post (off/def) and two guards (off/def).

Frame 0



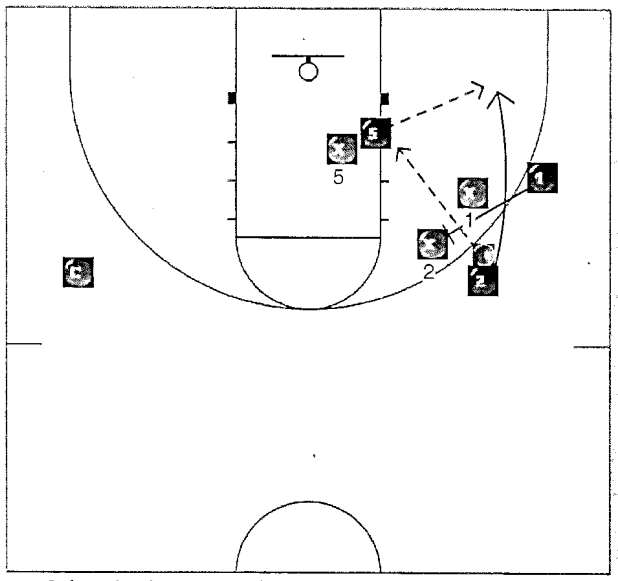
The post passes to a coach on the wing and looks to engage in a 3 man game with the two guards. In this example, a stagger screen is set for 2 who looks to v-cut and use the screens set 1 and 5 for a scoring opportunity at the top of the key.

Frame 1



After setting their screens, the 1 sprints back out to the wing while the 5 begins to seal his defender on the block. 2 looks to drive reverse to score or feed the post.

Frame 2



When 2 feeds the post, the guards "split the post" (screen each other to get open while the ball is in the post) and look to move without the ball for scoring opportunities. (Note) Sometimes we tell the 5 he must pass the ball back out for a score.

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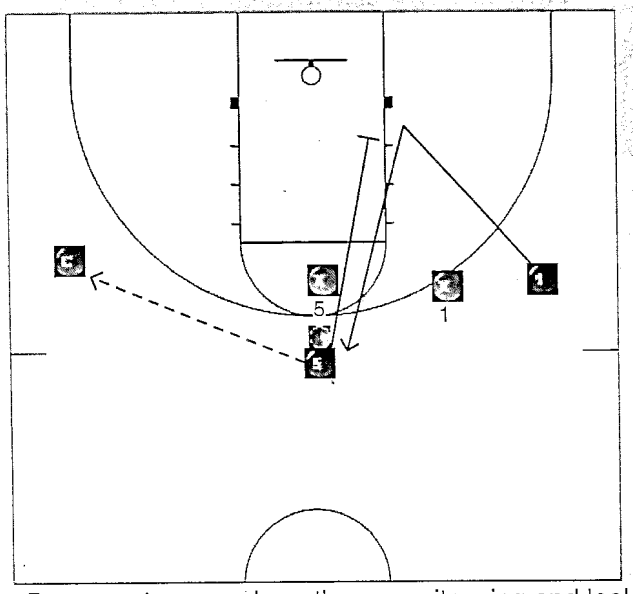
2 on 2 Sc. Away

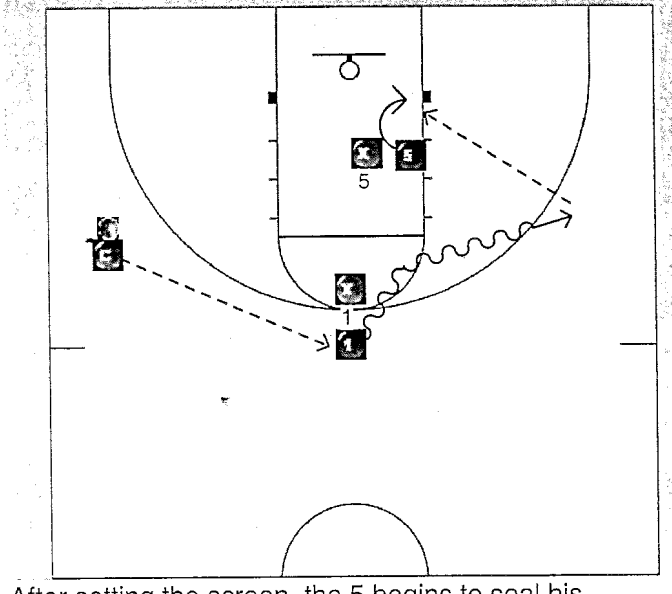
Drive reverse to feed. This drill involves two posts (off/def) at the top of the key and two guards (off/def) on a wing.

Frame 0



The 5 passes to a coach on the opposite wing and looks to screen away for the 1 who v-cuts and uses the screen to sprint towards the top of the key for a scoring

Frame 1

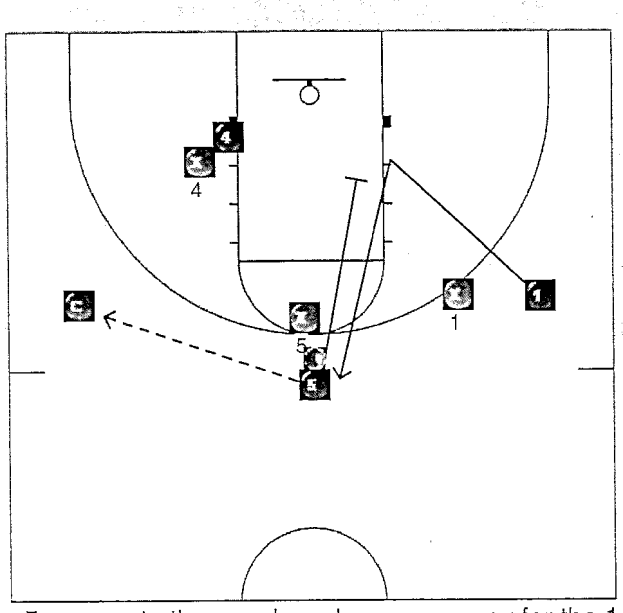


After setting the screen, the 5 begins to seal his defender and waits for the top jump shot or drive reverse. The guard either looks to score on the jump shot, drive reverse or feed the post.

3 on 3 Sc. Away (2 Posts - 1 Gd.)

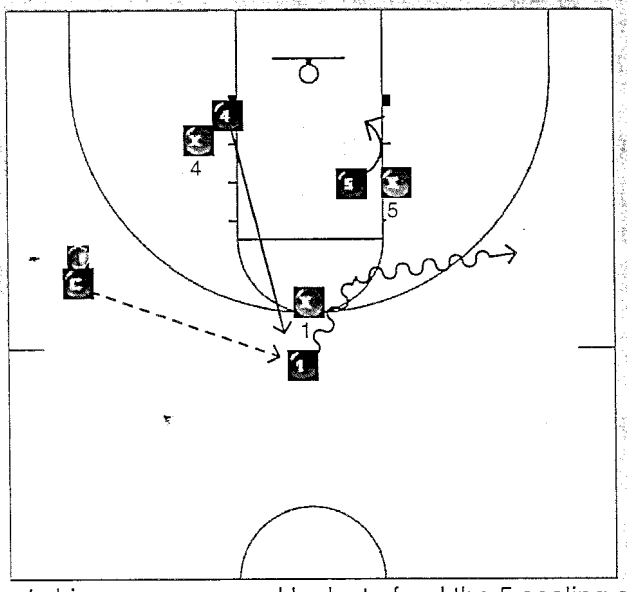
Drive reverse - Hi Lo feed vs. front defense. Involves two posts (off/def) and one guard

Frame 0



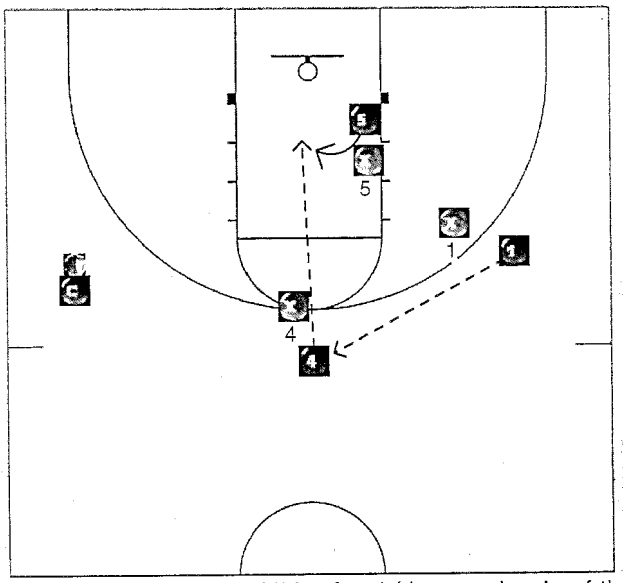
The 5 passes to the coach and screens away for the 1. The 4 on the block is posting up wanting the ball from the coach. The coach then passes to the 1 v-cutting to the top of the key.

Frame 1



The 1 drives reverses and looks to feed the 5 sealing on the block. Meanwhile, the 4 flashes to fill the Hi Post. (Note) We instruct the low post defender to defend the way we want, eg. full front, 3/4 front, etc.

Frame 2



1 reverses it to 4 for the Hi Lo feed (the emphasis of this drill). Once the ball gets inside, the 1 and the 4 move without the ball to look for other scoring opportunities.

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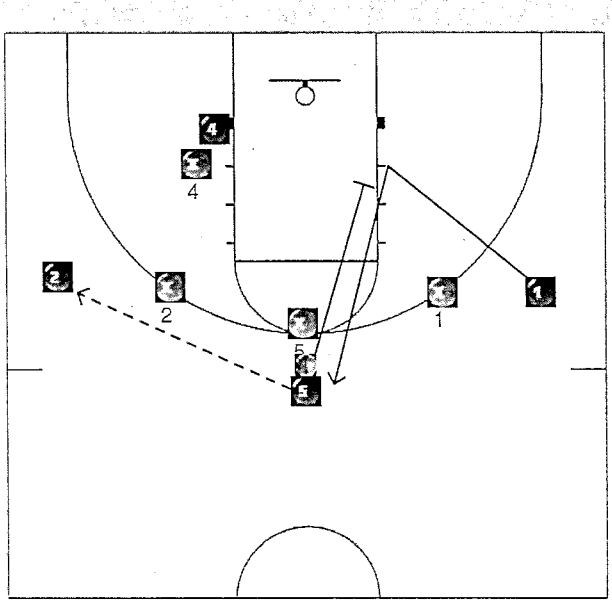
4 on 4 Sc. Away (2 Gds. - 2 Posts)

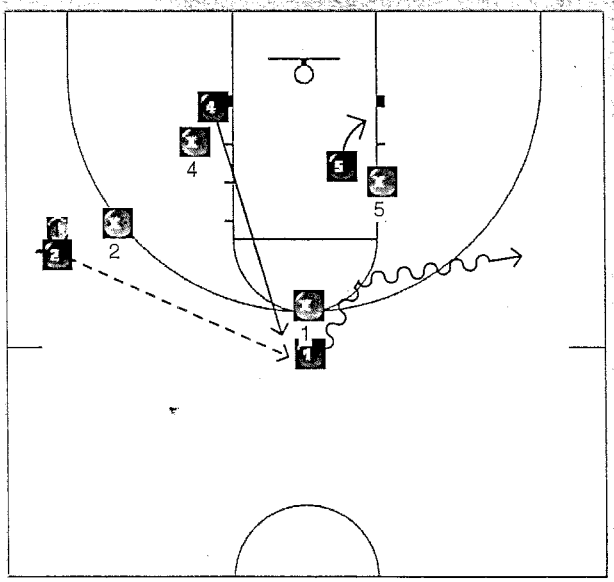
Drive reverse / flash - skip feed vs. front. This drill involves 2 posts and 2 guards (off/def).

Frame 0



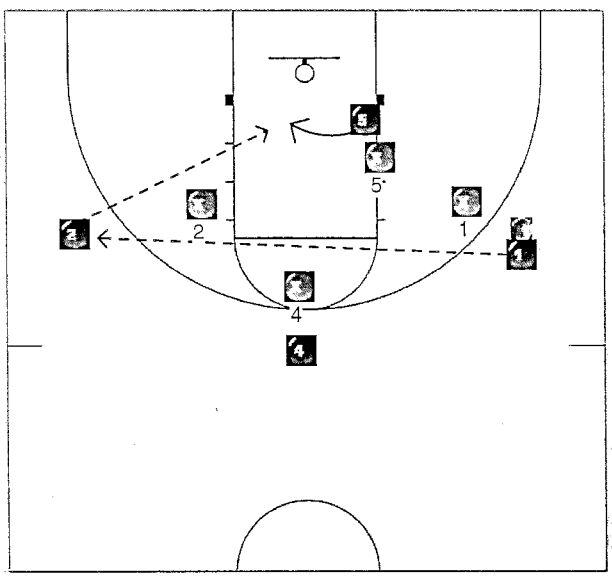
The 5 has the ball at the top of the key. The 4 is on the block posting up. The 1 and 2 are on opposite wings. The 5 passes to the 2 with the 4 on the ballside block. After passing, the 5 screens away for the 1 v-cutting to receive the ball at the top.

Frame 1



1 looks to drive reverse while 5 posts on the block. At the same time, 4 flashes to Hi Post. X5 full fronts 5 in the low post.

Frame 2



1 skips the ball to the 2 for him to feed 5 who is sealing X5 out.

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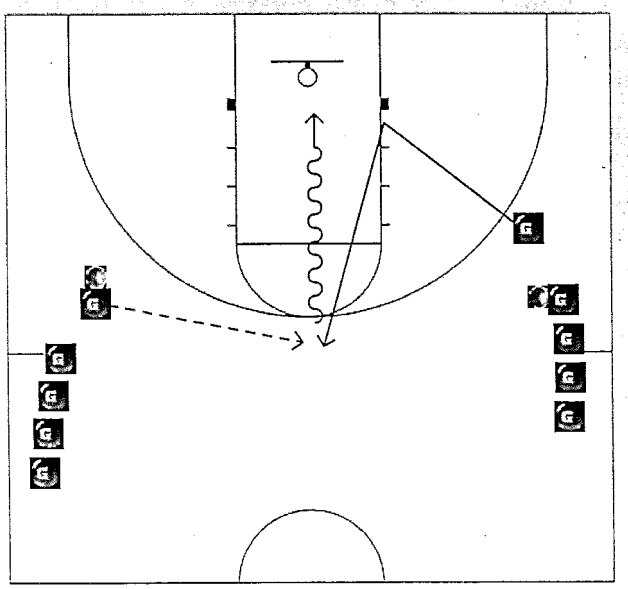
Screen Away Game

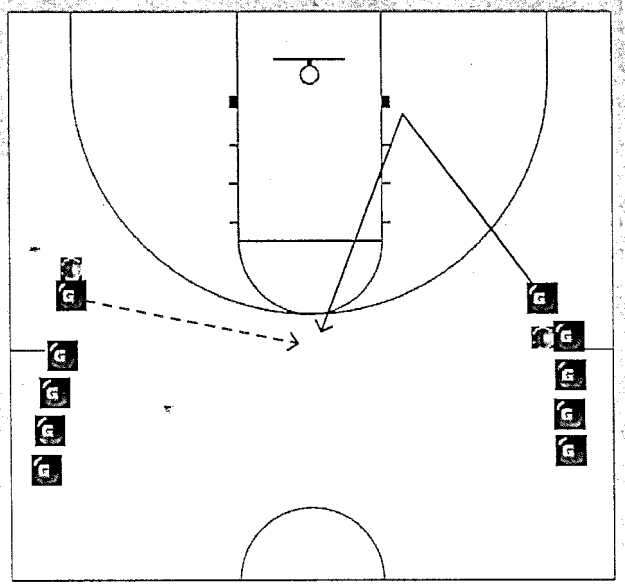
Players can work on all of these moves listed below when coming off a screen away. Players are lined up on wings with multiple balls. Players also alternate sides being passers and scorers.

Frame 0



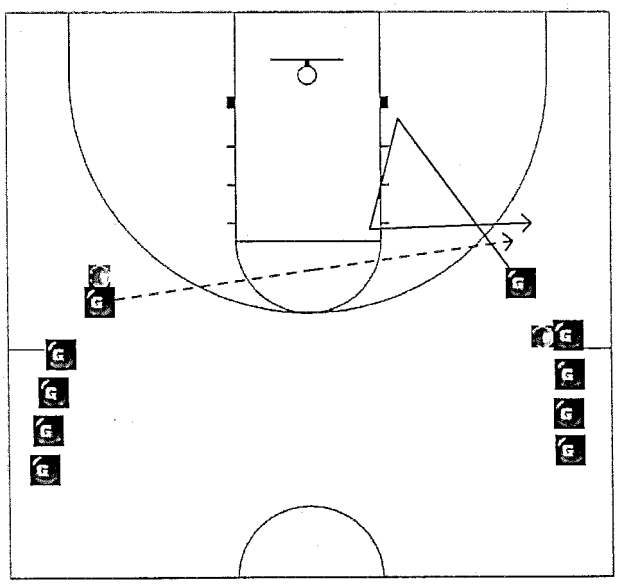
V-cut, catch the ball at the top, rip the ball through, use a hip to hip fake or shot fake to make a 1 dribble layup.

Frame 1



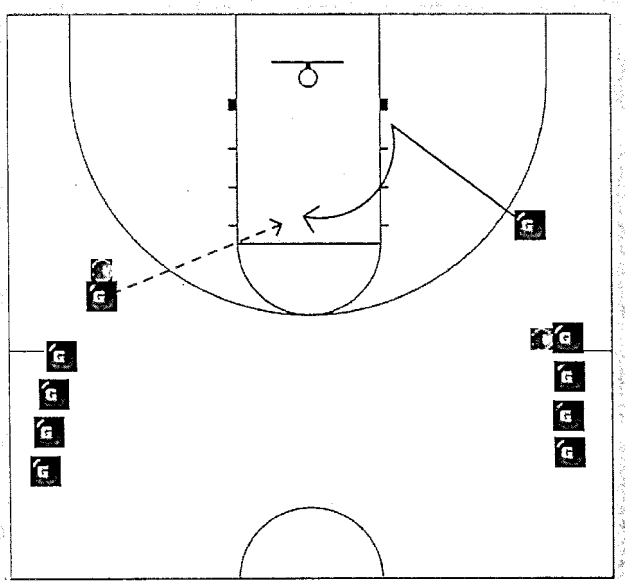
V-cut, catch the ball at the top and shoot a jump shot.

Frame 2



V-cut, fade cut for a jump shot or one dribble move.

Frame 3

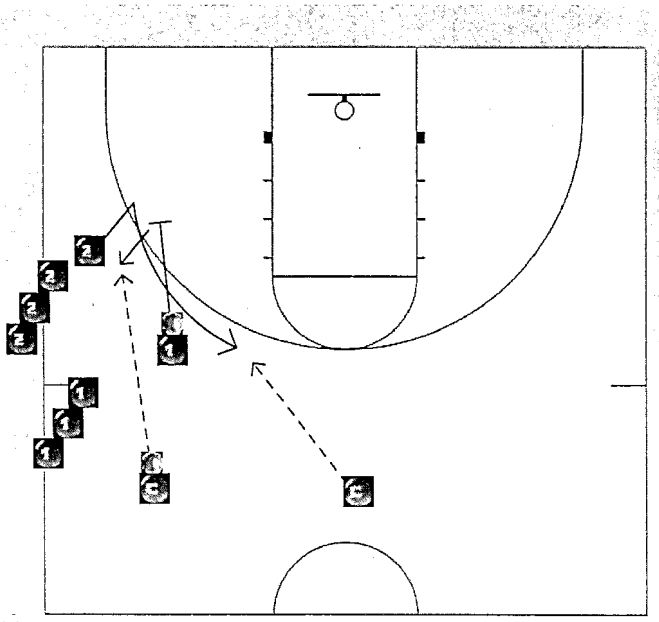


V-cut, make a curl cut to shoot or perform an up and under move.

2 on 0 2 Shots - Add Pull & Kick

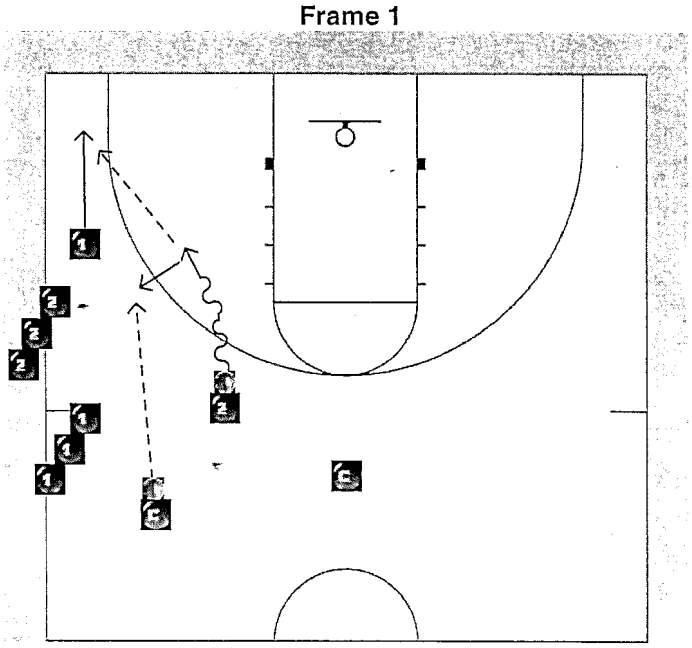
This is a drill that works on communicating and screening between guards during the "2 Guard Game." Both guards receive shots. The two guards are on the same wing and are spaced appropriately. Both communicate on who screens who, and what screen will be set (down or fade screen).

Frame 0



To execute a motion 2 man game, one coach hits the cutter and the other coach hits the screener. Both guards will get a shot.

Frame 1

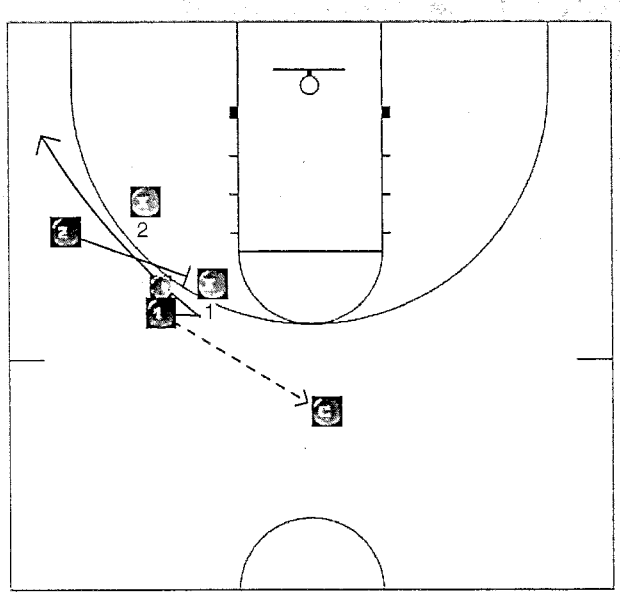


The same drill but now the first guard who receives the pass from a coach executes a pull and kick to his teammate. He then spaces out to recieve a pass from a coach for a shot.

2 on 2 Live

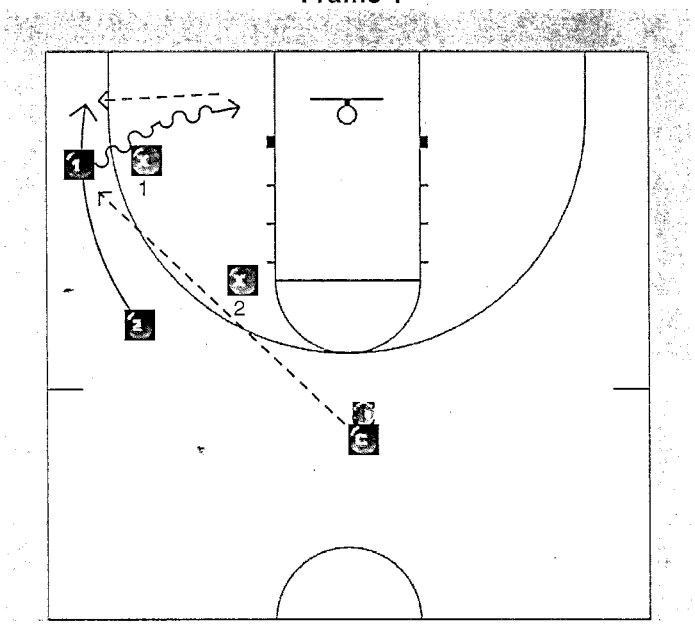
This play is similar to 2 on 0 pull and kick except their are defenders added to the drill. The drill is live with one ball and is for only one shot.

Frame 0



1 and 2 communicate on the screen being set, in this case a fade screen is being set by 2.

Frame 1



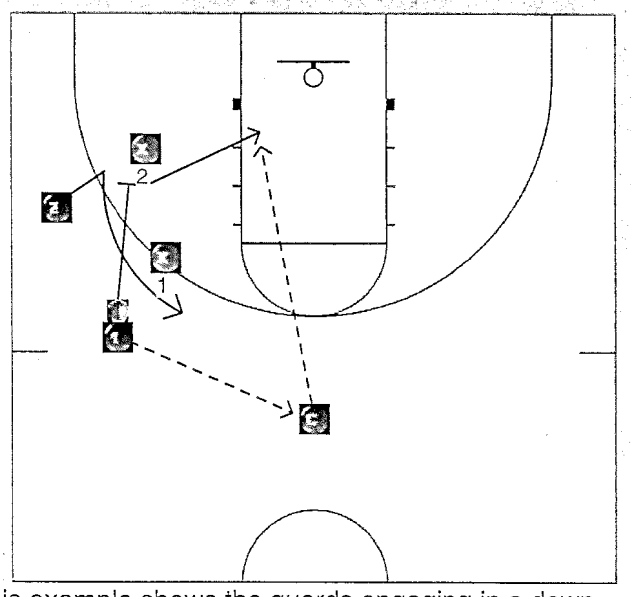
After setting the fade screen, the 2 sprints back outside the three point line. The coach passes the ball to the open man and they play 2 on 2 live from there. They can drive and kick to score.

May 7, 2007

2 on 2 Live vs. Switching

The object of this drill is to set screens in order to get open on defenders that switch. Offensive players can use slips, re-screens, or screen their own man to get open.

Frame 0

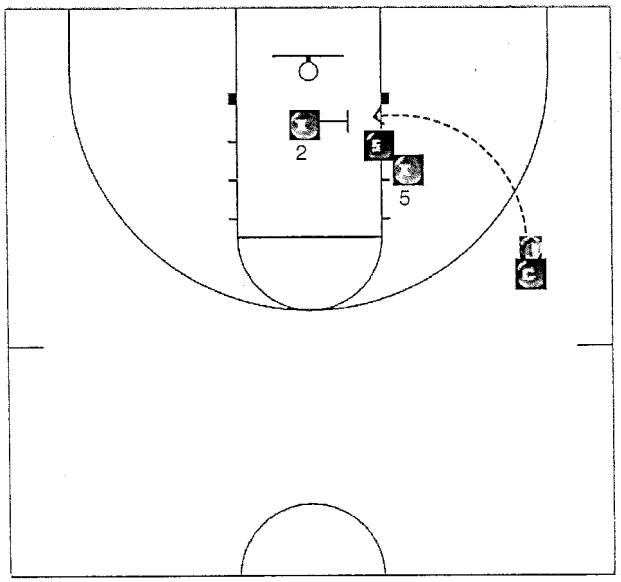


This example shows the guards engaging in a down screen. However, the screener slips due to the defenders switching. The other guard cuts to get open.

1 on 1 in the Post

Wing lob vs. white wall / steal / mix

Frame 0

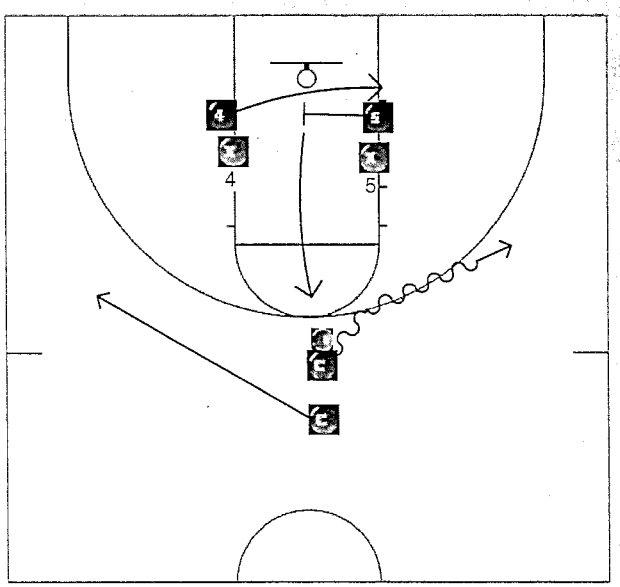


The coach is throwing lob passes into the post. The post defender is fronting and there is helpside located in the center of the paint on our defensive help ("white line") side. The helper mixes up attempting to steal the lob or wall up once the post player has caught the lob from the coach. The coach instructs the help side defender on how to play the lob.

May 7, 2007

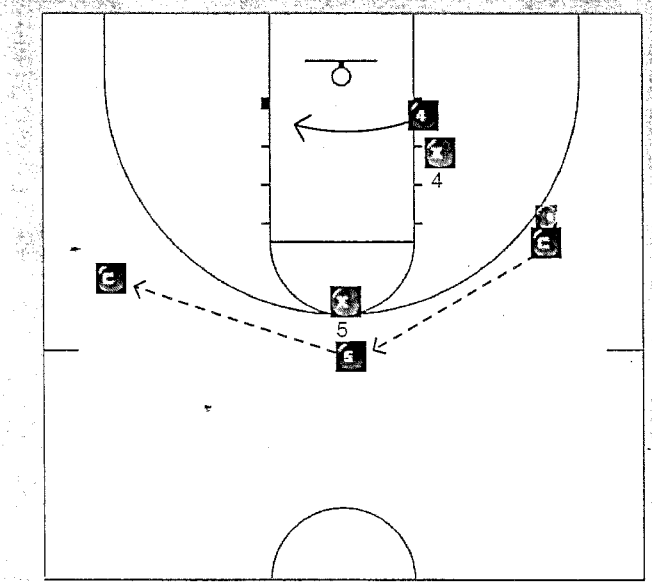
2 on 2 Hi Lo with 2 Coaches

Frame 0



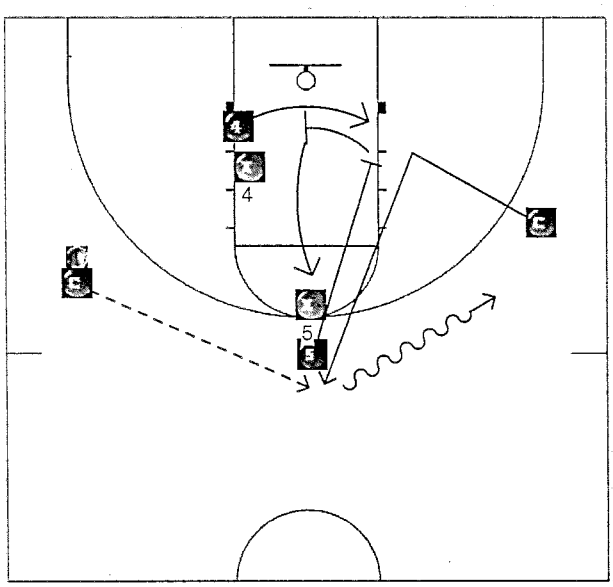
The coach starts with the ball at the top of the key. Both posts are defended and are on the blocks. The coach dribbles to a side sending the 2nd coach opposite. 5 sets a cross screen for the 4 and then flashes to the Hi Post area.

Frame 1



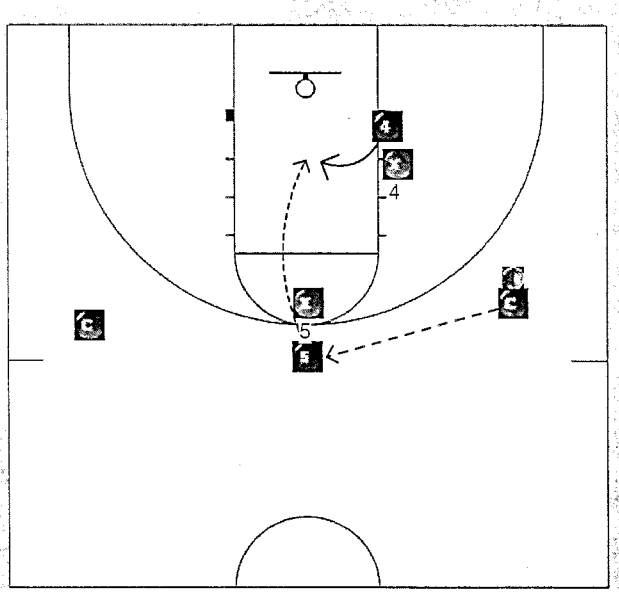
The coach can feed the Lo or Hi Post. In this case, the coach passes to the 5. When the 5 receives the ball he goes thru the score, dump, or reverse process. As the ball is reversed to the other coach, the 4 follows the ball and looks to seal ~~out~~ his defender

Frame 2



After passing, the post screens away for the coach and looks to either seal on the block or set a reverse Lo screen and roll back into the Hi Post. The coach drives reverses to the wing.

Frame 3



After setting the reverse low, the 5 flashes to the Hi Post to recieve the ball from the coach. He then looks for a Hi Lo pass to the 4.

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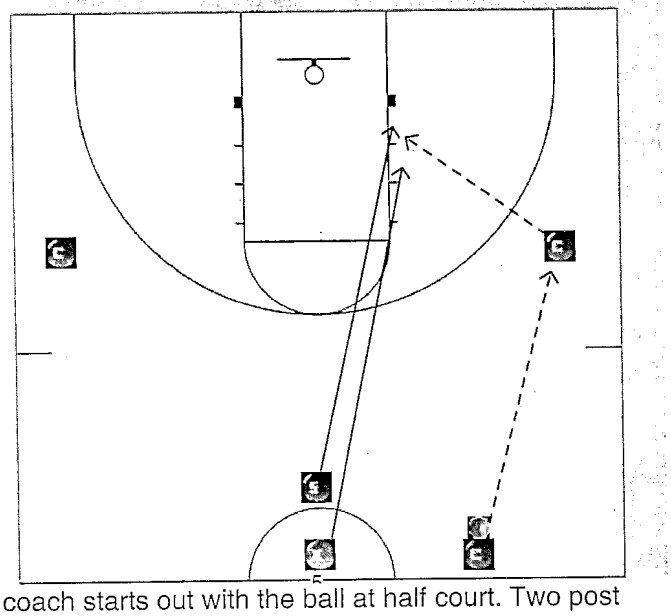
1 on 1 Rim Runner

Frame 0



A coach starts out with the ball at half court. Two post players also start at mid court. The offensive post starts a step ahead of the defensive post. As soon as the coach passes ahead to one of the coaches on the wing, both players sprint to gain position. The offensive player looks to seal and score before the defender can recover. (Note) The first scoring opportunity for 5 is to out hustle X5 for an "over the top" pass.

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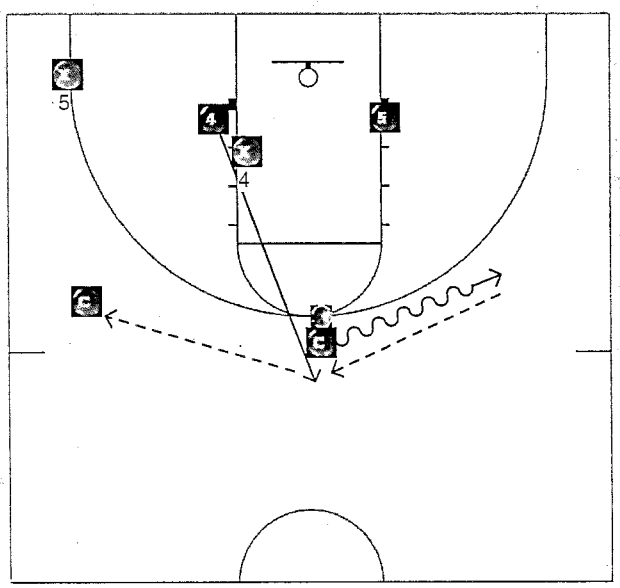
2 on 2 Hi Lo vs. Trap with 2 Coaches

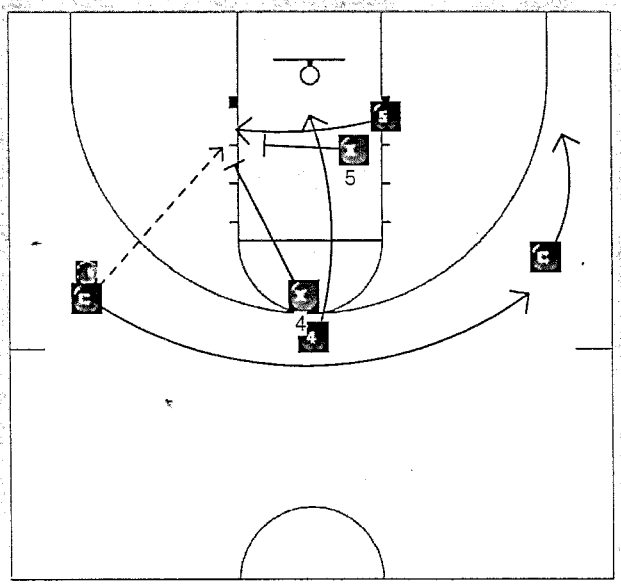
Same as the "2 on 2 Hi Lo with 2 Coaches" drill but here we add trap defense and trap

Frame 0



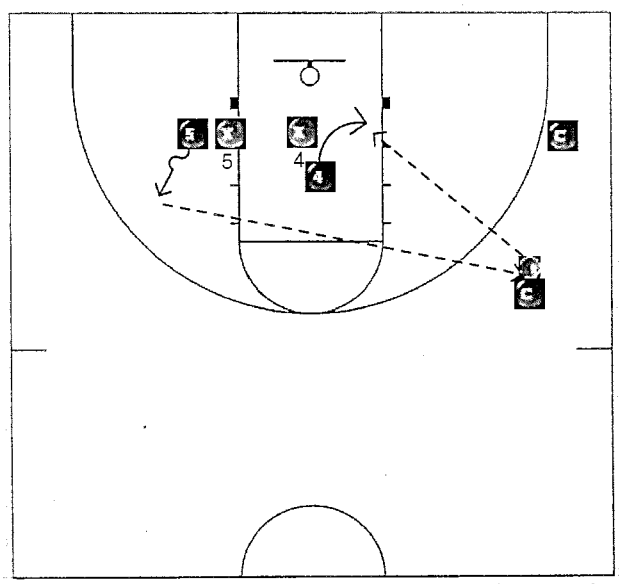
The coach starts with the ball up top. He dribbles to a side only to pass the ball to the flashing 4. The 4 then reverses the ball to the other coach.

Frame 1



The 5 follows the ball and recieves a pass from the coach. The two post defenders immediately trap and the 4 dives hard to the rim for a scoring opportunity. The coaches move opposite to serve as outlets for the 5.

Frame 2



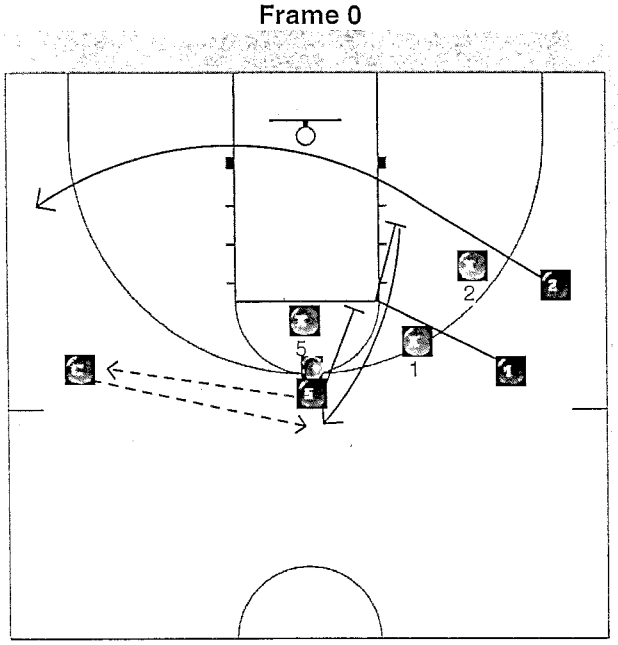
The 5 can hit the 4 diving to the rim or pass it opposite to the coach on the wing. If this occurs, the 4 seals out his defender on the block and is fed by the coach.

May 7, 2007

3 on 3 Live

Stagger away / switch cuts vs. switching

Frame 0



The 5 starts with the ball in the Hi Post. He then passes the ball to a coach on the wing. 5 and 1 execute a stagger screen for 2. Due to switching, the guards engage in a "switch cut" to counter the switching. 2 acts like he is going off the stagger screen but turns it down to back-cut to the ballside wing. Meanwhile the 1 uses the screen set by the post to cut up to the Hi Post. The live 3 on 3 game continues for a scoring opportunity.

Nike Clinic 2005

John Thompson III- Georgetown:

Quotes:
"It's a good idea to set screens with the ball."
"Don't fake a pass to the open the guys."
"Choppy steps before making a cut always freezes the defender."
"Always do first 4 minutes of lay-ups and passing, you can never do enough passing and catching in your practice. Followed by 4 minutes of shooting."
" Your players must make all their shots- tell them that."
"Princeton Offense is based on reads on what the defense is doing- 1 player must make 2 defenders think about him."
"Offensive play is open when his head is past the defender's shoulder."
"Teach players to make plays instead of plays."
"Against zones- try to hit the zone overload person."
"At the end of the day you have to make shots!"
"You need players to make shots and you get it after you miss."

Warm-up- Drills

1) Full Speed Lay-ups Drill- (stretch your hand out and reach for the basket). No dunks!
2) Passing drill (exaggerate your follow-though on the pass)- two hands on all passes- no one hand push pass- snap your passes.

Princeton Offense- based on 2 parts

1) Pass and screen away
2) Drive drill-back door lay-ups

Zone Principals:

Joanne McCallie- Michigan State:

Quotes:
"You want your players to play free remove their baggage."
"Everything in coaching is about making adjustments- you need to be ready to make adjustments."
" Coaching is developing people, you can't have good X & O's if you don't develop players."
Teach them little things, that way everybody is on the same page."
"Never delegate a relationship- the head coach must have 1 on 1 relationships- have all their #'s in your cell phone."
"If you missed the detailed points you are in trouble."
"Lunging for the ball makes you slow on defense."
"Body position- the head is always on the ball- head/body on ball."
Recommended coaching book- Nick Sabian- <u>So you want to be a champion</u>

Michigan State Match-up Zone

Pros-
1) Structure is similar every year.

2) You can go from full court man into match-up- must always play have full court pressure.
3) You have great transition defense coverage
4) Easy to teach
Con's

1) You can get hurt on penetration
2) People making 3's, especially with 3 or 4 shooters on the court

Billy Donovan- Florida:

Quotes:
"Must be able to catch and dribble on the run."
"Ball must be in the middle to take away help-side."
"Weak-side offensive player must shorten the distance to their defender in order to get open."
"It's hard to guard screen & rolls coming out of the post."
"If a screen is set properly somebody has to be open."
"Must set a pick and roll screen at the right angle. On screen defender goes below- step back- defender goes high- flash to the ball."
"On a flash if the defender is higher seal him."
"One baseline drive post screen in so wing can dump in to post or keep him from help defense."
"Try to create drills that work inside the frame work of your offense."
"When doing pick and rolls force the defender's to show on help, and then try to defend a pick and roll."
"Bigs always set screens above the block so if the defender jumps on top of the screen, the offensive player can still fade."

Jack Bennett- Wisconsin- Stevens Point:

Quotes:
"A really good team will make the extra pass against a zone."
"Worst thing to do against a zone is to- not to hit the open man. Make plays for somebody else."
"Your team must be on the same page- reading the same chapter."
"On coaching your son- don't do anything that will ruin your relationship with your son because you are just his coach for a couple years."
"Zones always over react to the ball."
"Must hit your teammates when they are open."
"Zone offense is good when zone defenders are chasing the ball."
" Use air time to steal the ball."
"Cutting against a match-up will confuse it and make it less aggressive."
"Always cut to the vacuum in the zone."
"It is really important for teams not be beat themselves. Effort and aggressive are not enough."
"In a National Tournament it will exposure your strength & weakness."

“You must know who you are are- what is at the basic of your program? What about shot selection- talk about turnovers- you can not coach like some one else- you can copy parts but be yourself.”

Things you need for a championship

1) Get good players
2) You do not control your destiny- a bad call, bad shooting- you can give destiny a run by teaching tough- what you accept and what you don’t accept.
3) Trust your players- listen to them it puts confidence in them
4) Emphasize soundness over flash
5) You must make shots- you must have a player who will score in big moments- both are needed to win a championship
6) Multi-defense is the wave of the future (I use a 1-3-1 zone and 3-2 zone)
7) You must have a vision on how you want them to play and be- we can do something special together.

Zone Offense

1) Must space out against zones to force them to slide then ball- movement
2) Cut and replace
3) Screen the zone- screen the zone slides responsibility
4) Dribble penetration make 2 defenders play 1
5) Must misdirect the zone with a dribble or ball fake
6) Go hard to the offensive glass- send at least 3

Gail Goestenkors- Duke:

Quotes:

“During practice let players pick teams for different drills- every drill is competitive

Team exercise:

1) Ask the players to take a minute and identify what are the characteristics are needed to be a coach.
2) Then rate the characteristics
3) Then see if you have those characteristics
4) Then check what’s important with your team

Things to do with your team to build

1) Have a journal of your players- have questions for freshman, sophomore, juniors and seniors- have them answer the questions in the journal- they also put in their plans for the summer, what their goals and work plan. Then use a I committee too _____ for next year. (This goes in the journal, and then each player receives a copy of every body’s commitment).
2) Use a ranking system that is an individual do the ranking themselves and their teammates.
3) Book List (all motivation books)- must stand in front of the team and discuss your book for at least 5 minutes, what they learned and how it can help the team.
4) Show & Tell- players bring something significance to them and talk it
5) Buddy system- (upper class with freshman)- every time your buddy comes out of the game, the other buddy has to tell them something positive – it works through the whole year.

6) Players help with the scouting report- watch tape together (give the player a tape to watch on their own)- have the player focusing on player personal- have the player type up and present it to the team.
7) Be very specific and honest about players roles- players put themselves in their roles with effort level and skill. Tell them how to change their roles with their weakness- I'm ready to work out any time you find me. Then tell the team what you said about each person's role was- any time there is a change in the roles the whole team needs to be addressed.
8) Talk to the parents about what their roles are with the team.

Practice stuff @ Duke

"Every drill is timed with a winner and loser- so players learn to deal with the pressure."
"Always do individual work before practice starts."
"Always start practice in the locker room- just like the pre-game speech- talk about practice goals (similar to game goals)."
"Jersey's are always tucked during every practice, if not have to run a 30.
"Sometimes start practice right away with a jump ball and scrimmage, so it's just like coming out to start the game right- same thing with half time."
"Every day have a practice player of the day (and one for the year) managers keep the stats."
"Practice how players act on the bench- everybody stands and gives high fives, just in case they do not know."
"Drills usually 5-10 minutes long- each drill ends with a 1 on 1."
"30 seconds for a water break- talk to them about the next drill (so it's just like a timeout)- after the water break, go right to the next drill."
"Always do special situations every day and talk about the results with the team."
"Must be able to adjust and adapt every year- need to convince your team what you do have every year."
"Whenever a coach calls a drill or play the whole team repeats the drill"
"Always scrimmage in 4 minute segments- so we win every segment- always scrimmage first 4 minutes and last 4 minutes of the game with different situations. One situation set the clock with 20 seconds- coach has the ball and can do throw the ball anywhere they want to. Players have to react to what happens to the ball (it can be shot, passes or thrown for a loose ball)."
"Assistant coaches officiate- sometimes call everything and sometimes nothing- have them pick on certain players, so they need to learn how to adjust to officials."
"Never let players guard the same player every day- mix and match guard have to defender bigs- both teams play defense different ways so player adjust to what other teams will do."
"Always run for missed lay-ups so they focus better."
"Here's a drill for post players with bad hands- do a the mikan drill, have two managers with balls, the player must take the ball out of the managers hand and do the mikan drill, also have a coach hit the player with a pad while doing the drill."

Paul Hewitt - Georgia Tech:

Quotes:

" Closeouts (left side) left foot over offensive players right foot."
"If you can guard somebody for 3 dribbles, your team should be able to help you- getting beat on less than 3 dribbles is trouble."
"Give your players a plan so they can be aggressive."
"Chart deflections (any steals, blocks, charges and tipped balls). A goal should be to average 1 defection per minute. If your team can do that you are a very disruptive team."
"Every drill should involve talking- can't talk enough- must have the same terminology."

Point Zone Defense

Pro's

1) Easy to get into- defender on the ball at all times
2) Box out responsibilities are well defined
3) Works well on out of bounds situations
4) Breaks up the rhythm of the other team

Rules:

5- stays between the ball and basket with hands up

1,2 (quicker guys on the right side to contest shots) toes on the 3 point line, if a great shooting team, heels on the 3 point line.

Man opposite of you is your partner, if he's covering the ball, you are in the hole, if neither drop to the wings. Your next potential point is the person who your supposed to box out.

If the ball is dribbled towards you, you rotate away if the ball is dribbled away from you, rotate towards- always open to the ball.

Roy Williams- North Carolina:

Quotes:

"Do what I tell you to do, it will make your life easier."
"Don't like to take a 3 on a pitch ahead, work it inside first."
"1 guy behind you in the post = score."
"On screens your shoulder by the screener's hip."
"Ball should change sides across the middle on primary break."
"Any time you see your teammate is being fronted-flash high to remove the help."
"Don't miss 3 outside shots in a row."

Brian Gregory- Dayton:

Quotes:

" If everything is important, than nothing is important."
"Your team should play help defense, based on the fact that the man guarding the ball, can't guard the ball so be ready to help."
"All defensive drills end in live action- build their competitiveness."
"Best screen is an illegal screen."
"Mismatches don't get you beat, open shots do."
"On closeouts high hand, butt down, choppy steps."
"Use misdirection like in football make them think it's going one way and go the other."

“When running offense, always get a post option, and a guard option.”

On defense

1) Always have elbow and block coverage, always need a defender in those areas.
2) Protect the scoring area (the lane)
3) Early help (fake help)- no dribble splits
4) Contest shots- high hands
5) Pressure the ball- contest the pass

Drills

1) Sprint to the ball and stun (fake help) and recover
2) 3 on 3 closeout-
3) 3 spot post drill (all players)
4) Ball Screen coverage
    a. Jam – squeeze the screener’s (then a high hand after the man comes around high hand to disrupt the shot) so he can’t roll or move. Defender getting screened goes 2 under- for players that can’t shoot.
    b. Trap (not a true trap but with game slippage a hard show)- trap at the same angle of the screen to force the dribbler to change direction and speed. Defender getting screened must go over the screen and under his teammate.
    c. Red- (switch) Contain and have a early help- switch to the inside
    d. 5 on 4 scramble defensive vs 4 defenders- no mismatches 1 guy on the ball, 3 in the lane. Finish the play with a defensive rebound- no excuses just get it done.

Offensive Action

1) Double away either 1) double together 2) staggered
2) I action- high ball screen- 1 step roll.
3) Roll and replace- force the defenders to make a decision- roll big and replace with a guard.
4) Dribble hand-off
5) Screen the screener

Lon Krueger- UNLV:

Quotes:

“ The angle of the ball screen is the most important.”
“Details are the most important.”
“Put your players in a position to have the best chance to scoring.”
“Always use deception and misdirection.”
Use quick hitters that flow into something, flex, motion, shuffle.”
“With mismatches, space out and drive and kick on the big defender on the perimeter, it’s easier for people to help in the post.”
“In late game situations the fewer people involved, the better the situation turns out.”
“Any time you throw into the post you need a definite option, not sometimes this or sometimes that.”
“On pick and rolls if the defender goes under- roll into him.”

"Your best player has to be your hardest worker, you need to convince him to never take any plays off, so the other players will follow his example."

Rick Majerus- ESPN

Quotes:
"The softest word in basketball is switch on screens."
"Guards need to have 3 different speeds, in order to be successful."
"When setting up for a players for screen and rolls, it really should be for point guards only, cause other players really don't know how to use ball screens properly."
"Great free throw shooters always know what percentage they shoot."
"Make players run sprints for missed free throws."
"Great players practice with a purpose."
"When you get trapped, tell the players to go low, then explode high to get out of a trap."
"Stats are like thongs they can conceal as much as they reveal."
"How do you coach during free throws?"
"Set screens with 1 setting a ball screen for 3."
"It's better to 1 or 2 good moves, rather than 6 bad ones."
"Don't save any timeouts, they don't carry over."
"Mismatches don't beat you, open shots do."
"Any good big big gets a third of his points from the line."
"Can't coach a guy's hands, have to have people who can catch."
"Come off the screen at 45 degrees , it easier to turn the corner, also set the screen at 45 degrees."
"Switch up your how you defend the ball screen, to confuse teams."
"3 times to front the post 1) on a mismatch 2) when the ball is in the corner 3) on a great player."
"Talk about rebounding the 3, the long rebound- it's the warrior who gets the long rebound."
"A stupid foul is a mistake."
"Always use 2 dribbles off the screen, it stretches out the defense, forces them to make a decision."
Things to remember when defending the ball screen- these things don't beat, the backdoor, lob, early slip. The ball doesn't beat you- make the big beat you on the screens.

Defending the ball screen

1st thing about defending the ball screen is to get over the screen with minimal help or no help, fight over it. On the show, the player getting screened goes under his help defender, the show man doesn't move until his teammate gets through.

Six ways to defend the Ball Screen

1) Go over the pick
2) 11- defender getting screened goes 1 under the screen
3) 12- defender goes 2 under
4) Miami- put the screeners defender's step out to force the big to slip
5) Hard show to diagonal- (never leave the body of the screener)- hedge man shows his arm to make himself seen bigger, after the screen, the show man gets into the passing lane to, make the player go backdoor- the show man leaves when his screener leaves.

6) Trap until 1) Pass out 2) Until the dribble is picked up 3) Safety- see the man through.
7) Switch and deny- talk-touch-switch and deny. The player getting screened must go under and jam the roll. The show man switches out not at the angle of the screen but steps up and crowds the dribbler and forces him to beat him off the dribble- then face front the post player.
8) Blue- (ball screen in the corner)- push the ball screen, don't let the dribbler back to the middle.

Gene Keady- Purdue:

Quotes:
"Coaches must adapt every year."
"When teams switch a lot, screen your man."
"Some times do 2 hours of shooting."
"Dad's rule- if the trainer has to take you out of the game, you are done for the day."
Drills for Post Players

1) Mikan drill- use a weight ball, and hit them with a pad. Use a clock, 40 makes in minute.
2) Rim Touches- 15x then make a lay-up on the 16

Dave Paulsen- Williams:

"Young coaches must pay your dues in order to move on."
"Coaching offense is the hardest thing to do, because you want some freedom, but you want to have good shots."
"Figure out who your best players are and the how to get their into a position to score."
"On the flare bring the ball to the flare action to make the pass."
"The goal of offense is to have 2 guys playing 1."
"Players call out what moves they are doing, either loop or fade."
"All passes to jump shooters are air passes, all passes into the post are ground passes."
"Guards must be selfish when using a ball screen."
"Complete all cuts to the 3 point line. Must use the dribble to penetrate."
"Sweep through, go knee to knee."
"Never take an ok shot, unless the ball has been reversed."

Five things to in an offense

1) Inside game
2) Ability to shoot the 3
3) In between game- curls
4) Have to have offensive rebounds
5) Awareness for getting to the foul line- make more than your opponent takes

Advantages to motion offense

1) Hard to prepare for
2) Hard to defend
3) Fun way to play
4) Develop as players- can get better as the season progress

Disadvantages to motion offense

1) Too hard to teach
2) People think it's an equal opportunity offense
3) Hard to get good shot selection
4) Too much structure, teaching how to cut
5) Poor passing team

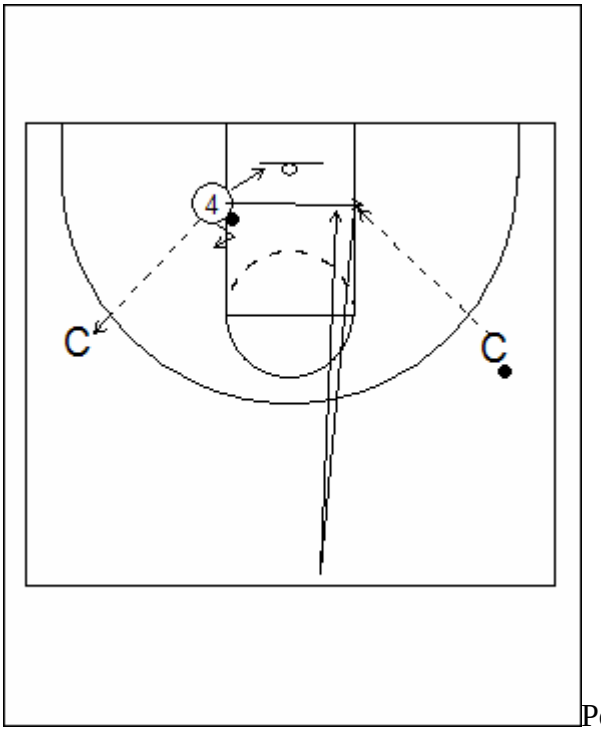
S Principals

1) Spacing 15 ft apart
2) Swing- very quickly, rather miss a player than give ball reversal
3) Sharp cuts- basket cuts
4) Screening & on ball
5) Sureness- being sure with the ball
6) Sealing in-
7) Shot ready
8) Shot selection

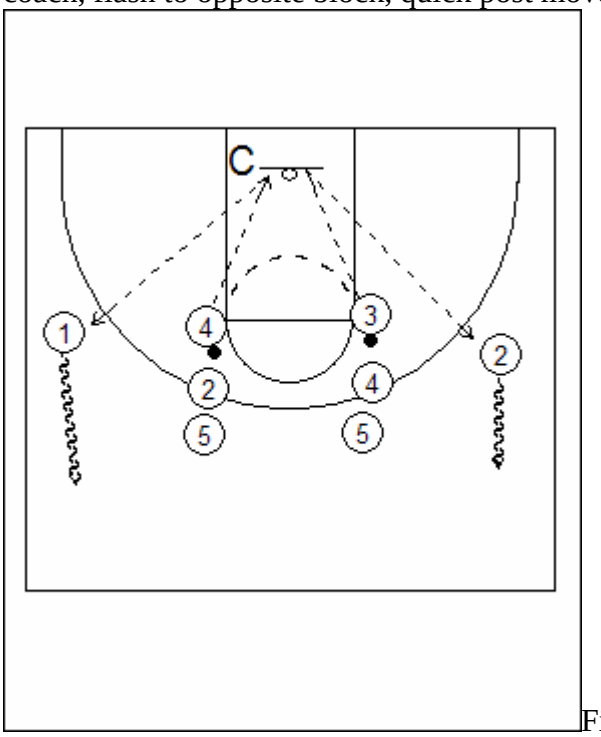
Motion Offense

1,2,3 fill wings, baseline, top of the key
4,5 post at mid post
Bigs- stay on your side for the possession- weak-side post player is a screener off the block, up and out. Ball goes over your head, dive into the post and make first contact with your defender.
Dribble penetration on baseline (pass into the post, with the hand closest to your teammate, post step up, weak-side post button hook into the lane, opposite wing fades to corner, level with the ball, and other player cracks back (loop) to the level of the ball.
Looping on penetration, circle wide everything is going to the basket. Any time a big steps out to reverse the ball, go right into a ball screen.
Post options- ball goes into the post, weak-side post goes to short corner, and wedges his defender out, if his defender helps. Guards dive or spot, always dive away from where you threw- to elbow and down.
Remember bigs pick a side and stay there for a possession, ball-side post up, weak-side screen.
Drill: Shot Selection- grade shots during a scrimmage session, a shot in the paint = 4pts, a wide open shot = 3pts, ok shot = 2pts, bad shot no points.
4 on 4 on 4= 1 pt for a basket, and a extra point for the action being emphasized (for example is screen the screener action)

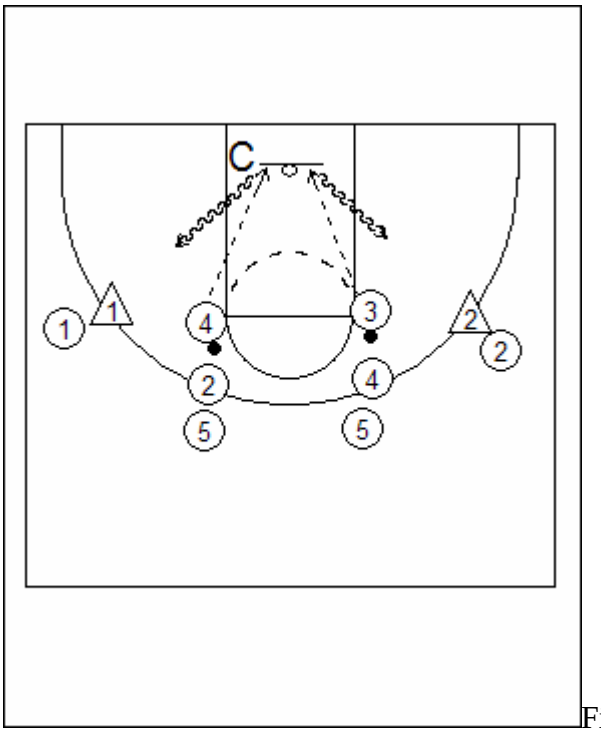
Purdue Drills:



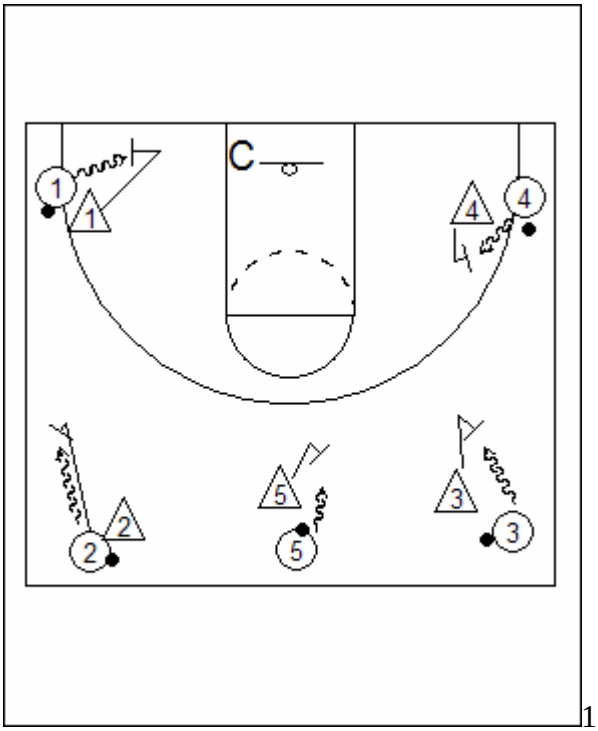
Post Players: Line jumps 20x's, tap the backboard 2x - outlet it to coach, flash to opposite block, quick post move- sprint to half court and back.



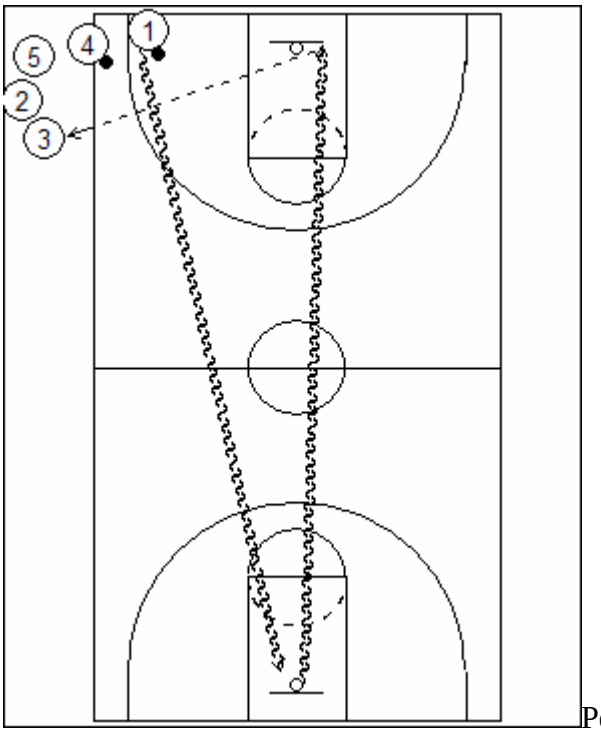
Finisher Drill: A) toss it off the board, go and get it and finish while coach hits you with a pad. B) Next toss it off the backboard- like the superman drill. C)Toss it off the board, and outlet it and the outlet dribbles to half-court.



Finisher Drill: D) Outlet is denied, rebounder has to dribble out.

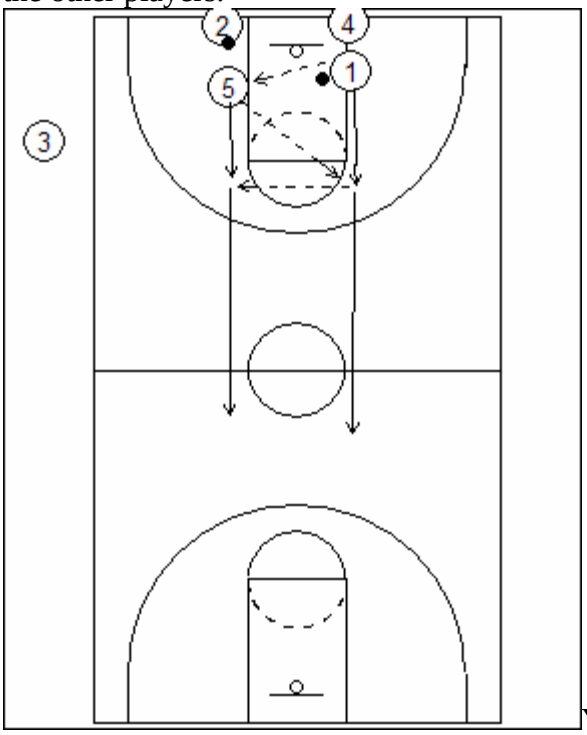


12 Second Drill: Offensive players dribble for 12 seconds, trying to avoid a 5 second count, using the pull-back dribble. The defenders are trying to keep the offensive players out of the paint.

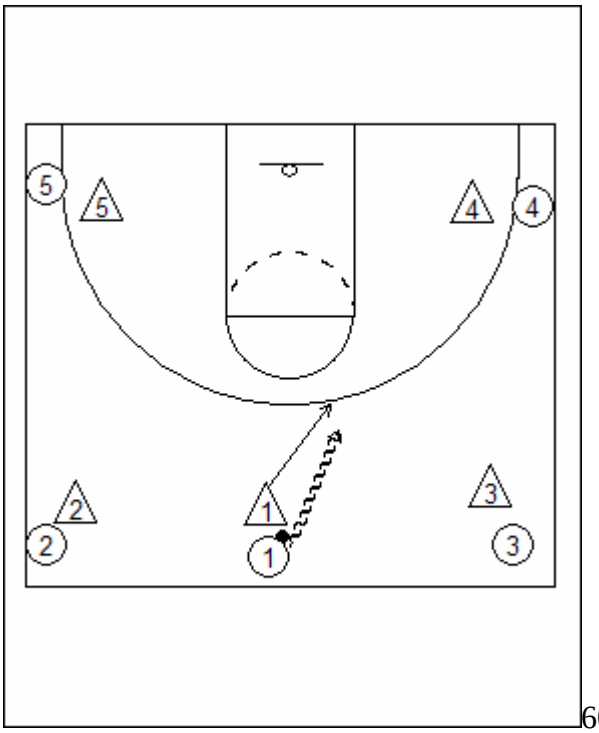


Perfection: 6 mins

1) Dribble lay-ups if you miss your lay-up you must get the rebound and go back and touch half-court, and take another lay-up. Take the ball out of the net, with two hands. On the other end, take the ball out and outlet it, to the other players.

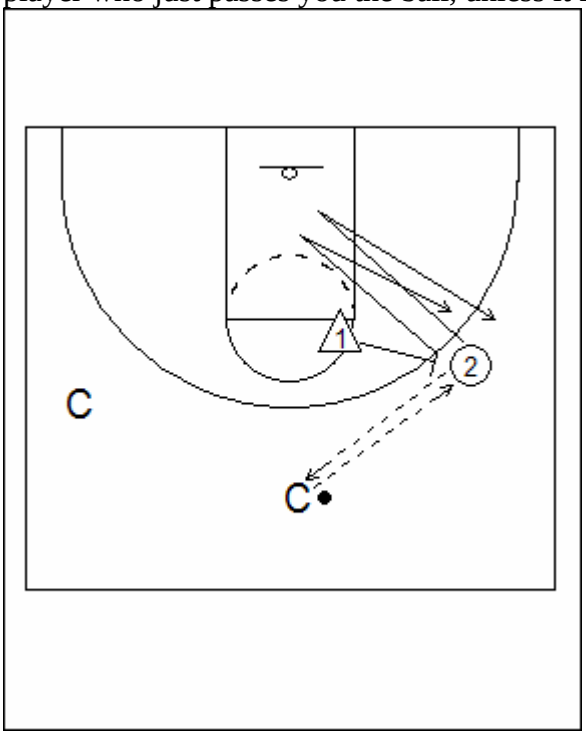


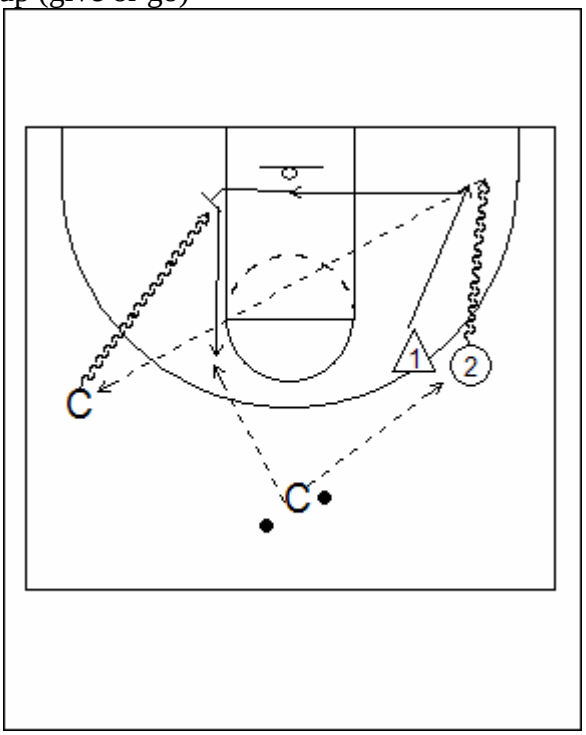
Yo-Yo: Players pass back and forth, and take a lay-up on the other end. When they reach half-court on the way back, the 2nd group goes, the first group, must go wider than the 2nd group.



60 point Drill: End of the game situation

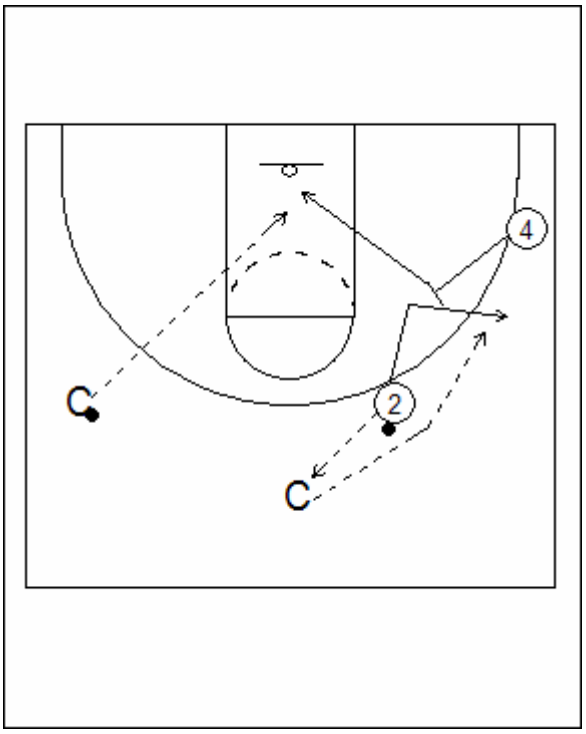
Lay-up = 5 pt
Each pass = 1 pt
Each foul = 1 pt
TO = -2
Player with the ball, tries to beat his defender, after the 1st pass, there is no dribble. Rule: Can't pass back to the player who just passes you the ball, unless it for a lay-up (give or go)



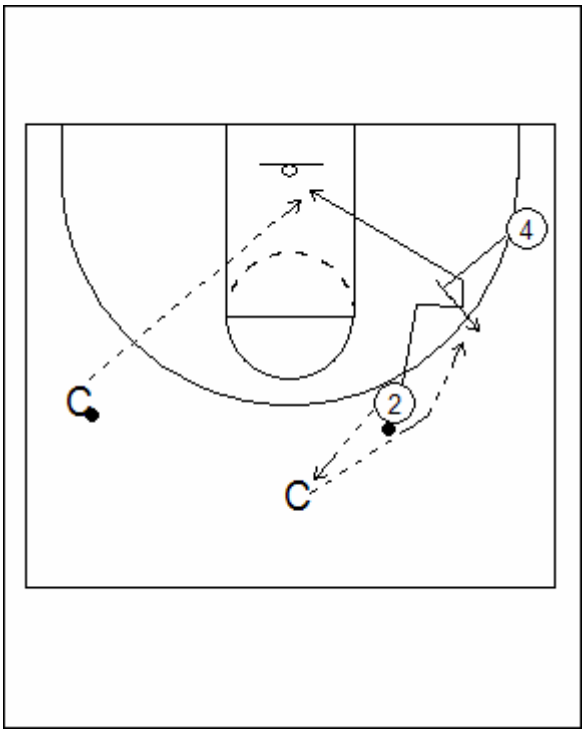


Purdue Drill: for defense

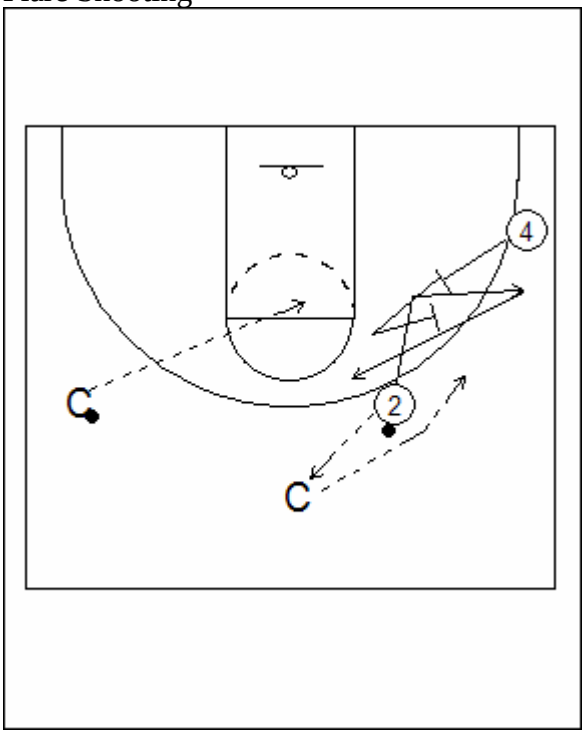
1) Close-out
2) Deny
3) Guard the back door, swivel the head
4) Contain the dribble
5) Jump to the ball
6) Take the charge
7) Get the loose ball



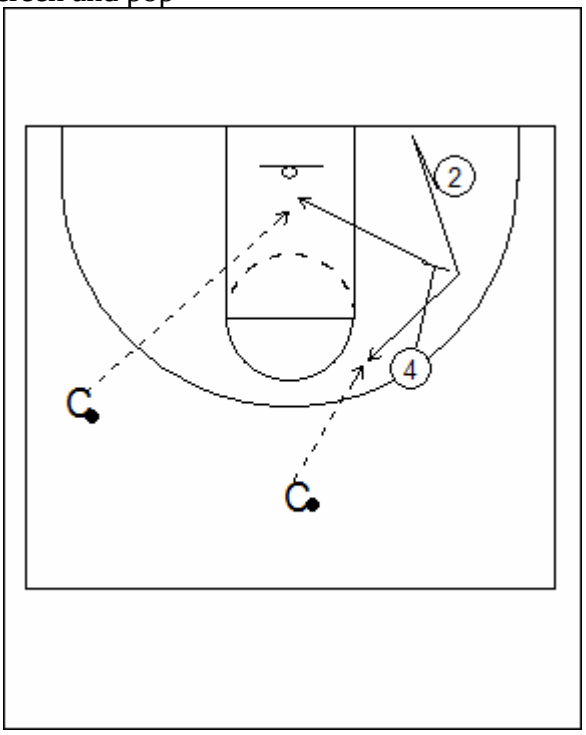
Flare Shooting



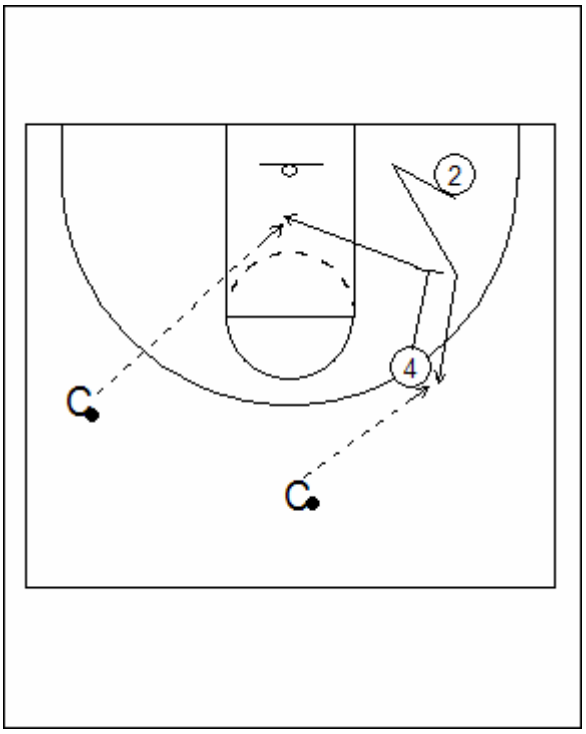
Screen and pop

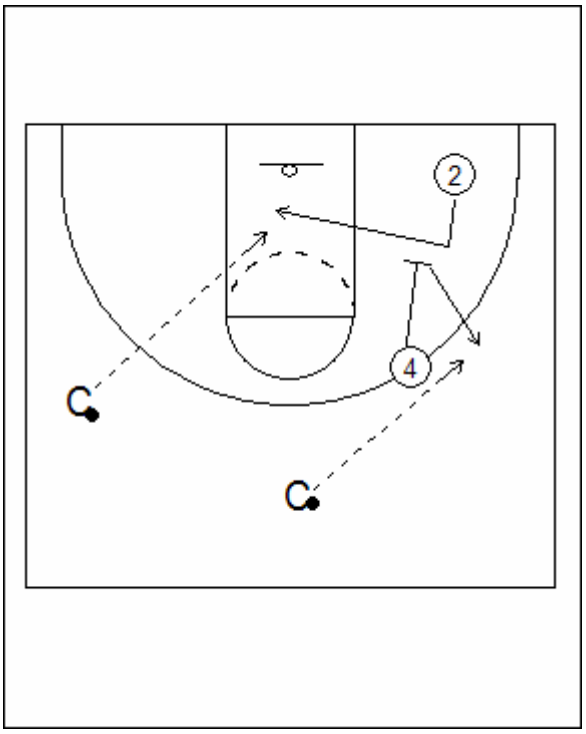


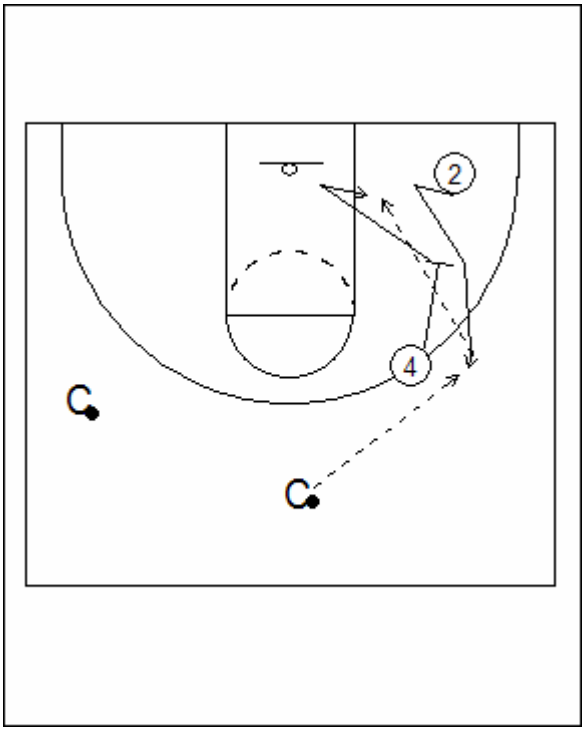
Screen, re-screen

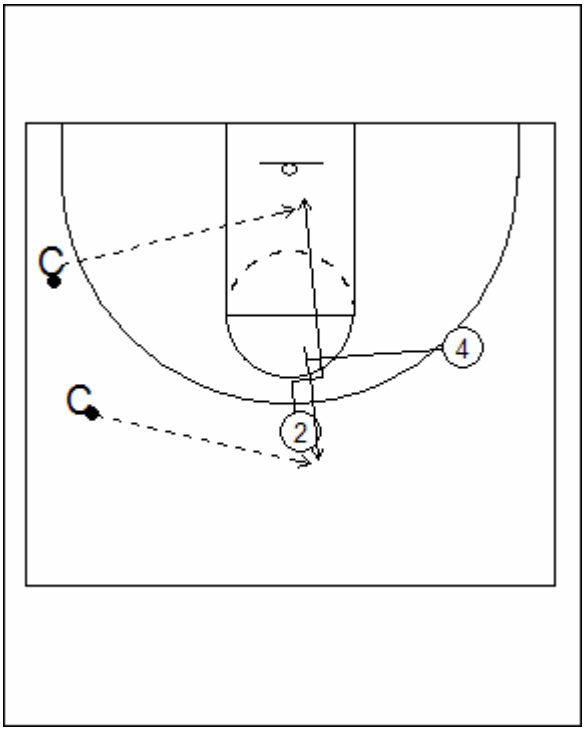


Down Screen

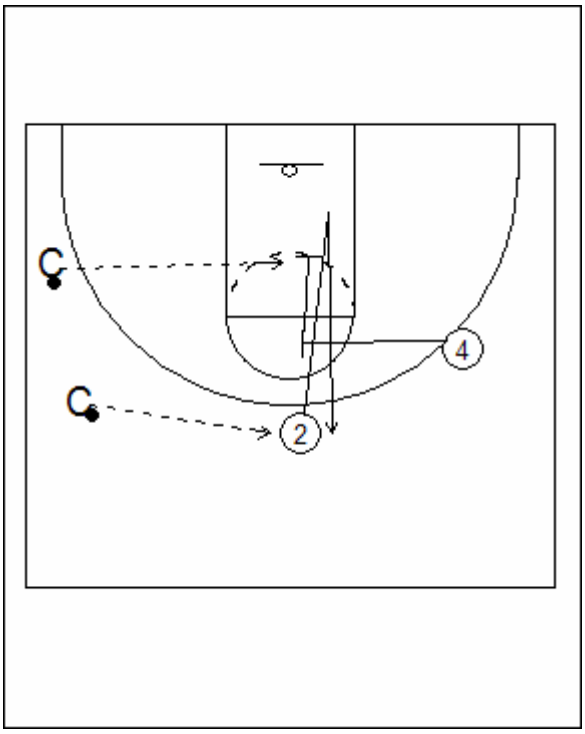




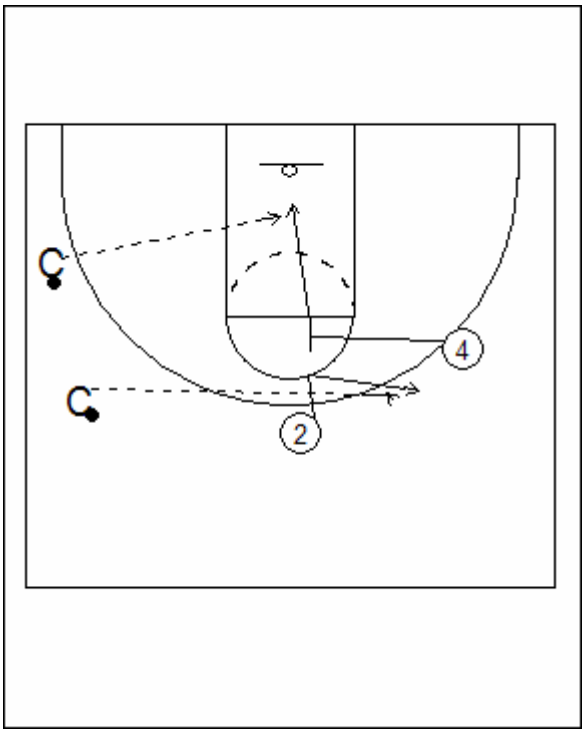


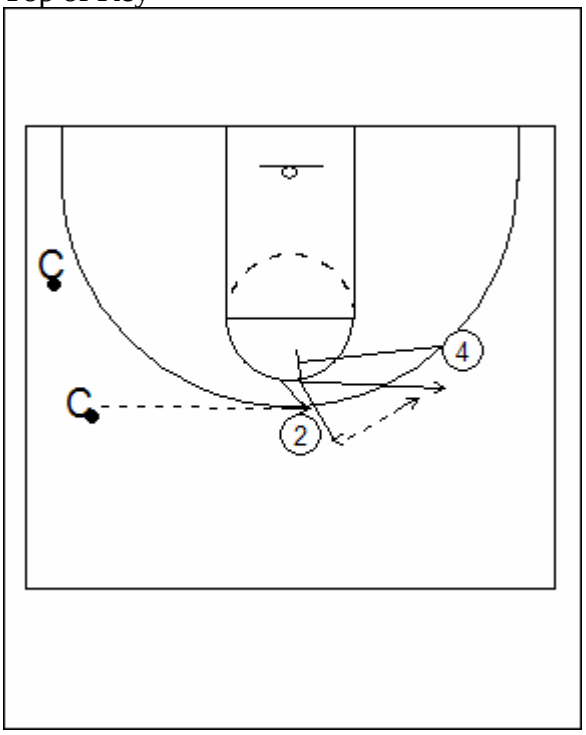


Post Feed

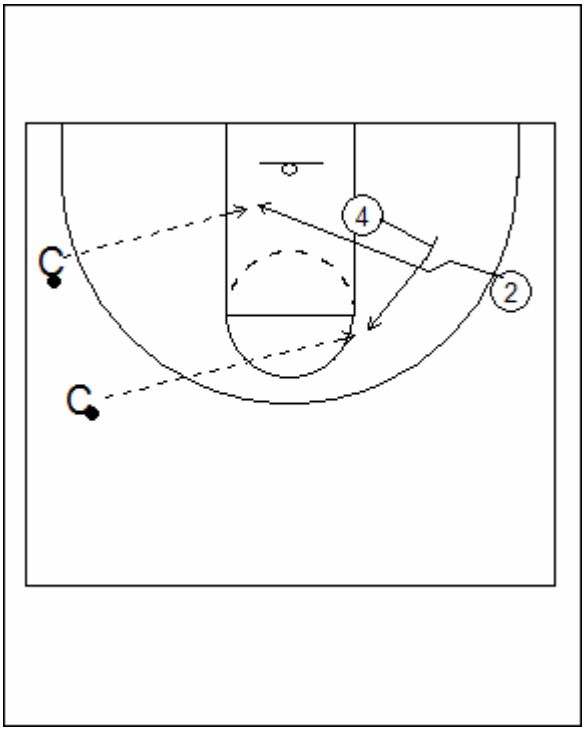


Top of Key

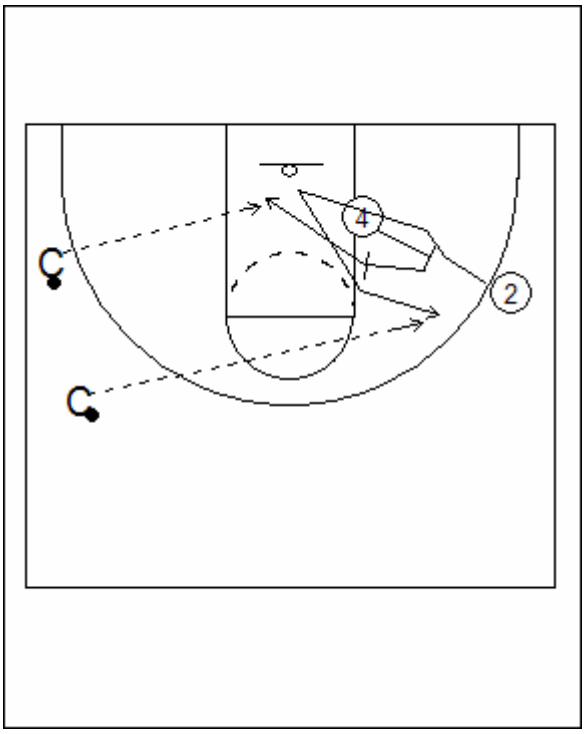




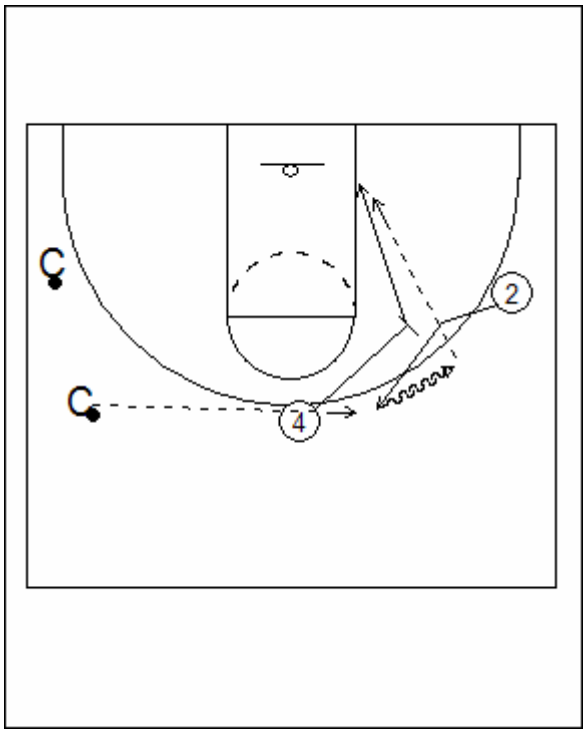
Big Slip



Back Screen

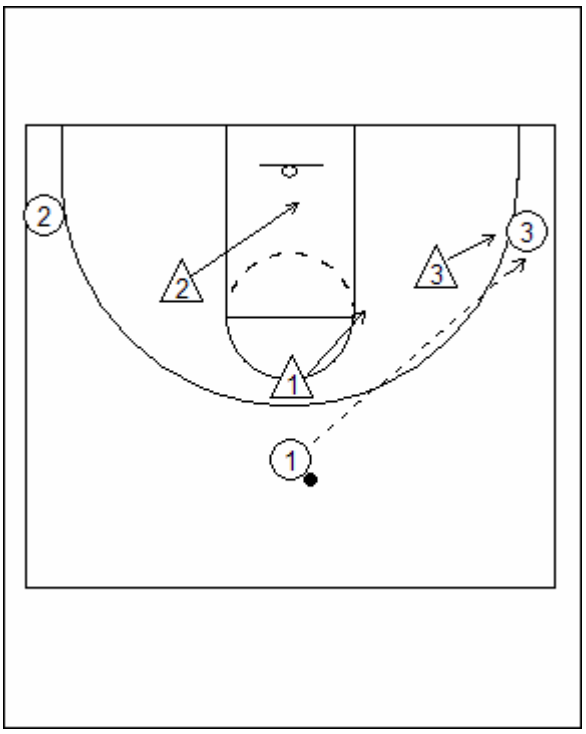


Screen- re-screen

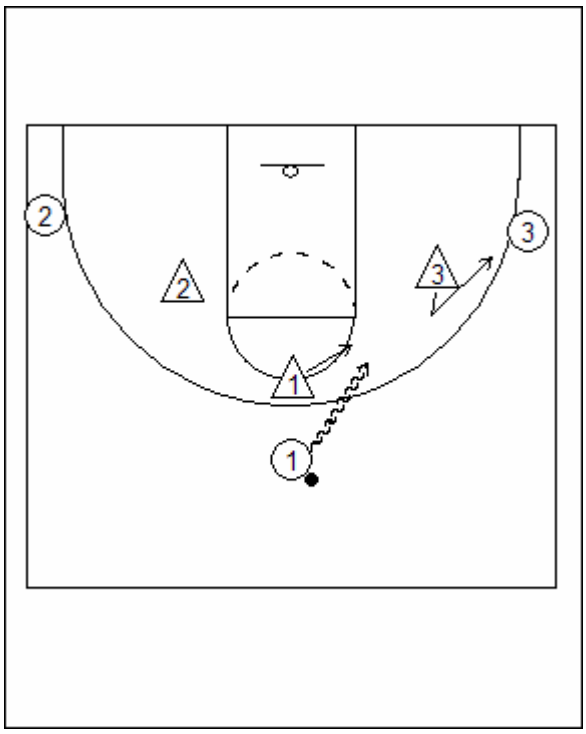


Slip

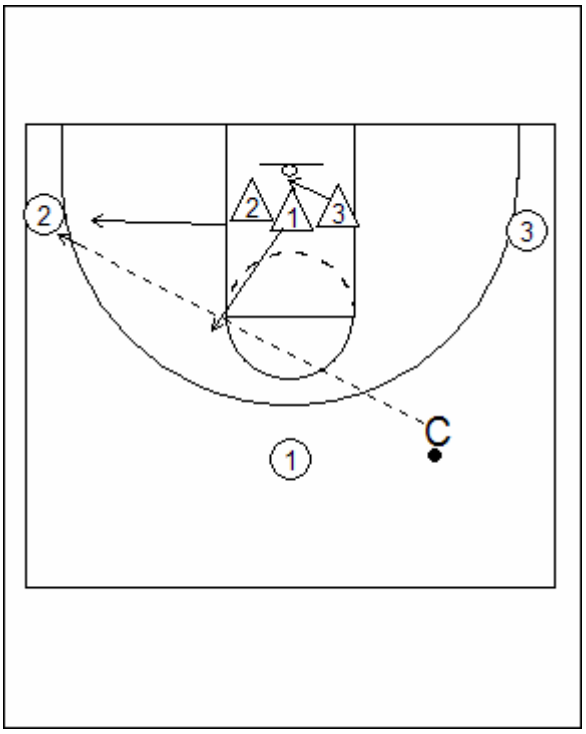
Dayton Defense



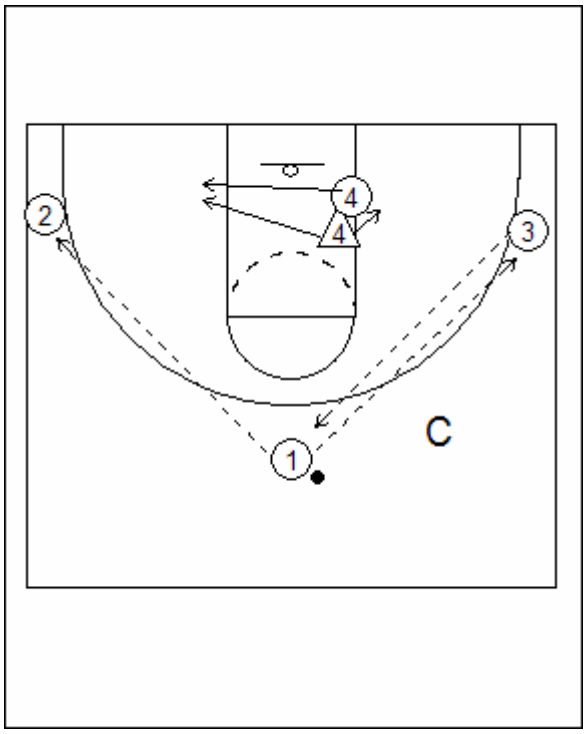
Sprint to the ball: Head swivel to see both



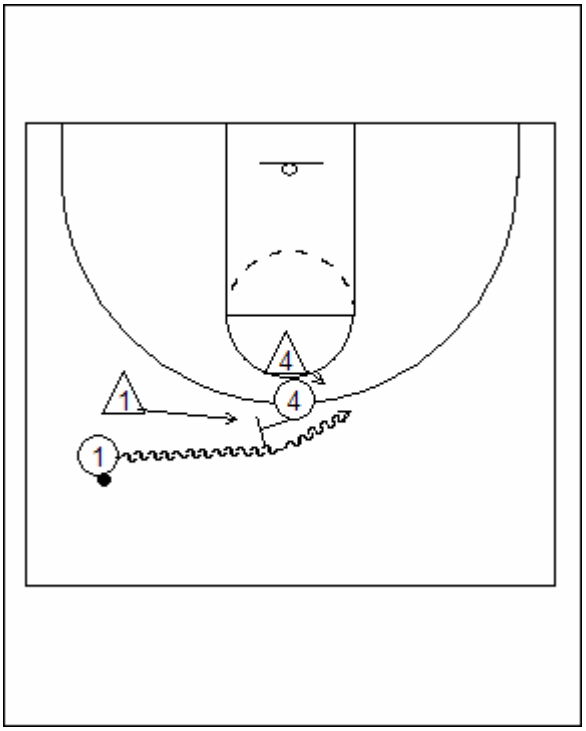
Sprint to the ball: Stun and recover (fake help)



3 on 3 closeout: sprint to help, not your man.

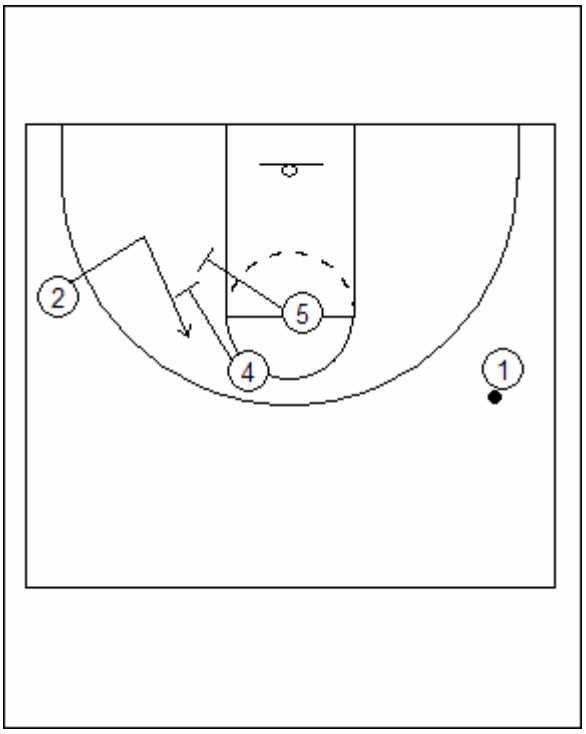


3 Spot Post Defense: Defender make first contact with a offensive player (your chest into his shoulder)

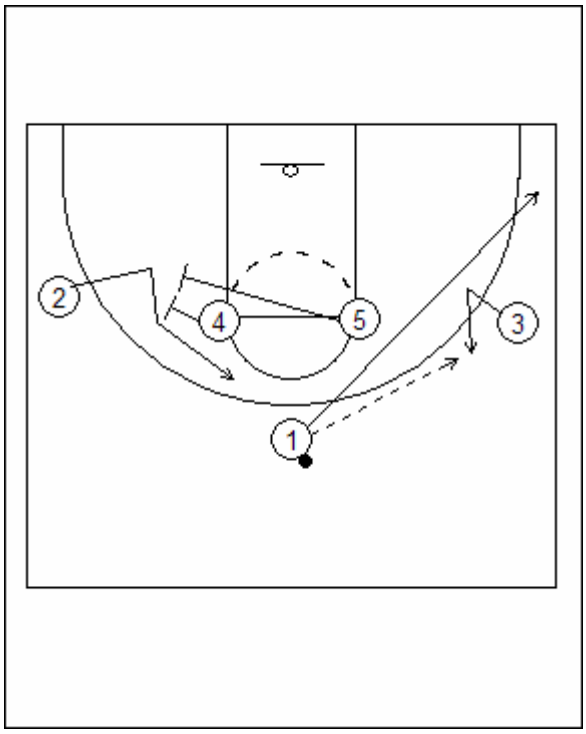


Ball Screen: 3 ways:
1) jam the roller, 1 under
2) trap- hard show
3) Red – switch

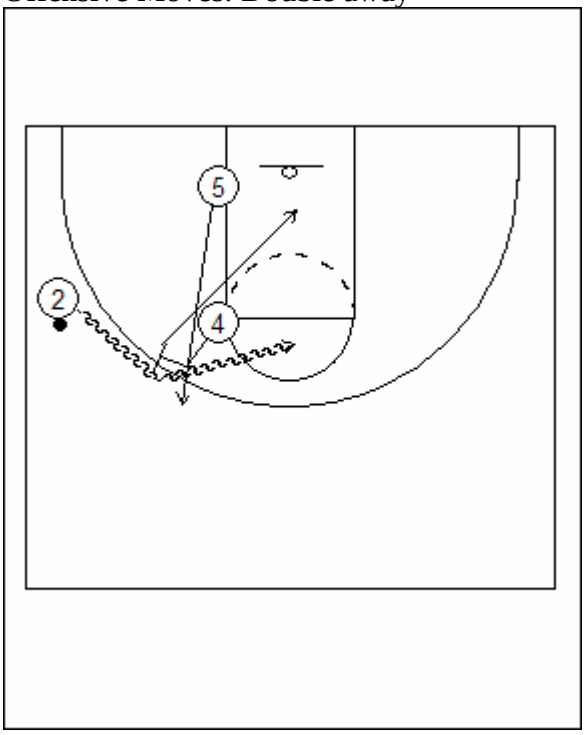
Dayton Offense



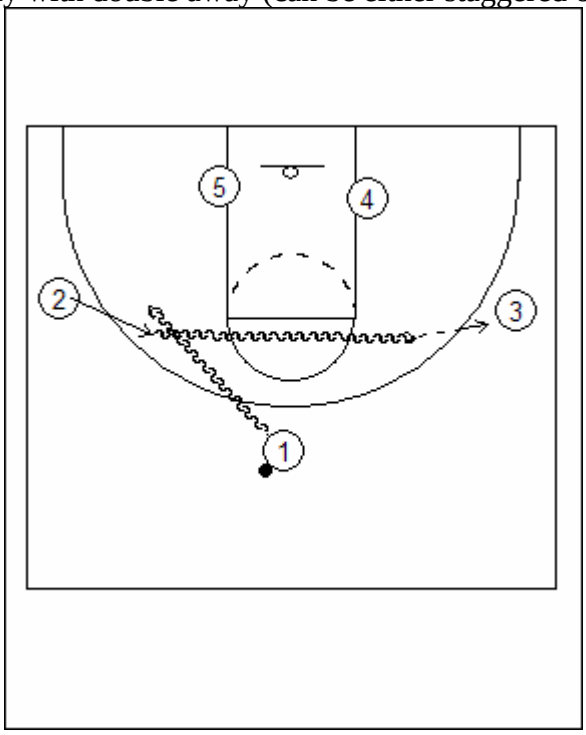
Offensive Moves: Double away



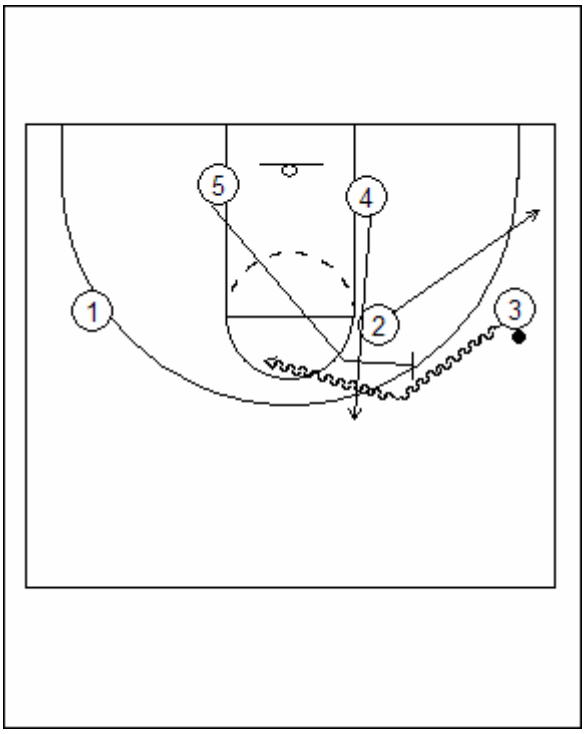
Play with double away (can be either staggered or double)



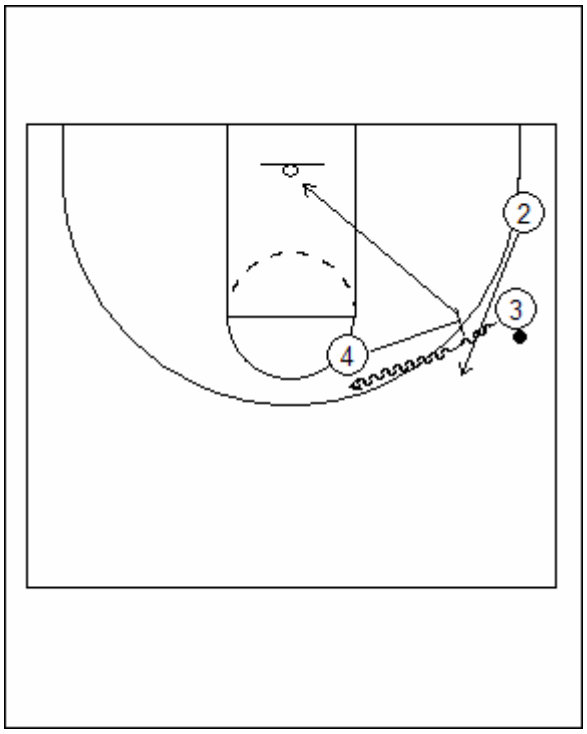
Offensive Moves: I Action



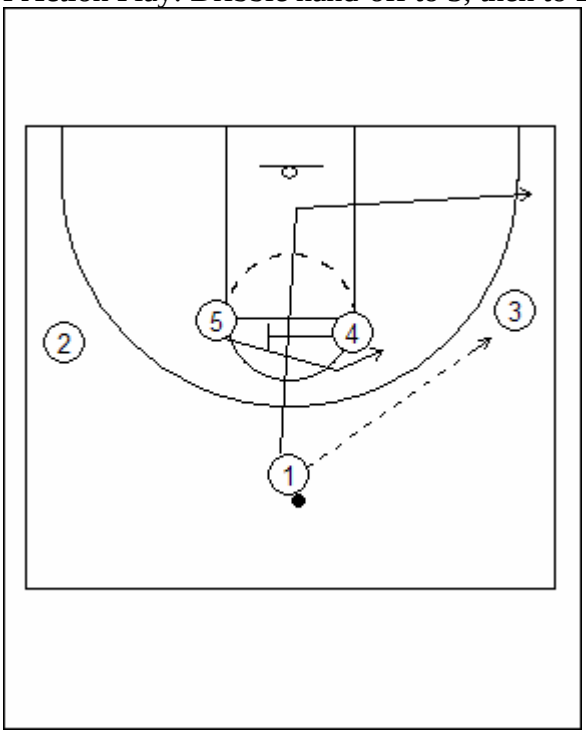
I Action Play: Dribble hand-off to 3, then to 2



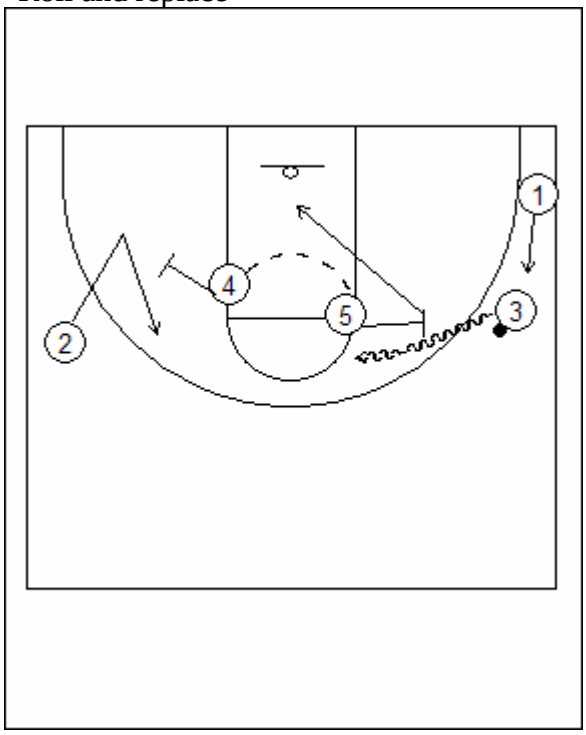
I Action Play: Dribble hand-off to 3, then to 2



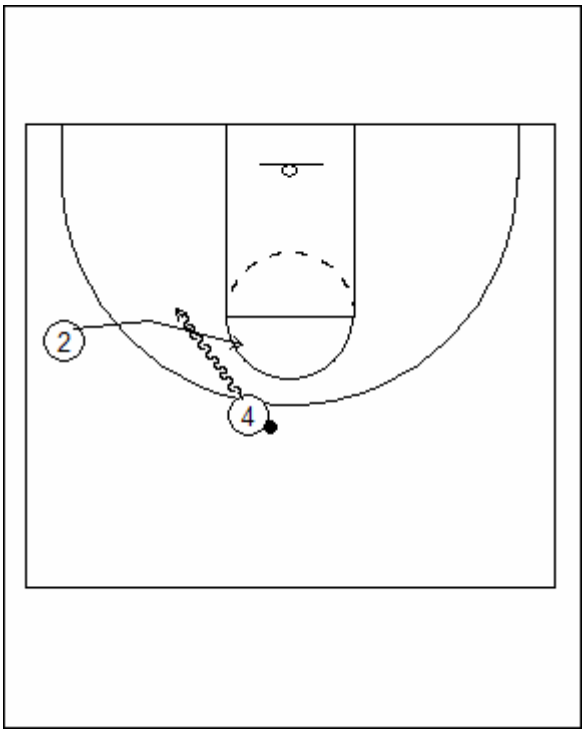
Roll and replace



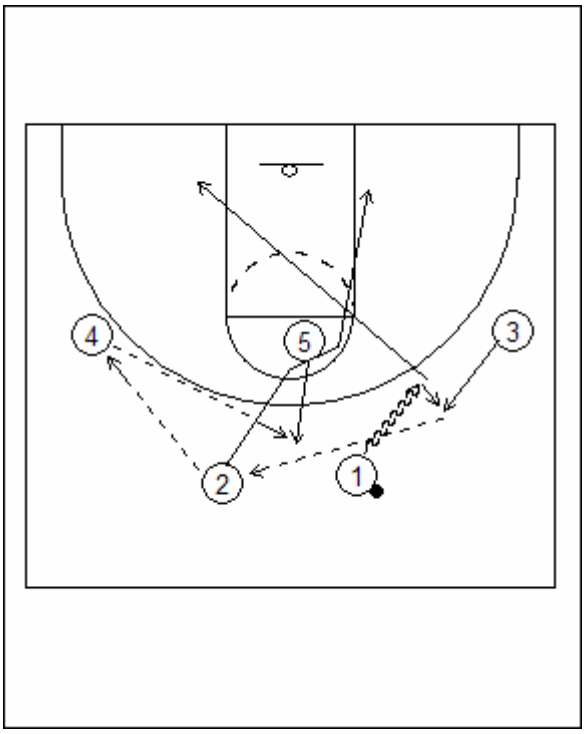
Roll and replace (A)



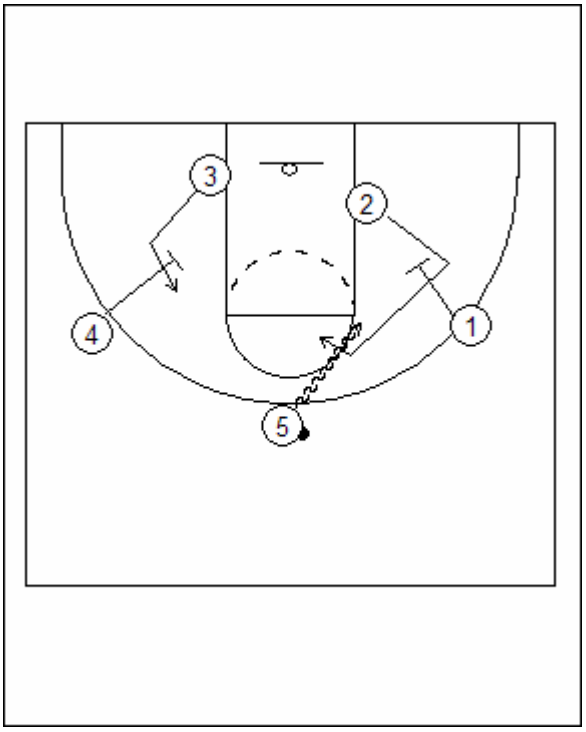
Roll and replace (B)



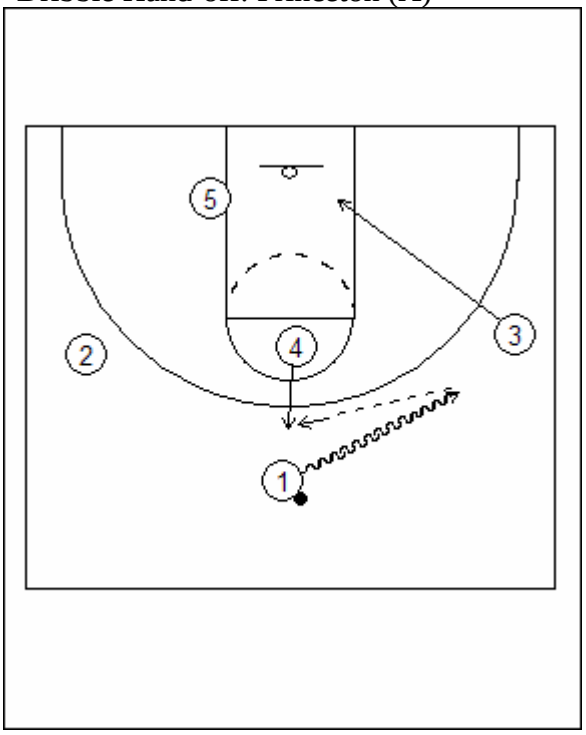
Dribble Hand-off



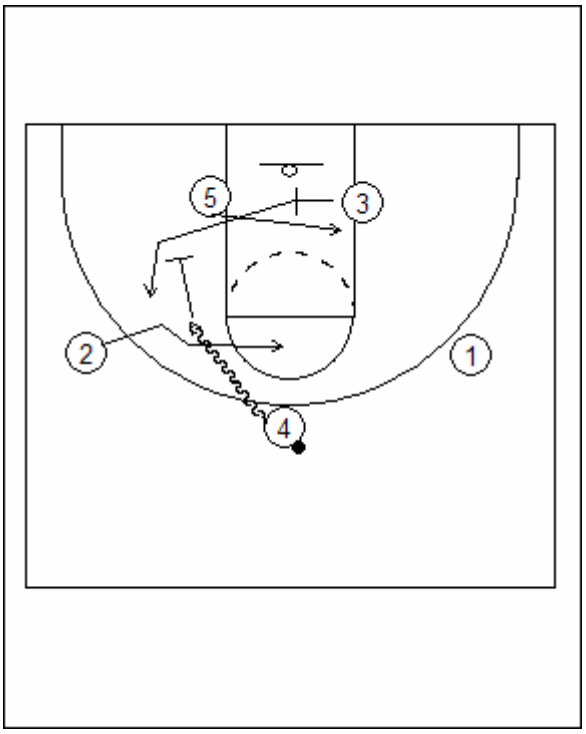
Dribble Hand-off: Princeton (A)



Dribble Hand-off: Princeton (B)

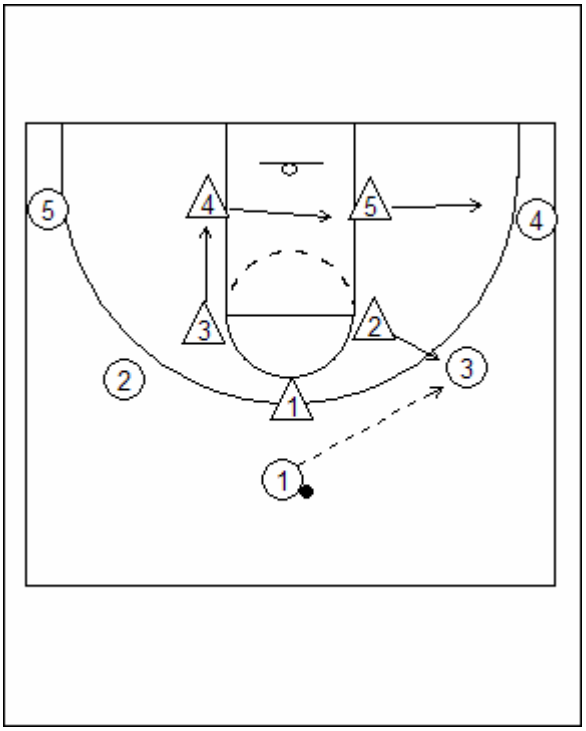


Screen the Screener (A)

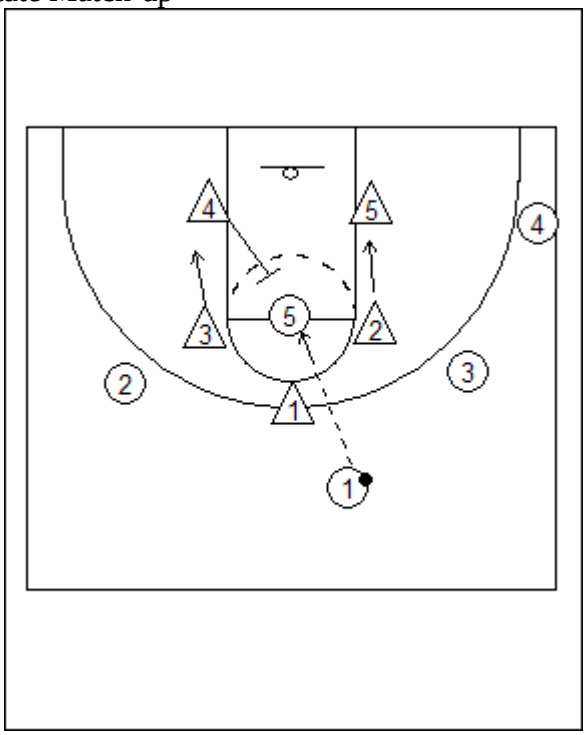


Screen the Screener (B)

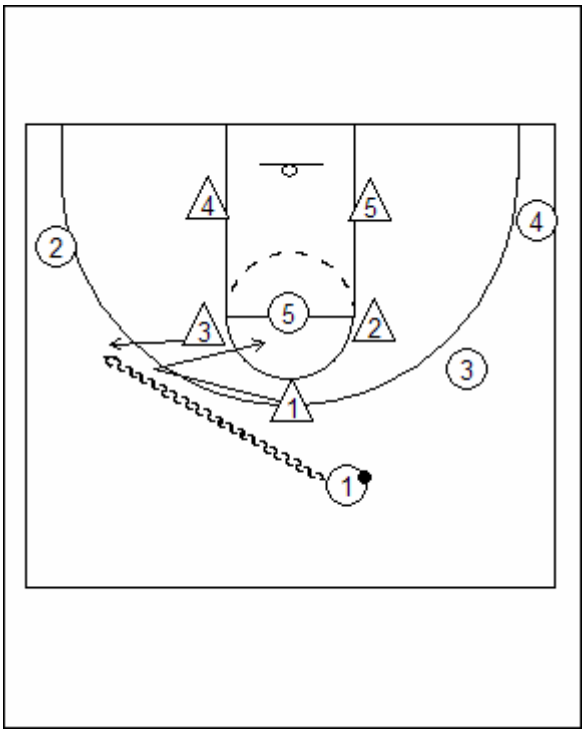
Michigan State Match-up



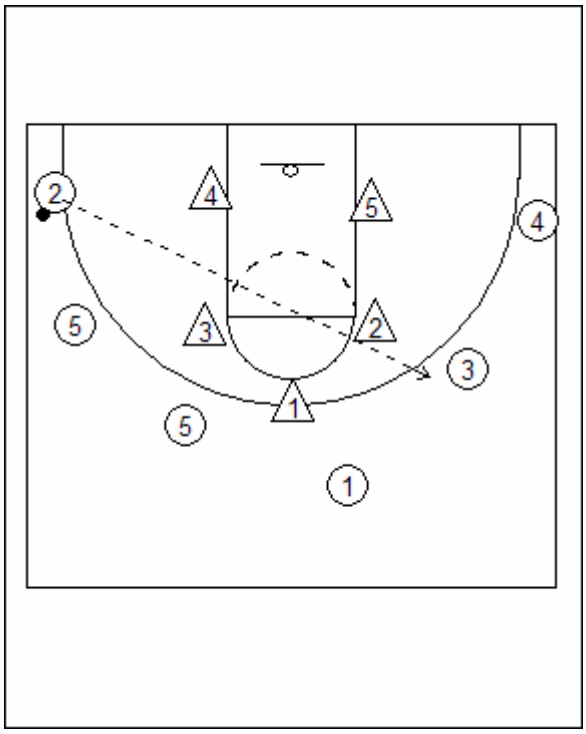
4, 5 are post buddies, and work together.



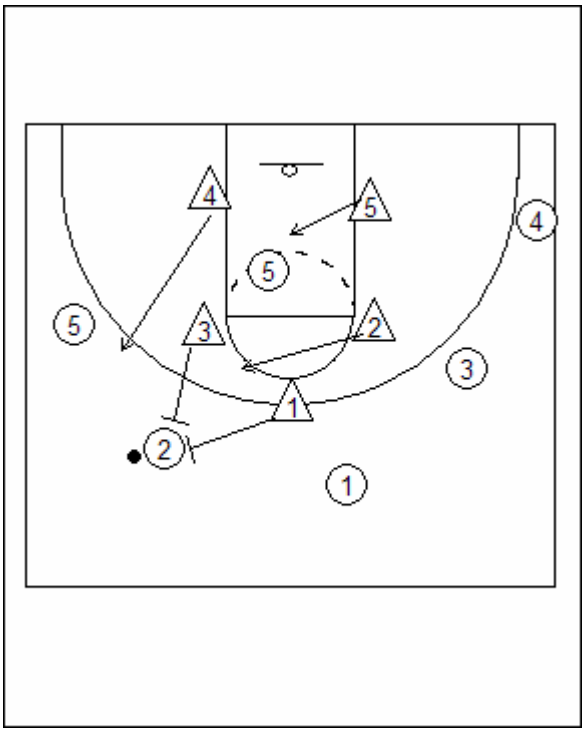
High Post Entry



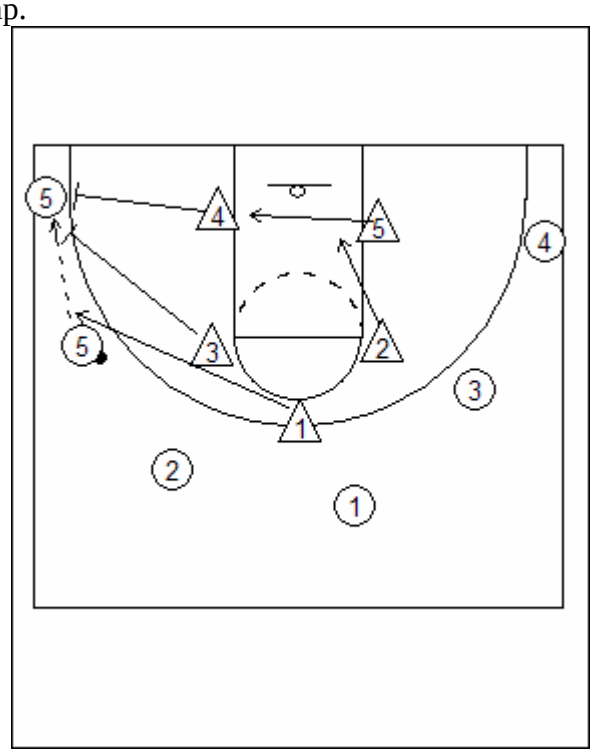
Point to wing dribble



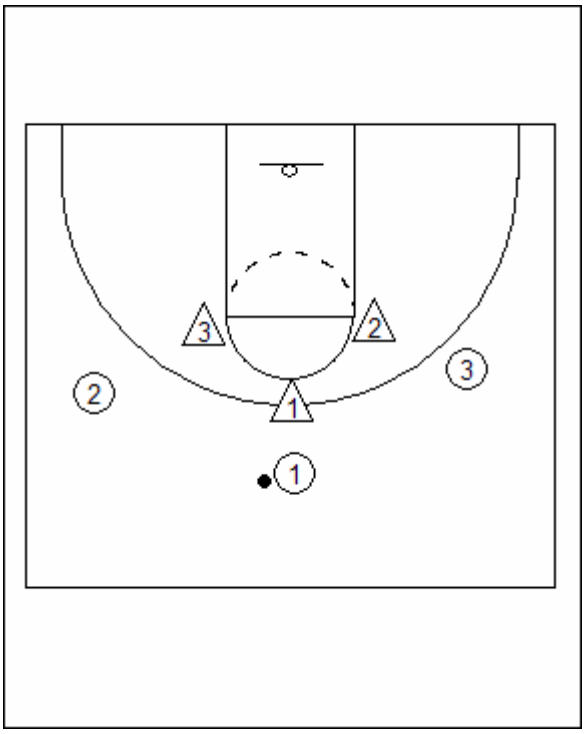
Drill: Skip pass: Offensive players skip the ball around and the defenders must jump to the ball, and try to stop the dribble penetration. If two players arrive at the same time, trap.



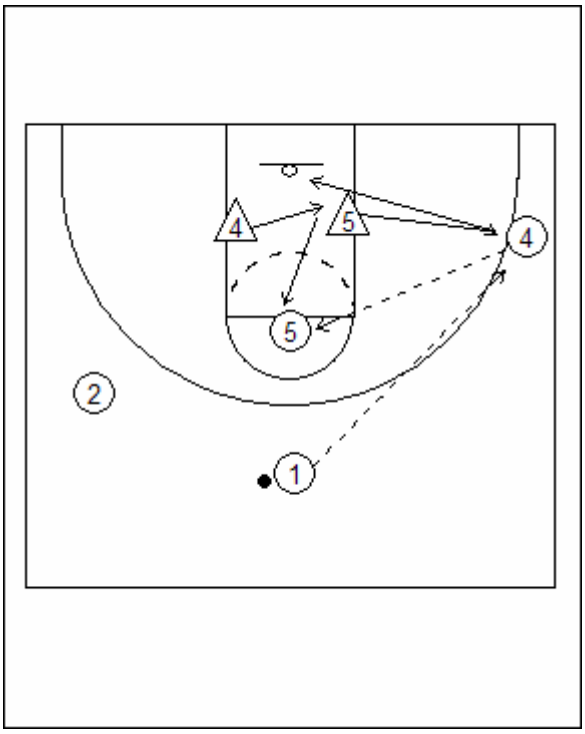
Fire: any time a offensive player turns his back, trap the dribbler.



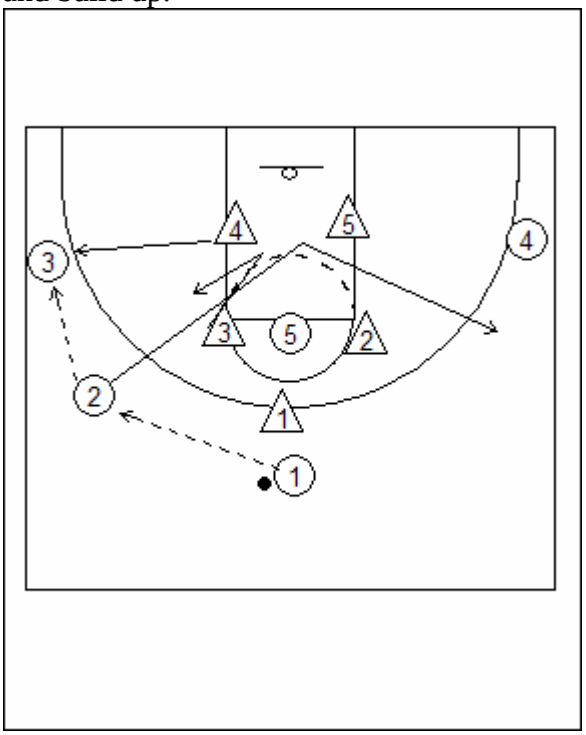
vs Overload- Fire in corner



Guard Breakdown: 3 on 3, start with no cutters and build up.

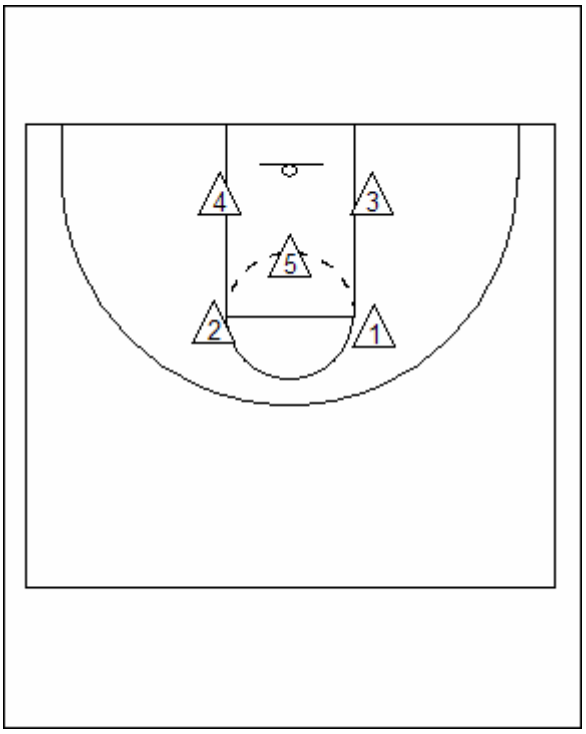


Post Breakdown- post players are tandem, and work together on close-outs and fronting.

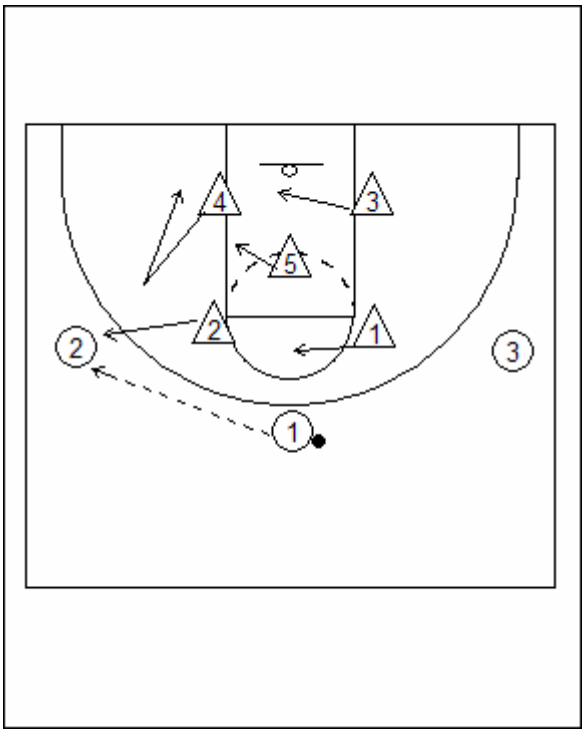


Weak-side cut, bump and find the replacement player.

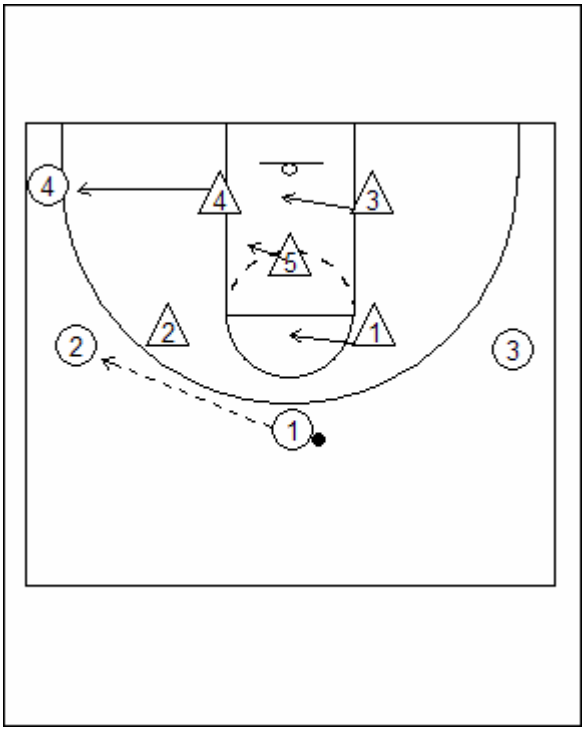
Georgia Tech Point Zone

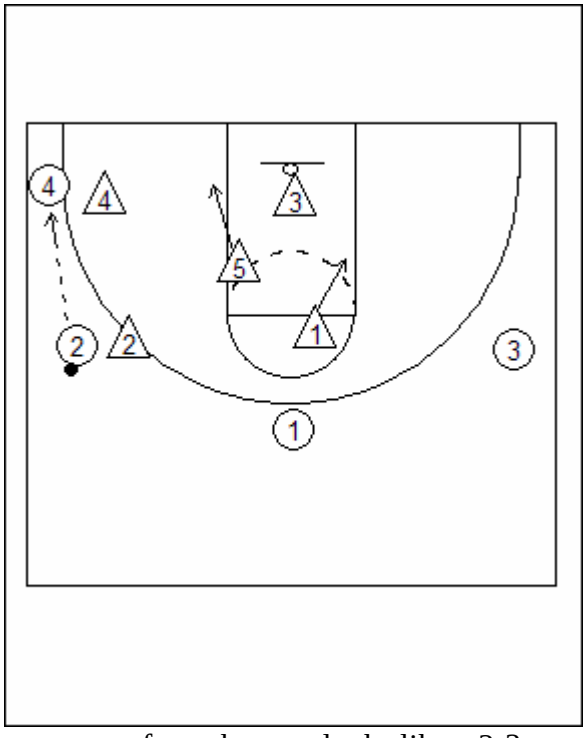


Point Zone: Basic Set-up
2, 3, 1,4, are buddies, if one is on the ball the other is in the hole. 5 is between the ball and basket.

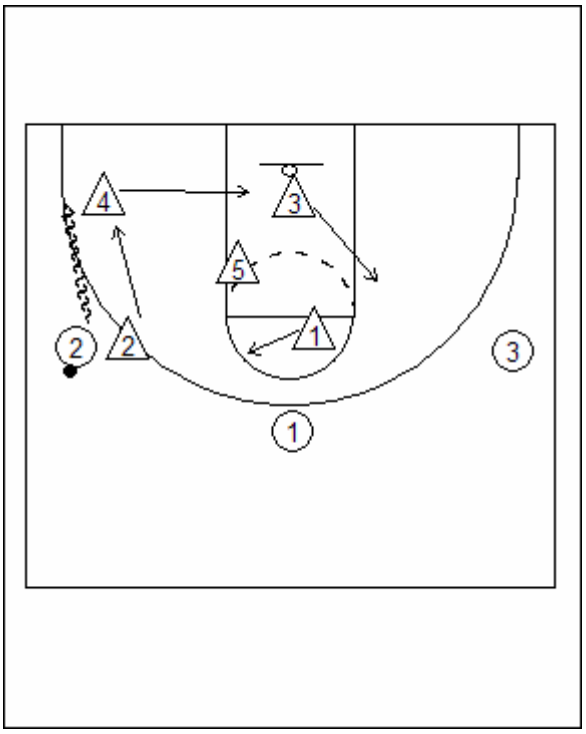


1st pass, bump like normal 2-3 zone

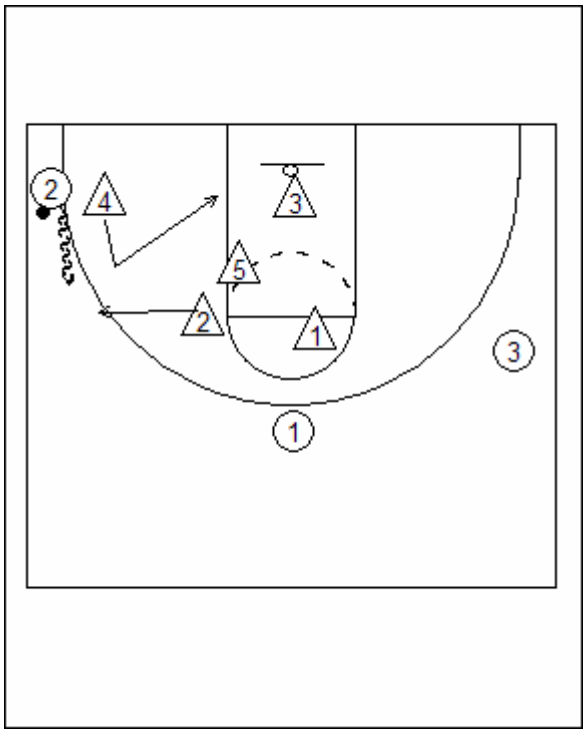




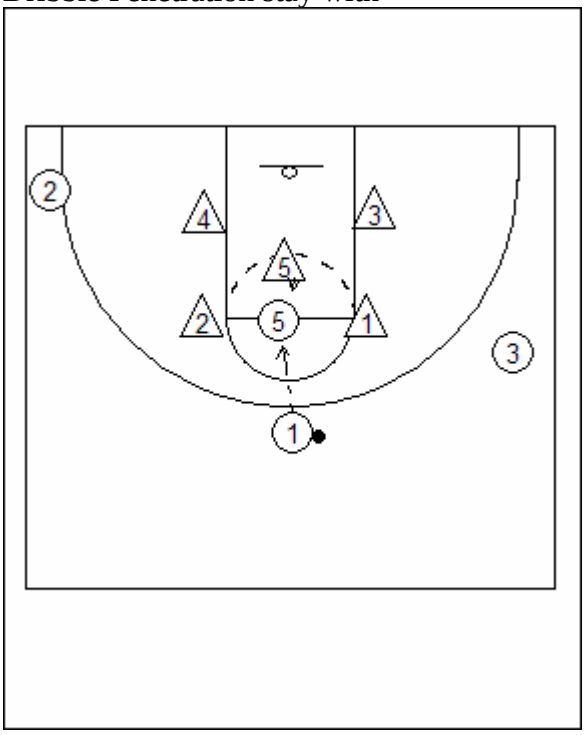
Pass to corner, front the post-looks like a 2-3 zone.



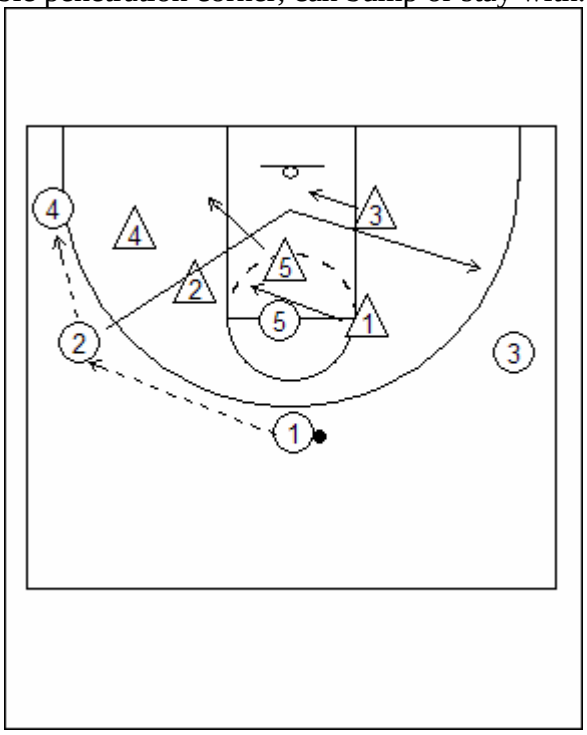
Dribble Penetration stay with



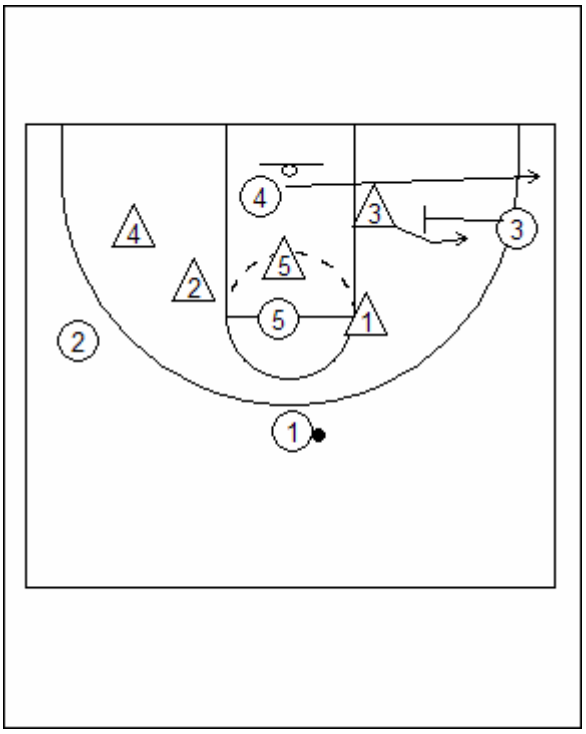
Dribble penetration corner, can bump or stay with.



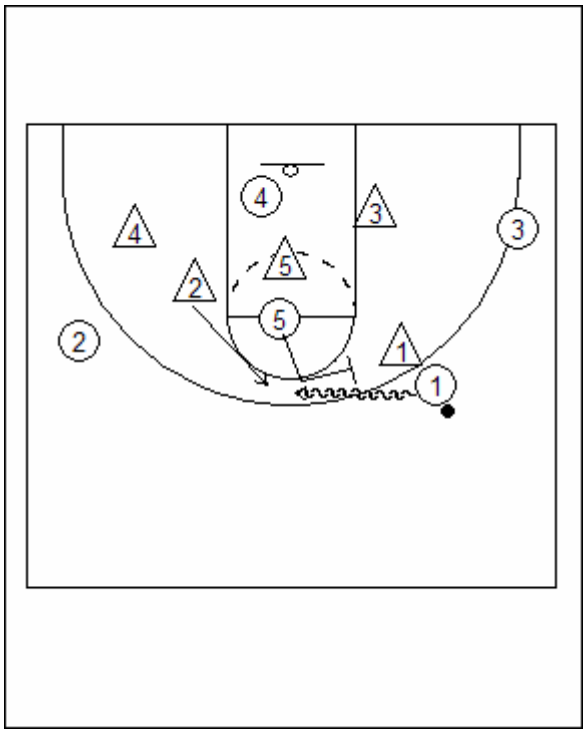
High post touch, 5 has him 1 on 1



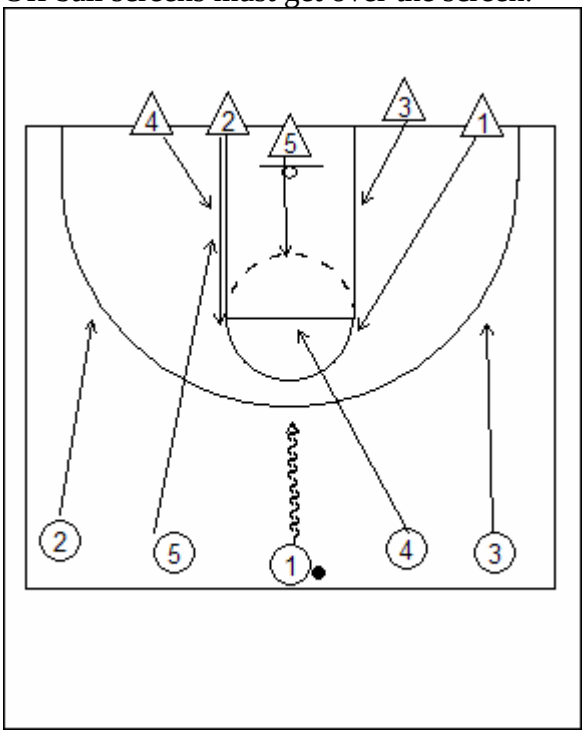
Cutters, player must bump to weak-side



Off ball screens must get over the screen.

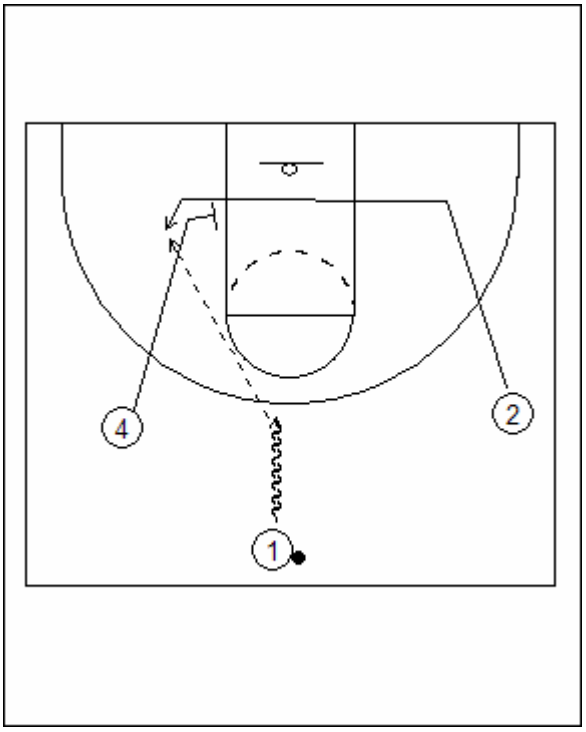


On the ball screen: bump to next defender



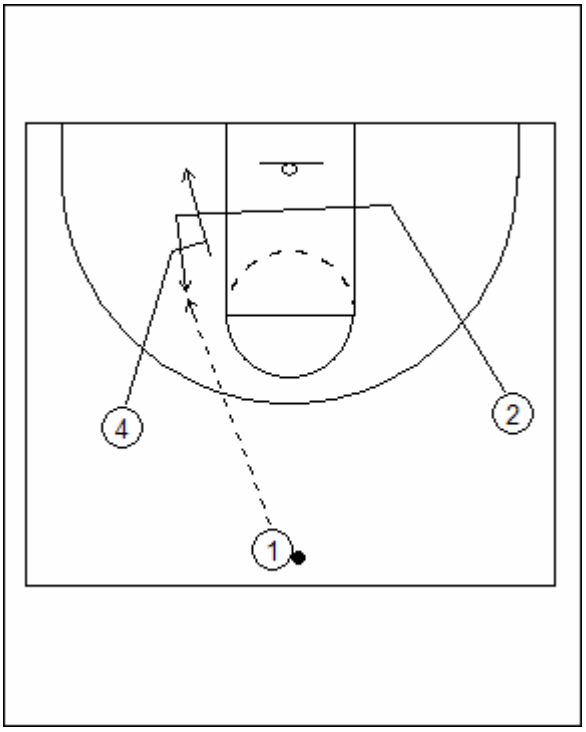
Transition Defense drill

Florida Transition Offense:

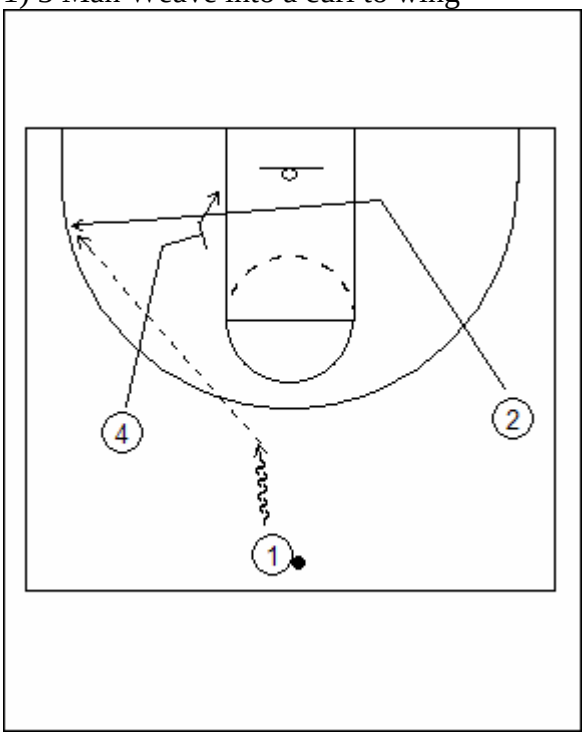


Florida Fast Break: working your offense into fast break drills

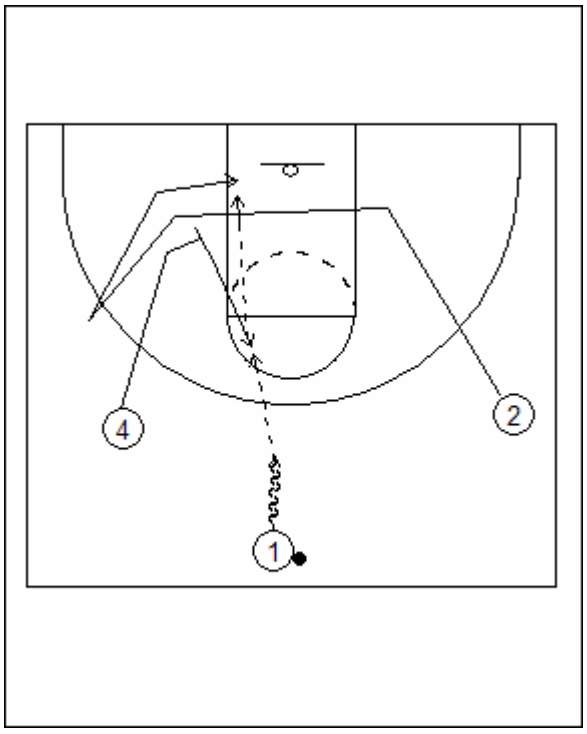
1) 3 Man Weave into a curl to wing



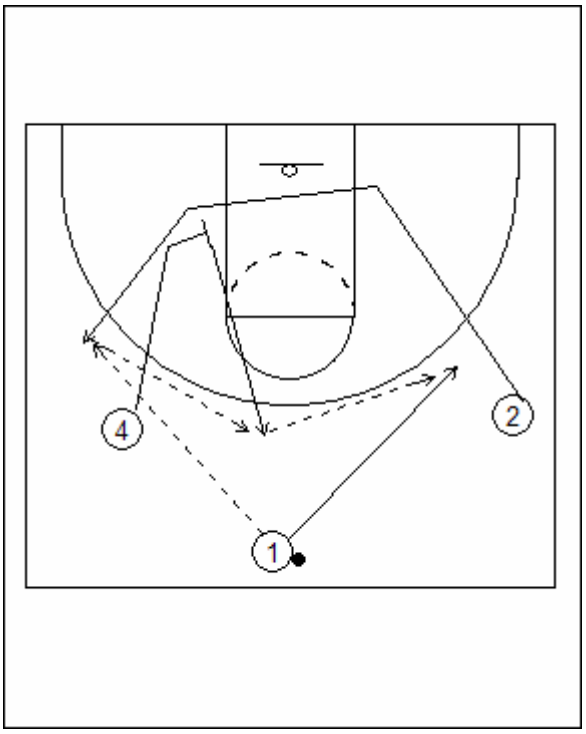
2) curl to step back from big



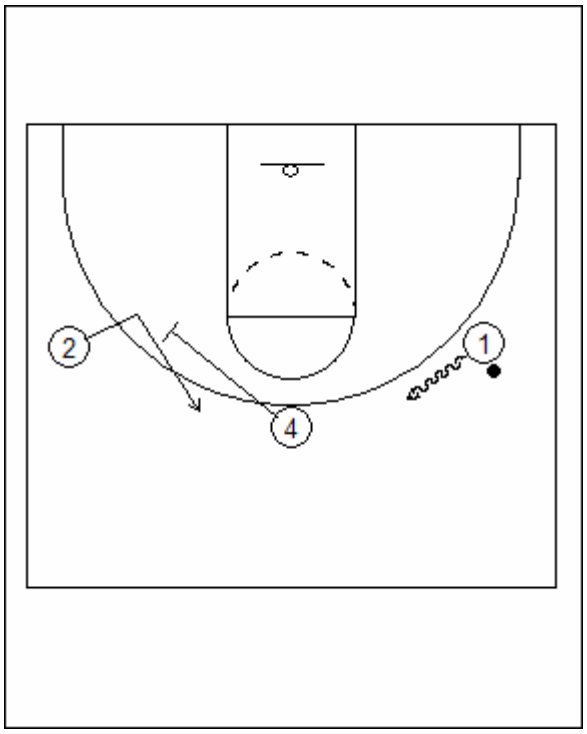
3) Fade to seal



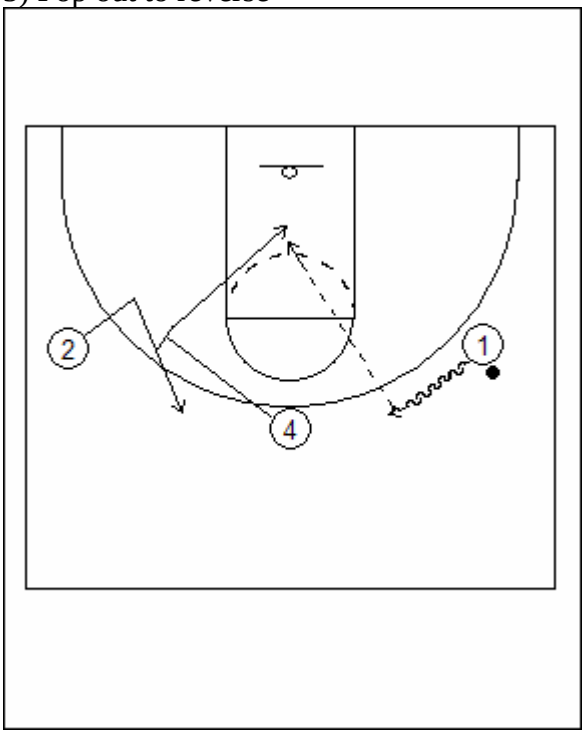
4) High flash to back door



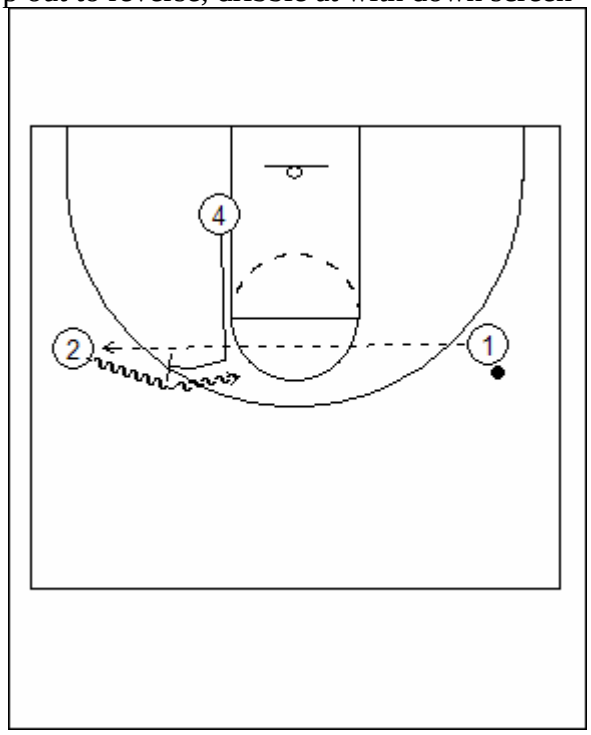
5) Pop out to reverse



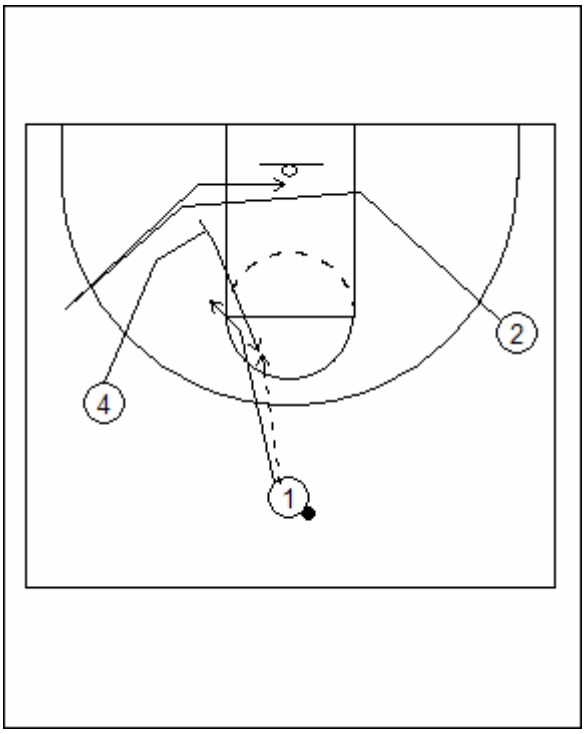
5) Pop out to reverse, dribble at with down screen



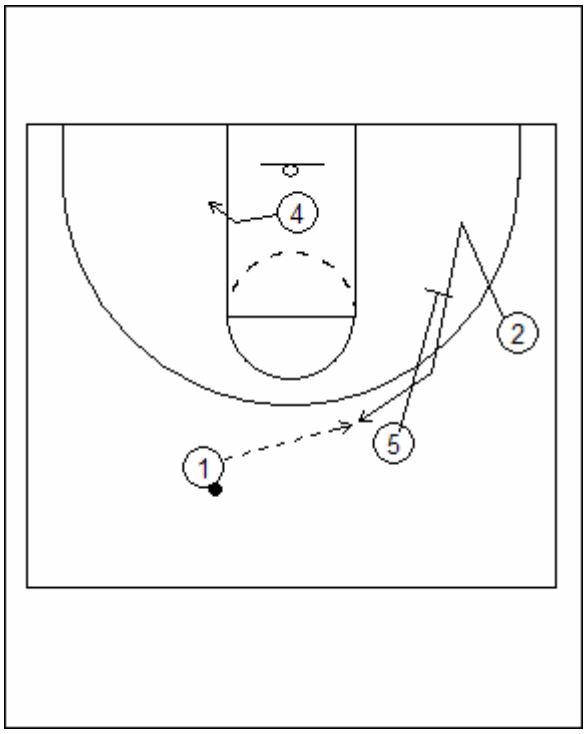
6) Screen to slip (follows 5)



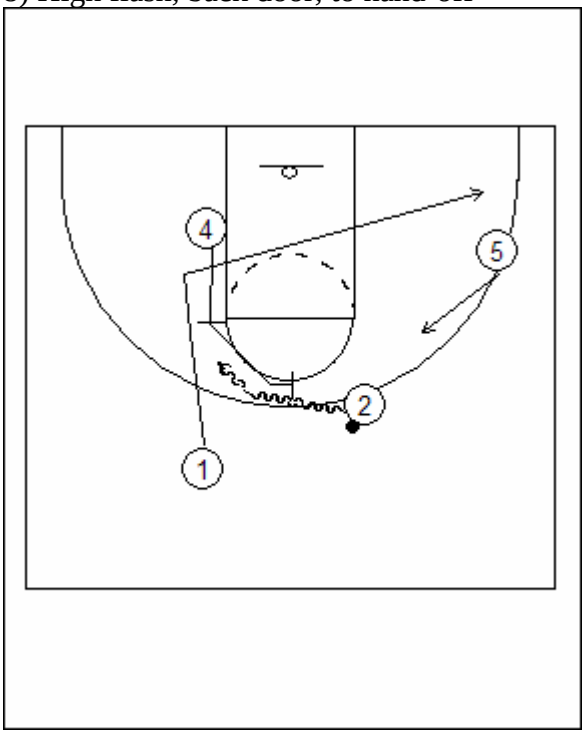
7) Post player screen and roll.



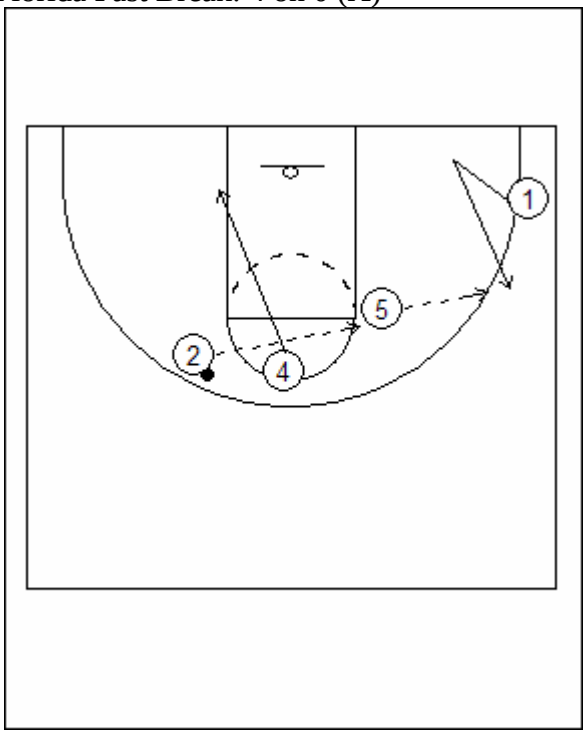
8) High flash, back door, to hand-off



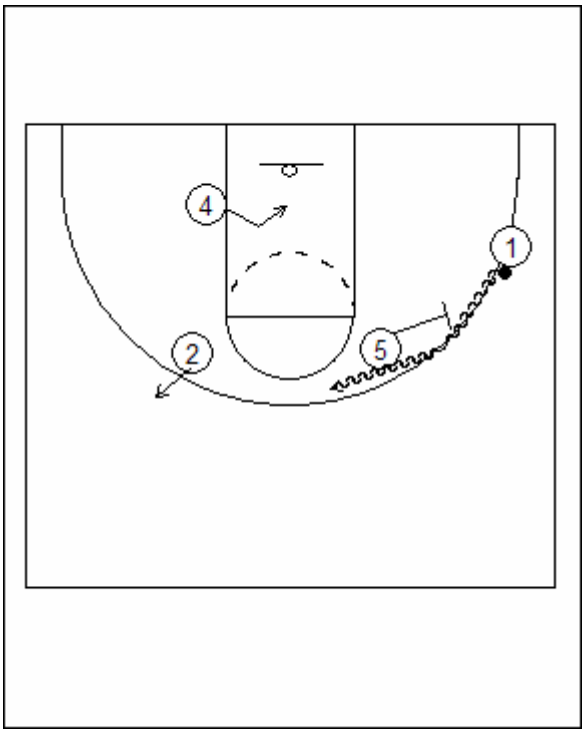
Florida Fast Break: 4 on 0 (A)



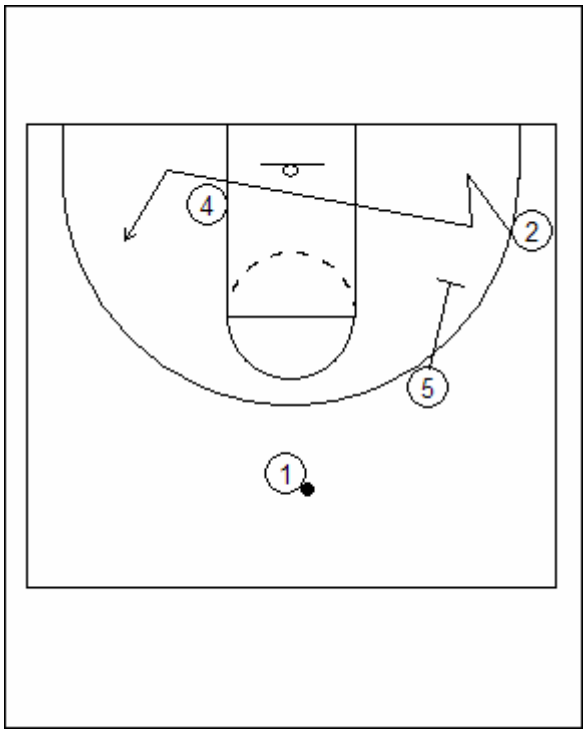
Florida Fast Break: 4 on 0 (B)



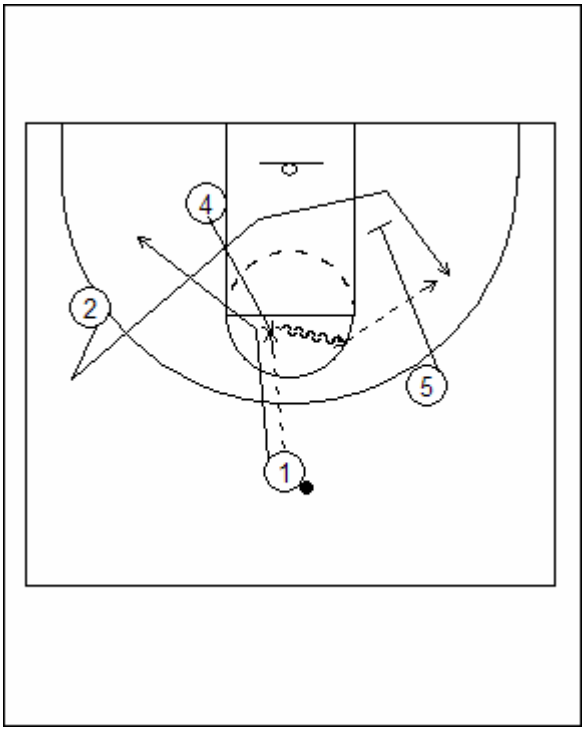
Florida Fast Break: 4 on 0 (C)



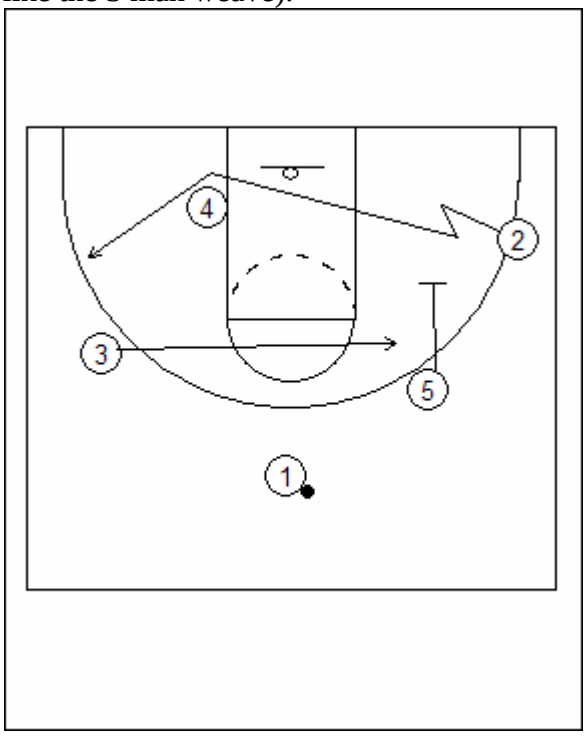
Florida Fast Break: 4 on 0 (D)



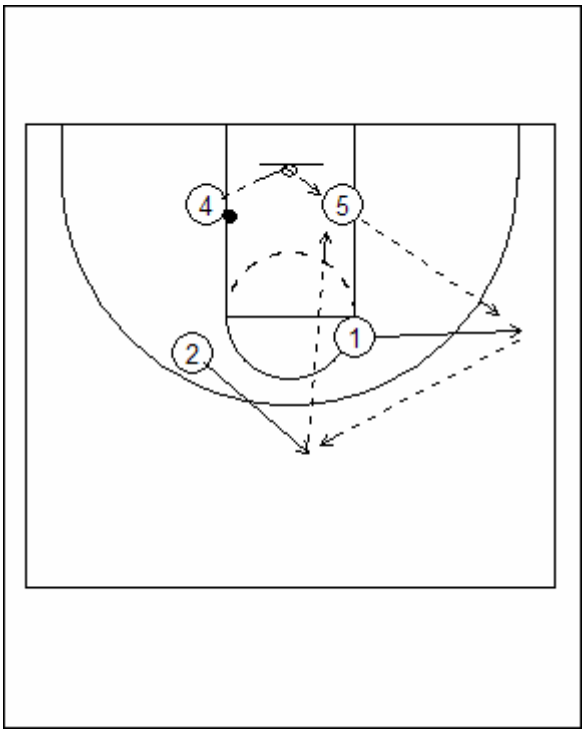
4 on 0: Option: 2 can either use 5's screen or use 4's screen (just like the 3 man weave).



Florida Fast Break: 4 on 0: Hand off option

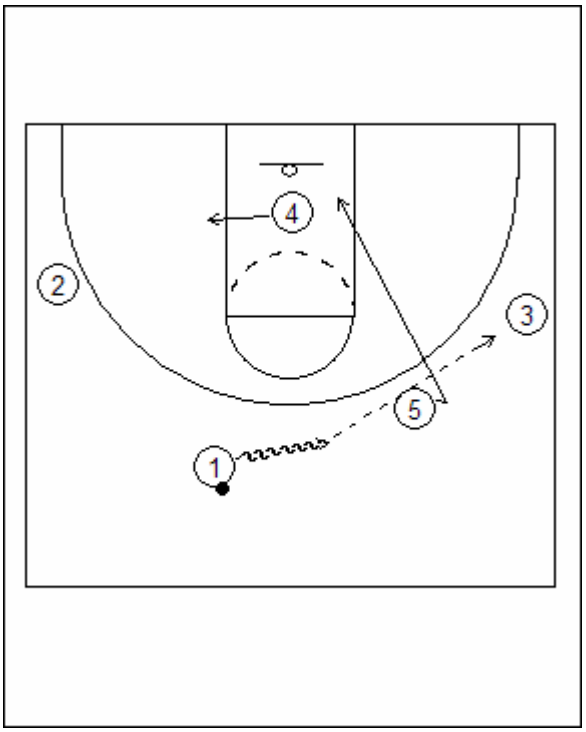


5 on 0: 3 reads 2, if 2 is using 4's screen, 3 cuts across the middle.

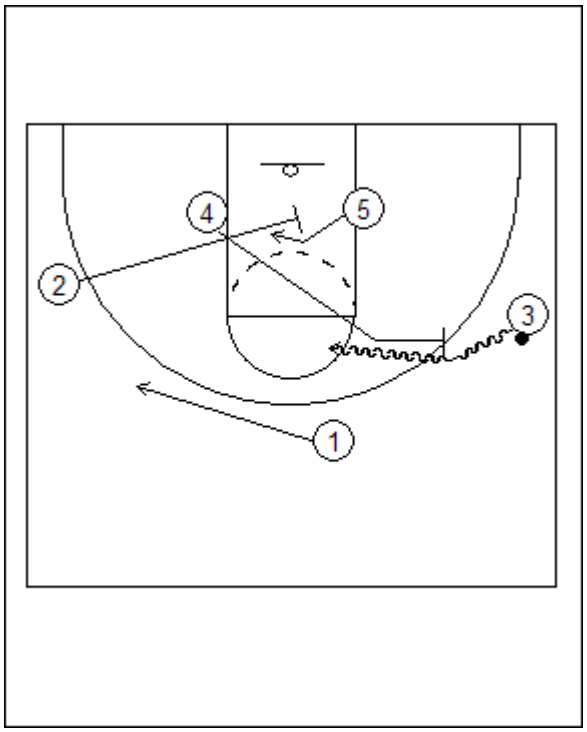


Fast Break Drill: 4 toss the ball off the board,
5 rebounds it and outlets it to 1, 2 cuts to middle, 1 passes to 2. 2 passes back to 5 and start over.

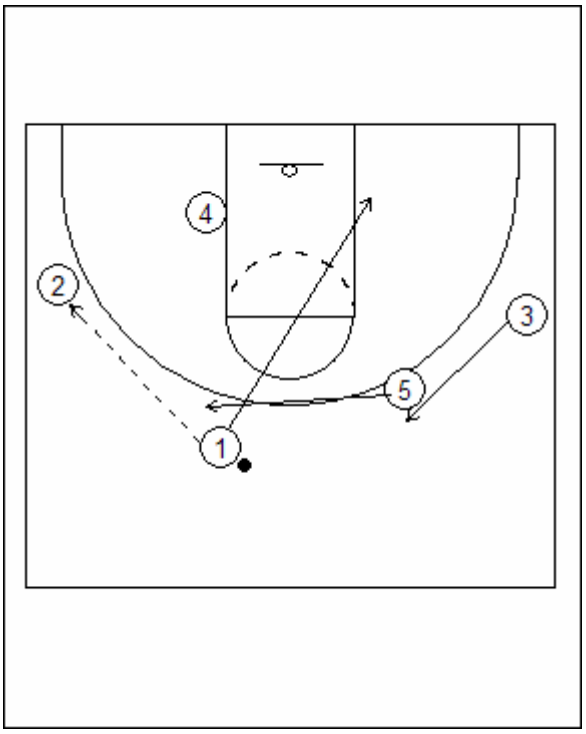
North Carolina Offense



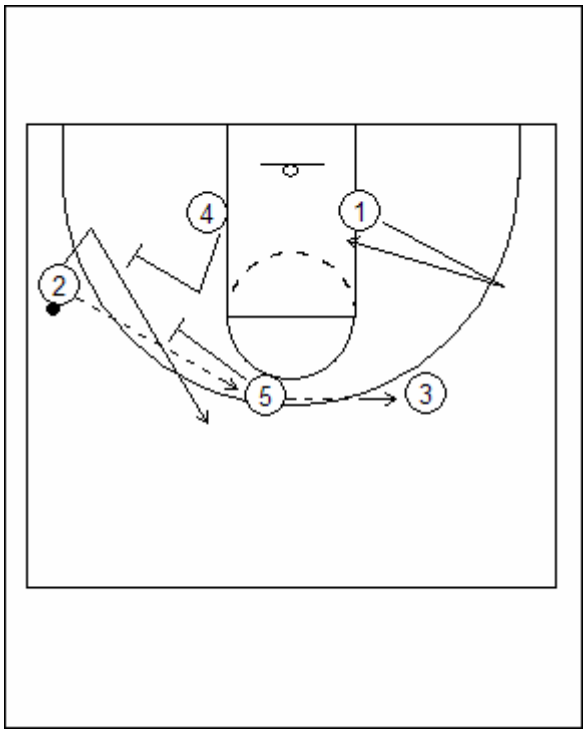
Secondary Break: Dive



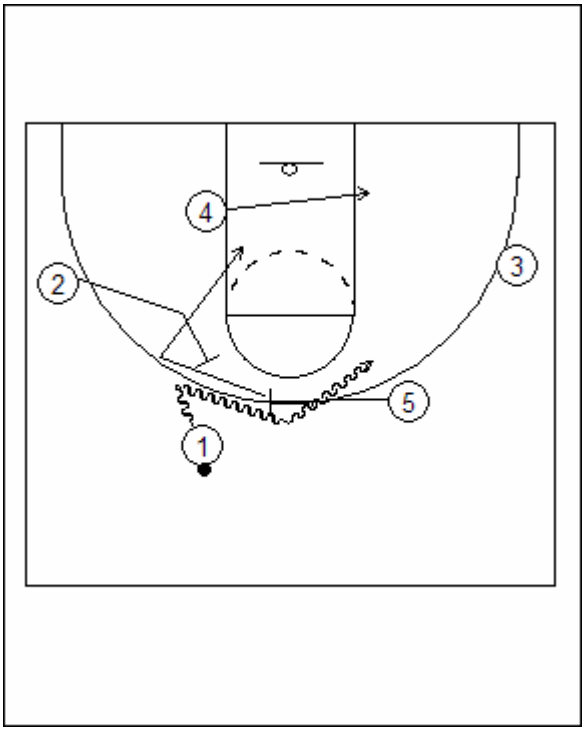
Dive



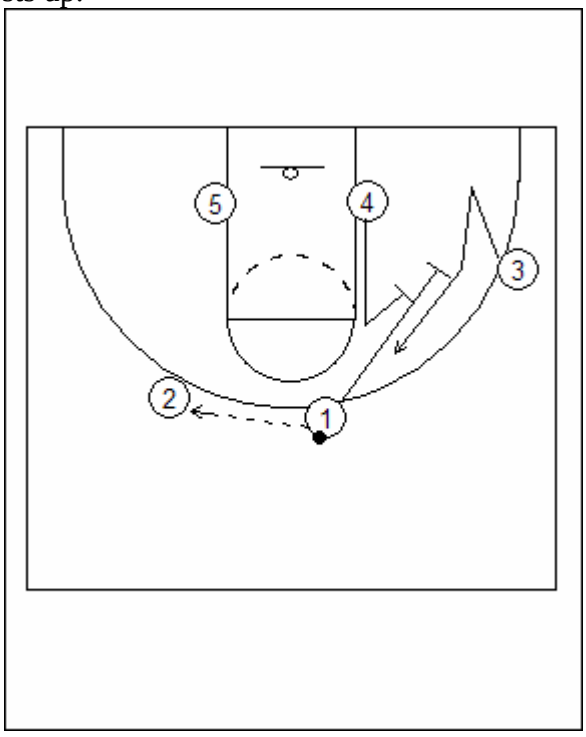
Through



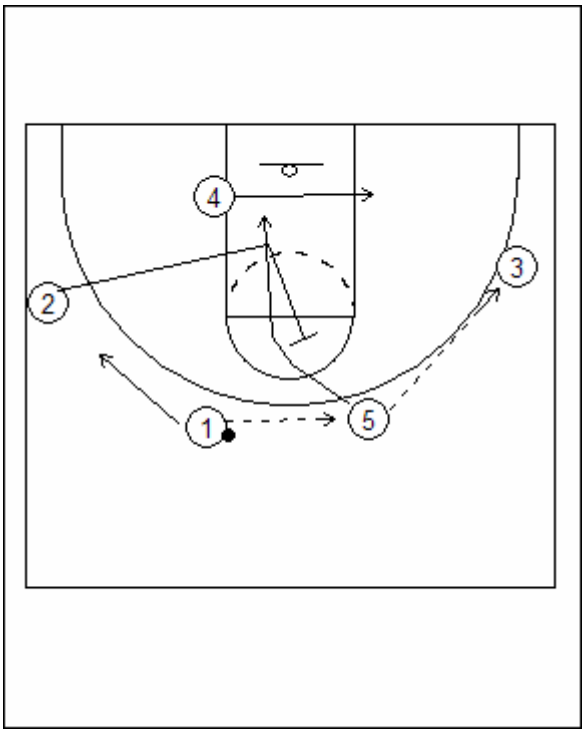
Through: 3 dribbles over, if no back door from 1, then 1 posts up.



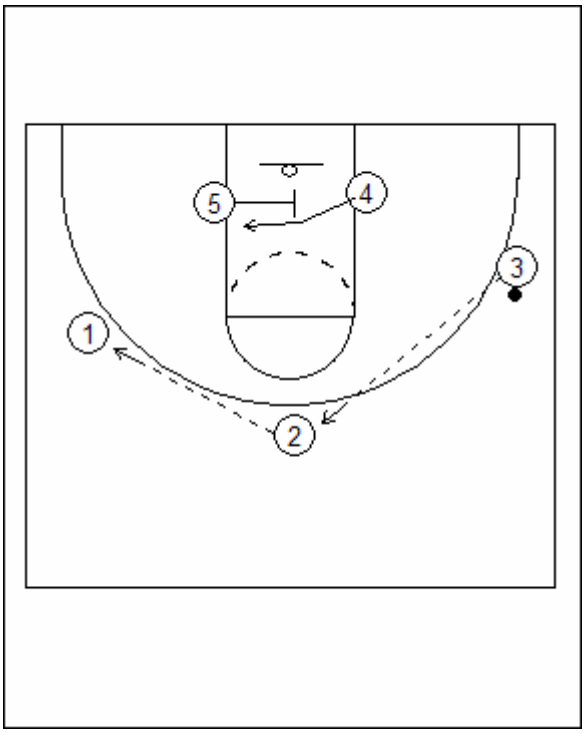
Dribble:



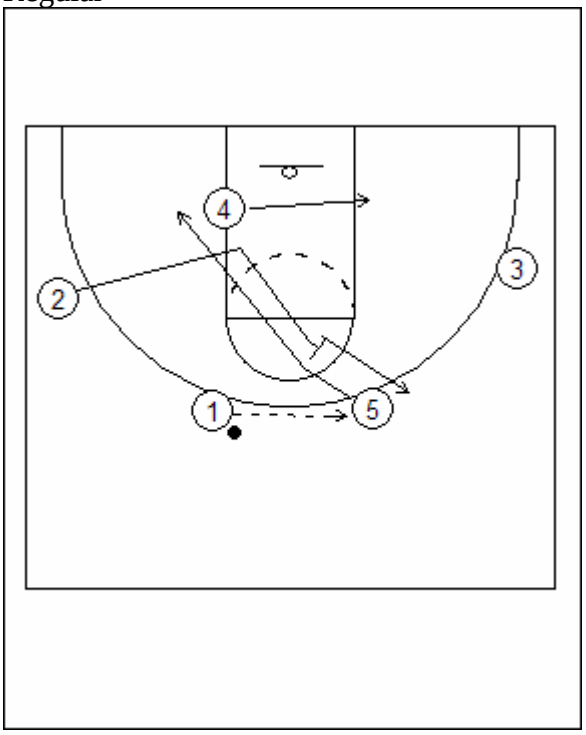
Dribble (B)



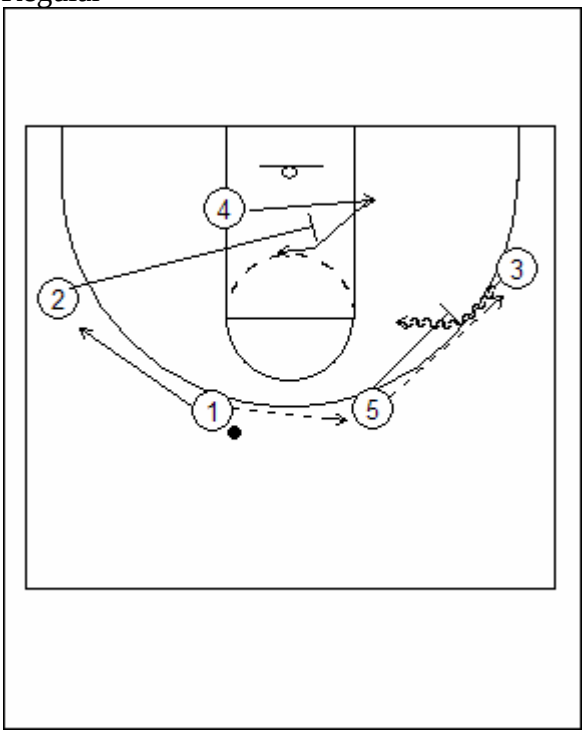
Regular



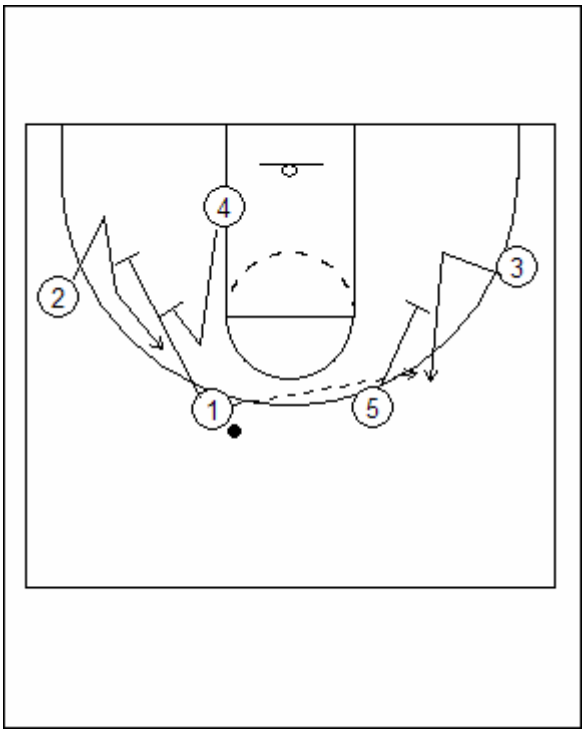
Regular



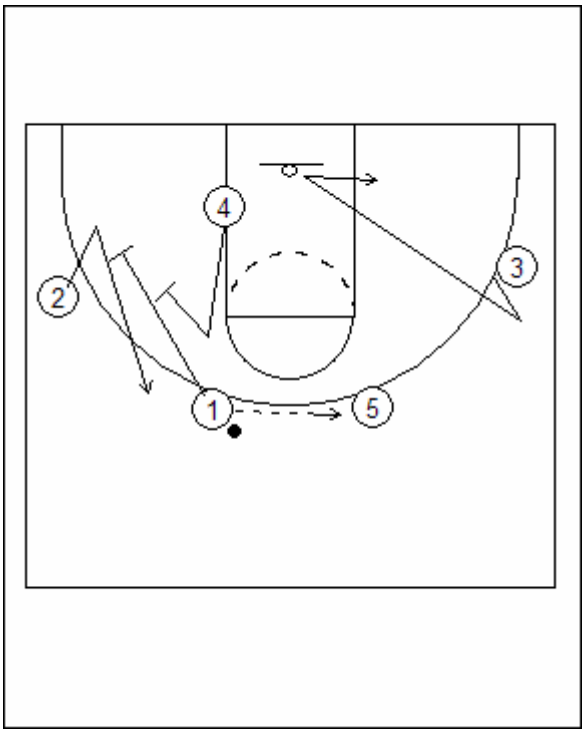
Kick Back:



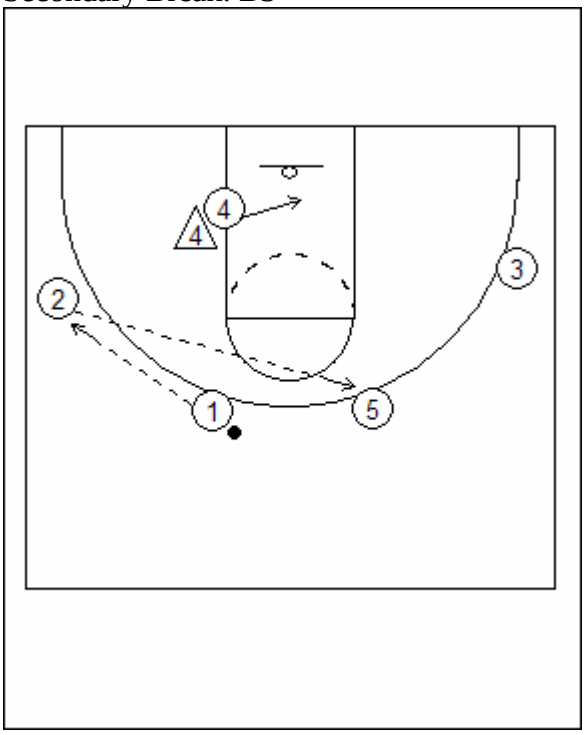
Sweep: 5 reverses it to 3, then set a ball screen, while 2 back screens for 4.



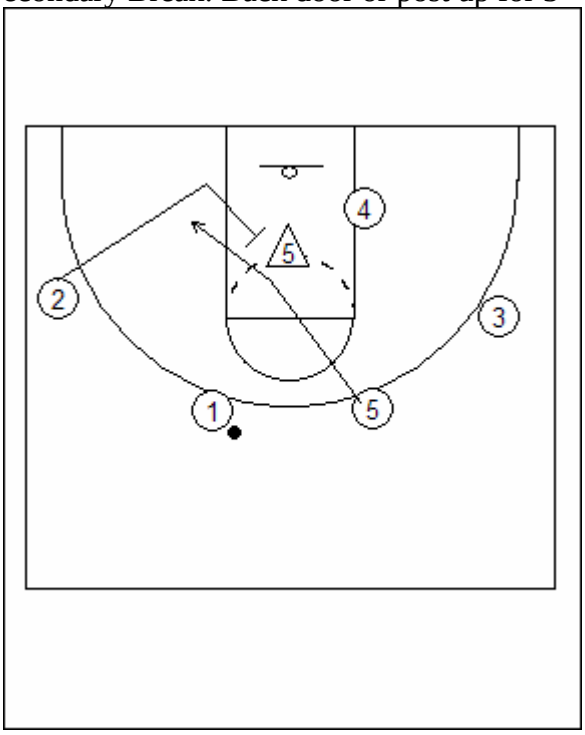
Secondary Break: B3



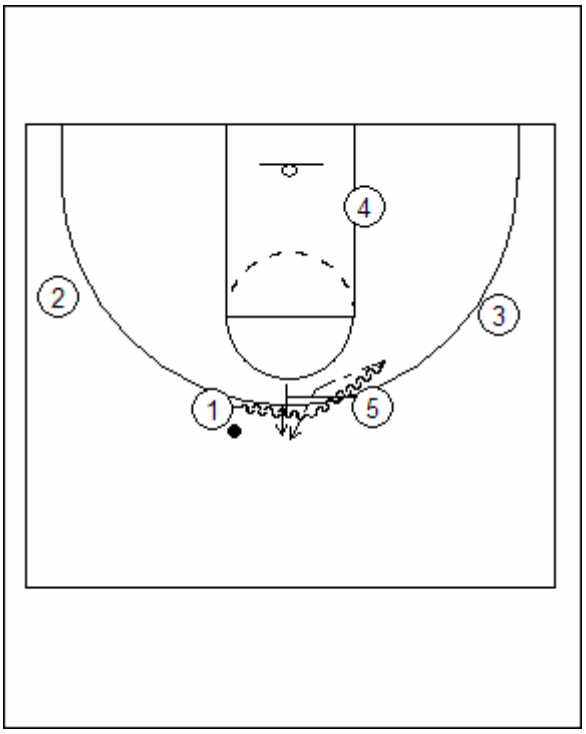
Secondary Break: Back door or post up for 3



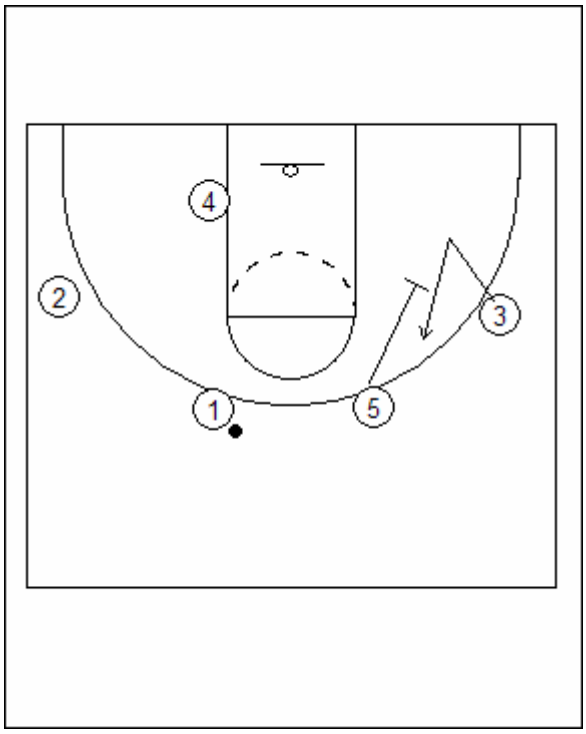
Secondary Break: Skip pass if 4 is being fronted



Secondary Break: vs 2-3 zone

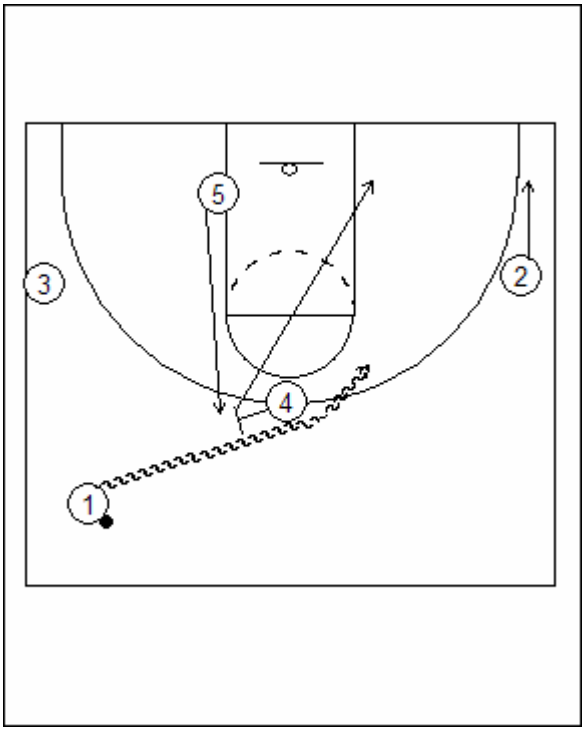


Spin Dribble, kick back for a 3

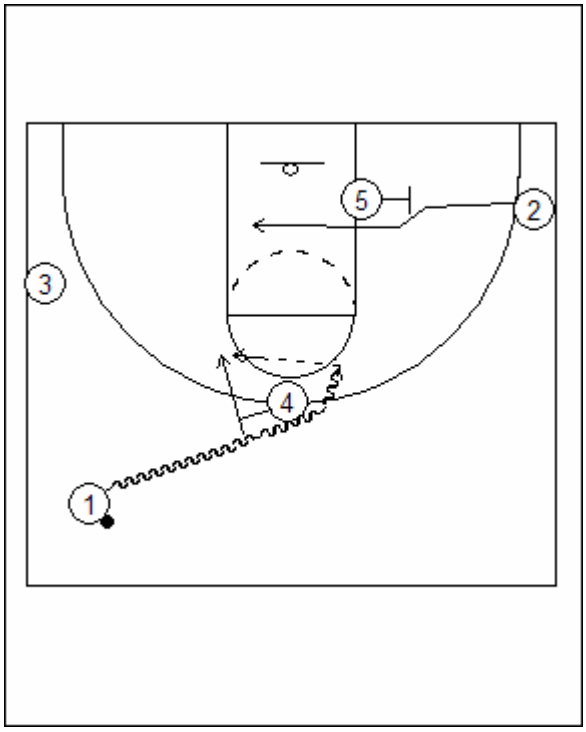


Secondary Break: Iso kick for 3

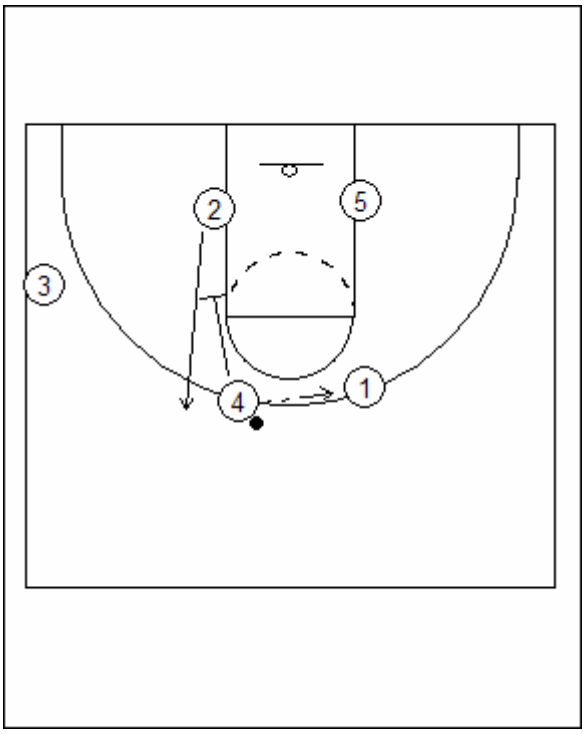
UNLV-



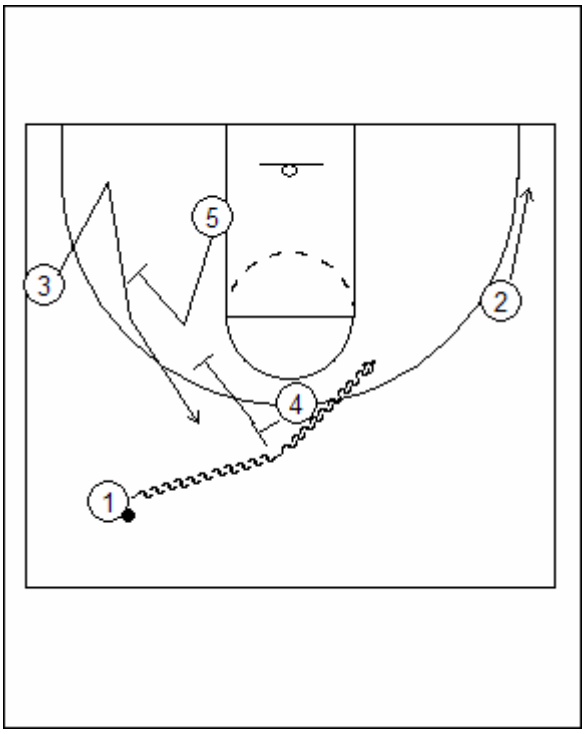
Fist Up (19 up)



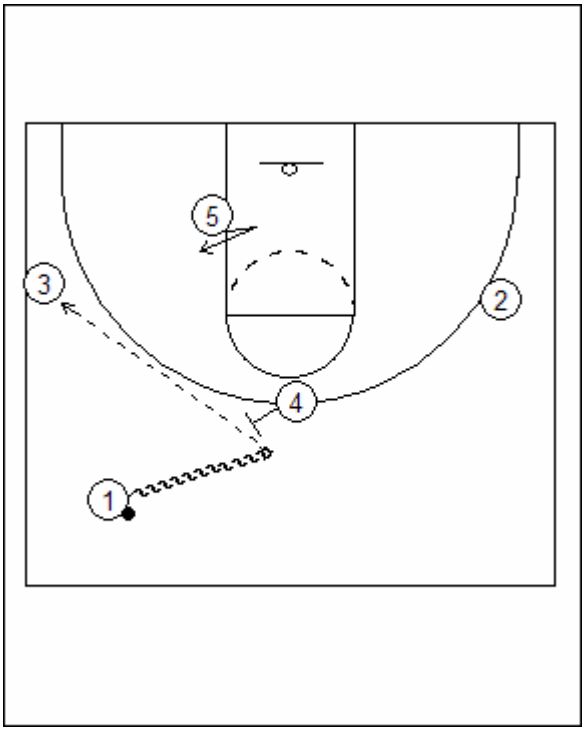
Power



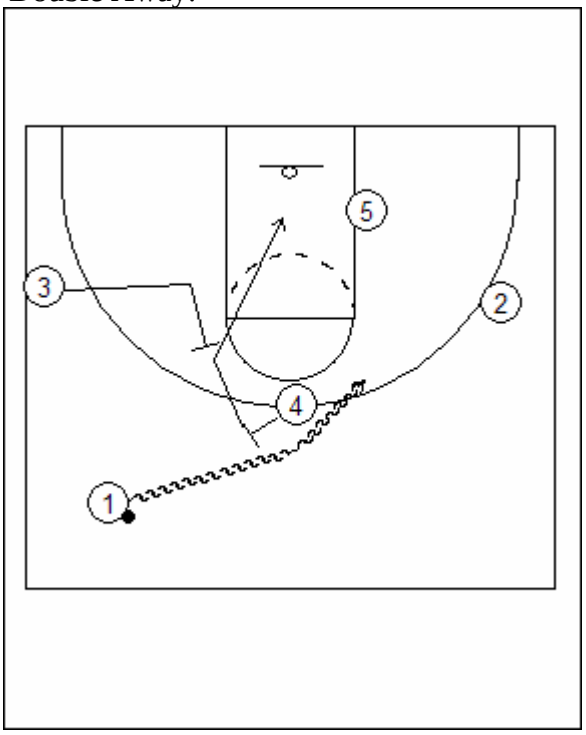
Power



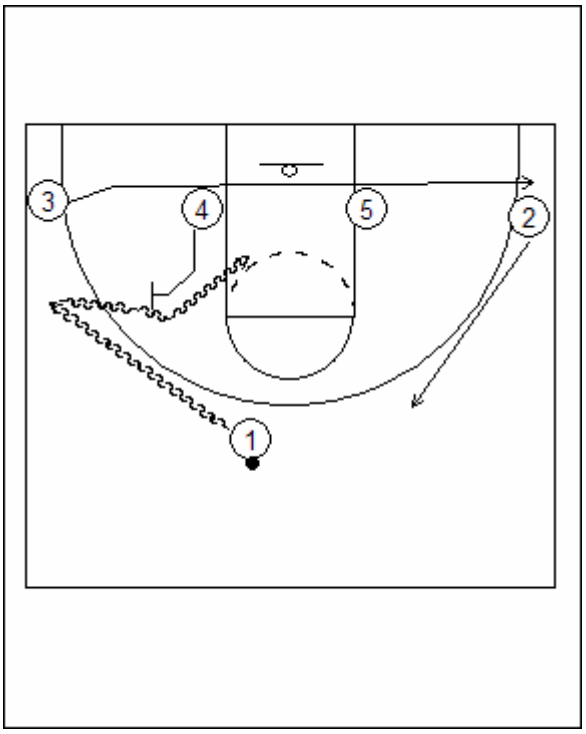
Double Away:



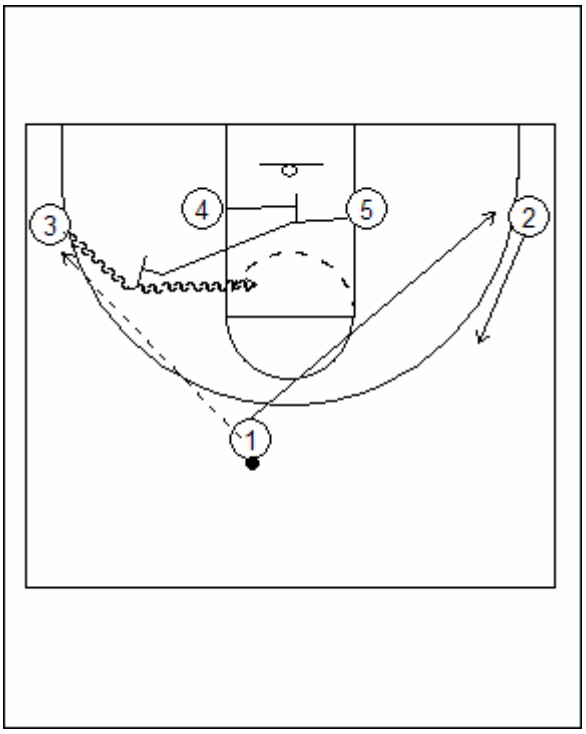
Quick post Up, 1 quick skips it to 2 instead of using the screen and 5, steps back for a seal.



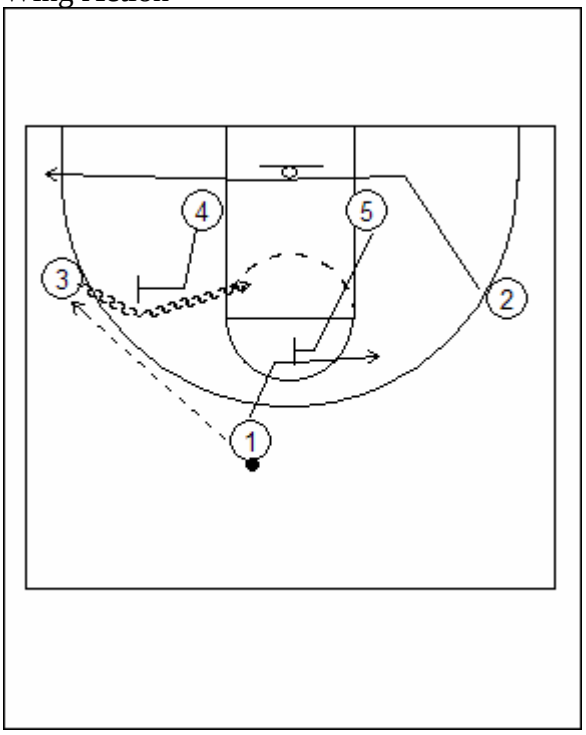
Lob



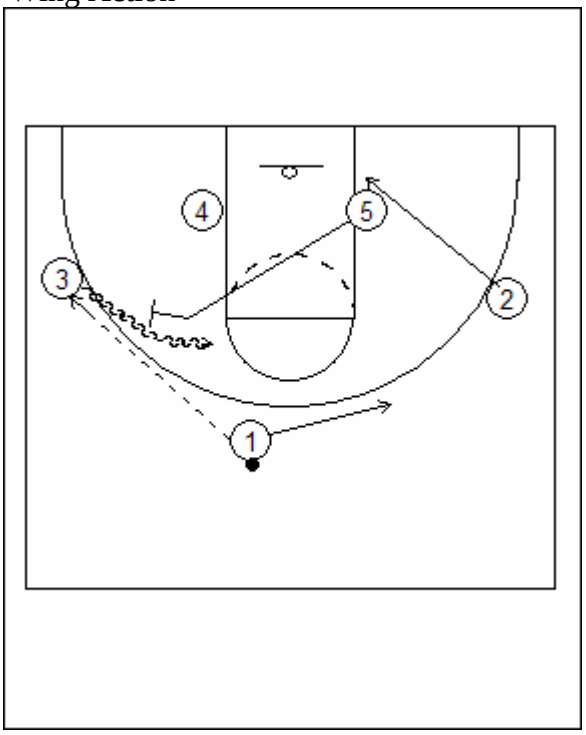
Wing Action



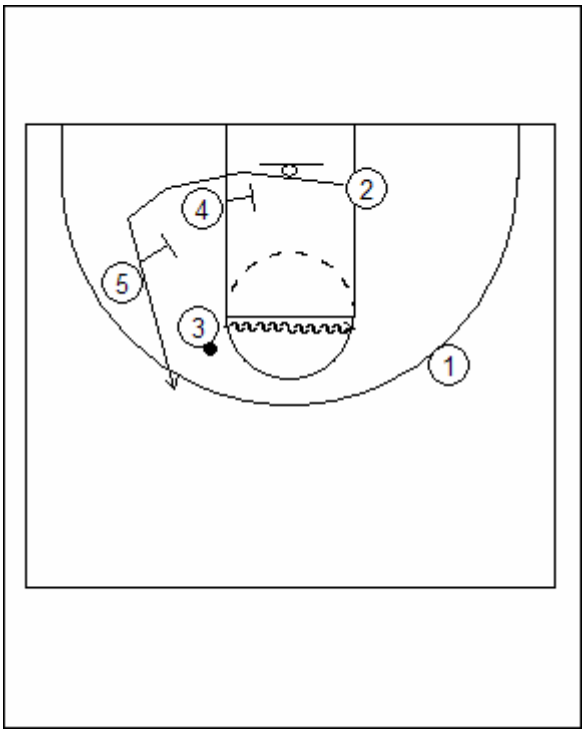
Wing Action



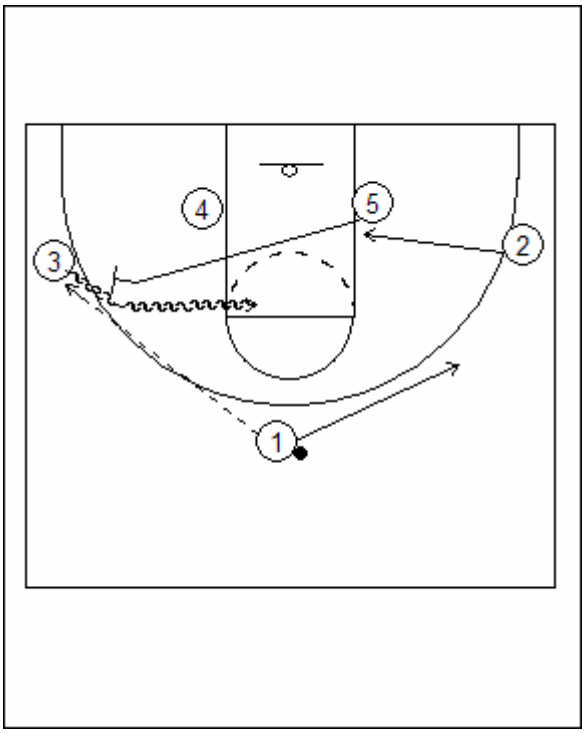
Fist Out



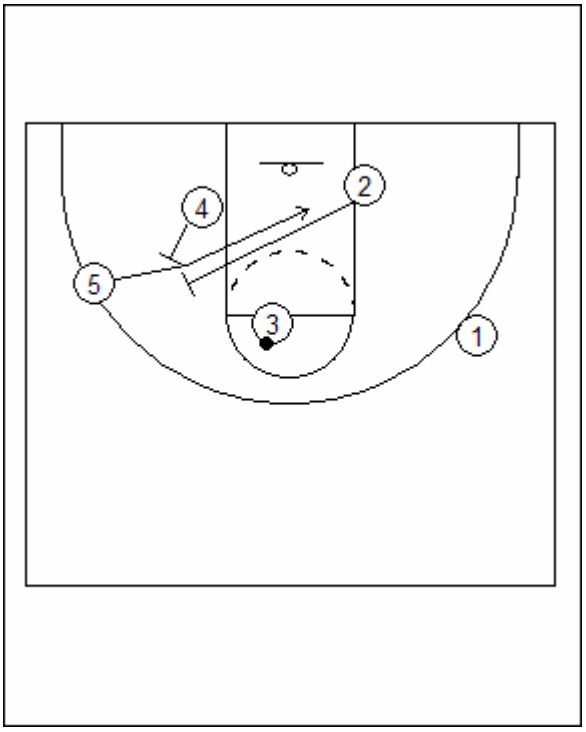
A



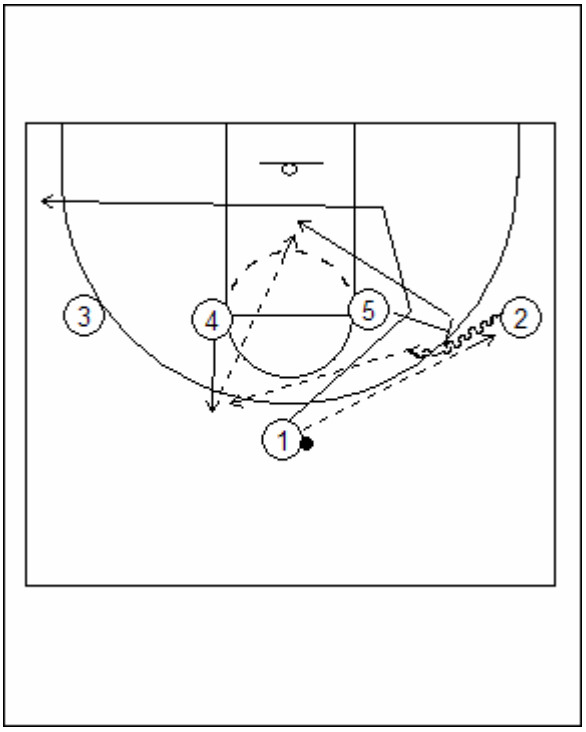
B



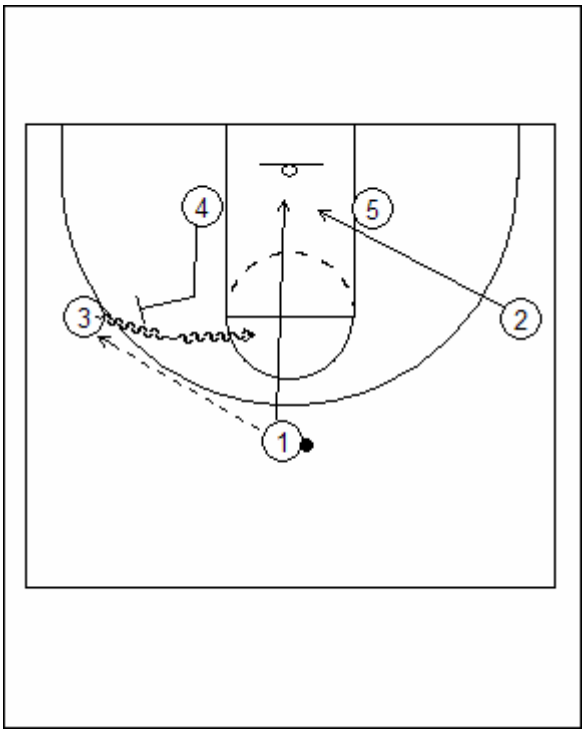
A



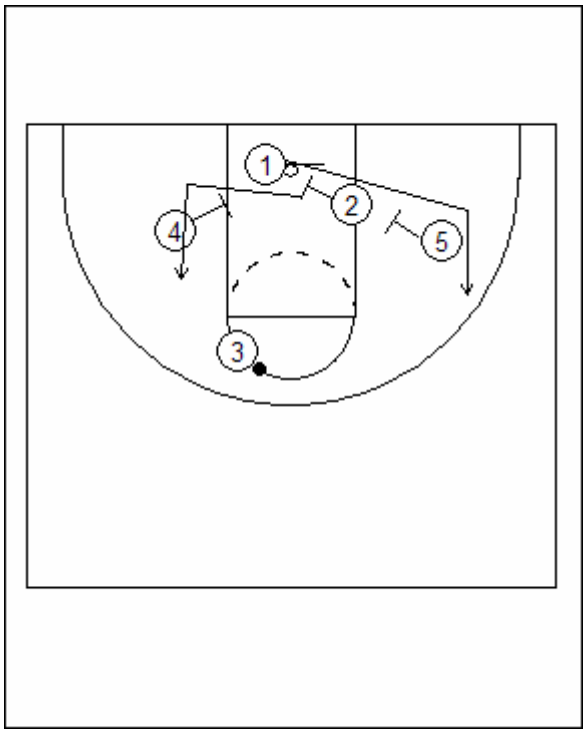
B



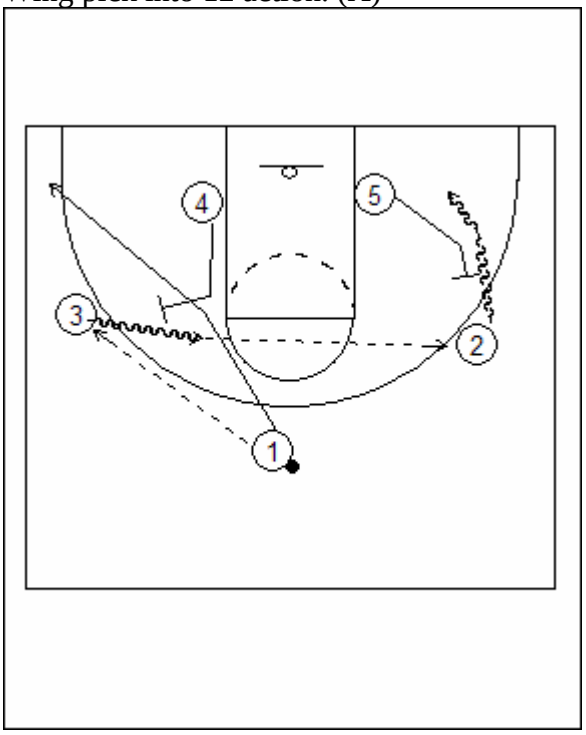
2 uses 5's ball screen and skips it to 4 for a post for 5

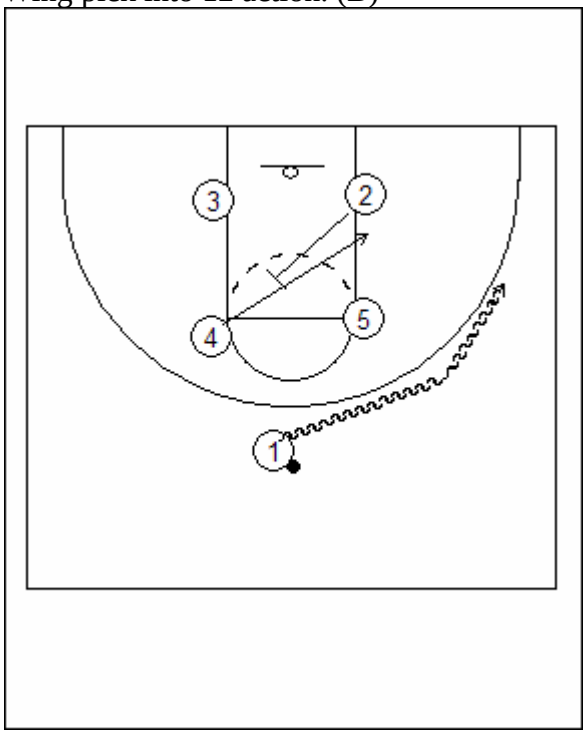


Wing pick into 12 action. (A)

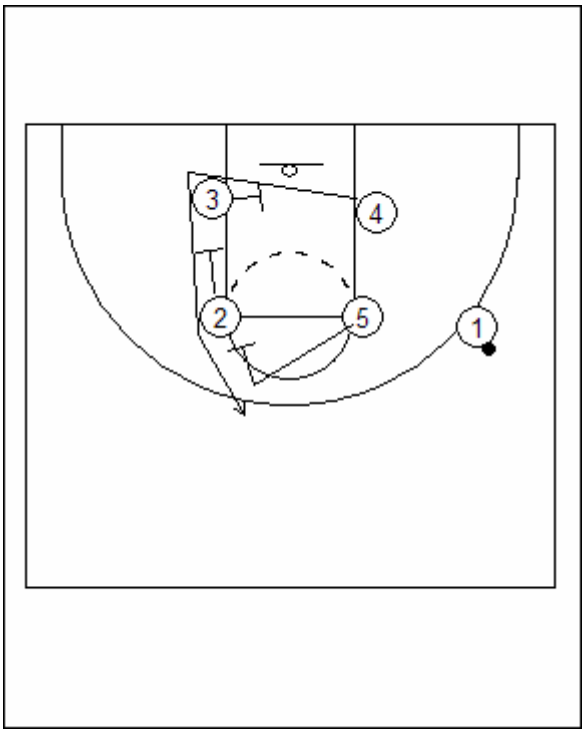


Wing pick into 12 action. (B)

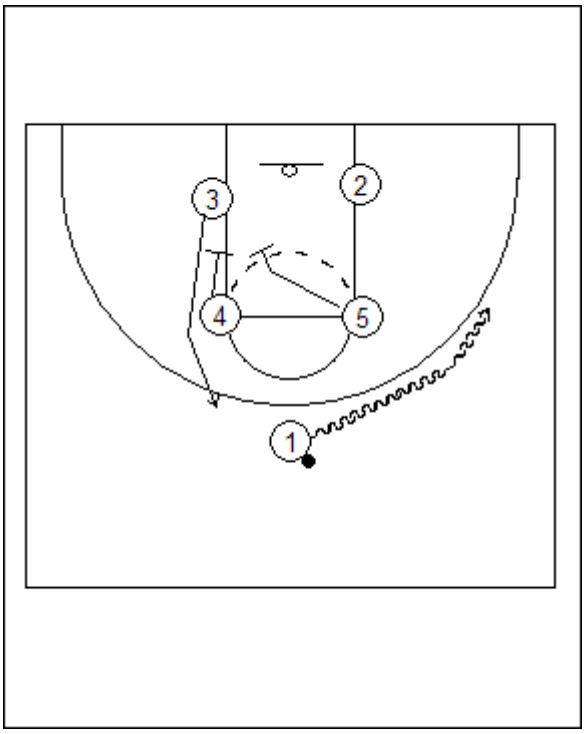


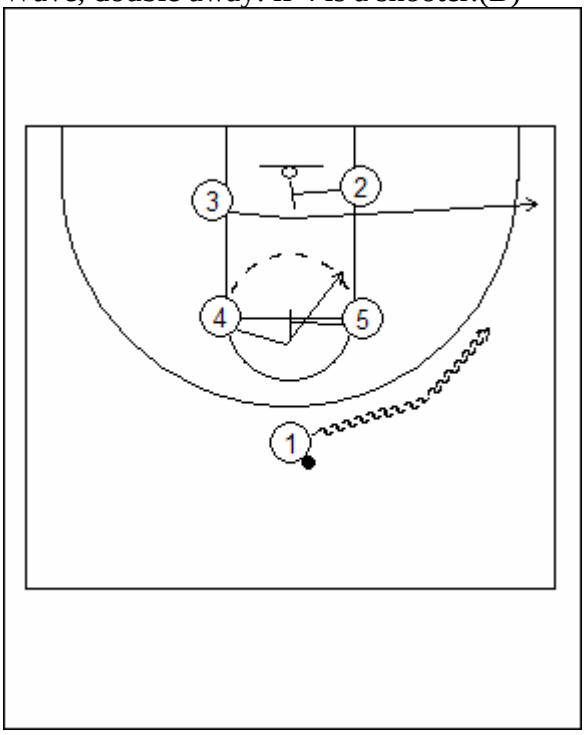


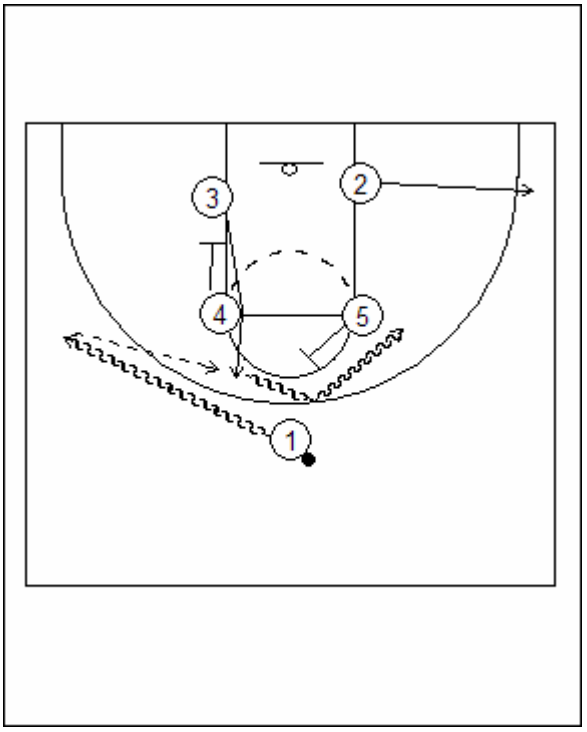
Wave, double away: for a 4 shooter



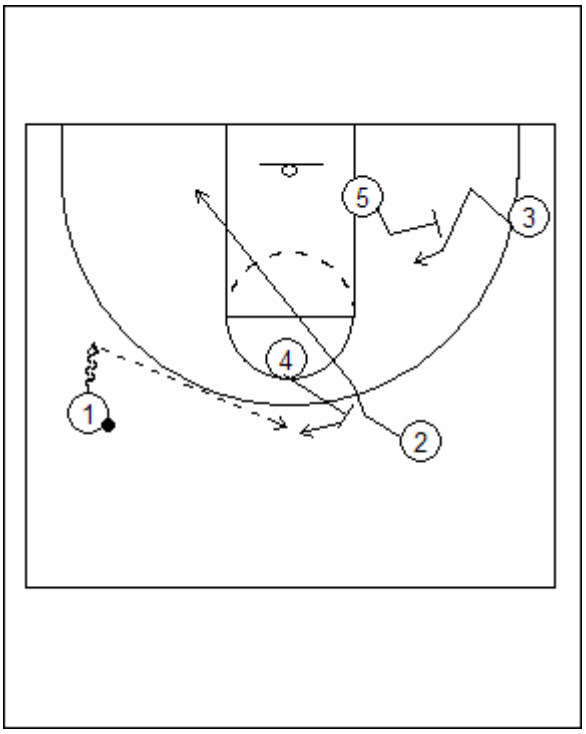
Wave, double away: if 4 is a shooter.(B)

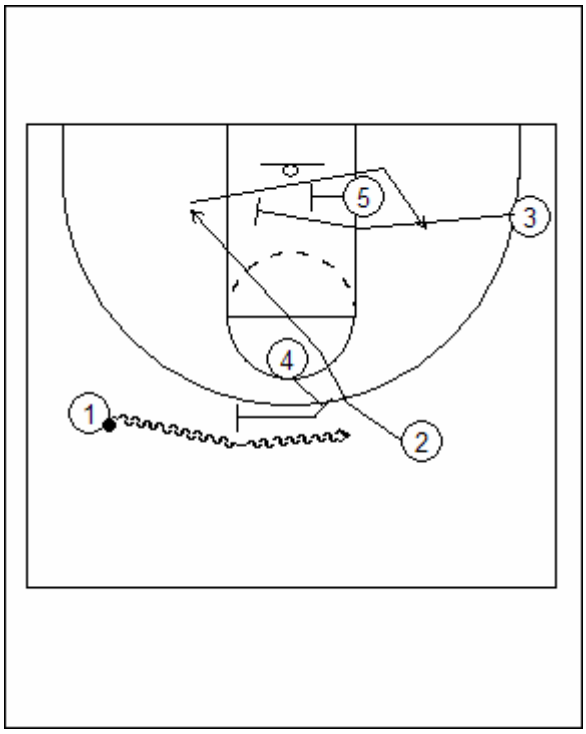




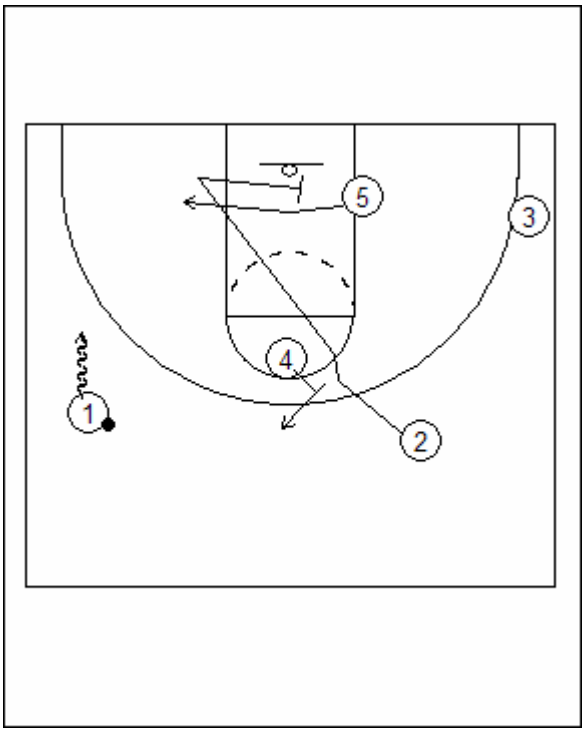


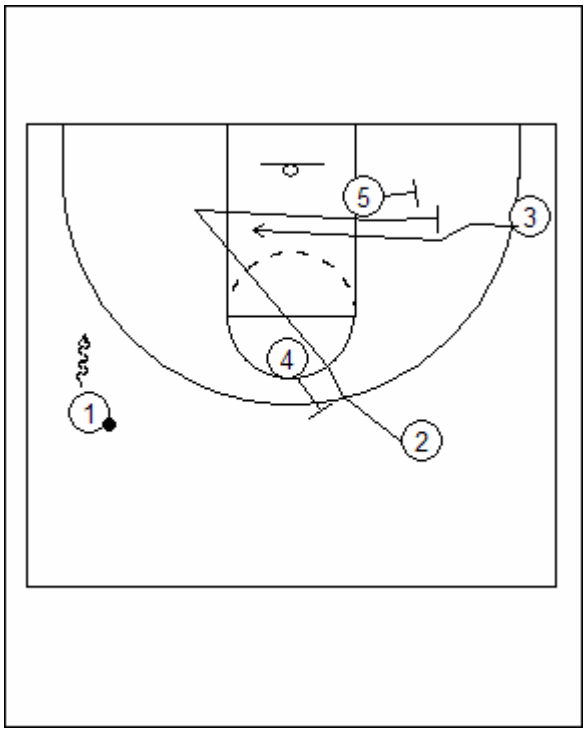
Zipper with guard in corner

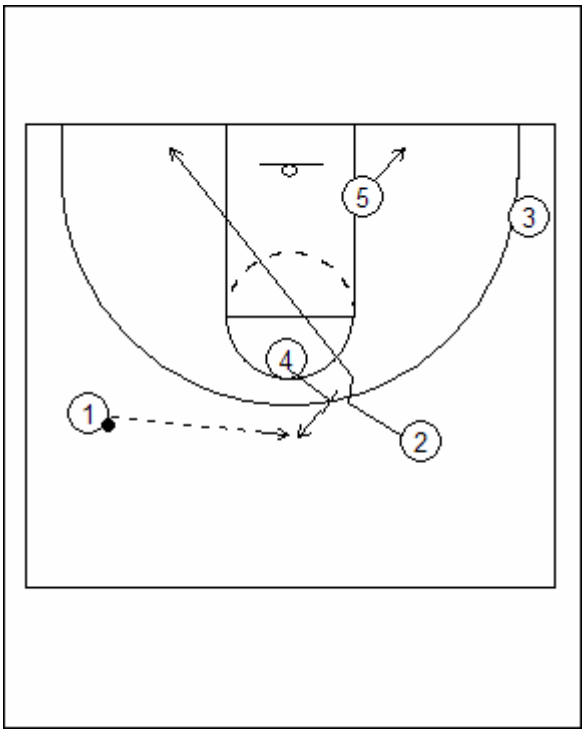




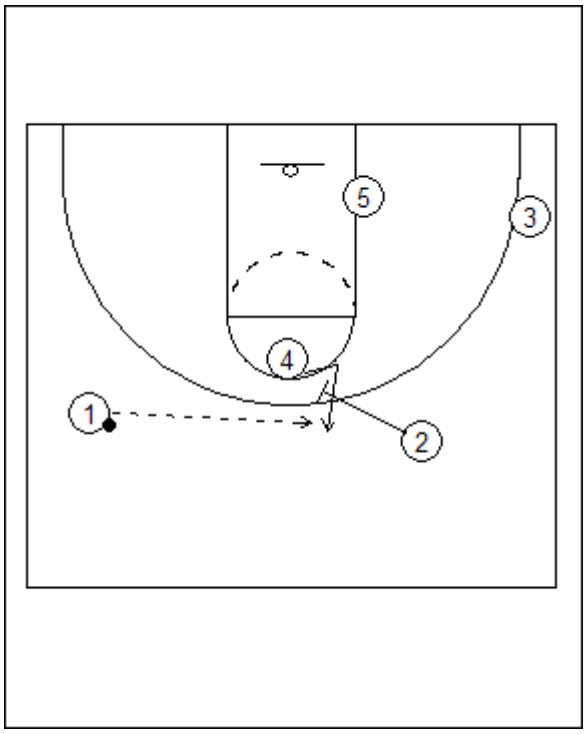
Hawk Series



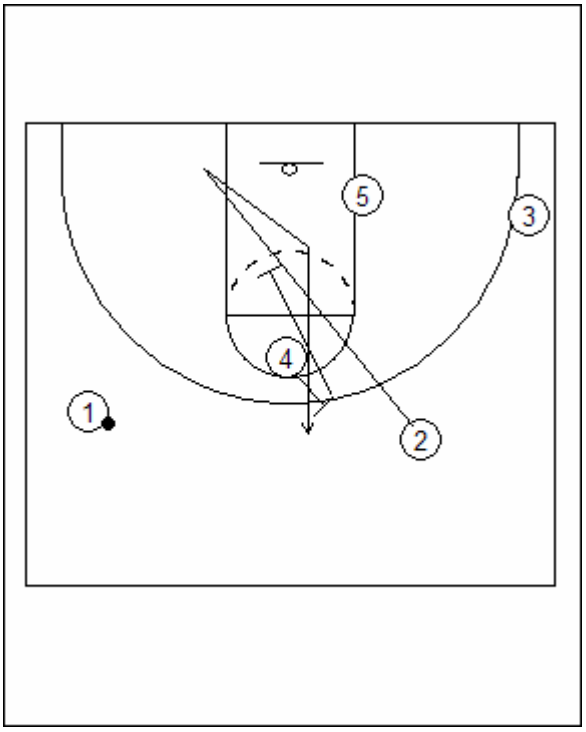




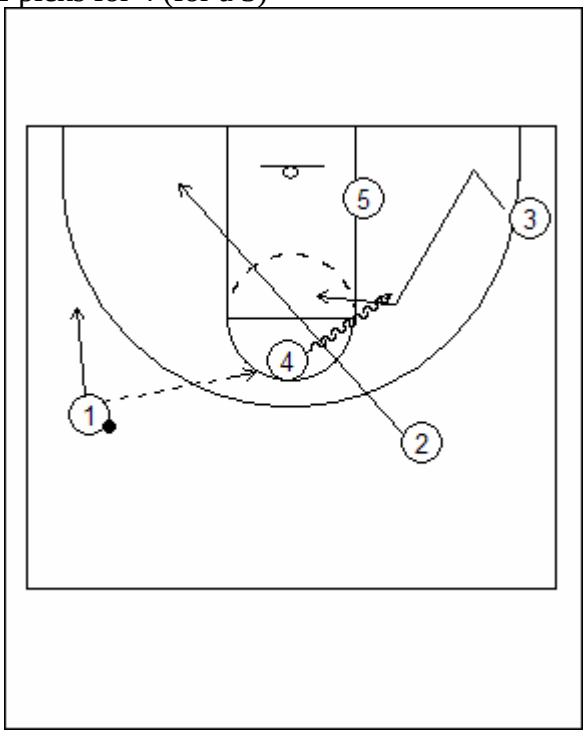
Iso for 4



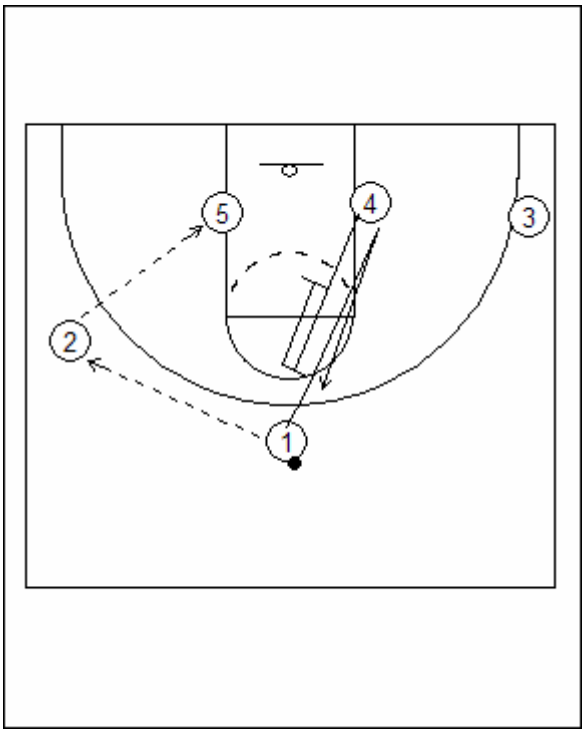
2 picks for 4 (for a 3)

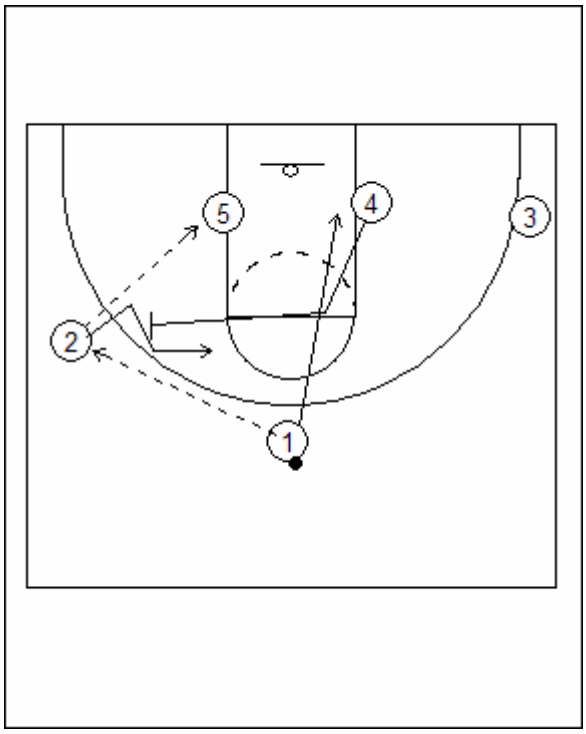


screen-re-screen

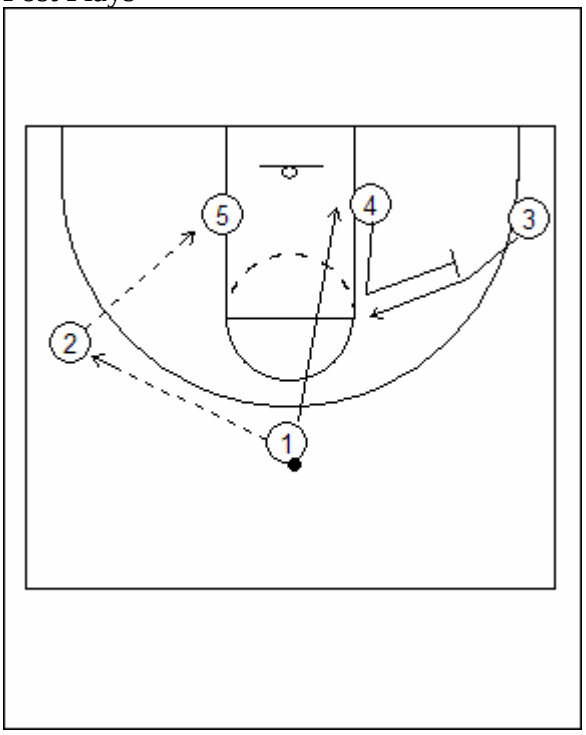


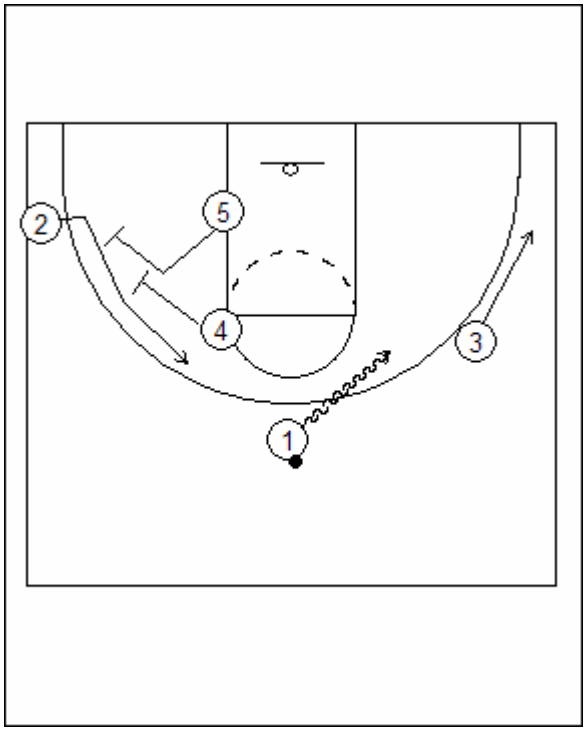
Hawk Series: 4 dribble hand- off to 3.



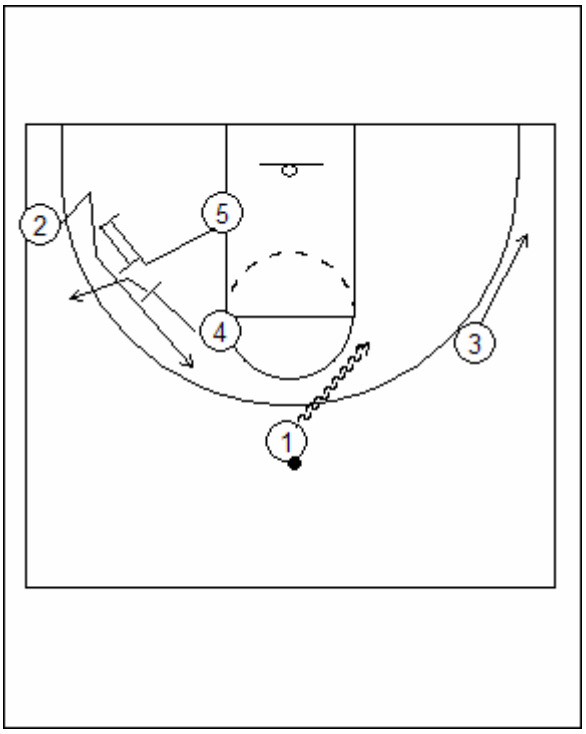


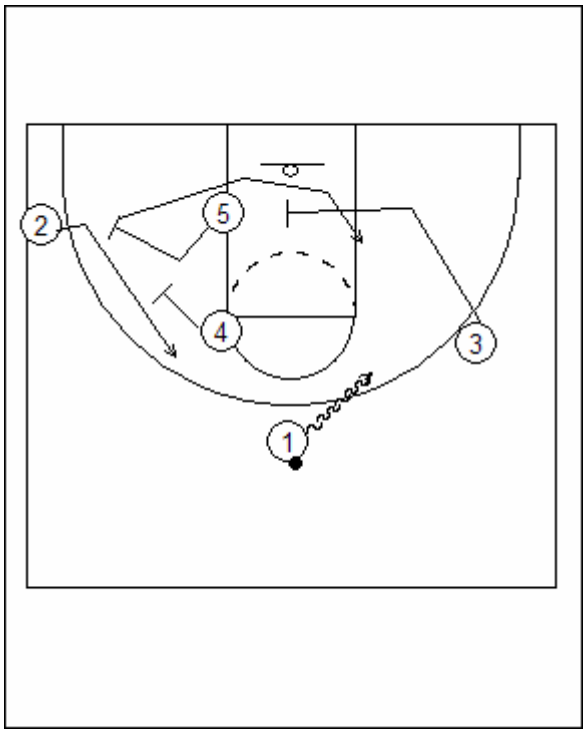
Post Plays



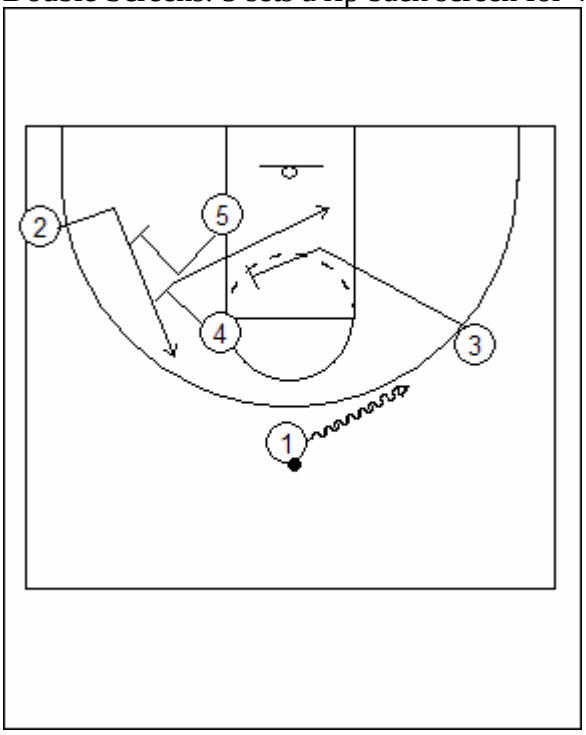


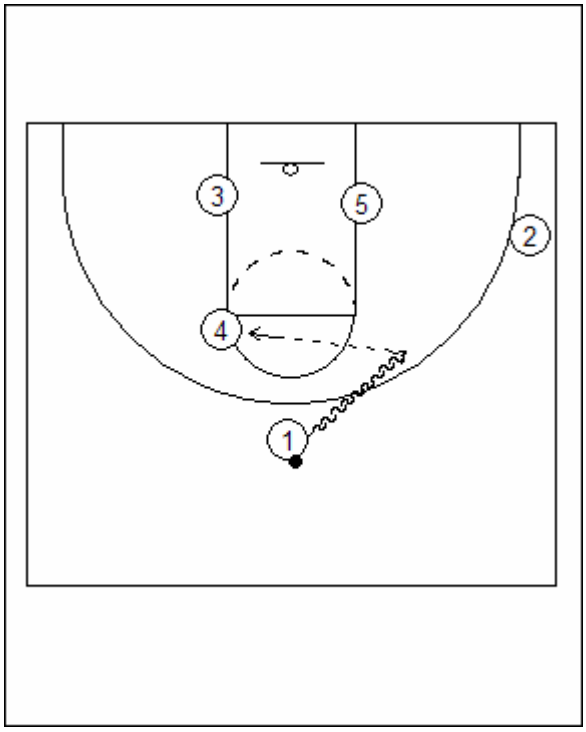
Double Screen



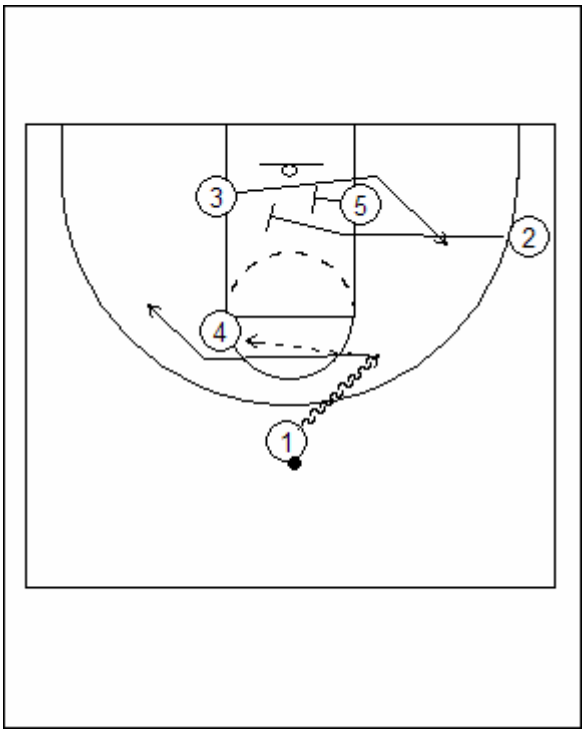


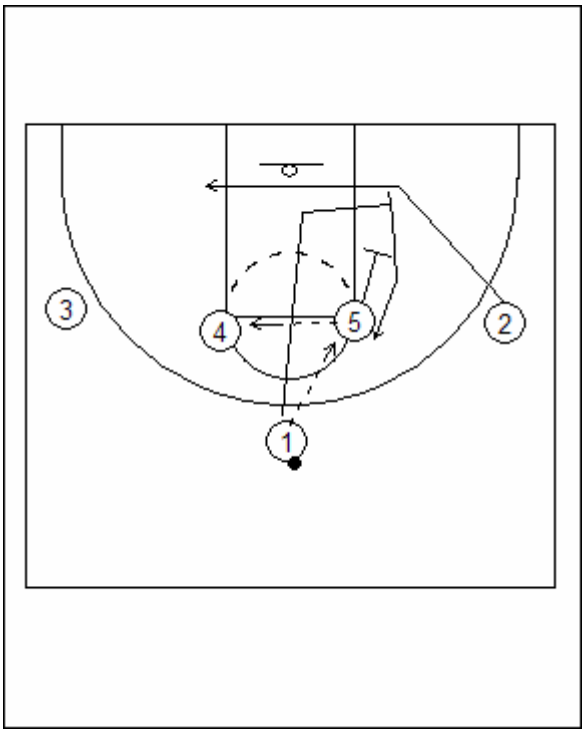
Double Screens: 5 sets a rip back screen for 4



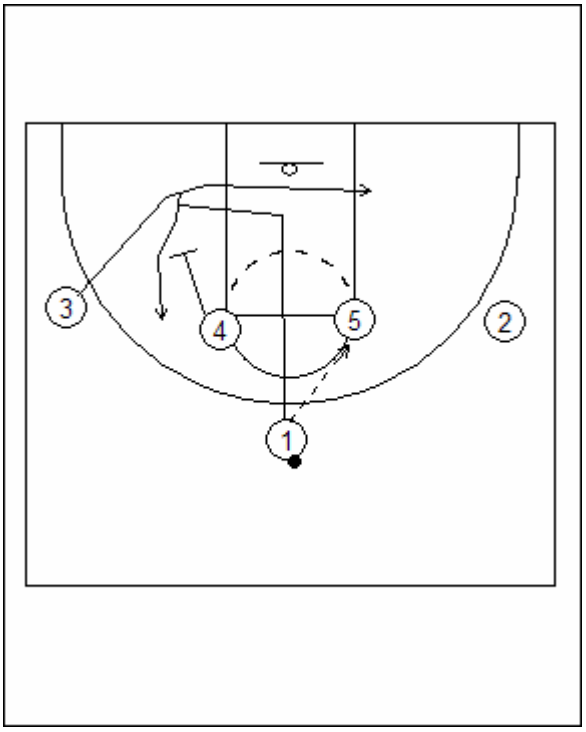


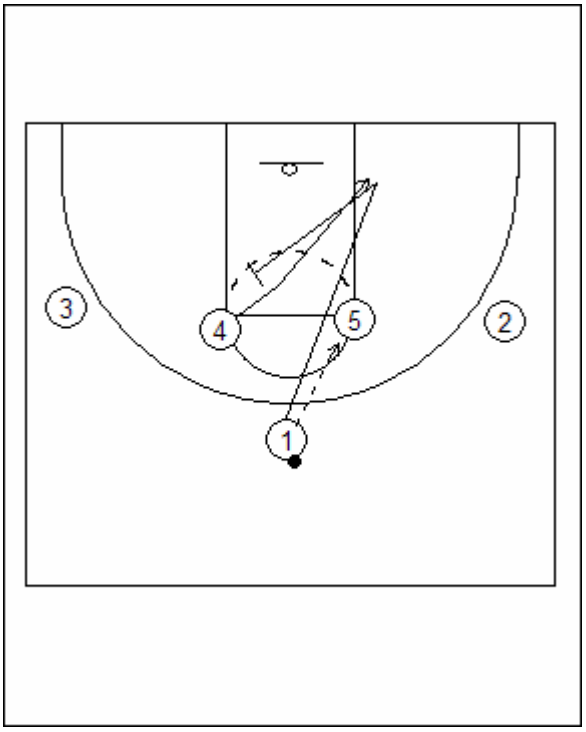
Post up for 3



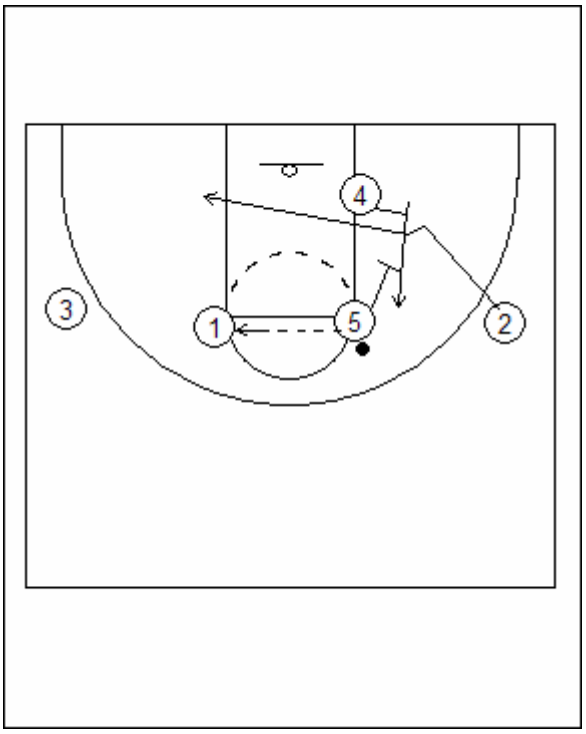


Flex Entries

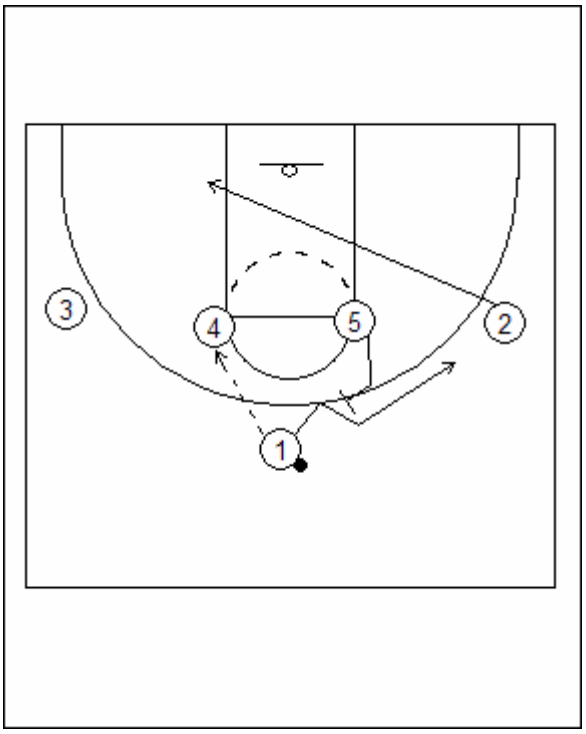




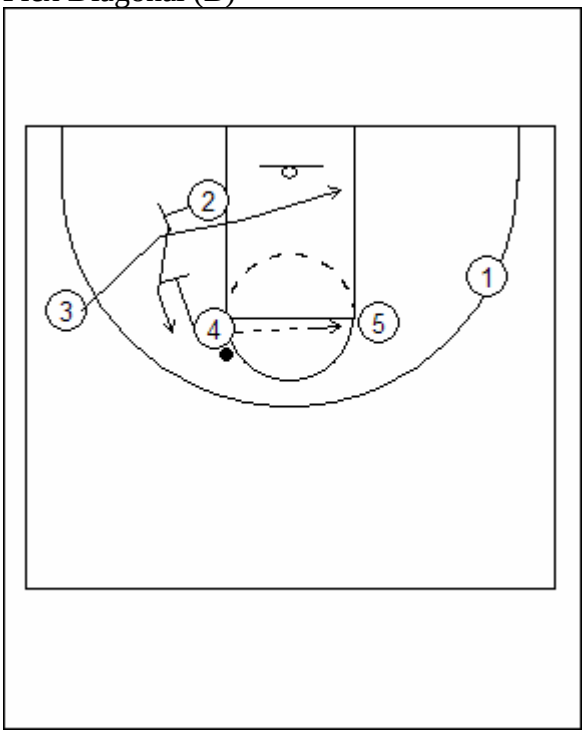
Flex Diagonal (A)



Flex Diagonal (B)

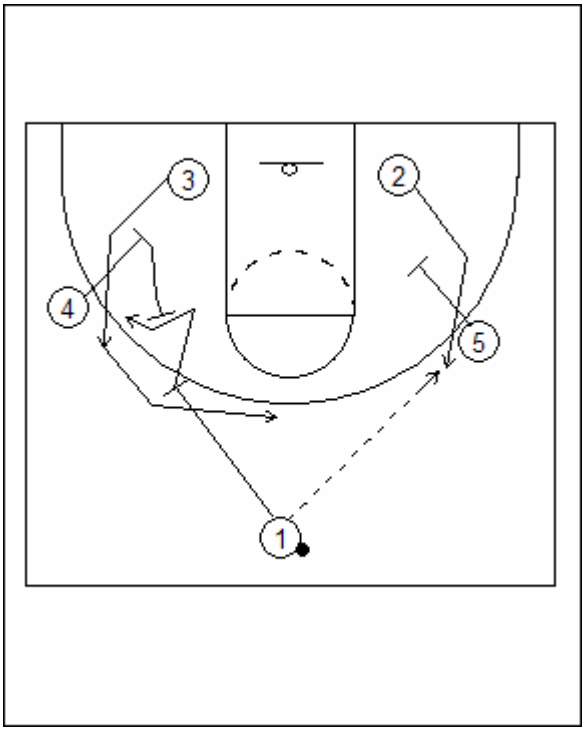


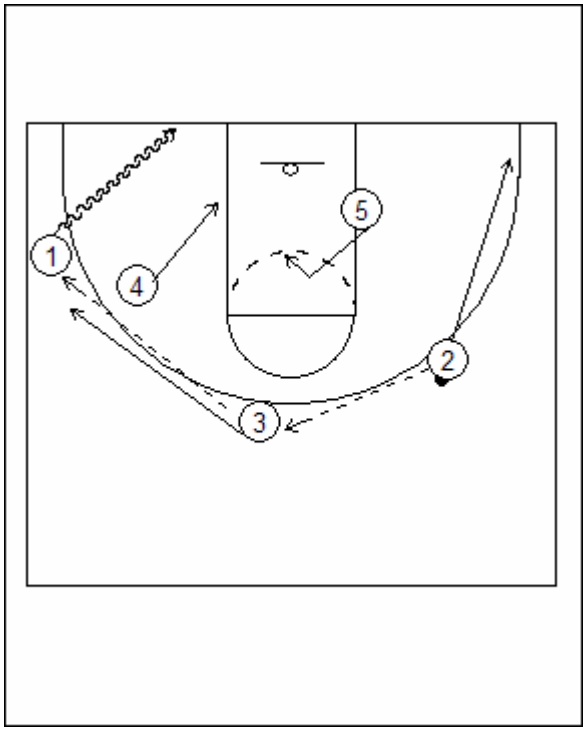
Flare into flex (A)



Flare into Flex (B)

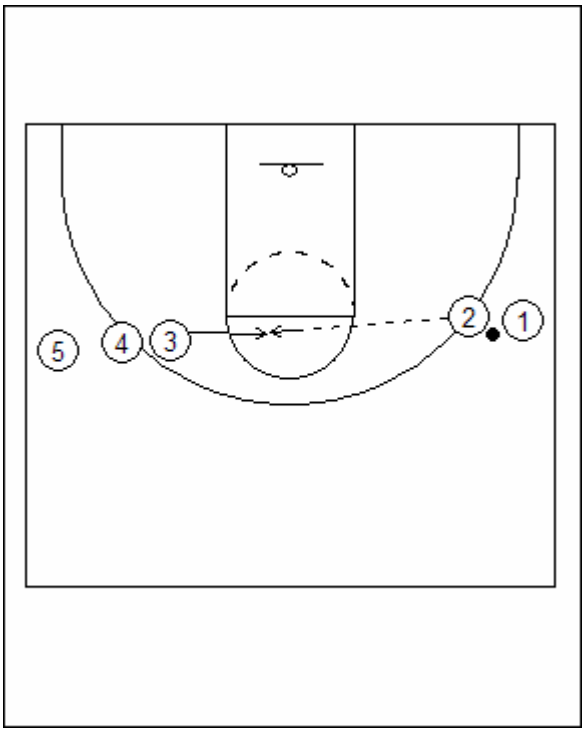
Williams Motion

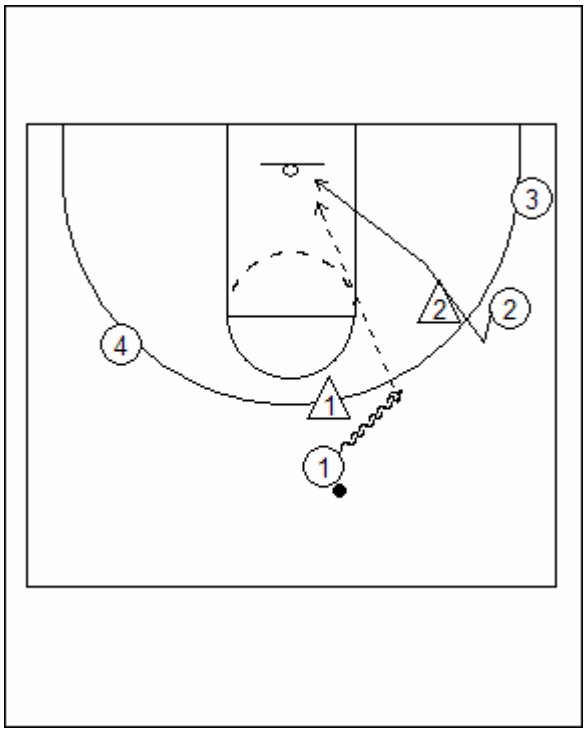




1 screens away for 3, then gets a flare screen from 4.

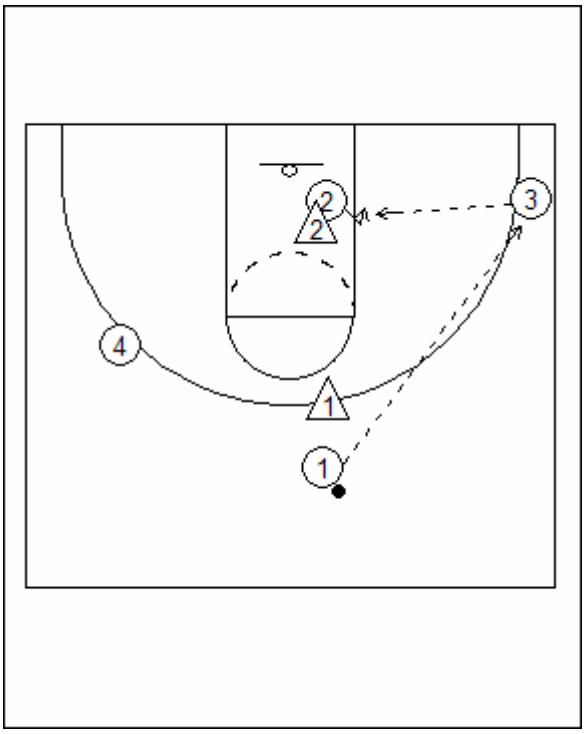
Georgetown Zone



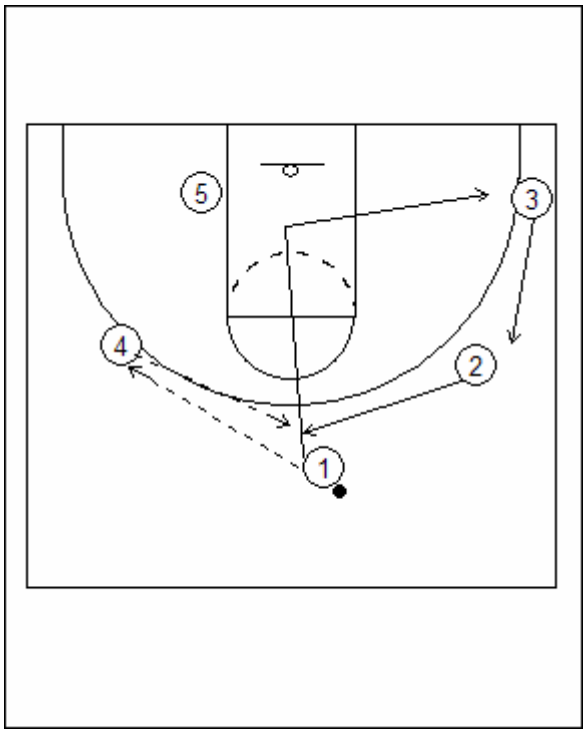


4 min shooting

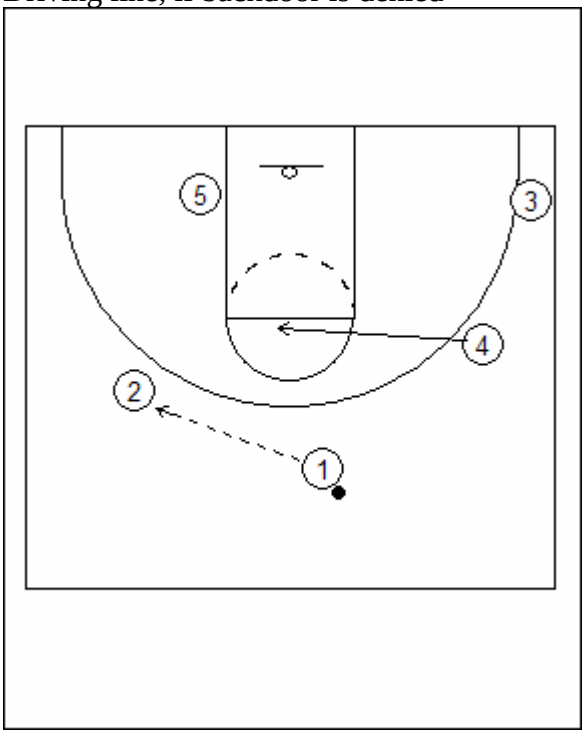
Driving Line



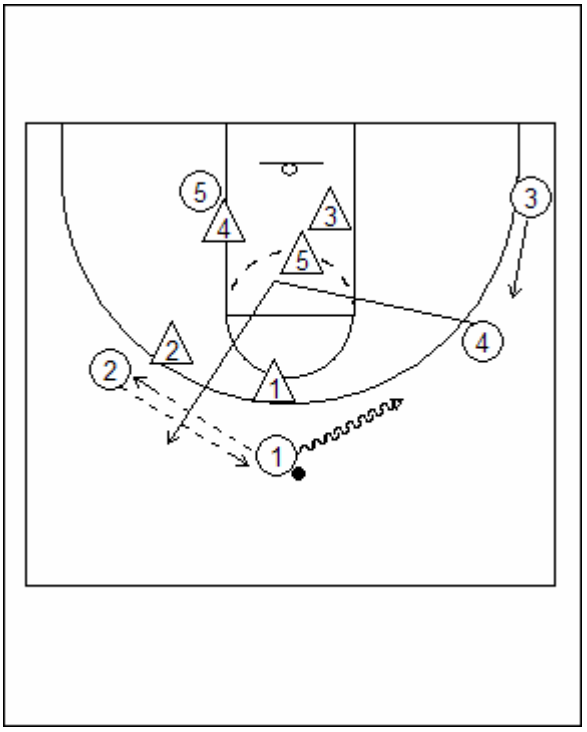
Driving line, if backdoor is denied



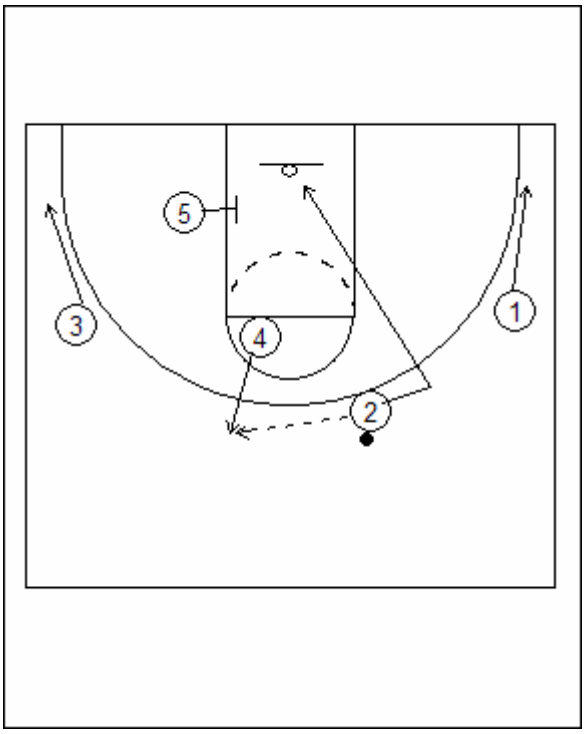
4 out 1 in



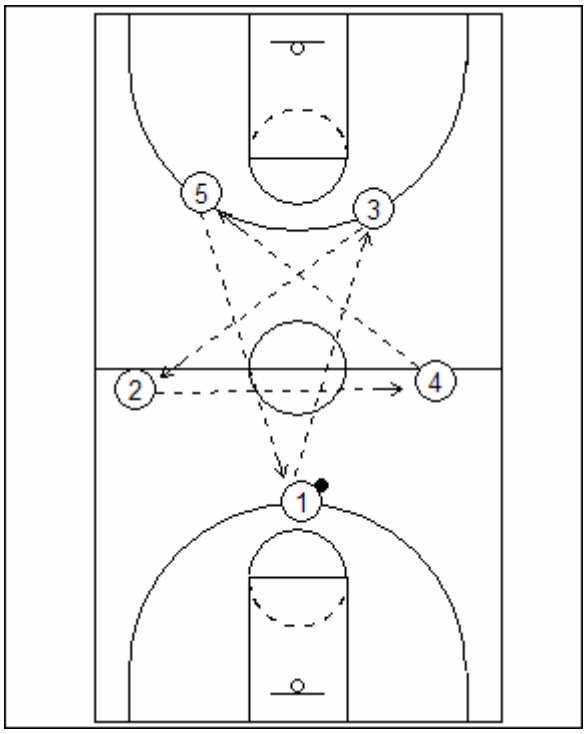
4 out 1 in, to 1-3-1



vs Match-up: Keep the ball on one side to force the defense to match-up.

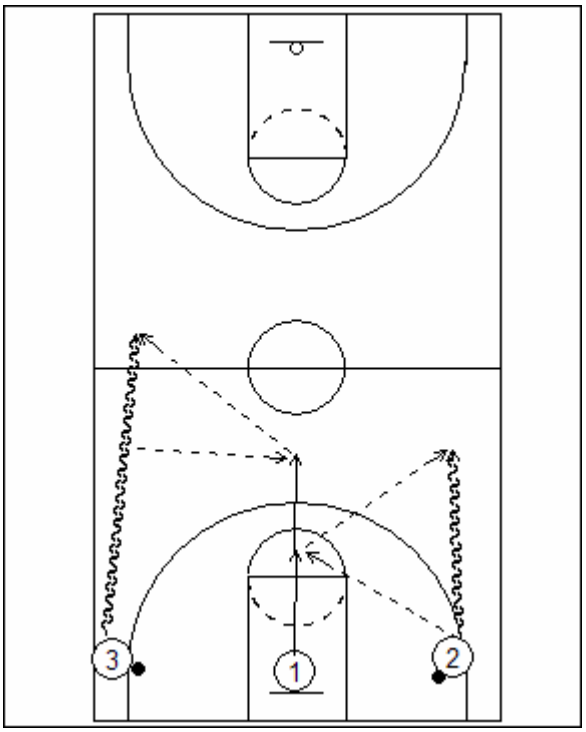


Screen a zone in. 4 must be a great passer to make the reads between 3 on the seal, 2 cut or 1's on slip

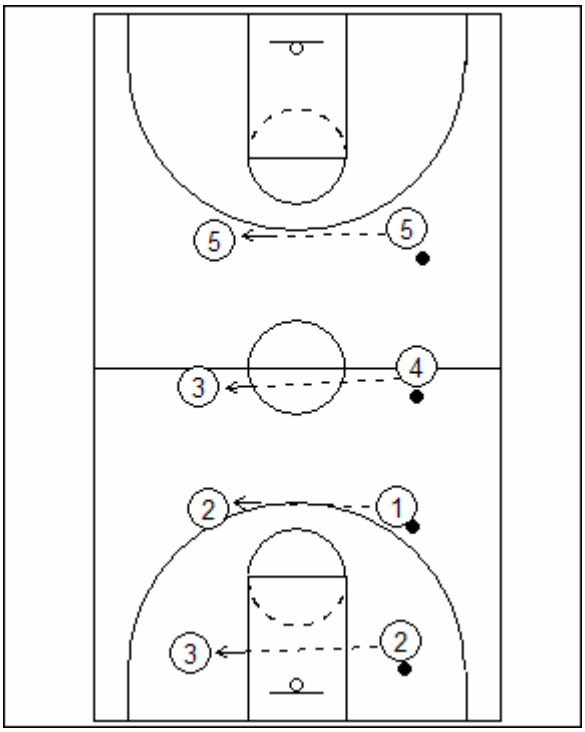


Passing Drill

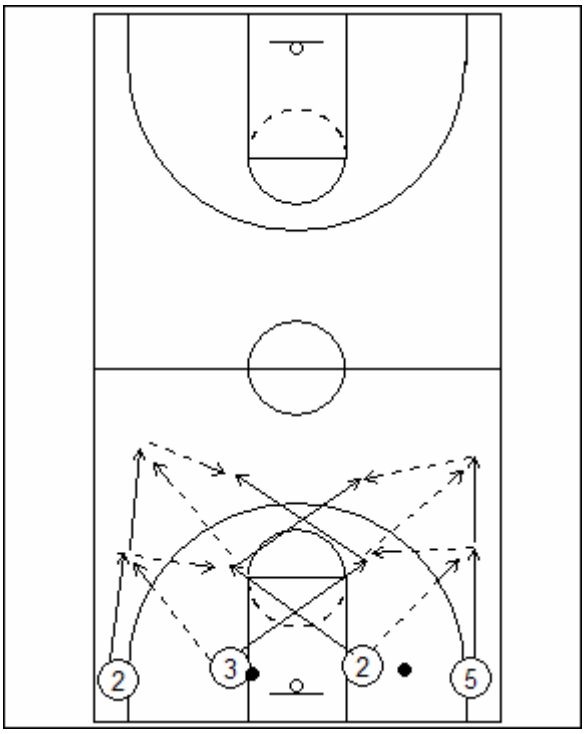
Steven-Points



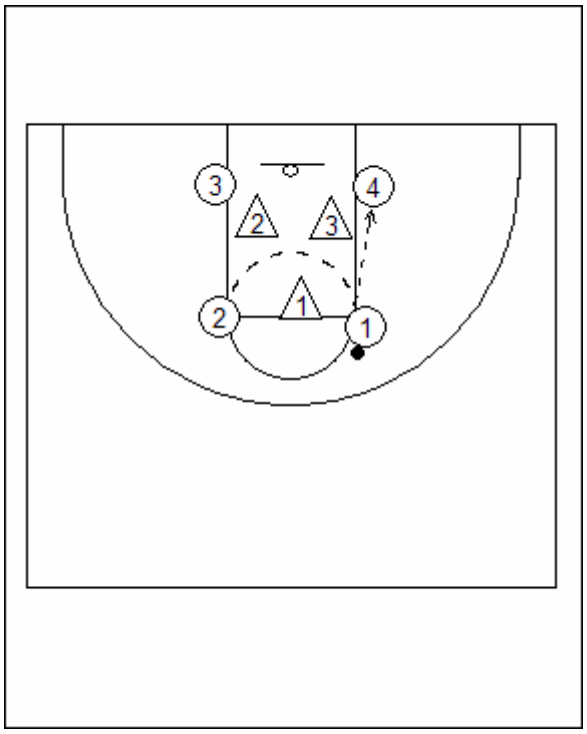
2 ball, 3 lines



Partner Passing



4 Lane interchange



Box Drill: Offensive players must keep at least 1 ft in the paint. Defense tries to get a steal, and deflections. 1 point for each pass

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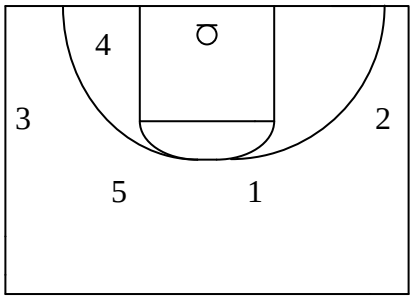
amenard@easthartford.org
easthartfordbasketball.org

"Wheel Attack Offense"

Components

1. 4 out 1 in, 3 out 2 in sets.
2. Constantly attacking the rim.
3. Utilizing the 3 point shot as a weapon.
4. Putting tremendous pressure on individual man defense of our opponents.

"Wheel Spots"



"1"

- **Attack player # 1**
- Our main ball handler.
- The catalyst of our attacking offense
- Will be best penetrator/creator
- We look to attack at all times.

"2"

- 2 is the best shooter and will start on the right wing.
- Will run the right lane – Sets up two feet above free throw line extended.
- Is the opposite end @ free throw line extended versus full court pressure.
- "SOB" = Weak-side corner

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"3"

- Our second post or biggest guard.
- Runs the left lane – sets up with two feet above free throw line extended.
- Sets up in weak-side corner versus full-court pressure
- SOB = weak side block.

"4"

- Our best offensive post player (catcher and finisher).
- Our best rebounder.
- SPRINTS the floor to the rim.
- Is opposite end of the floor versus pressure.
- Sets up on the left block if does not have anything in transition.
- SOB = ball-side block.

"5"

- Our second best ball handler and creator.
- One of our best passers.
- One of our best offensive players.
- Inbounds the ball with speed and trails.

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Offensive Rules

1. **ATTACK**
2. **"4 out set 1 in",** the offense will have the right block open on the initial drive.
3. **"On a miss"** Must fill 4 perimeter spots on a miss, run lanes and be interchangeable.
4. **"On a Make"** – numbered brake.
5. "**Must have a drag man"** (Fills behind on penetration – 5 initially)
6. **"If Denied" –**
   - Extend defense – (creates larger gap to penetrate)
   - Hard Back Door – (Dribble at = go back door) (Ball Fake = back door)
7. "Opposite Wing Flares on dribble penetration (extend the defense)
8. If there is a dribble to the corner on 4's side, instant high low.
9. **"Divers"** create contact off of the dribble –
   - **"1st Contact"** and **"Second Contact"**
10. **Penetrators** almost always empty left. "This will result in a wheel action"
11. Never pass the ball to a man inside the three-point line coming away from the basket.
12. Standing and dribbling is not productive unless a great player. Learn to play off the catch.
13. Anytime we a have a player on the block catch the ball = dive the next biggest player on the weak side to the opposite block, as well as the shooter on the weak side making a diagonal cut anticipating a skip.

"4 Set" 4 out 1 in = Wheel

- More of a passing offense.
- Post on the left block. If penetrators break though the shell – no one is home.
- Extended defense = back door.
- Never 2 wings on the right side at the same time.

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"3 Set" 3 out 2 in = Kickbacks

- Easier to penetrate (only three on the perimeter)
- Easier to get 3's in this offense.
- Look to get the ball in the "Golden Area" at the elbows.
- Strong side post seals on penetrations.
- Opposite wings flare.
- Strong side wing reads defense (loops)

X

- This is when 1 passes to 2 or 5 and instead of cutting though, 1 gives 5 trailing a rub screen to either drive or cut to receive a pass from 2.

2 Game

- This is our stall.
- 3 and 2 will be in the corners instead of a step above free throw line extended.
- 5 and 1 will play keep away up top.
- 4 is always on the block opposite of the ball.

5 Set "Hot"

- This is our 2-1-2 press break.
- Easy – 4 flashes middle.

4 Down

- Isolation for the inside man.
- Stationary on the perimeter, can interchange when next closest is pressured.
- Good against sagging defenses where we can swing or reverse the ball with ease (defense cannot get around in time).

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1 ATTACKS – "Penetration Reads for 1"

Rules

1. Pass to the corner = basket cut.
2. 1 to 5, 5 to 1 = X Cut
3. On the X-Cut – cut to the elbow. 5 waits for 1 to get to the elbow before penetrating.
4. On any penetration or pass = 2 players to the corner and 1 player will drag behind.
5. If you want 1 and 5 to be your primary ball handlers = always X cut - this will keep them up top.
6. Options on penetration = get to the rim, wrap around lay-up, kick for 3.
7. On any dribble to the wing = go back door.
8. Sub - 3 minutes on – 1 minute off – 3 minutes on.
9. Always sub 2-3 at a time, never 4.
10. In a 40 minute game = shoot 110 shots.
11. In a 32 minute game = 75 shots.

Offensive Alignments

Wheel	=	4 out 1 in
Kickbacks	=	3 out 2 in
4	=	Spread Offense – delay game
Hot	=	2-1-2
5	=	4 out 1 on isolation for the post
2 Game	=	Stall, 1 and 5 play keep away up top.
13	=	1-3-1 alignment against zone
14	=	4 out 1 in against zone
Box	=	Zone Set
Spread	=	Zone Set

Dribble Rules

Crack back	=	Dribble from the wing to the post area, nearest perimeter player fills behind.

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Loop	=	Dribble from the top of the key area to the paint/foul area and the nearest person up top fills behind for the 3.
Drift	=	Baseline drive, basline drift.
Fade	=	Drive from the top, wing players fade to the corner.
Opposite	=	Dribble at a post player, he will always cut opposite.
Go	=	Dribble at, back door.
Yo Yo	=	Dribble replace.
Dribble Throw back	=	Drive in the lane, jump stop, turn and throw behind.
Button Hook	=	Dribble at a man to post him up.
Flash	=	Low post player will flash high and we will enter the ball to the post by using the dribble to improve the angle. (yo,yo) to circle to post-feed.
Circle	=	Send the corner man through with an opposite post screen ***Circle with a back screen** circle to post-feed.
Shallow	=	Dribble replace

Pass Rules

Pass to the wing	=	Basket cut and fill opposite.
Pass guard to guard	=	X – cut to the dead spot.
Pass to the post	=	Dive and split
Sweep	=	Hand off
Double sweep	=	2 Hand offs
Triple sweep	=	3 Hand offs
Pass Fake	=	Back cut
X	=	Side cut
Smash	=	Back screen
Post	=	Basket cut ball screen
Post Feed	=	Split

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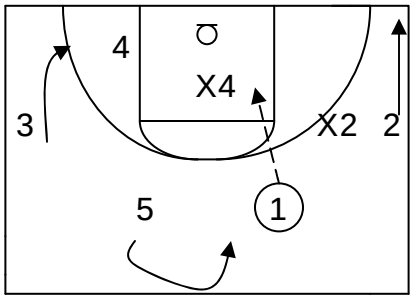
1 ATTACKS the Elbow – Try to score



Options

1. 1 will attack with two dribbles and try to score. If 1 can gets to the rim he will do that.
2. 3 will drift to the corner.
3. 2 will drift to the corner.
4. 2 will read X2
5. 1 will:
    a. Get to the rim for a lay-up.
    b. Drop pass to 4. "Wrap around pass"
    c. Kick to 2 for a 3.
    d. Kick to 3 for a 3.
    e. Pass to 5 on the loop.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

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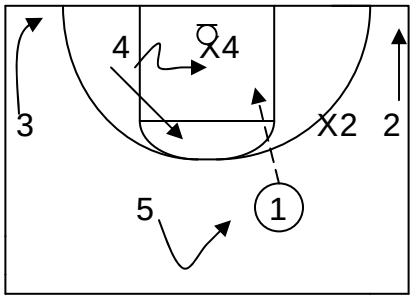
1 ATTACKS the Elbow – "4 Reads X4" the Defense is even or low

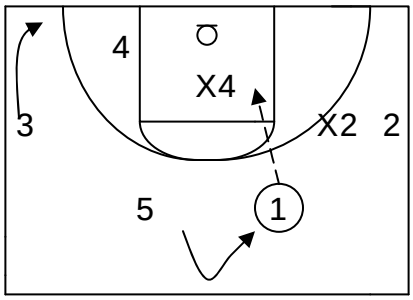


Options

1. 1 will attack X4 – If X4 defends even or low, 4 will flash to the elbow for the jump shot.
2. 4 will duck in if he cannot shoot.
3. 3 will drift to the corner.
4. 2 will drift to the corner.
5. 5 will loop behind.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

1 ATTACKS the Elbow – "4 Reads X4" the Defense is UP or Above



Options

1. 1 will attack X4 – If X4 defends up or above 1 will pass to 4.
2. 4 will slide to the open area for the lay-up on the drop pass.
3. 2 will drift to the corner.
4. 3 will drift to the corner.
5. 5 will loop behind.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

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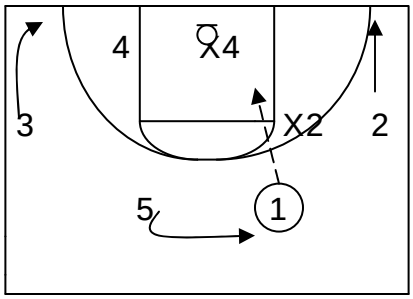
1 ATTACKS the Elbow – "2 Reads X2"

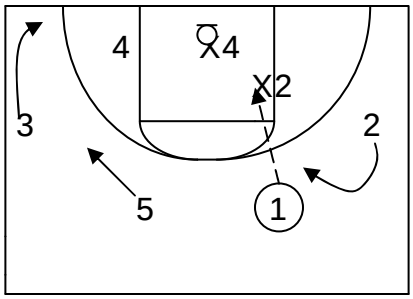


Options

1. 1 will attack X2 – If X2 helps up on 1.
2. 2 will drift to the corner for the shot.
3. 3 will drift to the corner.
4. 4 will read X4.
5. 5 will loop behind.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

1 ATTACKS the Elbow – "2 Reads" - ADVANCED



Options

1. 1 will attack X2 – If X2 helps across or below on 1, 2 will fill behind.
2. 3 will drift to the corner.
3. 4 will read X4.
4. 5 will wait read 2 and fade.

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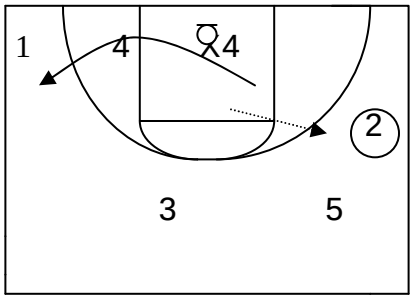
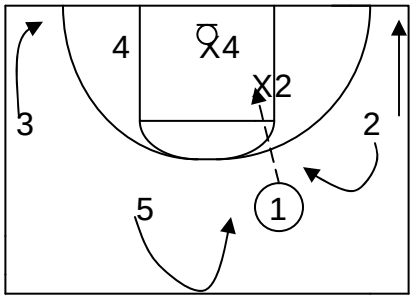
1 Passes Out – the wheel begins and everyone will rotate to the left



Options

1. 1 drove in the lane, nothing developed, he will kick it out and everyone will fill left.
2. 1 passes to 2, and everyone fills.

1 ATTACKS the Elbow – "5 Reads"



Options

1. 1 will attack X2 and his penetration is more middle.
2. 5 will "Loop" behind for the shot or the catch and attack.
3. 2 and 3 will drift to the corner.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

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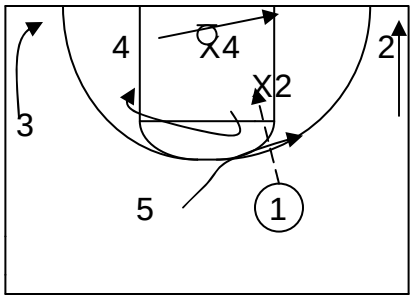
1 ATTACKS the Elbow – "5 Reads Middle Drive" = "X" cut



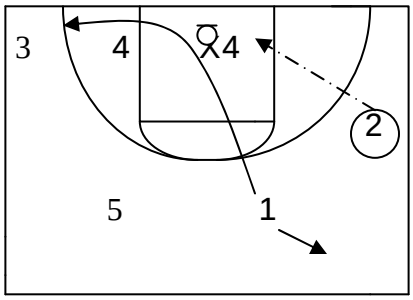
Options

1. 1 attacks, the defense cuts him off and 1 makes a step-back move and crosses middle.
2. 1 will attack and his penetration is more middle.
3. 5 will "X" behind for the shot or attack.
4. 2 and 3 will drift to the corner.
5. 4 will move to the other side.

Rule: on any penetration, 2 players to the corner and 1 player looping behind.

2 ATTACKS "Penetration reads from the Wing"

2 ATTACKS from the wing "Hold"



Options

1. 2 attacks the basket with two dribbles and will try to score.
2. 1 passes to 2 and will basket cut.
3. If 2 is a great player – stay out of his way and let him go 1 on 1. 1 will hold.

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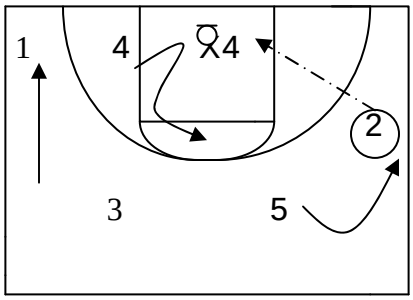
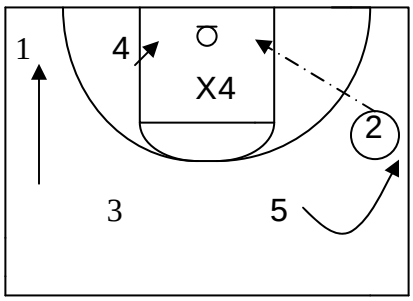
2 ATTACKS from the wing "4 Reads X4"



Options

1. 2 attacks the basket with two dribbles.
2. X4 is even or below, 4 will flash to the elbow for the jump shot.
3. If 4 can't shoot he will duck in.
4. 5 will fill behind. "Crack Back"
5. 1 will baseline drift.

2 ATTACKS from the wing "4 Reads X4"



Options

1. 2 attacks the basket with two dribbles.
2. If X4 is up or above, 4 slides to the open area for the drop pass and lay-up.
3. 5 will fill behind. "Crack Back"
4. 1 will baseline drift.

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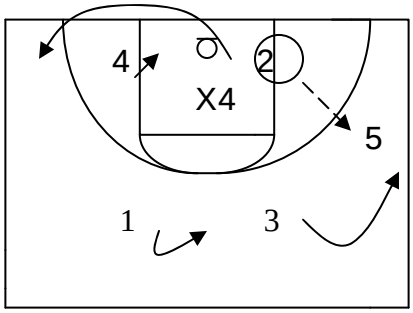
2 ATTACKS from the wing – and passes out same side – the wheel starts again

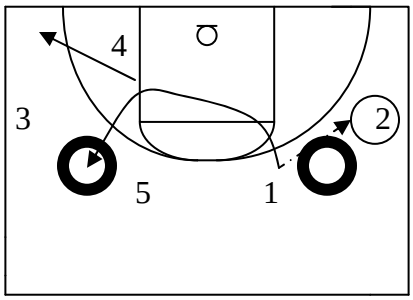


Options

1. 2 attacks the basket with two dribbles.
2. 5 will fill behind. "Crack Back"
3. 2 will pass the ball back out and fill opposite.
4. 1 and 3 will fill.

1 Passes to 2 or 5 to start the Offense "Keep 1 and 5 Up Top"

1 Passes to 2 and cuts to the "Dead Spot" = X CUT



Options

The "Dead Spots" are on the designated circles on the floor.

1. 1 Passes to 2 and cuts to the dead spot.
2. Now 2 is in attack mode and our dribble penetration rules apply.
3. We will make all "X-Cuts" if we only have 2 great ball handlers.
4. If we want player rotation, 1 will cut to the corner and force 3 to move up.

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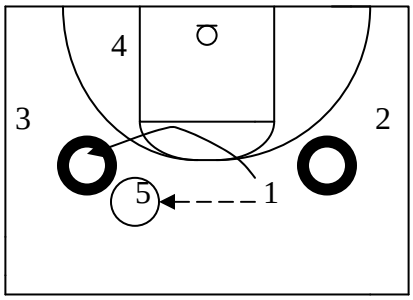
1 Passes to 5 and cuts to the "Dead Spot" = X CUT



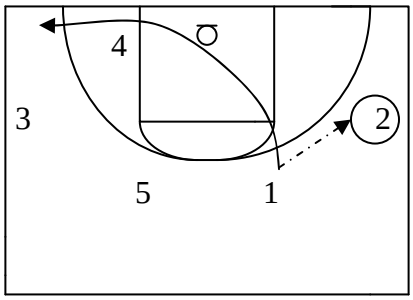
Options

The "Dead Spots" are on the designated circles on the floor.

1. 1 Passes to 5 and cuts to the opposite dead spot.
2. Now 5 is in attack mode and our dribble penetration rules apply.
3. 5 cannot penetrate until 1 touches the elbow.

1 Passes to 2 and will basket cut = involve everyone on the perimeter

1 Passes to 2 and cuts to the "Left Corner" = 4 man rotation on perimeter



Options

1. Pass to the corner, basket cut.
2. 1 Passes to 2 and cuts to the Left Corner.
3. Now 2 is in attack mode and our dribble penetration rules apply.

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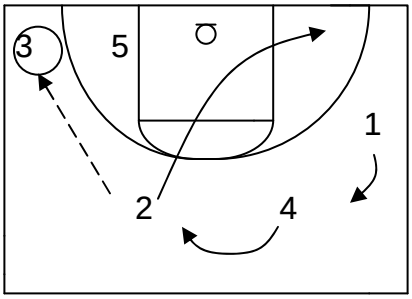
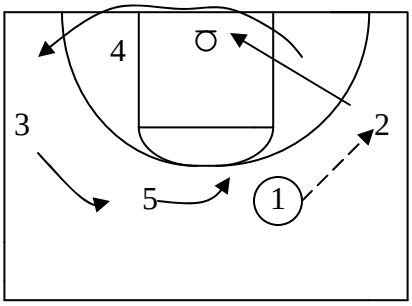
Strong side corner cut



1. 2 passes to 3. 2 will cut opposite and 4 and 1 will fill.

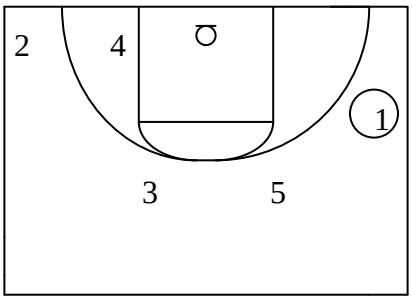
Dribble at = Back Cut



Options

1. 1 Dribbles at a 2, and 2 cuts back door.
2. Everyone else will rotate left.
3. 1 is on the wing in attack mode.

* We could Button hook 2 for a post-up
Rule: On any button hook, 4 will flash to the foul-line for a jump shot.



Options

1. 1 is in attack mode and all dribble penetration rules apply.

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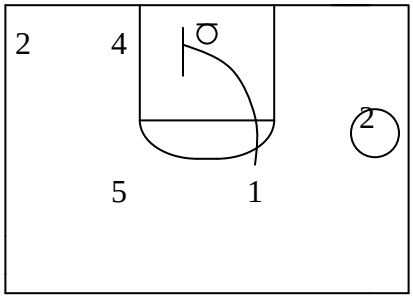
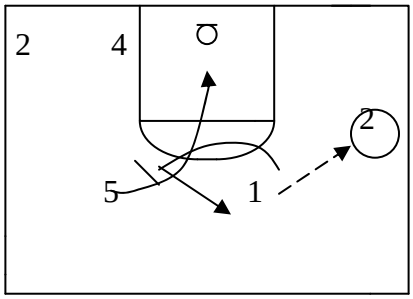
Post Screen



1. 1 will pass to 2 and screen 4.

X



1. 1 will pass to 2.
2. 1 will set a bump screen for 5 and come back to the ball.

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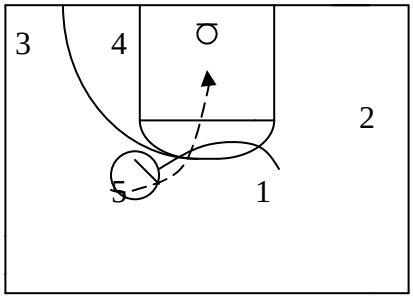
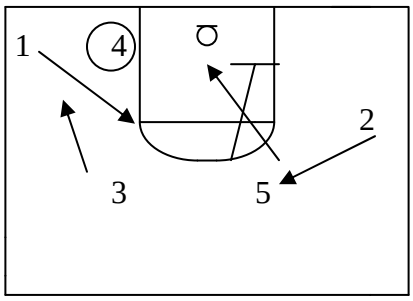
X



1. 1 will pass to 5 and set a little bump screen and 5 will attack the rim off of the dribble.

Post Feed



1. On the post feed, 5 will dive and 2 will slide to 5's spot. "Dive and fill"

If 2's man is really helping, 5 can screen down on him. 4 can pass to for the shot.

2. 1 and 3 will Split.
3. 4 will turn and face to see the action. Work on that every day.

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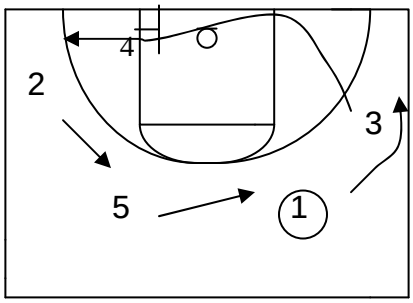
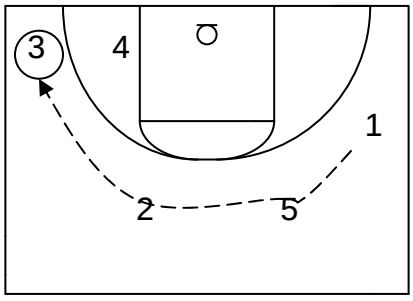
Circle



Circle will give your teams options to reverse the ball when the offense is stagnant.

1. 1 will dribble chase 3 who we want to get a jump shot on the opposite side of the floor. The other players will rotate and fill. 4 will screen 3.

Circle



Circle will give your teams options to reverse the ball when the offense is stagnant.

1 will dribble chase 3 who we want to get a jump shot on the opposite side of the floor. The other players will rotate and fill. 4 will screen 3.

- 1 will pass to 5 who will reverse the ball to 2.
- 2 will reverse the ball to 3.
- Now explore the post.

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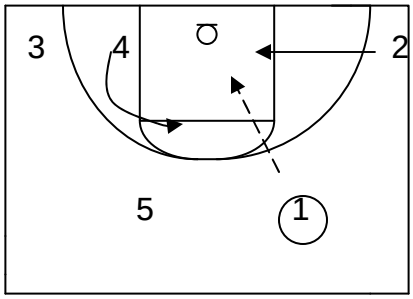
"Drop Zone Rule"



When 1 penetrates to the elbow and he cannot go all the way, we go into drop zone mode.

1. 2 will cut back door.
2. 4 will cut to the elbow.

"If you pass the 3 point line, look for the jump stop'

" 3 it or key it"

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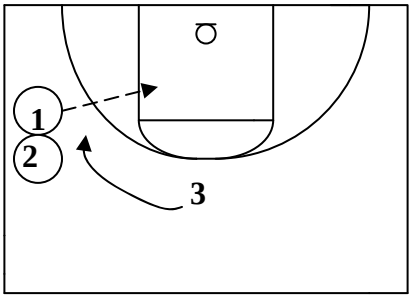
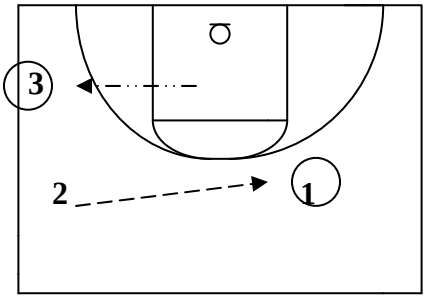
Drills

2 on 0 Wing Shooting



3 players and 2 balls
1. 1 dribbles to the elbow
2. 3 fills behind
3. 1 passes to 3 and then sprints to the 3 point line.
4. 2 passes to 1

2 on 0 Wing Shooting

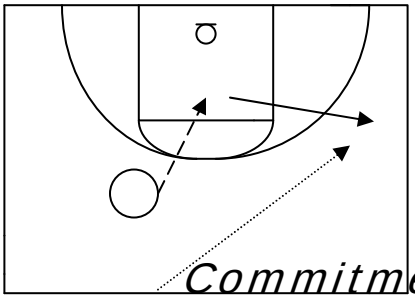


1 and 3 shoot the 3.

Rotation:
1. Dribbler becomes stationary passer.
2. Stationary passer to dribbler.

Work both wings

2 on 0 Top of the Key Shooting "Loop"



1. 1 drives and 3 "Loops behind"
2. 1 passes to 3 and then 1 sprints to the 3 point line.
3. 2 passes to 1.

Work both sides

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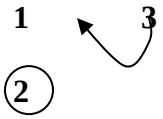
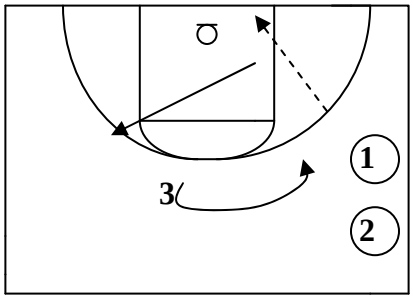


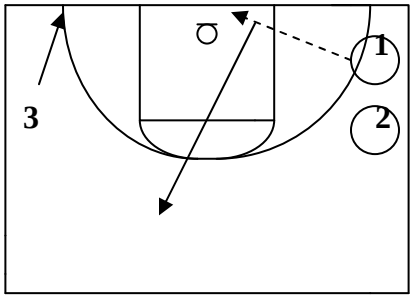
2 on 0 Drive to the block shooting "Crack back"



1. 1 will drive to the rim. 1 will jump stop and execute our "step, dribble throwback"
2. 3 will "crack back".
3. 1 will pass to 3 and then sprint the three point line.
4. 2 will pass to 1.

Work both sides

2 on 0 Baseline " Drive Baseline Drift"



1. 1 will drive baseline, 3 will drift to the corner. "Baseline drive = baseline drift"
2. After 1 passes to 3, 1 will sprint to the three-point line.
3. 2 will pass to 1 for the shot.
4. **Work both sides**

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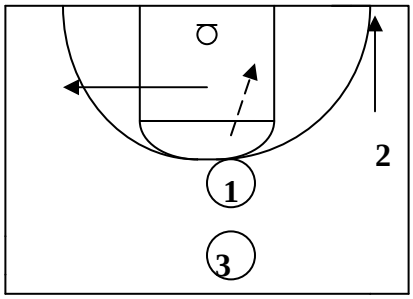
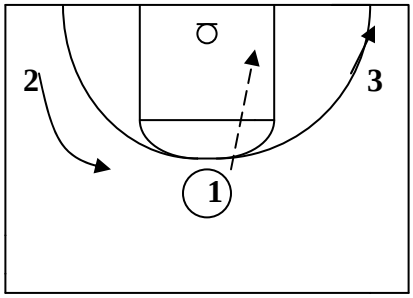
2 on 0 Fade



1. 1 will drive to the paint, 2 will drift to the corner.
2. After 1 passes to 2, 1 will sprint to the three-point line.
3. 3 will pass to 1 for the shot.

Work both sides

3 on 0 - "2 Attacks and a Shot"



1. 1 drives and 2 and 3 play off of dribble penetration.
2. 3 will fade, 2 will fill behind.
3. 1 passes to 3 and wheels out.

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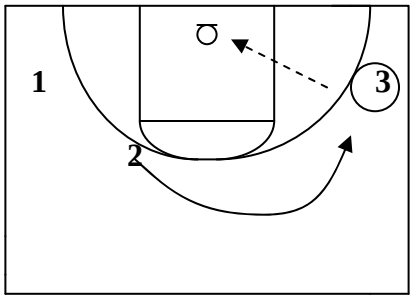
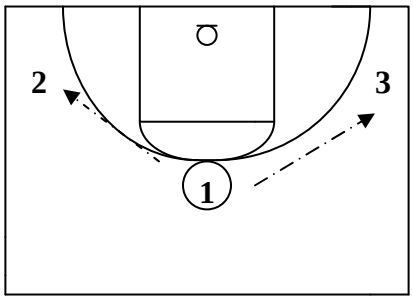
3 on 0 - "2 Attacks and a Shot"



1. 3 now drives and 2 will have to come from far away to execute the crack back and shot.

3 on 0 - "Ball fake shot" – Zone Work

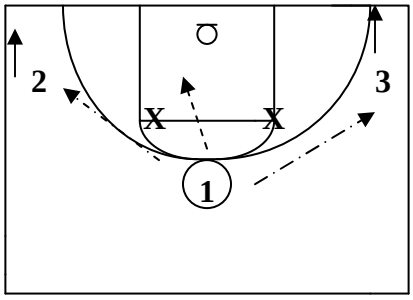


1. 1 passes to 3, 3 passes to 1.
2. 2 passes back to 1 who will ball fake and shot.

Add:

1. Pass fake shot.
2. Shot fake, drive and the wings fade.

3 on 0 - "Ball fake shot" against two defenders – Zone Work



Same drill, except against a defense

Add:

1. Pass fake shot.
2. Shot fake, drive and the wings fade.

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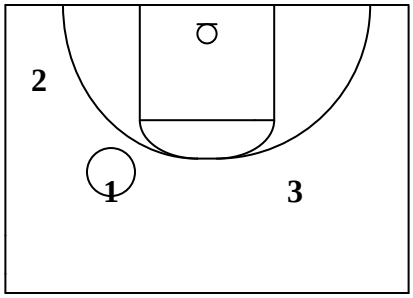
3 on 0 - "Ball fake shot" Zone Work – Different spots

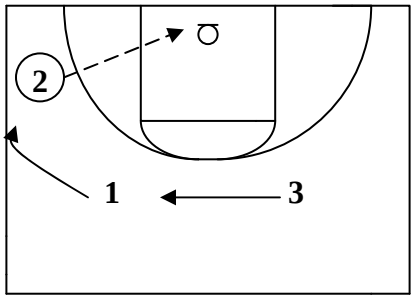


Same drill, except different spots on the floor.

Add:

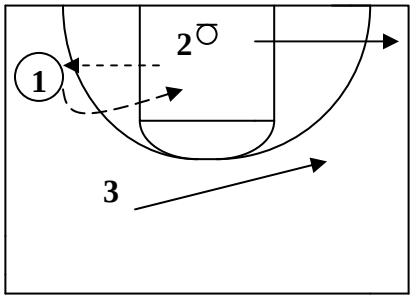
1. Pass fake shot.
2. Shot fake, drive and the wings fade.

3 on 0 - "Double Penetration"



1. 2 will drive.
2. 1 will crack back.
3. 3 will loop.
4. 2 passes to 1.

3 on 0 - "Double Penetration"



1. 2 passes to 1.
2. 1 will drive.
3. 2 and 3 will move on penetration.

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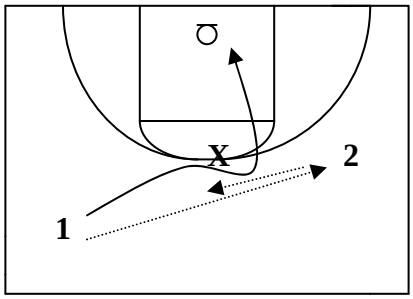
Technique Shooting Drills

1. Three guys at a hoop with the ball.
2. 1 hand shot with a 1-2 step in.
3. Add self toss – slow 1-2 step in shot.
4. Stationary – shooting foot back – shot.

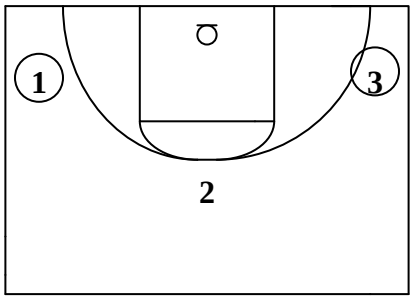
On the move catch drills



1. 1 passes to 2, 2 passes back to 1 who catches the ball and:
   Catch, sweep, and throw the ball into the lane for a two-foot stop.

Work both sides of the floor.

2 Balls and 3 Players



1. 15 foot shots.
2. 3 point shots.
3. Jab step shot.
4. Pump fake shot.
5. 1 dribble to the paint – 2 foot stop.
6. Shot fake, jab, go.

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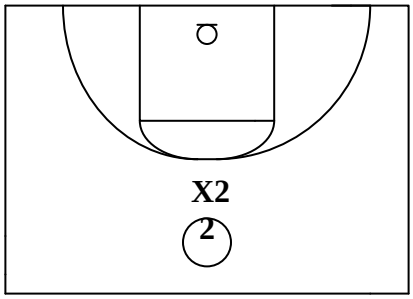
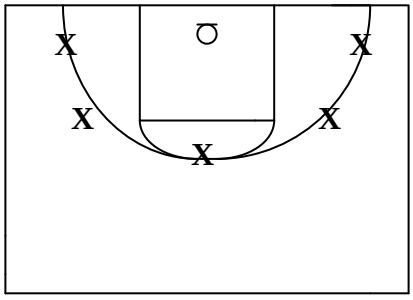
Ball Tough Drill



1. Catch the ball with a diamond – elbow to forehead.
2. Pivot.
3. Lead foot between the legs.
4. Ball to knee.
5. Rip.
6. Reverse pivot if you catch the ball on the other side.

Drill with a partner dry: then drill in spots on the floor to 1 on 1 live.

2 Minute 3's



1. 3 players at a spot, 2 balls.
2. As a team they must make 5 shots before they move to the next spot.
3. Goal – 50 3's in two minutes.

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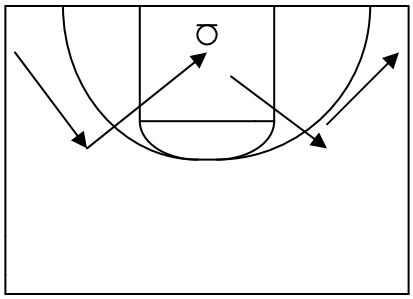
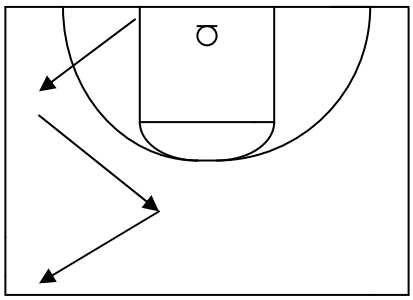
2 Ball Dribble – Half-court



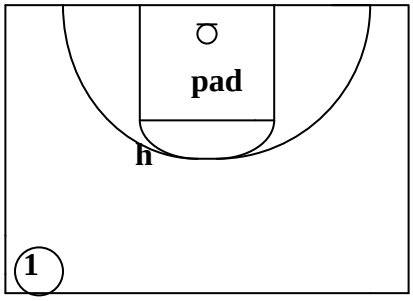
1. 2 Ball dribble.
2. Crossover.
3. Side to side.
4. 1 low, 1 high.

2 Ball Dribble – full court



1. 3 dribbles up, two (steps) dribbles back.
2. Crossover.

Half-Court Drive



1. Drive full speed and inside-out move, then two-foot stop in the lane shot.
2. Left and right inside out, add crossover.
3. Add step back, and step back cross.

“Attack, separate, and attack again”

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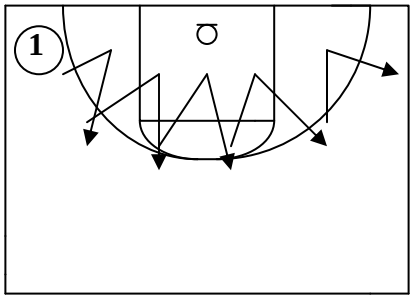
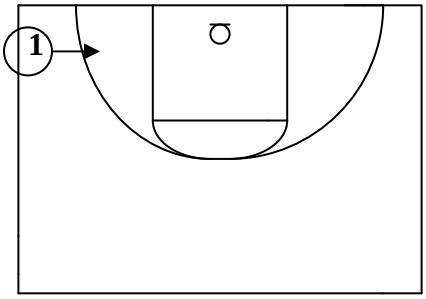
Step back drill



"Attack, separate, and attack again"

Attack and shoot the 3



"Attack, separate, and attack again"

1. 1 will attack, step back and shoot the 3.

Add – 1 hard dribble at the defender, "No step back" shoot the 3. 1 hard dribble and pull-up. Use right and left hand dribble.

3 men, two balls.

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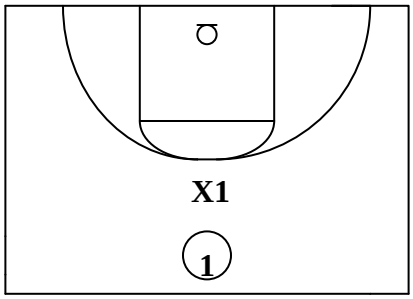
1 on 1 from half-court



"Attack, separate, and attack again"
Play 1 on 1 and go

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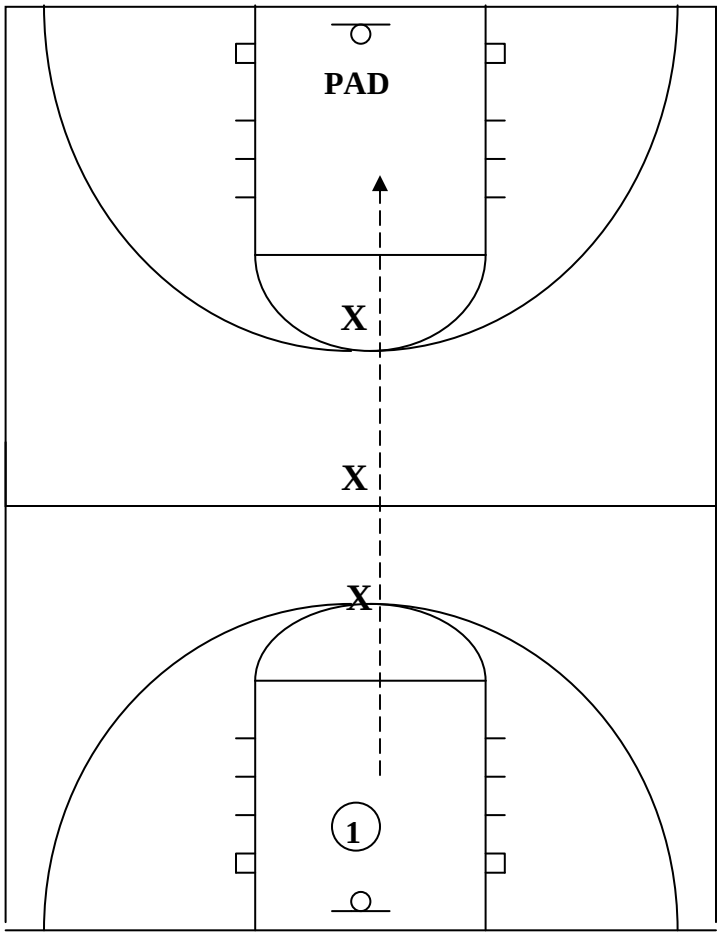
1 on 3 Full Court

1. 1 will lock into the eyes of the defender and attack. Only change direction if you have to.



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2 on 2 Full Court

Rules:

1. Point guard goes from defense to offense.
2. When the shot is taken, the offensive point guard steps out.
3. New point defender comes in on defense.
4. Play 2 on 2 continuously (only the point guard changes) with the post players and defenders remaining in their positions. The coach will change offense and defense post play.
5. Make contact on every drive.
6. Offensive post players have their butt to the sideline.

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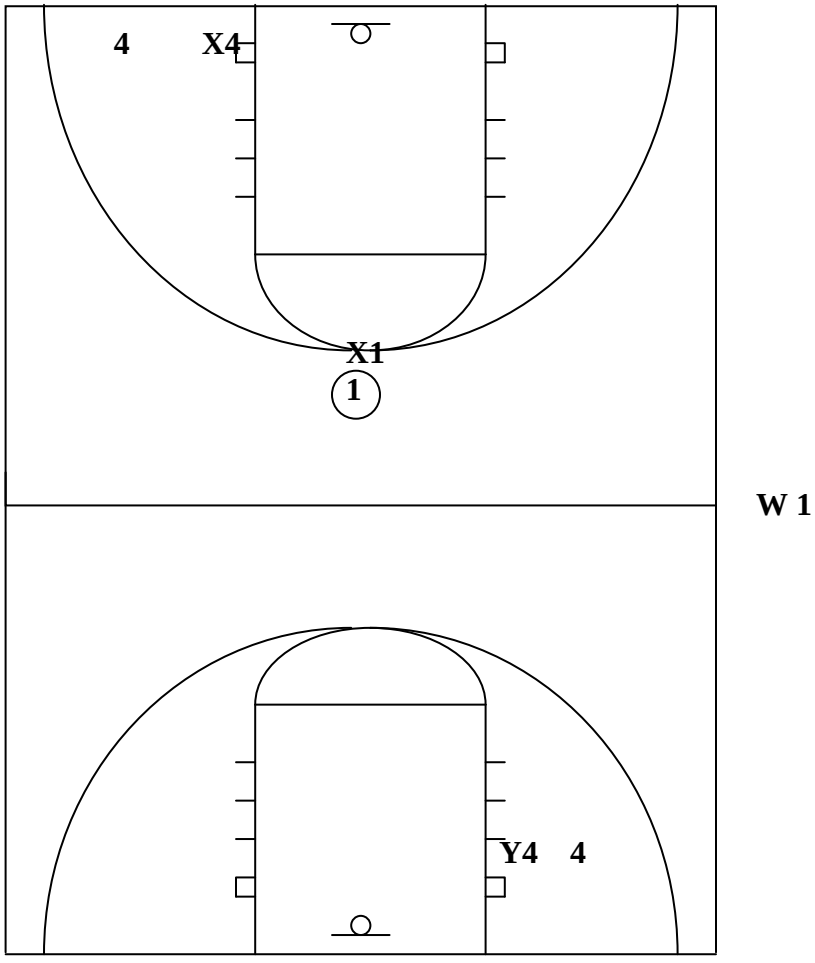
2 on 2 to 3 on 3 to 4 on 4



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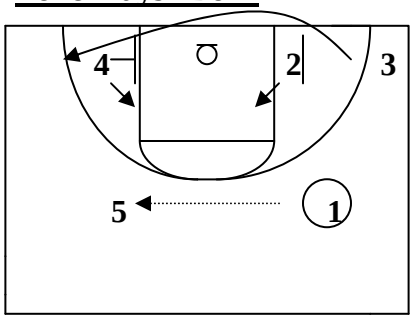
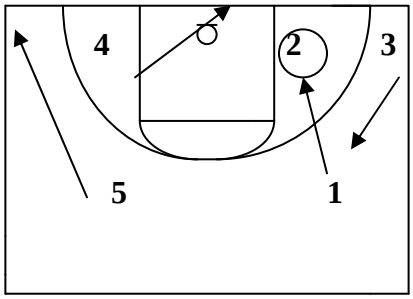
Zone Plays "Box"



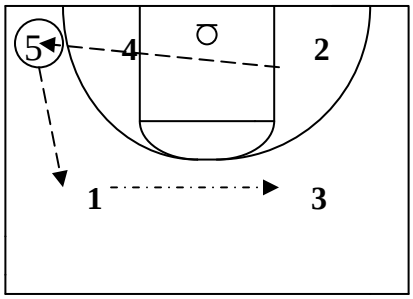
1. 1,5,2, and 4 set up in a box set. 1 passes to 5 and 2 and 4 screen 3.
2. 3 runs the baseline and 2 and 4 look to slip.
3. If the ball is passes back from 5 to 1, 3 will run baseline again looking to produce the same action.

Ball goes inside in "Box" – this signals the "Stack formation"



1. 1 passed to 2. 5 will sprint to the corner.
2. 4 will dive under.
3. 1 will slide over.
4. 3 will move up.

Ball goes inside in "Box" – this signals the "Stack formation"



1. 2 passes to 5.
2. 5 passes to 1 and will run the baseline.
3. 1 passes to 3.
4. 4 and 2 set up in a stack on the right side.

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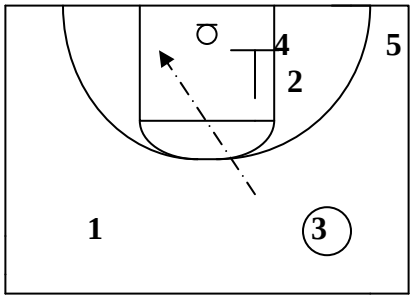
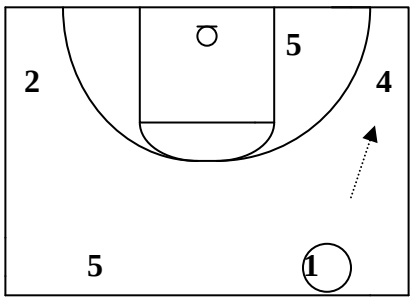
Ball goes inside in "Box" – this signals the "Stack formation"



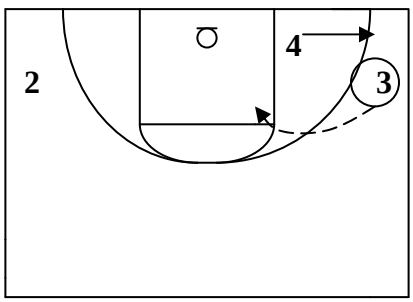
1. 3 can pass to 5 on the baseline.
2. 2 on the duck in.
3. 4 on the screen and post.
4. 3 can drive the lane.

"Open against a zone"



1. 1 will pass the ball around the horn to the left.
2. When 1 gets the ball back, he will pass to 4.

"Open against a zone"



1. On the catch, 3 will immediately drive the ball into the paint.
2. 4 will clear to the three point line.
3. When 3 passes to 5 or 2, 3 will clear to the corner.

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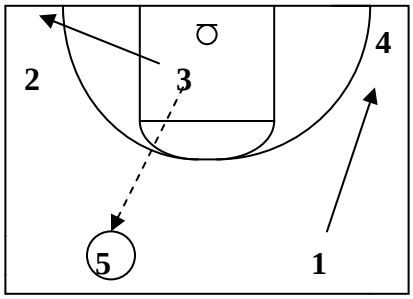
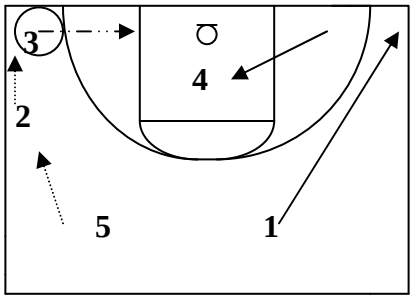
5 **1**

"Open against a zone"



1. 3 passes to 5, and cleared.

"Open against a zone"



1. 5 passes the ball to 2, and 2 passes the ball to 3.
2. 3 will drive. 1 will sprint to the corner to create action.
3. 4 will flash hard.

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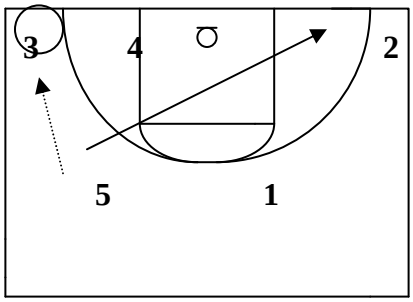
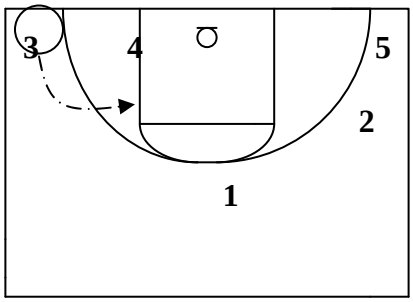
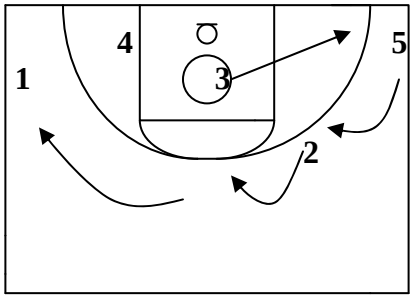
Strong side cut = Big Hole Drive



5 passes to 1 and clears.



Read
If 3 can drive, then 1, 2 and 5 will hold before they fill, this creates a big hole.



1. 3 drives to the paint.
2. 1 will fill all the way over.
3. 2 and 5 will fill up.
4. On the pass out, 3 will balance the floor.

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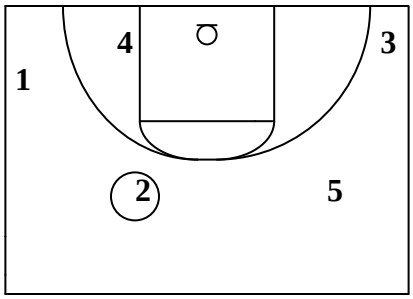
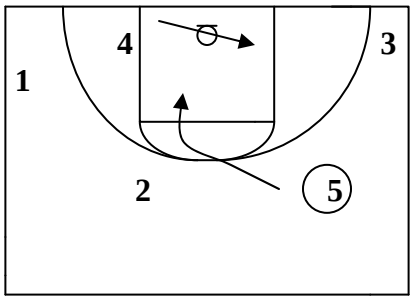


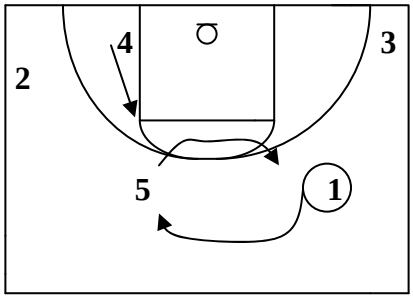
1. 3 drives to the paint.
2. 1 will fill all the way over.
3. 2 and 5 will fill up.
4. On the pass out, 4 will balance the floor.

Opposite Drive



1. If 5 drives hard to the middle and crosses the line, then 4 will cut to the opposite side.

Flash



1. 1 will yo yo 5.
2. 4 flashes to the high post.

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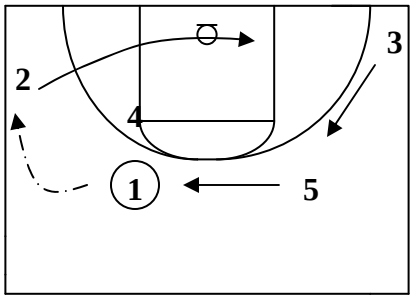
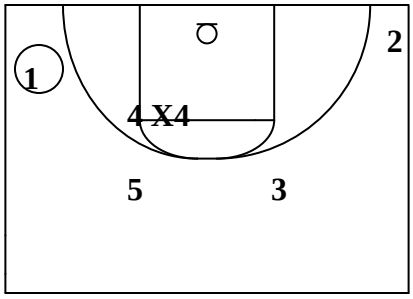
Flash



1. Now 1 will circle 2.



Now we have 1 on the left side looking to explore a post feed to 4.

Drill this 3 on 3.

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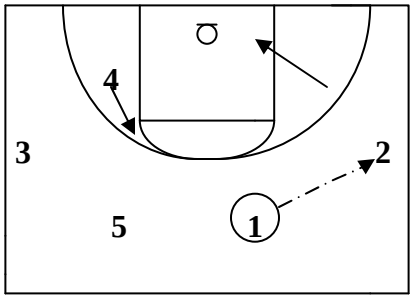
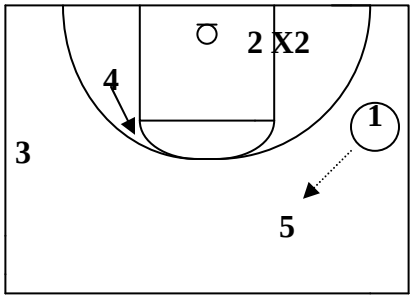
Button Hook



1. 1 dribbles at 2 to post him up.
2. 4 pulls high.

Button Hook



If 1 cannot get the ball to 2:
1 will pass to 5, and 2 will flash.

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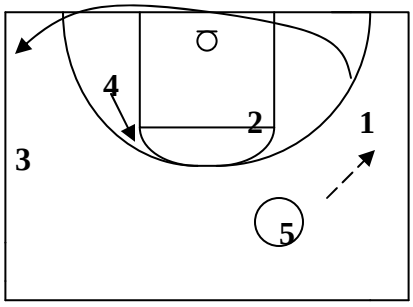

5 will now circle 1 out of there and explore the post with 2.

Commitment – Discipline – Respect

Head Coach: Anthony Menard
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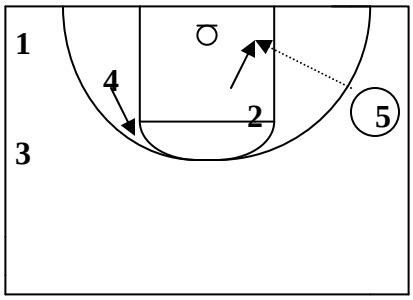
Button Hook



5 will pass the ball to 2 for the score.

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Commitment – Discipline – Respect

Vance Walberg at Rocklin 9/29/07

Opening:

- A high school coach, Clovis West…nothing remarkable about the school or the kids, in 23 years he had 3 Division 1 players.
- Starting in the late 80's he saw a different successful Division 1 coach every year, he would go for a week. He noticed the culture, weight room, little things that a program did….that you can't get off of notes, clinics, dvds.
- This offense / defense (they go hand in hand) is proven at the high school level (Clovis West), JC (Fresno City), and Division 1 (Memphis).
- This offense, defense, and substitution mentality neautralizes the opponents effectiveness….enhances your teams'.
- The offense won't get you any wins: we win by practicing harder, out hustling the opponent, defending, depth, rebounding, getting to the foul line, and out of bounds plays.
- He had 7 guys at the end of last year, said he put basketball back 100 years with his team's performance.

Basics:

- Four out One in.
- Two side = right side / Three side = left side
- Blow Out Zone, Breakdown Zone, Drop Zone, Drag Zone, Rack Zone. We need to use all of these….including drag zone, it clarifies everyone's movement and reads.
- 1and 5 are point grds (1 is the better / older pt. grd), tougher to pressure two pg's.
- 2 and 3 are patient, start w/ inside foot at rim
- 2 and 3 must be locked and loaded, spacing at NBA range.
- 4 must read and stay opposite, cleans everything up.
- Idea is to create the biggest gaps possible for drives.
- Looking to get to the rack zone 1st; "rack zone mentality"
- Drop zone is for players "not good enough to get to rack zone"
- 1 and 5 have complete "rack it" freedom, do anything you want, just make sure you get to the basket. They are the only ones who can soot pull up 3's, it helps them with the rack it if they need to be guarded on the pull up 3.
- 1 can be dead middle when we cross half court, 5 can be left sideline…tougher to help and gives 1 more options….new and good wrinkle. Maybe use as special.
- Any time we shoot a three with a foot on the line = team runs
- After drag 23 (kick out to three side from the drag zone) passer follows to three side under the post player, creates bigger gaps.
- "Kick ahead" = pass up the floor, "Kick / Pitch Back" = grd to grd pass, "Kick Out" = Wing go behind action.
- Pitch Back is 6-8 feet, rack it mentality on pitch back, positive "pitch back" = a catch past the mid line, rack it % goes up on a pitch back catch past mid line.

- On a Drag drive on the Two side, the 3 must "find the window" on the Three Side…locked and loaded at the NBA 3 pt range.
- Positive Kick Out = the higher the kick out is rec'd the better % of success.
- Positive Back Door = The better the spacing the higher the %....rather be higher than the elbow than lower on drop zone.
- 4 must call "ball" loud and flash to elbow when the drop zone is used.
- Drop zone is a two man game with the wing, remember we want to "rack it ideally", 5, 4, 3 are the outlets….if two man game doesn't work out.
- Kick Back, Drop 23 is a good look…look for back doors after kick backs.

DRILLS (details):

- "Olympic Shooting" details: call for ball, set up at NBA three.
- Drills and hustle make the offense, it all goes together.
- Mentioned "20 minute drill" and "4 min drill" to determine shooters.
- "4 Minute Drill" each basket has a name Worst shooters are in hell, 2nd and 3rd place shooters are in pergatory, 1st place team is in heaven. He charts every player, every day. 70% or better are green light, 50-70% can't shoot if we're getting "streaked", must rack it.
- "4 Minute Drill": To get to heaven at team has to beat the 1st place team 2 days in a row or by ten in one day.
- "Scramble" (3 on 2 Teams) details: defenders play parallel, there is no "ball" or "back", they start wide to take away kick ahead pass, then pinch middle if the middle keeps the ball, they force the middle guy to dribble it up.
- "Scramble": Teams. Ball handler sweeps, blows out, and attacks the side opposite of who passed him the ball, he hits the wing and spots to shoot 3 at high elbow, the man who threw the outlet pass sprints to the block…shot pass or three on kick out from the drive. Play in teams and keep score.
- Win at everything…win win win!
- "Cardinal" Details: Push ups if the ball hits the ground out of the net. Quick passes! Defense "is in your lane" = pass it…defense is "out of your lane" = rack it. Defense does not wait for skip pass.
- "Texas 11" details: start ball in the half court line. Half court guy can't move. 2 on 1 back is same principles as Cardinal offensively. Shoulders and hips square to the hoop. Stay in your lanes.

Zone Stuff

- Don't hesitate on 3's against the zone, make sure to rebound. 3 out of 10 makes and 4 out of 7 offensive rebounds.
- 4 to the glass.
- Wings are elevated vs zone
- Dribble at is always a back door, never hand off
- Push (Circle) and Wheel are great vs zone, swing it and expoit weak side.
- Alternate sides where offense is initiated, 2 side then 3 side.
- "1 or 5 Fade" (zone special) 1 hits 2, 5 sets fade screen on the top of the zone.

- “Bump’ – If the zone is a bump zone, call “Bump”. Wing goes to strong side short corner rather than cutting all the way through. Quick two on one vs the Middle of the zone
- “2 Set”– 3 out 2 in. Elevated mid post and also short corner action. Hit wing, wing hit mid post, for quick dump to short corner.
- “22” – Same alignment as “2 set”. Elevated mid post and also short corner action. Hit wing, wing pass back to point and drift to corner, reverse it and skip to back to wing for 3 pt shot.
- “52” or “53 – 4 out 1 in. 1 hits 2. 5 screens down on weak side of zone. 2 skips to 3 or goes through mid post to the 3 for a three pt shot.
- His teams shoot 50 threes per game if the are zoned.

<u>Random thoughts by Walberg</u>

Last year he moved the 1 to the middle of the floor and the 5 to the sideline (parallel to the 3 lane).

2 side
3 side
Drop 2 = drop zone, two man game with 2
Drop 3 = drop zone, two man game with 3
Drop 23 = drop zone, back door to 2, to 3 in the corner
Drop 32 = drop zone, back door to 3, to 2 in the corner
Drag 2 = drive, stop in drag zone, skip to 2
Drag 3 = drive, stop in drag zone, skip to 3
Drag 34 = drive to drag zone, skip to 3, post 4
Drag 24 = drive to drag zone, skip to 2, post 4
Rack it….means Rack it (finish / off the glass).

1 and 5 are drive first shoot second players.
2 and 3 are shoot first drive second players

Emphasized backboard passes or finish on rack it. No bounce passes, direct passes.

On drag zone drives options are trail or skip to window….the same side wing is not an option unless emergency. Defense will tip it if we try to go to same side wing.

Keep score in every drill, tally all wins in the foul section on the scoreboard, to get actual credit for the win, winning team must make a free throw.

Live full court is played to 8 by 2’s and 3’s…whoever makes the winning basket also has to make a free throw…if that player misses the foul shot then the team goes back to 5 or 6 or whatever they had previously and the game resumes. Cream rises to the top, the best players end up getting the ball, because they have to win on the court and the foul line.

Square shoulders to the basket, get low, attack in a direct line, clip the hip, try to bump the defender three times per drive. Ref won't call the first 2, will call the third….or will get a lay up.

In the breakdown zone, if 1 passes to 5 immediately, reads should be :
If 5 squares up to 1 or dribbles with inside hand…after a reversal from 1, 1 should x cut and brush screen.
If 5 reverses to 3 and does not dribble we are in "wheel."
If 5 dribbles toward 3with his outside hand, we are in "circle".

Calipari was impressed by how much he got out of his kids, didn't look like much…they were drilled so much on what they needed to do to be successful and so clear on their reads that they maximized their potential. Everything is mapped out and drilled home, kids know what to do in situations, and are taught to be aggressive…it pays off.
Do not take any negative steps on offense, when you have the ball, everything is attack.

We do not hesitate, 3's are up…if you are open you have to shoot it. If they close too hard, rack it…simple.

On 3's….make 3 out of 10, offensive rebound 4 out of 7 misses.

4 to the boards offensively. Best shooter is back on defense, creeps around the 3 pt line for kick out after rebound, 1 and 5 go to the boards, 1 finds ball as controller in press, and 5 is at the foul line to become gapper.

He sends his 1 and 5 to the boards, right into 2-2-1. His best shooter 2 or 3 gets to the top of the key as back man…anything that is not square to the rim for a put back, gets passed the shooter for the 3 pt shot. That shooter also becomes the "taker" in the 2-2-1.

3 or key, midrange jumpers = bench…in games, scrimmages and practice, must be in the key.

Want to maximize each possession: 60% layups = 1.2 points per pos. / 38% 3 ptr = 1.14 ppp / 76% free throw = 1.4 ppp. Memphis shot 28% from midrange the last two years. Go back and chart your bad shots over the last season, guarantee they midrandge. We don't want bad 3's, but at least they stretch the defense.

Offense and defense go hand in hand…it is an overall mentality and one suffers without the other.

Once the 4 man's defender loses vision, he needs to throw his hands up and prepare to clean up.

Condition with the ball, 90%. Get better while you get in shape.

Important: in transition 2/3 are at the high x on the wing, in the ½ court they are on the low x on the wing.

Blood Drills are named that, because we want have blood in our eyes when we attack.

Awesome.....thanks.

Once the opponent begins to try to run offense after breaking the 2-2-1, and we get all 5 guys back on defense out of the 2-2-1...what half 1/2 court defense would we be in at that point?

So basically we 2-2-1 pressed, they broke it and we are 5 on 5....what defense should we be in after the 2-2-1 is broken and we are 5 on 5?

Thanks a lot, I know that you are really busy.....

Ansewer:

Same principles as 2-2-1 full court...When you are in the half court the man one pass away in playing their man and ball. Two passes away play way off man and the midline of court.

We are going to go all out and work this system exactly as Coach Walberg does, we feel our talent level and the type of athlete we get at Jesuit is similar to what Vance would get at Clovis West. We are going to work the system for the next three years and see where it takes us.

We are clicking along with the offensive stuff and seeing Vance speak in Rocklin helped a ton, and we are doing well with the 2-2-1 press.

We have one question, no need to break it down at all....can you just let me know what defense is employed in the umbrella zone.

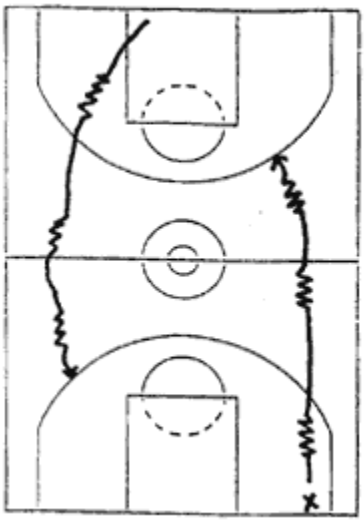
Are we still using 2-2-1 principles in the umbrella zone?

It appears that there is still a controller, gapper, etc.....even in the umbrella zone.

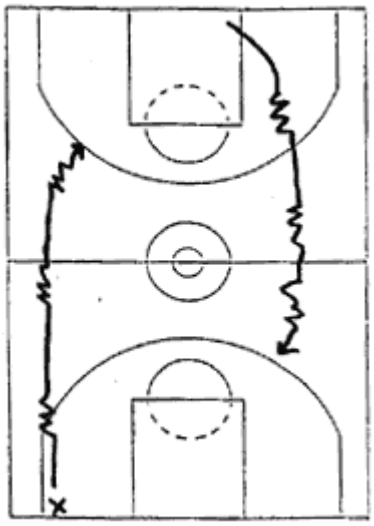
Answer:
In the "umbrella zone" it is more of a defense mechanism...It is when the front line gets beat. It turns into a 5 on 3 or 4 on 3 and you need to protect the basket, thus creating an umbrella around the rim. Does that make sense? Hope it helps!

Billy Donovan's Perimeter Player Workout

- Full Court Dribble Moves

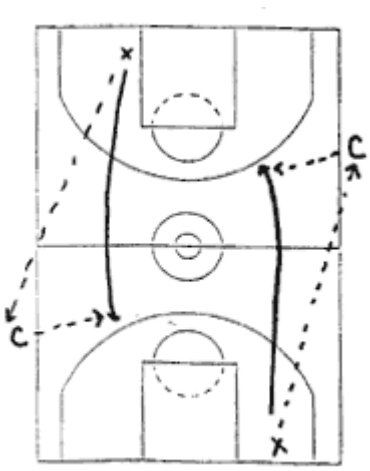


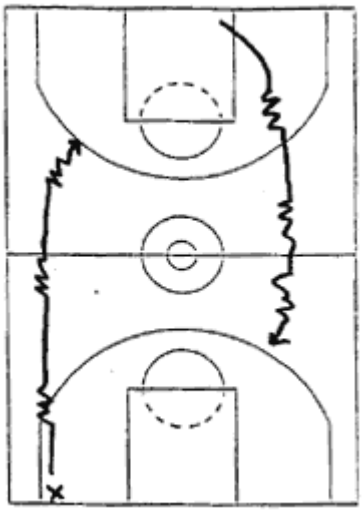
3 dribble moves up each side. Then shoot a 3. Do all the same dribble moves for both trips up the floor. Must make 3 out of 4 to advance to next dribble move.



Now use the other hand.

- Full Court Transition Shooting





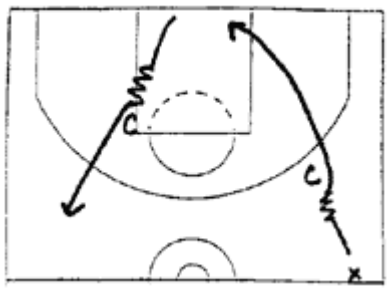
1. Advance pass to coach.
2. Sprint the length of the court & receive pass from coach & shoot a 3.
3. Get your rebound & advance pass to next coach.
4. Follow the pass & shoot another 3.

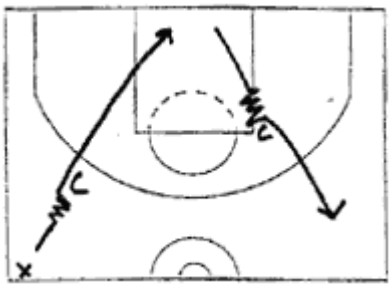
Challenge yourself to make 6 out of 10 or start over!

Perimeter Player Work-out #2

Billy Donovan's Perimeter Player Workout

- Half Court Dribble Moves



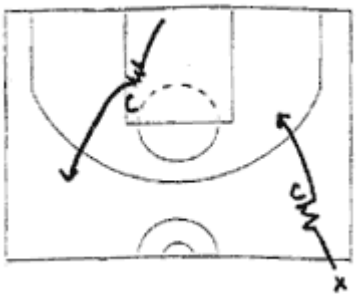


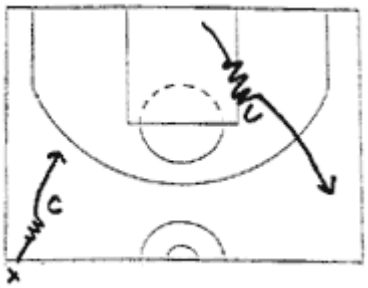
1. Start hard at first coach, then make a ribble move & go body-to-body past coach to the rim.
2. Do same move on your way out to the other side.

SAME THING ON BOTH SIDES
Experiment with different moves.

- Hesitation
- Cross-over
- Inside-out
- Inside-out
- Crossover
- Make up your own

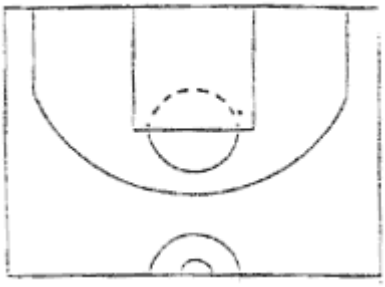
- Half Court Dribble Moves with Pull Up Jumpers

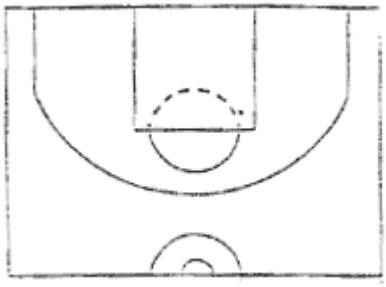




1. The same drill as above, only this time you are pulling up for jumpers. You can shoot 15 footers or 3's.

- Make Up Your Own

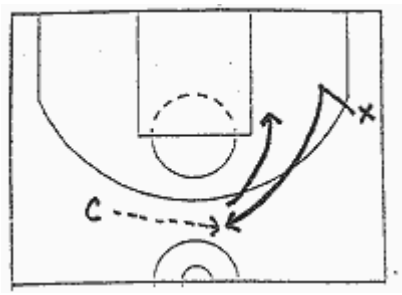


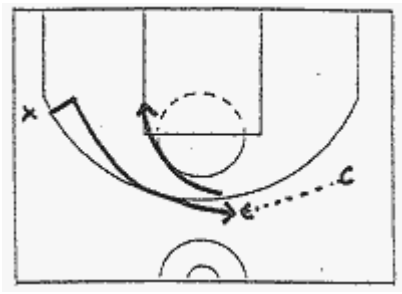


Perimeter Player Work-out #3

- Rip-through Pull-ups

Billy Donovan's Perimeter Player Workout

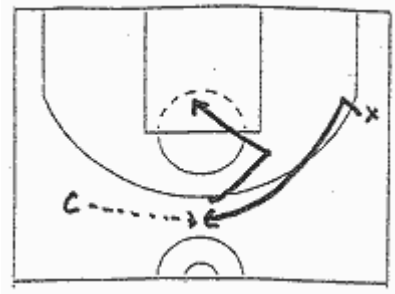


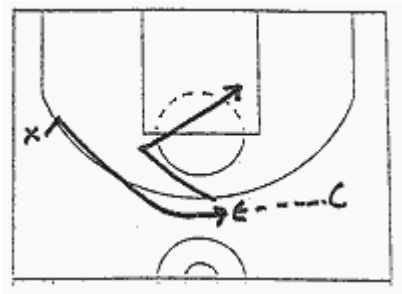


1. Player V-cuts to top of key & catches pass.
2. As he catches it, he Rips the ball through and goes hard in opposite direction for a pull-up

SAME THING ON BOTH SIDES

- Rip-throughs with a change of direction

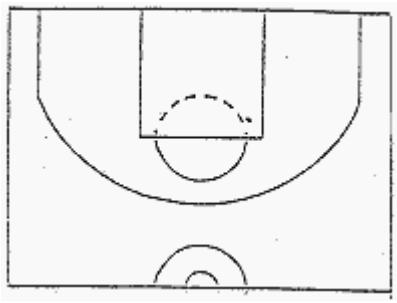


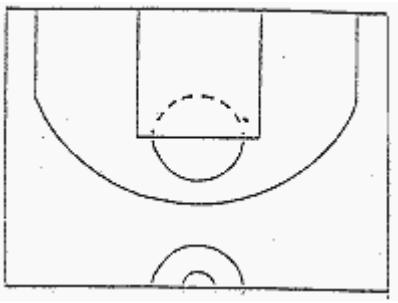


1. Player V-cuts to top of key & catches pass.
2. As he catches it, he rips it through and goes hard in opponents direction.
3. Now the player must change direction, using one of the dribble moves discussed earlier & pull up for a jumper.

SAME THING ON BOTH SIDES

- Make Up Your Own

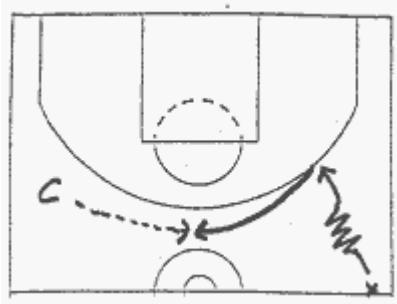


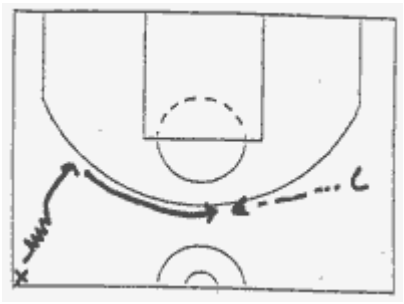


Perimeter Player Work-out #4

Billy Donovan's Perimeter Player Workout

- 1/2 Court dribble moves & shooting on the move

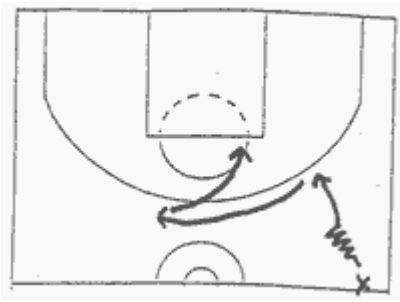


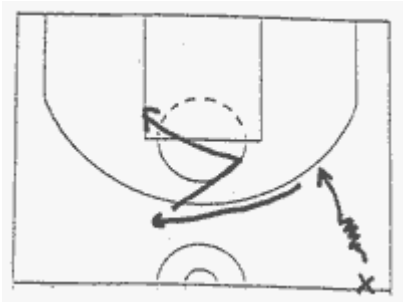


1. Player makes a dribble move, then shoots a 3.
2. Miss or Make, the player sprints to the top of the key & receives a pass for another 3.

- SAME THING ON BOTH SIDES
- Make challenges for yourself, such as you have to make 7 out of 10 or it does not count!

- 1/2 Court dribble moves & pull ups



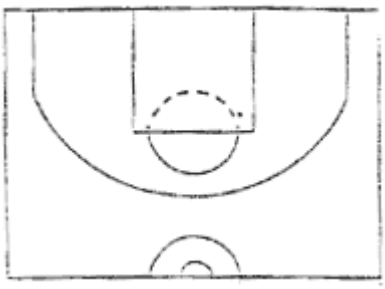


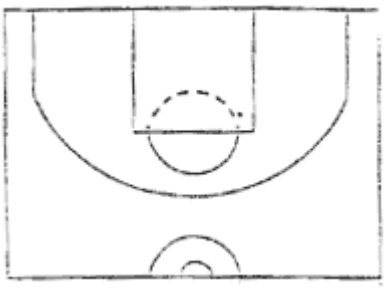
1. Same drill as above, but now after the three, the player sprints to the top of the key & receives pass and rips it thru for a pull up jumper.

Same drill but now you will change direction with a dribble move

- crossover
- between legs
- behind-back

- Make Up Your Own

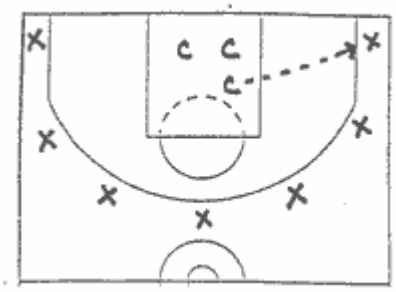


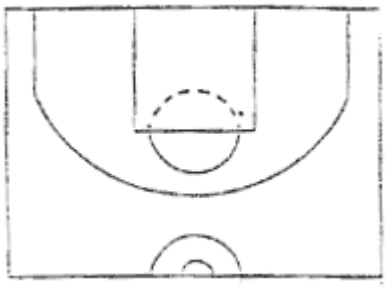


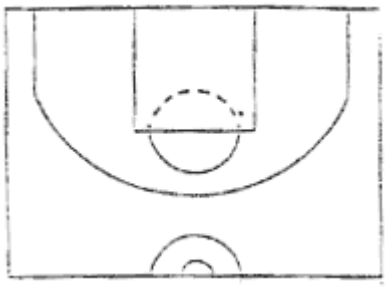
Perimeter Player Work-out #5

Billy Donovan's Perimeter Player Workout

- Spot Shooting

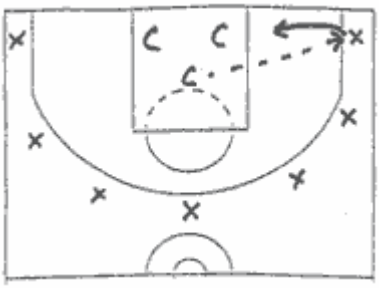


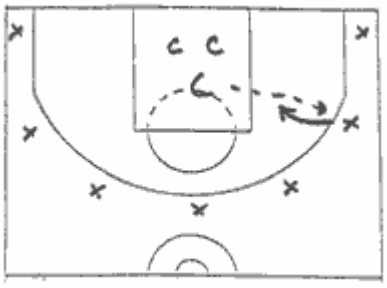




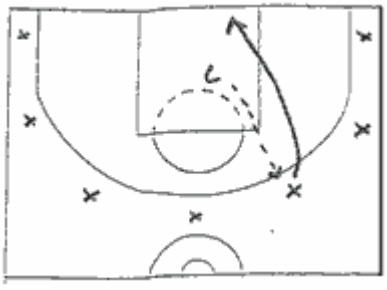
1. Player is in one spot at a time. He can shoot for a minute at a time, or until he makes 10, whatever you want to do.
2. Make sure to keep track of everything to set goals & records to measure improvement.

- 1/2 Court dribble moves & pull ups





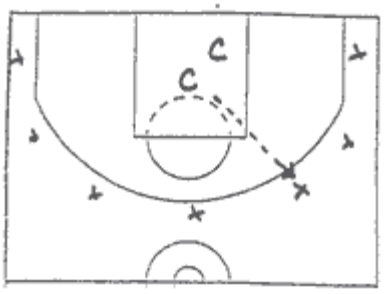
1. In this drill, the player will receive the pass, then ball fake & go right for a pull up jumper. In the same spot he will ball fake & go left for a pull up. Then he will do 2 more ball fakes, right & left, but now getting to the rim.

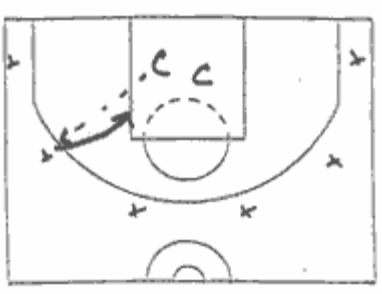


- Once again keep track of everything!

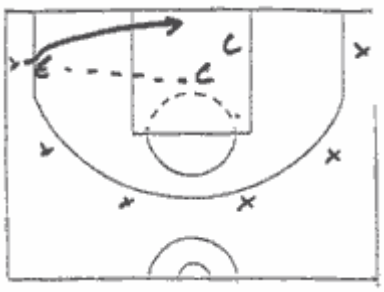
- "21" Shooting Game

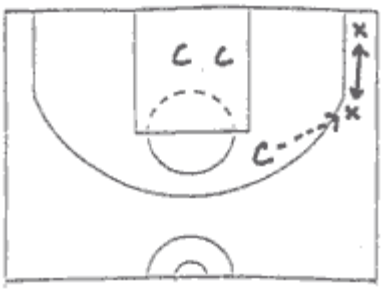
Billy Donovan's Perimeter Player Workout

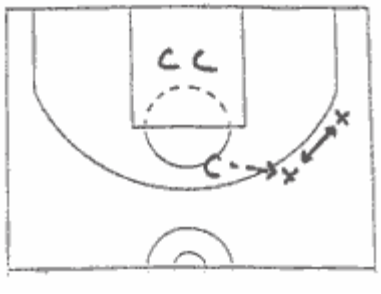




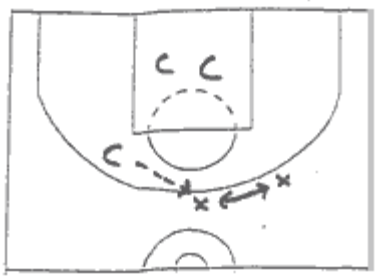
1. Player has to move all around the perimeter. He can't shoot from the same spot twice or shot the same shot twice in a row. 3's are worth 3, ball fake pull-ups are worth 2, and a lay-up is worth one. Go all the way up to 21.







1. Player will move from spot to spot for 1 minute.
   - Next spot

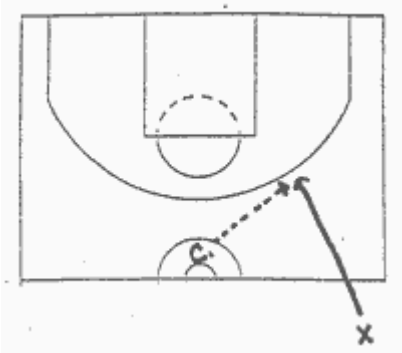


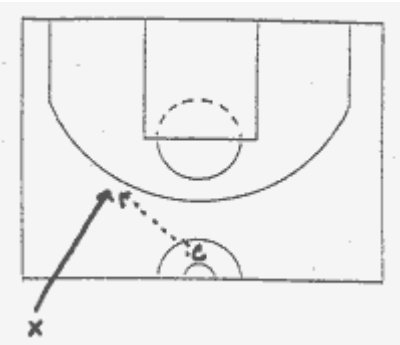
   - Next spot

Billy Donovan's Perimeter Player Workout

Perimeter Player Work-out #6

- Transition Shooting

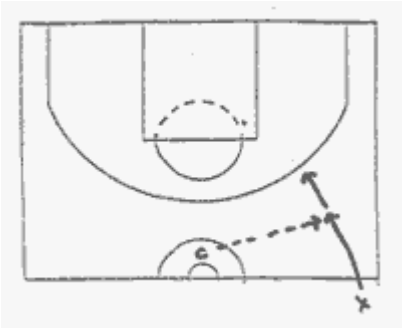




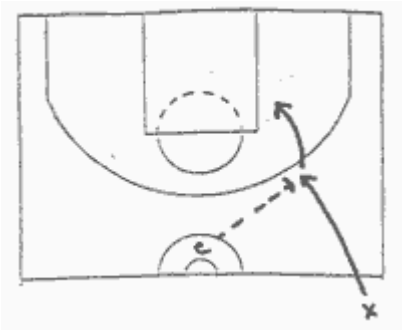
1. Player will sprint in from 3/4 court & receive pass from coach on the run
2. Player will shoot with no dribble

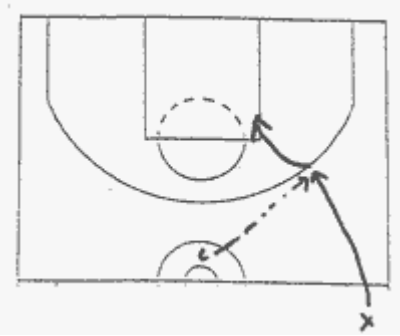
- Same thing on both sides

1. Same drill, but now the player can take a dribble



- Transition Shooting with Ball Fake

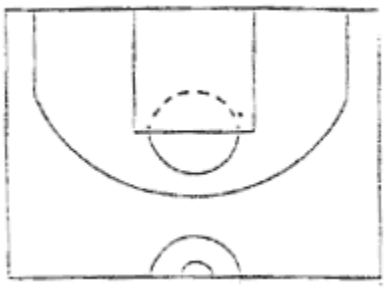




1. Same drill as above, now the player will ball fake, take one dribble right and pull up for a jumper

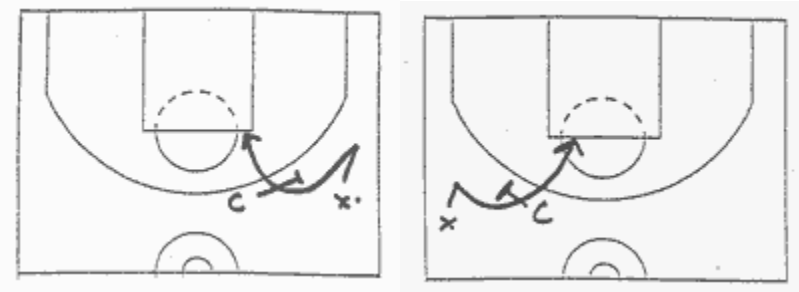
- Same thing, only this time the player will ball fake & go left.

Billy Donovan's Perimeter Player Workout



Perimeter Player Work-out #7

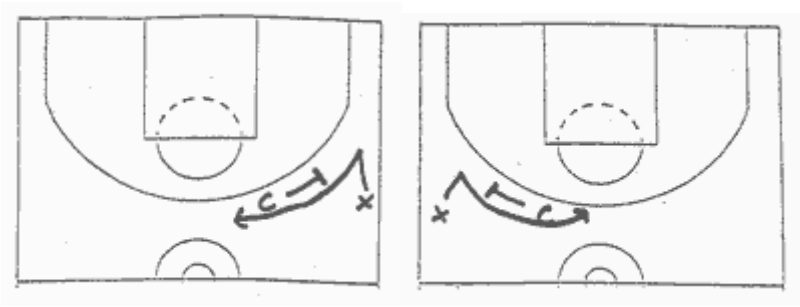
- Pick & Roll Shooting (15 footers)



1. Coach sets screen at elbow.
2. Player dribble to level of screen & goes off body to body for a pull up jumper.

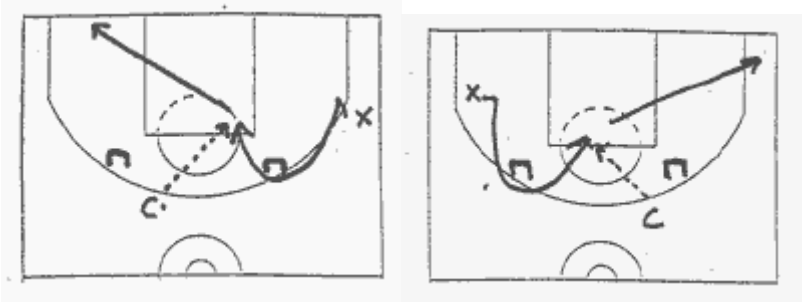
- Same on each sides

- Pick & Roll Shooting (3's)



1. Same as above, only shooting 3 pointers.

- Screen Shooting

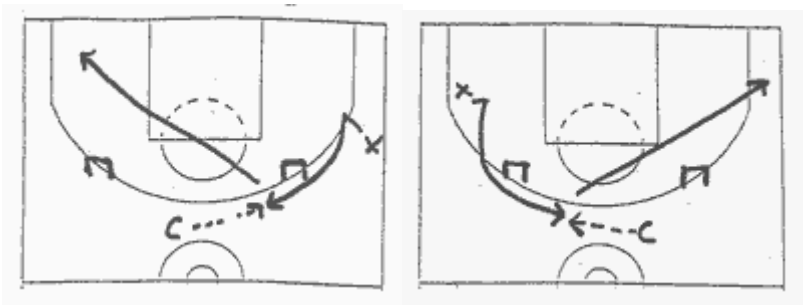


1. Set 2 chairs up at the elbows extended.
2. After the player shoots he will go to the opposite short corner.

Billy Donovan's Perimeter Player Workout

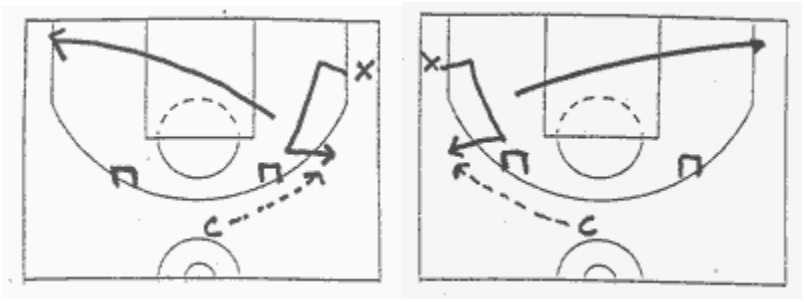
1. Curl off the chair on this side now

- Go side to side until you achieve your goal.
  Ex. 8 out of 10 or 6 in a row.



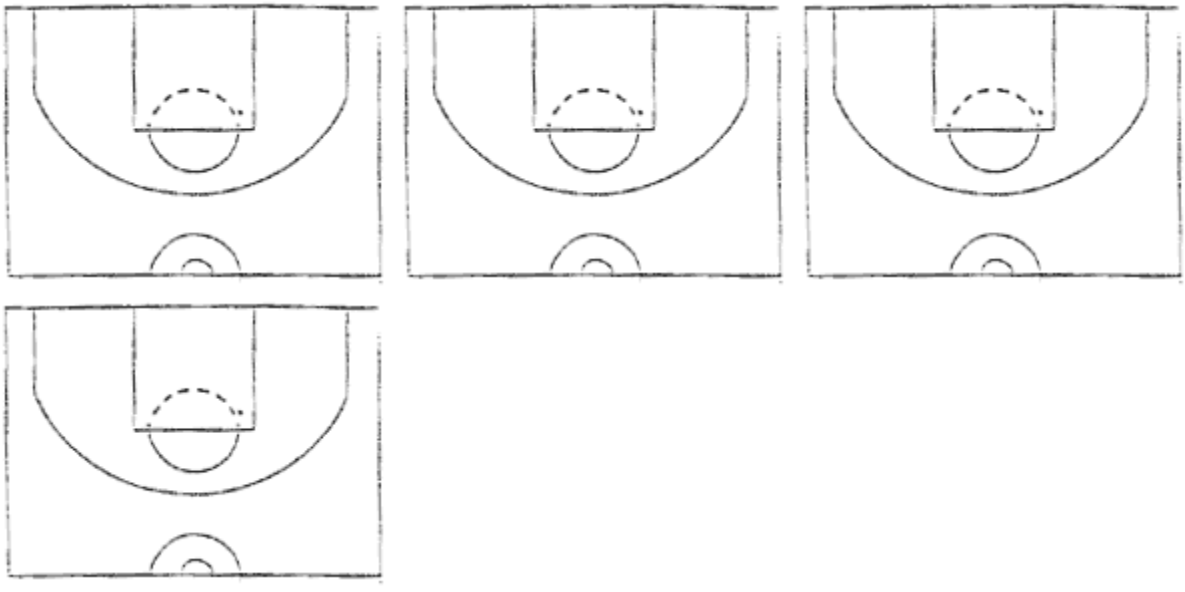
- Screen Shooting

1. Same drill as above, but now the player will shoot 3's



1. Same drill as above, but this time the player will bump back as if his defender went under the screen.

- Same on this side



Offensive Transition

Mike Dunlap Video

1. Reaction Time
    A. The quicker the reaction from the players the quicker we can get up the floor. For example, getting the ball out of the net as quickly as possible. These must become habits for good offensive transition, worked on everyday. You can not be great without good habits.
2. Depth of the outlet
    A. On a miss the rebounder should take one big dribble to deepen the outlet.
3. Run the whole floor.
    A. Wings. They will sprint <u>through</u> the end line. Why? Defenders are trained to go to the wing, therefore we will go through the end line to get a pass over the top, or get them to play where they are not used to playing.
4. Ball Reversal
    A. A good team can reverse the ball in 5-7 seconds. A great team can reverse the ball twice in 5-7 seconds. Or 3 in 10-12 seconds. Ball reversal breaks down the defense. Shots and penetration are abundant with ball reversal.
5. Early shot = everyone crashes the boards.
    A. An early shot is defined as a shot taken in the first 5 seconds. Not everyone will have transitioned therefore we can and must send everyone to the boards. Get a two for one on shot opportunity.

<u>Points of Emphasis</u>

1. Outlet on the left side as much as possible. Why – Opposition doesn't practice this side.
2. Pass across ½ court. The ball is advanced faster with a pass.
3. When teaching, watch the spacing away from the ball.
4. If outlet is denied, the guard must turn her back to the sideline for an over the top pass, or a cut across the court.



Rebound: to retrieve and gain possession of the ball as it bounces off the backboard or rim after an unsuccessful shot.

Notes taken from ‘Competitive Rebounding Drills’ by Coach Skip Prosser

2 Minute Defensive Rebounding Drills

(If you have a full court, you could run these as stations on different parts of the court.)

Tug of War Drill

2 players hold a ball together and on go they try to pull the ball from each other.

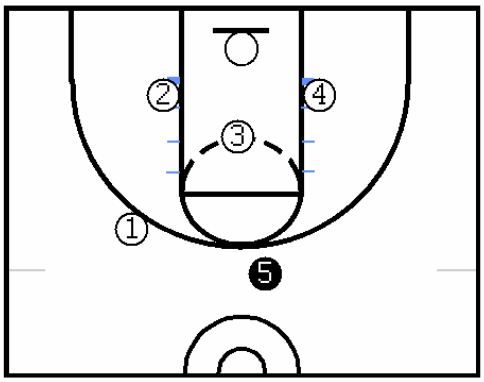
Rip It Drill

2 players. The coach throws a ball up between them and they have to go up and bring it down with two hands.

Manhattan Drill

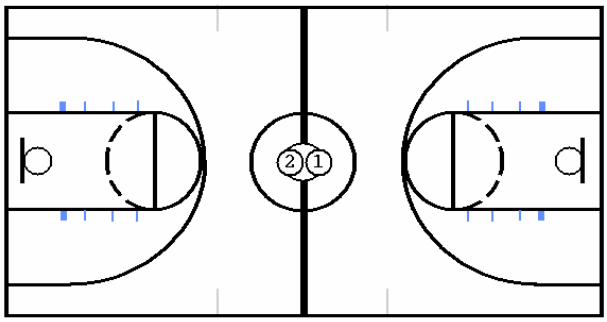
(2 balls 4 to 7 players)

Coach or player takes a shot. The player who rebounds (make or miss) tries to score against the other two. If the shot is made they still try to get the ball out of the net and score. The first to score twice gets out, new player comes in. If the ball goes out of the lane they get it and pass it to the feeder (#1) and the drill starts over. The play should be hard and the only rule is they can't push each other.



Butt to Butt Drill

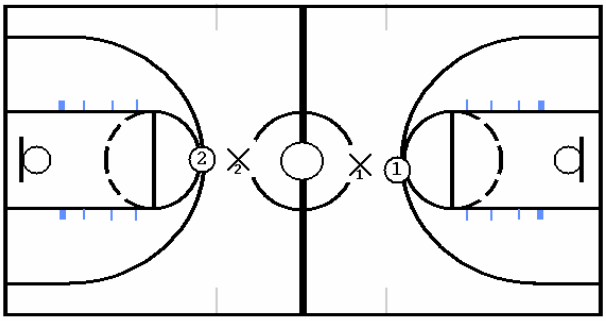
This is a defensive block out drill. Both players need to get low and try to drive the other player out of the circle.
You can do this drill anywhere on the court using cones and the court lines.



Circle Block Out

1 ball / 2, 4 or 6 players

Ball is in the middle of the circle. Defense has their heels on the circle and they are facing out. They are gong to make contact, turn and block out keeping the other player from touching the ball. Keep them out for a 3 count.



On all drills with shooting involved, the players need to call out "shot' so they get used to moving to box out when they hear it You as the coach could call it out or you could have all the defenders that can see the shot call it out.

2 Minute Defensive Rebounding Drills

3 on 3 Rotate the Box
(1 ball, 6 players)

In any defense, zone or man, the person that you are supposed to block out will not be standing next to you. This drill teaches you to find them, make contact and push them back. The defense blocks out and doesn't go for the ball until it touches the floor.

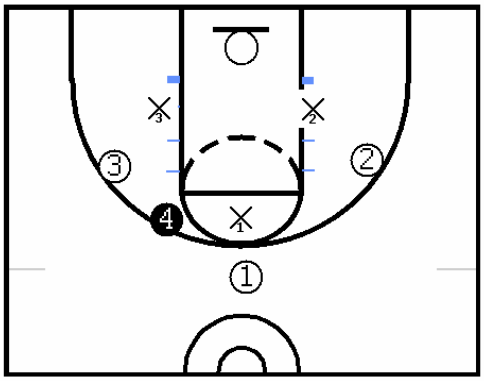
The defensive players have to block out someone that is not right next to them so they have to talk.

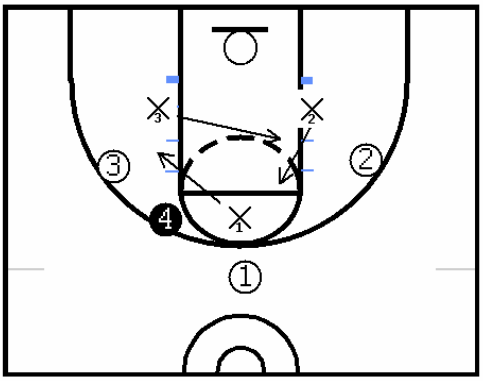
Offensive players are going straight to the rim.

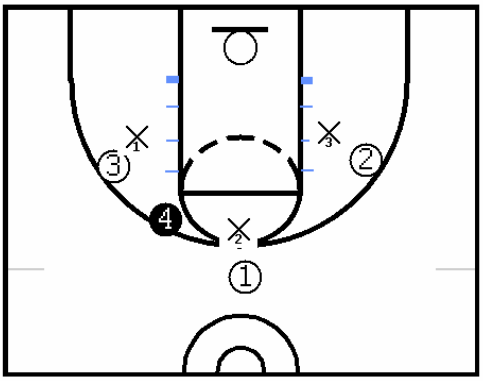
In the diagram, X1 could block out number 3, X2 would block out number 1, X3 would block out number 2. The defense changes spots on each shot. You can also have them mix up their block out assignments on each shot.

A coach or player can shoot the ball.

If they are not doing this drill right, have them do the butt to butt drill. Same concept.







2 on 2 Cross Block Out
(1 ball, 4 or more players)

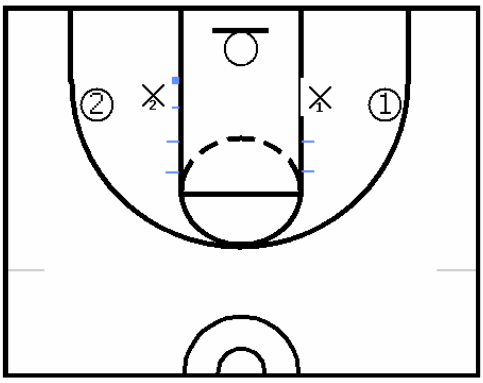
Same idea as 3 on 3 Rotate the Box, you box out until the ball bounces.

X1 would box out number 2, X2 would box out number 1.

Move the man back and carve some space out so you can get the rebound.

Defenders have one foot inside the paint. Defense has to get 3 rebounds until they can switch out.

If offense gets the rebound they try to score.



2 Minute Defensive Rebounding Drills

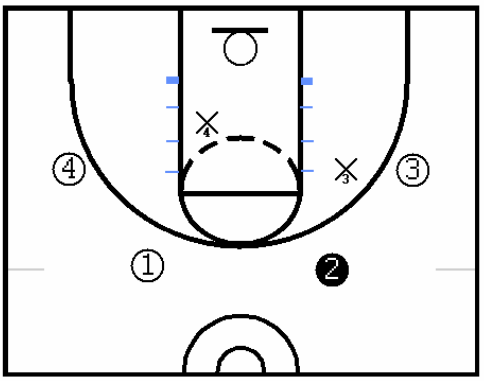
2 on 2 Help Side Block Out

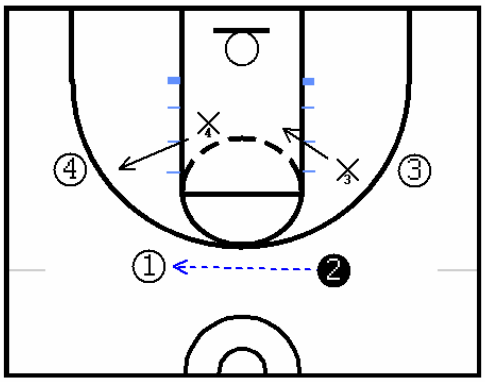
This works on our ball side, help side defensive slides. Numbers 1 and 2 pass the ball back and forth. X3 and X4 have to slide with the pass into denial or help stance. After a couple of passes the shot is taken and X3 and X4 have to find their man and box out until the ball hits the floor.

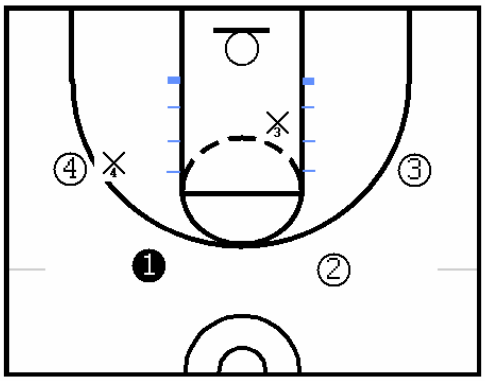
The help side defender doesn't want to wait for the offense to get to him and then box out. We want our defenders to meet them outside of the lane and box out from there. We have to keep them outside of our house.

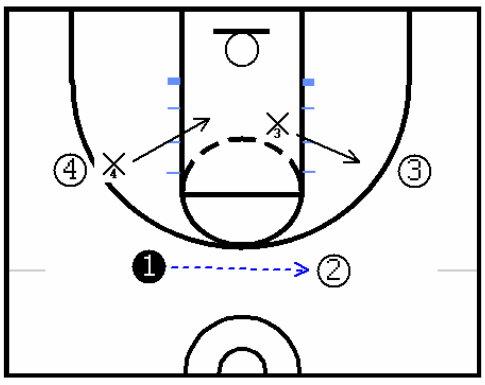
The two wing players go straight to the rim on the shot.

When the defenders see the shot go up, they have to yell out 'Shot'.









2 Minute Defensive Rebounding Drills

3 on 3 Box the Shooter
(3 balls, 6 or more players)

You can start the teaching of this drill by just using one offense and one defensive player. Progress from there to four players and then six players.

We want to contest every shot on the perimeter but we still want to box out. You cannot leave your feet. Make sure you are the second guy off the floor.

On the wing you can make contact and box out but you can't push back. Referees will call a foul. Underneath the basket is a different story.

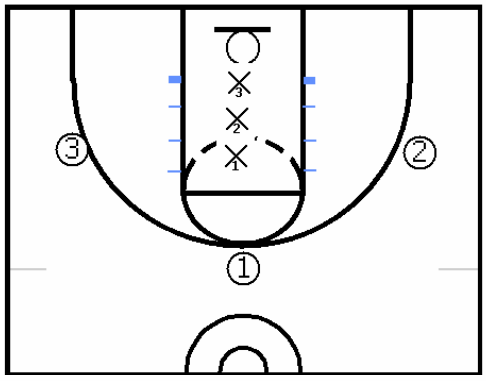
Offense progresses from using a shot fake, having one dribble and then having two dribbles. They follow their shot and try to get the rebound.

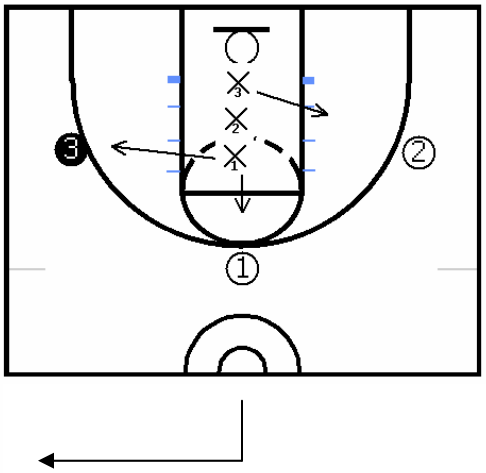
Central Block Out
(1 ball, 4 to 6 players)

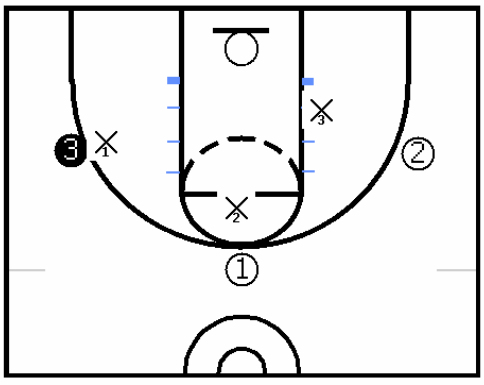
The three defenders are lined up in the paint and on the coaches command they start chopping their feet (knees go straight up an down, old football drill). The coach will throw the ball to one of the guys on the perimeter. The defenders will close out guard them. The player who received the pass has one dribble to use and then he shoots. Everyone boxes out until the ball hits the floor.

The two defenders whose man didn't get the ball will be in denial, help stance until the shot goes up.

On each successive shot the defenders have to guard a different player. The man in front of the line calls points to who he will guard. The back defenders have to point and talk to each other as to who they are picking up.



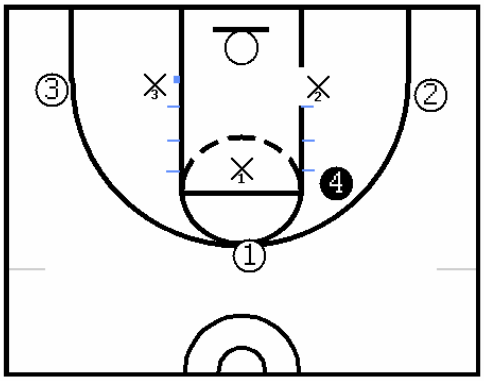




2 Minute Defensive Rebounding Drills

Connecticut 3 on 3 Drill
(1 ball, 6 or more players)

On the shot (shot can be taken from different spots) the offense is going straight to the basket for the rebound. Defense is trying to block out until the ball hits the floor. The defense has to get three rebounds in order to be able to switch out.

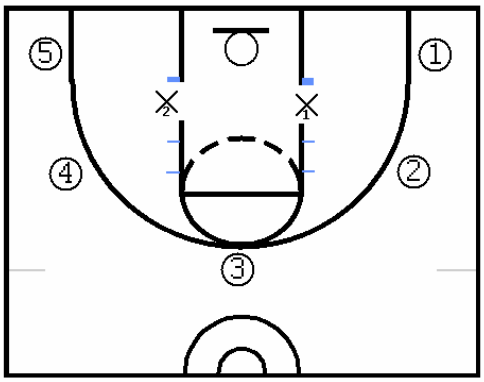


Rebound By Numbers
(Zone Box Out Drill)
(1 ball, 4 or 7 players)

In a zone it is a little less defined as to who you are blocking out. This is probably one of the best drills to teach rebounding out of a zone.

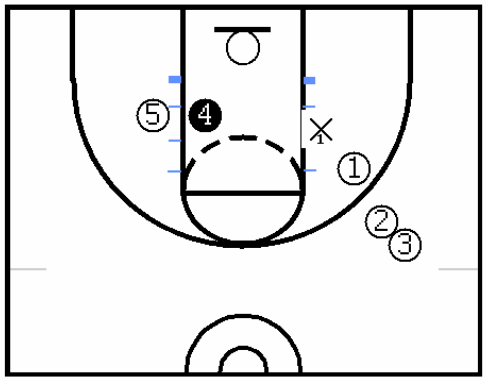
The players are numbered as shown. As he is shooting, the coach will call out two numbers (1,3) and those 2 players are the ones going in for the rebound. The defenders have to make contact, box and push them out.

If you don't have enough players you could have one defender and three offense on the perimeter, only calling out one number.

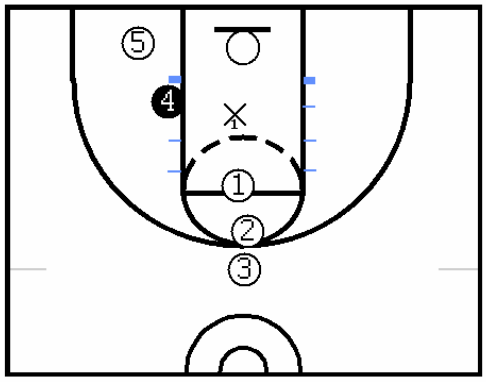


Two Minute Offensive Rebounding Drills

When a shot goes up the offensive players should not run to the defenders back. Don't become Velcro.



Set up one defender in a block out stance facing the basket (or you could have him holding a football pad). He does not move. We want the offense to make contact, spin around the box out and get to the rim. They rebound the shot and make it and then give the ball to number 5 who is feeding number 4 (who is the coach). The coach wants to shoot the shot at all angles, even air balling it or just bouncing it on the ground. The idea is that they have to come out of the spin and find the ball immediately.

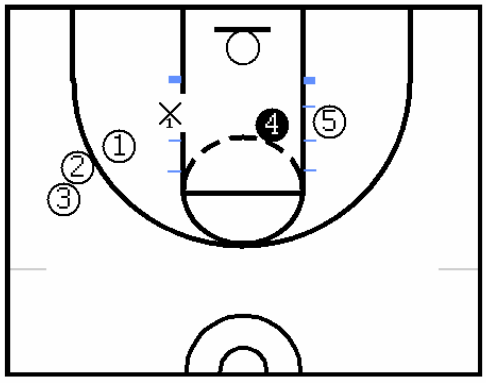


Once the offense has worked on putting the rebound right back up, have them chin it, keep their knees bent and then shot fake (violent fake). Then they go up strong make the lay up and draw the foul. The ball has to stay below the head on the shot fake or it could be blocked.

The first **two moves** to work on are spinning baseline and then spinning middle.

Drill this from all 3 spots.

This could be a pre game warm up drill.



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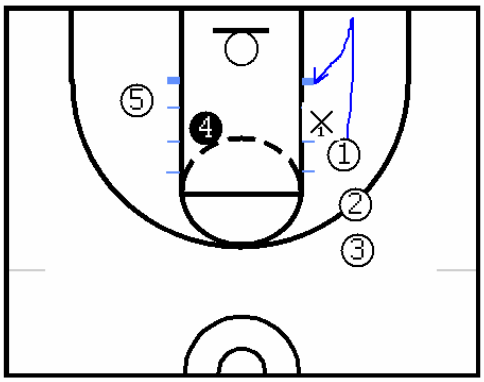
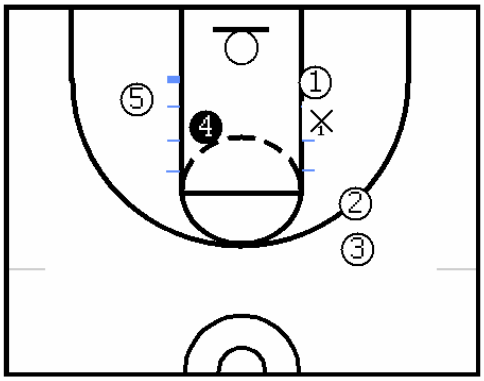
Football is a collision sport—basketball is a contact sport!!

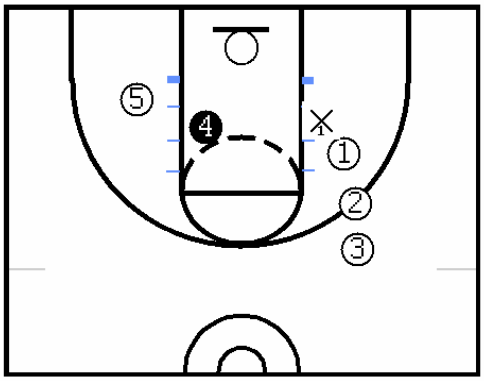
Two Minute Offensive Rebounding Drills

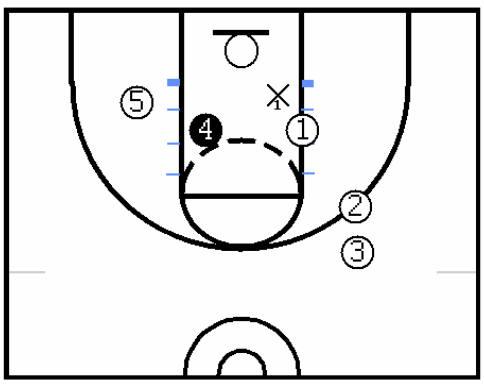
A **third move** they can use is that if they are boxed out and can't get around is to go to the baseline and come back up. As the defender follows him, the offense is now in front of him and he pushes him back into the paint and into a better rebounding position.





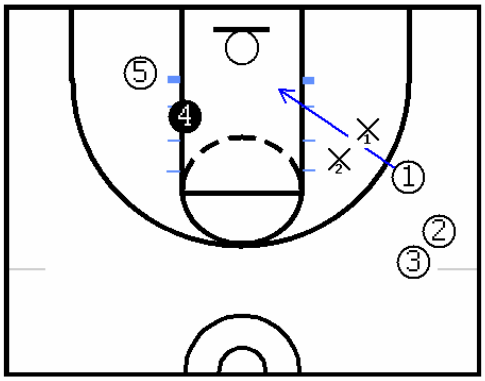
The **fourth way** to get an offensive rebound is to get behind the man boxing out, show the referees your hands and using your legs, push him under the basket. While practicing the defense should allows himself to be shoved under the basket and then the coach shoots the shot and the rebounder chins it and makes the lay up.





Two Minute Offensive Rebounding Drills

Get to the Basket Drill
(1 ball, 3 or more players)

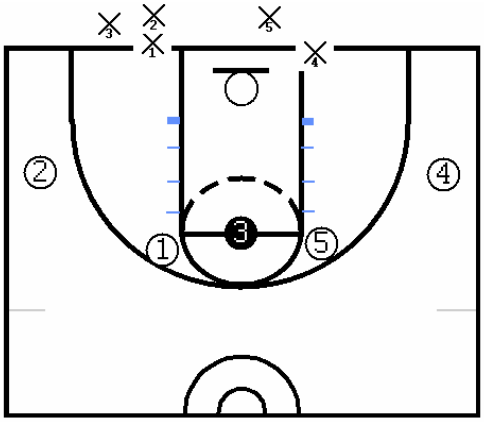


Place two defenders side by side facing the offense (if you have football pads use them) and on the shot the offense has to bust through to the basket. This teaches them to never surrender going to the basket and to be aggressive.

Only drill this from the wings. If we have an offensive player at the top we would normally want him to get back on defense.

Without the pads, the defense gives a little pressure, just enough to make them push through.

Knicks Drill
(1 or 2 balls, 6 or more players)



On the shot by the number 3 (could be a coach), X1 and X4 come out and box out (they start with one foot on the baseline). Offensive players 1 and 5 are going hard to the rim. Numbers 2 and 4 are there for the outlet pass. If the defense gets the rebound they are going to pivot to the outside and outlet the ball. If it's a made shot, they run out of bounds to outlet the ball. The offense players try to stop the outlet pass. You could have one player deny the inbounder and the other denying the player receiving the pass.

If the offense gets the rebound they go 2 on 2 and try to score or the drill can be reset (coaches option).

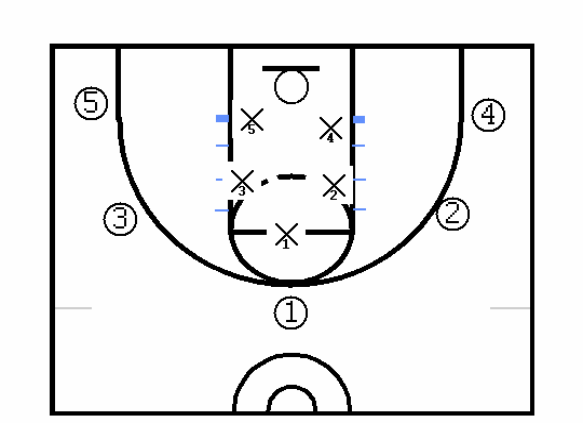
Offensive players switch between being offense or outlet players. The defense remains defense until you switch them out.

Try to match up the lines with perimeter players in one line and post players in the other.

This could be a competition drill with sprints for the losers. A defensive rebound is one point, a successful outlet pass is one point, an offensive rebound is two points and a made basket is one point.

The Defenders can cross and block out opposite line to vary the drill.

War Drill (8 minute drill)
(1 ball, 6, 8 or 10 players, Full Court)



Defense is in the paint and matches up. On the shot by the coach, their goal is to go meet the offense outside of the paint and keep them out of it.

The offensive players are set up behind the three point line and except for the point guard, (who gets back on defense), are going hard to the rim. The defender on the point guard should look to help on boxing someone else out.

This is a highly competitive drill with a winner and loser. If the offense gets the rebound they get a point and can try to score a 2 or 3 pointer. If they score we set the drill back up. If the defense gets the rebound or forces a turnover, there is no point scored but they push the ball down court (transition offense) and try to score on the other end. On a score or turnover by them, play stops and we set the drill back up.

The ball will only go from one end to the other end one time and then the drill would be reset. If we don't reset the drill, it becomes a transition drill and not a cotact drill.

There are no points on a made shot by the coach but it is still played like a rebound.

Skill Overload: Post Play Progression Drills
By David Thorpe

Weak Hand Scoring

- Emphasize high arc, high release, off two fingers, follow through – snap wrist with same rotation

Two-Man Peripheral Passing Drill

- Receiver on block, passer above 3pt line
- Eyes focused on passer, hands out, pass to outside hands, corral ball with one hand
- Progression: throw higher/lower, harder/faster, allow passers to coach

Blind Pass Drill

- Receiver directly under front of rim facing basket, passer top of key
- Passer calls out name, receiver turns (opposite each time)
- Receiver catches and finishes with different hand each time, immediately up to finish, no gather/pivot
- Progression: Add a violent shot fake to gather

Paint Scoring

- As many shots as possible – practice scoring, never the same shot twice in a row, for a time limit (no dunks)
- Progression: three passers out on the floor, each with a ball (low wing and top of key), shooter rebounds make and passes out – NOT a post-up – just looking to score
- Progression: coach stands behind receiver, points to passer he wants the ball to come from
- Progression: coach still points, other two fake the pass

Thorpe Drills

- Bounce & Finish: Explode to ball at highest point, leave arms extended above head and explode back up to ball… try to dunk, even if you miss
- Shot Fake & Finish: Explode to ball at highest point, ball goes no further down then chin, violent shot fake (grunt), finish… no pivot, you can dunk… vary spot to start from
- Short Step Extension: Heels on marker above block line, off the board, shot fake, step and finish (put ball down to extend step)
- Long Step Extension: Heels on foul line, same as above
- Step-Hop: Hide ball from opposite side of lane, heels on foul line or just beyond
- Step-Hop to Shot Fake: Same thing but add a shot fake at the end with a power layup or dunk, sometimes a reverse

Back-to-the-Basket

- Go-To Move: A move that you can finish 80% of the time against a player as tall or shorter than you
- Jump Hook: work on shooting sideways
    - Drill: nose under front of rim, slightly rounded arm swing)
    - Drill: front of rim, perpendicular to backboard
    - Drill: toss to self above block; no dribbles, with dribbles, all strong hand, then weak hand… show ball without showing ball
- Turnaround Jump Shot: allow slight fade as long as they get good arc (require arc)
    - Drill: toss to self above block; no dribbles, with dribbles, all baseline, all middle, show ball without showing ball
- Freeze Fake: use both the jump hook and the turnaround jump shot, but always use a freeze fake or two in a row (1/4 of the violence of a shot fake)

    - Drill: add a freeze fake or two before each shot attempt
    - Drill: use progression from hook, to show hook and turnaround, to adding a freeze fake to both
- Up & Under: going baseline and finishing with a hook or going middle and finishing with a power layup (no dribble is needed, practice with and without)
    - Drill: toss to self, make move baseline and middle
- Double Pivot: the up and under has been cut off, and instead the player extends his pivot in the same direction
    - Drill: toss to self, make move baseline and middle, no need for a dribble (add a dribble to complicate move but remember ONE DRIBBLE ONLY)
- Back-to-Basket Progression:
    - 5 minutes of jump hooks on each side
    - 5 minutes of turn around jump shot (show jump hook) on each side
    - 5 minutes of freeze fake to either jump hook or turnaround jump shot on each side
    - 5 minutes of up & under on each side
    - 5 minutes of double pivot on each side
    - 5 minutes of various moves with freeze fakes on each side
- Game Simulation
    - Drill: Make a move, put it in no matter what, outlet, sprint and block a shot, come back and execute a move, sprint again… no more than four total sets (different shot every time)
    - Drill: One-on-One… one dribble only, allow the catch, use a different move each time

Midsouth Coach's Clinic 9/14/07 – 9/16/07

Vance Walberg Defense

- Blitz. Don't let anyone run their offense against you. Be a pain in the ass to play against.
- Asks, how much pressure can I put on you?
- Will give up some points.
- Defensively, will be in your face. Never give you a chance to catch your breath.
- Trap the pick and roll and elevate with other defenders. Take them out of it.
- Knows the run is going to come for his team. Not sure when, but the team will go on huge runs with this system.
- Down 10-0, doesn't call a timeout. Knows his team can come back quick.

- Keys:
See it and fix it.
VD = a bad disease.
High side
Phasing
Punchout
Staying home
Flyout
Walkout
Vertical trap
3 zones – pressure, cushion, umbrella

- Split the court into quarters.
- Use the Volleyball lines to make the quarters.
- If ball is in outside corner you are on that side.
- In a middle quarter, you are in the middle quarters.
- Hugger is an off ball defender who plays his man too close.
- Sniffer gets beat and runs behind the ball handler's rear end.
- If the ball is not pressured, quarters will not work.
- If offensive player puts the ball over his head and throws a straight line pass, we're pissed and making a sub.
- Make the ball-handler turn, back up, and you have taken away his vision of half of the court.
* If you are denied on offense in a closed stance w/ hand in the passing lane, back up and create a bigger gap.
- If you get great pressure, you are going to get beat off the dribble. Can't have it both ways.
- High-side means play up the court from my man.
- If you don't pressure the ball you got nothing.
- "Pressure, Pressure, Pressure!" Don't yell "Ball" at the ballhandler, yell "Pressure".
- "SOY" = offensive player who shits on himself. Panics b/c of too much pressure.
- Spots is a variation of the defense. 2-1-1 and matched up in denial with opposition's point guard.

- Man on the ball is the Controller. Controller must pressure.
- This defense is about wearing people down. We'd rather get beat with the dribble than with the pass ahead.
- Controller must make the ball dribble.
- Controller must get at least one turn before ½ court. Two turns is great.
- Do not put best scorer in the Controller spot.
- Always have 3 controllers.
- Controller should be your toughest kid.
- Controllers are the only ones who are allowed to play with more than two fouls in the first ½.
- Gapper / Trapper – will get a trap somehow.
- Likes trapping from behind, never trap when the offense can see the trap coming.
- Never cares about two guys getting beat and being behind the ball, they become "punchers". But if there is 3 behind the ball you get in trouble.
- Sometimes the gapper has to get an angle and stop the ball around ½ court if the - controller gets beat and is too slow.
- If the ball is dribbled towards the middle, gapper runs and jumps, or traps.
- Gapper is begging the dribbler to come middle so he can jump him. Cannot get split!
- The Taker – pistols postion up the sideline. If the ball is not contained with the dribble, must hug the sideline pass ahead.
- You can play a slow kid here.
- Our guys want to go for steals all the time. We want to speed up the tempo.
- Reader – if the ball beats the press, the reader has to get back to form the umbrella
- If a trap occurs, he's elevating looking to pick a pass off.
- He needs to be smart, understand stuff, and be good at elevating up.
- Wants fatigue to set in to get SOY to start happening.
- Reader up, taker back most times.
- If a cut comes middle, reader denies.
- To run this defense you have to have each other's back.
- Teaser has reader's back. Teaser protects him to elevate up.
- Controller is the only guy who guards one. Everyone is guarding two guys.
- If they break the press, sprint back and form the umbrella.
- Hasn't done a slide drill or a closeout drill in ten years. Just get there as fast as possible.
- Teaser – teases the long homerun pass from inbounder.
- Eyes on the ball. Teaser cheats up to ½ court if ball is down and eyes are short.
- If ball goes up and he cocks it back, teaser runs back.
- Big and slow is no good for a teaser.

- Guys that bitch about playing time, put them in the controller spot. They will get tired and get fouls there.
- Really important – great basketball players move on the pivot, sprint on the pass.
- First drill = 4 man shell fullcourt.
- When the ball pivots sideline or middle, you move on the pivot.
- Move on the pivot, sprint on the pass.
- "Pressure, Pressure, Pressure." Controller must talk.
- Trace the ball with two hands.

- Stop it and walk through until the command of “live”.
- Reader and taker are up back on angles.
- Don’t be flat on a run and jump switch. Come on an angle so he can’t cut you on the dribble.
- Gapper’s #1 rule is that he cannot be split.
- Phasing? Gapper doesn’t go with cutters.
- If there is a clearout, go to “spots” or 2-2-1.
- 6:30 mark 3 subs come in.
- Controller usually gets about 2 minutes.
- Great players play 3 minutes or so, then a 30 second rest.
- The wear down factor is really important.
- If the refs call it loose or tight, doesn’t matter.
- When referees want to even out the fouls, get your fouls in the backcourt, not on drives and shooters. Maybe 10-8 at the ½ in fouls, but 16-2 in free throws. When fouls are 8-2, the refs are going to even it out.
- Doesn’t call fouls in practice. “Didn’t see it” builds mental toughness since ½ the time in the game they don’t see it either.
- 4 man shell “up the sideline”.
- Work on passes, then say go and play live. Score it.
- 4 man shell to the middle. If he goes middle with left hand he can’t throw a long pass - with his left hand with pressure. If pressure is split, backline guys do not come up. Just go back and form the umbrella.
- Players behind the ball are punchout guys (tip from behind.)
- Court is split into thirds. The pressure zone is from the baseline to about the hash mark - in the back court.
- The cushion zone is the middle third.
- The umbrella zone is from the frontcourt hash to the frontcourt baseline.
- Cushion zone – Don’t let them catch the ball on a vertical pass in the cushion zone, but if they do, give ground, play jab and jab and recover game, and look for a vertical trap with a punchout guy from behind.
- A vertical trap is a trap off a sideline pass.
- In the cushion zone, give ground. Don’t let them beat you off the dribble.
- Challenge every shot with high hand and voice “Shot!”
- Don’t give up a layup, or a 3 for their best shooter.
- “Get to your quarters” solves most problems with the press. The only exception is when the ball is below the free throw line. Then it is ok to have one foot in the paint if you are in a help-side baseline position.
- Backline wing defenders need to stay wide in the cushion zone. Make them beat you with the dribble.
- If the trap is broken, get to the quarters, get to the middle of the floor, see it and fix it. On a vertical pass you must trap. A horizontal trap only occurs on a hard blowout dribble, and may be a run and jump instead.
- If they show a 1 or two guard front on the inbounds, we deny or full front.
- If they show a three or four man front let them throw it in, but you need to know where their point guard is. We need to get up in him when the ball is caught.
- If they bring two cutters from ½ court and exchange? Talk and switch.

“Blue” is like glue. Calls Blue when the opposition’s big man has the ball in the backcourt. Stick all the guards and make the big guy bring it up with the dribble.
- Immediately get to your quarters as soon as the ball is thrown in.
- If you ever put two on the ball (trap) one has to guard two and it should be the guy farthest away (teaser.)
- Against a 1-4, trap an entry pass b/c they are jammed up and their spacing is not good.
- People don’t like to feel pressure. Doesn’t matter who you are. Great athletes like to dribble and spin. When they spin, gapper traps or run and jumps.
- Make their backup point guard beat you. Wear down the starter.
- In a traditional 32 minute game, you might get up and down the court 60 times. In this style you can get 25 or more extra possessions.
- Never worry about mismatches b/c of pressure. Switch everything. All screens, all crosses. Keeps your big guys in around the basket. The only pass that is not switched is the in out screen. (Baseline screen with big for shooting coming out of the lane.)
- VD is a on the line, up the line triangle. The triangle needs to be flat in an open stance. -
- Get outside hand in passing lane. It’s a bad disease. It’s ok to be VD two passes away or on negative passes (away from basket.)
- Elevate. Play high side!
- When you feel yourself getting screened, jump to the ball and communicate. Switch all screens except in and out.
- The rule “get to your quarters” pretty much solves everything.
- 2-2-1 drops back into exaggerated man in ½ court.
- If you hug (play tight off the ball in denial), sniff, or get 3 or more behind the ball, you are screwed.
- Off the miss, controller and gapper come up and try to jam the rebounder. Gets right up into him.
- Ten-liner day (liner is a suicide).
- If you run an 11 and one guy doesn’t touch the line, run a 22. If they screw that up, run a liner in 30 seconds. If they can’t do that, it’s a ten liner day. Alternate teams. Everyone needs to make it in 30 for it to count.
- Has gotten out-rebounded by 24 and won by 30. Happens all the time. But must force a ton of turnovers. Force 35, commit 17.

'Gap' Offense

- Know and understand gaps in various zones, shade bottom man – make 2 play 1.
- Distort the zone through positioning & movement.
- We will always have a man behind the zone on the baseline – 5 man/best finisher.
- Swing the ball baseline to baseline – key to beating zones is ball reversal.
- Fill a Spot – Leave a Spot; Always fill vacated area from behind. Keep movement.
- Perimeter passing is crisp, move the ball quickly around the perimeter. A lot of passes are done overhead.
- The ball must get inside the zone! 1 out of 3 passes must be to middle or baseline.

Low Post

- 5 man should be ballside baseline when the wing man receives the ball w/ back to the baseline ready to receive a pass.
- When ball goes low from wing, passer should drop to the baseline corner.
- On dump down from perimeter for a finish play, baseline must turn body 180 degrees (from back to baseline to back to ½ court) to now protect themselves from defense.
- When the ball goes to the baseline, highpost/middle must read & cut the basket. Has to cut so occupy defense. 5 to 4 exchange should be a bounce pass.
- Weakside guards must open up an angle for the 5 man to pass out from the baseline.

High Post

- When you flash to the high post – don't hand any longer then a 2 count, you need movement!
- If you don't get it; a) step out for reversal or b) go low opposite and adjust to open spot.
- On a wing pass to elbow think; a) shot b) pass to low post baseline c) opposite wing.
- When the ball goes to high post, 5 man must read & cut to the basket behind the zone.
- On a point pass to high post the player should immediately think pass to wing.
- Vs. 3/2 zone you can start offense by ballscreening the top to enter into offense.
- Vs. 3/2 zone we will allow baseline man to fill middle from behind when the middle is vacant and the ball is ON TOP. DO NOT get in the way of other cutters.

Guard/Perimeter Play

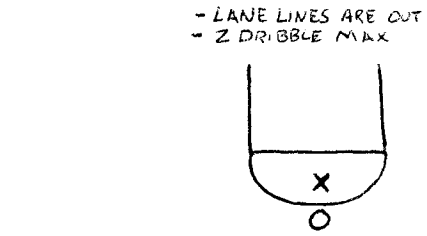
- Play offense within 20-21 feet of space, if you allow defense to push you to 23-24 offense will be ineffective.
- Shape up on every catch, play the rim 1st.

- Shift zone on pass fakes, ball fakes, and shot fakes. Most zones emphasis hands up so utilize the bounce pass.
- Do not hold the ball, ball movement is key. If you don't have a shot or dribble drive, pass it.
- Cut the middle/painted area ready to receive the ball and deliver a play. Do not cut scoring areas not ready to make a play.
- From the top of zone on a pass to wing, cut low opposite and then adjust. Fill the open space and do not get in the way of cutters.
- Usually opposite wing will replace or fill the middle if vacated.
- Utilize skip passes wing to wing. A lot of times on this pass the receiver should look right to the middle.
- On baseline trapping situations, hold your spots and create a diamond overload. Allow the farthest man away to find the space and create passing lane for ball reversal. You cannot cut if the ball is being trapped there needs to be an outlet.

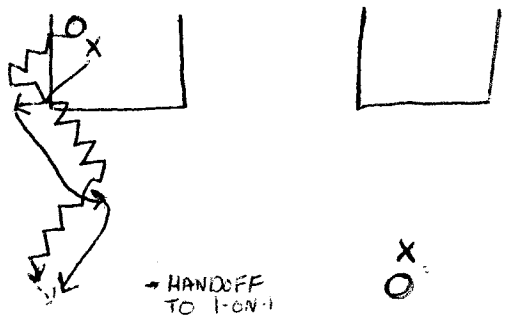
Lorenzo Romar
Robinsonville, MS
May 18, 2007

Game Relevant Ball-Handling
1-on-1 Drills

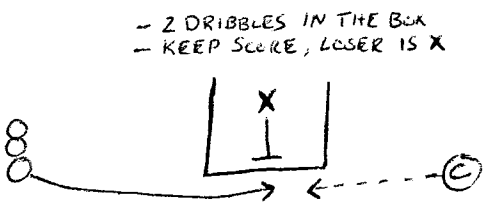
"1-on-1 in a Box"



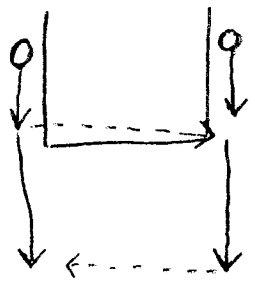
"Zig-Zag 1-on-1"



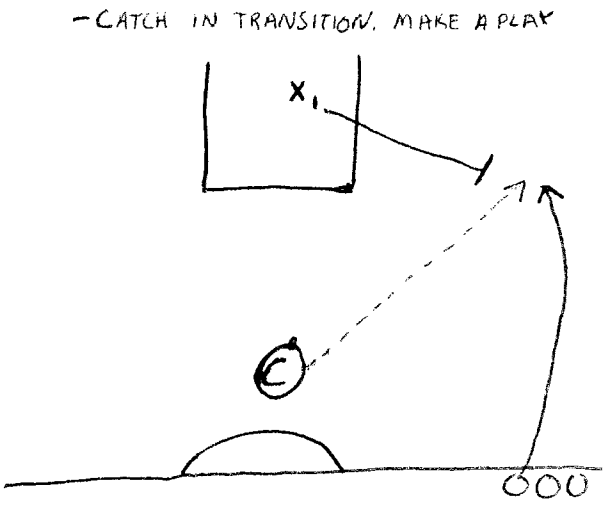
"2 Dribble, 2 Seconds"



"Pass-Pass, 1-on-1"
-Coach yells "Go," Player with ball attacks rim other player is on Def.



"Husky Transition 1-on-1"



Leonard Hamilton
Robinsonville, MS
May 18, 2007

Defensive System:

- Create a checklist of things, that make up your def. philosophy & make players accountable for them.

Florida State's System:

1. Close out properly – arrive with the pass, hands high, contest shot
2. Fight Screens
3. Front the Post – Keep moving feet, don't let off. Post make contact –BLOCK OUT
4. Active Helpside – shrink the Gaps

The Five Musts

5. Prevent Transition baskets
6. Keep the ball out of the Red Zone
7. Contest Every Shot
8. One and Done
9. Create offense from defense

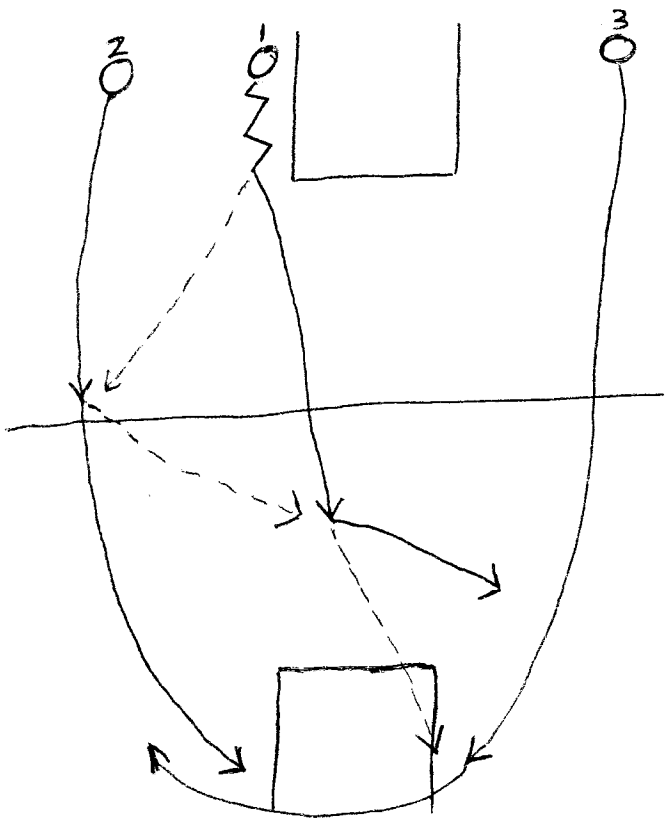
CREATE YOUR OWN CHECKLIST, TERMINOLOGY, CHECKLIST – SHARE WITH YOUR PLAYERS, MAKE THEM ACCOUNTABLE

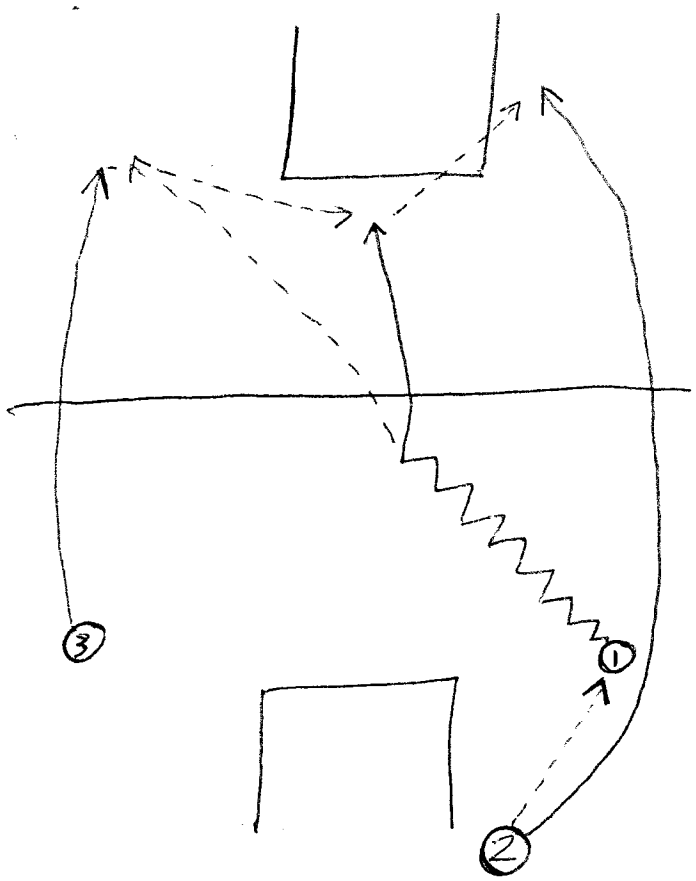
Defensive Breakdown Drills:
- Drill through repetition the things on your checklist – MAKE IT A HABIT

Roy Williams
Robinsonville, MS
May 18, 2007

- Start Practice with Fast Break Drills
- Tell PG they have two options when receiving the outlet pass:
  1. Pitch Ahead
  2. Slice the Floor

Fast Break Drill #1





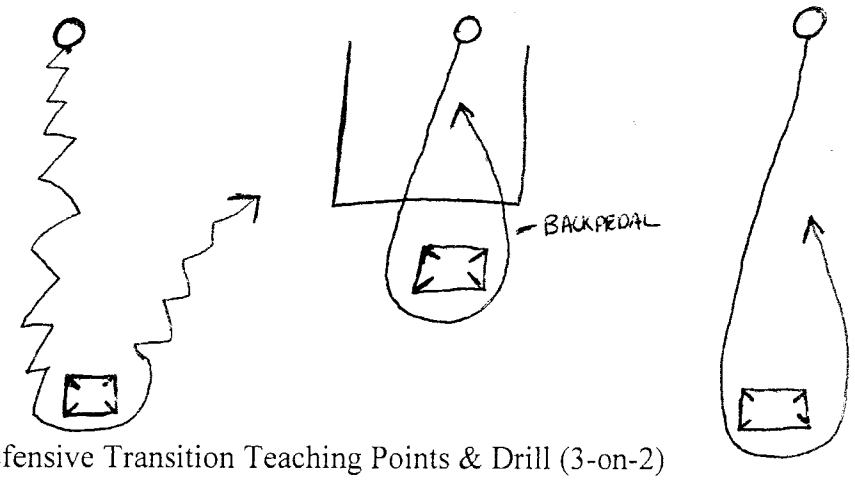
* IF (2) IS A POST PLAYER, RUN TRAILER SPOT INSTEAD OF WIDE.

Chris Lowery
Robinsonville, MS
May 19, 2007

Keys to SIU Defense:
1. Coaches learn what other teams like to do, rely on & take it away – Gameplan to Beat people.
2. Players "Play in a frenzy" on defense

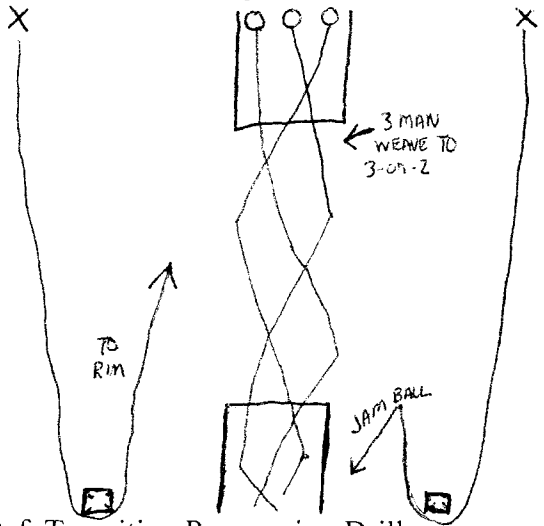
Defensive Transition Teaching Points & Drill (2-on-1)

- Fake & Drop Back make them pass the ball in 2-on-1
- Step up & take charge when its obvious player has committed to the hoop



Defensive Transition Teaching Points & Drill (3-on-2)

- X1 **"JAMS"** to 1. take away break by stealing his vision & occupying his attention. 2. To make opponent pass to a lesser ball-handler. 3. To make opponents strong ball handler tired and/or ineffective



Def. Transition Progression Drill
- Works on Offensive & Defensive transition concepts
- 2-on-1 > 3-on-2 > 4-on-3 > 5-on-4

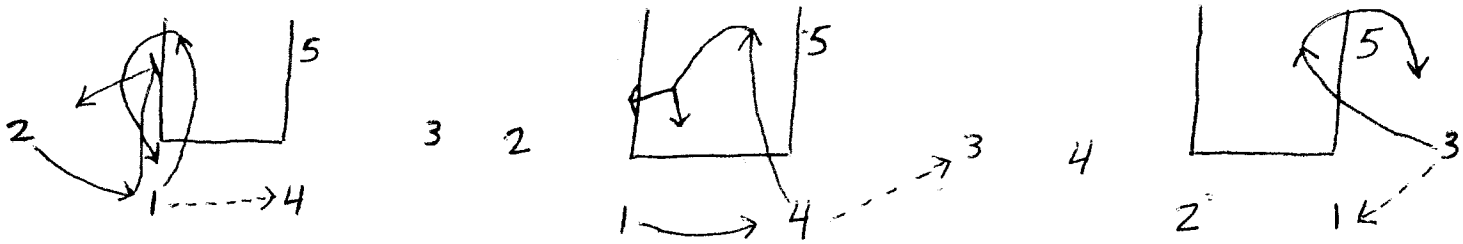
Dave Leitao
Robinsonville, Ms
May 19, 2007

4 – out 1 – in Motion Offense

Keys:

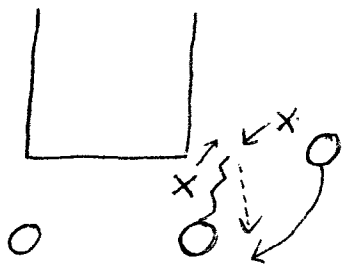
1. Move the Basketball
2. Move ~~the Ball~~

The Motion:

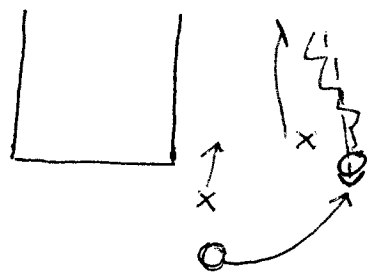


Dribble Penetration:

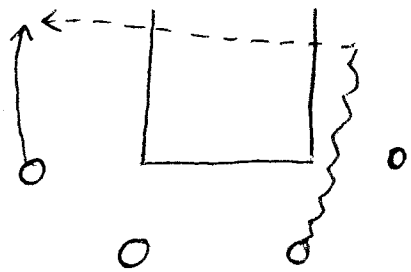
"Loop"



"Crackback"

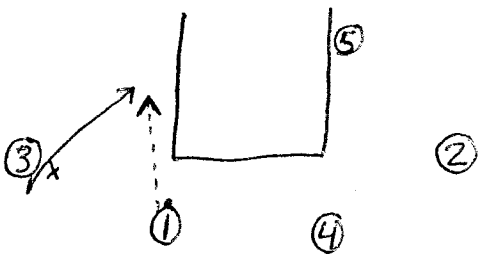


"Fade"

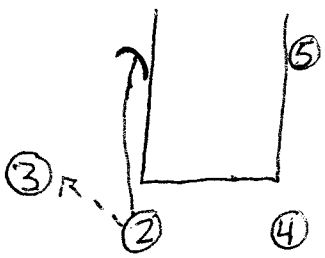


Set Plays:

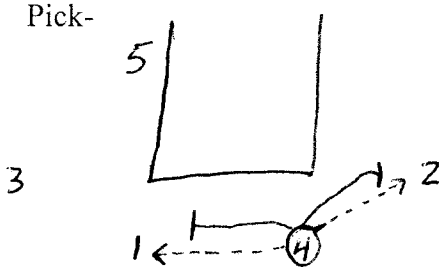
"Jersey"
Backdoor Play



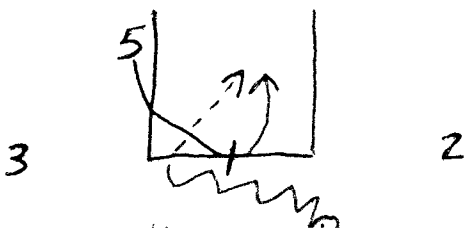
" Clipper"
Guard/Wing Post-Up



"Utah"
Pick-n-Pop or
Pick-



"Phoenix"

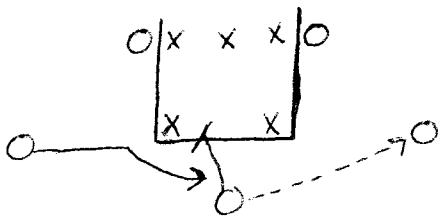


Mark Gottfried
Robinsonville, MS
May 19, 2007

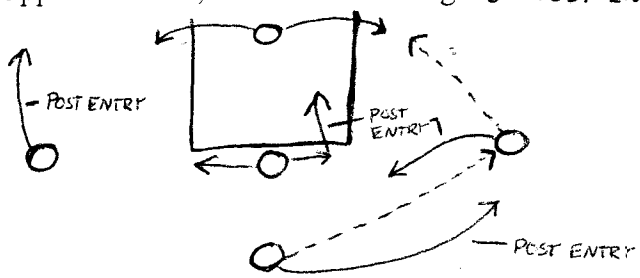
Attacking the Zone:

1. Attack the Heart of the zone – Ball movement, Man movement, Penetrate gaps – PG should look to penetrate when he gets it back the second time.
2. Move the ball back & forth (Touch each sideline)
3. Perimeter players in the gaps (Be open, don't hide behind a defender)

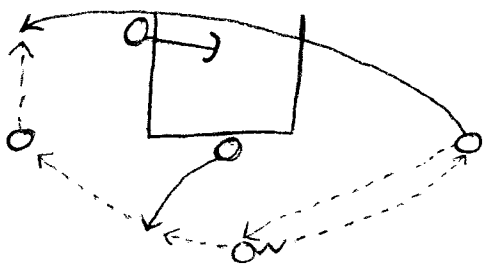
"Double Low"
-Zone Offense – best vs. 2-3



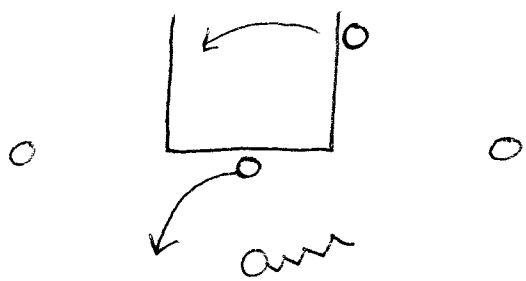
"1-3-1"
- Need great ball movement, until post is open, then high low game,
Opposite "Fade," near side exchange ON POST ENTRY



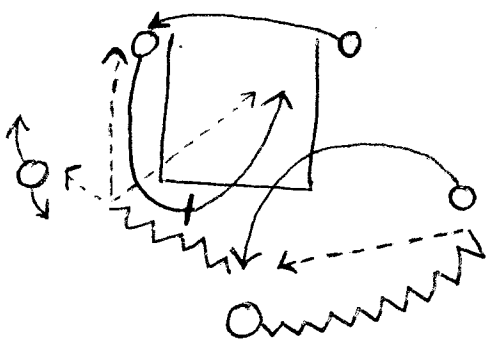
"Miami"



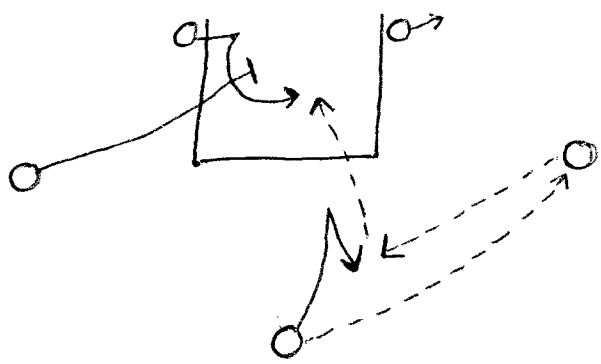
"Pop"



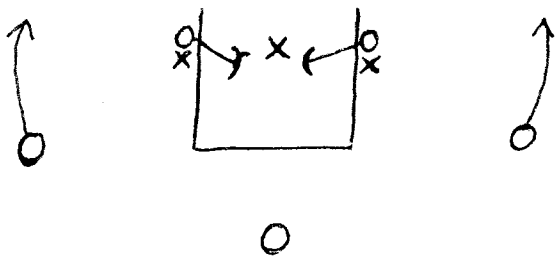
"Loop"



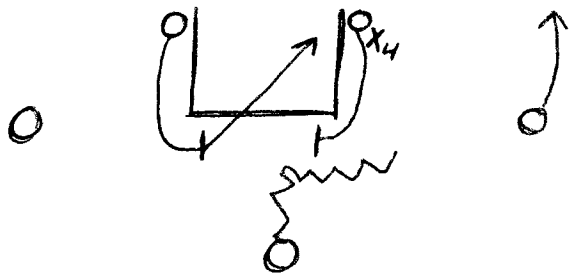
"Blast"



"Pinch"

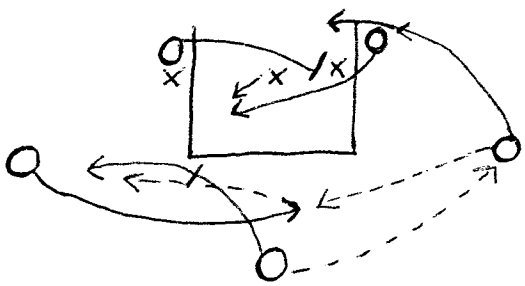


"High"

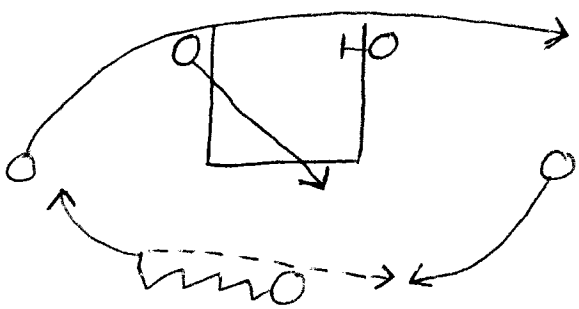


- MAKE X4 COMMIT TO EITHER CORNER OR LOW BLOCK

"Alabama Lob"



"Overload"
-vs 1-guard front



Combination Defenses
Bart Valentine
Warner Pacific College
September 27th, 2003

I. Defensive Philosophy - Primarily I am a man-to-man defensive coach. However, I feel you have to be prepared to make changes. Against teams that are physically more talented and also execute well offensively, a combination defense gives you a chance to pull off an upset.

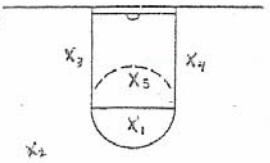
II. What is a combination Defense? - This is a defense where one or two players play strictly MTM against an assigned opponent and the rest of the team plays in a zone. Examples are a 1-3 Chaser, a Box and One, and a Triangle and Two.

III. When are these defenses generally successful?

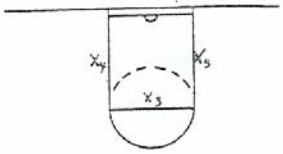
a. To stop a team with one superior perimeter scorer and an effective post player. (1-3 Chaser)
b. To stop a team with two outstanding perimeter scorers. (Triangle and Two)
c. To disrupt a highly patterned team. (either)
d. To take advantage of a point guard who won't look to score. (either)

IV. What are the basic sets of the defenses?

a. The 1-3 chaser



b. The Triangle and Two



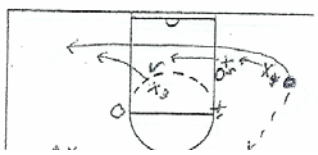
V. What are the purposes of the defenses?

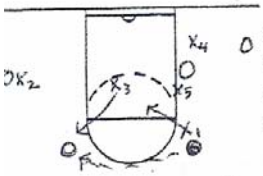
a. To completely eliminate the best perimeter scorer from the offense. Not only do we want him not to score, we don't want him to even catch the ball.
b. To control the scoring in the post.
c. To make the 4th or 5th best players on the other team beat you, and beat you from the outside.

VI. What are the rules of the 1-3 Chaser?

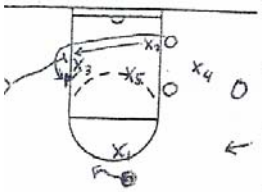
Rules for Zone Players

a. The zone is a match up that changes its shape with the offensive alignment.
b. Defenders go with cutters from your area until the cutters cross another defender, then we switch.



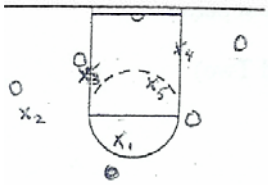


c. Switch all off-ball screens involving non-chasers.
d. Switch all ball screens involving non-chasers.
e. If your man ball screens the chaser, double team until the ball is passed.
f. When defending the ball, pressure the ball as in a MTM and contain penetration.
g. When defending the ball and the ball is passed, DO NOT chase the ball, rather drop quickly toward the basket or key area.



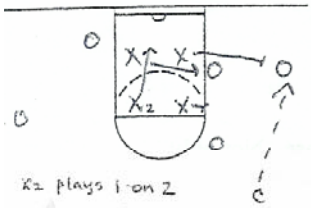
h. When not defending the ball, one foot is in the key, but the mind is on the next pass.
i. Constantly have eyes looking around and voice talking as you adjust to the offense.
j. Be prepared to take away the "curl" from the chaser on down screens.

Rules for Chasing Defender



a. Your number one job is to keep your man from touching the ball. Always let him know you are there.
b. Play between your man and the ball, forcing him to go toward the baseline to get open
c. If he sets up on the block area, play behind him right on his hip prepared to trail him tightly over screens.
d. Do not help other defenders.

Drills for the 1-3 Chaser

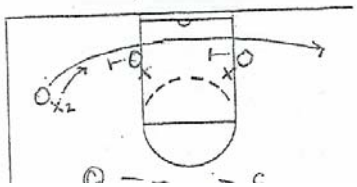


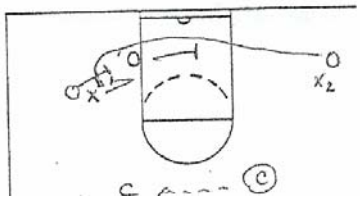
a. Four vs five defense - Four defenders start in a box against five offensive players. The coach makes the first pass and all players jump to the ball. The offense is live trying to score in seven passes or less. The defense must always:

1. Have a defender on the ball
2. Cover the basket area
3. Match up on the ball side while playing 1 vs 2 on weak side
4. Challenge every shot

The defense stays for six possessions with a seven pass maximum per possession. Five pushups for every shot that is not challenged.

b. Baseline screen drill for chasers - Coach at top with the ball reverses a pass across the top. The chaser cuts baseline over two screens to the opposite block. Ball is passed back across the top and chaser breaks back over two screens toward ball. Defenders work on trailing cutter on his hip to not get screened, and screener's defender takes away the curl.





Skills for Playing Against Pressure Defenses

Bart Valentine
Warner Pacific College

The problem- With the strength and quickness training that athletes now do, they are becoming much more physical. That coupled with better defensive coaching and with the way the game is now being officiated has created a game that is much more aggressive and fast-paced than ever before. This leads to a need to better teach skills to the offensive players to pass, catch, and handle the ball under pressure. It is the teaching of those skills that I wish to address here.

Receiving the ball when being overplayed and pressured- I am not a proponent of the traditional v-cut in the half court to get open to receive a pass. I feel it leads to timing issues, poor seals, and turnovers. We refer to "creating a lead". By this we mean using the following technique to get open:

1) Walk your man a few steps in the direction he is playing you.
2) Pivot and seal him just like a post up.
3) Give a target with your lead hand.
4) The passer throws the ball to the space that was created by the seal.
5) Hold your man until the ball is there, then reach out and catch it while hopping to a stop.
6) Secure the ball with both hands under your chin and rip it through as you pivot to face the basket.

This technique can be used anywhere on the floor, such as on the wing, in the post, or when the point guard is trying to catch the inbounds pass against pressure.

Why bring the ball to your chin? No matter where on the floor the ball is received, it is a good idea to chin the ball before making a move. The advantages are:

1) It slows you down.
2) It puts the ball in the strongest possible position.
3) It brings your body into good balance.
4) It is a triple threat position.

Passing against pressure- When a player with the ball is trying to pass against pressure the natural thing to do is to back off and try to avoid the pressure. The opposite is what we want.

1) Play through the pressure by stepping into it and passing through the defender.
2) Use pass fakes, then change the level of the ball to make a pass.
3) Attack the gaps, which are past either ear, under either arm, or under either hand with a bounce pass.

What drills can be used for these skills? We start every practice by having the players pair up and repeat this sequence:

1) Offensive player flips the ball to himself with his back to the basket on the perimeter

2) Offensive player secures the ball with two hands, pulls it to his chin, rips it through and pivots to face the basket.
3) Defender crowds him right on his back, slaps at the ball, and makes it difficult to face up.
4) After a couple minutes of this the drill advances to one on one from the same sequence. After facing up, the offensive player is now using his jab step, direct drive, and crossover to get to the basket or create a shot. He is limited to two dribbles per possession. The winner gets the ball next.

Two on one passing- With less experienced players they need this stationary drill. A defender drapes all over the passer, who uses fakes and passes to his teammate about 15 feet away. If a pass is complete, the defender goes to the other passer to try to deflect the pass. If the defender touches the pass, the passer is on defense. If a poor pass is thrown even though it is not touched by the defender, the passer is on defense.

Four on four half court, no dribble- In this drill we play live four on four, except the players cannot dribble. This forces players to pass and catch under pressure, as well as to screen and cut to get open. The defense can rally pressure hard because they know they cannot get beat off the dribble. Game is to eleven with winner's outs and regular scoring. However, we reward one point for five passes in a possession before shooting.

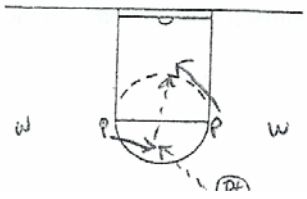
Variation of four on four half court- Again no dribbling is allowed. **Every** fifth pass is rewarded a point, so that a possession with 17 passes and a basket is worth five points. Game is to eleven. The defense must work really hard to get the ball back and can foul if they think it is a good play. On a foul, the offensive player shoots a one and one (or two if in the act of shooting). Winners outs.

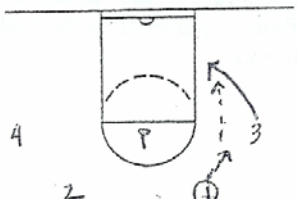
Four on four full court no dribble- Offense must advance the ball from one end line to the opposite basket and create a shot against extreme pressure. Offense will use v-cuts, screens, and post-ups to get open. One team takes the ball down on offense, while the other team comes back on offense. This is an exceptional drill for passing and catching under pressure and doubles as a terrific conditioner.

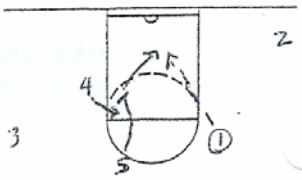
Back door concepts- I feel if you are really going to be successful handling defensive pressure, you must be able to make back door plays. All offensive sets should have backdoor options. We use a 1-4 set and a 2-3 high set for our plays for this reason. These back door concepts need to be automatic:

1) Flash post and back door wing.
2) Flash post and go post to post.
3) Dribble at wing and cut for back door pass.
4) Slip screens.





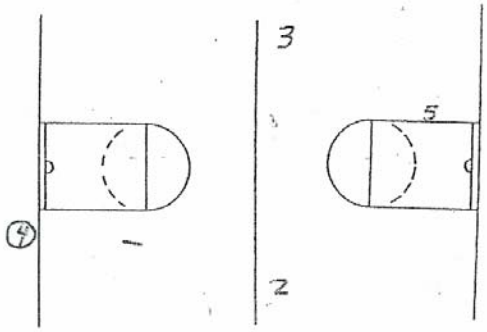


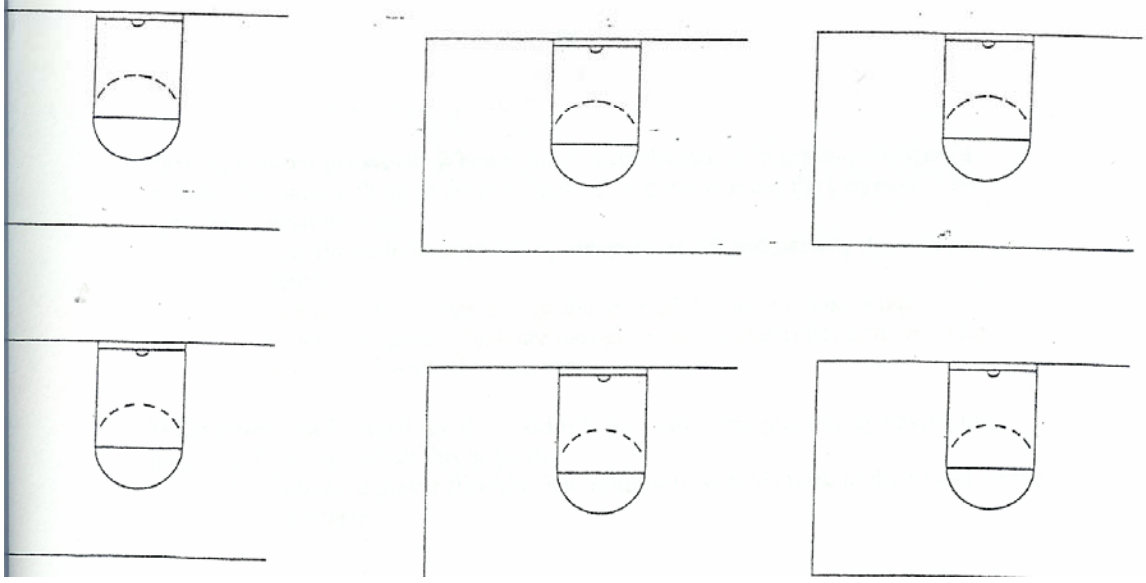


Concepts vs full court presses- Many coaches feel like the press break offensive set is the key to beating presses. I feel like the skills are more important than the set. At any rate, here are some concepts that I believe in to attack full court presses.

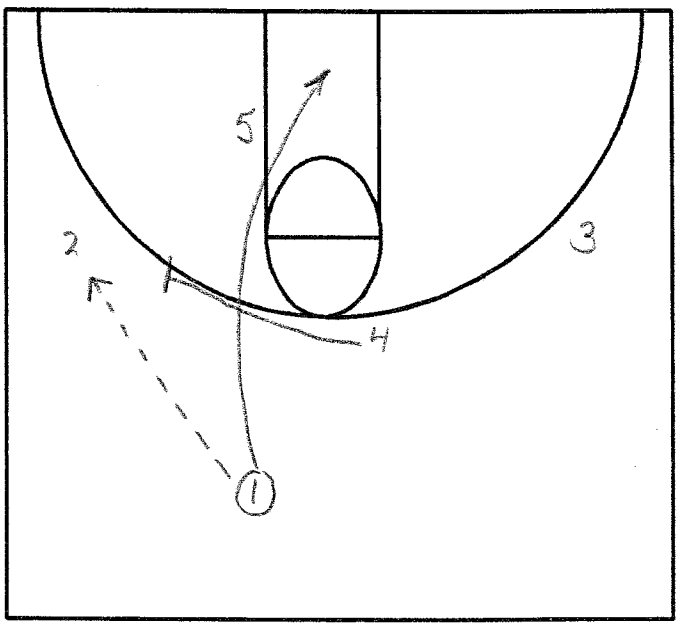
1) Clear as many players up the floor as possible for the inbounds pass. This creates space and allows for a quick attack.
2) Against a zone press, keep a safety valve behind the ball.
3) Use proper v-cuts in the open court where the cutter goes to the **basket** and cuts directly back to the **ball**. This will seal a defender.
4) Come back to the ball until it is in your hands.
5) Always catch and look ahead before dribbling or passing back.
6) Teach and practice how to get out of traps.
7) Teach a proper mental approach. Convince your players that a full court press is to our advantage. Attacking with quick passes will lead to easy baskets for us.

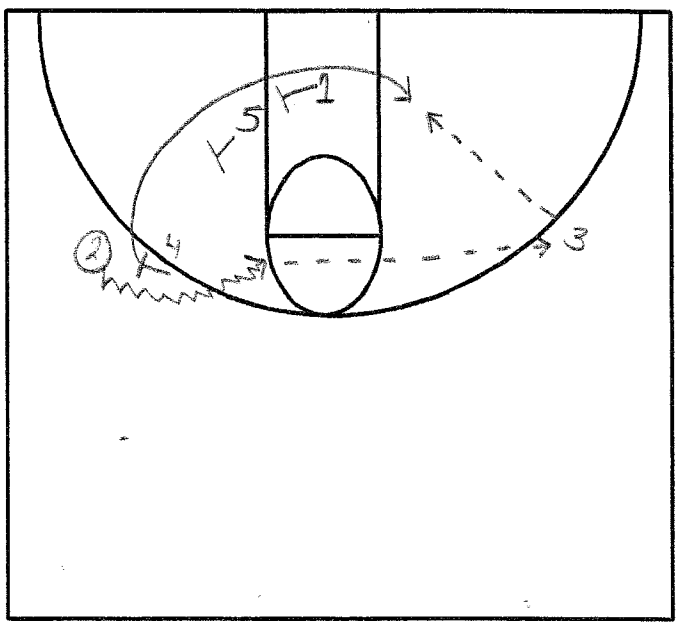
Our press break set up →



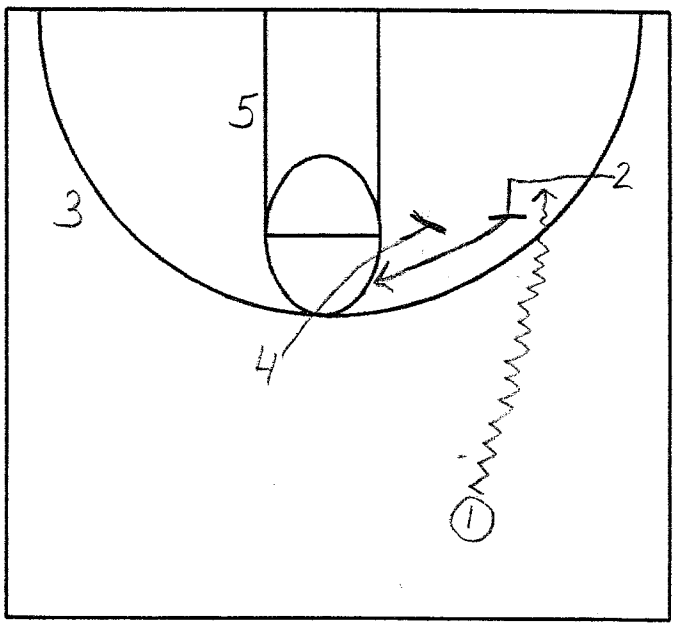


"TWIST"

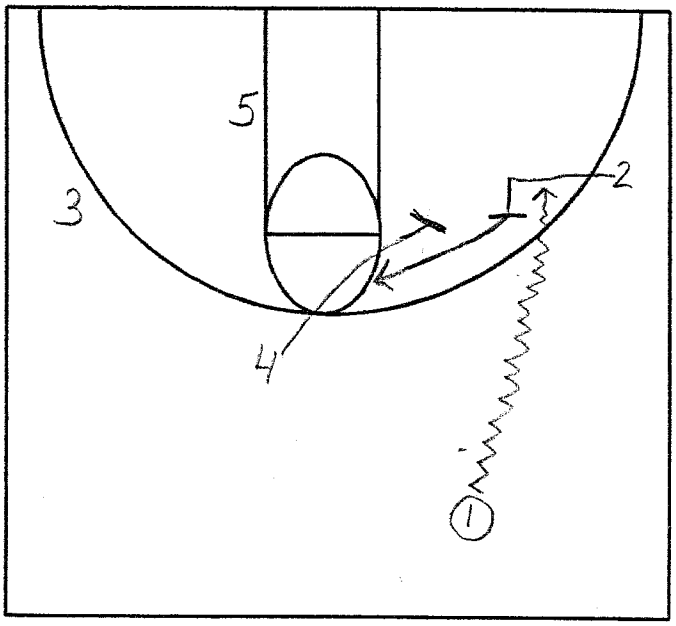




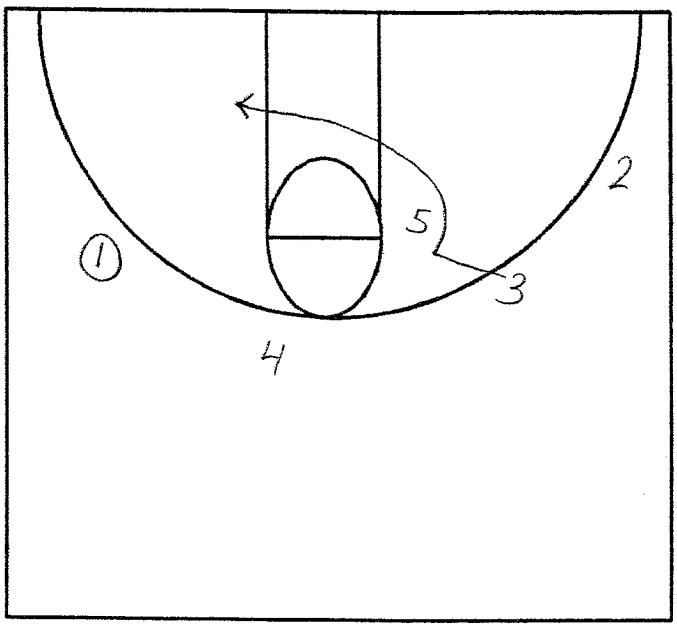
"STEP UP"

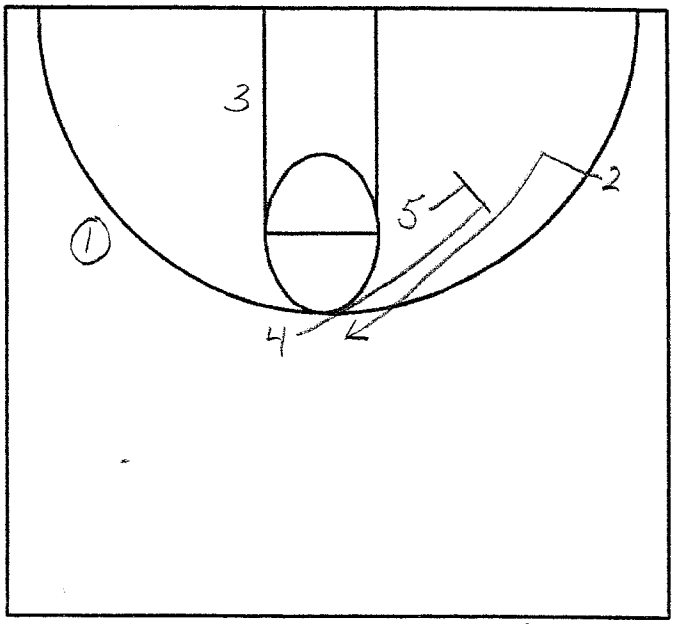


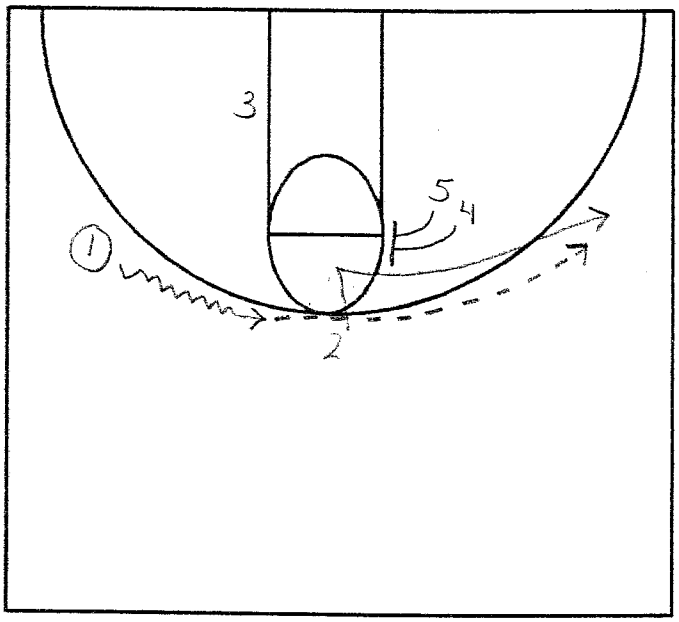
"STEP UP"

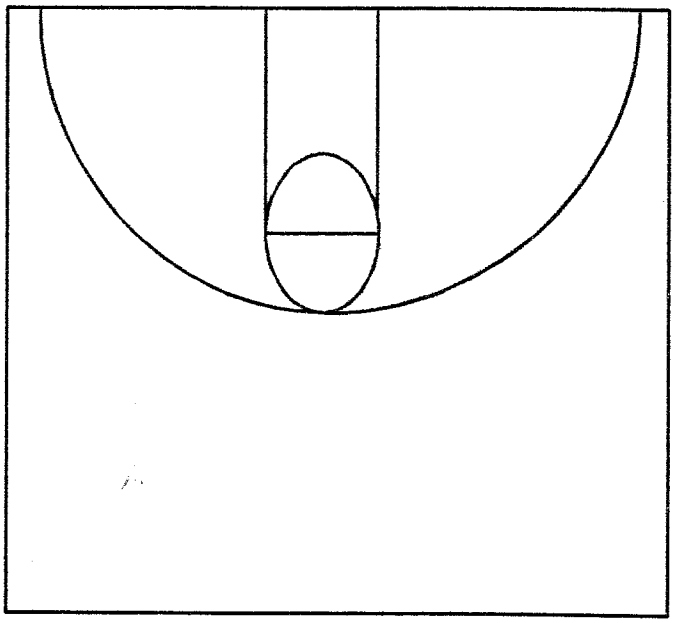


"DEAD BALL DRIBBLE"

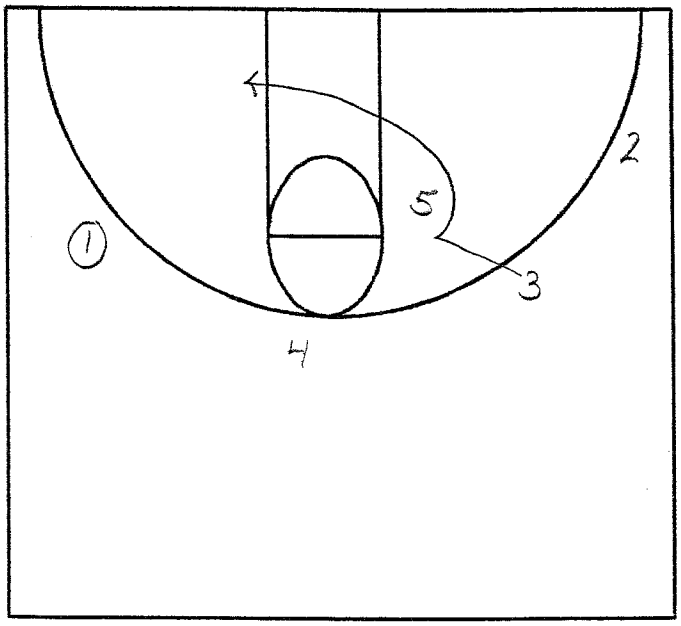


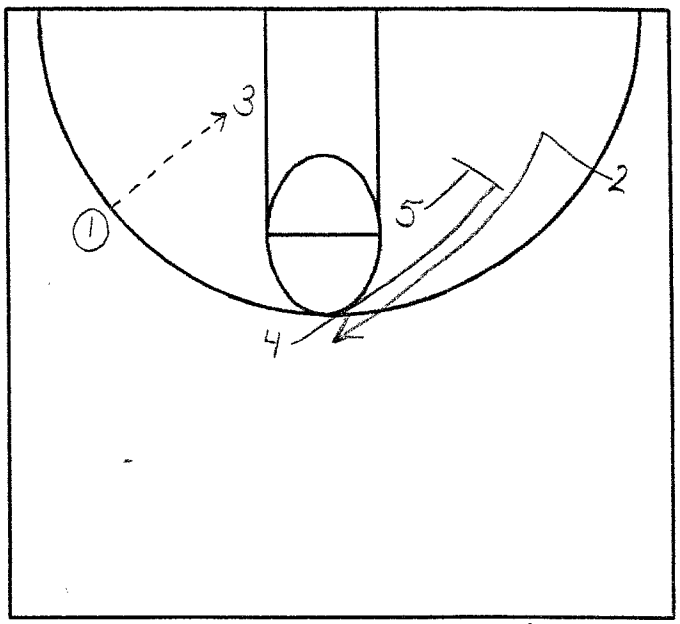


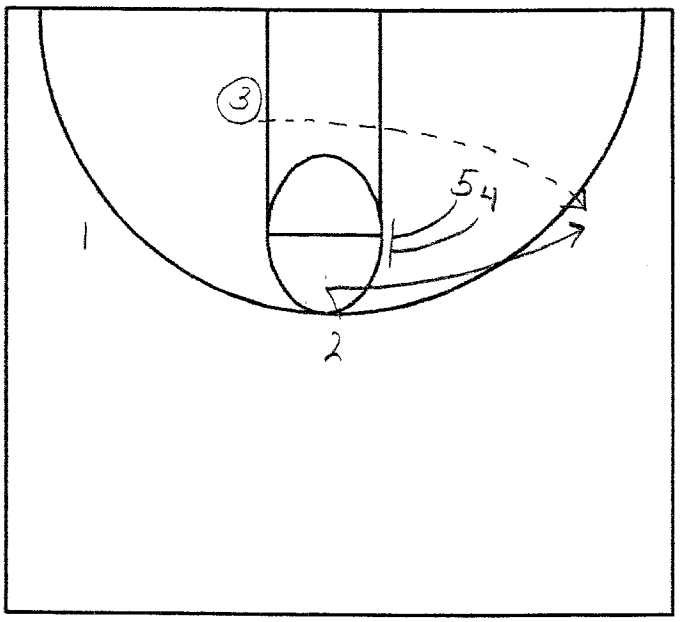


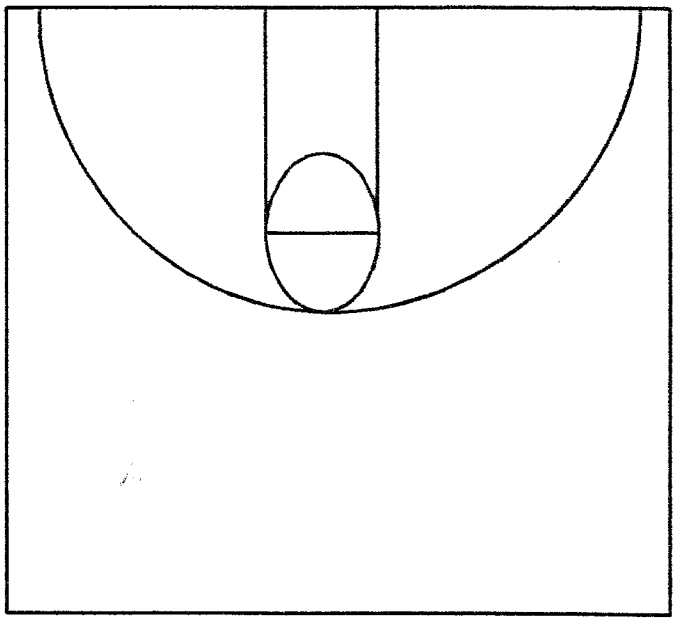


"DEAD BALL FLARE"









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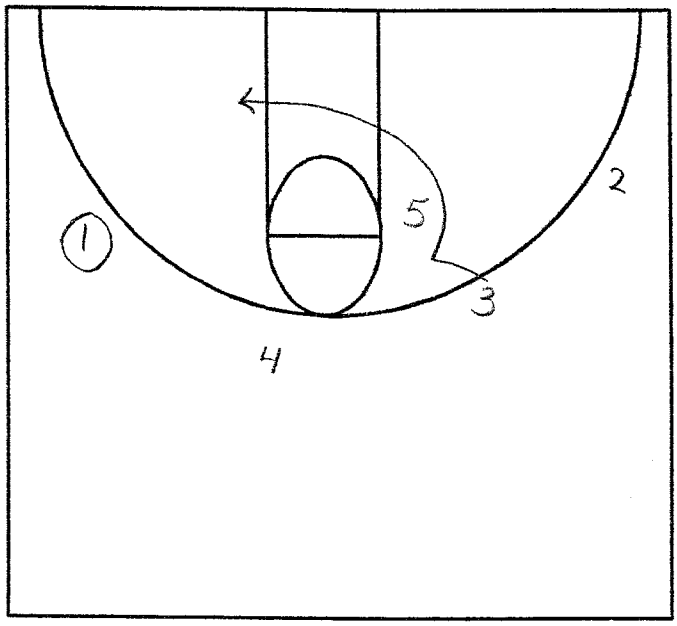
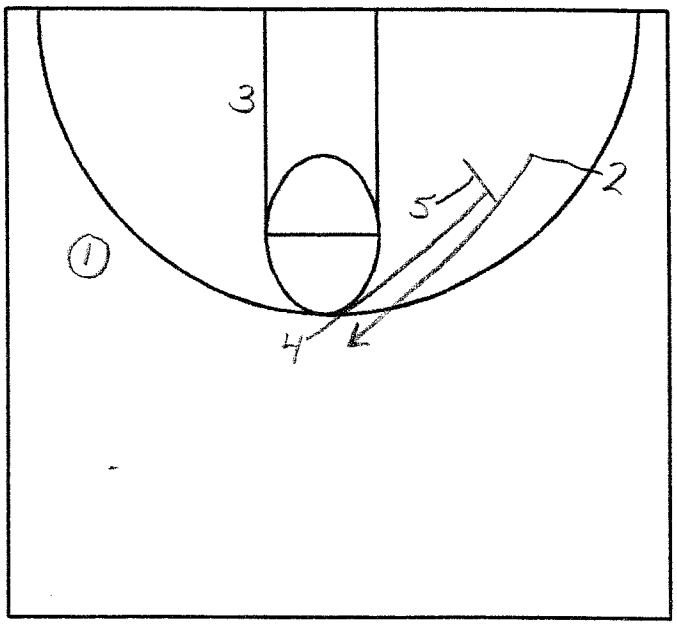
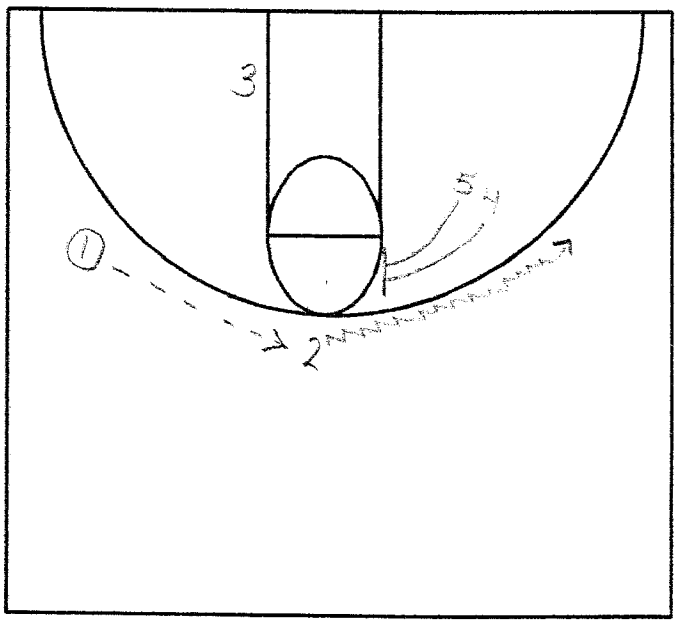
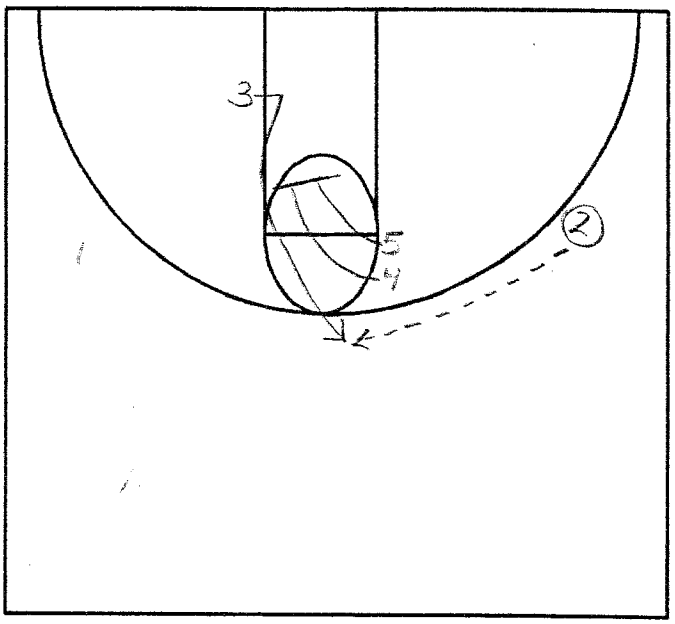


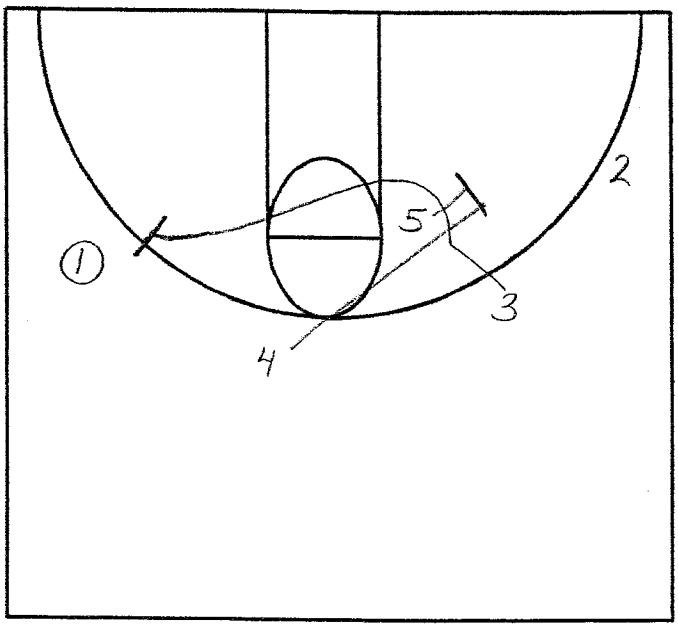


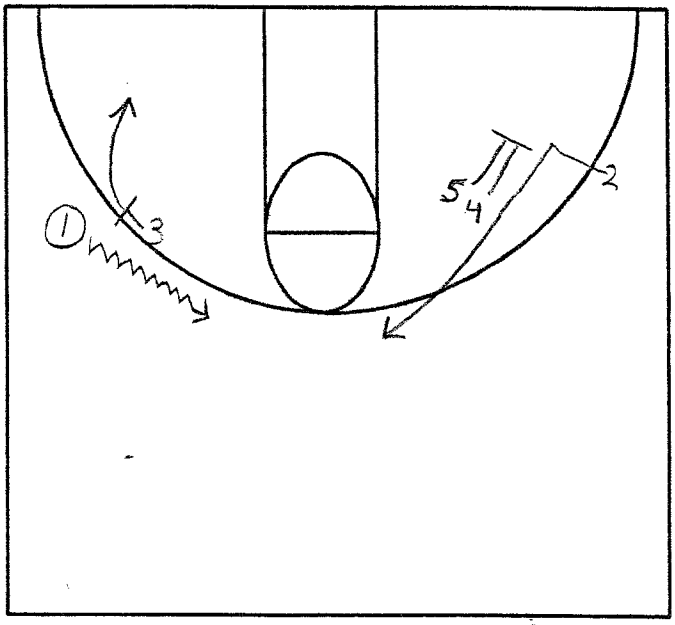




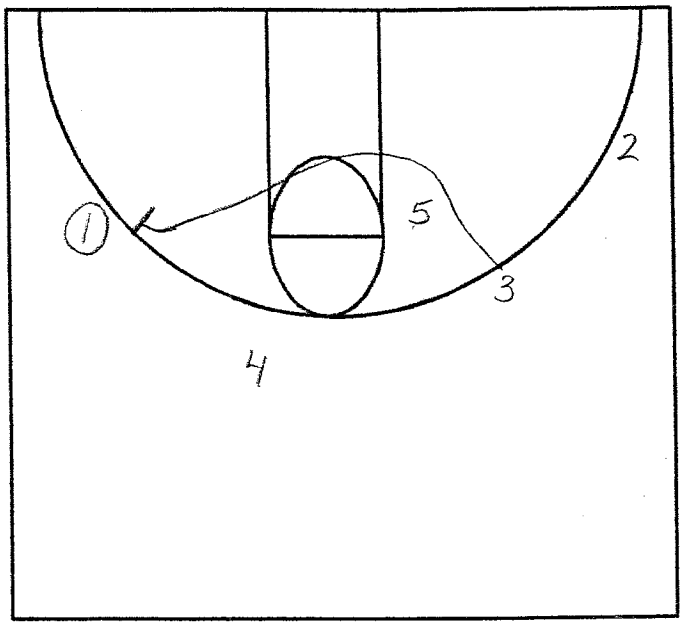
U N L V BASKETBALL

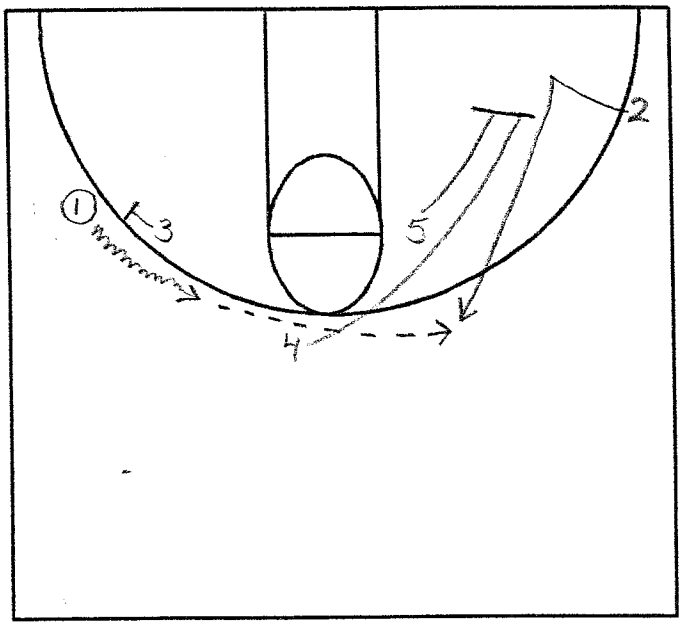
"OUT"

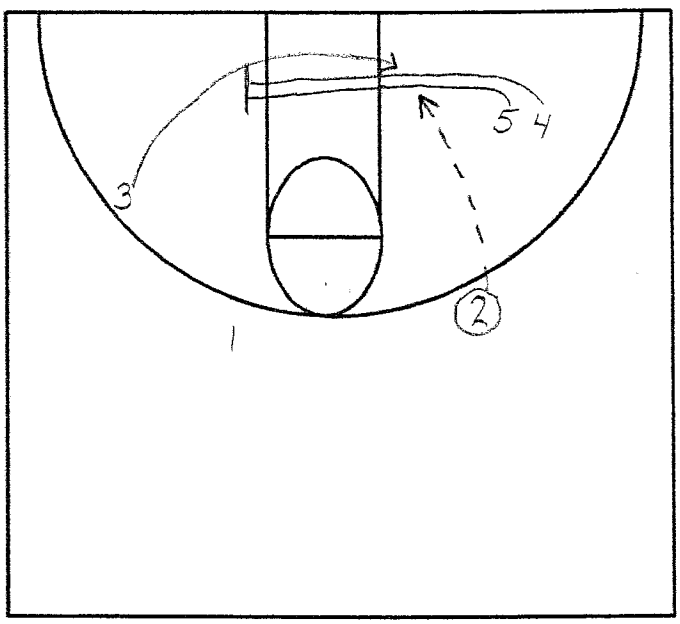


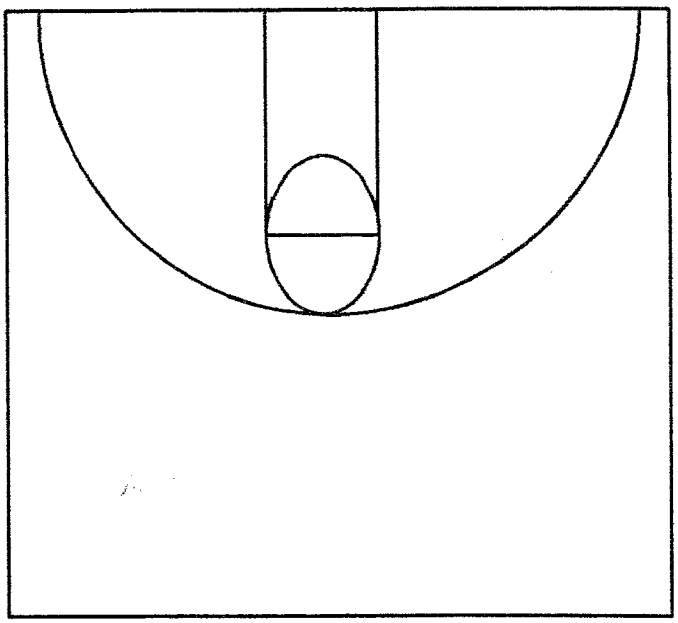


"TWIST"



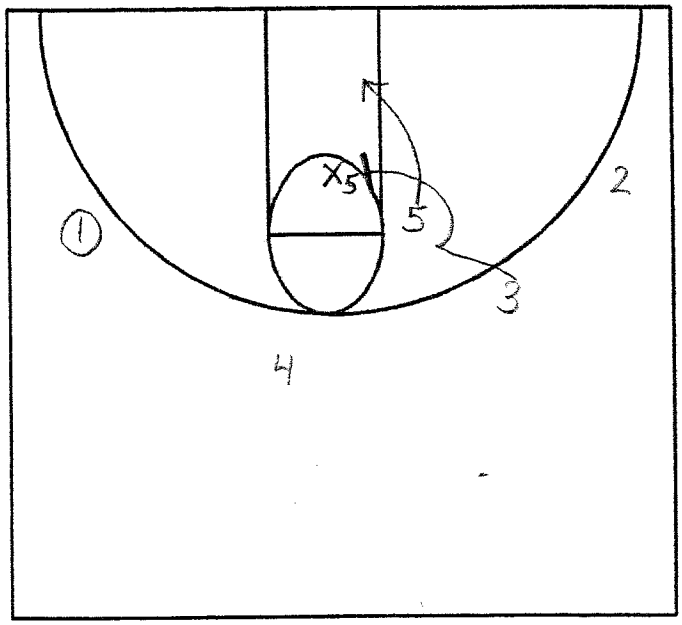






U N L V BASKETBALL

"DEAD BALL BUMP"



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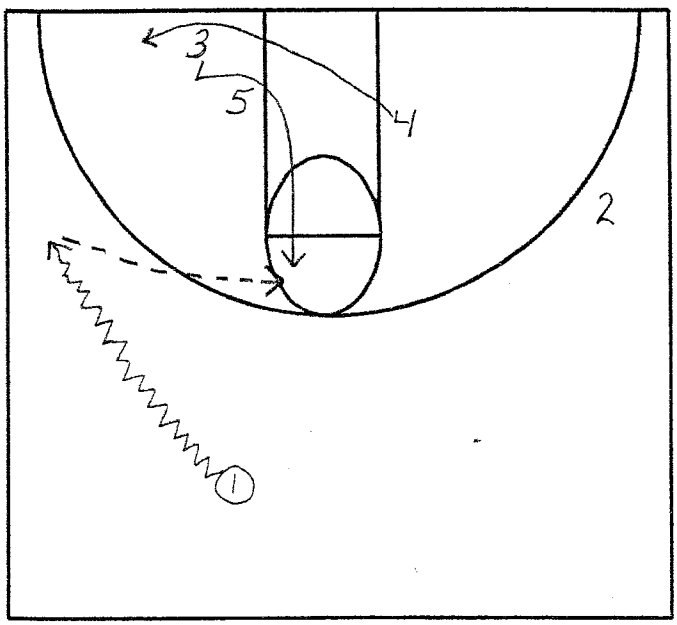
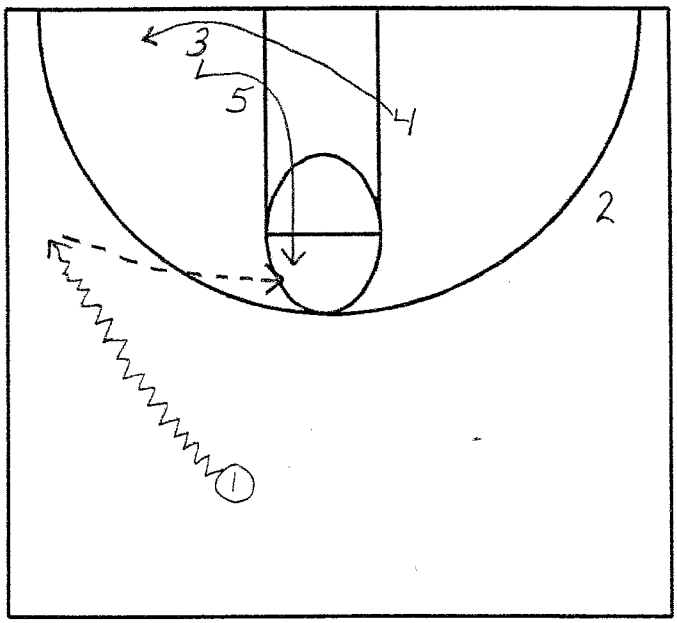
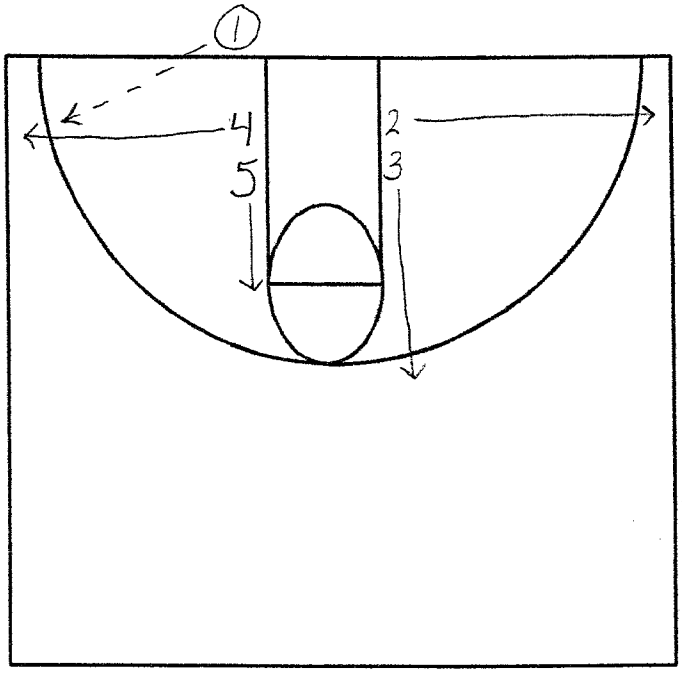
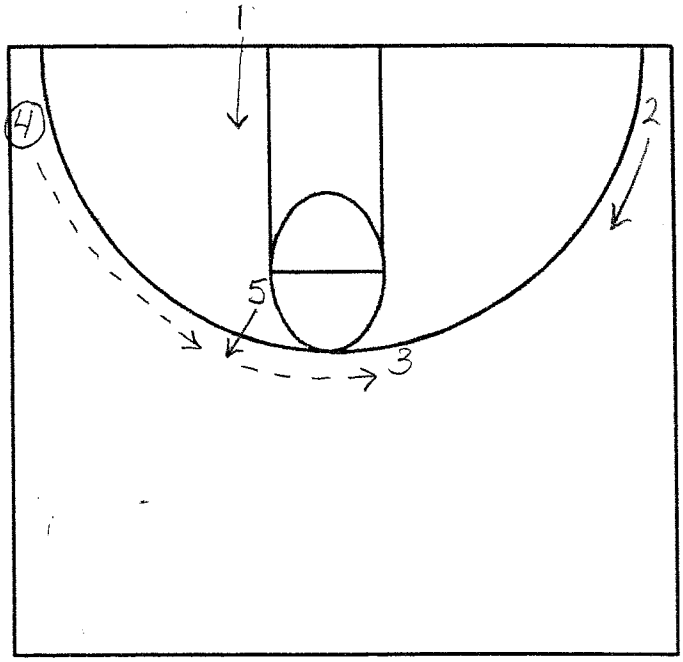


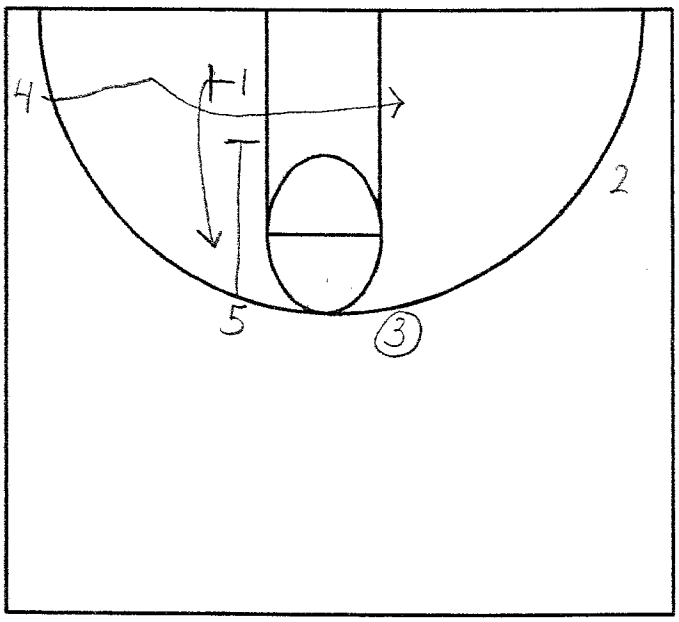
"ZIP 3"

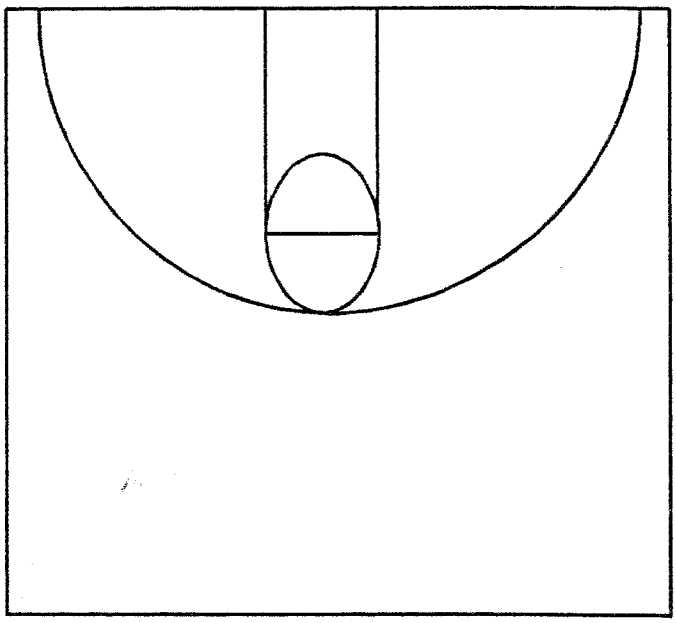


BOB: "53 STRONG" (FLEX CUT, PIN DOWN)

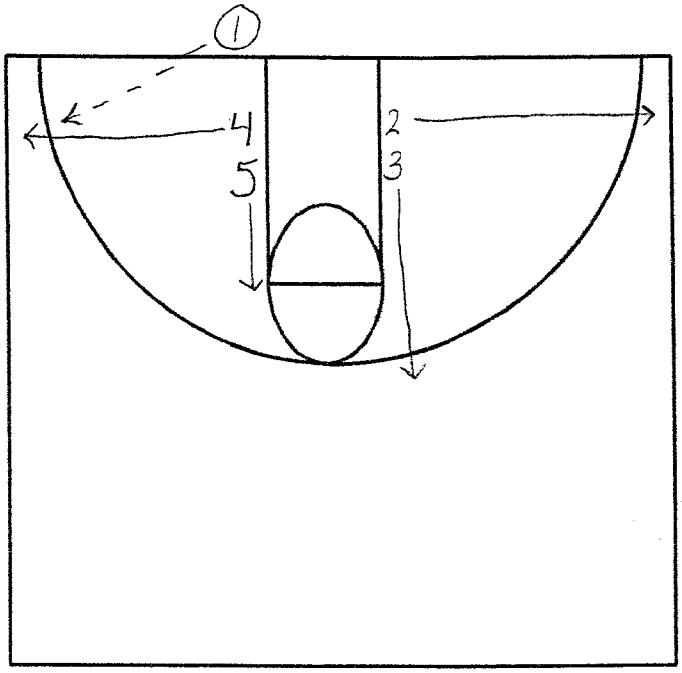


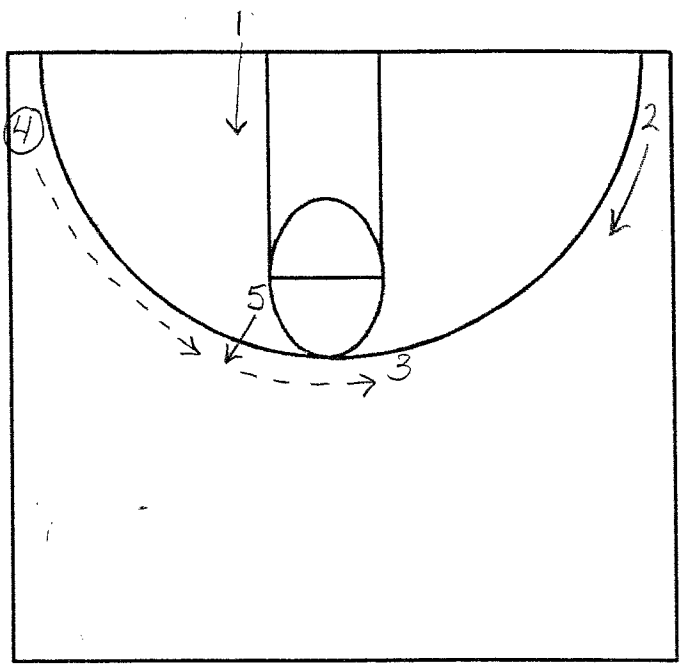


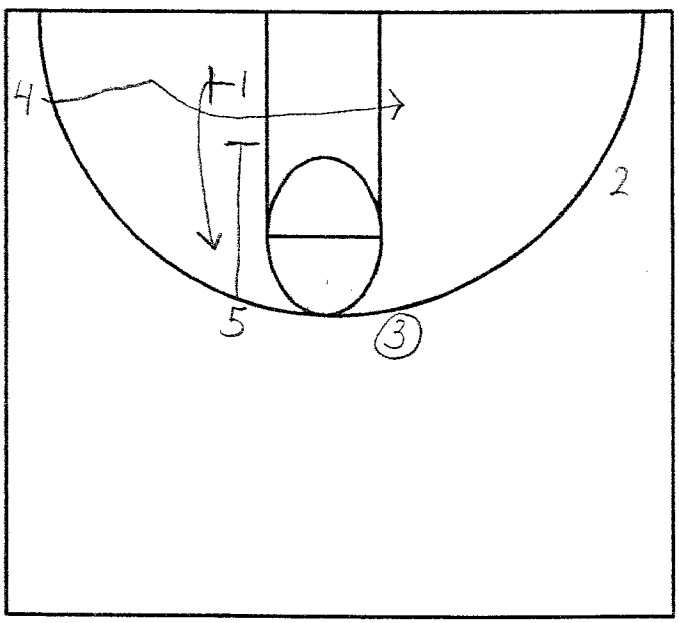


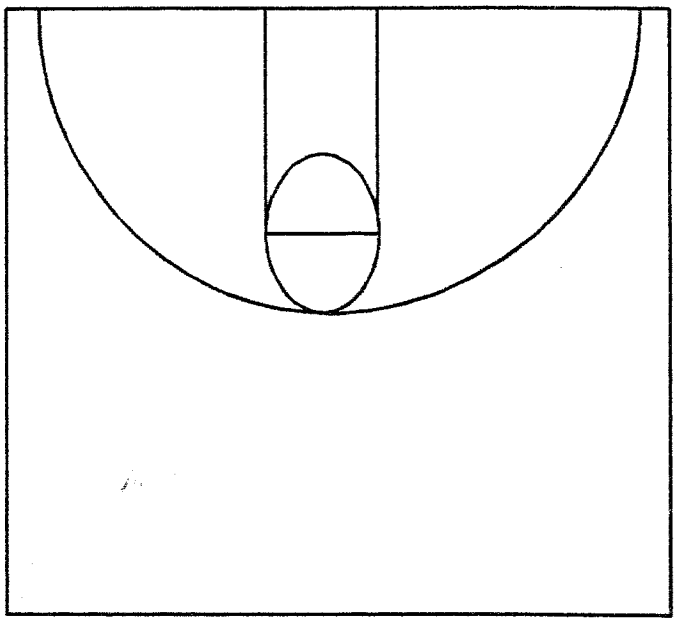


BOB: "53 STRONG" (FLEX CUT, PIN DOWN)

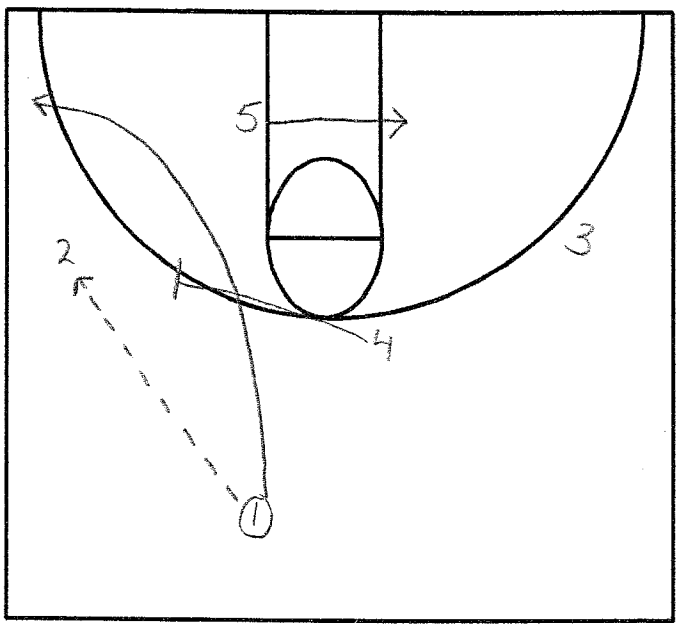


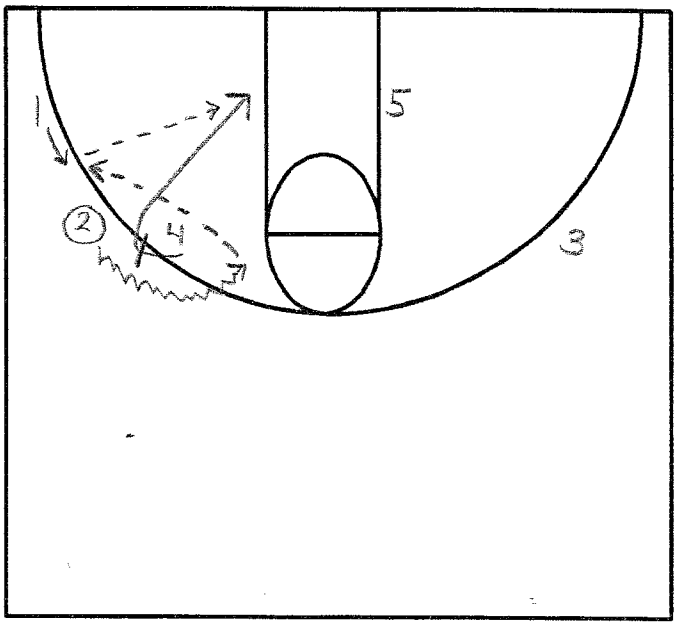




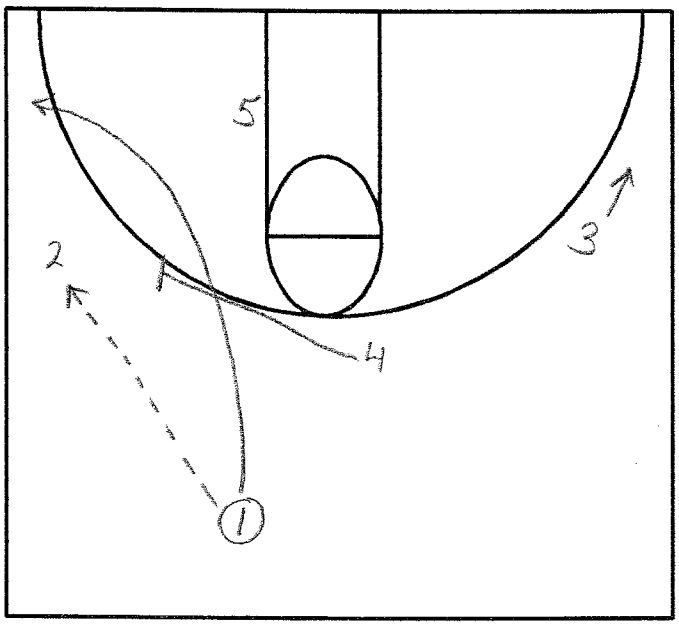


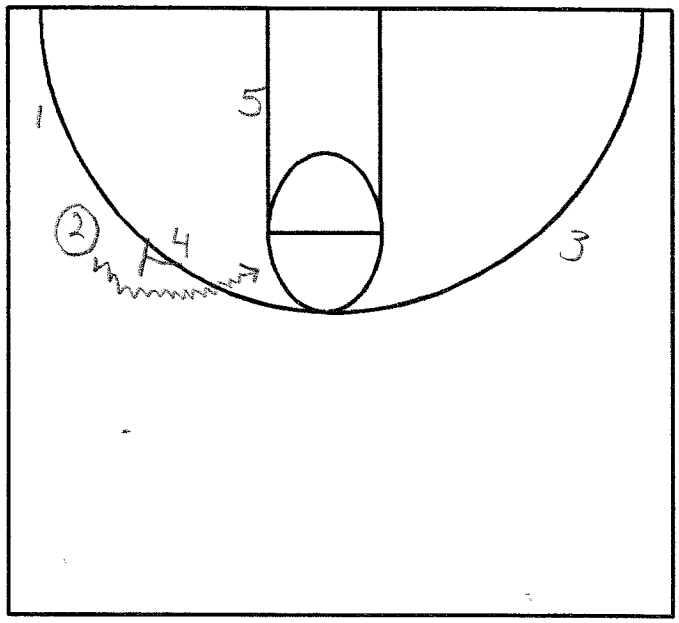
"THRU FIST (COUNTER)"





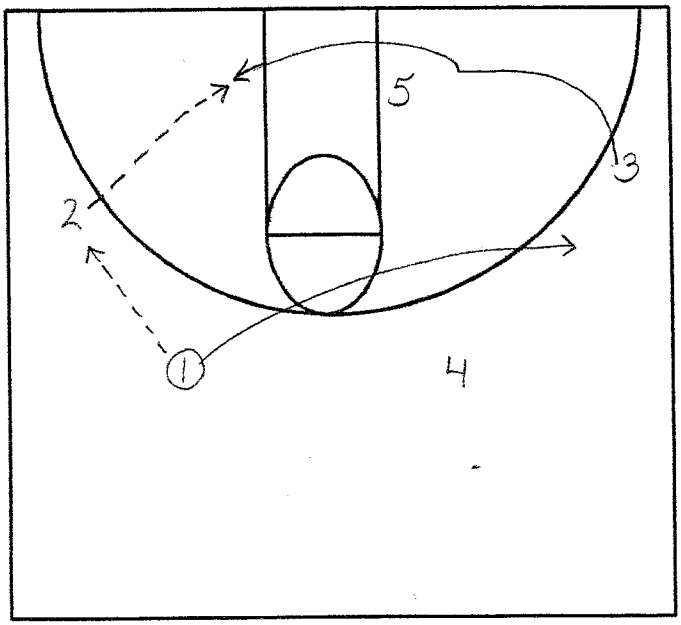
"THRU FIST"



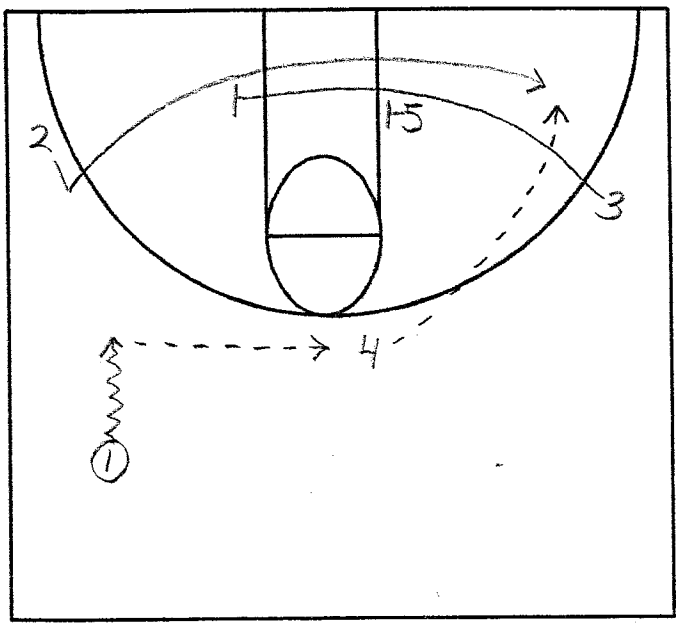


U N L V BASKETBALL

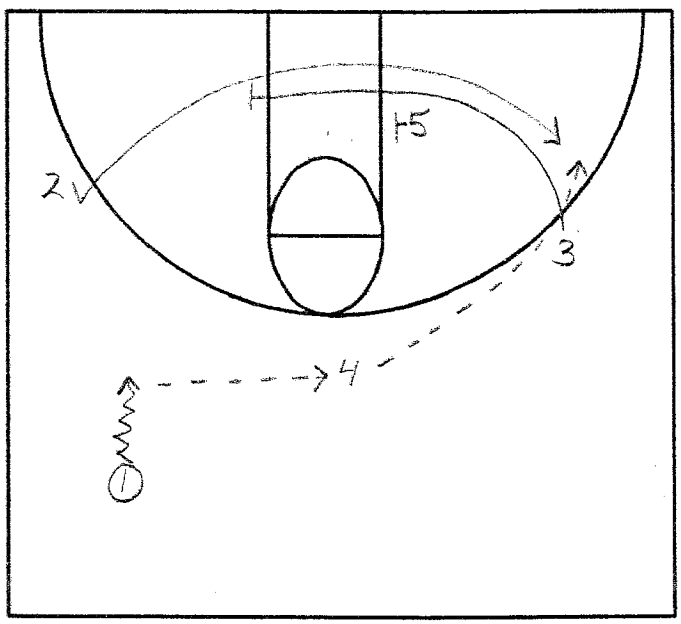
"3 DOWN" (RE-POST)

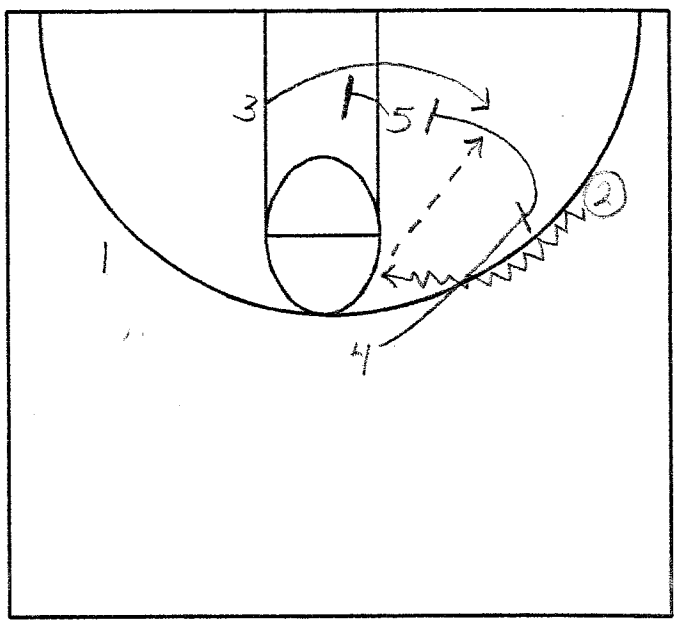


"2"



"2 FIST"





Coach Jim Harrick

The notoriety of the coach is dictated by how his team performs while under pressure.

You are a teacher of basketball. The court is an extension of the classroom.

They Learn:	The Laws of Learning:
10% when they hear	Explanation
20% when they see	Demonstration
70% when they do	Correction
	Repetition

25% are excited daily - - 75% you have to excite daily.

Defense
Daily
Develops
Defense

The Mediocre Coaches Tell
The Good Coaches Explain
The Superior Coaches Demonstrate
The Great Coaches Inspire
A Master Coach Will Do A Job Regardless Of His Talent.

David Noonan:

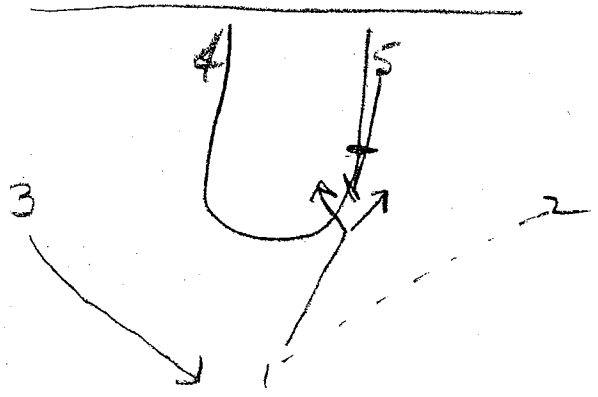
In the end, it is attention to detail that makes all the difference. It's the center fielder's extra two steps to the left, the salesman's memory for names, the lover's phone call, the soldier's clean weapon. It is the thing that separates the winners from the losers, the men from the boys and very often, the living from the dead. Professional success depends on it, regardless of the field.

Balanced Court Offense

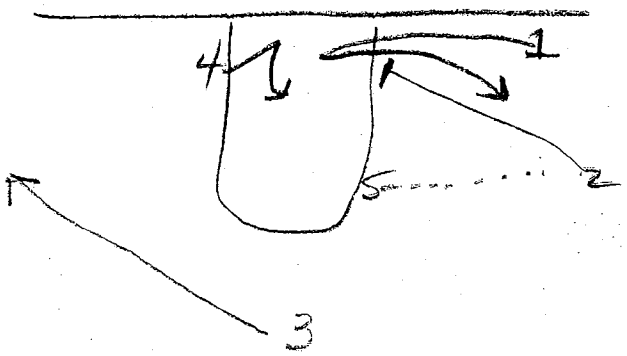
Coach Jim Harrick

- Get Open at the Wing
- C Steps
- Duck
- Post Up
- Pin & Seal
- Pop the Stack
- Side Post
- Flatten and Curl
- Continuity
- 5 Players Moving at all Times
- Ball does not stick in hand
- 1 1 ½ seconds
- Anything can go
- Take what the defense gives you

Guard Cut

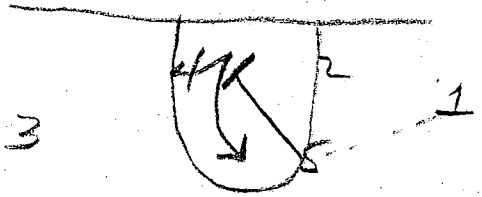


1 To 2
5 sets Back screen
1 can go either way
Can go Behind for Lob
If 1 Doesn't get Ball
By 1st Line on Lane
he goes to short Corner



2 To 5
5 Inside pivots & Looks @ 4
4 Ducks In
2 sets single Down screen
for 1
3 goes Away
5 Can hit 4
5 " " 1
5 " hit 3
If 5 hits 1 or 3
he goes Down (Opposite)
& set screen

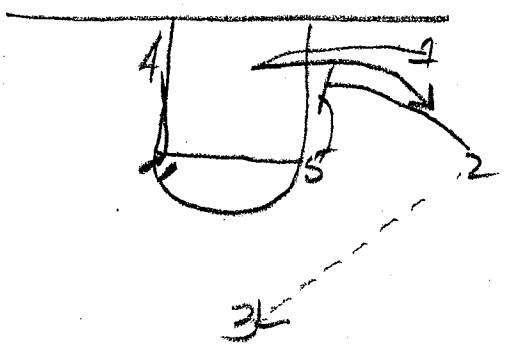
(Continuity)



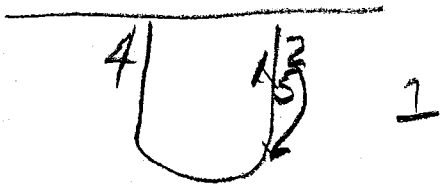
2 Posts up
4 comes up
1 Can hit 2 - 4 or Cross
Court To 3
& Turn it over

EXAMPLE

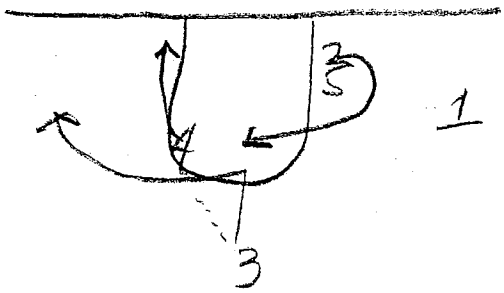
D



If 2 hits 3
4 comes up for Side Post
PASS 5 + R
DRIBBLE 5 + R
5 + 2 set A
Double screen
for 1
DELAY
INSIDE SCREEN

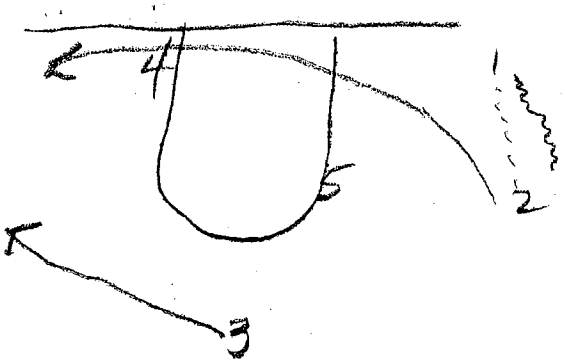


If 1 gets BALL
5 + 2 "Pop the STACK"
✓ we ARE IN "Continuity"

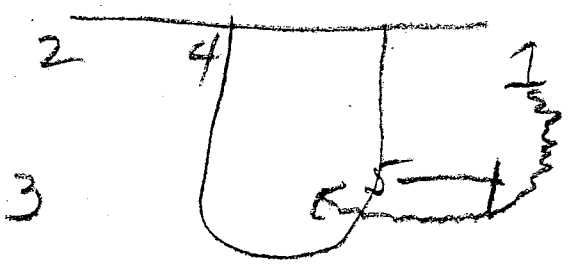


If 3 Runs "Side Post"
3 + 4 S + R
2 Replaces 4
✓ we are in "Continuity"

Any time the player comes off A Double Screen we Pop the STACK"



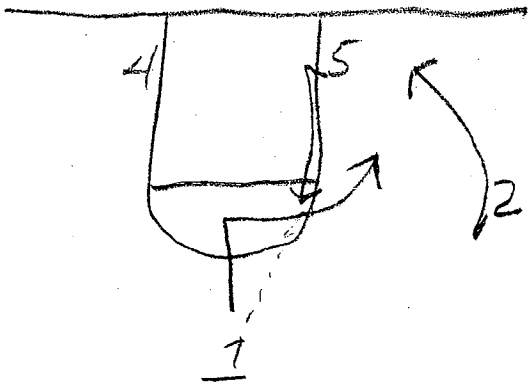
2 hits 1 & gives & goes
To short corner
1 Dribbles up to
Free Throw Line extended



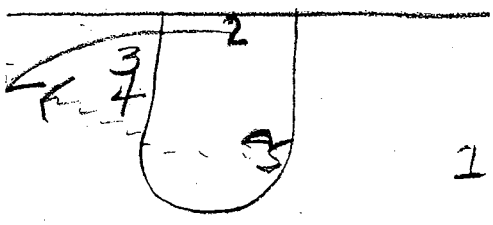
5 & 1 Run S & R

3 To wing
2 To Corner
4 on Block

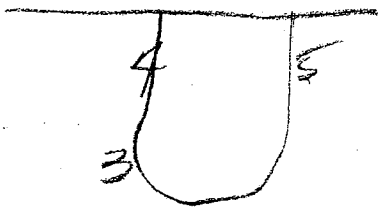
Back Door



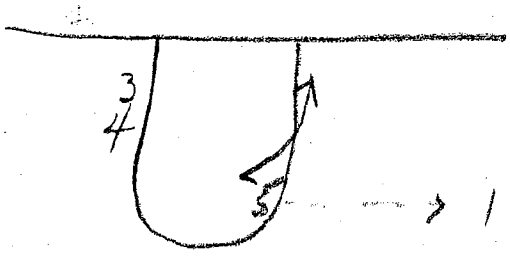
1 To 5
5 To 2
4 + 3 set A Double screen
1 off 5 5 Rolls



4 Always on Top of screen
5 makes Inside Pivot
+ hits 2
4 screens Down for 3
3 goes outside/up the Lane
5 goes To opposite Block

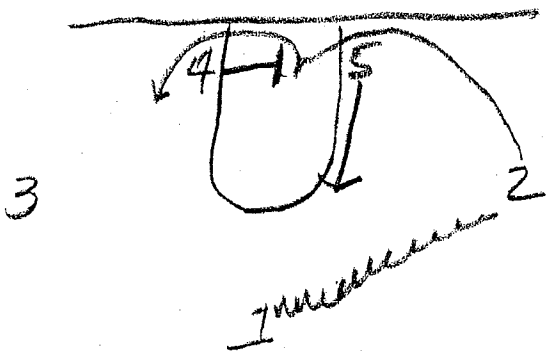


2 can shoot
4 posts up
3 can get Ball for shot.
Hi-Low To 4
Duck To 5
PASS To 1 + screen
Down for 4
+ we Are in Continuity



If 5 hits 1 5 V cuts
+ flashes To Block
3 Replaces 5
+ we Are In "Continuity"

GUARD DRIBBLE

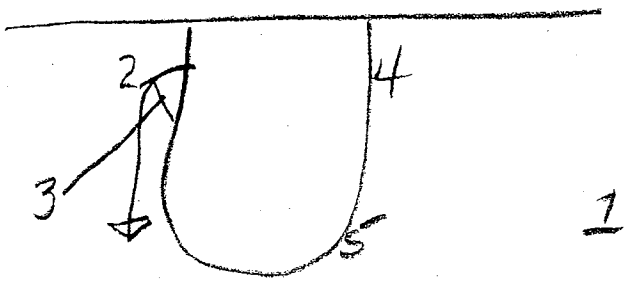


1 CANNOT MAKE ENTRY PASS TO WING OR TO HIGH POST

1 DRIBBLES OUT 2

5 COMES UP LANE

4 SCREENS FOR 2 & POSTS UP



1 TO 4

1 TO 5 FOR HI-LO

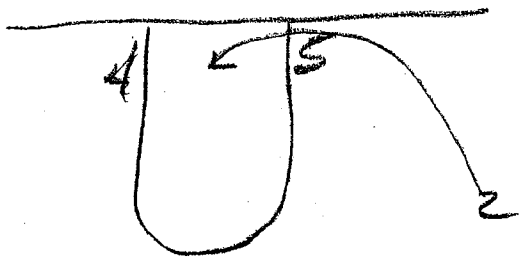
OR

3 SCREENS DOWN FOR 2

5 TO 2 OR BACK TO 1 & WE ARE IN OUR "CONTINUITY"

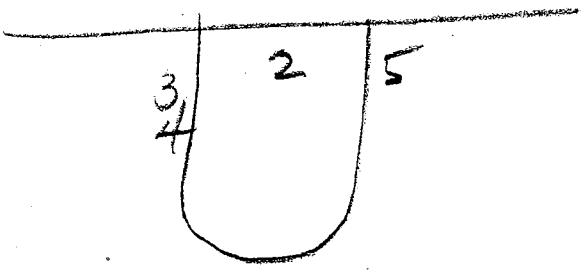
You may Design Any Number of Plays off 6 Dribble -

6 Screen



1

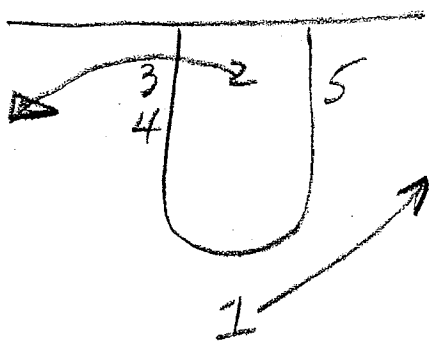
4 steps up - 3 v 4 set
A Double screen
5 sets A Single screen



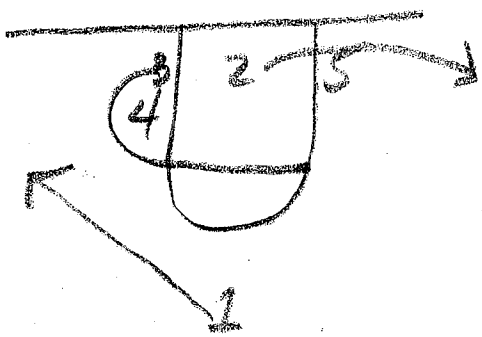
1

2 will cut 1 way & goes the other

1 can go 1 on 1 or hit 2

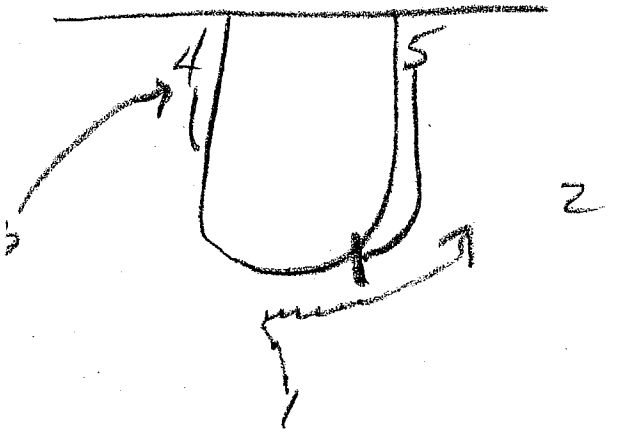


If 2 comes off the Double we "Pop The STACK"
1 goes opposite

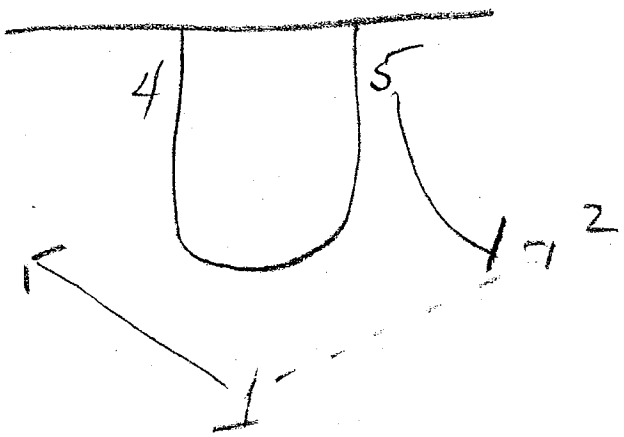


If 2 comes off the Single
3 Circles To Foul Line/Lane
we are in "Continuity"

Screen + Roll



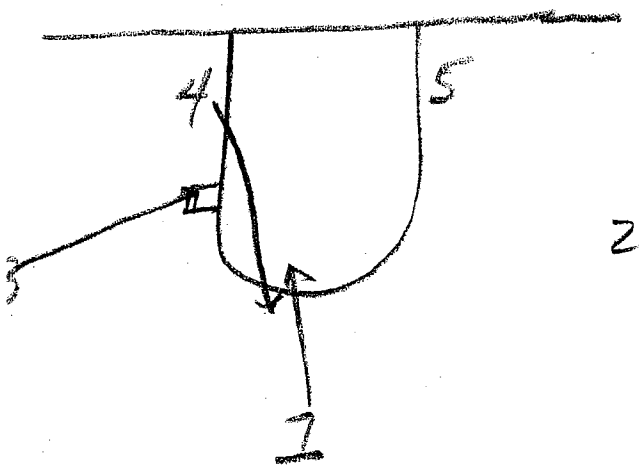
If 1 holds Right HAND UP
2 goes off Double
5 Rolls
If 1 holds Left HAND UP
Go opposite



If 1 holds HAND <u>out</u>
To Right
2 + 5 5 + R

To Left - opposite

7.5T

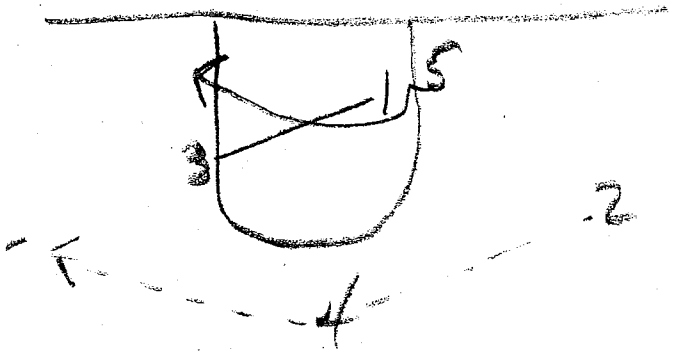


1 To 2
5 Posts

1 goes Inside of
@ Top of key

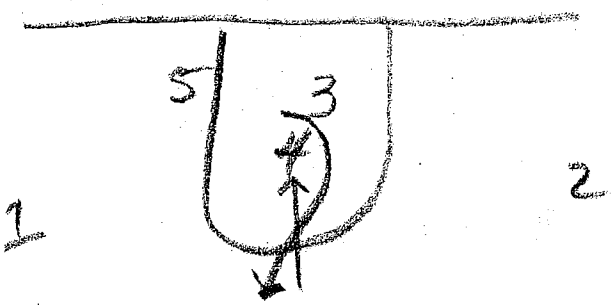
3 To Top Foul Lane
Block

1 Replaces 3



2 To 5
Inset

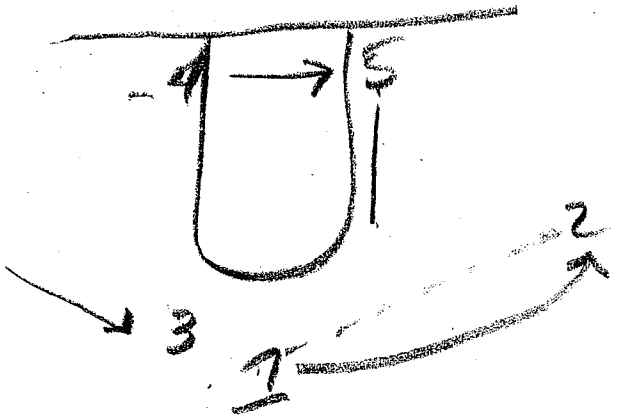
2 To 4 To 1 As
3 Backscreens 5
5 Faces & goes over
Top of screen



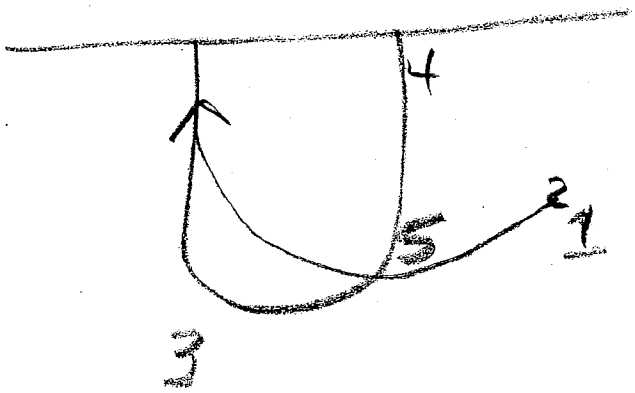
4 Downscreens for
3

To Continuity

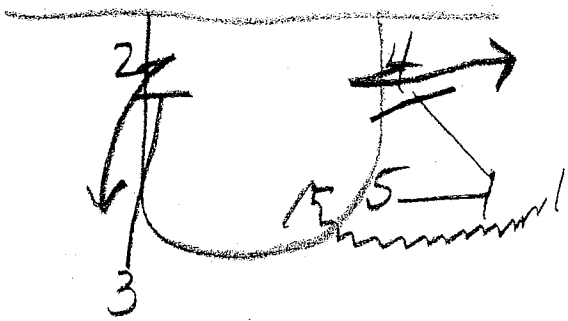
Curls Follow



1 To 2 + Follows Lin
Pass + gets Ball Back
5 upLane
4 Across Lane
3 To Lane Line Top of Key

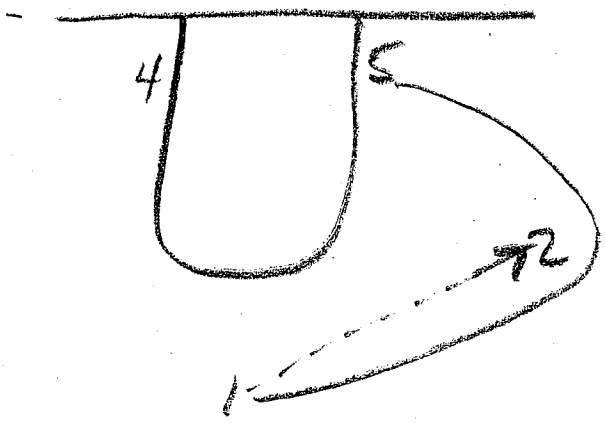


2 goes for Cut overs
1 To 4
1 To 2



5 Screens for 1
1 Takes 3 Defenders
3 Screens for 2
5 Down screens for
4 who Flashes Along
Baseline

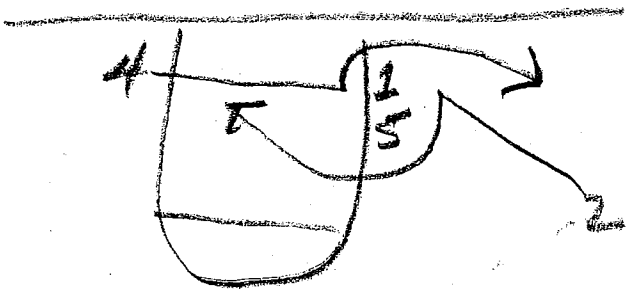
Guard Around



1 To 2 - Follows his Pass But Does not get the Ball Back

5 + 1 set A Double Screen

3 Replaces 1



3

2 To 3

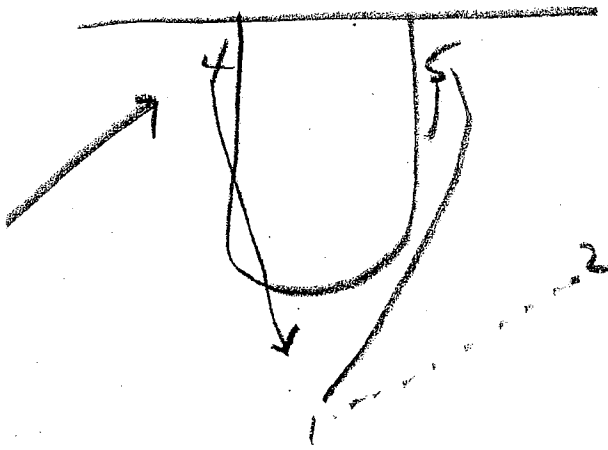
2 goes over Top of Double

4 Comes underneath The Double

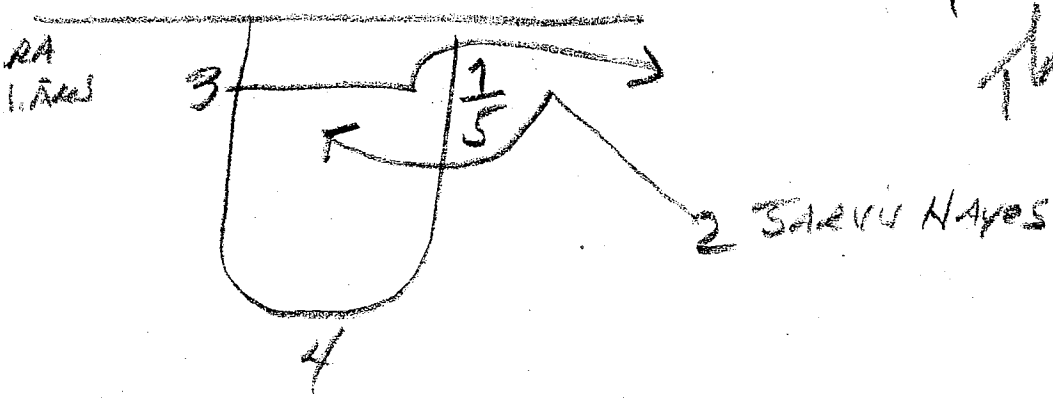
If 4 gets Ball "Pop The Stack"

3 To opposite wing + into Continuity

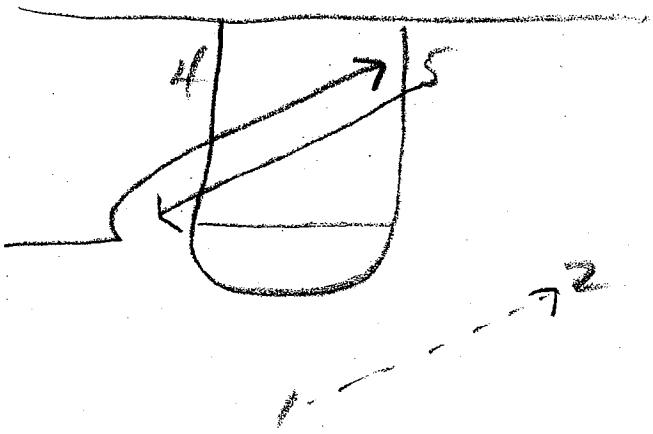
GUARD STRAIGHT



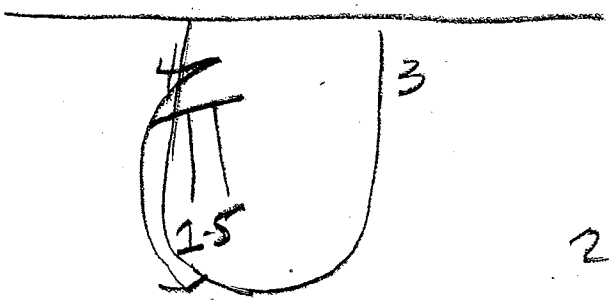
Put your good players in the Position To get the BALL BACK



FORWARDS CUT BACK – PLAY # 1

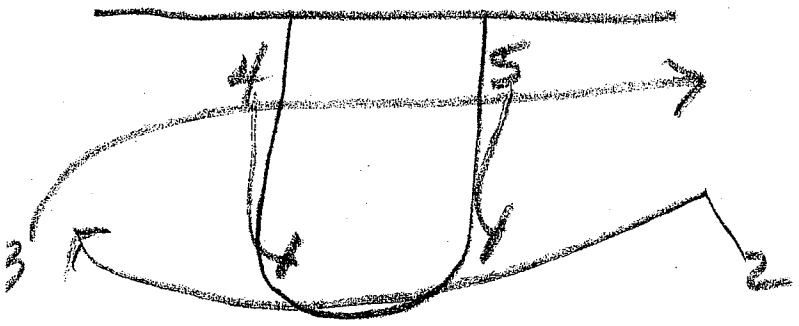


1 TO 2
5 BACKSCREWS FOR 3 WHO PASS



1-5 SET A DOUBLE FOR 4
2 TO 3
2 TO 4

Iverson



1

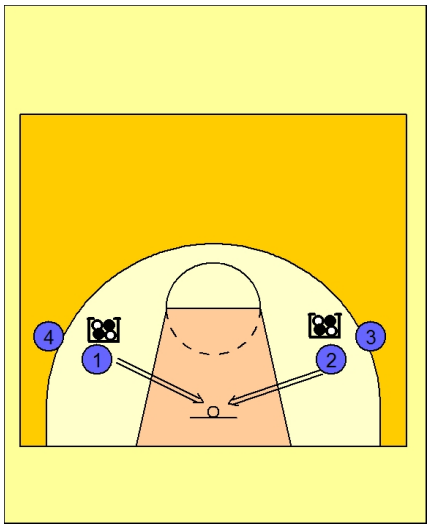
4 + 5 set A
Double stopped
screw for

2

3 Comes under
neath

2 goes 1 ow 1

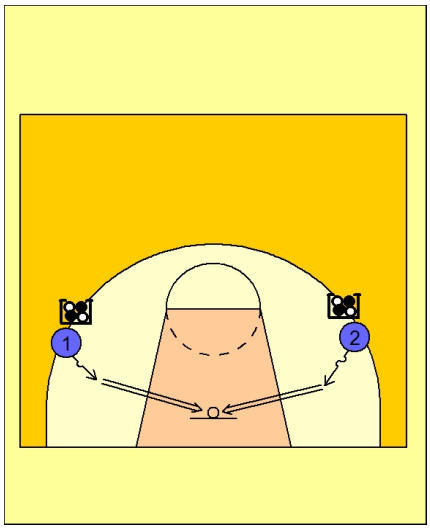
Eastman



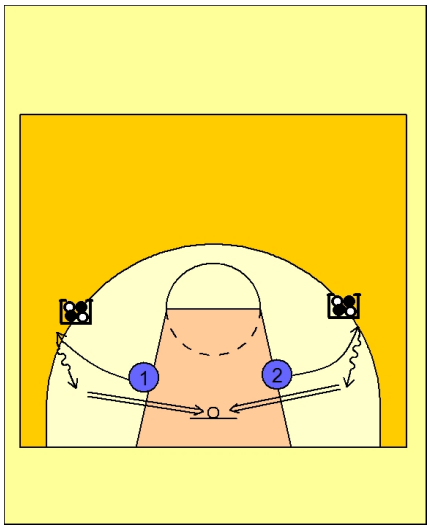
Eastman Chair Series

- **Ball placed on chair**
- **Emphasis on stance & footwork**
- **Coach can be at each chair to re-set**
- **Athlete rebounds own shot**
- **Quick from the gather to the shot**

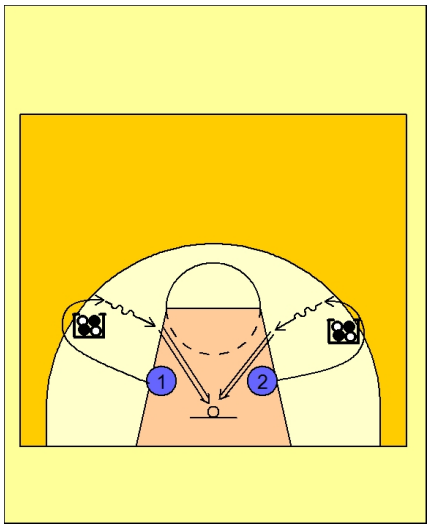
Gather, catch & shoot
Hips down
Anchor foot down
Step in on the gather for catch & shoot
Throw the ball to next shooter to put on chair



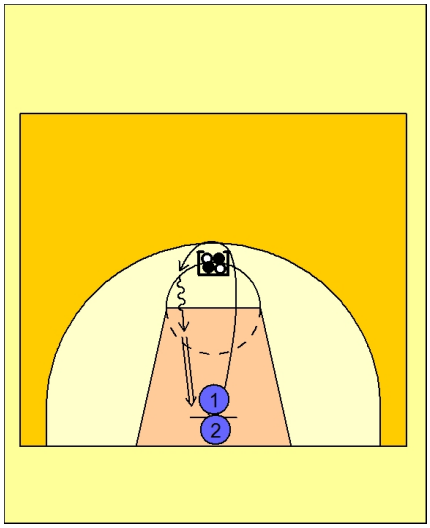
Gather, sweep into 1 bounce
Hips down
Gather from chair on the inside foot
Sweep the ball below the knee
1 bounce jump shot
Keep hips down on the dribble move



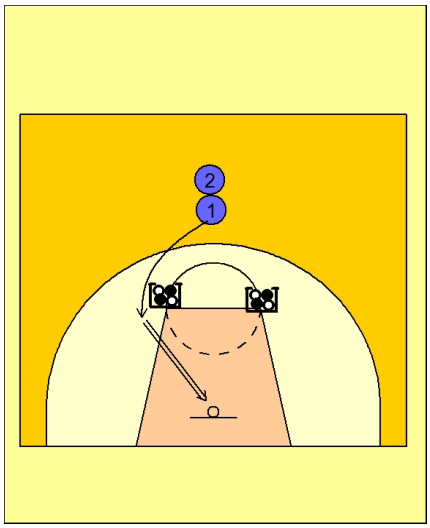
Cut & gather
Start in block
Cut to chair (hips down)
Gather on inside foot
Sweep below knee into dribble
1 bounce jump shot



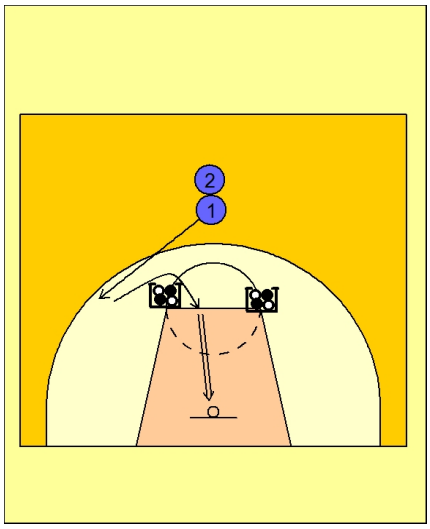
Curl & gather
Start in the block
Curl the chair
Gather on the inside foot
Push the ball out under the knee
1 bounce jump shot



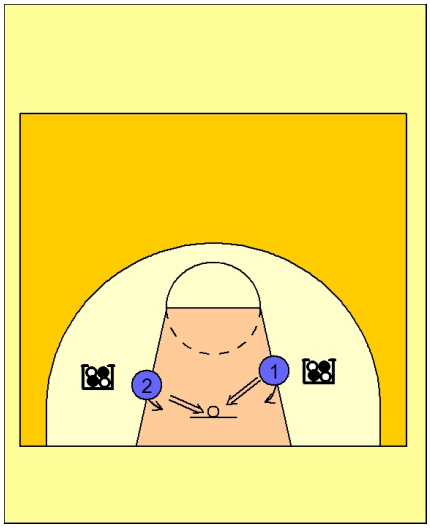
Tight curl & gather
Start at the basket
Sprint on the "tight curl" around the chair
Gather with hips down
Push ball out under knee
1 bounce jump shot



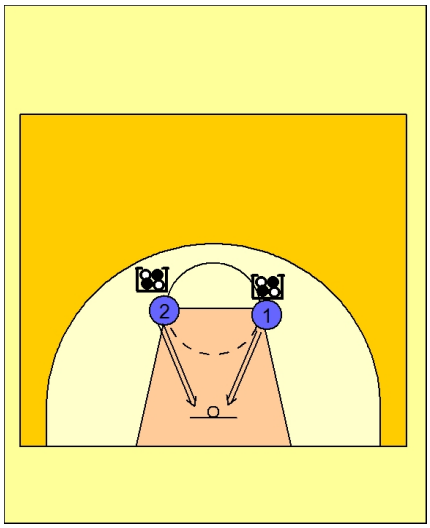
Soft curl gather
Start out top
Cut to outside of chair
Inside foot on the gather for catch & shoot
Can also drill this with the 1 bounce
Get alternate sides, inside foot every time



Inside curl gather
Start out top
Cut to outside of chair
Push off outside foot over top of the chair
Inside foot gather and shoot



Post sit & gather
Low post stance
Gather ball from chair on jump stop
Turn into pivot and shot
Drill both pivots, both feet



Elbow gather
Start at elbow
Low stance
Gather and pivot into catch & shoot
Work both pivots

Coaching Retreat Notes Calapari / Larry Brown 2007 In Tunica Mississippi

Larry Eustachy:

THOUGHTS ON THE PROFESSION:

- The hardest part of not having a coaching job is the Unknown.
- If you coach long enough, you will: win the league, finish in last place, get a better job, and get fired.
- "I forgot where I came from, and wanted to re-live a collegiate lifestyle as a coach." Coaches need to be able to handle success. Has a lot of admiration for Jay Wright and they way he remained the same during his ascension in the coaching profession.

COMPONANTS OF HIS COACHING METHODOLOGY:

- Use breakdown chart to grade player performance in practice and games. Got the chart from Rick Majerus – his team's are traditionally the best prepared in the game.
- Chart example – When a shot goes up: 3,4,5, to O-Boards with "Reckless Abandon" and the 1&2 get back on defense. The staff utilizes game film to calculate scores for each player.
- Charting helps to truly hold players accountable for the things you are demanding that they do
- The chart doesn't lie. A player with less breakdowns that minutes played has inevitably played very well.
- You must teach your players learn to "think while they are playing" and take pride in being held accountable for their responsibilities on the court.
- Great teams have the ability to play on any court without any change in performance level (home, road, etc).
- Coach Bob Boyd always said that you must find a way to take something from the chalkboard to the floor in order for it to show up in a game.
- A problem for us as college coaches is that many high school coaches don't actually "mean what they say," to athletes. For example, the might say "I will take you out of the game if you don't…" Then when the player doesn't complete that task, the coach does not take him out. There is no accountability. This season they have a lot of new players at Southern Mississippi and as a result are working hard to change the mentality of players who came from places where this type of culture was the norm.

Larry Brown:

OBSERVATIONS OF JAY WRIGHT AND HIS VILLANOVA PROGRAM:

- Coach Wright respects his players in such a way on a daily basis that in return they will do whatever he asks of them.
- Coach Wright as a great ability to assess the best way for his team to succeed.
-

Jay Wright:

THOUGHTS ON THE PROFESSION:

- As a young coach he used to work summer camp at Pitt when Coach Calipari was on the staff there. Coach Cal has always been a person that would share thoughts to help others become better in the profession. He had made a very impressive book that chronicled his daily recruiting activities to show Pitt alumni exactly what it took for them to be involved with the type of players they needed to be successful. Coach Cal gave Coach Wright a copy of this book.

- Upon taking the Hofstra job, Coach Cal's advice was simply "get players." Don't be overly concerned with size, position, etc. Just get good players and figure it out. This was the formula that he then used at Hofstra.
- Respected veteran coaches have the power to positively influence the profession if they so choose. Larry Brown "anointed" the Villanova program through his presence and positive comments over the past year.
- Don't be afraid to have outside people come in and evaluate your program. They have a unbiased perspective.
- What's the most important part of your day? Practice! I started doing practice plans at home so I won't be distracted. My favorite place to be is on the court.
- Thought on scorers: always wants them to have an aggressive mentality regardless of the last shot. Terminology : Shoot'em up or sleep in the streets.

BUILDING THE VILLANOVA DEFENSE:

- Starts with basic man principals of ball-you-man.
- Win or lose – make sure you played "your way." No one ever likes to lose, but when you watch game film, you always want to see that you played "your way," win or lose.
- The trapping and switching nature of their defense is based on "Calculated Risk." They don't want to miss an opportunity to "Blitz and Step-Up."
- Situations where Calculated Risks are appropriate for Blitzing include: 1) anytime the ball is dribbled toward you as a defender. 2) Your man brings you to the ball. 3) The ball is dribbled to the baseline setting up a trap from behind.
- They want to Blitz all ball screens or dribble hand-offs when defenders react to the Calculated Risk situations. Teaching point is that the trappers should never foul or get steals. Trappers are deflectors.
- When a 2-man game occurs, the other three players "load" to the 2-man game.
- Man guarding the screener calls the "Blitz" or "Switch." If you are guarding the ball-handler, always assume "Blitz" and he must step over the top to trap, or to be put in a ball-you-man position on the roll man if a switch occurs. If a big switches on to a small, the other three defenders should "load to the iso."
- Never want to switch for convenience, would always prefer to "Blitz" if they can.
- These rules are all applicable in the scoring area, approximately three feet beyond the three-line and in.
- Coach Del Harris commented that it is an effective technique to teach someone going over a ball screen to do so by crowding the man with the ball and then throwing his leg and arm over the top in one motion.

VILLANOVA ATTITUDE CLUB AND SPECIAL SITUATIONS:

- Attitude Club is a way to reward players who are doing they ritical things that they put a premium on. A good play per minute ratio is .8 or above. Catagories include: pass to the assist (hockey concept of 2 assists), screen assist, loose ball retrieval, paint pass, o-board, tap-back on FT, quick outlet, paint catches, deflections, shot contest to change shot.
- They like to practice Base OB, Side OB, Endline OB, with specific situations based on clock (0-3 seconds, 4-7 seconds). Can run their regular stuff in 8 seconds or more.

Shawn Miller:

THOUGHTS ON TEAM IDENTITY AND ZONE OFFENSE

- It is so important to a have an identity that defines your team. This should be in-line with the bigger image that you create for the culture of your program.
- Like to use terminology that reinforces the way you want to play, and have the players be able to identify with it because they here the same language all the time.

- A lot of his terminology comes from Larry Brown (ie. "Run with the Dribble.")

- They want to have a zone offense which enables them to have the same priorities as in their man offense. They want to get the ball inside against a zone just as much as they want to against a man defense.
- Versus a 1-3-1 zone they use the same alignment and set play counters but spread their spacing a bit wider.

- The "Xavier Way" is a practice chart that is very similar to the "Villanova Attitude Club." Each week the winner gets to wear a gold jersey in practice. Try to instill pride in your players for doing the little things that help your team win.

Bruiser Flint:

PHILOSOPHY ON STYLE AND DEFENSE DRILL WORK:

- Wants his team to be one that always plays hard and plays tough. Simple concepts but must work hard and always be trying to develop this in practice.
- Likes a lot of transition work in practice because it is game like and builds conditioning. Uses a lot of drills which enable his team to go up and down in practice.
- Goal of their half court defense is to contain and contest. Not concerned with getting steals.
- Terminology for closeouts is "Close-downs" Don't give an angle to the basket.
- Close-down by getting to the offensive player and force difficult shots over the top.
- Guarding the ball: man-to-man position terminology they use is "square up your man" which means the primary goal is simply stay in front of your man.
- Good defenders use their arms when guard the ball, can play further away from the ball-handler while still applying pressure with active hands.
- In many of their defensive transition drills, the design of the drill has the last defensive player trailing into the play. This makes things tougher on the defense. Forces them to communicate and help.

Larry Brown:

FURTHER THOUGHTS ON DEFENSE BASED ON BRUISER'S TALK:

- We must find ways to teach players how to guard 1-on-1 everyday in practice.
- "Guard the Yard" means never allow straight line drives. Must cover the territory one stride in either direction.
- Always take a fake on the back foot.

Bob Boyd:

THOUGHTS ON DEALING WITH PLAYERS AND TEACHING DEFENSE:

- "Players need to be coached."
- Some players are more receptive to coaching than others. If Tiger Woods needs a coach, then you need a coach!

- Trend in the game is that guys are having a tougher time of guarding dribble penetration.

- What do you want to prevent. For example, Ralph Miller didn't consider point to wing a penetrating pass. Ball is the same distance from the basket and you can establish your help side position.

- Boyd Grant stressed "trace the ball" as opposed to reaching.
- A really important defensive teaching point on the ball is "Don't lose your gap and understand maintaining your distance from the ball-handler."
- Too often as coaches we fall victim to the path of least resistance when structuring drills that are not game like.
- How much game "slippage" does your team have?
- The coach whose team has less slippage has a definitely advantage.
- Players too often interpret being taught/corrected as someone being on their ass. This is usually reflected by poor body language and eye contact when these situations occur.

Eric Musselman:

THOUGHTS ON FAMILY, ENVIRONMENT, TEAM BUILDING:

- It is important to try and incorporate as many ways to have family around as often as possible. Enables you to be a better family member (father, husband, etc.) and also is beneficial as a personal support system to deal with the nature of our business. This also applies to incorporating the families of assistant coaches and players. Felt this really benefited his relationship with Mike Bibby.
- Great web site to sign up for: WWW.AllProDad.com - NFL sponsored.

- Set goals which lead to the establishment of an identity for your team.
- Utilize a "Balance Card" to monitor the amount of time you spend on Offense and Defense on a daily and weekly basis.
- If you set goals and address them on a daily basis, they soon become more attainable. This helps the team take ownership in your goals. First year with the Warriors the goal was to lead the NBA in scoring and they finished 2nd. Next year wanted to be the most improved defensive team in the league and were 9 points better than the previous year.
- "Career Year" booklet for players. Statistical goal setting, other teams scouting report data about that player, journal to record practice time, personal notes.
- It is advantageous to study other those in other sports and how they operate. Has learned a lot from watching Pro Football Practices and the Baseball Draft. Football practices are incredibly efficient. Good way to have a game day shoot-around.
- Football Special Teams are a lot like Basketball Special Situations. Use an opposing team's Free Throw as a time to utilize special teams.

- It is wise to recruit / draft players that have been well-coached. Was something his father strongly believed in. He liked to coach four studs and a bunch of coaches' sons.
- A good football concept is to name your play calls something the helps trigger the players to understand what you want to accomplish when you run it.
- Chuck Daly always said it takes 50 games in the NBA season to learn about the true makeup of your team.
- To grow as a coach, it is important to try and work for those people you view as the best head coach. Once you are a head coach, you need to hire a veteran assistant who can "coach" you. Made a huge mistake in Sacramento by not hiring someone of this background. Lastly, you must have good staff made up of loyal assistants. Loyalty is the key.

Mike Fratello:

IDEAS ON THINGS TO TEACH, THINGS THAT CAN HELP YOU

- Pays major dividends defensively for your on-ball defense to work on tracing the ball on a regular basis. A great time to work on this is during Side OB's and Baseline OB's.

- Practice pressing situations a have your man on the ball work to get as many deflections as possible.
- Have guys guarding the OB man practice jumping, and fake jumping or staggered jumping to confusion the in-bounder and get more deflections.
- Test your team and find out who can throw a baseball pass. Need to know who can do it when it becomes necessary from Sideline, and Baseline.
- Playbook should be done in a way that it is a valuable tool for players and coaches.
- Great to have a Drillbook as well. Drills must be all encompassing in what that teach because of limited practice time. Makes practices more efficient.
- Teach close-out technique using the phrase "hand to ball." Get guys to truly contest the shot, not just run at the shooter.

Del Harris:

THOUGHTS ON DEFENSIVE SKILL DEVELOPMENT AND PRACTICES:

- Playing Hard, Running the Floor, Setting Screens are all Developed Skils.
- Likes guys who screens with arms across chest, not at their waist. More physical and in better position to slip and have hands ready to catch.
- When jabbed at : think about teaching small hop back as compared to step back on back foot.
- Good defenders take away one step. Great defenders take away first two steps. Must make the dribbler break angle and force him to arc.
- When trying to beat a ballpick, backpack, crosspick, or downpick – use a common concept. When being screened, move up into your man's body. The will put you in a good initial position to beat the screen in concert to where the help will be coming from the man guarding the screener.

- Good practices replicate game conditions. He likes to use four possession games and six possession games. This is very similar to the typical length of action in a game. Try not to teach until the end of the segment, don't disrupt flow.

- ODO game – offense/defense/offense. Start the first possession with a situation (ie. Side out with 6 seconds left on shot clock). Scoring is 3 points per sequence. Someone must with either 2-1 or 3-0. Total game score is 1 point for each sequence win. Sequence winner starts the next one with the ball first.

- "9-possession game." A great way to get players thinking about different situations, and even good on lighter days with no defense. Possessions: 1) Man Press, 2) Zone Press, 3) 3-qtr. ct. press, 4) Side Out Man, 5) Side Out Zone, 6) Baseline Length of court Man, 7) Baseline Length of court Zone, 8) Need Play Man 9) Need Play Zone

8/3/07

NIKE SKILLS ACADEMY

I Finishing Plays

"your eyes make layups" - "don't hit the rim" - "keep eyes up, ball up"

Drill: eyes on rim; swishes only

II Shoulders Hips

"great offensive players get their shoulders below their defenders shoulders" — "when you go by someone beat him w/ your feet but get your shoulders to his hips" — (allows you to take hits and stay on your driving line) - "feet give you advantage, shoulders and hips give you the power"

Drill: 2 men; coach calls "catch" player w/ ball gets shoulders below defenders; coach calls "explode" bring your feet past defender, then use your shoulders to his hips for power; take 2 dribbles then switch players — ★ add to drill by coach pushing offensive player and having player finish at basket ★ — "no dancing, catch and explode" — "get the ball on the backboard as soon as you can"

III Pound Dribble

Drill: pound dribble holding off defender while he pushes you — have coach show first in middle of circle - teaching points:

Drill: pound dribble - hand as you can outside knee → add shoulders and eyes "great players don't just use the ball, body"

NIKE SKILLS ACADEMY

III Pound Dribble (cont.)

- "use your eyes to fake your jumper and drive (look up to set up drive, look down to set up your jumper)"

- DRILL: IN OUT POUND DRIBBLE - 1 handed pound dribble, in/out - switch hands - make sure you really take it wide and hard for improvement - "get out your comfort zone"

- DRILL: Post Handoff Pound Dribble - two lines, 3 steps outside the point, pound dribble and handoff to next player

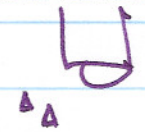


- pound dribble - hand off - post pound dribble - guy next in line steps up to take the hand off

- DRILL: Pound Dribble Cross Attack - "attack the top leg" - again "shoulders / hips" - walk thru it attacking coaches top leg -

- DRILL: Pound Dribble Posting - extend the previous drill; but add push by the coach; players attacks to finish

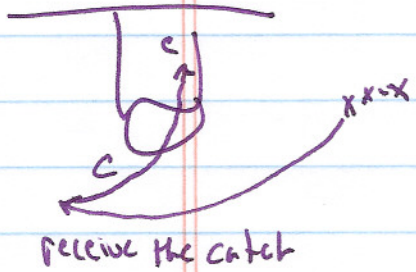
- DRILL: Pound Dribble Cross Cones - change angle of attack - same teaching points "shoulders / hips" "finish w/ eyes"



- cross first; cross second; finish

NIKE SKILLS contd

- POUND DRIBBLE POST DRIVE - push by coach; finish over broom - "keep efficient, tight drive" - same teaching points -



"Introduce you to your feet"

II Perfect Feet - "best shooters in the game have about 6 boards between their feet" — "best shooters in the game always have their feet under their shoulders" -

DRILL: no ball, have feet under shoulders w/ shooting foot back step into it, call "shot" - "perfect feet" "all 10 toes to the rim" (coach calls shot, back - continue perfect feet)

DRILL: Same drill but step across - inside pivot foot - "same feet every shot" - both directions

DRILL: have shooting foot back, 10 fingers pointing up, ready to shoot - "NBA guys get paid for only doing this" - no ball

DRILL: "low to high" - how to gain a second on your jumper - "ready on the catch" - if you see penetration get down ready to catch - w/ ball - catch and shoot - practice it

DRILL: Same but more live - "1, 2 shoot" - 2sec shot drill -

DRILL: talk balance: perfect feet balance - "never have seen a great player catch to shoot with head in front of feet" (Phillip) - this makes head go back - "keep head inside front leg"

NIKE SKILLS contd

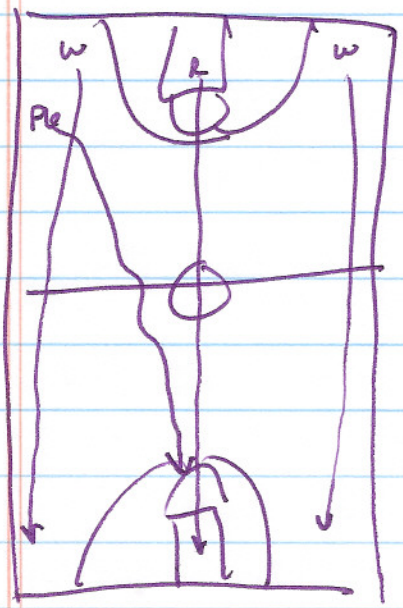
III Perfect Feet contd.

- 2 sec Rule - as soon as ball is touched - "1, 2 to get it off" - (if you catch it high, go low, hidagian - never set it off) -

DRILL: Perfect feet Perfect Passing - same drill but concentrate on the pass - "throw it to his shooting shoulder, in front of his face" - "don't let a defender dictate your feet" "when you are on the move, your direction determines your feet (inside pivot) - spot up you dictate"

I Sprint Break - RULES: wings from def reb to outside wings behind the 3 PG - outlet area to top of key in 3 sec; biss rim to rim in 3 secs in 4 secs → DRILL: run the floor, concentrating on your first 2 steps; "quick and long" - "don't worry about the ball until you get to ½ court" - "wings at ½ court put your chin to your inside shoulder, find the ball" - "when in doubt, spread out" - spread out on wings 15ft from ball, work together -

DRILL:



- run the floor in your spots - working technique and speed
- wings 3 secs to spot up
- PG 3 secs to top of key
- Post (our runner) 4 secs to rim
- run in groups of 4 -
- "always get ready for next play"
- "whoever has the ball its his play, get ready for the next"

NIKE SKILLS contd.

V SPRINT BREAK contd

DRILL: POINT GUARD DIRECTION: stay on side of the floor; don't cross over, this allows others to play off you — "be a good enough handler to stay in straight line"

Teaching Point Extras: "get someone in the reversal box" - "can you play after 4 passes?" - "don't watch the ball, it will find you; watch your defender" - "if he turns his back to you, cut"

VI Coach Eastman Practice Habits

- if you get to practice early, use that time

VII Coach Arnold Evaluation

- posts not sprinting (4sec) - this opens up other teammates
- posts, post up big w/ #'s pointing to passer - perimeter guys think "perfect feet" - perimeter guys "play slow with the ball" (Phil) - "the seperation of great players and good players is your mid-range game" - guys loafing remember "nothing happens behind the ball"

"don't worry about getting thru practice, get thru that play"

VIII Coach Bilas Evaluation

- "go as hard as you can, for as long as you can"
- "one of the most important things you can bring to practice and workouts is your level of concentration"
- this is a skill, a learned behavior "concentrate on what you are doing, when you are doing it, especially tired"

NIKE SKILLS ACADEMY cont'd

IX Coach Baker NBA Tight Ball

- "if you want your game to be right, you have to be tight" ball, your jabs,

DRILL: hard jabs; keep ball "tight"; "keep ball to your shooting side"; do drill opposite foot — "the purpose of the jab step is to get the defense off balance, not you" - the way to stay balanced is to stay low - DRILL: side jabs - short 6in jab, don't over extend - "if your ball crosses your body, it better come elbow first"

DRILL: COMBINE All three; perfect feet; jab left or right; crossover "hips to knees, defense feels your breeze"

X 5 MAN MOVEMENT - (teach spacing, cuts, positions on the floor)

- Cuts - look at the ball all the way to the rim "might not be open on the first step, might not on 2nd, maybe 3rd" - empty opposite after rim cut; open to the ball - passer must also watch the cutter all the way through, might be open late —
- work 5out motion - no post - practicing how to play w/ and w/out the ball
- then make it 5on5 - (figure out later how to add to workouts)
- not looking to score (no shots) - working how to move

NIKE SKILLS ACADEMY cont'd

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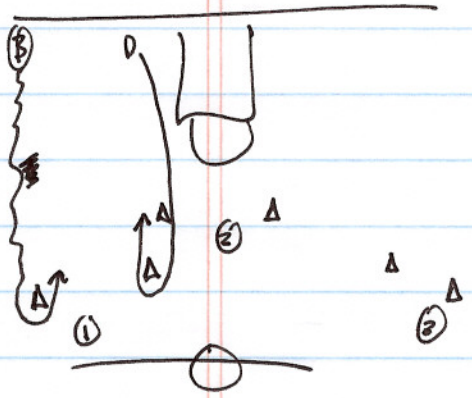
- not looking to score (no shots) - working how to move

NIKE contd

XI Dribble Drive Attack

Drill: incorporate all your footwork, pound dribble, teaching points



- work all angles of attack (bigs work in closer)
- don't dance; attack

XII Defense Zig Zag

- teaching points - 1. Stay between your man and the rim
  2. get your shoulders below offense

DRILL: full court; sideline; 1on1

XIII Defense Shell

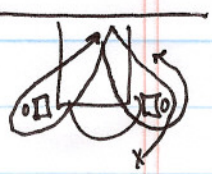
- see the ball, and move as the ball moves

① Stationary; positioning, move w/ the ball; communicate "ball"; help"
"your talk gets you ready"

② drive it -

XIV CHAIR DRILLS INTENSITY LAYUPS

- 15 secs -
- low to hi - make as many as possible
- rebounder - shooter - place ball on chair
- "your eyes make layups"



start w/ rim hang

In the Post - Bigs -

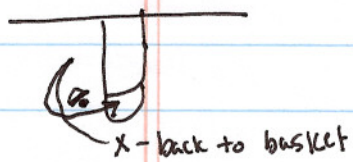
1. Same drill - continous jump hooks - 1 pound dribble big steps
2. any post shots -

NIKE contd.

XIV CHAIR DRILLS contd.

DRILL: CHAIR DRILLS DRIBBLE DROPS - same post drill; w/ drop step

DRILL: ELBOWS REVERSE:



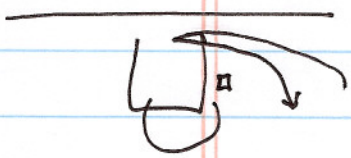
- wings - go past chair - plant - reverse - low to high off the chair - shot at Ft line

XV POST POSITION BREAKDOWN

- ① Catch - inside pivot - face and shoot - "Keep ball up on catch = ready to shoot" - slow work on footwork — (add a defender w/ hand up) - work all shots - then live (have them read defender)
  - on back = jump hook

XVI PERIMETER POSITION CUTTING

- work on exploding off the screen - changing speeds - drawing contact at the screen - exploding off (Bessie Miller example) - walking thru; not shooting - w/ defender - use shoulder bump; not hands



XVII SPARQ TESTING

(these are all there testing of athletes at camp)

XVIII COACH'S EVALUATIONS

COACH JEWIS: ① get to front of the class ② listen w/ ears (no ball in hand) ③ 11-13 in pros are guys who make eye contact ④ on 5on5 stuff work on your skills ⑤ def don't hop, get to your spots ("sprint to spots") ⑥ talk/communicate ⑦ compliment your teammates

NIKE cont'd

XIX Ball Handling Dexterity Drills (weak hand) (stationary)
- w/ weak hand & bounce ball hard - make 1 hand pass to partner - catch w/ other hand - pass back and forth - "stay low" - about 1oft apart
- weak hand pound - quick, nonest
- back and forth - hand w/ weak hand
- pass continually w/ weak hand - catch and rip w/ opposite - quick as possible
- add bounce pass (weak hand)
- behind the back (weak hand)

- on the move - w/ weak hand entire time (never touches strong hand)
- in and out w/ weak hand - 3 dribbles, in/out on 2nd, 3rd pivot and pass
-

XX Passing Drills Argentina Drill
(better explanation on other DVD (Eastman))
- makes it full court -
- pass to your right and sprint exchange w/ your partner

☆ end Disc 1 ☆

Kowalczyk

Todd [redacted]

Un Wis. Green Bay

PRACTICE

- START PRACTICE -

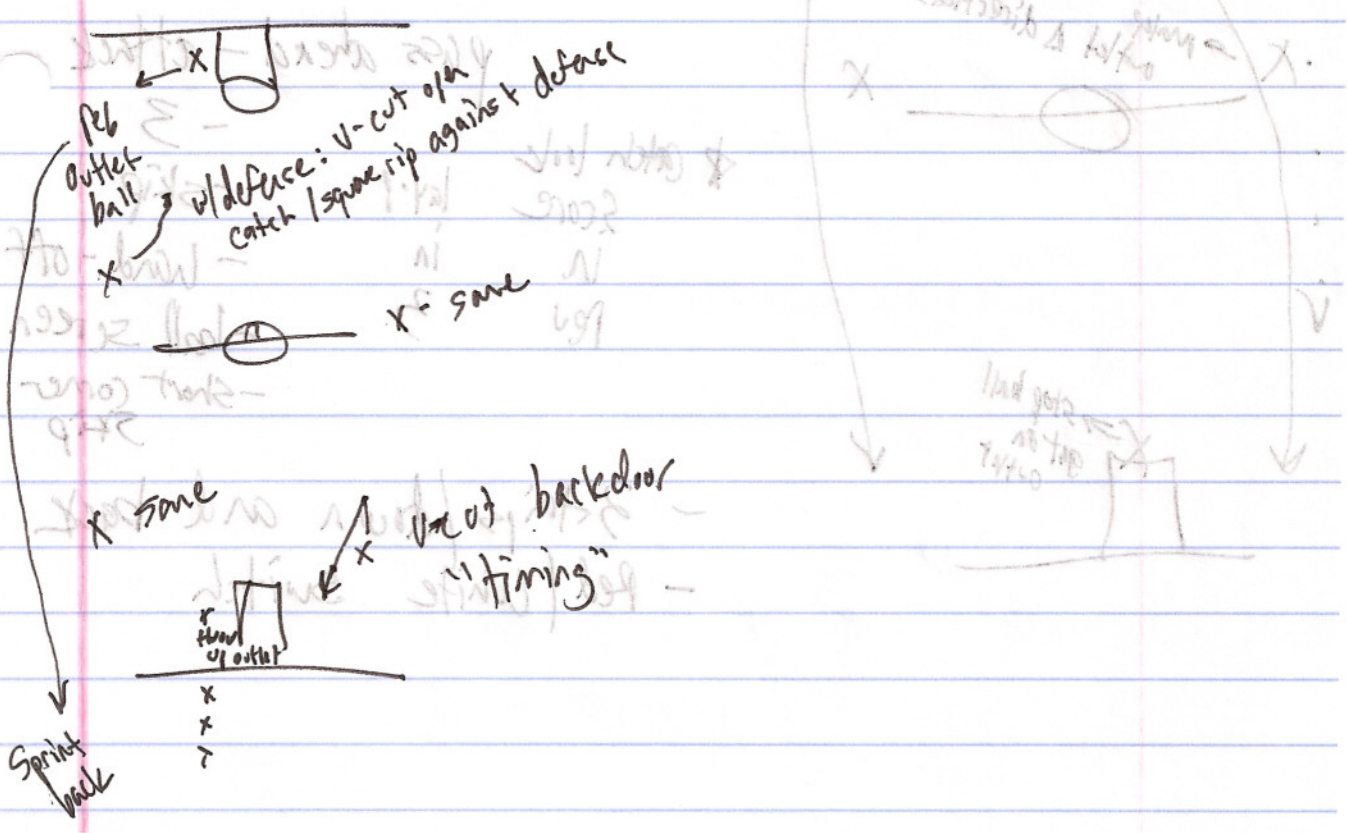
- quick clips of yesterdays practice - 6-7 emphasis
- stretching 6-6

guards: 1/2 stretch / 1/2 warm up own way

bigs:

- FULL COURT PASSING | PIVOTING -

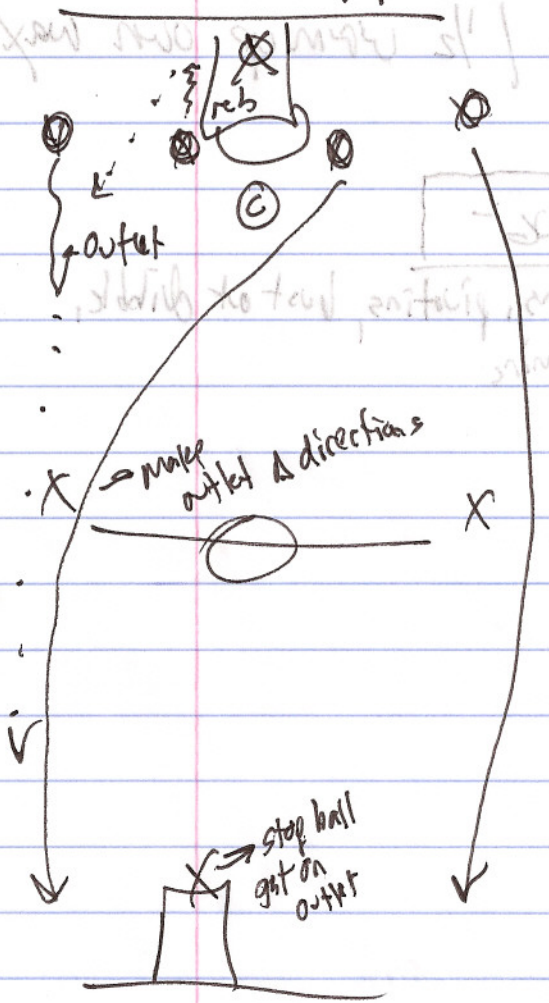
- warm-up - emphasis: passing, catching, pivoting, bust out dribble, boss w/ball; "V cut", timing



- 4 MAN BANG BANG -

emphasis: outletting, Inbounding, running lanes, Pushing ball in transition

coaching points: 2-hand outlet; Vocal on outlet; Fast out dribble, run lanes wide



- Coach Shoots
- reb or outlet

Finish!

- "fast out dribble"
  1st 3 steps full speed

pass ahead - attack
- 3
- skip
- wand-off
- ball screen
- short corner skip

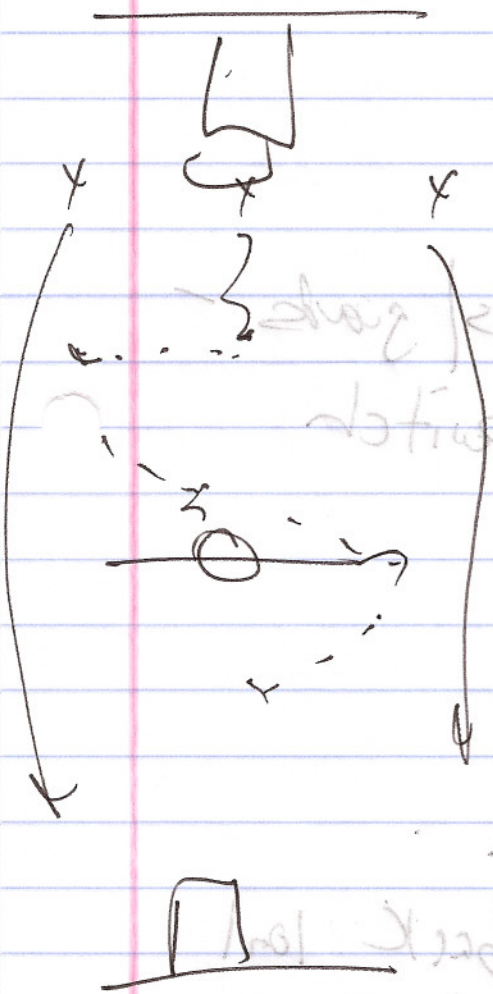
* catch look score in rev lay-up in 3

- 3 trips / down and back
- Red / White switch

76ers drill

emph: passing; catching; transition; communication; 3on3 spacing
teaching: running wide; 2 hand passes; talking in transition; advantage situations; post ups

3on3



- 3man wide stay in lanes = layup
  coach under basket pitches ball ahead; wings exchange = same going back
- next team goes thru net - to transition off (team 3man get back communicate on def)

3-0 down
3-0 back
3-3 down
3-3 back

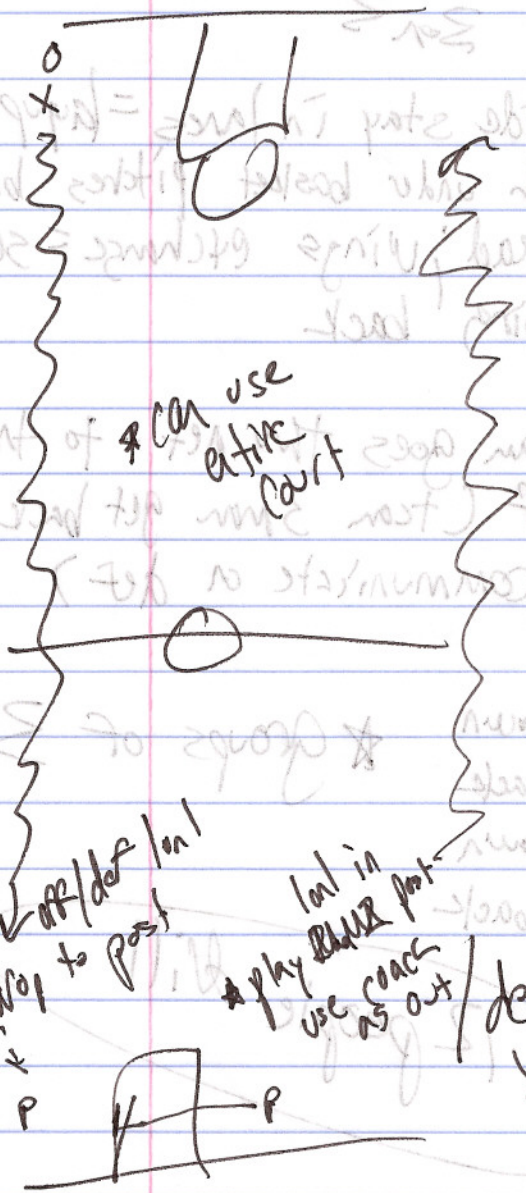
* groups of 3

12 people drill

"tough, competitive"

- Full Court Finish -

emph: finish at rim; lon full court off and def
coaching points: pivot on inside; explode w/ shooting shoulder at rim

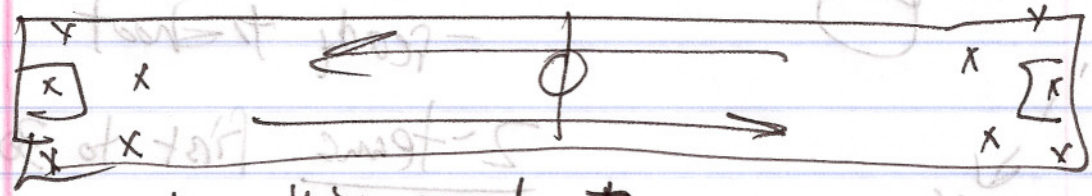


- posts/ guards - switch

def goes off back lon
↳ rebounder inbounds

-FULL COURT PLAYS-

- 5-0 dummy offense - timing, spacing, execution
  "cut hard"
  -calls plays - we can work ↗ "game like
- go for 1 min - switch he calls different play



★ does this everyday ★

-76-76-

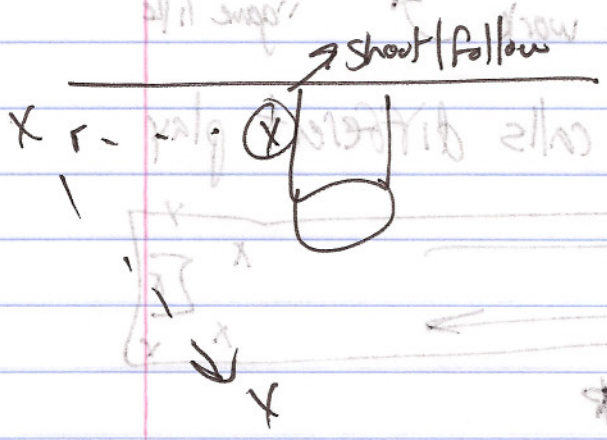
- off a tip -

★ special situations ★

- No rules because not realistic - 5:00 mins -
  76-76 calls for many different situations
- first team gets to 80 = 2 mins on clock
- allows for diffent things to happen -
- Jeff gets team / - Me team or "0"
  I'll watch both?

KNICKS SHOOTING

emph:
teach: feet + hands; chest passes to pocket; quick rebs; good outlets



- good passes
- split/cut
- ready to shoot

2-teams first to 30 wins

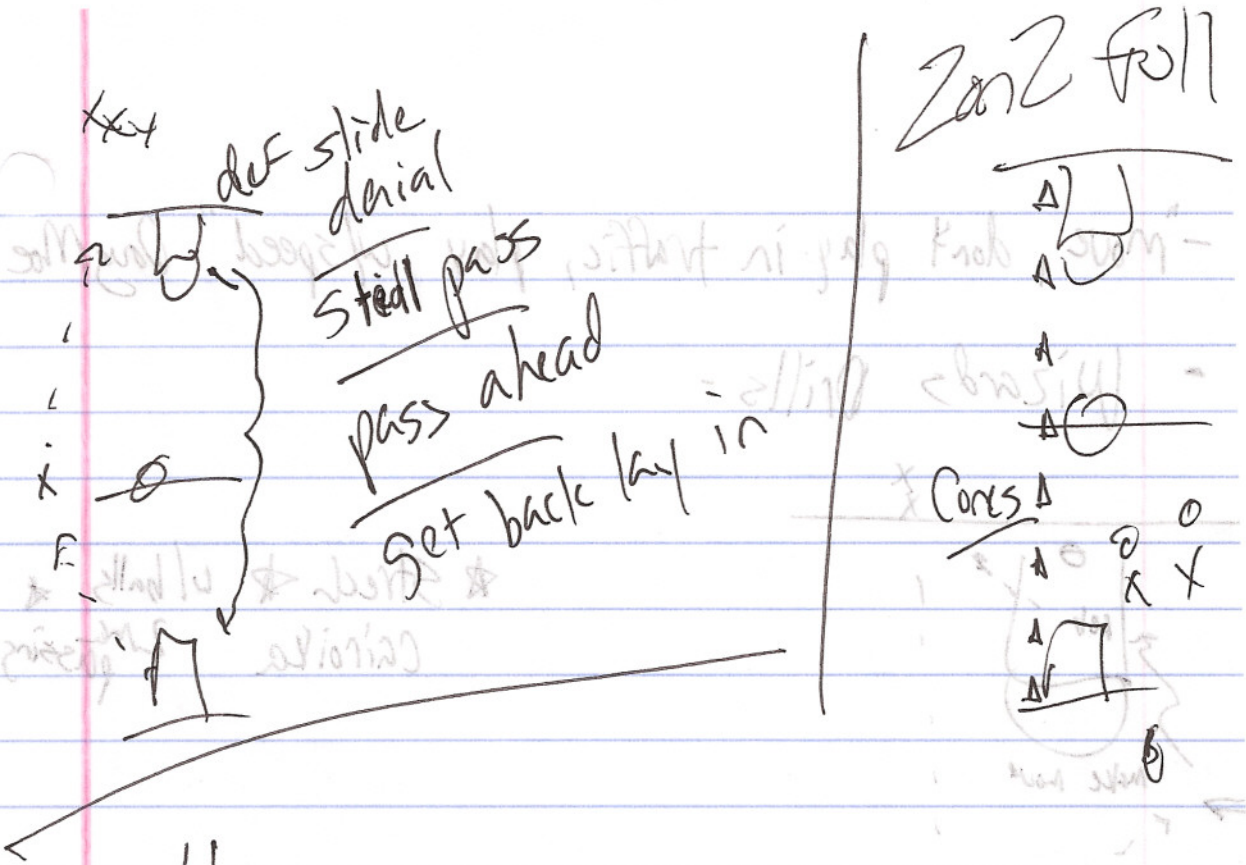
15 - elbow

15 - rev corner

ROCKETS PICK N ROLL DEF

- 3on3 offense/defense -

★ don't need w/ trap ★



4 man weave

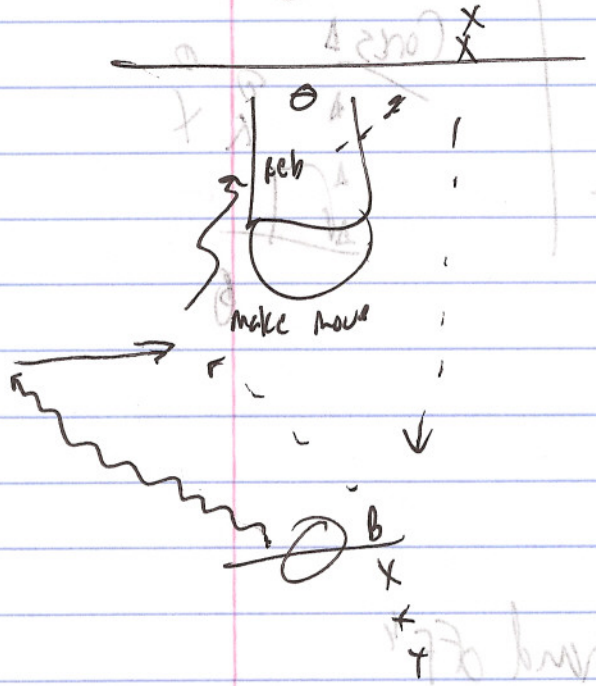
full

1/2 to move "dribble hand off"
↓ "Duke" hi ball screen
players "two rolls" pick/roll
feel
themselves out "pass ahead then skip"

* defensive call for when we are beat - "?"

- "move, don't play in traffic, play w/ speed" Doug Moe

- Wizards Drills -



★ Stretch ★ w/ balls ★
Cairoika 2 man passing

- PERFECT POSSESSION -

our possession

- def must defend the shot clock
  score, foul, off rebound re-set shot clock
  steal, reb = what left on shot

- 12 secs below = Blob
  8 secs below = Blob

★ traps rotations w/out giving up basket or off reb ★

- 4 Min Shooting -

- teach - sweep ball; bust out dribble; be ready to shoot; quick reb

- 90 shots 4 mins - → every min rotate
- 2 lines -



① catch/rip to elbow jumper
② pullup/glass
③ switch sides
④ " "



Dick Bennett
Wisconsin-Green Bay

Wisconsin-Green Bay Phoenix Basketball

Head Coach: Dick Bennett

Topic: Mover/Blocker Motion Offense

1) Side/Top/Side
- Ball Reversal

2) Lane/Lane
- Blockers Cannot Cross Lane
- Pen Defense Inside of Lane
- Screening Action In Lane
- Let Mover Come To Blocker If Action Is Outside Of Lane
- Screen & Shape-Up For Post-Up

3) Wide/Wide
- Floor Is Devided In 1/2 By Mid-Lane
- Lane Screens/Down Screens/Flair Screens
- Blocker Has Freedom To Start Wherever

* Names Of Sets Are Based On The Location Of Blockers

4) Lane/Wide → 4-out/1-in
- 1 Blocker On Lane (Stays On Ln
- Screens In Lane
- Wide Block
- Step To Basket
- Step To Pursemutter
- Blockers Shape-Up Or Step-Out To Receive Ball
- Opens Lanes For Back Cuts

5) Top/Bottom → 4-out/1-in
*Good For A Small Team
- Bottom Blocker Can Set Up On Either Side
- Can Screen Anywhere In Lane
- Top Blocker Sets Screens Along FT Lane Extended
  - A) Primary Ballhandler
  - B) Back Screen & Step-Out
  - C) Cross Screen
  - D) Always Locates Out Top For Ball Reversal
- Re-Screen

Available Screens
1) Down Screen
2) Up Screen
3) Flair Screen
4) Re-Screen
5) Back Screen
6) Flex Screen
7) Stagger Screen
8) Double Screen
9) Pen Screen

Blocker Rules
1) Set Screens Based On Offensive Set & Floor Position
2) Must Look To Be A 2nd Cutter
- Set Screen & Bounce To Open Area

3) Blockers Can Screen For:
- A) Movers
- B) Post Man
- C) Blocker (2nd Cutter)

Wisconsin-Green Bay Phoenix Basketball

Head Coach: Dick Bennett

4) Use All Available Screens
5) Look To "Screen & Re-Screen"
6) Screen To Maintain Floor Balance
7) Look For A 2nd Screen To Set
8) Set Correct Screening Angles
9) Screen & Shape-Up To The Ball

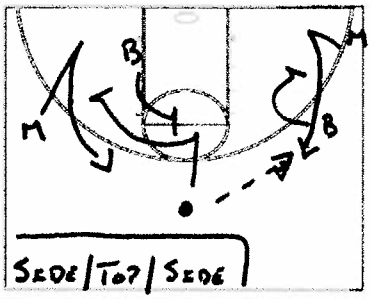
Mover Rules

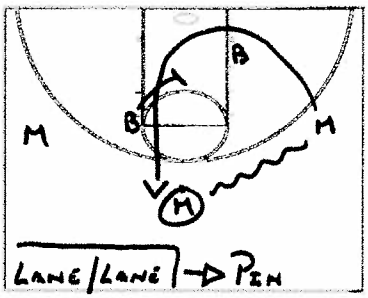
1) Never Start Two Movers On The Same Side Of The Floor
2) Read Defense & Make Correct Cut
3) Don't Stand
4) Utilize Necessary Cuts
5) Can Set A Screen For Another Mover
   - Become A 2nd Cutter
6) Find Open Area To Cut To
7) Use Different Screening Sides To Initiate Offense
8) Utilize The Basket Cut

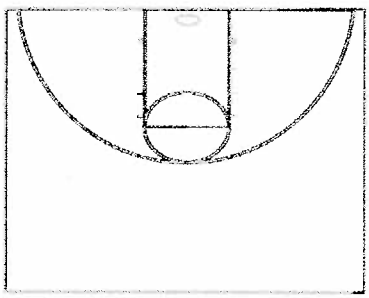
Possible Cuts

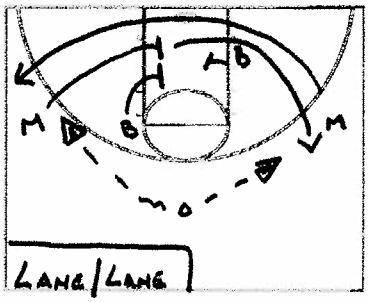
1) Basket Cut
2) Tight Cut
3) Curl Cut
4) Flair Cut
5) Back Cut
6) Replace Cut
7) Baseline Cut
8) Flex Cut
9) X Cut
10) 2nd Cut

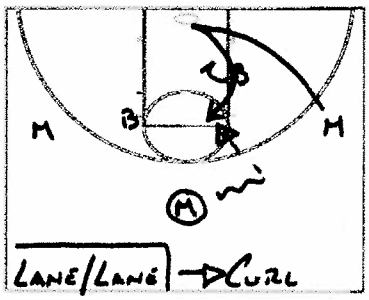
Wisconsin-Green Bay Phoenix Basketball

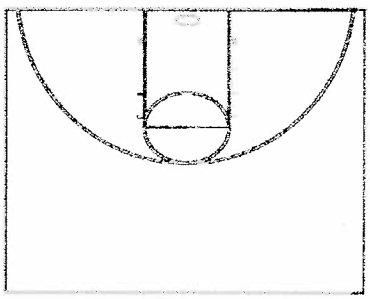


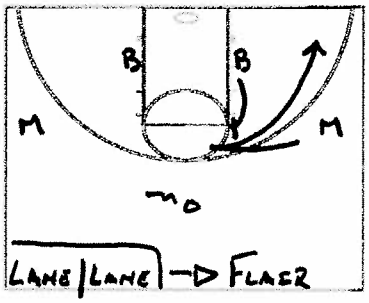


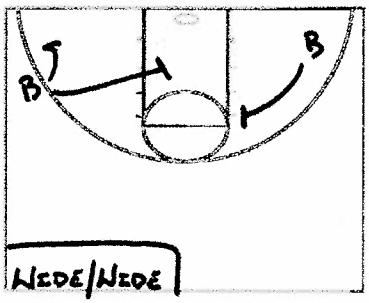


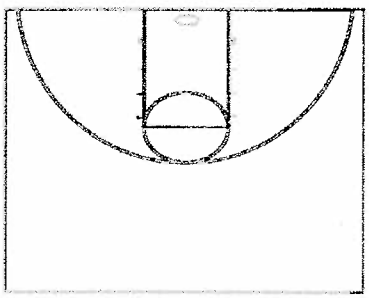


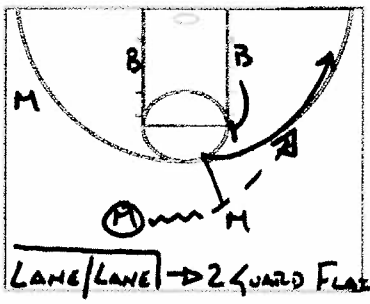


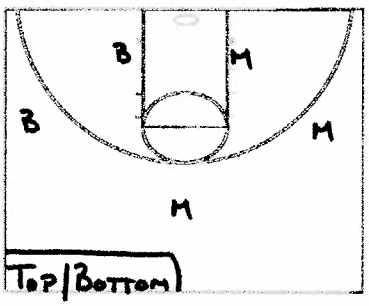


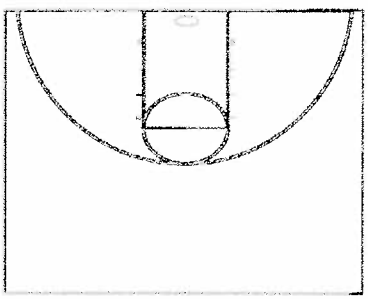












· GOOD FOR POST EXCHANGE LOOK

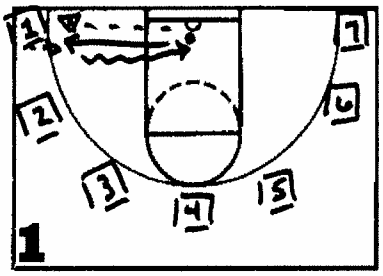
Bobby Gonzalez
Seton Hall Pirates

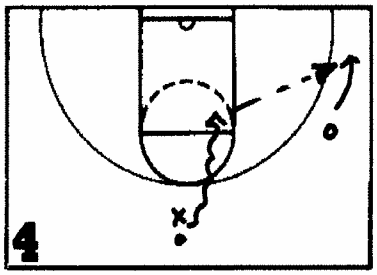
Seton Hall Pirates

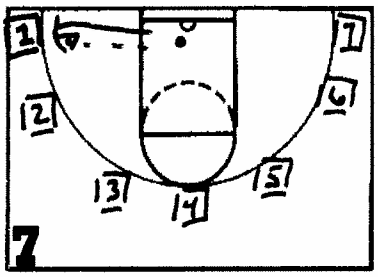
Coach: _Bobby Gonzalez: Seton Hall University_ **Topic:** _Year Round Individual Improvement Drills_
Clinic: _Video_ **Date:** _Spring 2007_

SOUTH ORANGE (NJ)

Head Coach
Bobby Gonzalez







Asst. Coach
Geoff Billet

INSIDE/OUTSIDE PIVOTS

1. *Reverse Pivot/Outside Pivot*
2. *Rip Move/Low Ball Swing*
3. *Attack*
4. *Finish off two feet*

PENETRATE & PITCH

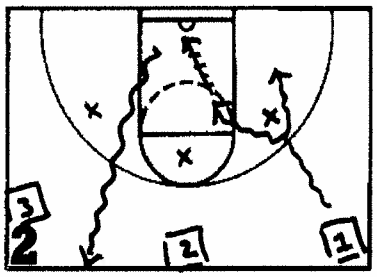
1. *Top & Wing*
2. *Wing & Top*
3. *Baseline Drive & Drift*

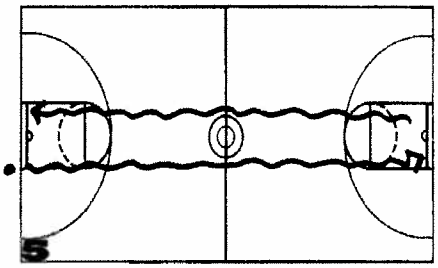
42 GAME

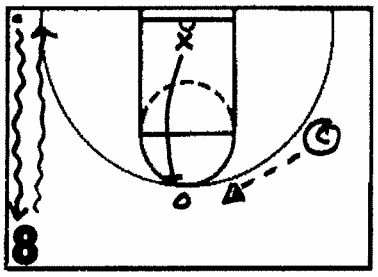
Catch & Shoot 3pt. Shot = +3
Low Swing Pull-up: = +2
Low Swing & Lay-up = +1

- *Work w/ a defender running at you*

Asst. Coach
Dermon Player







Asst. Coach
Kevin Murphy

5 DRIBBLE MOVES

1. *Speed Dribble*
2. *Stop & Go Move*
3. *Stutter to Cross*

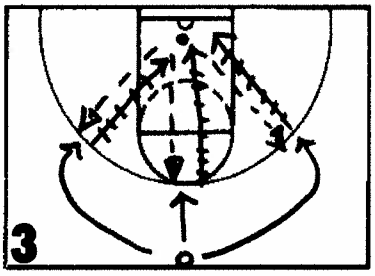
6-IN-30 DRILL

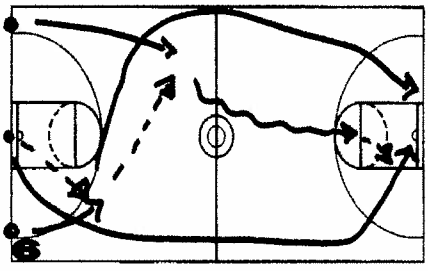
1. *Make 6 lay-ups in 30 secs.*

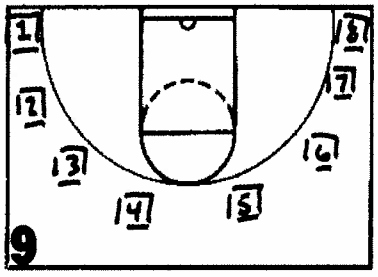
KNOCK-OUT

1. *Score puts defense on the side & a new defense in*
2. *No score = Offense & Defense switch*
3. *First to 3 wins*

Admin. Asst.
Shaheen Holloway







Basketball Operations
Steven Sauers

5-OUT-OF-9 DRILL

1. *Make 5 out of 9 3's*
2. *Add pull-up 3's off dribble*
3. *Add mid-range pull-ups*

3 v. 0 WEAVE

8 SPOTS

- *1st guy can go anywhere he wants & must follow*

Seton Hall Pirates

Coach: _Bobby Gonzalez: Seton Hall University_
Clinic: _Video_
Topic: _Year Round Individual Improvement Drills_
Date: _Spring 2007_

SOUTH ORANGE (N.J.)

Head Coach
Bobby Gonzalez

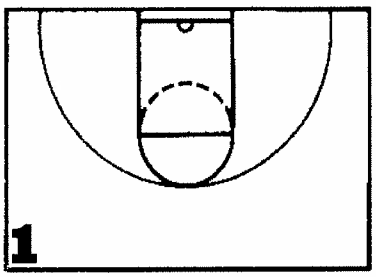
Asst. Coach
Geoff Billet

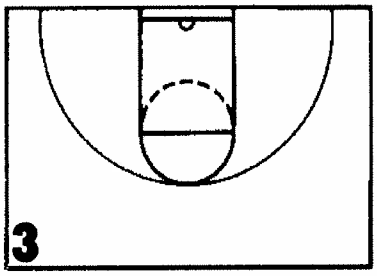
Asst. Coach
Dermon Player

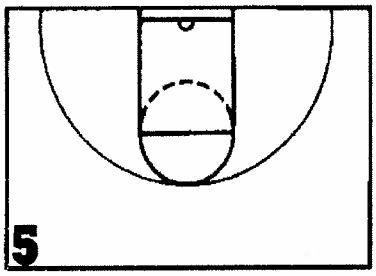
Asst. Coach
Kevin Murphy

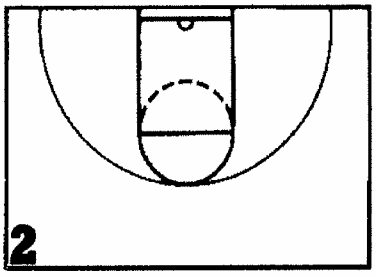
Admin. Asst.
Shaheen Holloway

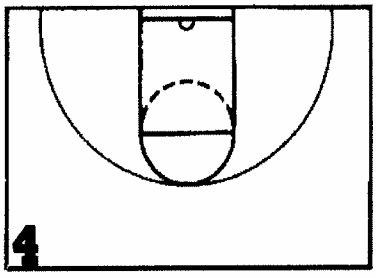
Basketball Operations
Steven Sauers

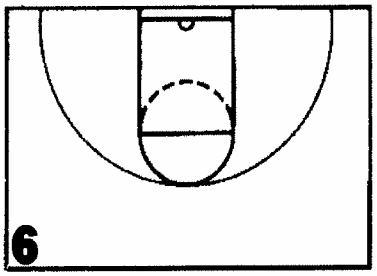












General Notes

BEST WAY TO GET BETTER

1. Ballhandling
2. Passing
3. Shooting
4. Overall Skill Level

- **ALWAYS DO SOMETHING WHEN THEY ARE THE MOST TIRED**

WHY PRACTICE TIRED?

1. Simulate pressure
2. Simulate game situations
3. Simulate game speed

Bobby Gonzalez
Seton Hall Pirates

Seton Hall Pirates Basketball

Coach: _Bobby Gonzalez: Seton Hall_
Clinic: _1-2-2 Contain Press Video_
Topic: _1-2-2 Contain Press_
Date: _August 2006_

400 S. Orange Ave.
South Orange (N.J)
07079

Head Coach
Bobby Gonzalez

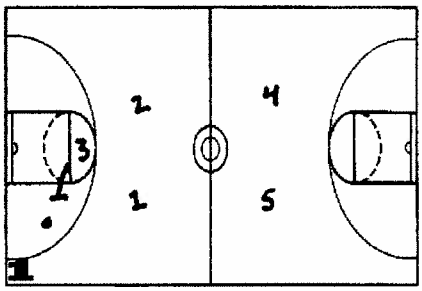
Assistant Coach
Dermon Player

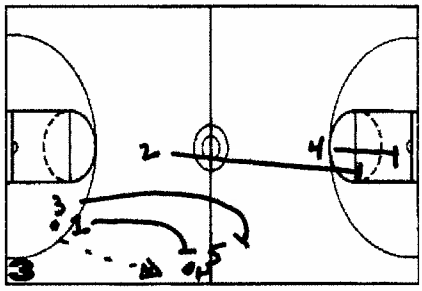
Assistant Coach
Geoff Billet

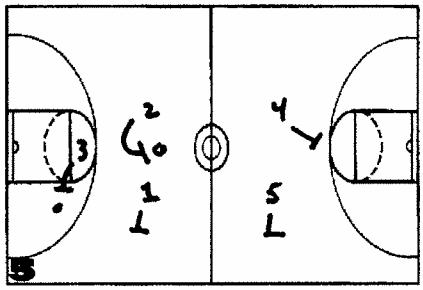
Assistant Coach
Kevin Murphy

Director of Basketball Operations
Stephen Sauers

Administrative Assistant
Shaheen Holloway







Contain Positions

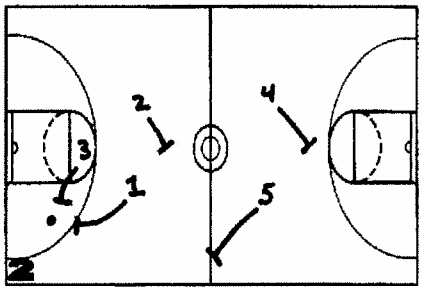
1) Ball Pressure
- *Get good traps*
- *Keep ball out of middle*
- *Control game speed*
- *2 on the ball, 2 in the lanes, & 1 protector*

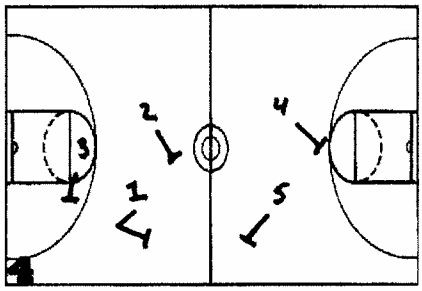
2nd Trap & Bumps

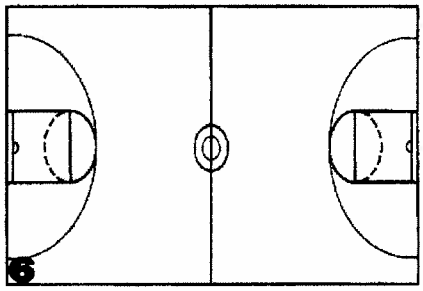
1: Trap
2: Short Middle
3: Deny closest pass out of the trap
4: Basket
5: Trap

4-Contain/1-Man

- *Deny the best player the ball in the middle of the floor*
- *Contain principles*







1st Trap & Bumps

1: Trap
2: Short Middle
3: Trap
4: Long Middle
5: Sideline (1 step up & 2 steps back)

Contain Retreat

- *Don't trap*
- *Try to slow the offense as much as possible*
- *Retreat & match-up*

General Notes

Notes
1) All traps are symmetrical
2) Good bumps cover middle flashes
3) FT Situation: Shooter is always on the nose of the press

SCOUTING SITUATIONS/ADJUSTMENTS
1) Adjust press to the scouting report of an opponent
2) Run at a great ballhandler
3) Only trap certain players
4) Make a big handle the ball—Trap 1st & allow reversal—Contain
- *Deny after return pass*

5) Deny PG
6) Try to force air passes

DEFLECTION CHART
- = Topped Ball/Deflection
+ = Back Tap
S = Steal
R = Recovery
B = Blocked Shot

GOALS
1) 20+ Deflections at halftime
2) 40+ deflections for the game

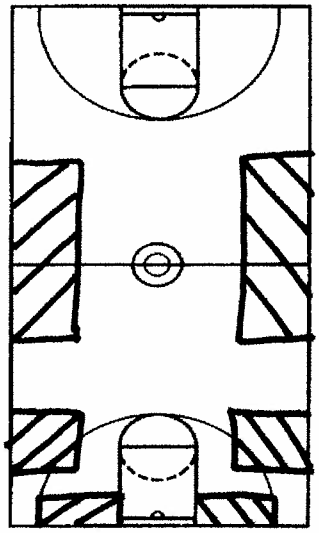
John Kresse
College of Charleston

College of Charleston Cougars Basketball

Head Coach: John Kresse

Clinic Date John Kresse → College of Charleston

2-2-1 Press



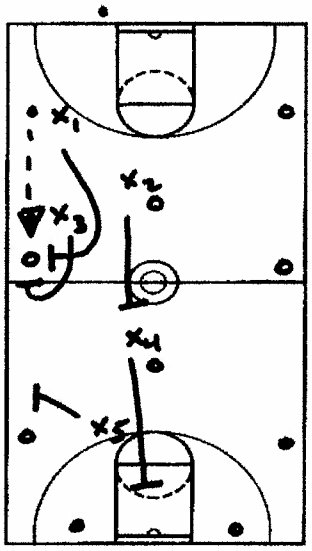
Notes

22 PRESS—TRAP ZONES

1st Trap Zone

2nd Trap Zone

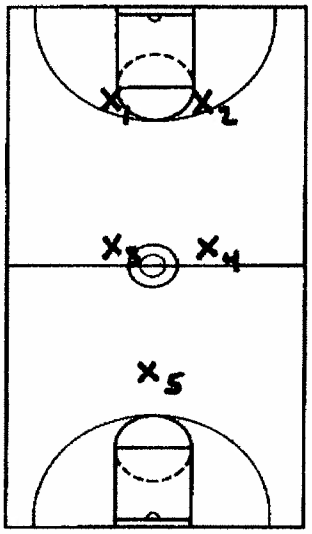
3rd Trap Zone



Notes

Rotation to 1st Trap

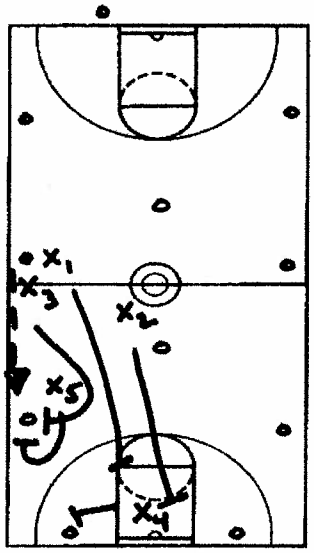
X1 = Loop cut to trap
X2 = Short middle
X3 = Loop cut to trap
X4 = Basket/deep middle
X5 = Cat & mouse



Notes

Basic Set

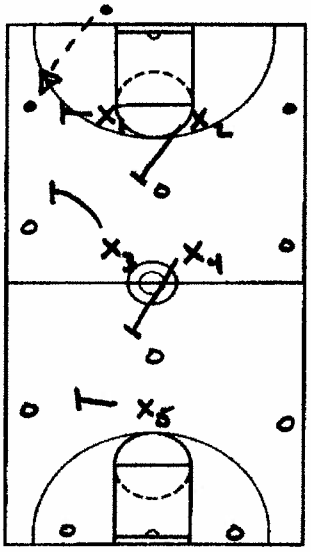
X1 = PG
X2 = SG
X3 = SF
X4 = PF
X5 = C



Notes

Rotation to 2nd Trap

X1 = Strong-side elbow
X2 = Weak-side block/ basket
X3 = Loop cut to trap
X4 = Cat & mouse
X5 = Loop cut to trap

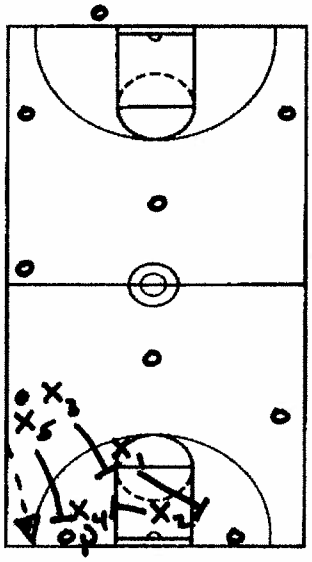


Notes

Backcourt Entry

Ball in outer 1/3 of floor

X1 = Ball pressure
X2 = Short middle
X3 = Cat & mouse
X4 = Deep middle
X5 = Basket



Notes

Rotation to 3rd Trap

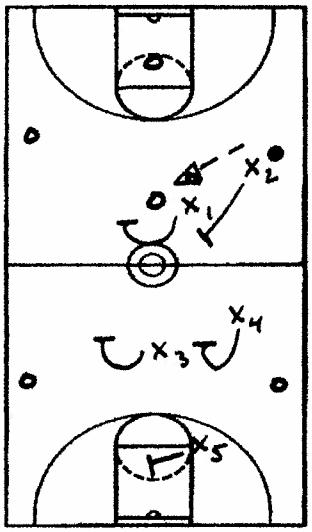
X1 = Weak-side block
X2 = Strong-side block
X3 = Strong-side elbow
X4 = Loop cut to trap
X5 = Loop cut to trap

College of Charleston Cougars Basketball

Head Coach: John Kresse

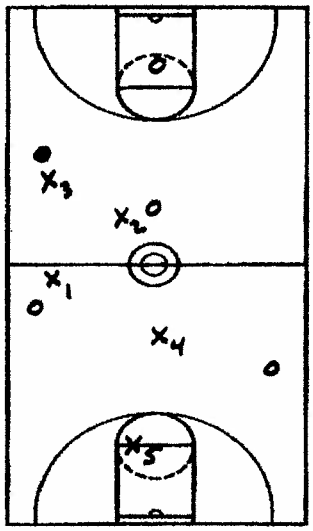
Clinic Date John Kresse → College of Charleston

2-2-1 Press



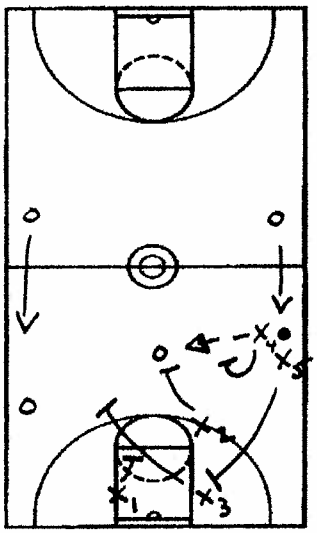
Notes
Middle Coverage

- X1 = Loop cut to ball pressure
- X2 = Loop cut looking for back tap
- X3 = Loop cut to contain
- X4 = Loop cut to contain
- X5 = Basket



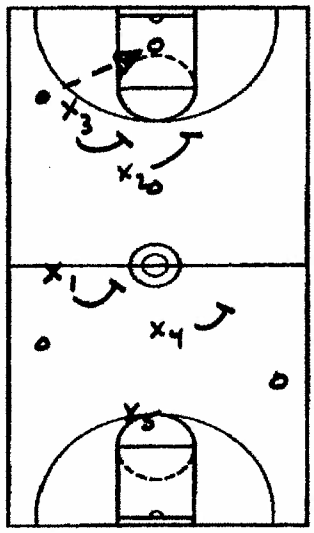
Notes
Dead Dribble

- X1 = Match to nearest man
- X2 = Match to nearest man
- X3 = Match to nearest man
- X4 = Match to nearest man
- X5 = Basket



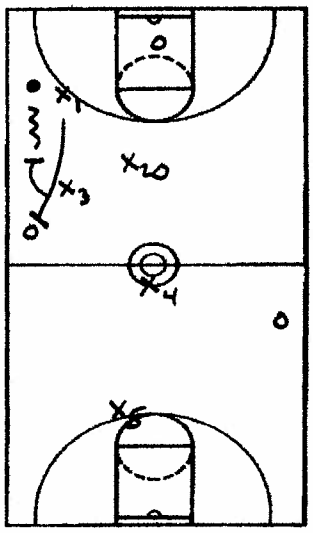
Notes
Deep Middle Coverage

- X1 = Weak-side block
- X2 = Ball pressure
- X3 = Match weak-side wing (if block is open)
- X4 = Match strong-side wing
- X5 = Match strong-side block (passer)



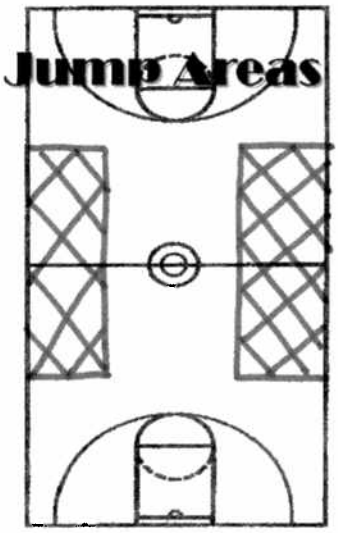
Notes
Backward Pass

- X1 = Loop to basic
- X2 = Loop to basic
- X3 = Loop to basic
- X4 = Loop to basic
- X5 = Basket



Notes
Run & Jump Option

- X1 = Ball pressure to fill lane
- X2 = Short middle
- X3 = Cat & Mouse to jump (verbal cue)
- X4 = Deep middle
- X5 = Basket



Notes
Keys to Run & Jump

1) Forwards must use Cat & Mouse to fullest extent

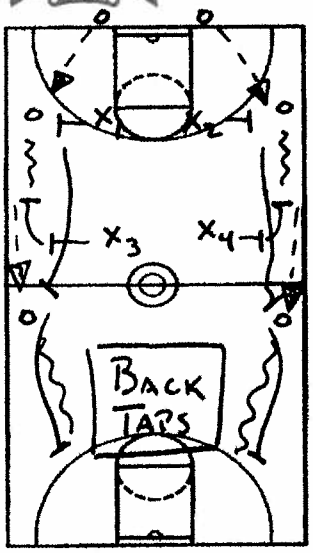
2) Jumps are keyed by forwards

3) Forwards must verbalize a jump to a guard (If not it equals a trap)

4) Guards must attack passing lanes with hands up

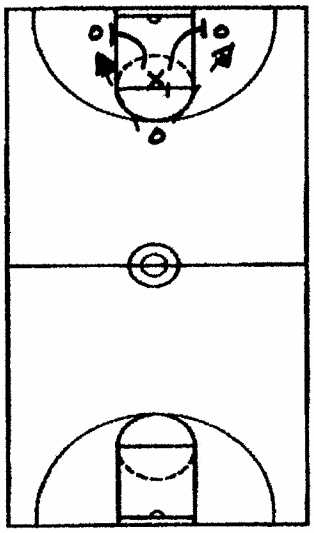
College of Charleston Cougars
Basketball
Head Coach: John Kresse

Clinic Date John Kresse → College of Charleston



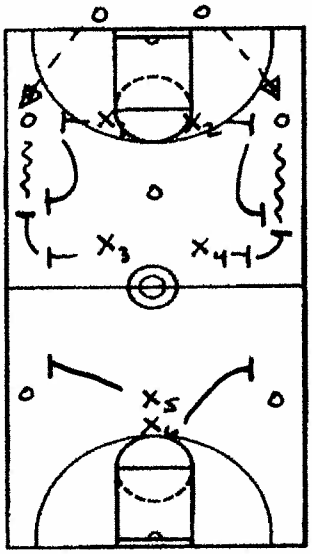
Notes
Sideline Jumps

- X1 pushes ballhandler up sideline
  - Try to force out of control dribble
- X3 Plays Cat & Mouse
  - Must **YELL** (Verbalize)
- Jump—x1 runs through passing lane looking for deflection
- Look for Back Tap on dribble



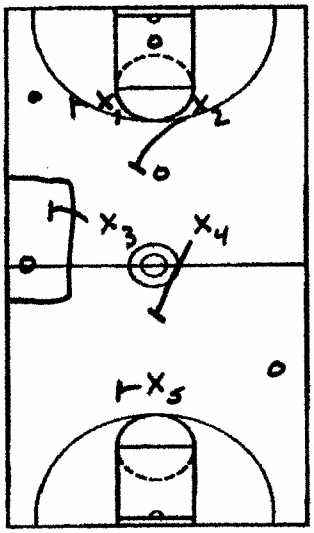
Notes
Drill #3—Looping

- Offense forms triangle in short corners & Top of Key (15' - 18' spacing)
- X1 starts on-line/up-line from ball
- X1 loops to next pass—Cut off drive
- Attack ball w/ hands up and back—Chest offensive player



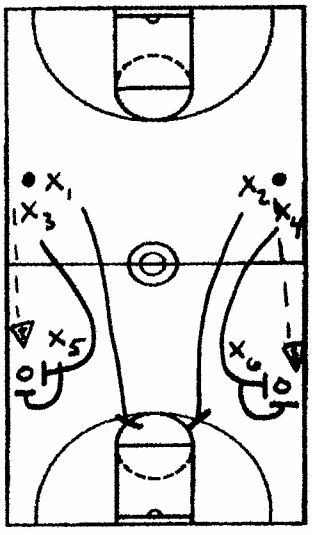
Notes
Drill #1—Dribble Traps

X1 = BALL PRESSURE
X2 = BALL PRESSURE
X3 = CAT & MOUSE
X4 = CAT & MOUSE
X5 = BASKET TO CAT & MOUSE
X6 = BASKET TO CAT & MOUSE



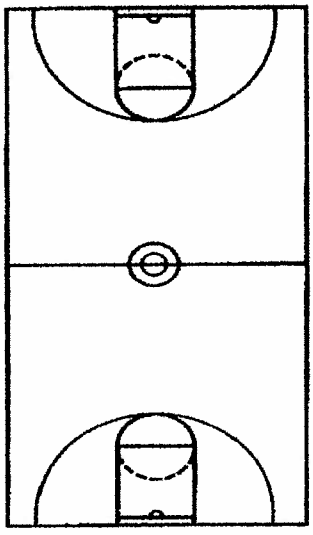
Notes
Cat & Mouse Rules

1) Maintain defensive stance & principles
2) Keep head on a swivel
3) You are matched to the next pass, **NOT** the ball
4) Fake at the ballhandler w/ your feet to keep offense off-balance
5) Maintain 15' - 18' spacing when not trapping
6) Cat & Mouse always keys a trap



Notes
Drill #2—Front Court Traps

- Ball starts in 1st Trap Zone
- Ball is passed up sideline
- Trap ball in 2nd Trap Zone
- Guard must drop to elbow to take away middle pass
- Offense looks to score
- Defense must force turnover



Notes
Keys to 22 Press

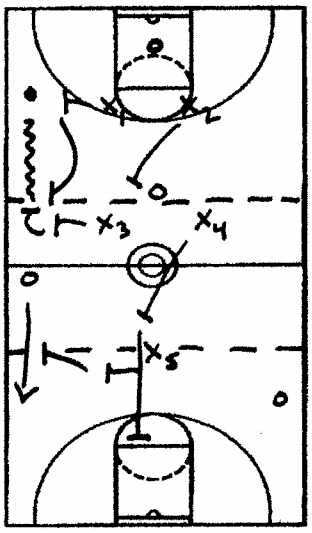
1) Contain ball on sideline
2) Be active in traps w/o fouling
3) Make quick, sharp rotations
4) Active hands—Deflections
5) Loop cuts to cut off passing lanes
6) Look to get "Back Taps"
7) Communicate

College of Charleston Cougars Basketball

Head Coach: John Kresse

Clinic Date John Kresse → College of Charleston

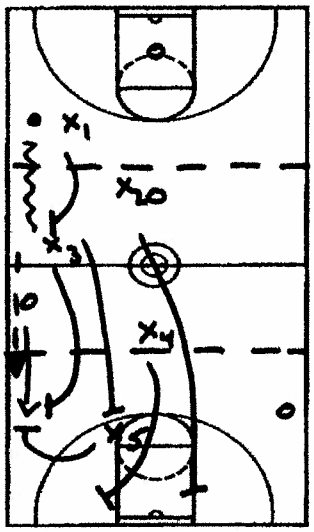
2-2-1 Press



Notes
Situation #1– Basic

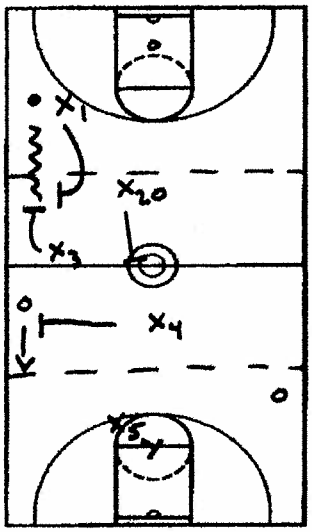
X1 = Ball Pressure to Trap
X2 = Short Middle
X3 = Cat & Mouse to Trap
X4 = Deep Middle to Basket
X5 = Basket to Cat & Mouse

- Leave backward pass open
- X4 has Deep Middle Coverage & Basket



Notes
Situation #4– Containment

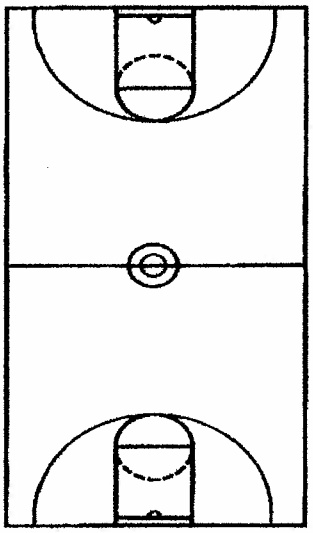
- Same as Situation #3, but trap is delayed until 2nd Trap Zone
- Trap in 2nd Trap Zone must take place below volleyball service line
- X5 must contain dribble on sideline
- **Contain & Surprise**



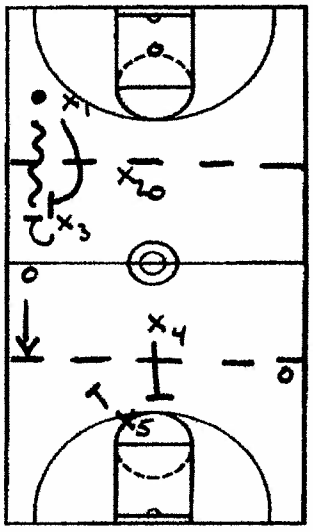
Notes
Situation #2–5 Stays Home

X1 = Ball Pressure to Trap
X2 = Short Middle
X3 = Cat & Mouse to Trap
X4 = Deep Middle to Cat & Mouse
X5 = Basket

- **Leave backward pass open**
- **X4 rotates to Cat & Mouse (Deny sideline pass out of trap)**
- **Aggressive traps are vital**
- **X2 splits short & deep middle coverage on rotation**



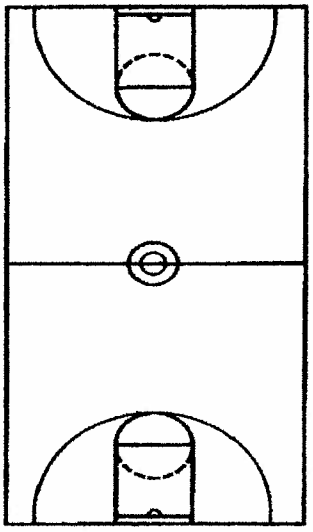
Notes



Notes
Situation #3– Soft

X1 = Ball Pressure to Trap
X2 = Short Middle
X3 = Cat & Mouse to Trap
X4 = Deep Middle
X5 = Basket

- Basic alignment & assignments
- Passes out of trap are left open
- **DO NOT** gamble in a passing lane
- **CONTAINMENT**



Notes

RICK MAJERAS - UNIVERSITY OF UTAH

7/27/98 OKLAHOMA COACHES ASSOCIATION SUMMER CLINIC

PHILOSOPHY:

"BE STRAIGHTFORWARD AND HONEST WITH PLAYERS"

DOES YOUR BEST PLAYER GET THE MOST SHOTS?

(SHOT DISTRIBUTION / SHOT ALLOCATION)

YOU MUST GET TO THE FREE THROW LINE MORE THAN YOUR OPPONENT

(AND YOU MUST TAKE ADVANTAGE OF IT)

TO SHOOT BETTER FREE THROWS:

SHOOT FREE THROWS BETWEEN DRILLS

1) ONLY SHOOT TWO AT A TIME (FOUR MAX) 2 SPRINTS / MISS

2) NO TALKING, NO DRINKS

FREE THROW SHOOTING IS DIFFICULT BECAUSE IT REQUIRES

RELAXATION AND CONCENTRATION AT THE SAME TIME.

THE ONLY WAY TO ACHIEVE THIS IS THROUGH PRACTICE.

OFFENSE - SPACING, SPACING, AND MORE SPACING

SPACING IS OFFENSE, AND OFFENSE IS SPACING

AT UTAH WE WORK 3 THINGS DAILY

1) CONVERSION DEFENSE

2) SKILL DEVELOPMENT

3) SHOOT FREE THROWS

RICK MAJERAS
7/27/98

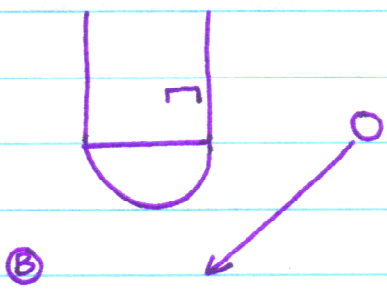
"THOSE TO WHOM DEFENSE IS NOT IMPORTANT WILL HAVE THE BEST SEAT IN THE GAME."

"ANYBODY CAN BE A GOOD SCREENER."

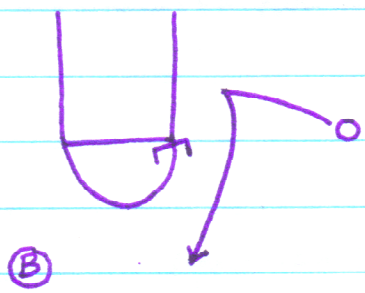
CUTS

1) MAKE EVERY CUT TO THE BASKET HARD
2) SLOW DOWN IN THE TARGET AREA, GIVE A HAND TARGET
3) POST UP IN PAINT IF YOU'RE A POST
4) CROSS SCREEN TO BRING A BIG IN
5) OUTLET TO THE THREE FAST
6) ECONOMY OF MOTION, DON'T WASTE MOVEMENT THAT IS UNNECESSARY.

FILL CUT



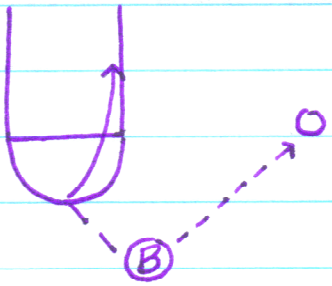
IF DEFENSIVE PLAYER IS IN HELP POSITION BLAST TO FILL



IF DEFENSIVE PLAYER IS IN A DENIAL POSITION IN THE PASSING LANE. V-CUT TO FILL.

RICK MAJERAS
7/27/98

SEVEN CUT



TAKE ABOUT TWO STEPS (MIDSTRIDE)
PIVOT ON INSIDE FOOT (HARD)
GET ACROSS DEFENSIVE PLAYERS FACE
CUT TO HOOP (HARD, SLOW IN TARGET)

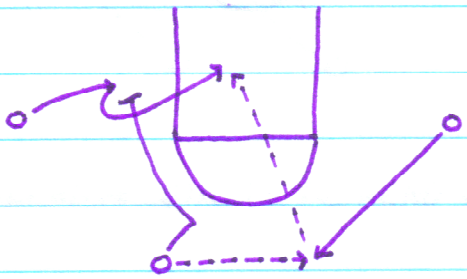
SETTING PICKS

1) BE LOW
2) BE WIDE
3) BE BIG
4) BE A PAIN IN THE ASS

ALWAYS LOCATE THE MAN YOU ARE GOING TO SCREEN FOR WITH YOUR EYES.
SCREENER ALWAYS SPACES

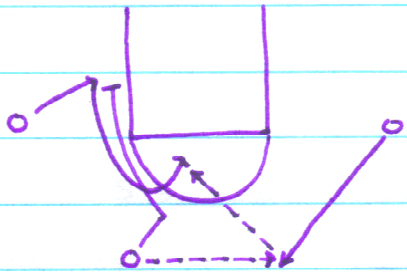
TWO METHODS OF COMING OFF SCREENS

TIGHT CURL



1) HIGH HANDS
2) DEVELOP RUNNING HOOK TO DOMINANT HAND.

HORNACEK CURL



1) ~~HIGH HANDS~~ HAND TARGET
2) SHOULDER OVER TOE TO SQUARE

RICK MAJERUS

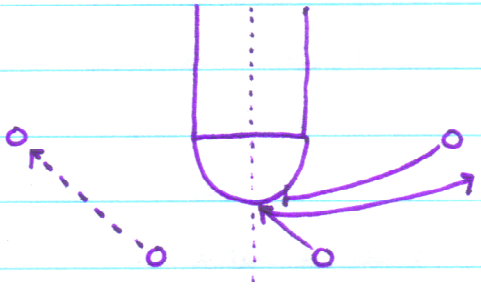
REWARD THE SCREENER IN ALL BREAK DOWN DRILLS.

YOU WILL HAVE 3 OR 4 BALLS GOING

"IF YOU DON'T KNOW WHAT YOU ARE, I'M GOING TO TELL YOU WHAT YOU ARE."

FLARE CUT

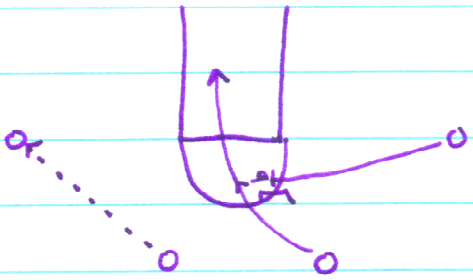
BEST PLAYER AT THE ELBOW ALWAYS GETS A FLARE



TAKE CUT TO MID POINT LINE

IF DEFENSE STARTS TO READ SCREEN AND GOES OVER TOP OF SCREEN: DIVE!

SCREENER PIN



IF DEFENSE STARTS TO READ SCREEN AND GOES UNDER THE SCREEN: FADE!

SCREENER PIN!



RICK MAJERUS

PLAY 4 ON 4 NO POST UP

MAKE USE OF TIGHT CUT

HORNACEK CUT

BACK CUT

SEVEN CUT

FLARE CUT

POST PLAY

CENTER ALWAYS AT MID POST.

1) WALK THEM UP
2) SEAL ON BALL REVERSAL

HEAD REMAINS AT A CONSTANT HEIGHT

- LOW BODY
- BALANCE
- BASE OF SUPPORT.

A TEAM THAT SWITCHES

TO BEAT THEM

1. DIVE
2. POP
3. PASS

SMALL OFF A BIG - STRETCH OUT, DRIVE THE MISMATCH

BIG OFF A SMALL - TIGHT CURL TO POST, LOOK LOB.

RICK MAJERUS

THREE REASONS TO DRIBBLE

1. TO ACQUIRE BALANCE
2. BREAK 5 SECOND COUNT
3. MAKE THE DRIBBLE TAKE YOU SOMEWHERE

THREE DEFENSIVE POSITIONS

1. DENIAL
2. HELP
3. ON THE BALL

FILM PRACTICE. FILM NBA GAMES. USE FILM!

Bruce Weber – Motion Offense

*** Prepare to play and beat the best team on your schedule

Keys to success
1- give your players high goals
    - verbalize the goals
2- players focus on team goals, not individual goals
3- be willing to pass the ball – share the juices!
4- accept, take pride, and execute roles
5- use strengths, work on weaknesses
6- make the simple play
7- love to WIN and hate to LOSE
    - competitive practices – reward the winners, punish the losers
8- coachable players
9- play DEFENSE
    - do things people do not see everyday
10- work on individual improvement for the betterment of the team
    - FUNDAMENTALS
11- compete at a high level everyday

Motion offense keys
1- be flexible
2- spacing
    - be wide, get away from each other
3- allow creativity
4- everyone is involved some way
5- rebounding balance
    - be consistent with how many you send to the offensive glass
    - reward offensive rebounds
6- defensive balance
    - designate who gets back to stop the ball
7- commit to your offense
8- understand and study your offensive system
9- concepts must be part of individual workouts and team drills

* Fast break first – transition motion – constant, consistent pressure on the defense

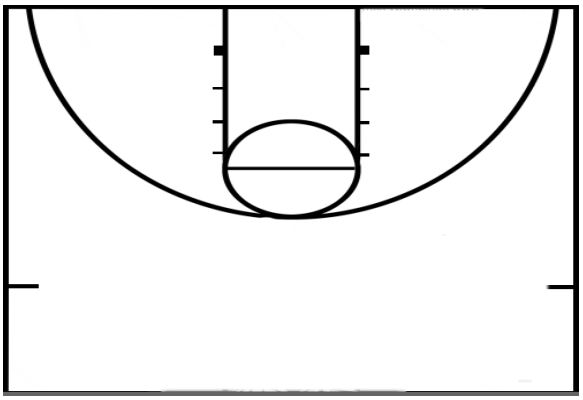
Motion advantages
1- hard to scout and prepare for
2- allows for freedom – players use their strengths
3- players recognize situations
4- teaches players how to react to multiple situations
5- improves all around game

Motion Disadvantages

1- hard to teach – must have patience
2- coach has less control of players and offensive flow

Key teaching points

1- spacing



- players must use the boxes
- teaches them how & where to space
- can only leave the box, if you are screened for, setting a screen, or you are dribbled out of your box
- all the boxes must be filled at all times

2- screening

- always stress the importance of screening
- screening is a dirty, unlikable job – praise or reward good screens
- setting screens
    - down screens – screener must get his butt facing the ball
    - flare screens – shoulders must face the ball
    - screener needs to signal/verbalize he is setting screen
    - sprint to set screens
    - wide shoulders and wide base

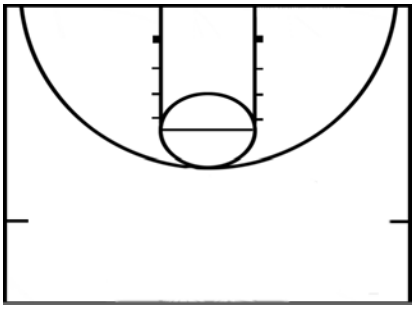
3- cutting

- step off the cuts, sell the cut
- use the v-cut if the defender is guarding tight
- use the sprint cut, if defender is guarding loose
- shoulder-to-shoulder when coming off screens
- on the flare screens, get separation form the screener

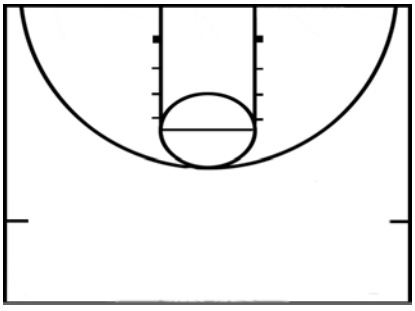
Teaching points – Be hard to guard!

1- down screens
2- flare screen
    - flare to the corner, get away from defense
3- down screen into slip
4- flare screen into slip
5- back screens
    - run into the open space – screener must find the defense
6- double screens
    - down screen into flare
    - flare into down screen
    - back screen into down screen
7- penetration shooting – keep the rope TIGHT – dribbler moves, shooter moves
    - banana cuts
    - dribble hand off or dribble pitch back
    - float to the corner
8- ball screens
    - roll to the basket
    - pick and pop – to the wing and baseline
9- double ball screens

Shooting drills – break downs from motion concepts
    - start with 1 ball, 1 shooter
    - build up to 5 balls, 5 shooters



- X1 off double down screen, pass from C1
- X2 set down screen into flare, pass from C2
- X3 set down screen into post, pass from C3



- X1 off back screen to deep corner, pass from C1
- X2 set back screen into down screen, pass from C2
- X3 set down screen into flare, pass from C3

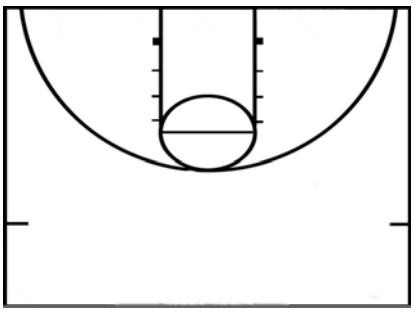
Bruce Weber – 20 Defensive Drills

<u>10 successful tips to build or maintain your program</u>
1- make a visual change
2- get the best player to buy into your program
3- play to WIN as a TEAM
4- become a family – TRUST
5- be willing to make changes, play to your teams strengths
6- get your players to guard consistently
7- year round strength & conditioning program
- preseason conditioning 6 weeks
  - 2 weeks distance
    - 1 mile run – guards under 5:30, posts under 6:00
    - 2 mile run – guards under 12:00, posts under 13:00
  - 2 weeks sprinting 200s, 400s, stadium stairs
  - 2 weeks on the court
    - 7 full length line touches = 200 meters
    - 14 full length line touches = 400 meters

8- year round fundamentals
9- competitive practices
10- game speed and intensity in practice – practices should be harder than the games

<u>Defensive drills</u>
3 man weave into 2 on 1

speed lay-ups – 2 on 1



- X shots the lay-up
- X1 will try to tip the ball form behind
- X2 will try to block the shot
- offensive must concentrate and make the lay-up under pressure

Dummy Transition
- dummy offense into transition defense
- run out-of-bounds plays as well

3 on 3 Rush Series
- player that passes to the scorer must touch the baseline
- specialize the situation
  * opposing team is post dominate – cover the post first
  * opposing team has good 3-point shooters – retreat wide and cover the arch
- build up to 5 on 5

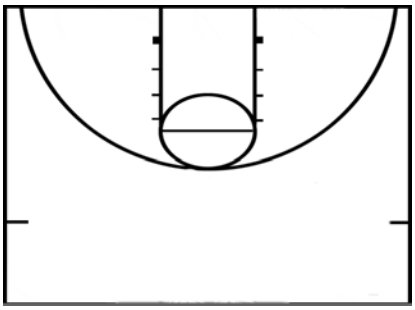
5 on 4 Rush Series
- full court
- stop the ball into a scramble situation
- try to force jump shots

Illini Progression
- begin with a free throw to start the game
- 2 on 1, 3 on 2, 4 on 3, 5 on 5, 5 on 5
- two teams, score the game – score = 1 pt. shut out = 2 pts.
- work on every phase of fast break and transition defense

20 point game
- 3 on 3 full court
- use program scoring system
    - score = 1 pt. shut out = 2 pts. score + foul = 2 pts. foul = 1 pt. + ball offensive rebound = 1 pt.
- sub after 5 points
- great conditioning drill and every player his held accountable

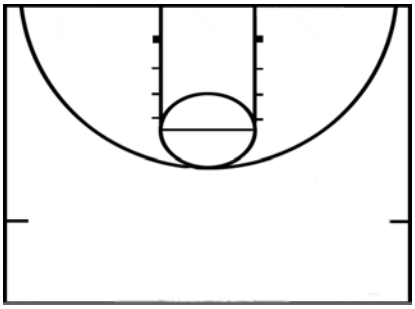
4 on 3 Rebounding
- defense must get a rebound to get out
- 3 offensive rebounds in a row, defensive team runs until it is their next turn

War on the Boards Series
A) line rebounding



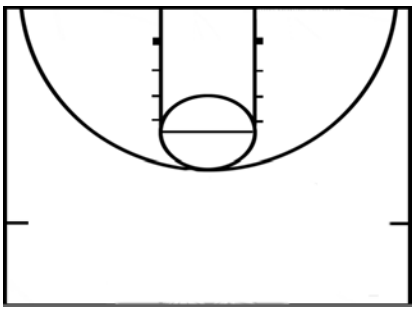
- 5 defenders must meet the offense outside the lane
- defense rebounds into transition
- offense rebounds into half court offense
    - defense stays, new offense
- coach shoots to start the drill

B) match-up rebounding



- defense match-up by position
- work on technique and stepping off the offense
- defense rebound into transition
- offense rebounds into half court offense
    - defense stays, new offense

C) rotation rebounding



- defense must rotate one player to the right or left to block out
- defense rebound into transition
- offense rebounds into half court offense
    - defense stays, new offense

D) guard/post rebounding
- coach will decide which position is allowed to rebound
- use the same formation

No Man's Land
- 4 on 4
- ball must stay out of the lane
- guard for 35 seconds
- ball gets in the lane, defense runs until their next turn

2 in 1
-defense must get stop, score, stop in 1:10 seconds – can play with no time limitations
- bad shots or turnovers on offense drill starts again

Hands, No Hands Defense
- defense guards the first 30 seconds with no hands
    - offense does not shoot during the first 30 seconds, fake open shots
- guards the next 30 seconds with hands
- if offense gets any open shots or defense does not get a shut out, drill starts over and the losing defense runs until their next turn

Gut Check
- divide teams into teams of 4
- each segment lasts 4 minutes
- 2 teams play, while other teams are doing shooting or defensive drills
- on change of possession the losing team must run to the opposite free throw line and back in 10 seconds
- new offensive team must run and touch half-court
- team with the most shut-outs wins the game

Cut Throat – full & half court

- divide into teams
- play 3 on 3 & 4 on 4
- must score offensively to get on defense
- 3 shut outs to get out

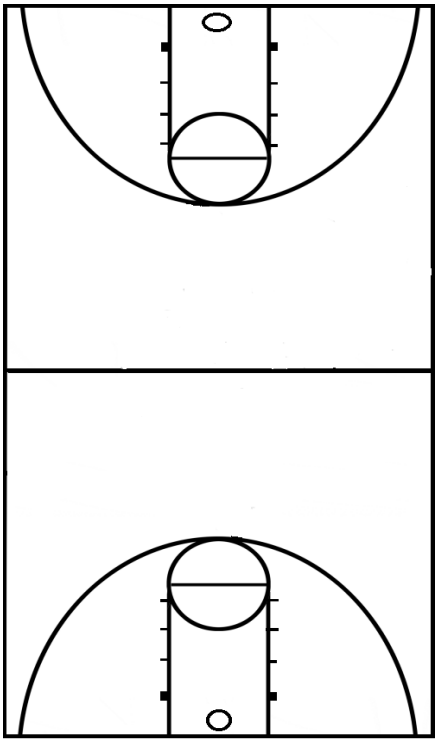
Perfection Cut Throat

- defensive emphasis of the day

36 second drill

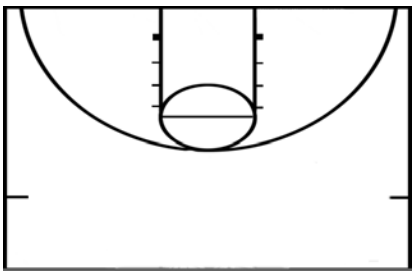
- 1 on 1 defense – 3 groups going at same time
- defense can not allow the offense to break the count
- below whistle after 12 seconds – defense rotate to next offensive player

Guard in the Hole



- work on zig-zag and deny the pass
- zig-zag to coach, pass to coach
- defense is in full denial, offense works to get open against the pressure
- pass made back to player, zig-zag again to next coach
- defense is in full denial, offense works to get open against the pressure
- pass made back to player, zig-zag to the baseline
- start with 2 trips, build up to 6 trips

Figure 8 Defense - Guards



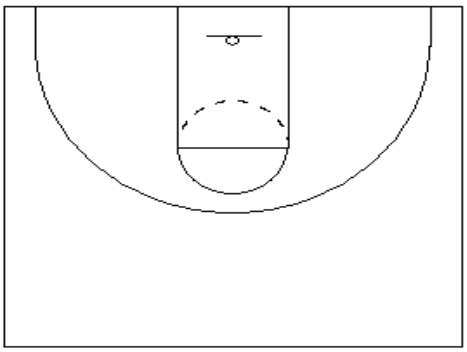
- defense must work to get through down screens
- offense runs in a figure 8 pattern
- 35 seconds, finish with a live closeout

2 on 2 Rebounding – Posts

- post work on post D and help side defense
- coach shoots, one the rebounding is controlled, post outlet to the coach
- they both have 5 seconds to make it to half court
- can not travel or throw bad outlet pass

Nike Championship Coaches Clinic (Sept. 29-Oct. 1, 2006)

Paul Hewitt



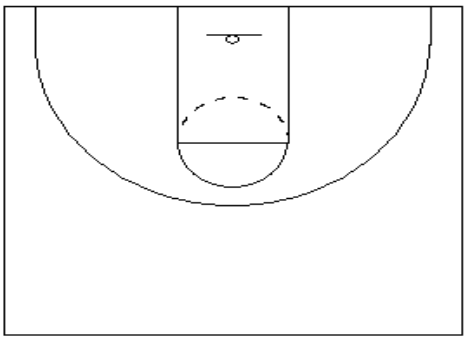
Gladiator Closeouts

- defense must get 3 shut-outs to get out
- closeout, defend, block out
- offense has 1-2 dribbles
- coach passes to offense

Play Hard Chart

- steals
- deflections
- tipped passes
- charges

* Great players have no gaps in their games
* Great players change the game by being involved in plays



Help Side Charge Drill

- X1 & X2 must close out and sprint to the help side
- X1 & X2 must alternate defensive roles
- Closeout and help side based on ball location
- Coach yells pass and then drive
- Help side defender must slide to baseline help and take the charge

Change Drill

- offense runs motion or sets
- offense must drop the ball when the coach yells change
- players can not guard who guards them
- cover ball first, post second – 2 most important objectives of the drill
- defense may switch back to defend normal positions (guards on guards, posts on posts) once the ball has been stopped
- change who you are guarding within the flow of the defense

* Point guard gets 6-10 rebounds in a game, you had a great game blocking out and rebounding
  - the offensive point guard will fall back to stop transition game, leaving defensive point guard free to crash the boards

* Transition defense - JAM the outlet – guard the player who got the defensive rebound

Bruce Weber

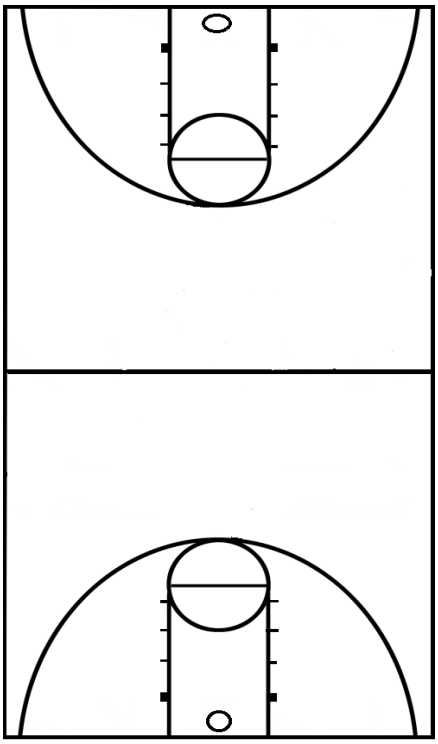
Practice Drills

1) 36 second drill
   - 1 on 1 defense
   - defense can not allow the offense to break the count
   - three groups going at the same time – defensive players rotate after 12 seconds

2) 3-point conditioning
   - 10 "3s" in 1 minute
   - build up to 100 "3s" in 10 minutes
   - this is done in partners or with coach/manager rebounding

3) Mikan Conditioning
   - 40 makes in 1 minute
   - right/left hand normal
   - right/left hand reverse
   - right/left hand normal – ball can not hit the rim – work on touch

4) Suns Drill



- 3 on 3 Full Court
- First team to score 9 points wins
  Scoring System
  - 1 pt. score
  - 2 pt. shut out
  - 1 pt. offensive rebound
  - minus 2 defensive foul
  - 1 pt. extra for a lay up
- Every player is held accountable for his responsibilities

Kevin Eastman

6 musts as a coach
1- study the game
2- study your systems
- know all the cuts, passes, who should be where
- defense wins

3- believe in your team – LOVE YOUR PLAYERS
4- reverse their label – bad/weak points
5- establish areas of importance throughout your program – on and off the court
6- catch them doing something right

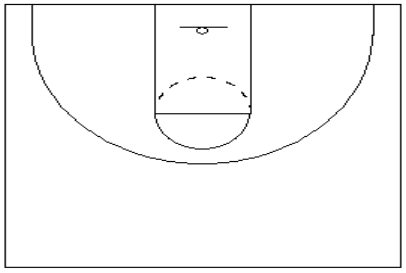
"Pause and Poise" – catch and hold the ball in the posts – read the defense – then make a quick 1 or 2 dribble post move

7 shooting workout keys
1- catch & shoot
2- cut & shoot
3- shooting off the dribble
4- perfect form
5- always have the shot contested
6- game shots, game spots, game speed
7- chart/record shots – strive for daily improvements

* game is played LO to HIGH
* win the shoulders game – keep yours lower than your opponent
* shoulders to hips when attacking the defense – offensive players shoulders need to be lower than the defensive players hips

Individual workouts
1- quick square ups
- player stands with his back to the basket, coach passes and yells which way he wants the player to turn and shoot
- add shot fakes – go somewhere with one dribble

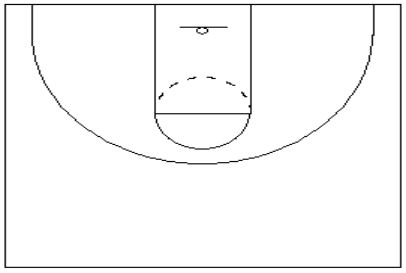
2- chair drills



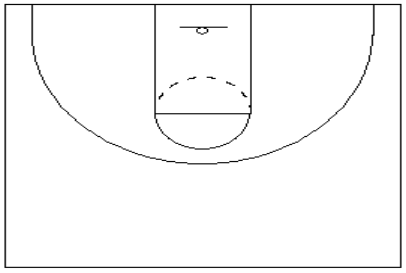
-build your workouts starting with one chair
- use up to five chairs
- use the chairs to practice game shots, game spots, game speed

* As a coach it is more what you bring, than what you know!!!

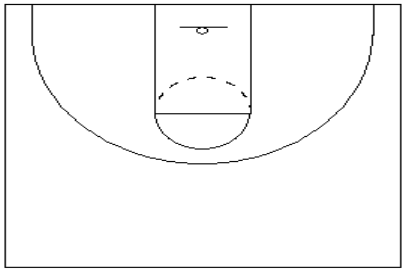
Thad Matta



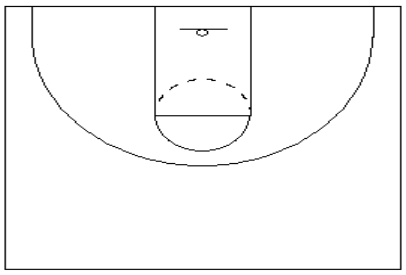
Tight Box Down Screen & Flair Screens
- defend down screens and flair screens
- must stay in the lane
- all players will defend all the positions
- make all players know how to guard all positions



6 on 4 Toughness Screens
- offense sets double staggers
- no illegal screens
- all players guard all positions



6 on 4 Scramble
- coach directs where the pass goes
-defense must do 3 things
    1- stop penetration
    2- weak side cover down
    3- scramble back out & close out
- O1 & O2 drive the ball on the baseline when the ball is passed to them



Line Blockout – 4 on 4
- each defensive player must get a rebound for their team to leave the drill
- if defense player gets rebound, he and the player he blocked out are out of the drill
- defense gives up offensive rebound, one defense and one offensive come back into the drill
- coach shoots

<u>3 types of players</u>
1- watch things happen
2- make things happen
3- wonder what just happened

Buckeye Defense 3 on 3, 4 on 4, 5 on 5
- defense defends for 3 to 7 minutes
- the clock only moves when designated team is on defense – designated defensive team also plays offense
- when the designated team is on offense the clock is stopped
- charges, steals, deflections take time off
- scores, offensive rebounds, fouls add time (can also add time for bad shots, turnovers when designated team is on offense)

Bob Huggins

* Direst passes hurt your defense the most
* If at all possible in your help defense, try to keep bigs on bigs and guards on guards
* If your posts help up hill (up the lane) on dribble penetration, they do not want to show the dribbler their numbers
* Make dribbler commit to shot or pass, recover quickly – HARD

Hubie Brown

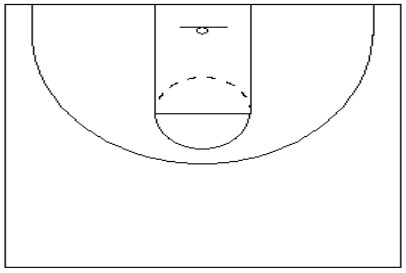
Offensive requirements
1- spacing
2- can the ball be reversed?
3- can we get our 2 best players, high percentage shots the last six minutes of the game
4- how many guys go the offensive boards?
    - can our forwards and center get to the glass
    - forward shoots a perimeter jumper, he DOES NOT go the boards
    - send no more than 3 players to the offensive glass
5- special situations
6- can out players work against both man and zone
7- incorporate short and long passes
8- are we replacing players after they leave – screen & replace
9- are we getting to the foul line
10- use three different screens
    1-staggered screens
    2- back screens
    3- use dribble hand offs – attack the defensive player

* Do people like to watch us play?
* Do our kids like to play our style?
* Does our style develop our players?

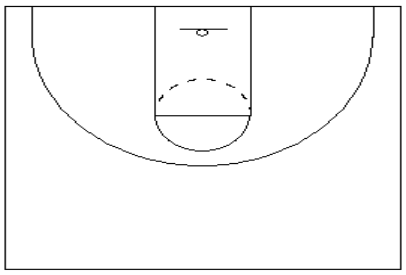
“Shooting makes up for a multitude of sins!”

* Talk to every player, everyday

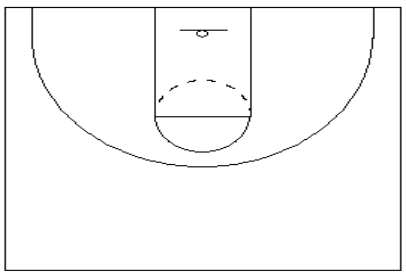
Box & 1 offense



- keep it simple
- the individual who is being guarded, will use the bottom two defenders as screeners
- the other four players need to continue to run offense
- never isolate any individual when facing a gimmick defense

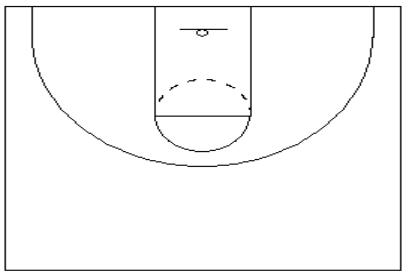


A) Box 1 Offense Set
- 3 (star player) continues to use the bottom two defenders
- make 2 defenders guard 1 offensive player
-1 attacks gaps, passes to 2
- 2 passes back to 1
- 1 then attacks X1



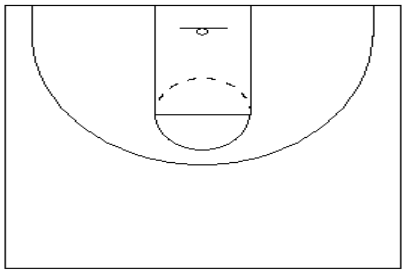
B) Box 1 Offense Set
- 5 screens X3
- after screening X3, 5 searches X4 and pins
- let 3 (star player) use the double by 4 & 5, before 5 screening action

Triangle & 2 offense

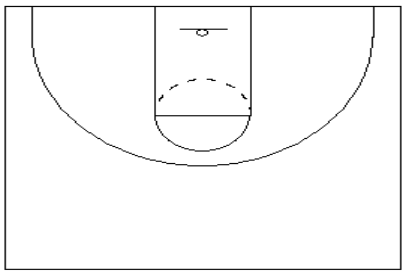


- 1 & 2 will be the star players
- 1 & 2 should start below the block
    - this puts four defenders below the free throw line before the play begins – use to your advantage
- X3, X4, & X5 will pass between them and attack the gaps – can D2 come form the opposite block to cover ball side wing?
- the defense has now been forced to play man-to-man
- 1 & 2 still use the bottom two defenders as screeners whenever possible

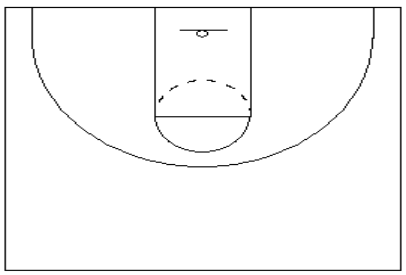
Special Situations



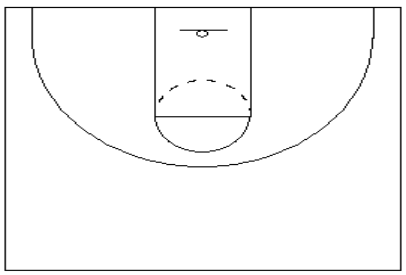
A) Side out – down 1 – 1 second left
- 3 off screen by 5 to ball side corner
- 4 trail 3 off down screen by 5



B) Side out – down 1 – 1 second left
- 2 back screen 5, look for the lob
- 2 flare to top of key

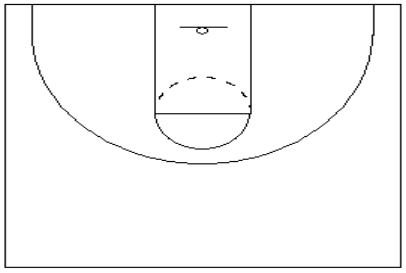


A) Out Under – down 1 – 1 second left
- 2 pop to ball side corner
- 3 off double stagger screen by 4 & 5

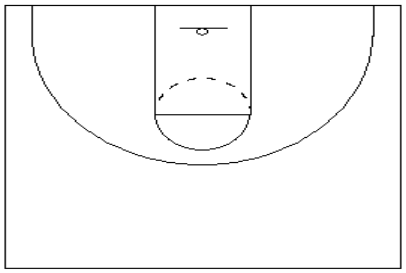


B) Out Under – down 1 – 1 second left
- 5 roll to the from of the rim, look for the lob
- 4 pop back to top of key

2-3 Zone Offense – replace cutters, follow pass

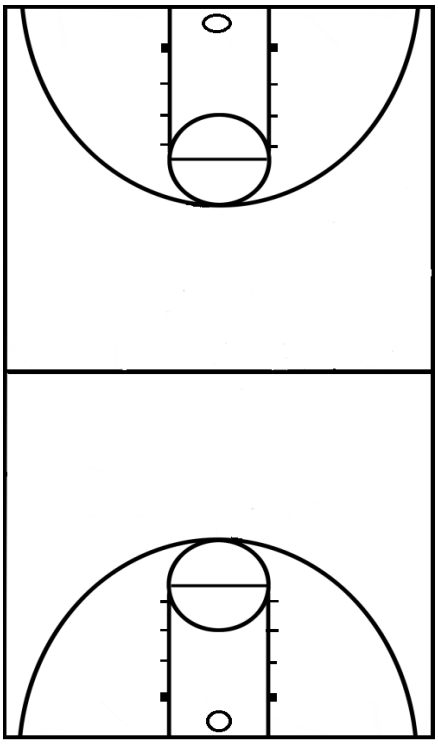


A) “X Cutter”
- 1-4 high set
- 1 pass to 2
- 4 roll to ball side block or short corner
- 2 pass to 4
- 5 cut to replace 4

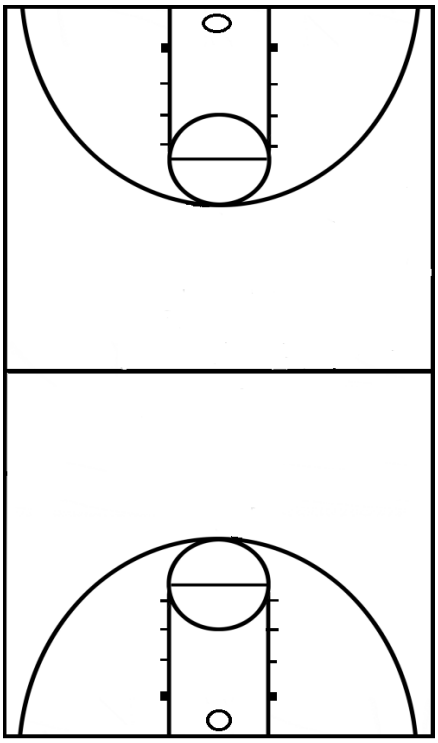


B) “X Cutter”
- once 4 catches, 5 dives to opposite block
- 3 cuts off 5 to ball side high post
- 3 catches look shot, or pass opposite wing to 1
- 1 looks shot or pass to 5
- 5 catches in t he short corner, offense rotation begins again

1-3-1 Zone Offense

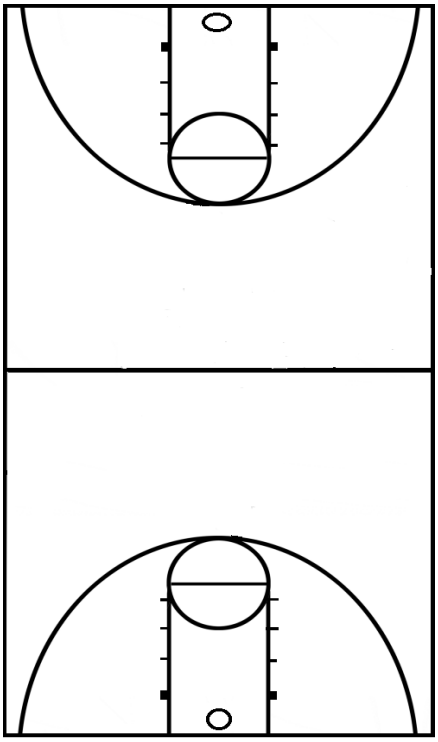


A) Remedial Break
- 3 best shooter
- 2 second best shooter
- 1 accepts the trap, reverse to 2
- 2 then attacks X3 with the dribble
- 3 to ball side corner
- 4 & 5 roll down to occupy both blocks



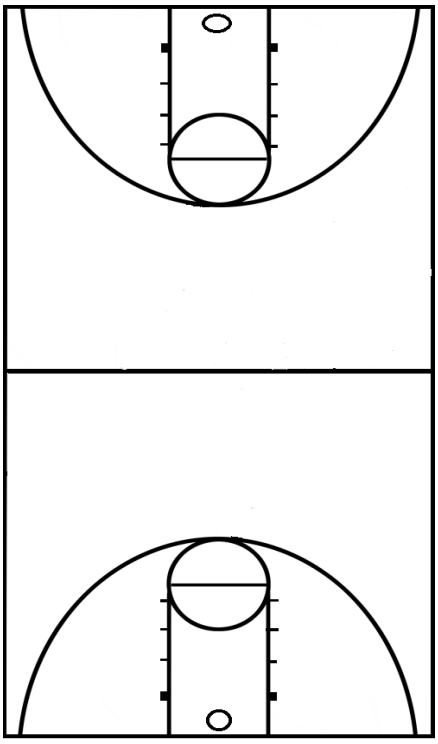
B) Remedial Break
- 1 accepts trap, passes to 4
- 5 “x” cuts in front of X3 to ball side block
- 3 float to weak side corner – he may also search X4 and pin
- 2 trail to top of key
- 4 must turn and face immediately after catching, he must attack X5
- X4 must decide who to defend 2 or 3

Press Breaker



- may be used against all presses
- 5 man weakest ball handler

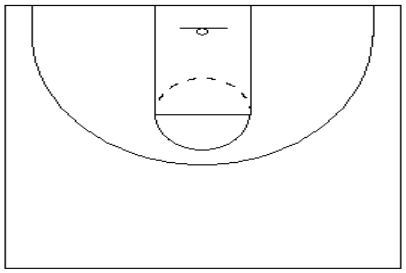
A) defense traps the first pass & denies ball reversal
- 1 off screen by 5 – stay above the free throw line
- 5 cuts to ball side after entry pass to 1
- 1 pass to 5
- 3 cuts to the middle of floor looking for the pass from 5
- 3 catches and attacks defender
- 2 follows the ball from side-to-side
- 4 sprints to fill unoccupied lane, once the ball has been advanced up court



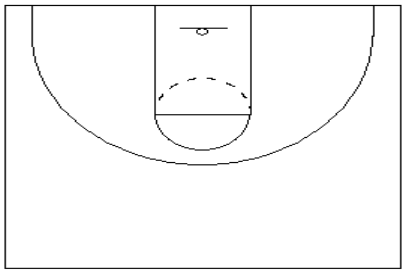
B) defense traps first pass, but allows reversal
- 1 off screen by 5 – stay above the free throw line
- 5 cuts to ball side after entry pass to 1
- 4 steps in to receive reversal from 1
- 3 comes back to the ball
- 4 passes to 3
- 2 follows ball to same side of floor, receives pass from 3
- 2 attacks defender
- 5 has continued down the floor and is in position to receive pass from 2

Bobby Lutz

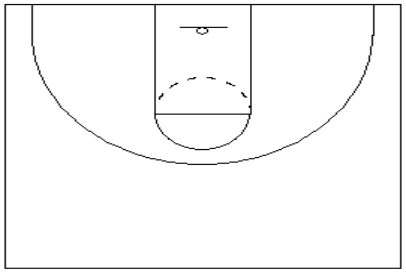
* Pick four aspects of the game – concentrate and emphasize these everyday



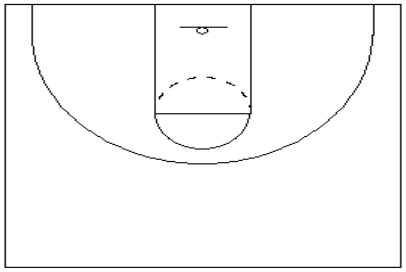
Secondary Set
- 2 off double screen by 1 & 4



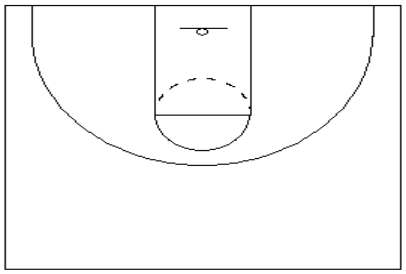
Secondary Set
- 2 off baseline screen by 5 & 1 to ball side corner
- 1 back screen 4 – look lob



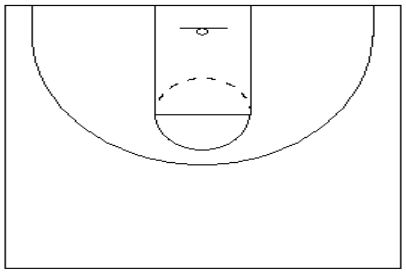
Baseline Series
- 4 cuts first, 3 cuts next off 4 butt
- 1 drags the dribble away from 2
- 2 off baseline double by 5 & 4
- 2 can also look to fake the double and use the single by 5
- if 2 does not receive the pass, reverse to 3
- 5 has side cleared out for post game



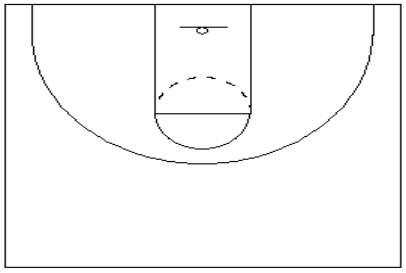
A) Baseline Series
- 4 dribble handoff to 3
- 3 use dribble screen to attack middle of floor



B) Baseline Series
- 2 low cross screen 5 – 5 try to go low side of the screen
- 4 down screen 2



A) Special Situation
- 3 must dribble HARD to baseline
- 5 posts in the mid post



B) Special Situation
- as soon as 3 drives baseline, trails in behind off double screen by 4 & 5
- 2 look for pitch back from 3

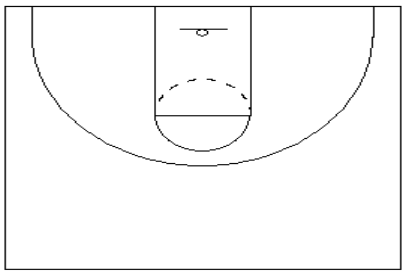
Tom Crean

4 Ts
1- toughness
2- talk – be creative, this can become habit forming
3- trust
4- togetherness

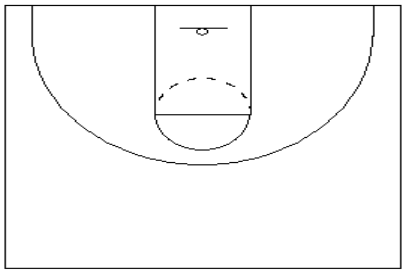
player roles
1- respect unobvious talents of teammates
2- respect teammate roles
3- display toughness
4- be responsible for your actions
5- be committed to excellence – hold yourself to a high standard on and off the court
6- isolate your best skills – use these to help your team, not yourself

Offensive goals
- put continuous pressure on opponents posts players to make decisions on defense – do they help or stay home?
- roll and replace – SHAKE Up or DOWN
- when ball is dribbled at offensive posts, they must clear to the alley (space between the basket and the baseline in the lane)
- be committed to your offensive spacing
- be in the bonus at the 12 minute mark of each half

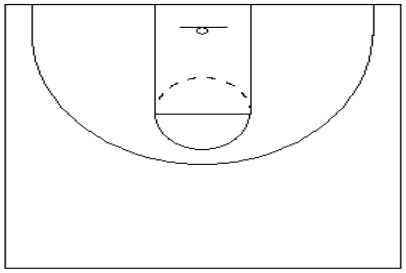
*** Defensive goal – 3 shut outs in a row, 7 times during a game



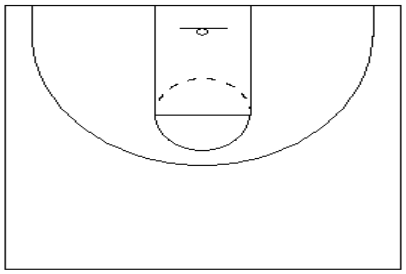
A) Secondary Set - Through
- 1 dribbles 2 off screen by 5
- 4 down screen 3
- 4 down screen 2



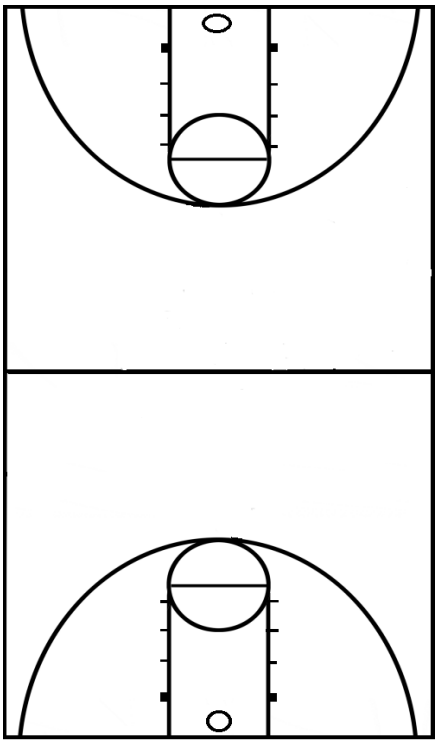
B) Secondary Set – Through
- 5 sprint to ball screen for 2
- 5 roll ball side block, 4 shake up
- 1 flare screen 3
- if 4 catches on shake up, look 5 in the post



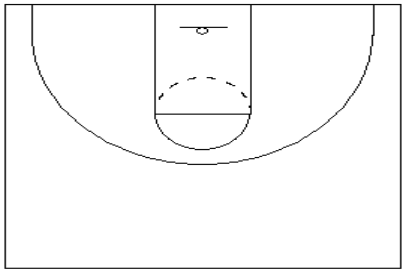
Sprint Series
- 1 dribble 3 into back screen by 4
- 5 cross screen 2
- 4 then sprints to 2 for ball screen
- 2 attack middle or look for pop by 4



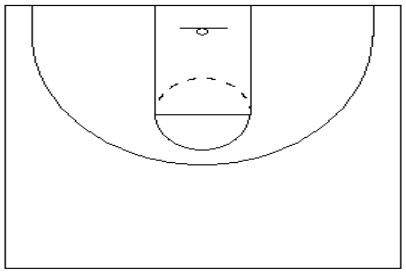
Box Set
- cross screen action by both 4 & 3
- 2 catches, 5 sprints to ball screen
- 3 back screen 5 on the roll to basket
- 1 float opposite wing, 4 float opposite corner



Special Situation – 5 seconds left
- 4 best shooter
- 4 cross screen 1, 1 try to catch pass on the run – attack with the dribble
- 2 float to ball side wing
- 3 back screen 4 around half court



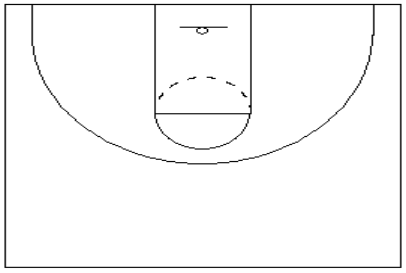
A) Special Situation
- 5 up screen 4
- 3 off double by 2 & 5



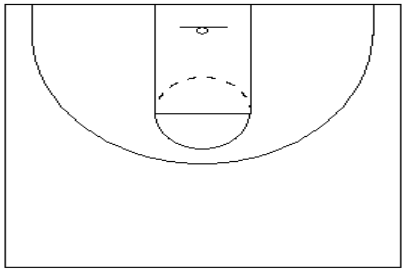
B) Special Situation
- 5 back screen 2
- 5 slip back to the ball

Tubby Smith

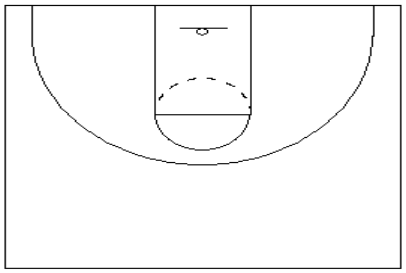
2-3 Zone Offense



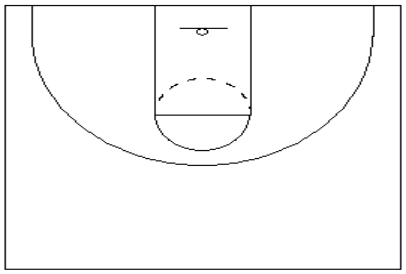
A) Double Stack Drag
- 2 off ball screen by 4, 4 roll to weak side block



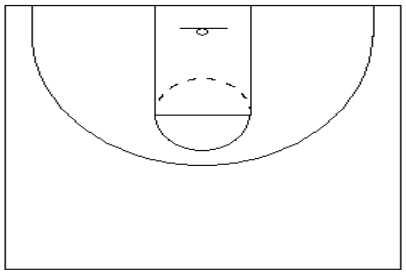
B) Double Stack Drag
- - on the pass to 3, 5 flashes to high post, 4 short corner, 2 weak side wing



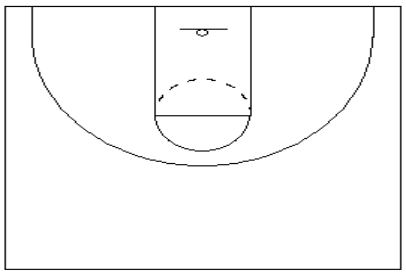
A) Double X
- ball is reversed all the way to 3 in the corner, 5 follows the ball
- 4 rolls to weak side block



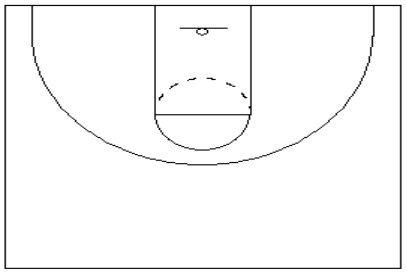
B) Double X
- 5 screens the weak side defender
- 2 screens the middle defender



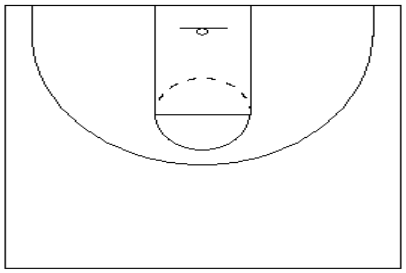
A) Reverse
- ball is reversed all the way to 3 in the corner, 5 follows the ball
- 4 rolls to weak side block



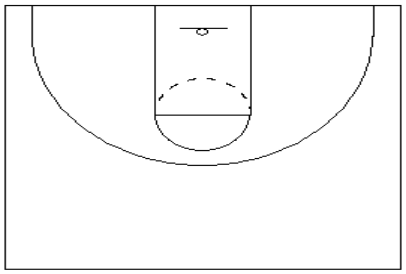
B) Reverse
- 3 must dribble off the baseline, forces 2 to clear to opposite wing
- 4 cut to ball side corner, on the pass to 4, 5 flash high post, 3 cut to middle of the lane



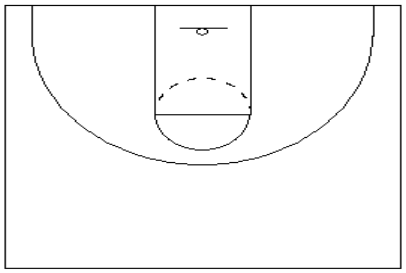
C) Reverse
- 4 pass to 1, 1 dribble to middle of floor
- 4 & 5 screen two nearest defenders, 3 off screens to the corner
- 4 roll to mid post after screen, 5 continue to hold screen



A) Lob
- ball is reversed all the way to 3 in the corner, 5 follows the ball
- 4 rolls to weak side block



B) Lob
- 3 must dribble off the baseline, forces 2 to clear to opposite wing
- 4 cut to ball side short corner, 5 flash high post



C) Lob
- as the ball is reversed, 5 follows the ball in the high post
- 4 sets back screen on weak side bottom defender
- 3 looks for the lob from 2

Vance Walberg Mid South Coach's Clinic 9-14-07 (Friday Night Presentation)

1. Spent 24 years as a high school coach. Last year's record was 300 and 30. Four years in JC, record was 133-11.

2. Watched the football team at his high school. As soon as the play was over, players sprinted to the line, sprinted to the huddle. Tried to wear people down physically and mentally. Wanted to do the same with basketball.

3. Doesn't let teams run any of their plays.

4. Blitz. Makes opponents prepare for you.

5. On offense, must have an attack mentality. Biggest key is shoot 3's or get in the paint.

6. Develops the mentality of getting an extra point on every shot, whether it be an "and one" or a three.

7. The mid range jump shot is for wusses. Get to the rim.

8. Points Per Possession (PPP). Should be between 1 and 1.2. Percentage wise, the best shot for PPP is the free throw.

9. The goal is to shoot 35% from the three point line. That is 1.05 per possession.

10. 60% around the hoop is 1.2 per possession.

11. Free throws at 70% is 1.4 per possession.

12. Memphis charted all their midrange jumpers in the 2004-2005 season. Shot 28%. That is less than 0.6 per possession. Therefore, shoot the three, or get in the key!

13. Little things matter. Two times lost a high school state championship game due to the lack of a free throw screen out.

14. "Red Dog" end of game call that means press, if they get over ½ court, foul.

15. If your team gives up a rebound off a free throw? Run a double liner (suicide) the next day in practice.

16. Validate everything in practice by making a free throw (teaches kids how to respond positively to pressure.)

17. Open gym, plays to eight by twos and threes. Teaches guys to value each possession. Player who makes the winning basket must make a foulshot to validate the win.

18. Everything he does in practice is competitive. Keeps track of wins for each team. Uses foul section on the scoreboard.

19. At the end of practice, if the losing team loses by one, run a 10 (up and back in 10 seconds.) If the teams loses by 3, run a 10, and 20, then a 30.

20. If the losing team has a good practice, shoot a 1 and 1 to get out of running.

21. If they've had a really bad practice, make them validate each run with a foul shot.

22. On offense, teaches principles not plays. But have some plays for dead balls and timeouts.

23. On offense, 40 series = equals 4 out sets. 30 series = 3 out sets. 33 equals a 3 pointer out of a 30 set. 45 equals a back pick for trailer out of a 4 out.

24. Teaches players how to play, not to run plays.

25. On offense, the 4 (big, 5 is second point guard in system) runs straight down the center of the court to the front of the rim.

26. 2 and 3 run the alley to the corners.

27. 5 (2nd point guard) inbounds and runs to trailing guard spot.

28. if the ball is in the backcourt, 2 and 3 should not be in the corners. Should be up on the wings, top of the key extended.

29. If the ball is over ½ court, the 2 drops to the corner to open up a driving gap. Talks about the "2 side" (right side of court) and the "3 side" (left side of the court.)

30. The big (4) straddles opposite block. (Open up the post.)

31. On lane penetration, the big front pivots into "cleanup" position.

32. The "drop zone" is free throw line to top of the key extended.

33. Must have the mentality of "get to rack" and get to the free throw line. Likes shooting 3's but the number one priority is to attack the rim.

34. If you can't beat your man, stop in the drop zone.

35. If you get in the "rack zone" (front of the rim extended) score or throw it off the backboard to the big for clean up.

36. If the big's defender steps up to stop penetration, throw a lob pass to big or throw it off the glass to the big.

37. On baseline penetration from the wing, big "T's up" (loops to free throw line), and opposite wing drifts to the corner looking for the pass.

38. Whenever there is lane penetration, needs to corners filled, the big opposite block in clean up position, and a drag behind from a guard spot.

39. " Elevate" means wings loop up-court along the 3 arc towards the ball.

40. If the ball is passed to the wing, cut! Never jog through. That's a false cut and an automatic turnover in practice. Fill to same side corner, or weakside corner.

41. On a pass and cut, weakside guard spot should not wheel (fill) too early. Keep a double driving gap open for the wing!

42. We love facing pressure denial b/c we love the backdoor or "drop" pass.

43. Accept pressure and attack it if you have the ball, or backup towards the sideline to create a bigger driving gap. Never negative steps (dribble backwards with ball) or standing dribble.

44. On a drop cut, elevate one step high, show a hand, call for the ball with mouth and hand and cycle through (wheel.)

45. Wings space the floor in the corners with inside foot even with front of the rim.

46. When the ball hits the drop zone, weakside wing takes one step up (elevate). When the ball hits the drag zone (area of the lane between the drop and rack zone), opposite wing "finds the window", and opposite guard spot drags behind. Do not look to hit the ball side wing from the drag zone.

47. Anytime you break the 3 point line on a cut without the ball, go to the rack and then get back out behind the three point line.

48. In the rack zone, shoot it, or pass it off the backboard to the big.

49. Doesn't like the wrap around pass in the rack zone. Usually it's a turnover.

50. Whole offense is about creating gaps.

51. As a coach, watch what happens when we penetrate. Does the big help or does the weakside wing's defender help? If the weakside wing defender helps the "Drag 3 is open." A drag 34 (35 for us) is a skip from the drag zone and then feed the post. A Drag 5

(4 for us) is a euro loop cut for the opposite guard spot. A drop 2 is a backdoor for the two man.

52. On a middle drive, the post relocates (loops to opposite block with two big steps and looks to cleanup.

53. The ballside wing has to be patient and read. Ball is in drop zone, cut backdoor. Ball is in drag zone, we generally do not want a kick out ballside.

54. If the drive stops in the drop zone, two man game with the wing. Either a kickup pass (loop up the three point line), or if hugged, one step up the lane and backdoor.

55. On a drop zone drive, the big elevates up to opposite elbow and yells “ball, ball, ball.” This creates space for the backdoor. If the ball is thrown to the big, passer give and go cuts and clears out opposite corner for the big to go one on one.

56. A drop zone penetration also becomes a two man game with the opposite guard spot for the euro loop and “kickback” pass. Don’t hand the ball off on that, use the 6 foot two hand kickout pass.

57. Do not throw negative kickout passes. (makes it easy for defense to switch.) Wait until looper gets even with the ball or ahead. (Positive kickback passes only.)

58. Can run a kickback (euro) to a drag 3, or a kickback to a drag 34 (35 for us, 5 is the big in our system.)

Coach Calipari (brings team out onto floor):

59. Where do you fill if you don’t know where to go after a cut or drive? Get to one of four spots -- Free throw elbows extended, or above free throw elbows extended).

60. Bobby Knight loves the offense.

61. Points per Possession is huge. Must chart this. Dean Smith was the first proponent of this. Best shots in order for PPP:

- Foul shots
- Layups
- Wide open 3’s
- Wide open midrange
- Turnovers (or contested shots)

62. Therefore, on defense, make them turn the ball over or shoot contested midrange jumpers.

63. Warmup drills, put 5:00 minutes on the clock.

- Go length of the court in a circuit. Shoot layups with 4 dribbles or less. Switch sides. On a miss circle and go again from that side.
- Pull the ball out the net with both hands at all times in practice! All rebounds are with two hands. Little things! If you grab a ball in practice with one hand, we run.
- Box to box drill is two man rush with chest passes. Finish with a layup. Talk to each other. Call "box to box, box to box!" Your layup", etc.
- Three man rush with chest passes and finish. Coming back throw long lob pass and middle man is on D.
- On three man weave, count passes out loud.
- Basic layup drill. Make 50 in a row.
- Fullcourt layups. One line on each end at ½ court. Work right side one day, left side next. Work on four moves, stutter, crossover, inside out w/ reverse layup, glide layup (opposite hand, jump off inside foot.)
- Get shoulder by your man, clip the hip, take a bump, take another bump, and score.

64. On drives to the hoop, Bigs relocate with two big steps across the lane. No wrap around passes or bounce passes. Throw it high to hands or off the glass.

65. If the driver "Steve Nash's" it (keeps the ball and dribble alive), big loops middle to front of the rim and trails the dribbler.

66. On a backdoor cut, the pass must be thrown outside the lane to be successful. Get a lot of threes off of backdoors by opposite wing drifting to corner.

67. Use a stride step (one-two step) instead of a jumpstop when attacking the lane. (Cannot pivot off of a jumpstop without a travel call.)

68. Work on duck-ins and gap clearouts with your bigs. "Chicken wing" post move is a quick front pivot with ball chinned to hook the defenders shoulder. Work on these. On a skip pass, post always ducks-in and shapes up in the post. Post loops on a kickback, euro pass.

69. For pick and roll, post reverse pivots or sprints to rim (slip footwork) for the lob, or to post up.

70. In team drills play to 7. Olympic shooting everyday for 5 minutes. Right handed shooter, footwork is left foot forward. (Lock and load step.) Five spot shooting – 50 threes in four minutes. Will get up 90 threes if they bust their tales. Find the open window in line in five spot shooting. Cardinal drill (two on 1), Texas 11, Texas 22, Texas 33, Scramble. Use these drills for the first 45 minutes of every practice.

71. Offensively, if you spin the lane, you must shoot. On a spin, the other players do not know where to relocate.

Coach Walberg

72. On offense, a pullback space dribble tells the 4 to cut backdoor and relocate weakside corner.

73. If teams want to play two big guys, we attack one of them off the dribble.

74. Keep the ball on the outside hip in the rack zone. Do not rock it.

75. With Five Spot shooting, 3 best shooters are at best basket -- “Heaven.” To get to Heaven, win two days in a row, or be +10.

76. +26 is the best score ever for five spot in high school. At Pepperdine last year a group went +34.

77. Offensively, a kickback is “euro” looking to get to the rack on a layup.

78. Set up the backdoor cut with hand and voice.

79. Get a good angle towards the three point line and get even or positive with the passer on a kickup pass at the wing.

80. “Drop 23” is a drive middle from the 2 and backdoor from the 3.

81. Kickup is a pass to the wing. Kickback is a euro loop from the weakside guardspot.

82. Number one thought on offense is get to the rim.

83. We’re going to come down your throat on offense, shoot threes, and get teams in foul trouble.

84. When driving, try to clip the defender’s hip, bump him again, again, if your guy backs up after contact on a drive he will never be any good.

85. Walberg only got zoned five times in four years in junior college b/c they shot the 3 so well. Went 19 for 33 from three one time in the first ½. Everytime he got zoned, shot at least 50 threes for the game.

86. Who get to shoot the three? Who can make it?

87. “Streak” = only two best players are allowed to shoot. Everyone else can only shoot layups. Great call to slow it down a bit if opposition goes on a run -- instead of calling a timeout.

88. Teaches his players how to win. Make everything competitive and keep track of wins in practice. Guys who have less wins run.

89. Make sure every player accepts his role.

90. When playing 5 on 5, 2 stops or one turnover give the ball back to the defense.

91. 2's and 3's have to be patient in this offense.

92. On a back door from the guard spot, the wing elevates up to fill that spot for a three.

93. If players are dribbling too much and not getting anywhere go "motion." Pass and cut opposite corner, and fill. Anytime a pass goes from wing to guard spot, wing drops to the corner.

94. If defense does a great job denying, don't fight it, run drops.

95. No negative passes or negative steps. (These are passes to a player coming out from the basket inside the three point line.

96. On a cut to the weakside corner, come off the post's screen and try to force and "in out" switch.

97. 1 and 5 (4 for us) are drivers first, shooters second. 2's and 3's are shooters first. 3 doesn't drive the baseline very often b/c the pass to the opposite corner with weak hand is difficult.

98. "T up" means post loops middle to one step below three throw line.

99. We love skips b/c skips help create layups. On a skip, the ballside guard spot should cut and fill opposite to open up a double gap.

100. If the post can seal his defender on a skip, he stays on the same side (does not open up the post.) On a pass to the post, run dive play. Opposite guard spot dives to the rim, and weakside wing fills that spot looking for the pass for the 3.

101. When running 3 on 2 scramble drill, make the man with the ball dribble up the court. Take away the vertical pass. Do not play defense 3 on 2 in a tandem. Dribbling up the court is the most tiring thing in the game.

102. Sends 4 to the offensive glass. Height doesn't win the long rebound battle, heart does. If you chart rebounds, see how many hit the ground, or are secured below the head versus above the head.

103. Only the 2 should rotate back on defense. Send 4 to offensive glass. The 2 spots up at the top of the key and looks for the kickout pass. The 1 crashes and becomes the controller. (Jams the rebounder or the outlet pass.)

104. Coach Calipari lunge defensive breakdown drill works on taking the jab step with the back foot instead of opening up on a fake. Sprint into closeout.

105. Offense is great for recruiting b/c every kid drives the ball and feels unleashed.

106. If the offense is becoming too right side dominate and we need to get the ball to the post, do not blur screen or run a kickout pass.

107. Coach Walberg had 3 players go DI in 24 years.

108. The offensive mindset is that we are coming down your throat.

109. If the 4 to 3 pass is denied, ball fake and run a pinch post.

110. Your players must run every cut as a hard one. It may a decoy to get someone else open.

111. Dribbling at a wing on an open post is an automatic backdoor. Any pass fake is an automatic backdoor.

112. Never stop on a backdoor cut.

113. Negative steps is when you bring your man into space or into a gap.

114. Remember to throw a ton of skip passes. On handoffs or kickout passes, square up if you are open. Don't be in a hurry. See what you've got.

115. Kickback to attack the rack.

116. Drag zone should get you a 3 or a layup.

117. Remember to only use positive kickbacks so that they cannot switch.

118. Where do you go after a kickback pass? Fill the spot the cutter came from and look for a three if they try to switch. (The only time you can take negative steps is after a kickback pass.)

119. On kick-ups (pass to wing looping for a three), get off the three point line and round it off to get your feet set. Don't run a kick-up cut in a straight line.

120. Can't get a backdoor from the drag zone (no space) Don't get too deep in the drop boxes.

121. Don’t throw a backdoor pass when the player is already in the lane.

122. A stride stop replaces the jumpstop. If going right, plant right foot first and step with left. Now left foot is your pivot foot.

123. On a kickback (euro) no look away passes, and no underhand pitch pass. Keep hand on top of the ball for 6 foot flick pass.

124. Against a good team, by the second or third penetration, you should get something.

125. Golden minutes are last four minutes of the game. (Winning time.) Play your best five.

126. How do you stop this offense? Pick your poison. When a team zones you, shoot 50 threes.

127. Play 11 every game in the first half. Play at least 10 every game in league play.

128. The defense compliments the offense. Both will be better if you run them together.

129. Some teams will try to play a one man zone in the lane if you have a non-shooter on the court. Don’t play non-shooters.

130. Try to speed up the game against a zone. Watch the forward in the 2-3. Does he stay home, or does the guard bump him?

131. Against a zone, dribble penetrate and kick. Set ball screens as well.

132. Walberg never starts his best 5 players. The 5 that end the game are the real starters and they know that. Start the 8th man. He will play very hard and be happy. He is also a good candidate to be a controller. Also, some refs like to call quick, early fouls to set the tone of the game. Get those fouls on your 8th man instead of you best guard.

133. First 28 minutes of the game, try to wear down an opponent. Last four minutes, win the game.

134. To space with 5 out, you can move the post to a corner.

135. Attack the other team’s big by flashing your post to the opposite elbow. Bring the 6’ 10’’ kid away from the basket.

136. The best way to defend this offense is sagging man for man. 5 guard 3. Sagging man for man.

137. If your player gets 2 fouls in the first half, sit him down.

138. Compete in practice everyday. Doesn’t like a lot of guys standing around in lines.

Sweet Home Basketball

Practice Planning Thoughts & Ideas

- ✓ Unlimited amount of Great Ideas ..Can't use them all
- ✓ It's not what you teach ……It's what you emphasize
- ✓ It's not what you do …….It's how you do it
- ✓ It's up to you as the Head Coach to Sell it to your Players
- ✓ Be Organized …..Have a Written Plan (Y/M/W/D)
- ✓ Utilize Assistant Coaches and Players Wisely
- ✓ Practices must be Competitive (Winners and Losers)
- ✓ Physical Nature
- ✓ Emphasize Conditioning
- ✓ Emphasize Communication …Basketball IQ
- ✓ Utilize the Clock
- ✓ Review Special Situations Regularly
- ✓ Dumb Up to Get Smart ….Less is Sometimes More
- ✓ Repetition, Repetition, Repetition
- ✓ Major Emphasis on Skill Development
- ✓ Whole-Part-Whole Teaching Method
- ✓ Prepare to Beat the Best Team on your Schedule
- ✓ Stance Work Every Day
- ✓ 2 People who can't have an off day ..Head Coach/Best Player
- ✓ End in Our Family Circle

Team Chemistry

Oliver Purnell

Important

1. System
2. Players (Recruit - Develop)
3. Chemistry

All winning teams have good chemistry
Mental Aspects important when rebuilding a program.

Chemistry

A group that is singlemindness of purpose
Willingness to give
Respect
Responsibility
Work ethic

"Give to others, get twice back in return"

Respect for rules, on/off the court.
What you say and do effects the team

Chemistry must be emphasized and implemented by head coach.
- Writes letters in Summer; will emphasize on aspect of chemistry.
- Get feedback from assistants
- Everyone on same page

Building Chemistry

1. Communicate
2. Atmosphere
3. Discipline
4. Feeling Ownership
5. Positive reinforcement

Nearly 3/4 of players will not be happy/frustrated.
- Allow players to talk about them
- No fear of punishment

Concept of Life Coach (all areas)

Meetings (20-30 mins.)
- Make them talk to you.
- Ask questions
- Let them talk, give feedback
- Discuss leadership aspects

Activities off the Court
- Community Service
- Cook outs
- Fun stuff (paintball, m.n. golf)

Switch roommates on road trips
Ex: Remember the Titans

Discipline your best player.

Give yourself some flexibility with team rules/guidelines.

Players must sense you are fair with them.

Give them ownership as much as possible.

Discuss contributions of role players as much as possible.

Maintaining

1. Chemistry is fragile
2. Dont allow over exposure to coaches / teammates
3. Chemistry is always important winning or losing
   - Chemistry will keep you together until you are ready to win.
4. Chemistry is different at different parts of the year.

Create positive competition, make each other better. (Early in season)

Mid Season: Dealing with PT/Expectations
- Use of meetings to communicate

Late Season: Dealing with record/results
- Finish strong as a player/team

Dealing with outside influences
- You cannot attack a powerbase and expect to win.
- Must keep things within the program

How do you deal with race issues?
- Let players know your heart
- Don't let this become an excuse

Northern State University

Shooting and Post/Perimeter Camp Notes

Chad Meyer, Odessa High School

July 14, 2007

MY PERSONAL NOTES FROM COACH DON MEYER'S CAMPS

I HOPE THEY CAN HELP WITH ANY PART OF YOUR TEACHING/COACHING!!!

SHOOTING CAMP

3 CAMP RULES:

1. Everybody Takes Notes
2. Everybody says, Please, Thank you, Yes Sir, No Sir, Yes Ma'am, No Ma'am
3. Everybody Picks up Trash

GREAT PLAYERS ARE DRIVEN

> Example: NBA players have 2 buses and the great players get on the 1st bus to the games to get more work in. Tim Duncan and the Spurs are on the 1st bus!

IF YOU ARE COURTEOUS – IT PAYS
IF YOU ARE DISCOURTEOUS – YOU PAY

PICK UP TRASH – Things that don't belong. NY Knicks don' belong.

JOKE:

1. North Dakotan's have their hat extremely bent – DON'T LOOK AT ME!
2. Nebraskan's have it half way bent – DON'T TALK TO ME!
3. Canadian's have bill of hat straight

3 THINGS TO GET BETTER

1. Athleticism
2. Skill
3. Attitude

KNOW WHO YOU ARE AND WHAT YOUR GAME IS!!!!

YOUR SHOT IS YOUR SIGNATURE!!!!

4 F'S

1. Focus on rim 1 sec
2. Feel every element of shot
3. Follow-Thru – High 1 sec follow-thru
4. Feedback – miss long, short, flat, left, right

Balance Hand Pickup
Bigs – Crab dribble to chin ball
Go to move and counter move
Shot fake

Mass Practice vs distributive practice

Split breaks – practice half and rest half

DEMONSTRATE TELLING A JOKE

1. Players don't laugh
    1. push-ups
        A. down = I WILL
        B. up = DEVELOP A SENSE OF HUMOR

2. Tell campers joke to test if they laugh at joke or push-ups

DIVIDE PLAYERS INTO AGE GROUPS

1. run through NSU player Gauntlet
2. left over players stand and cheer (demonstrate support for teammates)

Health and medical roster card
T-shirts pass out
-on the shirts write Name, Coach's Name and Room #

FORM RUNNING – Demonstrate with players first (correct and incorrect form)

1. High Knees in place – on whistle each line goes across floor – continue until long whistle
2. Long Whistle = Triple threat Stance – "I LOVE BASKETBALL SIR!"

3. Tail Kickers
4. High Skips
5. Rhythm skips

All coaches encourage – rhythm claps in between each exercise.

Good vs Great Player (difference in footwork)

STARTS – STOPS – TURNS

1. STARTS

Permanent Pivot Foot – Right handed use left foot and left handed use right foot

Keys – Low stance, Drive North/South, Shoulder on Hip

1. Direct Drive
    a. Small tight circle – opposite direction
    b. Low Long quick 1st step – shoulder on hip
    c. Chest over thigh
    d. North South – NOT LEFT and RIGHT
    e. Drive Front hande

2. Cross-Over Drive
    a. small circle
    b. Low, long, quick first step
    c. Shoulder on hip

2. STOPS

Quick stops vs Jump Stops = Lower and quicker and prevents injury to knees

1. Hop – Hop – Quick stop – to triple threat

Light feet and Loud Voices – then NO voices and see how quiet the feet are?

3. TURNS

Example: Guy looking for homecoming date

Girl not attractive = rear turn (get out of there)

Pretty girl = Front turn (into hug)

Stance on turns

1. Do Not break the Glass – come up out of stance
2. Front Turn – Throw the jab to turn (hot the haymaker) quick, tight jab
    1. Lift heel of Pivot Foot
    2. throw Jab punch
    3. Don't Break Glass Ceiling
3. Rear Turn – Throw the bow to reverse turn
    1. Lift Heel of Pivot Foot
    2. Throw elbow
    3. Don't Break Glass Ceiling

SIMPLICITY IS COMPLICATED – DO SIMPLE THINGS THE RIGHT WAY!!!!

STANCE = Triple Threat – 1. Shoot, 2. Pass, 3. Dribble

ECONOMY OF MOTION

1. Short, quick, and tight to the body
2. nothing wasted
3. BE TIGHT WITH YOUR GAME
4. START WITH MEDIUM CENTER OF GRAVITY TO A LOW

<u>WHAT WOULD THIS CAMP BE IF EVERYONE HAD MY ATTITUDE????</u>

1. ENERGY GIVERS vs ENERGY DRAINERS
2. EITHER ONE OR THE OTHER – NO INBETWEEN

Be my own Captain/Leader!!

BALL-HANDLING KEYS

1. Sit into your Stance
2. Eyes on opposite Net
3. Be Ball Quick – POUND THE DRIBBLE

TAKING INFIELD – Ozzie Smith Drill

1. Throw side arm with tennis ball so you don't injure your shoulder
2. Point Toes slightly outward to cover ground
3. Chin everything, everytime
4. Be tight with your game
5. Ball in the air, feet in the air

When work skills –

1. Start Slow
2. get a rhythm
3. Go hard enough to make a mistake

TALK WHAT YOU ARE DOING EVERTIME!!! Names of partners when passing.

1. Dribble Juggle
    1. Low wide stance
    2. start weak hand dribble with toss
    3. once you gain rhythm and confidence begin to use moves between tosses
        a. between legs/behind back
        b. catch off the floor

2. Dribble TOSS/THROW with Partner
    1. Toss = underhand
    2. Throw = overhand
    3. Groups move in circles

3. 1 Basketball and 1 Tennis Ball Passing
    1. chin each ball
    2. ball in the air feet in the air
    3. Talk name of who your are passing to

4. 2 basketballs and 1 Tennis Ball Passing

2 BALL DRIBBLING – Low Stance, Eyes on opposite Net, Talk drill and echo
1. Low Rhythm
2. Low Non-Rhythm
3. High Rhythm
4. High Non-Rhythm
5. 1 high and 1 low dribble
5. Switch

2 BALL DRIBBLING – Walk to half court using the above dribbles and work moves coming back.

SHELTON SEQUENCE
1. Wipers
2. Touch ‘em
3. Cross ‘em
4. Push/Pull on side
5. Alternate Push/Pull on side

SEE THE SKILL
FEEL THE SKILL
REPEAT THE SKILL until nauseam (til your puke)

5 THINGS OF BAD SHOOTERS
1. Improve Footwork
2. Negative Motion - slower and unnecessary
3. Elbow out

4. Hanging on Shot (hanging in the air, not shooting on the way up)
5. Watching the ball (not the back ½ of the rim)

GREAT SHOOTER

1. Shot Preparation – Don't Shoot Fast – Get Ready to Shoot Fast!
2. Get Ball Up – 80% of missed shots were short
3. Keep it straight
4. High 1 Second follow-through
5. Land 6" closer to the basket

GAME SHOTS @ GAME SPOTS @ GAME SPEED

SHOOTING PROGRESSION

1. Wrist Extensions
    1. down on knees
    2. wrists next to knees (fingers out)
    3. Lean forward
    4. fingers towards knees and lean backwards

2. Purse Drill
    1. Good Base (stance)
    2. swing arm into shooting pocket (flat hand – waiter holding tray)

3. Push Button
    1. Swing arm up to pocket
    2. balance hand push elbow into high 1 sec follow-thru, up on your toes

4. Lay on Back with/out ball
    1. Elbow next to body on the floor
    2. Push up and snap wrist into follow-through (hand in the cookie jar)

5. With Ball
    1. Partner catch the shot
    2. shoot without partner and try to catch one and shoot one hand

6. 4 spot shooting
    1. 2 on sides of backboard hitting the top bolts on the way down
    2. 2 on front sides, hit the glass on the way down (rubber ball makes a squeak)

7. 3 Spot Shooting (Groove your shot)
    1. Use the glass on the side shots (right above the box)
    2. Make all shots clean
    3. Get the ball up

SEEING A SHOT FROM THE SIDE – TOP OF SHOT SHOULD BE AT LEAST TOP OF Backboard!

WALK 3 POINT LINE

1. Walking line from right to left from baseline
    a. talk action – right, left, hop into triple threat

2. Walking line from left to right from baseline view
    a. talk action – left, right, hop into triple threat

DUKE DRILL – Catch-n-score

1. 2 lines under basket, 2 balls, arching and scoring
2. low on cut, hop into catch, into shot, and follow-through
3. See and feel the shot – recognize the mistakes and pushups make you think

BALANCE HAND PICK-UP SEQUENCE

1. Ball on the floor, balance hand pick up quick into stance
2. Dribble dominant hand and pick-up with balance hand into stance quickly
3. Dribble weak hand and sweep into pocket
4. Walk dribble and use balance hand pick-up into stance
5. into shot
6. Work into wing progression

PUTTING IT ALL TOGETHER

Triple Threat, Rim-Post-Action, direct drive, cross-over drive, Balance hand pick up to shot

PROCESS OVER PRODUCT

1. Balance hand – explode from opposite hand dribble
2. Balance hand – dribble into basket pick up to quick stop
3. Explosion – no false steps

TIGHT WITH YOUR GAME
GET BALL LOW

SHOOTING DRILLS TO PRACTICE ALL PARTS AND BALANCE HAND PICK UP

1. 4-UP
2. 2 POINT COUNT-DOWN

WIPE THE FLOOR ON DIRECT DRIVE WITH WEAK HAND TO GET LOW

Build balance hand pick up through overloading the muscles going quick and hard

EYES TO THE RIM

GET THROUGH THE UNCOMFORTABLE STAGE!!!!

YOU ARE ALWAYS MOST OPEN WHEN YOU FIRST CATCH THE BALL!!!!

DIFFERENCE BETWEEN GOOD AND GREAT SHOOTERS?

BETTER MECHANICS – CONSISTENCY

2 TYPES OF PAIN –

1. PAIN OF DISCIPLINE
2. PAIN OF REGRET

1 MINUTE SHOOTING – 1 REBOUNDER, 1 PASSER, 1 SHOOTER

WORK CURL, FISH HOOK, FLARE, PIPE CUT
NO BABY STEPS – NEED BIG BOY STEPS
(WHAT ABOUT BOB MOVIE
TOUGHEST PLAYER TO GUARD IS IN THE MIDDLE OF THE FLOOR!!!
THE GAME BEGINS WHEN THE BALL IS IN THE AIR!!!!

3 Running Strides after makes to demonstrate getting back.

Getting Better is NOT making shots
Accurate pass (crisp), timing, swish shots

1-2-3 DRILL
1. from the top of key
2. three shots, layup, 1 dribble to shot, and 3 pt shots
3. Every time using carry over, stance, drives, low, eyes up, balance pick up, follow through
4. points normal and +1 on swishes

MAKE 25 Shots and don't miss 2 in a row, if you miss 2 then a swish keeps you going.

DORM RULES
1. REST
2. SLEEP
3. CLEAN-UP
4. USE RESTROOM (FLUSH)
5. DON'T SLAM DOORS
6. MOTEL VOICE – QUIET
7. DON'T GO INTO OTHERS ROOMS UNLESS INVITED
8. WAKE UP @ 6:30 AM

SERVANT ATTITUDE – HELP OTHERS

SHARPEN THE SAW
1. Parents and love life
2. No Distractions

Greg Maddux – Precision "Great" not strongest arm, but place the ball exactly where he wants it

PROMISE LESS – DELIVER MORE
Don't talk about the previous coach
Evaluations – Personal, Positive, To the Point

Find your niche – what is your gift, develop your gift, give your gift away.

IT TAKES BALLS, HEART, AND GUTS TO WIN!

MARINES CODE:
1. ADAPT
2. IMPROVISE
3. OVERCOME

WWII – DEATH MARCH

1. Walk around with hand above head (hard), easier if you put hands lower.

YOUR HAVE TO FIGURE IT OUT FOR YOURSELF!
WHEN THE PUPIL IS READY, THE TEACHER WILL APPEAR!

MISS SHOTS SHORT IN PRACTICE, ECHO BACK 1/2.
MISS SHOTS LEFT OR RIGHT, KEEP IT STRAIGHT.
JUMP ROPE TO GET QUICKER FEET – NSU POSTS NEED TO GET THEIR ROPE!

BEST POST PLAY IS TO ROLL FROM SHOT SIDE TO OPPOSITE TO REBOUND OUT OF YOUR AREA.

WHOEVER CONTROLS THE LOCKERROOM, CONTROLS THE TEAM.

IT'S NOT WHO WE PLAY
IT'S NOT WHERE WE PLAY
BUT HOW WE PLAY!

HOW MUCH WILL YOU TOUCH THE BALL DURING A 32 MINUTE GAME?

3.2 MINUTES (MAKE THE MOST OF YOUR TOUCHES)

MOVE WITHOUT THE BALL

90% of the time you don't have the ball
change of speed, change of direction
swim sroke

DOWN SCREENS

1. WAIT
2. WAIT
3. WAIT
4. make contact with screener
    a. plant
    b. cheat step
    c. explode

create separation and show hand target
yell cut
read the defense

cuts – curl, hook, straight, fade

CUT-THROAT – 3 on 3 or 4 on 4 to 5 points – Coach pass it in.

STRETCHING

1. Jumping Jacks
2. Wide Legs touch the middle, left, right
3. Left Groin, and right groin
4. Feet together and touch toes
5. Surfing – front leg out with foot flat and lean back
6. Butterfly

7. Hurdler Stretch
8. Lay on Back – cross leg over
9. Lay on Back – Bring knee to chest
10. Lay on Back – Bring leg straight up
11. Hibernation – on knees – arms straight out on floor
    It's Alive – Walk out Arms for Back Bend
12. Saigon Squat

WING PROGRESSION

1. all Lay-ups must be clean 2 pts
2. Finish all Misses
3. Weak hand dribble bust opposite wing
4. Call your score out each time.

MOVES

1. 3 pt shot
2. Mid Lay-up – finish on opposite side of basket
3. baseline layup
4. quick shot – middle
5. Mid – step thru
6. Base Pull up
7. Mid pull up
8. Mid hop back
9. Base hop back
10. Mid Hesitation
11. Base hesitation
12. Jab step 3 pt shot
13. 4 Free Throws – swish=+1, Make with rim=0, Miss=-1

MIDDLE DRIVE IS OUR DRIVE OF PREFERENCE!!!!

During break – listening and reaction game

Circle up and listen and react

Ear to shin
Finger to belly button
Elbow to ear
ETC….

TALK WITH PLAYERS ABOUT DRILLS

Sit down on floor

1. lean back dribble
2. Battier Drill
3. 2 Ball Sequence
4. Pistol Pete – V series

Shooting Sequence
Walk 3 point line
Balance hand pick up
5 spot shooting
planting and changing direction and change speed

Slow down and let move work
3 on 3 NO DRIBBLE
5 on 5 make it take it
Feed the post
Screening progression
I LIKE HOW THEY USE THE CIRCLE OF TRUST
4 spots
pass to wing and lean cuts and screens
2 on 0
2 on 1
2 on 2

POST ITEMS I ASKED FOR FROM PLAYERS

STANCE – Elbows parallel – see back of hands
Toes out slightly – to move laterally
Use Butt as Antennas
Show Numbers
Sealing for angles – most of paint
Not chasing the ball, but waiting for a reversal
Mikans – Power 10 Toes, Normal, Shot fakes, Take out of net, chin all items
SEAL, FREE THROWS LAYUPS

DRIBBLE MOVES – WHY DRIBBLE??

1. Advance Ball
2. Drive to RIM
3. Improve Passing Angle
4. Get out of Trouble

CHANGE SPEED AND DIRECTION

7 SPEED TO A, 5 SPEED, TO A9 SPEED

GO TO MOVE: EVERYONE KNOWS YOU WILL MAKE IT, BUT YOU CAN STILL MAKE IT.
COUNTER MOVE:

MOVES

1. Speed dribble
2. Hesitation
3. Cross-over
4. Fake cross-over – same hand
5. Fake cross-over to a cross-over
6. Between legs (protect the Ball)
7. Behind Back
    a. continuous
    b. pull-up

ADVANCING THE BALL VS PRESSURE

1.Don’t Expose the Ball

2. See Large part of the floor
3. Dribble to a Pass (quickly)
4. Enter middle part of court

- Attack with dribble Before Def advances
- Drive against his momentum
- Use Head/Shoulder Fake in opposite direction w/o moving feet (jerry meyer's favorite)
- Pass Fake – No foot movement, then pass/dribble through

TIME IS A PERSONS MOST IMPORTANT THING!!!
HANG AROUND BUZZARDS – YOU WILL TURN INTO A BUZZARD!
I have also heard Swim with the fish, smell like the fish! Chad Meyer
LOVE PEOPLE AND USE THINGS NOT LOVE THINGS AND USE PEOPLE!

CONSISTENCY – DOING IT EVERYDAY
COMPETE – BIGGER, BETTER, STRONGER PLAYERS
CLOSE – WINNING THE GAME!

NEVER THINK ABOUT WINNING! – LOOK FOR WAYS TO WIN!

Example: you get cancer.
Why me? Why me? Vs. What now?
NBA – Next BEST Action

MOST DANGEROUS GUY ON THE FLOOR IS THE ONE WHO JUST PASS THE BALL!

WHEN YOU THINK YOU ARE SPECIAL, YOU ARE ONE BREATH AWAY FROM A BUTT KICKIN!

LONNIE KRUGER
- PREPARE, PLAN, PRACTICE, AND PLAY – like you just lost your last game!!

LAID BACK IS THE MODERN DAY TERM FOR LAZY!!!

IF YOU ARE DOING THINGS FOR THE RIGHT REASONS, MONEY WILL CHASE YOU!

4 KINDS OF PLAYERS
1. UNCONSCIOUS & INCOMPETENT – does not know he does not know
2. CONSCIOUS & INCOMPETENT – know they don't know
3. CONSIOUS & COMPENTENT – know, but no flow –Robotic
4. UNCONSCIOUS & COMPETENT – does not think about and gets it done

3 R's
1. Retrieve
2. Review
3. Reinforce

**** EMPTY THE TANK***** - Give your all!!

MOVES WITHOUT BALL #2

1. Baseline Drift – Has to be bounce pass along the baseline
2. Baseline Crack back –
3. Middle Drive and kick (crack back or a drift)

BALL SCREENS

1. Change of Speed and Direction
   - 2 dribbles to create separation off a ball screen
2. Walk into the screen and explode low off the screen
   a. 2 dribbles pull-up
   b. 2 dribbles pull-up to a 3.

3. Defense goes under screen – pull up shot for 3 pt
4. Refuse the screen if
   1. jump the screen
   2. looks for screen

3 WAYS TO SAY THANK YOU

1. SAY IT
2. WRITE IT
3. LIVE IT

LOOK TO HELP OTHER PLAYERS!
THERE WILL BE A TIME WHEN YOUR SHOT IS NOT FALLING, SO YOU SCREEN MORE FOR YOUR TEAMMATES AND YOU WILL COME OUT OF YOUR SLUMP.

2 TYPES OF PAIN

1. PAIN OF DISCIPLINE
2. PAIN OF REGRET

WHEN COACH MEYER WAS IN MICHIGAN HE NOTICE SOME EXTRAORDINARY PEOPLE:

1. MAN SPRINTING IN HIS WHEELCHAIR EACH DAY PREPARING FOR A RACE.
2. 92 YR OLD MAN WALKING EXTREMELY SLOW AROUND THE TRACK TWICE A DAY AFTER HIS STROKE.
3. LADY PARALYZED FROM THE NECK DOWN WALKING HER DOGS IN HER WHEELCHAIR EACH DAY – LEAN STRAIGHT BACK –

THE LADY WORKING THE REC CENTER SAID SHE NEVER SAW THE LADY WITHOUT A SMILE!!!

POSITION CAMP – PERIMETER – SOME CARRY OVER – LEFT OUT SOME REPEAT

1. EVERYONE TAKES NOTES
2. SAY PLEASE AND THANK YOU – YES, SIR, NO SIR, YES MA'AM, NO MA'AM
3. EVERYONE PICKS UP TRASH

HARVARD TO STANFORD AND BEAR BRYANT STORY

LOOK FOR WORK FOR THE RIGHT MOTIVES

ECCLESIASTES 5:19
Moreover, when God gives any man wealth and possessions, and enables him to enjoy them, to accept his lot and be happy in his work – this is a gift of God.

4. COACH EVERYTHING – STRETCHING, RUNNING, etc….

COACHING IS A RACE AGAINST TIME!!! – Hank Iba

Do what the headliner asks you to do!

KAIZEN

What you do makes a difference!

MAKE THE BIG TIME WHERE YOU ARE! – Frosty Westering

DO THE BEST YOU CAN!!! – DON'T GO THROUGH THE MOTIONS – DON'T SKATE!!!!

SERVANT ATTITUDE

PERSONAL PRONOUN IS AN ISSUE AND ONLY WORSE IS TALKING IN 3RD PERSON!!
I, ME VS US, WE, OUR

MAGIC – MAKE A GREATER INDIVIDUAL CONTRIBUTION!

WARREN BUFFETT – ETHICS, HONEST, WORK

SUCCESSFUL POINT GUARDS
1. High Skill Level
2. Stamina
3. Courage – don't hide
4. Intensity
5. Communication – Quite gym is a scared gym!
6. Awareness – Attention to details
7. Timing
8. Deception – Economy of motion

Avoid the sideline
Turn to wide side of court
Screen to get open on press (PG in front of the ball) try to catch and then screen step-through
Dribble low and hard
Keep vision of court
Dribble into pass as quickly as possible
Make cut towards the ball

Attack with dribble before defense reacts
Attack with dribble opposite of defenses movement
Protect with body
    Head/shoulder fake left and attack right-don't move feet
Pass Fake

Between legs 1 foot quick stop
Pull Back Dribble with arm bar protect ball
    2 dribbles, sometimes just one dribble
also fake cross-over and attack right

Break down defender in open court
1. 8 speed right at his eyes
2. make move @ left away fake cross over

FINISH FAST BREAK
1. What am I work with?
2. What am I working against?
3. Highest % play – need to be able to pull up from 3 pt

2 on 1 Fast Break
1. pulling 3 – wide base, sit back in chair
2. finish at basket
    dribble with inside hand
    teammate slightly behind

-Attack the basket yourself
-Bounce Pass – Use eyes and body language as deception

3 on 1 Situation
1. Identify Best 3 pt shooter and finisher

When in doubt, pass early

3 on 2
Break down top defender – opposite side of finisher
1. Beat with fake
2. Beat with pass fake

GET ALL THE GOOD IDEAS, BUT YOU CAN"T USE ALL THE GOOD IDEAS!!!

LEARN WHO I AM AND WHAT MY GAME IS!

WHAT CAN I DO TO MAKE MY TEAM BETTER?

NEW ITEMS THAT ARE DIFFERENT FROM THE 1ST CAMP!!!

LEARN A BASKETBALL SKILL

1. READY TO LEARN – TEACH WILL APPEAR
   EXAMPLE: A PLAYER HAD TO BE EMBARRASSED BEFORE HE WOULD LEARN
2. PROPER DEMONSTRATION
   We would rather have someone kiss our butt rather than tell us the truth!!!
   Tell me what I need to hear, not what I want to hear!
3. IMITATE DEMONSTRATION – OVER AND OVER
4. CORRECTION OF IMITATION
   Coaches get back to see mistakes.
   "She looked good from afar, but really she was far from good!
5. REPEAT SKILL – until you puke
   example: Tiger Woods making 100 putts each day
   WOODEN: proper and quick repetition
   a. see skill correctly
   b. feel correctly
   c. correctly, quickly, until you puke

COACHES – IDENTIFY OTHER COACHES YOU WANT TO BE LIKE!
Have to be able to access skill in the game!

HEAD, HEART, HANDS, FEET

1 Drill 15 times rather than 15 drills 1 time.

You need to do something outstandingly well – What do you give your team???
NEED SOMETHING ABOVE AVERAGE!!!

Fox hole test: draw a circle – 4 people in the circle – you are at the top, bottom person is most important and toughest person you can trust.

1 minute assessment

1 thing you did well
1 thing we can do better

LITTLE JAKE CAME IN TO GET US MOTIVATED – ARE YOU READY??? AWESOME!!!!!

BACK DRIBBLE – Use your dribble to get out of trouble, not into trouble

Used Most of all at 1/2 court

1. Arm Bar – Protect
2. Point Back Toe – Get out Quicker
3. Ball is by your back Toe
4. Eyes up!!!

Change of speed – change of direction most dangerous time to guard someone.
PULL-BACK CROSS-OVER PROGRESSION

1. Push/Pull right side
2. Push/Pull left side
3. Push/Pull right to cross to left
4. Baby step at 45 degree angle right,cross and then left
5. Lunge step at 45 degree angle right, cross, then left
6. All out – Dribble 3 up and 2 back zig-zagging

SHOOTING

1. Game shots @ Game Spots @ Game Speed
2. Don't shoot fast, get ready to shoot fast
3. Always the most open when you 1st catch the ball
4. 80% of missed shots were short when studied high school games.

BIG SPACING

- V-Cut to get open
- Catching with feet in the air
- Passing Ball with Legs
- Square in the Air, Ready to Shoot
- Long passes = chest pass, not flick pass

1. Sit into your game
2. Talk your Game
3. Front Turns on the top and Rear turns on the wings

FEED THE POST

1. Pass to wing, Rear Turn and pass back to top after the V-Cut
2. Screen the wing with post for back door
3. Post Re-Screen the wing – catch and feed the post – bounce pass
4. After make by post – get 3 hard steps out to demo – getting back

IF IT HURTS, YOU CAN STILL PLAY! UNLESS YOU DON'T HAVE THE GUTS TO TAKE A CHANCE AND FAIL.

YOU DON'T HAVE TO WIN A CHAMPIONSHIP TO BE A CHAMPION!

PRESSURE THE BALL – HAND ON THE BALL – NOT JUST AT THE WAIST OR GUT AREA

SENSE OF URGENCY – NEED TO PLAY GAME
PLAY AGAINST THE GAME – NOT THE OPPONENT

NOT WHO YOU PLAY, WHERE YOU PLAY, BUT HOW YOU PLAY!

FRONT HAND ON THE BALL – EXAMPLE RIGHT HAND ON BALL RIGHT FOOT UP!
DRIVE AT THE FOOT AND HAND UP!

HELP and CLOSE-OUT DRILL

Ball on the wing with a defender forcing baseline top/front hand on ball with sickle hand behind
Opposite wing has a player to skip pass to with a defender in the lane helping
Can use a post and front the post to give the help defender more realistic work

1. Stance in the lane – see man see ball
2. ball goes up/high in offensive players hands take cheat steps toward close-out (talk cheat, cheat)
3. 3 close out steps in a banana angle to force baseline
4. throw hands up, lean back, with quick choppy steps
5. Front hand touch the ball

A GREAT GUARD GOES FROM DRIBBLE – TO A PASS, TO A SHOT QUICKER THAN OTHER GUARDS.

MAKE EVALUATIONS PERSONAL, POSITIVE AND TO THE POINT – USE COACHING POINTS
LETTER TO PLAYER – NAME AND DO NOT OPEN UNTIL AUGUST 1ST
NOTE OF ENCOURAGEMENT WITH FLYER

GOOD PLAYER CAN TAKE CRITICISM
GREAT PLAYER CAN TAKE CRITICISM AND LEARN FROM IT

NEED TO DEVELOP AN ATTITUDE OF CRAVING INSTRUCTION
WISE MEN HEAD INSTRUCTION

POSTS – LEARN TO PLAY
1. LOW
2. SLOW
3. UNDER CONTROL

GURARDS – LEARN TO PLAY
FAST AT 3 DIFFERENT SPEEDS
STOCKTON DRILL – 3 SPEEDS
START AT ½ COURT DRIBBLE TO TOP OF KEY AT 5 SPEED
PLANT AND CUT TO THE WING AT 7 SPEED
PLANT AND CUT TO BASKET AT 9 SPEED

ONLY MICHEAL JORDAN CAN GO AT 10 SPEED. EVERYONE ELSE IS OUT OF CONTROL.

3 THINGS ON GREAT PLAYERS
1. GOOD PLAYER KNOWS WHERE HE IS ON THE COURT
2. GREAT PLAYER KNOWS WHERE HE IS ON THE COURT AND HIS TEAMMATES
3. GREATEST PLAYER KNOWS WHERE EVERYONE IS AND WHAT THEY WILL DO

MORGAN WOOTEN – HIGH SCHOOL COACH
-ONLY TEAM TO BEAT LOU ALCINDOR
- HE SAID YOU CAN NEVER WORK ON TOO MUCH SHOOTING!

GROOVE YOUR SHOT 3-5 MINUTES BEFORE PRACTICE AND AFTER PRACTICE
WINNING

- NEVER THING ABOUT WINNING
- ALWAYS LOOK FOR WAYS TO WIN

WHAT CAN I DO NEXT TO HELP MY TEAM WIN???

PASSING & RECEIVING – PASSING IS A LOST ART

1. Great Passers know who they are passing to
2. Great Passers pass with either hand
3. Great Passers zips his pass – NO LOBsters
4. Great passer makes the easy pass – passes away from the defense

RECEIVERS

1. Call a Name
2. Hands Ready
3. Catch with EYES, HANDS, and FEET
4. Ball in the Air/Feet in the Air
5. Come to your pass

TYPES OF PASSING

1. Flick pass (right hand)
2. Flick pass (left hand) – chin to chin or right to left at chin
3. Feed the Post – Right hand bounce pass from a direct drive (right handers)
    1. chest over thigh (show chest)
    2. Turn wrist out on finishing the pass
    3. Ball hits 2/3 of way across
4. Feed the Post – Left hand bounce pass from a cross over step
5. Top Down Pass
    1. Fake a pass to make a pass
    2. Fake low to pass high
6. Chest Pass
    1. Use in the open court
    2. Thumbs down
    3. Use legs to get enough on it
7. Skip Pass
    1. Use vs ZONE mostly

LAY-UPS

- anyone want to avg 5 more pts per game
    - make your layups
    - shoot 80% at the FT line
- FT's Pay the Bills
- 3 push ups for every make that hits the rim, 5 for misses – we want clean lay-ups (FOCUS)

1. Eyes on Target immediately
2. Chin the ball
3. Imaginary Chain from Elbow to Knee
4. high Jumper not a long jumper

Start with 2 steps on both sides of goal working footwork, chinning the ball, get it up, finish clean

Then from wing – 1 dribble working all carry over

Triple threat, eyes up, direct drive, crossover, throw ball out, long first step, chin, finish clean.

Then from wing and make the power layups

10 toes to the baseline

2 foot quick stop and power up

2 on 1 OFFENSE

-Handler - Ball on the inside hand (if safe)

-Finisher 1 step behind

-Don't stop until someone engages you

- Craig Nelson shoots over 50% from 3 so he wants to take the three!

2 on 1 DEFENSE

- Hedging at ball and back to fake engagement – BLUFF AND RETREAT
- Keep shoulders square to baseline

DRIBBLE MOVES

1. Go to move: This the move everyone knows you will make, but you still make the play
2. Counter move: fits with go to move

MILLION DOLLAR MOVE WITH A 10 CENT FINISH – Chin the ball and finish

WING PROGRESSION WITH DRIBBLE MOVES

1. Speed Dribble
2. Hesitation – change of speed/direction – raise shoulders up and explode
3. Cross-over below knees
4. Fake cross-over "paw move"
    1. speeds – 7 to a 5 to a 9
5. Fake cross-over to a cross-over
    need momentum to cross-over
6. Between legs
    Don't have momentum
7. Behind Back
    1. continuous to basket
    2. Drive hard – Freeze on it to pull up jumper

MJ RULE – START WITH MEDIUM CENTER OF GRAVITY TO A LOWER CENTER
KOBE BRYANT – LEFT HAND ON THE FLOOR TO GET LOW ON DRIVE
USE THE ART OF DECEPTION
PASS ON TIME – ON TARGET
PUT A GUY IN JAIL WITH THE RIM

OR

PUT HIM UNDER THE BASKET WHEN DEFENDER

EXAMPLE: YOU ARE ON DEFENSE AND OFF CATCHES UNDER BASKET – MAKE A WALL WITH BODY AND HANDS UP WHILE WALKING HIM UNDER BASKET IN JAIL

MOVING WITHOUT THE BALL

EXAMPLE: MISSOURI HS GAME IS 32 MINUTES – AVG PLAYER WILL TOUCH THE BALL 3.2 MINUTES A GAME

FOR EVERY SCREEN THERE ARE 2 CUTTERS

1. CUTTER – MAKE AND TALK CUT TO SCORE
2. SCREENER – 2ND CUTTER GOES OPPOSITE DIRECTION OF CUTTER
   EX: CURL CUT, THE SCREENER WILL CUT OUT

BRING SCREEN TO A CUTTER NOT AN AREA

1. WAIT WAIT WAIT
2. CUTTER
   1. PLANT STEP
   2. CHEAT STEP
   3. EXPLOSION STEP
3. CUTTER READ DEFENSE

FEED THE POST

1. Baseline Angle
   1. post seal out
2. Loop for a Baseline angle feed
   1. guard passing to a post – relocates to the corner for shot on kick-out
   2. Guard looping say – TOP as they arrive at top of key
3. loop – Top Down
   top guard Pass Fake
   Lead Post to his shot

POSTS

Possession over position!! If bad pass from guard, go get the ball perpendicular to the pass line

GUARDS

Spacing, Angles, and momentum – play against the other guys momentum

SLOW SMART GUY IS NEVER OUT OF POSITION ON OFFENSE
FAST DUMB GUY – NEED TO GO AGAINST HIS MOMENTUM

POSITION – ANTICIPATION – TECHNIQUE – LEADS TO QUICKNESS – THEREFORE YOU CAN ALWAYS GET QUICKER!

DEFENSE

1. BEST DEFENDER ALWAYS STARTS
2. WIZARD OF OZ – LACKING WHAT IS NEED TO BE GREAT DEFENDER
   1. LION – COURAGE
   2. TINMAN - HEART
   3. SCARECROW – BRAIN – KNOW YOUR FUNDAMENTALS TO DEFENSE

CLOSE OUTS

1. CHEAT STEPS
2. PISTOLS STANCE
3. LARGE STEPS – BANANA SHAPE

4. STUDER STEPS – THROW HANDS BACK
5. FRONT HAND ON BALL – BACK HAND IN SICKLE

SCREENS

1. SIDE SCREEN – BUTT TO HALF COURT CORNER
2. UP SCREEN 45 DEGREE ANGLE TO CORNER OF COURT (BASELINE)

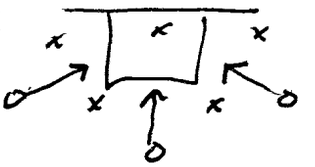
ZONE OFFENSE

MIKE BREY
10/7
OC CLINIC

"GAPS" – VS. EVEN FRONT

3 OUT, 2 IN

THE 3 OUT – ATTACK GAPS
- STAY WIDE
- MAINTAIN SPACING

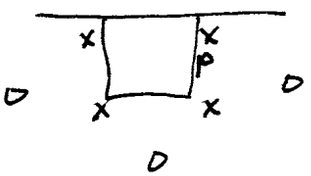


2/01 LIKES SHALLOW CUT + CIRCLE

(DRIBBLER MUST ATTACK GAPS & MAKE GO + FWD PLAY HIM)

1/00 IN – FLASH BEHIND
SCREEN BEHIND

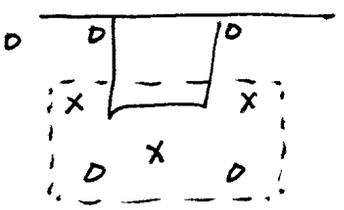
1/00 WILL PUT BIG MAN WHO CAN SHOOT AT FOUL LINE



BOX DRILL

1/00 (WON'T SEND PT. AWAY – IT LEADS TO TRAP)

"3 DEEP"



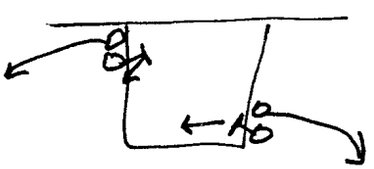
VS. ODD FRONT 4/01

CORNER – CAN RUN BASELINE

4/00 GPS – MUST CONTROL TOP 3 OF ZONE
IF ONE GUARD HAS BALL, THE OTHER MUST BE AVAILABLE

LIKES DIAGONAL PASS FROM GUARD TO POST

3 INTO GAPS



LOOK FOR POSTS SHAPING UP

MOTION V. ZONE TAKES TIME

VS. MATCH-UP 2/01 MOVE POST TO FL FOR PICK & POP

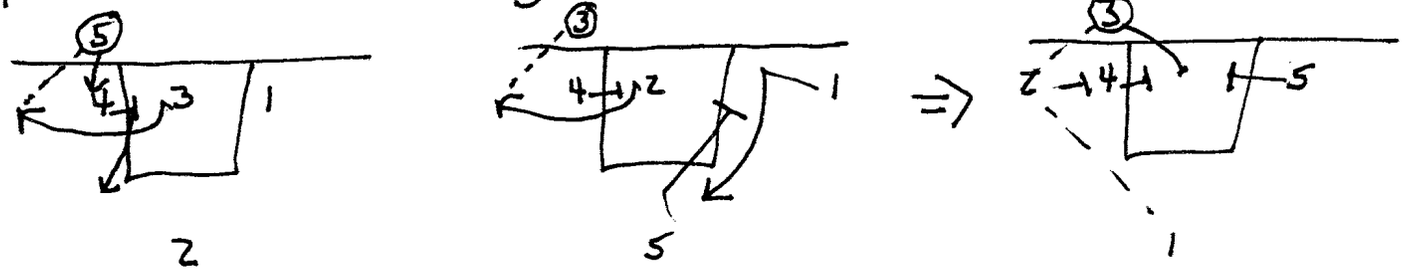
2/01 RUN MAN OFFENSE

LATE CLOCK RUN CIRCLE

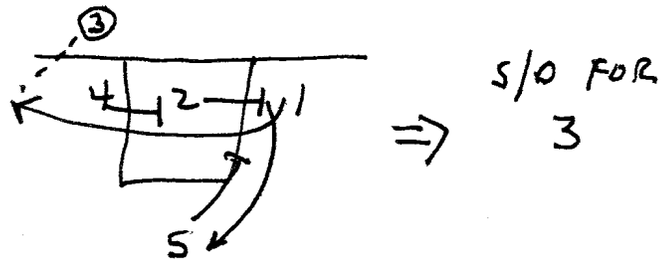
USE GROUP RESTRICTIONS EARLY IN MOTION

BLOB

3UP



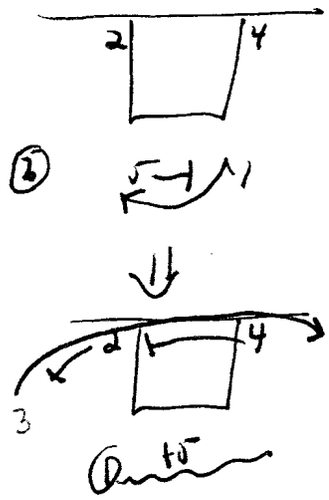
3 REVERSE



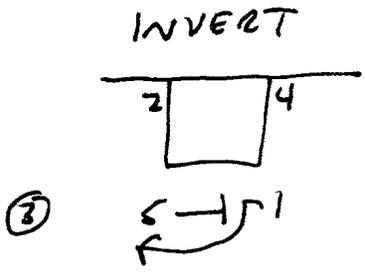
DEFENSE –
USE MAN ON INBOUNDER TO SWITCH OUT ON CUTTERS

SLOB

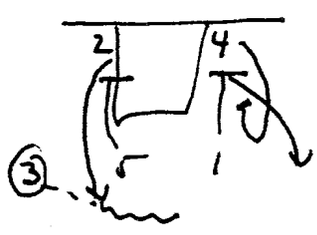
REGULAR

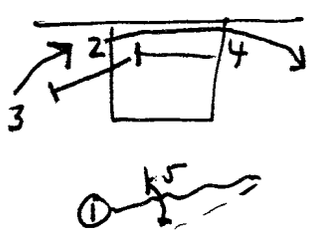


INVERT



DOWN



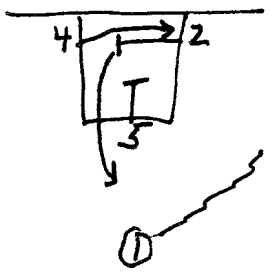


SPECIAL
THROW BACK TO INBOUNDER

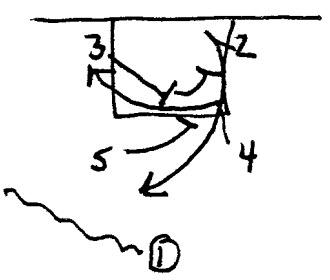
- DEFEND BACKSCREENS – TALK
  GO FOOTSTEPS
  SWITCH IN EMERGENCIES
  LOOK TO SWITCH BIGS INSIDE

BALL SCREENS – SHOW + CHASE IT OUT
- SWITCH IN A NO 3 SITUATION
- WORK ON THIS STARTING 1ST DAY

5

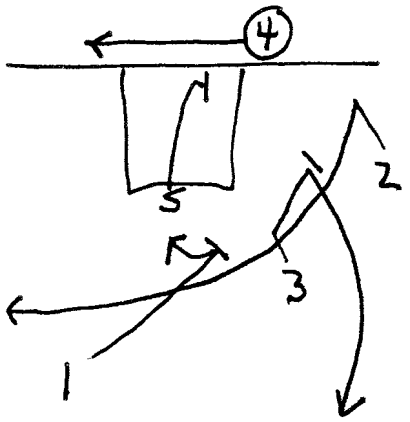


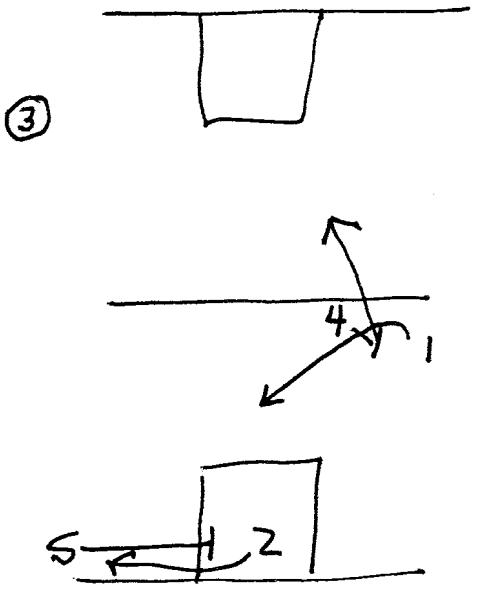
BOX X



VS. BOX +1 – RUN GAPS

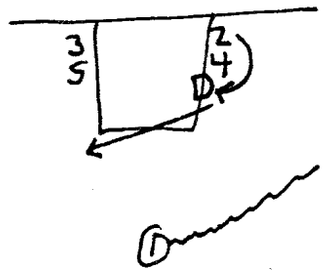
VS. Δ + 2 – 3 DEEP, ELBOW DRIVES

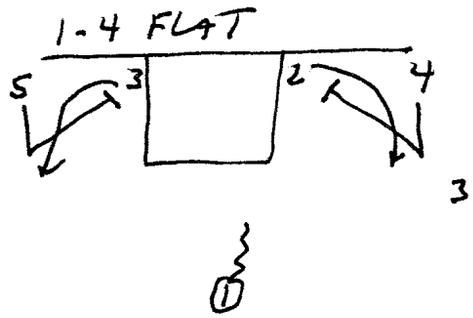


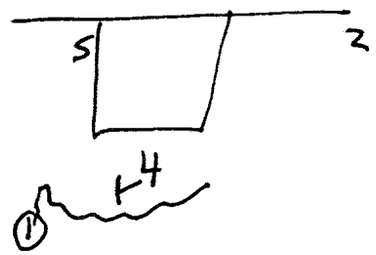


PETE STRICKLAND
OL CLINIC
10/7

LATE CLOCK SITUATIONS







KNOW HOW DEF. WILL PLAY

- FINISH ALL POSSESSIONS W/ A SCORE
- WOOTTEN — HE IS CLEAR AS A BELL ON WHAT HE WANTS

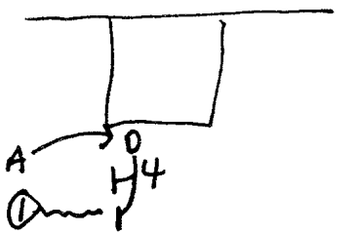
LATE CLOCK OFF. — IF OFF. RESETS, YOU RESET ON DEFENSE
SWITCH EVERYTHING LAST 10 SECONDS

REHEARSE A PLAY — RUN A PLAY EARLY IN POSSESSION WHEN TAKING TIME OFF CLOCK

1/01 RUN SAME PLAY - CHANGE PLAYERS IN SPOTS

1/01 FROM DAVE ROBBINS - CHANGE FROM TO ZONE ON A CERTAIN PASS
52◊ OR 53◊
MUST MAINTAIN BALL PRESSURE

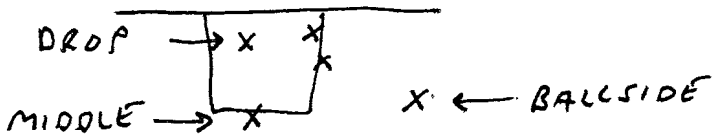
4/01 START IN ZONE: ON NON-PEN. PASS FROM CORNER - GO MAN



D FORCES BALL BACK TO SIDE

• PROS – 1. HOW DO YOU HANDLE BALL SCREEN IN MIDDLE

2. HOW DO YOU HANDLE POST FEED



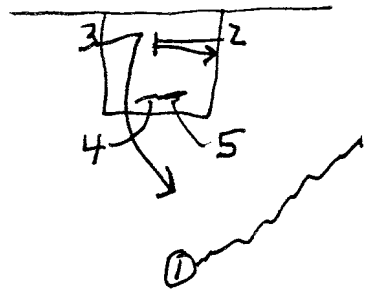
HAVE SOMETHING DIFFERENT FOR 2ND HALF

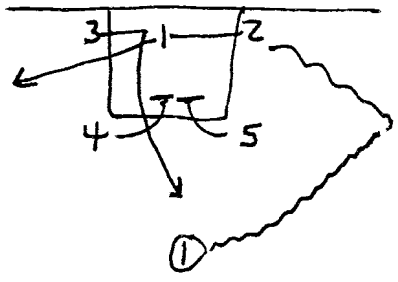
4/01 PLAYS THAT SET UP PLAYS

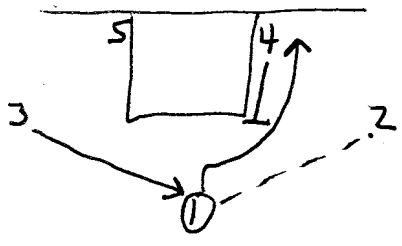
4/01 DON'T WANT SET TO GIVE AWAY PLAY

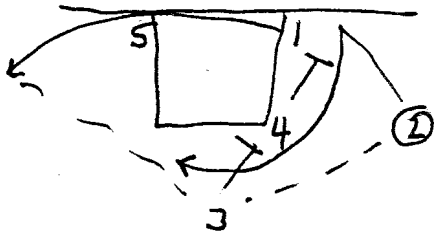
GO FROM FC MAN TO WORKING 2-3

AMERICA COUNTERS









MOTION – DOESN'T LOOK GOOD EARLY

1/01 MUST TALK SHOT SELECTION ALL THE TIME

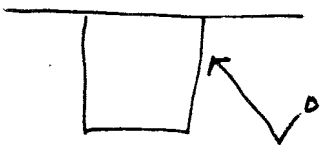
SHOT SELECTION IS A REFLECTION OF TEAMWORK + COOPERATION

• WHAT DOES HE WANT – OPEN 3'S
LAY-UPS
UNCONTESTED SHOTS

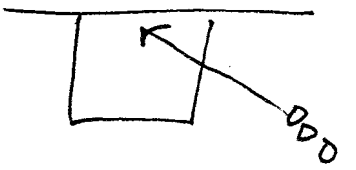
PS III

TO GET OPEN 3'S - MUST HAVE INSIDE THREAT 2/01

CUTTER TO HOOP - IS AN INSIDE THREAT

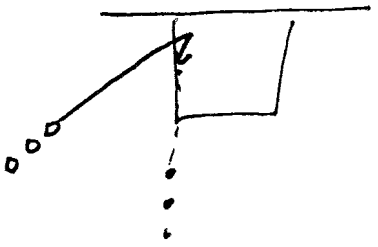


PLANT ON OUTSIDE FOOT
PASSER CALLS NAME

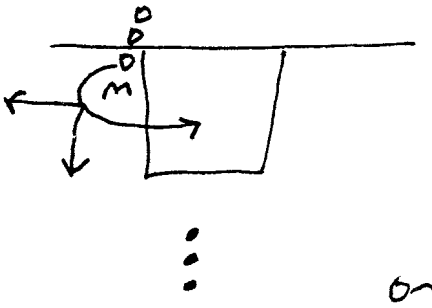


PUT BALL ON GROUND - SPRINT WATCHING BALL

BACKDOOR INTO POST UP



"BALL IS PRIVATE PROPERTY"



STARTS W/ CURL
FLARE IS LAST
ON FLARE - SPRINT TO CORNER
SHOW HANDS ON CUT

DRIBBLE WIDE - GO BACKDOOR

DRIBBLE PEN - CIRCLE BEHIND

GUYS W/O BALL ARE RESPONSIBLE FOR SPACING

ON DRIBBLE PEN - JUMP STOP + PASS W/ OUTSIDE HAND
CUTTER SHOULDN'T ~~GET AWAY~~ SHAVE LINE, GET AWAY + STEP INTO IT

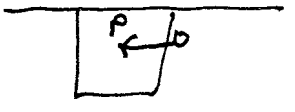
2/01 SHOOTING IS ABOUT MECHANICS, NOT STRENGTH

INDIVIDUAL INSTRUCTION: 35 - 1 on 1 w/ COACH
35 - 2 PLAYERS w/ COACH
35 - 4 PLAYERS

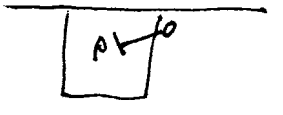
STEP IN / DUCK IN



STEP OVER



SEAL W/ BUTT



WOOTTEN WISDOM

1. KEEP THE BALL OUT OF GOOD PLAYERS HANDS (DEFENSE)
2. SOMETIMES IT IS WISE TO SEE IF A COACH CAN RATTLE HIS OWN TEAM
3. BE A BASKETBALL COACH
4. BE QUICK, BUT DON'T HURRY
5. REPETITION IS BEST TEACHER
6. DON'T JUMP TO PASS
7. ANYONE CAN COACH AN ALL-AMERICAN KID
8. SOME COACHES ALWAYS LIKE PLAYERS WHO JUMP HIGHER & RUN FASTER
9. VERY FEW OF US CAN DO BOTH (GIRLFRIENDS)

CC SOFTBALL - CAN'T FALL IN OR OUT OF LOVE DURING SEASON

JOHN CHANEY- PITTSBURGH 01

Every possession is a valuable possession.
Speed Kills- too fast and you can't think
Wanted to measure outcomes in an objective manner
You have to work harder every day.
Kids will believe they can win if they believe they have 2-3 things are manageable
Teach to play through fatigue and monotony
Girls are more focused about skills, but you have to be apart of their lives
Players must feel truth from you
If you are looking at someone's ass, you are losing
Have a theme for practice every day
Maximize use of every possession
If you control the ball- you control the defense
Best offensive players must get the ball most of the time
Never recruit a kid with bad hands
Get kids to buy what you are selling
Can't be wise until you get older
Get posts to see what they feel
Give them things to do on their own
Can't require people to do things you don't teach them
Teach kids what shots they can make
If a player is not happy with winning- get rid of them
Drills must be geared toward developing offense or defense
Must have balance to stop fast break
"Follow your shot"- negative coaching (you are already planning your miss)

Thumb Rules

1. Passing is a team skill
2. Point guard determines philosophy on the floor (in his hands 70-80% of time)
3. Post man must play in a crowd
4. We design how we are going to win or lose

Three R's

1. Roles
2. Rules
3. Responsibility

A. Passing and Receiving
    1. V-move – Pivot – Spacing – Angles
    2. Screens off and on ball
    3. Two minute passing drills
B. Shooting
    1. Shooter-Retriever-Repetition on strength shots
    2. Shot foot in shot zone- preparation for receiving, dribbling and organizing shot
    3. Splitting define to shoot or pass
    4. Foul shooting
C. Offense-Conversion
    1. Select offensive pattern that will enhance low turnovers, floor balance and best aid success of your talent-spacing
    2. Fast Break-using sidelines to gear your offense
D. Defense-Conversion
    1. Force opponents to make mistakes with reaching and having blocked shots- make body stops

Don't put bad plays in the bank
Post Effectiveness = catch and create

DATE_____

TURNOVER CHART

PLAYER	PE	REB. O	REB. + D	+2 STEALS	+2 TDC	-3 TO	-3 ML	F	MIN.

TOTAL_____

DEFINITIONS

Steals = S = +2
Rebound = +2
Take Defense Charge = TDC = +2
Fouls = F

Turnovers T O = -2
PE = Pivot Effectiveness
Attempts - made and or fouled - missed

*NOTE - Subtract minus scores from plus total to gain individual performance scores. If player turnover chart shows negative scores daily it can represent a serious problem.

MIKE KRZYZEWSKI

Talked about how Battier led team with effort and service
Must have a close relationship with best player
His favorite players are the ones who work the hardest
Teams get tired of your voice
Believes a lot in visualization
Can develop great relationships with kids by letting them know you are always on their side
Best players need to know there is no mistake count
Shot 1056 3's in 39 games, shot 450 more than opponents (also shot over 1000 free throws)

- Practice:
  1. Who do you coach
  2. What are you trying to teach
  3. How do you teach it
  4. Where do you practice

- No physical habit that can be taught without intensive, intelligent, persistent practice

What do you want to do in a practice?
1. Great work ethic
2. Ability to concentrate
3. Communicate

On the floor- team must solve own problems
Don't have long lines- find a way to occupy them all the time during breakdowns
Tries to talk sternly more than yell

- Kill guys for mistakes of omission, will not kill them for mistakes of commission

Cornerstone of team attitude is to look at things as our play, our mistake, our job
Everybody is not the same

Casey Saunders and Reggie Love were Shane Battier's screeners
Explain role in front of everyone – work it into practice sessions
You hear-you forget, you see-you remember, you do- you understand
Practice halftime- go to locker room and watch ten minutes of tape half-way through practice
Talk in area where they play to get them to listen
Role Identification is paramount- this made it easier to adjust roles when Boozer went down
Allow roles to change during season
Always gives post game feed back (6-10 points) before going on to next opponent

Boozer Injury and aftermath
Tuesday- Boozer hurt
Wednesday- Off
Thursday- Practice at 6:30am and 4:15 pm
Friday- Practices at 6:30 am and 4:15 pm

Key to 1-on-1 move is where you go with first step
Don't work on everything during individual instruction, but work on things that will help that player
Individual- Dribble, First Step, Penetrate and Dish

Likes to throw into post to set up 3
"Hit and Cut"- this call means he wants basket cuts and dribble penetration
Must have bailouts for the driver
Believes strongly in the jump stop at the end of the drive

Tells kids how many shots they will shoot in a game
Uses practice stats to substantiate shot selection
Coach stars to where they feel comfortable doing what you believe they have to do for you to be successful
Stars will get recognition regardless of play, but when secondary man does really well- coach must generate publicity

Tries to create balance
Wants advantages in 3's, Free Throws and Turnovers
Runs sets for stars and counters for others
If offense were clothes, it would be tailor-made not off the rack

Tuesday before Final 4- half of practice was game situations
+5 with 12 seconds left- don't dribble on inbounds, because it is the only way they can steal the ball.

As you get deeper in tournament players think less, but respond to teaching more

"If arms are down – shoot in face"
"Hands ready"
Must call for ball verbally

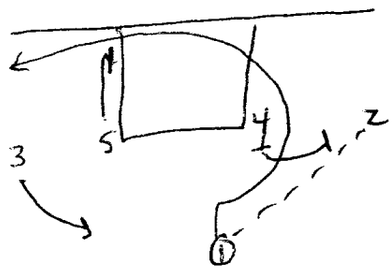
With time between games, he will use practice to test preliminary theories on game plan

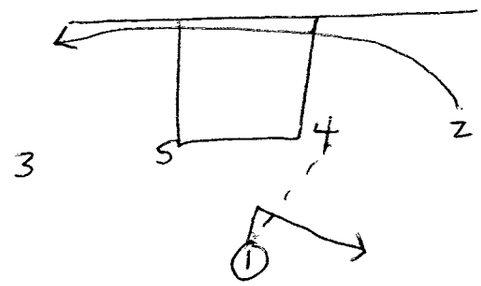
Defense- key is pressuring the ball
1. Play posts tough all over late in the year
2. Want to make certain players and teams make plays not run plays
3. Take point guard out of game
4. Guards the ball with square shoulders

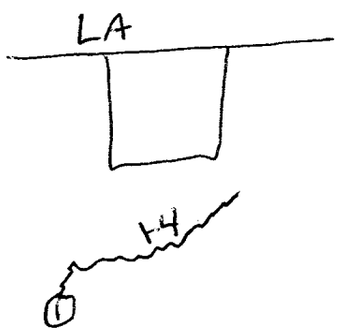
If two players are jealous-
Confrontation is meeting the truth head on
Confront players in front of team

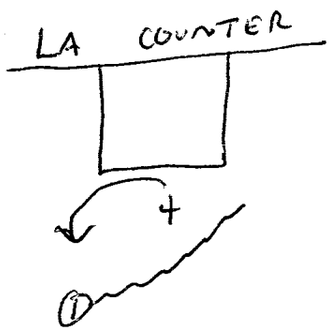
Best way to beat junk defenses is to find familiarity

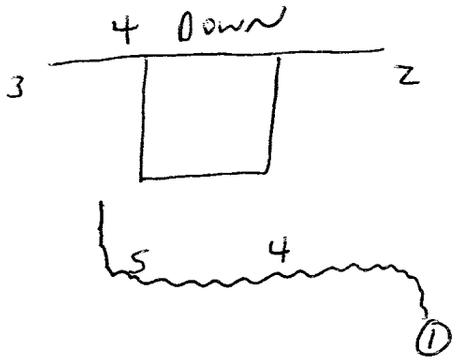
MIKE K.

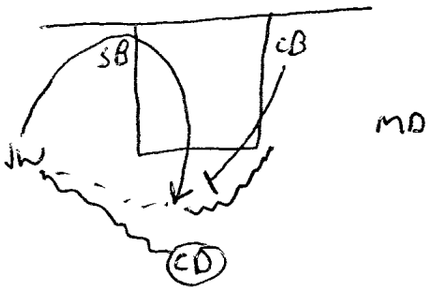












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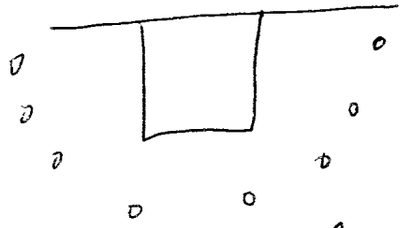
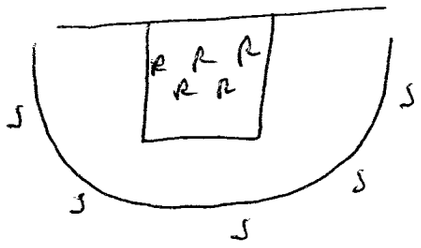
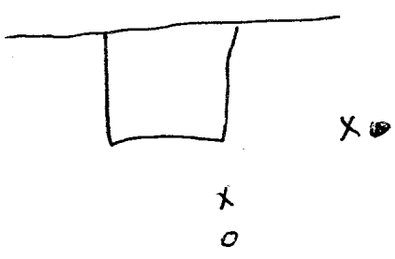


8 BALL PICK UP
DROP STEP + RUN



VARIATION OF ST. AUG'S



2 on 2 DP
ADD OPEN POST

USE I-CUTS ON WING DRIVES

USE ENTRIES TO SPECIALIZE OFFENSE

TEACH FOOTWORK - VITAL

BASKETBALL IS ABOUT GETTING EASY SHOTS

GET HIGH FG% FROM

1. OFF REB
2. TRANSITION
3. OFF DEFENSE

7 PRINCIPLES VS. ZONE

- QUICK BALL REVERSAL
- DRIBBLE PEN
- INSIDE-OUTSIDE ACTION
- SKIP PASSES
- SCREEN
- HELPSIDE REBOUND
- OVERLOAD

GARY WATERS-RUTGERS

Change happens- if you are not changing, you are not going forward
Key to success is winning on the road, all the intangibles are in your favor at home
Emphasizes three things (kids can only do three things)
You must be willing to change offense or defense to help team

How to win on the Road

A. Control Tempo
    1. Shot Selection
    2. Control Pace
    3. Play with intensity
B. Defend for 40 Minutes
    1. No easy shots
    2. Contest every shot
    3. Limit unnecessary fouls
C. Rebound
    1. Box out
    2. Get loose balls
    3. Be aggressive and attack
D. Get to Foul Line
    1. Attack and penetrate
    2. Go inside
    3. Attack offensive glass
E. Offensive Execution
    1. Shot selection
    2. Perform roles
    3. Moving the ball

Philosophy-

1. Hard work
2. Deal with people of value

Recruiting- (talent is a given)

1. Hard worker
2. Person of character
3. Wins 80% of games

Influences

1. Pitino: Got talented players to play hard
2. Wooden: Use of full court pressure
3. Thompson: Ability to completely disrupt an offense
4. Knight: Half court defense
5. Bennett: Play hard with and attitude

Gained possessions

1. Steals
2. Interceptions
3. Deflections
4. Charges
5. Rebounds
6. Loose Balls
7. Forced turnovers
8. Controlled Block

More healthy to jump straight up and straight down- so you have to get position first

Reasons for pressure

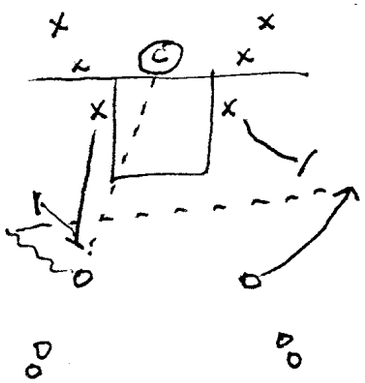
1. Control tempo
2. Creates stress
3. Fatigue opponent
4. Forces poor decisions
5. Opposition must prepare

Don't give kids a way out
On defense- make the man with the ball see jerseys not the basket
Wants players to apply pressure- let the other help you stop the man with the ball
Gets to level of the ball- does not deny reversal
Go after the offense full court- be solid in the half

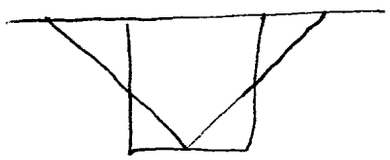
2-3 Pressure Zone
Rutgers Basketball
C/O Coach DeSimpelare
83 Rockefellar Road
Piscataway, NJ 08854

732-445-4291 Office
732-445-0386 Fax

G. WATERS

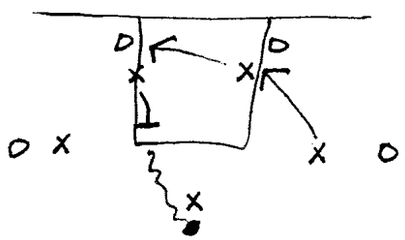


1. C THROWS BALL OUT
2. FORCE RECEIVER TO DRIBBLE TO OUTSIDE
3. ALLOW SKIP
4. SHOOT + BOX OUT



OUTSIDE Δ = CHECK + GO

INSIDE Δ - HIT + HOLD



ROB EVANS
4/28

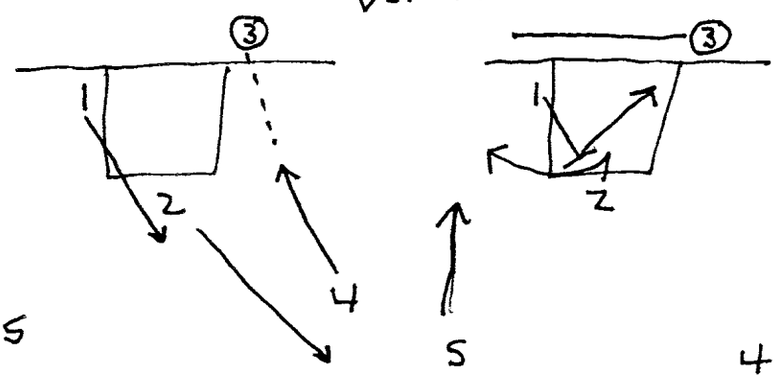
- X's + O's AREN'T ENOUGH, MUST HAVE PEOPLE SKILLS

RULES - NO EAR RINGS AT B-BALL FUNCTIONS
NO BALL CAPS IN CLASS
NO HEADPHONES ON THE MOVE
WHEREVER YOU ARE SUPPOSED TO BE - BE THERE
MUST ATTEND CLASS

OBSERVATIONS
KIDS TODAY ARE SOFT
DISCIPLINE SAME, COACH DIFFERENT
KNOW YOUR KIDS
KIDS MUST BE BY OFFICE EVERY DAY

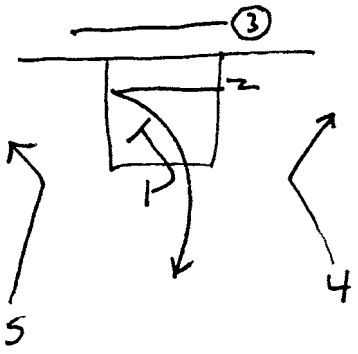
RALPH TASKER
GOT FIRED
DIED LESS THAN A YEAR LATER

VS. PRESSURE
GET TO BEST BH ON 2nd ~~TRAP~~ PASS
ALWAYS IN A 1-3-1
LIKES UNIVERSAL STUFF
CAN'T BE AFRAID TO THROW LONG
VS. PRESSURE



RE II

#1



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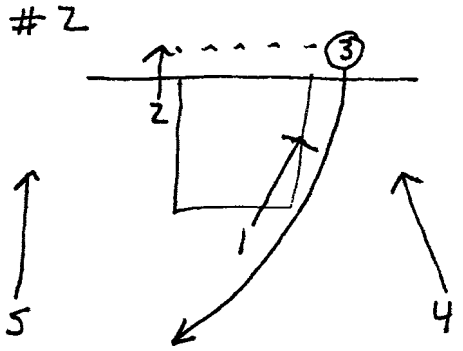
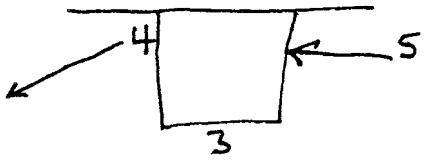


VS. 1-3-1

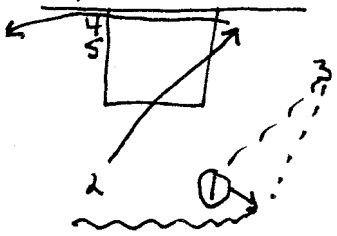


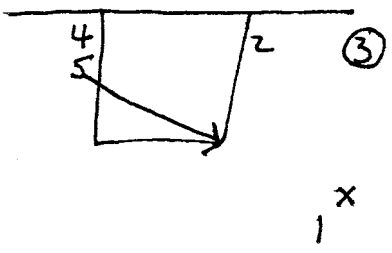
3 MUST BE ACTIVE
1 & 2 OCCUPY & MOVE DEFENSE SIDE TO SIDE
DIAGONALS FROM CORNER

1 - - - (2)

ZONE PLAYS

DOUBLE SCREEN SPOT"

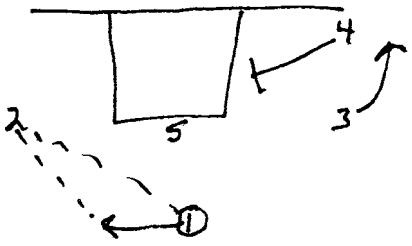




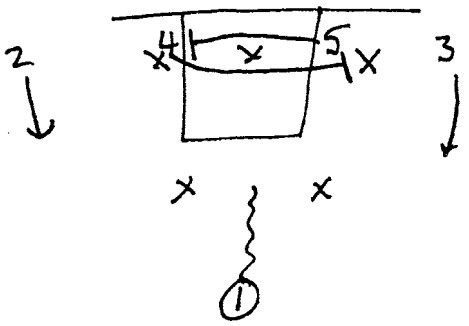
1 X

1 OR 2 CAN FILL

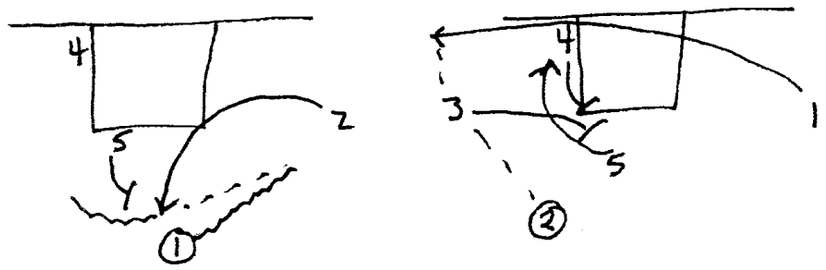
"LOOP"



"X"



RE III



BOTTOM LINE - NO EXCUSES

PLAYS MAN BECAUSE HE WANTS ACCOUNTABILITY

TAKE AWAY EXCUSES - GET PERFORMANCE

GIVE ASST. COACHES OWNERSHIP

ZONE OFFENSE

--- A zone is beaten from inside/out
--- Penetration and skip passes force the zone to shift
--- Look to reverse the ball quickly enough to gain numbers advantage on the weakside
--- Be willing to set screens against the zone
--- Post men must look opposite to weakside when zone collapses (make sure passer squares up to target)
--- Areas of attack are the point, the high post, and the short corner
--- Try to make bottom men on zone guard the wing areas

TWO TYPES OF ZONE OFFENSE USED AT OLE MISS 2-1-2 vs 1-2-2

I. Permanent Point/Permanent Post
II. 4 Game (Doubie Post)

I. Permanent Point/Permanent Post
-- 3 positions on the floor
A. Point Guard
B. Post Man
C. 3 Runners

* This offense is a lot like a passing game or motion offense.

A. Rules for the 3 positions

1. Point Guard - transports the ball from side to side.
-- penetrates gaps or windows of the defense
A. Two types of penetration
1. Gap - between two defenders
2. Angle - at a defender
B. Point guard must:
-- Continue to take up the slack against the defense
-- Look to reverse the ball quickly to the weakside
-- Understand good and bad passing angles
-- Be willing to shoot 3 pointer from top of the key
-- Use ball fakes
-- Be a threat to score (make them guard you)

PATIENCE
REVERSAL
DRIBBLE
INSIDE

2. Postman - must work hard to get open and want the ball

A. Keys to getting open
   -- Be a big target (get your hands up high, call for the ball)
   -- Move with a purpose
   -- Flash from behind the defense
   -- Don't always follow the ball
   -- Set screens
   -- Have a burning desire to score

B. Fundamentals for postman
   -- Keep ball high (at least chin high)
   -- Rarely dribble the ball in paint area
   -- Recognize double teams and fan the ball opposite
   -- Face target when passing ball outside
   -- As shot is taken work hard for rebound position

3. Runners - The 3 remaining players will have passing game rules. They are allowed to go anywhere on the floor.

A. Basic guidelines for runners
   -- Once you've handled the ball, cut through the defense
   -- Do not run on top of the post man (play around him)
   -- Occupy the short corner as often as possible
   -- When on the weakside, flash to the ball in an open gap (especially high post area)
   -- Be willing to receive a screen from postman
   -- Make bottom men on zone guard the wing area
   -- Find the open spot on the weakside in order to receive a skip pass for a shot

B. What to look for in permanent point/post offense
   1. Button Hook - runner receives ball in short corner from wing area. Ball is then dribbled back out to same spot it came from to drag bottom defender out. The initial passer (whose rule is to cut through defense once ball is handled) then button hooks back to short corner that has just been vacated.
   2. Crack down screen - postman sets a screen on bottom zone defender, guarding

flashes to the high post strong (ball) side. Postman seals the man he has just screened and looks for high lob.

3. High/Low Pass - runner flashes to high post and receives ball. He immediately looks to low post, then weakside for perimeter shot.

4. Skip Pass - Flash - when ball is skipped from one side of the floor to the other, the postman and a runner must flash to the ball.

DRILLS TO ENHANCE ZONE OFFENSE

-- Penetrate and pitch
-- Skip pass-shooting drill
-- Fan the ball drill
__ High/low drill
-- Short corner shooting drill

4 GAME VS ZONE (2-1-2, 1-2-2)

-- Double post - must move and be active
-- 3 Perimeter players
__ The design is to get the ball inside to a scorer

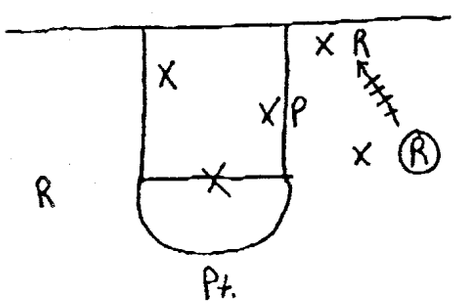
I. Postmen - must work together and key off one another.
-- Occupy the high and low post area on ball side
-- When ball is reversed the options are:
1. "X" - high man goes low, low man goes high
2. Flash straight across - high/high, low/low
3. Crack down screen on short corner

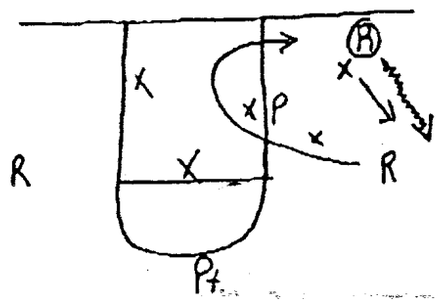
II. Perimeter Players - primarily stationary

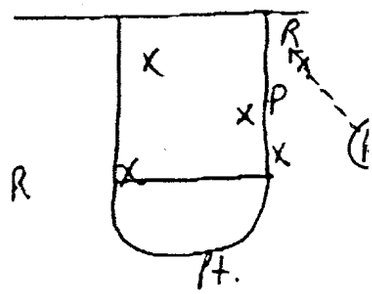
-- Point guard and two wings
-- Wing men must be below free throw line extended in order for bottom man on zone to guard them.
-- Wing men relocate to baseline after handling the ball
-- Wing man on weakside must find an open spot to receive a skip pass for a shot
-- Wing men must be willing to penetrate and pitch
-- Point guard must create shots for wing men (penetration, ball fakes)
-- Wing men must make skip pass (high and hard)

Permanent Point / Permanent Post Options

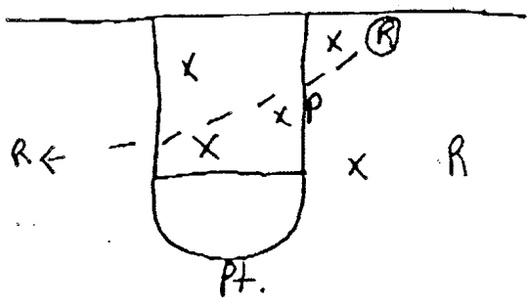
Button Hook

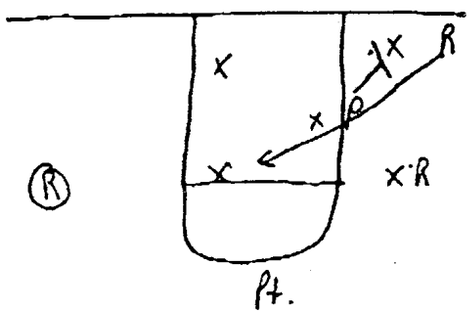


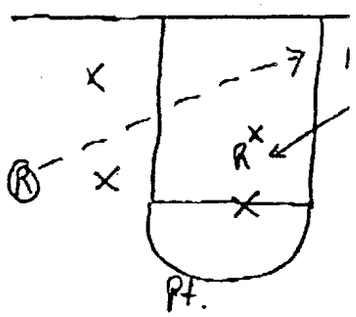




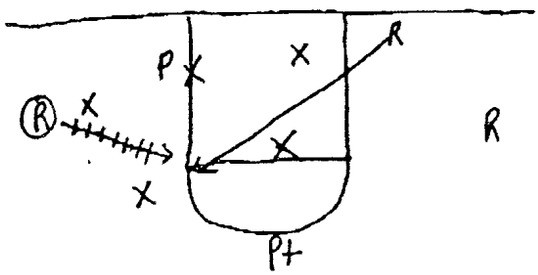
Crack Down Screen

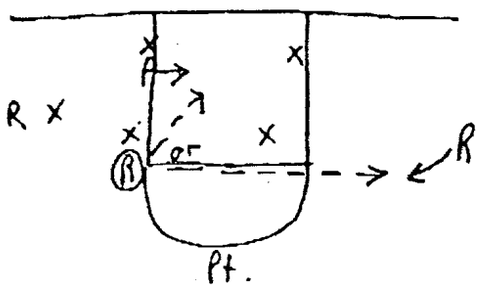




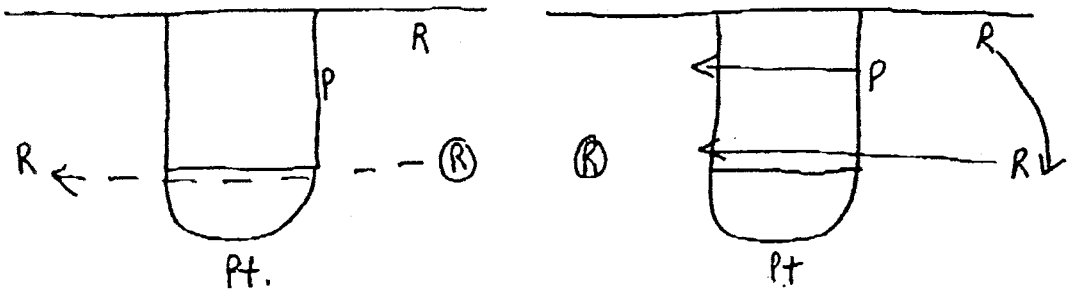


High / Low Pass





Skip Pass - Flash



#3 GAME
ZONE OFFENSE
STATIONARY AND ROTATION

GENERAL RULES

1. Choked in version of zone control.

2. A player always has 3 places to pass the ball.

3. Same rules that apply to any zone offense.
   A. Create an overload
   B. Establish an inside attack
   C. Penetrate and pitch
   D. Offensive rebounding
   E. Weakside reversal of the ball
   F. Throw over the zone

4. The post man's tendency is to get in a pattern. He must find the open spot in the zone.

5. Look to score with diagonally long pass. Weakside forward must be at the block.

6. Forwards must hustle from the wings to the blocks and back to the wings.

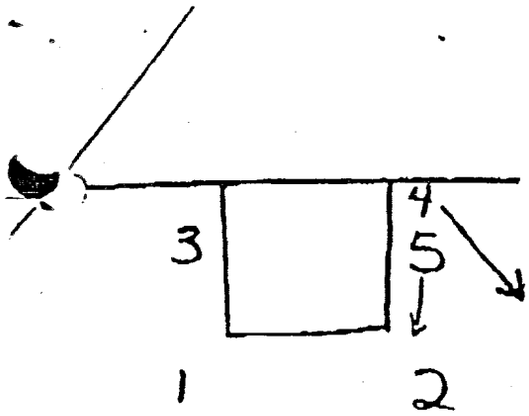
7. Weakside can flash (In Stationary).

8. Post man follows the ball the majority of the time (High post has priority in rotation).

9. Weakside 3 hole guard can not hide. Must find open area.

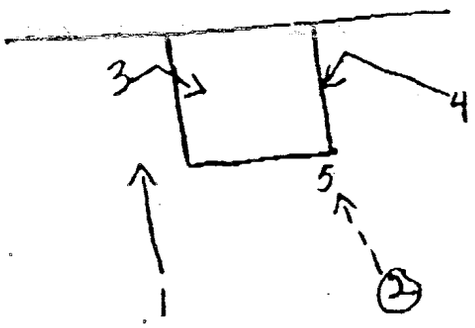
10. When the high post catches the ball, the low post must wedge.

11. Strong side guard must cover the play.

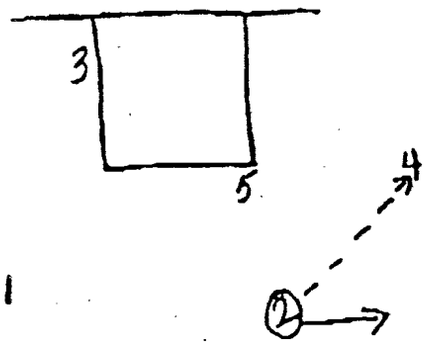


// 3 GAME
ROTATION

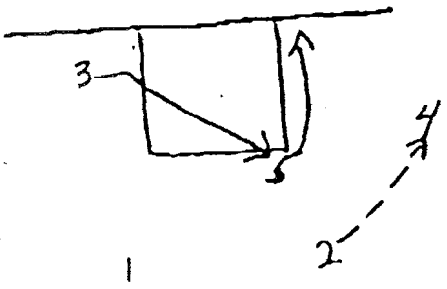
Basic Set --------]



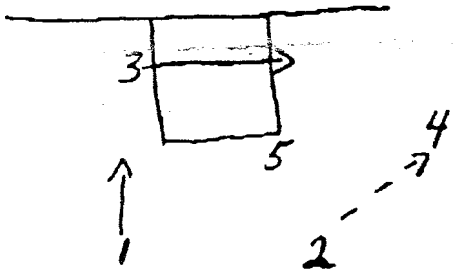
We will hit the high post if we can. If the ball goes to the high post both low men must dive to basket and offside guard find opening.



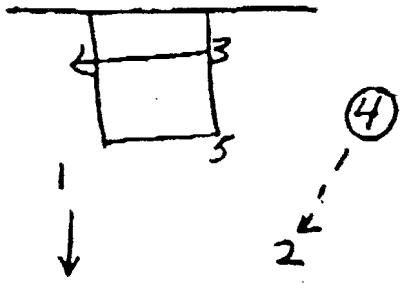
If ball goes to wing, weakside low is keyed by high post. High post has priority. Strongside guard covers the play.



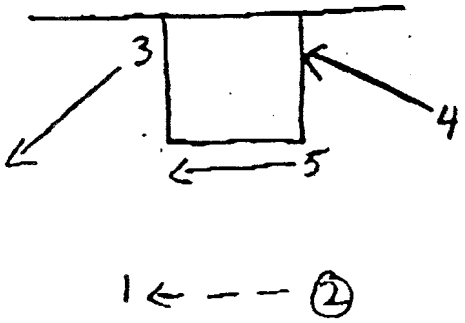
If high post rolls low, weakside low flashes high.



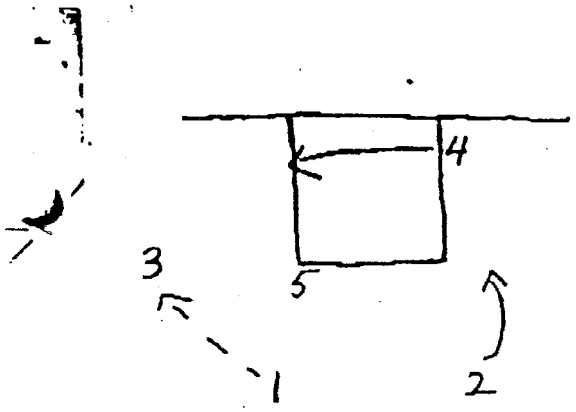
If high post stays high, weakside flashes low to strongside.



When pass goes away from baseline - low man crosses the lane to block and offside guard comes out to turn the offense over.



When pass goes from guard to guard, weakside wing goes to block and strongside low comes to wing. High post rolls across the lane while ball is in the air.

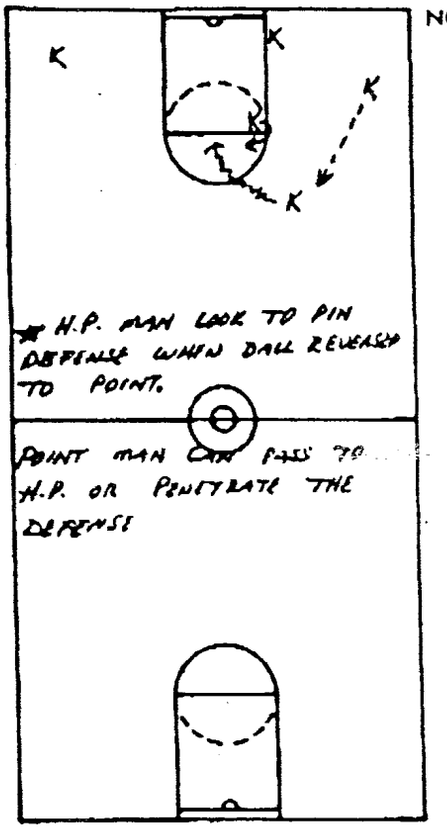


When pass goes from guard to wing, the high post has the choice of staying high or rolling low. Weakside forward low must read high post and act accordingly. The weakside guard slides to 3 hole.

NIKE

CLINIC
DATE

#4 GAME OPTIONS

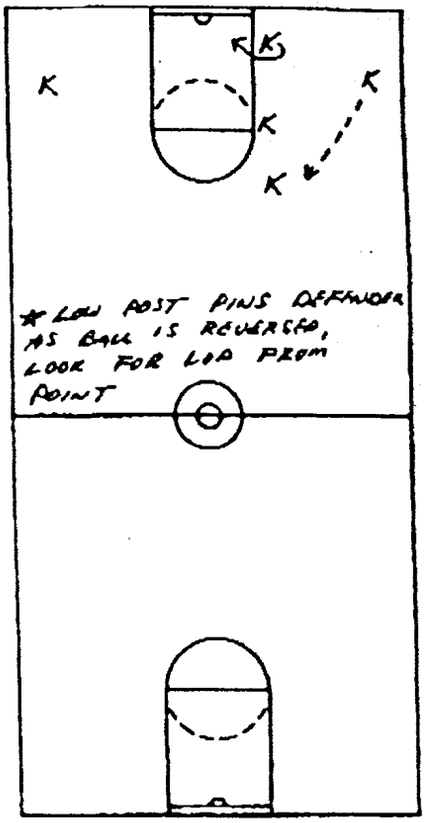


NOTES

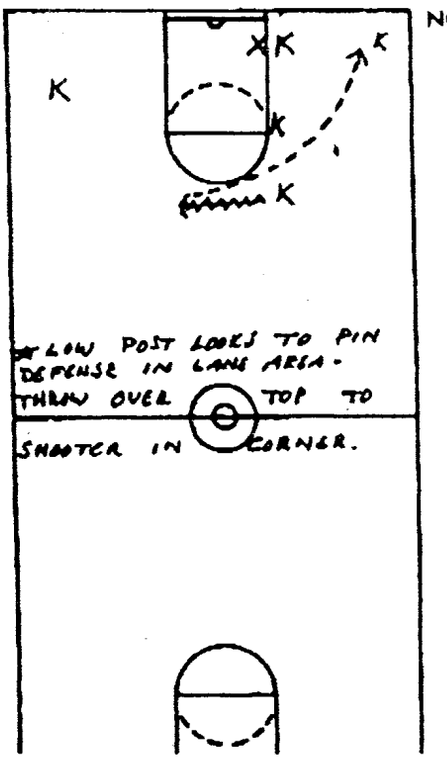
POSTS ARE ~~POST~~ ~~ARE~~ ~~POST~~
10
POSTS ARE X in Y

★ H.P. MAN LOOK TO PIN DEFENSE WHEN BALL REVERSED TO POINT.

POINT MAN CAN PASS TO H.P. OR PENETRATE THE DEFENSE

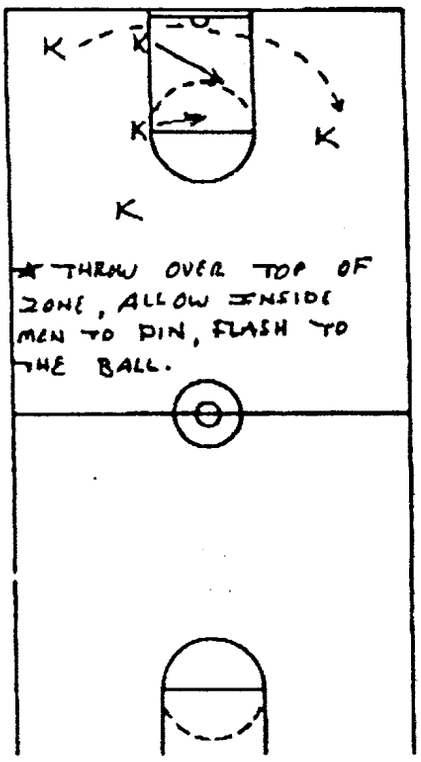


★ LOW POST PINS DEFENDER AS BALL IS REVERSED, LOOK FOR LOB FROM POINT



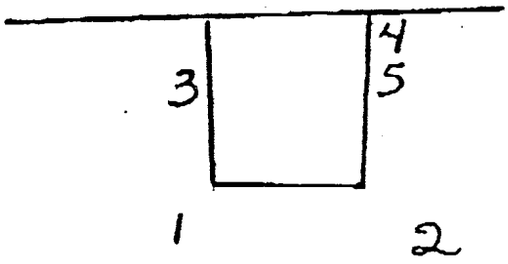
NOTES

★ LOW POST LOOKS TO PIN DEFENSE IN LANE AREA. THROW OVER TOP TO SHOOTER IN CORNER.

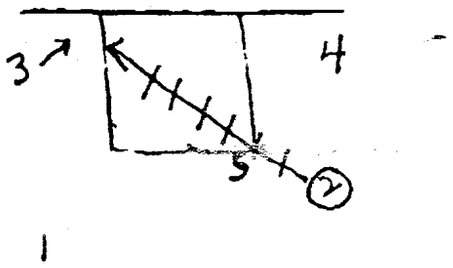


★ THROW OVER TOP OF ZONE, ALLOW INSIDE MEN TO PIN, FLASH TO THE BALL.

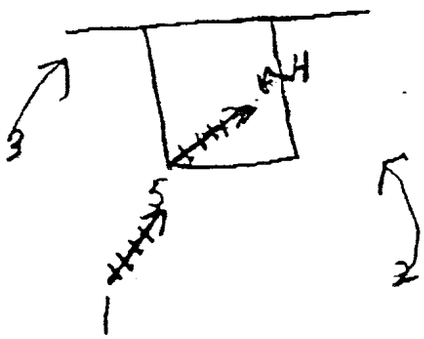
3 GAME
STATIONARY



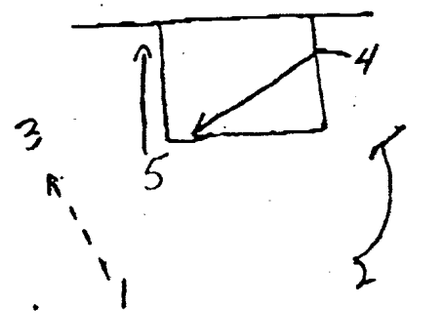
Basic set stack on ball side. Center is always on top of stack.



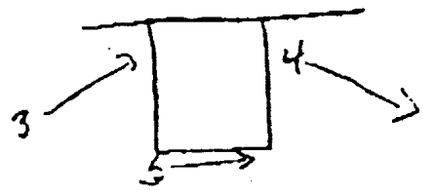
Look to score with the diagonal pass



When ball goes to the high post, low man must wedge

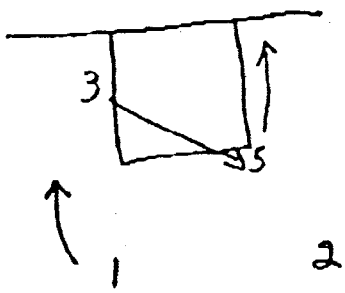


If the high post rolls low, weakside may flash

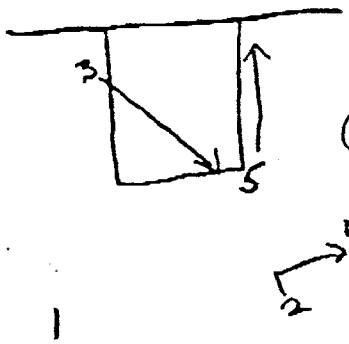


Forwards must hustle to wings and to the blocks

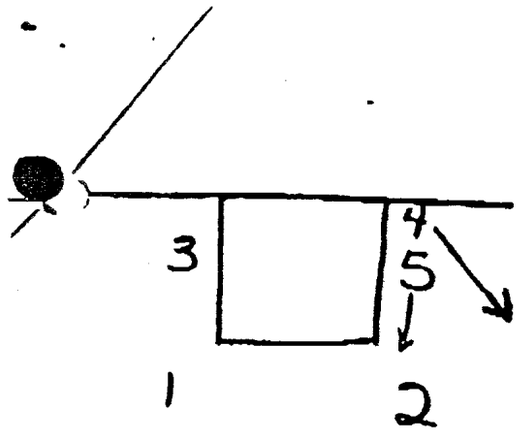
(1) - - -> 2



④ Weakside 3 hole can not hide

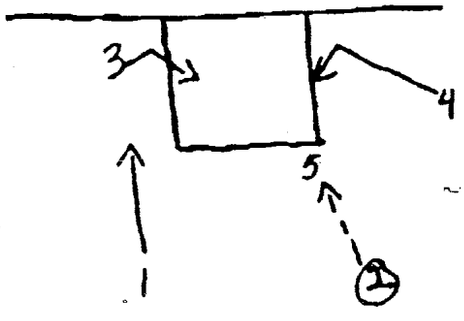


④ Strongside guard must cover the play



3 GAME
ROTATION

Basic Set --------]



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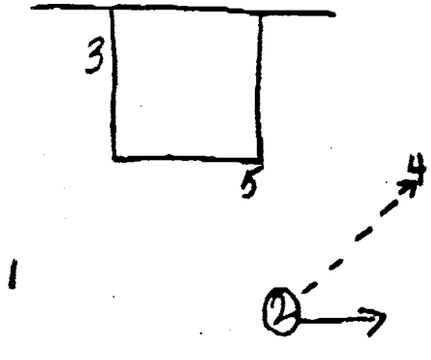
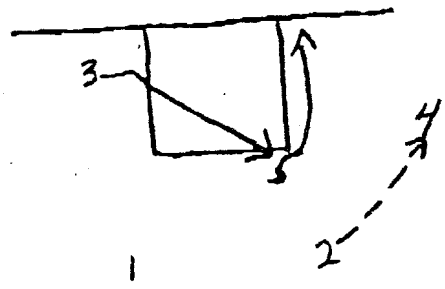
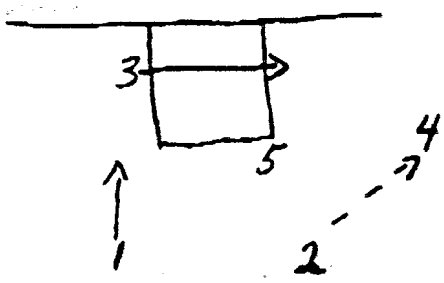


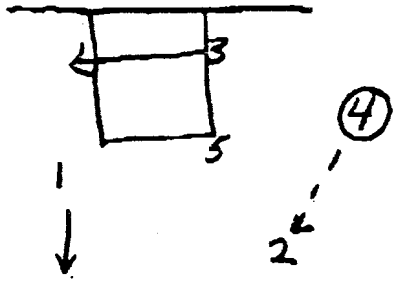
If ball goes to wing, weakside low is keyed by high post. High post has priority. Strongside guard covers the play.



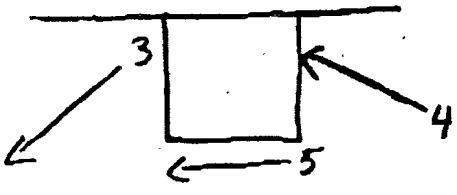
If high post rolls low, weakside low flashes high.



If high post stays high, weakside flashes low to strongside.

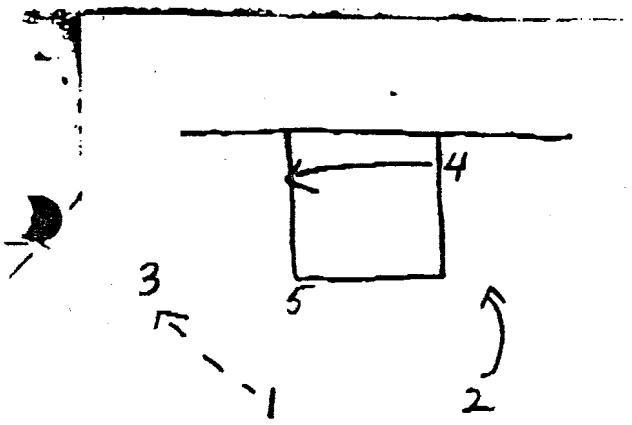


When pass goes away from baseline - low man crosses the lane to block and offside guard comes out to turn the offense over.



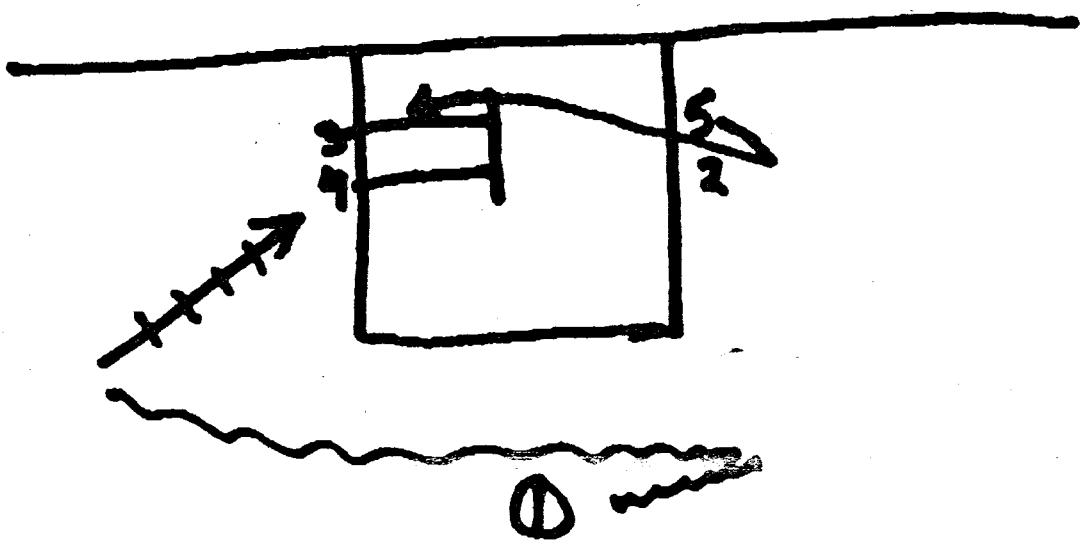
When pass goes from guard to guard, weakside wing goes to block and strongside low comes to wing. High post rolls across the lane while ball is in the air.

1 ← - - ②

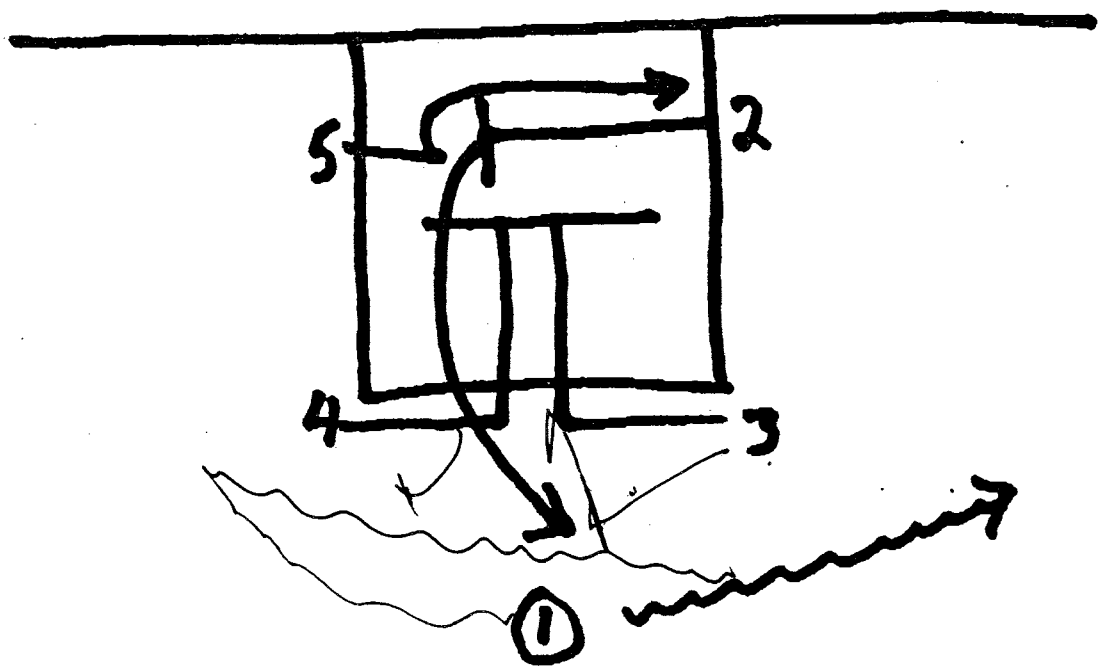


When pass goes from guard to wing, the high post has the choice of staying high or rolling low. Weakside forward low must read high post and act accordingly. The weakside guard slides to 3 hole.

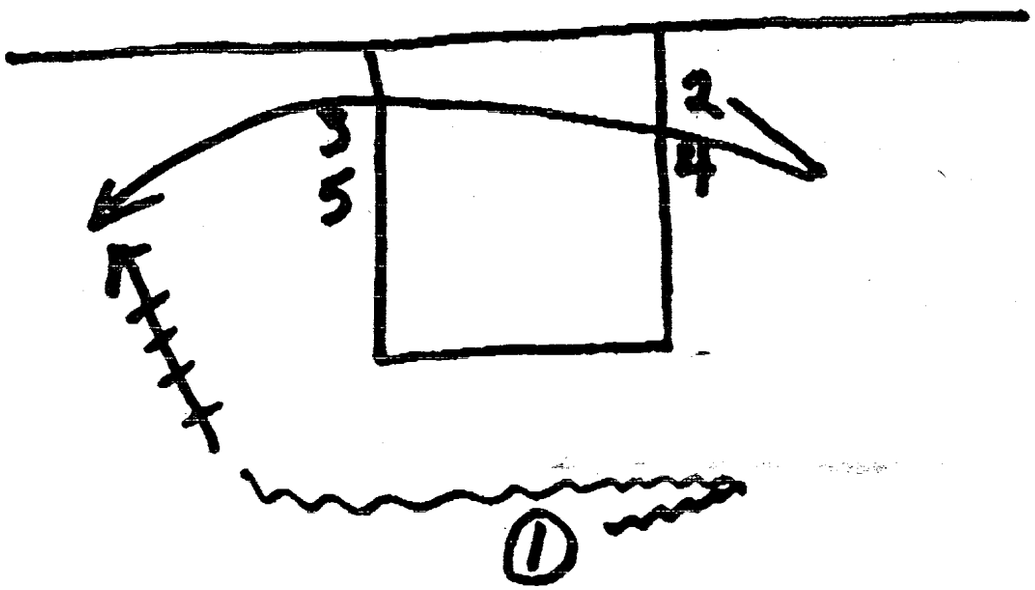
Curl Double



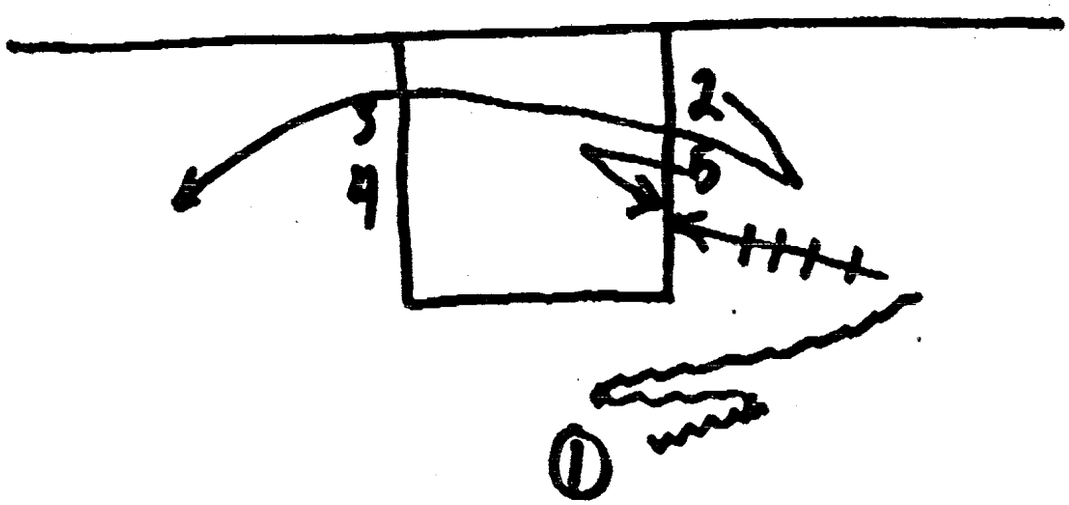
3 Box



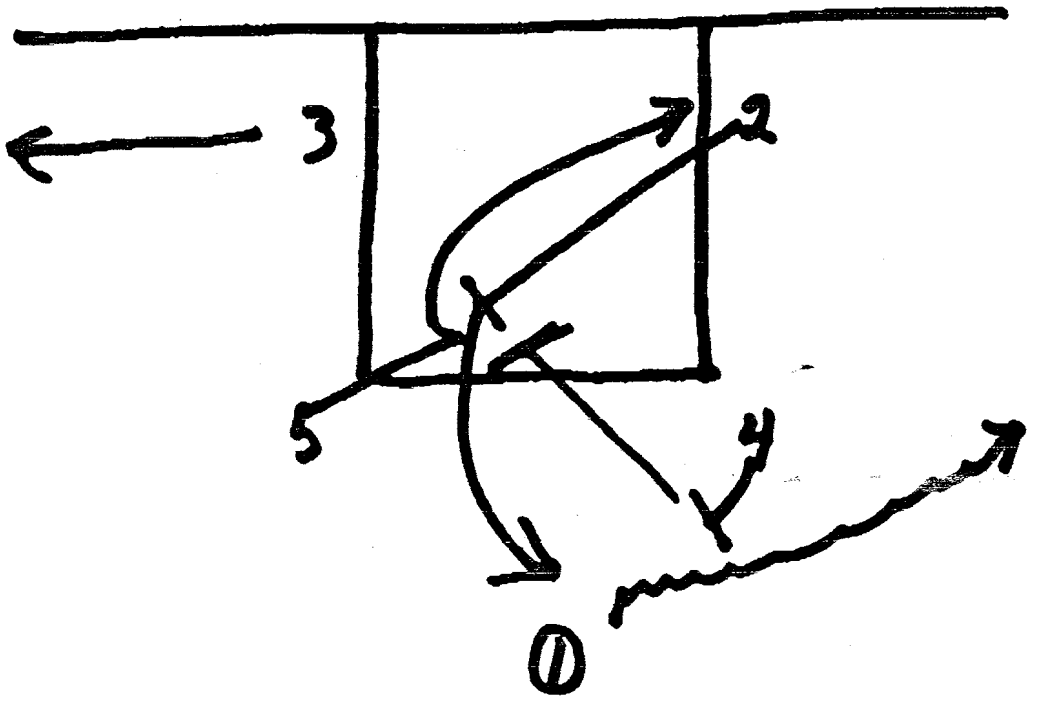
Curl



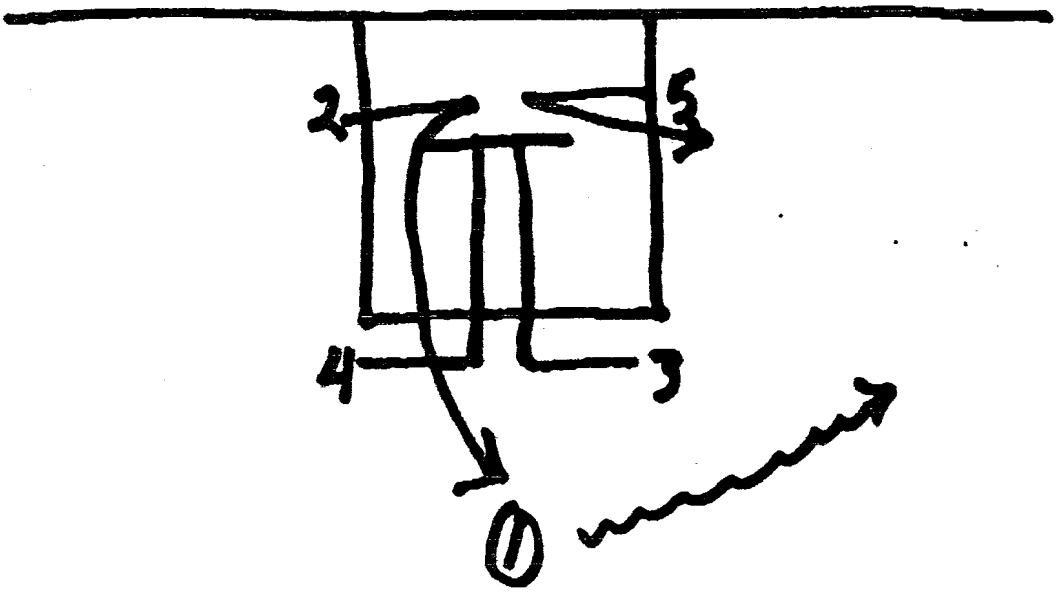
Curl - Bring it Back



Bama

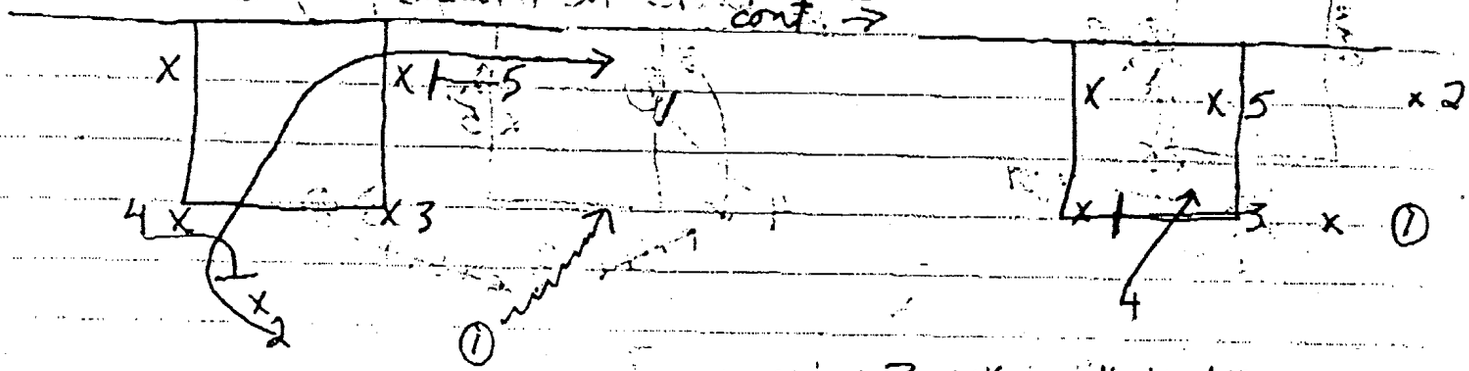


3 Box Reverse



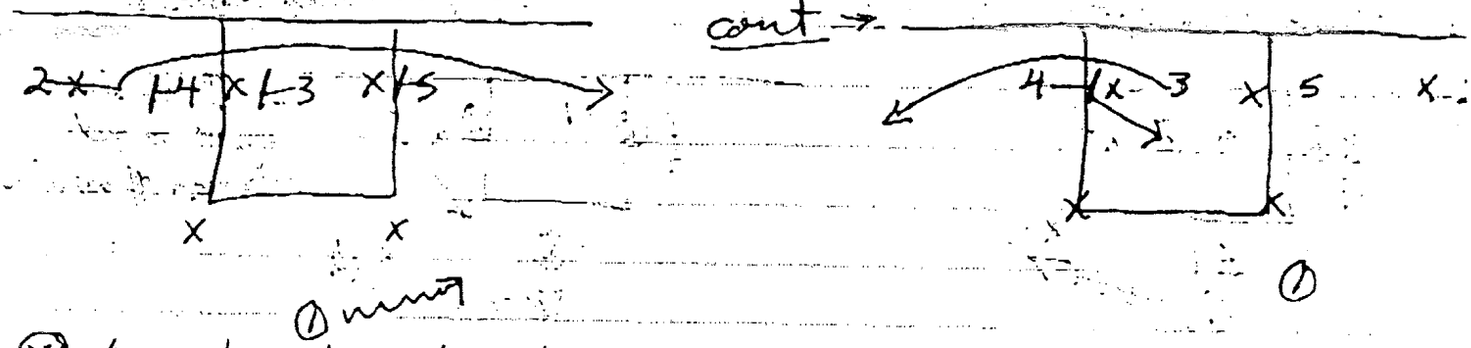
Note: 2 man is the one being boxed

Plays vs. Box + 1



- 3 picks weakside top man
- 4 flashes

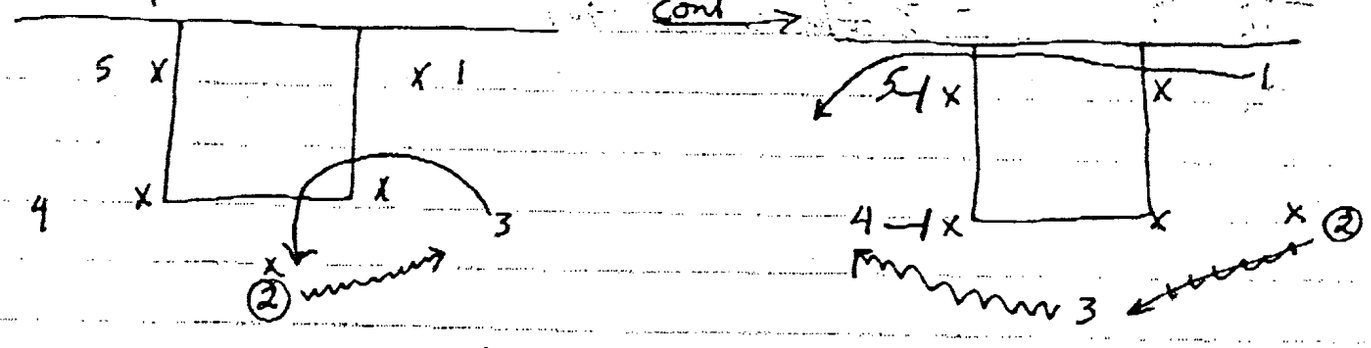
4 flat on Baseline

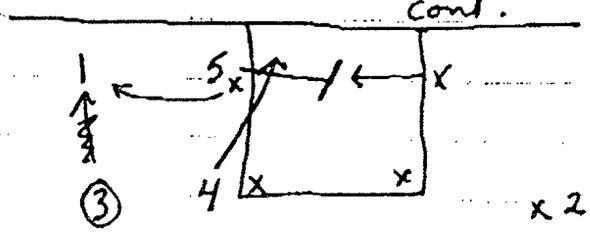


* 1 must stay close to the width of the lane

- 3 comes off 4's down screen
- 4 then flashes to middle

Loop

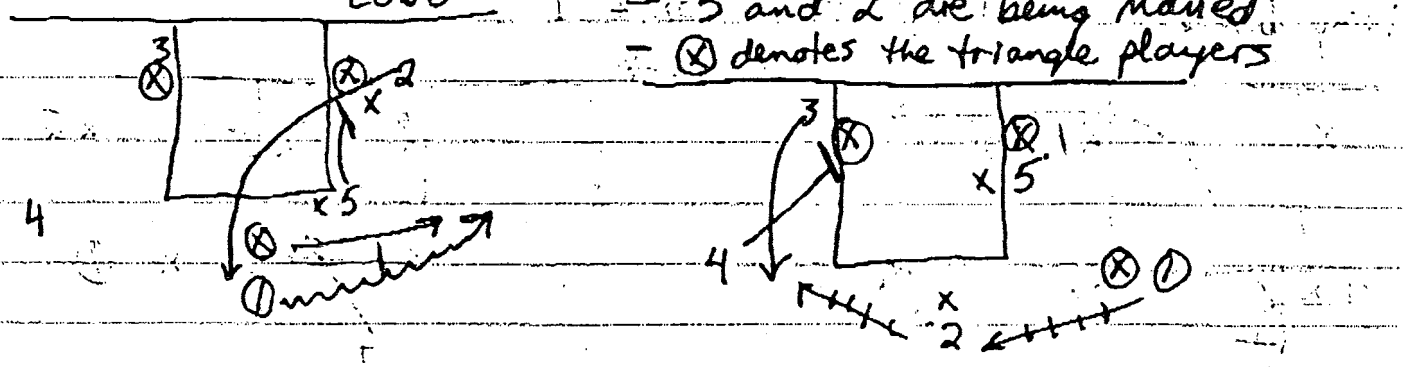




- 5 picks across
- 4 dives behind 5

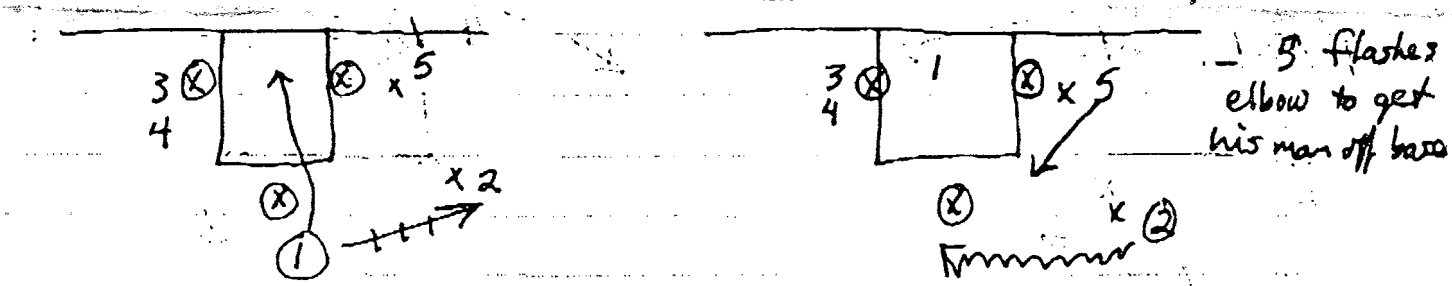
Rays vs. Triangle + 2
Lobo

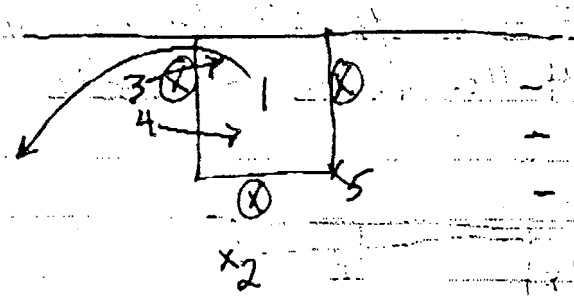
- 5 and 2 are being manned
- ⊗ denotes the triangle players



- Run 4 downscreening on 3
- You'll have a 2on1 weakside

Double Screen Spots vs. △ + 2 — 2 + 5 are being manned



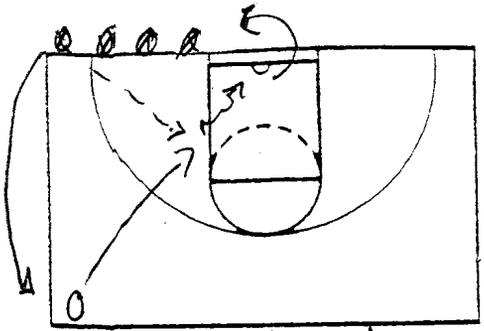


- 1 comes off down screen
- 4 flashes heart of paint
- 3 flashes to rim

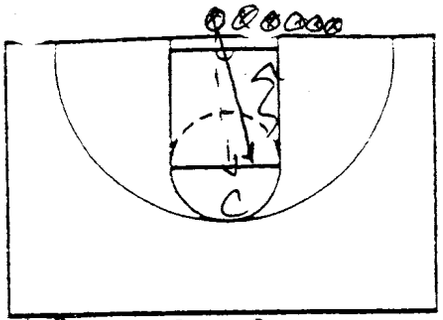
CLINIC Jeff Young
DATE Concentration & Conditioning

(1)

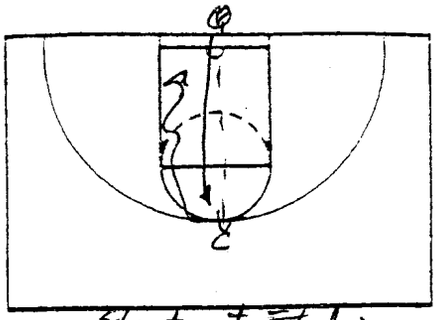
Warm up drill



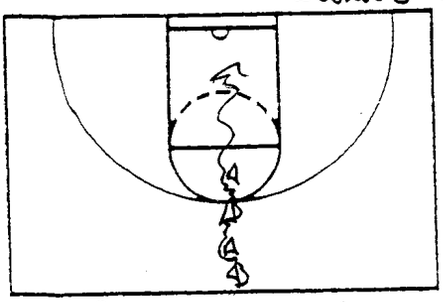
NOTES Drill 1 ⇒ 5 layups - R
5 elbow J - R
5 layups - L
5 elbow J - L



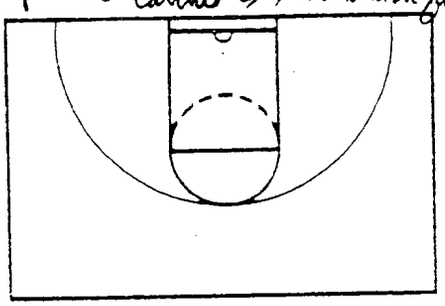
Drill 2 ⇒ Pass to Coach
Sprint to Coach ⇒ Jump stop
Reverse pivot - 1 dribble finish
Coach catches ⇒ puts ball on floor



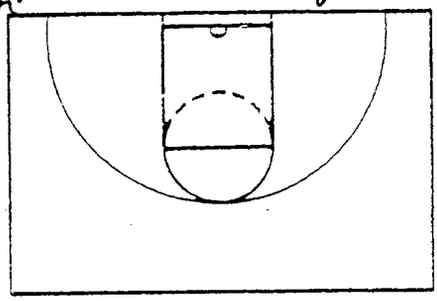
Start at FT line
⇒ move back to 3pt line ⇒ still 1 dribble
start R hand finish ⇒ then left



NOTES Drill 3 = 5 Chairs



Start R ⇒ Finish R
" L ⇒ " L



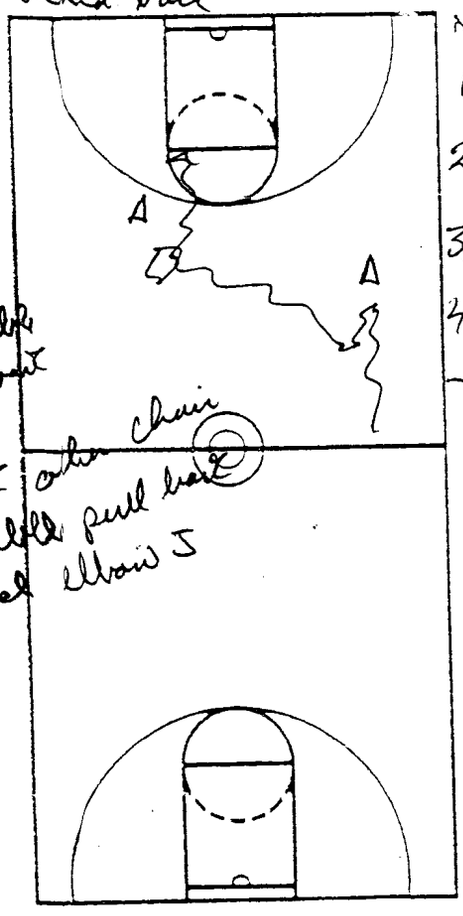
Rip ball thru hip of defender

X over
X over between legs
behind back
⇒ dribble thru Chairs ⇒ use move ⇒ 1 dribble after last chair ⇒ 1 dribble finish

NOTES Parts of individual dev.

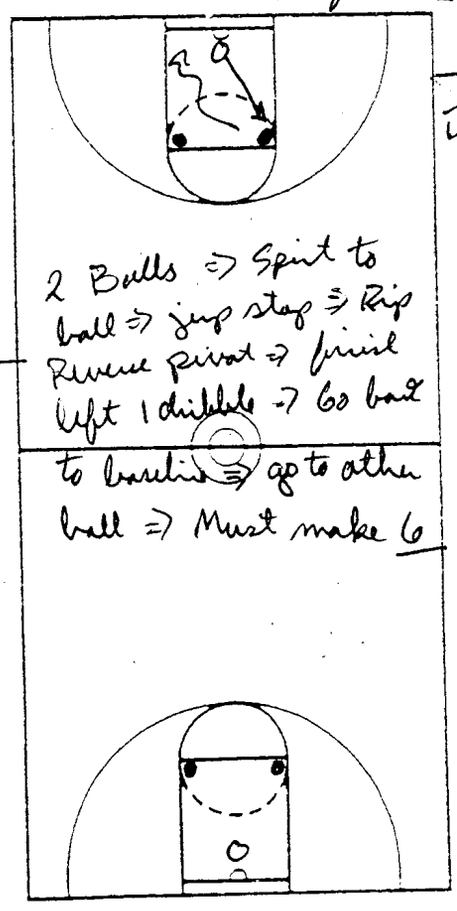
1) Always working on feet
2) Always have basketball in hands
3) Finish ⇒ at basket / Jump Shot
4) Conditioning

Drill 4
⇓
start Chair
2 dribble Pull back
⇓
start other chair
2 dribble pull back
finish elbow J



layup or pull back

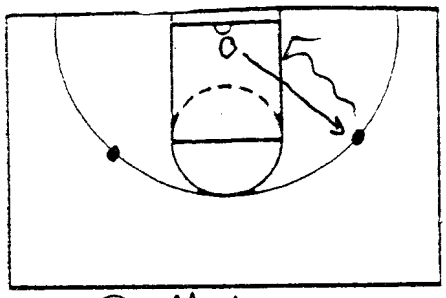
Drill 5
⇓

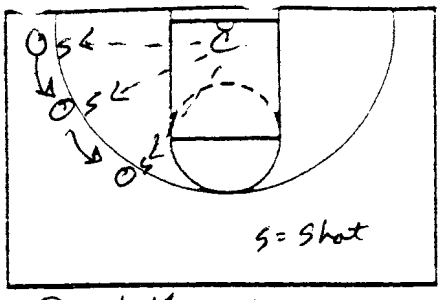


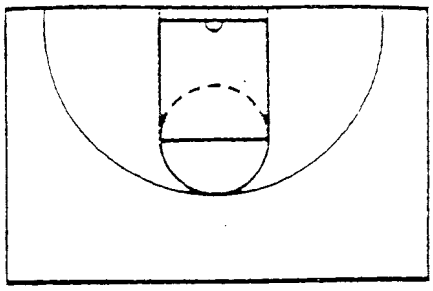
2 Balls ⇒ Sprint to ball ⇒ jump stop ⇒ Rip Reverse pivot ⇒ finish left 1 dribble ⇒ Go back to baseline ⇒ go to other ball ⇒ Must make 6

CLINIC Jeff Young
DATE

(2)

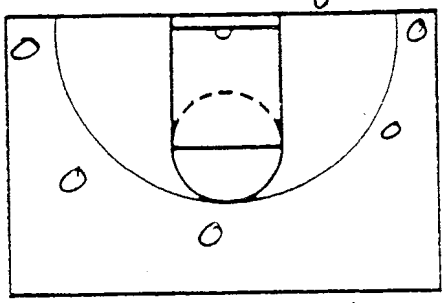


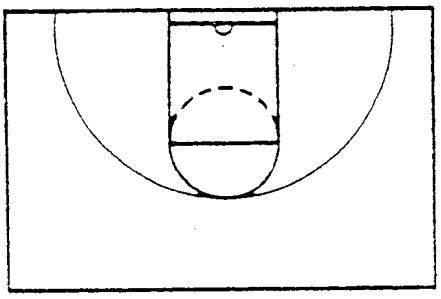


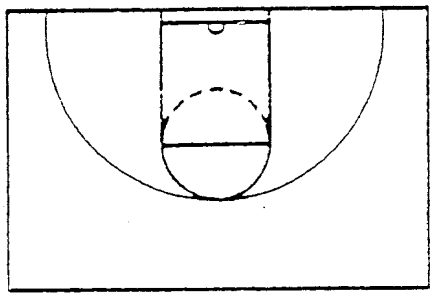


NOTES Drill 6 ⇒ Same as drill 5 ⇒ after rip ⇒ Dribble move ⇒ finish

Drill 7 ⇒ 1 min first week = 2 min - 3 min ↑ all 3pt shots ⇒ 10 makes per minute ⇒ after time player must make 1 & 1







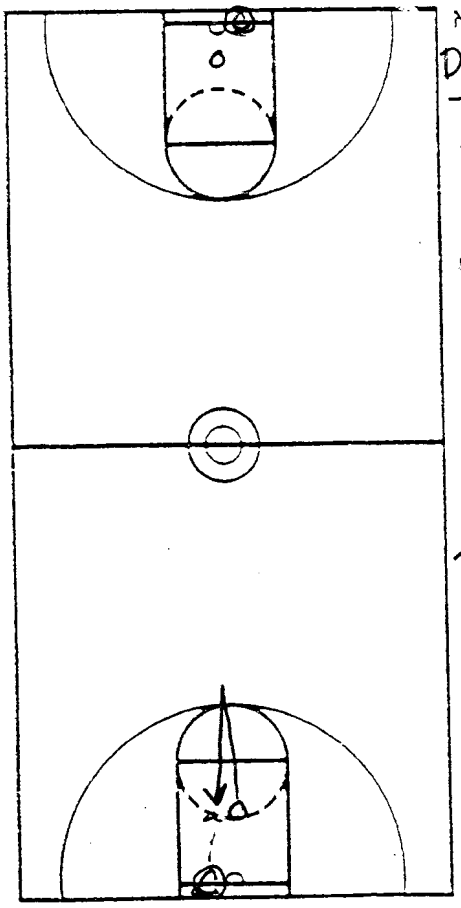
NOTES Drill 8 ⇒ 32 ⇒ 1 or 2 guys

3pt - First shot from each spot = 3
2pts - Second " " " " ⇒ 1 dribble jiger
1pt Third " " " " ⇒ lay up

finish w/ 1 & 1

must start w/ a make

Goal for 1 guy = 25 pts (1:30 sec)
" " 2 guys = 50 pts (2:00 min)



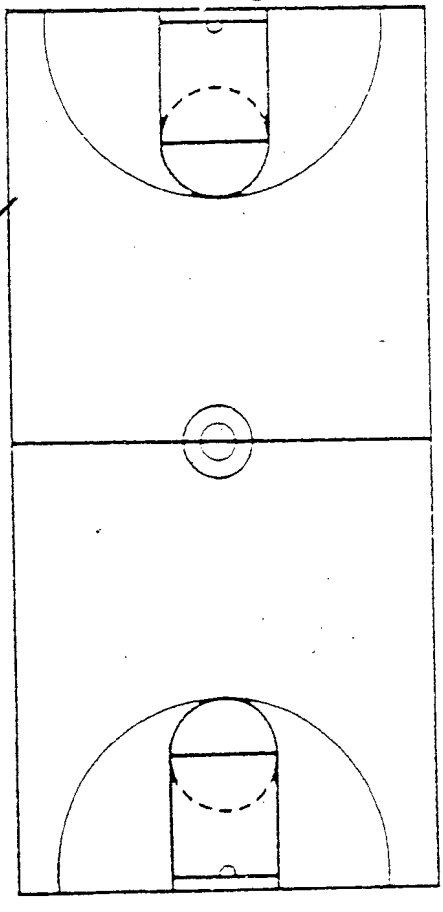
NOTES

Drill 9

Step & stroke in paint
Form shooting in paint
2 min = 10 or less misses
1 min = 5 or less misses
Concentrate on form

Drill 10

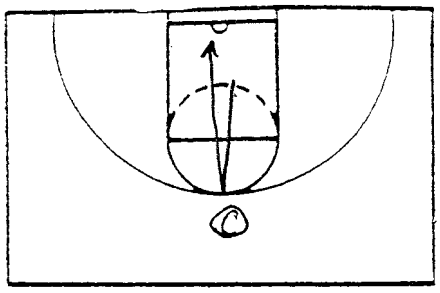
Back pedal To 3 line
Come up for shot
2 or 1 min ⇒ Count misses



CLINIC _____

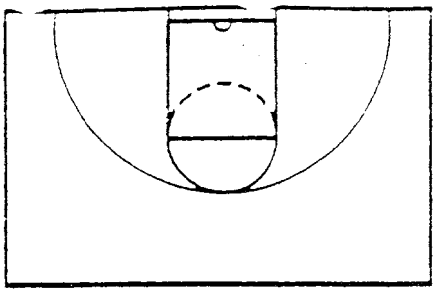
DATE Jeff Young (3)

Post Stuff

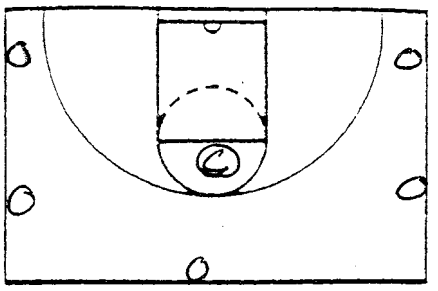


NOTES

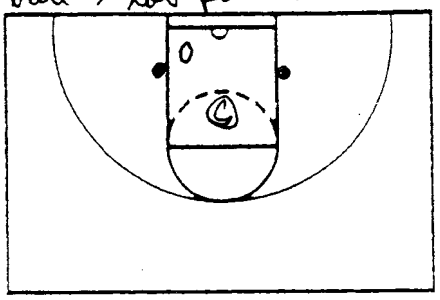
Drill 11 - Post ⇒ Come up to 3pt line ⇒ Call for ball ⇒ lob pass to score =



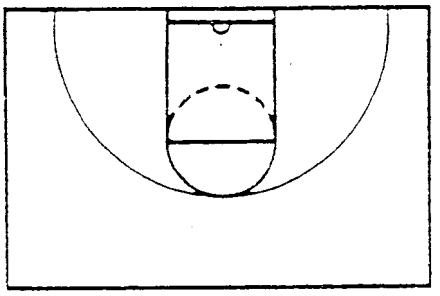
Posts start conj to 3 line work up to ½ ct - Work on alt hand finish -



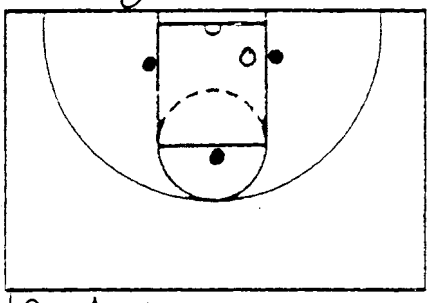
Drill 12 ⇒ Players start at each spot Split to rim ⇒ receive Pass from Coach to score



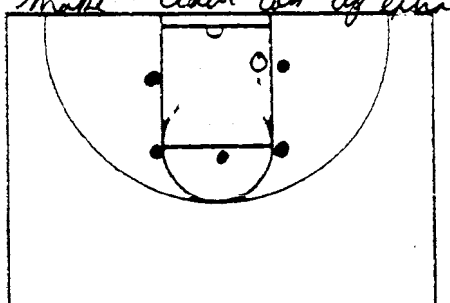
NOTES Drill 13 = Drop step finish ⇒ No dribble Coach has 3rd ball - after make - Coach toss up extra ball



⇒ Toss off glass for rebound score (Pogs)



Drill 14 ⇒ Go to ball drop step - finish no dribble 3 balls



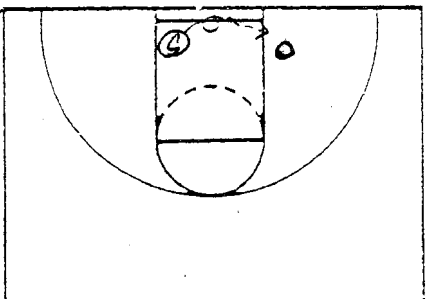
NOTES

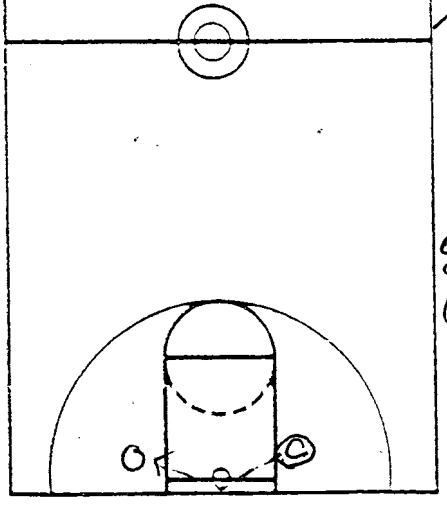
Drill 15

Drop step - finish 5 balls

Drill 16

W/ rubber ball Coach toss off board ⇒ finish (Pogs)



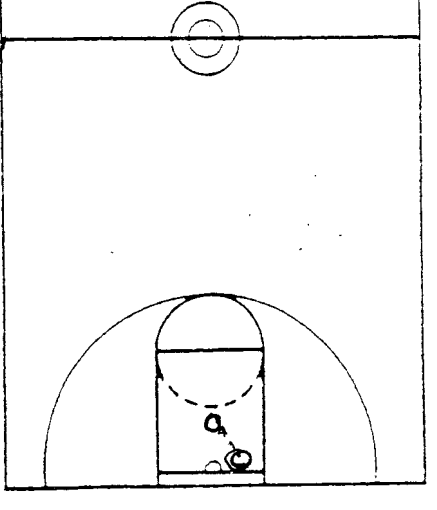


Drill 17

Same as 16 get rebound - crab dribble finish on same side as Coach

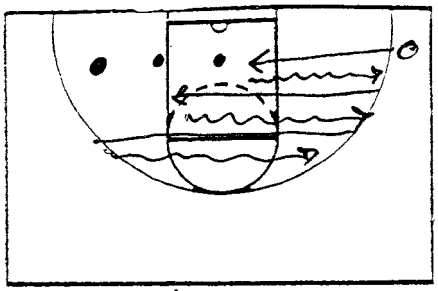
Drill 18

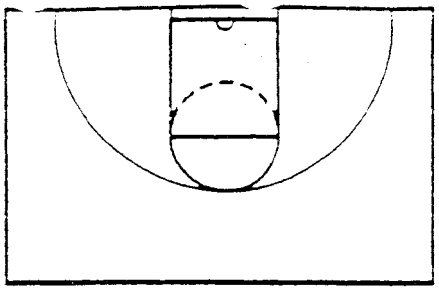
Step and finish

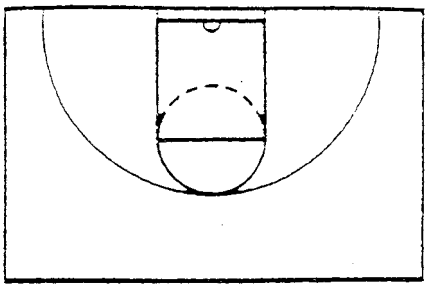


CLINIC _____

DATE Jeff Young (4)

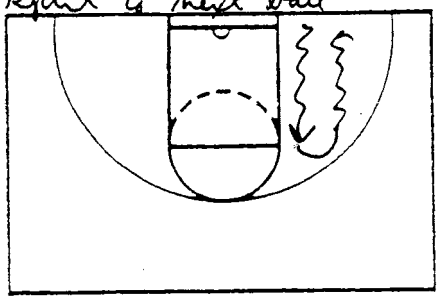


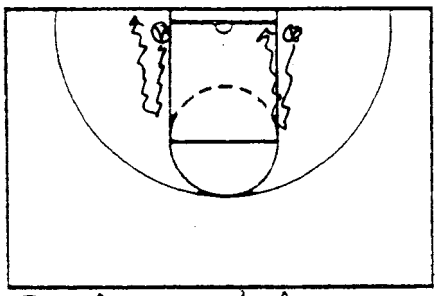


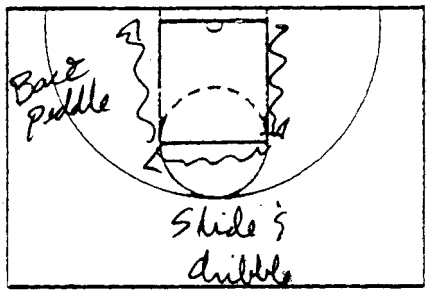


NOTES Drill 19 ⇒ w/ bnd w/ band → Split to ball pull back dribble to 3 line - put down Split to next ball

Drill 22 ⇒ 2 ball dribble





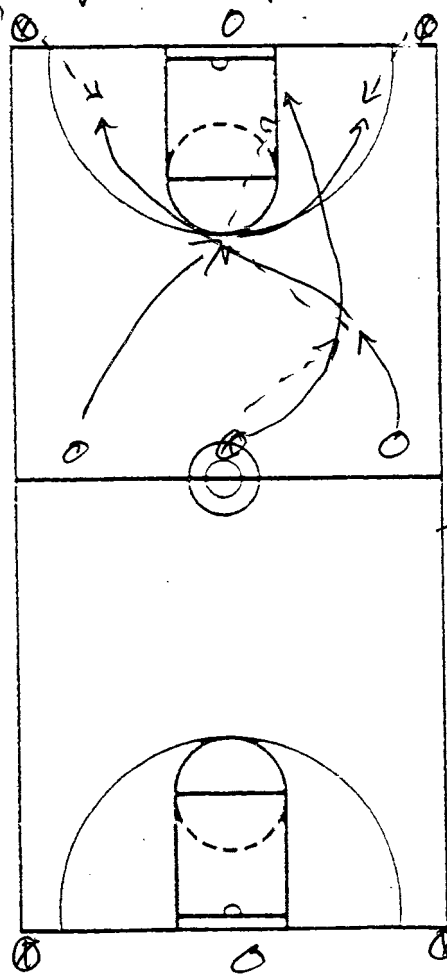


2 ball dribble line

NOTES Drill 26 ⇒ 2 ball dribble to Ft line ⇒ Jump Stop - Reverse pivot

Drill 23 → dribble to Ft line ⇒ touch line w/ foot // or 2 balls per player

Drill 25 ⇒ 2 balls



NOTES

Drill 20

St Joseph

2 min. ⇒ 55 pts

Weave to start

1 lay up ⇒ 2 jumpers

Continuous

Drill 21 (white vs maroon)

Start O shooting ft

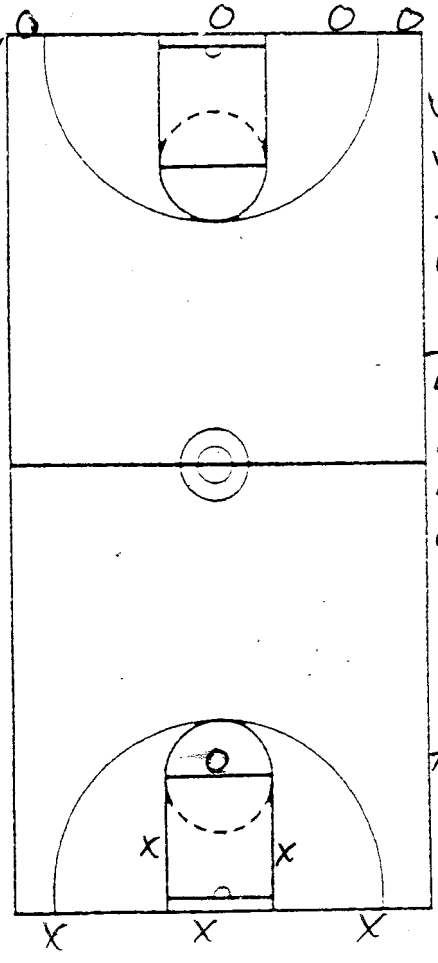
after Ft X (2 in) on O

after X's shoot O's

3 on 2 - after O's shoot

X's 4 on 3 ⇒ ~~work up to 5 on 5~~

Run 4 ⇒ 5 on 5



Vary who starts drill O's or X's

Set up scoring system

O bond is +2

3 pt is a 3

etc.

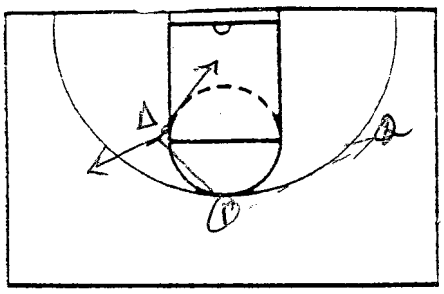
turn over is -2

Practice
3:30-6:30
Yolanda

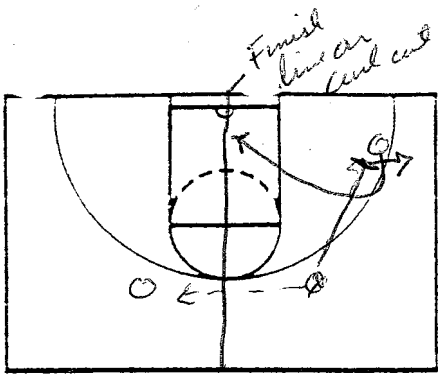
12-3-Sat
3-6-Sun

CLINIC
DATE Steve Alford
Motion Off

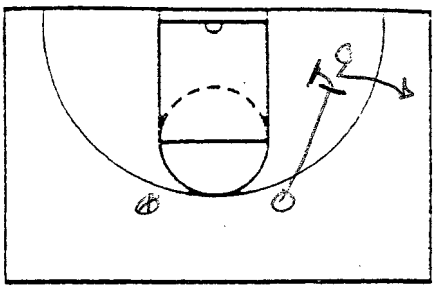
(1)



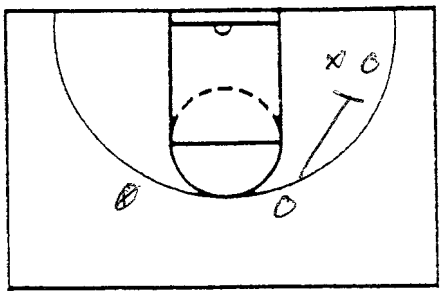
NOTES



2 on 0 - Down screen
Curl cut
Pop cut (defender under screen)

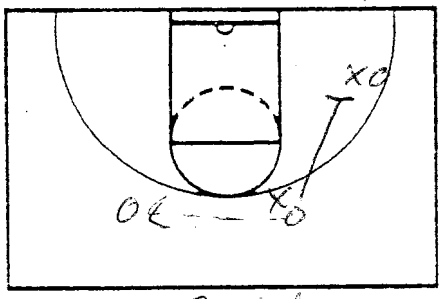


Coach Calls cut

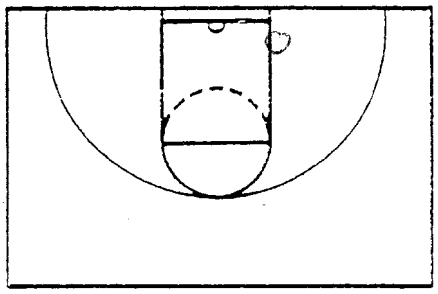


NOTES 2 on 1

Defense on cutter → lead
defender → curl
Pop
Back cut

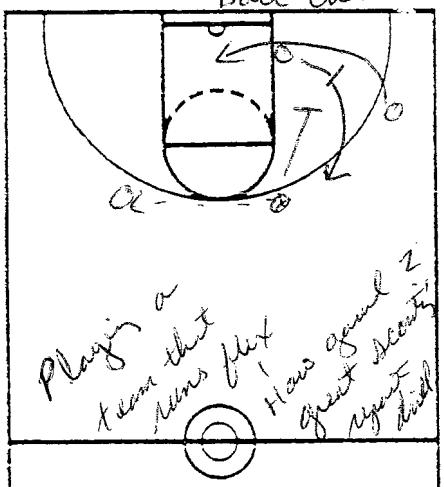


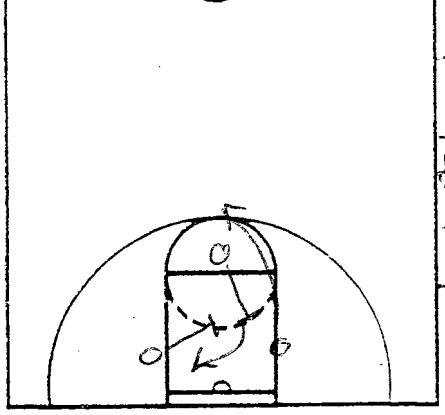
2 on 2 → line
Read defense
Practice vs 3 switch
2 Balls on 1 ball



Don't give up layups in game
Contested 6 ft

3 on 3
Coach ~~Calls~~ ~~cut~~ defines action





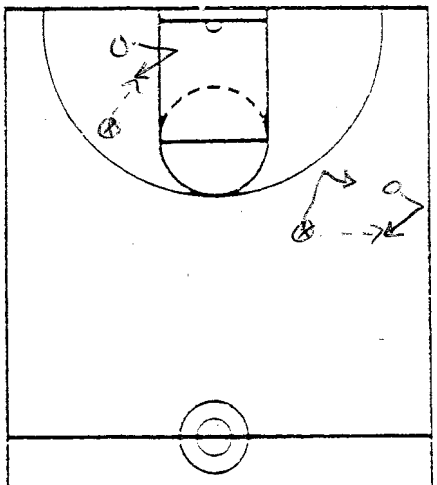
NOTES

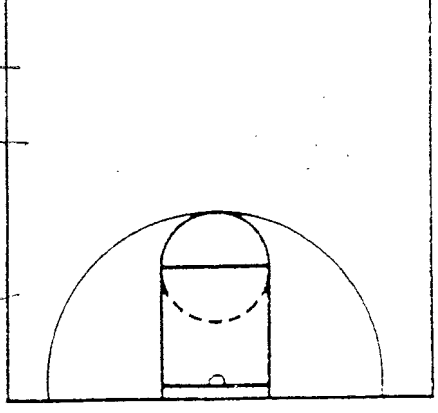
Catch/pivot
10 or fewer Turn overs
2 on 0 no turn overs
(2 sty set up - v cut)
Shot fake
1 dribble drive moves
Elbow right over Knee
Toes point at rim

Screen & react

* Eliminate Coaches from drills
** Players pass to players

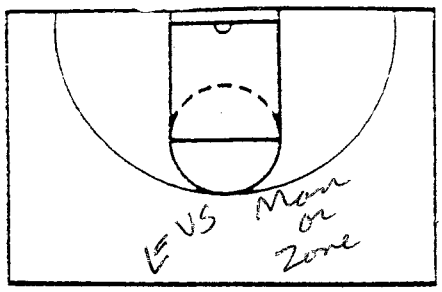
Who wins at Ft line

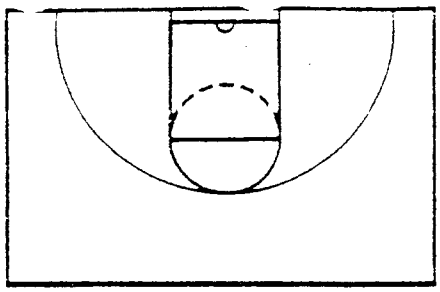


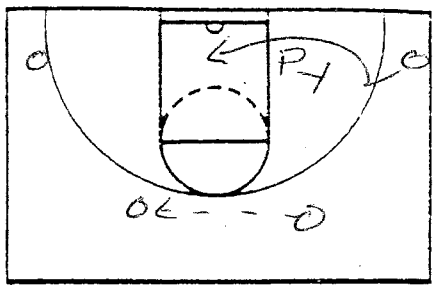


CLINIC
DATE Steve Alford
OAA

(2)

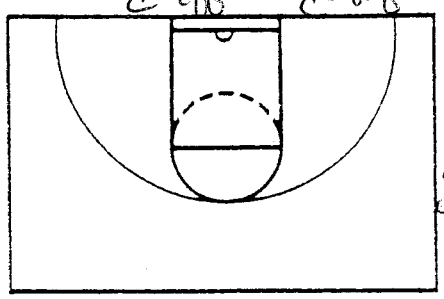


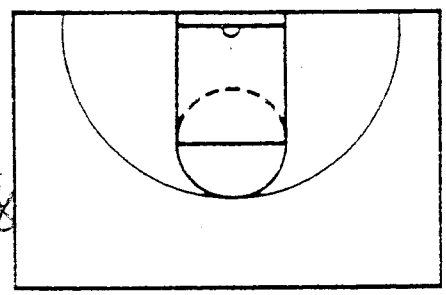


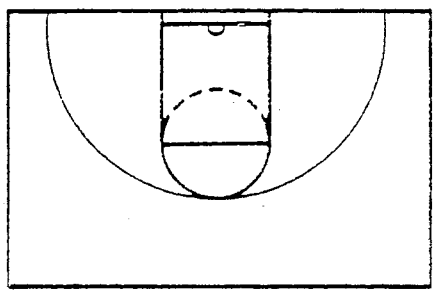


NOTES 5 v 5
1 dribble per catch
Restrictions (emphasis)
- Best player touch
- Post feed (2x's)
- Ball reversal (Post mid point) 2x's

Automatic Post look seen when ball goes away from you





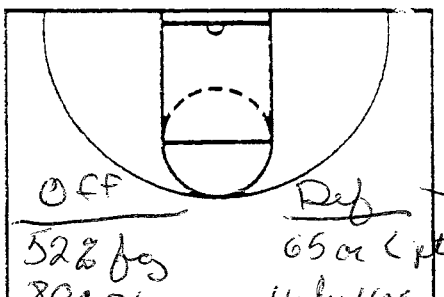


NOTES Coach set up at Practice

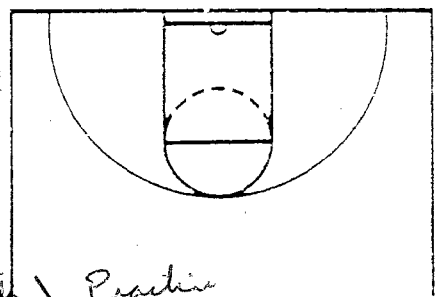
Pressure ft at Start of Practice

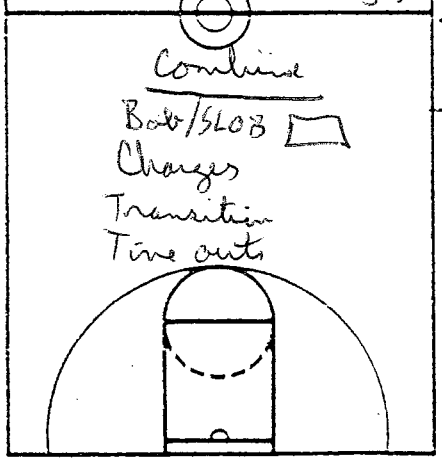
3 man weave - 4 passes
2 min 20 baskets

Practice ft rebounding



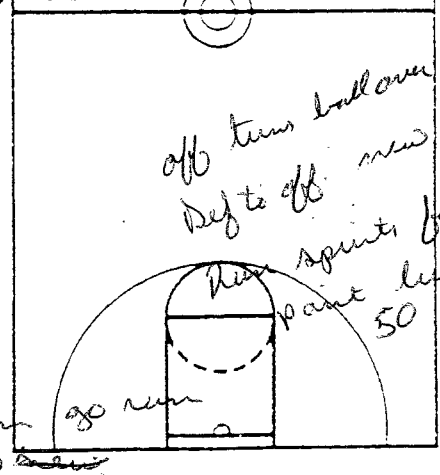
NOTES
Dribbly makes off start
1 dribble get to paint
3' x 5" card - 1 side - team stuff other side individual stuff





15-20 min a day

50 point game
4 on 4 on 4
1 pt per pass
10 - per basket
5 - for o board
Off get to 50 - def



off turn ball over - go on
Def to off new def.
Run sprints for each point less than 50
Team go run
new def. on

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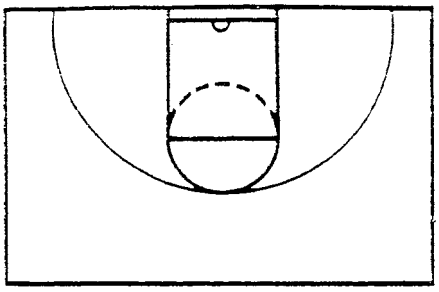
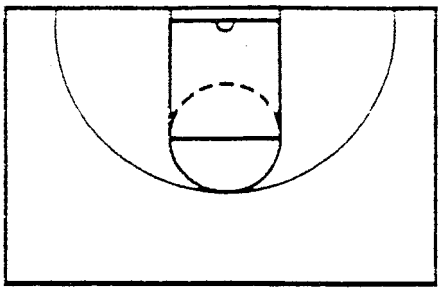
CLINIC

DATE Bob Huntley

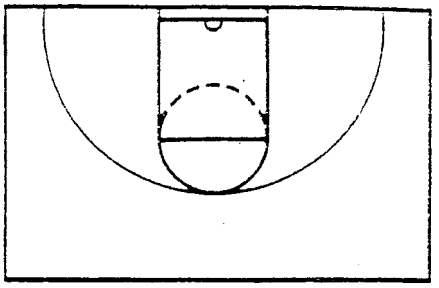
(1)

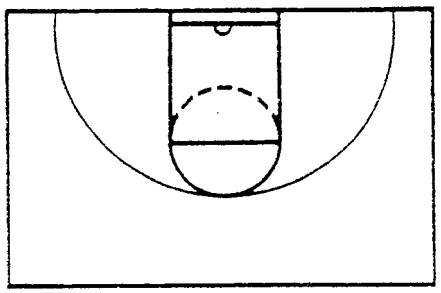


NOTES Max: Staff
Facilities
Fit practice to team / style of play

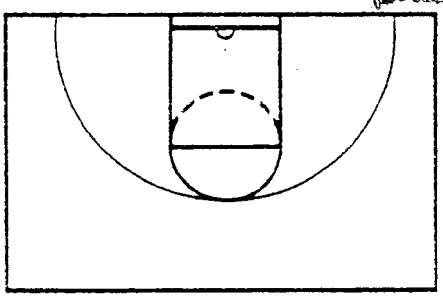


Players resp for 2 things ⇒ enthusiastic
Correct mistakes
Invite teachers to practice
Blow whistle point to sideline - last person there = 10 push ups

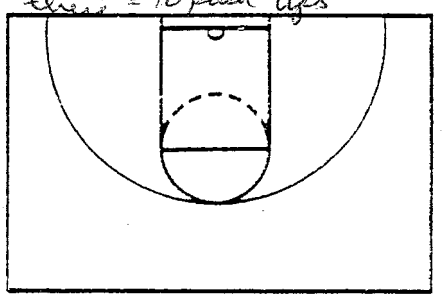




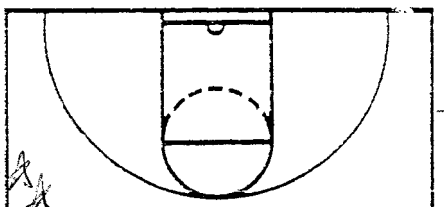
NOTES First 15 mins. of Practice ⇒ say something Positive about each kid



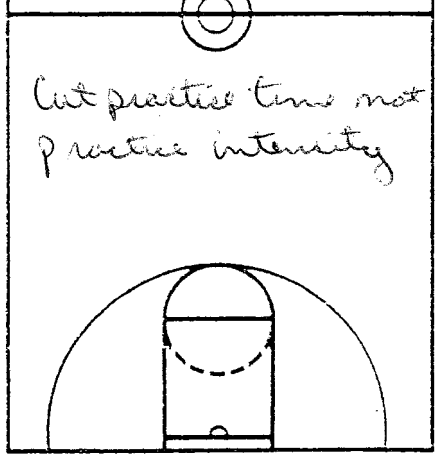
Senior resp for most of practice
Att Hard & easy part of practice



Drills are competitive
or a winner (shoot & lose)
Write practice down



1) Practice to get better
2) Practice for opponent

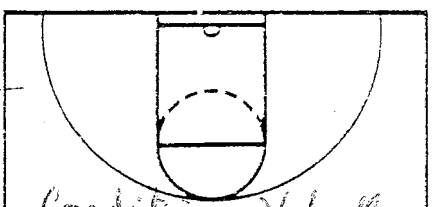


Cut practice time not practice intensity

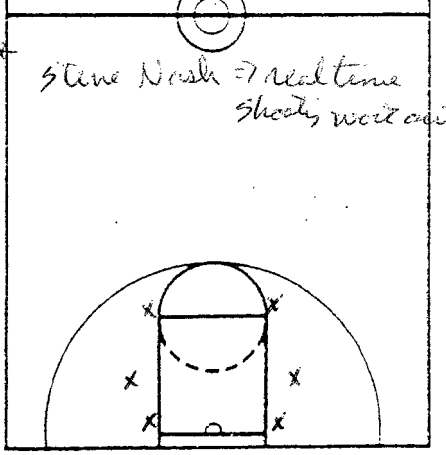
NOTES
Special Sit

Set 1
1. Maroon down 3 ball at ½ ct 1:00
2. Gold down 2 BOB 40 left
3. Gold down 5 ball at side ct :24 left

1 time out ⇒ both teams in bonus.



Condition w/ ball
Shoot every day
Make shot ⇒ step back
Miss shot ⇒ ½ step forward



Steve Nash ⇒ real time shooting work out

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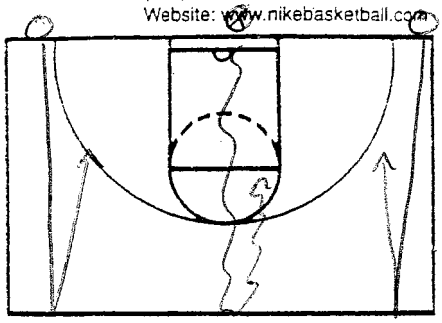
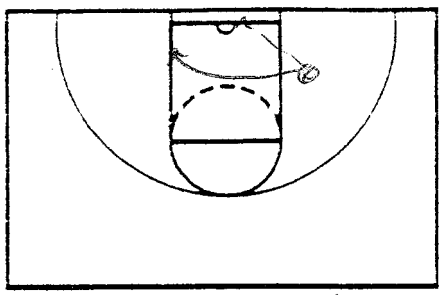
CLINIC

DATE Bob Hurley

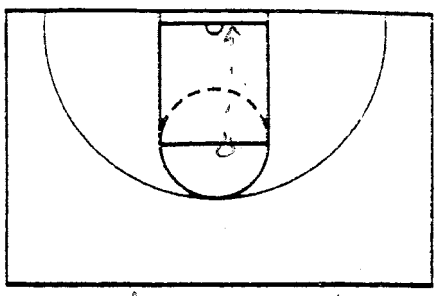
(2)



NOTES 4 min
Pass R/L or middle
Score

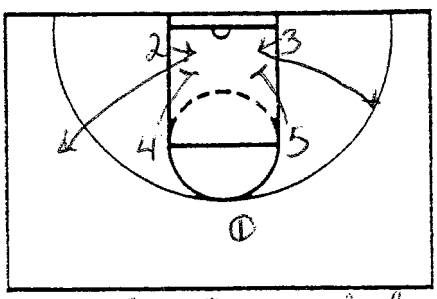


Superman → pass ball
hand off glass → across
lane → inside pivot
fake outlet

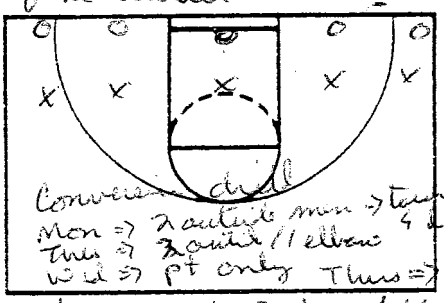


Underhand toss → lay in
or finish → [illegible]
Taps / rips

Rip - rip ball
out of air
power up

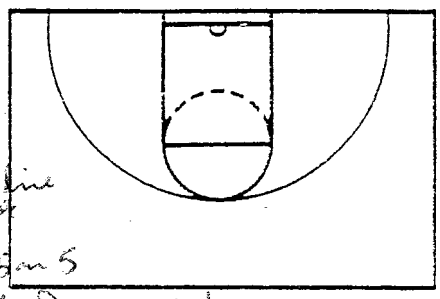


NOTES 5 on 5 → one ball
0 off → no dribble
0 6 passes = 1 pt
0 Post feed = 1 pt
Shoot & Score = 2 pt



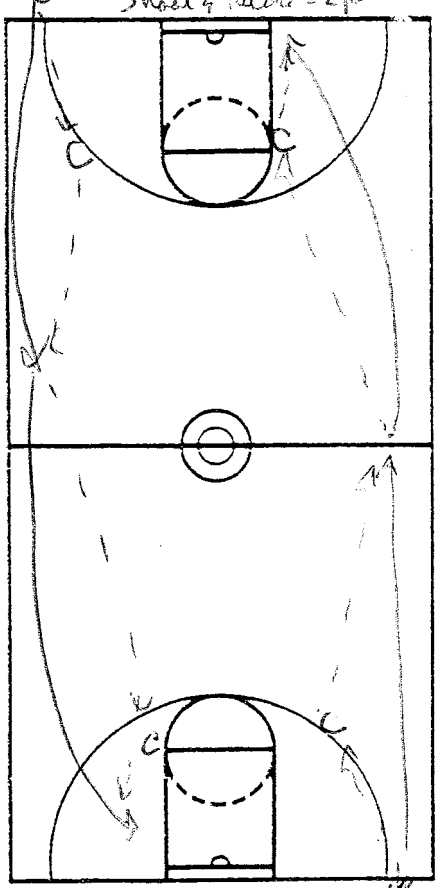
Conversion drill
Mon → 2 outside man → top line
Tues → 2 point / elbow
Wed → pt only Thurs → 5 on 5

Defense, must steal or clap ball



Rips - fake → pause - 3 pt play
Rip - fake → step three
up → off net / rip → finish

shoot & miss & off back = 1 pt

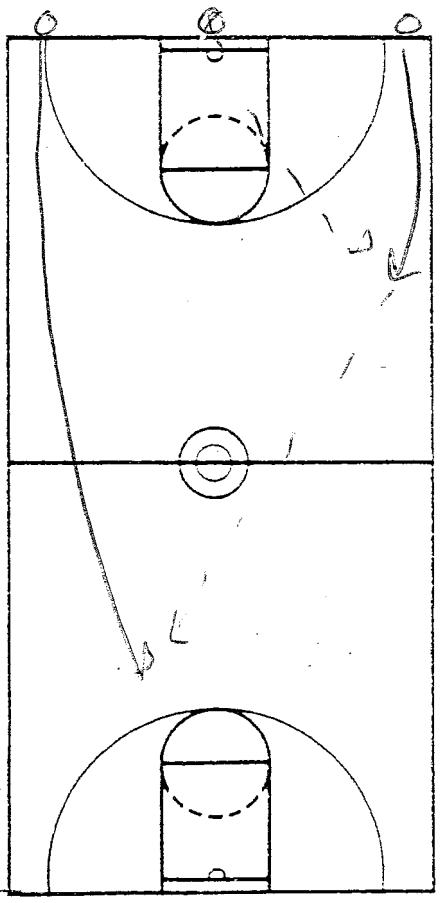


NOTES
2 min → 80 layups
2 balls in each line

Cover the baseline
on steal etc.
rebound

2 min =
21 layups

3 passes
to a layup
if ball hit
floor - don't
count
up & back
1 ball for
drill - passer
for layup
is middle
on wing back





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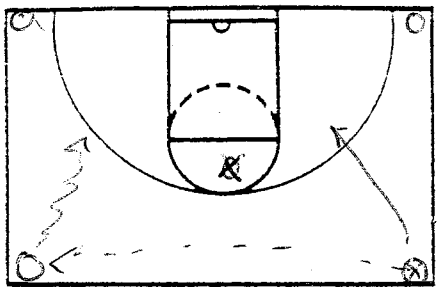
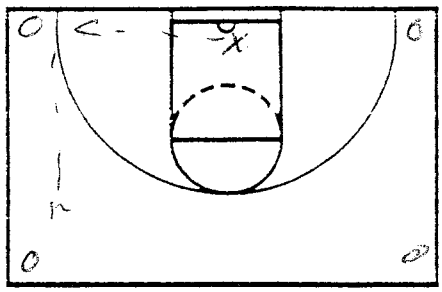
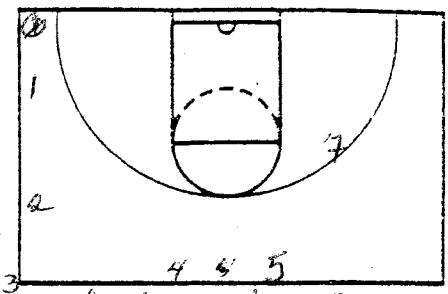
CLINIC

DATE Beth Hindy

(3)



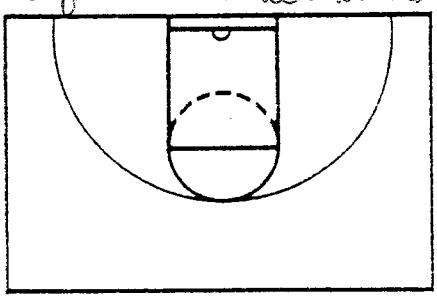


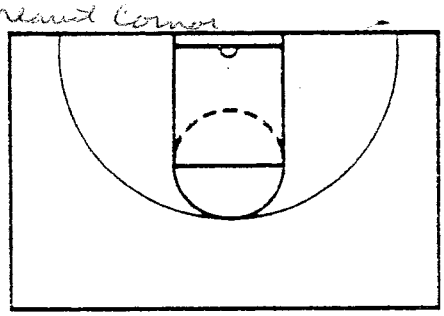


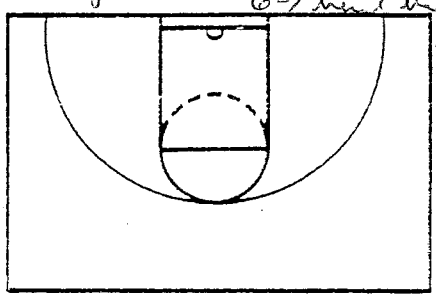
2on1

NOTES Cross court pass
2 on 1 ⇒ man who scores sprint to ½ ct & is new defender ⇒ ball to mount corner

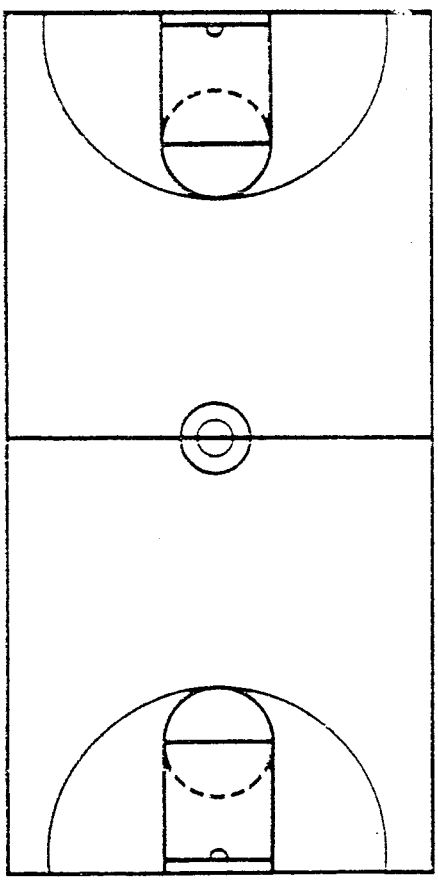
Chill drill ⇒ 2½ min
everyone has a ball
1 = inside out 4 ⇒ pull back - x cone
2 = " 5 ⇒ ½ spin
3 = spin 6 ⇒ back
7 ⇒ bottom legs score







NOTES



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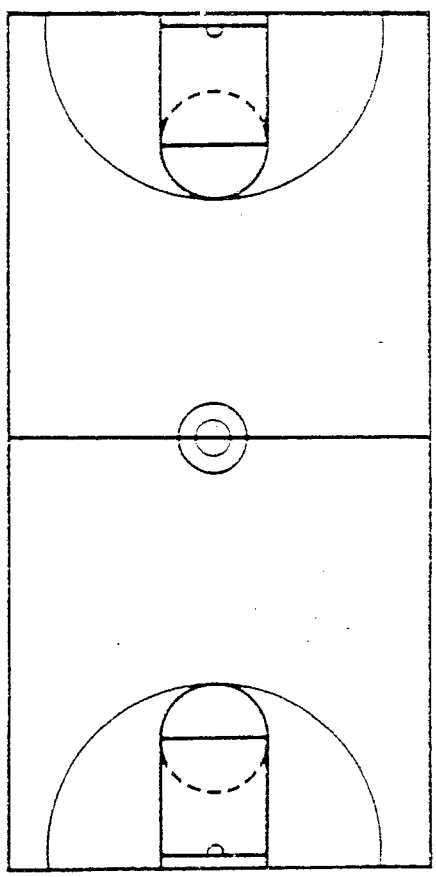


Scott Edgar
SEMO

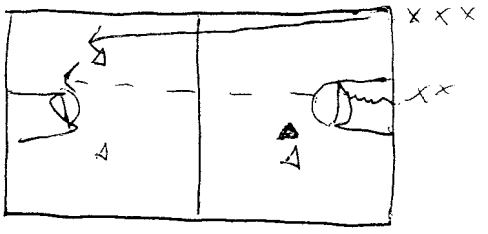
- Zig Zag Dribble Make Move @ Free Throw / Timeline / Free Throw and come back

- 3 line Passing no weave - 3 trips
  - next group starts when they have finished 2nd and tries to catch them

- 3 Man Weave w/ weighted ball

- 3 Man Weave wide w/ KBA Heavy Ball

- 4 Man Cone Drill Transition - 2:00 - 50 made = perfect



- Do from right and left side

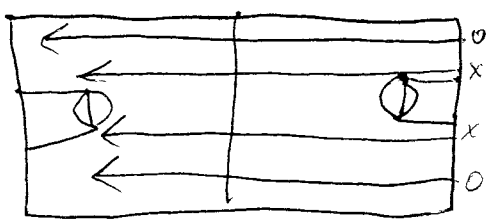
- Full Court
- Get Rebound and you get two dribbles and pass
- 2 groups at a time
- 2nd group starts once first group gets well past half court

- Next time down, shoot jumper instead of lay-up
- Get rebound, baseball pass to guy at halfcourt
- Reciever dribbles up sideline, passes back to you at the seam, 1 dribble rip and shot or finish in lane

- Zig Zag w/ defense
  - defense lets them get there
  - offense makes move @ 4 spots - free throw / time line / free throw
  - Change partners next time

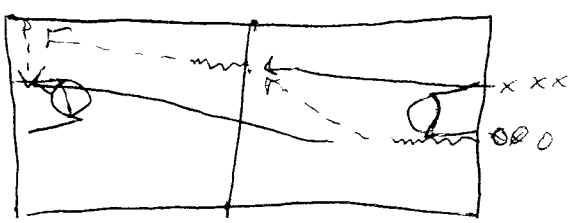
- After that, play 1 on 1 full court
  - turn as many times as possible in backcourt
  - guide in frontcourt

- 4 Lines Pass into 2 on 2 Full Court



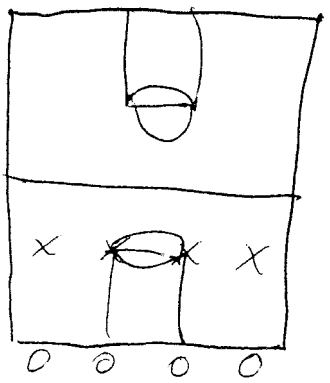
- Pass back and forth down
- X's are defense coming back 2 on 2 Full Court

- Sideline Pass



- O passes to X @ time line
- X passes to P in corner
- O runs floor and gets lay-up
- O replaces P

- 4 on 4 Transition / Work on press on return



- Normal
- Just Press Diamond or Box on return

Would you say that it is important that you are honest with them regarding their roles on the team?

Coach: The single obligation, not responsibility because there are lots of responsibilities that you have as a coach, is honesty. You cannot be fair. As much as we strive to always be fair. In reality there will always be a group that thinks others are being given more or that others are being catered to more.

I always use the example that if I make a decision that Player A is going to be the starting QB, then Player B will think that is the wrong decision and that I am not being fair. Player A will thing I am being fair. There are two perspectives but only one decision. I didn't make two decisions. I only made one decision. So ultimately the point is that you have an obligation to be honest and beyond that you have no obligation. It is not responsibility. It is an obligation.

How important is it that you surround yourself with people who have character?

Coach: When things are going well, you can win with anyone. When things aren't going well, the only way you can win is with people who have character. When all the negative things begin to occur because you are struggling, the guy with character will be able to withstand that far better than the individual that doesn't have character.

What about the competency issue? We are saying that you have to know your stuff. If you don't know what you are talking about and you aren't continually trying to stay on the cutting edge, your athletes see through that and you lose some credibility with them.

Coach: Yeah. I will tell you this. I think X's and O's are grossly overrated. If it was about X's and O's, everybody would do the same thing. If there was one system of X's and O's that was better than all of the rest, then everybody would do the exact same thing. This is about a system. Not a system of x's and o's, but a system to communicate and get them to value the goal. If I was to say to you that before I make any decision, subconscious or conscious, I ask myself what is in it for me, would you think that would be a worthwhile attitude to have or would you think it is a bad attitude to have.

Int: I would think of it as more of a negative?

Coach: Why?

Int: Because you are thinking more about us and the relationship we might have.

Coach: Let me ask you another question. You ever find yourself in the living room in the comfort of your chair and you think you would like to get something to snack on? Do you ask yourself is it worth me getting up out of the comfort of this chair to go to the refrigerator and get something to eat? I think that is one of the strangest things where people view it as a negative just like you did. Let me tell you something. Before you can proceed to get a team together, everybody has to ask themselves, what's in it for me. I don't view it as a negative. I view it as a reality of life.

Int: It makes sense. But wouldn't you agree that once they decide what's in it for me they have to move beyond that.

Coach: No doubt, but the first step is that before I commit myself to any endeavor, I am going to know what's in it for me. Because ultimately I am not going to pay the price and make sacrifices for anything worthy unless I know there is something in it for me. I am going to gain something of worth from this. That is the first step to becoming a great coach. You have to make sure that you can convince these individuals that it is a worthy goal. And the answer to that question for them is what's in it for me. Well, what coach is telling me is valuable and it has worth. So I am going to go ahead and make the sacrifices necessary to do that. Now that is only the first step to the process.

Now you have to begin to teach and explain the methods by which you are going to work together to create the team. Because ultimately without that you are nothing. What's in it for me will not have value because you can't achieve it alone. Ultimately the energy that will drive you to succeed, to work hard is the product of you saying that is a worthwhile goal for me to achieve. I will make those sacrifices. Now tell me what I have to do to do that? Yes, you have convinced me this is a worthwhile goal. Now teach me how to do this. You don't necessarily always make a conscious decision, but you always make a subconscious decision about what is in it for you.

Int: I would like to ask you about the importance of commitment and passion for your sport.

Coach: You have to have commitment and passion. The players will read you. You set the tone. You have to be yourself. You gotta be whatever you are or they will see right through you.

INT: The next concept we talk about is caring. Can you talk about the importance of caring for your players as more than just athletes

Coach: Well, that goes back to the idea of the relationships that are developed are the most important part of this whole thing. I have always cared for people – some more than others. There are people I have disliked. Having said that, there is an element of caring about people that is very important. You can't manufacture that. That has to be real as well. Ultimately, it is a matter of what you see for the future not just for yourself but for your athletes.

You don't have to have a record book to determine whether you are a success. If you help a kid be able to be confident in himself and accomplish some things, that is what it is all about.

INT: What about helping people being confident in themselves?
One of the things I think is really important if you want to be a good teacher is that when something happens rather than screaming at a kid, ask him what happened. What did you see? Explain to me exactly what you saw. Many times they don't know what happened. After you ask him and he responds, you reaffirm what happened or tell him "no that wasn't what happened". That takes you in two different directions. You can say what are we supposed to do in this situation. He may not understand what he is supposed to do. If he doesn't, you explain it. If he does understand, you make sure he understands by having him tell you.

Go out and find out what the players thoughts are on the situation before you go ranting and raving at him. If you include them in the solution, it really helps you.

INT: Talk about the idea of consistency in terms of discipline and other areas that pertain to consistency.

I have always said that it is everybody or nobody. In other words, if you could quantify fairness in your interactions with a group of individuals and you knew absolutely that every player was being given the same opportunity and same advantage, if you could quantify that there will still be a couple of them that thinks they are being treated unfairly. What happened in that situation?

That in of itself isn't the problem. Because you have already established that everyone is being treated equally.

The problem arises when you begin to treat people differently, that number of people having the perception that are being treated differently increases dramatically and what you have done is substantiate it by treating them differently. My point is that everyone should be given the same opportunity to feel they are important. That is the goal and objective. But, there are

going to be those that won’t think they are being given that same chance. You just have to live with that.

The other thing I would say is that the cornerstone of any relationship is trust. You can apply that to any relationship you have. You have to trust that you are after the same things. What honesty and consistency do is develop a level of trust. If you can develop that level of trust, then you can endure the tougher times easier and increase your chances of being successful.